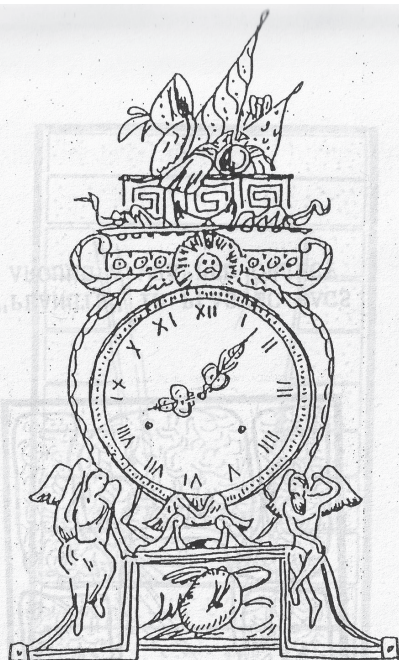
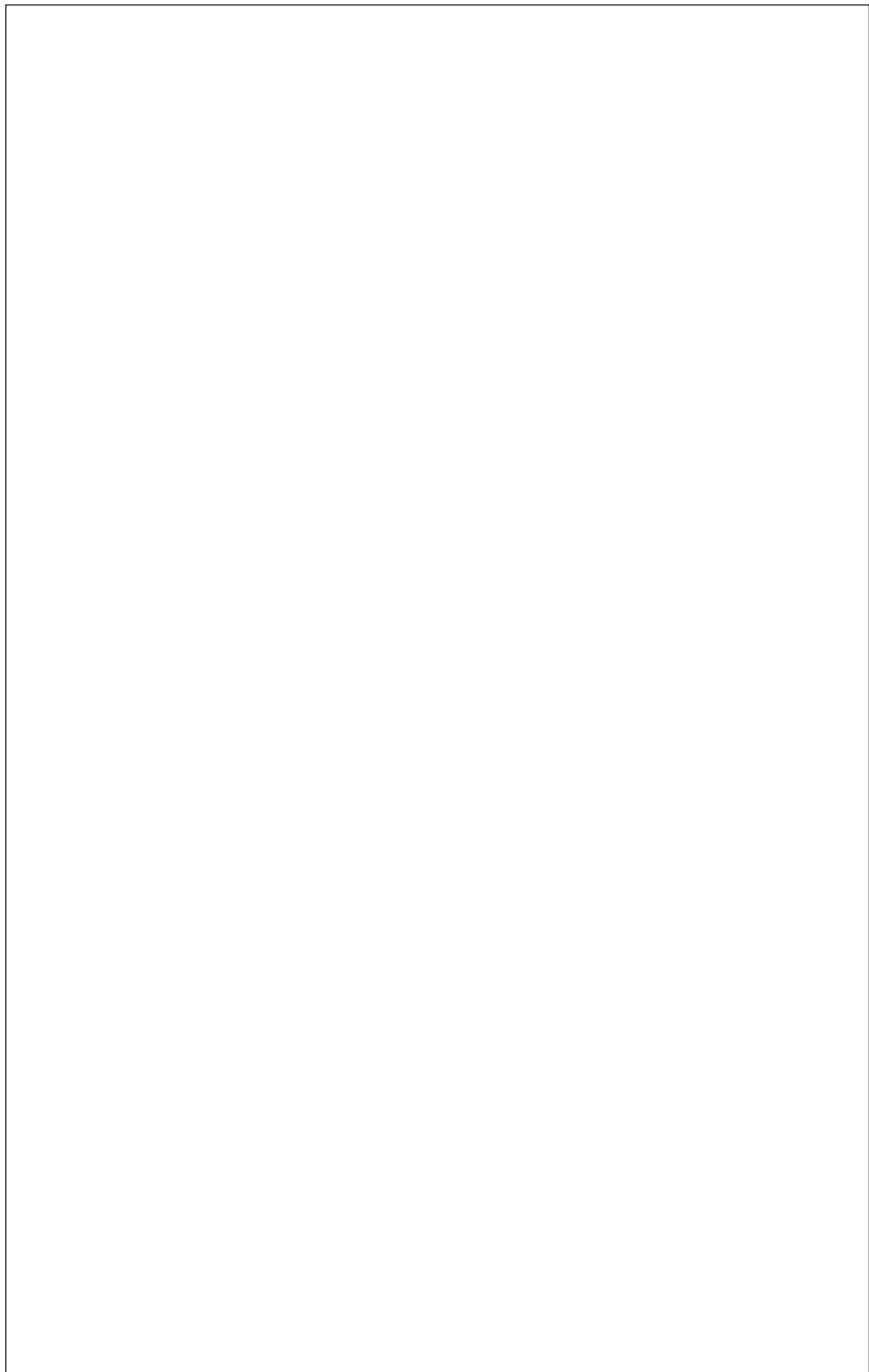


