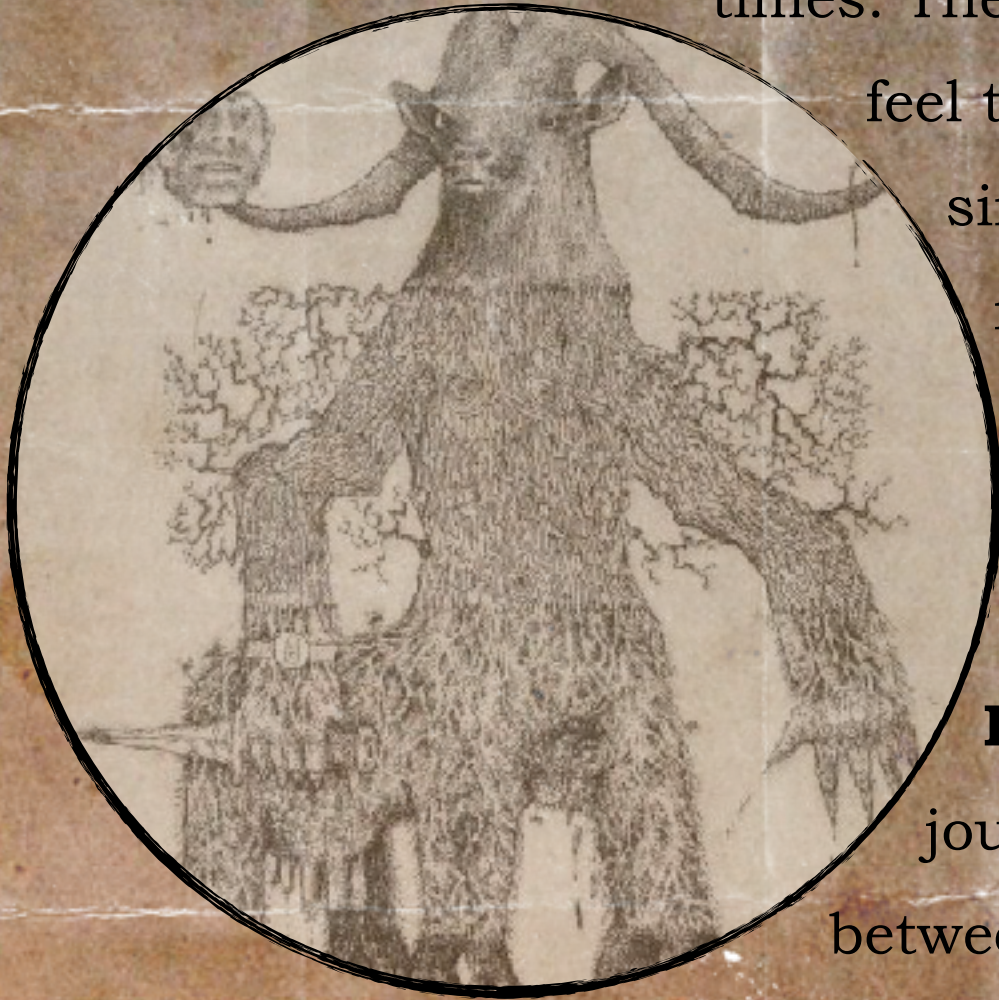


Exquisite **CORPSES**  
**of** Twenty **FIRST**  
**CENTURY SIN**



**Rediscovering the grey.** We live in complicated times. The world's chaotic. And when we feel that chaos overwhelm us, we simplify. We start to see the world in black and white, and stop seeing all the shades of grey.



