

alabama black history museum

Exploring the Alabama Black History Museum: A Journey Through Preservation and Interpretation

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Abstract: This article explores the crucial role of the Alabama Black History Museum (ABHM) in preserving and interpreting the complex and multifaceted history of African Americans in Alabama. It examines the museum's methodologies, including oral history collection, artifact preservation, and engaging exhibition design, highlighting its impact on education and community engagement. We'll delve into the challenges faced in creating a comprehensive and nuanced representation of this history and explore future directions for the ABHM and similar institutions.

The Alabama Black History Museum: A Foundation for Understanding

The Alabama Black History Museum stands as a vital institution dedicated to preserving, interpreting, and celebrating the rich and often overlooked history of African Americans in Alabama. Its significance extends far beyond its physical location; it acts as a cornerstone of understanding, offering invaluable insights into a crucial period of American history. This article will delve into the diverse methodologies and approaches employed by the Alabama Black History Museum to fulfill its mission.

Methodologies of the Alabama Black History Museum

The ABHM utilizes a multi-pronged approach to its work, combining traditional archival research with innovative and engaging methodologies. These include:

1. Oral History Collection: The Alabama Black History Museum recognizes the invaluable contribution of oral histories in filling gaps left by written records. By interviewing individuals who lived through significant historical events, the museum captures firsthand accounts of experiences, perspectives, and traditions that might otherwise be lost. These interviews are meticulously documented and preserved, forming a crucial part of the museum's archive. The resulting narratives provide depth and authenticity to exhibitions and educational programs.
1. Artifact Preservation and Interpretation: The careful preservation of artifacts is paramount to the ABHM's mission. This involves not only the physical preservation of objects—clothing, tools, documents, photographs—but also their contextualization within broader historical narratives. Each artifact is treated as a primary source, offering tangible evidence of the past and contributing to a richer understanding of the lives and experiences of African Americans in Alabama. The museum employs professional conservators and archivists to ensure that these precious artifacts are maintained in optimal condition for future generations.
1. Engaging Exhibition Design: The Alabama Black History Museum understands the importance of making history accessible and engaging for diverse audiences. Its exhibitions are designed to be visually stimulating, intellectually stimulating, and emotionally resonant. Interactive displays, multimedia presentations, and compelling narratives effectively communicate complex historical themes and connect visitors with the human stories at the heart of the museum's collection.
1. Community Engagement and Outreach: The ABHM is more than just a repository of historical artifacts and stories; it actively engages with the community it serves. Through educational programs, workshops, public lectures, and partnerships with local schools and organizations, the museum fosters a sense of shared history and promotes dialogue about the ongoing legacy of racial inequality and social justice. These community outreach initiatives are vital in ensuring that the museum remains relevant and impactful within its community.

1. **Digital Archiving and Accessibility:** Recognizing the potential of digital technology, the ABHM is actively developing its digital archive. This initiative ensures wider access to its collections, allowing researchers and the general public to explore the museum's resources regardless of geographical location. Online exhibits, virtual tours, and digitized collections extend the museum's reach and impact far beyond its physical walls.

Challenges Faced by the Alabama Black History Museum

Despite its crucial work, the Alabama Black History Museum faces several challenges:

Funding limitations: Securing adequate funding is an ongoing struggle for many museums, including the ABHM. Sufficient financial resources are essential for preserving artifacts, developing engaging exhibitions, and supporting educational programs.

Representing Diverse Experiences: Accurately and comprehensively representing the diverse experiences of African Americans in Alabama across different regions, classes, and time periods is a complex undertaking. The museum strives to ensure that its narratives are inclusive and representative, reflecting the full spectrum of African American life in the state.

Combating Historical Misrepresentations: Actively combating historical inaccuracies and biases within broader narratives about Alabama's history is crucial. The ABHM plays a vital role in countering these misrepresentations by providing accurate and nuanced accounts of the past.

Ensuring Ongoing Relevance: Maintaining relevance in a rapidly changing world requires continuous adaptation and innovation. The museum must remain responsive to the evolving interests and needs of its audiences, employing new technologies and approaches to storytelling.

The Future of the Alabama Black History Museum

The Alabama Black History Museum is committed to building upon its successes and addressing the challenges it faces. Future initiatives may include:

Expanding its collections to further represent the diversity of the African American experience in Alabama.

Developing new and innovative digital platforms to increase accessibility and engagement.

Strengthening community partnerships to broaden the museum's reach and impact.

Creating more interactive and immersive exhibits that connect with diverse audiences.

The ABHM serves as a vital institution, not just for Alabama, but for understanding the broader story of the

African American experience in the United States. Its commitment to preservation, interpretation, and community engagement is crucial for fostering a more accurate and complete understanding of the past and informing the future.

Conclusion: The Alabama Black History Museum employs a multifaceted approach to its mission of preserving and interpreting the history of African Americans in Alabama. Through oral history collection, artifact preservation, engaging exhibitions, and extensive community engagement, the ABHM provides invaluable insights into a critical and often overlooked chapter of American history. The ongoing commitment to address challenges and innovate ensures that the museum will continue to play a vital role in educating and inspiring generations to come.

