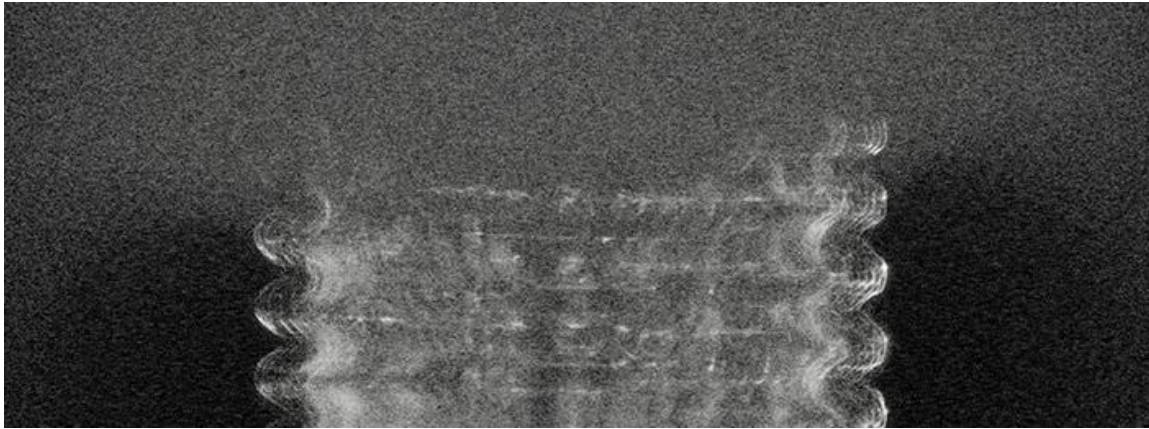


***Sans Titre / Material Phases of Suns***  
**at the Invitation of European Cultural Centre's**  
**"Time Space Existence" Exhibition**  
**during La Biennale di Venezia – 17<sup>th</sup> International**  
**Architecture Exhibition**

**Location: Palazzo Mora, Venice, Italy**  
**On view from May 21 to November 21, 2021**



Christine Corday, *Sans Titre / Material Phases of Suns*, 2021. 22.34 x 8.33 ft. Real-time, 13 million seconds long-form projected simulation. Image: Stephen Mangiat.

May 5, 2021 (Venice, Italy) – Christine Corday presents *Sans Titre / Material Phases of Suns* during La Biennale di Venezia – 17th International Architecture Exhibition, as part of the European Cultural Centre's fifth edition of the extensive biennial architecture exhibition "Time Space Existence". An extension of the artist's recent collaboration with ITER (International Thermonuclear Experimental Reactor)—the largest multi-national project in history that seeks to demonstrate the same sustainable energy source as our Sun by building a sun on Earth—*Sans Titre / Material Phases of Suns* will be on view at Palazzo Mora in Venice from May 21 to November 21, 2021. The exhibition will be accompanied by an experiential digital platform, as well as a series of online panel discussions throughout its duration.

Over the last three decades, 35 nations have come together in pursuit of one of the most ambitious scientific projects in human history: to generate a star on Earth, a utility-scale proof of hydrogen fusion demonstrating the power of our Sun as a safe, peaceful, carbon-free, and nearly inexhaustible energy source for humankind. The complex global undertaking of the ITER project requires each of the 35 countries to fabricate specialized components for its "tokamak," a 23,000-ton doughnut-shaped magnetic fusion device, as well as all supporting system components located throughout its 444-acre (180-hectare) site in Saint-Paul-Lez-Durance, France.

Corday's five-year collaboration with ITER culminated in 'Art' as the 36th and final global contributor to the infrastructure of this terrestrial star. For the project, the artist created an untitled two-pound (one-kilogram) object, *Sans Titre*, which takes the form of a metal alloy M30 bolt and was forged from metals derived from ancient stars. *Sans Titre* was installed on November 13, 2019 in material anonymity and full functionality as one of the repeating M30

bolts supporting the mega-heavy forms at the heart of the star: the ITER tokamak. *Sans Titre* is the artist's unique work in an edition of 40,000 made by other contributing nations and a form made ad infinitum by global industry. Embedded inside the tokamak and thus beyond the human gaze, *Sans Titre* marks a permanent, sensory satellite forged from celestial suns in material witness of our terrestrial sun.

"We are the witnessing generation of a star being built on Earth—a human-made sun. In my work, witness doesn't mean a separated viewpoint. The material within our body shares the same material with the object. There is a shared elemental identity within the act of seeing. *Sans Titre* is an untitled moment of a material seeing itself—the elemental path from the terrestrial sun to the celestial, a line of sight marked by Art." notes Corday of the work *Sans Titre*.

"All matter on Earth shares the same material provenance of the stars and was once adjacent to each other, having an intimacy indifferent to scale, and my work takes interest in this shared quality of the material, the shared architecture of the elemental. All materials are both inseparable witnesses and participants in a multibillion year changing form. The universe works in a medium that is the clay of my studio. The universe has sculptor's tools and as an artist, I use them," continues Corday.

