

Richard Allan Thomas

Blinking at You Across Unspeakable Distance

Migration and Movement.
Genealogy and Geology.
Place, Home and Self.

2025

{Exploring
Genealogy,
Geology and
Movement in
Family Migration
Across States,
Borders and
Provinces}

Chromatic Chronologies of Movement and Migration, Genealogy and Geology: The Making of Place, Home and Self.

This body of work, loosely titled 'Blinking at You Across Unspeakable Distance', is work-in-progress to integrate the images, stories and movements I'm gathering through interviews with older living members of my family, the Baldwins. The interviews probe our history beginning in the 1800s, early 1900s up to the present, fleeing the United States to build a life in Canada. Settling in southern Ontario Nova Scotia, and later in the Prairies and the West Coast. Working as porters for the Canadian National Railroad, establishing homes, rural and urban lives, across the country.

Our family story is fractured and this body of work serves personally as a way to build deeper relationships with aging members of my family, surface archival materials of our journey, restore and transform family images and artifacts to gain a more complete picture of our history. Who we are, where we come from, where we have been and what we have experienced and accomplished along the way.

The work is a direct extension of the In, Through & From (2024) solo exhibition and the Black Prairies (2025) exhibition currently on display the Dunlop Gallery in Regina Saskatchewan.

The tools for transforming photos into multi-chromatic visualization of depth I used to generate sculptural forms in past exhibitions are in themselves captivating, and hold potential for a rich aesthetic to communicate family migrations across borders. To show stages and distances of migration in each color field, mapping a trajectory as it is discovered in interviews. The concept of depth and distance inherent in the process is a territory I want to pull further into focus. And extend to more images throughout our collective family archive.

The images you will see in this document are in early stage development. The reds, crimsons and deep magentas indicate 'surfaces' which are closer to the viewer, whereas greens, blues and purples are recessed and further away.

Depth information is inherent in all photography. In this body of work I'm exploring the idea of depth being extended to longer distances, place and self as analogs to time and space. Distances my family, and many other families like mine who fled to Canada have traveled to make a home I will transpose over the depths of the source imagery.

This visual framework will be the lattice that I can hang visual findings upon, to share territories, trajectories across journeyed landscapes. To explore where generations have moved and settled. I am currently in the process of interviewing family members, gathering information on place, acquiring source photography and artifacts as inputs, while exploring painting applications and compositions that will influence the final works in the coming months. These 2D works will inevitably lay the foundation for sculptural work to follow.

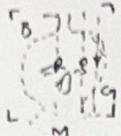
In this chromatic series, distance is exchanged with time where specific colors indicate various generational stages, places and homes in our families migration. The same chromatic treatment of 'depth estimation' can be applied across different temporalities of family portraiture, with transpositions of landscapes and homes gathered from interviews, painted as wash overlays in their respective timescales. This is all to establish - in this series - what I like to think of as a new 'temporal cartography'. Unconventional Maps of place, genealogy, geology and movement over time, from the Deep South in the United States, north to the East Coast and Central Canada, in and across the Great Plains to the West Coast.

The paintings and sculptures that are being developed are a record of our collective memory, echoing many early black settler families who made their way to Canada. This body of work, for me, is a way of reactivating, retracing and restoring this memory.

● *Chromo Chronology*

TEMPORAL LANDSCAPE PROCS / EXPERIMENTS
 THAT BRIDGE HISTORICAL, FAMILY PHOTOGRAPHS
 THAT HAVE BEEN PROCS WITH DEPTH ESTIMATION
 MAP PHOTOMTS. MANICOLD HAS BEEN THE DEPTH
 ESTIMATION OF CHROMA.

