

PERMANENT PUBLIC ART FROM THE PERSPECTIVE OF CLAIMS AND CONTEXT

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Abstract

Permanent public art is one of the layers of the city. In the Czech Republic the practice of public art dramatically changed after 1989. All the legislative and institutional support that regulated and ideologically controlled this domain was abolished. New strategies and policy have not yet been established. However, new permanent public art is still installed into the cities.

This contribution analyses three phases of the process leading to the new art in the city. Claims, context and art itself are three elements of the whole. They have equal importance. Theoretical understanding of claims, context and art can lead to the precise articulation of future claims, appropriate expectation and better evaluation of benefits. Claims are specific in time and space. Claims, often expressed by the subjects initiating the process of creation, represent mental soil. They are formulated in official strategies (general level) or discussed for the purpose of a specific work. The importance of context developed significantly in the last decades. Context is considered a crucial element in the meaning of public art. Location of important public art, monuments and memorials requires a complex approach and the involvement of artistic professionals, architects and preservationists. Art in public spaces lays on the intersection of different forces: artistic individuality and public interest, sensitivity for actual issues as well as long-term values.

1. Introduction

In this contribution I would like to present the results of the continuing research on the permanent public art installed in Prague after the Velvet Revolution in 1989. Two aspects of permanent public art, claims on public art and context of it placing, are addressed and provide theoretical perspective. Official permanent public art in the city is shaped by various actors who participate in vision making, artist selection, decisions on placement and other tasks. The claims are emphasized by the different actors and the understanding of the potential of a specific place are crucial for the success of the artwork, acceptance from the public, and integration in the public space. In the 1980·s the role of public art in urban regeneration was strongly advocated and supported by municipalities, urban planners and developers. In Europe and the USA numbers of new public artworks emerged. Critical writing from different perspectives including artists, cultural theorists and urban and cultural geographers appeared in the late 80·s (Hall, 2003). In the last three decades the important body of the literature has opened up the multi-professional discourses. In the Czech Republic the production of public art is less prolific compared with the situation before 1989 and with other European Cities⁽¹⁾. Professional criticism is rare. Strategies and support for permanent public art have not been developed by any municipality. The exceptions, to some extent are Liberec and Brno. NGO Spacium (active from 2001 to 2010) in collaboration with Liberec municipality succeeded in placing several new sculptures in the city and the region. In the city of Brno the long term municipality project Statues for Brno organizes competitions for monuments and sculptures.

As a part of the introduction I will mention the different concepts and definitions of public art. Afterward I address the complexity of the phenomenon of art in urban spaces. Although art situated a city works as a solitary detail and its effect is more acupunctural, the scope of the question overlaps with dimensions of urban design as summarised in the Mathew Carmona and col. book Public Spaces Urban Places (2010). Therefore the phenomenon of permanent public art requires the perspective and knowledge of various professionals.

1.1 What makes Public Art Public ?

What are the specifics of art in the city? How is Public art different from mere Art ? Is it a category? Or is it an independent area of cultural production? All these questions are relevant, there is no such thing as a single definition of public art. Cameron Cartier defines four conditions for public art and at least one must be fulfilled: 1. Public art is in a place accessible for or visible to the public: *in public*. 2. Public art is concerned with or affecting the community or individuals: *public interest*. 3. Public art is maintained for or used by the community or individuals: *public place*. 4. Public art is paid for by the public: *public funded*. (Cameron and Willis, 2008, pp. 15). Cher Kraus Knight argues that "art is most fully public when it extends sincerely emotional and intellectual access to its viewers" (Knight, 2012, pp. 23). In contrast, Patricia Phillips defines public art rather than on the basis of its presence in the public space or the importance of accessibility to a wide audience, but on the basis of challenged issues related to public sphere (Senie and Webster, 1992, pp. 298).

