

JUBILATION

A woman with long, wavy brown hair, wearing a blue long-sleeved shirt and a red apron, is smiling and holding a shallow, wide ceramic bowl with a blue rim and a brown, patterned interior. She is standing in front of a wooden shelf filled with various pottery items, including mugs, vases, and bowls. The background is a dark blue wall.

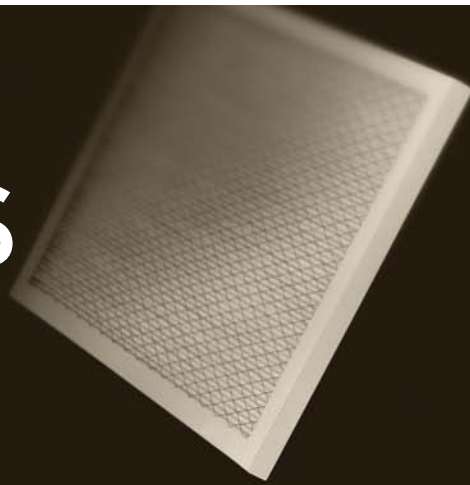
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By David S. Stewart

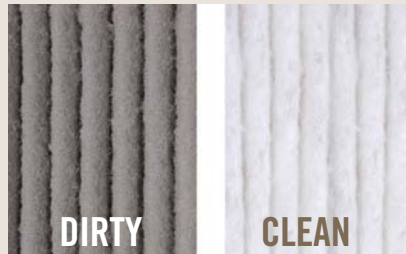
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Arts & Humanities Council
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Jubilation Magazine is published
semi-annually by the Arts & Humanities
Council of Tuscaloosa County, Inc.
22nd Edition—SUMMER/FALL 2011
Arts & Humanities Council
of Tuscaloosa County, Inc.
P. O. Box 1117
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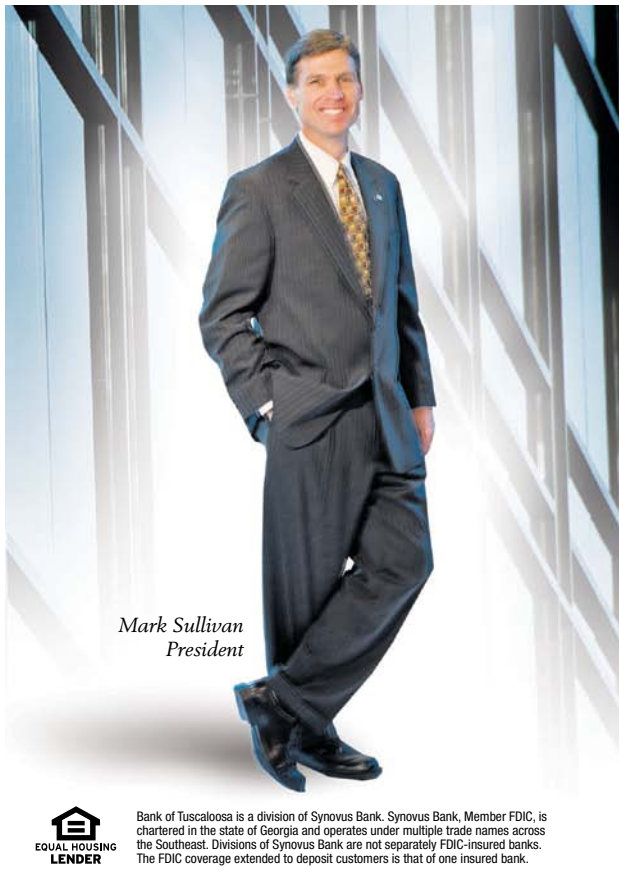
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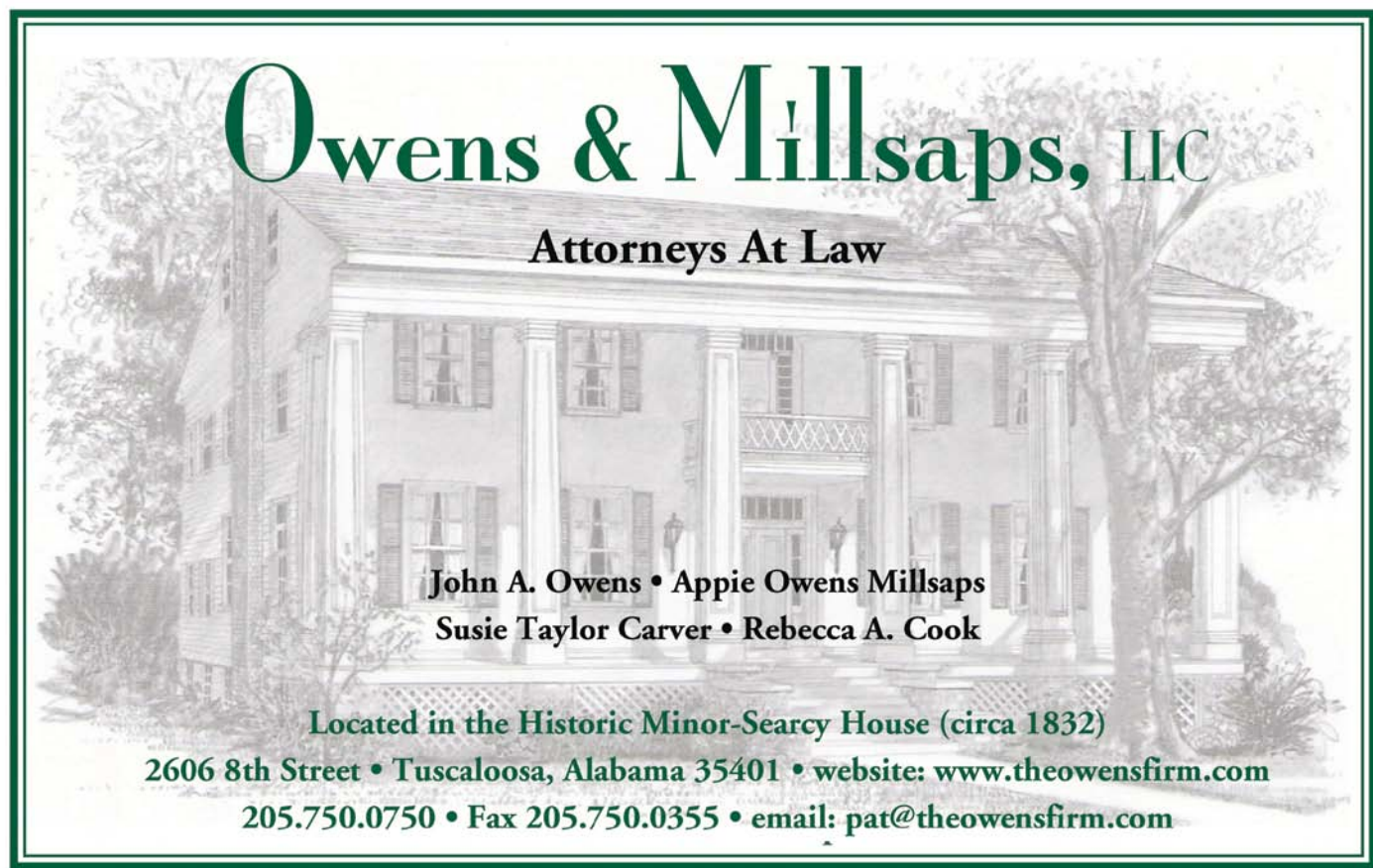
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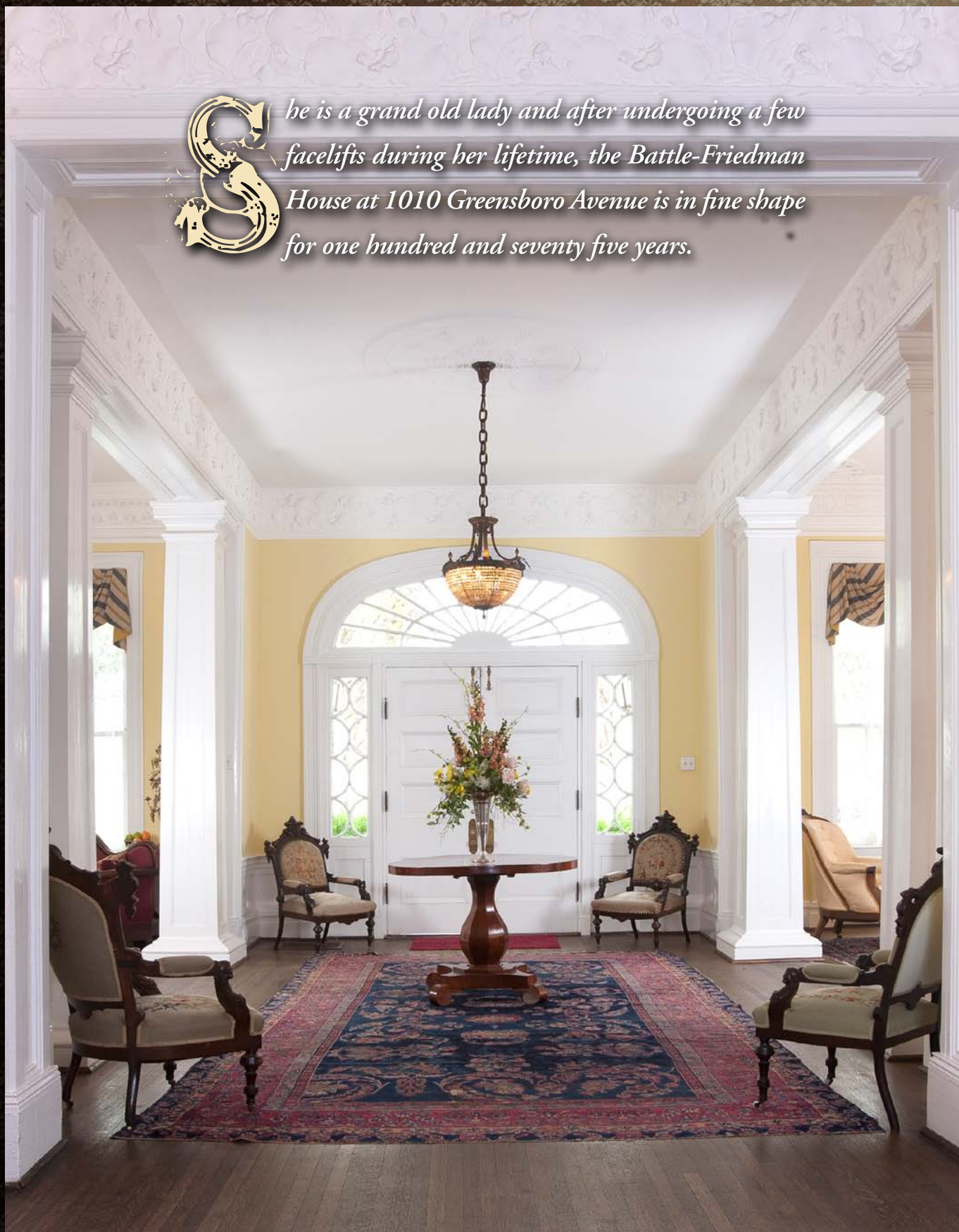
Battle-Friedman House Celebrates a BIRTHDAY

By Margaret Clevenger

Photography by Porfirio Solorzano

Actors in period costumes portray members of the Battle and Friedman families during the April 2011 birthday celebration.