[PAS-ETH / MANICOLD]

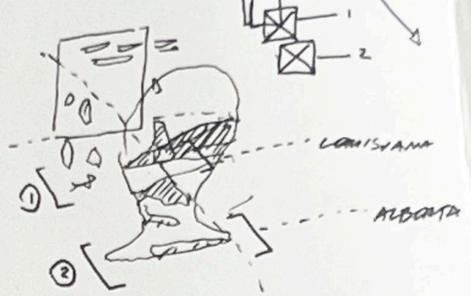


BACK 2D TERRITIAN
 IS PASSED INTO A SERIES
 OF CHROMATIC DEPTH
 FIELDS

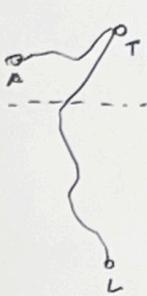


LOUISIANA / ALBERTA
 CHROMA CHRONO

TIME
 AB DAT ? LOU ?] REGION



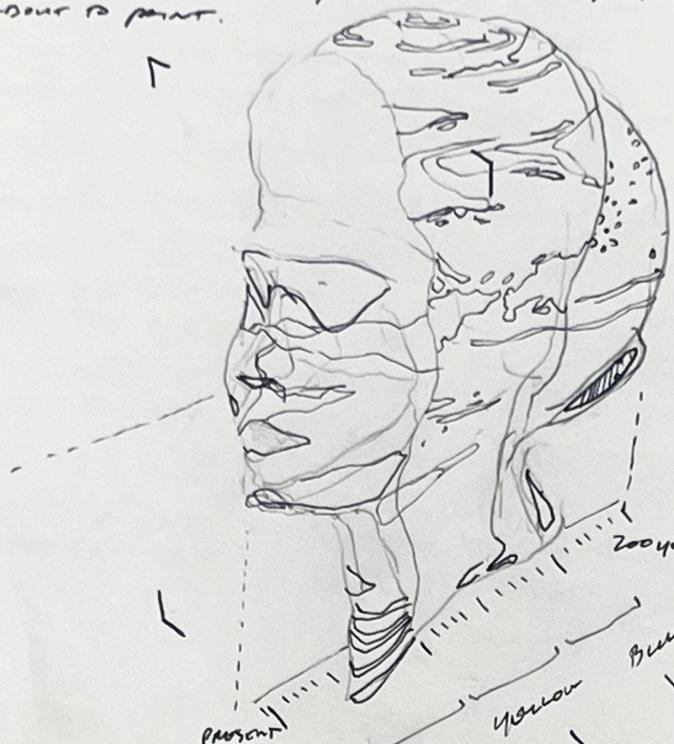
200
 years



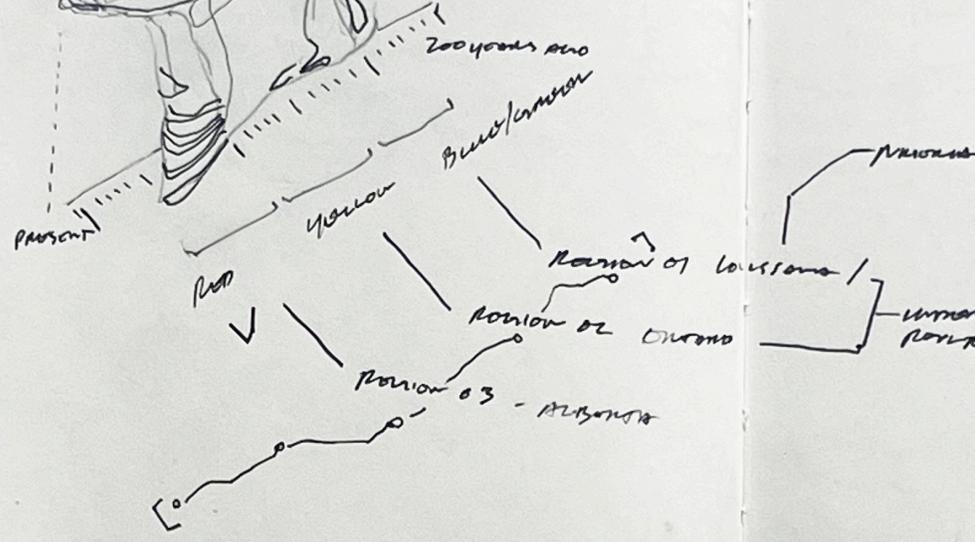
Top Process sketch of the visual framework for Chromatic Chronology. Layering landscapes sampled over generations, within color fields of depth map Photography Behind Material experiment: Watercolour landscape transposed a top a depth map photo transfer on archival mounted Manila 2025

ADRIAN M. BLOOM AS 'WHAT DO YOU DO?' IRANIAN I JUST, AS
 WHILE I AM WRITING THIS, FOLLOWED INTO A LINKED IN NOTIFICATION
 TROY. WHICH WAS, WHAT I DID.

