

ABOUT THE EXHIBITION

For Richard Allan Thomas's first exhibition at Isza Gallery, the artist debuts a cross section of work showcasing multiple processes and techniques which have been core to his research driven practice. Richard's multi-pathed approach brings together a multidisciplinary language comprising sculpture, paintings, drawings, diagrams, conceptual prototypes and research based image transfer 'maps'. Situated between 'sculptor', 'painter' and 'researcher' Richard is perhaps best described as 'artist'.

[In, Though and From] On Loss, Memory and Radical Futurisms charts a narrative arc of discovery starting with a series of readings. His 'Research Machine', a bricolage sculptural table enables incremental non-academic meandering through projects speaking on new global imaginaries, chronopolitics and transtemporality. While reading the second chapter of T.J. Demos's Radical Futurisms: Traditions of the Oppressed/Avengers of the Future and historical texts documenting the black experience in the prairies Richard develops works that cite his literary pathways and build context around his early memories and experiences growing up with his mother in northern Alberta during the 80's and 90's.

The Death Mask Mould, gilded in 24 Karat gold acts as the centrepiece of the body of work memorializing Richard's late mother Zorina Thomas (Maiden: Baldwin - b. 1951 - d. 2017). Developed from family album sourced imagery, the moulds internal form was generated from a depth from which to create a thermoplastic additive print to cast. The multistage process employed the generous labor of many artists, lifelong friends close to him, intended to forge new memories around her image and overwrite the experience of the viewing at his mothers wake. In making a transtemporal artifact to honour her life, Richard presents a timeless family heirloom will last generations.

















Richard Allan Thomas Transtemporal Cartography 01: Recruiting the Dead & De-reifying Victimhood 2024

Ink and Guache annotated Gel and Xylene Image Transfers on Manila 121.9 x 121.9 x 0.6 cm / 48 x 48 x 0.25 in 125.7 x 125.7 x 3.81 cm / 49.5 x 49.5 x 1.5 in (framed) CND 5,000.00



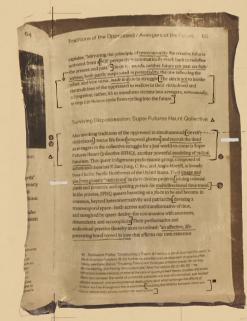












Time in Print



Chapter 2

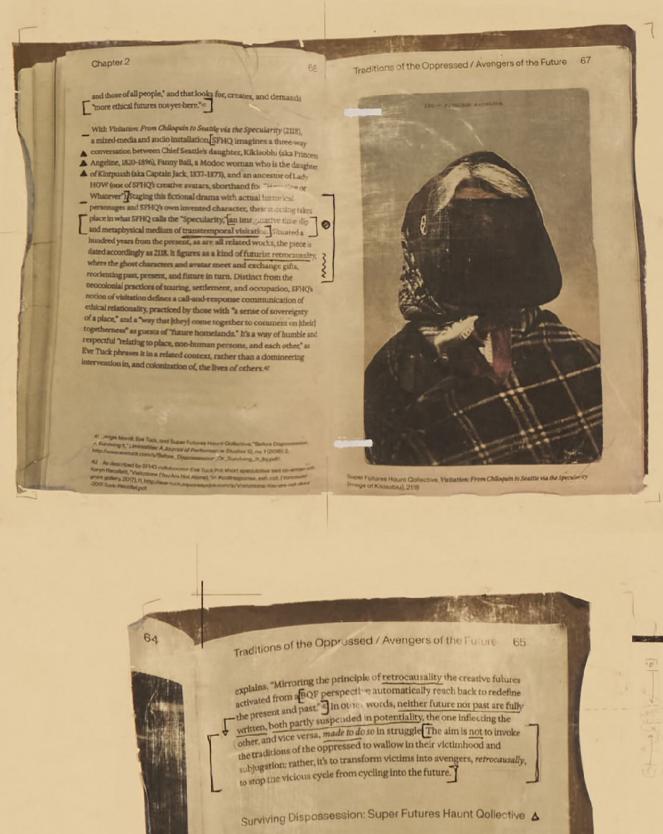
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decssentialized place of becoming beyond stereotypes, convention, and identity (resonating in this regard with tropes in some versions of Afrofuturist practice, as in the work of Mawena Yehouessi).