She is a grand old lady and after undergoing a few facelifts during her lifetime, the Battle-Friedman House at 1010 Greensboro Avenue is in fine shape for one hundred and seventy five years.



“The house is very sturdy,”

says Katherine Mauter, executive director of the Tuscaloosa County Preservation Society. “Because it was lived in for so long, it never went through empty-house syndrome where it just stood there and there was nobody taking care of it.” In April the Preservation Society held two parties to celebrate the Battle-Friedman House, one of Tuscaloosa’s signature historic homes.

During those parties characters in period costumes portrayed members of the Battle and Friedman families and roamed throughout the house interacting with visitors much like the original family members would have done during their tenure in the home. “They are the only two families to have ever lived there,” says Mauter. “Hugo Friedman was the last descendant to live in the house and when he passed away in 1965, he left the property to the city, and the Preservation Society maintains it for the city.” Many portraits of the family members who lived in the home hang on the walls but until recently there was only a photo of Bernard Friedman. The unveiling of Bernard’s portrait, a donation from his descendants, was a highlight of the 175th celebration. “This is a wonderful contribution,” says Mauter. “This donation helps make the home’s collection more complete.”

Alfred Battle Builds the House

The Battle-Friedman House was built in 1835 on what was then Market Street by Alfred Battle who had moved to Tuscaloosa County a dozen years earlier. “The home was originally built as their townhouse,” says Mauter. “They lived on their



plantations which were located in Hale County. That’s where they had their land holdings. This house is where they came to call on people in town, to visit.” At one time the house and grounds took up the entire city block.

The front façade of the Greek Revival is stucco, painted and scored to resemble rose marble. The faux marbre technique was popular with wealthy Tuscaloosa families who wanted their homes to resemble Greek temples. The nearby Jemison House also has a faux marbre finish. The front porch with its six paneled columns was added by the Battles in 1842. A beveled glass fanlight and sidelights wrap around the double front doors.

“There are 8500 square feet in the house,” says Nedra Scott, long-time docent at the Battle-Friedman House. “The walls are eighteen inches thick of hand-made brick, made down on the river and brought here. We think Alfred Battle built the house to appease his wife, Millicent, who was having a hard time after her baby brother was killed in an Indian massacre in Texas. They started building it in 1835 and finished it in

1840. They lived in each room as it was finished.” The house was originally two rooms over two, but soon the Battles added the dining room and morning room downstairs, and another bedroom and parlor upstairs. The extra wide wood planks of the floor leading into the dining area sharply differ from the narrow boards of the parlors and foyer, clearly delineating where the house was expanded.

In the two downstairs parlors, one for men and a separate one for ladies, an elaborately detailed plaster frieze is still intact. The frieze was done by William Drish, a slave who belonged to Dr. John R. Drish. “That gentleman was very talented,” says Mauter. “He did the plaster work at the Drish House and he was outsourced by Dr. Drish. He is the one who did the work in the capitol building when Tuscaloosa was the capital and then when it moved, he did the work in the new capitol building in Montgomery. I think in the Battle-Friedman House the plaster work is done in a larger version of egg and dart than what was done in the Drish House.”

While some of the furniture in

AT ONE TIME THE HOUSE AND GROUNDS *took up the entire city block.*



Above : The bedroom that originally belonged to the Battle family. The portrait over the fireplace is of Virginia Clay Clopton.

Below: The dining room (foreground) and morning room (background) that were added by the Battle family.

the two parlors is original, the majority is period-appropriate that has been donated or acquired over the years. "The house has a really good collection of Renaissance Revival style furniture," says Mauter.

The Battles were prominent citizens and often entertained business and political dignitaries. "Mrs. Battle received her visitors in her chair in the corner of the ladies' parlor," says Scott. "It was called a framing chair because when she sat in it and spread her hoop skirt over to the side, it looked like she was framed for a picture." There was one visitor Millicent Beall Battle did not care for at all. "Whenever Julia Tutwiler would be at the Battle's house for a dinner function or something, Millicent would leave the room. We're not sure why she did not like her."

The Battles had one son, William Augustus Battle, who was born in Tuscaloosa in 1825. William married Susanna Clay Withers, a young woman who came to the marriage with a more than generous dowry. But Susanna liked to entertain and gave lavish and expensive parties. The couple moved into the house with his parents after they had exhausted their own not insubstantial fortunes. The young couple's portraits hang in the morning room of the Battle-Friedman House.

Since the home served as a townhouse for the Battles and they lived elsewhere part of the year, in order to maintain the house six servants, ranging in age from 14 years old to twenty, stayed there full-time. "They kept the chickens and the mules and paid the bills," says Scott. "There were slave quarters behind the house with a cross-walk connected upstairs to the main house so when the Battles were here, the servants would come over in the



Head Docent Nedra Scott

Below: A family portrait, clockwise from left:

*Alfred Battle (Donald Brown)
Adele Schwartz (Joanna Jacobs)
Bernard Friedman (Glen Johnson)
and Millicent Battle (Nedra Scott)*

morning to wake the ladies."

Many items that belonged to the Battles can be seen in the house. A silver coffee/tea service engraved with the family name is in the dining room. A rare lavender pitcher made by Samuel Adcock and Company for Alfred Battle can be found in the china cabinet in the morning room. A tall narrow mirror in the men's parlor that belonged to the Battles is still in place. Upstairs in the northeast bedroom is the Battles' Rococo Revival bed. The bed features a hinged headboard that can be lowered to allow breezes to flow across the bed for better ventilation. "They would move the bed to the center of the room and open the windows," Scott says. The Battles sold their canopy bed to the Friedmans and it occupies another of the upstairs bedrooms, although the canopy is no longer attached. Alfred Battle had three plantations and 900 slaves at one time and was one of the richest men in Tuscaloosa. He lost his fortune after the Civil War and sold the house to Bernard Friedman in 1875. Alfred Battle died two years later.

The Friedman Era

Bernard Friedman emigrated to the United States from Hungary in 1856. The twenty-year-old began his business career as a peddler. After the Civil War he and



a partner opened a dry goods store in Atlanta and in 1866 Friedman married Adele Schwartz in Dalton, Georgia. Within two years, Friedman sold the Atlanta business and he and Adele moved to Tuscaloosa where he opened another store and began to expand his business holdings. After the Friedmans bought the house from the Battles, they set about making it their own.

"Bernard opened up the house for dancing," says Scott. "He moved the stairs from the center of the front hall and took out the pocket doors between the two downstairs parlors. For protection and good luck, Bernard added the lions to the fireplace in the gentlemen's parlor." On his return from a trip to Hungary in the late 1870s, he brought back two identical chandeliers for the parlors. A century later, the delicate chandelier in the ladies' parlor nearly met disaster during a restoration of the property. According to a February 7, 1982, account in the Tuscaloosa News, the fixture fell as workers were painting around it. Fortunately, the chandelier landed on a platform a foot below and only five or six of the crystal prisms were lost.

Outside, the Friedmans replaced the wooden picket fence with the iron pipe and masonry one that can be seen today. They replaced the original wooden veranda floors with Georgia marble. Today, those floors are once again wood, with a single slab of marble left at the front entrance.

Bernard and Adele had three children Emma, Sam, and Hugo. As Adele lay dying in 1877, she exacted a promise from her husband that after a suitable time, he would marry Linka Loveman, the daughter of Adele's sister. Linka had lived with the couple since she was sixteen and Adele felt she would be a good mother to the three young children. By all accounts Linka did indeed share a loving relationship with Bernard's children, raising them as her own. After Bernard's death in 1896, Linka continued to live in the

home along with Hugo, a student at the University of Alabama when his father died, until her death in 1937.

Linka's brother, Robert Loveman, came to live with his sister and brother-in-law while he attended the University of Alabama. Loveman studied law for a year and worked for a while as an accountant for Bernard, but he is best known as a poet. His poem "Rain Song" with the passage "It isn't raining rain to me, it's raining violets," is believed to have been inspired by the gardens at the house. Loveman was a native of Georgia and the words from his poem "Georgia" became the official state song shortly before his death in 1923. In 1979, "Georgia on My Mind" by Stuart Gorrell and Hoagy Carmichael replaced Loveman's work as the state song.

Victor Hugo Friedman, the youngest of the Friedman children, lived in the house his entire life. His upstairs bedroom is filled with many of his personal items. On a corner table his top hat and derby are snuggled together in a case and the army uniform he wore in WWI hangs in the armoire. Hugo helped start the Tuscaloosa Red Cross Chapter and several references to it can be seen in his old room.

Although Hugo Friedman never married, he might have if circumstances had been different. "Hugo's one true love was Catholic and he was Jewish," says Scott. "When she was dying she asked her priest to get word to Hugo that he was still the love of her life."

Hugo never had children of his own and he had trouble remembering the names of his siblings' grandchildren. "Whenever he was around the grandkids at family gatherings, he would call them all Scooter, and would give each one a dollar," Scott says.

Hugo Friedman died November 20, 1965, and his last will and testament, dated February 4, 1956, deeded his home to the city of Tuscaloosa. Friedman stipulated that the house be

used exclusively for public or municipal purposes. He also specified that the house be preserved as far as possible in its present condition "unless the then owner shall decide to erect a larger building on the site." The terms of his will also stated that no alcoholic beverages were to be served in the house.

The house is an event venue now and is used for weddings, parties, teas, and club meetings. It is open to the public for tours. "This is a happy house," says Scott. "There is nothing sad here."

The Garden

The garden at the Battle-Friedman House has been a popular attraction in Tuscaloosa since its inception in 1844 when Millicent Battle hired an English landscape designer, believed to be Peter M'Arthur, the gardener at The Grange, Lord Ashburton's country estate in Hampshire. M'Arthur laid out the garden at the Battle house in a design of interlocking diamond-shaped beds with sand covered paths running throughout the yard. The diamond outlines are most clearly visible from the upstairs balcony. The garden is thought to be the only extant antebellum garden in Alabama as well as the first garden in Tuscaloosa where azaleas were successfully grown. The Battles also built a greenhouse with a faux marbre exterior to match the main house. Linka Friedman spent many hours tending her roses and growing ferns in the greenhouse. In 1997 the garden underwent an extensive restoration thanks in part to a generous donation by Anne Boyd Russell, a long-time Tuscaloosa resident. Russell, who was 94 at the time, told the Birmingham News in an article dated August 4, 1999, why restoring the garden was so important to her. "My mother used to sing the "Rain Song" around the house when I was a little girl, and when I found out about its connection with the garden, it reminded me of her."



