



Dyveke Bredsdorff



Cornelia Isaksson



Taylor Le Melle

ACT XI marks our second 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 initiated the now-annual tradition of Open Stage in 2023. We did this as we wanted to hand the platform over to artists and writers working with similar concerns, aware that taking the stage often requires resources not always available.

This year, we teamed up with Book Works—a leading art publisher and platform for (art) writing based in London—to focus specifically on the unsupported reading and recital of texts on stage. While reading the applications, it became clear that there are many practitioners working with (auto)fiction and poetry, eager to present or experiment with this type of writing within live formats. We were especially taken by the willingness on part of the applicants to *actually* experiment, meaning the applications that stood out to us were ones where a risk was woven into the plans—be it the first externalisation of a text within a public setting or a piece of writing in very early draft form, so on and so forth. As Gavin Overall, the director of Book Works, noted during our deliberations, ‘Book Works has always sought to give opportunities to new work to develop, where there is something to solve in the process.’ Regarding our intentions for Open Stage, this also rang very true: the point is to try something out as a step towards an aftermath, and to do so from within the safety of a small and supportive audience.

The selected contributors—Dyveke Bredsdorff, Cornelia Isaksson and Taylor Le Melle—come at text and its performativity from different angles, but together present a cross section of practitioners primarily busy with writing and its distribution across various formats, in this case the stage. From early sketches of a soon-to-be-written play to the vocalisation of a non-existent novel to a piece of fiction seemingly born from first-hand workforce experience, the three contributions span different social relations and power dynamics, all of which are ultimately tied together through alternating currencies and their conditions of exchange.

- PROGRAMME
- 8pm
Welcome to Open Stage and introduction to Cornelia Isaksson
- 8.10pm
Cornelia Isaksson
so she continued to eat, drink and make light conversation
2024, approx. 15min
Performed by Victoria Kaldan
- 8.40pm
Introduction to Dyveke Bredsdorff
- 8.45pm
Dyveke Bredsdorff
Nanny
2024, 20min
Performed by Dyveke Bredsdorff
- 9pm
Introduction to Taylor Le Melle
- 9.05pm
Taylor Le Melle
The League; Sweetheart; Great Grandmother M; The Thirteen Children, Again; The Analyst
2024, 25min
Performed by Taylor Le Melle
- 9.30pm—Drinks

IMAGES
Achival reference image for Nanny by Dyveke Bredsdorff.

Reference image of a still from the documentary film Ulrike Marie Meinhof (1994) by Timon Koulmasis.

Group portrait under what appears to be a pine tree, photographer unknown, date circa 1930. Found reference image provided by Taylor Le Melle.

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, designed by Maud Vervenne and documented by Silvia Ulloa. playbill: ACT XI has been made possible thanks to Gavin Overall and Book Works, London; Amsterdam’s Fonds voor de Kunst and Mondriaan Fonds. Nanny by Dyveke Bredsdorff has been made possible with the support of La Fundación Valparaíso and the Beckett Foundation. This playbill has been printed by MAIAMI Print Studio, Amsterdam.