



October 1, 2024

Belvedere 21
Arsenalstraße 1
1030 Vienna

Opening hours:
Tue to Sun 11 am to 6 pm,
Thu until 9 pm
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Installation view *Civa. coded manoeuvres_sticky webs*
Photo: Kunst-Dokumentation.com, Manuel Carreon Lopez / Belvedere, Vienna

CODED MANOEUVRES

Civa – Contemporary Immersive Virtual Art

Festival: October 1 to 5, 2024, Belvedere 21

Exhibition *coded manoeuvres_sticky webs*: October 1, 2024 to February 2, 2025

The Civa media art festival will host discussions, film screenings, and live performances at the Belvedere 21 from October 1st through the 5th, 2024. A central element will be the exhibition *coded manoeuvres_sticky webs*, on view from October 1, 2024 to February 2, 2025.

Civa explores the intersection of contemporary technologies, realities, and experiences in digital, physical, and hybrid spaces. The 2024 edition will investigate the intricate processes involved in the creation of intelligence and the flow and dissemination of knowledge.

Stella Rollig, Belvedere General Director: *The Civa media art festival, launched in 2021 by curator Eva Fischer, has proven to be a valuable addition to the discursive and research-based program of the Belvedere 21. For the first time in 2024, it will be organized and developed jointly with the Belvedere. The fourth edition of Civa will introduce new approaches to knowledge and intelligence and present artistic approaches that connect.*

In 2024, Civa critically examines the concept of "intelligence" as a measurable parameter of knowledge, ability and understanding, thus revealing its entanglement with structural violence. It questions which forms of knowledge are recognized, legitimized and instrumentalized, while others are marginalized and devalued. If intelligence is not considered to be a purely human trait or technology, but rather is assumed to come from knowing entities and organisms, these power constructs can be decoded and

disrupted. What survival strategies, tactics, and codes are needed to effectively resist the imposition of binary coding and appropriation? What kinds of symbiotic relationships can we envision and program?

In considering the thematic focus of this year's Civa festival, I found it intriguing from a media theory perspective that the advancement of artificial intelligence and the understanding of its underlying processes have prompted many industries, including the arts, to engage more profoundly with the concept of intelligence. Western cultures have historically held an anthropocentric worldview in which attributes such as intelligence, self-determination, and freedom are ascribed exclusively to (certain) human beings. Evolutionary biologist Lynn Margulis, for example, has challenged this perspective, arguing in her research on symbiosis that human intelligence is based on symbiotic (bodily) processes. coded manoeuvres symbolizes the flow and dissemination of knowledge and explores the concept of intelligence in terms of collective action that is inextricably linked to the body. coded manoeuvres stands for various rituals and forms of communication that emphasize the communal, the symbiotic, and thus the inseparable. —Eva Fischer

Ultimately, we are less interested in understanding networks as something artificial than in recognizing the confusion and imagining spaces that enthusiastically embrace the interconnectedness of worlds. Elements connect, not in a sterile way, but with a delight in friction and stickiness, creating a spatial mixture that relates bodies, affects, and language(s) to temporalities and movements without ever considering them as fixed. An entanglement filled with the testing of choreographies and relationships—an exciting, form-diverse process that makes room for desire and the imagination of coded maneuvers through sticky nets. In its organization, it allows for collaborative movement within a violently structured world. —Djamila Grandits

The artistic positions chosen by Civa break down juxtapositions between digital and physical space, embodied knowledge and reason, online and offline, and challenge the hierarchical structure of forms of existence. These works raise questions about collective approaches to knowledge and organisms and their applicability to the discourse on (artificial) intelligence, giving rise to sensuous choreographies, unexpected patterns of movement, and new symbiotic arrangements in hybrid space.

