Danielle Brathwaite-Shirley’s project stems from Agatha Christie’s novel, *And Then There Were None*, which had been, actually, re-titled many times: *Ten Little Niggers*, as published in 1939, *Ten Little Indians*, *The Ten Black Figures*, *Ten Little Soldiers*. In this work of fiction, reality-show like or Cluedo-ish, each character is both a victim and perpetrator, responsible and witness, both object and subject of investigation. But the most surprising thing is how their story, their value as characters, is fleshed out with the risk of death, and then the death, that hovers over each of them.
We never hear from them
We never see them
Yet the presence of them
The presence of us
Is suffocating even in our absence

Those 10 little niggers
Were Neither dead nor surviving but continuously living, alive, alived, inspiring and inspired, forever loved, breathed in, cared for, supported and held, cherished, singing, dancing, shimmering

vivid.

“It’s gonna be hard for people to sit in” cause ain’t about, or it isn’t anymore, sitting-in to occupy a stable space and responding. Rather it’s a matter of moving back to motion. Changing the perspective from which one looks at oneself, looks at oneself, or doesn’t, doesn’t look at those from the standpoint of a death that doesn’t belong to them.

“It’s gonna be hard for people to sit in” because the show is over; no more representation but an ensemble. Because there is nothing to watch and we need to learn to see differently.

Rewind the film and breathe-in, life.

An other(ed) life an other lives, trans lives, black lives. Lives multiplying eyes, ears and skins, nostrils and tongues.


Lives living, that lived and will live again. Will vibrate again. One in motion and that will be moved again. Will move again towards other directions and other desires than the staging of their death and surviving and a whole bunch of principles so exclusively libidinous.

Towards other directions and other desires, with no more shame about moods, matters and breaks, rifts, lumps and marks, pus and of all that isn’t beautiful and doesn’t “pass”.

Because all that beauty isn’t something you can EVER appropriate: impetuous, fragile, immemorial, grateful, unrecognisable and generous.

Before they were none, or not. Them and us, co-living.

Danielle Brathwaite-Shirley (born in London, 1995) is an artist based in Berlin. She works with animation, sound, performance and video games.

Information: daniellebrathwaith Shirley.com

Curators

Mawena Yehouessi & Rosanna Puyol
Assisted by Noémie Pirus-Hassid and Daisy Lambert

Agenda

February 11

• 6 pm
Opening, with a performance by the artist Danielle Brathwaite-Shirley.

Every day of the exhibition

• 3 pm
Meeting around the exhibitions Students on a mediation course at Villa Arson will create guided tours of the exhibitions, sometimes with performances, evoking their personal interests in relation to the artistic issues of the programme.
Free admission. No reservation needed.

Group visit

School & Youth activities servicedespublics@villa-arson.fr

Social media

@villarsonnice
@ladydangfua

Mawena Yehouessi & Rosanna Puyol