

**Patrick Carroll** handknits textiles of poetic resonance that plumb and interpolate the canonical depths of American literature, queer culture, and art history. Carroll is known for his intertextual wit and citational flair, often incorporating into his compositions text and artworks from other authors and artists, past and present.

**Loss, 2023** is a comprised of cashmere, ramie and linen -- three individually-knit panels sewn together. The muddy orange and greenish-ochre hues evoke a desert landscape with a pink sun setting on high. In dialogue with revered forebears, including Etel Adnan and Anne Truitt, Carroll employs the unique optical qualities of the fibers to craft a minimal, abstract composition marked by sophisticated shifts in texture and transparency.

A writer by trade, Carroll is known for his evocative use of written language in his textiles. Sometimes aching, often humorous, and always delightfully self-reflexive, Carroll contributes meaningfully to the history of language-based art, sharing generative space with contemporaries like Nora Turato and Tony Cokes.

In this instance, while the text, “Loss”, may be read as a figure within the landscape, the artist elides singular interpretations. In the case of ‘one-word works’, such as **Loss**, Carroll is interested in their irresolvable nature. Being at once a picture-of and presence-of, such works are also the embodiment of what it means to invoke in art: the presence and the picture of the concept being named.

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Patrick Carroll (b. 1990) is an artist and writer living in Los Angeles. Recent solo exhibitions include *Commonplacing*, *The Meeting* (New York); *Dungeness*, *Goldfinch* (Chicago); *Reading*, *Giovanni’s Room* (Los Angeles); *Memoriam*, *Fuji Textile Week* (Fujiyoshida) and *JW Anderson’s Men’s S/S 2023* (Milan). Recent group exhibitions include *Lilac*, *Moonbeam*, and *Heavenly Blue*, *Goldfinch* (Chicago); *My Whole World*, *Baader-Meinhof* (Omaha) and *Any distance between us*, *RISD Museum* (Providence).

**Benjamin Langford** is an artist and photographer whose primary interest is exploring the relationship between humans and the natural world. Seeking to inspire appreciation for our precarious ecological position, Langford makes large-scale photographic sculptures of flowers, upending our physical relationship to these tiny wonders.

Photographic prints on canvas, these flowers are comprised of many individual petals that are handsewn together with waxed thread. Langford then paints the back of the works, allowing for the flowers to slightly “wilt” over time, a gesture to their ephemeral beauty. Intending to reorient the human gaze to that of a pollinator, Langford turns viewers into bees and renders an utterly novel and immersive experience.

**Pink Dahlia, 2023** is noted for its delicate pink-hue and concentric rings of progressively smaller petals. Like a Fibonacci sequence, this recursive cascade of petals draws the viewer into a yellow-chartreuse inner aura that glows with an inviting warmth. As one’s gaze moves toward the flower’s void-like center, the petals glossy surface takes on an ineffable, alien shimmer. At first glance, **Pink Dahlia**’s perfect symmetry and mathematic geometry give the illusion of virtuality, a “model” of a flower. However, when one approaches slowly, the scintillating detail reminds viewers that they are peering into a real organism, very much alive.

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Benjamin Langford (b. 1992) lives and works in New York City. Recent solo exhibitions include *Flowers*, Baader-Meinhof (Omaha); *Nature Morte*, Baader-Meinhof (Omaha); *Late Summer*, Special Special (New York) and *Wilt*, 182 Avenue C (New York).

**Lub Poeem**'s enigmatic practice emerges from a critical engagement with the expanded field of photography and contemporary image. Working across a variety of mediums including sculpture, installation, performance and photography, Poeem creates objects and experiences that reorient traditional relationships between artist, artwork and art viewer.

**Negotiation, 2023**, is a large-format mirrored jigsaw puzzle comprised of 1,400 unique pieces of acrylic glass. The work is designed to be installed in conversation with the site of its exhibition. Past iterations have been scattered across gallery walls, presented as a completed puzzle, and even mounted on a ceiling. In its current presentation, **Negotiation** is evocative of a gazing pool whereby viewers are confronted with their diffracted reflections.

A puzzle is a relational object, always completed by the participation of its beholder. In a similar manner, this work has been presented as a relational artwork, whereby the puzzle is staged for viewers to solve collaboratively. In these institutional interventions, Poeem endeavors to gather a temporary community, transforming the artwork into a provocation for togetherness. As its title suggests, **Negotiation** may be read as a metaphor for navigating social relations: every one searching for their place within the whole.

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Lub Poeem (b. 1990) lives and works in Omaha. Recent exhibitions include *Menagerie, Asbestos* (Melbourne); *Lint*, Kimmel Gallery at Midland University (Fremont); *LACK*, Baader-Meinhof (Omaha) and *The Subject, Proxy* (Providence).

**Jack Ryan** is a painter interested in the slippery relationship between the common and the communicable. Ryan engages abstract painterly techniques to render the minor objects, quotidian environments and ubiquitous symbols of his daily life. Ryan paints ostensibly unremarkable landscapes wherein the signifiers of meaning and markers of site are cast upon an ethereal field, like visions from a memory that's fading.

**Untitled, 2023** features an empty Wisconsin parking lot, painted from an iPhone photograph. For such banal subject matter, the painting is dazzlingly intricate. Appearing from afar as shattered glass, Ryan gestures to the strange relationship we have to our daily lives: endlessly mediated through screens and interfaced surfaces. Floating in an austere frame, flatness and primacy of surface is further highlighted.

Social media and the cult of self-expression may be a defining characteristic of our contemporary moment. It is in this context that Ryan's use of Pointillism becomes, well, pointed. It's mechanical nature, repetitive dots, erodes authorial clout and transforms the "artist-savant" into a humble technician. In an age of the omnipresent pixel, this atomized technique of representation also serves to emulate the viewpoint of a digital machine. With its melange of deft strokes and saturated hues, **Untitled** is like an infrared camera image, scanning the evacuated landscape in search of a warm body.

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Jack Ryan (b. 1990) lives and works in New York City. Recent solo exhibitions include *Spectator*, *The Meeting* (New York); *Loess*, *Baader-Meinhof* (Omaha); *Coagulation*, *Baader-Meinhof* (Omaha) and *Aniana*, *15 Orient* (New York).