Uncommon Denominator
Nina Katchadourian
at the Morgan

FEBRUARY 10 THROUGH MAY 28, 2023

LARGE PRINT LABELS
Nina Katchadourian
*Iceland, Ireland, Bali, Hawaii, Australia, Madagascar*, 1993, from the series *Moss Maps*
Chromogenic prints of press-on lettering on patches of lichen
Courtesy the artist, Catharine Clark Gallery, and Pace Gallery

Nina Katchadourian
*World Map II*, 1995–96
Rearranged paper map on board
Courtesy the artist, Catharine Clark Gallery, and Pace Gallery

Kenneth Josephson (American, b. 1932)
*Chicago*, 1963
Gelatin silver print
Purchased as the gift of Richard L. Menschel and Christopher Scholz; 2021.139
Justine Kurland (American, b. 1969)
*Portraits (Negative Space)* and *Portraits (Additive Space)*, 2021, from the series SCUMB Manifesto
Purchased on the Charina Endowment Fund; 2021.125:1, 2

Katrien De Blauwer (Belgian, b. 1969)
*Single Cuts (99)*, 18 August 2014
Collage
Purchased on the Photography Collectors Committee Fund; 2017.287

Unknown artist
Etching, saved to study the long-term effects of iron gall ink on paper
Thaw Conservation Center Study Collection
When something in an image is concealed, a gap opens where anything might fit, and all possibilities are available. How can you fill in the blank? I think asking “What belongs here?” is often less interesting than “What doesn’t, but still could?” I love the humor that results from a mismatch. The completed image often hangs together even though it shouldn’t, and you suddenly get to be in two places—the right and the wrong place—at the same time.
Unknown photographers
Images of people partially obscured, 1920s–60s
Gelatin silver prints
Gifts of Peter J. Cohen; 2022.59:1–7

Unknown artist (English)
Adam first comes on the stage . . . , 1698
Four captioned pen and ink drawings of folding figures
Gift of Julia P. Wightman, 1986; MA 4432

Unknown artist
Backdrop and seven costumes of dancers and musicians,
Varanasi, India, ca. 1815–1900
Gouache on mica and vellum
Bequest of Julia P. Wightman, 1994; PML 88559

Physogs: The Novel Card Game (London: Waddy Productions,
1939–45)
Purchased on the Photography Acquisition Fund; 2019.51
Most photographs invite us to look *through* them, ignoring their physical qualities. But in these cameraless photographs, photo paper is made to represent itself. Working in the darkroom, Christine Dalenta systematically folded a thin sheet of printing paper, exposed it to light, then unfolded and chemically developed it. What appears to be an arctic seascape in Chuck Kelton’s print is the product of a hard horizontal crease and chemicals poured onto expired paper. Sheila Pinkel folded a large sheet of photo paper into quarters, then laid it flat and cast light onto it from one side before developing and fixing it.
Christine Dalenta (American, b. 1960)
*Chiaroscuro, Rectangles*, 2015
Photogram on folded ad-type paper
Purchased as the gift of Douglas Troob and Christopher Scholz; 2017.290

Chuck Kelton (American, b. 1952)
*From the series View Not from a Window*, 2016
Gelatin silver print on folded paper
Purchased as the gift of Peter J. Cohen; 2016.158

Sheila Pinkel (American, b. 1941)
*Folded Paper*, 1974–82
Gelatin silver print on folded paper
Purchased on the Charina Endowment Fund; 2021.124

Vivian Maier (American, 1926–2009)
*Untitled (Sports page)*, 1953 or later
Gelatin silver print
Purchased as the gift of David Dechman and Michel Mercure; 2022.41
In each installment of my “Sorted Books” project (1993 and ongoing), I scour an individual’s or institution’s bookshelves in search of titles that, when arranged in sequence, form short phrases, stories, poems, or commentary. The resulting photographs serve as a portrait of the collector. My subjects have included the artist Isamu Noguchi, the writers William S. Burroughs and August Strindberg, a collection of books on magic at Brown University, and several of my friends.

