

"Where is my voice" - Public installation in open space, 2009

where is my Voice.

public installation

by Sheri Avraham

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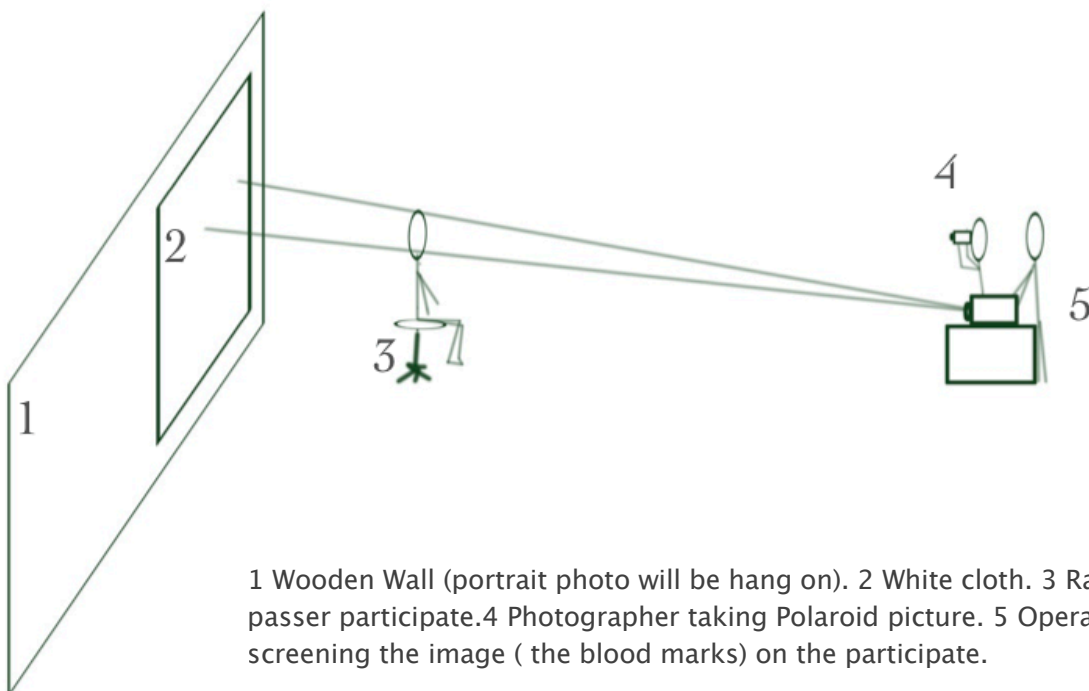
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Installation concept

"Where is my voice." is a live installation in public space. The artwork emphasizes the arbitrariness of a target shot by a gun bullet in a state of chaos, regardless of social, ethnical, political or religious background. In the installation, the artist extracts the face of the actual victim Neda and thus her identity. By projecting only the blood marks, the image becomes universal. As random people are placed in front of the screen and shot by a Polaroid camera, they become a reenactment of the victim itself. When the images are then hung up one next to the other, the installation becomes a warning sign.

The installation further deals with the intimacy of death in a public space. Shot in an open realm tainted in blood the participant enters a very intimate place. Stepping out of day-to-day life they recognize that they themselves could be victim at a given place and time. For passengers the installation becomes a public monument. As the number of photographs grows on the wall the statement becomes stronger as it unites personal opinion into a group manifestation.

As part of the installation a fictional text of the possible thoughts of a young woman is performed live. The involvement of personal thoughts humanizes the graphic imagery shown in the photographs. The short and jumpy text, expressing everyday thoughts, gives the audience a small blink into the mind of the victim who could be anyone of them. The fragmented thoughts let the audience, piece by piece, put together their own image and thus add a personal layer to the installation.

