The context of the public art commission

This artistic commission is included in a larger development project of the area described in this terms in 2014 by Staffan Ising, Chief Executive Officer of the Örebro Municipality:

"The first greeting one receives when arriving in Örebro by train does not reflect what Örebro is today. The central passage along the railroad is partly an ugly and unattractive environment. The grounds are poorly used and many experience the area as solely a barrier. [...]. We now want to redelop [...]." 

We want to keep all existing functions of today and at the same time add new functions. We hope to create new possibilities for walking and cycling along the entire passage."

Invited to study the area and to present an artistic project within a limited competition process, the artist saw for herself that the relative ugliness of the area was not a myth. As many European cities, Örebro bears the scar of deindustrialization and the following economic crises and urban decay. During the second half of the 19th century, the city became a centre of the Swedish shoe industry. In the early 1990s, the last shoe factories were closed. Consequently, Örebro also has two commercial neighborhoods: a modern one (international brands) toward the south and an older one (holding less fashionable stores) where the artistic intervention takes place.

Storgatan shops

Central station / map location / walks departure

The natural center of the city is the magnificent Örebro Castle. The public art commission aim was to underline the link between Järnfortet square (near the castle) and the Central Station. In most European cities of comparable scale an occasional visitor will ‘naturally’ find her way towards the city center upon arrival to the main train station. This was not the case in Örebro, where one will more likely feel lost. This is certainly linked to the fact that the location of the 'Central station’ was decided according to the former industrial activity.

It is often said that an artistic work in the public space is 'in-situ' and it’s obviously appropriate: the work adapts to the site and remains inseparable from the site. But in this designation focused on the space problems, temporal aspects of the public space are often concealed. In my previous works, I took a great interest in waiting times, but Örebro’s invitation suggested the need for ‘links for bridges’. That is why I decided to invest the waiting times between the Central Station and Järnfortet square.

Lenticular prints provide a playful experience in-between the film and the image perception. The ambiguity of this images also constitutes a powerful metaphor of the artwork particular situation in between subjective and objective perspectives.

Flyer front panel

Posters and lenticular images on display at the tunnel