

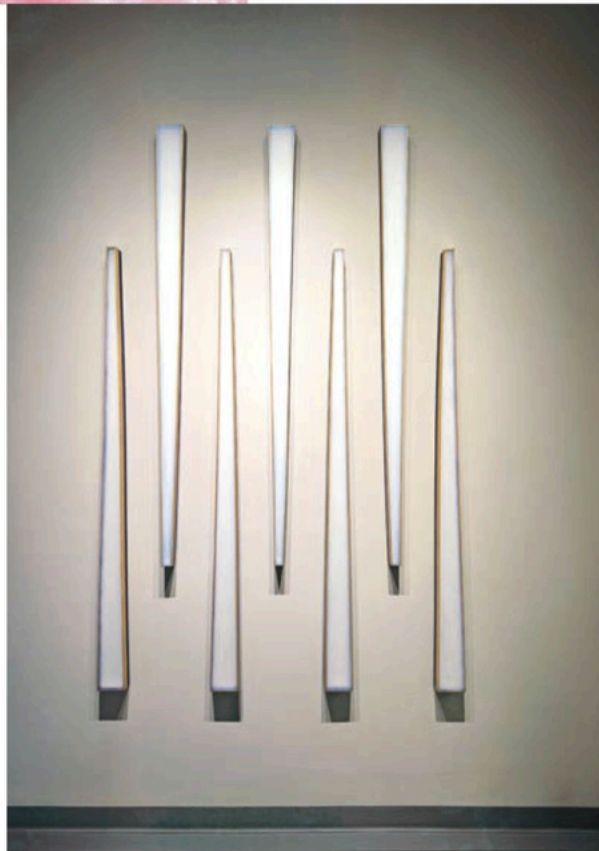
in “Babycakes” at **Seven Sisters** emits a sense of domestic unease. Peacock’s deadpan yet startling images are laced with wry humor (through April 25) ... “The Vanguard” at **Houston Center for Photography**, curated by executive director **Anne Leighton Massoni** on the occasion of the nonprofit’s 45th anniversary, salutes 20 women who started it all, both for HCP and Massoni’s own journey in the photography world including fearless feminist collaborators **Mary Margaret Hansen** and the late **Patsy Cravens** (through May 24). While you’re there, catch Brazilian lens lady **Luisa Dörr**’s documentary series on Bolivian femmes’



skate culture in “Rebel Girl,” paired with **Jo Ann Chaus** and **Selina Román** (through May 24) and **Jamie Robertson**’s spectral infrared swamp scenes, in “soft heat” (through April 12) ... At newly minted

# Art Notes

**F**otoFest Ascendant: There’s one word for **FotoFest Biennial 2026**, which continues this month: epic. I was overwhelmed, strolling through the vast halls of **Silver Street Studios** the day after the grand opening for the 40th anniversary of America’s first and foremost showcase of global photography. Next, I joined a tour of the adjoining **Winter Street Studios**, led by the curators, co-founder/original artistic director **Wendy Watriss** and executive director **Steven Evans**, with co-curators **Annick Dekiouk** and **Madi Murphy** in tow. Together, these sprawling spaces offer a distillation of 20 FotoFests to date — no easy task, considering 7,400 artists and 16,000 works have been exhibited. The resulting exhibition, cogently organized by each biennial and theme, amounts to a lively, moving, and powerful testimony to the medium of our time. Its expansive focus also digs deeply into contributions from other regions of the planet — in recent memory, Africa, India, Russia, China, and the Arab World. As with the de Menils — whom founders/award-winning photojournalists



micro gallery **Reissued Studios**, in a preserved, under-the-radar mid-century office complex at 4916 Kelvin, the great **Robert L. Hodge** curates **Tempest Williams**’ intuitive collage and assemblage in “No Church in the Wild” (through June 6) ... Houston’s collage queen/MFAH-exhibited **Kaima Marie Akarue** returns from a prized Black Rock Senegal residency to present “Under the Atlantic Veil” at **Jonathan Hopson Gallery** (through May 31). *Find more on FotoFest’s participating spaces at [papercitymag.com](http://papercitymag.com).*

**Seeing Gold:** Wimberley-based **McKay Otto**’s latest, a melding of painting and sculpture enveloped in diaphanous translucent panels, unveils in “Gold Show” at **Heidi Vaughan Fine Art**. Mentored by the late Agnes Martin, Otto’s work always edges towards the transcendental (April 18 – May 9). *Catherine D. Ansporn*

**Wendy Watriss** and the late Fred Baldwin admired and credit with their settling in Houston — activism is part of the equation. Social justice, planetary concerns, Earth, and water have all been past themes. Round out your heroic FotoFest viewing at **The Silos at Sawyer Yards** where “Discoveries of the Meeting Place + Ten By Ten” holds court (through May 10).

Be sure to take in the cornucopia of FotoFest-related exhibitions at participating spaces. Recommended: The uncanny and singular world of Houston’s **Emily Peacock**

Clockwise from top:  
Emily Peacock, *I Run My Mouth Off*, 2025,  
at Seven Sisters.

Kaima Marie Akarue, *Threshold Record, Dakar, Senegal*, 2025, at Jonathan Hopson Gallery.

McKay Otto, *Seven Points of View*, 2025,  
at Heidi Vaughan Fine Art.