At the Morgan, I worked with the Carter Burden Collection of American Literature, which was amassed by that bon vivant, politician, and philanthropist between 1978 and 1995. Burden embraced the high and the low, traditions both popular and obscure. I loved finding a paperback detective novel with a provocative title beside an archival box housing a letter from John Steinbeck. Burden often sought out every edition of a given title, and I sometimes took advantage of his “repeats” to construct groupings featuring a reiterated word or phrase.
Nina Katchadourian
Works from the series Look Who’s Talking, 2022, from the project “Sorted Books,” 1993 and ongoing
Digital chromogenic prints of books in the Carter Burden Collection of American Literature, Morgan Library & Museum
Purchased as the gift of Richard and Ronay Menschel; 2023.1
Al Taylor (American, 1948–1999)
*Pet Names*, 1991
Gouache, ink, xerographic toner fixed with solvent, and graphite
Gift of Debbie Taylor; 2020.39

Dirck Volkertszoon Coornhert (Dutch, 1522–1590)
*Faith purifying human hearts with Christ’s blood*, ca. 1559

Jan van de Velde (Dutch, 1593–1641)
*The sorceress*, 1626

Engravings from the album *Emblematic and Satirical Prints on Persons and Professions*, compiled by Joseph Ames (English, 1689–1759)
Bequest of Gordon N. Ray, 1987; PML 145850.39, 40
Prince Charming depicts the contents of a sugar packet that I carefully arranged on the surface of a photograph in an in-flight magazine. This is one of several images in this exhibition from my project “Seat Assignment” (2003 and ongoing). I make these works entirely during commercial flights, using only my phone’s camera and materials at hand. The project puts to the test many of the premises that guide my artistic practice: Is there always more than meets the eye? Can a cramped, transient space, like an airplane seat, be my studio? Can I make something out of nothing, working under conditions where art doesn’t seem likely or possible?
Nina Katchadourian
*Prince Charming*, 2015, from the project “Seat Assignment,” 2010 and ongoing
Digital chromogenic print
Purchased on the Charina Endowment Fund; 2019.142

Richard McGuire (American, b. 1957)
*Liquid Idiot at A’s*, Dec. 5, 1979
Collage with pen and ink
Purchased as the gift of David Dechman and Michel Mercure, Elaine Goldman, Christopher Scholz, Nancy and Burton Stanisar, and Ronald R. Kass, and on the Manley Family Fund; 2019.4

Evelyn Hofer (American, b. Germany, 1922–2009)
*Saul Steinberg with Himself as a Little Boy*, 1978
Dye transfer print
Collection of Richard and Ronay Menschel
Allan Grant (American, 1920–2008)
_Benny Carter and Dizzy Gillespie, Hollywood, 1948_
Gelatin silver prints
Purchased on the Photography Collectors Committee Fund; 2014.94:1–3

Saul Steinberg (American, b. Romania, 1914–1999)
_Old Couples, 1980_
Pen and black ink with graphite and blue ballpoint pen
Draft of a feature published in the _New Yorker_, 28 July 1980

UFO photograph from the archive of Wendelle C. Stevens (American, 1923–2010), 1974
Commercially processed chromogenic print
Purchased on the Photography Collectors Committee Fund; 2021.140:8
On a layover at the Oslo airport in 1997, I bought a postcard and stitched several lines of red thread through it. Intrigued to discover how a few lines could transform an image, I continued this practice of stitching postcards. In a few years they reached critical mass, and I organized them into a huge wall chart called *Paranormal Postcards*. Over time the project has come to double as a travel journal, because I use only cards that I buy in transit and from museum and souvenir shops. Decades ago, when the Twin Towers were standing, I purchased many copies of these two postcards, intrigued by their contrasting styles of photo reproduction. Later, however, I returned to the pairing, and I stitched this pair more in the spirit of a memorial. The threads seem to reveal a magnetism between sky and earth that otherwise would have remained invisible.
Nina Katchadourian
*World Trade Center*, 2021, from the project “Paranormal Postcards,” 2001 and ongoing
Postcards with thread
Courtesy the artist, Catharine Clark Gallery, and Pace Gallery