1.2 Complexity of Permanent Public Art

Official permanent public art similar with architecture creates the built environment of the city and together they share three fundamental characteristics. Firstly, public art and architecture enter the space of the city for a period of time which is not clearly defined. It is presumed their presence will last for decades, centuries, or even for ever . The permanency of public art is often pro with temporal and community based tactics which are less object oriented and more public concerned. There is also the argument of the inability of permanent public art to address the actual issues in a changing society (Miles, 1997; Pavlickova, 2003; Whybrow, 2011). Secondly, art in public space needs the official agreement of authorities and institutions. It is part of the policy of the state, city or private sector. This is one of the reasons why the reputation of permanent public art is so low in the creative communities (Cartier and Willis, 2008). Autonomy of the artist and art declared by modernists is threatened. The artist becomes the instrument and co-author of political and economic power instead of critically examining it. Thirdly, permanent public art, as with architecture, transforms the city scape, thus the citizens are inevitably exposed to visual and spatial effect.

Art in the city is only structure without any specific practical function. It is created by an unrepeatable meeting of art and space in an unrepeatable historical moment. Behind every artwork lies a story that refers to the process shaped by the main questions: What is the idea of the project? Why do we want to create it? How will we do it? Where will the art be placed? Some authors emphasize the need of situated knowledge of various actors or group of actors (Pavlickova, 2003; Zebracki, 2012). Typical participants in the process include artists, architects, city and state institutions, NGOs, cultural theorists, private investors, contractors and citizens. Actors share responsibility for dealing with the various aspects associated with the planning and implementation of art in the city. Their competence varies, although they may overlap.

2. Methodology

The first part of the research examining the claims and context is based on the theoretical literature of art theorists and cultural geographers. The historical perspective on official state programs in USA creates the background for actual strategies and discourse. The conceptualisation of context and overview of claims summarized in the book *Public Artopia* (2012) written by cultural geographer Martin Zebracki are highlighted as a contemporary theoretical framework.

In the case study of permanent public art in Prague after 1989 I present the set of results from the current research. The research concentrates on the influence of political changes on public art and quantitative analysis of Prague's art-scape and visual typology.

3. Claims on public art in strategic programs and critical reflection

The history of art has sometimes been presented as a history of styles. The history of public art will more likely be seen as a history of intentions (Miles, 1989, pp. 39)

Official permanent public art is driven by a specific intention or set of motivations more or less declared. In some cases, a genuine intention to place a statue in the city is hidden from the public, in others it is clearly expressed and fulfilled. Intentions articulating a process and leading to the placement of a sculpture are possible to examine and refine by demands that the actors place and have the competence to ask. Evolution claims on public art can be viewed in two domains. First is an official strategy and policy of countries, cities, institutions and organizations that support and implement public art. I will mention the most fundamental of them in the history of public art programs in the USA and the actual claims defined in the documents of various organisations and institutions. The second domain is the critical writings on various aspects of public art.

3.1 History of claims on public art

In 1982 The Fairmount Park Association was founded in Philadelphia. This private non-profit organization, later renamed as The Association for Public Art, was the first company focused on the promotion of public art and urban planning. Its founders believed in the value of art in public spaces as an extension of the museum. Art should not be an exclusive matter. Art has the potential to play an important role in the life of the population of Philadelphia. Until 1906 art originated only in the Fairmount city park, later the organization's activities have spread into the area of the city "as the counter of expanding industrialism and to promote and foster the beauty of Philadelphia, in its architecture, improvements, and the city plan" (Bach, 2001, pp. 13). In 1959 Philadelphia was the first city in the nation to accept the percent-for art program, three years before federal percent-for-art policy was established. The nation-wide support for public art opened the Federal Cultural program, which was a part of President Roosevelt's policy known as the New Deal that was supposed to alleviate the impact of the economic recession of the 1930s. The support program was incorporated into several separate projects. For the period up to 1935 the most effective was the Public Works Art Project (PWAP), which lasted from 1933 to 1934 (Cartier & Willis 2008). His goal was to create jobs and decorate federal buildings (post offices, schools, libraries, museums). In 1935 the largest and most important government program to support the arts-the Work in Progress Administration (WPA) was launched. It included the Federal Art Project (FAP), designed by visual artists. This program lasted until 1943, when the US entered the Second World War. The WPA tried to learn from past experimental programs. One of the goals of the new WPA was to strengthen the relationship of artists and their communities to prevent the lack of jobs and outflow of artists in large cities. The FAP was a centrally managed program, however, it was able to influence cultural production at the regional level throughout the United States (Adams and Goldbard, 1996). Crucial support and proliferation of public art came in the 60s through two federal projects. The General Service Administration (GSA) launched the Art-in-Architecture program in 1963, which was the first state program in USA to use 1 % of the budget for the construction of federal buildings for the creation of art integrated into the architecture. The program was put into life during the onset of President Kennedy's inauguration. Kennedy was aware of the ugliness of fast growing cities and the unsatisfactory state of federal buildings (Radiscic, 2007). The program established three principles: 1. Distinguished building design should be acquired from the finest American architects. 2. No official governmental style should be allowed to develop. 3. Attention should be paid to each building's site for its location and beauty. However, perceived the presence of art in architecture as decoration (Radiscic, 2007). The revision of the program initiated by President Nixon brought closer collaboration with another federal organization, the National Endowment for the Arts (NEA). The first new requirement placed on the Chief Architect emphasized the selection of the locality for art and integration into the overall design of the building (Radiscic, 2007). One of the first realizations was *Flamingo* by Alexander Calder, designed and engineered for the Federal Centre in Chicago. The NEA initiated its own program named Arts-in-Architecture, which aimed to strengthen the democratic distribution of power in the field of commissioning and realization of art in public spaces. The growing influence of the private sector accounted for the program to strengthen local government and NGOs, which initiated the project and used NEA support for the partial funding and organizational patronizing (Radiscic, 2007). NEA and GSA have undergone radical transformation since the negative reactions on the installation of *Tilted Arc* in 1981 by internationally renowned sculptor Richard Serra. Both programs tried to democratize and support the idea of public art but the results suggest promoting certain cities and locations using

