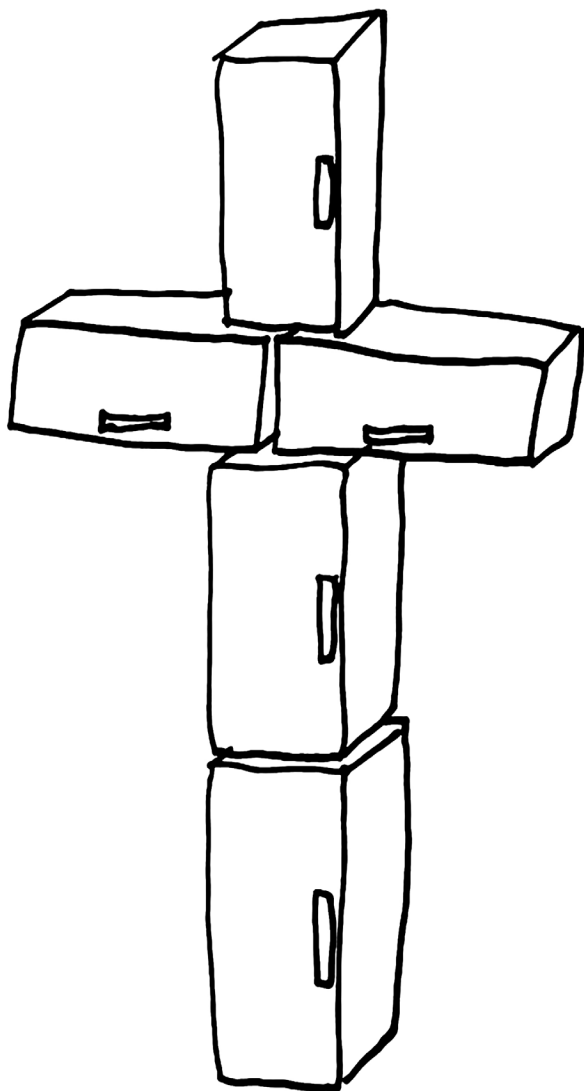




Flo Kasearu and Färgfabriken invites visitors into that familiar, unsettling feeling that arises when change unexpectedly knocks on our door. Through humor, irony, and the logic of the absurd, Flo opens up a series of deeply relatable fears: What if they build a high-rise in my neighborhood? What if everyone moves out? What if the public realm keeps shrinking? Should I put up a fence around what's mine? What if my house gets washed away, or the internet cable gets cut again? What if I no longer recognize the place I live in—and everything just feels BANANA?

Featuring old and recent works—including installations, video, painting, photography, and sculpture—BANANA offers a multi-sensory experience of a world in flux. Visitors enter an imagined, yet pretty familiar, community where notices are posted, power is disrupted, towering structures rise, and people quietly (or not-so-quietly) navigate the effects of transformation in search for hope.

Flo is known for work that blends the personal and political with a strong dose of irony. Her practice often examines the fragile boundaries between public and private life, the home and the city, the individual and the collective. BANANA is a continuation of this exploration, offering a playful yet pointed reflection on the shifting nature of place and belonging.

BANANA (Build Absolutely Nothing Anywhere Near Anyone)—is the first major solo exhibition in Sweden by acclaimed Estonian artist Flo Kasearu. This exhibition has been developed in collaboration with Kai Art Center in Tallinn.

Welcome to Färgfabriken.

1 HOLY FENCE, 2025

Installation, wood

Flo Kasearu enjoys exploring the symbolic values of the fence. The fence represents a certain way of materializing the border and the biopolitics of regulation and control (often supported with violence), of those who are allowed to be inside and those who are being kept out. Throughout BANANA the fence and borders play a key role in provoking our mind, but while some provocations stay in the imaginary world, others become part of our reality. Hence, Flo encourages us to reflect on how we tend to reproduce patterns of division. What moral and ethical values do we give up when we constantly negotiate with "the border" and is it even possible to reject the idea of it?

The fence is also an important element for Flo, since it defines the boundaries of her home and so she puts great effort into maintaining, decorating and sometimes defending it.

2 NEIGHBORHOOD NEWS, 2025

Installation

What makes a neighborhood appear? Where do you find its gossip, and when does it vanish into a new community? These are some of the questions that Flo frequently visits throughout her work.

Neighborhood News welcomes visitors to an imagined community where neighbors continually post notices on a public board. A bulletin board serves as a dynamic hub for local news, missed connections, and calls for help, capturing the pulse of a community.

3 SENSE OF PLACE, 2022

Drawings, marker on cardboard
70 × 50 cm each

Sense of Place illustrates groups of people and individuals holding welcome signs reminiscent of airport reunions. By embedding these drawings within the everyday language of public notices, *Sense of Place* conveys feelings of longing and waiting to return home, alongside the familiar gestures that may define community.