To be clear, such decolonization doesn't erase or forget the violence of the past. Rather, it refuses to see such violence as fust that. Consequently, the oppressed do not remain the same ontologized as perpetual casualties stuck in temporal ghettos or confined to reservations of the past. They become infinitely more, including in ways that are ultimately uncapturable and opaque to the retrospective gaze, thereby performing an aesthetics of spatiotemporal incommensurability.



Mawena Yehouessi Blackti) to the Future. from the "SYNCRETICS SERIES," 2015-ongoing Digital collage, 80 × 80 cm prints



Also invoking traditions of the oppressed to simultaneously de-reify 0 victimhood rescue life from temporal ghettos and recruit the dead 0 as avengers in the collective struggle for a just world-to-come is Super Futures Haunt Qollective (SFHQ), another powerful modeling of radical futurism. This queer Indigenous performance group, composed of artists and theorists F. Sam Jung, C. Ree, and Angle Morrill, is loosely based in the Pacific Northwest of the United States. They image and perform ghostly "visitations" in their diverse projects joining colonial pasts and presents, and opening portals for multidirectional time travel In the process, SFHQ queers haunting as a place to be and become in common, beyond heteronormativity and patriarchy devising a transtemporal space-both across and transformative of time, and energized by queer desire—for communion with ancestors, descendants, and accomplices. Their performative and audiovisual practice thereby aims to unleash "an affective, lifegenerating bond rooted in love that affirms our own existence 40 Resheedah Phillips "Constructing a Tissory & Franciscs of Black Quantum Futurism," Black Cuantum Futurism, 19. For further expandition and development of quantum field. Black Countum Futurism, 19. For further expandition and development of quantum field here. The properties of the present time troubling the binaries between nicro and hadron, nothing and human.

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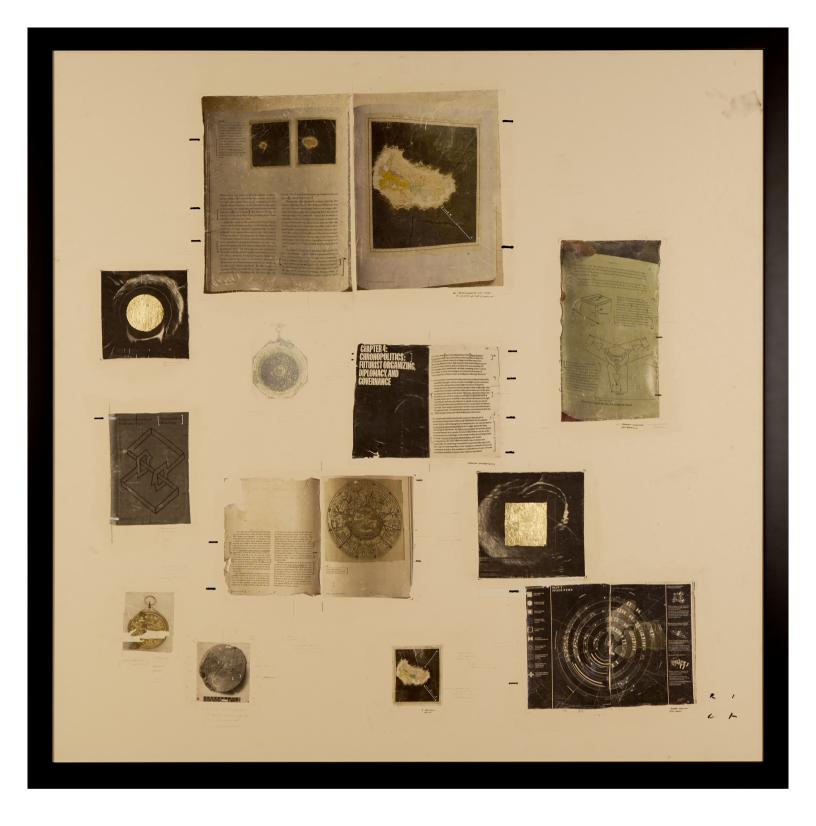
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Richard Allan Thomas Transtemporal Cartography 02: Chronopolitics / Colonization of Time 2024

