

In school, you watched as your teacher was diagramming sentences. She hoped you could see how subject-object-verb sequences could sport off-shoots. Verbs dripped adverbs like little runners. How the prepositional phrase could slant right or left, up or down, into the main line of subject-verb-object: and then escape like paper airplanes in a sputter of low lying wings. Scatter zones map to star charts. Being read aloud to, a child listens through her hands. Inside the large vertical drawings, stretching at large from near the top all the way down, is a form like a snake, or like the shape of a quarter rest form in musical notation. The figuration of a quarter rest in the center vertical column of each large drawing is a visual motif, and directive: a sign to pause. In the exhibition for MCASB, these are our companions: Sor Juana Inés de la Cruz, Krystal Languelle, Miriam Reyes, Patricia Lockwood, Joan Naviyuk Kane, Angelica Wagon, Pauline Oliveros, and Myriam Gurba. Drawn from Spanish, Galician, English, and Shoshone. - [Christina McPhee](#)

En la escuela, observabas cómo tu maestra realizaba el análisis sintáctico de las oraciones. Ella esperaba que pudieras ver cómo las secuencias sujeto-objeto-verbo podían generar ramificaciones. Los verbos destilaban adverbios como pequeños corredores. Cómo el sintagma preposicional podía inclinarse a derecha o izquierda, hacia arriba o hacia abajo, respecto a la línea principal de sujeto-verbo-objeto, para luego escapar como aviones de papel en un aleteo errático a baja altura. Las zonas de dispersión se corresponden con los mapas estelares. Al escuchar una lectura en voz alta, una niña escucha a través de sus manos. Dentro de los grandes dibujos verticales, que se extienden desde la parte superior hasta abajo, aparece una forma similar a una serpiente o al símbolo de un silencio de negra en la notación musical. La representación del silencio de negra en la columna vertical central de cada gran dibujo constituye un motivo visual y una directriz: una señal para hacer una pausa. En la exposición para el MCASB, estas son nuestras compañeras: Sor Juana Inés de la Cruz, Krystal Languelle, Miriam Reyes, Patricia Lockwood, Joan Naviyuk Kane, Angelica Wagon, Pauline Oliveros y Myriam Gurba. Provenientes del español, el gallego, el inglés y el shoshone. — Christina McPhee

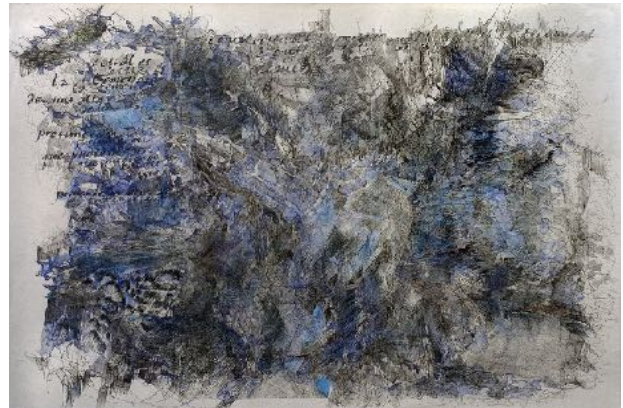
## ENTRANCE

Arm of the Starfish - Temeridad (after Sor Juana Inés de la Cruz)

Ink, graphite, and crayon on Takefu washi, 28 x 41 in, 2016

¿Cuál es la temeridade  
tan alta presunción que,  
pudiendo ser razón,  
pretende ser necedad?

What is that audacity  
with such great presumption  
that possibly being reason  
fakes being idiocy?



*Sor Juana Inés de la Cruz, from her poem series ENIGMAS, translation by Stalina Emmanuelle Villareal, Ugly Duckling Presse 2015*

HALLWAY

Turning to the Cosmos Diagramming Stars (after Krystal Languelle)

Watercolor, graphite, and ink on Arches paper, 25 x 32 in, 2025



Later she used their language in collage,  
the warnings to comply about her figure

When the boss says have a nice day  
Understand it means eat shit and die

Howardena's turning to the cosmos  
outside the market diagramming stars.

Más tarde utilizó ese lenguaje ajeno como un collage,  
las advertencias de acatamiento rodeando su figura

Cuando el jefe dice «tenga un lindo día»,  
entiende que significa «come mierda y muérete»

Howardena se vuelve hacia el cosmos,  
fuera del mercado,  
está haciendo diagramas de las estrellas.

