

works

Nevena Savić

2025



# krinoscope

—search keywords:  
information, communication,  
power, control, freedom

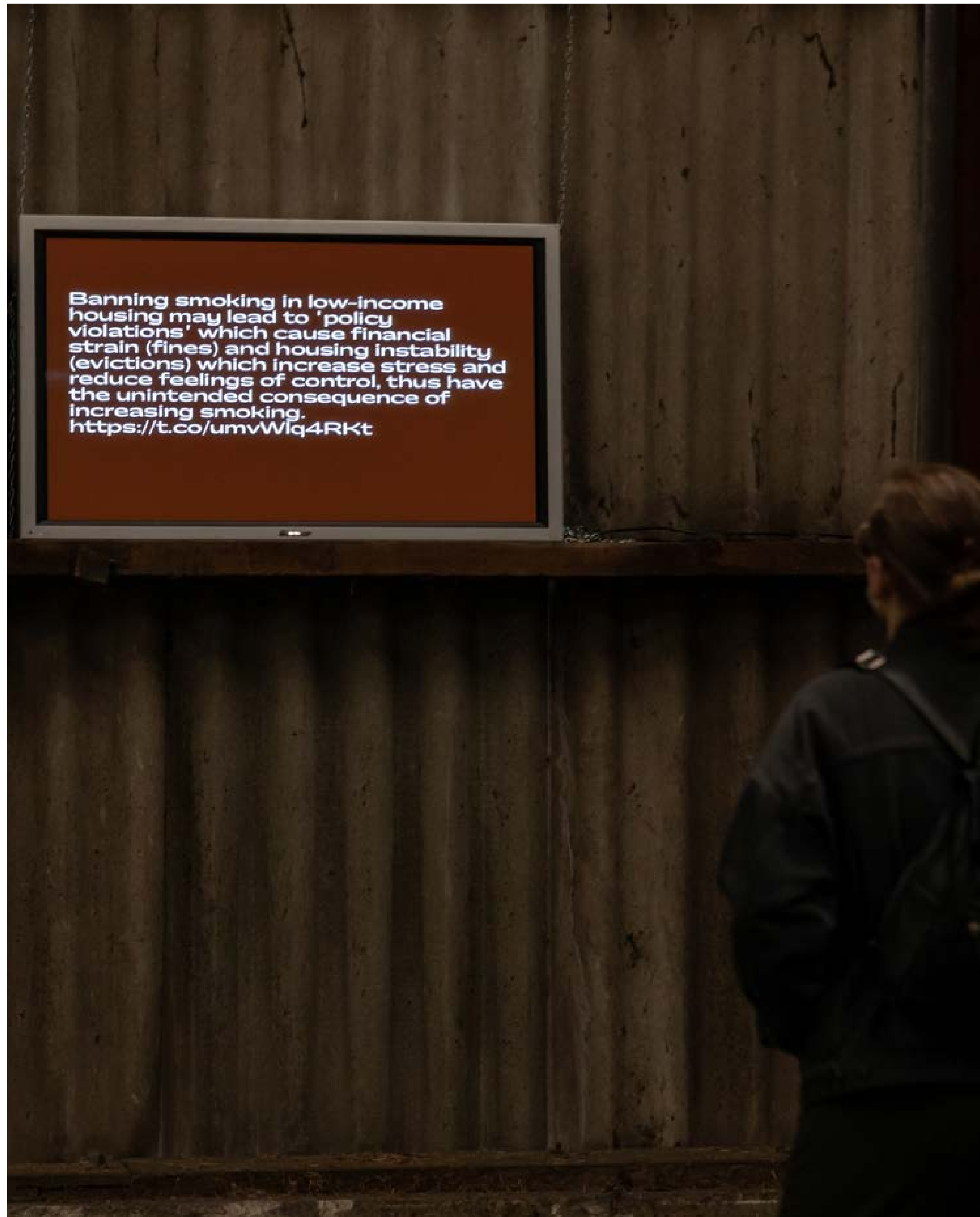
2022  
live-data installation

*“Throughout the history communication and information have been fundamental sources of power and counter-power, of domination and social change. This is because the fundamental battle being fought in society is the battle over the minds of the people. The way people think determines the fate of norms and values on which societies are constructed.”*

—Manuel Castells, 2017

Humans have since ever created tools to shape the world around them, to recognize and create patterns, to look onto the present and to predict the future.

