

Uncommon
Denominator
Nina Katchadourian
at the Morgan

FEBRUARY 10 THROUGH MAY 28, 2023

LARGE PRINT LABELS

The
Morgan
Library &
Museum

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**

**Collages of cut pages from a book of portraits by Richard
Avedon (American, 1923–2004), glued to covers of the book
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

***The Judgment of Paris*, n.d.**

**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
Staniar, 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

**The Melvin R. Seiden Collection. Gift of Melvin R. Seiden in
honor of Richard and Ronay Menschel, 2007; MA 12784**

**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.

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***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 Yezerksi, and Katherine Yezerksi; 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 *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 trouvé 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. *Apocalyptick 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 Mockefeast*, 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

Gjon Mili (American, b. Albania, 1904–1984)

Gene Krupa—Drumbeat, 1941

Gelatin silver print

**Purchased as the gift of Richard and Ronay Menschel;
2017.297**

Virgil Thomson (American, 1896–1989)

“Susie Asado”

Lyrics by Gertrude Stein (American, 1874–1946)

Autograph manuscript, April 1926

Annotated to the engraver: Text is cockoo! 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**

Gjon Mili (American, b. Albania, 1904–1984)

***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

**Plates in Hasselwander, *Ein anatomischer Totentanz* (An
anatomical dance of death) (Munich: J. F. Bergmann, 1926)**

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