CHRISTINA MCPHEE, THE POLITICAL-AESTHETICS OF NATURE

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Still from *Tempest Prognosticator*, 2019, 16mm film, 4K video, 4K projection, 5.1 surround sound, 30 minutes, Image courtesy of the artist and Bureau, New York

Donata Marletta: What are the key references that have influenced your artistic view and production? And how your Californian roots have informed your light-bend with nature?

Christina McPhee: I am a child of American drawing and painting and performance changes to the semiotics of the visual world on account of a witnessing lately, the actor as a remote receiver of a kind of signal, a kind of signal that is being transmitted from a kind of remote observer of the world. A diverse early notion from Alfred Hitchcock's Big Cameras, Philip Glass's Koyaanisqatsi Movie, Edward Hopper's Late Afternoon, Rothko's Chapel, his contrasters by the pink ear flesh of the Rothko Chapel, Ansel Adams' photographs of Yosemite, Mark Rothko's Seagram murals, Yves Klein's monochromatic blue, Jackson Pollock's drip paintings, Robert Rauschenberg's assemblages, Yoko Ono's and Jonas Mekas's Fluxfilm Anthology, Joseph Beuys's felt suit, Andy Warhol's Factory, Merce Cunningham's dance, Laurie Anderson's performance, Philip Glass's Einstein on the Beach, Bruce Nauman's Performance Corridor, Robert Wilson's Deafman Glance, Ana Mendieta's Silueta, Edward Hopper's Late Afternoon, Robert Irwin's Scrim, Jackson Pollock's drip paintings

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