

city singing

*citysing*

**ROBERT HODGE / JULIA BARBOSA LANDOIS / JOHN PLUECKER**

**2019 Artist Studio Program Exhibition**

**June 21 — August 18, 2019**

LAWNDALE

... Let's  
call this song exactly  
what it is. In lieu of its name let's call it you, or y'all. All y'all up in there  
started flying out of  
place, started missing, started can't get started, won't fly right, can't get  
it straight, can't turn  
it loose but there it go and now it's gone and there y'all go again, can  
call it but can't point to it.

— Fred Moten, “Index”

## **PUBLIC PROGRAMS**

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### **LEROY'S PRESENTS: MISS TRUDY LYNN**

*Friday, June 21, 7:30 – 8:30 pm*

Celebrating the opening of *citysingin*, Leroy's presents a conversation with Robert Hodge and Miss Trudy Lynn, followed by a performance by the legendary singer. Trudy Lynn was raised in the Fifth Ward, where she came into contact with blues and R&B performers at her mother's beauty shop, just beside Club Matinee. As a teenager, she was invited to sing with Albert Collins, playing with Big Tiny and the Thunderbirds, at Walter's Lounge on Lockwood. Her debut release on Connor Ray Music *Royal Oaks Blues Café* reached # 1 on The Billboard Blues Charts in 2014 and the 2015 release of *Everything Comes With a A Price* was four months on the Living Blues Charts. Her latest album, *I'll Sing The Blues For You*, released in 2016, peaked at #6 on the Billboard Blues charts.

### **JULIA BARBOSA LANDOIS & LAURA AUGUST IN CONVERSATION**

*Thursday, June 27, 6:30 – 7:30 pm*

Join artist Julia Barbosa Landois and curator Laura August in a conversation about environmental feelings, disaster, exercise, collaboration, and the ouroboros.

### **JOHN PLUECKER: THE UNSETTLEMENTS, DAD**

#### **BOOK RELEASE, PERFORMANCE, & CONVERSATION WITH LAURA AUGUST**

*Saturday, July 13, 7:30 – 8:30 pm*

JP presents a new performance to mark the release of *The Unsettlements: Dad*, a book object hand-lettered in pencil that translates the work journal JP kept during the past year. The book object is at once a scrapbook of thinking, notes from studio visits, Youtube videos, fragments of conversations with their dad, Instagram posts, tweets, book covers, organic material, IDs, and more. It builds a larger universe of fragments that exist in parallel to the object poems and videos in the *citysingin* exhibition space. The book is an invitation to an intimate encounter with the narratives behind the work in the gallery. Following their performance, JP will be in conversation with Laura August.

## **ROBERT HODGE & LAURA AUGUST IN CONVERSATION**

*Wednesday, July 17, 6:30 – 7:30 pm*

Charting a musical journey from the blues to hip hop to radical transformations taking place in Houston music today, Robert Hodge and Laura August will be in conversation with each other and with the music of the city.

## **BEING HUMAN IN A CHANGING CLIMATE**

### **BRAIDING SWEETGRASS**

*Thursday, July 18, 6:30 – 8 PM*

Julia Barbosa Landois will lead a reading group exploring our relationships to the more-than-human world and our possible futures together. At this gathering, the group will discuss *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* by Robin Wall Kimmerer, botanist and member of the Citizen Potawatomi Nation.

## **LEROY'S PRESENTS: ODELL GRAY**

*Friday, July 19, 7 – 9 pm*

A dynamic singer with a passion for blues, jazz, R&B, and pop, Odell Gray started his group The Free & Easy Band in 1976, performing in Dallas's jazz and pop clubs for five years. In 1981, he was transferred to Houston, and in 1984, he began singing with Milton Hopkins & the Hit City Blues Band in the Heights. From 1988-1999, he sang with the late great A.J. Murphy and his Houston All Stars Revue; from here, he developed his own blues style. In 1999, he began singing with The Superior Band, and they released their first CD, *Voodoo Love* in 2002. Odell and The Superior Band performed shows with Bobby Bland, Mel Waiters, Marvin Sease, Betty Wright, Trudy Lynn, among numerous other well-known entertainers. They traveled through Houston, Dallas, Austin, Corpus Christi, Port Arthur, and Wharton, which the band calls home.

