

‘JOY FOUND US’ Continued from Front Page

Community members explore *And Through Their Eyes Grow Thorns: Joy Found Us*, The T.R.U.T.H. Project’s Pride Month exhibition of 50 vibrant multimedia works by queer artists of color.



CLASSIFIEDS

**Invitation to Submit Competitive Sealed Proposal**  
OST/Alameda Corridors Redevelopment Authority, COH TIRZ #7  
3131 Emancipation Avenue, Suite 225  
Houston, Texas 77004

Project Name: Emancipation Ave Asphalt Milling and Overlay from McGowan Street to Pierce Street, CIP# T-0711-A, WBS N-T07000-0004-7  
Project Location: Northern Third Ward, Houston, TX  
Estimated Construction Cost: \$1.5 Million  
Bid Date and Time: 07/08/2025

Proposals will be accepted until 2:00 PM on the proposed date shown above only on the CivcastUSA.com website. Proposals received after the deadline will not be accepted. Accepted proposals will be posted on CivcastUSA.com by 07/11/2025 after the bid opening. A full bid tabulation will be posted after bids are reviewed and confirmed by the Owner. Although cost is a factor, proposals will be evaluated by other factors in addition to the cost. Lowest cost proposal does not guarantee selection of the proposer. Copies of the CSP Documents may be obtained online from [www.civcastusa.com](http://www.civcastusa.com); search OST/Alameda Corridors Redevelopment Authority TIRZ #7. Contractors and the public must register on this website to view and/or download specifications and plans for this project. There is NO charge to view or download documents. Proposers may submit questions online through CivcastUSA. Addenda and other documents will be addressed and posted on the CivcastUSA website.

Project consists of the mill and asphalt overlay resurfacing of Emancipation Avenue between the McGowan Street and Pierce Street intersections, the replacement of the concrete curb, and the replacement of the concrete sidewalks and ADA ramps along Emancipation Avenue within the said project limits.

The Project includes City of Houston Standard Construction Specifications for Storm Drainage, Street Paving and Traffic Control, which are incorporated into the Project. These Standard Specifications, along with Standard Details, may be acquired at no cost on the City’s website at <https://www.houstonpermittingcenter.org/office-city-engineer/design-and-construction-standards>. Proposers shall comply with City Ordinance 2013-0428, Chapter 12, Article C, City of Houston Code of Ordinance’s, as amended, and City of Houston Office of Business Opportunity Minority, Women, and Small Business Enterprise (MWSBE) Procedures.

Bid bond in the amount not less than ten percent ( 10 %) of the total amount of the cost proposal must accompany each proposal as a guarantee that the selected proposer will enter into a proper contract and execute bonds and guaranties on the forms provided within ( 10 ) days after the date contract documents are received by the selected proposer. Proposal security shall be in accordance with Section 00200–Instruction to Proposers and Section 11.6 of the General Conditions of the Contract (Document 00700).

Pre-proposal Meeting: A MANDATORY in-person (virtual option provided upon request) pre-proposal meeting will be held on 06/16/2025 at 10:00 AM CST at 3131 Emancipation Ave., Suite 225, Houston, TX 77004.

Contact with Authority staff or engineers/consultants with regards this project is not permitted and will disqualify the bidder. All communications should be by email: [Projects@AgilityEngg.com](mailto:Projects@AgilityEngg.com).

Mr. Hexser Holliday  
Director of Capital Projects Planning and Development  
OST/Alameda Corridors Redevelopment Authority TIRZ #7  
Email: [Projects@AgilityEngineering.com](mailto:Projects@AgilityEngineering.com)

**REQUEST FOR PROPOSAL**

**Request for Proposal – Houston-Galveston Area Council – Public Services – Public Works Equipment – PW10-25**

H-GAC is soliciting responses for selecting qualified manufacturers, distributors, installers and service providers of Public Works Equipment to make these types of products and services available to Customers of the HGACBuy Cooperative Purchasing Program under blanket type contracts.