the work of internationally acclaimed artists as an attractive product and brand. The cause lies in a definition of public art only in terms of presence in public space. Art is alienated within its context and often in a sharp aesthetic or spatial contrast with a built environment. A radical revision of the objectives of both programs occurred in the second half of the 80s, after eight years of litigation between supporters and opponents of *Tilted Arc* installed in Federal Plaza in New York and 1989 removed (Knight, 2008).

In the 60 s and 70 s many American cities adopted the percent-for-art ordinance and drew up plans to strategically support art in the city. In the 70s the public art policy expands in Europe. Since 80's art is advocated in urban regeneration planning thus the importance of site-specificity is advocated and implemented in the strategic documents. The website managed in past by Arts Council in England ⁽⁴⁾ www.publicartonline.org.uk, surveys, informs and publishes sets of data and documentation valuable for different purposes such as research, commissioning and strategy making. The public art policy programs of many England cities are listed. In Vienna the organisation KOR enhances and funds new public art. Documentation is accessible through a virtual archive. KOR published eight guiding principles in its website. Four of them mentioned the urban related aspects of identity of place, revitalisation and social issues. Between 2004 and 2014 KOR supported 72 permanent projects. In Denmark KOS, museum of public art, collects the artwork relevant to the process of creation (models, sketches, drawings, video documentation). KOS manages an interactive map of Denmark permanent public art. The city of Chicago in its official website describes public art as *site specific artwork* commissioned through *community-based process*. The definition itself incorporates democratic values of public art. To support public art there is not only percent-for-art ordinance, although it is a powerful instrument. The aim of this short survey is underpin the variety of the states and cities engagement in awareness of public art and improvement the quality of new artworks.

3.2 Theoretical reflection of claims on public art

Comprehensive overview of claims on public art are formulated by Martin Zebracki in the book *Public Artopia* (pp. 26-27). He mentions various authors as an inspiration and source of thoughts for the summary (Hall, 2003a, b; Selwood, 1995, Miles 1997). Zebracki appoints first physical-aesthetic demands where art contributes to the attractiveness of the place and thus encourages greater use of urban space. Art also increases the visual and aesthetic quality of the site and stands as a landmark. Other qualities can be mentioned too. The second area includes economic demands. For example, increased investment in the arts, support for economic regeneration by creating a visually more attractive environment, support for marketing and promotion of a certain town or city, providing employment opportunities for artisans, transport, or the promotion of cooperation between public and private sectors. The third area concerns social issues, which range from promoting interaction within the community, helping to integrate, support for social change, reducing vandalism and making a secure environment, supporting links between artists and professionals who have an influence on the built environment, such as planners, architects, engineers, landscape architects. The last group of issues is related to the cultural and symbolic level. Art is able to raise awareness of the history of the site, promote national identity and inspire further actions and ideas, promote the identity and character of a place.

