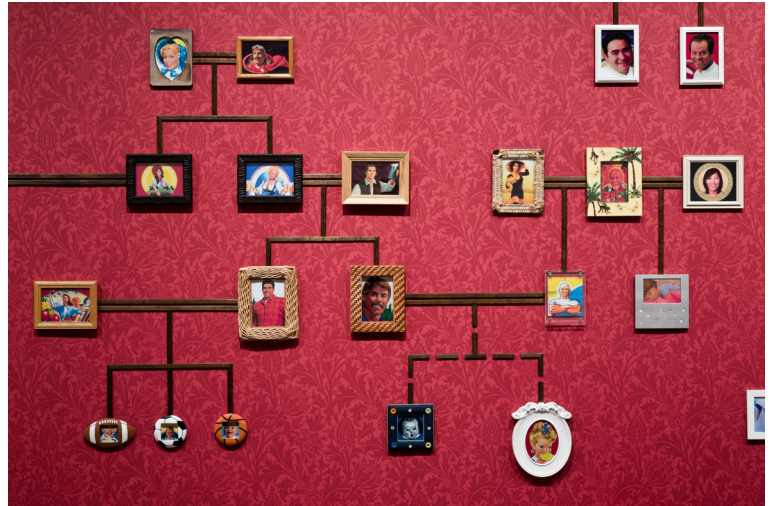


Nina Katchadourian *Cumulus*

May 14 – June 26, 2021
540 West 25th Street
New York

Image: Nina Katchadourian, *The Genealogy of the Supermarket* [detail], 2005– © Nina Katchadourian, courtesy of Pace Gallery



New York – Pace Gallery is pleased to present *Cumulus*, a solo exhibition by interdisciplinary artist Nina Katchadourian featuring recent works and several major ongoing projects that have not been shown in New York since their first iteration. Known for her widely varied practice, which includes video, performance, sound, sculpture, and photography, Katchadourian presents four of her landmark projects: *Paranormal Postcards*; *The Genealogy of the Supermarket*; *Sorted Books*, featuring new installments to the series; and *Accent Elimination*, which was exhibited in the 2015 Venice Biennial as part of the Armenian Pavilion, winner of the Golden Lion for Best National Participation. The exhibition will also debut a suite of printmaking projects, including *Lucy's Sampler*, an homage to Katchadourian's Armenian adoptive grandmother. Together, the works on view examine themes of family, travel, displacement, portraiture, narration, and diaspora. In her signature style, Katchadourian continues to work with the apparently mundane, resulting in works that both subvert and activate the viewer's usual sense of their life and surroundings.

Grounding the exhibition is *Paranormal Postcards* (2001–), an enormous wall installation consisting of hundreds of postcards that the artist has been collecting during her travels, museum visits, and stops at souvenir shops over the past two decades. Each postcard is stitched through with red sewing thread that connects elements within the image—a format that allows Katchadourian to draw out hidden affinities and suggested subtexts, which she further amplifies by grouping and connecting postcards using a network of dotted red lines applied to the wall. Like a giant chart that seems to explain the latent relationships or power structures embedded in the world, the array of postcards makes visible, as critic Jeffrey Kastner has written, “lines of force and sympathy between their improbable inhabitants, proposing a world connected in almost unlimited ways.” In the context of the past year, the nostalgia for travel often associated with postcards takes on additional force. This is the first time *Paranormal Postcards* is being exhibited in New York since its initial presentation exactly 20 years ago, when it was a fraction of its current size.

The artist's longstanding interest in the seductive veracity of chart-like structures also animates *The Genealogy of the Supermarket* (2005–). Interpolating the characters who appear on common supermarket products into a giant family tree of framed photographs installed on vibrant red wallpaper, the work takes literally the fantasy of

kinship that many of these items exploit in their branding strategy. Every time it is exhibited, the artist incorporates new “family members” sourced from local supermarkets. As such, the piece becomes an indicator of large-scale demographic changes, visible both in the faces that appear on everyday products and among the consumers who purchase them. *The Genealogy of the Supermarket* has not been shown in New York since 2005, and a number of new “relatives” will make their first appearance at Pace.

Katchadourian worked with her own family in one of her best-known projects, the six-channel video *Accent Elimination* (2005). Katchadourian, who is first-generation American, worked with her Finland-Swedish mother, Armenian father, and a professional accent coach in order to teach her parents how to speak with a so-called “standard American accent,” while Katchadourian attempted to master each of her parents’ accents in turn. The piece shows them struggling to perform a scripted dialogue in their exchanged accents, revealing along the way the complicated origin stories of each parent, including the multiple displacements of her father’s diasporic Armenian family.

Katchadourian’s Armenian background is also the focus of a new work, *Lucy’s Sampler* (2020). The engraving with letterpress text depicts an embroidery sampler made by Katchadourian’s adoptive grandmother, Lucy, who was orphaned in the Armenian genocide around 1915 and later taken in by the artist’s paternal grandparents. The sampler, made by Lucy at age 12 while she was still living in an orphanage, is one of the only extant artifacts from her childhood. Katchadourian reproduced an image of the sampler by placing a piece of Plexiglas on the artifact and tracing over each of Lucy’s painstaking and carefully stitched marks with an engraving tool. This act of replication pays homage both to Lucy’s skill and to her lifelong caretaking of others. Two additional printmaking series, *Whisker Prints* and *Window-Seat Suprematism*, both from 2013, will also be on view for the first time. Both are characteristic of Katchadourian’s attraction to working with self-imposed constraints. To make the *Whisker Prints*, Katchadourian limited herself to seventeen cat whiskers, each time placing them in a different formation on a deep-blue inked plate. The resulting monoprints resemble spare, reduced line drawings of sea creatures that live at extreme depths, sensing their way through the darkness. The *Window-Seat Suprematism* etching series is based on photographs taken by Katchadourian when seated over the airplane wing, where the lines, rivets, and indicator arrows are used to compose images that recall Suprematist collage.

