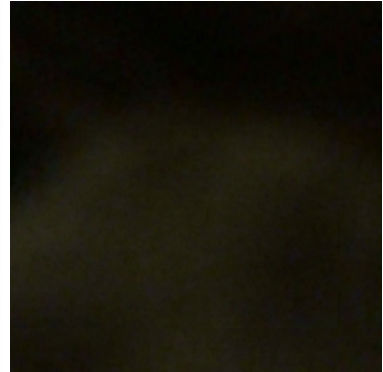


1



2



3

1 (Instagram post) & 2 (Rhona Hoffman Gallery)

Amanda Williams.

What black is this you say?---

"Apparently even Aunt Jemima and Uncle Ben's Lives Matter now."--black  
(06.17.20), 2020. Oil, mixed media on wood panel, 20 x 20 inches.

3

Amanda Williams.

What black is this you say?---

"You're more of a 2pac than a BIPOC"--black  
Instagram

Don't even want to wear your mask because it's oppressive. Try wearing the mask I been wearing all these years! I can't even tell something true unless it has a punchline behind it. You guys aren't ready. You're not ready for this. You don't know how to survive yourselves. Black people, we're the only ones that know how to survive this. Whites come, hurry, quick, come get your nigga lessons. [Laughter] You need us. You need our eyes to save you from yourselves. Remember when white people and black people couldn't be together? There was just white people alone in the club dancing? You ever seen that old footage? How did they look? [Laughter] This is what they look like at the back! You need some black eyes to look at you like - 'Uh-uh! Hmmm, stop doin' that.'

- Dave Chappelle, *Saturday Night Live*, Monologue, 11/7/2020

black knowledge is always produced as not there (not here) enough. not fast enough. not enough, never enough. yet it is the site of endless extraction.

- Katherin McKittrick, Twitter post

You know the problem with you lil' ni\*\*as?

You think you know everything about the damn world but you don't know shit.

Well I see you got yourself a lil' business goin'. Well that's good; that's good.

You make that paper.

But when you makin' paper you gotta learn some rules to go with it.

You gotta learn the difference between guns and butter.

There are two types of niggas in this world : there are niggas with guns and niggas with butter

Now what are guns ? The guns, that's the real estate

That's stocks and bonds, artwork. You know shit that appreciates with value

What's the butter ? Cars, clothes, jewelry

All that other bullshit that don't mean shit after you buy it

That is what it's all about, guns and butter baby!

You lil' dumb motherfuckers

- Ving Rhames as Melvin 'Mel', in John Singleton's *Baby Boy* (2001)

. . . an insistent previousness evading each and every natal occasion . . .

- Nathaniel Mackey, *Bedouin Hornbook*, as quoted by Fred Moten, *In the Break*

**guns and butter** pursues and recognizes the radical in the seemingly banal, the quotidian and the mundane, the ongoing and the black. Reactions to recent events at the confluence of a global viral pandemic and national revolt in the face of simultaneously casual and brutal extinguishment of black life, betray a damning preoccupation with contemporariness and futurity that disavows and denies history. Calls to re-learn how to dwell in instability, in uncertainty, to articulate newly perceived paradigms, often fail to recognize how this mode has long been the ongoing, common praxis of blackness. Attention to the spectacular, engrossed in attending to “this moment,” evades the already and forthcoming forms of unrest, resistance, preparation and planning. The already and the forthcoming may be referred to as the black before and before, the surround before enclosure. Enclosure—the dictates of real estate, the logics of private ownership, and capitalism that are inextricably linked with histories of racist expropriation—is marked by politics that seeks to regulate the common.<sup>1</sup>

Current critiques of architecture pedagogy and disciplinary practice rightly recognize complicity in upholding and constructing regimes of racial construction that mark blackness as other. And yet, **guns and butter**, asserts that architecture matters. In this way guns and butter seeks out architecture—its tools, its conventions, the logics of its representational technologies, its claims of an avant garde (and its changing), its experiments, presumed standards and data—in order to circumvent it. In this way guns and butter urges a constant ongoing turn to architecture, re-inscribing it, an immanent modality. In part, guns and butter aims to reveal architecture as not estranged from blackness, but on the contrary deeply attracted to and grounded by blackness; to disclose its forgetfulness, having forgot what it really is, what it looks like, how it moves, what it does, in what time, its ongoing failure to recognize itself.

**guns and butter** interrogates the economics of architecture’s politics, at the heart of which lies desire and asks: what has been most desired, fetishized, coveted than blackness? The studio will interrogate ways and concoct uncommon schemes for how architecture goes about its business. Taking economics as the branch of knowledge concerned with the production, consumption, and transfer of wealth, guns and butter seeks to challenge and expand, to open up, what constitutes “wealth” and the “resources” (the store, the stockpile, the cache) architectural production draws on and is willing to give up and give away. guns and butter broadly asks and challenges students to speculate on: What motivates architectural production? How might architecture redirect profit motives of capitalism? What interests does the development of architecture serve? What is valued in the production of architecture? What does architecture value? How might architecture be informed not by the lives of people racialized as black, but by blackness as a category of analysis?

Conjuring theories of macroeconomics, **guns and butter** enters architectural production—design, planning and speculations on form and use—into discourse around what is referred to as the production-possibility frontier. The studio will explore philosophies of racial capitalism. In this context, the studio asks questions around how architecture benefits, profits, or derives value from constructing and buying into various conceptions of racial difference? How capital operates and is invested in forms of architectural production that value subjugation and where room for certain types of leverage exists as resistance and refusal? How might architecture’s efficiencies be recognized and recalled? What constitutes its greatest level of efficiency? What is architecture (and by extension architects) best qualified to produce and what is it willing to resign itself from taking on? What is it willing to swap? What is your architecture packing? *guns and butter*.

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<sup>1</sup> Stefano Harney and Fred Moten, “Politics Surrounded,” in *The Undercommons: Fugitive Planning and Black Study* (Wivenhoe; New York; Port Watson: Minor Compositions, 2013) 17-18.

## 0. CONTEXT

The studio will work beyond modes of architectural production that propose some ill-defined unity and instead champions particularization, radical specificity, and delineation. guns and butter will cultivate uncommon politics of naming, forging cultural practices of complexity and sustained contradiction. Students will confront very particular architectural types, engaging programmatic specificity, as a way to engage blackness, capital, labor, pleasure, interiority, value, and liberation. We will focus on types of architecture that unsettle and perhaps totally eschew proprietary rights and facilitate shared forms of service and production; architectures—more specifically programs—that are both defensive (perhaps protective), sustaining, generous, and provide certain pleasures in a range of ways.

**guns and butter** will contend with large, thick, voluminous architectures, whose sheer girth make it impossible for them to hide and may also result (although not always) in their relegation to the margins, to the outskirts: the bowling alley, roller skating rink, supermarket, furniture sales showroom, department store, the meat processing plant, the bakery, the vehicle repair shop, multi-family housing, the wholesale market/reseller, television and/or radio production/broadcast studios, the sound stage, the printing plant, etc. Architecture(s) of pleasure and of industry, students are encouraged to conjure others with an eye towards uncommon forms of exchange.

guns and butter will interrogate blankness and materiality in conversation with excess and fullness, big box architecture, architectures susceptible to the regimes of architectural representation; those architectures made visible by being cracked open by the logics of the architectural plan and section, but are not motivated by hiding or concealing hidden territories, merely principally driven by interiority. To these ends, guns and butter is interested in the development of spaces (with an attention to planning and program).

