

## 2022–23 Curriculum Development Grants for Yale Faculty in STEM Fields

Complete the application form below and send it in an email (as a PDF) with the subject line “Curriculum Development Grant Application” to [Liliana.Milkova@yale.edu](mailto:Liliana.Milkova@yale.edu) by **5:00 pm EDT on September 30, 2022**.

General questions may be directed to the same address.

Through a partnership between the Yale University Art Gallery and Yale’s Poorvu Center for Teaching and Learning, Yale faculty in STEM fields are invited to apply for curriculum development grants of \$1,000 (awarded as research funds) to introduce or strengthen use of the Gallery’s collections and exhibitions in their courses. Research has demonstrated that firsthand engagement with art in the context of a thoughtfully designed class visit to the museum can deepen or expand students’ understanding of course content, foster creativity and a sense of community, as well as enhance specific skills and thinking dispositions. Faculty in STEM disciplines in particular can benefit from collections-based pedagogies that enhance visual description and analytical skills, evidentiary reasoning, interdisciplinary thinking, perspective-taking and creative problem-solving.

Grant recipients will be required to: 1) attend a colloquium with presentations from outside speakers on teaching with art in STEM fields on **Friday, October 14, 2022, 1:30–4:00 pm**; 2) participate in a two-hour workshop on collections-based pedagogies during the **week of October 24, 2022**; and 3) include at least one museum session in a course offered in the 2022–23 academic year. Grant recipients are encouraged to schedule individual consultations with Gallery staff to plan their class visits.

The grants are open to all Yale instructors of record, including tenured and tenure-track faculty, clinical instructional faculty, lecturers, lectors, and part-time acting instructors (PTAIs) who are teaching in the 2022–23 academic year.

Award notifications will be sent on or before **October 5, 2022**.

*These grants are generously supported through the YangTse Foundation Fund for programs fostering the interdisciplinary appreciation of art and architecture across the academic curriculum.*

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**Name of applicant:**

**Faculty rank:**

**Department/Program:**

**Email address:**

**Course(s) taught in AY 2022–23 relevant to the grant:**

**Short narrative (200–250 words):**

*Briefly outline your interest in the grant and how engagement with the Gallery collection can be beneficial to your teaching practice and to the ways students learn in your courses. You can identify potential content-related and/or skills-based approaches to integrating art into your classes or tell us about broader objectives Gallery educators might help you achieve. See below for an overview of the Gallery's collection areas and current and forthcoming special exhibitions.*

**Yale University Art Gallery Collection Areas**

Founded in 1832, the Gallery is the oldest university art museum in America. The museum collects, preserves, studies, and presents art in all media, from all regions of the globe and across time, with holdings numbering more than 300,000 objects. To learn more about the collection, visit <https://artgallery.yale.edu/overview-and-highlights>; to search the collection, visit <https://artgallery.yale.edu/collection/search>.

### **Special Exhibitions on View in Fall 2022**

***Bámìgbóyè: A Master Sculptor of the Yorùbá Tradition*** is the first exhibition dedicated to the workshop of the Nigerian artist Moshood Olúşomọ̀ Bámìgbóyè (ca. 1885–1975). Part of a generation of Yorùbá woodcarvers with flourishing workshops in southwestern Nigeria, Bámìgbóyè was highly regarded for the masks that he made in the 1920s and 1930s for local religious festivals called Ẹpa. Today, these are considered some of the most spectacular and complex works of Yorùbá art ever created. Drawn from the collections of national and international museums, including the Yale University Art Gallery and the National Museum, Lagos, the masks and other sculptures in the exhibition—such as architectural elements from palaces and shrine complexes and objects made for a European clientele—present a nuanced account of the artist’s 50-year career. A selection of textiles, beadwork, metalwork, and ceramics situates Bámìgbóyè’s work within the broader scope of 20th-century Yorùbá creative expression, while archival images show how his life and workshop practice reflect the artistic, religious, and political changes taking place in Nigeria at the time. With video footage of an Ẹpa performance staged by the artist’s family in honor of the exhibition, *Bámìgbóyè: A Master Sculptor of the Yorùbá Tradition* celebrates the global legacy of this artist while also underscoring his enduring importance to his community.

***Fazal Sheikh: Exposures*** features Sheikh’s newest body of work, *Exposure* (2017–21), alongside an earlier series, *Erasures* (2010–15). Sheikh (born 1965) has spent his career photographing individuals and communities displaced by conflict and environmental change. Acclaimed for his intimate portraits, Sheikh collaborates closely with his subjects to better understand and share their stories. To make *Exposure*, set in the American Southwest, he worked closely with the Utah Diné Bikéyah Native American grassroots organization to examine the human and environmental costs of the exploitation of public lands. The expansive landscapes seen in the series pay homage to the spiritual significance of the land, while portraits and collected testimonies reveal the ongoing but often invisible effects of environmental racism, especially on Indigenous inhabitants. In *Erasures*, Sheikh presents aerial photographs that record the effects of cultivation, displacement, and climate change on the Negev Desert in southern Israel. The series includes poignant portraits that put a human face to the struggle of Palestinian Bedouins to remain in villages slated for demolition.

### **Special Exhibitions on View in Spring 2023**

***Scientific Instruments at Yale*** centers on the connections between science and the transformation of European states into colonial powers between the 16th and the 18th centuries. Drawn from several Yale collections, the objects in this exhibition were produced by European artisans who worked across modern-day boundaries of art and science. Ranging from mathematical and optical instruments to printed books and globes, the works bring to light a vibrant world of artisanal workshops and illuminate the key role of scientific instrumentation in Europe’s colonial endeavors. As European empires expanded their reach around the globe, new ways of looking and investigating the natural world transformed the understanding and representations of human difference. This exhibition also takes a critical look at the effects and legacies of European expansion, which have historically empowered a predominantly white demographic at the expense of people of color, who were exploited and marginalized. Photographers have long explored their medium’s ability to work like a system—a method for organizing their thoughts and the world around them. The exhibition ***Systematic Thinking with Photography***, a thematic installation of the Department of Photography’s permanent collection, focuses on artists who think through the meaning-making systems that underlie photography. While conceived around the scientific concept of systems, the display lends itself to multi- and interdisciplinary curricular engagement and offers connections to our daily lived experiences.