View of the north wall in the dining room. Alex Bush, photographer, October 5, 1936

A Belle of the Fifties

Virginia Caroline Tunstall was just a toddler when her mother died. After living with an aunt for a few years, the girl came to live with her uncle, Alfred Battle. In 1843 when eighteen-year-old Virginia married Clement Claiborne Clay in the parlor of Tuscaloosa's Collier-Boone Home, it was the social event of the year. The groom's father had been Alabama's eighth governor and the bride's uncle, Thomas B. Tunstall, had been Alabama's secretary of state. Clay was elected to the U.S. Senate in 1853 and the couple moved to Washington where Virginia enjoyed the social

scene until Alabama seceded from the Union and they moved back to Huntsville. After Clay's death in 1882, Virginia married David Clopton, a justice of the Alabama Supreme Court and spent the four years of that marriage in the circles of high society in Montgomery. After her second husband's death, Virginia Tunstall Clay-Clopton worked diligently for women's suffrage and ran a newspaper in Huntsville. In 1904 she and author Ada Sterling penned Virginia's memoir "A Belle of the Fifties." Her portrait hangs in the Battle-Friedman House.




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KERRY KENNEDY AND THE

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WHEN KERRY KENNEDY WAS A SMALL CHILD HER FAVORITE TOY WAS PLAY-DOH. THOSE EARLY YEARS OF MODELING FIGURES AND ANIMALS OUT OF THE UBIQUITOUS COLORFUL MATERIAL LAID THE FOUNDATION OF KENNEDY'S FUTURE; SHE IS A POTTER WITH HER OWN STUDIO IN THE KENTUCK COURTYARD IN DOWNTOWN NORTHPORT.

*By Margaret Clevenger
Photography by Porfirio Solorzano*

"I always loved clay and making things out of clay when I was a kid," says Kennedy. "I realized it was a legitimate form of art when I took my first clay class and I was pretty much hooked. Art was my major with ceramics as the concentration," says the former University of Alabama student. "I love the craft of pottery and I have definitely chosen that as my path. You can do anything with clay; roll it, throw it, daub it. If you get bored with one thing, you can do something else."

In her Firehorse Pottery Studios, Kennedy throws clay on her potter's wheel to make mostly functional, food-safe pieces like bowls, plates,



Kerry Kennedy uses the sgraffito technique to decorate a piece of pottery she made in her studio FireHorse Pottery at Kentuck in downtown Northport.



Firehorse studio





Artists, including children, use the Clay Place Co-op during Art Night in downtown Northport.

goblets and mugs. She has two kilns for firing her work. One of her most recent passions is sgraffito, an ancient technique she employs when creating her art. “Drawing was my other discipline in school so now I have found a way with the use of slip and drawing on the pots to satisfy that part of my artistic brain. I love doing it on big open plates and bowls because they are a lot like working on a picture. With sgraffito you put a contrasting color over another, so when you draw on it the color underneath shows through in that line. I am doing primarily a dark color background with a light colored slip on it so when I draw the dark colored line shows through the glaze and has a slight texture to it.” The piece is leather-hard when Kennedy draws on it, then it is fired so the imagery she has added becomes a permanent part of the surface. She glazes the artwork then fires it again.

Kennedy uses stoneware clays that she orders from Mid-South Ceramics in Nashville and Standard Clay in Pennsylvania. She also uses clay from Florida and North Carolina. “There are so many different kinds of clay in the world,” she says. “They blend them to have good

working properties and to be incredibly consistent. The color is always the same and the working property is always the same. I have to be able to fire the piece and the glaze that I have put on it has to stay on and not crack the piece and not chip off. It is pretty exact chemistry going on.”

Kennedy concocts her own glazes in her studio lab utilizing several mixes that are often variations of the same glaze with different colors. She likes clear clean colors of turquoise, aqua, and bright blue, and adds warm browns and whites to complement. By layering she is able to extend her palette even more.

After eleven years of teaching art at Cottdale Elementary School, Kennedy decided that she needed to concentrate more on her own art. “I got to a point where I couldn’t do that and make pottery at the same time,” she says. “There just wasn’t enough of me to go around.” She began teaching smaller groups at her studio which left more time for her own work. “We had a bunch of classes for kids last summer. And the summer previous to that, Mary’s Cakes and I planned our schedule so that

she had afternoon classes and I had morning classes. So kids could come to me and then go to her and have a full day of classes in downtown Northport. It worked really well. There is such a huge demand for kid’s classes.”

REALIZING A DREAM

Conducting classes in her studio became distracting for the full-time potter. “Clay is a medium that you really have to have a studio dedicated to it,” Kennedy says. “You can’t just put up an easel and paint. You’ve got to have a kiln, you’ve got to have equipment. And it got real invasive having a lot of people sharing a studio with me so Kentuck has very graciously embraced the idea of a public clay studio. And it is a new thing for Kentuck. They’ve never had a cooperative studio before where the general public can come in so it has taken a lot of boots-on-the-ground work to get an idea fleshed out.” It is an idea that Kennedy has dreamed about for years. Kentuck partnered with the University of Alabama Business School to



write a business plan for the co-op which is housed in the space next door to Kennedy's studio.

The Clay Place at Kentuck opened to the public in February and offers classes for both children and adults. "It allows me to continue to teach but the beginners will have their space and that's great," says Kennedy. "And also intermediate students reach a point where they just need access to a studio; they don't need instruction anymore. They just need access to the material so they can explore on their own and this allows them that chance." The co-op offers memberships and rates are set by how many hours a member is willing to volunteer at the studio. "We're very excited," says Kennedy. "I love seeing what other people come up with. I always learn as much from my students as they do from me."

The building for the new co-op was transformed from a drab, dark space into an airy, open area through the hard work of volunteers. Walls were taken down, new wiring installed, a new insulated ceiling put up and fresh paint applied. "We have superheroes in our volunteers," says Jan Pruitt, executive director of the Kentuck Association. "They've taken this building from being ugly to what it is now." Edward Guy donated shelves, Andre Houben did the wiring, and Joe McComb built tables and helped scrub clean the long deserted building. Andrew Toth is responsible for handling the technical aspects of the co-op and Candice Griffin takes care of the administrative side of things.

"This is so much a part of what Kentuck aspires to be," Pruitt says of the new co-op. "It is about people having the opportunity to come and create." Kentuck expects to make money on The Clay Place but Pruitt says the fees are reasonable and she hopes to have a scholarship program in



Andrew Toth, center, a shop technician and teacher instructs Katie Spangler, left, who is a first time student at the Clay Place Co-op.

the future. Plans are in the works to teach workshops and to offer project-based classes.

The month of May marked the beginning of Kennedy's sixth year in Firehorse Pottery Studios and as a part of the Kentuck family, an anniversary she has no trouble remembering. "I was pregnant with my daughter, Anna, right after I signed the lease and she'll be four," Kennedy says. The association with Kentuck has been a good one. "It has been a lifesaver. As an artist you can get real isolated because you are alone in the studio and this allows you a community of artists which I love. And Kentuck is just wonderful about helping me promote my work."

LIFE AWAY FROM THE STUDIO

Weekends often find Kennedy pursuing her hobby as a participating member of the Society for Creative Anachronism. "I am interested in all things that have to do with the medieval period," she says. "We are a re-enactment society in that we do living history. This will be my tenth

"IT IS ABOUT PEOPLE HAVING THE OPPORTUNITY TO COME AND CREATE."

— KERRY KENNEDY

anniversary of Society." According to their website the SCA has 30,000 members worldwide and focuses on pre-17th century Europe. Kennedy belongs to the Meridies Kingdom which stretches across Georgia, Alabama, part of Tennessee, as well as the Florida panhandle.

Different kingdoms in the SCA regularly meet for events or wars. Small events may draw 80 to 150 participants while an annual war like the one held outside Slippery Rock, Pennsylvania will attract thousands. Participants have their own personas as in every society so Kennedy is a potter, naturally, and dresses in the period garb. The heavy weapons' fighters wear armor and use non-bladed swords. Each kingdom holds a coronation every six months to crown a new king and queen. "Somebody plans and delivers an amazing medieval feast for everybody," Kennedy says. "We have the lights turned

down and it's real festive. And people buy a lot of pottery so I have a built-in market there."

Striving to make authentic-looking reproductions for the pots she takes to the SCA events, Kennedy studies the colors and shapes of the pottery found in archaeological books. Still, she says determining the actual function of some of the pieces is really based on conjecture. "The shape of the pot determines what we cook in a way," she says. "If you have a little rounded pot with a lid then you have peas. A pot with a handle and you've got a skillet and you can fry something." Kennedy has created a clay rotisserie that has skewers and notches and reflects the heat from the fire. It even has a lip on it to catch meat drippings. She

gave one to a cook to try and says that he proclaimed it a success.

When she is not working Kennedy gets to play with Anna and spend time with the rest of her family. Husband Joe Rossomanno is a graphic designer and Kennedy's older daughter, Rain, is studying chemical engineering at the University of Alabama. Her mom is a teacher and her dad is an attorney. Kennedy also likes to visit her sister who owns a farm where the potter can indulge in her lifelong love of horses. "But I don't have a lot of downtime and that's okay. Right now I'm trying to learn to sew to make some things for SCA. The garb is expensive so I'm trying to learn to make it myself."

"In a year where a lot of people are suffering, I'm one of the few people out there that can't get laid off and I love what I do," Kennedy says. "I'm very happy. I won't say lucky because it has taken a lot of work to get to this point and I think it's been a very good fit to be a part of Kentuck."

More of Kennedy's work can be seen at www.etsy.com/people/FirehorsePottery and her on website www.firehorsepottery.com



Marysia Galbraith, a UA New College professor, loads a Bisque Kiln at the Clay Place Co-op at Kentuck in downtown Northport.