TODAY I WORK IN THE WAY OF THE MIZONE, AS SARAH CROOK
 WRITES IN, IN CONNECTION, AN ESSAY ON THAT WRITING IN CASE IS,
 QUOTES "CARELESSLY ESTABLISHING CONNECTIONS IN SCIENCE
 CITING ORGANIZATIONS OF POWERS AND EXAMINATIONS." TODAY
 CONNECTION CONCEPTS OF BUREAUS, OF MULTITASKING, FROM
 GEOLOGY, HISTORY, CRIME, FUTURE AND THE ANTHROPOLOGY.
 I'M ABOUT TO PRINT.



THE CHARACTERISTICS OF PAINTING
 AS 2D INSTANTANEOUS THAT CAPTURE
 PASSING OF TIME AND SPACE /
 MOMENTS. THEY ARE MOMENT
 CAPTURES, AND WITH ABOUT WHAT
 AND WHICH ARE THERE TO



Top Process sketch for head portion of a sculptural bust
 Featuring textural topographies and landscape features
 In layered generational territories Behind Material
 experiment: Watercolour landscape transposed atop a
 depth map photo transfer on archival mounted Manila.
 2025



Richard Allan Thomas
Depth Experiment 03
Watercolor Gel Image Transfers on Manila
121.9 x 121.9 x 0.6 cm / 48 x 48 x 0.25 in
2025

