

## A Poem Should Be Read In Sequence

*A Poem Should Be Read In Sequence* is the form of an assembly that composes the future exhibition, *A Poem Should Be Read In Sequence*, that is destined to be unrealized.

Curated by two artists, whose practices are engaged in various mediums such as photography, architecture, and language, the assembly invites different questions, imaginations and propositions to analyze the economy of the exhibition. Transposing “the Preparation of the Novel” (Roland Barthes) into the preparation of the exhibition, it takes the term “preparation” to explore the exhibition as a coming in which a writing of the exhibition appears onstage/in sequence.

The 3-week assembly thematizes and archives the present condition of the exhibition and its collective labor by simulating a production: simulation as a method for a writing of the exhibition.

*A Poem Should Be Read In Sequence*, that will continue evolving afterwards, is an initiative that questions: what happens when an exhibition distances itself from an institutional evaluation and becomes a force to motivate writing the exhibition collaboratively? By inviting artists, writers and dancers, the black-box of Freies Theater Innsbruck will be transformed into a discursive stage.

The 3-week assembly will be presented in public at Freies Theater Innsbruck June 23, 2018.

A Project by Yen Noh and Janine Schranz in collaboration with Ilse Lafer (curator, HGB-Gallery Leipzig), Clara Amaral, Joanie Baumgärtner, Marie Raffn, Romy Rüegger, Journal, Stephan Blumenschein, Fanni Futterknecht

For more information and photos please visit:

<http://www.vorbrenner.org/04-24-06-2018-a-poem-should-be-read-in-sequence-yen-noh-janine-schranz/>