Contributors:

Levan Akin, John Akomfrah, Tayo Alemi (Authentically Plastic), Ayo Aloba, Lynhan Balatbat-Helbock, Cibelle Cavalli Bastos, menty bb, Filipa César, Laura Coombs, Vitória Cribb, CROSSLUCID, Katrina Daschner, Christiane Erharter, Paul Feigelfeld, Brigitte Felderer, Tina Frank, Louis Henderson, Sabine Himmelsbach, Evan Ifekoya, Lucia Kagramanyan, Therese Kaiser, Philisha Kay, Marko Kölbl, Eyup Kuş, Claudia Larcher, Felix Lenz, LIA, Veronika Liebl, Marissa Lôbo, Jennifer Mehigan, Martina Menegon, Mia Meus, Klimentina Milenova, Philipp Muerling, Maïa Nunes, Vanessa A. Opoku, Brooklyn J. Pakathi, Nelly Yaa Pinkrah, Imani Rameses, Mark H. Ramos, Tobias Raschbacher, Negin Rezaie, Bassam Issa Al Sabah, schnuffi, Dagmar Schürerer, Katharina Seidler, Rojin Sharafi, Sweatmother, TE -R, Wu Tsang, Laura Welzenbach, Ziyang Wu

EXHIBITION

Civa. coded manoeuvres_sticky webs

October 1, 2024 to. February 2, 2025 at Belvedere 21

Filipa César & Louis Henderson, *Sunstone*, 2018

Video, color, sound, 34 min

Starting out from Fresnel lenses, which in the nineteenth century were used primarily for lighthouses, Filipa César and Louis Henderson address the violent entanglements of technological developments. In Cabo da Roca, the westernmost point of Portugal, the filmmakers met the lighthouse keeper Roque Pina. Their conversations on the origin of the first lighthouse as an intervention against piracy and the lack of unions are linked with the cinematic studies of navigational and optical devices.

By tracing in *Sunstone* the development of military (security) technologies, César and Henderson not only reveal the consequences of colonial rule but also make the resulting capitalist routes and architectures tangible. The latter are in turn superimposed with set pieces from postrevolutionary Op Art from Cuba. The cinematic dialogue is also translated into a formal one: Whereas the computer-generated animations produce multiperspectival satellite images, the celluloid sequences break open the ideologies of "enlightenment" by playing with optics.

CROSSLUCID, *There is a resistance to memory inside the memory itself*.

Act Two: {Sanctuary of Co-Individuations}, 2024

AI-generated mantra, video loop, poetry, voice, original soundscape 30 min., AI-Training and Visual Coding: CROSSLUCID, Poetry [Erodium] & Voice: Elisabeth Sweet, Project description: Elisabeth Sweet, Soundscape: Sayaka Botanic

The poem *Erodium* by Elisabeth Sweet forms the basis for a jointly conceived work by CROSSLUCID. Using the new technology *alias*, the duo's artistic material is processed with AI-generated visual elements and interwoven with the mantra-like soundscape by the musician and violinist Sayaka Botanic.

In the resulting film, *There is a resistance to memory inside the memory itself. Act II, Sanctuary of Co-Individuation*, CROSSLUCID develops alternative pasts and futures—beyond language and reason. As an established form of communication and mutual understanding, human language reinforces existing hierarchies and the separation of species. By contrast, CROSSLUCID pursues the approach of radical empathy that takes into account different forms of intelligence by exploring unknown semantic paths using nonlinguistic means.

Evan Ifekoya, *The Vibration (Sun Light)*, 2022

Sound installation (stereo sound), speakers, subwoofer, wood, massage mattresses, acrylic glass, LED strip lights, cork, carpet, sound with contributions from Raf Alero, Rahima Gambo, Maïa Nunes

Sound plays a central role in Evan Ifekoya's artistic practice. The walk-in sound sculpture *The Vibration (Sun Light)* invites us into a multisensory experience in which Ifekoya has woven their own sound together with those of the artists Raf Alero, Rahima Gambo, and Maïa Nunes. The acoustic level directs

the focus on the realities of the lives of people who were systematically excluded from sacred places. In the octagonal installation with two vibrating massage mats, visitors are immersed in background noises that cause their bodies to vibrate. By experimenting with sound, resonance, and silence, the work explores the essence of being and knowing beyond visual perception.

