

to rename the Utica Street transit station in his honor has been a good start, it is clear that the historiography on architectural works by people of color is sorely lacking. What overlooked contributions, both materially and intellectually, did so-called minor architects make in their strategic use of modern architecture that enriches our understanding of the radical potential of this medium over time? How are these minor figures yet to be transformed by a historiography that acknowledges them as masters in their own right? If the historiography of modern architecture is to be an equal playing field, then we need more than just the few self-published biographies of minority talent to drive public interest. In the wake of a consistent production of new monographs on old masters, we need an intellectual movement to reframe the history of modern architecture as a series of social projects that embraces the modernity of a wide range of living subjects; we need narratives that move beyond the aesthetic criteria of the international style. And this history needs to be disseminated to the public in some targeted way. Perhaps as an exhibit that revisits these old narratives? Only then will we have the inclusive record of the architectural modernisms we fully deserve.

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