



Sebastian Thomas

Ballad Over The Ocean

4/10/2024- 15/11/2024

LA MOSTRA

La pratica artistica di Sebastian Thomas (1994) denota una particolare abilità nello studio e analisi della composizione formale e simbolica tardo medioevale, che successivamente viene riletta secondo un approccio e un linguaggio pittorico innovativo. I canoni estetici che hanno caratterizzato secoli di storia dell'arte vengono reinterpretati dall'artista, mettendo in discussione narrazioni consolidate e suggerendo nuove prospettive critiche attraverso un processo di scomposizione visiva. Thomas decostruisce l'iconografia cristiana e la mitologia cavalleresca dando vita a opere che evocano il fascino dello stile e delle strutture formali protorinascimentali, tentando di affrontare questioni che si riflettono nel contemporaneo. Episodi della vita di martiri, ballate epiche e battaglie tra santi cristiani e creature mitiche costituiscono elementi narrativi – puntualmente reinterpretati e talvolta combinati gli uni con gli altri – tali da aprire un dialogo tra la sacralità della tradizione e la fragilità della condizione in cui viviamo. Emerge così una riflessione riguardo la spiritualità e la sua conseguente evoluzione, secondo cui l'arte diventa un mezzo per affrontare la complessità del presente. L'artista dà vita a narrazioni alternative – spesso i protagonisti delle opere sono soggetti femminili che sostituiscono un'impostazione gerarchico - simbolica patriarcale – introducendo una riflessione riguardo identità, ruoli sociali e costrutti culturali. Le eroine dipinte da Thomas sono figure cariche di quella potenza in grado di rileggere il ruolo della donna medioevale: attraverso un'inversione di significato, la donna non è più una figura passiva relegata alla dimensione domestica, bensì protagonista di narrazioni epiche, miti e storie sacre.

Le figure rappresentate sono essenziali, sintetiche e allo stesso tempo distanti da quella ieraticità caratteristica delle antiche rappresentazioni sacre. I volti, i corpi in movimento, le gestualità che Thomas raffigura suggeriscono una complessità emotiva che supera il concetto di imitazione storica. Il conflitto interiore dei personaggi ricopre un ruolo centrale nell'analisi della composizione, svelando un'attenzione particolare nei confronti delle tensioni che regolano la società contemporanea.

THE EXHIBITION

The artistic practice of Sebastian Thomas (1994) denotes a particular skill in the study and analysis of late medieval formal and symbolic composition, which is subsequently reinterpreted according to an innovative pictorial approach and language. The aesthetic canons that have characterised centuries of art history are reinterpreted by the artist, questioning established narratives and suggesting new critical perspectives through a process of visual decomposition. Thomas deconstructs Christian iconography and chivalric mythology by creating works that evoke the fascination of Proto-Renaissance style and formal structures, attempting to address issues that are reflected in the contemporary. Episodes from the lives of martyrs, epic ballads and battles between Christian saints and mythical creatures constitute narrative elements - punctually reinterpreted and sometimes combined with one another - that open a dialogue between the sacredness of tradition and the fragility of the condition in which we live. Thus, a reflection on spirituality and its consequent evolution emerges, according to which art becomes a means to deal with the complexity of the present. The artist creates alternative narratives - often the protagonists of the works are female subjects who replace a patriarchal hierarchical-symbolic setting - introducing a reflection on identity, social roles and cultural constructs. The heroines painted by Thomas are figures charged with the power capable of reinterpreting the role of the medieval woman: through an inversion of meaning, woman is no longer a passive figure relegated to the domestic dimension, but the protagonist of epic narratives, myths and sacred stories.

The figures depicted are essential, concise and at the same time far removed from the hieraticism characteristic of ancient sacred representations. The faces, moving bodies and gestures that Thomas depicts suggest an emotional complexity that goes beyond the concept of historical imitation. The inner conflict of the characters plays a central role in the analysis of the composition, revealing a particular attention to the tensions that govern contemporary society.