The aforementioned issues are interrelated and it is possible to distinguish hierarchy within them. Respectively, some claims - for example, the creation and promotion of national identity through a monument to anti-Nazi resistance is paramount and require the utmost care and multidisciplinary discussion. Claims such as creating job opportunities for transport companies and contractors is rather a positive side effect. Hall and Robertson (2001) pointed out that officially formulated demands are often essentialist, critical reflection on the implementation is rare. There is also lack of evaluative tools for both, the art and the claims.

4. Contextual approach in public art

The importance of site-specificity has grown distinctively in the last decades. As Kwon (2002) proves this evolution was influenced by new tendencies in the art world and the proliferation of modern sculptures in the public domain in the 60·s and 70·s. Artists such as Richard Serra, Robert Smithson, Donald Judd and many others re-contextualize their installations in the space of the gallery. They also discard the aura of authenticity of a sculpture, composing the objects from prefabricated materials. They escape the system of artistic production in realisation of the landscape installation in the great distance of civilisation. Landscape art is sometimes seen as forerunner of public art (Rendell, 2006). At the same time the advocacy of public art and creation of policy in many states and cities increased the number of new realisations. But sculptures are placed without any significant relation to architecture or place. They serve as an aesthetic object or decoration. The alienation of the artistic object and public space is characteristic for already established modernist principles of the autonomy of artist and art. These art objects are later on described as plonk art, plopp art or plopp art on the square (Whybrow, 2011). The reaction is strong criticism of the mentioned practice and a growing interest in the context of public art. From the 80s several new modes of use and strategies were explored. The aim of this contribution is not to reproduce the phases of evolution of site-specific tendencies in public art ending in process oriented community practices. I would rather emphasize the crucial position of context through five paradigms conceptualizing the interrelations of art and public space as presented in afore mentioned book by Martin Zebracki *Public Artopia* (2012, pp. 15–16). The first paradigm, *Art in public space*, is based on mere presence of art in public space, without a fundamental connection with a place as is typical for socialist sculpture. The second paradigm *Art of public space*, re/valuates public space and thus includes all art connected with the public and issues related within the public sphere regardless of whether it is placed in a public space or in a museum. Following the essay of Patricia Phillips *Temporality in Public Art* (Senie ed., 1993), art is truly public when artists critically challenge all political and social issues. For example Kris Krasa's installation, *Memento Mori: Of One's own Volition*, street light turned up towards the Nuselsky Bridge has the power to redefine a sad history. A tacit and neglected place of personal human tragedies is overridden by a powerful embodied of a moment of hope. Arts constitutive role of public space defines the third paradigm *Art as public space*. Democratic values integrated in the notion of public space is driven through art. Such as Maya Lin's Vietnam Veteran Memorial in Washington, which works with landscaping, and movement and strength of a complete list of the names of fallen soldiers. The fourth paradigm *Public space as Art*, is very much presented in the tendencies of the 70·s and 80·s where art with function was advocated as valuable and not generating conflicts. The realisation of art as urban design and furniture sculpture (Whybrow, 2011) amenities were supported. In Prague, the Bollards of Karel Nepras installed in 1993 in front of the Lichtenstein Palace have not yet been accompanied with other creation of a comparable artistic quality. The last paradigm *Art for public space*, art representing public space, is typical for the most of the monuments and memorials. Sculptures as a statement or attractive image representing the subject may also be included. The sculpture *I love Money*, designed by Jan Slovencik and Iva Junkova placed in front of the College of Banking is an example. The architecture of the building is more monotone than original and the locality itself suffers from poor urban planning. In a space primarily used by car drivers the sculpture provides outstanding visual quality supported with humour. These five paradigms are schematic and provide orientation in the continuous conceptual interrelation of context and public art. The boundaries are open for overlapping and interconnection. Zebracki defines the sixth paradigm as implementation of all five concepts. Through Zebracki's innovative summary I intended to show the complexity of the problematic of permanent public art as an integral part of a particular place which is, in the words of Lucy Lippard, the intersections of nature, culture, history, and ideology. (Lippard, 1997)