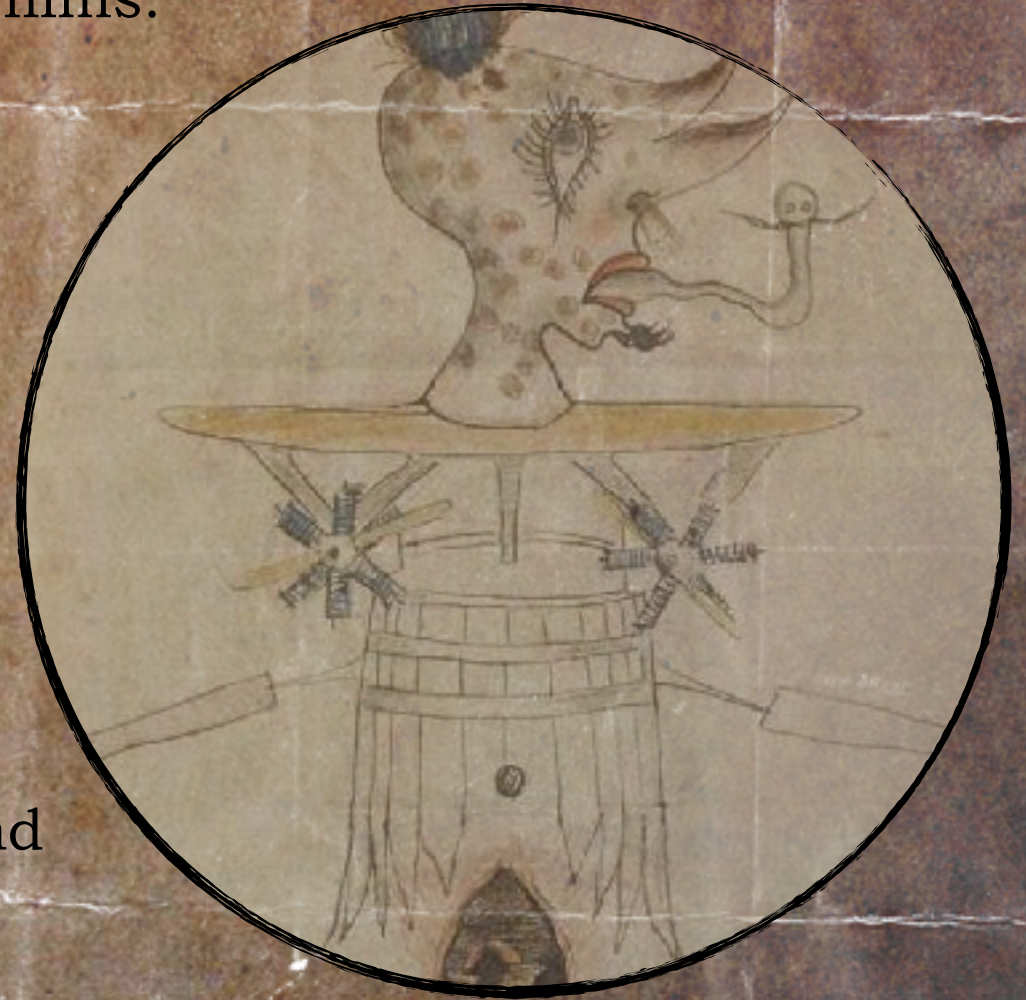
**Exquisite Corpses of Twenty First Century Sin** takes us on a journey through the grey space between absolutes.



It does this by having seven filmmakers collaborate on a series of **Exquisite Corpse** films.