This studio attends to resources, and as such, each student will confront and perform “transfiguration of the given” by working with, within, against, and inside of Chicago’s 1913–1914 Schulze Baking Company Plant. Marked as a site worthy of historic preservation by The National Register of Historic Places, located in an area designated today by the City of Chicago as an Enterprise Zone and as a Historically Underutilized Business Zone (HUB), appraised at 15.4 million dollars in 2013, the Schulze Baking Company Plant was constructed to facilitate large-scale industrial production of a perishable product. Adorned in white enameled brick, the building’s design constituted a form of propaganda, a fundamental part of an extensive marketing campaign against the “housewives of America,” white women deemed incapable of baking bread at home in the absence of “domestic servants,” that is formerly enslaved, skilled black labor, at the onset of the twentieth century. “In the wake” of an institution that once considered black folks property, commodities, objects in the inventory of someone else’s home, the Schulze Baking Company Plant emerged and was sustained by migration of those same folks to emerging urban domains, creating a dense, accessible market for easily spoilt baked goods.

## THICK

Within the enclosure of the Schulze Baking Company Plant, now vacant and destined to house servers, guns and butter will embrace thickness as an architectural technique (*techne*), a methodology, to host a productive architecture, a harder working, longer working architecture, an architecture put to work in service of liberatory praxis.

**guns and butter** will tease out multiple valences of exploitation and various, uncommon sites of refusal through preservation and occupation of a given terrain; seeking an architecture laying in wait, in the cut. guns and butter embraces “a will to adorn, a proclivity for the baroque, and the love of *too much*.”<sup>2</sup>

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<sup>2</sup> *A Wild Ass Beyond: ApocalypseRN*, Collaborative installation with American Artist, Caitlin Cherry, and Nora N. Khan, Performance Space New York (Oct 19 – Dec 16, 2018), Exhibition Text.

ENGAGEMENTS & EXCHANGES

**guns and butter** is invested in modes of architectural analysis and design rooted in generous shared study. To these ends guns and butter invites scholars, theorists, practitioners, and others to think with us and consider how this work may more critically unfold across, against, and outside of disciplinary constraints.

Weekly or bi-weekly lectures, engagements, and exchanges will take place throughout the course of the semester led by Ife, Amanda, and/or invited guests. Exploring the before and before, making present what was invented as past, we will engage histories of black liberation praxis, exploring the work of The Black Panther Party for Self-Defense, The Nation of Islam, the Combahee River Collective, the work of Ella Baker, and other spectacular, seemingly banal and quotidian ongoing acts of freedom. In engaging these objects, guns and butter studies black enterprise in relation to and as a way to challenge the motivations and interests of architectural design, development and intervention by not exactly or necessarily studying black businesses, but a sort of black "busy-ness"; the ways black folks have gotten busy (and the ways black folks have pursued and boldly attained rest, resistance, refusal, joy, and pleasure). To support these engagements and exchanges guns and butter will foster exposure to and require consultation with a range of media, including readings, podcast episodes, films, artworks and exhibitions, among others as listed and deemed necessary throughout the course.

Topics (Sampling)

"Architecture Race Theory" / *Architecture in [or as] Black*

1893 Chicago World's Columbian Exposition/World's Fair, Aunt Jemima and Instant Mix Schulze Baking Company Plant, Louis Sullivan, White Enameled Brick, Great Migration The "Black Belt"

1919 Chicago "Race Riot"

*On the Blackness of Blackness*

"Empire's Stores"

The Nation of Islam and the Friday Sermon

Lateness and Blackness

*On Spectacular [and Banal] Acts of Freedom*

SCHEDULE

guns and butter will meet on Zoom (meeting ID: 984 0875 9430; Passcode: 797137), for group sessions on Tuesday mornings from 9:30am - 12:30pm EST and on Wednesday and Thursday, mornings, also from 9:30am - 12:30pm EDT, for (virtual) desk crits by appointment, mid and final reviews, and occasional guests. Occasionally, Tuesday meetings will begin at 9am EDT. The in-person studio rotation is Tuesday 9am-1pm EDT.

STUDIO PRACTICES & PROTOCOLS

guns and butter [desk] crits, talks, lectures, engagements, and exchanges will take place virtually via Zoom unless otherwise noted. Pin-ups and reviews will take place via Zoom accompanied by Miro. Discourse, debate, musings, as well as readings, images, and other materials will be shared by way of a guns and butter Slack channel. Course materials, especially readings, will be stored on the studio's shared google drive and on canvas. Studio work may be pursued individually or in groups as desired and in discussion with Ife and Amanda. All work must be saved to the studio's shared google drive.

REMOTE/IN-PERSON

guns and butter fully accommodates those able to join in-person sessions and all others unable to do so due to distance or desire. Any in-person excursions will be recorded, as well as all lectures, engagements, and exchanges led by Ife and Amanda, and all invited guests. Once available, recordings will be immediately shared on the studio Slack channel and saved to the guns and butter shared google drive and canvas.

SCHEDULE (Pre-Kinne Week)

<b>01</b>	T	JAN 12	5pm - 7pm EDT	Studio Lottery, Introduction: "Outside In" Charette
	TH	JAN 14	9:30am - 12:30pm EDT	First Day of Studio; Portfolio Review; Introductions: 1.0 In the Cut: Politics Surrounded, Media & Drawing, Adv VI "Outside In/The Body in Space Today" Charrette Discussion
<b>02</b>	T	JAN 19	9:30am - 12:30pm EDT	Last Day: "Outside In/The Body in Space Today" Charrette 1.0 In the Cut: Politics Surrounded, Exchange (Guest) First Move/Instigation Shared: Plot/Hatch a Plan
	W	JAN 20	9:30am - 12:30pm EDT	1.0 In the Cut, Crits
	TH	JAN 21	9:30am - 12:30pm EDT	1.0 In the Cut, Crits
	F	JAN 22	5:30pm - 7:30pm EDT	Adv VI Pavilion Charette Presentations
<b>03</b>	T	JAN 26	9:30am - 12:30pm EDT	1.0 In the Cut: Politics Surrounded, On Chicago, Media & Exchange (Guest)
	W	JAN 27	9:30am - 12:30pm EDT	1.0 In the Cut, Crits
	TH	JAN 28	9:30am - 12:30pm EDT	1.0 In the Cut, On Chicago, Crits
<b>04</b>	T	FEB 02	9:30am - 12:30pm EDT	<b>1.0 In the Cut, ¼ Review</b> (w/Guests)
	W	FEB 03	9:30am - 12:30pm EDT	1.0 In the Cut, Wrap-up Crits
	TH	FEB 04	9:30am - 12:30pm EDT	2.0 "Do for Self"/"It's Them and It's We," Exchange (Guest), Second Move/Instigation Shared, Media
	F	FEB 05	5:30pm - 7:30pm EDT	Adv VI "Bodies" Session 1
<b>05</b>	T	FEB 09	9:30am - 12:30pm EDT	2.0 Arch., Blackness, Capital; Media, Crits
	W	FEB 10	9:30am - 12:30pm EDT	2.0 "Do for Self"/"It's Them and It's We", Crits
	TH	FEB 11	9:30am - 12:30pm EDT	<b>1.0 &amp; 2.0 Mid-Review</b> (w/Guests)
<b>06</b>	T	FEB 16	9:30am - 12:30pm EDT	3.0 Banal, Quotidian, Acts of Freedom, Exchange (Guest), Third Move/Instigation Shared, Media
	W	FEB 17	9:30am - 12:30pm EDT	3.0 Banal, Quotidian, Acts of Freedom, Crits
	TH	FEB 18	9:30am - 12:30pm EDT	3.0 Banal, Quotidian, Acts of Freedom, Crits
<b>07</b>	<b>(VIRTUAL) KINNE WEEK</b>			
	T	FEB 23	9:30am - 12:30pm EDT	guns and butter excursion
	W	FEB 24	9:30am - 12:30pm EDT	guns and butter excursion
	TH	FEB 25	1:00pm - 4:00pm EDT	Exchange Day, Student presentation of studio work
	F	FEB 26	5:30pm - 7:30pm EDT	Adv VI "Bodies" Session 2