Ink and Guache annotated Gel and Xylene Image Transfers on Manila 121.9 x 121.9 x 0.6 cm / 48 x 48 x 0.25 in 125.7 x 125.7 x 3.81 cm / 49.5 x 49.5 x 1.5 in (framed) CND 5,000.00



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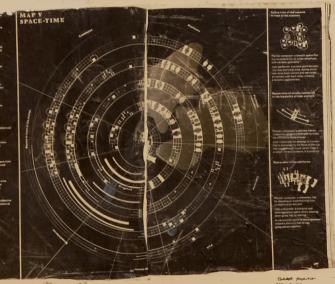
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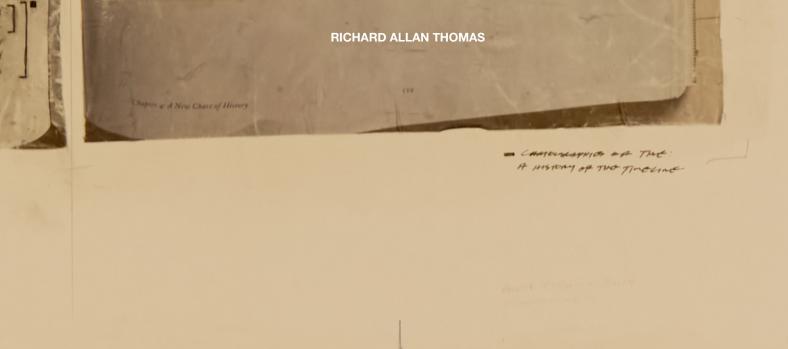
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CHAPTER 4: CHRONOPOLITICS: FUTURIST ORGANIZING, DIPLOMACY, AND GOVERNANCE

With their video Time Travel Experiments (2017), Black Quantum Futurism provides the protocol for a chronopolitics of subjective emancipation. Shown seated in a living room filled with clocks displaying different times, BQF member Rasheedah Philipps appears gazing into three micrors atop a wooden desk and examining old photographs and a small book—the kind containing arcane mystical knowledge. A voice—over emerges, its sound reverberating as if emanating from a distant realm, providing the following directions:

Seat yourself or stand in front of the mirrors in a darkened room with a small flickering light, such as a candle or flashlight. Create a vacuum in the room by sealing it from excess light and sound coming from outside the room. Stand two mirrors upright to form a right angel. Take a small clock, and place it in front of the mirror before you. Set the clock ten minutes fast. Repeat the words: "Who am I, where have I been," into the mirror over and over until you no longer recognize the words. If you take reflections to your left as the past and reflections to your right as the future, and use each reflection to signify one day, you can see yourself yesterday and yourself tomorrow or as far ahead or behind as you wish. Your images in the mirror should morph, the further back or forward you look. To conclude the exercise, count backwards from ten.

When you get to one, you will be fully back in the present.

It's a simple and formal experiment: a recipe for time travel. Its provisional testing comes without any expectation for preordained results. But by cultivating agency in navigating time, the exercise aims to access undetermined temporality in the struggle against the linear structuring of experience. Its trial in retrocausality—the practice of past potential futurity and, equally, future possible history—occurs via the spatiotemporal morphology of mirroring visuality and echoing sounds. Creating a poetics of temporal disarticulation and creative recomposition, the video offers the initial steps, if abstract and nonspecific, for enhancing sociopolitical maneuverability against the time traps of racial capitalism. It also supplies an aesthetics of protocol, a training in practice, that constitutes a replicable set of conventions for time travel available to anyone who wishes to experiment.