**BEING HUMAN IN A CHANGING CLIMATE  
THE PARABLE OF THE SOWER**

*Thursday, August 15, 6:30 – 8 pm*

Julia Barbosa Landois will lead a reading group exploring our relationships to the more-than-human world and our possible futures together. At this gathering, the group will discuss Octavia Butler's 1993 novel *The Parable of the Sower*.

**LEROY'S PRESENTS: THE PETERSON BROTHERS BAND**

*Saturday, August 17, 7 – 9 pm*

The Peterson Brothers Band have become a household name around the central Texas blues circuit. They have opened for Gary Clark Jr., Los Lonely Boys, the late B.B. King, Willie Nelson, and Lisa Marie Presley, among many others. They have also played with Buddy Guy, Michael Burks and many of Austin's finest musicians. The band includes brothers Glenn Peterson, Jr. and Alex Peterson, who gained notoriety at the ages of 9 and 11 for their original sound. Together, they nod to the future of the blues, with respect for past traditions and performers.

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## **INTRODUCTION**

Established in 2006, Lawndale’s Artist Studio Program provides financial, material, and curatorial support to artists across disciplines who are committed to developing a sustainable artistic practice. This year Lawndale was delighted to welcome three remarkable Houston-based artists as our 2018–2019 Artist Studio Program participants: Robert Hodge, Julia Barbosa Landois, and John Pluecker.

Each spring, the program offers participants the opportunity to work with an established curator to mount an exhibition of work produced during the term. Lawndale is grateful to the inimitable Laura August for her long-standing commitment and contribution to the field of contemporary art and practice. We were fortunate to work with Lester Mead on the book design and M Digital on the printing of this publication and are thankful for their respective talents and efforts.

The Artist Studio Program would not be possible without the support of many individuals. Lawndale is especially thankful to Kathrine G. McGovern and The John P. McGovern Foundation for underwriting the Artist Studio Program’s many activities, including this publication. The Artist Studio Program encourages an intensive studio practice and engagement with a wide range of artists, critics, curators, and art historians, and we appreciate all who nurtured the practices of this year’s participants in the studio and beyond.

As always, Lawndale is indebted to our small but mighty team, including staff Emily Fens and Lisa Gertsch, interns Pilar Emiliani, Sumin Hwang, Shelbi Ragsdale, and Celia Tran, and our fabulous team of installers including Juan Castillo and Michael McFadden, led on the floor by Jon Clark and David Cobb. Finally, Lawndale is ever thankful for the leadership of our Board of Directors and Advisory Board as we continue to pursue new ways of expanding the impact of the Artist Studio Program on participating artists and the wider community.

**Stephanie Mitchell**  
Executive Director

## CITYSINGING

citysong to bear its secrets,  
citysong to touch their traces  
citysong to find what wasn't  
citysing, city sing, city. sing.

Here are some ways of thinking (in, through, alongside, & about):

Houston.

Starting with the proposal that a song is a place where we listen.

And that what we hear here carries other songs, sung in other places,  
heard, unheard, and needing to be heard.



## **RISING WATERS**

The first time we meet, Julia Barbosa Landois tells me she doesn't want to be that kind of eco-artist. I know exactly what she means. And yet, we are both piling up books on the crisis, we are both carrying trauma from storms, we talk around a sense of climate despair.

*“On Sunday, March 17, 2019 at approximately 10 am, a storage tank caught fire at the Intercontinental Terminals Company (ITC) Deer Park facility, located at 1943 Independence Parkway. Industry neighbors and multiple local agencies actively fought the fire to prevent it from spreading and to extinguish it as quickly as possible. As of early Wednesday morning, March 20, the fire had been extinguished... Harris County Public Health wants to remind individuals that the situation may lead to strong feelings of distress or anxiety. If this is the case, talk to you [sic] someone you trust...”<sup>1</sup>*

**Julia Barbosa Landois**, *Sky Serpent* (detail), 2019.

Collage, silkscreen, and paper. 21.5 x 26.5”

She’s been researching August Kekulé, a 19<sup>th</sup> century chemist who is credited with discovering the chemical structure of benzene. When asked how he found it, he described a daydream of a snake eating its own tail: an ouroboros.