I colori principalmente utilizzati dall'artista – rosso, oro, blu e verde – sono stati frequentemente impiegati per la realizzazione di affreschi religiosi o arazzi medioevali e la stessa tecnica pittorica di Thomas condivide e in parte emula l'estetica della pittura murale o su tavola. La scelta cromatica, tuttavia, non ha funzione meramente decorativa, al contrario veicola il contenuto simbolico delle opere, unendo estetica tradizionale al linguaggio contemporaneo. Attraverso l'intersezione tra sacro e profano, elementi spirituali e mitologici ricoprono un ruolo fondamentale per la creazione di riflessioni e metafore che riguardano la contemporaneità. La pratica di Sebastian Thomas - secondo un attento dialogo tra epico e contemporaneo - insiste sul concetto di tempo e traccia una sottile linea rossa che unisce passato e presente. Le opere - congelate in una dimensione senza tempo - vivono una condizione liminale tra narrazione e allegoria, sottolineando come le tradizioni mitiche dell'antichità possano offrire riflessioni e nuove chiavi di lettura utili ad affrontare questioni contemporanee. L'opera di Thomas si configura come un tentativo di approfondimento di quelle connessioni che sussistono tra mito, memoria e identità, suggerendo una ricerca che indaga la condizione umana odierna attraverso la storia.

L'allestimento della mostra, grazie alla collaborazione con Czerny's International Auction House di Sarzana, presenterà anche una serie di rari elmi e armature originali in dialogo con le opere dell'artista. Un ponte tra passato e contemporaneità a testimonianza delle accurate ricerche iconografiche svolte da Sebastian Thomas.

Edoardo Durante

The colours mainly used by the artist - red, gold, blue and green - were frequently employed in religious frescoes or medieval tapestries, and Sebastian's own painting technique shares and partly emulates the aesthetics of mural or panel painting. The choice of colour, however, does not have a merely decorative function; on the contrary, it conveys the symbolic content of the works, combining traditional aesthetics with contemporary language. Through the intersection of the sacred and the profane, spiritual and mythological elements play a fundamental role in the creation of reflections and metaphors concerning contemporaneity. Sebastian Thomas's practice - according to a careful dialogue between the epic and the contemporary - insists on the concept of time and traces a thin red line connecting past and present. The works - frozen in a timeless dimension - live in a liminal condition between narration and allegory, underlining how the mythical traditions of antiquity can offer reflections and new keys to interpretations that are useful for addressing contemporary issues. Sebastian's work takes the form of an attempt to deepen those connections that exist between myth, memory and identity, suggesting a quest that investigates the modern human condition through history.

The exhibition set-up, thanks to the collaboration of Czerny's International Auction House in Sarzana, will also feature a series of rare original helmets and armor in dialogue with the artist's works. A bridge between the past and the contemporary testifies to the accurate iconographic research carried out by Sebastian Thomas.

