

# Christina McPhee

## Resume

[www.strikeslip.tv](http://www.strikeslip.tv) / [www.christinamcphée.net](http://www.christinamcphée.net) / [www.naxsmash.net](http://www.naxsmash.net)

### Recent Selected Exhibitions (\*solo)

2006

\**La Conchita mon amour*, multimedia installation with HD video, video installation, and photography, Sara Tecchia Roma New York, New York, Chelsea, October

*SilkyVRML422*, *SALT*, for 65 Seconds that Shook the Earth: Commemorating the 1906 San Francisco Earthquake, Pacific Film Archive, Berkeley, California

*Persona-Personae*, digital photography, Sara Tecchia Gallery Roma New York

2005

\**Carrizo Quartet*, video installation, Bildmuseet, Umea, Sweden

*Groundworks: Environmental Collaboration in Contemporary Art*, Miller Gallery, Carnegie Mellon University, Pittsburgh

*Wunderkabinet*, five channel video, for opera by Pamela Z in collaboration with Matt Brubeck, The LAB, San Francisco

\**Christina McPhee: Seismic Memory*, RX Gallery, San Francisco

\**Christina McPhee: Carrizo-Parkfield Diaries*, Transport Gallery, Los Angeles

*SilkyVRML422* (2005), Video Channel, prog:ME, Electronic Arts Festival, Rio de Janeiro

*SALT* (2004), Hic et Nunc: Review of Contemporary Art, San Vito al Tagliamento, Veneto, Italy

2004

*Slipstreamkonza* digital C prints, RX Gallery, San Francisco,

*Persephone in Arteroids*, page\_space, Machine Gallery, Los Angeles,

*NoFlightZone*, [R]-[R]-[F], National Museum of Contemporary Art, Bucharest

*-empyre-*, screen installation, Networked 2004, Australian Centre for the Moving Image (ACMI) Melbourne

\**Naxsmash*, Open Space, Interactive Futures, Victoria Independent Film and Video Festival

2003

\* *Naxsmash*, installation backup.loungellab, festival of new media in film, Bauhaus-University, Weimar

\**Slipstreamkonza* Phelan Award in Printmaking of the San Francisco Foundation, Kala Art Institute, Berkeley

\**Slipstreamkonza*, Atrium Gallery, Saint Louis

2002

\**Smashlounge*, installation, California Museum of Photography, University of California-Riverside

*Sonicpersephone + Piranesia*, FILE 2002, Paco das Artes, University Gallery Sao Paulo

*Piranesia*, interactive screen installation, Propeller Gallery, SoftForm, Toronto

*Piranesia*, for Convergence, New Media Centre, Institute of Contemporary Art, London

\*NaxSuite, Phillipe Laumont Editions, New York

\*Icelines/Firerings, Hiromi Paper International, Santa Monica

## **Public Presentations**

“Strike/Slip: Datascares, Topologies and the Sublime,” HUMLab, University of Umea, Umea, Sweden, December 13, 2005

“Seismic Riffs”, on the Carrizo-Parkfield Diaries, ASCI, Hunter College Integrated Media Program, New York, November 5, 2005

“Carrizo-Parkfield Diaries”, Juhui Digital Salon, Parsons Design Lab, New School, New York, March 17, 2005

“Slipstreamkonza:Autochamber”, YLEM Forum, Exploratorium, San Francisco, November 10, 2004

“Slipstreamkonza/ Carrizo Parkfield Diaries,” Introduction to Computers in Art, UCSD, La Jolla, October 7, 2004 and November 3, 2005

“Towards a Telemimetic Sublime in the Data Landscape”, COSIGN 04, University of Split, Croatia, September 16, 2004

“Naxsmash”, Incubation.03, TRACE Conference on Writing and the Internet, Nottingham Trent University, July 12-14, 2004

“vox cyborg”, School of the Art Institute of Chicago, Department of Film and New Media, November 2003

“(an)Architecture, Eros, Memory: The Naxsmash Project,” Consciousness Reframed V, Newport College University of Wales, Caerleon, July 2003

“Naxsmash,” Architecture and Industrial Design Series, College of Architecture and Urban Studies, Virginia Polytechnic, March 11, 2003

“Aphasia + Parrhesia: Code and Speech in the Neural Topologies of the Net,” DAC Digital Arts and Culture, RMIT, Melbourne, May 2003

