

CHRISTINA MCPHEE

www.christinamcpee.net

Christina McPhee's images move from within a matrix of abstraction, shadowing figures and contingent effects. Her work emulates potential forms of life, in various systems and territories, and in real and imagined ecologies. Her dynamic, performative, physical engagement with drawing, in both her analogue and digital works, is a seduction into surface-skidding calligraphic gestures and mark-making. The tactics of living are in subterfuge, like the dazzle ships of camouflage in war. Lines throw down rope-like bridges, cat's-cradling figures, or a search for grounding and commons. Cached and clustered, fragments take exception to systems. Color sparks disruptions of scale that reveal allusions to biochemical contraventions, migration, grammars, and marine stress. Her work takes on violence, tragi-comic exuberance, and vitality from within a 'post-natural' experience of community.

Christina McPhee's work is in the collections of the Whitney Museum of American Art, Rhizome Artbase-New Museum, and International Center for Photography, in New York; Kemper Museum of Contemporary Art, Kansas City; and Thresholds New Media Collection, Scotland. Solo museum exhibitions include the American University Museum, Washington, D.C., and Bildmuseet, Umeå, Sweden. She has participated in group exhibitions, notably Documenta 12, Bucharest Biennial 3, Museum of Modern Art Medellín, Bildmuseet Umea, Berkeley Art Museum/Pacific Film Archive, California Museum of Photography/Digital Studio, and the Institute of Contemporary Art (ICA), London. Born in Los Angeles County, she lives and works in central coast California.

Solo Exhibitions

- 2017
Future Tripping, Wireframe Studio, University of California-Santa Barbara, Santa Barbara
- 2016
Second Sight, curated by James MacDevitt, Cerritos College Art Gallery, Norwalk, Los Angeles
Solar Circuit Parts Per Million, OLGA Project Space, curated by Olga Janice Krause, Hamilton, Aoteroa/New Zealand
- 2014
La Conchita N-Amour and other Recent Films by Christina McPhee, Black Hole Cinematheque, Oakland
- 2011
Teorema Drawings, curated by Cara Megan Lewis, Cara y Cabezas Contemporary, Kansas City
Christina McPhee: Delicate Landscape of Crisis, Freies Museum, Berlin
- 2009
Tesserae of Venus, curated by Leigh Markopoulos, Jessica Silverman Gallery, San Francisco
- 2008
La Conchita N=Amour, curated by Illyana Nedkova, Thresholds Artspace, Horsecross Arts, Perth (Scotland)
- 2007
Carrizo-Parkfield Diaries, curated by Jack Rasmussen, American University Museum-Katzen Art Center, Washington, DC
- 2006
La Conchita mon amour, Sara Tecchia Roma New York, New York
Carrizo-Parkfield Diaries, curated by Maria Tjader-Knight, Cartes Center for Art and Technology, Espoo
- 2005
Carrizo Quartet, curated by Jan-Erik Lindstrom, Bildmuseet, Umeå, Sweden
Carrizo-Parkfield Diaries, Transport Gallery, Los Angeles
- 2001
Byron Cohen Gallery for Contemporary Art, Kansas City
- 1999
Ring of Fire: Paintings and Monotypes, Gallery 'Iolani, University of Hawaii-Windward Community College, Kane'ohe, Hawaii
Galerie Pascal Vanhoecke, Paris

Group Exhibitions

- 2016
CVM Salon, with Center for Visual Music, Horse Hospital, Bloomsbury, London
FIRE (Transparent Heart), Krowwork, Oakland
Femmes Video Festival 2, Los Angeles Contemporary Exhibitions, Los Angeles
- 2015
For Machine Use Only, Schneiderei Gallery, Vienna
Scene of the Crime, Central Booking, New York
TRANS, Storefront for Art and Architecture, New York
The Wrong New Digital Art Biennial, international
Selections from the Permanent Collection, Kemper Museum of Contemporary Art, Kansas City
- 2014
Up All Night, SF Camerawork Gallery, San Francisco
Everybody's Ocean, Museum of Art and History, Santa Cruz

