

Installation view *Civa – Contemporary Immersive Virtual Art. postacceleration*, Belvedere 21
photo: Kunst-Dokumentation.com, Manuel Carreon Lopez / Belvedere, Vienna

Vienna, November 11, 2026

Belvedere 21

Arsenalstraße 1
1030 Vienna

Opening hours:
Tuesday to Sunday
11 am–6 pm
Thursday 11 am–9 pm
Open Mondays on public holidays

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POSTACCELERATION

Civa – Contemporary Immersive Virtual Art

November 13, 2026 — March 8, 2027, Belvedere 21

The sixth edition of Civa, titled *postacceleration*, explores a present moment shaped by the simultaneity of technological acceleration, ecological crises, political conflicts, and global flows of information. The works on view at Belvedere 21—by Eyez Li (Mingtong Li), Nolan Oswald Dennis, Kyriaki Goni, Silke Grabinger, and Letta Shtohryn—challenge the imperative of constant optimization and open up new ways of thinking about time, resonance, and resilience.

News and images from around the globe reach us almost simultaneously, piling up and competing for our attention. Different temporal dynamics intersect, influence one another, and sometimes come into conflict. Rather than describing what comes after acceleration, *postacceleration* characterizes a present in which acceleration itself has become the norm. Even more than the speed of these changes, it is their simultaneity that shapes our perceptions and actions. In response, the exhibition gathers five artistic positions offering alternative visions of time, relationships, and coexistence, challenging the prevailing logics of acceleration and efficiency.

Stella Rollig, Belvedere General Director: *At a time when technological developments are increasingly shaping our perceptions of the world, the production of knowledge, and our relationships, we need spaces for critical reflection. Civa sees artistic research as a way of examining existing interconnections from new perspectives, carving out spaces of possibility beyond what can immediately be seen or put to use.*

The works of Eyez Li (Mingtong Li), Nolan Oswald Dennis, Kyriaki Goni, Silke Grabinger, and Letta Shtohryn operate at the intersections of technology, history, and ecology. They relate cosmic cycles to

colonial histories, investigate the ecological dimensions of digital infrastructures, and explore the emotional resonance of artificial intelligence as well as embodied memory in soft robotics. The artists critically examine both the utopian promises of technology and seemingly simple alternatives, exploring how attention and resonance might give rise to new forms of relationship and coexistence beyond control and withdrawal.

Perhaps the greatest challenge of our time lies not in speed but in simultaneity: the way crises, technological developments, information, and conflicting realities confront us all at once. In curating postacceleration*, I have avoided easy answers or simple calls for slowing down. Instead, I have sought to create a space in which different rhythms and temporalities can coexist. The five artistic positions examine how technologies are transforming our relationships with the world and what histories and dependencies come to light in the process. The question is how we can retain our capacity to act and engage in dialogue amid so many contradictions.* postacceleration *invites us to sit with complexity, remain receptive to resonance, and see our present not as a collection of isolated events but as a living web of interdependent relationships*, says curator Eva Fischer.

Since its founding in 2021, Civa has explored the interplay between contemporary technologies, social realities, and experiences across digital, physical, and hybrid spaces. What began as a collective virtual space during a lockdown has evolved into a transdisciplinary platform that brings artistic practice into dialogue with questions from science and technology. The program of accompanying events explores the exhibition's central themes through a variety of formats, including discussion-based tours, performances, reading groups, artist talks, workshops, and a film screening. At its heart is an understanding of research as an open-ended practice that looks beyond immediately applicable results, reveals previously overlooked connections, and experiments with alternative ways of thinking and acting.

Civa is made possible through a joint effort by Belvedere 21 and Eva Fischer (sound:frame).

WORKS

NOLAN OSWALD DENNIS
***Eclipse Chorus*, 2026**
Suspended screens, carpet, soft rocks, observation devices
Courtesy Nolan Oswald Dennis and Goodman Gallery

***Eclipse Study Chart (ii)*, 2024–fortlaufend**
Digital print on aluminum Dibond
Courtesy Nolan Oswald Dennis and Goodman Gallery

In *Eclipse Chorus*, Nolan Oswald Dennis develops alternative perspectives on time and historical narratives based on the geometric cycles of solar eclipses. The work focuses on Saros cycle 136, in which the sun, the moon, and the earth return to nearly the same planetary constellation every eighteen years, eleven days, and eight hours. Every eclipse of the cycle is visible from a different place on the earth and encounters its own historical reality there.