For the work „krinoscope. search keywords: information, communication, power, control, freedom“ I was interested in the notion of „making sense of the present moment“. The krinoscope is a live sound and video installation looking at the discursive moment on the social media platform twitter. The works' essential material is live twitter data filtered by the keywords indicated in the subtitle. The data is sonified live and simultaneously the tweets and retweets are rendered as text into videos. The keywords used to filter the tweets are crucial terms in Manuel Castells' analysis on the digitized society. The krinosope is a derivative from the kaleidoscope. A kaleidoscope cuts the world as we see it along sharp edges into patterns - a new image is being formed, reality and fiction alike. The name of this tool, which we all held in our hands at some point, translates from ancient greek „kalos“ „eidos“ and „scopein“ to „seeing beautiful shapes“. Given this name the kaleidoscope is a naive tool - you could point it at anything and it would create something pretty.



The krinoscope uses the keywords it filters the present by to break public discourse along edges. It reassembles the moment, creating a new pattern. The krinoscope, too, is naive. It doesn't know „good“ and „evil“, unable to differentiate. Just like the very fading of the present moment and the impossibility of keeping the present in our hands, discourse online is fast and everything on the twitterverse also very quickly fades - many things to become irrelevant. As the tweets die away in the space, quickly replaced by new ones, they disappear in an accelerating news cycle, which more and more depleted of information consists mostly of opinions and judgment. The krinoscope is made up of the ancient greek *krinos* [to judge] and *scopein* [to see].

photography: Jiye Lee  
graphic design: Friederike Lauschke  
camera (video): Farah Nammar &  
Shorouk El-Zeftawy  
sound recording: Chang Park