Edoardo Durante



Sebastian Thomas
The Gates of Saint Lucy

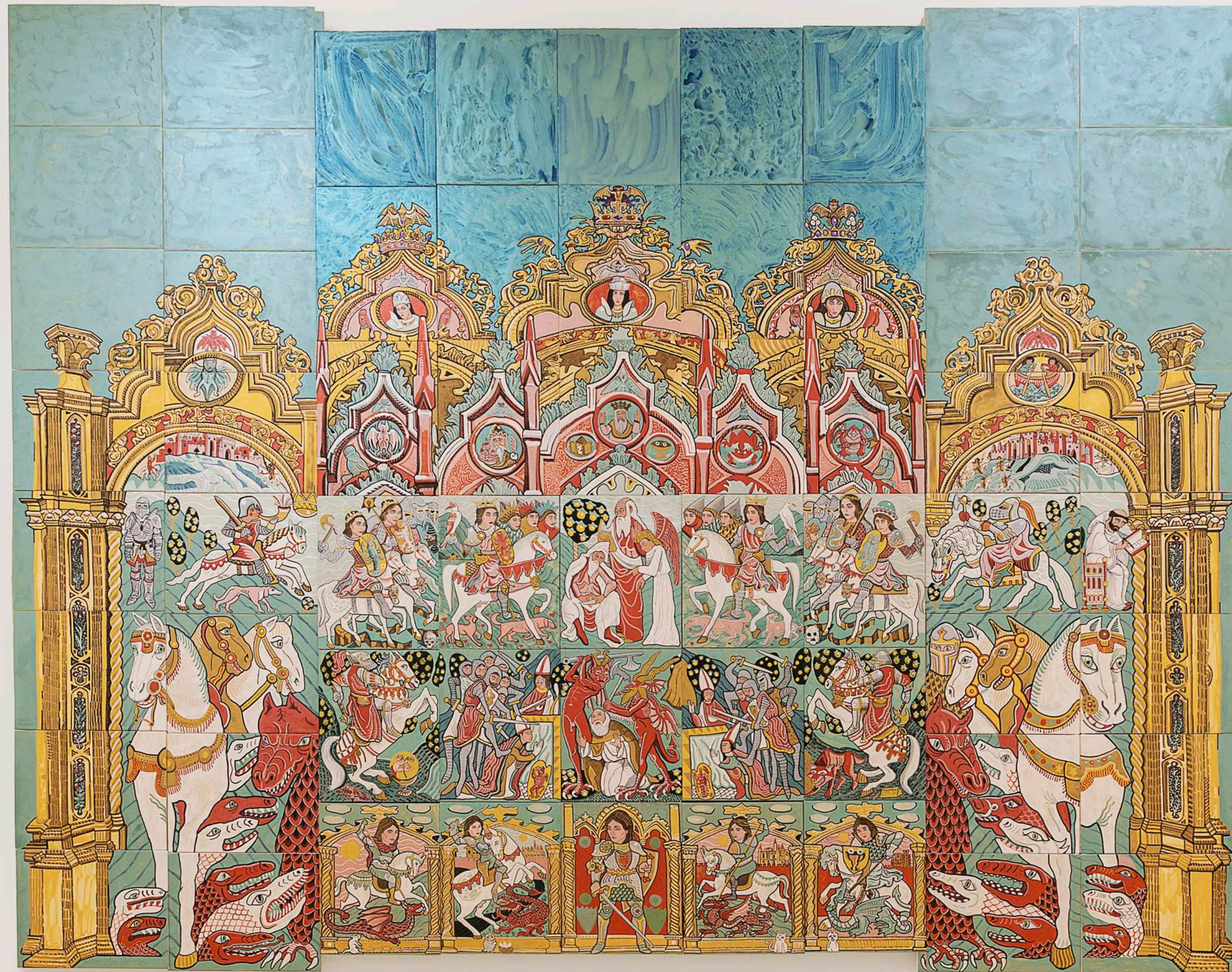
2024

tempera su 62 tele preparate (28 x 10 cm)

montate su una struttura in legno /

62 individual (28 x 10 cm) casein on muslin
laminated chalk ground panels mounted on
wooden structure

224 x 287 x 18 cm





Czerny's International Auction House

Corzaletto da Corazziere

Europa / Europe

prima metà del XVII sec. / first half of the 17th cent.