FAQs:

1. What are the museum's hours of operation? (Answer: This would require checking the museum's official website for the most up-to-date information.)
1. Is the Alabama Black History Museum accessible to individuals with disabilities? (Answer: The museum's website should specify accessibility features.)
1. How can I volunteer at the Alabama Black History Museum? (Answer: Check the museum's website for volunteer opportunities.)
1. Are there educational programs for school groups? (Answer: Yes, many museums offer educational programs. Check the ABHM website for details.)
1. What is the cost of admission to the Alabama Black History Museum? (Answer: This information is readily available on the museum's official website.)

1. Where is the Alabama Black History Museum located? (Answer: This information is available on the museum's website and most online map services.)
1. Can I donate to the Alabama Black History Museum? (Answer: Yes, most museums welcome donations. Details are on their website.)
1. What kind of artifacts are featured in the Alabama Black History Museum? (Answer: This would require researching the museum's collection online or visiting in person. The website may have some examples.)
1. Does the museum have a gift shop? (Answer: Many museums have gift shops. Check the ABHM's website for confirmation.)

Related Articles:

1. The Civil Rights Movement in Alabama: A Focus on Montgomery: Examines the pivotal role of Montgomery in the Civil Rights Movement and its connection to the ABHM's collections.
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1. The Alabama Black History Museum: A Model for Other Institutions: Discusses the ABHM's methodologies and their potential application in other museums focused on Black history.

alabama black history museum: From Storefront to Monument Andrea A. Burns, 2013 Today well over two hundred museums focusing on African American history and culture can be found throughout the United States and Canada. Many of these institutions trace their roots to the 1960s and 1970s, when the struggle for racial equality inspired a movement within the black community to make the history and culture of African America more public. This book tells the story of four of these groundbreaking museums: the DuSable Museum of African American History in Chicago (founded in 1961); the International Afro-American Museum in Detroit (1965); the Anacostia Neighborhood Museum in Washington, D.C. (1967); and the African American Museum of Philadelphia (1976). Andrea A. Burns shows how the founders of these institutions, many of whom had ties to the Black Power movement, sought to provide African Americans with a meaningful alternative to the misrepresentation or utter neglect of black history found in standard textbooks and most public history sites. Through the recovery and interpretation of artifacts, documents, and

stories drawn from African American experience, they encouraged the embrace of a distinctly black identity and promoted new methods of interaction between the museum and the local community. Over time, the black museum movement induced mainstream institutions to integrate African American history and culture into their own exhibits and educational programs. This often controversial process has culminated in the creation of a National Museum of African American History and Culture, now scheduled to open in the nation's capital in 2015.

alabama black history museum: *On the Courthouse Lawn* Sherrilyn Ifill, 2007-02-15 Nearly 5,000 black Americans were lynched between 1890 and 1960. Over forty years later, Sherrilyn Ifill's *On the Courthouse Lawn* examines the numerous ways that this racial trauma still resounds across the United States. While the lynchings and their immediate aftermath were devastating, the little-known contemporary consequences, such as the marginalization of political and economic development for black Americans, are equally pernicious. *On the Courthouse Lawn* investigates how the lynchings implicated average white citizens, some of whom actively participated in the violence while many others witnessed the lynchings but did nothing to stop them. Ifill observes that this history of complicity has become embedded in the social and cultural fabric of local communities, who either supported, condoned, or ignored the violence. She traces the lingering effects of two lynchings in Maryland to illustrate how ubiquitous this history is and issues a clarion call for American communities with histories of racial violence to be proactive in facing this legacy today. Inspired by South Africa's Truth and Reconciliation Commission, as well as by techniques of restorative justice, Ifill provides concrete ideas to help communities heal, including placing gravestones on the unmarked burial sites of lynching victims, issuing public apologies, establishing mandatory school programs on the local history of lynching, financially compensating those whose family homes or businesses were destroyed in the aftermath of lynching, and creating commemorative public spaces. Because the contemporary effects of racial violence are experienced most intensely in local communities, Ifill argues that reconciliation and reparation efforts must also be locally based in order to bring both black and white Americans together in an efficacious dialogue. A landmark book, *On the Courthouse Lawn* is a much-needed and urgent road map for communities finally confronting lynching's long shadow by embracing pragmatic reconciliation and reparation efforts.

alabama black history museum: *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.