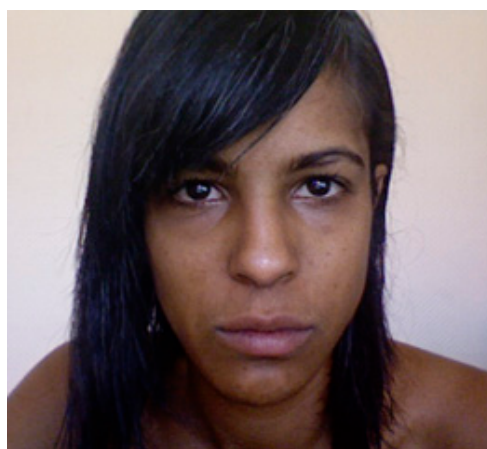


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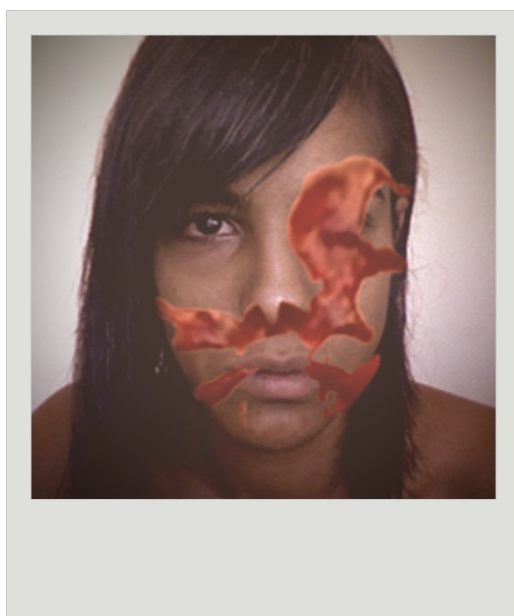
The Image that will be screened



The participant will be set against the wooden wall.



Polaroid picture will be taken and hung on the wall.



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This text will be live perform and will be giving out to people:

I cant believe how hot it is, how can a normal human being function in this temperature from hell. I could just die thinking that i have to enter this stupid costume. I could never get used to this slow and long process of self cooking inside of that burka. God.

hhhey, im so happy to see you, you little expensive deo.

hahaha and Nihad was laughing at me that I spend so much money for you. Let's see who's gonna laugh now. all I know that I will be dry and fresh with body temperature adjuster like you.

Shit, I almost forgot that I dont have air conditioner in the car. man, how im gonna survive/finish this day without one... The protest, I have to go to the protest, I am going to the protest! yes! nihad is not really getting how important it is. dying?!!! I can die here any day, that is why we are going... even without oxygen . what do you say my little deo, we will manage together, right?

Where is my phone? I can hear you, I can hear you, where are you? oh, it is sweet Caspian.

I can't believe all of them. even Caspian, on the phone, going bla bla bla. it is dangerous, maybe i should stay home and let someone else do the dirty work... i don't think so!!!

but i have to admit that i might push it a bit hard...

Maybe the "don't worry. it's just one bullet and its over" was unnecessary statement to my smooth attempt to calm my lovely fiance.

God, I'm so angry now. and this heat inside of this car will kill me.

....what ever, I am already on my way to pick up Hamid and the guys.

oops, they are gonna shoot me! I think, I didn't really mention to them the lame stat of the air conditioner... well, they better not complain! I'm the one sitting in a black tent inside of this greenhouse.

hey, I know him. he was in my violin class. this window is too slow. he didn't see me. well, he most definitely on his way to the demonstration.

and as it seems he will get there before me, stupid traffic.

Ouch, its burning.

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Biography

Sheri Avraham (born in Beit Dagan, Israel in 1979) is a Photographer, Conceptual artist and a Psychology student. Using both photography and other forms of visual art, she deals with universal social and psychological patterns found in people all over the world.

In Israel Sheri studied graphic design and ran a small restaurant in the old city of "Zeffat". There she had the opportunity to meet people with different backgrounds, religions, interests and behaviors. In a long series of photographs, she documented the differences and similarities of her guests.

In 2001 she moved to London, where she studies both painting and photography. In 2004 she relocated to Barcelona. There she was involved with an international art group and concentrated mainly on her in photography work. Since 2006 Sheri lives and works in Vienna, where she firstly worked as a photographer assistant for Michael Dürr and Daniel Shaked.

With her experiences gained in Photo production and Exhibition Management for both of them, she started concentrating on her own work two years ago. In 2007, together with a group of artists, she established a non profit art organization called "Salon Vienna", which deals with the question of Jewish Identity through art and culture.

WORKS:

Natural Connectors – Photography exhibition 2007

In this macro photography collection, there is a use of different vegetables segments.

In each frame, the artist positions single objects in an artificial and spacy environment and then focuses on its unique structures.

"Ahtum" (Sealed), 2008

Room Installation that deals with the Gulf War effects in Israel.

Wood constructed House and Mezuzah covered with hard plastic sheets and outlined by pressure sensitive tape (Brown box sealing tape).

"The sixth day", 2009

Group show "Bereshit" for Salon Vienna.

A giant "Mobile" (2.70m x 3.00m) that moves in circles. Portraits are hung on a fragile construction of strings making them look like a cloud of rain. Some of the pictures are substituted by mirrors so that people can see themselves as part of the installation.

"The golden calf", 2009

Live Public installation, part of the Second Salon Vienna Event.

As a symbol for the golden calf, the artist placed a white calf in the venue. Visitors were able to use glue and gold paper and paste the calf full of logos.