metallo / metal



Czerny's International Auction House

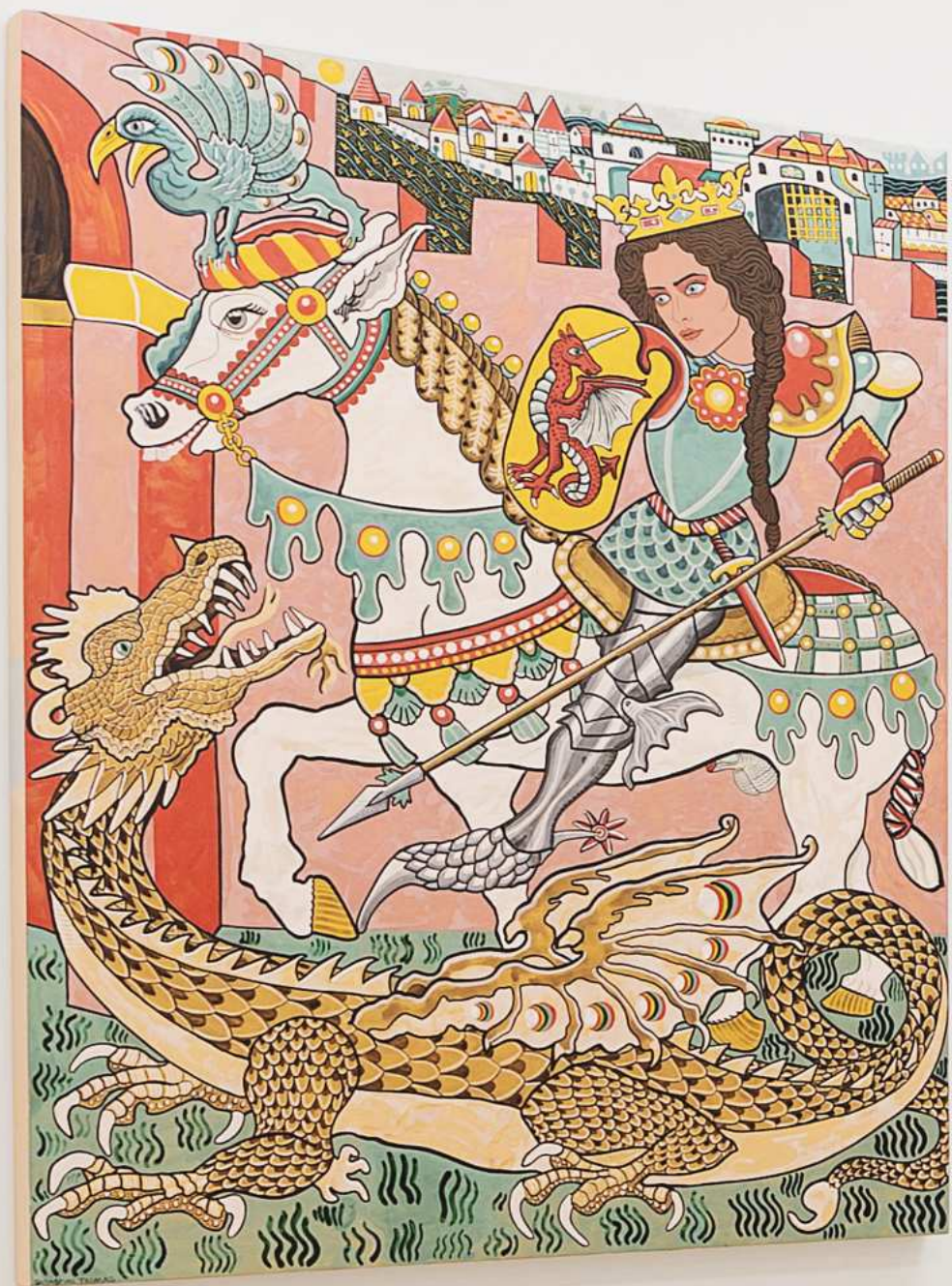
Rotella Dorata

Europa / Europe

XIX sec. / 19th cent.

ferro e ornamenti dorati / iron and gold ornament







Sebastian Thomas
Saint Margaret and the Dragon
2024

tempera su tela preparata / casein on
muslin laminated chalk ground panel
152 x 122 x 6 cm



Czerny's International Auction House

Morione Inciso

Germania del sud / Southern Germany

fine XVI sec. - inizio XVII sec. / late 16th cent. - early 17th cent.

metallo / metal







Sebastian Thomas
The Four Horsemen of the Apocalypse

2024

tempera su tela preparata /
casein on muslin laminated
chalk ground panel

122 x 91 x 6 cm

Sebastian Thomas
The Four Horsemen of the Apocalypse
2024
tempera su tela preparata /
casein on muslin laminated
chalk ground panel
122 x 91 x 6 cm