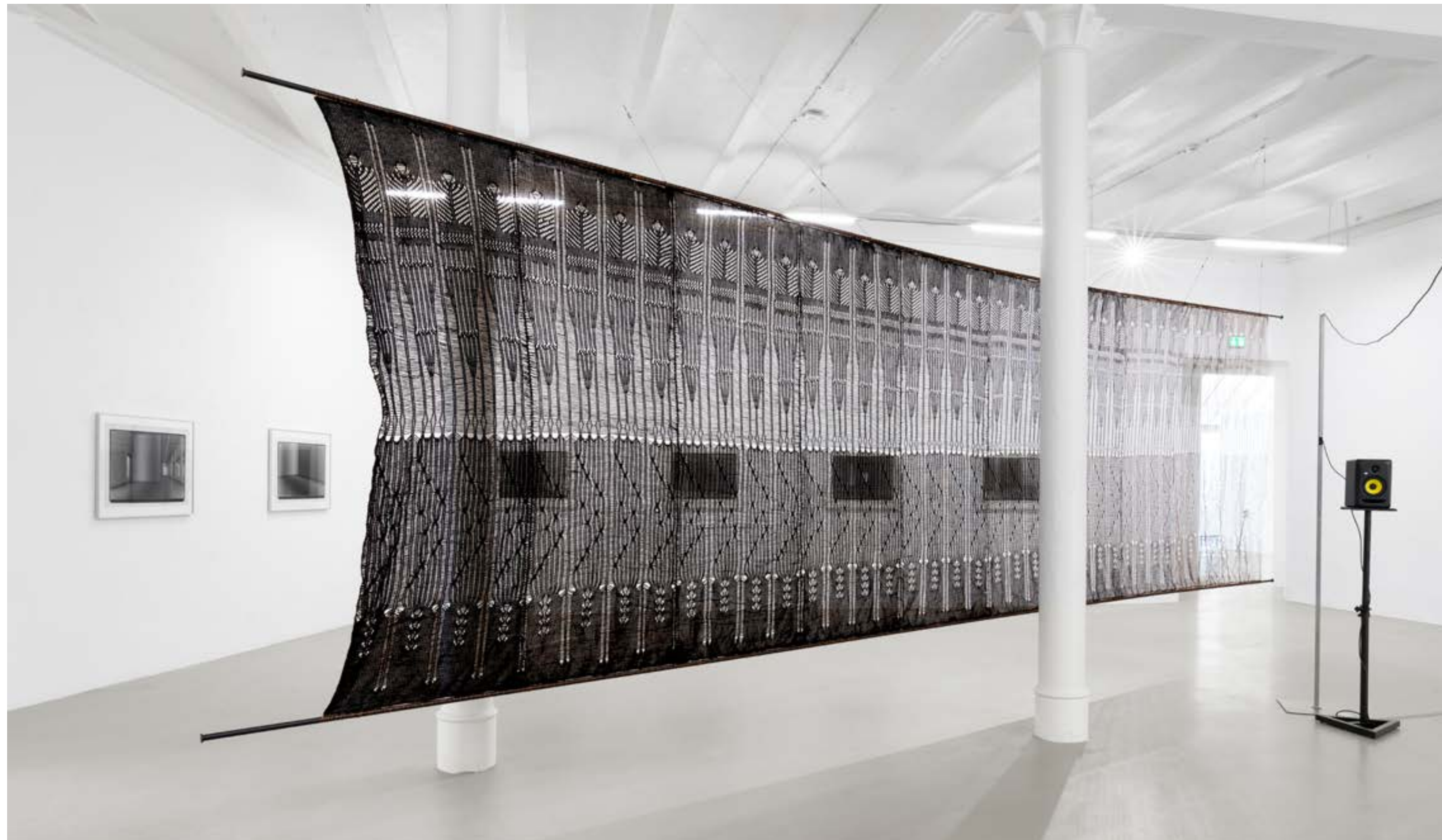


*"There's what I call «the creepy line» and the Google policy about a lot of these things is to get right up to the creepy line, but not cross it. I would argue that implanting things in your brain is beyond the creepy line – at least for the moment, until the technology gets better. [...] One of the things that eventually happens in that preceding a lot of reasoning, is we don't need you to type at all. Because we know where you are – with your permission; we know where you've been – with your permission; we can more or less guess what you're thinking about. Now, is that over the line?"*

*–Eric Schmidt, 2010*

*we don't  
need you to  
type at all*

2021  
installation



A decade after the interview with back then google-CEO Eric Schmidt, in which he pictures his interpretation of the „creepy line“ regarding google's privacy policy, we are all constantly confronted with the creepy line invading our lives, our thoughts, our desires – our minds. For this work I was interested in stories going public about people radicalizing, especially on the right-wing spectrum through youtube and it's powerful recommendation engine. The neural network used to be designed to maximize the viewers' watchtime, to keep them engaged as long as possible and thus maximise the platform's profit. Psychologically there is apparently nothing more effective to keep users engaged than rage.

Our machinic expansions have nourished expressions and enactments of social hatred, created tunnel vision and trap us in our own chambers of the past. Algorithms make their calculations based on our biased conservation of who we were and how we used to understand the world to in turn not only predict our further steps, clicks if you will, but to create a narrow guideline for our minds.

The curtain dividing the space is knitted from enamelled copper wire. The pattern repeating itself from one side to the other is a translation of the neural network's architecture. The further visitors walk into the space, the less they can see the other side of the space and the people on the other side of the curtain, as black yarn accompanying the copper wire becomes more and more dense blurring the view.

Because copper is such a good conductive material, it fastens processes of calculation. Sitting and knitting for a while, I decided to revert this notion of time. I'm looking at a black box, a machine that usually creates patterns of my behavior – I turn around observer and observed.





photography: Jiye Lee  
camera (video): Farah Nammar &  
Shorouk El-Zeftawy





*„Für die angegriffene Person kommt das unmittelbare Übel von dem\_der Angreifer\_in, das nachhaltige jedoch von der Gruppe, die wegschaut. Für sie ist es keine Überraschung, von jemandem attackiert zu werden, der voller Hass auf ihren Lebensstil ist. Dass aber Menschen zuschauen und nicht eingreifen, nicht helfen, vielleicht im Nachhinein sogar das Geschehene leugnen, verursacht die Verletzung, die sie in ihrem Grundvertrauen erschüttert.*