The ouroboros shows up in various cultural traditions and mythologies. Carl Jung considered it an image with archetypal significance. Suggesting cyclicity and repetition, the snake eating itself is often seen in relation to infinity. That is, by entering this never-ending pattern of destroying and renewing itself, it is able to give birth to new possibilities, endlessly.

For the Taíno people across the Caribbean, the zemi Guabancex is a goddess of chaos. Also called juracán (a phonetic approximation of her name, in Spanish), she stands with her arms in a figure eight arrangement as she controls the winds. Guabancex embodies destruction, is the goddess of uncontrollable nature, incites immense storms. Her arms wave in a spiraling gesture much like the ouroboros.

In her collage, *Nature, Nurture, Nature* (2018), Landois depicts a female figure, devouring a smaller person as she births another. Three other figures seem to have been hurled into space, yet they form a half-circle from between her legs to her mouth. A starry halo above our fierce protagonist might be a subtle nod to the corona above the Virgen de Guadalupe’s head. Here, she is dismembered, her limbs close to her body as her head is thrown back toward the sky. This is a departure from some of Landois’s earlier work addressing the insulting language used in English and Spanish around mothers: rather than being a denigrated figure of speech, this mother fills the universe with her powerful fleshy actions. She is a creator and destroyer, in a loop.

Landois finds a refrain in that blue sky behind the *Nature, Nurture, Nature* goddess, repeating it across the exhibition. *Sky Serpent* depicts a collaged snake consuming a figure whose feet poke out from the serpent-throat. The snake has coiled itself through a deep blue sky that is marked by black holes, its body weaving in and out of these openings. Cheerful yellow stars twinkle across the black and the blue. The snake’s body seems to have been made by a repeated container form, rendered in different colored paper. Landois has been collecting plastic tubs. She places containers used for yogurt, one within another, creating a winding line of recyclable plastics across her studio. As the work unfolds, the snake has become a collage, flattening into its two-dimensional representation in place of the sculptural stacks. The material reinforces Landois’s larger concerns around environmental catastrophe: she is aware of wastefulness and re-purposing in her studio, both in the plastic version and the scraps of reused paper that form her collage. She wonders about what it means to be an artist, making more things, in a world oversaturated by wasteful production and consumption.



**Julia Barbosa Landois**, *Spinning Wheels*, 2018.  
Ink on paper. 26 x 37”

While it is not my story to tell, it is relevant to mention that Landois moved to Houston in August of 2017, a few weeks before her neighborhood was ravaged by the floods of Hurricane Harvey. As the water rose, she gathered with neighbors in a nearby house for days. And yet, she tells me, despite her lingering relationship to this traumatic moment, the recent petrochemical fire has, perhaps, rattled her more. That black cloud sitting low over the city, while Deer Park residents were warned to shelter in place, seems an omen of larger storms to come, a sign of the too-late moment we are in.

Benzene, our ouroboros chemical dream, is one of the compounds that leaches into the water around the fire, that plumes into that black cloud above us as ITC burns.

After Harvey, Landois began reading flood narratives and mythologies. For *A Flood of Feelings*, she installed a participatory print-making project in the gallery. Working on found reproductions of a painting by Jan Breughel the Elder—*The Entry of*

*Animals into Noah's Ark* (1613)—Landois screen prints a text that reads “oh \_\_\_\_\_ it's 2 minutes to midnight.” Participants can choose one of a series of responses to fill in the blank: #\*@?! is one option, its cartoonish curse signaling the awkward impossibility of an appropriate response. “oh God” “oh what have we done” “oh okay,” read others. The Doomsday Clock, invented by the Bulletin of Atomic Scientists as a symbol of how close humankind is to a catastrophic event that would destroy human civilization, has only been this close to midnight once before. That time, it was 1953, and humans were testing the first hydrogen bomb. In 2018, we reached the two minute marker again; the clock now includes climate change as one of its manmade apocalyptic variables (the others are politics, energy, weapons, and diplomacy).

“oh well” is another response.