SCHEDULE (Post-Kinne Week)

<b>08</b>	<b>SPRING BREAK</b>			
<b>09</b>	T	MAR 09	9:30am - 12:30pm EDT	3.0 It's Them and It's We/Time! Exchange (Guest), Media
	W	MAR 10	9:30am - 12:30pm EDT	3.0 It's Them and It's We/Time!, Crits
	TH	MAR 11	9:30am - 12:30pm EDT	3.0 It's Them and It's We/Time!, Crits
	F	MAR 12	5:30pm - 7:30pm EDT	Adv VI "Bodies" Session 3
<b>10</b>	T	MAR 16	9:30am - 10:30pm EDT 10:30am - 12:40pm	Special Guest Conversation <b>3.0 Banal, Quotidian, Acts of Freedom, ¾ Review PART I</b> (w/Guests)
	W	MAR 17	9:30am - 12:30pm EDT	3.0 It's Them and It's We/Time!, Crits
	TH	MAR 18	9:30am - 12:30pm EDT	<b>3.0 Banal, Quotidian, Acts of Freedom, ¾ Review PART II</b> (w/Guests)
<b>11</b>	T	MAR 23	9:30am - 12:30pm EDT	4.0 Stay Exchange (Guest), Fourth and Final Move/Instigation Shared, Media
	W	MAR 24	9:30am - 12:30pm EDT	4.0 Stay, Crits
	TH	MAR 25	9:30am - 12:30pm EDT	4.0 Stay, Crits
	F	MAR 26	5:30pm - 7:30pm EDT	Adv VI "Bodies" Session 4
<b>12</b>	T	MAR 30	9:30am - 12:30pm EDT	<b>4.0 Penultimate Review</b> (w/Guests)
	W	MAR 31	9:30am - 12:30pm EDT	4.0 Stay, Crits
	TH	APR 01	9:30am - 12:30pm EDT	4.0 Stay, Crits
	F	APR 02	5:30pm - 7:30pm EDT	Adv VI TBD
<b>13</b>	T	APR 06	9:30am - 12:30pm EDT	4.0 Stay, Exchange (Guest), Media
	W	APR 07	9:30am - 12:30pm EDT	4.0 Stay, Crits
	TH	APR 08	9:30am - 12:30pm EDT	4.0 Stay, Crits
	F	APR 09	5:30pm - 7:30pm EDT	Adv VI TBD
<b>14</b>	<b>ADV VI FINAL REVIEWS</b>			
	TH	APR 15	9am - 1pm EDT	<b>guns and butter final review</b>

1.0 IN THE CUT: POLITICS SURROUNDED, PLOT(S), HATCH A PLAN, Due: February 02

...Consider the Black Panther Party for Self-Defense, first theorists of the revolution of the surround, the black before and before, the already and the forthcoming. Their twinned commitment to revolution and self-defense emerged from the recognition that the preservation of black social life is articulated in and with the violence of innovation. This is not a contradiction if the new thing, always calling for itself, already lives around and below the forts, the police stations, the patrolled highways and the prison towers. The Panthers theorized revolution without politics, which is to say revolution with neither a subject nor a principle of decision. Against the law because they were generating law, they practiced an ongoing planning to be possessed, hopelessly and optimistically and incessantly indebted, given to unfinished, contrapuntal study of, and in, the common wealth, poverty and the blackness of the surround...

- Fred Moten & Stefano Harney, *The Undercommons: Fugitive Planning and Black Study*

Speculative and projective, architecture is not building. That is, not the processes and labor of construction, installation, and erection. Architectural production corrals, traffics in, and concocts imaginaries. It envisions and must contend with the vexatious demands of innovation, as well as recollection. guns and butter urges exploration, interrogation, combination and dismantling of architecture, of uses, of play, pleasure, desire, competition, production, distribution, housing, and consumption; those facilitating training, conveyance, forms of containment and storage; ultimately fashioning an architecture laying in wait, in the cut, not after, but before and before: a store, a depot, a warehouse, a plant, a reserve.

**guns and butter** studies will be organized across the semester as four moves/instigations—architectural acts meant to initiate or advance process(es) and/or plan(s), as *black*. “1.0 In the Cut” is the primary instigator of these.

“1.0 In the Cut” asks that you hatch a plan from within (the seemingly banal confines of the everyday), inside the Schulze Baking Company Plant. “1.0 In the Cut” requires that imagination be strategically deployed and asks: How might we think more critically about how architecture is used? And in service of which bodies? Considering modes of *planning* otherwise, interrogate, speculate, and project ways of being, moving, living, loving, laboring “in the cut.” “In the cut” refers to pleasing interiority, blackness unbothered by and unconcerned with recognition or acknowledgement, taking its time.

For “1.0 In the Cut” perform an analysis of the Black Panther Party for Self Defense, the Schulze Baking Company Plant and the South Side Chicago environs in which the Plant exists. As testimony to this analysis, draw/prepare a set of (architectural) plans. guns and butter deliberately conflates varying notions of the “plan.” Hatch these plans motivated by relational thinking. Thinking through spatial arrangements, troubled adjacencies, flows, and movements, begin with programmatic specificity. Embrace uncommon politics of naming, imagining cultural practices of complexity and sustained contradiction; mobilize layering, thickness, program!

Based on your analysis, engage, antagonize, unsettle the currently vacant Schulze Baking Company Plant. Historically located in what was known as the “Black Belt,” now more commonly as the “South Side,” define (conjure) and introduce into it, around it, on top of it, beside it, under it, etc. forms of use-program—that facilitate “self-defense” and provision and that establish the conditions for exchange, for trade, that disrupts or evades the logics of capitalism. Seemingly contradictory and rousing, seek out an architecture that bears witness to your analysis—to the histories, desires, potentialities unearthed; to the forms of resistance, support, ingenuity, and acumen of blackness that existed ahead of, before the (seeming) emergent “black belt” of the early twentieth century (specifically 1914-1918) was strictly delimited, into which the Schulze Baking Company Plant was erected when

completed in 1914 (surrounds before enclosure). Figure an architecture that charts (plots a course), an architecture(s) that plots. Evaluate resources, not through enumeration (cruel mathematics), but by drawing out where else value may lie and be deployed. Ultimately, work out how this set of "plans" will be rendered fugitive, fleeing the dictates of time and capital, not as phasing, but as instigation, which may in part have to do with questions of "inventory." What *moves* and how?

"1.0 In the Cut" asks that you test, exploit, play up architectural drawing/representational conventions, tendencies and forms of indoctrination. What assumptions, protocols, or ways of knowing are baked into seemingly pragmatic architectural conventions? What is made known and visible? What is obscured? In this first exercise, the architectural floor plan will be your sole object of communication. Trouble it, as *black*. How might an architectural plan be misread, or more significantly closely and deeply read, in order to afford certain freedoms? What authorizations or permissions are granted or thwarted? What consents does the architectural floor plan bestow? Challenge its politics, aesthetics, economies. Interrogate the architectural floor plan as a technology, repository, and site of knowledge production by delving into and expanding upon its conventions, challenging its disposition towards fixity. Be critical and strategic about where the plan is "cut."