5. Permanent public art in Czech Republic: Case Study – Prague after 1989

5.1 Situation before 1989

By the 1950·s, the socialistic state of Czechoslovakia totally governed the permanent public art practice. The first decade of socialism is connected with the construction of expensive monuments. The most famous and demanding was the realisation of the Stalin monument dominating Prague from Letna hill. A very close collaboration and connection of architecture, statuary and mural painting was supported. The idea of total work was less and less influential at the end of 50·s.

costs by Khrushchev, the new Russian leader (Karous, 2012). The cult of the former head of the Russian state J. V. Stalin collapsed and in 1962 the monument was blasted, seven years after the completion. Since the 60s the Czechoslovak state has supported the creation of a smaller scale sculptures, often without direct ideological connotation (Karous, 2013). Massive support and distribution of sculptural and mural works suggest the use of art as a tool for strengthening cultural influence and a clear definition of its borders. Due to percent-for-art ordinance, adopted in 1961, sculpture production entered the period of greatest proliferation through its participation in the centrally planned construction. In 1965, the efforts to strengthen cooperation between architects and artists were culminated in the document *Resolution of the Government of the Czechoslovak Socialist Republic on the use of fine art in construction projects* which contained 14 principles. Preparations for the architectural design and engaging art work was carried out in with the cooperation of three institutions, the State Commission for capital construction, the Union of Czechoslovak architects and Union of Czechoslovak artists. Decision-making powers related to the selection of the artist and the ultimate decision on implementation was entrusted to the Czech Fund of Fine Arts (Karous, 2013). Architects had the task of selecting artists and jointly submitted a proposal to the Commission. Artists and had secured supply contracts, if they were willing to keep the circuits themes and formal language of exhausted modernism.

5.2 1989-2014

After 1989, the Czech Republic had a radical transformation of cultural policies associated with the production of art in the city. Institutions that were designed to promote and control public art in the cities were cancelled. Percent-for-art law was revoked. The overall character of new works in the territory of Prague and the number of new annual installations changed significantly after 1989. What seems to be unchanged is tentative interest in permanent public art by politic authorities and cultural professionals and the questionable quality of some of the new realisations. There is no official strategy by State or municipal governments. Consultancy (on a commercial basis or provided by NGOs and cultural institutions), which facilitates communication between different participants and helps formulate visions for art does not occur in the Czech Republic.

The capital city of Prague on www.praha.eu has not yet published any report, concept or strategy to support art in public space. In 2014 IPR (The Institute for planning and development of the city of Prague) published a *Handbook for design of public spaces*, which defines seven principles for placement of art in public spaces (pp. 273-276), (semantic and spatial relationship to a place, choice of location should not be coincidental, the importance of collaboration between architect and artist, evaluation of site-specific conditions before assignment for art, scale selection and material responsibility for maintenance, a plaque as an aesthetic element). In the text, the emphasis is on the relationship with the context: "A work of art should never be taken out of the context of time and place, but rather to resonate in a particular locality" and "Artwork contributes to the quality of public spaces, if aptly reflected its ideological and spatial relationship to the place "(pp. 273). The text accurately describes the problem of existing public art *ex post* set up in urban space, t support and quality selection. The manual is binding according to the subject to which it relates. For districts and private entities it serves as a basis and a tool in the creation of further development for Prague city and contributory organizations drawing on the city's budget is binding (pp. 14-15). This text is unique in the Czech environment.

In Prague various subjects create a new impetus for the implementation of art. For example, *Lamp under Nuselsky Bridge* artist, Kristof Kintera, initiated in cooperation with the civic association *Dvojka Sobe* (Souskova, 2012). The NGO *Automat* commemorates the accidental death of its founder Jan Bouchal, installing a silver bicycle on the street light pole close to the place where the accident happened. In 2014, the *Gate of Infinity* sculpture was revealed as a result of the cooperation of the Prague 3 municipality and the sculpture studio at the Academy of Arts, Architecture and Design. Two years before, in collaboration with the same studio, Praha 9 realized the statue *The Dancer* in front of Polyclinic in Prosek. The Private College of Banking commissioned the design and implementation of a significant attractive sculpture *I Love Money* . A rare example of the use of art to promote a

housing development project is Kejrův Park, even though the quality of integration in site is more than arguable. It is obvious that although the number of new works after 1989 has decreased significantly, Prague (at least its centre) has become a space where a wide range of initiatives have entered the field of official public art, for now without clearly defined rules. Some of the art-works were donated to the city and they remain despite the loud criticism of the professional sector and institutions. If there isn't any regulation at the level of government, it is an opportunity for municipalities and the local authorities to develop their own public art strategy, guidelines for dealing with donations and failed realisations.