The centerpiece of Landois's installation is an exercise bicycle that she has programmed to direct the speed of an ouroboros animation, made from the clips of paper we see in the collages. *Ouroboros (For Kekulé)* speeds up as you pedal faster on the bicycle, eventually exploding into a bright yellow star. “We will spend all this time sitting in traffic,” she says, “but then we can't exercise by walking to work or biking. And so then we go to a place where we walk on a treadmill, or ride on a bike that doesn't go anywhere, and it's inside and it's air conditioned. And it all just seems so absurd.” This idea of exercise as fake transportation is especially absurd in a city so marked by its relationship to cars, Landois notes. That is to say, we've built a city that is at once in-relation-to natural forces and, yet, intentionally distances us from nature. “It's like we're trying to outrun these forces of nature that we can't outrun. And yet, this cycle is simultaneously exacerbating those things we can't escape.”

*next page*

**Robert Hodge**, *The blues new to you*, 2019.

Film still, image of Maxine Williams, owner of El Nedo, July 1999.



## **BLUES CITY**

Hodge's documentary research and installation calls out to the Blues scene of 1990s-era Houston. Looking to the aesthetic of legendary juke joints like the Silver Slipper, he has built Leroy's, drawing from the archival collection of Melissa Noble, who has been collecting club and concert ephemera for more than 30 years. Over the run of the exhibition, he has organized three concerts in the space. Miss Trudy Lynn performs at the opening reception, followed by Odell Gray in mid-July. In August, The Peterson Brothers perform to close the exhibition; their youth suggests the new directions the blues will take for another generation.

The details of Leroy's are significant: Hodge has sourced materials from across the city. He collects silver fringe from Southern Importers, finds tables at a thrift store near his mother's house. A chandelier made of plastic cups has to be hot-glued back together, its blue Christmas lights sparkling like diamonds when we turn it on. A box of dominos sits on the floor under Hodge's poster of Lightnin' Hopkins, inviting people to play. Snapshots of clubs are taped to the wall in a



kind of brainstorming, as if we are seeing into the artist's collecting process as he researches his documentary film. Posters of blues performances line one wall: Miss Trudy Lynn and Odell Gray's The Superior Band both appear on a poster for the Thanksgiving Blues Blast at 7306 Cullen Blvd., in November of 2002. It's a history that is not far enough back to be fetishized by historians and, because of this historical nearness and its inherently ephemeral materials and sounds, it may be impossible to trace when historians get around to it. It's an in-between place. For his residency at Lawndale, Hodge is completing a documentary film about the blues scene in Houston in the 90s and early 2000s; Leroy's is at once a manifestation of that documentary material, a site for filming additional interviews, and an ephemeral juke joint.

Movement is central to Hodge's practice; as we talk about his work, we are driving across the city. He is actually making the work, collecting the objects as we install. But in this practice, we replicate the tradition of gathering that also marks many of the juke joints he is citing. This is a space born of necessity; the point is that people will gather here. In Hodge's method, I see a reflex movement, a call and response to the time, the place, and the community. He offers one way that we might enliven an archive, bringing it both into the art space and back to the communities who made it. It's a rare balance to navigate both kinds of spaces.

Hodge is a natural gatherer of voices: "I try to make the shows I don't see other people making," he tells me, about his work as a music producer and curator. We are installing during Juneteenth, as his expansive and expanding album "Two and a Half Years: A Musical Celebration to the Spirit of Juneteenth" calls out again with new songs. We listen to Hodge on the radio with collaborator Tierney Malone, thinking about the musical legacies and collaborations of this place as we build an imagined blues club. Hodge is simultaneously installing an exhibition he is curating of young artists for David Shelton Gallery. That is to say, moving alongside the creative work of others is what Hodge does, is how he understands the re-writing of our histories, is what the work means, is a form of making space. Leroy's is made in community: as we install, other artists drop by and help, lend us materials, stay with us.

In his *No Soliciting* (2019), we see the accumulative process that marks his work across disciplines. Here it is a material accumulation: he has collected posters and handbills, layering them in a thick pile before painting and carving into them. When he showed at CAMH in 2015, Julia Bryan-Wilson described his pulled-paper paintings as "sondages of a sort, stratigraphic cores of history itself."<sup>2</sup> Sondage is a sounding of the earth, a trial excavation. He wants to make this music resonate for new generations of listeners in the city. This research, too, is an excavation, a sounding, a digging into the layers of the past.

