

ASSESSMENT OF ALL THE SUBMITTED PROPOSALS: HAGA



IMAGE: HUANG YONG PING, RAINBOW SNAKE, 2017

★ 1ST PRIZE

PROPOSAL WITH MOTTO: *54 57 55 74 Rainbow Snake*

AUTHOR OF THE PROPOSAL: Huang Yong Ping

54 57 55 74 Rainbow Snake is the proposal for Haga station that best meets the competition's assessment criteria, according to the jury. *54 57 55 74 Rainbow Snake* presents a magnificent artistic overall approach that influences the architectural space of Haga station. The artist has thus seized the exceptional opportunity offered by the competition to significantly affect the configuration of the station premises with a strong artistic vision.

The proposal consists of a 318-meters-long snake skeleton whose curved shape meanders through the whole site of Haga station traversing the layers of the earth, over- and underground, at the park, across the entrances, through the halls and the platforms. The skeleton's vertebrae connect the station's underground platforms with the ground level, where the skull of the snake emerges at the station's bicycle entrance. While some parts of the gigantic body can be seen on the park outdoors, most of it lies underground, suspended over the train platforms. In the subterranean sections, the surfaces of the bone formations create an iridescent effect and reflect the light in rainbow colours, reminding of the inner dimensions of seashells as an expression of intimacy. This aspect elucidates the connection between the internal and the external, between above and below the ground, an effect that also reflects the artist's consideration of the traveller's movements through the site.

Haga station will be built in a site which has a rich history both over and under the surface of the earth. Archaeological remains from Gothenburg's deepest layers of time are likely to be found underground. Several parts of the city meet next to the site of Haga station, neighbourhoods which emerged at different times

and for diverse purposes. *54 57 55 74 Rainbow Snake* adds another layer to the history of the place, since it suggests the idea of finding extinct animals and fossils which see the light of day due to societal developments. The large scale of the snake reminds of the discovery of a dinosaur skeleton at the time when the first train tunnels were being excavated in North America in the 19th century, thus connecting with the history of train travel. Furthermore, as an allegory of decay, the skeleton becomes a metaphor for the passage of time.

Being present in most cultures, myths and religions, the snake is a powerful and versatile symbolic animal. It is associated with notions of change, mutation, and movement. It is also a protective figure. This multifaceted animal has a wide range of interpretations, and therefore offers the possibility to articulate diverse accounts of cultural heritage. Through its references to Eastern cultures, *54 57 55 74 Rainbow Snake* has the potential to connect Haga as a location in space and time with other places and times in the world.

The integrated shape of *54 57 55 74 Rainbow Snake* influences the experience of the architectural spaces and creates a contrast with the functional character of the station. The enlarged skeleton is in itself a piece of architecture which echoes the curves of the station design, as well as the shape of trains and railways. Its strong sculptural form expresses a formidable conception of space and an impressive sense of scale. In doing so, *54 57 55 74 Rainbow Snake* shows a firm grasp of the overall site and, from the ground level, offers a hint of the spaces that lie below. The possibility that the proposal emerges on the city grounds needs to be further investigated in consultation with the city of Gothenburg.

54 57 55 74 *Rainbow Snake* presents a strong and clear artistic vision where the core concept and its aesthetic expression are formulated in a precise and nuanced manner. The jury notes that the artist has put a great deal of care in elaborating the proposal, from central ideas to minor details. *54 57 55 74 Rainbow Snake* brilliantly combines a spectacular presentation with profound significance.

Huang Yong Ping (b. 1954, Xiamen, China) was founder of the group Xiamen Dada in China in the 1980s, an avant-garde artist group that explored the intersections between Dadaism and Buddhism. Huang Yong Ping participated in the seminal 1989 exhibition *Les Magiciens de la Terre* at the Centre Pompidou and the Grande Halle de la Villette in Paris, the city where he decided to settle. Huang Yong Ping has become known for his monumental installations that combine a spectacular appearance with a rich conceptual background.

As an internationally acclaimed artist, his work has been presented in numerous solo exhibitions, among others at the École nationale supérieure des Beaux-Arts de Paris, at the Astrup Fearnley Museet of Oslo, at the Barbican Art Center of London and at the Power Station of Art in Shanghai. In 1999 he represented France at the 48th Venice Biennale with Jean-Pierre Bertrand, and his works have been presented in numerous biennials around the world. A travelling retrospective was held between 2005 and 2008 at the Walker Art Center of Minneapolis, MASS MoCA (Massachusetts), and at the UCCA in Beijing.

Winner of the Wolfgang Hahn Prize (Museum Ludwig, Cologne, Germany) in 2016, Huang Yong Ping was the artist invited by the French Ministry of Culture for the 7th edition of Monumenta, with his work *Empires* presented at the Grand Palais in Paris in 2016.



IMAGE: MODEL, HUANG YONG PING, 2017