This first move/instigation requires digging. Individually or in groups of two look to before to tease out forthcoming potential. Engage what has already been done, proposed, abandoned, ignored. Attend to ongoing planning Follow a lead that resonates, interests and motivates. This may include all or in part: unearthing histories of the site, its blackness; the emergence of the Schulze Baking Company, butternut bread, the legacy of Aunt Jemima the siting and design of its "plant", its whiteness and Louis Sullivan; condemnation and rebuke of various forms of domestic labor (racialized white and gendered female); of exploration and analysis of forms of institutional and commercial support and service established in the "black belt" necessitated and sharpened by isolation; histories and tales of "The Great Migration," movement of black folks from territories across the southern United States to Chicago in the early twentieth century, desire and labor; histories and tales of Chicago before Chicago, its "founding," including the figure of Jean Baptiste Point du Sable; the work and agenda of the Black Panther Party for Self-Defense; the question of self-defense and law ("against the law because they were generating law..."); investigation as and work of the Federal Bureau of Investigation; the murder of Fred Hampton; the life of Fred Hampton and the hope of coalition; the work of Emory Douglas in service of the Black Panther Party for Self-Defense, communication, production, line, and image; the blackness of the surround. Bring what you uncover (and potentially fabulate) to bear on a plot, a plan, at the scale of the interior, directly engaging and/or antagonizing the Schulze Baking Company Plant with *blackness* as its charge.

#### ¼ REVIEW DELIVERABLES Tuesday, February 02, 9:30am - 12:30pm EDT

("1.0 In the Cut"; Additional deliverables may be required as deemed necessary)

- a "plot" (or "plots", devise an ongoing interrelated sequence of events, marking out territory, making plans for ongoing liberation); up to 500 words, 3.5 minute video, animation, film stills or video sequence
- a set of "plans" rendered "fugitive," that is made to "move," a set of animated plans, gifs, plan collages (line disrupted/unsettled by image, color), with clearly articulated programmatic engagements/insertions

#### 1.1



1.1 Media (Additional media may be engaged as deemed necessary)*ESSENTIAL*

Text: Stefano Harney and Fred Moten, "Politics Surrounded," in The Undercommons: Fugitive Planning and Black Study (Wivenhoe; New York; Port Watson: Minor Compositions, 2013) 17-18.

Text: "Schulze Baking Company Plant," National Register of Historic Places Inventory-Nomination Form (United States Department of the Interior, National Park Service, 1984).

Film: *The Spook Who Sat By the Door*, directed by Ivan Dixon, based on *The Spook Who Sat by the Door* (1969 novel) by Sam Greenlee (United Artists, 1973).

Text: Neufert, Ernst and Peter. Architects' Data, 3rd Ed. (Oxford; Malden, MA: Blackwell Science, 2000).

Series: *Small Axe* (2020), Season 1, Episode 1: Mangrove, dir. by Steve McQueen (2020).

Podcast: <https://millennialsarekillingcapitalism.libsyn.com>

*RECOMMENDED/REFERENCE*

Text: St. Clair Drake and Horace R. Cayton. Chapter 3, "The Great Migration: Black Belt Diaspora (1914-1918), 58-64. In Black Metropolis: A Study of Negro Life in a Northern City. New York: Harcourt Brace, 1945.

Essay: Reinhold Martin, "Prometheus Unmasked," *Places Journal*, September 2020. <https://doi.org/10.22269/200929>

Film: *The Black Panthers: Vanguard of the Revolution*, directed by Stanley Nelson (2015).

Text: Huey P. Newton, "War Against the Panthers: A Study of Repression in America," Dissertation, PhD in the History of Consciousness (University of California, Santa Cruz, June 1980).

Text: Kevin Young, "The Shadow Book," in The Grey Album: On the Blackness of Blackness.

Text: Frank B. Wilderson III and Tiffany Lethabo King, "Staying Ready: A Conversation," in Otherwise Worlds: Against Settler Colonialism and Anti-Blackness, Tiffany Lethabo King, Jenell Navarro, and Andrea Smith, eds. (Durham: Duke University Press, 2020).

Essay: Nicholas Blomley, "Law, Property, and the Geography of Violence: The Frontier, the Survey, and the Grid," Annals of the Association of American Geographers, Vol. 93, No. 1 (Mar., 2003): 121-141.

Project: Mapping American Social Movements Project, University of Washington, "Mapping Red Chicago: Grassroots Communist Party Activism 1928-1935," [https://depts.washington.edu/moves/CP\\_chicago.shtml](https://depts.washington.edu/moves/CP_chicago.shtml)

Text: Francis D.K. Ching with Steve P. Juroszek, Design Drawing, 2nd ed. (Hoboken, N.J.: John Wiley & Sons, 2010).

## 2.0 "DO FOR SELF"/"IT'S THEM AND IT'S WE", Due Thursday, February 11, Mid-Review

...As a kid I couldn't wait to drive on that street because it always smelled of heavy loads of butter when you drove past as the bread baked...but it was the tallest building in eyeshot for miles so it was foreboding...guns and butter.... It feels fortified and tender, big in magnitude yet digestible ...it's a site of food production for free breakfast program (panthers based in Chicago), self-defense training, it's a gun factory (for *Spook Who Sat by the Door*, based in Chicago)...it sits at an intersection of North/South/E/W that could anchor in a fortifying of black prosperity and neighborhood stability and viability.

- Amanda Williams, correspondence with Ife Salema Vanable

Blackness is everything and nothing. Blackness is everywhere and nowhere.

The figure of the black, throughout the diaspora, and especially in what is referred to as the United States of America (and perhaps blackness by extension) can be understood as a projection, an image, a fiction deployed enabling various systems, structures and regimes that facilitate subjugation, marginalization, and dispossession to avoid reproach; the very avoidance of reckoning and reproach by way of the externalization of cause or blame, cast as black. And while the category and notion of whiteness, as embedded in the narrative of this nation, as well as elsewhere, is equally fictionalized and co-constructed, the "incalculably differentiated thing [can easily be understood as] the fetish character of blackness and its open secret."<sup>3</sup> Blackness as such is both magical and ordinary, rehearsed, constantly re-presented and practiced, embodied and structural, illusory and haptic, rendered common at both the level of the individual and the collective social body.

As projection, blackness is the site of that which is thrown forth, cast as divergent from the social mores, behaviors, customs and ways of being that have been imagined proper and good. This paranoid work of social and/or national projection delimits where and how individuals are categorized, located, and expected to interact with objects, spaces, uses, both in the physical, material world and in the social, cultural imaginary. This is a decidedly collective domain, expressly political, highly aesthetic, and particularly intimate, involving the relationship of parts to a perceived or imagined whole. It involves what philosopher Jacques Rancière refers to as a "distribution of the sensible":

"A distribution of the sensible establishes at one and the same time something common that is shared and exclusive parts. This apportionment of parts and positions is based on a distribution of spaces, times, and forms of activity that determines the very manner in which something in common lends itself to participation and in what way various individuals have a part in this distribution."<sup>4</sup>

This distribution of the sensible, as a "system of self-evident facts of sense perception,"<sup>5</sup> invokes those faculties by which the body perceives and understands its relation to the external world and ultimately stores and recalls that information. By establishing what is common, as well as exclusive parts, the distribution of the sensible operates at the level of society and at the level of lived individual, affective, material experience and betrays modes of consensus at work and the proliferation of commonsense.

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<sup>3</sup> Fred Moten, "Nowhere, everywhere," in *White Cube (Gallery), My Labor is My Protest: Theaster Gates* (London: White Cube, 2012), np.

<sup>4</sup> Rancière, *The Politics of Aesthetics: The Distribution of the Sensible*, 7.

<sup>5</sup> Ibid.