*“Echoes can’t get  
located, obvious things  
gone aviary, map flown all over the place. We’re missing the overall,”*

writes Fred Moten in his “Index.”<sup>3</sup> He’s talking about description and how we locate ourselves within larger correspondences, and he could be describing a way of being in a place, informed in many ways by the musical innovations and resourceful genius of black Americans. Hodge’s documentary practice and *Leroy’s* are ways of searching for their echoes, making them sound again, hearing them new.



*above*  
**Robert Hodge**, *citysinging*  
installation view, detail

*next page*  
**John Pluecker**, *The Unsettlements: Dad*, 2019.  
Hand-copied book object, detail.



homes. Oak leaves from the cemetery where their grandparents are buried mark the end of these whispery lines. In a corresponding photograph from the cemetery, we see a small body of water, a puddle surrounded by grass, reflecting the sky. The headstones there keep sinking in Houston's boggy earth, JP tells me. They are pushed up and propped and then sink again, small floodings pulling them downward.

Among the conversations we have had for the past year is one about how we memorialize moments of history that are not recognized or known as capital-H Histories. "What happens if we stay in these spaces of trauma, violence, heterosexism, and white supremacy?" JP wonders. Things have happened at these unsettled places that are deserving of markers, forms of pointing to the violences that undo us. And yet, in JP's object poems, we are denied the details of place and story. They have chosen to protect the intimacy of the exchange, giving us a gentle description, instead, of how the land at the site holds the story, now. It is an undoing, a ritual of coming to terms with, an unsettling of the structures of knowledge and power that define so much of our collective past.

One of the song lyrics from the first *Unsettlement* is "Tryin' to hide my sorrow from the people I meet / And get along with it all." There is both a sharing and a guarding in these works, a necessary protection of the details: if we knew them, would that make JP's father a protagonist, a victim, a survivor, somehow more or less woke? Would we know him, or simply think we know something about him? JP's sculptural decisions allow for all of these things: the trauma is infinitely messy, always. The sadness lingers because we cannot fully unpack it, cannot touch it. In their hand-drawn book object, JP has written: "There's a difference between a secret and what wasn't said." While not knowing the details, we know these things have happened, some of them terrible. The question becomes less about what these stories exactly are, and more about how they haunt us. That is to say, the works ask us how we memorialize our own lived pain, our own roles as perpetrators, victims, and everything in between. It is significant that these *Unsettlements* are always changing, never stable structures. They expand and contract, include new materials and new stories as JP returns to them. For this reason, we include an image from JP's studio of the first *Unsettlement*. Not only a nod to the process of working during this year in residence, we acknowledge the many forms these object poems can take, in an ever-expanding quest for understanding what they point to.

Each object poem also has a corresponding video: we hear ambient sounds from their journey to collect these things, the traffic, water, bird songs as we see the details of specific sites. With a careful coordinating, we might find the cell phone videos that connect to specific *Unsettlement* object poems. In the videos, we watch as JP moves them back and forth across his desktop, the clicking of the keyboard and mouse situating their own recording of this legacy.