Self-Stor

August - December
2018 - 2019





Richard Allan Thomas
Landscape and Home Studies - Alberta
2025

15
61

20
24
R1
E12

4 Billion Miles
Antiretrovirals
or More
MORTEN



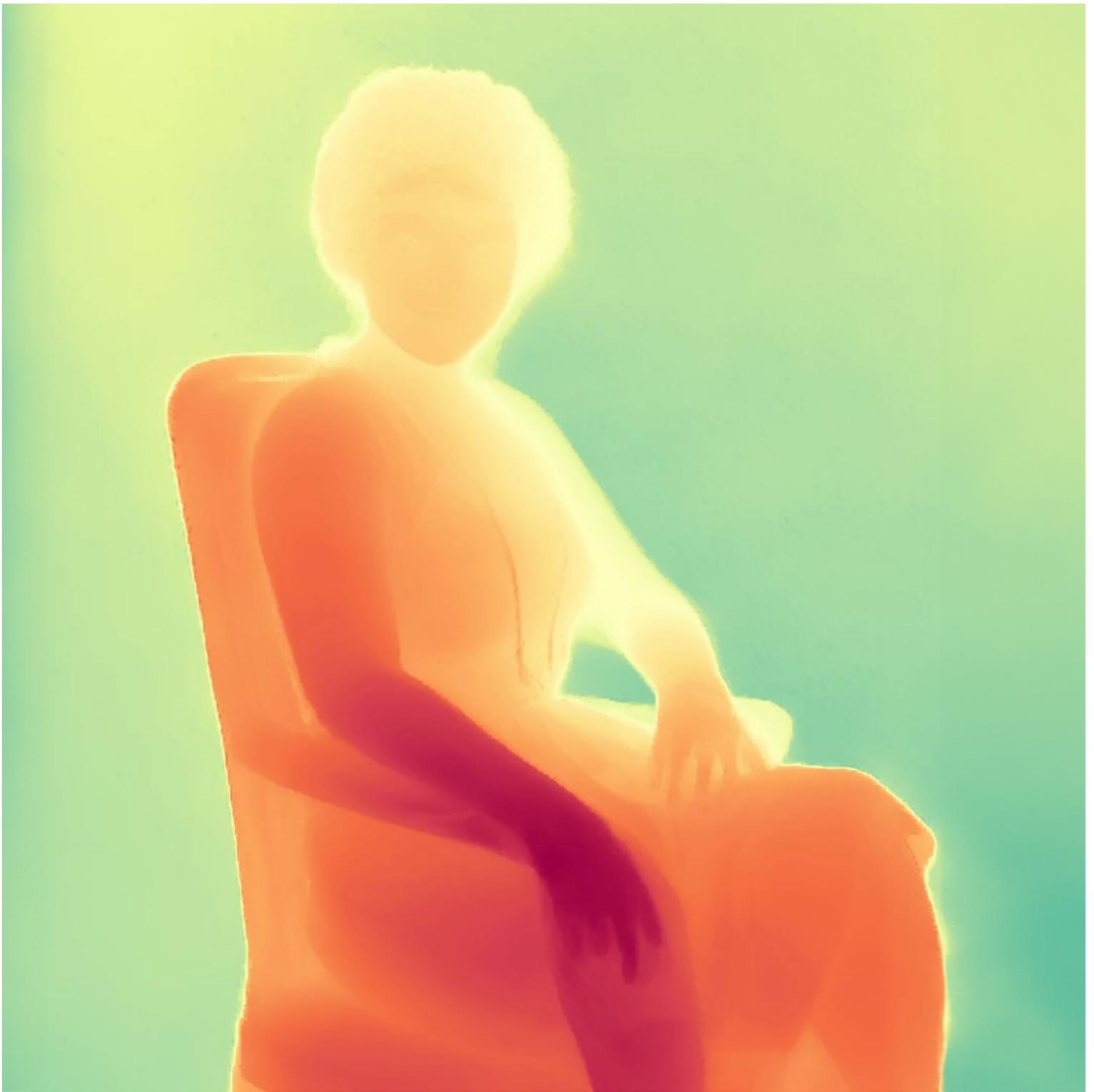
Richard Allan Thomas
Source Imagery from Family Archives
2025



