

african american history museum nyc

Unlocking History: Exploring the (Currently Non-Existent) African American History Museum in NYC and Future Approaches

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Keywords: african american history museum nyc, African American history New York, Black history museum NYC, NYC Black history, African American cultural institutions, museum curation, historical interpretation, community engagement, digital archiving, exhibit design, African diaspora, New York City history.

Publisher: The Journal of Urban History and Culture, specializing in urban historical narratives and cultural preservation.

Editor: Professor James Thompson, PhD in American History, NYU; expert in public history and museum studies.

Introduction:

The absence of a dedicated, large-scale African American history museum in New York City, a city with such a rich and complex Black history, is a significant gap. This article explores potential methodologies and approaches that would inform the design and operation of a future "african american history museum nyc." While no such institution currently exists on a major scale, imagining its creation necessitates a careful consideration of multiple perspectives and a commitment to ethical and inclusive practices. We will investigate various approaches to curation, exhibit design, community engagement, and digital archiving that would ensure the museum accurately reflects the multifaceted contributions of African Americans to New York City's vibrant history.

I. Curatorial Methodologies for an African American History Museum NYC:

A truly representative african american history museum nyc would demand a multifaceted curatorial approach. This goes beyond simply chronicling significant events and figures. It requires:

Community-Based Curation: The voices of the African American community in NYC are paramount. Oral histories, family archives, and community narratives must be central to the museum's narrative. This participatory approach ensures authenticity and avoids imposing a singular, often skewed, historical interpretation. This might involve collaborations with local Black organizations, churches, and community centers.

Interdisciplinary Approach: Integrating perspectives from various fields – history, art history, anthropology, sociology, and even digital humanities – is crucial. This interdisciplinary lens allows for a more nuanced and comprehensive understanding of the Black experience in NYC, moving beyond simplistic narratives of struggle and triumph.

Thematic Organization: Organizing exhibits thematically rather than solely chronologically can allow for a more compelling and engaging experience. Themes such as migration, resistance, cultural production, political activism, and the ongoing struggle for racial justice provide a framework for exploring the complexities of African American history in a dynamic way.

Inclusion of Diverse Voices: The museum should actively seek to represent the experiences of diverse groups within the African American community. This includes LGBTQ+ individuals, immigrants, women, and people with disabilities. Ignoring these diverse voices creates an incomplete and potentially misleading portrayal.

Critical Examination of Power Structures: The museum's narrative should openly acknowledge the persistent impact of racism and inequality in shaping the African American experience in NYC. This requires critical engagement with systems of oppression and an honest assessment of historical injustices.

II. Exhibit Design and Technological Integration for an African American History Museum NYC:

The museum's exhibit design must be engaging, accessible, and innovative. This could involve:

Interactive Exhibits: Interactive displays, digital archives, and multimedia installations allow for a dynamic and personalized experience. Visitors should be able to engage with primary sources, explore virtual reconstructions of historical sites, and participate in interactive simulations.

Immersive Storytelling: Using immersive technologies such as virtual reality (VR) and augmented reality (AR) can transport visitors to key moments in African American history, providing a powerful and emotionally resonant experience.

Accessibility for All: The museum's design must prioritize accessibility for visitors with disabilities, ensuring that all individuals can fully engage with the museum's exhibits and programs. This includes audio descriptions, tactile exhibits, and wheelchair-accessible spaces.

Digital Archives: A robust digital archive would allow the museum to preserve and share a wealth of primary sources, including photographs, documents, oral histories, and artifacts. This digital archive can expand the museum's reach beyond its physical location and make its resources accessible to a wider audience.

III. Community Engagement and Partnerships for an African American History Museum NYC:

To be truly successful, an African American history museum NYC requires significant community engagement. This involves:

Educational Programs: The museum should offer a range of educational programs for diverse audiences, including school children, adults, and community groups. These programs could include workshops, lectures, film screenings, and guided tours.

Collaborative Projects: The museum should actively partner with community organizations, schools, and universities to create collaborative exhibits and programs. This collaborative approach ensures that the museum's work is relevant to and engages the community it serves.

Public Forums and Dialogues: The museum should serve as a platform for public discussions on issues of race, social justice, and equality. These public forums can provide a space for dialogue and encourage civic engagement.

IV. Fundraising and Sustainability for an African American History Museum NYC:

Securing funding and ensuring the long-term sustainability of an african american history museum nyc requires a multi-pronged approach. This includes:

Public Funding: Securing grants and funding from government agencies is essential.

Private Donations: Seeking individual and corporate donations will significantly enhance the museum's financial stability.

Endowment Creation: Establishing an endowment ensures the museum's long-term financial health and stability.

Conclusion:

Creating a truly comprehensive african american history museum nyc demands a commitment to rigorous scholarship, inclusive community engagement, and innovative exhibit design. By employing the methodologies outlined above, the museum can become a vital cultural institution that not only documents but also celebrates and interprets the rich history and ongoing contributions of African Americans to New York City and beyond.

FAQs:

1. Where will this museum be located? The location would need to be carefully considered, balancing accessibility with historical significance and available space.
1. What is the estimated cost to build such a museum? The cost would depend heavily on the scale and design but would likely be significant, requiring substantial fundraising efforts.
1. How will the museum ensure accuracy and avoid bias in its historical narratives? A diverse curatorial team and community consultation will be essential for mitigating bias and ensuring a comprehensive and accurate portrayal of history.

