

Manifesto for Sustainable Experimentation FlatScreens curated by A.L. Steiner

SCHEDULE

Program 1 > 21 May-7 June

Kang Seung Lee (South Korea/USA)

Garden (Seoul, 5:15, 5:31 and Dungeness, 3:39, 4:06), 2018, one and two-channel digital video, from the Akeroyd Collection, courtesy Commonwealth and Council, Los Angeles, Gallery Hyundai, Seoul, Alexander Gray Associates, New York

Shahana Rajani (Pakistan/Canada)

Four Acts of Recovery, 17:40, 2025, 4K video, produced by Han Nefkens Foundation in collaboration with Prameya Art Foundation (PRAF), Delhi, India; Nottingham Contemporary, UK; Ishara Art Foundation, Dubai, UAE; Museum of Contemporary Art Tokyo (MOT), Japan; Museum of Contemporary Art Antwerp (M HKA), Belgium and Para Site, Hong Kong

Program 2 > 11-28 June

Kym McDaniel (USA)

Document With No End, Super 8 & digital video, 9:39, 2025

a story that doesn't have to do with me, Super 8 & digital video, 7:04, 2021

Amina Ross (USA)

I am under the rock, 13:54, digital video, 2022

Specular Cry, 2:28, digital video, 2019-2020

Program 3 > 2-19 July

Yo-E Ryou (South Korea)

숨 오케스트라 (Breath Orchestra), 10:10, digital video, 2024

Jill Casid (USA)

Untitled (Melancholy as Medium), 9:38, 2021-ongoing, digital video, realized by Jack Kellogg

Untitled (Throw Out), 16:30, 2017–2022 and ongoing, digital video, realized by Jack Kellogg

Program 4 > 23 July-9 Aug

A.L. Steiner (USA)

To Chnge Evrythng, 35:00, 2-channel digital video, 2023, courtesy Deborah Schamoni

Sasha Wortzel (USA)

How To Carry Water, 15:00, 2023, digital video,

This is an Address, 18 min, 2020, digital video,

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BACKGROUND TO THE ARTISTS

Jill Casid

What to do with the ways we're being undone? Casid's short film, *Untitled (Melancholy as Medium)* calls up an activist wake that refuses to move on. Unfolding a ritual of mediumship, the film conduces our outraged grief as catalytic for the uprising and care work of living with more than one virus, amidst more than one pandemic, carrying our as yet unaddressed losses into the battles we're still waging in the name of supports for the thriving of Black, Brown, Indigenous, crip, queer and trans vitalities. Centered on a set of fragile Polaroids, the film conjures with the material fragility of analogue photography to commune with the incalculable but still powerful presence of unredressed loss. In reversing the primacy of showing over telling, the film incorporates disability access as aesthetic gain by making closed captioning integral and image description its primary vehicle.

Casid's *Untitled (Throw Out)* takes its title phrase and central animating vehicle from the handwritten instruction left by their great-aunt on an envelope containing the incomplete remnants of an effort to save their mother who had been deported to the Gurs concentration camp in southern France. The film maps an approach from Gurs to Hart Island and its potter's field as a way to draw the unmapped connections across the throw-away world and the differential ways in which we are made to live our dying on a dying planet in a situation of forced disposability Casid calls the Necrocene. The throw length of projection and visual and audio amplification of its instruction to throw out away confront to contest the conditions of being thrown by an activated melancholy that holds fast to and keeps company with the cast out in refusing to move on until there is justice and material reparation.

An artist-theorist and historian, Jill H. Casid holds the position of Professor of Visual Studies with a cross-appointment in the Departments of Art History and Gender and Women's Studies at the University of Wisconsin-Madison. Casid pursues a research practice across writing, photography, and film that is dedicated to queer, crip, trans*feminist, and decolonial interventions. Casid exhibits their artwork nationally and internationally, including in recent exhibitions at *Signs and Symbols* and the Ford Foundation Gallery in New York and *documenta fifteen*. Casid's current projects concern the question of doing things with being undone in the Necrocene and what aesthetics can do in confronting the political problem of form in the situation of crisis ordinary. Casid is the author of *Sowing Empire: Landscape and Colonization* (Minnesota, 2005).

Kang Seung Lee

Garden:

These video works center on Derek Jarman (1942-1994) and Joon-soo Oh (1964-1998), both gay rights activists in England and Korea respectively, who died from AIDS complications in the 1990s. In these video works, Lee goes back and forth between the garden at Jarman's Prospect Cottage near Dungeness Beach in Kent, England and several places in Seoul with historical ties to the gay community including Namsan and Tapgol Park. In each location, Lee performs ritualistic acts such as collecting soil or burying parts of drawings. Via such acts, Lee questions the customs of burying or recording death. These acts link Jarman and Oh and the countless lives that are not remembered while revealing the history of oppression and resistance by the queer community. While the history and stigma has been attempted to be erased from mainstream history, such

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history is already recorded and communicated in languages beyond human memory through the soil, plants and objects that we use, create and leave behind.