Dennis translates this phenomenon into an immersive landscape of soft sculptures and video terminals. The installation ties astronomical events to political and colonial histories of the places where they can be observed. Each station refers to a section of Saros cycle 136 and relates past eclipses to eclipse no. 9568, which will occur in 2027. Experiences of enslavement, resistance, and liberation overlap and intertwine. This results in an alternative cartography that understands the past, present, and future not as a linear sequence but as closely related processes.

KYRIAKI GONI
***The Distance Between Our Eyes*, 2024**
Drawings, prints, photo, videos, and ceramics
Courtesy Kyriaki Goni

Digital infrastructures are based on the use of data, human labor, and natural resources. At the same time, they value attention as a key commodity that is increasingly recorded and controlled by eye-tracking technologies and algorithmic systems. Kyriaki Goni investigates these contexts in her multimedia installation *The Distance Between Our Eyes*, in which she juxtaposes drawings, prints, a photograph, videos, and ceramics.

The photograph shows the artist on Tinos, a Greek island that is profoundly impacted by tourism. Goni's body resting in the landscape contrasts with the logic of acceleration and valorization in digital systems, exposing how human, natural, and technological aspects are interwoven. The title refers to the spatial and social distance between the sites of digital consumption and the conditions of its production. The eye becomes the central metaphor for the economic commercialization of our attention. Goni focuses the gaze on the mechanisms of exploitation of accelerated capitalist systems and counters them with moments of pause.

SILKE GRABINGER
***QUANTWIN*, 2026**
Steel, aluminum, electroluminescent film, PVC, LED strips, video, robotics, light

Courtesy Silke Grabinger

Silke Grabinger uses the biographical experience of sharing the womb with an unborn twin as a springboard for *QUANTWIN*. At the heart of the work, which moves between performance, video, and installation, is a custom-developed soft robotic system that embodies the imaginary twin. The machine, programmed by the artist, not only responds to her movements but also to gravity, weight, and resistance, creating an immediate resonance between the performer and her digital counterpart: Whatever moves or restricts the robot also influences Grabinger's body.

QUANTWIN explores the possibility of a belated relationship to a being that never existed and could never be experienced—as a way of coming to terms with an absence that has become ingrained like a sort of phantom pain. In the process, time is understood as knowledge anchored in the body that continues to have an unconscious effect, shaping both perception and identity.

EYEZ LI (MINGTONG LI)
***TamagotchU*, 2025**
Online game, monitors, PC, controllers, headphones, 3D-printed sculptures
Courtesy Eyez Li and Riven Chen

TamagotchU invites reflection on a form of technology that is based on resonance and ecological sensitivity. Several screens show fishlike hybrid beings moving through a virtual ocean. Using controllers or a smartphone app launched with a QR code, visitors become part of an interactive, online game with users throughout the world.

In this installation, Eyez Li refers to the island city of Yangzhong on the Yangtze River, where the pufferfish is native. Because it can only live in clean water, it is considered a sign of a healthy ecosystem. However, more and more data centers are being built in the region that use large quantities of energy and resources. With *TamagotchU*, Eyez Li explores the connections between technological infrastructure and natural habitats and imagines a future in which digital systems are based not on efficiency but on mutual consideration.

LETTA SHTOHRYN
***Чули? Чули* / *Chuly? Chuly*, 2024**
Screen, PC, game pad, mic, LED, custom-designed fabric, video game application, sound, networked AI
Courtesy Letta Shtohryn

In the standalone video game adaptation of Чули? Чули / Chuly? Chuly, Letta Shtohryn explores how language-based AI systems form specific narratives that influence perception and trust. The Ukrainian title can be translated as either "Have You Heard? We Have Heard" or "Have You Felt? We Have Felt," suggesting an entanglement of hearing and feeling as forms of knowledge. The work draws on myths surrounding the Ħal Saflieni Hypogeum in Malta, a prehistoric, subterranean site.

Against this backdrop, Shtohryn creates the fictional story of a woman and her encounter with giants. With the help of dialogical AI, the plot is constantly altered, supplemented, and reinterpreted. Every decision in the game produces a new version of the story in which memory, fiction, and truth are increasingly blurred. Located between speculation and conspiracy theories, the work makes it clear that our AI-based systems can construct narratives and contribute to the spread of disinformation.

BIOGRAPHIES OF THE ARTISTS

NOLAN OSWALD DENNIS (Zambia)
Lives and works in Johannesburg

Nolan Oswald Dennis is dedicated to the material and metaphysical conditions of decolonization and employs installations, drawings, diagrams, and models to challenge political and historical concepts of space and time. Their work has been shown internationally at places including the Swiss Institute (New York), Gasworks (London), and Zeitz MOCAA (Cape Town).