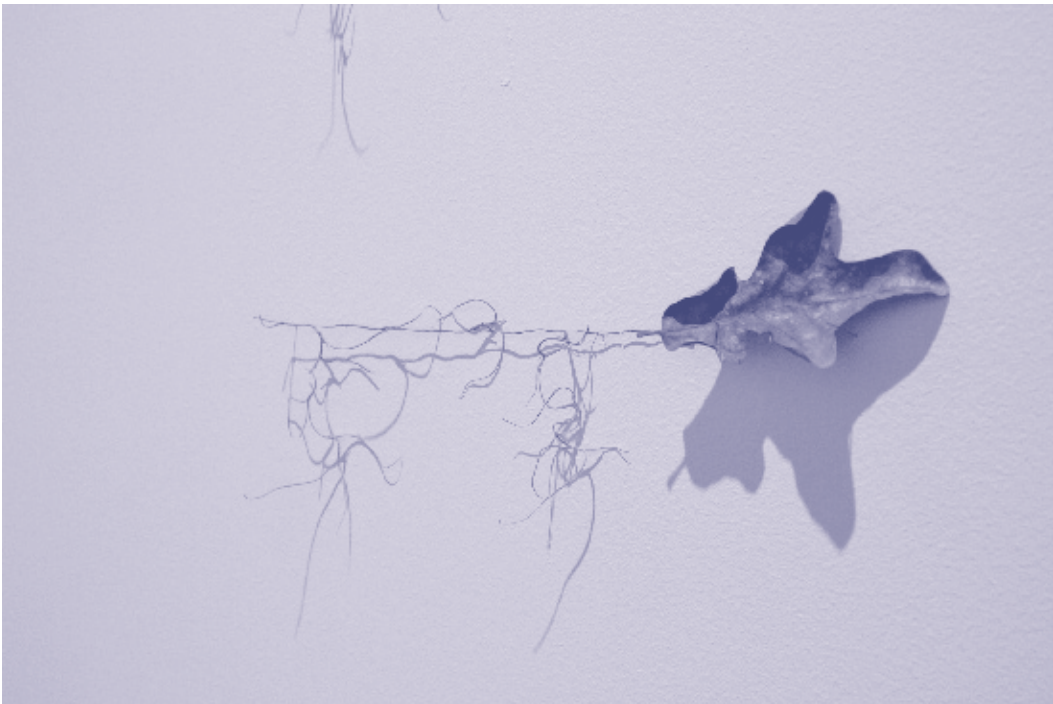
JP's hand-drawn book collects a year's worth of thinking and listening, recopying notes and images, and offering a point of access to their thinking through of white-

ness and its tentacular presence, its many subtle and not-at-all subtle forms of violence. “The book is a translation of the work journal I kept over the past year: a scrapbook of thinking, notes from studio visits, and other materials. The book is hand-lettered in graphite, and it became a way of creating a larger universe of images, scraps, and fragments of conversations with my dad. It is about remembering, forgetting, sharing, openness, gentleness, sadness, loss, all the things.”

In the exhibition, the book is tucked into a closet, under a stairwell. A light shines on it, and we see it through the slightly opened door. It is at once present and tantalizingly unavailable. A video of JP paging through the book allows glimmers of the written words, without the satisfaction of reading them here, in the moment. Instead, a replica of the book is available to be taken home, digested slowly, read in our own intimate spaces. We carry this unsettling back with us, home.

**John Pluecker**, *Unsettlement 1*, 2018-present.

Objects collected from a site of significance to the artist's dad, dimensions variable.



## IN THE END

Each artist here has different concerns, but they wander into each other. Together, their work pushes at the untold, its impossibilities and remembering, the entanglement of absence with its description, and the ways Houston holds its own songs of the unspeakable. This exhibition is like what happens when you sing together in a place: voices swirl and rise, drift off, break, find harmony, fall out.

The artists in *citysing* have been working at Lawndale over the course of nine months in the Artist Studio Program. But they also work alongside each other in Houston, finding questions in the city's specificities: sprawling and uneven, bumpy, with so many hauntings of beauty and pain. They move across different terrains with distinct sets of questions, sharing a deep engagement with the embedded and overlooked. Their practices encompass a way of moving that I like to imagine is very connected to ground, to being grounded, to sounding the earth under our feet. Maybe we call this being present.

This is a city we barely know, a city of monstrous immensities. And what does it mean, exactly, to sing a city? Perhaps it means to listen attentively, to try and make sense of something hard to hold in words, to participate in an incantation, for here, from here. To hold it before it drifts out of reach.

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Sing city, song city, citysings, y'all sing it now, we are here, exactly here, even if we can't quite describe what that means, singing this city, citysing out of its depths.

— Laura August

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1 <https://deerparktx.gov/1778/ITC-Fire>

2 Julia Bryan-Wilson, "Openings: Robert Hodge," *ArtForum* (March 2015).

3 Fred Moten, "Index," in Lauren Berlant and Kathleen Stewart, *The Hundreds* (Durham: Duke University Press, 2019): n.p.

