1. Will the museum cater specifically to academics or the general public? The museum should strive to be accessible and engaging for all audiences, offering content that is both academically rigorous and accessible to the general public.
1. What kinds of artifacts would be displayed? Artifacts would vary widely, from personal items and clothing to artworks, documents, and multimedia presentations, reflecting the richness and diversity of African American history.
1. How will the museum address sensitive or controversial topics? Sensitive topics will require careful handling, employing contextualization and diverse perspectives to facilitate a balanced and thoughtful dialogue.
1. What role will digital technology play? Digital technology will play a significant role in enhancing the visitor experience, providing access to extensive archives, and fostering interactive engagement.
1. What measures will be in place to ensure the museum's long-term sustainability? A diversified funding model, including public and private contributions and endowment creation, will ensure long-term sustainability.
1. How will the museum promote diversity and inclusion? A commitment to diverse staffing, community partnerships, and inclusive exhibit design will ensure the museum remains a welcoming space for all.

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1. "Preserving the Past: Digital Archiving of African American History in NYC": Discusses the importance of digital technology in preserving and making accessible the historical records of African Americans in New York City.

african american history museum nyc: The Negro Motorist Green Book Victor H. Green, The Negro Motorist Green Book was a groundbreaking guide that provided African American travelers with crucial information on safe places to stay, eat, and visit during the era of segregation in the United States. This essential resource, originally published from 1936 to 1966, offered a lifeline to black motorists navigating a deeply divided nation, helping them avoid the dangers and indignities of racism on the road. More than just a travel guide, The Negro Motorist Green Book stands as a powerful symbol of resilience and resistance in the face of oppression, offering a poignant glimpse into the challenges and triumphs of the African American experience in the 20th

century.

african american history museum nyc: National Museum of African American History and Culture Nat'l Museum African American Hist/Cult, 2016-09-27 This souvenir book showcases some of the most influential and important treasures of the National Museum of African American History and Culture's collections. These include a hymn book owned by Harriet Tubman; ankle shackles used to restrain enslaved people on ships during the Middle Passage; a dress that Rosa Parks was making shortly before she was arrested; a vintage, open-cockpit Tuskegee Airmen trainer plane; Muhammad Ali's headgear; an 1835 Bill of Sale enslaving a young girl named Polly; and Chuck Berry's Cadillac. These objects tell us the full story of African American history, of triumphs and tragedies and highs and lows. This book, like the museum it represents, uses artifacts of African American history and culture as a lens into what it means to be an American.

african american history museum nyc: The American Museum of Natural History and How It Got That Way Colin Davey, 2019-05-14 Tells the story of the building of the American Museum of Natural History and Hayden Planetarium, a story of history, politics, science, and exploration, including the roles of American presidents, New York power brokers, museum presidents, planetarium directors, polar and African explorers, and German rocket scientists. The American Museum of Natural History is one of New York City's most beloved institutions, and one of the largest, most celebrated museums in the world. Since 1869, generations of New Yorkers and tourists of all ages have been educated and entertained here. Located across from Central Park, the sprawling structure, spanning four city blocks, is a fascinating conglomeration of many buildings of diverse architectural styles built over a period of 150 years. The first book to tell the history of the museum from the point of view of these buildings, including the planned Gilder Center, The American Museum of Natural History and How It Got That Way contextualizes them within New York and American history and the history of science. Part II, "The Heavens in the Attic," is the first detailed history of the Hayden Planetarium, from the museum's earliest astronomy exhibits, to Clyde Fisher and the original planetarium, to Neil deGrasse Tyson and the Rose Center for Earth and Space, and it features a photographic tour through the original Hayden Planetarium. Author Colin Davey spent much of his childhood literally and figuratively lost in the museum's labyrinthine hallways. The museum grew in fits and starts according to the vicissitudes of backroom deals, personal agendas, two world wars, the Great Depression, and the Cold War. Chronicling its evolution—from the selection of a desolate, rocky, hilly, swampy site, known as Manhattan Square to the present day—the book includes some of the most important and colorful characters in the city's history, including the notoriously corrupt and powerful "Boss" Tweed, "Father of New York City" Andrew Haswell Green, and twentieth-century powerbroker and master builder Robert Moses; museum presidents Morris K. Jesup, Henry Fairfield Osborn, and Ellen Futter; and American presidents, polar and African explorers, dinosaur hunters, and German rocket scientists. Richly illustrated with period photos, The American Museum of Natural History and How It Got That Way is based on deep archival research and interviews.

african american history museum nyc: Sweet Home Café Cookbook NMAAHC, Jessica B. Harris, Albert Lukas, Jerome Grant, 2018-10-23 A celebration of African American cooking with 109 recipes from the National Museum of African American History and Culture's Sweet Home Café Since the 2016 opening of the National Museum of African American History and Culture, its Sweet Home Café has become a destination in its own right. Showcasing African American contributions to American cuisine, the café offers favorite dishes made with locally sourced ingredients, adding modern flavors and contemporary twists on classics. Now both readers and home cooks can partake of the café's bounty: drawing upon traditions of family and fellowship strengthened by shared meals, Sweet Home Café Cookbook celebrates African American cooking through recipes served by the café itself and dishes inspired by foods from African American culture. With 109 recipes, the sumptuous Sweet Home Café Cookbook takes readers on a deliciously unique journey. Presented here are the salads, sides, soups, snacks, sauces, main dishes, breads, and sweets that emerged in America as African, Caribbean, and European influences blended together. Featured recipes include Pea Tendril

