

Art Basel Miami Beach



Frank Walter, Untitled (Fire Red Setting Sun)

Andrew Edlin GALLERY

**Art Basel Miami Beach
December 3 - 7, 2025
Miami Beach Convention Center
Booth C5**

Kabinett Sector
Domenico Zindato

Beverly Buchanan

William Edmondson

Brad Kahlhamer

Karla Knight

Ray Materson

Tyler Macko

Dan Miller

Paulina Peavy

Samuel Sarmiento

Frank Walter

Abraham Lincoln Walker



William Edmondson, *Standing Woman*



Kabinett

Domenico Zindato

Domenico Zindato is known for his intricate, trance-like compositions that emerge through ritual, intuition, and meditative mark-making. For decades, he has created elaborate drawings in pastel and ink on paper, weaving labyrinthine works that balance between the ecstatic and contemplative. In recent years, he has expanded into painting on canvas and dried leaves, rubbing pigment with his fingers in a tactile process that bridges body and surface, energy and image.

Based in Mexico since the late 1990s, Zindato draws inspiration from the radiant colors of Oaxacan textiles, the geometric patterns of Zapotec temples, and the visionary art of the Huichol people. His compositions pulse with organic motifs and mythic imagery, evoking cycles of transformation and interconnectedness.

His exhibition, *On the Dotted Line*, is on view at the gallery through December 20 accompanied by the publication of his first hardcover monograph.

Zindato was discovered by the late Phyllis Kind, the maverick dealer who first displayed his work in the late 1990s and represented him until her retirement in 2009. Zindato's work has been included in important exhibitions, including *As Essential as Dreams: Self-Taught Art from the Collection of Stephanie and John Smither*, at the Menil Collection in 2016, and was featured in the book, *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 in 2017. A solo exhibition at Andrew Edlin Gallery in November 2025 was accompanied by the publication of a hardcover monograph.

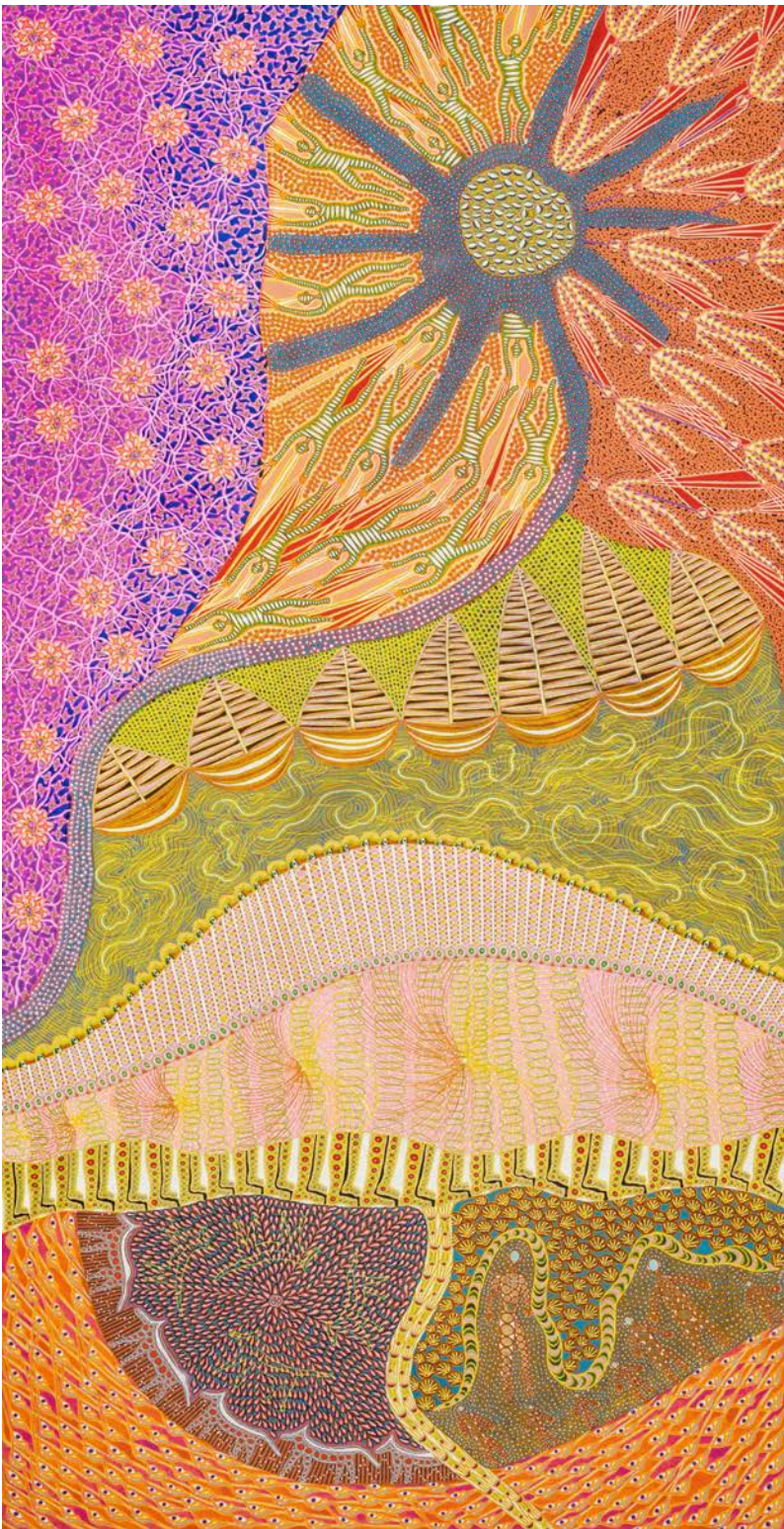
His art is in the permanent collections of the American Folk Art Museum (New York), Collection de l'Art Brut (Lausanne, Switzerland), the Menil Collection (Houston), the Philadelphia Museum of Art, the Milwaukee Art Museum, and the Whitworth Gallery (Manchester, UK).



Domenico Zindato (b. 1966)
....each one its special radiance....., 2025
Acrylic, inks, Flashe on canvas
40 x 40 inches
DZ0233