Ifekoya studies embodied knowledge and the transformative potential inherent in sensory interactions and immersive environments. The spaces created become nodes and places of refuge that permit renewal, healing, and new beginnings and thus encourage both individual and communal well-being.

Martina Menegon, *I'm sorry I made you feel that way*, 2023

Interactive Installation, developed in collaboration with: Frederik De Bleser, Lieven Menschaert as part of the "The Algorithmic Gaze" research project of Sint Lucas Antwerpen

More and more data gives us knowledge about our own bodies and shapes the ways in which we care for, protect, and optimize them. *I'm sorry I made you feel that way* is a performative self-portrait by Martina Menegon drawing on biometric data. Each day, data is collected by a smart ring worn on the artist's finger, which is linked via machine learning to a digital avatar that interacts with visitors to the exhibition. Thus, the current state of Menegon's body has a direct impact on her virtual counterpart: fatigue or stress degrades the avatar's condition and behavior, posing growing obstacles to mutual communication.

With this intimate work, the artist is calling attention to a new hybrid form of embodiment and the virtual self-care that goes along with it.

Philipp Muerling *coded manoeuvres_sticky webs*, 2024

Pencil, charcoal, oil pastel, ink, and gouache on canvas

Lines lead toward each other and veer apart. Where they intersect, they gather into denser areas of the canvas, forming spatial structures. A tangle of pencil, chalk, and gouache fills the background from which nude figures emerge. Their bodies struggle to balance, following a kind of choreography that gives shape to an inner dialogue. As a wheelchair user obstructed by both visible and invisible barriers, Philipp Muerling proclaims himself the key to confronting disadvantages in society, and his art calls attention to discrimination he has personally experienced. For example, his performance *Besuch auf der Akademie* illustrates that the accessible side door to the Academy of Fine Arts Vienna is not a real alternative to the main entrance.

Muerling continually blurs the borders between a range of media: videos turn into drawings, drawings into activism, activism into performances, and performances into new sketches.

Brooklyn J. Pakathi, *_reality at the end of a dream*, 2024

3-channel video with sound, indefinite duration, sound: Shibule Ndhambi (@buli), Courtesy of the artist

Brooklyn J. Pakathi's research on digital psychology produces references to neurological behavior patterns triggered by using current communication technologies. In the recently conceived video installation *_reality at the end of a dream*, Pakathi takes up these insights and studies private and public messages on social media and diverse online forums with an eye to violent terminology. On three video screens, single words meet as action, description, and output and in their interplay develop poetic

sculptures. The forms of the words are combined to make landscape images and form a visual scenography that depicts a number of models of relationships and breaks through the deep-rooted ideal of pairs.

By emphasizing single formulations in isolation, Pakathi reveals hidden emotions that subliminally transport a coded language in everyday communication and interaction.

Dagmar Schürer, *Where does the rest of the world begin? (SYNCHRONY)*, 2024

Digital animation, silent, mixed-reality experience, looped, 3:20 min.

In the 1990s, the US microbiologist Lynn Margulis promoted the concept of symbiosis, showing how the coexistence between organisms serves their mutual benefit. Dagmar Schürer's latest group of works, *Where does the rest of the world begin?*, draws on these insights and pairs them with the theory of neural synchrony, under which individuals are linked to each other by similar life circumstances, shared rituals, and digital media, facilitating mutual influences. Our thoughts, behavior, and consciousness are somewhat bound together. This interconnectedness can facilitate new forms of selfhood and social coexistence.

As an artist, Schürer translates these theoretical concepts into visually poetic experiences and picturesque realms that blur the boundaries between digital and analog, humanity and technology, nature and culture. Her digital animation depicts hybrid avatars in a synchronized dance, generating a hypnotic flow of repetitions and rituals. Here, dance becomes a coded form of knowledge transmission that enables collective bodies to connect.