OCTOBER 17, 2026–DECEMBER 12, 2026 AT MET HIM/PIKE HOSES, 1500 S WESTERN AVE, SUITE 407, CHICAGO, IL 60608
OPENING RECEPTION OCTOBER 17, 4–6PM





A. CLOCK THAT ARRIVED BROKEN
WITH COMONETS IN PLACE



INTRODUCTION

People who handle works of art have a critical role to play in the preservation of the museum's collections. A fraction of a second's inattentiveness or haste may negate all the extensive efforts of curators, conservators, and other professional staff members to extend the life of a work of art. An act of carelessness may cause the work to be irretrievably damaged and lost to future generations.

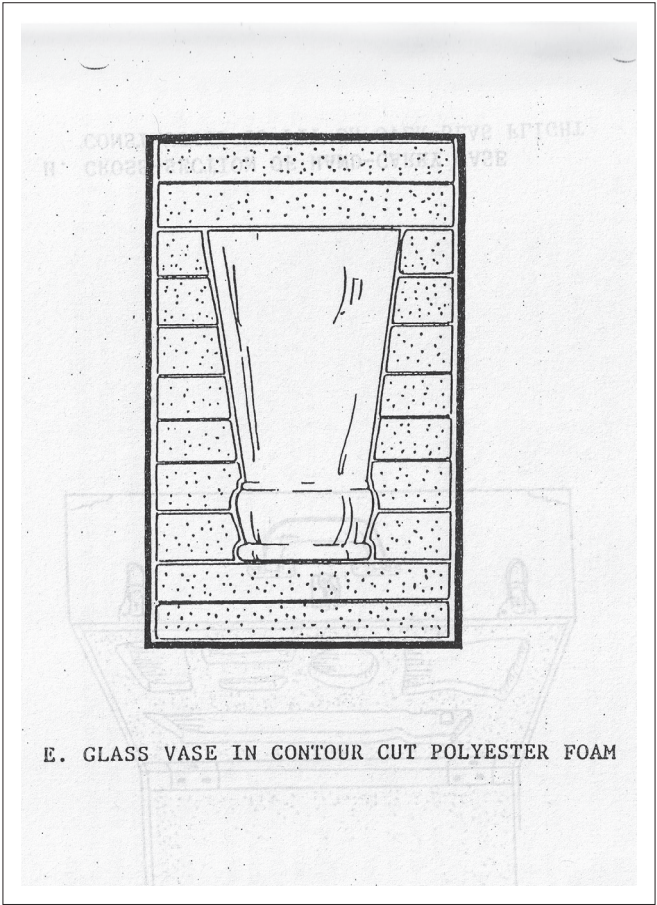
The purpose of this manual is to provide simple, useful guidelines for handling the broad range of works of art in the Art Institute's collections. It is addressed to all who are responsible for the care of the collections or who are permitted to handle works of art.