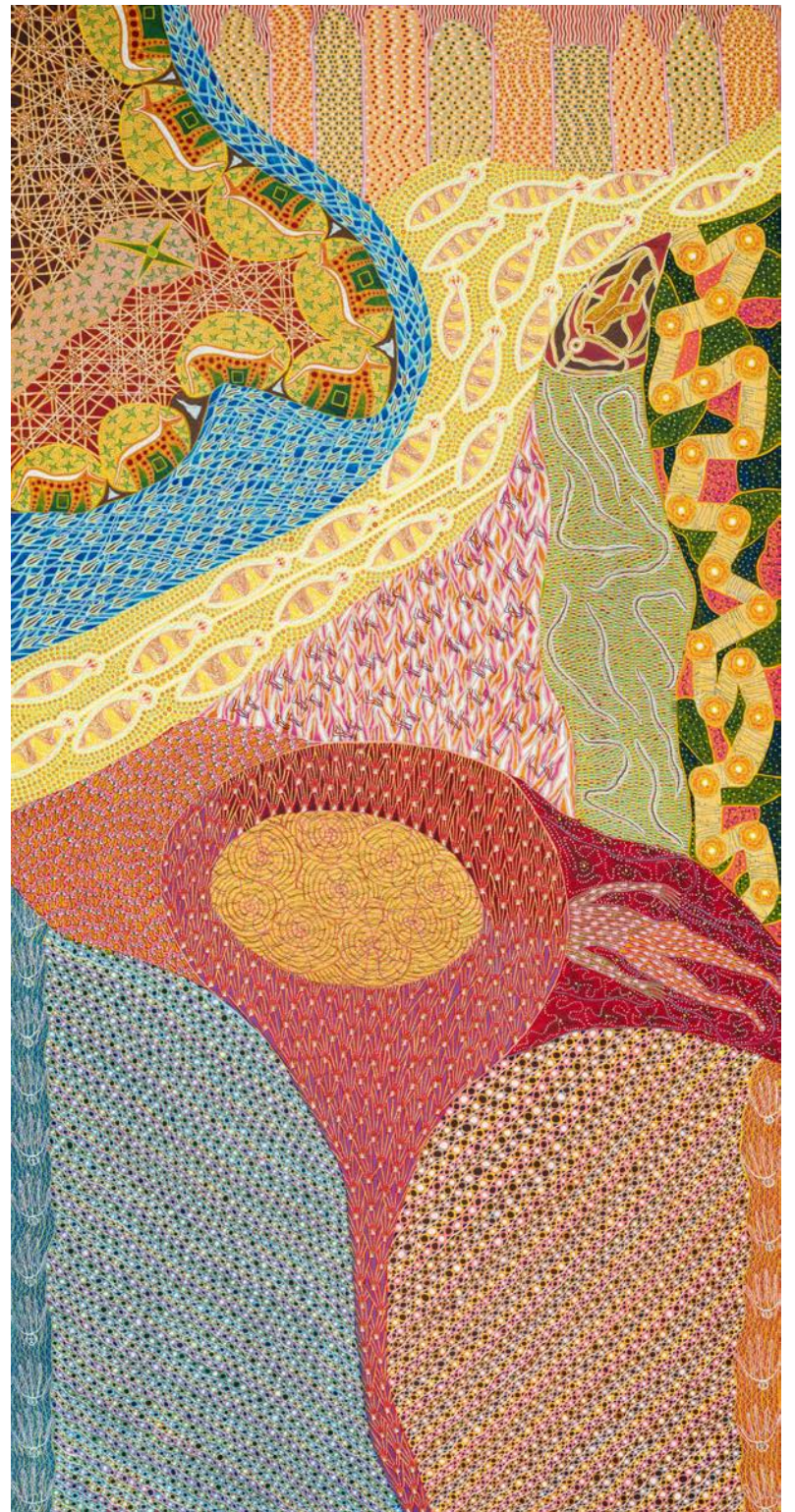


Domenico Zindato (b. 1966)
*At Exercises' End / An Indistinct Nothing / A Luminous Elation / A Soul
And A Soul / Through, 2024*
Acrylic, inks, Flashe on canvas
20 x 20 inches
DZ0208



Domenico Zindato (b. 1966)
*Dream Is Compost/Impalpable Vapor/Morphing
Nurture/For Luminous Revelations*, 2025
Acrylic, inks, Flashe on canvas
40 x 20 inches
DZ0240

Domenico Zindato (b. 1966)
*.....On/Beyond Heavenly Cities/Shadowless/Enjoying/Minds
Dissolving Freely/A Poem's Melody/Ultimate Dimension, 2025*
Acrylic, inks, Flashe on canvas
40 x 20 inches
DZ0239





Domenico Zindato (b. 1966)
Memories/Lit Up/Crossings Of Own Choosing/Swirls In Unfolding Joy, 2025
Acrylic, inks, soft pastel, Flashe on canvas
12 x 16 inches
DZ0236



Domenico Zindato (b. 1966)
*Embrace Me / Away From Gravity / Lifted In Spiraling Circles /
I See / The Beginning Of This Becoming*, 2025
Acrylic, inks, Flashe on canvas
40 x 20 inches





Domenico Zindato (b. 1966)
*Waves Guardians / Where Stars Are As Prayers / Movement Is Continuous /
To The Mountains / Inside The Mountains*, 2025
Acrylic, inks, soft pastel, Flashe on canvas
12 x 16 inches
DZ0235



Beverly Buchanan

Beverly Buchanan (b. 1940, Fuquay, NC; d. 2015, Ann Arbor, MI) was a fiercely independent artist whose vast and varied body of work deals with time, memory, and narrative through observations of vernacular architecture. Her wide-ranging oeuvre encompasses painting and works on paper, site-specific sculpture and cast concrete assemblages, writings and ephemera, “shack” structures, and photography.

In the Seventies, Buchanan studied with Harlem Renaissance painter Norman Lewis and completed a series of large-scale paintings she dubbed her “Wall” paintings which were exhibited at the Montclair Art Museum in New Jersey in 1976. From 1979 to 1986, Buchanan made a series of public stone sculptures across the American Southeast, which she allowed to decay over time and become part of the surroundings. Most notably, in 1979 she completed *Ruins and Rituals*, and in 1980 *Marsh Ruins*, with funding from a Guggenheim Fellowship. Some of these works can still be found, while others have withered away. They contemplate the idea of “ruination” and commemorate the history of Southern Black communities.

By the mid 1980s, Buchanan was exploring Southern vernacular architecture through her well-known “shack” series, in which she paid tribute to the improvised and self-built homes of Black communities in rural Georgia. Often attached to her sculptures were hand-written or typed narratives, which she referred to as “legends,” that gave voice to a cast of characters, some remembered and others imagined. Buchanan’s later work is intimately linked to her natural surroundings and folk art. As a native Southerner, she drew on memories from her childhood as well as the lush Georgian landscape and yard art of local self-taught artists.

The winner of numerous honors during her long career, including the John Simon Guggenheim Memorial Foundation Fellowship and the National Endowment for the Arts Fellowship, Buchanan’s work is in the permanent collections of the Brooklyn Museum, Baltimore Museum of Art, High Museum of Art, Atlanta, Los Angeles County Museum, Metropolitan Museum of Art, Museum of Modern Art (New York), Museum of Modern Art (San Francisco), Studio Museum in Harlem, and Whitney Museum of American Art (New York), among others. A posthumous solo retrospective, *Ruins and Rituals*, curated by Jennifer Burris and Park McArthur, was held at the Brooklyn Museum of Art in 2016-17. More recently, her work was featured in *Edges of Ailey* at the Whitney. *Beverly Buchanan: Weathering* is currently at Haus am Waldsee, Berlin, and will travel to France and the U.K. (2025-26).



Beverly Buchanan (1940 - 2015)
Untitled, 1994
Oil pastel on paper
62 x 55 inches
BB1241



Beverly Buchanan (1940 - 2015)
Untitled, 1994
Marker on paper
20 x 23 inches
BB0446



Beverly Buchanan (1940 - 2015)
Bev's Shack, 2003
Oil pastel on paper
19.69 x 25.59 inches
BB7677

Bev's Shack
2003
Beverly Buchanan



Beverly Buchanan (1940 - 2015)
Untitled, c. 2000
Wood, acrylic, ribbon bows, tinsel, string lights,
marbles, bottle caps, paper, glue
22 x 13 x 9 inches
BB0489



