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A. L. Steiner, *To Chnge Evrythng (feminism or death for Françoise)*, 2023, two-channel digital video, color, sound, 35 minutes.

NEW YORK  
**A. L. Steiner**

8OWSE GALLERY | NYU  
80 Washington Square East  
July 6–September 23, 2023



On a planet that is incessantly heating up, we ourselves are becoming tinder. A lament to the increasingly flammable nature of existence, A. L. Steiner's solo exhibition "Irthebound" continues the artist's meditation on Earth's

demise through photography, video, and sculpture.

Channeled as a critical source of inspiration for this show is Françoise d'Eaubonne's seminal 1974 publication *Le féminisme ou la mort* (Feminism or Death, translated into English in 2022), in which the author coined the term *ecofeminism*. The creator of a fiery manifesto on par with the likes of Jill Johnston and Valerie Solanas, d'Eaubonne argued that environmental crises are a direct result of the patriarchal past and present, thus offering the idea of a feminist revolution as the ultimate solution. In the gallery, Steiner's compilations of found footage and data documenting ecological disasters are interwoven with scenic photographs of skies and waters. These are juxtaposed, in turn, with the artist's signature arrangements of snapshots from her everyday life, prominently featuring her queer community: the suggested alternative, or antithesis, to patriarchal structures.

All of this culminates in *To Chnge Evrythng (feminism or death for Françoise)*, 2023, a two-channel video installation presenting a nonlinear narrative montage manifesto in which d'Eaubonne, Eileen Myles, and Sinead O'Connor all make an appearance to argue for an ecosensual, ecocritical, and ecofeminist world. The exhibition overall, however, is not some utopian promise or cure for our nihilistic doom-scrolling, for it maintains a strict sense of skepticism as its methodology. In fact, Steiner's radical ecofeminist practice extends far beyond the gallery walls, into the ontological condition of being a queer woman artist and the crisis of language itself. D'Eaubonne noted in her book that "if words proved that the way out was not verbal"—quoting French-Tunisian writer Albert Memmi—then, according to her, "they have already served a certain purpose." Steiner's exhibition proves that the way out isn't visual, either—art, alas, will not save us. But perhaps it would be nicer if we all burn together rather than alone.

—*Ksenia M. Soboleva*

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