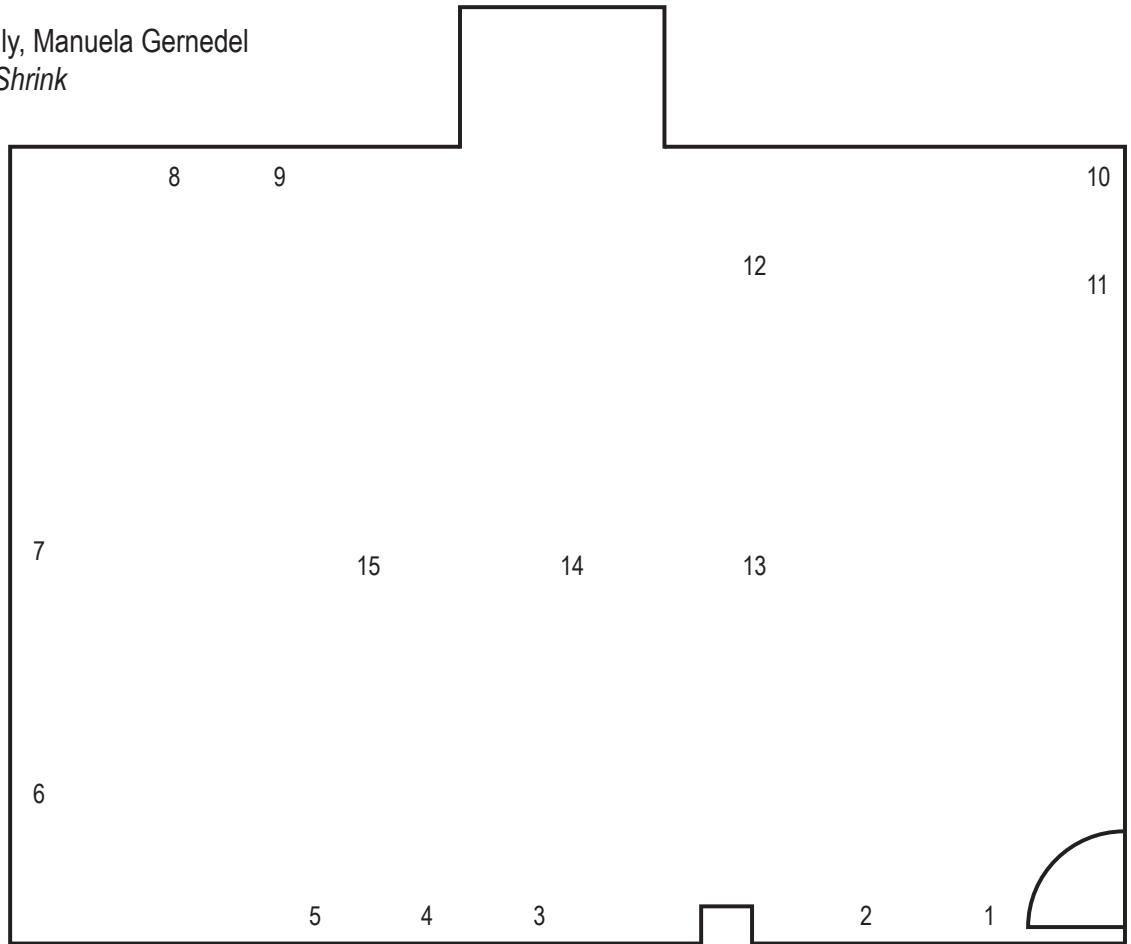


Ellie de Verdier, Gina Folly, Manuela Gernedel  
*My Landlord Makes Me Shrink*

January 7 – 31, 2021

**Regatta 2**  
 subway station Heinrich-Heine-Allee  
 40215 Düsseldorf  
 www.regatta2.net  
 regatta2@hotmail.com



1. Ellie de Verdier  
 Tritt  
 Fall  
 Steppe  
 70x300cm, Bleach on Molton, 2019

2. Ellie de Verdier  
 Der Vergoldete  
 Polsterung  
 The Gilt Cushion  
 Mobeltrekk  
 44x66cm, Oil on Birchboard, 2019