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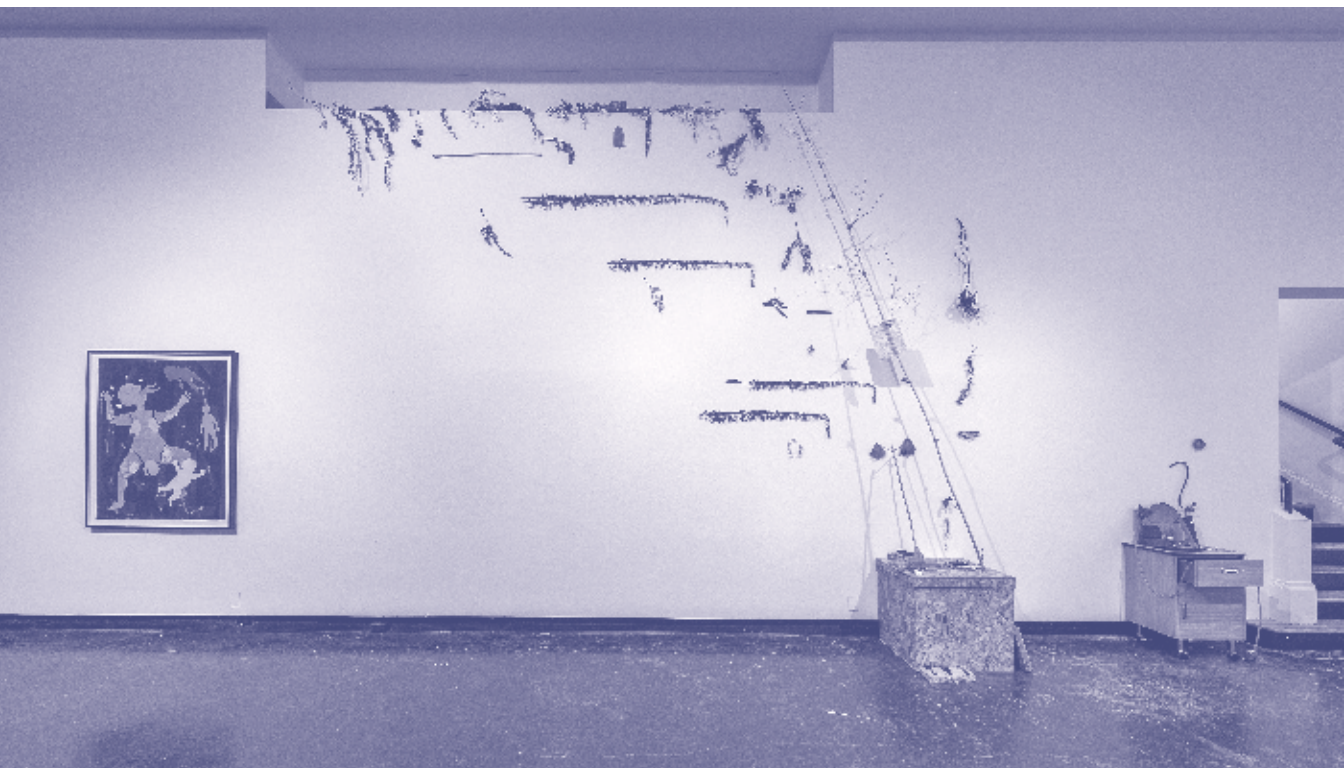
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## IMAGE LIST

- P 23** **John Pluecker**, *Unsettlement 2*, 2018-present.  
Objects collected from a site of significance to the artist's dad,  
dimensions variable (studio view).
- P 24** **John Pluecker**, *Unsettlement 14*, 2018-present.  
Objects collected from a site of significance to the artist's dad,  
dimensions variable (detail).
- P 25** **John Pluecker**, *The Unsettlements: Dad*, 2019.  
Observation videos from sites of significance to the artist's dad, three  
monitors, durations variable.
- P 26-27** **Robert Hodge**, *Leroy's*, 2019.  
Objects from the collection of Melissa Noble with found objects,  
and concert series.
- P 28** **Robert Hodge**, *citysingin*  
Installation view.
- P 29** **Julia Barbosa Landois**, *Nature Nurture Nature*, 2019.  
Collage, silkscreen, acrylic, and paper. 49.5 x 40"
- P 30** **Julia Barbosa Landois**, *Forever Almost*, 2019.  
Collage, silkscreen, and paper. 38 x 48.5"
- P 31** **Julia Barbosa Landois**, *Sky Serpent*, 2019.  
Collage, silkscreen, and paper. 21.5 x 26.5"
- P 32-33** **Julia Barbosa Landois**, *A Flood of Feelings*, 2019.  
Silkscreen and relief on found reproductions of Jan Brueghel the  
Elder's *The Entry of the Animals into Noah's Ark* (1613); installation of  
participatory prints.
- P 34** **John Pluecker**, *The Unsettlements: Dad*, 2019.  
Observation videos from sites of significance to the artist's dad, stills.

