5.3 Mapping of permanent public art in Prague

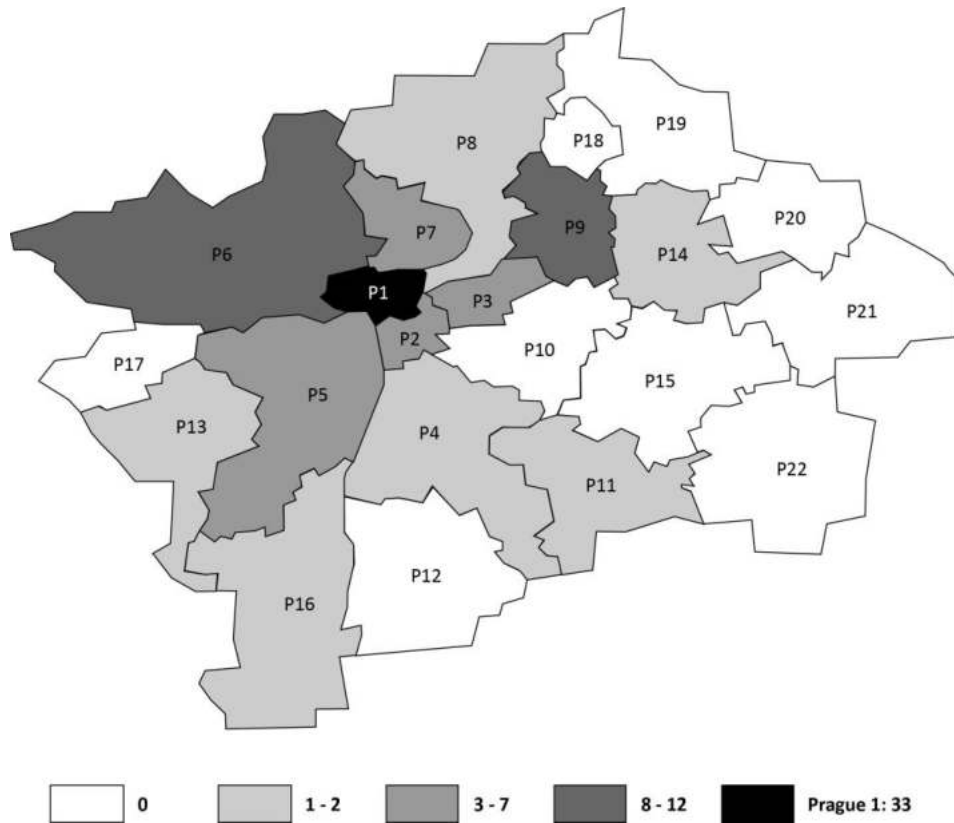
Permanent public art installed in Prague after 1989 has still not been thoroughly investigated. The partial documentation and mapping is provided online the Prague City Gallery archive and internet database www.socharstvi.org. The Aliens and Herons Project focuses on socialist sculptures from 1948 to 1989.

To create a database the main source was the internet, terrain survey, checking tips and literature. The database covers public art from 1989 until April 2015, however, it is still open and its final appearance will coincide with the current situation at the time of completion of the research (i.e. 2017). As far as the public space is concerned, the works are placed in freely accessible public spaces, public space with the regime (parks) or in the private space, which is freely accessible (exteriors of business centres, arcades), but under certain visual control (guards, cameras). Also included were three-dimensional works that are physically tied to architecture (except commemorative plaques and busts) and then the works, which, although located on private property of an institution or a housing complex, but the way they are installed clearly directs to the audience "behind the fence". What is important is visual and semantic overlap in the public space. Data referring to each part include: installation year, title, author, material, location (administrative district, location based on identification, other specifications), visual category. There is also data whose collection is still unfinished (photo-documentation, type of process that initiated the establishment and location of work - open or invited competition, gift to the city, individual activity, initiative, civic associations). The starting point for creating a visual typology is drawn from Zebracki (2012). There are four categories of art: 1. Monuments and memorials 2. Statues (figurative and abstract sculptures) 3. Installation/ environmental art/ landscape 4. Art with function. The first category includes only monuments and memorials that have been explicitly intended. Works that from the viewpoint of the artist's motivations are commemorative are assigned to the second or third category. Installation and other forms of permanent art, which avoid the classical concept of a sculpture on a pedestal as the centre of attention are assigned to the third category.