To view the solicitation documents, visit <https://www.hgacbuy.org/bid-notices> or ESBID ([txsmartbuy.com](mailto:txsmartbuy.com)).

**Response Deadline: July 17, 2025 @ 12:00 P.M. CST**

**HELP WANTED**

Tired of the high cost of cable television? Eagle Telecom has a streaming service that is a complete low-cost replacement. Please visit the website: [www.iptv713.com](http://www.iptv713.com)

**LEGAL NOTICE for LEGAL SERVICES RFPs**

The Houston Housing Authority (“HHA”) is soliciting sealed responses from qualified legal firms for various legal services in accordance with the requirements and terms and conditions specified in the various solicitations posted on OpenGov.com.

**Interested parties who wish to respond to these solicitations must submit the required documents online to the solicitation portal for the services in which they want to participate on OpenGov.com by 2 P.M. Central Standard Time (CST) July 1, 2025.**

All solicitations related to legal services can be obtained by going to the doing business with HHA section of HHA’s website at [www.housingforhouston.com](http://www.housingforhouston.com), or by going to OpenGov.com.

A Fair and Equal Employment Opportunity Agency. For assistance: Individuals with disabilities may contact the 504/ADA Administrator at 713-260-0528, TTY 713-260-0574 or 504ADA@housingforhouston.com

**PROPOSAL NOTICE**

**The Harris Center for Mental Health and IDD will be accepting proposals for the following:**

**Agency Wide Security Guard Services**

**Specifications may be secured from The Harris Center website [www.theharriscenter.org](http://www.theharriscenter.org) beginning Tuesday, June 17, 2025.** The Harris Center utilizes Bonfire for their solicitations <https://theharriscenter.bonfirehub.com/portal/?tab=openopportunities>. A Mandatory meeting with vendors will be held at 9401 Southwest Freeway., Houston, Texas, 77074 **on Monday, June 23, 2025, at 11:00 AM.** Deadline for prospective vendors to submit questions to this RFP is Friday, June 27, 2025. Proposals must be submitted by 11:00 a.m., **Monday, July 14, 2025.** Historically Underutilized Businesses, including Minority-Owned Businesses and Women-Owned Businesses are encouraged to participate. The Harris Center reserves all rights to reject any and/or all proposals, to waive formalities and reasonable irregularities in submitted documents as it deems to be in its best interests and is not obligated to accept the lowest proposal.

**PROPOSAL NOTICE**

**Notice of Proposed Goal for the Participation of Disadvantaged Business Enterprises in Federal Transit Administration Assisted Contracts**

As required by Section 49 Code of Federal Regulations Part 26, the Metropolitan Transit Authority of Harris County has determined a proposed overall goal of 21% for the participation of Disadvantaged Business Enterprises (DBEs) in its FY26 – FY28 contracts which are funded by U.S. Department of Transportation.

The proposed goal and its rationale are available for inspection during normal business hours at the Metropolitan Transit Authority’s Headquarters, 1900 Main Street, Houston, Texas 77002; and at <https://www.ridemetro.org/about/business-to-business/procurement-opportunities#program-documents>. The Metropolitan Transit Authority of Harris County and the Federal Transit Administration will accept written comments on the proposed goal through July 31, 2025.

Written comments may be directed to Metropolitan Transit Authority Office of Economic Business Opportunity, Attention: Karen Hudson, P.O. Box 61429, Houston, Texas 77208-1429 or Federal Transit Administration: Attention: Gail Lyssy, Regional Administrator, Region VI, Federal Transit Administration, 819 Taylor Street, Room 14A02, Fort Worth, TX 76102.



Just inches away lay another foursome: brightly colored portraits of Black people, all with distinctive geometric overlays. All were created by Venezuelan-born artist Johnny Lain, who also moonlights as a high school art teacher.