alabama black history museum: *Interpreting African American History and Culture at Museums and Historic Sites* Max A. van Balgooy, 2014-12-24 In this landmark guide, nearly two dozen essays by scholars, educators, and museum leaders suggest the next steps in the interpretation of African American history and culture from the colonial period to the twentieth century at history museums and historic sites. This diverse anthology addresses both historical research and interpretive methodologies, including investigating church and legal records, using social media, navigating sensitive or difficult topics, preserving historic places, engaging students and communities, and strengthening connections between local and national history. Case studies of exhibitions, tours, and school programs from around the country provide practical inspiration, including photographs of projects and examples of exhibit label text. Highlights include: Amanda Seymour discusses the prevalence of false nostalgia at the homes of the first five presidents and offers practical solutions to create a more inclusive, nuanced history. Dr. Bernard Powers reveals that African American church records are a rich but often overlooked source for developing a more complete portrayal of individuals and communities. Dr. David Young, executive director of Cliveden, uses his experience in reinterpreting this National Historic Landmark to identify four ways that people respond to a history that has been too often untold, ignored, or appropriated—and how museums and historic sites can constructively respond. Dr. Matthew Pinsker explains that historic sites may be missing a huge opportunity in telling the story of freedom and emancipation by focusing on the underground railroad rather than its much bigger upper-ground counterpart. Martha Katz-Hyman tackles the challenges of interpreting the material culture of both enslaved and free African Americans in the years before the Civil War by discussing the furnishing of period rooms. Dr. Benjamin Filene describes three micro-public history projects that lead to new ways of understanding the past, handling source limitations, building partnerships, and reaching audiences. Andrea Jones shares her approach for engaging students through historical simulations based on the Fight for Your Rights school program at the Atlanta History Center. A exhibit on African American Vietnam War veterans at the Heinz History Center not only linked local and international events, but became an award-winning model of civic engagement. A collaboration between a university and museum that began as a local history project interpreting the Scottsboro Boys Trial as a website and brochure ended up changing Alabama law. A list of national organizations and an extensive bibliography on the interpretation of African American history provide convenient gateways to additional resources.

alabama black history museum: *Historic Plantations of Alabama's Black Belt* Jennifer Hale, 2009-06-25 Once the center of agricultural prosperity in Alabama, the rich soil of the Black Belt still features beautiful homes that stand as a testimony to the regions proud heritage. Join author Jennifer Hale as she explores the history of seventeen of the finest plantation homes in Alabamas Black Belt. This book chronicles the original owners and slaves of the homes, and traces their descendants who continued to call these plantations home throughout the past two centuries. Discover why the families of an Indian chief and a chief justice feuded for over a century about the land on which Belvoir stands. Follow Gaineswoods progress as it grew from a humble log cabin into an opulent mansion. Learn how the original builder and subsequent owners of the Kirkwood Mansion are linked together by a legacy of exceptional and dedicated reservation. Historic Plantations of Alabamas Black Belt recounts the elegant past and hopeful future of a well-loved region of the South.

alabama black history museum: Visions of the Black Belt Robin McDonald, Valerie Pope Burnes, 2015-08-15 Visions of the Black Belt offers a rich cultural overview of the emblematic core of Alabama known for its prairie soils, plantation manors, civil rights history, gothic churches, traditional foodways, and resilient and gracious people.

alabama black history museum: Hugo Black of Alabama Steve Suitts, 2017-03-01 Decades after his death, the life and career of Supreme Court Justice Hugo L. Black continue to be studied and discussed. This definitive study of Black's origins and early influences has been 25 years in the making and offers fresh insights into the justice's character, thought processes, and instincts. Black came out of hardscrabble Alabama hill country, and he never forgot his origins. He was further shaped in the early 20th-century politics of Birmingham, where he set up a law practice and began his political career, eventually rising to the U.S. Senate, from which he was selected by FDR for the high court. Black's nomination was opposed partly on the grounds that he had been a member of the Ku Klux Klan. One of the book's conclusions that is sure to be controversial is that in the context of Birmingham in the early 1920s, Black's joining of the KKK was a progressive act. This startling assertion is supported by an examination of the conflict that was then raging in Birmingham between the Big Mule industrialists and the blue-collar labor unions. Black of course went on to become a staunch judicial advocate of free speech and civil rights, thus making him one of the figures most vilified by the KKK and other white supremacists in the 1950s and 1960s.

alabama black history museum: A Site of Struggle Sampada Aranke, Courtney R. Baker, Leslie Harris, 2022-04-26 Examines the vast array of art produced by African Americans in response to the continuing impact of anti-Black violence and how it is used to protest, process, mourn and memorialize those events.

alabama black history museum: Moon U.S. Civil Rights Trail Deborah D. Douglas, 2021-01-12 The U.S. Civil Rights Trail offers a vivid glimpse into the story of Black America's fight for freedom and equality. From eye-opening landmarks to celebrations of triumph over adversity, experience a tangible piece of history with Moon U.S. Civil Rights Trail. Flexible Itineraries: Travel the entire trail through the South, or take a weekend getaway to Charleston, Birmingham, Jackson, Memphis, Washington DC, and more places significant to the Civil Rights Movement Historic Civil Rights Sites: Learn about Dr. King's legacy at the Lorraine Motel in Memphis, be transformed at the small but mighty Emmett Till Intrepid Center, and stand tall with Little Rock Nine at their memorial in Arkansas The Culture of the Movement: Get to know the voices, stories, music, and flavors that shape and celebrate Black America both then and now. Take a seat at a lunch counter where sit-ins took place or dig in to heaping plates of soul food and barbecue. Spend the day at museums that connect our present to the past or spend the night in the birthplace of the blues Expert Insight: Award-winning journalist Deborah Douglas offers her valuable perspective and knowledge, including suggestions for engaging with local communities by supporting Black-owned businesses and seeking out activist groups Travel Tools: Find driving directions for exploring the sites on a road trip, tips on where to stay, and full-color photos and maps throughout Detailed coverage of: Charleston, Atlanta, Selma to Montgomery, Birmingham, Jackson, the Mississippi Delta, Little Rock, Memphis, Nashville, Raleigh, Durham, Virginia, and Washington DC Foreword by Bree Newsome Bass: activist, filmmaker, and artist Journey through history, understand struggles past and present, and get inspired to create a better future with Moon U.S. Civil Rights Trail. About Moon Travel Guides: Moon was founded in 1973 to empower independent, active, and conscious travel. We prioritize local businesses, outdoor recreation, and traveling strategically and sustainably. Moon Travel Guides are written by local, expert authors with great stories to tell—and they can't wait to share their favorite places with you. For more inspiration, follow @moonguides on social media.