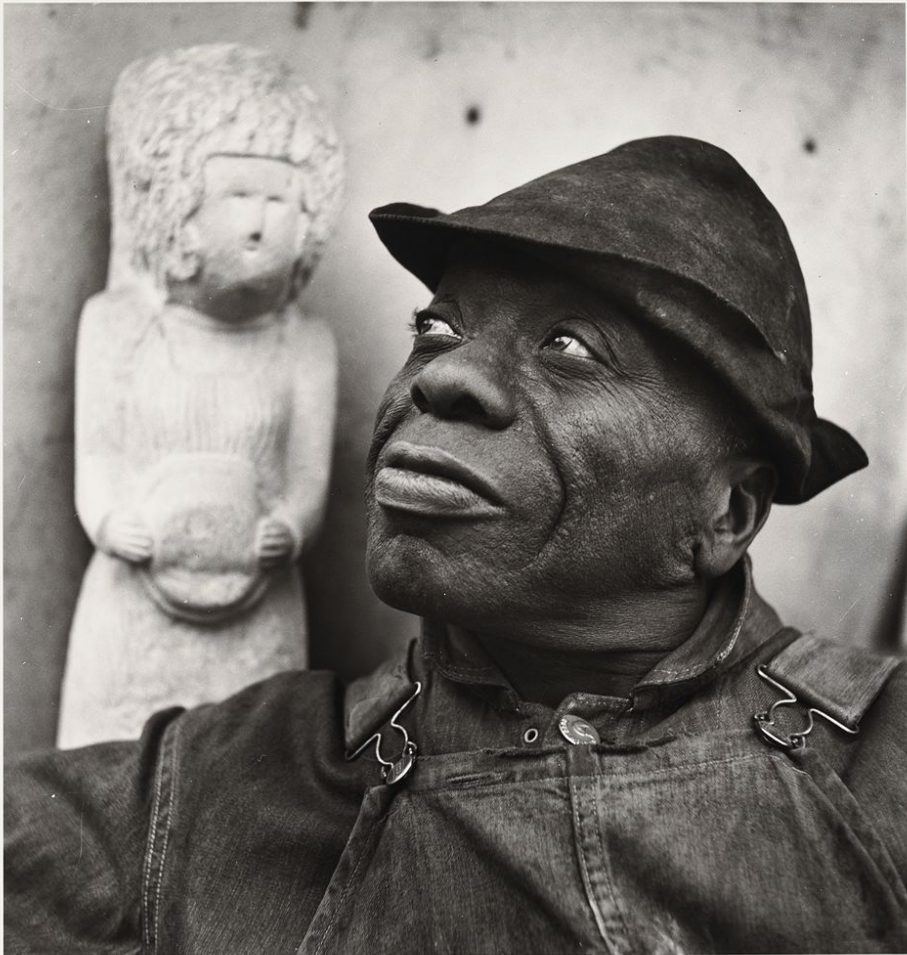
Beverly Buchanan (1940 - 2015)
Untitled (Spirit Jar: Clothespin), c. 2000
Tin can, color photographs, bottle caps, buttons,
glass beads, holiday bulbs, spool of thread, iron nail,
dried plant matter, costume jewelry, novelty trims,
clothespin, hot glue, ball bubble hair tie, marker,
and paint.
7 x 6.25 x 6 inches
BB0525

William Edmondson

William Edmondson was born in 1874, to former slaves working as sharecroppers on a plantation in rural Davidson County. In 1879, the family relocated to Nashville, where Edmondson would eventually work in the railroad industry and, following an injury, as a hospital orderly. The advent of the Great Depression left him without work, but in 1931 he experienced a vision in which God commanded him to carve tombstones: "I looked up in the sky and right there in the noon daylight He hung a tombstone out for me to make."

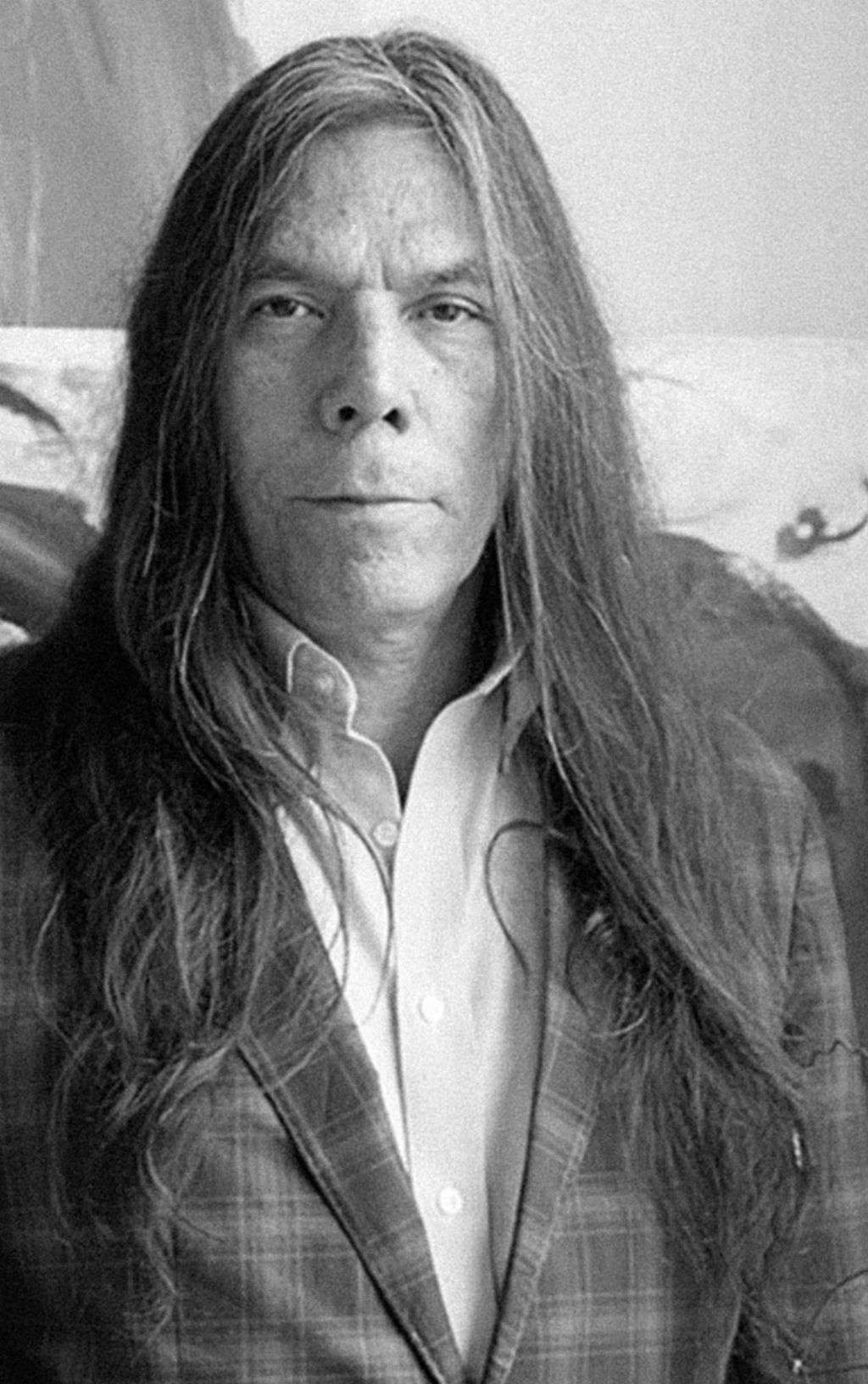
Using a chisel to shape discarded blocks of limestone, Edmondson filled his Nashville yard with pared-down yet lively carvings depicting neighborhood residents, African-American heroes, and Biblical personae, and a range of animals. His prolific output soon drew the admiration of the local Nashville arts community: the poet Sidney Hirsh, the painter Elisabeth Starr and her husband Alfred, and the photographer Louise Dahl-Wolfe, who photographed the artist together with his work, and brought him to the attention of MoMA curator Alfred Barr. In 1937, Edmondson was the first African-American artist to be honored with a solo exhibition at MoMA. He worked under the auspices of the WPA between 1938-41 and is believed to have produced approximately 00 sculptures. He died in Nashville in 1951.

Edmondson's work has been critically acclaimed for its powerful visual economy, lively narrative quality, and rich spiritual symbolism. Edmondson is widely recognized as one of the most significant artists of the 20th century.





William Edmondson (1874 - 1951)
Standing Woman, n.d.
Carved limestone
34.5 x 11.5 x 6.5 inches
WE0009



Brad Kahlhamer

Brad Kahlhamer (b. 1956; Tucson, Arizona) is a New York City-based artist influenced by Abstract Expressionism, the graphic styles of Gary Panter, Art Spiegelman, and Henry Darger, and his continual study of Plains Indian ledger drawings and a personal Native American heritage.

