

## Safe and Sound (Evolutions)

Alona Rodeh

Curated by Mario Margani

### Opening

Sat. 12.09.2015, 7 pm

### Exhibition

13.09-17.10.2015

### Opening hours

Wed-Sa, 2 - 6 pm

### Events

- 12.09 2015, 7pm @ Grimmuseum  
Opening and *Safe and Sound*  
Deluxe Edition Publication  
Launch

In conjunction with The Green Box  
Kunst Editionen.

- 29.09 2015, 7pm @ Urban Knights  
Alona Rodeh talks about *Safe*  
and *Sound*

Directed by Teresa Dillon,  
Urban Knights is a programme  
of events which provokes and  
promotes practical approaches to  
urban governance and city living.  
RSVP only.

- 03.10 2015, 6pm @ Grimmuseum  
Exhibition Tour with  
Mario Margani and Alona Rodeh

www.alonarodeh.com



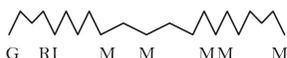
## GRIMMUSEUM gUG

Fichtestr. 2, 10967 Berlin

www.grimmuseum.com

info@grimmuseum.com

Wed-Sat 2-6pm



For her solo show at Grimmuseum, Alona Rodeh is presenting the fourth and final episode of her exhibition series *Safe and Sound*. The first was a large-scale sound and light installation linking club culture and safety regulations in architecture, presented at Künstlerhaus Bethanien (2014); the second presented a variation on the same project at Herzliya Museum of Contemporary Art (Israel, 2014). The third episode—currently on view—is a multichannel sound work and a monumental homage to the notorious Israeli “Iron dome” at Petach Tikva Museum of Art (Israel, 2015). The last episode, at Grimmuseum, is the most abstract of them all.

Always fully inhabiting the spaces she works in, the relatively domestic nature of Grimmuseum allowed Rodeh to shift from her monolithic large-scale works into more detailed object-based techniques and elements. The exhibition includes a group of pseudo-figurative sculptures which form together a “family” of inter-related representatives of social mobility. These are supported by staged, photographed images, taken from the *Safe and Sound Poster series*. In the heart of the exhibition lies a discreet video piece, which introduces a staged mental state of absorbing and being absorbed as a parallel channels of communication.

The left wing of Grimmuseum is dedicated to presenting and unfolding the *Safe and Sound Deluxe Edition*, a new artist publication consisting of: an illustrated booklet with essays by Shachar Atwan, Fabrizio Gallanti, and Hillel Schwartz, tackling in different manners, respectively, the history of high-visibility clothing, fire regulations in architecture, and the phenomenon of acoustic alarms as seen from neurologic, sociologic and cultural perspectives; and a double-sided poster collection set of 12 images, produced, staged, and matched by Rodeh as a visual complement and counterpoint to the essays.

The *Safe and Sound Deluxe Edition* is published by THE GREEN BOX Kunst Editionen on the occasion of Rodeh’s exhibition at Grimmuseum. It was made possible with the support of the Israeli State Lottery Council for Culture and the Arts.

Issues of vandalism, security and law enforcement were present in the artist’s previous works but, since moving to Berlin two summers ago, she has been closely following the local (as well as general) boost in various audiovisual methods of safety and security in the city, and their adaptations into popular and subcultural aesthetics. Taking an informal path, her investigations reached deep into questions of involuntary reactions to origin and skin tone, the nature of being alarmed, the unwritten borders of authorities’ control, effectivity of pro-active self protection, social hierarchy of personal safety and more.

**Alona Rodeh** (b. 1979, Israel) is a visual artist based in Tel Aviv and Berlin. Since graduating her MFA at the Bezalel Academy of Art and Design (Tel Aviv, 2009), her large scale sound and light installations, videos and sculptures have been widely exhibited in Israel and abroad, among others at Petach Tikva Museum of Art (2015), Herzliya Museum of Contemporary Art (Israel 2014), Künstlerhaus Bethanien (as a part of a one year artist residency, 2013-2014), Plug In ICA Winnipeg (Canada, 2012), Helena Rubinstein Pavilion - Tel Aviv Museum (Israel, 2013). Recently she has been working as Head of Visuals for the theater piece *The Empire Strikes Back: Kingdom of the Synthetic*, directed by Ariel Efraim Ashbel, which premiered at Hebbel am Ufer, Berlin, in June 2015.

## FROM PRE-MODERN DANGER TO MODERN RISK\*

\*From the essay *5 Codes: Architecture, Paranoia and Risk* by Stephan Trüby, in *5 Codes: Architecture, Paranoia and Risk in Times of Terror*, Igmade (eds.), Birkhäuser, Basel, 2006.

The 17th and 18th centuries have repeatedly been described as an age of change when pre-modern orientation towards danger gave way to a modern orientation towards risk.<sup>24</sup> The concept of risk as opposed to danger was first used by Italian traders over distance. Reckless bourgeois merchants were the first to cut unrestrained nature down to size. So they replaced the pre-modern Fortuna topos – the inscrutable counsel of Roman gods – by daring to travel voluntarily, an AVENTIURE. Their fate was called freedom. For anyone who risks anything, the future is not a reproduction of a certain cosmic order, but a scenario that comes about as a result of one’s own actions. While danger goes hand in hand with superstitious security strategies, in the case of risk one can see a calculated attitude to uncertainty. Dangers are independent of the individual, but risks require an individual who will vote for insecurity. The attribution concept has proved to be a valid way of distinguishing between danger and risk: a danger is present if any damage that may occur originates externally and can be attributed to the world about us; on the other hand a risk exists if damage is caused internally and is attributed to the system.<sup>25</sup>

24. See for example Wolfgang Bonß, „Vom Risiko: Unsicherheit und Ungewißheit in der Moderne“, Hamburg: Hamburger Edition, 1995, and Niklas Luhmann, „Soziologie des Risikos“, Berlin/New York: W. de Gruyter, 2003.

25. Cf. Luhmann, „Soziologie des Risikos“, p. 31.

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Sept 13 – Oct 17, 2015