“NAXSmash: on constructing a traumatic memory media architecture” Royal Academy of Architecture, Copenhagen, February 2003

“47Reds and Sonic Persephone: Between Terror and Play in the Invisible City of the Net,” FILE 2002 Symposium, Sao Paulo, Brazil, August 2002

## **Publications**

Ryan Griffis, “Christina McPhee,” ArtUS, July-September 2005

Holly Willis, “Carrizo-Parkfield Diaries,” Signal to Noise, LA Weekly, Los Angeles, March 4-10, 2005

Mark Gordon, “Christina McPhee,” radio interview, Centerstage, KXLU, Los Angeles, March 1, 2005

Agnese Benassi, “Carrizo-Parkfield Diaries: Notes from the Underground,” Noema, [http://www.noemalab.org/sections/gallery/carrizo\\_parkfield\\_diaries/diaries\\_2.html](http://www.noemalab.org/sections/gallery/carrizo_parkfield_diaries/diaries_2.html), Italy, March 2005

“Slipstreaming the Cyborg,” CTHEORY,  
[http://www.ctheory.net/text\\_file.asp?pick=453](http://www.ctheory.net/text_file.asp?pick=453), May 6, 2005

Christina McPhee “Aphasia and Parrhesia” in *Aphasia and the Arts*,  
<<http://www.drunkenboat.com/db7/index.html>>, January 2005,

Christina McPhee, “Net Baroque”, in *Life in the Wires: The CTHEORY Reader*,  
edited by Marilouise and Arthur Kroker, Victoria, BC: CTheory Books NWP, 2004

### **Net Art / selected**

*SilkyVRML422*, Drunken Boat Panliterary Award (Video), 2006 , Special Mention,  
<http://drunkenboat.com>

*Soda Lake Drawings*, video performance at Soda Lake, Carrizo Plain National  
Monument, California. 10 minutes, streaming, broadband, quicktime, archived  
Rhizome May 2005 <http://rhizome.org/object.rhiz?32981>

*Carrizo-Parkfield Diaries*, 2005, live and archived seismic data crash to produce  
animations based on seismic landscapes. Concept/visual animations/sound Christina  
McPhee; texts Jeremy Hight; programming Sindee Nakatani. Archived at Whitney  
Museum of American curated by Christiane Paul,  
<http://artport.whitney.org/gatepages/march05.shtml>

<http://www.naxsmash.net> (nascent)(negative)(smash):  
<http://www.carceldeamor.net/vsc/recursos/rec9.html>, Madrid

**FUOrange**, <http://www.netart.tv/fuorange.html>, collaboration with Glorious Ninth,  
Falmouth College of Arts, 2004. <http://rhizome.org/object.rhiz?27525>

*Memoires of a Cyborg II: Avatarotica*, for InfLect, University of Canberra, Australia, at  
<http://www.ce.canberra.edu.au/inflect> Canberra, 2004.

*Noflightzone*, for NETNOISE, online for CTheory Multimedia, issue 4.  
<http://www.ctheorymultimedia.cornell.edu/art/4.06>

*47Reds*, Metal and Flesh/Chair et Metal, fall 2002 issue, curated by Olivier Dyens,  
Concordia University Montreal, at [www.chairetmetal.com](http://www.chairetmetal.com)

*Slipstreamandromeda*, Flash suite, [www.chairetmetal.com](http://www.chairetmetal.com) , Montreal, edited by Olivier  
Dyens, bilingual journal of digital culture, 2000

## **Residencies**

HUMLab, University of Umea, Sweden, December 2005

Interactive New Media Arts, Falmouth College of Arts, July 2004, Cornwall

backup festival/loungellab, Bauhaus University, November 2003, Weimar

Lois Langland Alumna in Residence, Scripps College, Claremont, 2000

Banff Centre, Media and Visual Arts, 1999

## **Public Collections**

Whitney Museum of American Art, New York

National Library of Australia, Pandora Archive

Cornell University Libraries, Rose Goldsen Archive of New Media Art

Heritage Commission Barclays, Barclays Bank, One Churchill Place, London, 2005

Open University Electronic and Media Library, Milton Keynes, 2004

Collection of Ambassador Jackson McDonald, United States Embassy, Conakry, Guinea

Kemper Museum for Contemporary Art, Kansas City, Missouri

Great Plains Art Museum, University of Nebraska-Lincoln

Colorado Springs Fine Art Center/Taylor Museum for Southwestern Studies, Colorado Springs