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ANDREW RAFACZ is thrilled to announce *Sediment Tracks*, a solo exhibition of new paintings from Sean Nash, in Gallery Two. The exhibition opens Friday, November 6th and continues through Saturday, December 19th, 2026. This is the artist's first solo exhibition with the gallery.

In *Sediment Tracks*, Sean Nash presents a series of paintings that explore ecological relationships beyond conventional distinctions. Drawing on experiences with fermentation and microbial research, as well as collaborative projects informed by feminist and queer approaches to science, the artist explores notions of the subvisible or agential matter as a site for rethinking interdependence, embodiment, and difference. These concerns extend directly into a visual language of layered imagery, textured surfaces, and speculative biological forms.

The exhibition interprets the scientific concept of "trace fossils"—preserved evidence of biological activity in sediment that is buried and transformed over geological time. Here, these traces, repetitions, holes, tunnels, and grooves become a generative framework for thinking about material memory and the presence of energies existing just past the limits of our conscious awareness.

By combining expansive painted imagery with cast and collaged elements such as sand, composite resin, and fiberglass fabric, the artist brings low relief and flatness into a dynamic dialogue. These material contrasts portray the hidden structures and processes of biological existence, suggesting worlds that unfold beneath the surface of our everyday visibility.

Play, improvisation, invention, and happenstance are central to Nash's practice. These open-ended methods echo physicist and feminist theorist Karen Barad's concept of "intra-action," which challenges the assumption that entities exist as separate, independent individuals before they encounter one another. Instead, identities and boundaries emerge through entangled relationships—a framework that directly informs the exhibition's attention to the mutual shaping of material realities.

SEAN NASH (American, b. Memphis, TN, 1980) lives and works in Kansas City, KS. He received his MFA in painting and printmaking from Yale University in 2005, and his BFA from UT Knoxville in 2002. Residencies include Art Omi (Ghent, NY), Summer Arts Faculty Residency, Ox-Bow (Saugatuck, MI), Tallgrass Artist Residency (Matfield Green, KS), the Fermentation Residency at the Foundation for Fermentation Fervor, Sandor Katz (Liberty, TN), and the Vermont Studio Center (Johnson, VT). He has received awards including the 2023 Charlotte Street Fellows Award, and the 2017 Rocket Grant Award for *Garden Variety Soda Fountain*. Recent solo exhibitions include Kate Werble Gallery (New York, NY), TOPS Gallery (Memphis, TN), the Volland Foundation (Alma, KS), The Kniznick Gallery (Waltham, MA), Plug Projects (Kansas City, MO), and Black Ball Projects (Brooklyn, NY). Recent group exhibitions include the Nerman Museum of Contemporary Art (Overland Park, KS), Dragon Crab Turtle (St. Louis, MO), David Zwirner (New York, NY), Stop-Gap Projects (Columbia, MO), and Spring/Break Art Show (New York, NY). His work has been written about in the Brooklyn Rail, KC Studio magazine, *MOLD* magazine, and

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Fermentation. Nash's individual and collaborative writing on art, fermentation, and queer and trans* identity has been published in many scholarly publications, including TSQ: Transgender Studies Quarterly. His work is included in numerous private and public collections.