Ziyang Wu & Mark H. Ramos, *Future_Forecast*, 2022

Live simulation, collective world-building online environment, NFT characters, digital video (Pasig River 2030 – 6 Plus), diagrams, 8:30 min., Game Development: Jiahui Zhao, NFT character design: Ziqi Wang, Kexin Mao, Hanxiao Ge

For their project *Future_Forecast*, the artists Ziyang Wu and Mark H. Ramos have developed a computer-generated film and a collective world-building game. The architecture of the game is based on the stack theory of the American media philosopher Benjamin Bratton, who introduced the image of the "digital stack" for the worldwide process of digitization: a global, constantly changing megastructure that permeates all levels of our reality.

The game universe presented in the exhibition simulates such a "stack," which visitors enter as NFT characters and thus, are able to change the virtual landscape by carrying out various missions. They are modeled on real places and people in the Philippines. The island state has the most Internet activity in the world and is the largest consumer of social media per person—despite having one of the slowest Internet speeds. *Future_Forecast* explores the consequences of building network infrastructures in neocolonial contexts and presents new ideas for sustainable development.

CINEMA

The cinema is a space of expansion and transmission, a space that allows for affects and (dis-)identifications. Here, sight lines are established and representations expressed. Cinema prompts reflections about technological developments and makes speculative realities feel possible. It creates space for what was and what will be. The works on display complement and deepen the discourses and positions in the space, considering the roles that video, film, and cinema play as bearers of knowledge.

John Akomfrah, *The Last Angel Of History*, 1995
Single-channel video, color, sound, 45:7 min.

LIA, *V3/G.S.I.L.XXIX*, 2004
Video, color, sound, 9:40 min.

Tina Frank, *CHRONOMOPS*, 2005
Video, color, sound by General Magic, 2 min.

LIBRARY

The exhibition *coded manoeuvres_sticky webs* is inspired by thinkers, artists, activists, companions, and relatives (*kin*) and spins a sticky web of references and forms of knowledge. A library provides space for ideas and experiences that have been put into words, speculatively weaving together science, poetry and fiction: an invitation to dive in and get stuck, to move through wormholes and portals to counteract established linearity.

FESTIVAL PROGRAM

TUESDAY, OCTOBER 1, 2024

CIVA OPENING AND DJ LINEUP

7.00 - 24.00 pm

The fourth edition of the Civa festival will be officially launched on October 1 at 7 pm at the Belvedere 21. A DJ set by Ayo Aloba, schnuffi and menty bb will provide the opportunity to party and dance. On opening day, before the official launch, the *coded manoeuvres_sticky webs* exhibition will be accessible from 11 am.

Speakers:

Stella Rollig, General Director of the Belvedere

Eva Fischer, Festival Director

Djamila Grandits, Festival Curator

WEDNESDAY, OCTOBER 2, 2024

DIALOGUE

4.00 – 5.30 pm

Speakers: Nelly Yaa Pinkrah and Paul Feigelfeld

In this dialogue, media theorist and political activist Nelly Yaa Pinkrah and design and media theorist Paul Feigelfeld will address the festival's "coded manoeuvres" theme and lay the philosophical and media-theoretical groundwork for subsequent discussions throughout the festival.

PERFORMANCE

5.30 – 6.30 pm

Maïa Nunes, *Splitting Stones*

An experimental and improvised live performance by Irish-Trinidadian artist Maïa Nunes that explores the primal, guttural and spectral range of the voice. The absence of language does not limit, but rather expands understanding and opens up areas of non-verbal communication that invite listening.

SCREENING AND TALK

7.30 – 8.30 pm

Claudia Larcher, *Hallucinations*

Me Myself and I, AT 2022

Das große Baumstück, AT 2023

AI and the Art of Historical Reinterpretation, AT 2024

Media artist and filmmaker Claudia Larcher will present a selection of her most recent works, which critically examine artificial intelligence and its impact on our perception. In the subsequent dialogue, Claudia Larcher and Eva Fischer will discuss (artificial) intelligence, critical posthumanism, and how AI reflects our society.

LIVE AV

9.00 – 9.30 pm

KARGA by Eyup Kuş, *Beyond the Facade*

In a new audiovisual live performance Austrian experimental filmmaker KARGA (Eyup Kuş) presents a dynamic collage of film footage, visual effects, light, and sound. The performance addresses themes of science, observation, perception, and emotion, and explores the complex interplay between certainty and uncertainty, progress and imperfection.