alabama black history museum: *The Story of Selma* Walter Mahan Jackson, 1954

alabama black history museum: From Marion to Montgomery Joe Caver, 2020-08-25 One of the earliest public historically black universities, Alabama State University is a vital source of African American excellence situated directly in the Heart of Dixie. From Marion to Montgomery tells the little-known story of the university's origin as the Reconstruction-era Lincoln Normal School

in Marion, Alabama. How did a little school in Lowndes County become one of the world's most renowned HBCUs?

alabama black history museum: 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.

alabama black history museum: *These Rugged Days* John S. Sledge, 2017-08-15 An accessibly written and dramatic account of Alabama's role in the Civil War. The Civil War has left indelible marks on Alabama's land, culture, economy, and people. Despite its lasting influence, this wrenching story has been too long neglected by historians preoccupied by events elsewhere. In *These Rugged Days: Alabama in the Civil War*, John S. Sledge provides a long overdue and riveting narrative of Alabama's wartime saga. Focused on the conflict's turning points within the state's borders, this book charts residents' experiences from secession's heady early days to its tumultuous end, when 75,000 blue-coated soldiers were on the move statewide. Sledge details this eventful history using an impressive array of primary and secondary materials, including official records, diaries, newspapers, memoirs, correspondence, sketches, and photographs. He also highlights such colorful personalities as Nathan Bedford Forrest, the Wizard of the Saddle; John Pelham, the youthful Jacksonville artilleryman who was shipped home in an iron casket with a glass faceplate; Gus Askew, a nine-year-old Barbour County slave who vividly recalled the day the Yankees marched in; and Augusta Jane Evans, the young novelist who was given a gold pen by a daring blockade runner. Sledge offers a refreshing take on Alabama's contributions to the Civil War that will intrigue anyone who is interested in learning more about the state's war efforts. His narrative is a dramatic account that will be enjoyed by lay readers as well as students and scholars of Alabama and the Civil War. *These Rugged Days* is an enthralling tale of action, courage, pride, and tragedy, making clear the relevance of many of the Civil War's decisive moments for the way Alabamians live today.

alabama black history museum: *The Freedom Quilting Bee* Nancy Callahan, 2005-04-17 The original book on the renowned Freedom quilters of Gee's Bend. In December of 1965, the year of the Selma-to-Montgomery march, a white Episcopal priest driving through a desperately poor, primarily black section of Wilcox County found himself at a great bend of the Alabama River. He noticed a cabin clothesline from which were hanging three magnificent quilts unlike any he had ever seen. They were of strong, bold colors in original, op-art patterns—the same art style then fashionable in New York City and other cultural centers. An idea was born and within weeks took on life, in the form of the Freedom Quilting Bee, a handcraft cooperative of black women artisans who would become acclaimed throughout the nation.

alabama black history museum: *Shelter in a Time of Storm* Jelani M. Favors, 2019-02-08 2020 Museum of African American History Stone Book Award 2020 Lillian Smith Book Award Finalist, 2020 Pauli Murray Book Prize For generations, historically Black colleges and universities (HBCUs) have been essential institutions for the African American community. Their nurturing environments not only provided educational advancement but also catalyzed the Black freedom struggle, forever altering the political destiny of the United States. In this book, Jelani M. Favors offers a history of HBCUs from the 1837 founding of Cheyney State University to the present, told through the lens of how they fostered student activism. Favors chronicles the development and significance of HBCUs through stories from institutions such as Cheyney State University, Tougaloo College, Bennett College, Alabama State University, Jackson State University, Southern University, and North Carolina A&T. He demonstrates how HBCUs became a refuge during the oppression of

the Jim Crow era and illustrates the central role their campus communities played during the civil rights and Black Power movements. Throughout this definitive history of how HBCUs became a vital seedbed for politicians, community leaders, reformers, and activists, Favors emphasizes what he calls an unwritten second curriculum at HBCUs, one that offered students a grounding in idealism, racial consciousness, and cultural nationalism.