Kang Seung Lee is a multidisciplinary artist who was born in South Korea and now lives and works in Los Angeles. His work frequently engages the legacy of transnational queer histories, particularly as they intersect with art history. Lee's work has been included in international exhibitions such as the 60th Venice Biennale (2024); Made in LA at Hammer Museum (2023); New Museum Triennial (2021); and Gwangju Biennale (2021). His work is in the collections of Cantor Arts Center at Stanford University, Stanford; Getty Research Institute, Los Angeles; Hammer Museum, Los Angeles; Kadist Foundation, Paris/San Francisco; Leeum Museum of Art, Seoul; Los Angeles County Museum of Art, Los Angeles; MASP, São Paulo; National Museum of Modern and Contemporary Art, Seoul; Solomon R. Guggenheim Museum, New York; among others

Kym McDaniel

Document With No End

An experimental speculative fiction and diaristic hybrid film reflecting on forms of environmental and capitalist conquest and the risks necessary to evade entrapment. Montage sequences including appropriated footage, 3D generated imagery, 360 video, and Super 8 film embody the fragmented experience living in an ever-evolving yet collapsing ecological world. Filmed and created during McDaniel's time living in Salt Lake City, Utah.

a story that doesn't have to do with me

As McDaniel seeks to connect with her partner about their research in bioarcheology, a conversation emerges about what is left behind after death. Super 8, digital video, fragmented colors, and unfinished conversations are collaged into a narrative. Trigger Warning: death, memory recall.

Kym McDaniel is an interdisciplinary artist working across fields of moving image, choreography and disability studies. Her embodiment as a dancer living with chronic pain informs her to relationship to time, the body and movement in her work. Her works have been screened at the Ann Arbor Film Festival, Slamdance, Antimatter, ICDOCS, The Whitney Humanities Center, Alchemy Film and Moving Image Festival and UnionDocs, among others. She has an MFA in Cinematic Arts from the Department of Film, Video, Animation and New Genres at the University of Wisconsin-Milwaukee. She is currently an Assistant Professor in Dance Film & Digital Technologies within the Dance Department at Ohio State University.

Shahana Rajani

Four Acts of Recovery

Four Acts of Recovery follows a fisher family from the Indus Delta as they turn to practices of drawing and painting to navigate unprecedented infrastructural violence and climate collapse. Displaced from their ancestral Mul creek to the city of Karachi, this family searches for old and new ways of maintaining sacred relation with their shrines and disappearing homelands. As the delta is fast submerged by the sea, the work traces how visual practices are being mobilized and transformed by coastal communities to engender new forms of devotion, dissent and belonging. It connects the emerging practice of painting landscape-murals of

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sacred shrines and ancestral creeks, to Islamic traditions of drawing talismans for protection and recovery. Drawing becomes a sacred ritual that makes space for the vastness and abundance of sacred and ecological worlds amidst annihilation.

Shahana Rajani is a multi-disciplinary artist exploring the visualities, landscapes and infrastructures of development, militarisation and ecological disturbance in Pakistan. Community-based and collaborative approaches to research are central to her practice. Working across moving image, installation and printed matter, she engages with dissident histories, lineages and pedagogies of representation and relation that sustain ecological resistance in Pakistan. She is a co-founder of Karachi LaJamia with Zahra Malkani, which is an experimental project devoted to seeking and sharing ecstatic ecopedagogies in collaboration with ongoing movements in defense of land and water in the city.

Shahana Rajani's *Four Acts of Recovery* (2024) will feature as part of her debut UK solo exhibition at Nottingham Contemporary from 7 Feb - 10 May 2026. The exhibition will present a multi-layered installation that expands on *Four Acts of Recovery*.

Amina Ross

I am under the rock and *Specular Cry*:

In *I am under the rock*, Ross's project develops a realm for marginalized figures to exist and thrive in safety and to exercise agency. Negotiating vulnerability and resiliency, Ross draws connections with spirituality and subterranean networks in the natural world. Ross contemplates being a part of the land—"beneath the earth and made of earth"—rather than extracting from it or overlooking it.

Within *Specular Cry*, Amina Ross renders a fragmented eye that cries, in a stuttered and fragmented loop, it contains the reflection of a cityscape. Ross is curious about black interiority, the space of deep feeling that resides beyond and in spite of visibility. Atop this modeled and animated eye plays a channeled poetic text Ross wrote during a planetary alignment of pluto and venus some years ago. The words came just before sleep and they followed them.