*Krystal Languelle, "If You Succeed We Will Destroy You" (Title by and poem after artist Howardena Pindell),  
SYSTEMS THINKING WITH FLOWERS, Fonograf Editions 2022. Translation: Omar Bárcena*

Sardines on My Lips (after Miriam Reyes)

Ink, graphite, watercolor, and lipstick on Arches paper, 25 x 32 in, 2026

pasaron moitas cousas dende que deixaron os teus  
osiños na caixa aquela:  
o primeiro que pasou foi o tempo  
venceu o alugueiro da cavidade onde gardaron a caixa  
a túa muller colleuna e levouna ao panteón dunha veciña

pasou tanto tempo que parecía distancia física  
coma se marcharas alén da estratosfera

tardei en decatarme mais decateime:  
o meu corpo é a cavidade que non precisas alugar



much has happened since they left your bones in that box: / the first thing that happened is time / the lease on the cavity where they kept  
the box expired / your wife took it to a neighbor's graveyard / so much time had passed that it felt like physical distance/ as if you'd gone  
beyond the stratosphere. it took me a while to realize it but I finally did: my body is the cavity you don't need to lease

*Miriam Reyes, "Sardines on my Lips," in SARDINE, Ugly Duckling Press, 2026. Translation from the Galician by Laura Cesarco Eglín*

CLASSROOM drawings (left to right), left wall



Hospital Rock - Bones of the Moon (after Patricia Lockwood)

Ink, oil stick, graphite, color pencil on Awagami Inbe washi, 67 x 44 in, 2025

Her face was luminous, as if someone had put flesh on the bone of the moon,  
and her beautiful blue eyes were larger than ever,  
as if coming to the end of what there was to see.  
This was called fluid shift, one of those accidental diamonds of hospital language  
that sometimes shone out from the dust.

- Patricia Lockwood, from her novel *No One Is Talking About This*,  
Riverhead Books, 2021  
«Poco se habla de esto», de Patricia Lockwood, trans. Inga Pellisa Díaz,  
Alpha Decay, 2022

Time Trailing Coltsfoot (after Joan Naviyuk Kane)

Graphite, charcoal, watercolor, oil stick, ink and gouache  
on Iwano Kumohadamashi washi, 68 x 42.4 in, 2026

& pearling nevernight  
strikes coltsfoot  
forth from marled soil  
...

time trailing  
coltsfoot----

as loss trails

the last bloom

of the light as we leave her

with such women leafing through us



- Joan Naviyuk Kane, from "Trail Coltsfoot," in her chapbook, *WITH SNOW  
POURING SOUTHWARD PAST THE WINDOW*, University of Pittsburg Press, 2026

CLASSROOM drawings (left to right), center wall



What Is Quantum Listening ? (After Pauline Oliveros)

Graphite, ink, gouache, pastel, color pencil and marker  
on Iwano Kumohadamashi washi  
77.5 x 42.5 in, 2026

What is Quantum Listening?  
Quantum Listening simultaneously creates and changes what is perceived.  
The perceiver and the perceived co-create through the listening effect.  
All sounds are included in the field.

*Pauline Oliveros, essay, QUANTUM LISTENING, Silver Press, 2024*



Girl Is A Seal or The Seal Is A Girl (after Lidia Yuknavitch)

Graphite, ink, gouache, oil stick, color pencil, and marker  
on Iwano Kumohadamashi washi, 77.5 x 42.5 in, 2026

Alone as an old woman I take my dog Sadie to the sea.  
We see a seal in the water. Sadie and the seal make eye contact, they stare at each other.  
Sadie wades out into the sea with her ball, chest high, and leaves it. The girl is a seal.  
Or the seal is a girl. . .Who stepped or slid onto the shore? Girl or seal?  
Who slipped from my body? Girl or seal? Who am I when I enter water?"

*Lidia Yuknavitch, from her memoir READING THE WAVES, Riverhead Books, 2025*



Something Like A Strawberry (Naraya Song 119 White Flower Earth Mother) After Angelina Wagon

Graphite, ink, gouache, oil stick, color pencil and marker  
on Iwano Kumohadamashi washi, 77.5 x 42.5 in, 2026

Dogo donzi-aiyo wai ye wa ba-n- go-via sogo-vi yayiowain.

White flower / water/ earth-mother earth-mother .  
Flor blanca / agua / madre tierra madre tierra.