John O’Reilly (American, 1930–2021)
*Pink House*, 1983
Collage
Gift of James A. Tellin, Howard Yezerski, and Katherine Yezerski; 2021.148

Nina Katchadourian
*Giant Redwood*, 2012, from the project “Seat Assignment,” 2010 and ongoing
Digital chromogenic print
Purchased on the Charina Endowment Fund; 2019.140
Unknown photographer
Jungle scene with two figures, India, ca. 1860s
Albumen print, inscribed in the negative: KEW
Collection of Joel Smith

Nina Katchadourian
*Topiary*, 2012, from the project “Seat Assignment,”
2010 and ongoing
Digital chromogenic print
Purchased on the Charina Endowment Fund; 2019.137

Nina Katchadourian
*Plant #32*, from the project “Fake Plants,” 2021 and ongoing
Glass vase, paper-covered wire, gouache, and product packaging
Courtesy the artist, Catharine Clark Gallery, and Pace Gallery
Golding Bird’s photogram of a fern was the first photograph ever published. It appeared on the cover of a London periodical in April 1839, only three months after photography made its public debut before scientists in London and Paris. In an article inside the issue, Bird urged botanists to use this new technology for sharing plant species with colleagues, rather than relying on fragile and unique pressed specimens, such as the seaweed sample in Mary Fardon’s album.
Golding Bird (English, 1814–1854)
*Fac-simile of a Photogenic Drawing* (fern specimen), 1839
Print from engraved photogram on wood
On the cover of *The Mirror of Literature, Amusement, and Instruction*, vol. 33, 20 April 1839
Purchased on the Charina Endowment Fund; 2020.9

Seaweed specimen and poem [E. L. Aveline, “Flowers of the Ocean,” 1812] in an album belonging to Florence Mary Fardon (English), 1897–1908
Purchased on the Macomber Fund, 2019; MA 23551

Richard Gordon (American, 1945–2012)
*North Beach, San Francisco*, 1976
Gelatin silver print
Purchased on the Photography Acquisition Fund; 2017.372
Peter Sekaer (American, b. Denmark, 1901–1950)
*Hiawatha*, 1930s
Gelatin silver print
Gift of Christina Sekaer; 2021.152:9

Nina Katchadourian
*Renovated Mushroom (Tip-Top Tire Rubber Patch Kit)*, 1998
Cibachrome print
Courtesy the artist, Catharine Clark Gallery, and Pace Gallery
Sometime in the 1950s, my maternal grandfather, Lale, repaired this plastic storage box lid. The lid was unremarkable in its original state, but when it shattered he fixed it in a way that unintentionally turned it into something special. He attached a piece of wood to one side with thirty-odd brass screws, sanded down the exposed screw tips, and painted the lid white. (Paint got sucked into the space between the plastic and the wood; I imagine that bothered him.)

Lale’s repair habit was surely a remnant of wartime frugality, but I believe he took immense pleasure in it as well. His toolshed was a meticulously organized \textit{wunderkammer} of hardware and salvage. Once, after his death, I found a pristine bicycle tire patching kit there, which I used to “fix” a torn mushroom in the woods nearby, and I photographed the results. My family keeps Lale’s repaired lid on the wall of our house, hung like an artwork.
Plastic lid repaired by Jarl “Lale” Lindfors (Finnish, 1898–1975), ca. 1959
Courtesy Nina Katchadourian

Robert Cumming (American, 1943–2021)
*Academic Shading Exercise*, 1975
Gelatin silver prints
Gift of Richard and Ronay Menschel in Memory of James M. Smith; 2022.399