alabama black history museum: The Tuskegee Syphilis Study Fred D. Gray, 2013-01-01 In 1932, the U.S. Public Health Service recruited 623 African American men from Macon County, Alabama, for a study of the effects of untreated syphilis in the Negro male. For the next 40 years -- even after the development of penicillin, the cure for syphilis -- these men were denied medical care for this potentially fatal disease. The Tuskegee Syphilis Study was exposed in 1972, and in 1975 the government settled a lawsuit but stopped short of admitting wrongdoing. In 1997, President Bill Clinton welcomed five of the Study survivors to the White House and, on behalf of the nation, officially apologized for an experiment he described as wrongful and racist. In this book, the attorney for the men, Fred D. Gray, describes the background of the Study, the investigation and the lawsuit, the events leading up to the Presidential apology, and the ongoing efforts to see that out of this painful and tragic episode of American history comes lasting good.

alabama black history museum: Between Worlds Leslie Umberger, 2018-10-02 Bill Traylor (ca. 1853-1949) is regarded today as one of the most important American artists of the twentieth century. A black man born into slavery in Alabama, he was an eyewitness to history--the Civil War, Emancipation, Reconstruction, Jim Crow segregation, the Great Migration, and the steady rise of African American urban culture in the South. Traylor would not live to see the civil rights movement, but he was among those who laid its foundation. Starting around 1939, Traylor--by then in his late eighties and living on the streets of Montgomery--took up pencil and paintbrush to attest to his existence and point of view. In keeping with this radical step, the paintings and drawings he made are visually striking and politically assertive; they include simple yet powerful distillations of tales and memories as well as spare, vibrantly colored abstractions. When Traylor died, he left behind more than one thousand works of art. In *Between Worlds: The Art of Bill Traylor*, Leslie Umberger considers more than two hundred artworks to provide the most comprehensive and in-depth study of the artist to date; she examines his life, art, and powerful drive to bear witness through the only means he had, pictures. The author draws on a wealth of historical documents--including federal and state census records, birth and death certificates, slave schedules, and interviews with family members-- to clarify the record of Traylor's personal history and family life. The story of his art opens in the late 1930s, when Traylor first received attention for his pencil drawings on found board, and concludes with the posthumous success of his oeuvre--

alabama black history museum: Alabama Creates Elliot A. Knight, 2019-07-02 A visually rich survey of two hundred years of Alabama fine arts and artists Alabama artists have been an integral part of the story of the state, reflecting a wide-ranging and multihued sense of place through images of the land and its people. Quilts, pottery, visionary paintings, sculpture, photography, folk art, and abstract art have all contributed to diverse visions of Alabama's culture and environment. The works of art included in this volume have all emerged from a distinctive milieu that has nourished the creation of powerful visual expressions, statements that are both universal and indigenous. Published to coincide with the state's bicentennial, *Alabama Creates: 200 Years of Art and Artists* features ninety-four of Alabama's most accomplished, noteworthy, and influential practitioners of the fine arts from 1819 to the present. The book highlights a broad spectrum of artists who worked in the state, from its early days to its current and contemporary scene, exhibiting the full scope and breadth of Alabama art. This retrospective volume features biographical sketches and representative examples of each artist's most masterful works. Alabamians like Gay Burke, William Christenberry, Roger Brown, Thornton Dial, Frank Fleming, the Gee's Bend Quilters, Lonnie Holley, Dale Kennington, Charlie Lucas, Kerry James Marshall, David Parrish, and Bill Traylor are compared and considered with other nationally significant artists. *Alabama Creates* is divided into four historical periods, each spanning roughly fifty years and introduced by editor Elliot A. Knight.

Knight contextualizes each era with information about the development of Alabama art museums and institutions and the evolution of college and university art departments. The book also contains an overview of the state's artistic heritage by Gail C. Andrews, director emerita of the Birmingham Museum of Art. *Alabama Creates* conveys in a sweeping and captivating way the depth of talent, the range of creativity, and the lasting contributions these artists have made to Alabama's extraordinarily rich visual and artistic heritage.

alabama black history museum: The Kinsey Collection Khalil B. Kinsey (\$e writer of added commentary), Shirley Kinsey, 2011

alabama black history museum: Always, in December Emily Stone, 2021-10-12 "A poignant, heart-tugging, life-affirming story that will wrap around you like a hug during any season. Keep tissues nearby!"—Josie Silver, #1 New York Times bestselling author of *One Day in December* It started with a letter. It ended with a love story. Every December, Josie posts a letter from her home in London to the parents she lost on Christmas night many years ago. Each year, she writes the same three words: Missing you, always. But this year, her annual trip to the postbox is knocked off course by a bicycle collision with a handsome stranger—a stranger who will change the course of Josie's life. Josie always thought she was the only one who avoided the Christmas season, but this year, Max has his own reasons for doing the same—and coincidence leads them to spending the holiday together. Aglow with new love, Josie thinks this might be the start of something special. Only for Max to disappear without saying goodbye. Over the course of the next year, Max and Josie will find that fate continues to bring them together in places they'd never expect. New York City. Edinburgh. The quiet English countryside. And it turns out, Max had every reason to leave and every reason to stay. But what does fate hold for Josie and Max as Christmas approaches again? A devastating, romantic, life-affirming love story, *Always, in December* will stay with readers long after they've finished the last page.

alabama black history museum: Civil War Alabama Christopher Lyle McIlwain, 2016-03-22 In fascinating detail, *Civil War Alabama* reveals the forgotten breadth of political opinions and loyalties among white Alabamians during the antebellum period. The book offers a major reevaluation of Alabama's secession crisis and path to war and destruction.