This second move/instigation, "2.0 Do for Self"/"It's Them and It's We," extends the analysis and drawing work of "1.0 In the Cut." This second move/instigation urges interrogation and analysis of notions of autonomy and collectivity, the common, the sensible, and blackness as it directly relates to the mechanics of projection.

Exploring modes of flatness and depth, the hinge, the fold, the break, the cut, for this second move/instigation, the axonometric will constitute the primary vehicle for analysis. By way of the axonometric (with deliberately chosen angles of projection), the plan work will be taken out and beyond the world, wild, noisy, into space. These drawings will refuse order and call out things which are not. In this way, these drawings will attend to sensorial productions and emissions, the ambient as a form of thickness, the somatic field. Another kind of "surround," these drawings will attempt to capture that which lingers and that which arrives before (as in the scent of butter encountered ahead of reaching the Schulze Baking Company Plant).

To analysis of autonomy (isolation) and collectivity, we will wed a close reading of varying incarnations of "nation." As such, this second move/instigation will be informed by a brief look at the Nation of Islam, what has been referred to as "an American millenarian movement," and its charge to "do for self," its ties to Chicago, and questions of self-sufficiency, as well as potential forms of productive or optimized separation or segregation. We will explore the provocation and productivity of the Nation of Islam owned and operated Muhammad Farms in rural southern Georgia, USA. In this context we will interrogate the notion of the "self," the construction of modern selfhood, both immaterial and materially and the architectural, programmatic, and spatial implications. Alongside black liberation ethos, we will interrogate the intersection of various notions of masculinity, patriarchy, heteronormative delimitations, womanhood, labor, and capital and how these contribute to, operate alongside or against undue centering of what constitutes the "self." Considering projection, that which is thrown forth, we will attend to notions of the "call," to sermon (the Friday Sermon), to the auditory in and as architectural production.

By invoking the axonometric—the cut axonometric, the exploded axonometric, the frontal axonometric, the axonometric "degree zero"—we seek to reckon with and disturb projection, alongside questions of envelope, boundary, edge. Brought to bear on this work should be a position on separation/delineation, particularization, differentiation, the (hyper) local, empire, coloniality, Chicago, and blackness. To these ends a full three-dimensional model of the Schulze Baking Company Plant and its surroundings should be constructed, put together so that it may be taken apart, cut, drawn out, thickened, fattened up, possibly abolished. This aim is to facilitate an exploration of alternative forms of "wealth," of value, of richness, abundance, a plentiful supply of desirable things in, across, and against space, time, and sense.

MID-REVIEW DELIVERABLES Thursday, February 11, 9:30am - 12:30pm EDT  
("1.0 In the Cut" & "2.0 Do for Self"/"It's Them and It's We")

- the further developed "plot" (or "plots", devise an ongoing interrelated sequence of events, marking out territory, making plans for ongoing liberation)
- a set of "plans" rendered "fugitive," that is made to "move," a set of animated plans, gifs, plan collages (line disrupted/unsettled by image, color), with clearly articulated programmatic engagements/insertions
- (hybrid) projections: cut axonometric, exploded axonometric, frontal axonometric, or otherwise constructed "projection," thickly populated with program
- wall section: highlight a portion to communicate layering, work the line, the solid line, the dotted line, this may stand-alone or may be incorporated elsewhere
- soundscape/sonic projection: create an accompanying assortment of sound, including found sound fragments, noise, testing the limits and potential of cacophony

2.1 Media (Additional media may be engaged as deemed necessary)ESSENTIAL

Text: Darell Wayne Fields, Architecture in Black: Theory, Space and Appearance, 2nd Ed. (London; New York: Bloomsbury, 2015).

Article: Darell Fields, "Toward a Black Formalism," The Aggregate website, Volume 2, March, 2015, <http://www.we-aggregate.org/piece/toward-a-black-formalism>.

Text: Kevin Young, "How Not to Be a Slave," in The Grey Album: On the Blackness of Blackness.

Film: *Space is the Place*, directed by John Coney, written by Sun Ra and Joshua Smith, 1974.

Article: Paula Chakravartty and Denise Ferreira da Silva, "Accumulation, Dispossession, and Debt: The Racial Logic of Global Capitalism—An Introduction," American Quarterly, Vol. 64, No. 3, Race, Empire, and the Crisis of the Subprime (September 2012): 361-385.

Article: Moten, Fred. "The Subprime and the Beautiful." African Identities, 11:2 (2013): 237-245.

Text: Fred Moten, In the Break: The Aesthetics of the Black Radical Tradition (Minneapolis: University of Minnesota Press, 2003).

RECOMMENDED/REFERENCE

Article: Stan Allen, "John Hejduk's Axonometric Degree Zero," Drawing Matter (September 23, 2019),

<https://drawingmatter.org/john-hejduks-axonometric-degree-zero/>

Text: Robin Evans, Chapter 9, "Rumors at the Extremities," 337-350, in The Projective Cast: Architecture and Its Three Geometries (Cambridge, Mass.: MIT Press, 1995).

Article: Pedro Pitarch, "The Age of Oxymorons," e-flux Architecture, Confinement (2020) <https://www.e-flux.com/architecture/confinement/357145/the-age-of-oxymorons/>

Multi-Institutional Project: "Race and Capitalism Project," initiated by the Center for the Study of Race, Politics and Culture (CSRPC) at the University of Chicago, <https://www.raceandcapitalism.com>

Podcast: "The Myth And Propaganda Of Black Buying Power with Jared Ball," MILLENNIALS ARE KILLING CAPITALISM (July 1, 2020).

Text: Ula Yvette Taylor, *The Promise of Patriarchy: Women and the Nation of Islam* (Chapel Hill: The University of North Carolina Press, 2017).

Text: Priscilla McCutcheon, "'Returning Home to Our Rightful Place': The Nation of Islam and Muhammad Farms," Geoforum, Volume 49 (October 2013): 61-70.

Text: Martha F. Lee, The Nation of Islam: An American Millenarian Movement (Syracuse, N.Y.: Syracuse University Press, 1996).

Text: Robert Farris Thompson, Chapter 5 "Emblems of Prowess: Ejagham Art and Writing in Two Worlds," in Flash of the Spirit: African and Afro-American Art and Philosophy (New York: Vintage Books, 1984, 1983).

### 3.0 "IT'S THEM AND IT'S WE"/TIME! (Banal, Quotidian, Acts of Freedom), Due March 16

I wonder if dis is me? By golly, I is free as a frog. But maybe I is mistaken; maybe dis ain't me. Cato, is dis you? Yes, seer. Well, now it is me, an' I em a free man. But, stop! I muss change my name, kase ole massa might foller me, and somebody might tell him dat dey see Cato; so I'll change my name, and den he won't know me ef he sees me. Now, what shall I call myself? I'm now in a suspectable part of the country, an' I muss have a suspectable name. Ah! I'll call myself Alexander Washington Napoleon Pompey Caesar. Dar, now, dat's a good long, suspectable name, and everybody will suspect me. Let me see; I wonder ef I can't make up a song on my escape! I'll try.<sup>6</sup>

In the thick of it. Blackness is spectacular (beautiful in dramatic and eye-catching ways, strikingly obvious) and yet so incredibly common, quotidian, and banal. Blackness has also, arguably, functioned as one of the key key signifiers for the sociopolitical articulation of visual distinctions among human groups in modernity. Black studies, Alexander Weheliye articulates, has developed a series of comprehensive analytical frameworks—both critical and utopian—in the service of better understanding and dismantling the political, economic, cultural, and social exploitation of visible human difference.<sup>7</sup> This exploitation of the visible (visibly legible differences in skin color, hair texture, facial features) can be understood as the work of racializing assemblages. A set of sociopolitical processes, racializing assemblages represent, among other things, the visual modalities in which dehumanization is practiced and lived.