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Background

The election for presidency in Iran took place on 12 June 2009. Unlike the election in 2005, there was a high participation. The official results were rejected by all three opposition candidates, who claimed that the votes were manipulated and the election was rigged. The last presidential election had already been controversial, but this time it escalated. Candidates Mohsen Rezaee and Mousavi have lodged official complaints. Mousavi announced that he "won't surrender to this manipulation" before lodging an official appeal against the result to the Guardian Council on 14 June.

On Monday, 29 June 2009, the Guardian Council certified the results of the controversial election. This set off a wave of protests, disregarding the Iranian government's ban on street marches. The Iranian intelligence chief alleged that western forces were responsible for inciting the protests.

Police and a paramilitary group called the Basij have violently suppressed the protests, firing into crowds and using batons, pepper spray, and other weapons. The Iranian government has confirmed the deaths of twenty people during the protests, while unconfirmed reports by dissidents say that there have been nearly 250 deaths in the 10 days preceding June 25.

Iranian authorities have closed universities in Tehran, blocked web sites, blocked cell phone transmissions and text messaging, and banned rallies.

The government has issued very little official information on who has been killed or arrested (except Neda Agha-Soltan, whose video circulated quickly on the internet). Hospitals were prohibited from registering the dead bodies or injured people, as a medical student at Rasoul-Akram hospital witnessed on the night of June 15: "Nine people died at our hospital and another 28 had gunshot wounds... [the government] removed the dead bodies on back of trucks, before we were even able to get their names or other information... No one was allowed to speak to the wounded or get any information from them"

The families of those who died were allegedly subjected to penalties and bureaucratic red tape, such as being asked to sign paperwork that they do not have complaints against the government prior to being allowed to claim bodies. When the death was due to gunshot wounds, some were reportedly asked to pay a \$3,000 fee, ostensibly for the bullet used by security forces. Restrictions on burial locations have also been reported, and the Iranian government did not permit a memorial service for Neda Agha-Soltan. Time magazine speculates that the Shi'ite cycle of mourning on the third (June 23), seventh (June 27) and 40th (July 30) day after a person's death may give the protests sustained momentum, similar fashion to what occurred during the 1979 Iranian Revolution.

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According to the Telegraph, on 14 June "Iran's regime was doing its utmost to choke off the flow of news from its capital". Al Jazeera English has leveled allegations of direct media censorship by the Iranian government, stating that "some of the newspapers have been given notices to change their editorials or their main headlines". The Al Arabiya's offices in Tehran were closed on 14 June for a week by Iranian authorities, who gave no explanation for the decision. NBC News offices in Tehran were raided, with cameras and other equipment confiscated. Meanwhile, the director of BBC World Service accused the Iranian Government of jamming its broadcasts to the country. Peter Horrocks said audiences in Iran, the Middle East and Europe had been affected by an electronic block on satellites used to broadcast the BBC Persian Television signal to Iran, adding: "It seems to be part of a pattern of behaviour by the Iranian authorities to limit the reporting of the aftermath of the disputed election". A BBC corporate official has referred to the network's conflict with the regime as 'electronic warfare'.

Following the elections, Mir-Hossein Mousavi's supporters started DDoS attacks against president Ahmadinejad's site and exchanged attack tools through sites such as Facebook and Twitter. After the attacks, the government stopped internet access. On 13 June as the election results were being announced, Iran shut down all Internet access for about 45 minutes, then restarted it apparently with lower bandwidth; this may have been in order to set up filters to block sites like YouTube that could be used for political purposes. When thousands of opposition supporters clashed with the police on 13 June, Facebook was filtered again. Some news websites were also blocked by the Iranian authorities. Mobile phone services including text messaging also had stopped or had become very difficult to use since the day before the election. Specifically, all websites affiliated with the BBC were shut off, as well as those affiliated with The Guardian. Iranian internet users used social media to trade lists of open web proxy servers as means to get around the restrictions, but the Iranian authorities monitoring these media gradually blocked these proxies, so that after two weeks very few proxies were still working in Iran. Associated Press labeled the actions as "ominous measures apparently seeking to undercut liberal voices".

Iran was known to operate one of the world's most sophisticated Web filtering systems, with widespread blockades on specific Web sites. During the protests, this has been intensified dramatically. Some of the monitoring technology was provided by Nokia Siemens Networks, a joint venture of Nokia, the Finnish cellphone maker, and Siemens, the German technology giant.

Ahmadinejad responded to civil liberties concerns by stating Iranians enjoyed "absolute freedom" of speech. "Don't worry about freedom in Iran ... Newspapers come and go and reappear. Don't worry about it."

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Articles references

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