

## **There Are Black People In The Future Artwork-In-Residence**

### **Baiyinah & Summayah Abdullah**

Baiyinah (pronounced “Bay-yin-ah”), also known as Ms. Abdullah, is a 9th grade biology teacher based on Karankawa land in Houston, TX. She is a graduate of the University of Houston and teachHOUSTON. As an educator, she is interested in promoting culturally responsive pedagogy and scientific literacy. As a scientist, she is a birder, bird banding volunteer, and a student of environmental justice. Baiyinah is excited to be a part of the conversations and the work surrounding community healing, restorative justice, and equity in education and the outdoors.

Summayah is a senior at the University of Houston, pursuing a degree in Human Development and Family Studies while minoring in Psychology. She is passionate about her work in the non-profit sector, which she believes is part of the solution to bridging the inequities of our society. With parents from Ohio and having grown up in a 12-person, 4-generation household in Galveston, TX, they share a passion for understanding local Black history, the connectedness of Houston/Galveston, and how migration connects Black American stories throughout the country.



Baiyinah and Summayah will commission art installations in several historically and culturally significant areas of the city such as Third Ward, Freedmen's Town, Independence Heights, Kashmere Gardens, Montrose, and Alief. These installations will be created by Houston youth, under the supervision of local artists. Baiyinah and Summayah seek to showcase the historical and cultural significance of the area while tying the histories to our connected futures. Featuring Black Americans and

other BIPOC who are currently active in fields that students from the Houston area select, Baiyinah and Summayah will hold virtual panels during their residency. Together they will work towards centering the voices and vision of Houston's Black Youth for our future.

**Marcos Hernandez Chávez**, is a Mexican-born, Texas-raised interdisciplinary artist based in Aldine, Texas. His work is at the intersection of landscape, poetry, and nuestra historia. As the son of a retired construction worker and a housekeeper who first came to the United States as farm workers in the sixties, Chavez has witnessed the intergenerational trauma a border causes on peoples, and histories. His work is a visual exploration of the industries and people we ignore and uses materials often taken for granted to comment on the invisible infrastructure of brown-ness in a society that swears it doesn't see color in polite company.



Chávez will plant native flowers surrounding the southern pond of Keith-Weiss Park in North Houston. The placement of flowers is to spell out, HAY GENTE MORENA EN EL FUTURO. He hopes that the community of which he is a part of will be able to enjoy the piece and foment their understanding of how important and valued they are in this country.

**Kam Franklin** is a singer-songwriter, visual artist, writer, actress, orator, activist, model, and dancer from Houston, TX. She is best known for her work with the gulf coast soul band, The Suffers. A three-time recipient of the Houston Press Music Award for Best Female Vocalist, she is known for her unique collaborations, some of which include: filling in for H.R. (of Bad Brains) during the 2016 Afropunk Superjam, performing in the 2016 March For Science band alongside Jon Batiste and Stay Human, Judith Hill, and Fred Wesley, and repeated appearances at Newport Folk Festival where she has participated in numerous tributes and collaborations. Since 2018 she has served as a board member of Headcount.org. Fronting The Suffers, Kam has performed nationally on The Late Show with David Letterman, The Daily Show with Trevor Noah, and Jimmy Kimmel Live in addition to being invited