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CALENDAR OF

Events

compiled by Kevin Ledgewood

THROUGHOUT THE YEAR

Acoustic Night featuring up and coming singer/songwriters at the Bama Theatre, cover charge, time/date TBA, 758-5195

THROUGHOUT THE YEAR

Changing and Permanent Exhibits at the **Murphy African-American Museum**, admission is a donation of your choice, Tuesday-Saturday 10 am-3 pm, 758-2861

THROUGHOUT THE YEAR

Seasonal Exhibits by the Tuscaloosa and University Painters starting anew every three months on the first Thursday of June, September, December, and March at the University Medical Center on the UA campus, no admission charged, Monday-Friday 8:15 am-5 pm, 752-2800

THROUGHOUT THE YEAR

Watercolor Classes with John Tilley presented by PARA at the Phelps and Miller Activity Centers, admission charged, dates/times TBA, 562-3230

THROUGHOUT THE UA ACADEMIC YEAR

Concerts, Exhibits and Lectures presented by The University of Alabama College of Arts and Sciences throughout the UA campus, admission varies, times TBA

THROUGHOUT THE STILLMAN COLLEGE ACADEMIC YEAR

Concerts and Exhibits presented by Stillman College at the Wynn Center featuring events by faculty and students, no admission charged, 366-8018

THROUGHOUT THE SHELTON STATE COMMUNITY COLLEGE ACADEMIC YEAR

Concerts and Exhibits presented by Shelton State College Department of Fine Arts featuring events by faculty and students, admission varies, 391-2277

ONGOING THROUGH AUGUST

Summer Show by the Tuscaloosa and University Painters at the University Medical Center on the UA campus, no admission charged, Monday-Friday 8:15 am-5 pm, 752-2800

JULY

Music Lessons for all ages and abilities on strings, woodwinds, brass, percussion, piano/organ, voice and guitar presented by the The UA Community Music School at the Moody Music Building, registration and fees required, lesson times arranged, 348-6741

JULY 3

Bama Art House Movie Series: Rubber presented by the Arts Council at the Bama Theatre, admission charged, 7:30 pm, 758-5195

JULY 4

July Jubilee Independence Day Celebration with children's activities, concert by the Tuscaloosa Symphony and fireworks display presented by the City of Tuscaloosa and PARA at the Tuscaloosa Amphitheater, 6-9 pm, 562-3220

JULY 7

Art Night celebration of the visual arts at galleries in Tuscaloosa and Northport, no admission charged, 5-9 pm, 758-5195

JULY 7 - 27

"Black Belt One Hundred Lenses" – Junior League Gallery and **"Mosaic Quilts"** by Rhys Green and Linda Muñoz - Greensboro Room presented by the Arts Council at the Bama Theatre, no admission charged, opening reception July 7 from 6-8 pm during Art Night, gallery hours Monday-Friday 9 am-4 pm and during Bama events, 758-5195

JULY 7 - 30

Group Show featuring Gordo, AL Artists and Claire Lewis Evans in the Annex presented by the Kentuck Art Center in downtown Northport, no admission charged, opening reception July 7 from 5-9 pm during Art Night, gallery hours Monday-Friday 9 am-5 pm and Saturday 10 am-4:30 pm, 758-1257

JULY 9

Museum Madness: "CHOM Rocks" presented by the Children's Hands-On Museum, all activities included in admission, 10 am – 4 pm, 349-4235

JULY 9

West Alabama Quilter's Guild meeting at the Tuscaloosa Department of Transportation, no admission charged, beginner's class at 8:45 am with meeting at 9:30 am, 799-5295

JULY 10

Bama Art House Movie Series: Uncle Boonmee presented by the Arts Council at the Bama Theatre, admission charged, 7:30 pm, 758-5195

JULY 11 - 15

Beginning Guitar or Drum Camp for children ages 7-10 presented by the The UA Community Music School at the Moody Music Building, admission charged, camps run 10 am– Noon daily, 348-6741

JULY 11 - 15

Beginning Piano Camp for children ages 5-7 presented by the The UA Community Music School at the Moody Music Building, admission charged, daily from 10 am– Noon, 348-6741

JULY 14

Harry Potter Fun Day! presented by the Children's Hands-On Museum, Come in Costume!, all activities included in admission, 9 am – 5 pm, 349-4235

JULY 15

Pajama Day presented by Children's Hands-On Museum, all activities included in admission, 9 am-5 pm, 349-4235

JULY 15 - 24

The Drowsy Chaperone musical presented by Theatre Tuscaloosa at the Bean-Brown Theatre on Shelton State's Martin Campus, admission charged, Thursday – Saturday at 7:30 pm and Wednesday & Sunday at 2 pm, 391-2277

JULY 17

Bama Art House Movie Series: *Backyards* presented by the Arts Council at the Bama Theatre, admission charged, 7:30 pm, 758-5195

JULY 18 - 29

Children's Musical Camp: Disney's *Beauty & The Beast, Jr.* for ages 6-12 presented by the The UA Community Music School at the Moody Music Building, admission charged, Monday-Friday 9 am-Noon, 348-6741

JULY 24

Bama Art House Movie Series: *Meek's Cutoff* presented by the Arts Council at the Bama Theatre, admission charged, 7:30 pm, 758-5195

JULY 31

Bama Art House Movie Series: *Greatest Movie Ever Sold* presented by the Arts Council at the Bama Theatre, admission charged, 7:30 pm, 758-5195

AUGUST – DECEMBER

Music Lessons, Kindermusik Classes and Music Ensembles available for all ages and abilities on strings, woodwinds, brass, percussion, piano/organ, voice and guitar presented by the The UA Community

Music School at the Moody Music Building, admission charged, registration and fees required, lesson times arranged, 348-6741

AUGUST 2 - 25

Exhibit of Photography by Guenter Koehler presented by the Arts Council at the Bama Theatre's Junior League Gallery, no admission charged, gallery hours Monday-Friday 9 am-4 pm, 758-5195

AUGUST 4

Art Night celebration of the visual arts at galleries in Tuscaloosa and Northport, no admission charged, 5-9 pm, 758-5195

AUGUST 4 – 27

Bethanne Hill Exhibit in the Gallery and Merrilee Challis in the Annex presented by the Kentuck Art Center in downtown Northport, no admission charged, opening reception August 4 from 5-9 pm during Art Night, gallery hours Monday-Friday 9 am-5 pm and Saturday 10 am-4:30 pm, 758-1257

AUGUST 5

Walter Parks presented by the Arts Council's Acoustic Night at the Bama Theatre's Greensboro Room, cover charge, time TBA, 758-5195

AUGUST 6

Back to School Bash with DJ Chuckie presented by Children's Hands-On Museum, all activities included in admission, 10 am – 12 noon, 349-4235

AUGUST 12 - 14

Nunsense presented by The Actor's Charitable Theatre at the Bama Theatre, admission charged, Friday at 7:30 pm, Saturday at 2 pm & 7:30 pm and Sunday at 2 pm, 393-2800

AUGUST 13

Museum Madness: "Sounds of Alabama" presented by Children's Hands-On Museum, all activities included in admission, 10 am – 4 pm, 349-4235

AUGUST 13

West Alabama Quilters Guild meeting at the Tuscaloosa Department of Transportation, no admission charged, beginner's class at 8:45 am with meeting at 9:30 am, 799-5295

AUGUST 23 – 28

25th Anniversary Celebration presented by the Tuscaloosa Sister Cities Commission featuring delegates from Japan, Germany and Ghana, West Africa plus the dedication of two public art projects by Steve Davis and students from the cities represented, details TBA, 343-0100

AUGUST 25 – OCTOBER 6

"Deep Impressions: Willie Cole Works on Paper" presented by the Sarah Moody Gallery of Art at The University of Alabama, 103 Garland Hall, no admission charged, gallery hours Monday-Friday 9 am -4:30 pm and Thursday 5 pm – 8 pm, 348-1891

AUGUST 26 - 28

Adult Strings Weekend for the adult beginner / advanced player on violin, viola, cello or bass presented by the The UA Community Music School at the Moody Music Building, admission charged, 348-6741

SEPTEMBER 1

Art Night celebration of the visual arts at galleries in Tuscaloosa and Northport, no admission charged, 5-9 pm, 758-5195

SEPTEMBER 1 – 30

Fiber Art by Linda Dixon in the Gallery and Mixed Media by Chris Davenport in the Annex presented by the Kentuck Art Center in downtown Northport, no admission charged, opening reception September 1 from 5-9 pm during Art Night, gallery hours Monday-Friday 9 am-5 pm and Saturday 10 am-4:30 pm, 758-1257

SEPTEMBER 6, 13, 20, 27

Terrific Tuesdays Recital Series presented by the Shelton State Community College Music Department, no admission charged, 1:15 pm, 391-2270

SEPTEMBER 8

Writers Peter Markus and Joanna Klink presented by UA's Bankhead Visiting Writers Series, no admission charged, time/place TBA, 348-5065

SEPTEMBER 9 - 10

Alabama Vocal Association Fall Workshop presented by the UA School of Music at the Moody Music Building, 348-7111

SEPTEMBER 9 - 25

Bear Country presented by Theatre Tuscaloosa at the Bean-Brown Theatre on the Martin Campus of Shelton State Community College, admission charged, Thursday-Saturday at 7:30 pm and Wednesday & Sunday at 2 pm, 391-2277

SEPTEMBER 10

Museum Madness: "Lights, Camera, Action!" presented by Children's Hands-On Museum, all activities included in admission, 10 am – 4 pm, 349-4235

SEPTEMBER 10

West Alabama Quilters Guild meeting at the Tuscaloosa Department of Transportation, no admission charged, beginner's class at 8:45 am with meeting at 9:30 am, 799-5295

SEPTEMBER 16

Fall Show Opening by the Tuscaloosa and University Painters at the University Medical Center on the UA campus, no admission charged, Monday-Friday 8:15am-5pm, 752-2800

SEPTEMBER 26 – OCTOBER 2

Purgatorio presented by The University of Alabama's Department of Theatre and Dance at the Allan Bales Theatre, admission charged, Monday-Saturday at 7:30 pm and Sunday at 2 pm, 348-3400

SEPTEMBER 27

Manhattan Short Film Festival presented by the Arts Council at the Bama Theatre, admission charged, time TBA, 758-5195

SEPTEMBER 29

Alabama Wind Ensemble presented by the UA School of Music at the Moody Music Building, no admission charged, 7:30 pm, 348-7111

SEPTEMBER 30 – OCTOBER 2

Chicago, The Musical presented by The Actor's Charitable Theatre at the Bama Theatre, admission charged, Friday at 7:30 pm, Saturday at 2 pm & 7:30 pm and Sunday at 2 pm, 393-2800



Grace Aberdeen Habitat Alchemy. Photo by Porfirio Solorzano

OCTOBER 2

Ying String Quartet presented by the String Quartet Society of Tuscaloosa at UA's Moody Music Building, admission charged, 4 pm, 348-1460

OCTOBER 3

Deadline for Submission of Applications to Small Grants Program presented by the Arts Council, 5 pm, 758-5195

OCTOBER 3

The Huxford Symphony of The University of Alabama presented by the UA School of Music at the Moody Music Building, no admission charged, 7:30 pm, 348-7111