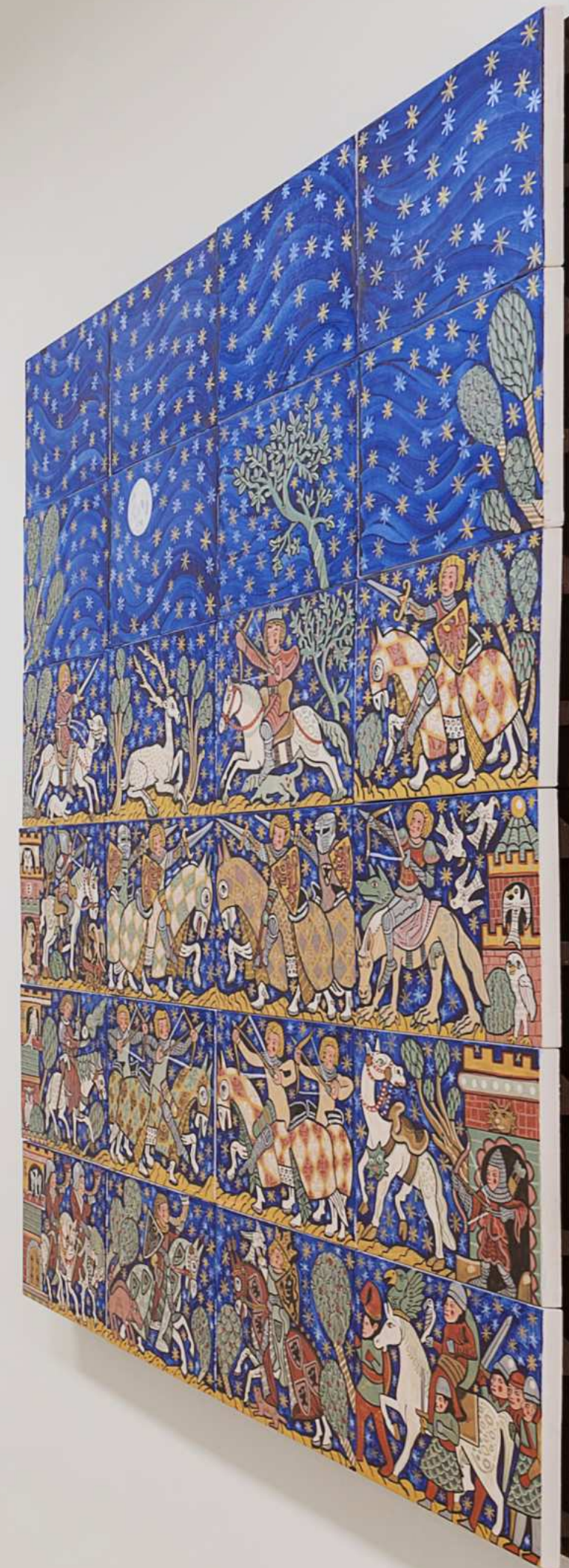
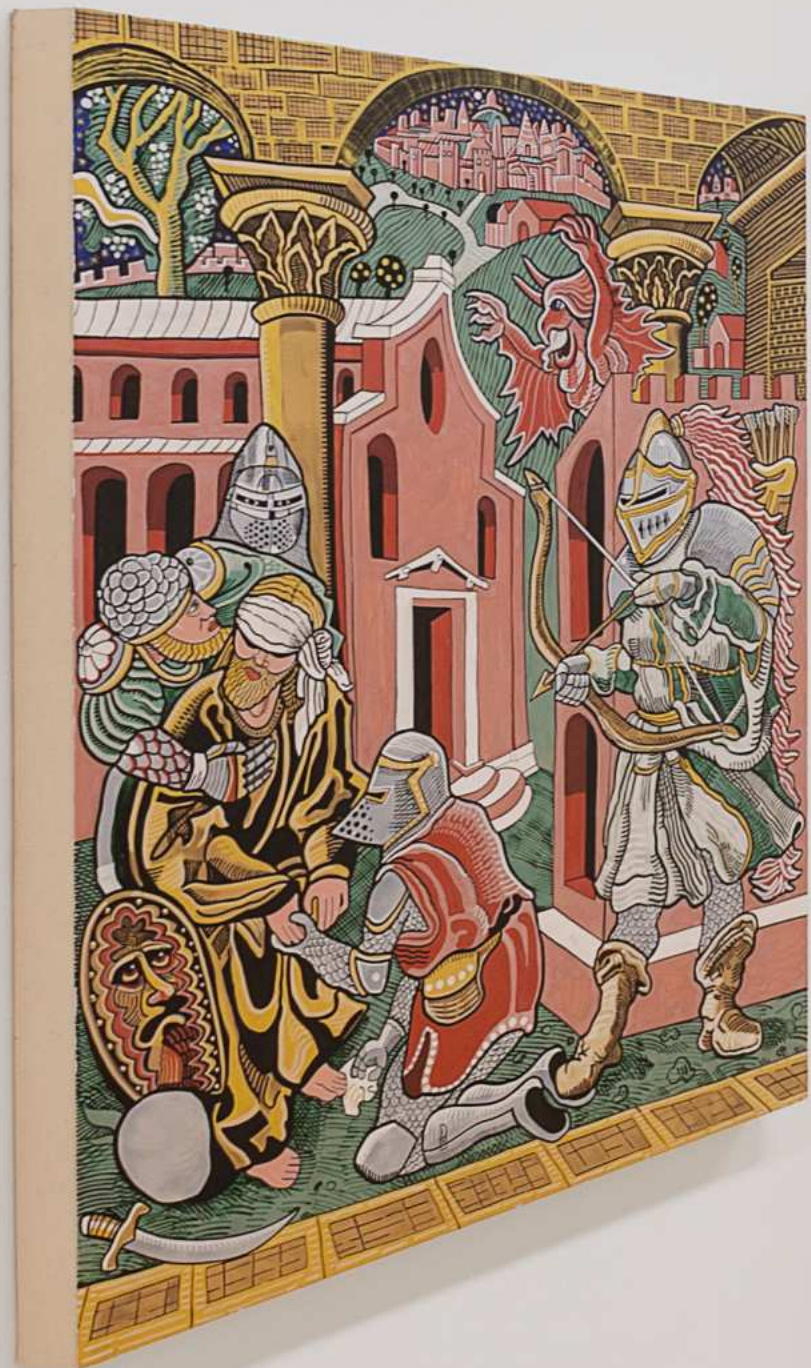