Amina Ross is an artist whose interdisciplinary practice spans video, sound, sculpture and installation. Their work critically explores systems of power, perception, and nonlinear storytelling. Their work has been exhibited internationally, including at MoMA PS1, the Hessel Museum of Art, and Tate London among other venues. Ross is also an experienced educator currently teaching at Rhode Island School of Design (RISD) and Parsons School of Design, with prior teaching roles at Vassar College, School of the Art Institute of Chicago, and the School for Poetic Computation. They hold a BFA from SAIC and an MFA from Yale School of Art, where they received the Fannie B. Pardee Prize in sculpture.

Yo-E Ryou

숨 오케스트라 (*Breath Orchestra*):

Breath Orchestra is an ongoing series of sound, video, and participatory performance works rooted in the oral traditions and embodied breathing techniques of the Haenyeo, Jeju Island's elderly women divers. Act 1–2 take the form of a video score performed by girls around age ten—echoing the age when Haenyeo

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traditionally began diving. Through layered rhythms of breath and breath-holding silence underwater, the work becomes a vessel for intergenerational transmission, where memory is not only preserved but practiced through the body. Performed by Hael Kim, Yuna Cho, Sarang Park, Suah Kim, Taryn Yang, Ryul Kim, Harim Byeon, Haeju Woo, Eunjae Oh in Jeju island, Korea.

Yo-E Ryou is an artist and researcher based on Jeju Island, South Korea. Her work engages hydrofeminist and decolonial methodologies to explore how we listen, remember, and relate—through water, breath, and the body. Working across moving image, sound, performance and text, she traces disappearing oral traditions and ecological memory, particularly in relation to the Haenyeo, Jeju's aging community of women sea divers. As part of her practice, Yo-E runs Unlearning Space, an artistic research platform for collective inquiry into submerged and embodied knowledge. She holds degrees from Yale University and the Rhode Island School of Design.

A.L. Steiner

To Chnge Evrythng is an homage to feminist thinking and making: how stories, works and narratives intertwine and provide hope for empathic interconnection, solidarity and pleasure in a world gone mad. Françoise d'Eaubonne coined the term 'ecofeminism' in 1974 in *Le Féminisme ou la mort* (Feminism or death), first translated into English in 2022. Analyzing ecological catastrophe from a gender perspective, ecofeminism delineates an interconnectedness between exploitation, oppression, violence and destruction of foundational ecological and biological systems enacted by systemic patriarchy.

A.L. Steiner utilizes constructions of photography, video, installation, collage, performance, writing and curatorial work as seductive tropes channeled through the sensibility of a skeptical queer ecofeminist androgyne. Steiner is co-curator of Ridykeulous, co-founder of Working Artists and the Greater Economy (W.A.G.E.) and a serial collaborator. She is based in New York and is Faculty at Yale University's School of Art. Her works are featured in permanent collections such as the Brandhorst Collection, Centre Pompidou, Hammer Museum, Los Angeles County Museum of Art, Marieluise Hessel Collection, Institute of Contemporary Art Miami, Los Angeles Museum of Contemporary Art, Metropolitan Museum of Art, Museum of Modern Art and Julia Stoschek Collection, and has been awarded by the American Academy in Berlin, Guggenheim Foundation, Louis Comfort Tiffany Foundation and Foundation for Contemporary Arts, among others.

Sasha Wortzel

How To Carry Water

This punk-rock fairytale doubles as a portrait of Shoog McDaniel, a fat, queer, and disabled photographer working in and around northern Florida's vast network of freshwater springs, the state's source of precious drinking water. Bringing Shoog's photography to life, the film immerses audiences in a world of fat beauty and liberation, one in which marginalized bodies—including bodies of water—are sacred.

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This is an Address

In this meditation on community, gentrification, and erasure, Stonewall veteran and trans activist Sylvia Rivera takes up residency on the Hudson River piers with a group of HIV-positive New Yorkers, as cranes raze vacant buildings for a new skyline.

Sasha Wortzel is an award-winning filmmaker and interdisciplinary artist exploring how past and present are inextricably linked through resonant spaces and their hauntings, particularly along shorelines and bodies of water. Wortzel is a 2023 Guggenheim Fellow in Film-Video, and her films have screened across the world at venues including MoMA DocFortnight, CPH:DOX, True/False, Hot Docs, San Francisco International, Margaret Mead, Wexner Center for the Arts, and Smithsonian American Art Museum. Her expanded cinematic work has been exhibited at the New Museum, The International Center for Photography, The Kitchen and the Douglas F. Cooley Memorial Art Gallery. Her debut 2025 feature documentary, *RIVER OF GRASS*, was awarded the Hot Docs Joan VanDuzer Special Jury Prize-International Feature Documentary, Mead Audience Award and Special Jury Mention at the Sarasota Film Festival. She has been featured in *The New York Times*, *Artforum* and *Art in America*.