5.4 Artscape and visual typology - quantitative results

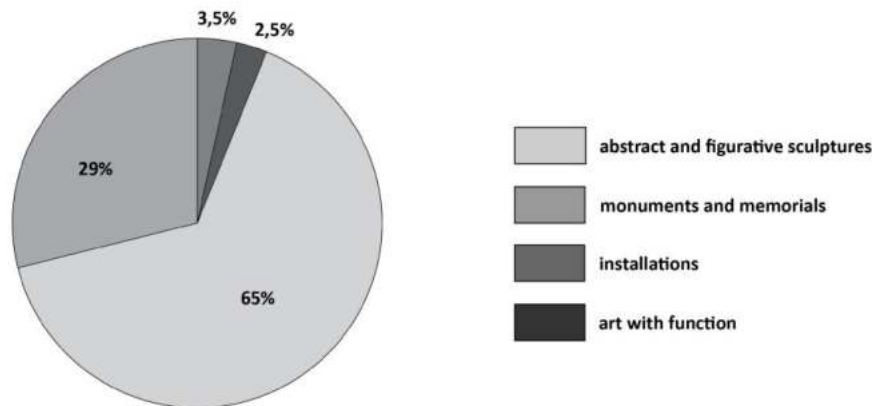
From 1989 to 2015, 82 works originated in Prague. That represents approximately 3 new works per year. 12 works are part of the two groups of sculptures (Hadovka Sculpture Park, sculptures in the development project Kejrův Park). 33 pieces, 40 %, are located in the administrative district Prague 1, where 2.35 % (29,586 out of a total 1,256 million; data released by CSO in 2014) inhabitants have permanent residency. It is in contrast with other administrative districts where none of the remaining 21 districts have more than 11 works. In nine administrative districts there has not been created any artwork in the post-revolution period. See Table 1.

Table 1. Quantity in administrative districts



In terms of visual typology, mapping generated the following results: The group of monuments or memorials includes 24 works. Then there is the 53 abstract or figurative sculptures. There are only three installations which can be identified as working: Time Machine on Letna known as the Metronome, the twisted lamp Of his own volition under the Nuselsky Bridge and Aeronaut, which is in the Hadovka Sculpture Park. Only two works operate with function: Bollards in front of the Lichtenstein Palace at Little Side and Bench again part of the Hadovka Sculpture Park. See Table 2. 40 sculptures engage realistic rendering of the human figure or object, based on the tradition of classical sculpture.

Table 2. Quantification of visual typology



6. Conclusion

From the ongoing research of the artscape in Prague, the following outputs emerged: 1. Number of new public art-works and proliferation within districts 2. The quantitative survey in visual typology. 3. Prague has a great lack of policy making, evaluative methodology of various aspects in public art issues. 4. Some results need further research and interpretation, for example, the concentration of works in Prague 1 district which is 30x 3x higher than in other districts of Prague. There is also the question of the absence of public art in the nine districts.

For a better understanding of the situation in the permanent public art-scape in Prague after 1989, the notion of claims and context in the theory and practice were addressed and researched in the body of documentation and literature. The claims on public art were developed in time through various state programs. Since the 80s, theoretical reflection and the academic sphere have shaped the thinking and created new input in policies and strategies of municipalities and states. Contextual approach, site-specificity, public art as place making – these terms are inherent for both academic discourse and strategic documents.

Notes:

(1) In Prague in 1989–2014, 82 new public art works was installed. KOS, virtual museum of public art in Denmark, provides 209 record in the same period in Copenhagen. Martin Zebracki mentions 375 public art in Amsterdam public in 1985-1999 and 156 in 2000-2009 (2012, pp. 63). KOR in Wien, in 2004–2014 supported 72 new permanent art-projects.

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