Salad, Fried Green Tomatoes, Hoppin' John, S  n  galaise Peanut Soup, Maryland Crab Cakes, Jamaican Grilled Jerk Chicken, Shrimp & Grits, Fried Chicken and Waffles, Pan Roasted Rainbow Trout, Hickory Smoked Pork Shoulder, Chow Chow, Banana Pudding, Chocolate Chess Pie, and many others. More than a collection of inviting recipes, this book illustrates the pivotal--and often overlooked--role that African Americans have played in creating and re-creating American foodways. Offering a deliciously new perspective on African American food and culinary culture, Sweet Home Caf   Cookbook is an absolute must-have.

african american history museum nyc: *Begin with the Past* Mabel O. Wilson, 2016-09-27
Rising on the National Mall next to the Washington Monument, the National Museum of African American History and Culture is a tiered bronze beacon inviting everyone to learn about the richness and diversity of the African American experience and how it helped shape this nation. *Begin with the Past: Building the National Museum of African American History and Culture* is the story of how this unparalleled museum found its place in the nation's collective memory and on its public commons. *Begin with the Past* presents the long history of efforts to build a permanent place to collect, study, and present African American history and culture. In 2003 the museum was officially established at long last, yet the work of the museum was only just beginning. The book traces the appointment of the director, the selection of the site, and the process of conceiving, designing, and constructing a public monument to the achievements and contributions of African Americans. The careful selection of architects, designers, and engineers culminated in a museum that embodies African American sensibilities about space, form, and material and incorporates rich cultural symbols into the design of the building and its surrounding landscape. The National Museum of African American History and Culture is a place for all Americans to understand our past and embrace our future, and this book is a testament to the inspiration and determination that went into creating this unique place.

african american history museum nyc: *The Kinsey Collection* Khalil B. Kinsey (\$   writer of added commentary), Shirley Kinsey, 2011

african american history museum nyc: *How to Build a Museum* Tonya Bolden, 2016-09-06
Smithsonian's National Museum of African American History and Culture is truly groundbreaking! The first national museum whose mission is to illuminate for all people, the rich, diverse, complicated, and important experiences and contributions of African Americans in America is opening. And the history of NMAAHC--the last museum to be built on the National Mall--is the history of America. The campaign to set up a museum honoring black citizens is nearly 100 years old; building the museum itself and assembling its incredibly far-reaching collections is a modern story that involves all kinds of people, from educators and activists, to politicians, architects, curators, construction workers, and ordinary Americans who donated cherished belongings to be included in NMAAHC's thematically-organized exhibits. Award-winning author Tonya Bolden has written a fascinating chronicle of how all of these ideas, ambitions, and actual objects came together in one incredible museum. Includes behind-the-scenes photos of literally how to build a museum that holds everything from an entire segregated railroad car to a tiny West African amulet worn to ward off slave traders.

african american history museum nyc: *The National Mall* Lisa Benton-Short, 2016-01-01
Cover -- Copyright page -- Contents -- Tables and Figures -- Acknowledgments -- Introduction -- 1. From Grand Avenue to Public Space: A Brief History of the Mall -- PART I: MANAGEMENT CHALLENGES -- 2. Neglecting the Mall -- 3. Managing the Mall -- PART II: USE AND DEVELOPMENT PRESSURES -- 4. Making Space for the Dream -- 5. The Brawl on the Mall -- 6. Securing the Mall -- PART III: PLANNING AND PUBLIC PARTICIPATION -- 7. Whose Mall Is It? -- 8. The Right to the Mall -- 9. Envisioning the Twenty-First-Century Mall -- Conclusion -- Notes -- Index

african american history museum nyc: *Soul of a Nation* Mark Benjamin Godfrey, Zo   Whitley, 2017
Published on the occasion of an exhibition of the same name held at Tate Modern, London, July 12-October 22, 2017; Crystal Bridges Museum of American Art, Bentonville, Arkansas, February 3-April 23, 2018; and Brooklyn Museum, New York, September 7, 2018-February 3, 2019.

african american history museum nyc: *Dream a World Anew* Nat'l Museum African American Hist/Cult, Kinshasha Holman Conwill, 2016-09-27 *Dream A World Anew* is the stunning gift book accompanying the opening of the Smithsonian National Museum of African American History and Culture. It combines informative narratives from leading scholars, curators, and authors with objects from the museum's collection to present a thorough exploration of African American history and culture. The first half of the book bridges a major gap in our national memory by examining a wide arc of African American history, from Slavery, Reconstruction, the Harlem Renaissance, and the Great Migrations through Segregation, the Civil Rights Movement, and beyond. The second half of the book celebrates African American creativity and cultural expressions through art, dance, theater, and literature. Sidebars and profiles of influential figures--including Harriet Tubman, Robert Smalls, Ida B. Wells, Mordecai Johnson, Louis Armstrong, Nina Simone, and many others--provide additional context and interest throughout the book. *Dream a World Anew* is a powerful book that provides an opportunity to explore and revel in African American history and culture, as well as the chance to see how central African American history is for all Americans.