4 SOLAR, 2025

Solar panel

Solar displays disagreements and cracks within the community. Although solar panels are becoming elements we see more often in neighborhoods, they are objects that generate opposition, thus symbolizing transformation and confronting traditional aesthetic values regarding our surroundings.

5 DISORDER PATROL, 2022

Installation with bench, mirrors, costumes and lockers
Video, 13 minutes

Seven absurdist security guards roam the streets of Recklinghausen, Germany, in *Disorder Patrol*, their exaggerated uniforms blur the line between authority and parody. The installation situates the video within a mirrored environment reminiscent of a worker's locker room. A bench invites viewers to sit, watch, open the lockers, and briefly enter the scene. The patrolling figures wear hats that hinder their physical actions, even though they suggest power and authority. Dressed in mismatched uniforms adorned with twirling gymnastic ribbons, they embody the contradictions of power. When not idling, they oscillate between mechanical and theatrical movements, enforcing order where none is needed, responding to invisible threats.

By situating authority figures in a context of futility, *Disorder Patrol* reveals the often-arbitrary nature of surveillance and control. The mirrored surfaces distort perception, implicating the viewer—who is watching whom? The installation focuses on the performative aspects of power, where rules are enacted even when their purpose is unclear, and where order and chaos coexist.

6 OUR HOUSE IS ON FIRE, 2022

Inkjet transparency in lightbox

In *Our House is on Fire*, a group of children dressed in firefighter uniforms stand in the forest, their presence both urgent and eerie. The image glows like a warning sign, and the title—borrowed from activist Greta Thunberg's rallying cry—highlights

the dire ecological crisis we collectively face. The children's uniforms imply preparedness and duty, yet their small bodies and uncertain stances reveal vulnerability. Ultimately, it is their generation that will bear the burden of the climate crisis, where they will exist on the brink of being too late to reverse it.

7

THE BACKYARD IS ALWAYS SMALLER THAN THE NUMBER OF PROJECTS, 2025

Installation with fence and oil paintings

Flo's backyard has long been a source for inspiration and a place where her artistic explorations confront the neighborhood reality. You never know what will happen in Flo's backyard!

The backyard is always smaller than the number of projects encloses several double-sided paintings on the inside of the fence where community members exchange opinions about a future energy project. They portray the embodiment of feelings such as confusion, fear and hope with eloquent titles such as *Energy Security*, *What is the Price*, *Somewhere Else*, *When Energy Was Expensive*, *I Painted*, etc.

The whole installation, the fence, the paintings and the mumbling titles encourage reflection on how neighborhoods re-affirm their identity when confronted with infrastructure expansion. According to the artist, "the backyard is always smaller than the number of projects—or the ambitions of those pushing to develop it. Wind farms, nuclear power plants, solar farms, high-voltage lines, military training areas, real estate developments, Rail Baltica. Yes please, but maybe somewhere else".

THEY HAVE TO GO SOMEWHERE, I & II, 2025

Oil on canvas
180 × 130 cm

ENERGY SECURITY, I & II, 2025

Oil on canvas
300 × 200 cm

WHAT IS THE PRICE, I & II, 2025

Oil on canvas
150 × 150 cm

NEW ENERGY LANDSCAPES, I & II, 2025

Oil on canvas
130 × 180 cm

YOU CAN HEAR THEM, I & II, 2025

Oil on canvas
200 × 150 cm

SOMEWHERE ELSE, I & II, 2025

Oil on canvas
150 × 160 cm

RENEWABLE ENERGY, I & II, 2025

Oil on canvas
200 × 250 cm

WHEN ENERGY WAS EXPENSIVE, I PAINTED, I & II, 2025

Oil on canvas
150 × 200 cm

IT WILL BE HERE ALL MY LIFE, I & II, 2025

Oil on canvas
200 × 300 cm

WHAT ARE THEY HIDING, I & II, 2025

Oil on canvas
165 × 195 cm

INDUSTRIAL CIVILIZATION, I & II, 2025

Oil on canvas
185 × 140 cm

8 UPRISING, 2015

Sculpture and video, 4 minutes

Uprising highlights the troubles in the Baltic neighborhood, especially when you have a very dominant neighbor. The artwork is also a reflection of the everyday worries in Estonia after Russia's full-scale invasion of Ukraine and rising military budgets to keep the border secure.

9 FRIDAYS FOR [THE] FUTURE, 2025

Sculpture and sound

Fridays for [the] Future intersects form, function, rising energy demands, and the promises of technology. The sculpture comprises five stainless steel refrigerators stacked in a cruciform formation and resembles the Estonian context, such as the towering cross of The War of Independence Victory Column in Tallinn Square, and as such, Estonia's efforts to achieve energy independence by disconnecting from Russian energy grids.

