

THE ONES WHO EXIST DESPITE OF OR BECAUSE OF OR INSTEAD OF OR AFTER THE FACT OF

A series of four exhibitions Curated by Arrange the Ants Presented by Art Hub Copenhagen

Part 3, August 2022:

All that Remains

By Banaan Al-Nasser

Vollsmose

1967 - 2021

Odense, Denmark

Shaped from the ruins of Vollsmose, Banaan Al-Nasser's (b.1982) work *All that Remains* revolves around architecture and the lives it contains. Architecture, which seems the most permanent of the arts because it appears solid and grounded, is perhaps the most ephemeral.

From the outside, Vollsmose a public housing built in 1967 looks anonymous. Located at Funen an Island between southern Jutland and Zealand, this well-built complex of red bricks surrounded by lawns seems typical Danish. In May 2018 the Danish Government proposed dealing with neighborhoods classified by the state as "ghettoes" by mass eviction and reconstruction. The Danish government created a "ghetto list" where the criteria are; higher than average jobless and crimes rates, lower than average educational attainment and, controversially, more than half of the population being first or second-generation migrants. In Banaan's work she explores what happens when we destroy these architectural sites and homes, do we lose something of a moment, or the possibility to communicate to our culture something about itself? Imagine that every photo and digital file of Vollsmose have been wiped; and all that remains is the accounts of its fans and critics, until the area known as Vollsmose passes out of living memory.

In the installation *All that Remains* archived photos of the communal life in Vollsmose have been plastered to the ruins of the buildings that doubles as pure form. Hereby juxtaposing remembrance and obliviousness, discipline and delight, caution, and comfort. Banaan Al-Nasser uses the broken mold itself, the ruin, as an opportunity to quite literally get past the social facade. *All that Remains* lays open the distinction between surface and what resides inside and allows us to consider these two essential aspects of the structure simultaneously. To Banaan, the ruin is a fertile zone for social introspection. She shows that Vollsmose were not always easy company, but it was good company and of its residents, it sometimes required, but always rewarded, active engagement.

In one of the windows hangs a banner with the text; 'Our Homes are not for sale'.

In "Homemaking" writer Jamaica Kincaid writes about her dream house, she writes "A house has a physical definition; a home has a spiritual one". Banaan presents the bricks that used to make up the buildings of Vollsmose. However, she also asks us to consider that a home cannot be as easily defined, when we feel at home in the world, we wear our existence; we belong. Today, everyone's moved out. What remains is a blind spot, along with the promise of endless possibility.