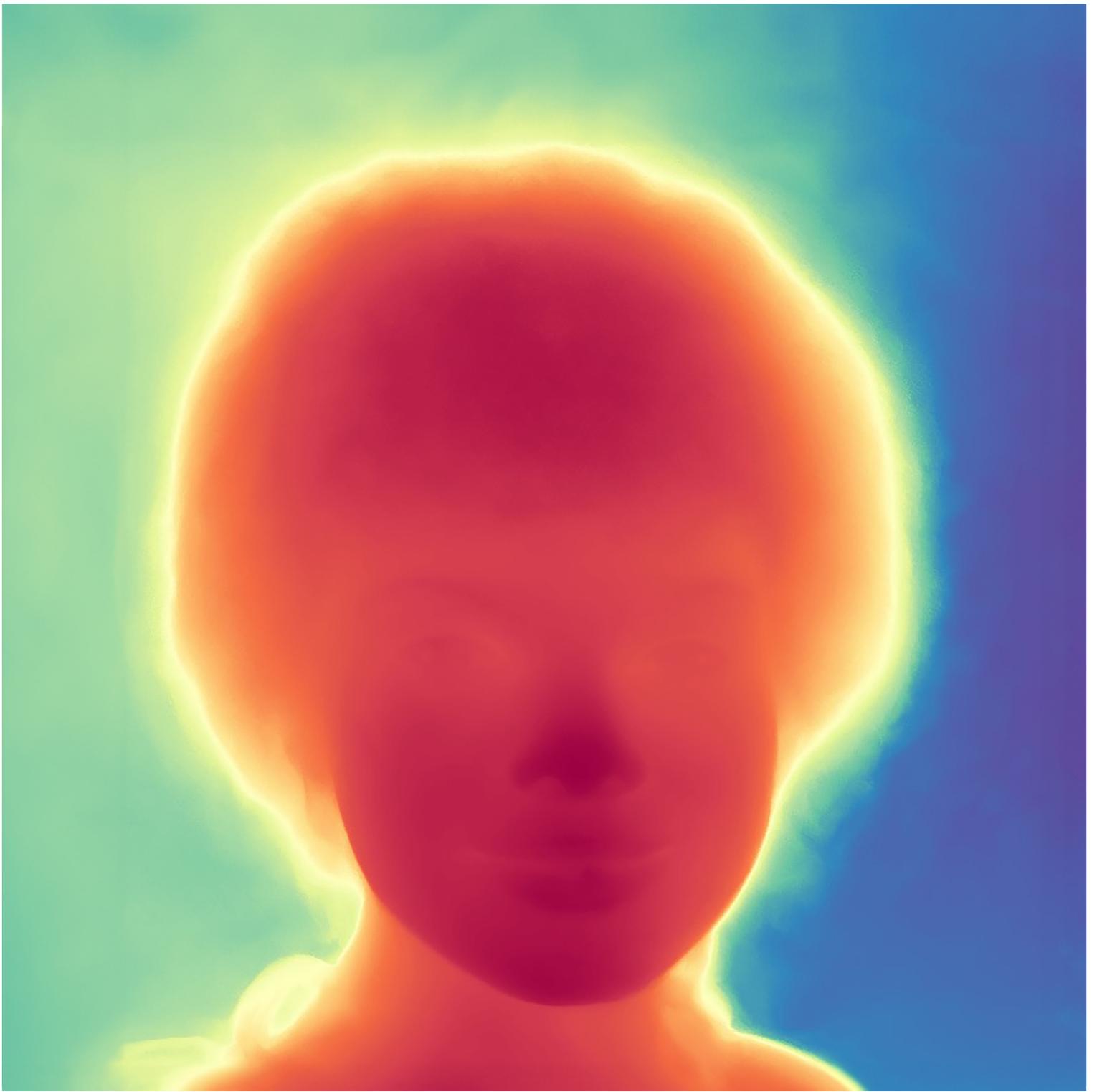
Richard Allan Thomas
Source Imagery from Family Archives
2025



Richard Allan Thomas
Source Imagery from Family Archives
Zorina Baldwin (Mother)
2025



Richard Allan Thomas
Depth Experiment 01- Mid Scale
Watercolor Gel Embellished Image Transfers on Manila
63.5 x 63.5x 0.6 cm / 25 x 25 x 0.25 in
2025



Richard Allan Thomas
Depth Experiment 02- Mid Scale
Watercolor Gel Embellished Image Transfers on Manila
63.5 x 63.5x 0.6 cm / 25 x 25 x 0.25 in
2025



Richard Allan Thomas
Depth Experiment 02.1 - Mid Scale
Watercolor Gel Embellished Image Transfers on Manila
25.4 x 25.4 x 0.6 cm / 10 x 10 x 0.25 in
2025



An impression, lanscape study, wash of an abandoned Albertan coal mine near the town I was raised, over a depth map of my mothers face.

Richard Allan Thomas
Depth Experiment 02.1 - Mid Scale
Watercolor Gel Embellished Image Transfers on Manila
25.4 x 25.4 x 0.6 cm / 10 x 10 x 0.25 in
2025