Most of the pieces in the Institute's collections have long outlived the lifespans envisioned by the artists and craftspeople who made them. Works made from organic materials have generally been weakened by frequent handling and have suffered deterioration from the natural aging processes brought on by exposure to light and the fluctuation of temperature and humidity. Inorganic works may be weakened by corrosion, weathering, pollution, etc. Many works have undergone frequent restoration and repair throughout their existence. Thus, an apparently solid-looking work of art may prove to be a mass of well-disguised repairs. Twentieth-century works are particularly fragile because of an emphasis on large scale, mixed media, and non-traditional materials. Newness or recent fabrication is often incorrectly identified with material strength and structural security. Everything in the collection should, therefore, be treated with respect for its inherent fragility and the vicissitudes it may already have undergone.

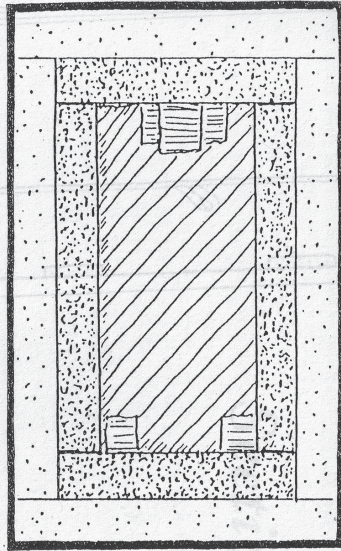
The cardinal rule is to avoid all unnecessary handling or touching. What follows are guidelines designed to improve the logic and safety of those situations in which it is necessary to move, handle, or touch works of art.

MARY SOLT
EXECUTIVE DIRECTOR
MUSEUM REGISTRATION

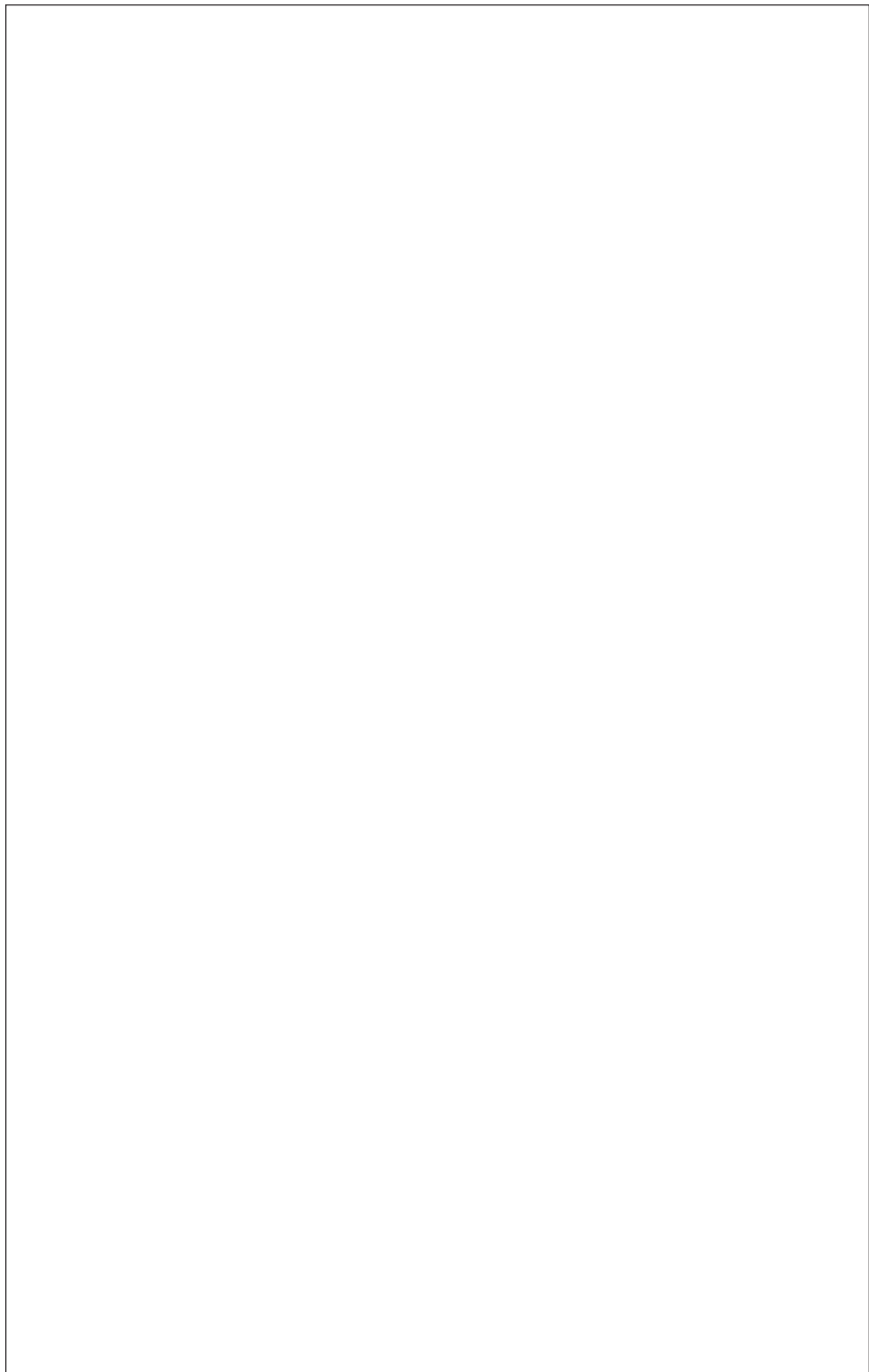
FRANK ZUCCARI
EXECUTIVE DIRECTOR
CONSERVATION



