

# RECONSTRUCTIONS

## Architecture and Blackness in America

EMANUEL ADMASSU	Atlanta, GA
Immeasurability	
GERMANE BARNES	Miami, FL
A Spectrum of Blackness: The Search for Sedimentation	
SEKOU COOKE	Syracuse, NY
We Outchea: Hip-Hop Fabrications and Public Space	
YOLANDE DANIELS	Los Angeles, CA
black city: the los angeles edition	
FELECIA DAVIS	Pittsburgh, PA
Fabricating Networks: Transmissions and Receptions	
MARIO GOODEN	Nashville, TN
The Refusal of Space	
DAVID HARTT	Watts, Los Angeles, CA
On Exactitude in Science (Watts)	
WALTER J. HOOD	Oakland, CA
Black Towers / Black Power	
OLALEKAN JEYIFOUS	Brooklyn, NY
The Frozen Neighborhoods	
V. MITCH MCEWEN	New Orleans, LA
R:R	
AMANDA WILLIAMS	Kinloch, MO
We're Not Down There, We're Over Here	

“Black matters are spatial matters,” scholar Katherine McKittrick has noted. Yet Black spaces have for too long been compromised, if not erased, by laws, maps, and histories. For each of the projects in this exhibition, the potential for repair, for reconciling past with present, confronts the magnitude of anti-Black narratives and practices. Sited in ten cities across the United States, the commissioned works by architects, designers, and artists navigate the ways in which Blackness, as both a conceptual orientation and a way of being, is embedded in the built environment.

The systematic disenfranchisement of Black American and African Diasporic communities was designed. Starting in the sixteenth century, fortresses along the coasts of colonized nations in West Africa facilitated the collection and transport of African peoples as human cargo to the Americas. European colonists soon established plantations to extract labor and profit from these enslaved individuals. Even after the abolition of slavery, the formation of cities and landscapes continued to be shaped by these horrific legacies. Throughout the United States, discriminatory housing laws and predatory lending segregated urban areas and denied Black Americans access to homeownership. State-sponsored “urban renewal” schemes systematically dismantled communities of color. The impact of these racist strategies can still be seen today in neighborhoods, infrastructures, the environment, and institutions large and small.

This exhibition takes up the unfinished project of Reconstruction (1863–77)—the brief period following the American Civil War when attempts were made to redress the injustices of slavery—and extends its ambitions to the twenty-first century and beyond. Transcending the inequitable conditions that have historically bounded African American and Diasporic communities, the assembled projects envision transformative spaces that galvanize Black life, from the kitchen and the front porch to the street and the spaceship. *Reconstructions* centers Black cultural forms and amplifies Black life and joy while imagining community, care, knowledge, refusal, and, ultimately, liberation.

Organized by Sean Anderson, Associate Curator, Department of Architecture and Design, The Museum of Modern Art, and Mabel O. Wilson, Nancy and George E. Rupp Professor, Columbia University, with Arielle Dionne-Krosnick, former Curatorial Assistant, and Anna Burckhardt, Curatorial Assistant, Department of Architecture and Design, The Museum of Modern Art.



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