THURSDAY, OCTOBER 3, 2024

Part I – *coded manoeuvres_sticky webs*

ARTIST AND CURATORS TALK

4.00 – 6.00 pm

Speakers: CROSSLUCID, Martina Menegon, Philipp Muerling, Brooklyn J. Pakathi, Dagmar Schürer

Civa will host a discussion with artists from the exhibition *coded manoeuvres_sticky webs*, offering insight into their work. Curators Eva Fischer and Djamila Grandits will lead the discussion, delving into the artists' creative approaches and their interpretations of the festival theme.

Part II – *Exploring Queerness in Staged Folk Dance through Film*

In cooperation with the mdw – University of Music and Performing Arts Vienna

SCREENING

7.00 – 8.45 pm

Levan Akin, *And Then We Danced*, SE/GE, 2019, 105 min, color, original version with German subtitles

The film *And Then We Danced*, directed by Georgian filmmaker Levan Akin, captures the dynamics of dance while systematically deconstructing preconceived notions of masculinity. In an emancipatory manner, it oscillates between queerness and tradition, normative social constructs and coded subversion.

TALK

8.45 – 9.30 pm

Speakers: Marko Kölbl and Djamila Grandits

Inspired by the film *And Then We Danced* this panel will explore the relationship between queerness and folk art, the expressions of traditional culture, and its staged iterations. Marko Kölbl, ethnomusicologist and ethnochoreologist at the University of Music and Performing Arts Vienna, will address this issue together with Civa curator Djamila Grandits. They will talk about how the medium of film provides a platform for gaining a deeper understanding of sexuality and culture. The dialogue will also examine how hidden realities become conceivable and expressed through the medium of film.

MUSIC

9.30 – 11 pm

Lucia Kagramanyan

To close the festival's third day, we will hear a set by Lucia Kagramanyan, a Vienna-based DJ known for her NTS Radio program *Panorama Yerevan*, showcasing the versatility of Armenian music. With a mix of old and new recordings across various genres, Lucia Kagramanyan will explore different facets of Armenian music.

FRIDAY, OCTOBER 4, 2024

Part I – *Curating and Communicating in Demanding Times*

Nonpublic Program

SOCIAL SESSION

Launched in 2022, the *Social Session* is a community-building program designed to foster exchange on social, political, and artistic issues, create synergy among participants, and build lasting connections, hosted and moderated by Angie-Shahira Pohl.

NETWORKING AND WORKSHOP

In cooperation with D—Arts / Project Office for Diversity and Urban Dialogue

The workshop *Curating and Communicating in Demanding Times* will cover topics like strategies for navigating political events, socio-political developments, and evolving social interaction and communication forms on social media. This will happen in an exchange with international institutions such as HEK (House of Electronic Arts) Basel, the networking initiative ASchool, the University of Applied Arts Vienna, Ars Electronica, and the Vienna Film Museum, as well as artists and experts, we will discuss current challenges.

Part II – Screening and Live Performance

SCREENING

7.00 – 9.00 pm

skins on my bodies

Curated by Djamila Grandits and Anna-Lena Panter

The short film program *skins on my bodies* invites us to reimagine our selves in its plurality as a form of empowerment and refusal. The films blur the boundaries between "being online" and "away from the keyboard" through the body, skin and surface, playfully navigating through the world of the glitched. *skins on my bodies* is divided into two blocks consisting of short films, video works and a performative intervention.

With works by Bassam Issa Al Sabah & Jennifer Mehigan, Cibelle Cavalli Bastos, Katrina Daschner, Sweatmother, Vanessa A. Opoku & Philisha Kay and Vitória Cribb.

LIVE AV

9.00 – 10.00 pm

Rojin Sharafi and TE –R

Unbroken Jaws

Sound artist, sound engineer, and composer Rojin Sharafis music crosses the boundaries of different genres, drawing from various musical fields to include noise, folk, ambient, metal, and contemporary music. TE –R is a variable collective for artistic work, founded by Louise Linsenbolz and Thomas Wagensommerer. TE –R navigates in and through medial spaces, shifting between image, game, and code. Together they present the audiovisual live set *Unbroken Jaws*.