рыское ротерия





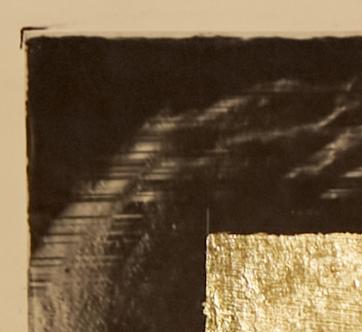
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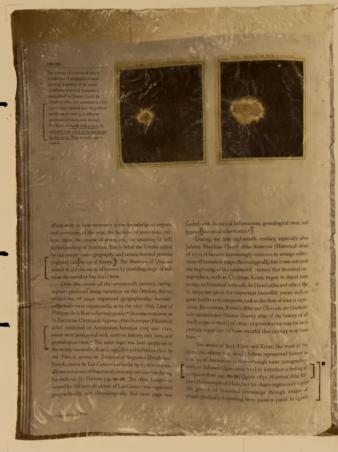
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A HISTORY OF THE TIME HAT





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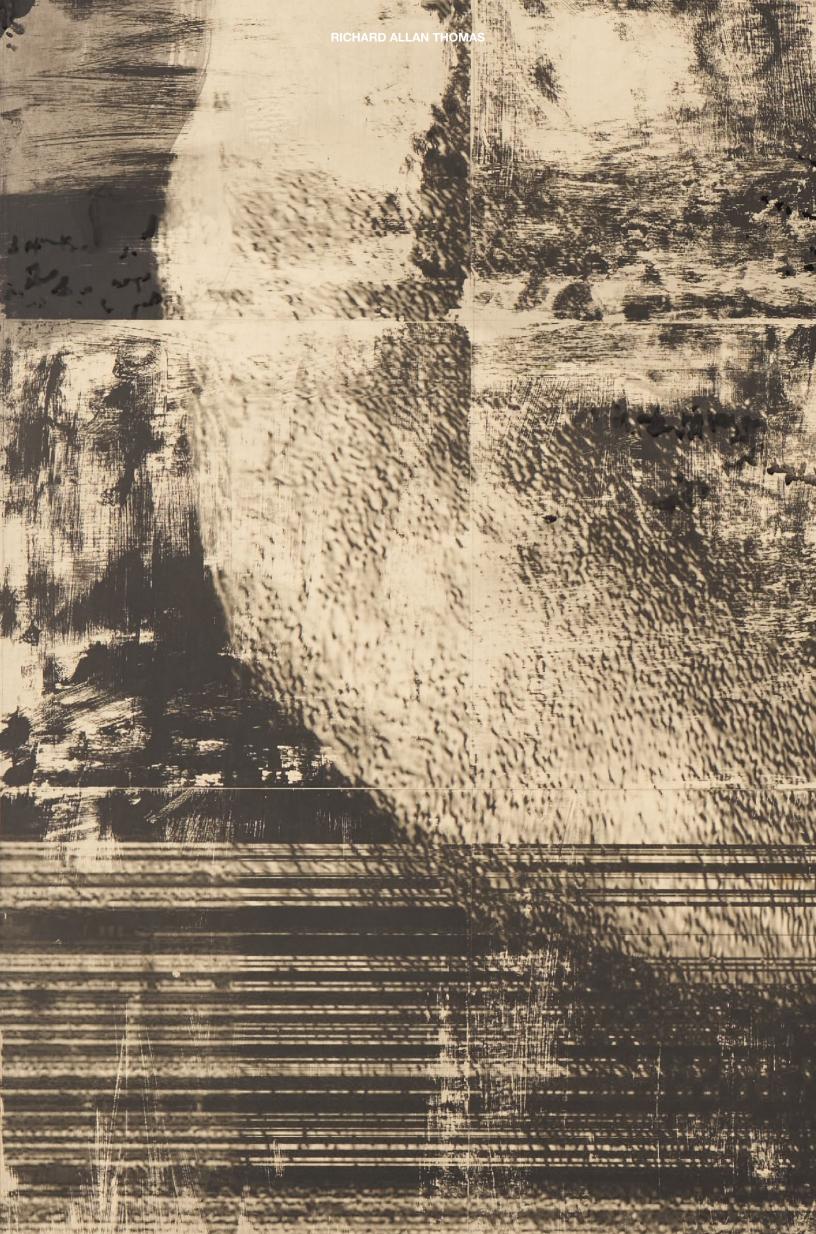


Richard Allan Thomas If you really think about it life shouldn't feel this strange 2024

Gouache Landscape transpositions, 36 Japanese Ink Block washed Gel Image Transfers on Manila 121.9 x 121.9 x 0.6 cm / 48 x 48 x 0.25 in 125.7 x 125.7 x 3.81 cm / 49.5 x 49.5 x 1.5 in (framed) CND 7,500.00