Katchadourian’s longest ongoing project is *Sorted Books*, a photographic series that began in 1993. Pace will exhibit a new suite of images made in response to an invitation by the Isamu Noguchi Garden Museum to work with the sculptor’s personal book collection. Katchadourian’s process typically involves sorting through a collection of books, selecting particular titles, and arranging them into stacked groups so that the titles on the spines can be read in sequence as short sentences, phrases, or narratives. Past iterations of the project have made use of the Swedish playwright August Strindberg’s personal library and writer William S. Burroughs’s book collection. The book arrangements become a form of portraiture that reflects not only the well-known interests of an individual but also their surprising and sometimes contradictory obsessions, shedding a different light on the person’s life and work.

This solo exhibition follows Pace’s recent presentation of Katchadourian’s *Monument to the Unelected*—a set of lawn signs created by the artist featuring the names of every candidate who ran for president of the United States and lost—which was also presented at seven other venues in the lead-up to, and immediately following, the

2020 presidential election. Katchadourian is currently working on a permanent public sound work commission for Skissernas Museum in Lund, Sweden. In February 2023, Katchadourian will have a solo exhibition at the Morgan Library and Museum, in which she will combine her work with objects drawn from the Morgan's diverse holdings.

Nina Katchadourian (b. 1968, Stanford, California) is an interdisciplinary artist whose work includes video, performance, sound, sculpture, photography, and public projects. Her video *Accent Elimination* was included at the 2015 Venice Biennial in the Armenian pavilion, which won the Golden Lion for Best National Participation. Group exhibitions have included shows at the Serpentine Gallery, Turner Contemporary, de Appel, Palais de Tokyo, Istanbul Museum of Modern Art, Turku Art Museum, Museum of Contemporary Art San Diego, ICA Philadelphia, Brooklyn Museum, Artists Space, SculptureCenter, The Metropolitan Museum of Art, the Morgan Library, and MoMA PS1. A solo museum survey of her work entitled *Curiouser* opened at the Blanton Museum in 2017 and traveled to the Cantor Art Center at Stanford University and the BYU Museum of Art. An accompanying monograph, also entitled *Curiouser*, is available from Tower Books.

Katchadourian completed a commission entitled *Floater Theater* for the Exploratorium in San Francisco in 2016 which is now permanently on view. In 2016 Katchadourian created *Dust Gathering*, an audio tour on the subject of dust, for the Museum of Modern Art as part of their program "Artists Experiment". Katchadourian's work is in public and private collections including The Metropolitan Museum of Art, Blanton Museum of Art, Morgan Library, San Francisco Museum of Modern Art, Margulies Collection, and Saatchi Gallery. She has won grants and awards from the New York Foundation for the Arts, the Anonymous Was a Woman Foundation, the Tiffany Foundation, the American-Scandinavian Foundation, Gronqvista Foundation, and the Nancy Graves Foundation. Katchadourian lives and works in Brooklyn and Berlin and she is a Clinical Full Professor on the faculty of NYU Gallatin. She is represented by Catharine Clark Gallery and Pace Gallery.

Pace is a leading international art gallery representing some of the most influential contemporary artists and estates from the past century, holding decades-long relationships with Alexander Calder, Jean Dubuffet, Barbara Hepworth, Agnes Martin, Louise Nevelson, and Mark Rothko. Pace enjoys a unique U.S. heritage spanning East and West coasts through its early support of artists central to the Abstract Expressionist and Light and Space movements.

Since its founding by Arne Glimcher in 1960, Pace has developed a distinguished legacy as an artist-first gallery that mounts seminal historical and contemporary exhibitions. Under the current leadership of President and CEO Marc Glimcher, Pace continues to support its artists and share their visionary work with audiences worldwide by remaining at the forefront of innovation. Now in its seventh decade, the gallery advances its mission through a robust global program—comprising exhibitions, artist projects, public installations, institutional collaborations, performances, and interdisciplinary projects. Pace has a legacy in art bookmaking and has published over five hundred titles in close collaboration with artists, with a focus on original scholarship and on introducing new voices to the art historical canon. The gallery has also spearheaded exploration into the intersection of art and technology through new business models, exhibition interpretation tools, and representation of artists engaging with technology.

Today, Pace has nine locations worldwide including London, Geneva, a strong foothold in Palo Alto, and two galleries in New York—its headquarters at 540 West 25th Street, which welcomed almost 120,000 visitors and programmed 20 shows in its first six months, and an adjacent 8,000 sq. ft. exhibition space at 510 West 25th Street. Pace was one of the first international galleries to establish outposts in Asia where it operates permanent spaces in Hong Kong and Seoul. In July 2020 Pace opened a temporary gallery space in East Hampton, New York that will be programmed through October 2021. Additionally, the gallery's seasonal exhibition space in Palm Beach will be open through spring 2021. In fall 2021, Pace will continue to expand its European presence with the opening of a larger gallery space in London.

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