SATURDAY, OCTOBER 5, 2024

Part I – From CYBER FEMINISM to Soft Clubs

Presented by Vienna Business Agency

ONLINE PRESENTATION

3.00 – 3.45 pm

Speaker: Laura Coombs

Moderator: Maria Rudakova

New York-based graphic designer Laura Coombs will present an online lecture about her work and current graphic and web design approaches. Her presentation shows that the Internet is not merely a network of cables, servers, and computers; rather, it is an environment shaped by its inhabitants and their use. Laura Coombs and Mindy Seu were jointly responsible for designing the website and the book *Cyberfeminism Index*, which contains contributions from a diverse international group of hackers, scientists, artists and activists on the topic of recreating the human being through the use of technology.

TALK

3.45 – 5.00 pm

Speakers: Brigitte Felderer, Marissa Lôbo, Negin Rezaie

Moderator: Katharina Seidler

Dance, sound, and club spaces as a subversive, political format are a recurring theme in the Civa program. This talk will explore social design and how to transform the traditional club space. Moderated by music editor Katharina Seidler, the hosts of Soft Club in Vienna, Marissa Lôbo and Negin Rezaie, Brigitte Felderer, from the Social Design Studio at the University of Applied Arts Vienna, and music editor Katharina Seidler will discuss how parties and clubs can be reimagined as social movements.

Part II – Urban Encounters: The Potential of Non-Commercial Creative Space

In cooperation with VIDC – Vienna Institute for International Dialogue and Cooperation

SCREENING

6.00 – 7.15 pm

Wu Tsang, *Wildness*, USA 2012, 74 min, color, sound, in Spanish and English, with dual subtitles

The evening starts out with a screening of the 2012 documentary *Wildness* by filmmaker, multimedia artist, and performer Wu Tsang. The film highlights the role of clubs as sites for social and political

discourse, offering insights into the dynamic and resistive world of queer club culture. *Wildness* portrays the Silver Platter Club in Los Angeles and prompts reflection on complex issues related to identity, community, and social change.

TALK

7.45 – 9.00 pm

Urban Encounters: The Potential of Non-Commercial Creative Space

Panelists: Tayo Alemi aka Authentically Plastic, Therese Kaiser, Mia Meus

Moderator: Ayo Aloba

The panel will address the importance of non-productive and non-commercial spaces as vital sites of action in urban areas where social relations are negotiated and lived. What opportunities do collaboratively established art spaces, music clubs, initiatives, and networks offer as socially relevant venues for creating interdisciplinary and experimental works and projects? How are they affected by commercialization and gentrification? These questions will be examined from a global perspective, taking into account political power dynamics and mobility.

LIVE AV

9.30 – 10.00 pm

Authentically Plastic & Tobias Raschbacher pres. *POLYCOLLISION*

The audiovisual live set *POLYCOLLISION* by Authentically Plastic and Tobias Raschbacher will conclude this year's Civa festival. This performance combines politically charged soundscapes with northern Ugandan rhythms and Afrofuturism. The set was created as part of the 2024 Artist-in-Residence Program at VIDC – Vienna Institute for International Dialogue and Cooperation.

BIOGRAPHIES OF THE ARTISTS

Filipa César

Filipa César is an artist and filmmaker whose work navigates the fluid boundaries between moving images and their reception, blending fiction with documentary and exploring the intricate economies, politics, and poetics inherent in cinematic practice. Much of her experimental film work centers on the lingering echoes of resistance in Portugal's geopolitical history, challenging conventional narratives and creating spaces for subjective knowledge to emerge. César has been deeply engaged in researching the early roots of cinema in Guinea-Bissau, exploring its cultural imaginaries and potential. This research has evolved into the collective project *Luta ca caba inda* (The Struggle Is Not Over Yet).