E. GLASS VASE IN CONTOUR CUT POLYESTER FOAM



- F. 1ST. LAYER: INSULATING FOAM
2ND. LAYER: POLYESTER FOAM
3RD. LAYER: PLASTIC WRAPPED



I
I CAN'T HELP FALLING IN LOVE WITH YOU:
DIVESTITURE AND THE HIDDENNESS OF GOD

Imagine a realm in which a king held all power. With a word he could have a village reduced to rubble, or with the snap of a finger elevate a family to incalculable riches. Each year this king would ride through his realm on an inspection of every city, town and village. This would be a great and terrible day, and citizens would spend weeks painting houses, repaving roads and decking windows with garlands of flowers to please this terrifyingly powerful figure as he swept through their streets.

One very poor village had spent all of its meager resources prettifying its humble dwellings, and on the day of the king's arrival its citizens lined the high street, kneeling in homage and fear. They heard the approach of hooves, saw a rising cloud of dust, and soon the king, in a golden carriage, surrounded by a great retinue of knights and retainers on horseback, galloped through the town. The king seemed to nod in approval as he looked to his left and right, but suddenly the entire cortege came to a crashing halt as the king yelled "STOP!" In the village's long history this had never happened, and mothers began to clutch their children as they feared that the king had been displeased and might destroy them all.

The king had, in fact, not been displeased. Rather than displeasure, he was suddenly overwhelmed with joy, for kneeling by the roadside was a peasant woman with features of incredible nobility, strength and beauty: as he stared at the trembling figure, he realized that he had at last found the woman destined to be his co-ruler and queen. He began to open the carriage door to kneel before her and propose marriage, but suddenly he stopped: he realized in a flash that, for the first time in his life, something was beyond his power. If he asked for her hand she would instantly consent, as he held the power to wipe out her entire family or elevate them all to a life of bliss. She would certainly say yes, but her yes could only be a sign of her fear of his displeasure or desire for his reward; her yes could never be a sign of real love. A gap existed between them too great for love to span, and so, in dejection, he closed the carriage door and ordered the company to drive on.

That night the king returned to his ivory palace. He stayed up all night, pacing the floor in sorrow, contemplating the reality: he was destined to a life devoid of love. But then he had a flash of inspiration! He removed his heavy gold crown, let his ermine cloak fall to the floor and ran down to the basement. There he put on an old burlap sack, covered his face and hair in dust and ashes, and without a penny or a piece of bread in his pocket, and walked the twenty miles back to the village, to knock on the peasant woman's

door, ask for a barn to sleep in and some work to do in the morning, for only as her equal could she truly love him.