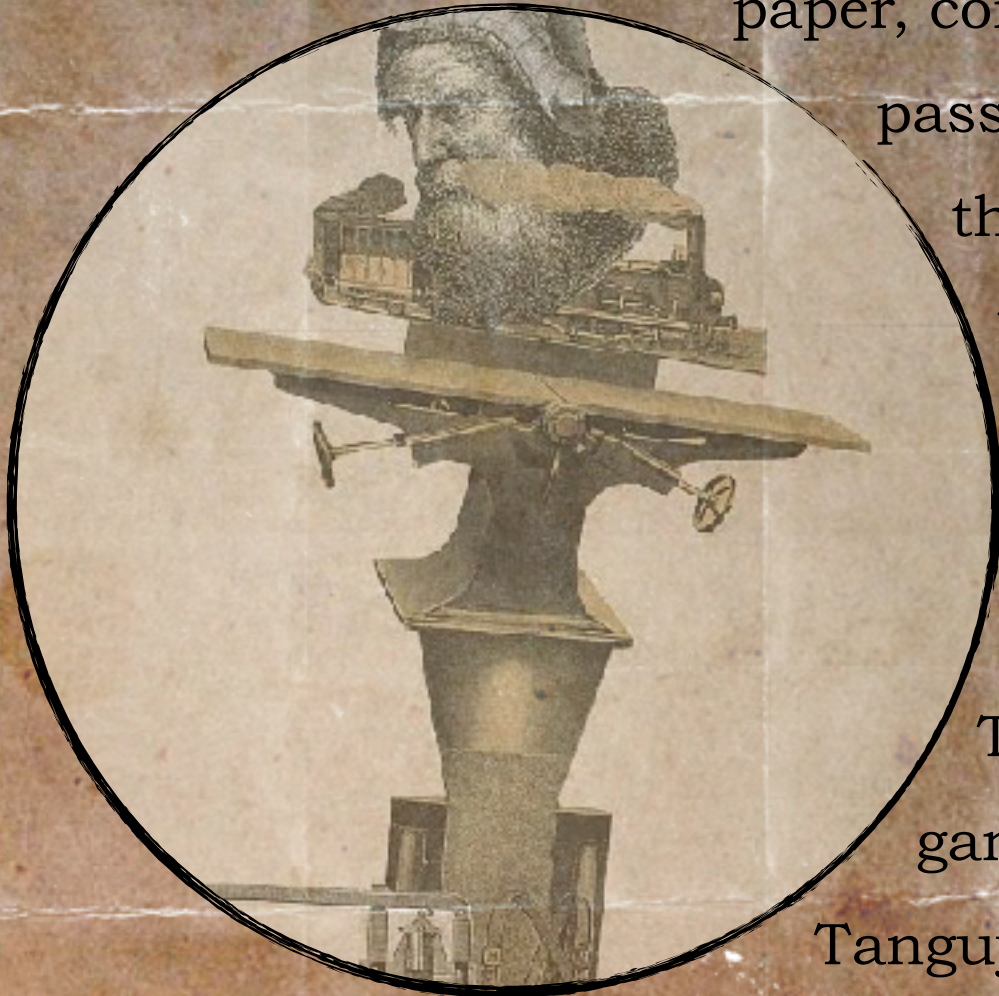
### **What is an Exquisite Corpse?**

The father of surrealism Andre Breton described them as “a game of folded paper played by several people.” He thought of the method as a way of holding “critical intellect in abeyance, and of fully liberating the mind's metaphorical activity.”





Traditionally, players will write or draw on a sheet of paper, conceal their contribution, and pass it to the next player. Similar to the parlour game consequences, the finished works are a bizarre, sometimes enigmatic, often magical image or text.

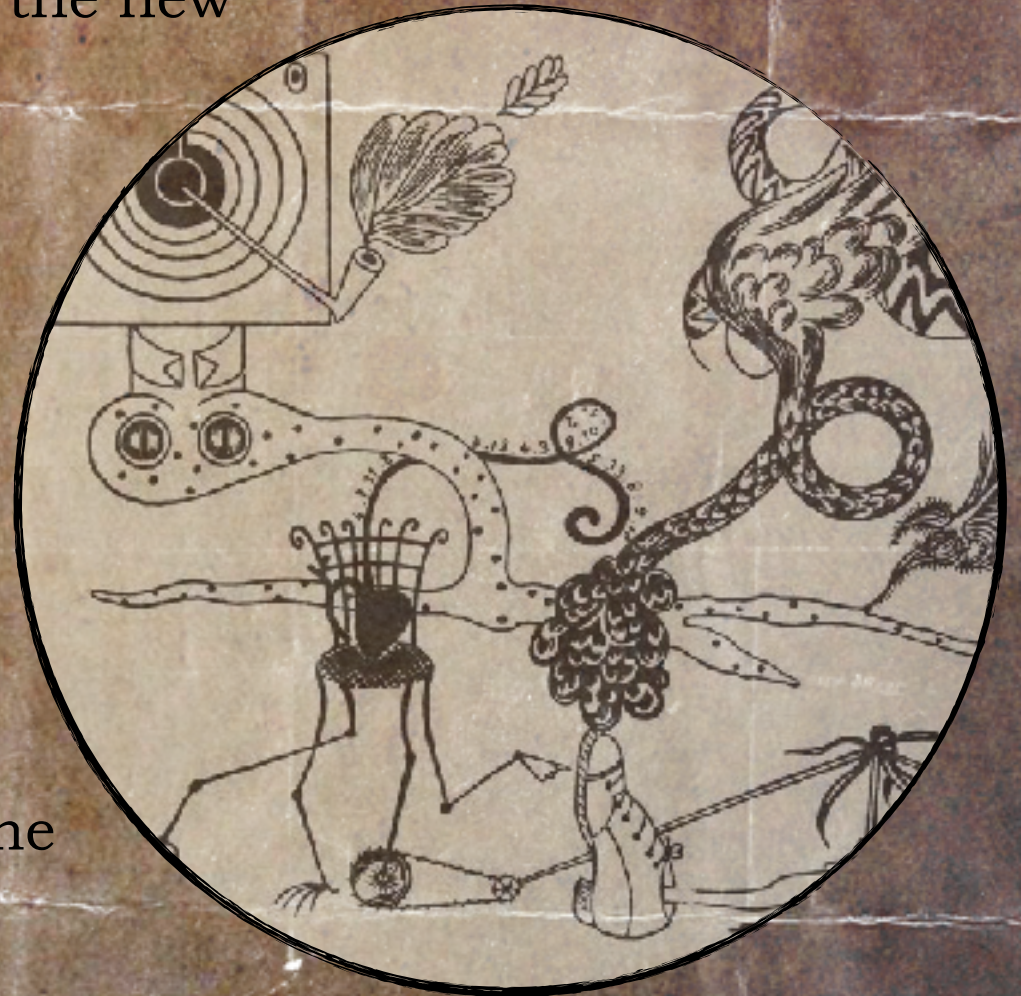


The method gets its name from a game played in 1925 by Yves Tanguy, Jacques Prevert, Andre Breton, and Marcel Duchamp. Together they



wrote “le cadavre exquis boira le vin nouveau”, or “the **exquisite corpse** will drink the new wine.”