From growing up in the culturally rich landscapes of the American Southwest, to his time as a touring musician in post-punk New York City, Kahlhamer draws on a breadth of cultural references, memories, personal and communal histories. He sometimes refers to his work as the creation of a “third place” that merges the real with the imagined. “Essentially, real events and people make up my characters. My work combines chronicle, myth, fantasy.”

Kahlhamer’s work has been the subject of numerous solo exhibitions, most recently at the Museo Nacional Thyssen-Bornemisza, Madrid, Spain (2025) as well as the Tucson Museum of Art (2022), Plains Art Museum (2019), Joslyn Museum (2015), Nelson-Atkins Museum of Art (2013), Aldrich Contemporary Art Museum (2012), and Museum of Contemporary Art Denver (2008). His work has been collected by institutions such as the Museum of Modern Art, the Whitney Museum of American Art, the Metropolitan Museum of Art, the Denver Art Museum, the Milwaukee Art Museum, and the Madison Museum of Contemporary Art, Seattle Art Museum, the Hood Museum of Art, and the San Francisco Museum of Modern Art among others.



Brad Kahlhamer (b. 1956)
Next Level Figure 7, c. 2010
Wire, cloth, wood, beads, and paint
13 x 8.5 x 3.5 inches
BK0015

Brad Kahlhamer (b. 1956)
Next Level Figure 8, c. 2010
Wire, cloth, wood, beads,
animal skin, paint
17.75 x 8.25 x 5.75 inches
BK0016





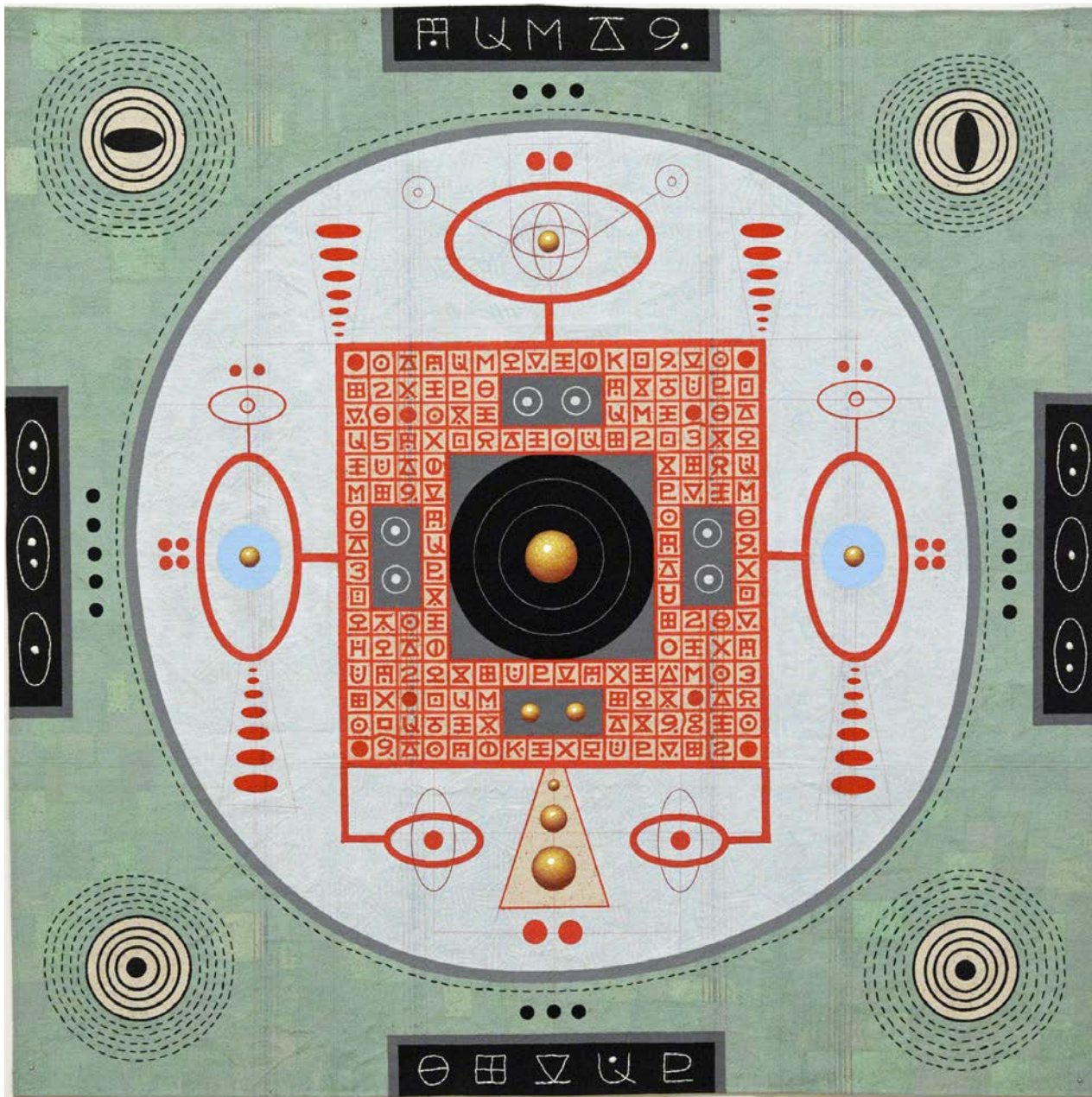
Karla Knight

Over the past four decades, Karla Knight (b. 1958, New York) has executed her idiosyncratic visions of UFO related imagery with the persistence of an artist un beholden to the dictates of art world trends, although contemporary interest in spiritualist art has certainly offered a favorable context. Knight's relationship with what might be broadly termed "the occult" is rooted in her upbringing; her father authored publications on, among other subjects, UFOs and ghosts, and her grandfather, also a writer, penned a book about afterlife communication.