OCTOBER 3 - 31

Exhibit of Photography by Rhys Greene and Friends presented by the Arts Council at the Bama Theatre's Junior League Gallery, no admission charged, opening reception October 9 from 1 pm-3 pm, gallery hours Monday-Friday 9 am-4 pm, 758-5195

OCTOBER 3 - 31

"Monster Makeover" Art Exhibit featuring the art work of local elementary students interpreted by local artists at the Bama Theatre's Greensboro Room, no admission charged, opening reception TBA, gallery hours Monday-Friday 9 am-4 pm and during Bama events, 758-5195

OCTOBER 4 - 7

Dance Alabama! Fall Concert presented by The University of Alabama's Department of Theatre and Dance, in Morgan Auditorium, admission charged, Tuesday-Thursday at 7:30 pm and Friday at 5:30 pm, 348-3400 or visit theatre.ua.edu

OCTOBER 5 - 8

Moundville Native American Festival presented by Moundville Archaeological Park, 13 mi. South of Tuscaloosa, admission charged, (205) 371-2234

OCTOBER 4, 11, 18, 25

Terrific Tuesdays Recital Series presented by the Shelton State Community College Music Department, no admission charged, 1:15pm, 391-2270

OCTOBER 6

Art Night celebration of the visual arts at galleries in Tuscaloosa and Northport, no admission charged, 5-9pm, 758-5195

OCTOBER 6 - 29

Kentuck Tree Challenge Exhibit in the Gallery and Festival Quilts by Hallie O'Kelley in the Annex presented by the Kentuck Art Center in downtown Northport, no admission charged, opening reception October 6 from 5-9 pm during Art Night, gallery hours Monday-Friday 9 am-5 pm and Saturday 10 am-4:30 pm, 758-1257

OCTOBER 8

Museum Madness: "Pumpkin Patch Fun" presented by Children's Hands-On Museum, all activities included in admission, 10 am - 4 pm, 349-4235

OCTOBER 8

West Alabama Quilters Guild meeting at the Tuscaloosa Department of Transportation, no admission charged, beginner's class at 8:45am with meeting at 9:30am, 799-5295

OCTOBER 10 - 16

Animal Crackers presented by The University of Alabama's Department of Theatre and Dance in the Marian Gallaway Theatre, admission charged, Monday-Saturday at 7:30 pm and Sunday at 2 pm, 348-3400 or visit theatre.ua.edu

OCTOBER 14

Bama Fanfare: Laura Ingalls Wilder presented by the Arts Council at the Bama Theatre, admission charged, 9:30 am & 12:30 pm, 758-5195

OCTOBER 14 & 16

Opera Theatre presented by the UA School of Music at the Moody Music Building, admission charged, Friday at 7:30 pm and Sunday at 3 pm, 348-7111

OCTOBER 15 & 16

Kentuck Festival of the Arts presented by the Kentuck Association at Kentuck Park in Northport, admission charged, 9 am-5 pm, 758-1257

OCTOBER 19

Alabama Symphonic Band presented by the UA School of Music at the Moody Music Building, no admission charged, 7:30 pm, 348-7111

OCTOBER 20

Halloween Spooktacular & Monster Mash Ball with DJ Chuckie presented by Children's Hands-On Museum, all activities included in admission, Your costume is your admission! Buy tickets for carnival game prizes, 5:30 pm-7:30 pm, 349-4235

OCTOBER 20 - DECEMBER 1

Fred Stonehouse Exhibition presented by the Sarah Moody Gallery of Art at The University of Alabama, 103 Garland Hall, no admission charged, gallery hours Monday-Friday 9 am-4:30 pm and Thursday 5 pm-8 pm, 348-1891

OCTOBER 21 - 23

Thoroughly Modern Millie Junior presented by the Tuscaloosa Children's Theatre at the Bama Theatre, admission charged, Friday at 7 pm, Saturday at 2 pm and 7 pm, and Sunday at 2 pm, 310-8010

OCTOBER 25 & 26

Alabama Jazz Ensemble presented by the UA School of Music at the Moody Music Building, no admission charged, 7:30 pm with guest artist Wednesday evening, 348-7111



Murphy African American Museum. Photo by Porfirio Solorzano

OCTOBER 29

Seventh Annual Buttahatchee River Fall Fest presented by the Hamilton Area Chamber of Commerce and hosted by the Northwest Alabama Arts Council in downtown Hamilton, AL, no admission charged, 9 am-4 pm, 205-921-3632

OCTOBER 29

"Got the World on a String: An Entertaining Evening of Barbershop Harmony" presented by the Tuscaloosa Crimson Pride Chorus at the Central High School Auditorium, admission charged, 7 pm, 349-2430

OCTOBER 30

"Halloween in Oz" with inflatables, carnival games and a chance to visit the Witch and the Wizard presented by the The UA Community Music School at the Moody Music Building, admission charged - under 2 yr. free, 2:30 pm-4:30 pm, 348-6741

OCTOBER 31 - NOVEMBER 4

West Alabama Juried Show Deadline for Entries presented by the Arts Council at the Arts Council offices, entry fee charged, 4 pm, 758-5195

NOVEMBER - DECEMBER

West Alabama Juried Show Art Exhibit presented by the Arts Council at the Bama Theatre, no admission charged, closing reception TBA, gallery hours Monday-Friday 9 am-4 pm, 758-5195

NOVEMBER 1 - 4

ARDT Fall Concert presented by The University of Alabama's Department of Theatre and Dance in Morgan Auditorium, admission charged, Tuesday-Thursday at 7:30 pm and Friday at 5:30 pm, 348-3400

NOVEMBER 1, 8 & 15

Terrific Tuesdays Recital Series presented by the Shelton State Community College

Music Department, no admission charged, 1:15pm, 391-2270

NOVEMBER 3

Art Night celebration of the visual arts at galleries in Tuscaloosa and Northport, no admission charged, 5-9pm, 758-5195

NOVEMBER 3 - 26

Kevin Irwin Exhibit in the Gallery and Fiber Art by Debra Scott in the Annex presented by the Kentuck Art Center in downtown Northport, no admission charged, opening reception November 3 from 5-9 pm during Art Night, gallery hours Monday-Friday 9 am-5 pm and Saturday 10 am-4:30 pm, 758-1257

NOVEMBER 4

Fall Spectrum Showcase Concert presented by the UA School of Music at the Tuscaloosa Amphitheater, no admission charged, 7:30 pm, 348-7111

NOVEMBER 7

Poetry Out Loud “Finding Your Voice” Workshop presented by the Arts Council at the Bama Theatre, no admission charged, for students in the POL program, 758-5195

NOVEMBER 7 - 13

City of Angels presented by The University of Alabama’s Department of Theatre and Dance in the Allan Bales Theatre, admission charged, Monday-Saturday at 7:30 pm and Sunday at 2 pm, 348-3400 or visit theatre.ua.edu

NOVEMBER 8

Alabama Wind Ensemble presented by the UA School of Music at the Moody Music Building, no admission charged, 7:30 pm, 348-7111

NOVEMBER 10

University Singers presented by the UA School of Music at the Moody Music Building, no admission charged, 7:30 pm, 348-7111

NOVEMBER 11 & 12

Alabama ASTA Honor Strings Festival presented by the UA School of Music at the Moody Music Building, 348-7111

NOVEMBER 11 - 20

25th Annual Putnam County Spelling Bee presented by Theatre Tuscaloosa at the Bean-Brown Theatre on the Martin Campus of Shelton State Community College, admission charged, Thursday-Saturday at 7:30 pm and Wednesday & Sunday at 2 pm, 391-2277 or visit theatretusc.com

NOVEMBER 12

Museum Madness: “Dance Revolution” presented by Children’s Hands-On Museum, all activities included in admission, 10 am-4 pm, 349-4235

NOVEMBER 12

West Alabama Quilters Guild meeting at the Tuscaloosa Department of Transportation, no admission charged, beginner’s class at 8:45am with meeting at 9:30am, 799-5295

NOVEMBER 14 - 20

The Seagull presented by The University of Alabama’s Department of Theatre and Dance in the Marian Gallaway Theatre, admission charged, Monday-Saturday at 7:30 pm and Sunday at 2 pm, 348-3400 or visit theatre.ua.edu

NOVEMBER 17

University Chorus presented by the UA School of Music at the Moody Music Building, no admission charged, 7:30 pm, 348-7111

NOVEMBER 21

Alabama Contemporary Ensemble presented by the UA School of Music at the Moody Music Building, no admission charged, 7:30 pm, 348-7111

NOVEMBER 26

Snowflake Saturday and Elf Workshops presented by the Children’s Hands-On Museum, all activities included in admission, 10 am-4 pm, 349-4235

NOVEMBER 29

Poetry Out Loud Regional Competition presented by the Arts Council at the Bama Theatre, no admission charged, time TBA, 758-5195

NOVEMBER 30

Alabama Symphonic Band presented by the UA School of Music at the Moody Music Building, no admission charged, 7:30 pm, 348-7111

DECEMBER

Alabama Choir School in concert at the Moody Music Building, admission charged, dates TBA, 7 pm, 758-0927

DECEMBER 1

Double Exposure Deadline for Entries presented by the Arts Council at the Arts Council offices, entry fees required, 4 pm, 758-5195

DECEMBER 1

Art Night celebration of the visual arts at galleries in Tuscaloosa and Northport, no admission charged, 5 pm-9 pm, 758-5195

DECEMBER 1 - 31

Studio Artists Group Show in the Gallery and Annex TBA presented by



Hillary Moore looks on as Andy Grace talks to his film class at Reese Phiifer Hall. Photo by Porfirio Solorzano

the Kentuck Art Center in downtown Northport, no admission charged, opening reception December 1 from 5-9 pm during Art Night, gallery hours Monday-Friday 9 am-5 pm and Saturday 10 am-4:30 pm, 758-1257

DECEMBER 1 - 31

“Water’s Edge” exhibit by Deborah Hughes at the Gallery at Canterbury, no admission charged, opening reception December 2 from 5 pm-7 pm, gallery hours Monday - Friday 8 am-9 pm and Sunday 8 am-7 pm, 752-2800

DECEMBER 2 & 4

Hilaritas holiday concert featuring UA School of Music ensembles at the Moody Music Building, admission charged, Friday at 7:30 pm and Sunday at 3 pm, 348-7111

DECEMBER 3

Snowflake Saturday and Elf Workshops presented by the Children’s Hands-On Museum, all activities included in admission, 10 am-4 pm, 349-4235

DECEMBER 4

Holiday Open House presented by Tuscaloosa County Preservation Society at the

Battle-Friedman House and Old Tavern, no admission charged, 2 pm-4 pm, 758-6138, 758-2238

DECEMBER 5

West Alabama Christmas Parade presented by PARA in downtown Tuscaloosa, no admission charged, Tree Lighting at 5:15pm on the Courthouse steps and parade at 6:30 pm, 562-3220