The king divests himself of his panache, of his status, of his kingship, that he might elevate the beloved. This, imagined Soren Kierkegaard in his *Philosophical Fragments*, is the logic of God's hiddenness. Should God show Himself to the world, we would bow down in fear of His great power or in desire for His gifts, but we could not love Him. Instead, God becomes incarnate as a tiny baby in an out of the way corner of first Century Palestine, lives as a homeless teacher, dies as a condemned criminal: God divests Himself of His glory again and again, to knock on every human heart so that we might fall in love with Him.

II

NULLA SIMULACRA: COLORIMETRY TEMPLATE FOR CINDY SHERMAN

In 63 BC the Roman general Pompey laid siege to the city of Jerusalem, a city dwarfed by its great Temple Mount. For faithful Jewish people, the Temple was the place where heaven met earth – the unity of eternity and time. In Pompey's day, the court of the Temple contained the great outdoor altar for roasting animal sacrifices and lavers for ritual purification. Beyond these stood the long hall called the Holy Place where bread and incense offerings were made, and at the end of this great hall, behind a heavy veil, was a huge chamber called the Holy of Holies. This awesome space was where one came into the unmediated presence of the holiness of God. No one but consecrated Jewish worshipers could enter any of these precincts, but the Holy of Holies was absolutely forbidden to all but the High Priest, who entered only once a year on the Day of Atonement. This was such terrifying proximity to the face of God that later sources describe the High Priest tying a rope around his waist so that he could be dragged out should he die from this overwhelming encounter with God's holiness. Pompey, as a Roman general, was utterly barred from entering these sacred precincts, but in his curiosity and arrogance, marched through the exterior courts, pushed priests aside to enter the Holy Place, stood before the great Holy of Holies, and, with his own hand, boldly drew back its curtain to see the God of the Jewish people.

Pompey did not expect to see a blinding light or an enfolding darkness, but a statue: perhaps a donkey or an elephant, a bearded man or an armored woman. Instead, according to the historian Tacitus, he found... nothing: *nulla intus deum effigie vacuum sedem et inania arcana*. The space was totally empty, and Romans were shocked to discover that the Jewish people worshiped God in *mente sola*, only with their minds. For Judaism, and its descendant Christianity, the lack of an image was not a fault, but gave access to the contemplation of God who does not exist as an object among objects, but is infinitely beyond the world, though He makes Himself present to every point in time and space.

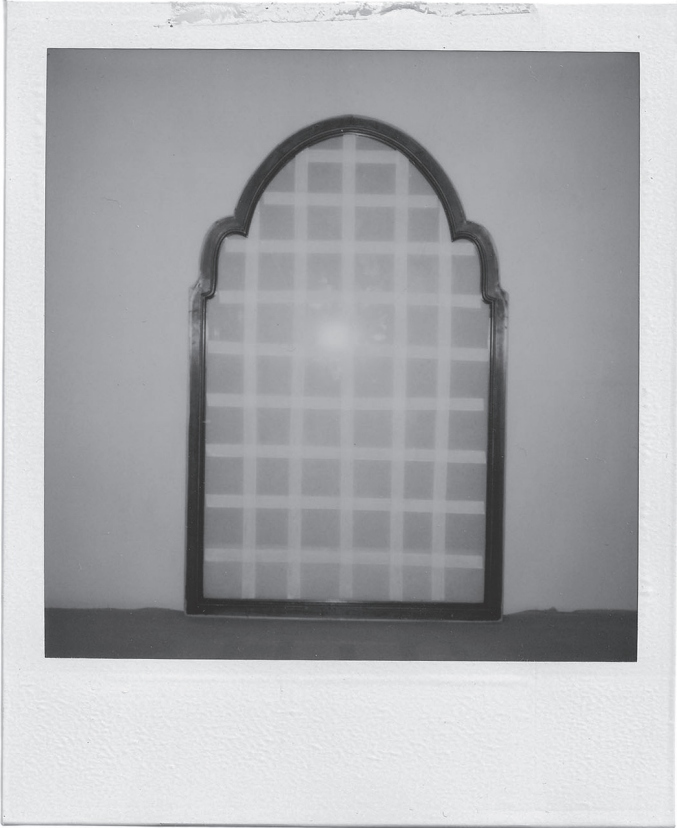
Modernity offers a myriad of religious worldviews, from Buddhists to Baptists, each offering a radically different paradigm for religion. As surprising as it seems to modern people, the ancient world basically offered only one religious paradigm: there were gods and mortals all over the earth. Egypt was made up of Egyptian gods and Egyptian mortals, Celts had Celtic gods and Celtic mortals, while Issedones, Romans, Ethiopians and Sigynnae all had their respective populations, divine and human. To believe in one pantheon of gods was no more to disbelieve in another, than being Athenian was to