african american history museum nyc: *Christian Slavery* Katharine Gerbner, 2018-02-07 Could slaves become Christian? If so, did their conversion lead to freedom? If not, then how could perpetual enslavement be justified? In *Christian Slavery*, Katharine Gerbner contends that religion was fundamental to the development of both slavery and race in the Protestant Atlantic world. Slave owners in the Caribbean and elsewhere established governments and legal codes based on an ideology of Protestant Supremacy, which excluded the majority of enslaved men and women from Christian communities. For slaveholders, Christianity was a sign of freedom, and most believed that slaves should not be eligible for conversion. When Protestant missionaries arrived in the plantation colonies intending to convert enslaved Africans to Christianity in the 1670s, they were appalled that most slave owners rejected the prospect of slave conversion. Slaveholders regularly attacked missionaries, both verbally and physically, and blamed the evangelizing newcomers for slave rebellions. In response, Quaker, Anglican, and Moravian missionaries articulated a vision of Christian Slavery, arguing that Christianity would make slaves hardworking and loyal. Over time, missionaries increasingly used the language of race to support their arguments for slave conversion. Enslaved Christians, meanwhile, developed an alternate vision of Protestantism that linked religious conversion to literacy and freedom. *Christian Slavery* shows how the contentions between slave owners, enslaved people, and missionaries transformed the practice of Protestantism and the language of race in the early modern Atlantic world.

african american history museum nyc: *The Cruelty Is the Point* Adam Serwer, 2021-06-29 NEW YORK TIMES BESTSELLER • From an award-winning journalist at The Atlantic, these searing essays make a powerful case that “real hope lies not in a sunny nostalgia for American greatness but in seeing this history plain—in all of its brutality, unadorned by euphemism” (The New York Times). NAMED ONE OF THE BEST BOOKS OF THE YEAR BY NPR • “No writer better demonstrates how American dreams are so often sabotaged by American history. Adam Serwer is essential.”—Ta-Nehisi Coates To many, our most shocking political crises appear unprecedented—un-American, even. But they are not, writes The Atlantic’s Adam Serwer in this prescient essay collection, which dissects the most devastating moments in recent memory to reveal deeply entrenched dynamics, patterns as old as the country itself. The January 6 insurrection, anti-immigrant sentiment, and American authoritarianism all have historic roots that explain their continued power with or without President Donald Trump—a fact borne out by what has happened since his departure from the White House. Serwer argues that Trump is not the cause, he is a symptom. Serwer’s phrase “the cruelty is the point” became among the most-used descriptions of Trump’s era, but as this book demonstrates, it resonates across centuries. The essays here combine revelatory reporting, searing analysis, and a clarity that’s bracing. In this new, expanded version of his bestselling debut, Serwer elegantly dissects white supremacy’s profound influence on our political system, looking at the persistence of the Lost Cause, the past and present of police unions, the mythology of migration, and the many faces of anti-Semitism. In so doing, he offers abundant

proof that our past is present and demonstrates the devastating costs of continuing to pretend it's not. The Cruelty Is the Point dares us, the reader, to not look away.

african american history museum nyc: *Exhibiting Blackness* Bridget R. Cooks, 2011 In *Exhibiting Blackness*, art historian Bridget R. Cooks analyzes the curatorial strategies, challenges, and critical receptions of the most significant museum exhibitions of African American art. Tracing two dominant methodologies used to exhibit art by African Americans--an ethnographic approach that focuses more on artists than their art, and a recovery narrative aimed at correcting past omissions--Cooks exposes the issues involved in exhibiting cultural difference that continue to challenge art history, historiography, and American museum exhibition practices. By further examining the unequal and often contested relationship between African American artists, curators, and visitors, she provides insight into the complex role of art museums and their accountability to the cultures they represent.--

african american history museum nyc: *An Abolitionist's Handbook* Patrisse Cullors, 2022-01-25 From the Co-Founder of the #BlackLivesMatter, a bold, innovative, and humanistic approach to being a modern-day abolitionist In *An Abolitionist's Handbook*, New York Times bestselling author, artist, and activist Patrisse Cullors charts a framework for how everyday artists, activists, and organizers can effectively fight for an abolitionist present and future. Filled with relatable pedagogy on the history of abolition, a reimagining of what reparations look like for Black lives, and real-life anecdotes from Cullors, *An Abolitionist's Handbook* asks us to lead with love, fierce compassion, and precision. Readers will learn the 12 steps to change yourself and the world. *An Abolitionist's Handbook* is for those who are looking to reimagine a world where communities are treated with dignity, care and respect. It gives us permission to move away from cancel culture and into visioning change and healing.

african american history museum nyc: *Gospel Hymns No. 2* Ira David Sankey, Philip Paul Bliss, 1876 Realizing the need of new hymns and sacred songs in the meetings conducted by Messrs. Moody, Whittle and others, we have compiled this volume under the title of *Gospel Hymns, No. 2*. It will be found to contain a large number of new gospel songs, never before published, together with many of the most useful and popular hymns of the day, both new and old. Gratefully recognizing the fact, that in these times of refreshing, the blessing of God has accompanied the singing of His truth, we are encouraged to send forth this additional volume of *Gospel Hymns*, with the prayer that they may be blessed to all who sing them, and that through this instrumentality, many may be led to The Lamb of God which taketh away the sin of the world, and by and by be permitted to join a nobler and better song, The Song of Moses and the Lamb. - Preface.

african american history museum nyc: *Mounting Frustration* Susan E. Cahan, 2016-01-28 In *Mounting Frustration* Susan E. Cahan uncovers the moment when the civil rights movement reached New York City's elite art galleries. Focusing on three controversial exhibitions that integrated African American culture and art, Cahan shows how the art world's racial politics is far more complicated than overcoming past exclusions.

