

Christina McPhee is a multimedia and new media landscape artist working in Los Angeles and the central coast of California, where she does field work at seismically active terrains along the San Andreas Fault. Her current installations transpose California's seismicity within topologic and time based work in documentary and performance digital video, large scale digital montage, photography and drawing. Born in LA, she grew up on the Great Plains, and studied painting with Philip Guston at Boston University. Addressing amnesia and traumatic memory, she investigates cultural response to ecological disaster. She addresses the scale of 'big data' and the sublime through cybernetic landscapes that mesh painterly, architectural and technological detail within an atmosphere of chiaroscuro and baroque complexity. Her series on carbon absorption and global climate change, Slipstreamkonza, won a James A Phelan Award in Printmaking from the San Francisco Foundation. She is a noted writer on new media and the aesthetics of the sublime, most recently in print for *Life in the Wires: A CTheory Reader*, edited by Arthur and Marilouise Kroker (Victoria, BC, 2004). She moderates the Australian digital arts and culture list, *empyre* (<http://www.subtle.net/empyre>). Her work has shown museums and festivals around the world, among them Whitney Museum of American Art/ Artport, prog:me Rio de Janeiro, ICA London, Deutsches Theatre Bauhaus-University Weimar, and FILE Sao Paulo. Her work is represented by Sara Tecchia Gallery Roma New York.

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