

# playbill

V VI ACT VII VIII



ACT VII marks our first open call as a platform. Given that playbill originally began from a perceived lack of presentation spaces focused exclusively on language- and text-based artistic works in the Netherlands, we devised Open Stage as we wanted to hand the platform over to artists working with similar concerns, assuming they were also desiring more opportunities to present their work.

In the process of reading the many varied responses to the call, it became clear that the definition of 'language-based' is one that is continually expanded. Not only was this exciting to read and imagine, but it also propelled forth a group of artists who despite being interested in language, through the sheer array of their proposals, collectively undo the rigidity of language and its structures in the first place.

The selected artists—Sam Cottington, Bryony Gillard and Toon Fibbe—come at text and its performativity from different angles, but together present a cross section of artists busy with it as material within their work, beyond it just being a tool for the dissemination of an idea. From appropriating the formal structure of a 90s romantic comedy, to a lipsyncing

incarnation of a figure of finance, to a phone call with a live actor awaiting you on the other end of the line, the works that will be presented for Open Stage are both wildly different and similarly contemporaneous, fully aware of the technologies through which language is shared, sub-culturally built and, inevitably and alternatively, co-opted.

Additionally, the end of this calendar year brings with it the launch of our first annual report, chronicling the cycle of acts that began playbill. Spanning our activities from 2022 and the first quarter of 2023, Annual Report 2022–2023 includes a commissioned text by Mayra A. Rodríguez Castro, an artistic commission by Allison Parrish and audience reports by Jacqueline van Elsberg, Samantha McCulloch, Sands Murray-Wassink and Zazie Stevens. To celebrate the launch of this publication which sits somewhere between administrative accounting and creative reinterpretations of that very thing—we will end the evening with a toast, during which the publication will be available for the taking.

## PROGRAMME

8pm  
Welcome to Open Stage and introduction to Sam Cottington

8.10pm  
Sam Cottington  
PLAGUE  
2023, approximately 25min  
Performed by  
Valerie McCann

8.40pm  
Introduction to Bryony Gillard

8.45pm  
Bryony Gillard  
Along Comes Tera  
2023, 20min

9pm  
Introduction to Toon Fibbe

9.05pm  
Toon Fibbe  
Credit is undone in whispers  
2023, 8min

9.25pm  
Launch of Annual Report

9.30pm—Drinks

IMAGE Reference image for Credit is undone in whispers (2023) by Toon Fibbe. A reproduction from *Het Grootte Tafereel der Dwaasheid*, a book from 1720 that gathers prints and plays responding to the first large-scale stock market crash of the same year.

COLOPHON Torpedo Theater is a long-running, thirty-seat theatre in the heart of Amsterdam's city centre. Originally founded by *Het Parool*, a Dutch national newspaper, the theatre has been committed to the spoken, written and performed word from the beginning. playbill is an event-based project invested in the presentation of experimental language and text-based artistic works on the (small) stage. It is curated by Martha Jager and Isabelle Sully, and designed by Maud Vervenne. playbill: ACT VII has been made possible thanks to Roos Gortzak, Amsterdams Fonds voor de Kunst and Gemeente Amsterdam Stadsdeel Centrum. This playbill has been printed by Terry Bleu, Amsterdam.