alabama black history museum: Anxieties of Experience Jeffrey Lawrence, 2018 *Anxieties of Experience* offers a new interpretation of US and Latin American literature. Rereading a range of canonical works from Walt Whitman's *Leaves of Grass* to Roberto Bolaño's *2666*, it traces the development and interaction of two distinct literary strains in the Americas: the US literature of experience and the Latin American literature of the reader.

alabama black history museum: History of Alabama Albert James Pickett, 1851

alabama black history museum: Gordon Parks: Segregation Story. Expanded Edition Peter W. Kunhardt Jr, Michal Raz-Russo, Peter W. Kunhardt (Jr.), 2022 Includes several previously unpublished photographs, as well as enhanced reproductions created from Parks's original transparencies.

alabama black history museum: The Freedom Rides Anne Wallace Sharp, 2012-04-20 Author Anne Wallace Sharp describes the events that led up to and followed the historic Freedom Rides of 1961. The experiences of African Americans in the Jim Crow South, the stark inequality enforced with segregation laws, and the struggles of the budding civil rights movement are all discussed. Sharp recounts the experiences shared by the Freedom Riders as they faced oppression and violence, and describes how this event changed the course of American history.

alabama black history museum: Justice Is Beauty Michael Murphy, Alan Ricks, 2019-12-17 The first monograph of MASS Design Group, the internationally lauded firm creating some of the most powerful and humane works of architecture today. Founded in 2008, MASS Design Group collaborated with Partners In Health and the Rwanda Ministry of Health to design and build the Butaro District Hospital in Rwanda, a masterwork of architecture that also uniquely serves a community in need. Since then, MASS has grown into a dynamic collaborative of architects, planners, engineers, filmmakers, researchers, and public health professionals working in more than

a dozen countries in the fields of design, research, policy, education, and strategic planning. Amid ongoing recognition (the 2018 American Academy of Arts and Letters Award in Architecture, the 2017 Cooper Hewitt National Design Award in Architecture), MASS's most recent project, the National Memorial for Peace and Justice in Montgomery, Alabama, has been featured in more than 400 publications, including the New York Times, the New Yorker, and the Washington Post. Mark Lamster of Dallas Morning News called the memorial the single greatest work of American architecture of the twenty-first century. Justice Is Beauty highlights MASS's first decade of designing, researching, and advocating for an architecture of justice and human dignity. With more than thirty projects built or under construction and some 200,000 people served, MASS has pioneered an immersive approach in the practice of architecture that provides the infrastructure, buildings, and physical systems necessary for growth, dignity, and well-being, while always engaging local communities with attention to the specifics of cultural context and social needs.

alabama black history museum: 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.

alabama black history museum: The Black Panther Party (reconsidered) Charles Earl Jones, 1998 This new collection of essays, contributed by scholars and former Panthers, is a ground-breaking work that offers thought-provoking and pertinent observations about the many facets of the Party. By placing the perspectives of participants and scholars side by side, Dr. Jones presents an insider view and initiates a vital dialogue that is absent from most historical studies.

alabama black history museum: A Perfect Equation Elizabeth Everett, 2022-02-15 A PopSugar and BookBub Most Anticipated Romance of 2022! How do you solve the Perfect Equation? Add one sharp-tongued mathematician to an aloof, handsome nobleman. Divide by conflicting loyalties and multiply by a daring group of women hell-bent on conducting their scientific experiments. The solution is a romance that will break every rule. Six years ago, Miss Letitia Fenley made a mistake, and she's lived with the consequences ever since. Ready to compete for the prestigious Rosewood Prize for Mathematics, she is suddenly asked to take on another responsibility—managing Athena's Retreat, a secret haven for England's women scientists. Having spent the last six years on her own, Letty doesn't want the offers of friendship from other club members and certainly doesn't need any help from the insufferably attractive Lord Greycliff. Lord William Hughes, the Viscount Greycliff cannot afford to make any mistakes. His lifelong dream of becoming the director of a powerful clandestine agency is within his grasp. Tasked with helping Letty safeguard Athena's Retreat, Grey is positive that he can control the antics of the various scientists as well as manage the tiny mathematician—despite their historic animosity and simmering tension. As Grey and Letty are forced to work together, their mutual dislike turns to admiration and eventually to something...magnetic. When faced with the possibility that Athena's Retreat will close forever, they must make a choice. Will Grey turn down a chance to change history, or can Letty get to the root of the problem and prove that love is the ultimate answer?

alabama black history museum: The Schoolhouse Door E. Culpepper Clark, 1995 An account of the events surrounding court-ordered desegregation which focuses on the historic stand of Governor George Wallace in the school doorway, the death of Civil Rights leader Medgar Evers, and President Kennedy's policies which changed the Democratic Party for thirty years.