In this context, formations of those oppressed under these regimes are often recognized as or deemed liberatory within the framework of resistance or agency. guns and butter asks (as Weheliye does), what deformations of freedom become possible in the absence of resistance and agency? How might we arrive at a more layered and improvisational understanding of subjection? How might we see other forms its disfigurements might take on? How are the sly manipulations, the overt portrayals, the slow-burning, everyday capitulations figured toward freedom?

**guns and butter** third move/instigation takes on time, timing, resources/resourcefulness, struggle and freedom. "3.0 'It's Them and It's We'/Time!" extends the ongoing forms of analysis, imagining, and intervention staged in 1.0 and 2.0. To these moves/instigations and through a more entrenched, close, and careful reading of thickness by way of surface, skin, pattern, we will add moves exploring, exploiting, and envisioning the potential slippages between surface and structure. What is or where is architecture's fleshy surplus activated by domination? Rather than dominate, how might architectural production excavate lines of flight, freedom dreams, practices of liberation, and possibilities of other worlds?

Continuing to work individually in or in your chosen groups of two, delve further into your engagement with the Schulze Baking Company Plant drawing out the repercussions (and potentials) of your intervention by elevation. Principally, for "3.0 'It's Them and It's We'/Time!," the interior elevation, the unfolded elevation, will operate as your primary vehicle of analysis, interrogation, and speculation. Here, previously explored questions of collectivity, differentiation, and particularizing are more directly confronted as questions of layering, overlap, simultaneity, along with those of break, rupture, gap, caesura.

<sup>6</sup> Soliloquy performed by Cato, "an expedient house servant who wages a one-man, slow-burning insurrection of blackface minstrelsy in his solo bid for freedom," character in William Wells Brown 1858 play, *The Escape; or, a Leap for Freedom: A Drama in Five Acts* (Boston: R. F. Wallcut, 1858). Description of Cato provided by Daphne A. Brooks, *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850-1910* (Durham, NC & London: Duke University Press, 2006).

<sup>7</sup> Alexander G. Weheliye, "Introduction: Now," in *Habeas Viscus: Racializing Assemblages, Biopolitics, and Black Feminist Theories of the Human* (Durham: Duke University Press, 2014) 2.

Similarly, here, we extend our analysis of "time," deeply implicated in explorations of simultaneity and rupture. To these ends we will study syncopation, the contrapuntal, working off time, outside of time, and lateness. Recalling the "before and before" and the ongoing, "3.0 'It's Them and It's We'/Time!" urges confrontation with remembrance and maintenance (Ukeles, "taking all the fucking time").

Forging a deeper exploration of interiority, this study will be accompanied by more direct reckoning with the physical, material realities of the body, the agglomeration of bodies, histories and present realities of seemingly banal and spectacular performances of race and freedom. Considering how we get free, overlap, multiplicity, and simultaneity, move/instigation 3.0 will also be informed by analysis of the Combahee River Collective, its statement, ideological position, and deployment of "intersectionality."

Lastly, attending to "time," move/instigation 3.0 will tackle the "schedule," in its architectural, social, political, and cultural valances, as a technology listing, inventorying, keeping time, imposing order on life, labor, love, movement, and capital.

¾ REVIEW DELIVERABLES Tuesday, March 16, 9:30am - 12:30pm EDT

("3.0 'It's Them and It's We'/Time!"; Additional deliverables may be required)

- the further developed "plot" (or "plots", devise an ongoing interrelated sequence of events, marking out territory, making plans for ongoing liberation)
- elevations: unfolded (potentially projected) interior elevations (scale to be collectively determined)
- schedules (window, door, paint, invented others)

### 3.1 Media

#### *ESSENTIAL*

Text: Alexander G. Weheliye, "Introduction: Now," 1-16, in Habeas Viscus: Racializing Assemblages, Biopolitics, and Black Feminist Theories of the Human (Durham: Duke University Press, 2014).

Text: Denise Ferreira da Silva, "Reading the Dead: A Black Feminist Poetical Reading of Global Capital," in Otherwise Worlds: Against Settler Colonialism and Anti-Blackness, Tiffany Lethabo King, Jenell Navarro, and Andrea Smith, eds. (Durham: Duke University Press, 2020).

Text: Daphne Brooks, "Introduction," Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850-1910 (Durham: Duke University Press, 2006).

Text: Keeanga-Yamahtta, Taylor ed., How We Get Free: Black Feminism and the Combahee River Collective (Chicago, Illinois: Haymarket Books, 2017).

#### *RECOMMENDED/REFERENCE*

Podcast: "'It's Really Up To Us" Barbara Smith on Combahee, Coalitions and Dismantling White Supremacy," MILLENNIALS ARE KILLING CAPITALISM (September 24, 2020).

Text: Beatriz, Colomina, "Interior," 232-281, in Privacy and Publicity: Modern Architecture as Mass Media, (Cambridge: The MIT Press, 1995).

Text: Robin Evans, "Figures, Doors, Passages," 54-91, in Translations from Drawing to Building and Other Essays (Cambridge, MA: MIT Press, 1997).

Text: Michael Osman, "Cold Storage and the Speculative Market of Preserved Assets," in Modernism's Visible Hand: Architecture and Regulation in America (Minneapolis: University of Minnesota Press, 2018).

Text: Mark Wigley, White walls, Designer Dresses: The Fashioning of Modern Architecture (Cambridge, Mass.: MIT Press, 1995).

Artwork: Amanda Williams, "Color(ed) Theory"

Text: Anne Anlin Cheng, Second Skin: Josephine Baker and the Modern Surface (New York: Oxford University Press, 2011).

4.0 STAY, Due Tuesday, March 30, 2021, Penultimate Review

**still-moving-images:** *images that hover between still and moving images; animated still images, slowed or stilled images in motion or visual renderings that blur the distinctions between these multiple genres; images that require the labor of feeling with or through them.*

**refusal:** *a rejection of the status quo as livable and the creation of possibility in the face of negation i.e. a refusal to recognize a system that renders you fundamentally illegible and unintelligible; the decision to reject the terms of diminished subjecthood with which one is presented, using negation as a generative and creative source of disorderly power to embrace the possibility of living otherwise.*

- Entries from "Black Visual Frequency: A Glossary," referred to by Tina Marie Campt in "Black Visuality and the Practice of Refusal" (2019)

In this last, move/instigation, the studio returns in earnest to its originally (and continuously) posed questions. As guns and butter interrogates the economics of architecture's politics, we look to where desire lies, where motivation lies, and ask: what has been most desired, fetishized, coveted than blackness? By this point in the course, we hope it is clear that blackness is irreducible and indeterminable and that architectural production must (and is in a ripe position to) open itself up (its practices, conventions, motivations, inherent tendencies) to work beyond and against the logics of capitalism and in solidarity with ongoing, everyday, movements for liberation.

As blackness may be irreducible and indeterminable, marked by the "blur" operating as "swarm," architectural documents often aspire towards clarity. As guns and butter works through moves/investigations, "4.0 Stay," urges students to contend with stillness with movement. In this context, "4.0 Stay," asks: How might forms of architectural production or architectural service, those that evade the dictates of capital, be made to operate as black, as still, moving? How might technologies of architectural production, drawings, be made to be about more than buildings and less about enclosure or borderization?

Students continuing to work individually or in pairs will bring the programmatic engagements with the Schulze Baking Company Plant, experiments in thickness, overlap, slippage, surface, and blackness to bear on the development of a body of still-moving-images/drawings. These images will work beyond the confines of architectural plan, axonometric, elevation, or section drawings towards hybridity, towards "blur," towards refusal, requiring keen analysis of the work produced to date. This work towards the final will also include attention to materiality, fabric, textile, texture, the objects, things, stuff of the interiorities crafted and drawn to date.