Czerny's International Auction House
Elmetto da Corazziere
Italia / Italy
XVII sec. / 17th cent.
metallo / metal



Sebastian Thomas
Gaia and the Riders

2024

tempera su 24 tele preparate (28 x 10 cm)

montate su una struttura in legno /

casein on 24 individual (28 x 10 cm)

muslin laminated chalk ground panels

mounted on wooden structure

168 x 142 x 6 cm





Sebastian Thomas
The Consolation
2023

tempera su tela preparata / casein on
muslin laminated chalk ground panel
102 x 76 x 5 cm

Sebastian Thomas
Saint George and the Dragon
2024
tempera su tela preparata /
casein on muslin laminated chalk
ground panel
36 x 28 x 4 cm





Sebastian Thomas
Saint George and the Dragon

2024

tempera su tela preparata /
casein on muslin laminated chalk

ground panel

36 x 28 x 4 cm





Sebastian Thomas (Fayetteville, Arkansas - 1994)

Sebastian Thomas, artista anglo-americano, ha conseguito una laurea in Belle Arti, con una doppia specializzazione in Pittura e Scrittura Creativa presso il Kansas City Art Institute (KCAI), completata nel 2017, e un Master presso la School of the Art Institute of Chicago (SAIC), ottenuto nel 2023. Le sue esperienze internazionali e nazionali includono periodi di residenza presso Studio Arts College International di Firenze, AICAD Studio Residency a Brooklyn NY e Ox-Bow Art and Artist Residency in Michigan. Dal 2023 Sebastian è docente presso il dipartimento di Pittura e Disegno della SAIC. Ha ricevuto il premio Municipal Art League Fellowship Award 2023, la borsa di studio Joseph & Emily Gidwitz e il Presidential Scholar Award del KCAI. Le sue opere sono state esposte a livello nazionale e internazionale in gallerie e spazi espositivi quali il Leedy-Voulikos Art Center a Kansas City, lo Studio Arts College International di Firenze, l'Association of Independent Colleges of Art and Design a New York City e la Zolla/Lieberman Gallery di Chicago. Oltre all'arte visiva, i suoi lavori creativi sono apparsi in pubblicazioni come Kawsmouth Publications e Sprung Formal Literary Magazine, ed è stato intervistato dalle stazioni radio KKFI e KXUA.

Principali mostre personali: *Under the Sun*, Zolla/Lieberman Gallery, Chicago (2023); *Tiny Apartment Show*, 308 Gallery, Chicago (2022); *Pop-Up Exhibition*, Michigan Space, Chicago (2021); *Attach Files*, 50/50 Gallery, Kansas (2017).