Buddhist texts, in Pali. Sri Lanka, nineteenth century
Palm leaves inscribed in ink
Acquired before 1924; MS M.1097
Bovine animals at a byre, Mesopotamia, 3400–3000 BC
Alabaster cylinder seal with modern impression
Acquired by J. Pierpont Morgan before 1909. Morgan Seal 2

_The New-England Primer Improved: or, an Easy and Pleasant Guide to the Art of Reading_ (Salem, [Mass.]: S. Hall, 1784)
PML 196387

Notebook containing decoratively configured locks of hair, 1860s
Bequest of Julia P. Wightman, 1994; MA 8597

Jessica Wynne (American, b. 1972)
_Sahar Khan, Columbia University, 2019, from the series Do Not Erase_
Digital pigment print from a series of photographs portraying mathematicians’ blackboards
Purchased on the Photography Collectors Committee Fund; 2019.136
While walking down a hallway in the Morgan’s conservation department, I stopped in my tracks at this case of tools. They looked to me like an encoded alphabet, or, as I joked, pre-historic emoticons. These tiny leather-stamping tools, now retired, were once used to mark and ornament leather-bound volumes at the museum. This is one of many places in the exhibition where I’ve decided to include objects that aren’t artworks but that aid in maintaining the collection, or are remnants of that labor.
Bookbinder’s leather finishing tools
Brass and wood
Thaw Conservation Center Study Collection
I grew up very close to Lucy Katchadourian, who I thought of as my third, bonus grandmother. Lucy was orphaned in the Armenian genocide (1915–16) and joined my father’s family before his birth, when she was about twelve years old. She probably had lost her family around age four. There’s a high likelihood they were killed in front of her. After the war, Lucy was brought to an orphanage in Jubayl, Lebanon, where she made this sampler. Girls in the orphanage were taught skills that would have made them eligible as domestic help. She was particularly good at traditional Armenian embroidery. I think of this sampler as her CV. I also see her in the process of constructing a language, learning an alphabet of motifs to write with. It is one of very few objects that survive from her early childhood, which indicates how important it was to her.
Lucy Katchadourian (American, birthplace unknown, ca. 1914–2001)
Embroidery sampler, ca. 1923–26
Courtesy Nina Katchadourian

Canon tables, in Gospel Book, in Armenian, with an embroidered pouch typical of the Vaspurakan / Lake Van area
Turkey, Constantinople (present-day Istanbul), ca. 1650
Vellum
Purchased by J. P. Morgan Jr., 1917; MS M.621, fols. 21v–22r and MS M.621A

Saul Steinberg (American, b. Romania, 1914–1999)
Untitled (Braque), 1964
Pen and ink and graphite
Gift of The Saul Steinberg Foundation; 2014.63
Tim Davis (American, b. 1969)
*Migliorelli Compost*, 2018, from the series Upstate Event Horizon
Dye sublimation print on aluminum
Purchased on the Photography Collectors Committee Fund; 2022.164

Ashford Brothers & Co. (English, act. 1862–67)
*The Great Sensation Card: One Thousand Portraits of Living & Historical Celebrities*, ca. 1865
Albumen print carte de visite
Purchased on the Photography Acquisition Fund; 2019.62

Powell & Co. (American, act. Philadelphia, 1860s)
*Anti-Slavery Constitutional Amendment Picture* (draft), 1865
Albumen print portraying executive and legislative supporters of the abolition of slavery in the United States
Purchased on the Charina Endowment Fund; 2019.66
Joe Scherschel (American, 1921–2004)
*Students Steve Poston and Jessalyn Gray are blocked by a mob from entering Texarkana College*, 1956
Gelatin silver print
Published in *Life* magazine, 24 September 1956
Purchased on the Photography Collectors Committee Fund; 2022.50

Ralph Morse (American, 1917–2014)
*Wasted motions of a schoolteacher. Six jobs that rob her time from academic teaching*, 1954
Gelatin silver print
Purchased on the Photography Collectors Committee Fund; 2022.49
Follower of Hieronymus Bosch (Netherlandish, ca. 1450–1516)
*A Group of Ten Spectators*, ca. 1510–40
Pen and two colors of brown ink
Purchased by J. Pierpont Morgan, 1909; I, 112

