



Above: Troy Lamarr Chew II, *Cornerboyz*, 2026.

Run Fast, Bite Hard: An Exhibition on Human-Animal Hybrids, Companion Species, Technoscience, and Even a Few Cyborgs.

On view March 14 – May 30, 2026

North and South Galleries

with accompanying Media Room program curated by Marcia Tanner

Opening reception: Saturday, March 14 from 3 – 5pm

Exhibiting artists (Main Galleries): Jen Bervin, Chelsea Bighorn, Troy Lamarr Chew II, Arleene Correa Valencia, Julie Heffernan, Lynn Hershman Leeson, Malia Jensen, Deborah Oropallo, Alexis Rockman, Laurel Roth Hope, Tina Rath, Josephine Taylor, Masami Teraoka, Katherine Vetne, Marie Watt, Wanxin Zhang

Media Room artists (Curated by Marcia Tanner): Jon Bernson, Doug Goodwin and Rebecca Baron, Nina Katchadourian, Stacey Steers, Astria Suparak, Gail Wight



Above: Marie Watt, *Salutation*, 2025.

Catharine Clark Gallery continues its Spring 2026 program with the group exhibition *Run Fast, Bite Hard: An Exhibition on Human-Animal Hybrids, Companion Species, Technoscience, and Even a Few Cyborgs*, curated by Anton Stuebner, Partner and Director at the gallery.

Writing on the theme of “companion species” for a series and exhibition of the same name in 2017, gallery artist Marie Watt noted that “Seneca and Haudenosaunee (People of the Long House) people believe animals to be our First Teachers. From this viewpoint, it is interesting to consider how other cultures hold their relationship with animals, and by extension, the greater natural world. The concept of companion species addresses the reciprocal relationship humans have with nature, and our responsibilities as responsive stewards”.

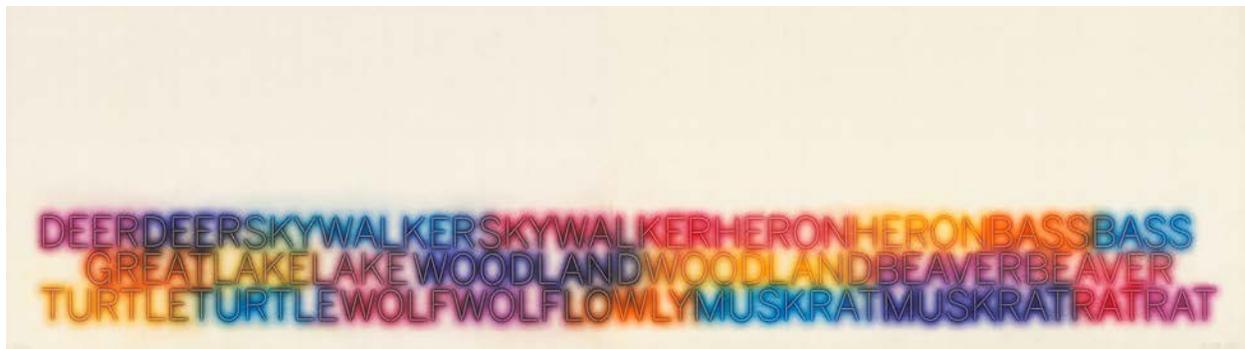
Watt cites cultural theorist Donna Haraway’s research, and Haraway’s coining of this term, as integral to her own creative consideration of how we relate to the non-human world. Haraway posits that while humans have significant relationships with non-human entities—particularly

those in the natural world—companion species are those with which humans have a true interdependency. This concept moves away from the idea that humans are at the center of the universe, suggesting instead that we “co-evolve” with animals—that we shape each other’s history and biology.