The humming sound of the refrigerators ironizes statements that Flo has heard in Estonia where wind power operators assure that the noise from the turbine's rotor blades will be no louder than the buzzing of a refrigerator. The work humorously raises questions about the beliefs and hopes that our societies tend to place on technology.

10 SOAP FOR A LIFETIME, 2023

Four soap houses, water, and faucet

In *Soap for a Lifetime*, Flo recreates houses from fragile soap, installing four identical models, one beneath a dripping faucet where visitors can wash their hands. These are replicas of the artist's own century-old home, located in Tallinn, a city that has experienced significant real estate expansion. Slowly dissolving with each drop of water, the houses erode over time—what appears solid and permanent is, in fact, fleeting. Through the use of soap, a material linked to care and cleanliness, Flo contemplates the notion of home, the instability of domestic space, and how the faucet turns maintenance into an act of alteration and erasure.

11 TO LIVE IN THE SHADOWS, 2025

Light and sound installation

A shifting shadow moves above *Soap for a Lifetime*, shaped like the rotating silhouette of a wind turbine. This work reflects on the unseen impacts of large-scale infrastructure—wind power symbolizes progress, yet for those living in its shadow, it can also bring disruption. *To Live in the Shadows* engages with visibility and power, raising the question of who benefits and who must bear the possible consequences of new energy transition projects.

12 A ROOM WITH NO VIEW, 2022—AND ITS STILL GOING ON

Installation, sofas and armchair

A Room With No View is an installation made of sofas scattered through the space. Consider them as a therapy session for patients of gentrification and an embodiment of how it might feel when your space shrinks until it disappears. But it is also a tribute to the idea of the commons, a shared space between the different but necessary elements of everyday life. Feel free to sit down and relax!

SOFT OCCUPATION

Sofa

OCCUPIED TOGETHER

Armchair

SPATIAL THERAPY

Sofa

MAKE YOURSELF UNCOMFORTABLE

Sofa

A ROOM WITH NO VIEW

Sofa

WE ALL SHARE HERE (UNTIL WE DON'T)

Sofa

13 FEARS OF THE HOUSE OWNER, 2013–AND IT STILL CONTINUES...

Pen on paper

21 × 29 cm

Fears of the House Owner is an act of drawing and an ongoing therapy session that spans between the responsibility of taking care of a home, an apartment house popping up next to yours or the fear of losing your house in a force majeure situation. In the case of Flo, the fears are related to a 120-year-old family house. A shelter that inhabits everyday family life together with the memory of losing a home in 1945, the reincarnation of a home in 2009, along with Flo's headaches in her role as Director of Flo Kasearu House Museum.

14 FEARS OF GOTLAND, 2020

Pen on paper
21 × 29 cm

Fears of Gotland is also an act of drawing with the ambition of relaying the fearful realities and Force Majeure fantasies that haunt the inhabitants of this island. They illustrate nightmares and future scenarios such as power cuts, invasion(s) and de-population. These drawings are the conclusion of conversations that Flo conducted with citizens in Gotland in 2020.

15 HOUSE MUSIC, 2015

Video, 16 minutes

House Music is a tribute to everyday life in the neighborhood. It's a summer performance in Flo's quartier, where the street became a theater and the neighbors the public. Squeezed between two houses, the neighbors observe the rhythms of life where choreography and reality entangle into a common body. The video work also brings the dimension of social media, a non-location, where public discourse and neighborhood gossip years ago got trapped.

16 (DE)FENCE, 2014

Video, loop

Once again, Flo humorously plays with the border. *(De)fence* represents the first exchange project between Flo Kasearu House Museum [actually her home] and another art institution—Zachęta National Gallery of Art, Poland. A security guard from Zachęta spent one week in Tallinn, guarding a hole in the fence of the museum's garden.

This project initiated a series of exchanges with other institutions, whereby a museum employee—not an artist—was invited to Flo Kasearu House Museum to realise a new project. The museum's director, Flo, is permanently employed as a tour guide, cleaning lady and security guard, so these exchanges also give her an opportunity to hand over her duties and take a break.

17 CATCH OF THE DAY, 2025

Sliced land cables and platter

In this work, Flo catches and comments on realpolitik. The plate raises questions about energy security and the invisible networks of extraction that power contemporary society—electricity, data and industry. Instead of fresh fish, Flo's sushi is crafted from discarded human-made technology.

18 BANANA (BUILD ABSOLUTELY NOTHING ANYWHERE NEAR ANYTHING), 2025

Electric cables, lights and cable clips

BANANA winds its way across the wall in a playfully oversized script. Exaggerated, just like our forecast for electricity production.

19 ESC, 2009

Video, 14 minutes

A romantic image of a white horse galloping on the streets of Tallinn. The horse—a runagate projected on the facades of houses passing by—is searching for a way out of the city.

COVER

FRIDAYS FOR [THE] FUTURE, 2025

Preparatory drawing

The exhibition is curated and produced by FÄRGFABRIKEN
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