*Sans Titre / Material Phases of Suns* in Venice debuts as the first work continuing the *Sans Titre* project. The exhibition features a monumental minimalist simulation of *Sans Titre* rotating in real time at the same speed as our Sun – a duet of movement in which *Sans Titre* completes one rotation every 26.24 earth days as our Sun does. This immersive, long-form simulation projects a field of particles that forms *Sans Titre* as it turns in real time with our Sun over the course of six months of the Biennale. An experience of the two-octillion-ton Sun through the artist's two-pound object, which is only possible through the extremely slow rotation of the object that is hardly perceptible, the work is a sensory encounter of sculptural mass that is limited to the sensation derived from time and duration. "This extremely reductionist work invites us to sense sculptural mass and assess its sensation through other means—other ways of feeling scale. It challenges the very edge of ocular perception, as you can stand in front of the work for hours and barely see the two-pound object move, and yet one minute with this work is one minute in the scales of our Sun—its sensory absorption and translation—through the object sited on Earth. An interconnected scale within the material", explains Corday.

The exhibition will also include *Elemental Architecture / Sans Titre Variations*, a series of variations of *Sans Titre* embedded within the ITER structure of the star in Southern France. While each object takes a distinct form founded by the hexagon, cylinder and helix, each addresses the Artist's deeper inseparable material language of strange utility and form, to be varied by the human hand or industrial crane at will.

The exhibition in Venice will be supported by an experiential website ([www.untitledartobject.com](http://www.untitledartobject.com)) with several encounters of the real-time artwork, as well as panel talks throughout the Biennale covering topics of the unique production of this artwork with its Los Angeles collaborators; "The Architecture of a Star" featuring speakers from ITER and Lockheed Martin Solar & Astrophysics Lab; as well as Artist talk with leaders and physicists from ITER.

"As an untitled material moment, the foundries of *Sans Titre*'s metals are sites gone billions of years, an ancient stellar furnaces, continuing work of its dross and slag in an exacting immaculate vernacular—an elemental architecture." say Corday.

*Sans Titre / Material Phases of Suns* project's primary collaborators include Stephen Mangiat (Design, Implementation, Sound); GMUNK, Aaron Koblin (Technical Direction); Chris Jones (Production Design); and Jarred Grimes from Christopher Grimes Projects. Additional support is provided by ITER, NASA/Solar Dynamic Observatory, Lockheed Martin Solar & Astrophysics Lab, National Solar Observatory, NJ Precision Technologies, Christopher Powers of KC Fabrications. The exhibition is included in an upcoming monograph published by Radius Books. Fiscal Sponsorship of this exhibition is provided by the New York Foundation for the Arts.

For more information, please visit [www.untitledartobject.com](http://www.untitledartobject.com); [www.christinecorday.com](http://www.christinecorday.com); [www.christophergrimesprojects.com](http://www.christophergrimesprojects.com).

### **About Christine Corday**

Christine Corday's practice engages both the material and the evolving human scale of perception and fundamental forces. She works with temperature, pressure, material states, elemental metals and even creates further mediums, often in collaboration with international scientists and science organizations including NASA, ITER, UCLA Galactic Center Group, and SETI. Corday has been the subject of numerous solo exhibitions including at the Los Angeles County Museum of Art, and Contemporary Art Museum Saint Louis. Corday is best known for her celebrated public works of multidisciplinary intersection, such as *UNE* (2008), a monumental metal alloy sculpture which was presented under the High Line in Manhattan and designed to change and rust upon human interaction, and her contribution to the *National September 11 Memorial* (2011) at Ground Zero, with her specially formulated touch-focused black pigment color that was selected by the architect Michael Arad and hand applied by Corday herself. The European Cultural Centre has invited Corday to participate in the upcoming 2021 Venice Biennale of Architecture, where she will present *Material Phases of Suns*, a site-specific installation based on her contribution to the ITER star project.

### **About ITER**

ITER (International Thermonuclear Experimental Reactor) is the most complex scientific project in human history and has the potential to revolutionize and usher in the next generation of sustainable energy.

Thousands of engineers and scientists have contributed to the design of ITER since the idea for an international joint experiment in fusion was first launched in 1985. The ITER Members—China, the European Union, India, Japan, Korea, Russia and the United States—are now engaged in a 35-year collaboration to build and operate the ITER experimental device, and together bring fusion to the point where a demonstration fusion reactor can be designed. Fusion is the same energy source generated from the Sun that gives the Earth its light and warmth, and ITER is a project to prove that this fusion power is a sustainable source of energy that can be produced on a commercial scale.

On a cleared, 42-hectare site in the south of France, building has been underway since 2010. In ITER offices around the world, the exact sequence of assembly events has been carefully orchestrated and coordinated. The central Tokamak Building, currently in its sixth year of construction, celebrated its start of machine assembly with a World Powers event hosted by Emmanuel Macron on July 29, 2020.

ITER will be a 500 MW tokamak [fusion](#) device (requiring an input of 50 MW).

In November 2017, the project passed the halfway mark to First Plasma. (*More [here.](#)*) Today, project execution to First Plasma stands at 72.7 percent (February 2021 data) with completion in 2025.

For more information, visit: <https://www.iter.org/>.



*Recent installation of latest mega-heavy component within ITER Tokamak. Corday's Sans Titre is currently permanently embedded within structural support of the 840-cubic-meter Tokamak. Photo: © 2021 ITER Organization. R. Arnoux.*

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