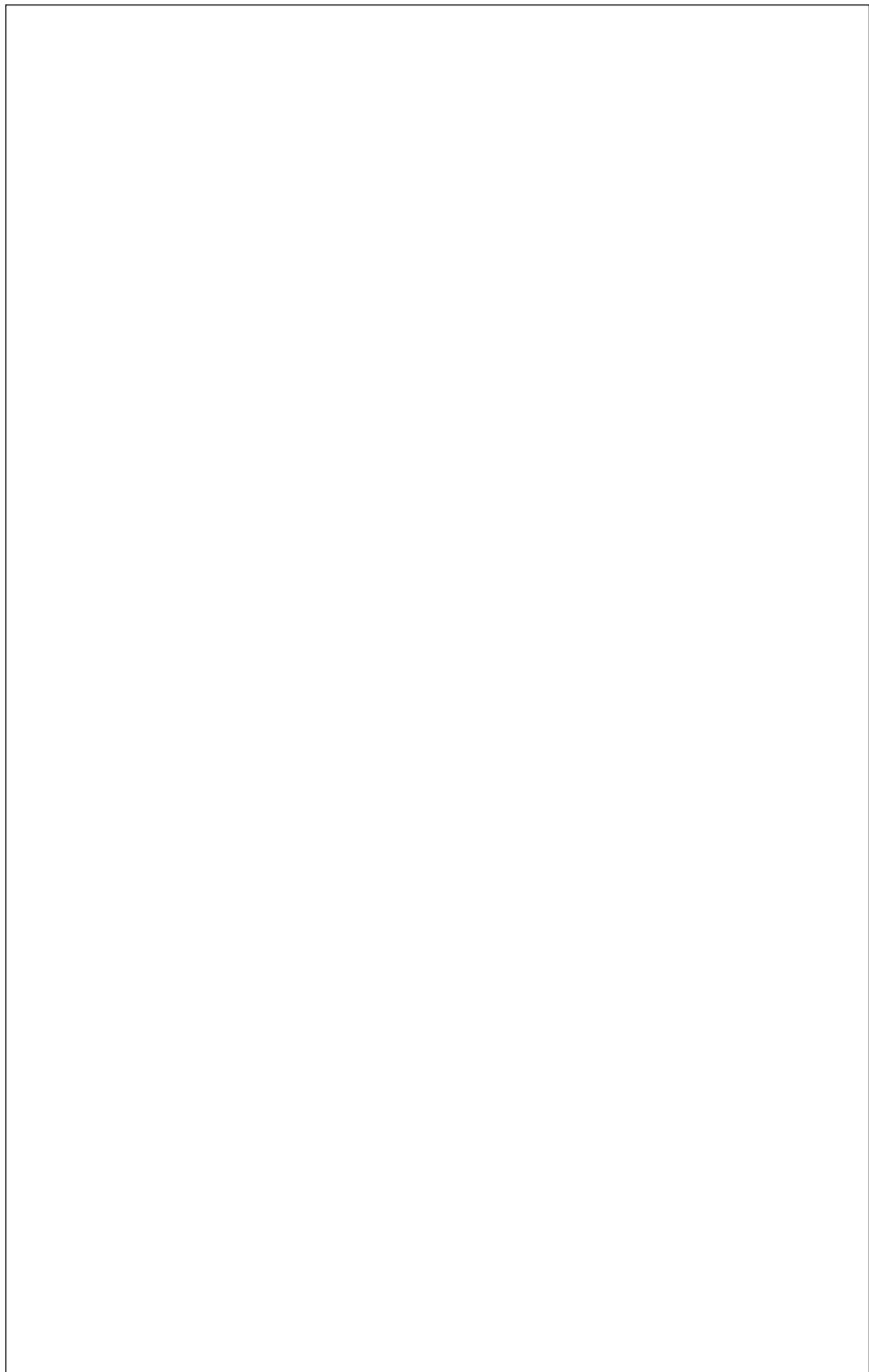
disbelieve in the existence of Persians. What's more, each god, from modern day England to Iraq, was worshiped the same way: the god was venerated through acts of sacrifice made before her or his image – the image functioned as the instantiation, the presence of the god. For Pompey to encounter a God to whom sacrifice was made but with *nulla simulacra*, with no image at all, was utterly mystifying. How could you make sacrifice to the space around the image, with no image at its center? How could you reach the transcendent without an image of the transcendent to cling to?

