



Above: Zeina Barakeh, detail of *CYBOTAGE*, 2025.

Andy Diaz Hope: *Yesterday's Tomorrows*

North Gallery

Zeina Barakeh: *CYBOTAGE*

South Gallery and Media Room

On view March 22 – May 24, 2025

Opening reception: Saturday, March 22 from 3 – 5pm; remarks at 4pm

San Francisco: Catharine Clark Gallery opens its Spring 2025 program with Andy Diaz Hope's *Yesterday's Tomorrows* (North Gallery), an exhibition of new sculpture and photo collages, and Zeina Barakeh's *CYBOTAGE* (South Gallery and Media Presentation), an exhibition of single-channel animations and life-size projections. Both exhibitions are on view from March 22 to May 24, 2025, with an opening reception on Saturday, March 22 from 3 to 5 PM.

Yesterday's Tomorrows is Andy Diaz Hope's sixth exhibition with the gallery. Diaz Hope framed his previous collaborative exhibition with Laurel Roth Hope, *An Inexhaustive Study of Power*, as an exploration of how hierarchies are built into systems, how power changes over time, and who benefits from it. In his latest body of work, Diaz Hope continues this investigation through the lens of speculative futures. He writes, "Science fiction as a genre came into mainstream popularity in the 1940s and 1960s, eras when the world was rocked by the advent and repercussions of atomic bombs, world wars, civil disobedience and political protest, and the beginnings of space exploration."



Above: Andy Diaz Hope, detail of *Tulare Lake II*, 2025.

“Technology was growing exponentially, and new futures needed to be imagined. People were looking for answers to existential questions about morality that, for many, religion no longer answered. Writers tackled predictions of where technology might lead us. Those once-imagined frontiers are currently being explored in the areas of artificial intelligence, climate devastation, resource depletion, and private investment in space exploration.”

Diaz Hope describes this latest body of work as both highly conceptual and deeply personal. He reflects, “I was raised in a household of scientists and steeped in the methodologies of science and science fiction. My childhood home was filled with renowned physicists and the science fiction that they read by authors such as Isaac Asimov, Arthur C. Clarke, and Robert Heinlein, as well as the stories in *Analog* magazine. Later, I began to read literature with more diverse perspectives by authors like Octavia Butler, Nisi Shawl, Nnedi Okorafor, Becky Chambers, and Cixin Liu. My grandfather, with whom I lived and who stood in as my de facto father, immigrated to America with his children to work at the forefront of radar research and as a member of the Houston Space Center Ground Control design team. Influenced by my grandfather, I went to Stanford intending to get a PhD in Applied Physics but became more interested in art and design. I was raised with the belief that science and reason could solve all of humankind’s problems if implemented through democratic means.”

The works in *Yesterday's Tomorrows* use the visual language of historic speculative fiction to imagine a simultaneously utopian or dystopian future that depends on our collective responsibility for humankind's actions. Diaz Hope combines traditional craft techniques (stained glass, silkscreen, and collage) with new technologies (3D printing, deep space imaging, and A.I. image generation) to evoke this tension between nostalgia for an analogue past amidst an increasingly unstable and uncertain technological present.



Above: Zeina Barakeh, detail of *The Gardens of Maladies*, 2024.

CYBOTAGE is Zeina Barakeh's third presentation with Catharine Clark Gallery and her first full gallery exhibition. Encompassing projection and video, Barakeh's exhibition invites viewers into an immersive space where art, biology, global security, and social science converge. Named after its central body of work, this series of animated digital colossi probes the ethical dilemmas of human enhancement technologies—sparking dialogue on their impact on society and the environment. Inspired by the colossal guardian statues of Ancient Egypt's Abu Simbel, these figures, constructed from MRI-like scans overlaid with mapping systems, stand as "guardians" of cyberspace, projected onto landmark facades, skyscrapers, or displayed indoors, as is the case in the gallery, where the figures take the form of floor-to-ceiling projections.