Robert Benecke (American, b. Germany, 1835–1903)
*Taxidermist’s Department of the Kansas Pacific Railway.*
*Buffalo heads used for advertising purposes*, 1873
Albumen print
For the album *On the Kansas Pacific Railway*
Purchased on the Photography Collectors Committee Fund; 2014.16
A question that often runs through my mind is, What would it be like to be that? I ask it even about inanimate objects. Can I introduce two very different things to one another, and will they get along? Will there be affinity? When it concerns an animal, I wonder if I can “befriend” this being who probably experiences the world quite differently than I do. Can I find a connection between us?

I can hear how the wording of these questions relates to a human or social impulse. I sometimes feel self-conscious about my optimism, my tendency to try to like things, to try to like people, and to hope to get along—but I have to accept that I’m wired that way. With every object pairing in this show, I’m asking, in effect, What do these things have to say to each other?
Johann Rudolf Holzhalb (Swiss, 1723–1806)

I come from the north of Illinois. I am included in Duclos and Gernevic. Bison jubatus is my name. Which was given by Monsieur de Buffon (Du nord des Illinois je vient. Duclos et Gernevic me tient. Bison jubatus est mon nom. Qui la trouvèrent Monsieur de Buffon), 1768

Etching
2015.38

Unknown photographer
Black dog at window, 1960s
Gelatin silver print
Gift of Peter J. Cohen; 2022.60

Victor Schrager (American, b. 1950)

Black Rosecomb Chicken, 1993; Cardinal, 1996; Blue Jay, 1997; Grackle, 1997
Platinum-palladium prints
Gifts of Susan and Peter MacGill; 2013.142, 144, 156, 157
The meticulous notation of things has a beauty all its own. My grandfather Lale’s chart of the birdhouses around our family’s property in Finland shows, over a period of years, how many of what species of bird nested where, and how many fledglings survived. It’s important to me that it’s a working chart: sometimes he has to squish in the writing or abbreviate—but he committed to this chart ongoingly.

From him, I inherited an attraction to record-keeping. In seventh and eighth grade, when I descended into a full-blown Beatles obsession, I began to log every time a Beatles (or even Beatle-adjacent) song played on the radio. It was the precursor to my habit of keeping Sierra Club weekly calendars throughout high school. When a good thing happened, I would adorn it or make it brighter—celebrate it, commemorate it.
Jarl “Lale” Lindfors (Finnish, 1898–1975)
Bird nesting chart, 1960–73
Ballpoint pen
Courtesy Nina Katchadourian

Nina Katchadourian
Beatle Log, 1981
Ballpoint pen in spiral bound notebook
Courtesy Nina Katchadourian

Unknown maker
Medals of George Harrison, John Lennon, Paul McCartney, and Ringo Starr, 1968 or later
Cast metal
James Fuld Music Collection; Fuld MC 1–4
My interest in language and translation often leads me to ask, How do you render sound? What are ways to notate it, or make it visible? Saul Steinberg hijacks an ordinarily mute set of typesetters’ ornaments to inventory the sounds around his country house. *Apocalypstick Type* uses the familiar structure of left-to-right narration to chart the biblical end of the world, with its sequence of angelic trumpet blasts, as a drawing-meets-musical-score.
Unknown artist, after Coryn Boel (Flemish, ca. 1620–1668) and David Teniers the Younger (Flemish, 1610–1690)  
*The Monkeys Mocke feast*, n.d.  
Etching

Joseph Mede (English, 1586–1638)  
*Apocalyptick Type*, ca. 1643  
Engraving  
From the album *Emblematic and Satirical Prints on Persons and Professions*, compiled by Joseph Ames (English, 1689–1759)  
Bequest of Gordon N. Ray, 1987; PML 145850.18, 19

