

Thomas Huston
Neu Cöln
11.05-11.09.2025

Met him pike hoses
1500 S Western Ave #407
Chicago, IL 60608

info@methimpikehoses.com

Neu Cöln
Stoff-Pavillon Möller
Hahnenstraße 8
50667 Cologne



Template for Alfred Stieglitz (American, 1864-1946), Georgia O'Keefe, 1919/1921, Palladium print, Image: 24.3 x 19.4 cm (9 5/8 x 7 11/16 in.); Paper: 25 x 20.3 cm (9 7/8 x 8 in.), Alfred Stieglitz Collection, 1949.751, first drawn by Sylvie Penichon in 1997 (densitometer)

2023
Permanent marker on polyester 4 mil drafting film in institutional frame, 14 7/8 x 18 7/8 in. (37.8 x 48 cm)



Template for Alfred Stieglitz (American, 1864-1946), Georgia O'Keefe, 1918, Platinum print, Unmarked recto; inscribed verso, upper center, in graphite: 11 [?]; verso, upper right, in graphite: [one perpendicular line]; verso, upper right, in graphite: 11 visi [?] de [?]; verso, center, in graphite: [scribbles]; verso, right center, in graphite: [four perpendicular lines] verso, left center, in graphite: [one perpendicular line] K [?/backwards] / head [?] white [?] [two words crossed out/sideways]; verso, right center, in graphite: Are [?] all, Image: 24.5 x 20.1 cm (9 11/16 x 7 15/16 in.); Paper: 25.3 x 20.2 cm (10 x 8 in.), Alfred Stieglitz Collection, 1949.755, first drawn by Doug Severson in 1985 (densitometer)

2023
Permanent marker on polyester 4 mil drafting film in institutional frame, 14 7/8 x 18 7/8 in. (37.8 x 48 cm)



Template for unknown photographer, Acme Newspictures, Strikers at Seabrook Farms, Bridgeton, New Jersey (With a Stone in One Hand...), 1934, Gelatin silver print, 20.3 x 25.4 cm (8 x 10 in.), Photographic Society Fund, 2010.314, first drawn by Sylvie Penichon in 2014

2023
Permanent marker and graphite on polyester 4 mil drafting film in institutional frame, 18 5/8 x 14 5/8 in. (47.3 x 37.1 x cm)



Template for Diane Arbus (American, 1923-1971), Miss Venice Beach, Cal., 1962, Gelatin silver print, Image: 15.2 x 21.8 cm (6 x 8 5/8 in.); paper: 28 x 35.6 cm (11 x 14 in.), Gift of Jeffrey Fraenkel and Frish Brandt, 2022.1720, first drawn by Paulina Miasik in 2023

2023
Permanent marker on polyester 4 mil drafting film in institutional frame, 23 1/8 x 19 1/8 in. (58.7 x 48.6 cm)

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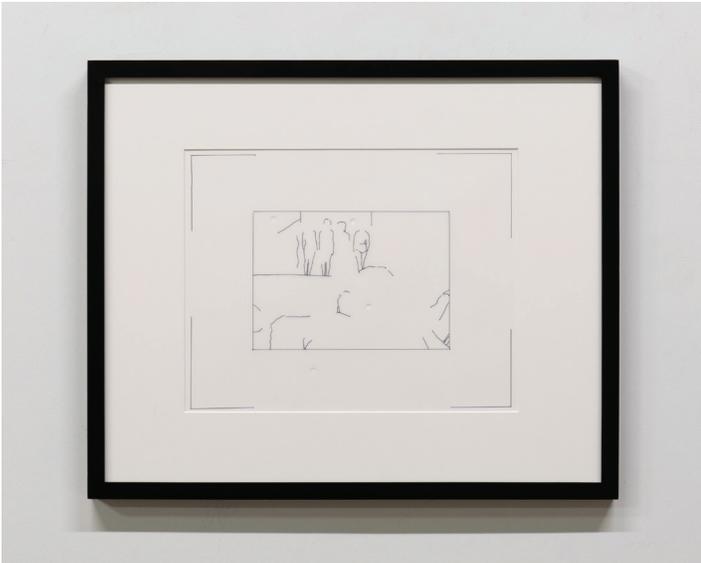
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These drawings reflect the instability of images, materially and as representation. With permanent marker on mylar, the drawings are templates used in the conservation of photographs to make accurate measurements of color over time. As such, the drawings have an indexical relationship to their corresponding photographs, tracing their contours, marking their boundaries, while simultaneously abstracting them. Numbered, die-cut holes puncture their surfaces, allowing the spectrophotometer to reach the photo's surface.

Originally made by conservators, and then re-made by Huston, these drawings have an incidental, subjective quality which elides singular authorship. Some are highly detailed, tracing the contours of their subjects, while others are minimal, giving just enough information to be accurately aligned. One indicates only the edge of the printed image all the way around, imaging a void. Their titles not only capture their corresponding photographs, but also the names of the conservators who made the original templates. Each is matted and framed to the standards of an institutional photography collection.

hope, in the face of inevitable decay, disappearance, of mitigating that change, prolonging meaning, while accepting its ephemerality. knowledge (of death) and wonder (at life), simultaneously. connection of meaning with loss, change. "fugitive" materials are the ones that must be cared for most actively, constantly.

Thomas Huston (b. 1991) is an artist and writer living and working in Chicago, IL. Through his practice and exhibitions he has worked with artists including Yani Aviles, Shir Ende, Noel Madison Fetting-Smith, J. Michael Ford, Joseph Grigely, Max Guy, Cathy Hsiao, Jennifer Chen-Su Huang, Arnold Kemp, Gary LaPointe Jr., Frances Lee, Kelly Lloyd, Devin T. Mays, Matt Morris, Risa Recio, Edra Soto, Derrick Woods-Morrow, and Ang Ziqi Zhang, among many others. He currently works as an art handler at the Art Institute of Chicago, and holds an MFA in Printmedia and an MA in Visual and Critical Studies from the School of the Art Institute of Chicago. His mother is a priest and his father is an ecologist.