- 2013
Four Core Chambers, curated by Katie Anania, Martina-Johnston Gallery, Berkeley
I See You, Kunsthalle Detroit, Detroit
Postnatural, Snite Museum of Art, University of Notre Dame, Notre Dame (Indiana)
- 2012
De-Mobbing: Landscape, Structure, Bioform, Headlands Center for the Arts, Sausalito (California)
Markers: Christina McPhee and Ryan Chard Smith, Krowswork, Oakland
Expanded Abstraction, Center for Visual Music at Los Angeles County Museum of Art, Los Angeles
- 2011
El Mapa: Cartografías Críticas, Museo de Arte Moderno de Medellín (MAMM), Medellín
Domains: Parameters: Wanderings, Acadiana Center for the Arts, Lafayette
Liquid Assets: Perspectives on Water, with Water, CA, Crocker Museum of Art, Sacramento
Open Space Video Art Program, vernissage.tv, Art Cologne
- 2010
Hot and Cold: Abstractions from Nature, Kemper Museum of Contemporary Art, Kansas City
Cinéphémère, curated by Fondation Ricard, Louvre/Tuileries, Hors de Murs, FIAC, Paris
Hand Print Press: Fifteen Years, Nerman Museum of Contemporary Art, Overland Park (Kansas)
Silent City, Rag Factory, London
- 2009
Turbulence @ Pace, Pace Digital Gallery, New York
Twice Upon a Time, Jessica Silverman Gallery, San Francisco
Tesserae of Venus: Ghostdance, (video installation) ISEA, University of Belfast Art Gallery, Belfast
Bad Moon Rising, Boots Contemporary, Saint Louis
Art Collection of the United States Embassy, Burkina Faso, permanent exhibition, Ouagadougou
Open Space Video Art Program, vernissage.tv, Art Cologne
NADA Miami, invited by Jessica Silverman Gallery
- 2008
Twice Upon a Time, Galerie Andreas Huber, Vienna
Bucharest Biennial 3, Bucharest
War as a Way of Life, 18th Street Art Center, Santa Monica
Sonic Residues, SAC Gallery, Stony Brook University, Stony Brook, Long Island
The Map: Navigating the Present, Bildmuseet, Umeå
Dark House, SF Cinematheque, at Yerba Buena Center for the Arts, San Francisco
- 2007
Documenta 12 Magazine Project, Documenta 12, Kassel
Interactiva 07 Biennial of New Media Art, Merida
Latency Structures Bonneville Salt Flats, installation, Split Festival of New Media and Film, Split
Liste/Cologne Art Fair, invited by Sara Tecchia Roma New York, New York
Noise: In Language, Culture, Body, and Nature, Itaú Cultural Centre, Bela Horizonte
- 2006
Persona-Personae, Sara Tecchia Roma New York, New York
Helios Oceanus: Janet Biggs, Christina McPhee, Andrea Juan, Scope Foundation/M21 Art, Miami
Artistic Disasters: 65 Seconds That Shook the Earth, Berkeley Art Museum / Pacific Film Archive, Berkeley
- 2005
Groundworks: Environmental Collaborations in Contemporary Art, Miller Gallery, Carnegie Mellon University, Pittsburgh
- 2004
page_space, Machine Project, Los Angeles
Art in Embassies Program Exhibition, United States Embassy to the Republic of Guinea, Conakry
Recombinant Flux, RX Gallery, San Francisco
- 2003
Phelan Award in Printmaking Exhibition, Kala Art Institute, Berkeley
Naxsmash at Lounge|Lab, E-Werk, Deutsches Nationaltheater, Weimar
- 2002
FILE2002, Paco des Artes, University Gallery, Sao Paulo
Impromptu: Improvisation with Digital Media, California Museum of Photography, Riverside
Cyberonica: Convergence, Institute of Contemporary Art, London

Time-based Arts - Performance

- 2014
“Microswarm One”, with Quinn Dougherty, Fall Experimental Music Festival, <fidget>, Philadelphia
Carbon Song Cycle, with Pamela Z and chamber ensemble, Joe Goode Performance Space, San Francisco
- 2013
Carbon Song Cycle, Berkeley Art Museum/Pacific Film Archive, Berkeley
Carbon Song Cycle, Roulette, Brooklyn
- 2006
Wunderkabinet, with Matt Brubeck and Pamela Z, REDCAT, Walt Disney Hall, Los Angeles
- 2005
Wunderkabinet, The Lab, San Francisco
- 2003
Naxsmash at Open Space, Victoria Film Festival, Victoria
- 2001
Naxsmash at Moonbase, Moonbase Gallery, Vancouver