Saul Steinberg (American, b. Romania, 1914–1999)  
*Country Noises*, 1979  
Graphite and blue colored pencil with collage  
Draft of a feature published in the *New Yorker*, 12 February 1979  
The Melvin R. Seiden Collection, gift of Melvin R. Seiden, 2007; MA 12785
L. R. Hale
*Observations on a whaling voyage to the Pacific Ocean on board bark Emily, P. N. Luce Master, L. R. Hale, third mate*, 1857–60
Handwritten logbook with stamped elements
Gift of Harold Crafts, 1910; MA 1990

Nina Katchadourian
Weekly calendar annotated with pens and stickers, 1982
Courtesy Nina Katchadourian

“Steamers from Liverpool, April 9 to November 5”
Table in the 1853 pocket diary of J. Pierpont Morgan (American, 1837–1913)
Pierpont Morgan Papers; ARC 1196
George Augustus Sala (English, 1828–1895)
Commonplace book, 1859–94
Acquired by J. Pierpont Morgan, 1907; MA 390

Beth Van Hoesen (American, 1926–2010)
Self-portraits during my illness, 1975
Sketchbook with graphite drawings
Gift of the E. Mark Adams and Beth Van Hoesen Adams Trust, 2013; MA 8378

Bindery logbook recording Morgan Library volumes repaired and bound, 1932–46
Thaw Conservation Center Departmental Records
*Gene Krupa—Drumbeat*, 1941
Gelatin silver print
Purchased as the gift of Richard and Ronay Menschel;
2017.297

“Susie Asado”
Lyrics by Gertrude Stein (American, 1874–1946)
Autograph manuscript, April 1926
Annotated to the engraver: Text is coockoo! Never mind!
Mary Flagler Cary Music Collection, 1984

Flip Schulke (American, 1930–2008)
*In high-speed fall, skier loses his skis and makes a bubbly underwater splash*, 1959
Gelatin silver print
Unpublished variant from a feature in *Life* magazine,
13 July 1959
Purchased on the Photography Collectors Committee Fund;
2022.47
Antoine Watteau (French, 1684–1721)
*Seated Young Woman*, ca. 1716
Black, red, and white chalk
Purchased by J. Pierpont Morgan, 1911; Morgan Drawing I, 278a

*Doris DeGreen, Secretary Who Makes Money as a Bag Puncher*, 1930
Gelatin silver print
Gift of Liz Klein; 2020.120

Hans Breder (German, act. United States, 1935–2017)
*Chair Dance*, 1969
Gelatin silver print
Purchased on the Charina Endowment Fund; 2018.61

David Attie (American, 1920–1982)
*Lisette Model*, 1972
Gelatin silver print
Purchased as the gift of Richard and Ronay Menschel; 2021.57
When I was seven years old, I made an anatomy book inspired by a *National Geographic* special called *Man: The Incredible Machine*. A friend and I worked side-by-side on our respective copies of the book, approaching the project with almost political fervor: “We shall make an anatomy book for the children, by the children!” We wanted to be in charge of this information for our peers. Accuracy mattered to us, but we were aware of our limitations, and to me there’s a lot of humor in our attempts to do something that doesn’t quite get there.

My maternal grandmother, Nunni, bound this book for me. She turned my attention to the human body during my childhood. Nunni was a vigorous person, one of the early teachers of physical education in Finnish public schools, and she also taught adults. She was very attuned to both the natural world and the human form.
Nina Katchadourian  
*The Human Body: The Incredible Machine, 1975–76*  
Handwritten book, bound by Runa “Nunni” Lindfors (Finnish, 1904–1987)  
Courtesy Nina Katchadourian

Albert Hasselwander (German, 1877–1954) with Fritz Skell (German, 1885–1961)  
Javelin thrower and skeleton posed with javelin  
Purchased on the Gordon N. Ray Fund, 2022; PML 198787
A View of the Tunnel under the Thames  
(London: M. Gouyn, 1830)  
Etchings with hand coloring; tunnel book about a tunnel  
Gift of Julia P. Wightman, 1991; PML 88506

