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Contemporary Art  
Museum St. Louis

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**FOR IMMEDIATE RELEASE**

**Swiss artist Claudia Comte creates new site-specific installation, *Electric Burst (Lines and Zigzags)*, on CAM's Project Wall.**



Claudia Comte, *Electric Burst (Lines and Zigzags)*, 2017. CAM Project Wall rendering.

**March 26, 2018 (St. Louis, MO)** - The Contemporary Art Museum St. Louis announces a new installation on its 60 foot-long Project Wall by Swiss artist Claudia Comte. The artist has long been interested in wall painting as a site of intermedia transformation, including such works as *Curves and Zigzags*, a superimposed graphic painting on a three-dimensional structure installed in Palm Desert as an Op art intervention on the natural landscape. Comte continues her inquiry into the zigzag shape—her biographical information is laid out in a zigzag format on her website—with *Electric Burst (Lines and Zigzags)*, her most complex wall painting to date. The work will be on view May 11 through August 19, 2018. Comte will also take part in a discussion of the work-in-progress with CAM Executive Director Lisa Melandri, an event free and open to the public, Wednesday, May 9, 2018.

A pattern of hard-edge lines appear to morph into an algorithm of zigzags on the Project Wall. Comte's rigorous geometries entertain optical apparitions, solids undergoing liquefaction, a stringent graphic study transforming before the eyes. The work is in keeping with Comte's injection of play, irony, and a seeming nonchalance throughout her practice, paying homage as well as having fun with modernist traditions. Past projects by the artist include an outdoor fun fair for Art Basel with participatory and menacingly titled games: *Drop 'Em All*, bowling; *Dance or Die*, dance competition; and *Bend or Break*, arm wrestling. For Manhattan's City Hall Park Comte created marble bunnies carved from fourteen tons of Carrara marble. For the Swiss artist's first New York exhibition at the Gladstone Gallery, she created her own small museum, hanging striped wall paintings on striped walls, constructing views through plywood walls with a chainsaw, and installing her own chainsaw sculptures of abstract forms. Comte is also fond of wordplay and palindromes: *NO MELON NO LEMON* and *NOW I WON*, for example.

Comte says of her overall practice, "I am interested in the way rhythm originates from a simple pattern. Rhythm can infuse life with a sense of empathy towards an abstract inanimate figure, in this case amplifying the effect of the wall. This also creates an emotional connection between the work and the audience. It interests me how, if

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observed for a while, a person may create a bond with these patterns. For me they possess physical opportunities, not only in creating optical illusions, but also in their potential to rouse meditation, reflection, joy.... This joy can be called *Sorglosigkeit*, a German word that means the lightness of those that are free of worries."



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Another example of the illusion of *Sorglosigkeit* may be found on her official website (claudiacomte.ch): "Anyone interested in the secret of her practice," Chris Sharp writes, "will be able to access it here, for it is fully accessible, and it turns out, not much of a secret (which it just so happens, is its secret)."

**Claudia Comte** (b. 1983, Grancy, Switzerland) lives and works in Berlin and Grancy. Comte has shown her work in solo and group exhibitions including: *Swiss Performance Now*, Kunsthalle Basel, Switzerland (2018); *KölnSkulpture #9*, Cologne, Germany (2017); *La Ligne Claire*, Basement Rome (2017); *NOW I WON*, Messeplatz, Art Basel (2017); *10 Rooms, 40 Walls, 1059 m2*, Kunstmuseum Lucerne, Switzerland (2017); *Desert X*, Palm Springs, California (2017); *Catch The Tail By The Tiger*, König Galerie, Berlin (2016); *The Language of Things*, with the Public Art Fund, New York (2016); *NO MELON NO LEMON*, Gladstone Gallery, New York (2015); *Easy Heavy III*, Haus Konstruktiv, Zurich (2014); *Sharp Sharp* at David Dale Gallery, Glasgow (2014); *If I were a rabbit, where would I keep my gloves?*, BolteLang, Zurich (2013); and *Elevation 1049*, Gstaad, Switzerland (2013). Comte studied at the Ecole Cantonale d'Art de Lausanne, Switzerland, ECAL (2004–07) followed by a Masters of Art in Science of Education at Haute Ecole Pédagogique, Visual Arts, Lausanne, (2008–10).

This exhibition is supported by the Swiss Arts Council Pro Helvetia.

*Claudia Comte: Electric Burst (Lines and Zigzags)* is organized for the Contemporary Art Museum St. Louis by Lisa Melandri, Executive Director.

## Related Events

### Work in Progress

Wednesday, May 9, Noon–1:00 pm  
The artist discusses her work with Lisa Melandri.

### Press & Patron Preview

Friday, May 11, 10:00–11:00 am  
Join artists and curators for an exclusive introduction to the exhibitions. *RSVP to Eddie Silva at 314.535.0770 x313.*

### Opening Night

Friday, May 11  
Member Preview           6:00–7:00 pm  
Public Reception           7:00–9:00 pm

## About the Contemporary Art Museum St. Louis

The Contemporary Art Museum St. Louis (CAM) presents, supports, and celebrates the art of our time. It is the premier museum in St. Louis dedicated to contemporary art. Focused on a dynamic array of changing exhibitions, CAM provides a thought-provoking program that reflects and contributes to the global cultural landscape. Through the diverse perspectives offered in its exhibitions, public programs, and educational initiatives, CAM actively engages a range of audiences to challenge their perceptions. It is a site for discovery, a gathering place in which to experience and enjoy contemporary visual culture. CAM is located in the Grand Center Arts District.