Awards

- 2012
MAP Fund, Doris Duke Charitable Foundation /Andrew Mellon Foundation, New York, with Pamela Z, New York
Commissioning Music USA Award, New Music USA, with Pamela Z, for *Carbon Song Cycle*, New York
- 2013/2012
Nomination, Joan Mitchell Grant for Painters and Sculptors, New York
- 2007
New Media award, Split Festival of New Media and Film, Split
- 2006
American Scandinavian Foundation, exhibition support, with Cartes Center for Art+Technology, Espoo
- 2003
James D. Phelan Art Award in Printmaking, San Francisco Arts Commission

Fellowships-Supported Residencies

- 2017
Cosmos and Crisis Workshop, Warwick Sociology, St Pancras, London, organized by Angela Last, with funding from the Leverhulme F
Foundation and the British Academy; interdisciplinary research conference
- Future Tripping, Wireframe Studio, University of California-Santa Barbara, conference, exhibition, and public presentations
- 2006-7
Documenta 12 Magazine Project, Cairo and Kassel, editorial team conference, exhibition, and public presentations
- 2005
Experimental Television Center, New York, production residency
- 2004
iRES, University College Falmouth School of Art, Cornwall, production residency
- 2003
back_up festival Lounge|lab, Bauhaus Universität, Weimar, exhibition residency
- 2000
Lois Langland Alumnae-in-Residence (LLAiR), Scripps College, Claremont
- 1999
Media and Visual Arts Fellowship, Banff Centre for the Arts, Banff

Visiting Artist

- 2016
Cerritos College, Norwalk, Los Angeles
- 2015
American Associations of Geographers, Chicago,
- 2014
BABEL, University of California- Santa Barbara
DAP Performance Lab, Brunel University, West London, also 2010
- 2009
The School of Art and Design, University of Illinois at Champaign-Urbana
Intermedia Arts, Columbia College, Chicago
Internet as Playground and Factory, Eugene Lang College, The New School, New York
- 2006-07
Documenta 12 Magazine Project (participating editor), Cairo and Documenta 12, Halle, Kassel
GPS Expo Projects, Bonneville Salt Flats, with support from UC San Diego Visual Arts, Center for Land Use Interpretation, Wen
dover, Utah and Los Angeles
- 2005
HUMLab, Umeå Universit t, Ume 
- Jihui Digital Salon, Parsons School of Design, New York
- 2004
iRes, University College Falmouth, Cornwall
COSIGN conference, Computational Semiotics, Split
ASCI, Hunter College, New York

Selected Bibliography and Reviews

- 2017
Christina McPhee A Commonplace Book, Eileen A. Joy, ed., with essays by Frazer Ward, Ina Blom, Judith Rodenbeck, Phil King,
Melissa Potter, Estar Timar and Donata Marletta. Brooklyn and Santa Barbara: Punctum Books.
"Christina McPhee, the Political-Aesthetics of Nature," interview with Donata Marletta, DIGICULT.it, from 27 February 2017.
- 2016
Robert Summers, "Christina McPhee," *Artillery Magazine*, Los Angeles, online from 11 November 2016
"July 2016: Feminist Data Visualization," curated by Christina McPhee, -empyre- list.srv, Cornell University, Rose Goldsen Archive.
- 2015
"Interview: Christina McPhee," *Museum of Non-visible Art*, Yale University Radio WYBC, April 16.
Christina McPhee, "Take a Walk on the Dark Side: on Matteo Pasquinelli's Solar Databases and the Exogenesis of Light,"
Superconversations Day 22, *e-flux*, June 4.