In her *The Companion Species Manifesto*, published in 2003, Haraway describes her research on “companion species” as a response to her earlier work on the concept of cyborgs, writing: “I tried to inhabit cyborgs critically; i.e., neither in celebration nor condemnation, but in a spirit of ironic appropriation for ends never envisioned by the space warriors. Telling a story of co-habitation, co-evolution, and embodied cross-species sociality, the present manifesto asks which of two cobbled-together figures—cyborgs and companion species—might more fruitfully inform livable politics and ontologies in current life worlds.”

Haraway continues that “cyborgs and companion species each bring together the human and non-human, the organic and technological, carbon and silicon, freedom and structure, history and myth, the rich and the poor, the state and the subject, diversity and depletion, modernity and postmodernity, and nature and culture in unexpected ways. Besides, neither a cyborg nor a companion animal pleases the pure of heart who long for better-protected species boundaries and sterilization of category deviants... Having worn the scarlet letters, 'Cyborgs for earthly survival!' long enough, I now brand myself with a slogan only Schutzhund women from dog sports could have come up with, when even a first nip can result in a death sentence: 'Run fast; bite hard!'”

The works on view in the exhibition explore these deep connections—considering hybridity, ecosystems, and the blurred lines between nature and culture (and perhaps even a few cyborgs).



Above: Marie Watt, *Shared Horizon (Facing East)*, 2025.

Exhibition highlights include two new prints by Marie Watt, created during her first visit to Tandem Press in Madison, Wisconsin, in the spring of 2025. These works draw from her recent sculptural works in neon—a material that she considers akin to beading and stitching—that explore the expansive nature of color and light. In these new prints, twinned words rendered in neon hues radiate, evoking echoes or a call-and-response that speaks to shared meaning. In *Salutation*, the phrase “deer deer” is framed as a tender greeting for a loved one and an

acknowledgment of a companion species. In *Shared Horizon (Facing East)*, Watt constructs a glowing horizon composed of words referencing animals, elements, and histories that shape her understanding of the Eastern Door—the eastern boundary of Haudenosaunee territory, encompassing present-day New York State, southern Quebec, and eastern Ontario. The stream of words sits low on the page, with the blank space above suggesting a vast, open sky. The horizon formed by this text acknowledges that, somewhere in the world, the sun is always either rising or setting—a reminder of our collective experience with this daily phenomenon.



Another featured work is Katherine Vetne's graphite drawing triptych, *Porcelain Hunting Dogs with Dead Game* (2026), created specifically for this exhibition. In this triptych, Vetne renders three historic porcelain figures of hounds in various states of "the hunt". She writes, "Recently, I've been interested in the genre of 'the hunt' as it appears in the decorative arts. A pastime of the elite necessitating expensive equipment, access to specialized gear, and wide expanses of free time, foxhunts (featuring game such as foxes, rabbits, birds, or even just a scent) represent a kind of elaborately staged artifice."

Above: Katherine Vetne, detail from *Porcelain Hunting Dogs with Dead Game*, 2026.

"Removed from the basic animal need to hunt out of necessity," she continues, "foxhunts involve scheduling and staging a chase of a single game animal over challenging (but surmountable) terrain, against a backdrop of previously agreed-upon rules, etiquette, uniforms, and methods. The hunting dogs rendered in this triptych represent a level of artifice, too: they are isolated from their packs of pursuers, cast in porcelain, and conveniently resized for decorative display in the domestic sphere. They are shown in various stages of the canine predation cycle: stalking prey, biting to grab/kill, and preparing to dissect/consume. This is the moment where a predator exerts his power over his prey and represents the climax of the ritual

of the hunt. Those who purchase and display these collectibles understand them as signifiers of multiple stories: the presumed hierarchy inherent within prey-predator relations, the role of domesticated dogs as go-betweens of the human and natural world, and man's implied dominance over all of this via his ownership of his well-bred companion. In addition, collectors of figurines such as these can attach themselves to the trappings of the hunt, and all the status, excitement, and social hierarchy implied therein, from the safe distance of the china cabinet".