*"Angelina Wagon, who sang this song for me in 1981,  
commented that the text mentions 'something like a strawberry.'  
Judith Vander, Shoshone Ghost Dance Religion, University of Illinois Press, 1997*

CLASSROOM drawing right wall (next to bookcase)

The Hillside Monster (after Myriam Gurba)

Graphite, ink, gouache, and oil stick on Awagami Inbe washi, 86 x 44 in, 2026

The plants we'd planted remained outside my bedroom window, watching.  
They knew what was happening  
They pressed leaves together, praying for me.  
I unwittingly drew strength from their petitions.  
Bats, bees, and beetles prayed for me too.  
The hill monster drew strength from these same sources.  
I was at home the afternoon that this creature emerged during daylight.  
Step into my room.... "

- Myriam Gurba, "The Hillside Monster," from her memoir, *POPPY STATE*, Timber Press, 2025



CLASSROOM: SINGLE CHANNEL VIDEO WITH SOUND ON LOOP

MIRRORS: animation commissioned by composer Julie Herndon for her electronic musical work of the same name, for the solo album Electronic Etudes, Populist Records, 2025



Christina McPhee makes collapsing and regenerating landscapes that blend technological precision with notions about place-making, spirituality, and more-than-human community. Recent solo exhibitions include: Museum of Contemporary Art-MCASB, Santa Barbara, CA, 2026; Performing Arts Center, San Luis Obispo, CA, 2024-25; KinoSaito Art Center, Verplanck, New York, 2022; Irenic Projects, Pasadena, CA 2020; Cerritos College Gallery, Norwalk (Los Angeles County), 2016; American University Museum / Katzen Art Center, Washington, DC, 2007; among others. Recent group shows include "Grief Work" at Material, Salt Lake City, 2026; "Echoes of Voynich" at Wonzimer Gallery, Los Angeles, and "Atmospheres of Sound" at UCLA's Sci-Art Lab with the Getty's PST ART: Art & Science Collide, 2024; "Here in a Homemade Forest: Common Reading Connections" at Jordan Schnitzer Museum of Art at Washington State University, Pullman, 2023-24; Otherwise/Revival at Bridge Projects, Los Angeles, 2021; among others. Her work is held in the public collections of the International Center of Photography, New York; Whitney Museum of American Art, New York; Kemper Museum of Contemporary Art, Kansas City; Thresholds Artspace, Perth, Scotland; Schnitzer Museum of Art at Washington State University, Pullman; Great Plains Art Collection and Sheldon Art Museum, University of Nebraska - Lincoln; Williamson Gallery, Scripps College, Claremont; Detroit Institute of Arts, Detroit; among others. Born in Pomona, California, she lives and works as an uninvited guest on unceded lands of the Northern Chumash and Salinan communities in central coast California. Diagramming Sentences at MCASB is an artist-led project installation. Many thanks to the executive and curatorial team, Frederick Janka and Dalia García.

Christina McPhee crea paisajes en colapso y regeneración que combinan la precisión tecnológica con nociones sobre creación de lugares, espiritualidad y comunidad más que humana. Exposiciones individuales recientes incluyen: Museum of Contemporary Art-MCASB, Santa Bárbara, CA, 2026; Centro de Artes Escénicas, San Luis Obispo, CA, 2024-25; Centro de Arte KinoSaito, Verplanck, Nueva York, 2022; Irenic Projects, Pasadena, CA 2020; Galería Cerritos College, Norwalk (condado de Los Ángeles), 2016; Museo de la Universidad Americana / Centro de Arte Katzen, Washington, DC, 2007; entre otros. Entre las exposiciones colectivas recientes se encuentra "Grief Work" en Material, Salt Lake City, 2026; "Ecos de Voynich" en la Galería Wonzimer, Los Ángeles, y "Atmósferas de Sonido" en el Sci-Art Lab de UCLA con el PST ART: Art & Science Collide del Getty, 2024; "Aquí en un bosque casero: conexiones comunes con la lectura" en el Museo de Arte Jordan Schnitzer de la Universidad Estatal de Washington, Pullman, 2023-24; Otherwise /Revival en Bridge Projects, Los Ángeles, 2021; entre otros. Su obra forma parte de las colecciones públicas del International Center of Photography, Nueva York; Museo Whitney de Arte Americano, Nueva York; Museo Kemper de Arte Contemporáneo, Kansas City; Thresholds Artspace, Perth, Escocia; Colección de Arte Museo de Arte Sheldon, Universidad de Nebraska - Lincoln; Galería Williamson, Scripps College, Claremont; el Instituto de Artes de Detroit, Detroit; entre otros. Nacida en Pomona, California, vive y trabaja como invitada no deseada en tierras no cedidas de los pueblos Chumash del Norte y Salin, en la costa central de California. Diagramming Sentences en MCASB es una instalación de proyecto liderada por artistas. Muchas gracias al equipo ejecutivo y curatorial, Frederick Janka y Dalia García.