*Diese Erfahrung wird in ein Wissen überschrieben, mit dem die Person sich zukünftig durch die Welt bewegt. Dieses Wissen hat für immer Auswirkungen darauf, wie ein marginalisiert Körper sich zu dieser dritten Gruppe, die sich als Mehrheit versteht, verhalten wird. Es geht nicht darum, dass diese Mehrheit nicht selber angegriffen hat – es sind immer Einzelne, die die Aggression ausführen –, aber sie hat auch nicht verteidigt. Denn die Angriffe der Einzelnen entspringen den Gewaltstrukturen dieser dritten Gruppe, der Mehrheit. “*

*–Sasha Marianna Salzmann, 2020*

*“For the attacked person, the first, immediate evil comes from the attacker, but the second, lasting one actually comes from the group which looks the other way. For them, to be attacked by someone full of hatred against their lifestyle does not come as a surprise. But that people are watching and not intervening, not helping, maybe even retrospectively denying the event, that is what causes the wound that shakes them in their basic trust.*

*This experience becomes transcribed into a knowledge with which the person subsequently moves through the world. This knowledge forever affects the ways in which a marginalized body will relate to this third group that understands itself as the majority. It is not about the fact that this majority did not attack the person themselves—it is always single individuals who perform the aggression—but they also did not defend. Because the aggressions of single individuals arise from the structures of violence of this third group, the majority.”*