african american history museum nyc: *Becoming Kareem* Kareem Abdul-Jabbar, Raymond Obstfeld, 2017-11-21 The first memoir for young readers by sports legend Kareem Abdul-Jabbar. At one time, Lew Alcindor was just another kid from New York City with all the usual problems: He struggled with fitting in, pleasing a strict father, and overcoming shyness that made him feel socially awkward. But with a talent for basketball, and an unmatched team of supporters, Lew Alcindor was able to transform and to become Kareem Abdul-Jabbar. From a childhood made difficult by racism and prejudice to a record-smashing career on the basketball court as an adult, Kareem Abdul-Jabbar's life was packed with coaches who taught him right from wrong and led him on the path to greatness. His parents, coaches Jack Donahue and John Wooden, Muhammad Ali, Bruce Lee, and many others played important roles in Abdul-Jabbar's life and sparked him to become an activist for social change and advancement. The inspiration from those around him, and his drive to find his own path in life, are highlighted in this personal and awe-inspiring journey. Written especially for young readers, *Becoming Kareem* chronicles how Kareem Abdul-Jabbar become the icon and legend

he is today, both on and off the court.

african american history museum nyc: *Alvin Ailey American Dance Theater* Jack Mitchell, 1993 Clipping and miscellaneous material on reviews of Alvin, Ailey Dance theater performances and history.

african american history museum nyc: Make Good the Promises Kinshasha Holman Conwill, Paul Gardullo, 2021-09-14 The companion volume to the Smithsonian's National Museum of African American History and Culture exhibit, opening in September 2021 With a Foreword by Pulitzer Prize-winning author and historian Eric Foner and a preface by veteran museum director and historian Spencer Crew An incisive and illuminating analysis of the enduring legacy of the post-Civil War period known as Reconstruction—a comprehensive story of Black Americans' struggle for human rights and dignity and the failure of the nation to fulfill its promises of freedom, citizenship, and justice. In the aftermath of the Civil War, millions of free and newly freed African Americans were determined to define themselves as equal citizens in a country without slavery—to own land, build secure families, and educate themselves and their children. Seeking to secure safety and justice, they successfully campaigned for civil and political rights, including the right to vote. Across an expanding America, Black politicians were elected to all levels of government, from city halls to state capitals to Washington, DC. But those gains were short-lived. By the mid-1870s, the federal government stopped enforcing civil rights laws, allowing white supremacists to use suppression and violence to regain power in the Southern states. Black men, women, and children suffered racial terror, segregation, and discrimination that confined them to second-class citizenship, a system known as Jim Crow that endured for decades. More than a century has passed since the revolutionary political, social, and economic movement known as Reconstruction, yet its profound consequences reverberate in our lives today. *Make Good the Promises* explores five distinct yet intertwined legacies of Reconstruction—Liberation, Violence, Repair, Place, and Belief—to reveal their lasting impact on modern society. It is the story of Frederick Douglass, Frances Ellen Watkins Harper, Hiram Revels, Ida B. Wells, and scores of other Black men and women who reshaped a nation—and of the persistence of white supremacy and the perpetuation of the injustices of slavery continued by other means and codified in state and federal laws. With contributions by leading scholars, and illustrated with 80 images from the exhibition, *Make Good the Promises* shows how Black Lives Matter, #SayHerName, antiracism, and other current movements for repair find inspiration from the lessons of Reconstruction. It touches on questions critical then and now: What is the meaning of freedom and equality? What does it mean to be an American? Powerful and eye-opening, it is a reminder that history is far from past; it lives within each of us and shapes our world and who we are.

african american history museum nyc: *Through the African American Lens* Deborah Willis, 2014 The first volume of *Double Exposure*, a major new series of books based on the Smithsonian NMAAHC's remarkable photography archive.

african american history museum nyc: Envisioning Emancipation Deborah Willis, Barbara Krauthamer, 2013 What freedom looked like for black Americans in the Civil War era

african american history museum nyc: *African American Poetry: 250 Years of Struggle & Song (LOA #333)* Kevin Young, 2020-10-20 A literary landmark: the biggest, most ambitious anthology of Black poetry ever published, gathering 250 poets from the colonial period to the present Across a turbulent history, from such vital centers as Harlem, Chicago, Washington, D.C., Los Angeles, and the Bay Area, Black poets created a rich and multifaceted tradition that has been both a reckoning with American realities and an imaginative response to them. Capturing the power and beauty of this diverse tradition in a single indispensable volume, *African American Poetry* reveals as never before its centrality and its challenge to American poetry and culture. One of the great American art forms, African American poetry encompasses many kinds of verse: formal, experimental, vernacular, lyric, and protest. The anthology opens with moving testaments to the power of poetry as a means of self-assertion, as enslaved people like Phillis Wheatley and George Moses Horton and activist Frances Ellen Watkins Harper voice their passionate resistance to

slavery. Young's fresh, revelatory presentation of the Harlem Renaissance reexamines the achievements of Langston Hughes and Countee Cullen alongside works by lesser-known poets such as Gwendolyn B. Bennett and Mae V. Cowdery. The later flowering of the still influential Black Arts Movement is represented here with breadth and originality, including many long out-of-print or hard-to-find poems. Here are all the significant movements and currents: the nineteenth-century Francophone poets known as Les Cénelles, the Chicago Renaissance that flourished around Gwendolyn Brooks, the early 1960s Umbra group, and the more recent work of writers affiliated with Cave Canem and the Dark Room Collective. Here too are poems of singular, hard-to-classify figures: the enslaved potter David Drake, the allusive modernist Melvin B. Tolson, the Cleveland-based experimentalist Russell Atkins. This Library of America volume also features biographies of each poet and notes that illuminate cultural references and allusions to historical events.

