

Abstract

The problematics of art in public space during the period of normalization on the example of the Prague metro

This thesis deals with the problematics of art in public space during the period of normalization on the example of the Prague metro. The premises of metro required formal restrictions on the artworks that were intended to embellish it. For security reasons the artworks were not allowed to be on the platforms, nor in the central access tunnel, and could appear only in the vestibules and public passages or on street level at the exits from stations. On the one hand Prague metro had a clearly political component, emphasizing the friendly relationships with the Soviet Union and the key importance of the involvement of Soviet experts for the existence of modern transport systems in Prague. On the other hand, the same project made it possible to involve artists whose independent work was rejected by the regime. At the beginning of the text, I summarize the history of the Prague metro and the phenomenon of underground transport as such, followed by a section devoted to the influence of the Moscow metro on the Prague environment. The main portion of the thesis is dedicated to the art general, circumstances of the origin of artworks, assessment, financing, and realization of works of art in the Prague metro. This part is divided into different sections dedicated to stations that were renamed after the year 1989, reflection on history and the creation of the environment, which formed important thematic lines of the art general. In the final part I focus on the development of planning and the current course of the art competition for the future line D, which I have used for comparison of the current approach to art in public space.

Keywords

metro, Prague, art in public space, normalization, ideology