CROSSLUCID

<https://crosslucid.zone>

Established in 2018, CROSSLUCID is an artist collective that engages in highly collaborative cross-disciplinary projects in coevolution with technology. Their work and research converge around the exploration of the self as a network, intimacy and the potential for pleasurable actualization through the digital sphere, and the reimagination of our alliances with technology seen as part of a sympoietic biosphere and universal postmaterial consciousness. Through explorations spanning filmmaking, poetic Artificial Intelligence, multilayered techniques of collage, assemblage, and experience-led interventions, they create scenarios and build experiential formats that instigate prototyping and rehearsing potential futures and progressing metamodern values.

Louis Henderson

Louis Henderson is a filmmaker known for his documentary-fiction films that tackle themes of postcolonialism, history, politics, and anthropology. His work acts as a cinematic archaeology, uncovering the traces of the past within contemporary culture and materiality. Henderson's films have been showcased both nationally and internationally at venues such as International Film Festival Rotterdam, CPH:DOX in Copenhagen, Le Printemps de Septembre in Toulouse, Belo Horizonte Film Festival, Ji.hlava International Documentary Film Festival, EMAF Osnabrück, the British Film Institute, Centre Pompidou in Paris, Museo Reina Sofía in Madrid, Tate Modern in London, and Whitechapel Gallery in London.

Evan Ifekoya

<https://evanifekoya.com>

Evan Ifekoya is a London-based interdisciplinary artist working in community organizing, installation, performance, sound, text, and video, whose practice is an extension of their calling as a spiritual practitioner. They view art as a site where resources can be both redistributed and renegotiated while challenging the implicit rules and hierarchies of public and social space. Through archival and sonic investigations, they speculate on blackness in abundance. Strategies of space holding through architectural interventions, ritual, sonic installations, and workshops enable them to make a practice of

living in order not to turn to despair. They established the collectively run and QTIBPOC (queer, trans*, intersex, black, and people of color)-led Black Obsidian Sound System (B.O.S.S.) in 2018.

Martina Menegon

<https://martinamenegon.xyz>

<https://www.instagram.com/martina.menegon>

https://x.com/martina_menegon

Martina Menegon is an artist, curator, and educator who lives and works in Vienna, where she is currently senior artist and lecturer at the Transmedia Art department of the University of Applied Arts Vienna / die Angewandte. In her artistic practice, Menegon creates intimate and complex assemblages of physical and virtual elements that explore the contemporary self and its hybrid corporeality. Using (and misusing) game engines, algorithms, and the virtual, she experiments with various forms of performative and glitched self-portraits, exploring new simulated fluid identities and creating uncanny, interactive and disorienting experiences that become perceivable despite their virtual nature.

Philipp Muerling

<https://www.tumblr.com/muerling>

https://www.instagram.com/muerling_

Philipp Muerling is an Austrian performer and draftsman who is currently studying at the Academy of Fine Arts Vienna. Since his youth, he has been impaired by a neurodegenerative disease, and his works unsparingly and uncompromisingly assimilate his experiences with being confined to a wheelchair and with his physical "situation," as he himself describes it. They draw attention to the challenges and humiliations that people with disabilities encounter daily. In political actions, he protests, for example, the fact that despite extensive renovations at his place of study he can still access it only via the back door. Muerling's large-format drawings in pencil, oil pastel, and charcoal show his naked body, the associated challenges, and his constant struggle with gravity. The central principles of his art, according to Muerling, are he himself and society's reactions to him.

Brooklyn J. Pakathi

<https://brooklynpakathi.art>

Brooklyn J. Pakathi is a transmedia artist with an ongoing studio practice in Vienna. Much of their most recent work focuses on the language and materiality of emotion. Sentimental longing, melancholy, and various other configurations of intimacy affirm their practice. The Vienna-based artist/curator constructs objects, images, and virtual spaces to connect and abstract the underlying architecture of these profound and complex psychological forces.