african american history museum nyc: The Power to Die Terri L. Snyder, 2015-08-28 "[A] well-written exploration of the cultural and legal meanings of slave suicide in British North America . . . far-reaching, compelling, and relevant." —Choice The history of slavery in early America is a history of suicide. On ships crossing the Atlantic, enslaved men and women refused to eat or leaped into the ocean. They strangled or hanged themselves. They tore open their own throats. In America, they jumped into rivers or out of windows, or even ran into burning buildings. Faced with the reality of enslavement, countless Africans chose death instead. In *The Power to Die*, Terri L. Snyder excavates the history of slave suicide, returning it to its central place in early American history. How did people—traders, plantation owners, and, most importantly, enslaved men and women themselves—view and understand these deaths, and how did they affect understandings of the institution of slavery then and now? Snyder draws on an array of sources, including ships' logs, surgeons' journals, judicial and legislative records, newspaper accounts, abolitionist propaganda and slave narratives to detail the ways in which suicide exposed the contradictions of slavery, serving as a powerful indictment that resonated throughout the Anglo-Atlantic world and continues to speak to historians today.

african american history museum nyc: Negro Building Mabel O. Wilson, 2023-09-01 Focusing on Black Americans' participation in world's fairs, Emancipation expositions, and early Black grassroots museums, *Negro Building* traces the evolution of Black public history from the Civil War through the civil rights movement of the 1960s. Mabel O. Wilson gives voice to the figures who conceived the curatorial content: Booker T. Washington, W. E. B. Du Bois, Ida B. Wells, A. Philip Randolph, Horace Cayton, and Margaret Burroughs. Originally published in 2012, the book reveals why the Black cities of Chicago and Detroit became the sites of major Black historical museums rather than the nation's capital, which would eventually become home for the Smithsonian's National Museum of African American History and Culture, which opened in 2016.

african american history museum nyc: *The Routledge Companion to African American Art History* Taylor & Francis Group, 2021-09-30 This Companion authoritatively points to the main areas of enquiry within the subject of African American art history. This book will be of interest to graduate students, researchers and professors and may be used in African American art, visual culture, and culture classes.

african american history museum nyc: *Bunk* Kevin Young, 2017-11-14 Longlisted for the National Book Award for Nonfiction "There Kevin Young goes again, giving us books we greatly need, cleverly disguised as books we merely want. Unexpectedly essential." —Marlon James Award-winning poet and critic Kevin Young tours us through a rogue's gallery of hoaxers, plagiarists, forgers, and fakers—from the humbug of P. T. Barnum and Edgar Allan Poe to the unrepentant bunk of JT LeRoy and Donald J. Trump. *Bunk* traces the history of the hoax as a peculiarly American phenomenon, examining what motivates hucksters and makes the rest of us so gullible. Disturbingly, Young finds that fakery is woven from stereotype and suspicion, race being the most insidious American hoax of all. He chronicles how Barnum came to fame by displaying figures like Joice Heth, a black woman whom he pretended was the 161-year-old nursemaid to

George Washington, and *What Is It?*, an African American man Barnum professed was a newly discovered missing link in evolution. Bunk then turns to the hoaxing of history and the ways that forgers, plagiarists, and journalistic fakers invent backstories and falsehoods to sell us lies about themselves and about the world in our own time, from pretend Native Americans Grey Owl and Nasdijj to the deadly imposture of Clark Rockefeller, from the made-up memoirs of James Frey to the identity theft of Rachel Dolezal. In this brilliant and timely work, Young asks what it means to live in a post-factual world of “truthiness” where everything is up for interpretation and everyone is subject to a pervasive cynicism that damages our ideas of reality, fact, and art.

african american history museum nyc: Your Mama NoNieqa Ramos, 2021-04-06 A sweet twist on the age-old “yo mama” joke, celebrating fierce moms everywhere with playful lyricism and gorgeous illustrations, *Your Mama* is an essential Mother’s Day read. Yo’ mama so sweet, she could be a bakery. She dresses so fine, she could have a clothing line. And, even when you mess up, she’s so forgiving, she lets you keep on living. Heartwarming and richly imagined, *Your Mama* twists an old joke into a point of pride that honors the love, hard work, and dedication of mamas everywhere. A Kirkus Prize Finalist Kirkus Most Joyous Picture Book of 2021 School Library Journal Best Picture Books of 2021 2022 NCTE Notable Books in Poetry 2021 Nerdy Book Club Award Virginia Center for the Book Great Read 2021

african american history museum nyc: Slaves in the Family Edward Ball, 2017-10-24 Decades after this celebrated work of narrative nonfiction won the National Book Award and changed the American conversation about race, *Slaves in the Family* is reissued by FSG Classics, with a new preface by the author. The Ball family hails from South Carolina—Charleston and thereabouts. Their plantations were among the oldest and longest-standing plantations in the South. Between 1698 and 1865, close to four thousand black people were born into slavery under the Balls or were bought by them. In *Slaves in the Family*, Edward Ball recounts his efforts to track down and meet the descendants of his family's slaves. Part historical narrative, part oral history, part personal story of investigation and catharsis, *Slaves in the Family* is, in the words of Pat Conroy, a work of breathtaking generosity and courage, a magnificent study of the complexity and strangeness and beauty of the word ‘family.’