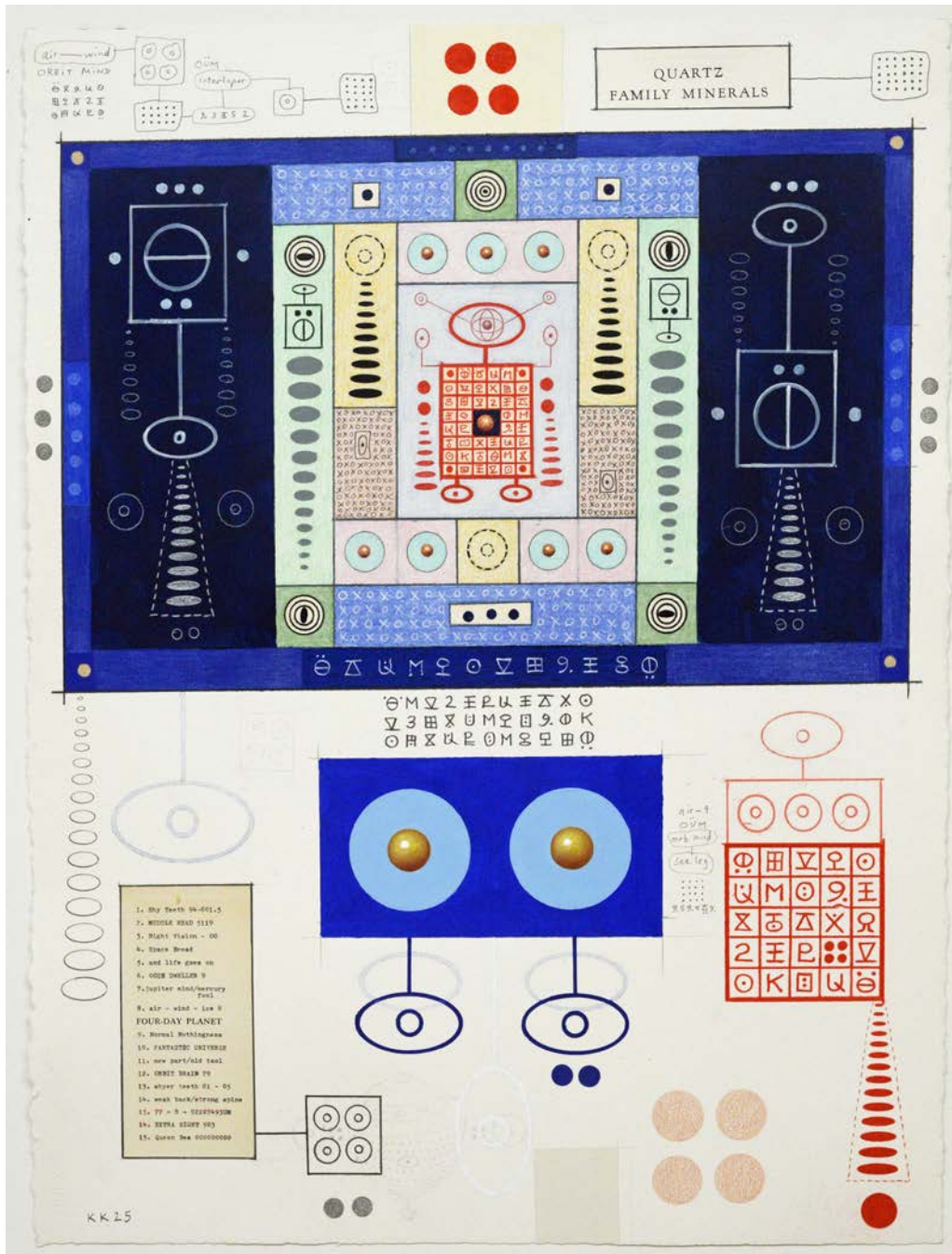
Knight's work consists of imaginary language, objects, diagrams, and symbols. It forms a pictorial language of symbols and writing whose underlying system is not known. Simultaneously ancient and futuristic, the work creates an alternative culture which plays with the mystery of life, and what lies hidden underneath.

Karla Knight's work has been widely shown, most recently at *Once Within a Time*, 12th International at SITE Santa Fe, curated by Cecilia Alemani (2025-26), and *Transe* at Gomide & Co., São Paulo. Her solo exhibition, *Navigator*, at the Aldrich Contemporary Art Museum (Ridgefield, CT) in 2021-22 was accompanied by a monograph written by Amy Smith-Stewart, and a second edition was published in 2023 with an essay by Cassie Packard.

Her art is included in the permanent collections of the Brooklyn Museum, the Museum of Modern Art (New York), and the Walker Art Center (Minneapolis). She has been the recipient of numerous awards and fellowships, among them, The MacDowell Colony, Yaddo Corporation, and two Connecticut Artist Fellowships.



Karla Knight (b. 1958)
Connector Nut 2, 2025
Flashe, acrylic marker, pencil, and embroidery on cotton
42 x 42 inches
KK0270



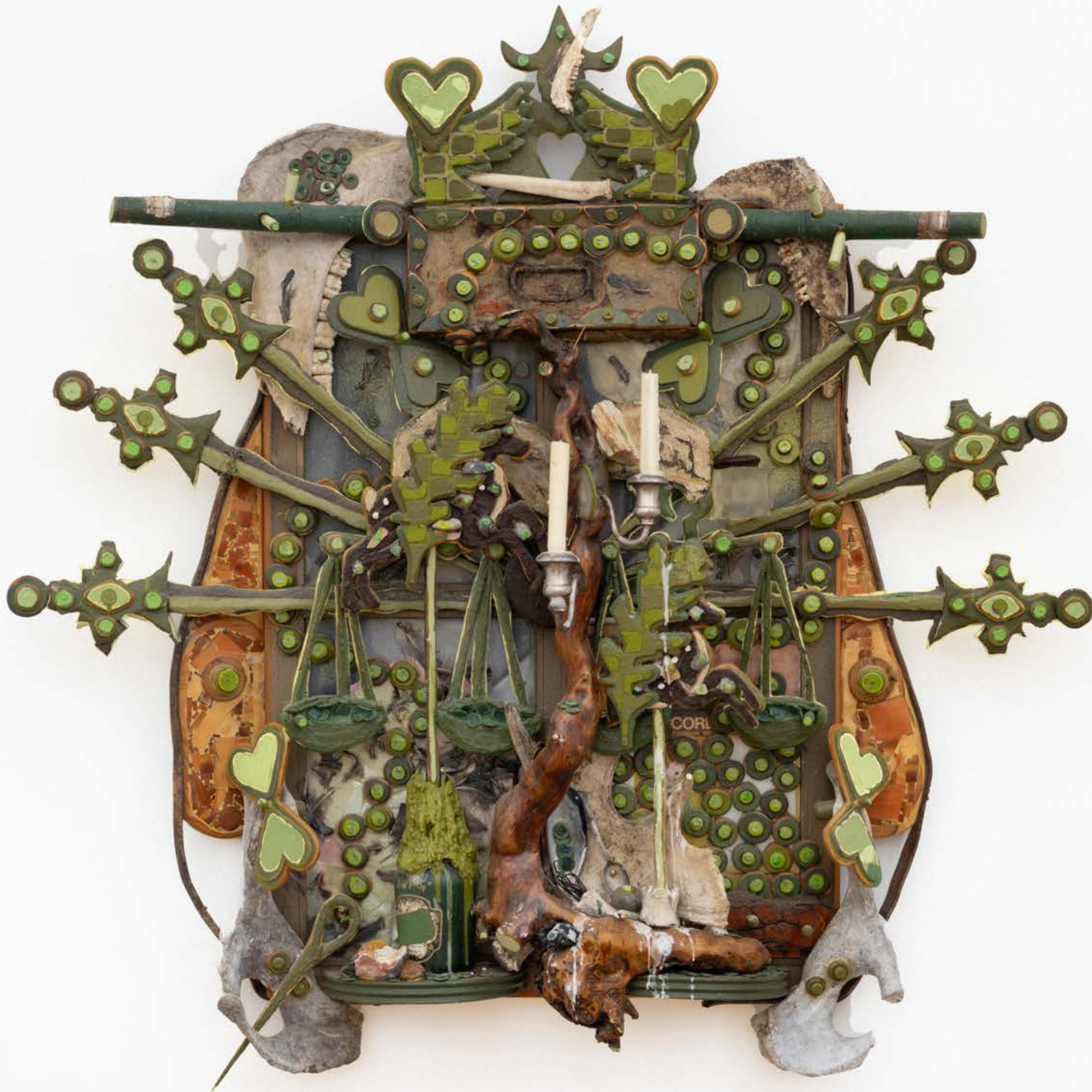
Karla Knight (b. 1958)
 Quartz Family Minerals (Normal Nothingness), 2025
 Colored pencil, Flashe, and graphite on paper
 30 x 22 inches
 KK0271



Tyler Macko

Tyler Macko (b. 1989, Dayton, OH, works in MT) is a self-taught artist based in the Shields River Valley of Montana. Macko collects materials wherever he goes, including scraps from his ranch, remnants of local abandonment, bones, pennies, old farm tools, and carved wood to construct his wall-mounted "paintings."

Macko's work has been featured in several group exhibitions, in addition to solo shows including *Oak Bucket*, Simchowitz Gallery, Los Angeles (2022) and *A voice from I don't know where*, The Dayton Contemporary, Dayton (2023). His first solo exhibition at Andrew Edlin Gallery is forthcoming early 2026.