- Dale Hudson and Patrica R. Zimmerman, "Mapping Open Space to Visualize Other Knowledges," *Thinking Through Digital Media: Transnational Environments and Locative Places*, New York: Palgrave-Macmillan.
- Cindy Keefer, "Visual Music's Influence on Contemporary Abstraction," *Abstract Video: The Moving Image in Contemporary Art*, Gabrielle Jennings, ed., Oakland: University of California Press.
- 2013
 Francesca De Nicolò with Christina McPhee, "Slipstreaming the Cyborg," *Critical Digital Studies: A Reader*, Marilouise and Arthur Kroker, eds. 2nd edition, Toronto: University of Toronto Press.
 Louis-Georges Schwartz, "On Christina McPhee's Shed Cubed," *La Furia Humana*, Toni D'Angeli, ed., Ourense: Duen De Bux.
- 2012
 Lucy Kasovsky, "Markers: Christina McPhee + Ryan Chard Smith," *San Francisco Arts Quarterly*, San Francisco.
 Louis-Georges Schwartz, "On Christina McPhee's Shed Cubed," *criticalsecret*, Paris.
 Louis-Georges Schwartz, "Double Blind Studies: Interview with Christina McPhee," *criticalsecret*, Paris.
- 2010
 Ella Mudie, "Spectacle of Seismicity," Boston: *LEONARDO Journal*, MIT Press.
- 2009
 Melissa Potter, "Interview: Christina McPhee," *BOMBblog/BOMB Magazine*, New York.
 Leigh Markopoulos, "Iraqi Eye," *SF Camerawork Journal*, San Francisco.
 Sharon Tay, *Women on the Edge: Twelve Political Film Practices*, London: Palgrave/Macmillan.
- 2008
 Francesca De Nicolò with Christina McPhee, "Slipstreaming the Cyborg," *Critical Digital Studies: A Reader*, 1st edition.
 "Carrizo Topologies," catalog, BB3 (Bucharest Biennial 3), *Pavillion Magazine*, Bucharest
- 2006
 Christina McPhee, "(an)Architecture, Eros, Memory: The Naxsmash Project," *Engineering Nature: Art and Consciousness in the Post-Biological Era*, Roy Ascott, ed., Portland and Bristol: Intellect Books.
 John Haber, "Christina McPhee: La Conchita mon amour," *Artillery*, Los Angeles.
 Christina McPhee, *La Conchita mon amour*, artist's book-exhibition monograph, New York: Sara Tecchia Roma New York .
- 2005
 Holly Willis, "Carrizo-Parkfield Diaries," Signal to Noise, *LA Weekly*, Los Angeles.
 Ryan Griffis, "Christina McPhee's Carrizo-Parkfield Diaries at Transport Gallery, LA," *USArt*, Los Angeles.
 Christina McPhee, *Carrizo Topologies*, artist's book-monograph, self published.
 Mark Gordon, Interview with Christina McPhee, *Centerstage*, KXLU, Los Angeles.
- 2004
 Christina McPhee, "Net Baroque," *Life in the Wires: A CTHEORY Reader*, Arthur and Marilouise Kroker, eds., Victoria: CTHEORY Books.

Museum and Other Public Collections

Whitney Museum of American Art, New York
 International Center for Photography, New York
 Kemper Museum of Contemporary Art, Kansas City
 Rhizome Artbase at the New Museum, New York
 Open University, Milton Keynes, England
 Spencer Museum of Art, University of Kansas, Lawrence
 Storefront for Art and Architecture, New York
 Sheldon Museum of Art, Lincoln
 Colorado Springs Fine Art Center Museum, Colorado Springs
 Center for Visual Music, Los Angeles
 Thresholds New Media Collection, Perth, Scotland
 Great Plains Art Collection, University of Nebraska-Lincoln
 Marianna Kistler Beach Museum of Art, Kansas State University, Manhattan
 Experimental Television Center Archive + Rose Goldsen Archive, Cornell University, Ithaca
 United States Embassy, Ouagadougou, Burkina Faso
 Ruth Chandler Williamson Gallery of Art, Scripps College, Claremont
 Cerritos College Art Collection, greater Los Angeles

Academics

Advisor, Transart Institute, International Creative Practice Programs MFA/PhD, New York and Berlin 2016-ongoing
 Lecturer, Digital Arts and New Media Program, Film and Digital Media Department, University of California-Santa Cruz 2008-9
 Moderator/curator, -empyre- list.serv, University of New South Wales College of Fine Arts and Cornell University, 2001-2008

Education

MFA Boston University /painting 1979 / student of Philip Guston
 BFA Kansas City Art Institute / painting and printmaking 1976 / valedictorian
 Scripps College, Claremont