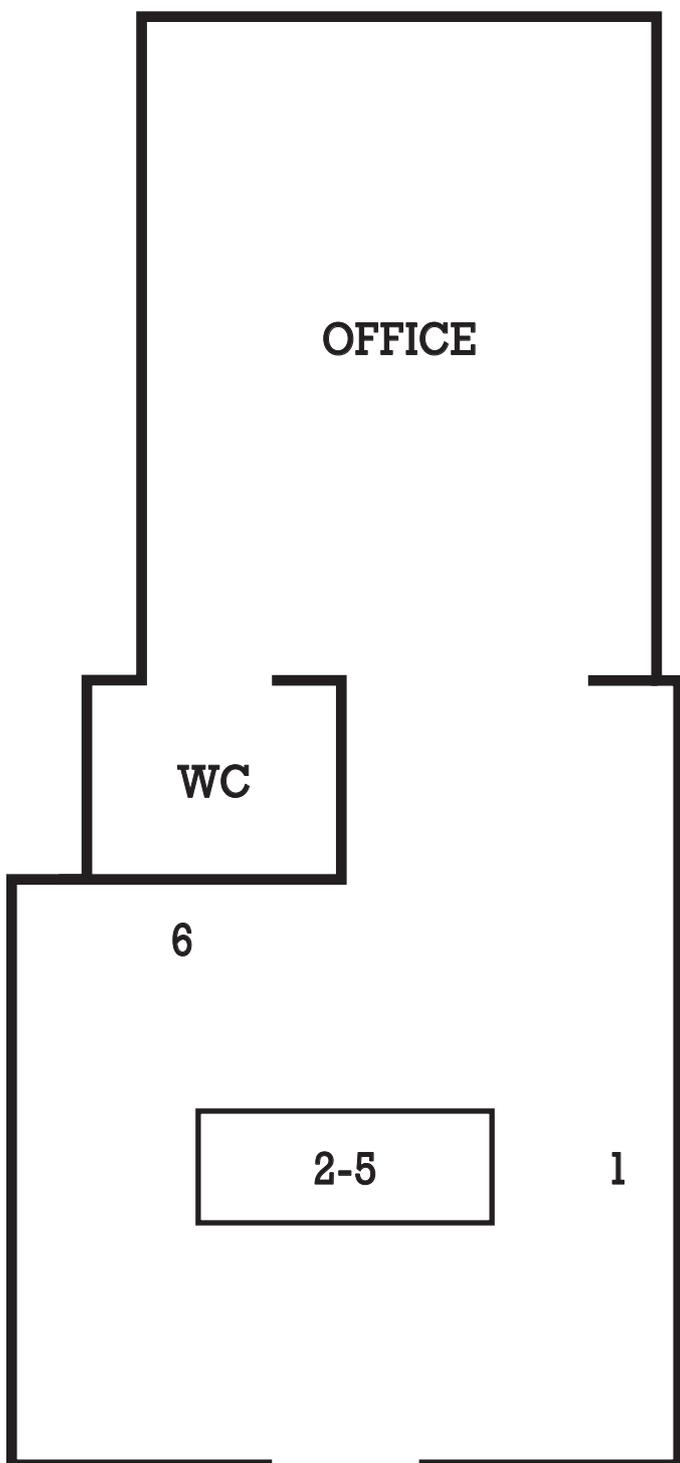


playbill

I

SETTING II



LIST OF WORKS

- 1 Sue Tompkins
Letherin Through the Grille, 2013
(Performed at The Modern Institute)
One channel video installation, colour
10:40 min
Courtesy of the artist and The Modern Institute/
Toby Webster Ltd., Glasgow
- 2 Sue Tompkins
Letherin Through the Grille, 2013
Folder with written score for performance
31.5 × 25 × 3.5 cm
Courtesy of the artist and The Modern Institute/
Toby Webster Ltd., Glasgow
- 3 Sue Tompkins
AMBUSH, 2022
Typewritten text on green coloured paper
29.7 × 21 cm
Courtesy of the artist and Collection playbill
- 4 Sue Tompkins
(Untitled), 2024
Typewritten text on yellow coloured paper
29.7 × 21 cm
Courtesy of the artist and Collection playbill
- 5 Sue Tompkins,
(Untitled), 2024
Typewritten text on orange coloured paper
29.7 × 21 cm
Courtesy of the artist and Collection playbill
- 6 Sue Tompkins
SCENE, 2024
Acrylic on board
20 × 25.9 cm
Courtesy of the artist and The Modern Institute/
Toby Webster Ltd., Glasgow

playbill is very excited to welcome you to **SETTING II**: Sue Tompkins, the second presentation of our inaugural program celebrating the opening of our new office and archive, that will be, on two occasions throughout the year, a presentation space as well.

Following each other in quick succession, **SETTING I** and **II** are attempts to settle into our new space on Sint Jansstraat, in turn painting a picture of what is to come. While Moniek Toebosch welcomed everyone to the space with her film Welkom, gaat u zitten [Welcome, take a seat] (2000), Sue Tompkins' presentation traverses multiple forms of documentation to present the space as a site of translation—a translation of what is happening in the theatre, of a live context to an archival one and of language from speech to script.

The presentation begins from a small painting made by Tompkins last year, in which the word 'SCENE' is inscribed across its surface. Creating a bridge between the vernacular of the theatre—in which play after play is staged through a series of scenes—and the naming of our presentation series as 'Settings', the painting draws a frame of intention: at only 20 × 25.9 cm, it is 'setting the scene' of the program itself.

Accompanying the painting is performance documentation from Letherin Through the Grille (2013) in the form of a video and the quintessentially Sue Tompkins binder folder—in which her performance scores are both preserved and utilised (on the occasion of their staging). As in her act at Torpedo Theater—during which a series of audio works stood in for Tompkins herself, played in rotation and negating the act of performance in turn—the expectation to perform is again evaded, this time through presenting the residues left behind of a work made twelve years ago.

In the vitrine are also three typewritten text works made by Tompkins from 2022–24. AMBUSH (2022) formed the score and set the pretence for Tompkins' act at the theatre—in which an ambush of spoken word filled the space—while the two untitled works were gifted to Martha Jager and Isabelle Sully of playbill by Sue Tompkins following the act, thus becoming the beginnings of playbill's very own collection. Now hanging in our new space, and therefore surrounded by our belongings and the artists that inspire us, playbill is even more at home.

COLOPHON playbill began as an event-based platform invested in the presentation of experimental language and text-based artistic works on the (small) stage. Hosted by Torpedo Theater—a long-running, thirty-five-seat theatre in the heart of Amsterdam's city centre—playbill previously unfolded across four **ACTS** a year. Now taking place at playbill's own location, **SETTINGS** is a newly established presentation facet of the program that runs alongside and in dialogue with the program hosted at Torpedo Theater. Integral to both is remaining committed to the small-scale, with the settings seeking to expand on what takes place in the theatre, outside a live context. playbill is curated by Martha Jager and Isabelle Sully, designed by Maud Vervenne and documented by Silvia Ulloa. **SETTING II** has been made possible thanks to Amsterdams Fonds voor de Kunst, Mondriaan Fonds, Lieven de Key, The Modern Institute, ow, BOOKSat, Moritz Nebenführ and Robert Milne.