

Domenico Zindato: On the Dotted Line

November 7 – December 20, 2025

Andrew Edlin Gallery is pleased to present *On the Dotted Line*, an exhibition of recent paintings by Domenico Zindato—his fifth with the gallery and the first solo presentation in our new space in Tribeca. A hardcover publication dedicated to the artist will accompany the exhibition, offering the most comprehensive view of his recent work to date. A Kabinett presentation of Zindato's work will be held at Art Basel Miami Beach (December 5–8).

Zindato (b. 1966, Reggio Calabria, Italy) is known for his intricate, trance-like compositions rooted in ritual, intuition, and meditative mark-making. For decades, he concentrated on detailed drawings in ink and pastel on paper, producing labyrinthine works that tread between the ecstatic and the contemplative. In this new body of work, he expands into painting on both canvas and dried leaves. Although he first experimented with canvas in the 1980s, Zindato did not return to the medium until 2020, this time working with acrylic paints and Flashe—a process he likens to acupuncture: “where the skin is activated by needles—I use my fingers to touch the blank canvas, delineating lines and shapes that I intuitively develop.” This tactile method has been central to his work since the early 1990s, when, while in Paris, he received a box of soft pastels from the legendary Sennelier store. Rubbing pigment directly with his fingers became a formative gesture—bridging body and surface, energy and image.

Based in Mexico since the late 1990s, Zindato draws deeply from the country's visual culture: the radiant hues of Oaxacan textiles, the geometric patterns of Zapotec temples, and the visionary palette of Huichol yarn paintings and beadwork. These influences intertwine with his own experiences with peyote and the vivid inner imagery inspired by its use. His small paintings on dried leaves, collected from his surroundings, evince a reverence for nature imbued with fragility and impermanence—these intimate works seem to breathe with life. Across both large canvases and delicate leaves, Zindato's compositions pulse with organic patterning, recurring symbols, and motifs that stretch beyond the frame, evoking mythological cycles and the interconnectedness of ecosystems.

A highlight of the exhibition, *.....each one its special radiance.....*, is a large-scale painting that incorporates an excerpt from Marcel Proust's *Time Regained*. Handwritten in Zindato's signature cursive script, the words—“Instead of seeing one world only, we see that world multiply itself, and we have many worlds, each one with its special radiance”—undulate across a dense, foliage-like ground. The phrase resonates as both a reflection on perception and a metaphor for Zindato's art: a vision of worlds multiplying, expanding, and connecting.

Scholar Julián Gómez Sánchez places his visual language within a broader continuum of Latin American artists engaged with themes of transcendence and interconnectedness, drawing a parallel with Shipibo-Conibo artist Sara Flores, whose kené designs embody flora, fauna, and spiritual realms. Zindato's work, too, emerges as a meditation on the unseen threads that bind us—to one another, to the natural world, and to the sacred.

The accompanying monograph provides critical context for the exhibition with an essay by Julián Gómez Sánchez, a conversation between Zindato and Gallery Director Aurélie Bernard Wortsman, more than 30 full-color plates, and archival materials that reveal the artist's influences and process. As a lasting record of this pivotal moment in his career, the book underscores Zindato's shift from drawing to painting and places his work within a broader Latin American art-historical and cultural framework.

Discovered in the 1990s by the maverick art dealer Phyllis Kind (1933–2018), Zindato has been represented by Andrew Edlin Gallery since 2009. His work has been featured in major exhibitions including *As Essential as Dreams: Self-Taught Art from the Collection of Stephanie and John Smither* at The Menil Collection (2016) and *The Hidden Art: Twentieth and Twenty-First Century Self-Taught Artists from the Audrey B. Heckler Collection*, co-published by Rizzoli and the American Folk Art Museum (2017). A previous gallery publication, *Domenico Zindato: Recent Drawings* (2013), includes an essay by critic Edward M. Gómez. His works are held in the permanent collections of the American Folk Art Museum (New York), The Menil Collection (Houston), the Philadelphia Museum of Art, the Milwaukee Art Museum, the North Dakota Museum of Art, and the Whitworth Gallery (Manchester, UK).

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