## **BIOGRAPHIES**

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**Robert Hodge** is a multidisciplinary artist whose practice explores themes of memory and commemoration. Born in Houston, Texas and raised in the City's Third Ward district, the artist studied visual art at the Pratt Institute in New York and the Atlanta College of Art before returning to Houston. Hodge has exhibited his work in numerous national and international institutions. He has received grants from the Joan Mitchell Foundation, Houston Arts Alliance and The Idea Fund, among others. Hodge's current projects include albums that are audio experiences to his exhibitions. He executive-produced albums "Two and 1/2 years: A Musical Celebration to the Spirit of Juneteenth," "Friendly Fire" (supported by the Station Museum of Contemporary Art, Houston), and "Between the Devil and the Deep" (supported in collaboration with Artpace, San Antonio).

[www.robertleroyhodge.com/](http://www.robertleroyhodge.com/)

**Julia Barbosa Landois** is a multidisciplinary artist who repurposes both materials and narratives to examine ecology, gender, language, and religion. Her work has been featured in museums, performance festivals, and alternative spaces in the United States, Latin America, and Europe, and she has completed residencies at Künstlerhaus Bethanien (Germany), Lademoen Kunstnerverksteder (Norway), and the Santa Fe Art Institute (USA). Landois holds a BFA from the University of Texas at San Antonio and MFA from the University of Pennsylvania. Her studio practice is enriched by her history as a math tutor, garden educator, preparator, and itinerant professor. Barbosa Landois moved to Houston in 2017, and in 2018 received a grant from the National Association of Latino Arts & Cultures to co-create Man-tecaHTX, the nation's first online directory for Latinx creatives.

[www.julialandois.com/](http://www.julialandois.com/)

**John Pluecker** is a language worker who writes, translates, organizes, interprets, and creates. In 2010, they co-founded the transdisciplinary collaborative Antena and in 2015 the local social justice interpreting collective Antena Houston. JP's undisciplined work is informed by experimental poetics, language justice, radical aesthetics/politics, and cross-border/cross-language cultural production. They have translated numerous books from the Spanish, including most recently *Gore Capitalism* (Semiotext(e), 2018) and *Antígona González* (Les Figues Press, 2016). JP's book of poetry and image, *Ford Over*, was released in 2016 from Noemi Press. JP is a member of the Macondo Writing Workshop and has exhibited work at Blaffer Art Museum, the Hammer Museum, Project Row Houses, and more.

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**Laura August**, PhD makes texts and exhibitions, often around shared geographic and metaphorical landscapes. Since 2016, she has been working on mud, stones, and the sounds of storms. Her projects are conversations with artists, poets, activists, loved ones, and those we have lost. In 2017, she received The Creative Capital | Andy Warhol Foundation Arts Writers Grant for her writing in Central America. She served as critic-in-residence at the Core Program at The Museum of Fine Arts, Houston from 2016-2018, and her writing has appeared in numerous international journals, magazines, exhibition catalogs, and artist monographs. Her curatorial projects have included work at artist-run spaces, galleries, museums, and universities in the U.S. and Central America. Recent curatorial projects include *Mud & Blue* (sites across Houston); *To Look at the Sea is to become what one is* (Radiator Gallery, NYC); *James Dean Pruner: Tell it to the Horses* (MFAH, Houston); *Kevin Frank Pellecer: In Case of Natural Disaster* (Harrisburg Studios, Houston); and *Más Allá*, the XXI Paiz Biennial (sites across Guatemala, with Gerardo Mosquera, Maya Juracán & Esperanza de León). She is founding director of Yvonne, a residential project space in Guatemala City, where she divides her time with Houston.

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