DECEMBER 6

Dickens Downtown presented by downtown Northport featuring store displays, music, Santa, and Queen Victoria, no admission charged, 5-9 pm, 758-1257

DECEMBER 6

Terrific Tuesdays Recital Series presented by the Shelton State Community College Music Department, no admission charged, 1:15 pm, 391-2270

DECEMBER 9

Exhibit Opening by the Tuscaloosa and University Painters at the University Medical Center on the UA campus, no admission charged, Monday-Friday 8:15 am-5 pm, 752-2800



Candice Griffin, far left, a teacher at the Clay Place Co-op shows clay cutting techniques to from left: Christina Frantom and daughter Ella Rose Frantom, age 3, Kelli Clark holding Corban Clark, age 2, Kelsey McNeil, 15, Patrick McNeil, 11 and Sean McNeill, 11. Photo by Porfirio Solorzano

DECEMBER 8 – 11

The Nutcracker Ballet presented by Tuscaloosa Community Dancers at the Bama Theatre, admission charged, Thursday - Saturday at 7 pm, Saturday and Sunday at 2 pm, 752-4220

DECEMBER 10

Candyland Breakfast with Santa & Mrs. Claus and Rudolph's Reindeer Hop with DJ Chuckie presented by the Children's Hands-On Museum, \$10 prepaid reservation required - limited to 2 Breakfast Seatings at 8 am & 10:30 am and 1 Brunch Seating at 12 noon, 349-4235

DECEMBER 10

Snowflake Saturday and Elf Workshops presented by the Children's Hands-On Museum, all activities included in admission, 10 am-4 pm, 349-4235

DECEMBER 10

West Alabama Quilters Guild meeting at the Tuscaloosa Department of Transportation, no admission charged, beginner's class at 8:45 am with meeting at 9:30 am, 799-5295

DECEMBER 16 -18

A Christmas Story presented by The Actor's Charitable Theatre at the Bama Theatre, admission charged, Friday at 7:30 pm, Saturday at 2 pm & 7:30 pm and Sunday at 2 pm, 393-2800

DECEMBER 17

Snowflake Saturday and Elf Workshops presented by the Children's Hands-On Museum, all activities included in admission, 10 am-4 pm, 349-4235

DECEMBER 30

New Year's Rockin' Noon presented by the Children's Hands-On Museum, all activities included in admission, 11:30 am-1:30 pm, 349-4235



Battle-Friedman House by Porfirio Solorzano



In the early 1900s the street which is now Lurleen Wallace Blvd was the dividing line between Tuscaloosa's white citizens and the well-to-do black professionals who lived in the lace curtain community of downtown. Most of the homes once occupied by the city's black teachers and business leaders are long gone, but one house remains much as it was when constructed around 1923.

By Margaret Clevenger

Curator Emma Jean Melton stands in front of the African American Museum.

Photography by Porfirio Solorzano

Will J. Murphy, Tuscaloosa's first black licensed mortician and funeral director, built his home on the corner of what is now Paul W. Bryant Drive and Lurleen Wallace Blvd. South. Stepping from the wide porch inside to the front parlor of the home it is easy to see that the house is solid, well-built with thick walls buffering the interior from the traffic noise of busy streets. The house is the only example of twentieth century architecture under the umbrella of the Tuscaloosa County Preservation Society and was added to the National Register of Historic Places on January 28, 1993.



Now known as the Murphy-Collins Home, the stucco over brick, two-story bungalow is home to the Murphy African American Museum, a diverse collection of black memorabilia and a testimony to the contributions and accomplishments of African Americans throughout the country, with an emphasis on Tuscaloosa and Alabama.

"Mr. Murphy bought the materials used to build his house from the salvaged ruins of the Old

Capitol after it burned," says Carolyn Bolden, a guide at the museum. "He paid \$900 for the old bricks, beams, and sills." Murphy hired African American contractor George Clopton to build the house for him and his wife Laura. "Laura Murphy was the principal at 20th Street School," says Bolden. "The Murphys never had children of their own but after she retired Mrs. Murphy sometimes taught school upstairs in the home."

Original wood floors run throughout most of the

house and the rooms feature wide mouldings. Fireplaces found both downstairs and up helped heat the home during the cold winter months. The old back porch is still attached, although it is now enclosed, and a few inches of the natural gas pipe remain visible marking the original outside back wall. Several years ago a bathroom was added off the back porch to replace the outhouse.

The only furniture left that belonged to the Murphys can be found in Laura Murphy's upstairs bedroom.

The rest of the furniture in the house was donated and placed in keeping with the feel of the early twentieth century style. There is a piano in the front parlor and a portrait of Will Murphy hangs over the mantel in that room.

Behind the front parlor is the African Room, which once served as Will Murphy's office. Murphy's view out his office window would have been of the homes and businesses of the whites who lived across the street. Today the room is filled with African sculpture and artwork, books from Botswana, a display case of beaded jewelry, and a tie-dyed woman's dress from Ghana. There is also a small but impressive collection of African masks. A couple of items found in the room seem to have no relation to Africa, and perhaps are stored here as a convenience, but are stunning pieces of furniture nonetheless. One is a beautiful old pull-down Murphy bed with an attached mirror, and the other is a Crescent organ built in 1904.

Also found on the first floor is another parlor and the kitchen nook with a wood/coal burning stove. The original kerosene lighting fixture is still in place.

At the top of stairs is Will Murphy's old bedroom which now serves as administrative space for the museum. Next to that room is Laura Murphy's bedroom which has been preserved much like it might have been when the former elementary school principal lived in the house. Her diploma from Alabama A&M hangs on the wall. "She first took two years of college," says Bolden, "and then went back for two more when the school began offering four year degrees." Laura Murphy's quilt-covered bed, her dresser and chest of drawers are still in her old bedroom. There is a small rocking chair in front of the fireplace and a Caroline Payne doll rests in a cradle next to the head of the bed.

Two more rooms fill out the upper level of the house. Next to Laura Murphy's bedroom is the American Black Scientist's Room filled with posters and items chronicling the contributions of some of the country's most famous black scientists and inventors as well as some lesser known

names. An exhibit on George Washington Carver is here, as well as Elijah McCoy who was born in 1843 in Ontario, Canada, to American parents who had fled Kentucky via the Underground Railroad to escape slavery. McCoy studied in Scotland earning the title "master mechanic and engineer." When he returned to America he could not find a job as an engineer so he began working for the Michigan Central Railroad as a fireman/oilman. McCoy patented more than fifty inventions but probably his most famous was the automatic oil can for trains. Some people believe the expression "the real McCoy" comes from his contributions.

An exhibit on Garrett A. Morgan, the son of former slaves, takes a look at this fascinating inventor and businessman. As a teenager Morgan moved from Kentucky to Ohio where he worked as a sewing machine repairman. In a few years he opened his own sewing equipment and repair shop, the first of many businesses he would eventually own. In 1916 an explosion trapped 32 men at a depth of 250 feet in a tunnel beneath Lake Erie. Garrett Morgan and other volunteers wore gas masks that he had invented and were able to rescue the trapped men. The event made the national news. The Morgan gas mask was used by the U.S. Army during the first World War.

There is an actual gas mask, although it is not an authentic Morgan mask, displayed in the exhibit. Morgan also invented a hand-cranked traffic signal that was used throughout North America until manual signals were replaced by the automatic signals now used.

In the West Alabama Room of the museum visitors will find exhibits on black Olympians Carl Lewis, Jesse Owens, and Tuscaloosa's own Lillie Leatherwood who came home after winning her Gold Medal to serve as a police officer for the city. There is also a section on legendary blues singer and guitarist Johnny Shines who moved to Holt in 1969. An exhibit features Tuscaloosa native "Queen of the Blues" and Grammy winner Dinah Washington. Washington was inducted into the Alabama Jazz Hall of Fame in 1986, and

Tuscaloosa renamed a section of a city street for her in 2009. Other exhibits in the room tell the stories of local businessmen and civil rights leaders.

Both exhibition rooms are popular with students who tour the museum on field trips. "We have many school children who come through here," says Bolden. "So we try to change out the exhibits according to the seasons."

Will Murphy was a success in his business pursuits. In 1916 he bought the entire stock of the Tuscaloosa Undertaking Company and eventually owned four businesses. Will Murphy died in 1943 and Laura Murphy held on to the home until her death in 1956. The Murphys were childless and after their deaths the house was bequeathed to Will Murphy's nephew, Jasper Barnett of Mobile. Barnett sold the home to Sylvia Collins, a Tuscaloosa educator, who eventually rented the space to the Phoenix House for women and later for men.

The city of Tuscaloosa bought the house from Collins in 1986 for \$65,000 with plans to use the home for the exhibition and preservation of black culture. Ruthie Pitts had been collecting information about the contributions of African Americans and her work was instrumental in establishing the museum. A plaque honoring Pitts can be found on the wall near the stairs in the museum.

A lack of funds forced the museum to close in 1995 but it reopened in 1996. Emma Jean Melton, Volunteer Director and Chair of the Management Committee, spearheaded a drive to obtain additional funding to make repairs and to renovate the house in 2004. The committee was able to secure a \$50,000 grant from the Alabama Department of Economic and Community Affairs (ADECA) to redo the inside of the house. "That \$50,000 went a long way," says Melton. "We took out everything from in here and they redid the interior. There were big cracks in the plaster walls and they were repaired. The floors were so bad I didn't even know these hardwood floors existed until we had the house renovated. So we had the floors cleaned and they have been beautifully refurbished. And we painted the entire museum. These beautiful colors were done during the process of the renovation. "The museum has hosted book signings and special events and is available for meetings, workshops, and receptions.

For more information about the Murphy African-American Museum call (205)758-2861.



Top: The African Room of the Murphy African American Museum holds african artifacts like masks and furniture along with paintings and an old organ. Bottom photo: Mrs. Murphy's bedroom is still intact with the original furniture that she used. The dolls on the bed were donated recently.

Living Beautifully

AT
GRACE ABERDEAN
HABITAT ALCHEMY

*By Bebe Barefoot Lloyd
Photography by Porfirio Solorzano*





When Jamie Cicatiello moved back to Tuscaloosa in 2006, some of her family members asked her to cast her discerning designer's eye on their ongoing home decorating projects. One look at their stodgy, uptight rooms led to her verdict: "Lighten up and have fun with your houses!" Cicatiello's search for unique pieces to help them do just that inspired her to open Grace Aberdeen Habitat Alchemy two years later, and the hip lifestyle store continues to add a positive vibe and youthful, urban flavor to the community.

Originally located in Northport's Vestavia Shopping Center, Grace Aberdeen recently moved across the river. Now at 2124 9th Street near the old Bank of Tuscaloosa building, this eclectic, energetic business helps lead the way to what is sure to be a vibrant renewal of the streets and buildings surrounding the new courthouse complex. It might seem counterintuitive to say Cicatiello expanded Grace Aberdeen by moving to a smaller space, but that's precisely why she made the decision.