Richard Allan Thomas
Experiments
Studio in Process



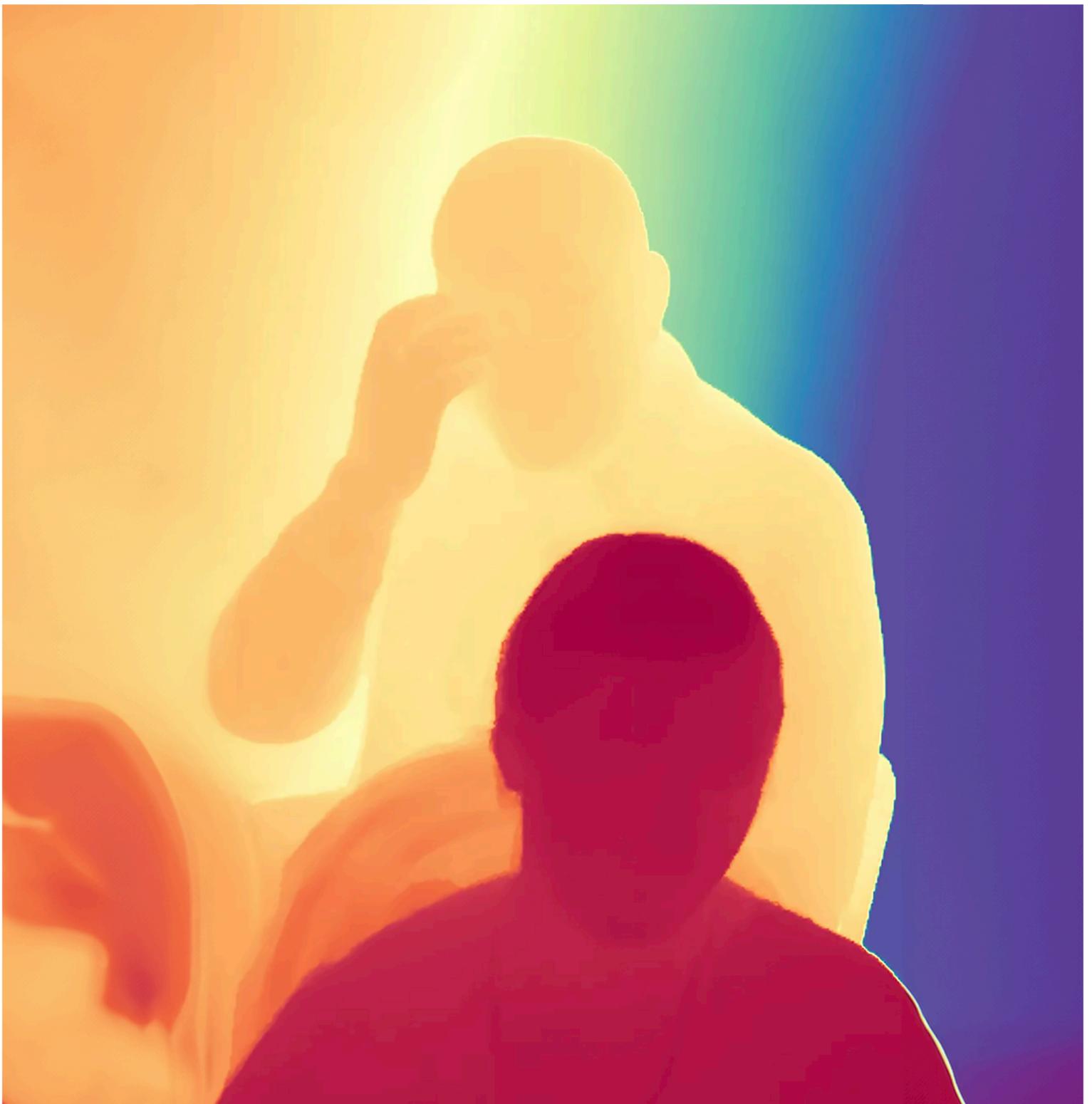
Richard Allan Thomas

Depth Experiment 03- Mid Scale

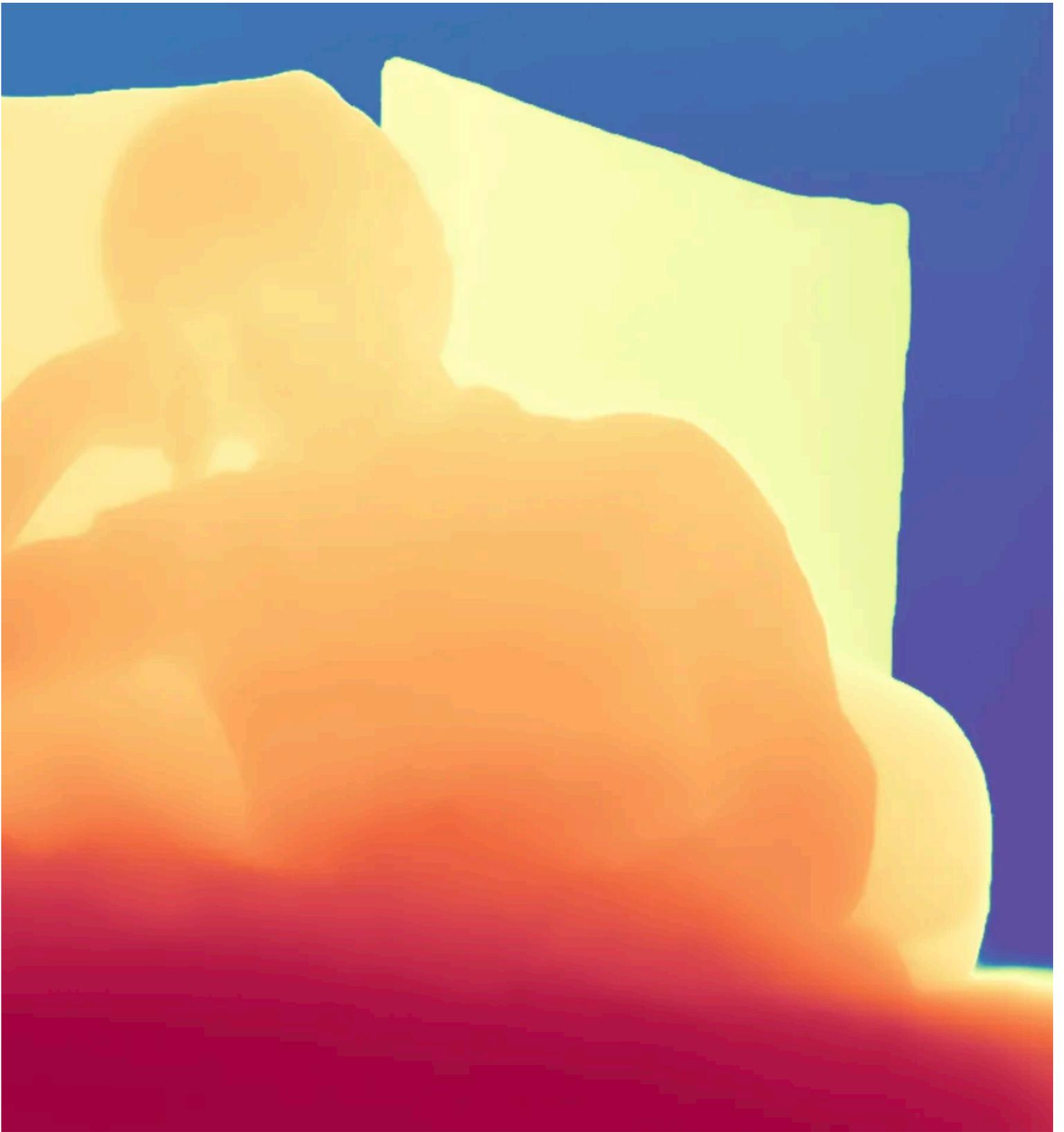
Watercolor Gel Embellished Image Transfers on Manila

63.5 x 63.5x 0.6 cm / 25 x 25 x 0.25 in

2025



Richard Allan Thomas
Depth Experiment 04- Mid Scale
Watercolor Gel Embellished Image Transfers on Manila
63.5 x 63.5x 0.6 cm / 25 x 25 x 0.25 in
2025



Richard Allan Thomas

Depth Experiment 02- Mid Scale

Watercolor Gel Embellished Image Transfers on Manila

63.5 x 63.5x 0.6 cm / 25 x 25 x 0.25 in

2025

Richard Allan Thomas

Blinking at You Across Unspeakable Distance

2025

Depth Experiment
Image Transfers textural detail
2025