Tyler Macko (b. 1989)
Thoughts in a haystack, 2025
Glass window, cottonwood root, stool legs, ply wood,
three jaw bones, metal, candles, pelvis, pennies,
tool box lid, oil and acrylic
54 x 53 inches
TM0013



Ray Materson

Ray Materson (b. 1958, Milford, CT) was born in Connecticut and grew up in the Midwest. Since the Nineties, Materson has created elaborate miniature embroideries from the loose threads of disassembled garments, most typically socks. His art speaks eloquently and directly to the myriad ways in which sheer need—creative, personal, and economic—can foster uncanny ingenuity.

Incarcerated from 1987-1995 for crimes he committed while in the thrall of addiction, he began to embroider as part of his effort to express a personal style within the constraints of uniformity imposed by prison garb. His first piece was a logo for a sports team he followed, and he soon made other logos on commission for fellow inmates who wanted signs of affiliation—national flags, hearts and flowers—to send to loved ones. As he became more accomplished and found inspiration in a book on Impressionist art, Materson had an epiphany: his work did not need to be mimicry, but could be more serious; he could create his own designs and tell his own stories.

To date, the artist has produced several hundred remarkably colorful and detailed thread-and-fabric images, each of which tends to be about the size of a standard, small index card. In addition to pictures of baseball players, he has crafted individual or groups of related works inspired by the plays of Shakespeare, Ibsen, and Chekhov, not to mention portraits of such royal figures from the past as Queen Victoria, Catherine the Great, and members of the Russian Imperial Romanov family.

Previous solo exhibitions include those at American Primitive Gallery, New York (1994), University of California, Davis (2007), the Mini-Time Machine Museum of Miniatures, Tucson, AZ (2015-16) and Andrew Edlin Gallery (2023). In 2002, the artist published a memoir, *Sins and Needles: A Story of Spiritual Mending* (Algonquin Books, 2002).

His art is held in numerous prominent private collections as well as the permanent holdings of the American Folk Art Museum, New York, the American Visionary Art Museum, Baltimore, and the Bennington Museum, Bennington, Vermont.



Ray Materson (b. 1954)
Being Seventeen, 2024
Sock threads
4.25 x 4.75 inches
RM0107



Ray Materson (b. 1954)
Catch Me If You Can, 2024
Sock threads
5 x 4 inches
RM0099