"The idea for the store wasn't translating in the larger location," she says. "The new place is much more suited to my plan."

Her vision includes building a creative community while promoting free-spirited interior design, upcycling, recycling, urban gardening and young artists. "Habitat Alchemy" is an apt label for her mix of offerings: home and garden products, clothing and accessories, and an art

gallery. From the beginning, Cicatiello specialized in vintage home furnishings, acquiring quality antique pieces and reupholstering them with modern fabrics and patterns. After the move, she added vintage clothing to provide collectors and vendors with an outlet. This addition complements the vintage jewelry, hats, gloves, handbags and scarves that she continues to sell.

"I probably had more accessories at the other location," she says, "but by including high-quality clothing from the mid- to late-twentieth century, I made Grace Aberdeen Habitat Alchemy a one-stop shop and a truly well-rounded lifestyle brand."

Cicatiello believes that people who buy upcycled, reimagined furniture and clothing help the environment, and she enjoys offering pieces that are both original and infused with good energy.

"I want people to think 'This is beautiful to me, but it was also beautiful for the person who made it and to the person who owned it before me,'" she says.

The business promotes clean, environmentally friendly lifestyles in other ways as well. Cicatiello encourages urban gardening by selling low-maintenance terrariums perfectly suited to small spaces. She is especially proud to be one of the first in town to sell one-hundred-percent "green" compost. She makes some of it herself using leaves and food, and says there is definitely a market for it in this area. Apartment dwellers and people who are too busy to make their own are among the customers

who take advantage of these products. In addition, she sold organic herbs during the Spring to help her customers get a jump-start on their kitchen gardens. She also supports other businesses and gardeners by selling their fresh flowers.

Other home-related products at Grace Aberdeen include soaps, scrubs and lotions from The Left Hand, an independent worker's collective locally owned by Soapy Jones. The Left Hand shares Cicatiello's commitment to environmental consciousness. Grace Aberdeen also recently expanded its body-care offerings by adding a line of unique felted soaps made by local artist Bonnie Applebeet.

Beautifully packaged pasta, olives and peppers from Frali Gourmet in Savannah, Georgia, share shelf space with china and pottery that Cicatiello upcycles into one-of-a-kind cake plates. In addition, she collaborates with Pie Lab by selling their fresh products. Vintage linens, tiny gift baskets, framed prints and antique post- and greeting cards round out the home and garden space.

The store's focus on art and artists permeates all of the products, and as you browse the three different rooms it is refreshingly difficult to distinguish between "art" and "the everyday." For example, The Left Hand's body products are made with the kind of attention to detail usually associated with decorative arts. Jones carefully considers the essential oil mixes and even the colors, and designs the labels and packaging herself. The creative energy that obviously goes into producing them elevates these "basics" to another level entirely.



The colorful Frali foods are almost too beautiful to eat, and they taste as wonderful as they look. The linens, lovely enough to be framed, lend an heirloom quality but still blend beautifully with contemporary décor. Cicatiello's cake plates, certainly practical, are also assemblage sculptures that look right at home alongside woodcuts by Kent Ambler of Greensboro, South Carolina.

Cicatiello says she has no problem locating great finds to offer her customers, and most of the time artists actually approach her with their

Top photo: Local vendor Lori Watts sells costume jewelry, vintage clothing and purses at Grace Aberdeen Habitat Alchemy.

Below: One of three different rooms at Grace Aberdeen Habitat Alchemy.



Top: Artist Mary Tubbs, center, stands near her work in the small gallery at Grace Aberdeen's Habitat Alchemy for March's "First Friday" gathering. With her are Stephanie Jacobs, left, and Liz Wuestefeld, who was also exhibiting artwork.

Bottom: People gathered at Grace Aberdeen's Habitat Alchemy for March's "First Friday" gathering.

work. She features handmade jewelry by several craftspeople, and they are among her bestsellers. Earrings and other jewelry by Atlanta-based "a cup of jo" continue to fly off the shelves. Kansas-based "IAMTHE MANDY" is another popular vendor whose handmade earrings, necklaces, bracelets and journals have a steady fan base, as do quirky pieces by "Clever Gretel."

Another local vendor, antiques expert Lori Watts, owns "This Ol' Thing" and has many years of experience managing estate auctions. Through Grace Aberdeen, she sells incredibly affordable period costume jewelry along with vintage clothing and purses in near-mint condition.

Cicatiello says her ability to build community and feel connected to students rank among the most important changes the move to Tuscaloosa helped facilitate. The new space is more conducive to parties, and she hosts a "first Friday" Art Night each month.

"I decided to hold my 'art nights' the day after the usual Tuscaloosa/Northport art nights because I wanted to be able to go to the Thursday events," she explains. Each "first Friday" is truly a celebration, with live music, food, drinks and art openings. She kicked them off in February, and enjoys increasing success with each.

The inaugural Grace Aberdeen Art Night featured work by Wil Holoman, a Baltimore-based architect who at the time was in Greensboro working with Project Hero. He makes furniture and other items from salvaged road signs, and they continue to occupy prominent space in both the gallery and the main showroom. Bryant Saxton provided music by spinning 45s, and the evening introduced Grace Aberdeen Habitat Alchemy to a wider audience. Cicatiello says that a chair Holoman made from a



shopping cart has probably generated the most interest and excitement, and was a major draw to her booth at this year's Druid City Arts Festival.

Grace Aberdeen's March "first Friday" event featured music by Hale County Music Company. The art opening was a group show with monotypes by Patricia Davis and Liz Westerfeld, photographs by Bruce Henry and paintings by Mary Tubbs.

The following month, Grace Aberdeen featured Tubbs's work in a solo show entitled "A Handful of Dirt for Rosie M. Banks," along with new jewelry from The Junker's Daughter. The Red Mountain Family Band entertained, and Cicatiello was pleased to see even more new faces in the crowd.

The May opening introduced photographer Monica Young to a broader audience, and the June show was "TUSCANOLA: Proud to Call it Home," the first gallery opening for Tulane student and artist Richard Hebert. Plans for late summer include a graffiti show.

Each featured artist's work stays in the gallery for one month, and afterward Cicatiello keeps a few pieces on hand for sale in Grace Aberdeen.

An artist in her own right, Cicatiello completed graduate work in photography at the Savannah College of Art and Design, and then had a steady freelance photog-

raphy business in Savannah. She also lived and worked in New Orleans for Yvonne le Fleur, a boutique in uptown Riverbend. The art-and-business combination is a natural for her, not only because of her own experiences but also because she grew up in an "entrepreneurial" household.

"My parents always owned their own businesses, so I didn't have to think twice about opening my own shop," she says.

Cicatiello's store is more than a business, though. It's a venue for educating the public, promoting social consciousness and combining the beautiful with the practical. At this visionary lifestyle space, the idea of separating art from everyday living is as old-fashioned and unthinkable as matching paintings and sculpture to your sofa and draperies.

At Grace Aberdeen Habitat Alchemy, life is art...and art is a lifestyle.

Read more about Grace Aberdeen Habitat Alchemy by checking out Cicatiello's blog at graceaberdian.wordpress.com

The Art of the Story

DOCUMENTING JUSTICE & EQUALITY

By Bebe Barefoot Lloyd • Photography by Porfirio Solorzano

Sarah Massey loves telling other people's stories, and has built a substantial writing portfolio that's especially impressive when you realize she is only 21. Having worked with magazines since high school, she enrolled at the University of Alabama with a straightforward career goal: print journalism. This past year, though, Massey discovered an even more powerful way to create compelling narratives through a class she took "on impulse" and now considers to be among the most rewarding of her college experience.



Andy Grace

"Andy Grace's year-long Documenting Justice course led me to consider documentary film as a possible career path," says Massey. "Andy's and Rachel [Morgan's] guidance has one-hundred-percent influenced my decision to re-evaluate my future."

Massey is not alone. Current and former Documenting Justice students share similar stories about Grace's course igniting their passion for filmmaking, redirecting their life goals and expanding their worldviews.

Initiated five years ago by the University of Alabama's Center for Ethics and Social Responsibility, Documenting Justice offers three tracks. Students apply and go through an interview process before being accepted. The regular track covers two semesters; participants include undergraduate, graduate and law students. The international track takes place over three semesters, the final one spent abroad. The third track, Documenting Equality, is open to Documenting Justice alumni.

Henry Busby, Chris Izor and Carly Palmour currently work with Grace on a Documenting Equality project that

coincides with renovation of Greensboro's Safe House Black History Museum. Busby describes Documenting Justice as "simply the best the University offers."

"I can't imagine any student walking away from the experience disappointed," he says. "If you're a filmmaker, it's invaluable. If you're anyone else, it offers so much beyond that. It attracts people who have never even thought about making a documentary."

The Safe House films will tell the stories of Civil Rights "foot soldiers." Now in their 70s, these people were not on the front lines during the 1960s so don't have instantly recognizable names and faces, but they played crucial behind-the-scenes roles.

"We feel their voices weren't adequately captured," says Grace, "and I think it's our duty to make that happen while they're still around."

Auburn University's Rural Studio spearheads the museum renovation and reached out to Grace because they wanted a new exhibit for the rebuilt facility. He was a natural choice for collaboration. Six years ago, Grace made



Stills from the film "In Brilliant" by Henry Busby and Bruce Henry. Photo courtesy of Henry Busby.



Grant Luiken, an International Documenting Justice student, films a trash collection site in Montevideo, Uruguay for his film "What Is Left." Photo courtesy of Grant Luiken

a film about Theresa Burroughs, manager of Safe House and herself a civil rights foot soldier. That documentary continues to enrich visitors' experiences see when they take the museum tour, but Grace wanted to expand it. For the new project, he envisions four to six video monitors throughout Safe House that will showcase a rich, living history. A website that houses the videos will be available, allowing users to search by key word.

Funding by the Center for Community Based Partnerships makes it possible for the Documenting Equality team to conduct interviews that comprise the heart of the video series.

"Visitors will access the films and learn about these unsung heroes and their role in the movement, all told in their own voices," says Grace, emphasizing what he considers one of the most important aspects of making documentary films: an opportunity to listen to people.

"Students in these classes listen to and think about what people who are not like them say. This is really the most profound experience they have," he says.

Izor agrees. He recently completed Documenting Justice, and explains that students learn to differentiate be-

tween "advocates" and "characters."

"The course taught me that the most important voices may not be the ones you expect," says Izor. "Advocates have a clear stance and are usually the ones making statements and headlines, while characters have conflicted, ambivalent perspectives but often have more interesting and 'telling' stories."