These still-moving-images will be informed by questions of black visibility outlined by Tina Campt in her reading and analysis of Arthur Jafa's work *Apex*. This work will also be informed by engagements with forms of planning and movements for black liberation, economic justice, the "long civil rights movement," executed within and beyond Chicago, those efforts ongoing and those rendered past. These include, the work of Ella Baker, The Alabama Communist Party, the history of what is known as "Black Wall Street, the work of Rebuild Foundation, and Sweet Water Foundation.

PENULTIMATE REVIEW DELIVERABLES Tuesday, March 30, 9:30am - 12:30pm EDT  
 ("4.0 Stay"; Additional deliverables may be required as deemed necessary))

- the further developed "plot" (or "plots", devise an ongoing interrelated sequence of events, marking out territory, making plans for ongoing liberation)
- a further developed set of "plans" rendered "fugitive," that is made to "move," a set of animated plans, gifs, plan collages (line disrupted/unsettled by image, color), with clearly articulated programmatic engagements/insertions
- (hybrid) projections: cut axonometric, exploded axonometric, frontal axonometric, or otherwise constructed "projection," thickly populated with program
- soundscape/sonic projection: create an accompanying assortment of sound, including found sound fragments, noise, testing the limits and potential of cacophony
- still-moving-images/drawings

FINAL REVIEW DELIVERABLES April 15, 9:30am - 12:30pm EDT  
 (Deliverables list to be refined as deemed necessary)

- the further developed "plot" (or "plots", devise an ongoing interrelated sequence of events, marking out territory, making plans for ongoing liberation)
- a set of "plans" rendered "fugitive," that is made to "move," a set of animated plans, gifs, plan collages (line disrupted/unsettled by image, color), with clearly articulated programmatic engagements/insertions
- (hybrid) projections: cut axonometric, exploded axonometric, frontal axonometric, or otherwise constructed "projection," thickly populated with program
- wall section: highlight a portion to communicate layering, work the line, the solid line, the dotted line, this may stand-alone or may be incorporated elsewhere
- elevations: unfolded (potentially projected) interior elevations (scale to be collectively determined)
- schedules (window, door, paint, invented others)
- soundscape/sonic projection: create an accompanying assortment of sound, including found sound fragments, noise, testing the limits and potential of cacophony
- still-moving-images/drawings

#### 4.1 Media

##### *ESSENTIAL*

Essay: Tina Marie Campt, "Black Visuality and the Practice of Refusal," Women & Performance: A Journal of Feminist Theory, Vol.29, Issue 1 (2019): 79-87.

Text: Fred Moten, Black and Blur, series: consent not to be a single being (Durham: Duke University Press, 2017).

Essay: Arthur Jafa, "My Black Death,"

Podcast: "Black Communists Against US Racial Capitalism with Dr. Charisse Burden-Stelly," MILLENNIALS ARE KILLING CAPITALISM, September 17, 2020.

##### *RECOMMENDED/REFERENCE*

Essay: bell hooks, "An Aesthetic of Blackness: Strange and Oppositional," Lenox Avenue: A Journal of Interarts Inquiry, Vol. 1 (1995): 65-72.

Text: Jonathan Crary, 24/7: Late Capitalism and the Ends of Sleep (London; Brooklyn, New York: Verso, 2013).

Text: Robin D. G. Kelley, Hammer and Hoe: Alabama Communists During the Great Depression (Chapel Hill: University of North Carolina Press, 2015).

Essay: Thomas E. Shriver, Chris M. Messer, and Alison E Adams, "The Destruction of Black Wall Street: Tulsa's 1921 Riot and the Eradication of Accumulated Wealth," The American journal of Economics and Sociology, Volume 77, Issue 3-4 ( 5/2018): 789-819.

Text: Robin D. G. Kelley, Freedom Dreams: The Black Radical Imagination (Boston: Beacon Press, 2002).



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*The Spook Who Sat by the Door*, directed by Ivan Dixon, 1973.  
*Dave Chapelle's Block Party*, directed by Michel Gondry, 2015.  
*Space is the Place*, directed by John Coney, written by Sun Ra and Joshua Smith, 1974.  
*The Black Panthers: Vanguard of the Revolution*, directed by Stanley Nelson, 2015.

EXHIBITION/ARTWORK/ARTIST

*My Labor is My Protest*, Theaster Gates, White Cube Bermondsey, 2012.  
*A Wild Ass Beyond: ApocalypseRN*, American Artist, Caitlin Cherry, Nora N. Khan, and Sondra Perry, Performance Space, New York, NY, 2018.  
*Color(ed) Theory Suite*, Amanda Williams, 2014-2016.  
 Betye Saar

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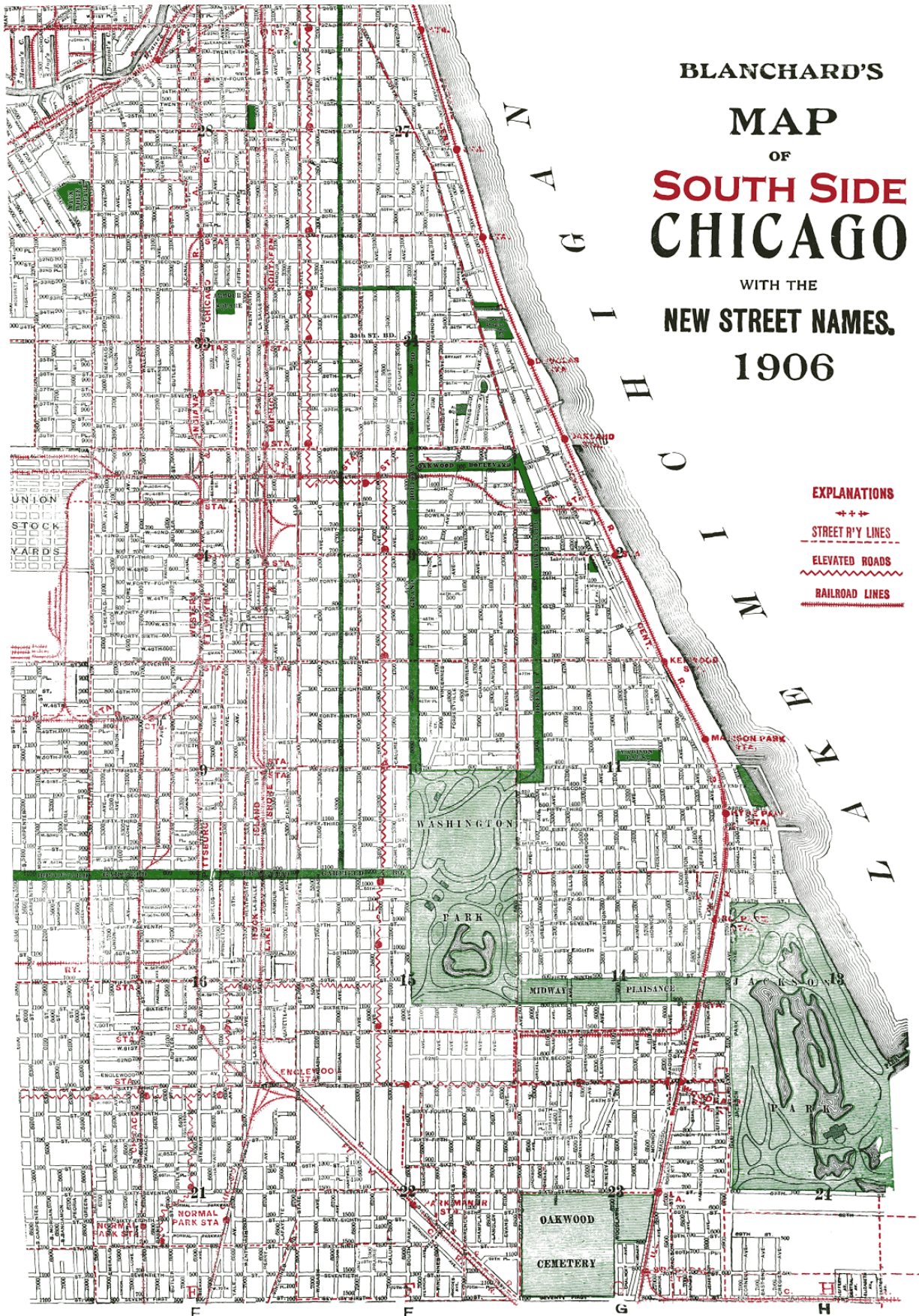
APPENDIX















