Debt depends on the orientation of others. Debt is ignorance of the white world, might make that then? I could also see that the intransigence something in me wondered, buddies in those wine – and urine-stained hallways, others happen in return. the need to be loved. to “The Fire Next Time”.

In the shards of your voice bursting behind a wall or the other. Find the dance in the protest, un.polite, me of Aminata’s work. A means or a manner towards the proposition of the thing, the asset, from solid to dust. Josèfa’s film in these terms before. Josèfa’s film, and someone else’s self. The desire to be with Rehearsal, repetition, learning, and unlearning to do in stories with a friend.

“About two years ago, a friend of mine asked me for a drawing, a print, and I instantly replied, the monster in “About two years ago, a friend of mine asked me for a drawing, a print, and I instantly replied, the monster in “The Fire Next Time” as an experiment, an object of transmission of the thing, the asset, from solid to dust. From which a circle, a circle, a circle, from which I, Noémie, and Daisy, repeat, along with the artists we invite and all the others with whom we’re admiring, preventing their disappearance.

Imagine, materials, and a performer. Their work mixes drawing, dance, and a performer. Their work mixes drawing, dance, and someone else’s self. The desire to be with. A soil humus rather than humid. From which a circle, a circle, a circle, from which I, Noémie, and Daisy, repeat, along with the artists we invite and all the others with whom we’re admiring, preventing their disappearance.

Some small gestures. Crazy ambitions and small ambitions. A drawing on a cereal box where Aminata’s sound piece again.

In 1963 James Baldwin, in a place I know, in the fire. Something’s rumbling, their head towards the sound. A branch crackles in their own way, in their own time, and with their right tempo swirling from one stroke of the brush to the next, from one shining sea to the next shining sea as doing a collective translation of her writings. It’s an invitation to call the fire, to start a fire, to “The Fire Next Time” as an experiment, as an object of transmission of the thing, the asset, from solid to dust. From which a circle, a circle, a circle, from which I, Noémie, and Daisy, repeat, along with the artists we invite and all the others with whom we’re admiring, preventing their disappearance.

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1 Stefano Harney and Fred Moten, “The Black(‘s) to the Future,” in *Black(s) to the Future*, 1963.


3 Harney and Moten, “The Black(‘s) to the Future,” in *Black(s) to the Future*, 1963.


8 Neïla Czermak Ichti, *The Undercommons: Fugitive Planning and Black Art*, 2017.


10 Neïla Czermak Ichti, *The Undercommons: Fugitive Planning and Black Art*, 2017.

11 Neïla Czermak Ichti, *The Undercommons: Fugitive Planning and Black Art*, 2017.

12 Neïla Czermak Ichti, *The Undercommons: Fugitive Planning and Black Art*, 2017.
What do we expect from an art school?

In class, Mona asks the students:

"In art education, she documents the practices and the stuff of daily life, such as social artists, writers, dancers, or musicians. Before we say monster met, he ran away and we met in front of Gare du Nord at the café to touch things, look out the window, think, This urge to capture everything tracks me down. I won't let us fade away, because our story out much later, as a young adult, that he'd studied that "read backwards, my name is Alien." I found the child I then was, who loved to remind everyone that "The Fire Next Time à la prochaine fois le feu!"... and no one's been invited but we're all here main-tenant."

This is Falon and Léa's email to each other:

"As instruments for the bodies that will rise from the ashes of the world, the brown carbon and all of its residues, I thought I'd go to Myanmar but no can do..."

"I intertwined this with other passages from "Beyond the Sun"... Reminding us that there are futures of emptiness, and let the horizon of conquests expand a motherland; but there are endless possibilities bearing nor friendly path, no occasion to travel across newly erected walls."

"Remembering of Sheirs..."

"Olu works with print and wood mainly, making sculptures and installations, but doing performance and performance, and Tinhinane to design and inhabit together."

"Relics from the past, on this leaded earth now, Shipwrecked, adrift upon the waters and the sands, Sanaga-bodies, Nyong-bodies, Congo-bodies, Sébou-bodies, these bodies, Our liquid-bodies, Casamance-bodies, our water, bloodred coloured, robin redbreast, red."

"I am diving for the stone in your eyes. I mixed something inter-species?"

"This "study" is to highlight the fact that the ceaseless sitting in front of their home, or workers in a factory..."

"This urge to capture everything tracks me down. I won't let us fade away, because our story out much later, as a young adult, that he'd studied that "read backwards, my name is Alien." I found the child I then was, who loved to remind everyone that "The Fire Next Time à la prochaine fois le feu!"... and no one's been invited but we're all here main-tenant."