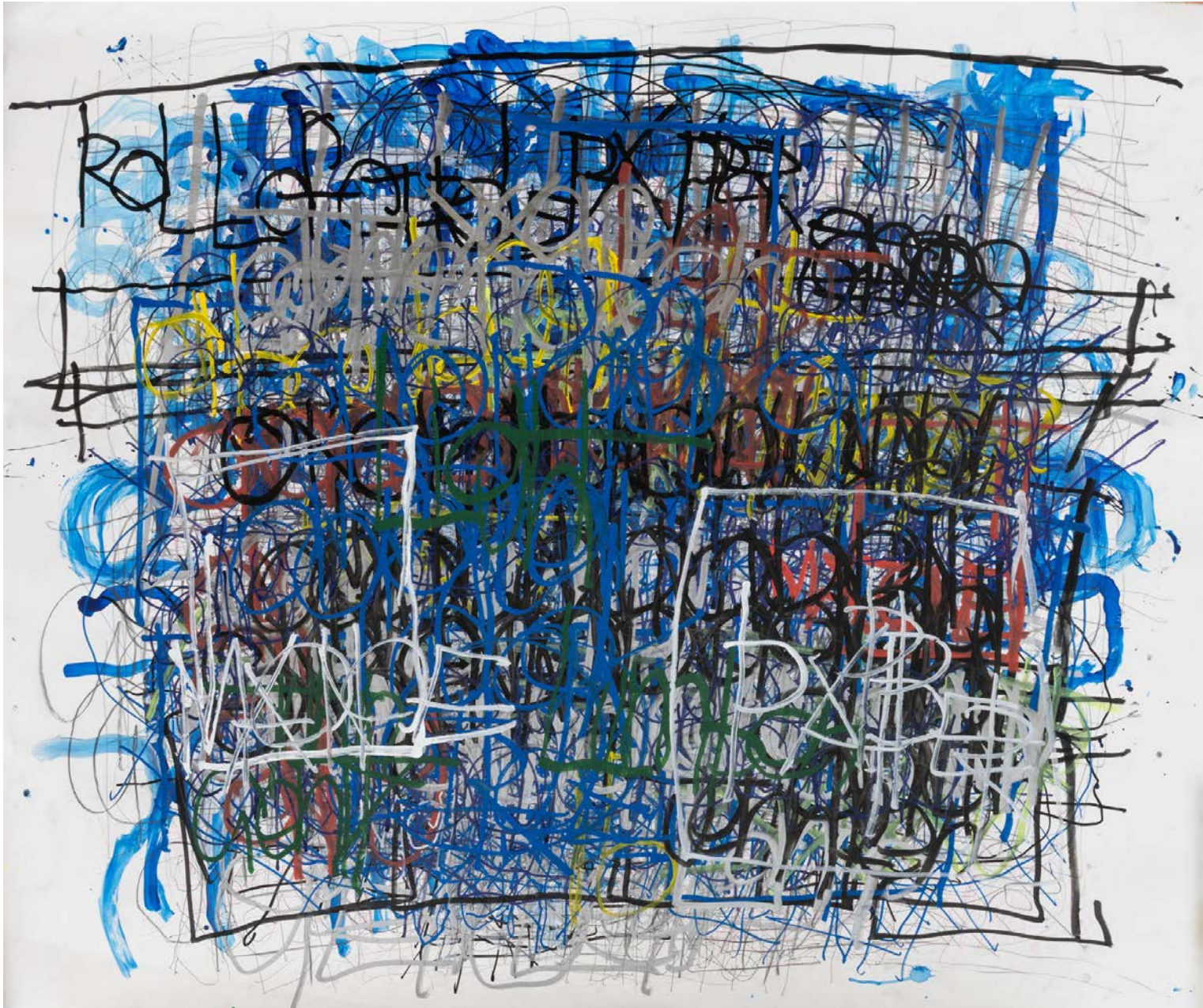


Dan Miller

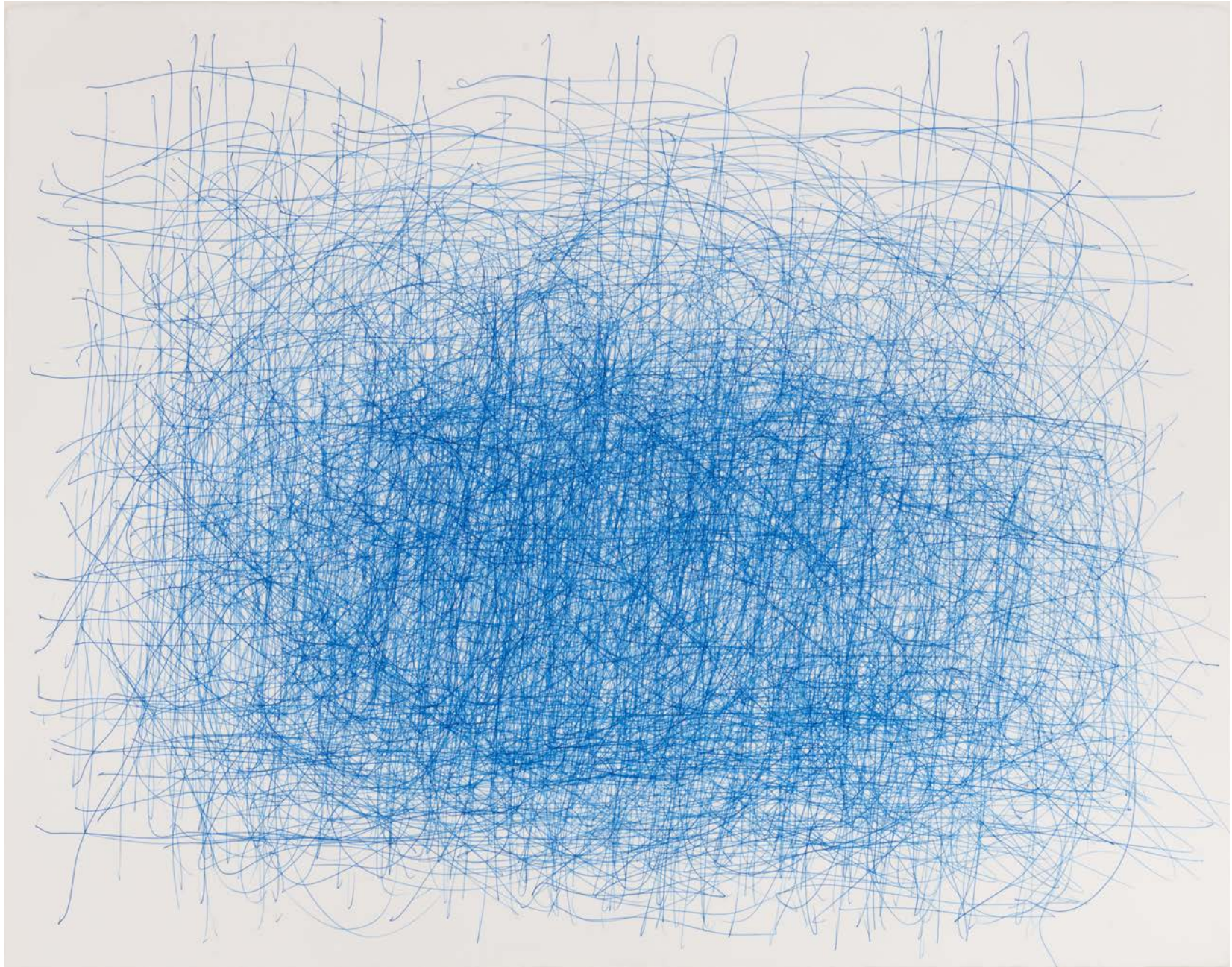
Dan Miller (b. 1961, California) also uses ballpoint pen as well as paint in his enigmatic text-based abstractions which consist of dense layers of letters, symbols, and words. Names of objects, food items, cities, friends, family members, and other details of his life appear, but their legibility is almost always completely obliterated by the artist's obsessive overlapping of words. Miller, who is mostly non-verbal, has spent over three decades working at the Creative Growth Center in Oakland, California, a nonprofit serving artists with disabilities.

Miller has exhibited his work widely, initially within the Outsider Art community and subsequently at major institutions including the Museum of Modern Art (*Glossolalia: Languages of Drawing*, 2008), the Venice Biennale (*Viva Arte Viva*, 2017), and SFMOMA (*Creative Growth: The House that Art Built*, 2024). His most recent solo exhibition was 2024's *Light Bulb, Socket, Outlet, Fan* at Andrew Edlin Gallery.

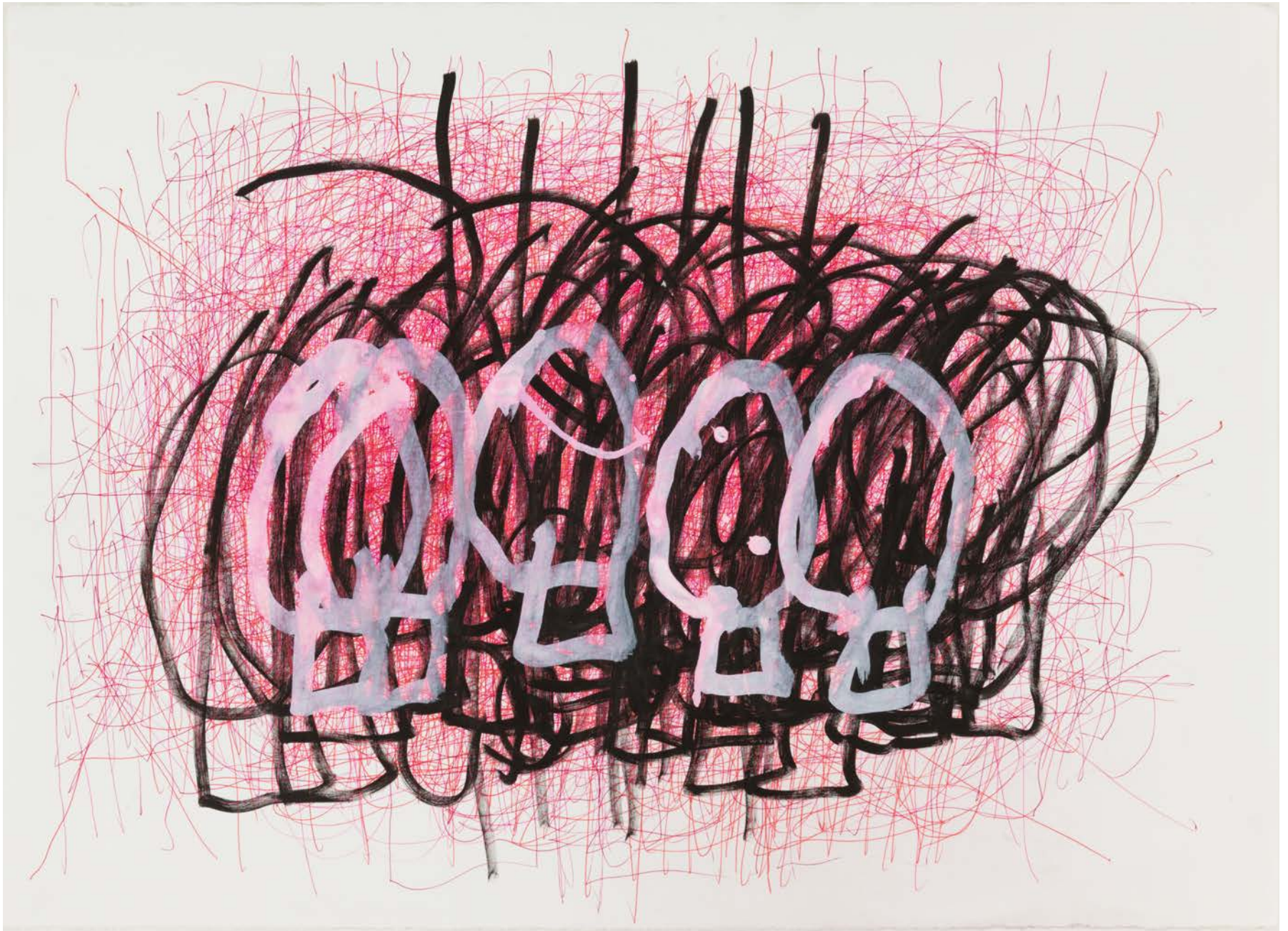
His art is included in the permanent collections of the Aldrich Museum of Contemporary Art (Ridgefield, CT), the American Folk Art Museum (New York), the Berkeley Art Museum (California), the Collection de l'Art Brut (Lausanne), the Museum of Modern Art (New York), the Centre Georges Pompidou (Paris), the San Francisco Museum of Modern Art, and the Smithsonian American Art Museum (Washington D.C.). In 2018, the artist was featured in the documentary series, *Art in the Twenty-first Century*, produced by Art 21.