Artist Marcus Arceneaux vibrantly reimagines the iconic Mexican painter Frida Kahlo in *Frida*; like Lain’s, his work forms an intriguing cross-cultural pollination between Black and Brown creatives.

Even more striking was an acrylic creation by 16-year-old artist Noah Hanney, whose piece *After Dinosaurs (or “AD”)* depicts twin figures crowned with dinosaur heads. Their blush makeup matches the adjacent lilies and the pastel-pink background.

The work took 3–4 days, Hanney said, and reflects a motif of animal imagery, among other themes. “I’ve always used art to express identity and feelings of living as a biracial and queer person and artist,” Hanney says in an artist statement. “I typically include a lot of animals and try to break boundaries between race, gender and life in general.”

Life can be challenging, as we’re reminded by Marcus Arceneaux’s *Who You Are*. Amid dense, overlapping imagery is a face whose eyes are filled with tears. Written messages express both profound anguish and deep faith: in the top left corner are lyrics from gospel singer Marvin Sapp’s “Praise Him In Advance”; below is another iconic gospel message: “Order my steps in your word.” On the other side are wrenching confessionals: “All of my sorrows, I just been washing them down,” Arceneaux writes. “It’s been the only peace I can find.”

Below that, a cry for help: “Somebody save me... They say my lifestyle is bad for my health... It’s the only thing that seems to set me free,” he continues. “I’m so damaged beyond repair.” But through it all, faith reigns supreme: “Know God got your

back!”

Artist Vanola “Trinidad” Joseph marked Pride Month elegantly with *Pride Celebration*.

On the other side of the wall lay Joseph’s masterpiece *Ms. Mardi Gras*, which depicts multiple scenes of New Orleans. On the left, a woman celebrating the title holiday (with beads that Joseph glued on herself); on the right, a series of images comprising the NOLA skyline, the city’s unique architecture, and an actual menu from a local restaurant the artist visited. Joseph told the *Forward Times* that New Orleans reminds her of her native Trinidad.

Artist Rian Izk has a background in contemporary art, with a surrealist approach to storytelling. Art takes flight in the creation *He Fly*.

Artist Wyntress X’ion paid homage to the late poet and educator Nikki Giovanni with *Poetic Power*. Against a square, green background, a blonde Giovanni is front and center, surrounded by doves and lit up by shades of yellow, orange and lilac. Giovanni, a leading voice in the Black Arts Movement, asserted her identity and militant Black pride in volumes of poetry before becoming a professor at Virginia Tech. Giovanni, a queer Black female poet, echoes the theme of the exhibit, underscoring X’ion’s commitment to using colors and relics that signify Black women’s impact on humanity.

Artist Lashunacie Johnson incorporated unusual material into her work *Widney*.

But she also presented a kaleidoscopic world of colors in *My Angel* (oil on canvas). She said the art was inspired by affirmational dreams in which an angel came to her and said, “It’s your time.” The three months she spent on it paid off: “This is the best oil painting I’ve ever created.” And now that she’s completed it, she says, opportunities are coming out of nowhere.

Artist Sebastian Gomez de la Torre says that chief among his many inspirations is the male form. That’s demonstrated in *Cowboy*, a chest-up charcoal creation. Gomez de la Torre says he was inspired partly by the recent renaissance of Black cowboy culture, fostered in no small part by Beyoncé’s landmark album *Cowboy Carter*.

A companion piece of sorts is stationed down the hall. *Intimate* depicts a man’s bare, muscular torso from neck to navel. As Gomez de la Torre himself acknowledged, one could imagine that this torso belongs to the cowboy’s body.

Equally intimate is *The Chaos Between Us*, by Tillanye Stewart.

These diverse works, curated by Anderson, have a unifying theme: joy. “What I’m really desiring for people to walk away with is a sense of the joy narrative that is expressed on canvas and photography by the artists,” he says. “This is a part of our resistance: to have a collective voice as artists — and to be able to express that in safety.”