

**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 #2 habitation

Magdalena Bichler, Sonja Blattner, Michael Kleine, Unknown Artist, Norbert Witzgall

June 7 – 17 2018, Opening: June 6. 2018, 6 – 9 pm

The works from the Exhibition "habitation" deal with different forms of how people rent and live together. Magdalena Bichler made her film Wohnpark in a 1970s satellite city in Vienna. The artist introduces the building: the camera pans the building, especially its interiors. We see facades, individually designed balconies, elevators, park houses, living and community spaces and people who use these.

The houses in Sonja Blattner's paintings are sometimes crooked and have strange annexes and curious colors. Loneliness emanates from them for their inhabitants are not visible. The artist uses auction and real estate catalogs as references. In this way, the houses relate stories from their former tenants and their strange design preferences.

Michael Kleine's work "Handtuch" (Towel) – a collage from towels – oscillates between picture and installation. The colors as well as the fabric's graphic patterns remind of past times, they are from the sixties and seventies. "Handtuch" changes the architectural structure of the exhibition space.

The photography of this unknown artist, most probably from the seventies, is a loan and a flea market find by the Berliner artist Paul Sochaki. Displayed is a woman, who probably found an alternative sleeping place on a field. Next to her is a beer bottle. This photograph tells the story of an alternative life and the levity of summer.

A family photo from 1980 shows the template for Norbert Witzgall's painting: "Heinz Witzgall, Landwirt, mit Familie" (Heinz Witzgall, Agriculturalist with family) from 1996. In the translation he works with artists from different media: the faces and hands of the persons are drawn, the clothing and background collaged. The source materials for the collages are postcards on which the farmer family's house is shown, for a time it was available to guests for "vacation on the farm". These images depict a "safe" home, however, Norbert Witzgall has cut and joined them as ornaments, dressing the bodies in confusing and psychedelic patterns.

SCHNEEEULE

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