DC Semester Program
Spring 2020

Public Art and Public Policy
Taught by Professor Elizabeth Mead

Washington DC is home to extraordinary public collections of art sited both indoors and outside. The numerous public monuments that create and organize the visual landscape of the city reach out to define the greater cultural terrain of our country at large. We will look at how the production of art organizes and defines the spaces we inhabit and how public policies promote or inhibit their production.

Washington Program Internship
- 6 credit hours: INTR 499
Students will work at a wide variety of institutions that deal with public art and public policy. Each student will have the opportunity to tailor their internship with curators, administrators, policy makers, and critics depending on their individual interests. Examples of workplaces may include: National Gallery of Art, Hirshhorn Museum and Sculpture Garden, Freer and Sackler Galleries, Phillips Collection, Artist Galleries – Connersmith, Cross MacKensie – National Endowment for the Arts, Public Art Commission, and Sculpture Magazine.

The Predicament of Sculpture
- 4 credit hours: ART 440 (Possible cross-listings with AMST and GSWS)
This course will examine the relationship of sculpture to its site outside in the public realm and inside in museum collections and in private or domestic environments. We will utilize the two major outdoor sculpture gardens, the numerous public monuments, and the vast collections of sculpture at the Hirshhorn, the National Gallery, the Phillips Collection, Freer/Sackler, and the National Museum of Women in the Arts. Students will gain a basic understanding of the formal language of sculpture. They will develop an understanding of how a site impacts a sculpture and in turn how a sculpture influences our understanding of a site. Students will also become familiar with some of the policies regulating works of art erected in the public domain.

The State of the Object
- 4 credit hours: ART 440 (Possible cross-listings with AMST and GSWS)
With the advent of installation art and the appropriation of ready-made materials the object of sculpture was left behind. This course will compare the discrete object and non-object based sculpture. Weekly visits from distinguished Washington, DC museum curators, gallery directors, and writers will provide opinions and insight into the development of non-object based form and the continued role of objects in the field of sculpture.