Since then the method has been used by writers and artists as a tool, to dig out unknown narratives, and delve into our collective subconscious. There’s something in the mechanics of the method, the choreographed randomness, that plunges us deep into the





grey space between absolutes. It creates unforeseen connection, letting us discover something new and unknown about the world we live in.



**All the sevens.** Each hour long episode contains seven stories.

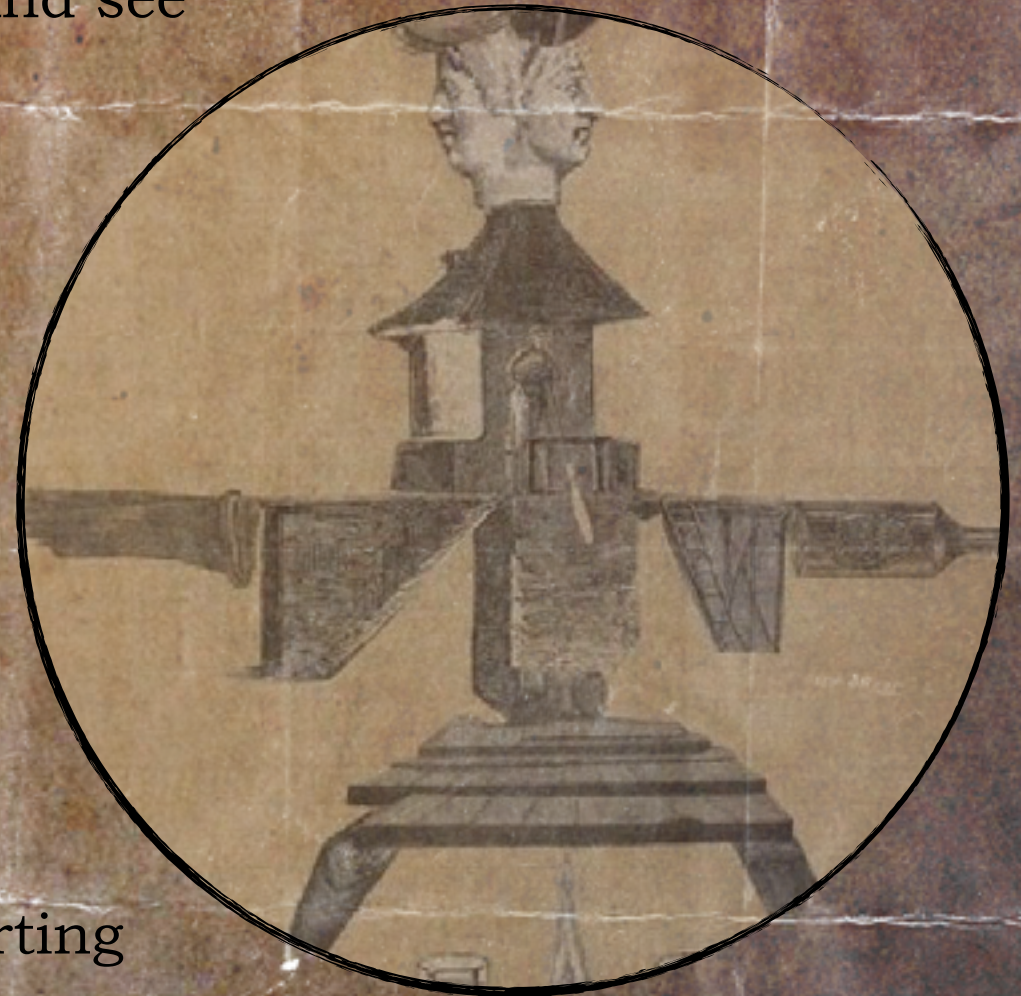
Each story is seven minutes apiece. They document the player's battle to make their one-minute contribution to the **Exquisite Corpse** film.



They're a chance to engage with the player, understand their point of view, and see how they approach, treat, and grapple with the subject.

At the end of each story, the player sends the last seven seconds of their contribution to the next player.

This seven second clip is the starting point for the next players contribution.