→videodocumentation

bleibt  
ein Ohr  
immer frei

–always kept  
one ear open

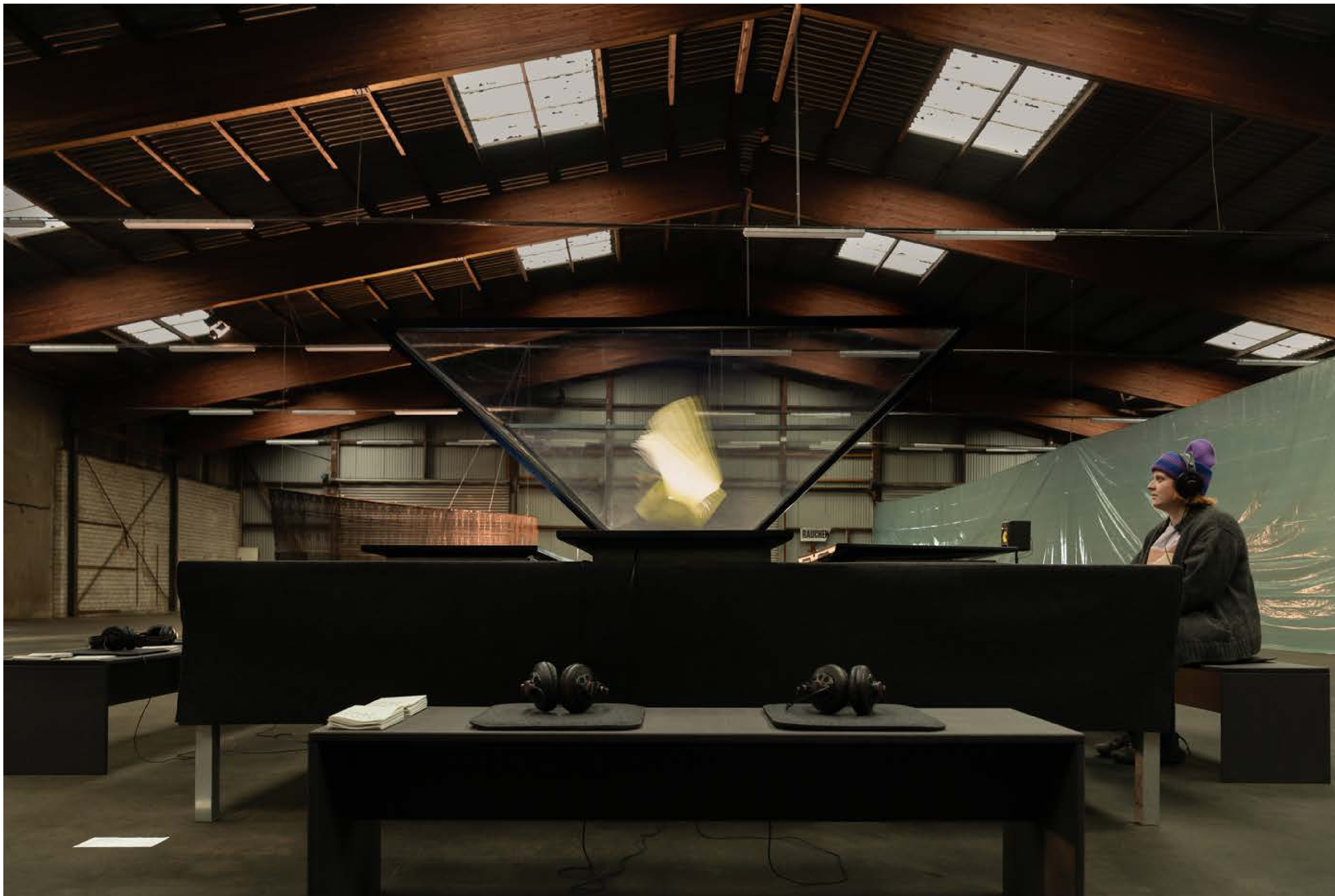
2021  
videoinstallation

As Sasha Marianna Salzmann writes in her essay „Sichtbarkeit“ (Visible), dynamics of violence within society do not form as it seems on a first glance a direct arrow from attackers to victims, but translate to a more complex triangle. Attacks by far-right actors, verbal or physical, are not necessarily unexpected for marginalized people. The bitter disappointment lies within the third group, the bystanders, the dominant majority –the vast part of society. Being let down by the majority is a feeling that is being inscribed into racialized bodies and restricts the way these bodies move in society. The work „bleibt ein Ohr immer frei“ developed from a long and intense examination of right-wing populism and right-wing extremism in Germany.

The report of a young woman, who had escaped the right-wing attack at the Olympia shopping mall in Munich in 2016, resonates with Salzmann’s analysis and get’s to the heart of it with a small, intimate gesture. She had been to the shopping mall at which the attack was unfolding and had just reached the subway station while the shooting had already started above her. In the subway she hadn’t heard the shots. Only when friends started calling her, when she saw the news at home she realized what she had just escaped. She decided to never wear both earphones again. She is always prepared for something to happen.

Since the so-called self-unmasking of the NSU terrorist group





the camper has become a motif in the collective conscience. It reappears in movies and books, where it creates a strong feeling of discomfort.

Neutrality and indifference reappear in this work. While during the last decade German society has developed certain rituals that are being replayed after each right-wing extremist attack, the repertoire of commitment has remained quite narrow. A very common procedure has been condemning right-wing violence and thought paired with the practice of distancing oneself from the right-wing. Even the largest right-wing party started joining these rituals once in a while, depending on the current strategy. While it is or should be a pretty easy practice to condemn right-wing acts and thought, the distancing creates a space of comfort – a comfort the addressees of right-wing violence will never have.

voice: Tabea Erhart  
photography: Jiye Lee  
camera (video): Farah Nammar &  
Shorouk El-Zeftawy





## excerpt from the voice-over and booklet

- **2007.** Möwen kreischen auf Fehmarn. Auf dem Campingplatz ist es belebt, Kinder spielen Fangen. Eine Gruppe sitzt auf Klappstühlen um ein kleines Campingtischchen herum und spielt die Brettspielausgabe von „Wer wird Millionär“. Die Stimmung ist ausgelassen.

- **2016.** U Bahn Linie U3, München. Eine junge Frau scrollt auf ihrem Handy. Immer wieder blickt sie auf und schaut sich um. Aus ihren weissen Kopfhörern dringt dünner, blecher-ner Sound. Ein Kopfhörer im Ohr, der andere baumelt an dem Kabel herunter, tanzt, dreht sich wenn sie sich bewegt. **Seit dem 22. Juli** hört sie ihre Musik nicht mehr stereo. **Seit dem 22. Juli**<sup>1</sup> bleibt ein Ohr immer frei—falls was passiert.

