



Christine Corday  
**RELATIVE POINTS**

January 18 – April 21, 2019  
Organized for the Contemporary Art Museum St. Louis by Lisa Melandri

# Christine Corday

## RELATIVE POINTS in the Museum

Lisa Melandri

A 21st-century alchemist, Christine Corday plays with materiality and engages with the transformation of matter. She is best known for her large-scale sculptures commissioned for public spaces. For her exhibition at Contemporary Art Museum St. Louis (CAM), Corday presents two new bodies of work that combine art and astrophysics to explore matter and the universe. *RELATIVE POINTS* is an installation of twelve monumental, cold-cast sculptures, created by compressing 10,000 pounds of elemental metal and metalloid grit into a pointed cylindrical form. *Primer Grey, Centers for Gravity* is a painting series in which the artist primes a metal surface and collects the grey primer in the lower corner of the rectangle, indicating the gravitational pull toward the Earth's core.

*RELATIVE POINTS* evidences a significant evolution of Corday's work. As her first exhibition inside a museum, Corday has adapted her formal language and shifted her conceptual framework in order to fit—physically and metaphorically—into the space of the galleries.

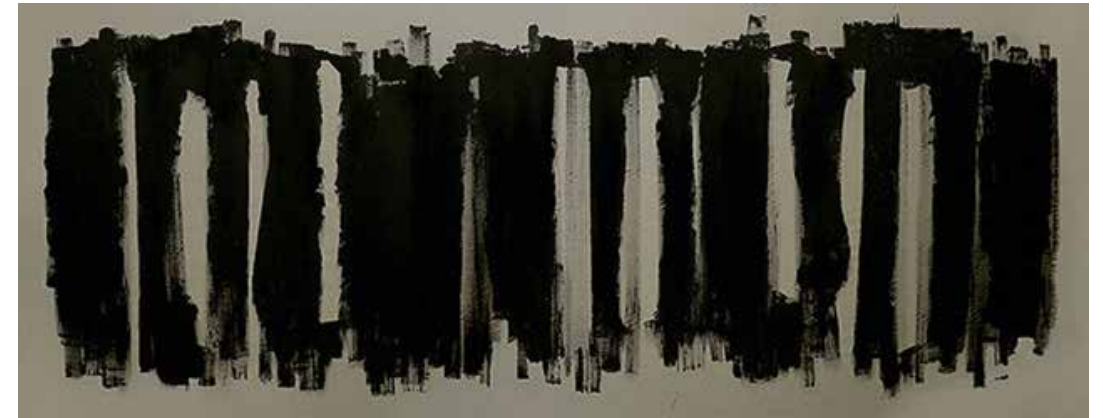
*RELATIVE POINTS* are solid, closed forms. Most of Corday's past works are open forms that curve or jut into space. In some sculptures, the planes have been folded, bowed, or bent. But these works are simultaneously cylinders and cubes, dense black masses. When describing the forms, Corday has discussed how they can be seen not only through a number of geometries but also in several dimensions. One end of each relative point exhibits a two-dimensional flat circle. The dimensions of each, 53 inches by 53 inches, represent a square, but as each is a sculptural form, also a three-dimensional cube. She describes the barrel-like, cylindrical form of each as a representation of a flat surface that is curved and folded around the circle, implying movement through space—a rolling plane. And Corday takes us even further—one end of each sculpture is a shallow point, a directional signal through time and space. These heavy, dense, inert objects surprisingly point us toward movement into a fourth dimension.

In addition, they are serial—twelve of them grace CAM's galleries, whereas her past monumental sculpture has been decidedly singular. Their seriality is essential to their conceptual framework. The points proliferate to better call out multiple trajectories. Corday has angled each point toward the center of the universe, in what appears to be an arbitrary orientation. In designing this