Principali mostre collettive: *Nascosti alla luce del sole*, Nashira Gallery, Milano (2023); *Last Call Alumni Exhibition*, Color Club, Chicago (2023); *Contemporary Painting Exhibition*; The Brick Lane Gallery, Londra (2022); *Open Studios Maclean Center*, Istituto d'Arte di Chicago (2021); *Thesis Exhibition*, Dodge Painting Gallery, Kansas (2017); *B.F.A. Exhibition*, H & R Block Artspace, Kansas (2017); *DAYGLO*, Dodge Painting Gallery KCAI; *Infinite Pleasure*, Dodge Painting Gallery, KCAI; *End of Semester*, Dodge Painting Gallery, KCAI; *SACI Open Studios*, SACI Studios, Firenze, Italia; *Stranger Than Kindness*, Dodge Painting Gallery, KCAI; *Immaculate Immersion in the City of Florence*: KCAI at Studio Arts College International, Leedy-Voulikos Art Center, Kansas MO; *Height x Length = Width x Intent*, Dodge Painting Gallery, KCAI; *The Unnamable*, Dodge Painting Gallery, KCAI (2016); *Drawing Marathon*, Dodge Painting Gallery, KCAI; *Kansas City Art Institute New York Residency 2015*, Open Studios AICAD Studios, Brooklyn, New York; *Eastern Standard Time: NY Summer Studio Intensive*, Dodge Painting Gallery, KCAI; *End of Semester*, Dodge Painting Gallery, KCAI (2015).

Sebastian Thomas (Fayetteville, Arkansas - 1994)

Sebastian Thomas is an Anglo-American artist has received a Bachelors of Fine Arts double majoring in Painting and Creative Writing from the Kansas City Art Institute in 2017 and holds a Masters degree from the School of the Art Institute of Chicago having graduated in 2023. He has attended the Studio Arts College International in Florence Italy, the AICAD Studio Residency in Brooklyn NY, and Ox-Bow Art and Artist Residency in Saugatuck Michigan. Sebastian is a Teaching Fellow in the Painting and Drawing Department for the 2023/2024 academic year at The School of the Art institute of Chicago. He is a recipient of the 2023 Municipal Art League Fellowship Award, the Joseph & Emily Gidwitz Scholarship, and the Presidential Scholar Award from KCAI. His works have been featured nationally and internationally in galleries and exhibition spaces such as Leedy-Voulikos Art Center in Kansas City, Studio Arts College International in Florence, the Association of Independent Colleges of Art and Design in New York City, and Zolla/ Lieberman Gallery in Chicago Illinois. He has been featured in Kawsmouth Publications, Sprung Formal Literary Magazine, and interviewed on KKFI and KXUA radio stations.

Major solo exhibitions: *Under the Sun*, Zolla/Lieberman Gallery, Chicago (2023); *Tiny Apartment Show*, 308 Gallery, Chicago (2022); *Pop-Up Exhibition*, Michigan Space, Chicago (2021); *Attach Files*, 50/50 Gallery, Kansas (2017).

Major group exhibitions: *Nascosti alla luce del sole*, Nashira Gallery, Milan (2023); *Last Call Alumni Exhibition*, Color Club, Chicago (2023); *Contemporary Painting Exhibition*; The Brick Lane Gallery, London (2022); *Open Studios Maclean Center*, Chicago Institute of Arts (2021); *Thesis Exhibition*, Dodge Painting Gallery, Kansas (2017); *B.F.A. Exhibition*, H & R Block Artspace, Kansas (2017); *DAYGLO*, Dodge Painting Gallery KCAI; *Infinite Pleasure*, Dodge Painting Gallery, KCAI; *End of Semester*, Dodge Painting Gallery, KCAI; *SACI Open Studios*, SACI Studios, Florence, Italy; *Stranger Than Kindness*, Dodge Painting Gallery, KCAI; *Immaculate Immersion in the City of Florence*: KCAI at Studio Arts College International, Leedy-Voulikos Art Center, Kansas MO; *Height x Length = Width x Intent*, Dodge Painting Gallery, KCAI; *The Unnamable*, Dodge Painting Gallery, KCAI (2016); *Drawing Marathon*, Dodge Painting Gallery, KCAI; *Kansas City Art Institute New York Residency 2015*, Open Studios AICAD Studios, Brooklyn, New York; *Eastern Standard Time: NY Summer Studio Intensive*, Dodge Painting Gallery, KCAI; *End of Semester*, Dodge Painting Gallery, KCAI (2015).





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