Richard Allan Thomas We think we figured out why it was like that 2024

Gouache Landscape transpositions, 36 Japanese Ink Block washed Gel Image Transfers on Manila $121.9 \times 121.9 \times 0.6$ cm / $48 \times 48 \times 0.25$ in $125.7 \times 125.7 \times 3.81$ cm / $49.5 \times 49.5 \times 1.5$ in (framed) CND 7,500.00









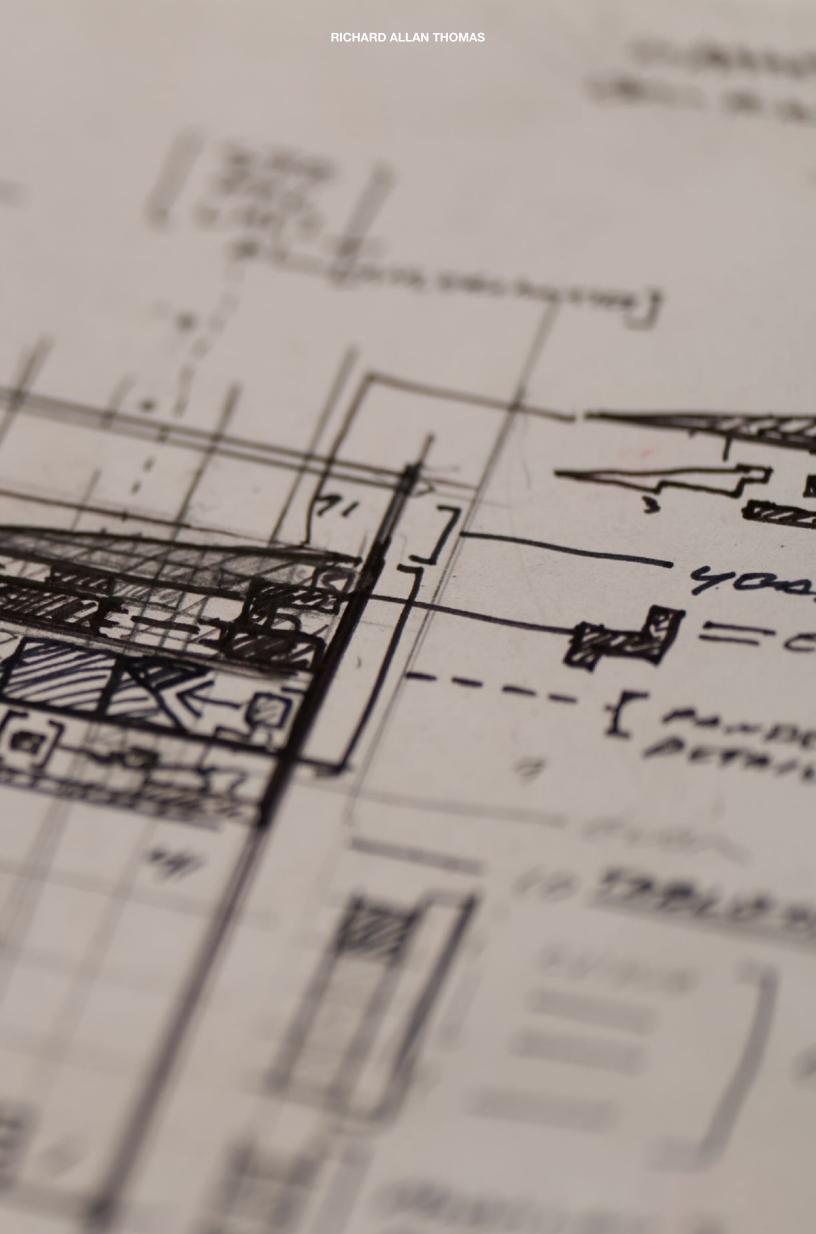


















Richard Allan ThomasDeath Mask of Zorina Thomas (Maiden name: Baldwin) b.1951- d. 2017 2024

Death Mask Reference: The Journal of the Royal Society of Antiquaries of Ireland Interior of the mould of Dean Swift's Death Mask at Trinity in Dublin, Ireland 1951

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Journal of Medical

PLATE XVI.]