alabama black history museum: The Pig Book Citizens Against Government Waste, 2013-09-17 The federal government wastes your tax dollars worse than a drunken sailor on shore leave. The 1984 Grace Commission uncovered that the Department of Defense spent \$640 for a

toilet seat and \$436 for a hammer. Twenty years later things weren't much better. In 2004, Congress spent a record-breaking \$22.9 billion dollars of your money on 10,656 of their pork-barrel projects. The war on terror has a lot to do with the record \$413 billion in deficit spending, but it's also the result of pork over the last 18 years the likes of: - \$50 million for an indoor rain forest in Iowa - \$102 million to study screwworms which were long ago eradicated from American soil - \$273,000 to combat goth culture in Missouri - \$2.2 million to renovate the North Pole (Lucky for Santa!) - \$50,000 for a tattoo removal program in California - \$1 million for ornamental fish research Funny in some instances and jaw-droppingly stupid and wasteful in others, The Pig Book proves one thing about Capitol Hill: pork is king!

alabama black history museum: Vodou Songs in Haitian Creole and English Benjamin Hebblethwaite, Joanne Bartley, 2012 Vodou songs constitute the living memory of Haitian Vodou communities, and song texts are key elements to understanding Haitian culture. Vodou songs form a profound religious and cultural heritage that traverses the past and refreshes the present. Offering a one-of-a-kind research tool on Vodou and its cultural roots in Haiti and pre-Haitian regions, Vodou Songs in Haitian Creole and English provides a substantial selection of hard to find or unpublished sacred Vodou songs in a side-by-side bilingual format. Esteemed scholar Benjamin Hebblethwaite introduces the language, mythology, philosophy, origins, and culture of Vodou through several chapters of source songs plus separate analytical chapters. He guides readers through songs, chants, poems, magical formulae, invocations, prayers, historical texts and interviews, as well as Haitian Creole grammar and original sacred literature. An in-depth dictionary of key Vodou terms and concepts is also provided. This corpus of songs and the research about them provide a crucial understanding of the meaning of Vodou religion, language, and culture.

alabama black history museum: Buses Are a Comin' Charles Person, Richard Rooker, 2021-04-27 A firsthand exploration of the cost of boarding the bus of change to move America forward—written by one of the Civil Rights Movement's pioneers. At 18, Charles Person was the youngest of the original Freedom Riders, key figures in the U.S. Civil Rights Movement who left Washington, D.C. by bus in 1961, headed for New Orleans. This purposeful mix of black and white, male and female activists—including future Congressman John Lewis, Congress of Racial Equality Director James Farmer, Reverend Benjamin Elton Cox, journalist and pacifist James Peck, and CORE field secretary Genevieve Hughes—set out to discover whether America would abide by a Supreme Court decision that ruled segregation unconstitutional in bus depots, waiting areas, restaurants, and restrooms nationwide. Two buses proceeded through Virginia, North and South Carolina, to Georgia where they were greeted by Dr. Martin Luther King Jr., and finally to Alabama. There, the Freedom Riders found their answer: No. Southern states would continue to disregard federal law and use violence to enforce racial segregation. One bus was burned to a shell, its riders narrowly escaping; the second, which Charles rode, was set upon by a mob that beat several riders nearly to death. Buses Are a Comin' provides a front-row view of the struggle to belong in America, as Charles Person accompanies his colleagues off the bus, into the station, into the mob, and into history to help defeat segregation's violent grip on African American lives. It is also a challenge from a teenager of a previous era to the young people of today: become agents of transformation. Stand firm. Create a more just and moral country where students have a voice, youth can make a difference, and everyone belongs.

alabama black history museum: Mobile Michael Thomason, 2001 The history of Mobile, Alabama's first city.

alabama black history museum: Just Mercy Bryan Stevenson, 2014-10-21 #1 NEW YORK TIMES BESTSELLER • NOW A MAJOR MOTION PICTURE STARRING MICHAEL B. JORDAN AND JAMIE FOXX • A powerful true story about the potential for mercy to redeem us, and a clarion call to fix our broken system of justice—from one of the most brilliant and influential lawyers of our time. “[Bryan Stevenson’s] dedication to fighting for justice and equality has inspired me and many others and made a lasting impact on our country.”—John Legend NAMED ONE OF THE MOST INFLUENTIAL BOOKS OF THE DECADE BY CNN • Named One of the Best Books of the Year by The

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Bryan Stevenson was a young lawyer when he founded the Equal Justice Initiative, a legal practice dedicated to defending those most desperate and in need: the poor, the wrongly condemned, and women and children trapped in the farthest reaches of our criminal justice system. One of his first cases was that of Walter McMillian, a young man who was sentenced to die for a notorious murder he insisted he didn't commit. The case drew Bryan into a tangle of conspiracy, political machination, and legal brinksmanship—and transformed his understanding of mercy and justice forever. *Just Mercy* is at once an unforgettable account of an idealistic, gifted young lawyer's coming of age, a moving window into the lives of those he has defended, and an inspiring argument for compassion in the pursuit of true justice. Winner of the Carnegie Medal for Excellence in Nonfiction • Winner of the NAACP Image Award for Nonfiction • Winner of a Books for a Better Life Award • Finalist for the Los Angeles Times Book Prize • Finalist for the Kirkus Reviews Prize • An American Library Association Notable Book "Every bit as moving as *To Kill a Mockingbird*, and in some ways more so . . . a searing indictment of American criminal justice and a stirring testament to the salvation that fighting for the vulnerable sometimes yields."—David Cole, *The New York Review of Books* "Searing, moving . . . Bryan Stevenson may, indeed, be America's Mandela."—Nicholas Kristof, *The New York Times* "You don't have to read too long to start cheering for this man. . . . The message of this book . . . is that evil can be overcome, a difference can be made. *Just Mercy* will make you upset and it will make you hopeful."—Ted Conover, *The New York Times Book Review* "Inspiring . . . a work of style, substance and clarity . . . Stevenson is not only a great lawyer, he's also a gifted writer and storyteller."—*The Washington Post* "As deeply moving, poignant and powerful a book as has been, and maybe ever can be, written about the death penalty."—*The Financial Times* "Brilliant."—*The Philadelphia Inquirer*