June 23 2018

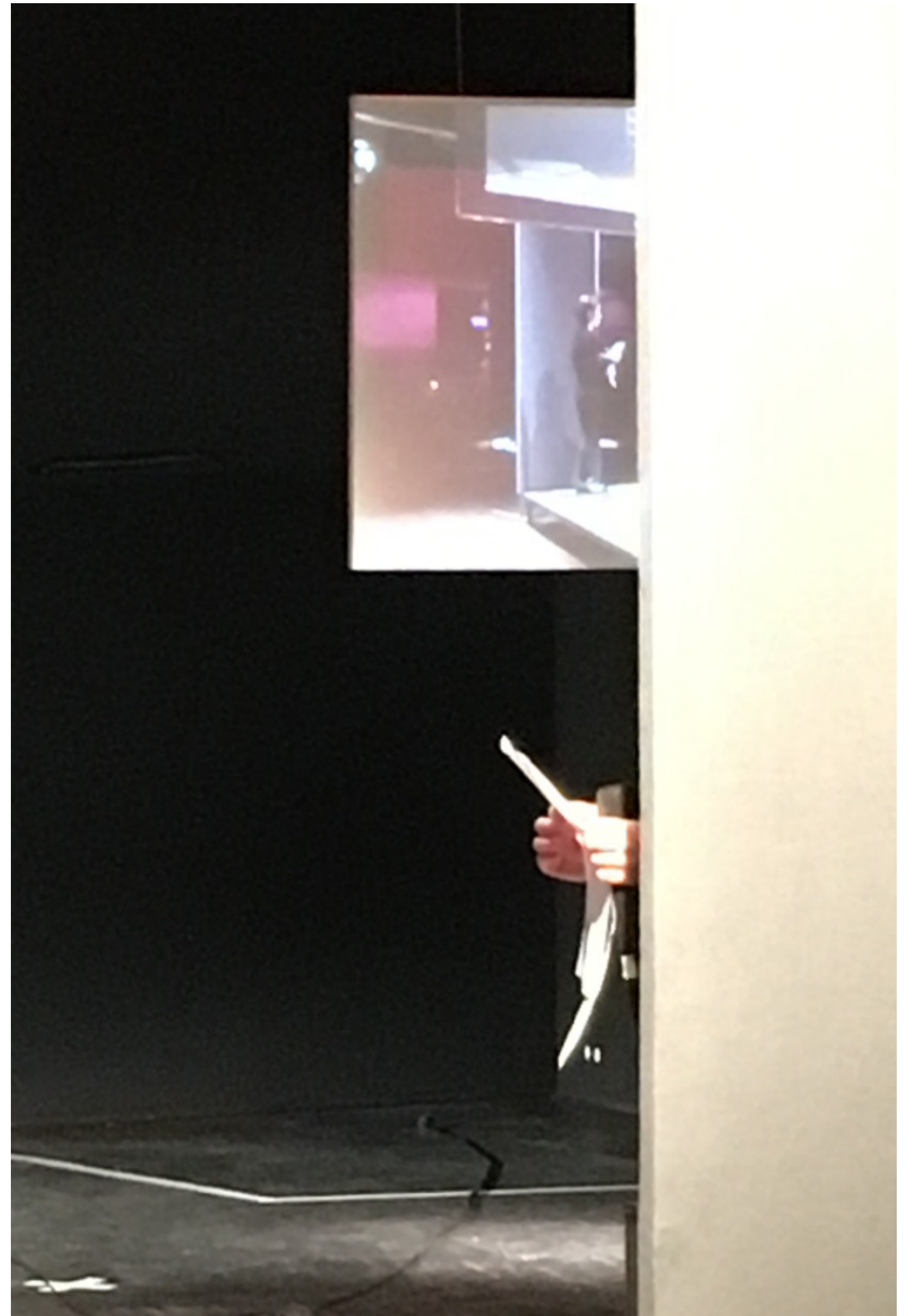
6 – 9 pm

VORBRENNER 18 / BRUX / Freies Theater Innsbruck

Wilhelm-Greil-Strasse 23, Innsbruck, Austria

### Silvery stream,

Marie Raffn, 2018, performed by Yen Noh and Marie Raffn as a part of *A Poem Should Be Read In Sequence*





730.  
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close-up armband — Clap — sound sends light every time

POEMS THAT PAINT  
A PICTURE  
A SILVER

- 1 ~~moon~~ moved (with a person behind) slowly silently
- 2 each piece of silver turned on for a few sec. fading into the next piece of silver
- 3 Fruit placed together in silver, ~~each their story together again~~
- 4 close this kennel by the moon with joined fruit on top.
- 5 Marders moved to one piece as a dog low stage with one fruit under.
- 6 Night should be traced (white tape) (by the prompter?)  
2. prompter: "gleam claws stream"
- 6 Sleep (should be turned off)  
6.1 prompter: 'a silver-feathered' Paws approaching a piece of silver and
- 7 Eye open for 10 sec. imitating the shape.
- 7.1 prompter: 'a peep'

730.  
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Poems That Paint a Picture [191]

from picking apples, or is the harvest of apples a symbol of something else? Is the sleep also symbolic of another sleep? How did this lyric change from merely pictorial to meditative?

3. What makes Mr. Housman think the cherry is the "loveliest of trees"? Mention specific details from the poem. Can you figure out the poet's mathematics in the second stanza? How many years is a score? Have you noticed how many poets recommend that you take time "to look at things"? Why do the poets recommend the practice?

ROLES FOR DIRECTOR'S + PROMPTER'S SCRIPT

Silver

WALTER DE LA MARE

Slowly, silently, now the moon  
Walks the night in her silver shoon;  
This way, and that, she peers, and sees  
Silver fruit upon silver trees;  
One by one the casements catch  
Her beams beneath the silvery thatch;  
Couched in his kennel like a log,  
With paws of silver sleeps the dog;  
From their shadowy cote the white breasts  
peep  
Of doves in a silver-feathered sleep;  
A harvest mouse goes scampering by,  
With silver claws and a silver eye;  
And moveless fish in the water gleam,  
By silver reeds in a silver stream.

white tape

Blinds

3 spot lights

2 pieces from 3D puzzle: glass objects

Podium, oblong square

2 pieces of chalk

2 oblong heavy podium

red light

flickering light