Drawing from the legacy of Ancient Egyptian colossi, *CYBOTAGE* reflects on humanity's shifting relationship with technology—from the permanence of carved stone to the ephemeral nature of digital pixels. Reimagining the colossus as a "deity" of the internet age, these projected figures question our dependence on cyberspace as a modern temple and the unseen forces that govern and protect our digital existence.

The exhibition *CYBOTAGE* considers the intersections of human enhancement, cybernetics, and data surveillance with body autonomy, longevity, and environmental sustainability. It raises urgent questions about access to technological upgrades, how these advancements could reshape societal hierarchies, and what “equality” might mean in a future where the boundaries between human and machine continue to dissolve—particularly as the gap between enhanced and non-enhanced individuals emerges in both civilian and military spheres.

CYBOTAGE is the recipient of the 2025 Leonardo-ASU Seed Grant and is supported in part by the 2024 SF Bay Area Artadia Award and the Spirit of the Depths Artadia Award. In conjunction with *CYBOTAGE*, the gallery also presents *The Labyrinths of Remedies*, a sequel to Barakeh’s acclaimed animation *The Gardens of Maladies*. This new work blends Persian, Mughal, and Chinese miniature styles with repurposed imagery from Pieter Bruegel’s *The Tower of Babel* and Hieronymus Bosch’s *The Garden of Earthly Delights*. These iconic works are reimagined to create surreal, symbolic tableaux that reflect the complexities of human ambition, where efforts to find remedies often spiral into the very chaos they aim to resolve. Through vivid, otherworldly visuals, *The Labyrinths of Remedies* examines the pursuit of control and the paradox of progress, raising questions about whether true solutions can emerge in a world where creation and destruction are inseparable forces.

ANDY DIAZ HOPE earned his Bachelor of Science and Master of Science in Engineering from Stanford University’s joint program in Design—a collaborative program between the Engineering and Art departments. Diaz Hope creates work that seeks to offer alternative viewpoints to the mainstream media out of a desire to foster dialogue, encourage pluralism, and critical thought. In 2017, the Contemporary Jewish Museum, San Francisco commissioned Diaz Hope and Laurel Roth Hope to create *The Woulds*, a multi-media installation for the exhibition *Jewish Folktales Retold: Artist as Maggid*. Diaz Hope has exhibited internationally in venues including the Museum of Art and Design (New York), the Crocker Art Museum (California), the International Museum of Surgical Science (Chicago), the Museum of Contemporary Art (Colorado), the National Gallery of Victoria (Australia), and the London Crafts Council (England). His work is included in the collections of the Museum of Modern Art (New York), the Museum of Art and Design (New York), the Palm Springs Art Museum (California), the Nevada Museum of Art (Nevada), and 21c Museum Hotels (Kentucky).

ZEINA BARAKEH is a Palestinian Lebanese artist whose work is influenced by her upbringing amidst numerous conflicts in Lebanon. While her artwork broadly engages with the discourse of war, her research delves into military emerging technologies, the blurred boundaries between humans and machines, human enhancement, and the evolving nature of warfare—encompassing kinetic and cyberwarfare. Notable public artworks include *PsyClone Calafia*, commissioned by the San Francisco Arts Commission; *Standard of Capital*, for the Salesforce Tower Top, SF; and ZAZ Corner Jumbotron, Times Square, NY. Her work has been featured at Mucem, Marseille, France; Schneider Museum of Art, OR; Zimmerli Art Museum, NJ; Peabody Essex Museum, MA; Asian Art Museum, SF; Yinchuan MOCA, China; Bernstein Gallery at Princeton University, NJ; Hamzianpour & Kia Gallery, LA; Middle East Institute, DC; San Jose Institute of Contemporary Art; and published in *Art Journal Open* to name a few. Notable screenings include the *11th Harlem International Film Festival*, *13th Blue Plum Animation Festival*, and *15th Another Hole in the Head* film festival. Residency awards include *Perspectives: Here and There*, Brodsky Center for Innovative Editions, Rutgers University; and Vermont Studio Center. Barakeh is a recipient of the 2024 SF Bay Area Artadia Award, the 2024 Spirit of the Depths Artadia Award distinction, and the 2025 Leonardo-ASU Research Seed Grant.