

to pool is an event series by the project space Schneeeule. The backgrounds of the participating artists are diverse: they belong to different generations, have different cultural impressions, and belong to diverse artistic scenes, some are successful and some are less visible. Among others, Christian Specht contributed a text, first published 2014 in the taz newspaper. His idea describes a diversity club: "This time, it is about creative variety, here, different people meet and celebrate their differences. People with migrant backgrounds should meet people without, disabled people should meet those that are seemingly not, homosexuals should meet heterosexuals. Everyone should meet. I want to found a club that advocates for more diversity in the media and more art from different people.

An inclusion and exclusion mechanism does not only exist in regard to the artist's visibility but also in relation to the audience: who feels welcome in the museum? Who does not feel invited? It is important in the context of this exhibition series, openings act as a social event. Not only friends and colleagues of the participants are invited but also the neighborhood. After all, we all need to meet sometime!

to pool #1 **convolution**

Anne-Katrin Ahrens, Gerta Fietzek-Kröll, Lisa Herfeldt, Uta Neumann, Tula Plumi, Anna-Lena Wenzel

June 16. – 28. 2018, Opening: June 15. 2018, 7 – 9 pm

The exhibition "convolution" unites six artists in common aspects, in which overlapping, winding, bending or layers appear.

Anne-Katrin Ahrens, is an artist and designer, dealing with signs. She removes pieces from typographic shapes. Sometimes she connects or overlaps these to new, geometric shapes, that printed on fabric or paper become an object. These elegant minimalist works oscillate between a mural and a sculpture and call over-sized jewelry to mind.

The work VAR-EL of Gerta Fietzek-Kröll, created 1968, consists of a metal plaque and 24 variable, magnetic elements. Democracy was an important concept for Fietzek-Kröll in the conception of this work: on one hand, viewers can puzzle the elements together in various ways, on the other, VAR-EL is produced as a series and is sold at a bargain price.

Lisa Hertfeld has estranged film posters through overpainting large surfaces, in which she has selectively left out certain areas. Viewing the posters begs the question, what is hiding under the layers of paint? The visible fragment is placed into a new and changed relation.

In Uta Neumann's Film "Anemos (bauschendes Papier)" we see merely a wall with two hanging pieces of paper, both in subdued tones. The pieces of paper have been removed from their traditional context and are elevated to the protagonists of the film. Slowly, they move in the wind, they almost seem to communicate with each other and seem alive.

Tula Plumi uses metal, wood, aluminum rods, photocopies, spray paint and synthetic materials, and connects these materials to fashion objects. These evoke architecture or furniture. The objects are hand-made, the artist follows the characteristics of their materiality. Where architects and designers create with notions of their function in mind, Plumi's objects defy such a logic.

Anna Lena Wenzel unravels collages, using Magazines and newspapers. She removes objects from their context, creates new connections and different contexts. Next to these found images, she also uses her own photography as in the series where objects are covered with tarps and sheets. Here, the question is not only about their former context, but also how their size relates and what is hidden behind the sheet.

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