Wanxin Zhang's *Blue Totem* (2009), a featured work in the exhibition, offers a powerful continuation of this theme of human-animal relations as a metaphor for the balance of power. Zhang writes that "The Chinese idiom Three-Legged Standoff (三足鼎立) refers to the period of the Three Kingdoms, when the states of Wu, Wei, and Shu existed in a condition of mutual restraint. No single power could dominate; balance was maintained through tension. This work draws upon that ancient framework as a metaphor for the present."

"This tension reveals a deeper meaning: humans and animals must coexist," Zhang continues. "They share essential similarities, and there is no true hierarchy of superiority or inferiority. Today, humanity, the animal world, and the natural environment exist in a fragile equilibrium. Each force influences and limits the others, shaping our shared reality. In the sculpture, decals — a traditional method in Chinese ceramics — are employed here as both technique and structure. The tonal density and decorative patterns are carefully calibrated, achieving equilibrium while integrating seamlessly with the sculptural form."

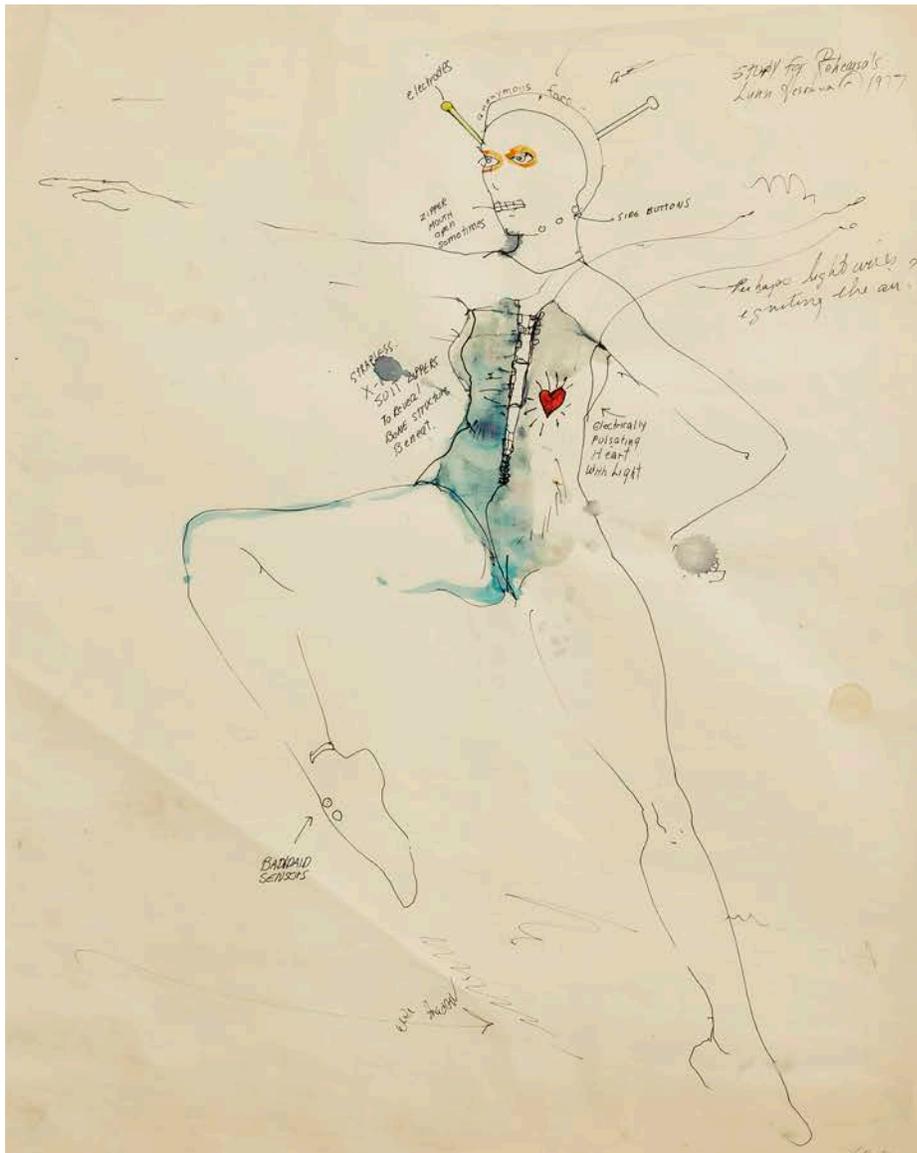
Above: Wanxin Zhang, *Blue Totem*, 2009.