Dan Miller (b. 1961)
Untitled, 2024
Ink and acrylic on paper
55.50 x 64.5 inches
DM1851



Dan Miller (b. 1961)
Untitled, 2024
Pen on paper
22 x 30 inches
DM1991



Dan Miller (b. 1961)
Untitled, 2024
Acrylic and ink on paper
22 x 30 inches
DM01532



Paulina Peavy

Paulina Peavy's (b. 1901, Colorado City; d. 1999, Bethesda) provocative art spanned most of the twentieth century. A radical innovator, Peavy would become the first established fine artist to be publicly associated with the movement known as astroculture.

In 1927, Peavy attended the Chouinard Art Institute in Los Angeles, where she joined a community that included members of the first American abstract art movement, Synchronism, as well as Hans Hofmann, for whom she served as a teaching assistant.

She was deeply immersed in the study of ancient cultures, especially the Egyptians, probing the reaches of available esoteric literature and philosophy, thereby joining the ranks of other women channeler-artists including Hilma Af Klint, Georgiana Houghton, Emma Kunz, Agnes Pelton, and Ithell Colquhoun.

Paulina Peavy's work was featured in the 1936 exhibition *Painters & Sculptors of Los Angeles* at the Los Angeles County Museum of Art, and a selection of thirty of her paintings were shown at the Golden Gate International Exposition in San Francisco in 1939. Past solo exhibitions include *Paulina Peavy: An Etherian Channeler*, curated by Laura Whitcomb, at Beyond Baroque in Venice, California (2021), *Paulina Peavy: Astrocultural Messenger*, at Andrew Edlin Gallery (2023), and *Paulina Peavy (2025)* at Emanuela Campoli, Paris. *Paulina Peavy: Etherian Channeler*, a monograph written by Whitcomb, was published in 2023.

Her art is included in the permanent collections of the the Los Angeles County Museum of Art, the Minneapolis Institute of Art, the National Gallery, Oregon State University, the Portland Museum of Art, and the San Francisco Museum of Modern Art.



Paulina Peavy

Paulina Peavy (1901 - 1999)
Untitled, c. 1930s-80s
Oil on canvas
30 x 24 inches
PP0301



Paulina Peavy (1901 - 1999)
Phantasma 55, c. 1980s
Acrylic on canvas
24 x 30 inches
9722 / PH-55



Paulina Peavy (1901 - 1999)
Untitled, 1980
Ink, polymer film on paper
14 x 18 inches
7802 / PP8805



Paulina Peavy (1901 - 1999)
Untitled, c. 1930s
Ink on paper
17 x 14 inches
7911 / SKU: PP8918



Samuel Sarmiento

Samuel Sarmiento (b. 1987) is a Venezuelan artist who lives and works in Aruba. He has participated in various individual and collective exhibitions in The Netherlands, the United States, Spain, Greece, Aruba, Venezuela, Argentina, and China.

Sarmiento's body of work consists primarily of painted ceramics. His pieces evoke the functional tradition of ceramics through their forms, which often resemble plates and bowls; however, they are gilded, richly ornate with anthropomorphic molding and delicate drawn detail. Sarmiento is inspired by historical and allegorical narratives of identity, migration, and reproducibility. The artist explains: "My work is very connected to oral tradition, especially from the Caribbean and South America. I am fascinated by the symbols and archetypes used in these (hi)stories and how they can relate to other cultures. These stories return us to our roots."

Sarmiento's work has been shown most recently in *Instante-memória: Dashiell Manley & Samuel Sarmiento* at Simões de Assis, São Paulo, *Portals to Unwritten Time* at Perrotin, Paris, and *Relical Horn*, his first U.S. solo exhibition, currently on display at Andrew Edlin Gallery.



Samuel Sarmiento (b. 1987)
 Fitzcarraldo by Werner Herzog, 1982 / The Origin of the Rivers, 2025
 Glaze on stoneware
 14 x 14.5 x 11.5 inches
 SS0028



Frank Walter

Frank Walter (b. 1926; d. 2009) was born Francis Archibald Wentworth Walter on Horsford Hill, Antigua. A descendant of enslaved persons and plantation owners and burdened with the distinction of being the first person of color to be a manager of a sugar plantation on the island of Antigua, Walter struggled with his identity and place in the world. He was torn between his Black Caribbean ancestry and his Northern Europe heritage, embarking on a tour of Europe and the UK between 1953 and 1961 in search of his familial roots. Unprepared for the racism he experienced, he returned to Antigua where he worked as a photographer, frame maker, and artist before designing and building a home, art studio, and garden in a remote location on Antigua's Bailey's Hill in 1993. There he took refuge, depicting the fertile landscape and the people he encountered as well as envisioning and rendering imagined universes.

Walter was honored with a retrospective in Antigua and Barbuda's inaugural National Pavilion at the 2017 Venice Biennale and at the Museum für Moderne Kunst, Frankfurt in 2020. Selected solo exhibitions include a forthcoming show at Andrew Edlin Gallery, New York (2026); *Moon Voyage* at David Zwirner, Paris (2025); *To Capture a Soul* at The Drawing Center, NY (2024); Garden Museum, London (2023); *Music of the Spheres* at Ingelby, Edinburgh (2021); and The Douglas Hyde Gallery, Trinity College, Dublin (2013). In 2019, his work was also featured at the 58th Venice Biennale as part of the group exhibition *Find Yourself: Carnival and Resistance* (2019).



Frank Walter (1926 - 2009)
Untitled (River Between Landscape), n.d.
Oil on card
5.5 x 4.25 inches
FW0024



Frank Walter (1926 - 2009)
Untitled (Bird Over Water), n.d.
Tempera on paper
4.5 x 6.5 inches
FW0009



Frank Walter (1926 - 2009)
Untitled (Fire Red Setting Sun), n.d.
Oil on card
3.5 x 4.25 inches
FW0035

Frank Walter (1926 - 2009)
Untitled (Figure Against Bright Orange), n.d.
Oil and graphite on card
2.5 x 4.25 inches
FW0007



Abraham Lincoln Walker

Abraham Lincoln Walker (b. 1921, Henderson, KY; d. 1993, East St. Louis, IL) moved to East St. Louis, Illinois at the age of seven. A house painter by trade, Walker, like many self-taught artists, started out by imitating painting styles and making reproductions, working to understand basic palette and composition techniques. He leaned towards representational depictions of the neighborhood, his canvases bursting with odes to Black culture —bright colors and brushstrokes that moved with the syncopation and groove of jazz.

His work is represented in the permanent collections of the Nelson-Atkins Museum, Kansas City, and the High Museum of Art, Atlanta, and featured in the exhibition *Black Artists in America: From the Bicentennial to September 11*, opened at Crocker Art Museum, Sacramento and traveling to the Dixon Gallery, Nashville, TN.

Much of Walker's work from the late 1960s through early 1970s features elongated and masked figures displaying ambiguous relationships and gestures, situated in desolate landscapes. His deeply affective dystopic visions vacillate between the world outside his studio, the biblical world deeply rooted in his upbringing, and, increasingly, a world of his own making. In many of his paintings from the 1970s onward, his figures become fragmented and distorted, overwhelmed by a visionary, celestial space in which faces, limbs, and other barely identified human forms are entangled in the fibrous tentacles of a living world, but fully capable of communicating their psychic bearing.





Abraham Lincoln Walker, *Widow's Mite* (detail)



Abraham Lincoln Walker (1921 - 1993)
Widow's Mite, 1977
Oil on board
49 x 37 inches
ABLIN0043



Abraham Lincoln Walker (1921 - 1993)
Untitled, 1978
Oil on canvas
24 x 18 inches
ALI0612





Abraham Lincoln Walker (1921 - 1993)
Untitled, n.d.
Oil on paper
18 x 24 inches
ALI0796



Abraham Lincoln Walker (1921 - 1993)
Untitled, 1990
Oil on paper
18 x 23.5 inches
ABLIN0824