- Beobachtete Avatare hinterlassen ihre Spuren im Netz — und werden zu Fleisch. Wenn sie auf die Strasse gehen, riecht es nach Verbranntem.

- Rohrbomben, Nagelbomben, Schüsse. Wenn es dann nach der Stille wieder lauter wird, wiederholen wir die Namen wie ein Mantra.

Die Bilder in unseren Köpfen. Hallen wider wie hässliche Ikonen. Ist es unbehaglicher wenn das Wohnmobil<sup>2</sup> schon brennt oder wenn es noch unversehrt auf dem Platz steht? Vielleicht wenn es ausgebrannt und abgekühlt ist? Dann ist es leise. Im Russ finden sich Spuren, ein Spiegel, in den zu blicken hier seit Jahrzehnten zu unbequem ist. Auch wenn manche Familien schon längst wussten, dass was stinkt. Sie hatten die Bilder noch im Kopf, den Beifall im Ohr: vollgepinkelte Jogginghose, Hitlergruss —alle gemeinsam waren sie Harald Ewert<sup>3</sup>. Lichtenhagen, *Unbehagen*.

1  
Am 22. Juli 2016 fand im Olympia Einkaufszentrum in München ein rechtsextremer Terroranschlag statt. Neun Menschen wurden getötet.

2  
Am 04.11.2011 begingen zwei Akteure des NSU in ihrem Wohnmobil, in dem Sie bis dahin untergetaucht waren, Selbstmord. Dabei brannte das Wohnmobil vollständig aus. Ob sie das Wohnmobil dabei selbst in Brand steckten ist bis heute ungeklärt. Nach Angaben der ermittelnden Behörden konnte dadurch erstmalig eine Verbindung zwischen NSU und ihren Taten hergestellt werden. Man spricht zwar von der Selbstenttarnung des NSU. Kritiker:innen argumentieren jedoch, dass der NSU zu einem früheren Zeitpunkt hätte aufgedeckt werden müssen und die Aufklärung aktiv unterbunden wurde.

3  
Das Foto von Harald Ewert, das bei den Ausschreitungen von Rostock-Lichtenhagen am 24.08.1992 entstand, ging um die Welt. Auf dem Bild sieht man Ewert neben einem zweiten Mann, den Hitlergruß zeigend, mit einem großen Fleck auf der Jogginghose. Die Ausschreitungen

sind besonders beschämend im kollektiven Gedächtnis, da Anwohner:innen und andere Zuschauer:innen der Brandlegung durch Rechtsextremisten und dabei rechte Parolen skandalierten. Die Ausschreitungen auf die Zentrale Anlaufstelle für Asylsuchende dauerten vier Tage lang an, die Bewohner:innen flüchteten über das Dach.

1  
Island in the Baltic Sea in Germany

2  
On July 22nd 2016 a right-wing extremist terror attack took place in the Olympic Shopping Mall in Munich. Nine people were killed.

3  
On November 11th 2011 two actors of the NSU (Nationalsozialistischer Untergrund) committed suicide in the camper in which they had lived while gone into hiding. The camper burned down entirely. Whether or not they had put it on fire themselves remains unclear until this day. From the point of view of the investigating authorities this has been the point from which for the first time they were able to draw a connection between the NSU and their crimes. It is referred to as the self-unmasking of the NSU, but critics argue that the NSU should have been uncovered at a far earlier point and that the disclosure has been actively halted by the authorities.

4  
The photograph of Harald Ewert taken at the riots of Rostock-Lichtenhagen on 24.08.1992 went around the world. The image shows Ewert next to another man showing the Nazi salute, with a large stain on his sweat-pants. The riots are particularly shameful in the collective memory, given that the residents and other spectators applauded the arson by far-right extremists and chanted xenophobic slogans. The residents fled over the roof as the attacks against the Reception Center for asylum seekers lasted for four days.

- **2007.** The sound of seagulls screeching on Fehmarn.<sup>1</sup> The campsite is lively, kids are playing tag. A group is sitting on folding chairs around a small camping table playing the board game edition of »Who Wants to Be a Millionaire?«. The atmosphere is cheerful.