[Facing p. 112



Interior of the mould of the later (Trinity) death-mask.



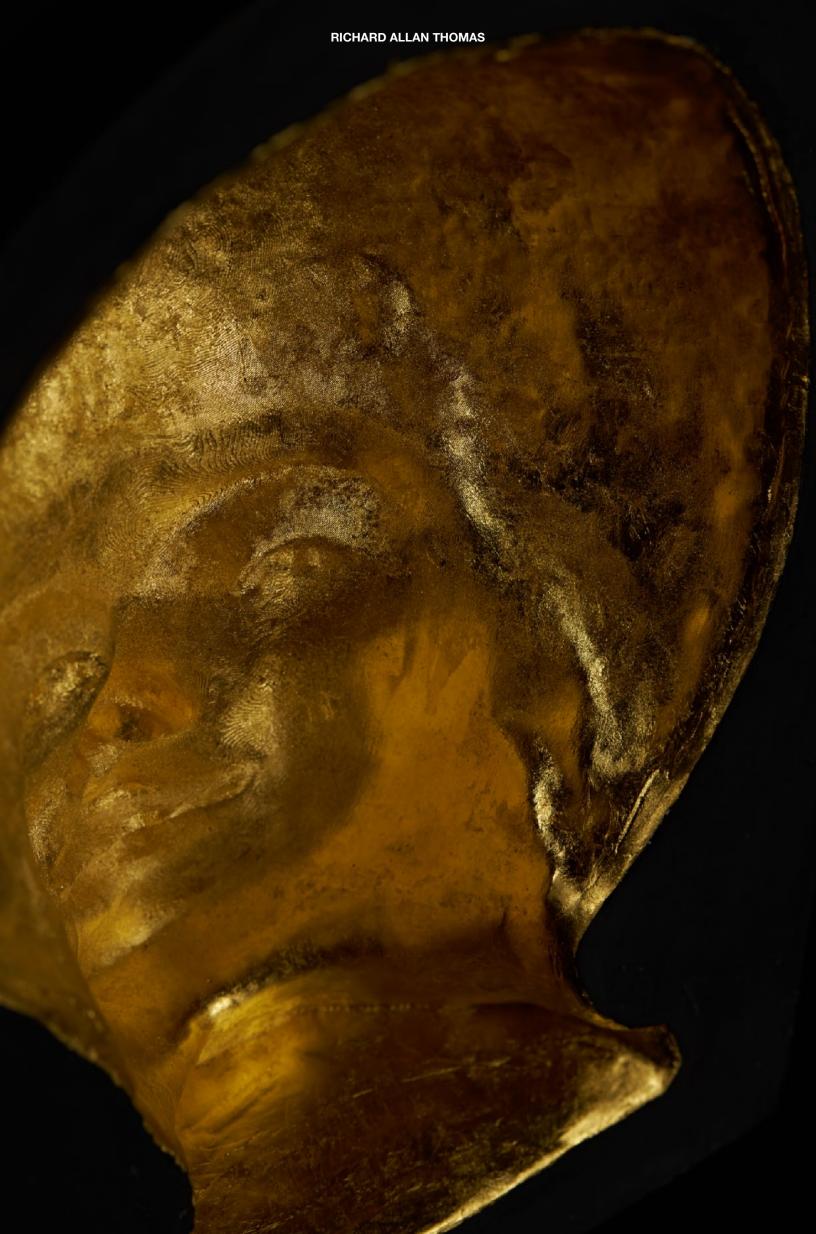
Richard Allan Thomas

Death Mask of Zorina Thomas (Maiden name: Baldwin)
b.1951- d. 2017 2024

Carbon Black Pigmented UltraCal 30 Cast from Thermoplastic Additive Print Generative Depth Map from family album sourced imagery Gilded in 23 Karat Gold 50.8 x 38.1 x 17.9 cm / 20 x 15 x 7 in N/A













THIS EXHIBITION IS ON VIEW AT 95 KING ST E TORONTO

ISZA GALLERY

RICHARDALLANTHOMAS.COM

