

Manifesto for Sustainable Experimentation 21 May-9 August 2025

FlatScreen Moving Image Programme curated by A.L. Steiner

Queer ecofeminist artist A.L. Steiner extends the exhibition's reach across time zones and cultural borders in collaboration with artists Jill Casid, Kang Seung Lee, Kym McDaniel, Shahana Rajani, Amina Ross, Yo-E Ryou and Sasha Wortzel, forming a digital transatlantic bridge in intersectional resistance.

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

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 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.

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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).

About A.L. Steiner

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.