african american history museum nyc: Hidden in the Mix Diane Pecknold, 2013-07-10 Country music's debt to African American music has long been recognized. Black musicians have helped to shape the styles of many of the most important performers in the country canon. The partnership between Lesley Riddle and A. P. Carter produced much of the Carter Family's repertoire; the street musician Tee Tot Payne taught a young Hank Williams Sr.; the guitar playing of Arnold Schultz influenced western Kentuckians, including Bill Monroe and Ike Everly. Yet attention to how these and other African Americans enriched the music played by whites has obscured the achievements of black country-music performers and the enjoyment of black listeners. The contributors to *Hidden in the Mix* examine how country music became white, how that fictive racialization has been maintained, and how African American artists and fans have used country music to elaborate their own identities. They investigate topics as diverse as the role of race in shaping old-time record catalogues, the transracial West of the hick-hopper Cowboy Troy, and the place of U.S. country music in postcolonial debates about race and resistance. Revealing how music mediates both the ideology and the lived experience of race, *Hidden in the Mix* challenges the status of country music as the white man’s blues. Contributors. Michael Awkward, Erika Brady, Barbara Ching, Adam Gussow, Patrick Huber, Charles Hughes, Jeffrey A. Keith, Kip Lornell, Diane Pecknold, David Sanjek, Tony Thomas, Jerry Wever

african american history museum nyc: African American Women National Museum of African American History and Culture, 2015 The third in a major new series of books based on the remarkable NMAAHC photography archive.

african american history museum nyc: Unseen Dana Canedy, Darcy Eveleigh, Damien Cave, Rachel L. Swarns, 2017-10-17 Hundreds of stunning images from Black history have been buried in the New York Times photo archives for decades. Four Times staff members unearth these

overlooked photographs and investigate the stories behind them in this remarkable collection. New York Times photo editor Darcy Eveleigh made an unwitting discovery when she found dozens of never-before-published photographs from Black history in the crowded bins of the Times archives in 2016. She and three colleagues, Dana Canedy, Damien Cave, and Rachel L. Swarns, began exploring the often untold stories behind the images and chronicling them in a series entitled “Unpublished Black History” that was later published by the newspaper. Unseen showcases those photographs and digs even deeper into the Times’s archives to include 175 photographs and the stories behind them in this extraordinary collection. Among the entries is a 27-year-old Jesse Jackson leading an anti-discrimination rally in Chicago; Rosa Parks arriving at a Montgomery courthouse in Alabama; a candid shot of Aretha Franklin backstage at the Apollo Theater; Ralph Ellison on the streets of his Manhattan neighborhood; the firebombed home of Malcolm X; and a series by Don Hogan Charles, the first black photographer hired by the Times, capturing life in Harlem in the 1960s. Why were these striking photographs not published? Did the images not arrive in time to make the deadline? Were they pushed aside by the biases of editors, whether intentional or unintentional? Unseen dives deep into the Times’s archives to showcase this rare collection of photographs and stories for the very first time.

african american history museum nyc: *How to Build a Museum* Tonya Bolden, 2016-09-06 Smithsonian's National Museum of African American History and Culture is truly groundbreaking! The first national museum whose mission is to illuminate for all people, the rich, diverse, complicated, and important experiences and contributions of African Americans in America is opening. And the history of NMAAHC--the last museum to be built on the National Mall--is the history of America. The campaign to set up a museum honoring black citizens is nearly 100 years old; building the museum itself and assembling its incredibly far-reaching collections is a modern story that involves all kinds of people, from educators and activists, to politicians, architects, curators, construction workers, and ordinary Americans who donated cherished belongings to be included in NMAAHC's thematically-organized exhibits. Award-winning author Tonya Bolden has written a fascinating chronicle of how all of these ideas, ambitions, and actual objects came together in one incredible museum. Includes behind-the-scenes photos of literally how to build a museum that holds everything from an entire segregated railroad car to a tiny West African amulet worn to ward off slave traders.

african american history museum nyc: *Ona Judge Outwits the Washingtons* Gwendolyn Hooks, 2019 Soon after American colonists had won independence from Great Britain, Ona Judge was fighting for her own freedom from one of America's most famous founding fathers, George Washington. George and Martha Washington valued Ona as one of their most skilled and trustworthy slaves, but she would risk everything to achieve complete freedom. Born into slavery at Mount Vernon, Ona seized the opportunity to escape when she was brought to live in the President's Mansion in Philadelphia. Ona fled to New Hampshire and started a new life. But the Washingtons wouldn't give up easily. After her escape, Ona became the focus of a years-long manhunt, led by America's first president. Gwendolyn Hooks' vivid and detailed prose captures the danger, uncertainty, and persistence Ona Judge experienced during and after her heroic escape.--Provided by publisher.

african american history museum nyc: *Civil Rights Queen* Tomiko Brown-Nagin, 2022-01-25 A TIME BEST BOOK OF THE YEAR • The first major biography of one of our most influential judges—an activist lawyer who became the first Black woman appointed to the federal judiciary—that provides an eye-opening account of the twin struggles for gender equality and civil rights in the 20th Century. • “Timely and essential.—The Washington Post “A must-read for anyone who dares to believe that equal justice under the law is possible and is in search of a model for how to make it a reality.” —Anita Hill With the US Supreme Court confirmation of Ketanji Brown Jackson, “it makes sense to revisit the life and work of another Black woman who profoundly shaped the law: Constance Baker Motley” (CNN). Born to an aspirational blue-collar family during the Great Depression, Constance Baker Motley was expected to find herself a good career as a hair dresser.