—REV. BERTIE PEARSON





“The double image and the small scale suggest what Federico Zeri had already intuited when he brought the panel to public attention in 1981: this is an object of private devotion. Something its owner carried with him, probably in a leather satchel, repeatedly kissed, rubbed, touched. The image of Saint Jerome on the back still bears the marks of that wear. It is not damage but a trace of a faith worn smooth through touch, through the repetition of a sacred gesture. If design is the relationship between form and function, then this panel is the design of prayer.”



PREFACE

The staff of the Art Institute is a team of individuals who have special areas of training and expert knowledge. No group is more critical to our primary purpose of preserving our collections and loans than you, the staff entrusted with the responsibility of actually handling the works of art. Knowledge that you gain from working with curatorial, conservation, and registration experts, combined with on-the-job experience, is what leads to your professional development at the Art Institute.

This manual should serve as a guide along with the regular training sessions presented by the Departments of Conservation and Registration. It is essential that each of you, whether you are starting out or more advanced in handling art, becomes familiar with the procedures outlined here.

We are grateful for your expertise and dedication.

TERI J. EDELSTEIN
DEPUTY DIRECTOR

JAMES N. WOOD
DIRECTOR

WORKS IN EXHIBITION

Arrangement (for mhph), 2026

Unpatched holes from previous exhibitions (Tim Mann's *Mr. Peanut*, April 11, 2026–June 06, 2026 and Danny Bredar's *Demand and Supply*, August 01, 2026–September 26, 2026)

No fixed dimensions

Colorimetry Template for Marcel Broodthaers (Belgian, 1924–1976), *Daguerre Soup* (La Soupe de Daguerre), 1975, *Chromogenic color prints* (12) and *silk-screens* (2), from the portfolio "*Artists & Photographs*" (1975), *Each image/paper*: 7.9 × 11.7 cm (3 1/8 × 4 5/8 in.); 52.2 × 51.3 cm (20 9/16 × 20 1/4 in.); *Overall*: 53.4 × 52.1 cm (21 × 20 1/2 in.), *Gift of David C. and Sarajeane Ruttenberg*, 1991.1144, *first drawn by Sylvie Penichon in 2020*, 2026

Permanent marker on polyester 4 mil drafting film

22 7/8 × 28 7/8 in. framed

I can't help falling in love with you, n.d.