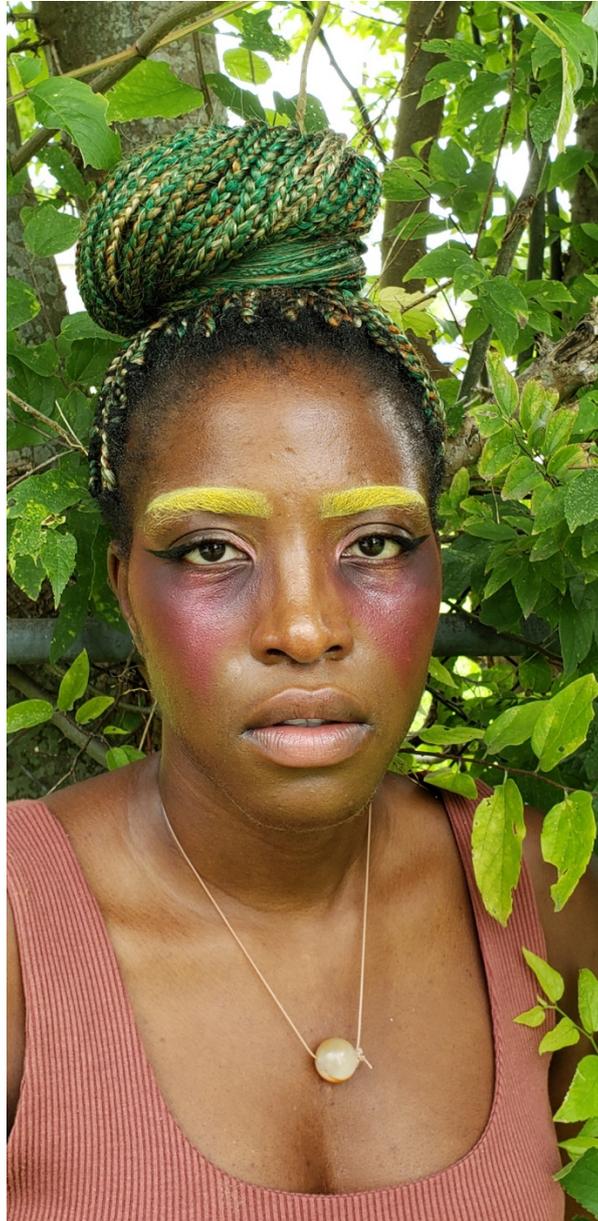
as a guest on NPR's All Things Considered. Franklin has also been featured in Forbes, Vice, BuzzFeed, Refinery 29, and Nylon.



Franklin will hold a virtual performance of her mixed-media work: *Homegirl Island*; a fantasy oasis that exists within an Afro Futuristic society where Black women are fully protected and praised. The performance will take place within The Glitter Garden, a private art installation and performance studio built inside of her home during the COVID-19 pandemic. Franklin seeks to encourage young Black creators to keep striving for success, despite the obstacles that were created to make them fail. Through specially crafted lighting design, lo-fi beats, careful editing and delicate music arrangements, Franklin will provide the audience with a temporary escape from a world that constantly finds new ways to disappoint.

**Rosine Kouamen** is a visual artist based in Houston, TX, who works with numerous forms of media to create a dynamic body of work. Her artistic practice captures the transformation of humanity through visual narratives. She is concerned with global issues affecting gender, urbanism, and the African identity. Her work is influenced by her experiences as an immigrant and as a global citizen. Kouamen has participated in the first residency at Rice University's Emergency Room and in the

Jackman Goldwasser Residency at the Hyde Park Art Center in Chicago. She exhibited at Texas Southern University Museum, Project Row Houses, Lawndale Art Center, Texas Contemporary Art Fair (ARTADIA finalist '12), DiverseWorks, Blaffer Museum, the Prairie View University Art Gallery, among others.



Kouamen's *The Cannibalism* will explore the ways Black women are eroded through media, inequities in healthcare, and fatigue resulting from a constant necessity for resilience. Audio pieces accessible online will play in loops that explore these subjects, combining into a cacophonous weapon causing the destruction of the Black woman's virtual body. Kouamen has also planned an interactive, virtual performance of the piece that will allow many to experience the sensation of the work simultaneously, in addition to developing an accompanying textile work to bond the resulting moment of unity. This presentation will ask: The cannibalized women, what part is most consumed? How have they adapted to protect

themselves? What physical traits they have developed within themselves? Who will be the allies?

**Garry Reece** is a writer and educator based in Houston, Texas. Reece has worked in arts education in a myriad of settings- WITS, Blaffer Gallery, Asia Society, SWAMP. His practice concerns itself with relaying the world around him with truth, compassion, insight and his own personal brand of 'swing'. His work has appeared in *Multeenth*, *American Short Fiction*, *Arts Houston*, *The Texas Observer*, *Extensions*, *Glasstire*, *Gulf Coast* and *Art Lies*.



Reece's project references Wormsley's text within the context of signage and Black neo-classical poetry, in particular the poets of the Black Arts Movement (BAM). A series of signs, made in collaboration with Walter Stancill, displaying the text of Black poets will be erected in places off the beaten path, not typically utilized for public art. By exploring the past and highlighting the writers that came before him, Reece seeks to embrace a place in the future for Black people. In turn, the sites of these works will also be transformed to places of celebration, pride, resilience, and gathering for the Black community.