and other desires than the staging of (their death and) again. Will move again towards other directions and other desires, with no more shame about moods, matters and rituals, eyes, lips, nostrils, and tongues. Innumerable lives. Lives multiplying eyes, ears and skins, nostrils.

Rewind the film and breathe-in, life. To learn to see differently. Because there is nothing to watch and we need to be cherished, singing, dancing, shimmering. There are stories like that, where it seems that all that beautiful...

danielle brathwaite-shirley's project stems from agatha christie's novel, and then there were none, which had been, actually, re-titled many times: the ten black figures, as published in 1939, ten, ten little indians, the ten little blackbirds, ten little soldiers. Each figure to represent all 10 of the characters. These "little niggers" are the single object of investigation in the characters of the book, hunting them.

We hear never from them. We never hear their voices. Their presence is the presence of moving space and responding. Rather it's a matter of watching and being watched. It talks about this erasure. About erasing the object and subject of investigation.

"It's gonna be hard for people to sit in" cause ain't no more shame about moods, matters and breaks. There is no black people. There is no niggers in the actual book. Before They Were None, the actual text isn't. It is called Ten Black Figures, which had been, actually, re-titled many times.

So decides to die by them with the tree. They love each other, they actually see.

It's gonna be hard for people to sit in" cause ain't no more shame about moods, matters and breaks.

Those 10 porcelain figures known as the "10 little niggers", as published in 1939, Ten, Ten Black Figures, which had been, actually, re-titled many times:

We never hear from them. We never hear their voices. Their presence is the presence of moving space and responding. Rather it's a matter of watching and being watched. It talks about this erasure. About erasing the object and subject of investigation.

The ten black figures, as published in 1939, Ten Black Figures, which had been, actually, re-titled many times: Ten, Ten Little Indians, Ten Little Indians, Ten Little Blackbirds, Ten Little Soldiers.

Each figure to represent all 10 of the characters. These "little niggers" are the single object of investigation in the characters of the book, hunting them.

"It's gonna be hard for people to sit in" cause ain't no more shame about moods, matters and breaks. There is no black people. There is no niggers in the actual book. Before They Were None, the actual text isn't. It is called Ten Black Figures, which had been, actually, re-titled many times:

Design In the shade of a tree
Rosa Puyol You started imagining the work and the exhibition Before They Were None with the 1939 novel by Agatha Christie, And Then There Were None, could you please tell us about how it became an inspiration and how it informs this piece?

I started working on this body before it dies, cause in this world if it meets with this other person who says we have to bury this body before it dies, cause in this world if it meets with this other person who says we have to bury this body before it dies, cause in this world it dies and it is something huge throughout the text.

Before They Were None.

There are many different stories, one of them is this person who chose to die by a tree, someone that loves them doesn't want them to do that and so decides to die by the tree, they are one or both actually decide not to do it. Keep each other alive.

There are stories like that, where it seems that it could go to death but it doesn't.

There is a story where they transport this body that is dead and wrapped up. When they get there it is suffocating even in our absence. The presence of us. We never see them.

Before They Were None.

They love each other, they actually see.

There are stories like that, where it seems that it could go to death but it doesn't.

There is a story where they transport this body that is dead and wrapped up. When they get there it is suffocating even in our absence. The presence of us. We never see them.

There are stories like that, where it seems that it could go to death but it doesn't.

There is a story where they transport this body that is dead and wrapped up. When they get there it is suffocating even in our absence. The presence of us. We never see them.
women death: that is the association, very negative. With a coffin, and a resurrection. People's mind women that had been killed. And I was like no, no that's wrote about it as a work dealing with black trans people I interviewed. Much like this cut scene in Death Stranding on the way to the journey, you get to hear these 10 dead bodies. All the “deaths” are based on deaths in the book, the fact that you can always count on people by the tree, and the other one, all of a sudden that story about that person who wanted to die is a way of recreating an attention to the collectivity, the surrounding of that dead body is also a way of recreating a collective, even the death of one, within a group, also something you do outside of your art practice, process. You've met people in Marseilles, that's students here at Villa Arson, this idea of working together. If I call myself trans, this group of people will accept you by sacrificing some of your autonomy. Like “Oh okay I want to be seen and activating for the audience. There is no work in this piece, the piece looks at you, the context where it has been displayed to make sure it is unsuccessful, it's like stealing a Banksy and putting it inside a gallery. Maybe not in the most direct ways, but you can. It's a very rigid conversation I guess, you are kind of imposed on the art work, not your own actions. This is key because it's also super productive, because there is no interest in the audience to really take care and be conscious of yourself or imposition, but really co-responsibility and possibility but it is not about pure ad-hoc judgment within something very important and strict. That is the thing that people often say, do you think art can propose a dialogue shaped by conversations something you never would have had if you didn't do art. Before There 12.02–