3. Manuela Gernedel  
 o.T. (goose)  
 2020

4. Manuela Gernedel  
 o.T. (spaceship)  
 2021

5. Manuela Gernedel  
 o.T. (Rehbein)  
 2019

6. Ellie de Verdier  
 Stufe  
 Step  
 Skritt  
 70x300cm, Bleach on Molton, 2019

7. Ellie de Verdier  
 Der Mangel  
 The Annoyance  
 Sjalusien  
 44x66cm, Oil on Birchboard, 2019

8. Ellie de Verdier  
 Der Verfallene Stube  
 Derelict House  
 Rommet  
 44x66cm, Oil on Birchboard, 2019

9. Ellie de Verdier  
 Fenster der  
 Gefaengnis  
 The Prison Window  
 Fengselsvinduer  
 44x66cm, Oil on Birchboard, 2019

10. Ellie de Verdier  
 Der Goldene Fisch  
 The Content Pet  
 Kjaeledyr  
 44x66cm, Oil on Birchboard, 2019

11. Ellie de Verdier  
 Der Mangel  
 The Annoyance  
 Sjalusien  
 44x66cm, Oil on Birchboard, 2019

12. Gina Folly  
 Basic Needs XIV  
 cardboard box, door lock, air filter,  
 mini projector, video looped, Key  
 with pendant, 2022

13. Gina Folly  
 Basic Needs XV  
 cardboard box, door lock, air filter,  
 mini projector, video looped, Key  
 with pendant, 2022

14. Gina Folly  
 Basic Needs XVI  
 cardboard box, door lock, air filter,  
 mini projector, video looped, Key  
 with pendant, 2022

15. Gina Folly  
 cardboard box, door lock, air filter,  
 mini projector, video looped, Key  
 with pendant, 2022

What does a project space getting kicked out have in common with a family moving into a new home?

What started as a joke is missing a pun.

During the preparation of this show, we received a letter saying that we had to move out of this space, formerly ours, by the end of January 2022 and we're getting ready to leave.

Four cardboard boxes presenting a possible new dwelling or at least a possibility to carry on what we'd like to keep are spread loosely throughout the room, five housed cats are staring at us from the surrounding walls and the bloody mess left in the kitchen might make it hard to get the deposit back. We're drawing a fine line between codes of the petty bourgeoisie and elitism. The elitism that is caused by inaccessibility, between meaning to communicate outwards while having an monologue with ourselves and maybe a handful of other people and eventually between living a precarious life while having middle-class privilege.

It's tempting to make a connection between the institutionalization of art and interior decoration, not just for the sake of their possible function as saleable goods. In institutions such as museums, accessibility is achieved through mediation that aims at creating clarity for visitors by explaining how and why things are looking the way they do, explaining their relevance, historic backgrounds, and serving possible interpretations that apply to a citizen's real life and therefore contribute to a wider understanding. There, works are aimed to be presented to a public that is eventually thought to be left in a kind of clarity that leaves no room for misconception. The same kind of clarity that, if one will, could be found in a very nice vase made of colorful glass, bought at Butler's and placed on the top shelf of a cupboard in someone's living room.

Since the early beginnings of Regatta 2, we've been discussing the role we play as a mediator between the institution and underground or between a broader public and artsy crowds, meaning to get as many people interested in our work as Butler's has customers. We considered our spatial setting and our location within the city of Düsseldorf as the ideal coordinates to add what we felt it was missing right into the heart of the city, between repulsive drunkards on Bolkerstraße and the tasteless high fashion orgies on Königsallee. Speaking from the perspective of someone who claims to know it better. We imagined a democratized showcase for works we liked and we imagined it to be a no-brainer when it can be seen through a huge window front.

Eventually this is not the place to come to conclusions about the past 1.5 years. All that can be said for now is, that we'll give up our keys in about a month. Anything else is yet uncertain.