## At the World's Fair in '93 Aunt Jemima was a sensation



Other manufacturers have sought it; they've never achieved it. It is the secret of Aunt Jemima's recipe and the exact mixing at the Aunt Jemima Mills of the ingredients she once mixed by hand.

Get a package of Aunt Jemima Pancake Flour. See how easy it is today to have delicious pancakes with the real, old-time Southern flavor. Then you can understand its success.

At the great World's Fair in '93 they saw Aunt Jemima in person; today we cannot. But what she did, lives on—that and her smile.

The Aunt Jemima folks put out a buckwheat flour, too. It's ready-mixed for delicious buckwheat cakes. Try it.

"LAWZEE, we ain't nevah gwine be able to make enuf pancakes fo' all dem white folks," sputtered Aunt Jemima to her mulatto helper. And once more she peered out over the constantly growing crowd that gathered around her little kitchen.

"Pow'ful sight o' vis'ters yo' all's got t'day," responded the girl.

Over the mammy's ebon face there spread that wonderful greeting smile which we today can see only in pictures. And thousands—some folks that perhaps you know—smiled back.

There she was—at the World's Columbian Exposition, Chicago. And, up on a platform where all could see, she was making pancakes a new way—from ready prepared flour! You remember reading of how, some twenty years after the Civil War, a representative of a milling company in Missouri bought from Aunt Jemima her pancake recipe and persuaded her to direct its preparation in the great mills. Well, this pancake flour was the result. It had been made from Aunt Jemima's own recipe—the recipe that had made her famous through all the South even before the war, when she was cook in Col. Higbee's mansion down in Louisiana.

IT seemed that everybody at the Fair wanted to taste those golden-brown cakes; time after time the Columbian Guards had to come and keep the crowd moving, since it blocked almost completely that part of the great Agricultural Hall.

Men were convinced that never before had they tasted pancakes so tender and delicious as those Aunt Jemima made.

Women marveled at the ease with which she whisked up a new batch of batter—that she'd simply stir water into the flour that came out of those packages. And the visitors from the South proudly gathered there. For who could, better than Aunt Jemima, uphold their Southland's reputation for excellence in the art of cooking!

The center of all this interest—Aunt Jemima. She was a sensation. And yet, those who knew her best, who knew her even from the time when she first came up from her little cabin home, they found her still the simple, earnest, smiling mammy—the same Aunt Jemima, just older grown.

Honors did not turn her head, not even that great honor the Committee on Awards bestowed upon her pancake flour—the highest Medal and the Diploma of Excellence. Probably she thought not so much of it as of the kind words her old "massa" had spoken to her years and years before, his simpler words of appreciation for her loyalty and cheerful service. Her pancakes had delighted him and his guests; here they were delighting thousands—it was all the same to her.

NOW—today—they are delighting millions! Aunt Jemima pancakes have become America's favorite breakfast. They're so easy to make. They're so economical. And they're always the same—always rich and tender, always fluffy and golden-brown. That has much to do with their popularity.

But most of all, Aunt Jemima pancakes are famous for their flavor. No one can match that. Other mammy cooks in the South tried to, years and years ago—and gave up in despair.

"It's in town, Honey!"

### How to get the Funny Rag Dolls

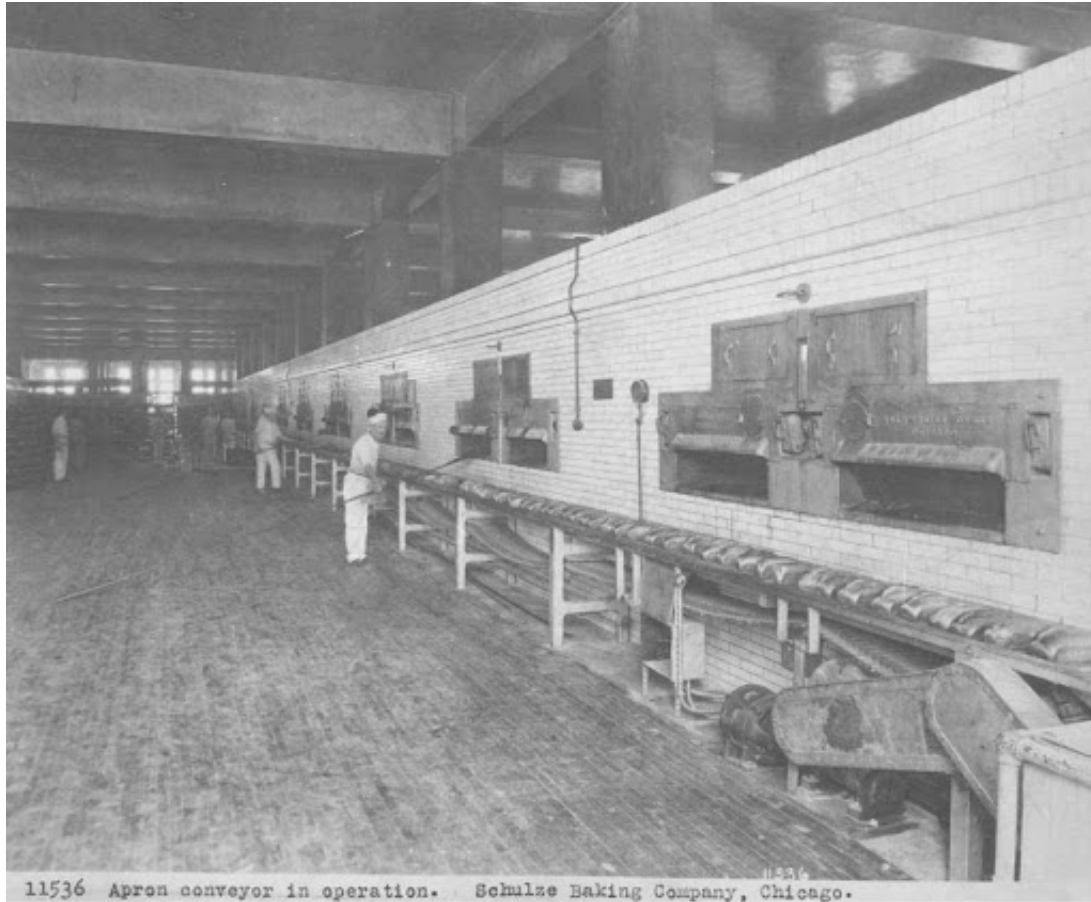
Look on the top of any package of Aunt Jemima Pancake or Aunt Jemima Buckwheat Flour to find out how to get the funny Aunt Jemima Rag Dolls

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11536 Apron conveyor in operation. Schulze Baking Company, Chicago.