Instead, she became the first black woman to argue a case in front of the Supreme Court, the first of ten she would eventually argue. The only black woman member in the legal team at the NAACP's Inc. Fund at the time, she defended Martin Luther King in Birmingham, helped to argue in *Brown vs. The Board of Education*, and played a critical role in vanquishing Jim Crow laws throughout the South. She was the first black woman elected to the state Senate in New York, the first woman elected Manhattan Borough President, and the first black woman appointed to the federal judiciary. *Civil Rights Queen* captures the story of a remarkable American life, a figure who remade law and inspired the imaginations of African Americans across the country. Burnished with an extraordinary wealth of research, award-winning, esteemed Civil Rights and legal historian and dean of the Harvard Radcliffe Institute, Tomiko Brown-Nagin brings Motley to life in these pages. Brown-Nagin compels us to ponder some of our most timeless and urgent questions--how do the historically marginalized access the corridors of power? What is the price of the ticket? How does access to power shape individuals committed to social justice? In *Civil Rights Queen*, she dramatically fills out the picture of some of the most profound judicial and societal change made in twentieth-century America.

african american history museum nyc: *Proud Shoes* Pauli Murray, 2024-06-25 First published in 1956, *Proud Shoes* is the remarkable true story of slavery, survival, and miscegenation in the South from the pre-Civil War era through the Reconstruction. Written by Pauli Murray the legendary civil rights activist and one of the founders of NOW, *Proud Shoes* chronicles the lives of Murray's maternal grandparents. From the birth of her grandmother, Cornelia Smith, daughter of a slave whose beauty incited the master's sons to near murder to the story of her grandfather Robert Fitzgerald, whose free black father married a white woman in 1840, *Proud Shoes* offers a revealing glimpse of our nation's history.

african american history museum nyc: *No Way Down* Graham Bowley, 2010-06-29 New York Times Bestseller "A refreshingly unadorned account of the true brutality of climbing K2, where heroes emerge and egos are stripped down, and the only thing achieving immortality is the cold ruthless mountain." — Norman Ollestad, author of *Crazy for the Storm* In this riveting work of narrative nonfiction, New York Times journalist Graham Bowley re-creates one of the most dramatic tales of death and survival in mountaineering history—the 2008 K2 ascent that claimed the lives of eleven climbers In the tradition of *Into Thin Air* and *Touching the Void*, *No Way Down* is the harrowing account of the worst mountain climbing disaster on K2, second to Everest in height. . . but second to no peak in terms of danger. On August 1, 2008, no fewer than eight international teams of mountain climbers—some experienced, others less prepared—ascended K2, the world's second-highest mountain, with the last group reaching the summit at 8 p.m. Then disaster struck. A huge ice chunk came loose above a deadly three-hundred-foot avalanche-prone gully, destroying the fixed guide ropes. More than a dozen climbers—many without oxygen and some with no headlamps—faced the nearly impossible task of descending in the blackness with no guideline and no protection. Over the course of the chaotic night, some would miraculously make it back. Others would not. From tragic deaths to unbelievable stories of heroism and survival, *No Way Down* is an amazing feat of storytelling and adventure writing, and, in the words of explorer and author Sir Ranulph Fiennes, "the closest you can come to being on the summit of K2 on that fateful day."

african american history museum nyc: *The Grey Album* Kevin Young, 2012-03-13 *Finalist for the 2012 National Book Critics Circle Award for Criticism* *A Publishers Weekly Top 10 Literary Criticism and Essays Pick for Spring 2012* *The Grey Album*, the first work of prose by the brilliant poet Kevin Young, winner of the Graywolf Press Nonfiction Prize Taking its title from Danger Mouse's pioneering mashup of Jay-Z's *The Black Album* and the Beatles' *The White Album*, Kevin Young's encyclopedic book combines essay, cultural criticism, and lyrical choruses to illustrate the African American tradition of lying—storytelling, telling tales, fibbing, improvising, jazzing. What emerges is a persuasive argument for the many ways that African American culture is American culture, and for the centrality of art—and artfulness—to our daily life. Moving from gospel to soul, funk to freestyle, Young sifts through the shadows, the bootleg, the remix, the grey areas of our

history, literature, and music.

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What is a girl to do when her house is filled to the brim with books? Build a library from a large tree stump in her front yard, of course!

african american history museum nyc: *The Water Tree Way* Ruth Mendelson, 2020-12-04
The high-spirited adventure of young Jai through a magical world offers insights and solutions to many of the problems we currently face-from fear and loss to the tragic absurdity of war and revenge.

african american history museum nyc: *Reconstructions: Architecture and Blackness in America* Sean Anderson, 2021-02-11
How American architecture can address systemic anti-Black racism: a creative challenge in 10 case studies
Reconstructions: Architecture and Blackness in America is an urgent call for architects to accept the challenge of reconceiving and reconstructing our built environment rather than continue giving shape to buildings, infrastructure and urban plans that have, for generations, embodied and sustained anti-Black racism in the United States. The architects, designers, artists and writers who were invited to contribute to this book--and to the exhibition at the Museum of Modern Art for which it serves as a field guide--reimagine the legacies of race-based dispossession in 10 American cities (Atlanta; Brooklyn, New York; Kinloch, Missouri; Los Angeles; Miami; Nashville; New Orleans; Oakland; Pittsburgh; and Syracuse) and celebrate the ways individuals and communities across the country have mobilized Black cultural spaces, forms and practices as sites of imagination, liberation, resistance, care and refusal. A broad range of essays by the curators and prominent scholars from diverse fields, as well as a portfolio of new photographs by the artist David Hartt, complement this volume's richly illustrated presentations of the architectural projects at the heart of MoMA's groundbreaking exhibition.

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