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CAM to receive major grant from the National Endowment for the Arts



Contemporary Art
Museum St. Louis



Christine Corday: RELATIVE POINTS, installation view. Contemporary Art Museum St. Louis, January 18–April 21, 2018. Photo: Dusty Kessler.

February 13, 2019 (St. Louis, MO) - National Endowment for the Arts Acting Chairman Mary Anne Carter has approved more than \$27 million in grants as part of the Arts Endowment's first major funding announcement for fiscal year 2019. Included in this announcement is an Art Works grant of \$35,000 to the Contemporary Art Museum St. Louis (CAM) for the exhibition, *Christine Corday: RELATIVE POINTS*, currently on view through April 21, 2019. Art Works is the Arts Endowment's principal grantmaking program. The agency received 1,605 Art Works applications for this round of grantmaking, and will award 972 grants in this category.

"The arts enhance our communities and our lives, and we look forward to seeing these projects take place throughout the country, giving Americans opportunities to learn, to create, to heal, and to celebrate," said Mary Anne Carter, acting chairman of the National Endowment for the Arts.

Lisa Melandri, CAM executive director, who organized the exhibition, said, "We're honored to receive this significant grant from the National Endowment for the Arts in support of Christine Corday's exhibition at the Museum. Christine is an artist of exceptional merit, who combines the sciences and fine arts to investigate the material matter that defines space, the universe, and indeed makes up all living things. When we commissioned Christine's site-specific work, we knew we were taking on significant challenges—placing twelve 10,000 pound sculptures in the museum was a challenge in and of itself—but we believe such efforts to be extraordinarily worthwhile. This recognition from the NEA is gratifying in so many ways, and in part because it validates our ambitions."

RELATIVE POINTS, a twelve-piece installation commissioned by the Museum, consists of monumental, cold-cast sculptures, iron compressions of elemental metal and metalloid grit that took shape through a method of the artist's own invention. Corday, known for creating monumental works for public commissions, is presenting

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her first major exhibition *inside* a museum at CAM. In addition to the sculpture installation, the exhibition includes a hybrid painting series, *Primer Grey, Centers for Gravity*. The NEA grant supports the installation, exhibition, and catalog of *Christine Corday: RELATIVE POINTS*.



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In addition to the NEA grant, the *Christine Corday: RELATIVE POINTS* exhibition and catalog are generously supported by Barrett Barrera Projects, Penny Pennington and Michael Fidler, and Alexandria and Peter Strelow. Additional support is provided by Ann Ruwitch and John Fox Arnold. Corday's Artist Talk was generously supported by the Robert Lehman Foundation. The artist offers special thanks to Christopher Powers, Paul Henry McMahill, Jack Palmer, George Murello, and Jeff Hartz.

For more information on this National Endowment for the Arts grant announcement, visit [arts.gov/news](https://www.arts.gov/news).



Christine Corday. Photo: Abby Gillardi.

About the artist

Christine Corday (b. 1970, Laurel, Maryland, lives and works in New York City) works with temperature, material states, elemental metals, and often creates additional media in artist-led collaborations with international scientists and science organizations. She is the sole artist among thousands of scientists from thirty-five nations involved in the ambitious energy project ITER, which seeks to prove the feasibility of fusion as a large-scale, carbon-free energy source—the same energy that powers the sun and stars. Among her many public works, a major commission for San Francisco's Moscone Center, *GENESES*, a massive sculpture of stainless steel, aluminum, and concrete, was installed in January 2019. In solo exhibitions, *Protoist Series: Selected Forms*, Los Angeles County Museum of Art (2015) and *UNE*, High Line (New

York City, 2008) suspended works provoked an awareness of sensory stimuli. Following an astrophysics internship at NASA/SETI (Moffett Field, CA, 1991), Corday created *Foundation Civilization* (Seville, 2000) for projects exploring such intersections of art and science as *Instrument for the Ocean to Play* (2001). In Spain, Corday formulated a black pigment color later selected as the touch-focused color for the National September 11 Memorial (New York City, 2001). Corday founded her work studios in Tokyo (1999–2000); Seville (2000–04); Greenpoint, Brooklyn (2005–08); and Hudson Valley, New York (2008–current). Corday was nominated for the United States Artist Fellow in 2016. She is the recipient of the 2019 Pollock-Krasner Foundation's Brian Wall Foundation Grant for Sculptors.

About the Contemporary Art Museum St. Louis

The Contemporary Art Museum St. Louis 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.