alabama black history museum: [Black Belt Bounty](#) Jim Casada, 2019-08-10 History and traditions of hunting and fishing in the Black Belt region of Alabama - including field trial history, fishing lure history, conservation practices, recipes, Face of the Black Belt, dog trainers, and other pertinent info.

alabama black history museum: [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.'

alabama black history museum: [The Search for Mabila](#) Vernon James Knight, 2009-04-26 One of the most profound events in sixteenth-century North America was a ferocious battle between the Spanish army of Hernando de Soto and a larger force of Indian warriors under the leadership of a feared chieftain named Tascalusa. The site of this battle was a small fortified border town within an Indian province known as Mabila. Although the Indians were defeated, the battle was a decisive blow to Spanish plans for the conquest and settlement of what is now the southeastern United States. For in that battle, De Soto's army lost its baggage, including all proofs of the richness of the land—proofs that would be necessary to attract future colonists. Facing such a severe setback, De Soto led his army once more into the interior of the continent, where he was not to survive. The ragtag remnants of his once-mighty expedition limped into Mexico some three years later, thankful to be alive. The clear message of their ordeal was that this new land, then known as La Florida, could not be easily subjugated. But where, exactly, did this decisive battle of Mabila take place? The accounts left by the Spanish chroniclers provide clues, but they are vague, so lacking in

corroboration that without additional supporting evidence, it is impossible to trace De Soto's trail on a modern map with any degree of certainty. Within this volume, 17 scholars—specialists in history, folklore, geography, geology, and archaeology—provide a new and encouragingly fresh perspective on the current status of the search for Mabila. Although there is a widespread consensus that the event took place in the southern part of what is now Alabama, the truth is that to this day, nobody knows where Mabila is—neither the contributors to this volume, nor any of the historians and archaeologists, amateur and professional, who have long sought it. One can rightfully say that the lost battle site of Mabila is the predominant historical mystery of the Deep South.

alabama black history museum: *Justice Not Favor* Alabama Department of Archives and History, 2021-08-22 Published to accompany Justice Not Favor: Alabama Women and the Vote, an exhibition commemorating the centennial of the 19th Amendment. On view at the Alabama Department of Archives and History from August 22, 2021 to May 31, 2022.

alabama black history museum: African American Historic Places National Register of Historic Places, 1995-07-13 Culled from the records of the National Register of Historic Places, a roster of all types of significant properties across the United States, African American Historic Places includes over 800 places in 42 states and two U.S. territories that have played a role in black American history. Banks, cemeteries, clubs, colleges, forts, homes, hospitals, schools, and shops are but a few of the types of sites explored in this volume, which is an invaluable reference guide for researchers, historians, preservationists, and anyone interested in African American culture. Also included are eight insightful essays on the African American experience, from migration to the role of women, from the Harlem Renaissance to the Civil Rights Movement. The authors represent academia, museums, historic preservation, and politics, and utilize the listed properties to vividly illustrate the role of communities and women, the forces of migration, the influence of the arts and heritage preservation, and the struggles for freedom and civil rights. Together they lead to a better understanding of the contributions of African Americans to American history. They illustrate the events and people, the designs and achievements that define African American history. And they pay powerful tribute to the spirit of black America.

Additional Resources

Mobile, Alabama - City-Data.com

Mobile-area historical tornado activity is below Alabama state average. It is 30% greater than the overall U.S. average. On 4/18/1950, a category F3 (max. wind speeds 158-206 mph) tornado ...

Crime rate in Montgomery, Alabama (AL): murders, rapes, ...

According to our research of Alabama and other state lists, there were 496 registered sex offenders living in Montgomery, Alabama as of June 10, 2025. The ratio of all residents to sex ...

Theodore, Alabama (AL 36590) profile: population, maps, real ...

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Phenix City, Alabama (AL) profile: population, maps, real estate ...

Phenix City-area historical tornado activity is slightly below Alabama state average. It is 38% greater than the overall U.S. average. On 3/31/1961 , a category F3 (max. wind speeds 158 ...

Crime rate in Birmingham, Alabama (AL): murders, rapes, ...

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Madison, Alabama (AL 35758) profile: population, maps, real ...

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Map of Radon Zones in Alabama based on Environmental Protection Agency (EPA) data More Alabama directories: Cities, towns, and villages in Alabama between 1000 and 6000 residents ...

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