When the seven stories have been told, all seven players meet to watch the completed **Exquisite Corpse** film.



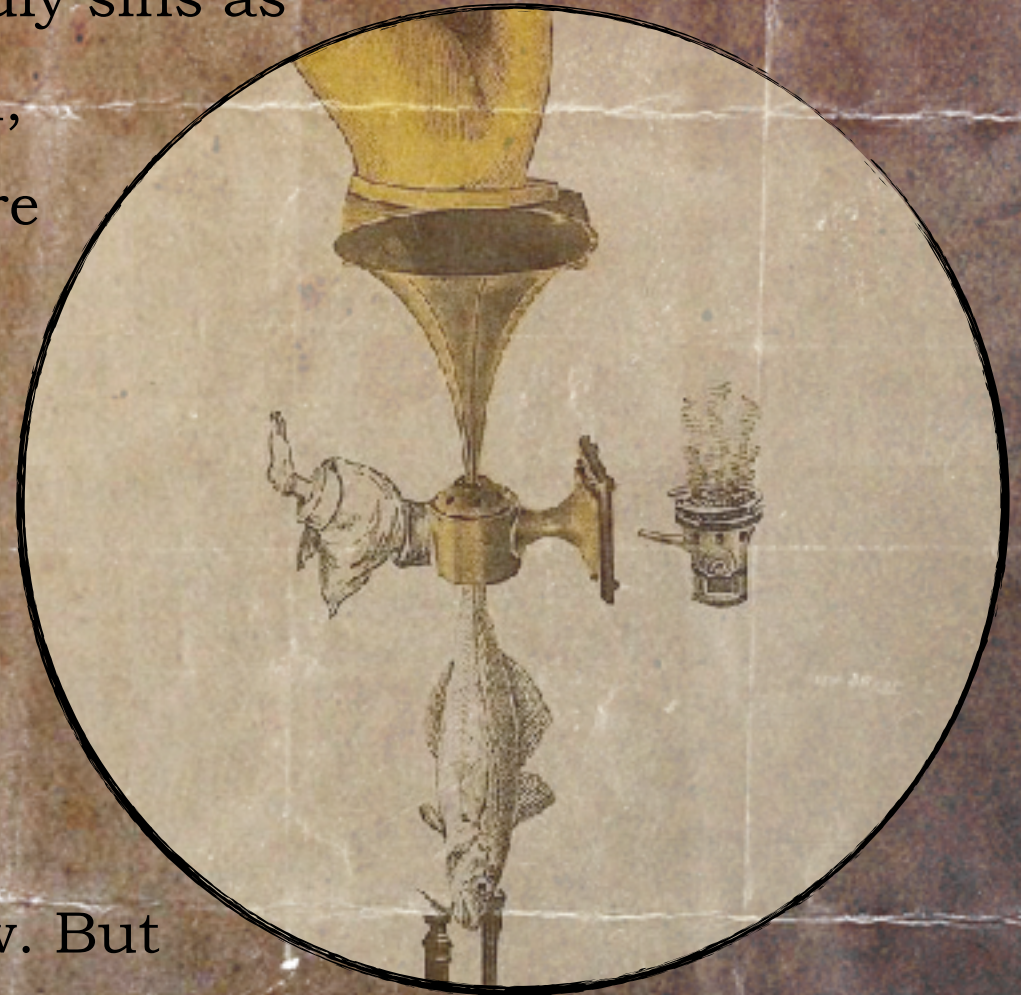
As the titles roll there's a chance to get reaction from the players, and find out what they've learned while making the film.

There is one final seven, in this long line of sevens, the subject of each **Exquisite Corpse** film, the seven deadly sins.



**Rethinking sin.** In the sixth century Pope Gregory the Great decreed the seven deadly sins as pride, envy, gluttony, lust, wrath, greed, and sloth. These vices were the churches way of curbing people's "inclination towards evil." They're a moral compass, telling people how to behave.

These sins are extreme transgressions against divine law. But in a contemporary setting, divine law is as real





as Father Christmas. In a secular society we see sin elsewhere.



In his 1905 play Major Barbara, George Bernard Shaw viewed the seven deadly sins as food, clothing, firing, rent, taxes, respectability, and children.

“Nothing can lift those seven millstones from man’s neck but money; and the spirit cannot soar until the millstones are lifted.”



In 2019 the millstones around our neck are ecological collapse, personal debt, privacy intrusion, social injustice, job insecurity, wealth inequality, and political absolutism. Nothing can lift these millstones from our necks but action; and we cannot take action until we fully know these millstones.

**Exquisite Corpses** takes us on a journey through the grey space surrounding **Twenty First Century Sin.**





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