

# Call for Art Recognizing Enslavement

Yale's [Committee for Art Recognizing Enslavement](#) (CARE) is seeking artists with experience in public art, socially engaged art, or participatory art to create artistic interventions, permanent and ephemeral, and related programming in New Haven to address Yale's historical roles and associations with slavery and the slave trade as well as the legacy of that history.

Inclusive programming that fosters reflection, remembrance, discussion, learning, and healing will be essential for each project. The Committee encourages artists to consider the monumental nature of this work and the projected timeline as part of their process in determining interest.

## Project options

*For selected commissions, CARE would provide...*

For temporary artistic interventions, such as pop-ups, performances, or other installations, the artist(s) will have a budget, including:

- an artist stipend
- a production fund for delivering the program

For a long-term or permanent work of art, the artist(s) will receive:

- an artist stipend
- a residency for up to 4 months in New Haven, including a studio/workspace in the city of New Haven
- the selected artist will have access to the resources of the Beinecke Library, University Archives, and other Yale Library repositories; connections with academic centers such as the Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition and the Department of African American Studies; and connections with New Haven historical and cultural organizations
- connections to creative networks to support artists in the process of designing their work

**CARE will award multiple project grants ranging from \$100,000-\$500,000 in the next 3-5 years.**

## What materials are requested in the application?

1. CV or resume
2. Sample portfolio, past works, or website

3. Expression of interest (200 words or less)
  - Describe a work of art or programming you envision designing and producing at one of the priority sites.
  - How is your work connected to one of these sites (see appendix) or to the history of slavery in Connecticut? How are you personally connected to this work or the region?
4. Statement of care (200 words or less)
  - What does care for historical trauma and harm look like? Provide an example. What is one way you practice care for yourself or for others when researching and representing painful histories?
  - How do you envision this work providing spaces of remembrance, reflection, healing, discussion, or learning?
5. Is there anything else you would like the Committee to know about what draws you to this work? (optional)
6. File upload (optional)

## **Selection process**

*How does the selection committee decide on awarding projects?*

1. Artistic merit
  - Proposed artwork demonstrates art or design rigor, excellence, or research
  - Appropriate for the public realm
  - Artist's past work shows experience with the proposed medium and approach to community participation
2. Site consideration
  - Proposed artwork is suitable for the site based on size, scale, and medium
  - Artwork envisions how different audiences will interact at the site
  - Artwork connects to and considers the social, historical, architectural, geographical, and/or cultural context of the site
  - Artwork illustrates community involvement during design, fabrication, and installation
3. Public safety
  - Proposed artwork considers public safety hazards
  - Artwork considers the flow of pedestrian traffic as well as how the site is used

## **Submission date**

This is an open call. Please submit by November 30, 2024.

Questions? Reach out to [care.committee@yale.edu](mailto:care.committee@yale.edu).

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# Appendix

## Commission Timeline

### **August-November 2024**

Applications open

### **December 2024**

Artist(s) are selected and begin intake of logistics through planning meetings

### **Spring / Summer 2025**

Artist(s) in residency in New Haven: site discovery, design planning, conceptual model delivered to the Committee

### **June 2025 - Spring 2026\***

Projected fabrication and install (pending design needs, City agreements, and permits)

\* Note: A large scale sculpture may take six months or more at the fabricator

Open to other timelines. These dates are aspirational and not fixed.

## Sites

*Where are the sites of the work(s) of art?*

Artists are invited to submit proposals in response to the list of priority sites that the Committee has identified as important prospective sites of historical events, public accessibility, and current use. A full list will be provided upon artist selection but research of the sites is not required for this stage of the selection process.

Site evaluation will be part of the artist's discovery process during their residency in close consultation with the Committee, led by the four co-chairs.

**Connecticut Hall:** oldest surviving building in New Haven, first brick building in Connecticut, labor for construction included free and enslaved Black men. Located on Old Campus, generally: oldest part of Yale's campus; buildings that had been in Old Brick Row (only Connecticut Hall remains) were sites of 18th and 19th century Yale people and stories.



**Around the New Haven Green:** site of churches (and Yale commencements until 1870s), of sales of enslaved people, of the state house (1831 College vote). Note that the Green itself is overseen by a committee of Proprietors and work on the Green would require consultation with and approvals from the committee as well as municipal and other partners.

**High Street public walkway:** a City street closure being planned in the next few years that will be dedicated to public access in a location close to many of these sites.

**Pierpont House,** Yale Visitor Center, 149 Elm Street: oldest surviving home in New Haven, second Pierpont home on this site, original was residence of the Reverend James Pierpont, founding trustee who secured original charter of 1701. Jethro Luke and his first wife were enslaved by the Pierponts and manumitted in 1740.

**Ingersoll House,** 143 Elm Street at corner of Temple, now Yale offices: home of Ralph Isaacs Ingersoll, congressman, Yale alumnus, a lead opponent of 1831 Black college proposal

**Jean Warner Pope Park,** City of New Haven, Ashmun Street at Grove, in front of Grove Street Cemetery: home site of Jethro Luke and two subsequent generations of family. Note that this is not a site owned or controlled by Yale University and its use will require consultation with and approvals from municipal authorities.

...and others.



To learn more about Yale's work addressing the legacy of slavery, visit <https://yaleandslavery.yale.edu/>

## Resources from New Haven Cultural Affairs

See the [New Haven Cultural Equity Plan](#) and the [New Haven Public Art](#) resources.

## Other FAQs

### How do I know if I am eligible or if my art medium or approach will be acceptable?

- This call is designed to be open and accessible to different artistic approaches or interventions. The Committee welcomes proposals of any medium that aligns with the guidelines and criteria described in this call.

### Should I expect the prospective sites to be indoor or outdoor?

- Yale's Committee on Art in Public Spaces and CARE's listening sessions with the community recommended that these commissioned works (performed, installed, or otherwise conveyed) be accessible to the public, generally favoring outdoor sites. Selected artist(s) for the long-term or permanent work of art will have a residency that works collaboratively to determine the logistics - including placement - of the work.

### Will there be other calls?

- Yes - please refer to the CARE page for updated information, including future calls.