Nina Katchadourian  
Lake Michigan, 1996  
Lake Michigan cut out of twenty-five progressively larger maps  
Courtesy the artist, Catharine Clark Gallery, and Pace Gallery
When my mother was young, my maternal grandmother, Nunni, photographed her on each birthday wearing a nightgown that, year by year, she grew out of. It ended at age fourteen, when my mom could not physically put the nightgown on anymore. This project looks like a conceptual photo piece to me. Nunni wasn’t making the images in that spirit—they were more of a family document—but I never got the chance to ask her, “Did you think of this as an artwork, or as part of a family album?” Whatever her answer would have been, for me, it falls into a pleasant gray zone. I see it as a kind of nature study about the body of her growing daughter. Several decades after making the photographs, my grandmother presented my mother with them, bound together into an accordion-folding timeline.
Runa “Nunni” Lindfors (Finnish, 1904–1987)

The story of why Stina’s first nightgown became too small
(Berättelsen om varför Stinas första natipaitu blev för liten),
photos 1939–51, book ca. 1975
Inscribed and accordion-bound gelatin silver prints
Courtesy Nina Katchadourian

Top of the Ernest Irroy champagne bottle used by Louisa Pierpont Morgan (American, 1866–1946) to christen J. Pierpont Morgan’s (American, 1837–1913) steam yacht *Corsair III* on 12 December 1898, in Newburgh, New York
Morgan Library Archives, Gift of Mrs. Jan van Heerden, 1997

Display model of the steam yacht *Corsair IV*, launched in 1930 for J. P. Morgan Jr. (American, 1867–1943)
Morgan Library Archives, Gift of Eugene V. Thaw, 2007
When I was seven, my mother read a book aloud to me that lodged itself in my mind for life. *Survive the Savage Sea* is the true account of a sailing voyage undertaken by the Robertsons, an English farming family, in 1972. A pod of orca smashed their sailboat, leaving four adults and two children adrift in the Pacific Ocean for thirty-eight days until they were rescued. In summer of 2020 I began an extensive project about the Robertsons’ ordeal, which eventually became an installation of drawings, sculptures, audio, and archival materials titled *To Feel Something That Was Not of Our World*. It included a copy of every edition in every language in which the book was printed—I spent months hunting online to find them all. They are arrayed so that their covers loosely narrate the story: sailing, shipwreck, ocean time adrift, and then rescue, rescue, rescue.
Nina Katchadourian
Every Version of “Survive the Savage Sea” in Every Language and Every Edition, 2021, from the installation To Feel Something That Was Not of Our World, 2020
Thirty-one books on shelving
Courtesy the artist, Catharine Clark Gallery, and Pace Gallery

Nina Katchadourian
We Saw Ourselves in Your Rescue Photo, 2020
Digital chromogenic print of the Robertsons in their dinghy and the Katchadourians in their boat
Courtesy the artist, Catharine Clark Gallery, and Pace Gallery

Collector’s binding (signed: Bradstreet), ca. 1913, formerly housing autograph letters between Walt Whitman and his mother (MA 918)
Thaw Conservation Center
Robert Cumming (American, 1943–2021)
*Faucets I've Lived With*, 1967–72
Gelatin silver print
Collection of Richard and Ronay Menschel

Clarence John Laughlin (American, 1905–1985)
*Receding Rectangles*, 1947, printed 1978
Gelatin silver print
Collection of Richard and Ronay Menschel

Shen Wei (Chinese, act. United States, b. 1977)
*House Frame*, 2015
Digital chromogenic print
Gift of Jonathan Fanton; 2020.79
Nina Katchadourian

*Globe 1, 2019*

Digital chromogenic print

*Courtesy the artist, Catharine Clark Gallery, and Pace Gallery*

Betts's New Portable Terrestrial Globe

*(London: John Betts, ca. 1851)*

Printed fabric, mounted on metal framework and attached to metal rod

*Gift of Julia P. Wightman, 1991; PML 88599*