Mark Ramos

<https://www.markhramos.net>

Mark Ramos is a Brooklyn-based new media artist. He has exhibited his work and lectured widely both online and AFK at Rhizome's First Look: New Art Online with the New Museum of Contemporary Art in New York, Yerba Buena Center for the Arts in San Francisco, Long March Space in Beijing, M+ in Hong

Kong, Haus der Elektronischen Künste in Basel, Arebyte Gallery in London, and at the Peter Weibel Institute for Digital Culture in Vienna. Ramos teaches art after the internet in the MFA Fine Arts Department at the School of Visual Arts, Form and Code at Pratt Institute in New York, as well as web programming and computer principles in the Computer Science Department at New York University.

Dagmar Schürer

<https://dagmarschuerer.com>

IG: @dagschu

Dagmar Schürer is a digital artist working in the field of expanded animation and extended reality (XR) technologies. Her work has been presented around the globe at the Institute of Contemporary Arts in London, the Louvre in Paris, the Haus der Kulturen der Welt in Berlin, the Eunam Museum of Art in Gwangju, Ars Electronica in Linz, ISEA Brisbane, and Tate Modern in London. Since 2018 she has been a research assistant and workshop leader for artistic XR development at the Berlin University of Applied Sciences and since 2021 she has been a board member of the media art association mkv—medienkunstverein für neue Präsentationsformen zeitgenössischer Medienkunst in Berlin.

Ziyang Wu

<http://www.ziyangwu.com/index.html>

Ziyang Wu is an artist based in Hangzhou, China, who currently teaches at the School of Intermedia Art at the China Academy of Art and is a former member of NEW INC at the New Museum in New York. He has exhibited internationally at institutions such as the Institute of Contemporary Art in Philadelphia, Rhizome at the New Museum in New York, the Walker Art Center in Minneapolis, the Rochester Art Center, SXSW in Austin, Art Dubai, Haus der Elektronischen Künste in Basel, Palazzo Medici Riccardi in Florence, Milan Design Week, M+ in Hong Kong, UCCA Center for Contemporary Art in Beijing, Long March Space in Beijing, Today Art Museum in Beijing, Song Art Museum in Beijing, How Art Museum in Shanghai, and K11 Musea in Hong Kong. His recent fellowships and residencies include the shortlist of the Future Generation Art Prize, the Randall Chair at Alfred University, the Kai Wu Interdisciplinary Studio residency at Guangdong Times Museum, the AACYP Top 30 under 30, Residency Unlimited, MacDowell Fellowship, and the Robert Rauschenberg Art Foundation's ROCI Road to Peace.

GENERAL INFORMATION

Title	Festival: <i>Civa – coded manoeuvres</i> Exhibition: <i>coded manoeuvres_sticky webs</i>
Artists (exhibition)	Filipa César & Louis Henderson CROSSLUCID Evan Ifekoya Martina Menegon Philipp Muerling Brooklyn J. Pakathi Dagmar Schürer Ziyang Wu & Mark H. Ramos
Curators	Exhibition: Eva Fischer, Djamila Grandits Discourse and Networking: Eva Fischer, Djamila Grandits, Angie-Shahira Pohl, Paul Feigelfeld, mdw – Universität für Musik und darstellende Kunst Wien (Institut für Volksmusikforschung und Ethnomusikologie), VIDC – Vienna Institute for International Dialogue and Cooperation, D—Arts Tours: Klimentina Milenova Screening: Djamila Grandits, Marija Milovanovic, Anna-Lena Panter Live: Eva Fischer, Angie-Shahira Pohl
Exhibition design	Maria Rudakova
Duration	Festival: 1.- 5. Oktober 2024, Belvedere 21 Exhibition: 1. Oktober 2024 bis 2. Februar 2025
Exhibition venue	Belvedere 21 Arsenalstraße 1, 1030 Vienna
Opening hours	Tuesday to Sunday 11 am to 6 pm Evening opening: Thursday 11 am to 9 pm Mondays only open on public holidays
Tickets	Admission to all Civa Festival events and the exhibition is free from October 1 to 5, 2024.
Web	civa.at belvedere.at

From 2024 onwards, the Civa media art festival will be jointly organized and developed by Belvedere 21 and sound:frame.

You will find the complete festival program at civa.at

For more information on the exhibition and high-resolution press photos please visit belvedere.at/en/press.