KYRIAKI GONI (Greece)
Lives and works in Athens

Kyriaki Goni's multimedia installations explore the political, ecological, and affective dimensions of digital technologies alongside the evolving relationships with humans, plants, animals, machines, and alternative infrastructures. Engaging with both the possibilities and contradictions of technological systems, her work investigates questions of agency, interdependence, and care. Her work has been presented internationally at venues including Ars Electronica (Linz), the Shanghai Biennale, and the Serpentine (London).

SILKE GRABINGER (Austria)
Lives and works in Vienna and Linz

In her practice, Silke Grabinger combines urban and contemporary dance with performance art, robotics, and AI. She engages with social phenomena, artistic conventions, and the role of the audience. She has produced works in collaboration with institutions such as Ars Electronica (Linz) and Creative Robotics London (UAL) that have been featured in performances and exhibitions around the world.

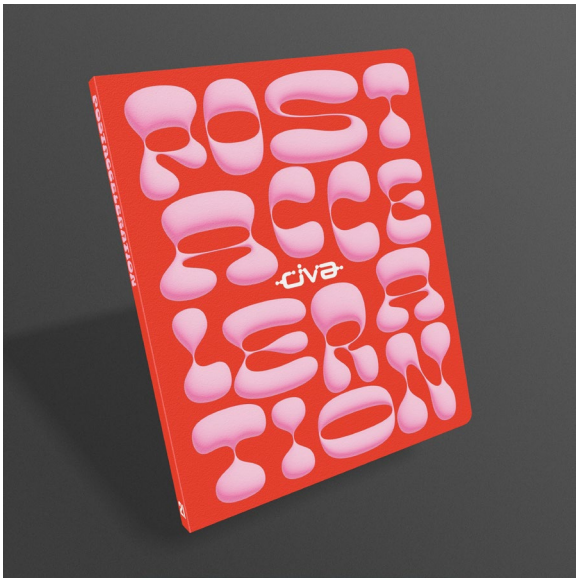
EYEZ LI (MINGTONG LI) (China)
Lives and works in Shanghai

Eyez Li explores the interaction of AI, games, and emotion and asks how digital technologies can foster empathy and interpersonal relationships. Their work has been shown internationally at venues including ISEA (Seoul), the MUTEK festival (Montreal), and the Vancouver International Film Festival.

LETTA SHTOHRYN (Ukraine)
Lives and works in Vienna

Drawing on intuitive epistemologies, archaeology, weirdness, and sci-fi, Letta Shtohryn explores the entanglements of human bodies, nonhuman lifeforms, and machines through XR performance, video games, and AI. Currently pursuing a PhD in digital arts, she has shown her work at Centre Pompidou in Paris; Goldsmiths, University of London; Ars Electronica Center in Linz; and the Centre Wallonie-Bruxelles in Paris.

CATALOGUE



Civa – Contemporary Immersive Virtual Art
postacceleration

Edited by: Stella Rollig, Eva Fischer
Contributing authors: Fahim Amir, Laura Cugusi, Eva Fischer, Stella Rollig, Vasilena Stoyanova
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FURTHER READING

Armen Avanessian and Robin Mackay, eds., *#Accelerate#* (Falmouth, UK, and Berlin, 2014).

Armen Avanessian and Robin Mackay, eds, *#Akzeleration#2*, (Berlin 2014).

Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*, (Durham, NC, 2007).

Karen Barad, „Quantum Entanglements and Hauntological Relations of Inheritance: Dis/continuities, SpaceTime Enfoldings, and Justice-to-Come", in: *Derrida Today 3*, no. 2 (2010), pp. 240–68.

Kodwo Eshun, *More Brilliant Than the Sun. Adventures in Sonic Fiction* (London 1998).

Jack Halberstam, *In a Queer Time and Place: Transgender Bodies, Subcultural Lives* (New York 2005).

Byung-Chul Han, *The Burnout Society,* trans. Erik Butler (Stanford, CA, 2015).

Byung-Chul Han, *Vita contemplativa: In Praise of Inactivity*, trans. Daniel Steuer (Cambridge, UK, 2024).

Katherine McKittrick, *Dear Science and Other Stories* (Durham 2021).

Fred Moten and Stefano Harney, *The Undercommons. Fugitive Planning & Black Study* (Wivenhoe and New York, 2013).

Jenny Odell, *Saving Time: Discovering a Life Beyond the Clock* (New York, 2023).

Rasheedah Phillips, *Black Quantum Futurism;. Space-Time Collapse I; From the Congo to the Carolinas* (Philadelphia 2014).