In addition to works by gallery artists, the exhibition features new and historic works by invited artists such as Troy Lamarr Chew II and Lynn Hershman Leeson. For this exhibition, Chew created a new painting from his series of “invisible” portraits, a continuation of the work previously exhibited in his acclaimed 2024 solo exhibition at Altman Siegel. In this series, Chew depicts close friends and relatives as “invisible,” reflecting on how he and his circle have experienced social and societal invisibility. The works intentionally highlight and elevate the invisibility of their subjects. Any part of the body not covered by clothing is shown as if it were transparent; skin merges with the colors and textures of its surroundings.



Above: Troy Lamarr Chew II, *Cornerboyz*, 2026 (detail).

In this painting, Chew depicts himself as an invisible figure lounging on top of two autonomous food delivery robots on a street corner in Los Angeles. The robots abut against one another, and it’s ambiguous if they are in a state of “crash” or waiting. The robot on the right is marked with graffiti—the logo on its side changed from “Coco” to “Loco”. The “invisible” Chew casually lies across the stationary robots, eating from a carton of fast-food French fries in a familiar red packet. With both visual wit and critical depth, Chew asks us to consider the human cost of autonomous technologies and their real economic impacts, while doing so with cheeky humor. Chew remarks that “as these robots come into our lives, we are increasingly asked to see them as ‘friends.’ These robots all have names so that when we see them on the streets, we shout out: ‘hey, there’s Coco! There’s Waldo!’ We see them everywhere now, but eventually, they’ll become such a part of our everyday that we’ll barely notice them until they become invisible themselves.”



The gallery also highlights a series of propositional drawings by acclaimed cross-disciplinary artist Lynn Hershman Leeson. Hershman Leeson is widely known for her work in new media installation and video, which has achieved significant institutional recognition at venues like the New Museum and the Fine Arts Museums of San Francisco.

Her drawings are less known, though drawing has been an integral part (and nearly daily practice) of her career for over five decades. In this exhibition, the gallery features a series of proposals for choreography and

dance realized between 1965 – 1986, which mark her explorations with then-nascent and as-yet-to-be-developed technologies around the body. The drawing *Study for Rehearsals* (1986), for example, depicts an anonymous figure in a mask and corset-like garment. The mask is held together by side buttons with a “zipper mouth open sometimes” and electrodes coming out of the cranium like finials on a crown. The corset/unitard is marked with diagrammatic notations for an “X-ray suit” with “zippers to reveal bone structure beneath” and an “electronically pulsating heart with light”. Hershman Leeson’s figure is both robotic—not unlike Maria from Fritz Lang’s silent science fiction dystopia film *Metropolis* (1927)—and corporeal, with a fleshiness that grounds these technologies in the human body.

Above: Lynn Hershman Leeson, *Study for Rehearsals*, 1986.