## Past Works



*HELDAN III*  
Primer paint on aluminum  
94 x 119 inches  
Courtesy the artist



*THAHLES*  
Primer paint on aluminum  
76 x 217 inches  
Courtesy the artist

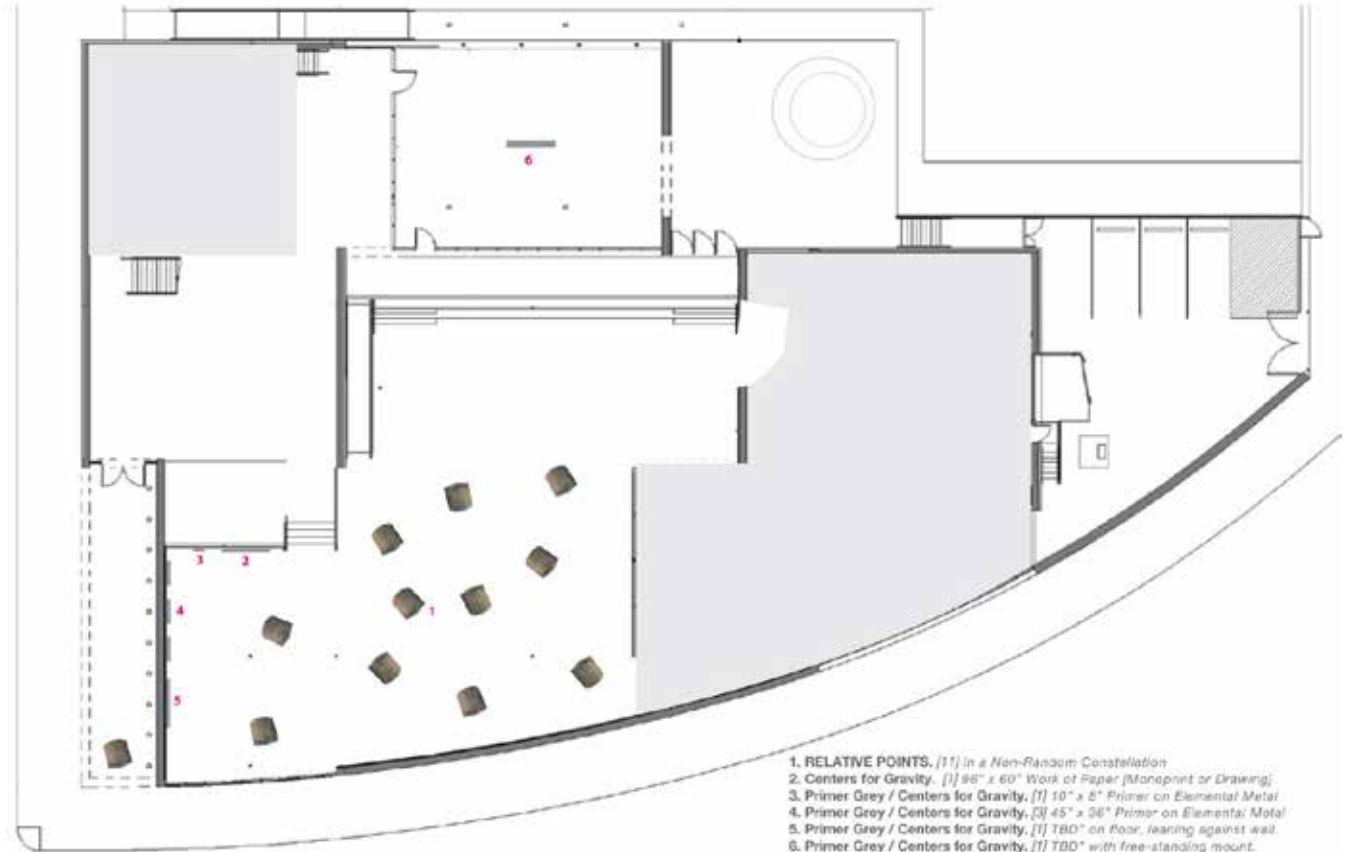


*UNE*, Installation view  
High Line, New York, 2008  
Courtesy the artist.



*KNOUN*, Installation view  
High Line, New York, 2008  
Courtesy the artist.

RELATIVE POINTS/  
CORDAY



- 1. RELATIVE POINTS, [1] in a Non-Random Constellation
- 2. Centers for Gravity, [1] 80" x 60" Work of Paper (Monoprint or Drawing)
- 3. Primer Grey / Centers for Gravity, [1] 10" x 8" Primer on Elemental Metal
- 4. Primer Grey / Centers for Gravity, [3] 45" x 36" Primer on Elemental Metal
- 5. Primer Grey / Centers for Gravity, [1] TBD" on floor, leaning against wall
- 6. Primer Grey / Centers for Gravity, [1] TBD" with free-standing mount.

RELATIVE POINTS//CAMstI/  
CORDAY/  
HARTZ/



FLAT END 3/4



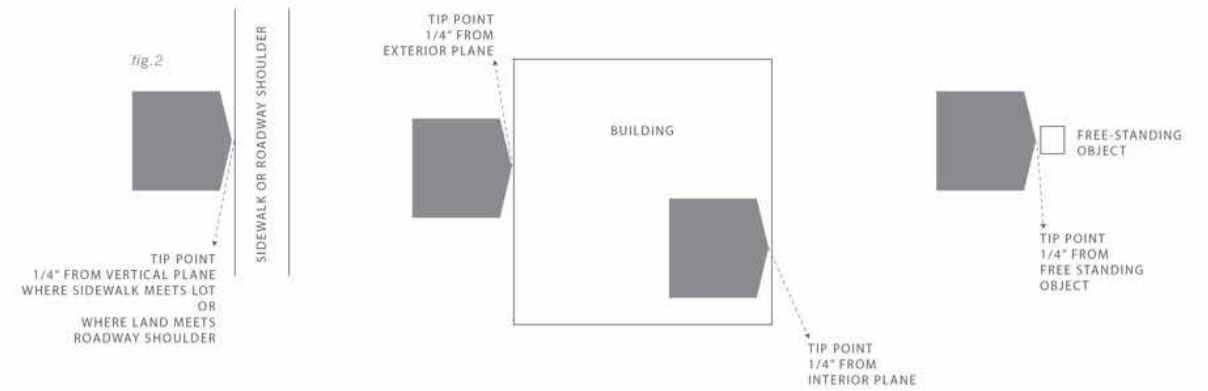
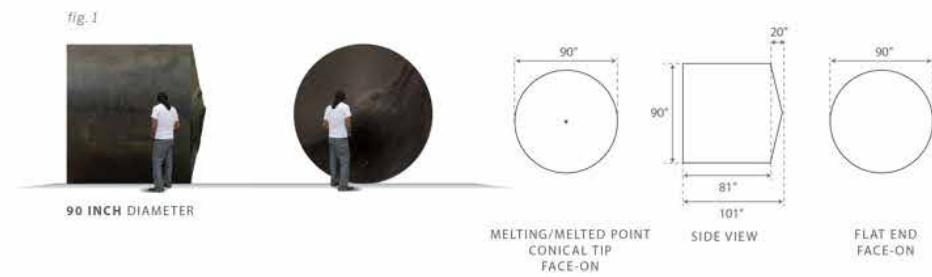
SIDE VIEW



MELTED POINT/CONICAL END 3/4

RELATIVE POINTS//CAMstI/  
CORDAY/  
HARTZ/

fig.1 DIMENSIONS  
fig.2 RELATIVE POSITION























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