Rasheedah Phillips, *Recurrence Plot and Other Time Travel Tales* (Philadelphia 2020).

Hartmut Rosa, *Social Acceleration: A New Theory of Modernity,* trans. Jonathan Trejo-Matys (New York, 2013).

Paul Virilio, *Open Sky,* trans. Julie Rose (London and New York, 1997).

Sylvia Wynter, „Unsettling the Coloniality of Being/Power/Truth/Freedom: Towards the Human, After Man, Its Overrepresentation—An Argument", *CR. The New Centennial Review* 3, no. 3 (2003), pp. 257–337.

PROGRAM

ARTIST TALK
Artist Talk: Djamila Grandits in conversation with Nolan Oswald Dennis
Thursday, November 12, 2026, 6 p.m., Blickle Cinema

To mark the opening of Civa, Djamila Grandits speaks with Nolan Oswald Dennis about their work *Eclipse Chorus*, presented in the exhibition. The piece intertwines astronomical cycles with the geographies of colonialism, resistance, and Black liberation history. The conversation explores notions of cyclical time and how the past continues to resonate under changing conditions.

The event will be held in English and moderated by Djamila Grandits.

OPENING AND PERFORMANCE
***QUANTWIN* by Silke Grabinger**
Thursday, November 12, 2026, 7 p.m.

Under the title *postacceleration*, Civa brings together five international artists whose works reflect on the accelerated pace of contemporary life. The evening features a performance by Silke Grabinger and a DJ set by Seba Kayan.

ARTIST'S TOUR
Civa. postacceleration
Friday, November 13, 2026, 3 p.m.

Together with the participating artists, Valerie Messini (Weibel Institute for Digital Cultures) and curator Eva Fischer discuss the creative processes, key questions, and theoretical contexts behind the individual works. With Nolan Oswald Dennis, Kyriaki Goni, Silke Grabinger, Eyez Li (Mingtong Li), and Letta Shtohryn.

The event will be held in English.

READING GROUP
Science Fiction on Art, Technology and Care
Thursday, November 19, 2026, 6 p.m., further dates: January 7, 2027 and February 4, 2027

What new perspectives can science fiction offer on our present? Explore literary reflections on the accelerated pace of contemporary life through a close reading of passages from *The Deep by Rivers Solomon*. Discuss together with anti-racism trainer and editor Lisa Tackie the relationship between humans and machines.

With Carola Fuchs and Katja Stecher (Belvedere Art Mediation)

CURATOR'S TOUR
Civa. postacceleration
Sunday, November 29, 2026, 3 p.m. Uhr, Open House

Curator Eva Fischer invites visitors to explore questions of speed, simultaneity, and technological change. An interactive map system provides spaces for reflection and discussion, encouring visitors to relate the artworks to their own experiences and acts of resistance.

SCREENING
Lingering Speed
Thursday, December 17, 2026, 6.30 p.m., Blickle Cinema

The screening *Lingering Speed* brings together a range of historical and contemporary cinematic perspectives on acceleration and alternative conceptions of time. A discussion following the screening between the filmmakers in attendance and the curators invites the audience to further explore alternative practices together.

Curated by Max Bergmann, Anna Ewa Dyrko, and Eva Fischer.
A collaboration with VIENNA SHORTS.

You will find the complete program of accompanying events online at belvedere.at/programm.

Special thanks to:
AIL – Angewandte Interdisciplinary Lab, Akademie der bildenden Künste Wien / Forschungscluster | Digitale Kulturen, Akademie der bildenden Künste Wien / Institut für Bildende Kunst | Postdigitale Kunst, ATC – AUSTRIAN TRUSS CONSTRUCTIONS, MUTEK Montréal (Canada) / Electronic Music & Digital Arts Festival, Österreichisches Kulturforum Pretoria (South Africa), Universität für angewandte Kunst Wien / Weibel Institut für digitale Kulturen, VIENNA SHORTS

PRESS IMAGES

Scan the QR code shown here to go directly to the press images—there you'll find images of the artworks and exhibition views available for free download for press purposes.

GENERAL INFORMATION

Exhibition title	*Civa – Contemporary Immersive Virtual Art. postacceleration*
Curator	Eva Fischer (sound:frame)
Assistant curators	Anna Ewa Dyrko, Vasilena Stoyanova
Exhibition Design	Gerald Moser
Graphic Design	Manuel Radde, Philipp Doringer
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Web	www.belvedere.at instagram.com/civa_at instagram.com/belvedere21wien facebook.com/belvedere21 X.com/belvedere21 #Civa

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The exhibition press kit and press images are available at belvedere.at/press.