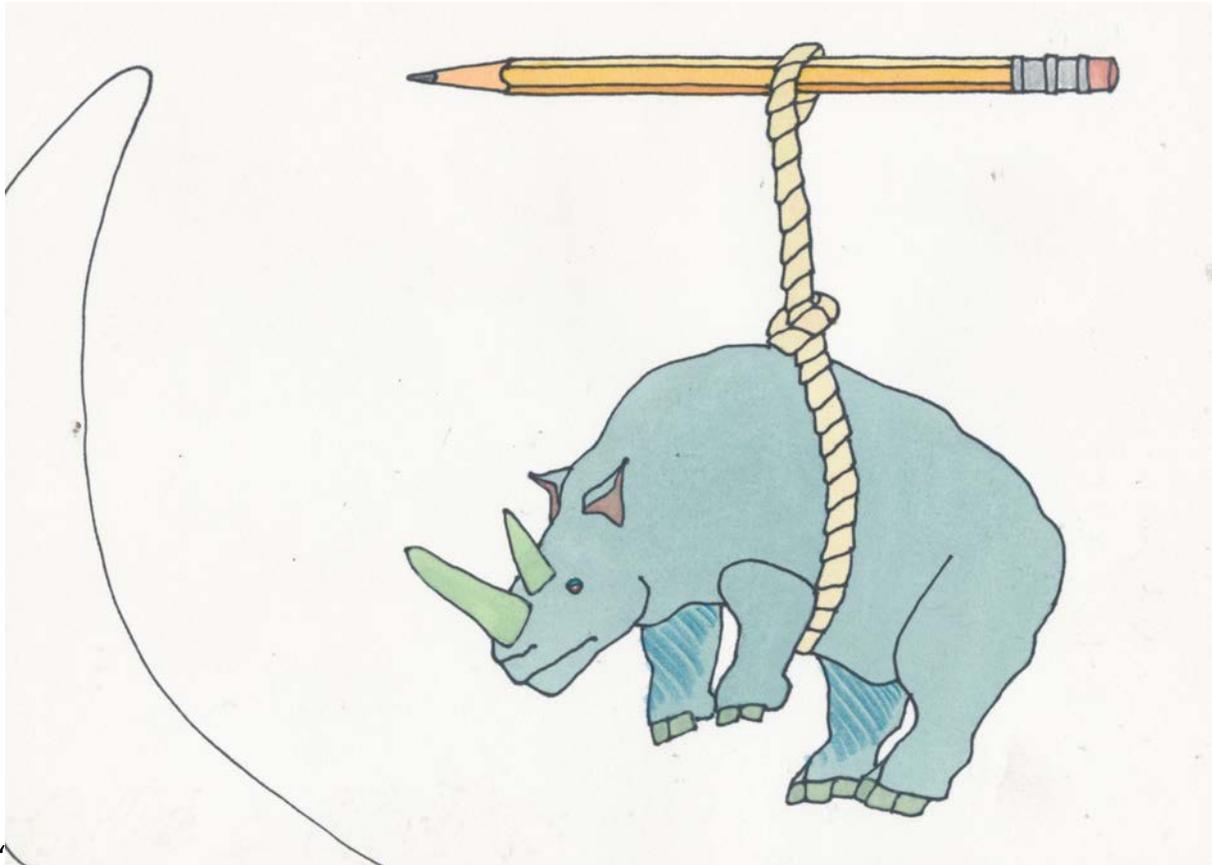
Originally conceived with dancer/choreographer Rudolph Nureyev in mind, Hershman Leeson's propositions for dance have not yet been realized for live performances, in large part because the technologies did not yet exist. As with her other bodies of work, her drawings anticipate future developments in fields like biometrics and AI wearables, but with a poetic quality that roots these explorations as sites of possibility (as well as anxiety).



The exhibition in the main galleries is accompanied by a Media Room program organized by independent curator Marcia Tanner. Tanner writes:

“The video works in *Run Fast, Bite Hard* are companion species to the physical objects in the show, chosen for their individual wonderfulness and relevance to the exhibition’s themes. These are not the cute cat and dog videos many of us self-medicate with on social media. The video artists—Jon Bernson, Doug Goodwin/Rebecca Baron, Nina Katchadourian, Stacey Steers, Astria Suparak, and Gail Wight—may allude to conventional animal video genres like nature documentaries and animated cartoons. But they honor those conventions with wit, parody, and gentle satire to illuminate deeper, often darker, facets of humans’ interactions with the animal kingdom.”