Found video

3:48 minutes

Colorimetry Template for Paul Outerbridge, Jr. (American, 1896–1958), *Marmon Crankshaft*, 1923, *Platinum print*, *Image/paper*: 11.8 × 9.2 cm (4 1/16 × 3 5/8 in.); *Mount*: 35.6 × 28 cm (14 1/16 × 11 1/16 in.), *Julien Levy Collection*, *Gift of Jean and Julien Levy*, 1975.1144, *first drawn by Sylvie Penichon in 1999*, 2023

Permanent marker on polyester 4 mil drafting film

14 7/8 × 18 7/8 in. framed

Colorimetry Template for Cindy Sherman (American, born 1954), *Untitled #86*, 1981, *Chromogenic print*, 61 × 122 cm (24 × 48 in.), *Gift of Edlis Neeson Collection*, 2015.154, 3 of 10, *plus 2 artist's proofs*, *first drawn by Sylvie Penichon in 2021*, 2026

Permanent marker on polyester 4 mil drafting film, in two parts

36 7/8 × 60 7/8 in. framed

Colorimetry Template for John Divola (American, born 1949), *Zuma #24*, 1977, *printed 1977–79*, *Chromogenic print*, *Image*: 24.7 × 30.6 cm (9 3/4 × 12 1/16 in.); *Paper*: 27.9 × 35.5 cm (11 × 14 in.), *Gift of Nancy and Mitchell Steir*, 2015.696, *first drawn by Emily Mercer in 2025*, 2026

Permanent marker on polyester 4 mil drafting film

22 7/8 × 18 7/8 in. framed

Colorimetry Template for Sonia Landy Sheridan (American, 1925–2021), Flowers, Lab 212S (Rose I), 1976, Inkjet print, 27.9 × 21.7 cm (11 × 8 9/16 in.), Purchased with funds provided by the Society for Contemporary Art, 1979.460, first drawn by Paulina Miasik in 2024, 2026

Permanent marker on polyester 4 mil drafting film

14 7/8 × 18 7/8 in. framed

Paired maquette for Brancusi pedestals, 2026

Styrofoam insulation board

12 × 37 1/4 × 12 in. each

Muse, 2026

Fresh flowers in glass vessel, replaced weekly

Maquette for Rietveld crate table, 2026

Styrofoam insulation board

18 3/4 × 19 1/4 × 19 1/4 in.

IMAGES

Inside cover: Elvis Scarf eBay Listing Photo

Three illustrations from PACCIN's "Soft Packing: Methods and Methodology for the Packing and Trasnport of Art and Artifacts"

Photograph by the artist

Found polaroid, used to label empty frame

Antonello da Messina, *St. Jerome in the Desert* (c. 1470) on verso of *Ecce Homo*, 1460–65

TEXTS

Petrucci, Valentina, "Ecce Homo" in *domus*, February 13, 2026, <https://www.domusweb.it/en/art/2026/02/11/ecce-homo-antonello-da-messina-sold.html>.

Solt, Mary and Frank Zuccari, "Introduction" to Art Institute of Chicago's Art Handling Manual, ca. 1990s.

Wood, James N. and Katharine C. Lee, "Preface" to Art Institute of Chicago's Art Handling Manual, ca. 1990s.

Published on the occasion of

Thomas Huston
God, Time, and Causality

From 10.17.2026 to 12.12.2026

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.

The Rev. Bertie Pearson is the Rector of St. Alban's Episcopal Church in Washington DC. His church is always open to visitors and his records can be found at Death on Wax Records or at Yoyaku, Paris.

Met him pike hoses

1500 S Western Ave #407
Chicago, IL 60608

Met him pike hoses was founded by Julian Van Der Moere in 2025 and is located in Pilsen's Midland Building. Pronounced as either *metempsychosis* /mə-tem(p)-si-kō-səs/ or as *met him pike hoses* /'met 'him 'pik 'hōzəz/, the name makes reference to a recurrence in James Joyce's *Ulysses*: a mispronounced word that comes to stand in for errant phrases or encounters, something muttered under one's breath or to be stumbled over in one's mind. The model for this space is anti-strategic, with an interest in general disjunction or with being out of time; presenting local artists, international artists, historical works, bootlegged works, anonymous works, non-art objects, performances, texts, films, etc.

This booklet was typeset by Lucas Reif in Matthieu Cortat's *Louize* (2011), a revival of Louis Perrin's *Augustaux* (1855).

This first edition of 100 copies was printed and bound by Chicago Printworks.



Sumner
H. B. B. B.



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