Five years ago, Grace began teaching Documenting Justice part-time while making films full-time for UA's Center for Public Television. The class expanded and he joined the Telecommunications and Film faculty. The move allowed Grace to further develop Documenting Justice while continuing to produce independent documentary films. He thinks art and social justice should work in tandem, and the course provides students with tools to make it happen.

"Most students sign up because they're interested in the social justice aspects," Grace says, "but I immediately encourage them to start thinking like artists."

With a focus on storytelling and aesthetics, his students evolve, opening up to creative possibilities as he pushes them to consider not only their visual choices but



Above:
Andy Grace, center,
talks to his film class
at Reese Phiher Hall.

Right:
From the film "A
Certain Kind" about
the lack of doctors in
rural Alabama. Film
by Carly Palmour
and Caitlin Looney.
Photo courtesy of
Carly Palmour



*Grant Luiken,
an International
Documenting Justice
student, films a trash
collection site in
Montevideo, Uruguay
for his film "What Is
Left."
Photo courtesy of
Grant Luiken*



“MOST STUDENTS SIGN UP BECAUSE THEY’RE INTERESTED IN THE SOCIAL JUSTICE ASPECTS,” **GRACE SAYS**, “BUT I IMMEDIATELY ENCOURAGE THEM TO START THINKING LIKE ARTISTS.”

also appropriate rhetorical strategies for narrative.

“Many of them come to this class having never truly looked at a photograph. We really start at that basic level,” he says.

Step-by-step, students come into their own as artists. First, he helps them with fundamentals, such as how to frame photos. Then they learn technical aspects of filmmaking, and finally they combine these skills with storytelling and make art that reveals or illuminates important truths.

Izor appreciates the course’s emphasis on content over style and says this is especially important for young filmmakers.

“When you’re new to this form, you tend to get caught up in the technical aspects,” he notes, “because in many ways that’s the easy part. Working on framing a shot is much simpler than creating dramatic tension. Andy and Rachel don’t let us forget that the most powerful part of a documentary is the story.”

Grace says another course goal helps develop critical thinking—outward and inward—and that he wants students to leave the course asking themselves “How can I be a better citizen?”

Palmour adds that she appreciates what she learned about the ethics of filming documentaries.

“Editing can change the entire message of a film,” she says. “Because of Documenting Justice, I’m very conscious of and careful about how I portray people in film and in my writing.”

The most recent class produced six films that were showcased in late April at Tuscaloosa’s Bama Theatre and in Birmingham, events that highlighted not only the students’ talent and skills but also a wide range of fascinating, thought-provoking topics.

One film explores the impact the Rosa Coal Mine in North Alabama has had on the community, as well as revealing the Alabama Department of Environmental Management’s history of leniency in regulating coal mines. Another project focuses on the large Latino community in Albertville, Alabama. Most of that town’s tax base comes from Hispanics running businesses there, and the documentary juxtaposes that economic reality

with the fact that our state continues to create racist laws designed to hinder those types of entrepreneurs.

A profile of Roy Moore provides a superb example of the critical thinking and ethical skills the students acquire. As Grace points out, the film is not about “taking down” Moore. “While I don’t agree with him,” he says, “he does stand by his convictions, and I think the students captured that spirit in a balanced way.”

The fourth film focuses on catfish farming in Greensboro and how the industry continues to decline because of foreign companies producing cheaper products. One irony this project highlights: the Chinese learned aquaculture techniques from a specialist in Auburn in the 1980s. Another Greensboro-based film explores what happens when a poor, rural Southern town gets “invaded” by “Yankee do-gooders.” As Grace points out, this goes back to Rural Studio and continues with efforts such as Pie Lab. Developed and produced by Izor and his partner, Walker Donaldson, it documents the tensions created when different worldviews collide and collaborate.

Massey teamed up with Drew Hoover and Hallie Paul to produce a film about the disparities in ACT test preparation. Their project follows two students and sheds light on the direct relationship between test scores and level of test preparation available. By comparing how the ACT is approached in poor versus wealthy public schools, it raises as many questions as it answers while encouraging viewers to consider how resources—or lack of them—determine kids’ futures.

And, while this corner of the world offers endless opportunities for capturing stories on film, Documenting Justice provides options for exploration beyond the state and even the nation. Two of Grace’s students currently work abroad: Meredith Wildes in Morocco and Alexandra Tucci in Italy. Last November, the Bama Theatre also hosted the second annual International Documenting Justice screening, featuring student films made in Uruguay, Rwanda, Cuba and at the U.S./Mexico border.

All of Grace’s students describe the course as both “truly collaborative” and a “major commitment.” Izor



emphasizes that the “collective experience” goes far beyond being paired with classmates.

“We all went through the course together. We had to trade cameras, work on each other’s projects, give rides, buy meals, everything,” he says.

Almost every student relates stories about spending entire nights in the editing lab, and each one appreciates Grace expecting nothing less than excellence.

“Even though Andy can be a stickler for details,” says Izor, “he’s incredibly supportive and always available.”

Grace smiles at this and adds, “I’m about stripping down the pretensions of filmmaking. I provide them with a skill set.”

A Huntsville native, Grace’s many interests eventually converged over a few years, and filmmaking synthesizes his passions.

“I basically was a photographer who wanted to make films, and was especially interested in writing,” he says.

As a senior at the University of Alabama, he took a documentary film class for non-film majors, making a movie that year and completing it over the summer. He

then moved to Wyoming to pursue a master’s degree in American Studies and realized he was treating his graduate work as if it were a creative nonfiction program. Custer’s Last Stand became Grace’s first major move toward becoming a documentary filmmaker.

“I was intrigued by the ‘last stand,’ so got a grant from the University of Wyoming and made a movie about it. That’s when I really decided to make films,” he recalls.

He continues growing as a filmmaker while also facilitating his students’ artistic and technical development. He’s pleased with their successes and proud of their films, but insists that the value does not rest solely in the product.

“It’s in the process,” he says. “The films are solid and thought-provoking, but I really enjoy seeing the students evolve. It’s great when they begin processing disparate ideas and thoughts. I watch them become filmmakers.”

Druid Arts Awards

2011 Druid Arts Awards



The Arts and Humanities Council of Tuscaloosa County honored artists, volunteers, educators, corporate sponsors, a “home grown” artist and a patron of the arts at the 19th Druid Arts Awards on Thursday, April 21, 2011 at the historic Bama Theatre. Twenty years ago, the Arts and Humanities Council realized that the number of talented and dedicated people who were working as volunteers, artists and educators in the West Alabama community was very large and growing rapidly. The Council also realized the work of these individuals often was not publicly recognized. It was for this reason that the Druid Arts Awards were established as an annual, and now bi-annual (since 2003) presentation to recognize individuals who have achieved distinction over a number of years in the arts in Tuscaloosa County. Awards in the disciplines of music, theatre, literary art, visual art, and dance are presented, along with the Patron of the Arts Award, and one or more Special Awards. Twelve years ago, a Corporate Sponsor of the Year Award was added. As well as recognizing deserving individuals, the Council also wanted to recognize the significance of corporate support in our community. A “Home Grown” award was added in 2009 in response to the desire to recognize individuals who, after spending their early years under the influence of the local artistic and educational community, have achieved significant recognition among their peers on a national and international level. The following pages feature the winners of the 2011 Druid Arts Awards.



Visual Artist
Craig Wedderspoon



Visual Arts Educator
Kerry Kennedy



Musician
John Ratledge



Music Educator
Andrew Howard Pettus



Visual Arts Volunteers
Top left to right: Anden Houbon, Edward Guy, Brandon Cooper. Bottom: Joe McComb, George Shelton



Music Volunteer
Gay Burrows



Theatre Artist
Andy Fitch

Druid Arts Awards



Theater Educator
Seth Panitch



Dance Artist
Madison Ray Leavelle



Dance Artist
Amy Cole Ahmed



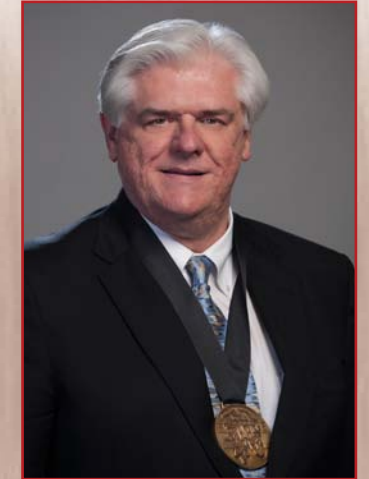
Dance Volunteer
Debbi West



Corporate Sponsor of the Year
*Bank of Tuscaloosa
Debbie Watson*



Tuscaloosa's Home Grown Award
Jennifer Lauren Quarles



Patron of the Arts
Bill Buchanan



Theatre Volunteers
Faye and Billy Pearson



Literary Artist
*Joseph Wood
Slash Pine Press*



Special Award
*The University of Alabama
College of Arts & Sciences
Dean Robert Olin*

*Members of ACT (Ac-
tor's Charitable Theatre)
perform a excerpt from
"Hairspray" during the
19th Druid Arts Awards at
the Bama Theatre Thurs-
day, April 21, 2011.*



*Guests and award recipients are seen during the reception
prior to the 19th Druid Arts Awards at the Bama Theatre.*

Member Organizations 2010-2011

Actor's Charitable Theatre
Joey Lay, Artistic Director
www.theactonline.com

Alabama Blues Project
Debbie Bond
Debbie@alablues.org

Alabama Choir School
Karen Nicolosi, Music Director
Alboychoir@aol.com

Alabama Public Radio
Kathy Henslee
Khenslee@apr.or

Arts 'n Autism
Suzanne Dowling, President
sdowling@hotmail.com

Barbershop Harmony Society
Robert Griffin
griffi@aol.com

Children's Hands-On Museum
Charlotte Gibson,
Executive Director
charlotte@chomonline.org

Community Music School
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Creative Campus
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Crossroads Arts Alliance
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Friends of the Arboretum
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Northwest Al. Arts Council
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Arts.org

Kentuck Association
Jan Pruitt, Executive Director
www.Kentuck.org

Pointe Society of
of West Alabama
Terri Godoy
terrigoody@gmail.com

Prentice Chorale
Leslie Poss
www.prenticeconcert
chorale.com

Shelton State Fine Arts
Linda Grote, Asso. Dean
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Stillman College Fine Arts
Dr. Luvada Harrison
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String Quartet Society of
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Theatre Tuscaloosa
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Tuscaloosa Children's Theatre
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thebakers35406@att.net

Tuscaloosa Community
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Executive Director
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Tuscaloosa Convention
& Visitors Bureau
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Executive Director
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Tuscaloosa County
Preservation Society
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Executive Director
Kmautertcps@bellsouth.net

Tuscaloosa Symphony Guild
Kirsten Hicks
khicks3130@bellsouth.net

Tuscaloosa Symphony
Orchestra
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