Above: image from Gail Wight’s project *Crossing*, 2003.



“Stacey Steers’ *Totem*—a dizzying, dreamlike, painstakingly hand-drawn and painted animated film—has roots in America’s Golden Age of cartoon animation but takes us far elsewhere. Nina Katchadourian’s *GIFT/GIFT* documents the artist’s failed attempt to befriend one determined, independent spider who emphatically rejects a well-meaning yet unsolicited contribution to her web. Gail Wight’s *Crossing* spoofs a science experiment testing the possibilities for companionship between a mechanical animal and a living one: a motif that’s no longer a fantasy in our time of caregiver robots, robotic pets, and AI bots as plausible friends, psychotherapists, and lovers.”

“There *is* a cat video here—Astria Suparak’s *Tropical Cats*—although its feline charms are complicated by allusions to colonialism and the extreme survival strategies improvised by imported, non-native creatures brought unwittingly to foreign lands. Jon Bernson’s *Semiochemical Translator* combines hand-cut paper collage with AI to create an absurdist yet haunting fictional scenario between a giant moray eel and a scientist trying to communicate with it via chemical signals. And *Nearest Neighbor*, by Doug Goodwin and Rebecca Baron, dramatizes—with dubious help from AI avatars—the inadequacy of contemporary technologies to account for the wondrous lives and songs of wild birds as they suffer mass extinction.”

Above: still from Stacey Steers’s video *Totem*, 1999.



Gallery owner and founding director Catharine Clark writes, “This April marks ten years with Catharine Clark Gallery for Director and Partner Anton Stuebner. Over the past decade, his scholarship, thoughtful stewardship, and belief in the long arc of artists’ practices have helped shape the gallery’s intellectual life and evolution. Anton approaches the work with care—for artists, ideas, and the relationships that sustain a gallery over time. I am grateful for his contributions and look forward to working with him as the next chapter of the gallery continues to unfold through his collaborative leadership.”

She continues “The Media Room is curated by Marcia Tanner—writer, curator, and a longtime friend of the gallery. We first met in 1991, the same year the gallery was founded, when she was selecting artists for *Bad Girls West* (1994) at UCLA’s Wight Gallery. In the decades since, Marcia has organized several memorable exhibitions at the gallery, including *Aural Sex* (2000) and *Lineaments of Gratified Desire* (2004). It feels especially meaningful to have her curatorial perspective return to the gallery. Her return to the gallery’s program brings a welcome continuity of dialogue and friendship.”

Above: Malia Jensen, *Perfect Circle*, 2006.



Run Fast, Bite Hard is the second in a series of exhibitions organized loosely under the theme *Roots & Shoots* on the gallery's 35th anniversary. The anniversary year celebrates artists who have sustained long relationships with the gallery alongside newer voices entering the program through group exhibitions such as *Run Fast, Bite Hard* and forthcoming solo presentations.

The year began with a survey exhibition spanning five decades of work by Masami Teraoka, who has been represented by the gallery since 1997, along with a Media Room video by Ken Goldberg (also represented since 1997), created in collaboration with Tiffany Shlain. Following *Run Fast, Bite Hard*, the gallery will present solo exhibitions by Al Farrow and Chester Arnold, whose careers have been represented by the gallery since 1991 and 2003 respectively. In the coming weeks, the gallery will also announce the representation of two artists newly joining the roster.

The curators thank the following gallery partners for their collaboration on this exhibition: Hoffman Donahue, Elizabeth Leach Gallery, Magnolia Editions, Cristin Tierney Gallery, Tandem Press, Claudia Altman-Siegel, and Becky Koblick.

Above: Arleene Correa Valencia, *La Guardia/The Guard*, 2024.