- **2016.** Subway Line U3, Munich. A young woman scrolling on her phone. Once in a while she turns her gaze around the compartment. Thin, tinny sound spills from her white ear-phones. One earbud in her ear, the other one dangling on the cable, following her movement in a dance. Since **July 22nd**<sup>2</sup> she has not listened to her music in stereo again. Since July 22nd she has always kept one ear open — in case something happens.

Avatars leave their surveilled traces online and become flesh. Once they walk onto the streets it smells burnt.

Pipe bombs, nail bombs, shots. Once again it becomes louder after the silence, we repeat the names like a mantra.

The images in our minds. Reverberate as if some loathsome icons. Is the camper<sup>3</sup> more discomfoting while it already burns or while it is still standing intact on its site?

Maybe once it is burned-out and cooled down? Then there is a silence. In the ash there are traces to be found, a mirror which has been uncomfortable to face here for decades. Some families knew since a long time ago, something smells. They still had the images on their minds, the applause ringing in their ears: pee-soaked jogging pants, Nazi salute, they all were *Harald Ewert*<sup>4</sup>. Lichtenhagen, *Unbehagen* (discomfort).



*"I call power the temporary condition of implementation of a selection among many possibilities. I call power a regime of visibility and invisibility: the exclusion of different possible concatenations from the space of visibility"*

*—Franco „Bifo“ Berardi, 2017*

some things are hidden inside  
and some are very visible,  
like power

2021  
webdocumentation &  
installation  
collaboration with  
Ljudmila Savelyeva

The installation (re)creates a memory - a selective and glitched version of the time Ljudmila Savelyeva and I spent in a collaborative residency during November 2020. Given the circumstances, we couldn't meet and collaborate or talk in the space at the same time, so we started a conversation through texts, voice recordings, objects and their placement in the space - small gestures - embarking on an exploration of the notion of power and its versatile material expressions.







web development:  
Pablo Somonte Ruano  
curation of the residency:  
Aria Farajnezhad &  
Victor Artiga Rodriguez



*→trailer*

*→entire film*

*password:  
ND\_sff\_screener2018*

## Ničiji Dom – No One's Home

2018  
short film  
27 min

A house on the countryside in Bosnia, window shutters closed. Smoke rises from the chimney. The short film explores the relationship between a house, its history and its inhabitant. It is no one's home, a place, where since decades no one has been welcome. Ivica, a man in the end of his 70s, lives alone and isolated in this house and falls gradually into decay.

camera: Tim Weskamp  
scenography: Paul Putzier  
costume: Friederike Lauschke  
sound recordist: Tanya Bora  
voice over: Sandra Fazlić  
music: Mattia Bonafini  
color grading: Urs Mader









# Poglavlje I: loop zatvorenih kapija, mikrofonija

2017

5-channel sound installation

The main material of this installation is acoustic feedback. Working as a metaphor for depression and the negative thought spiral that resembles a loop, four channels of feedback being looped form a piece of abstract music. An additional narration hints to the subject of rootlessness and guest workers. The work is strongly informed by my grandfather's biography, such as the short film »Ničiji Dom«.

voice: Bojana Petković





# ongoing research

## – “Majka Hraniteljica” – storytelling after extractivism



Vienna

Belgrade

Sarajevo



In 2022 I have spent two months in my birthplace Zenica, researching the city’s history and the local community’s relationship with the local Ironworks. As a city, Zenica only formed from a small town into an industrial city in the middle of the last century because of the steel production. It is deeply engraved in local narratives about work, identity and livelihood. In its historic trajectory, the story of the ironworks as „majka hraniteljica” („mother nourisher”) has served for over a century to secure the city’s locality as an outpost of production for a multiplicity of changing regimes. Since 2022 I’m collecting material for the possibility of new narratives for Zenica. I have researched the city’s archives, interviewed local anthropologists, archaeologists and historians, talked to activists and NGO leaders, and I ask family members relying on or directly impacted by the ironworks about their perspective on the matter. This is an unfinished, but ongoing project.