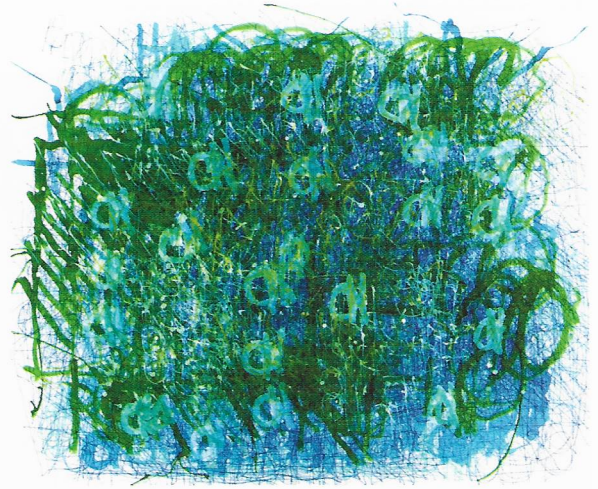
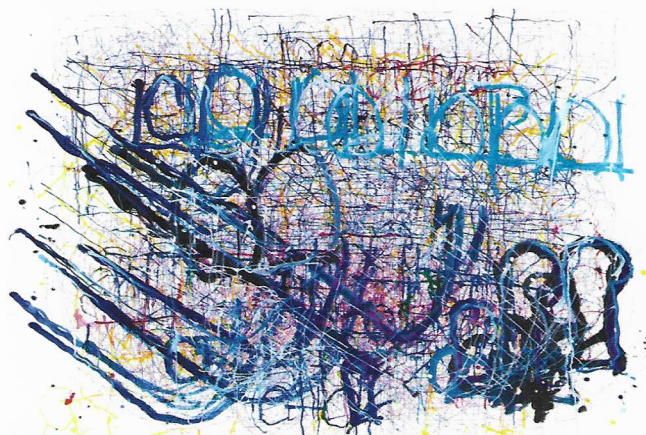


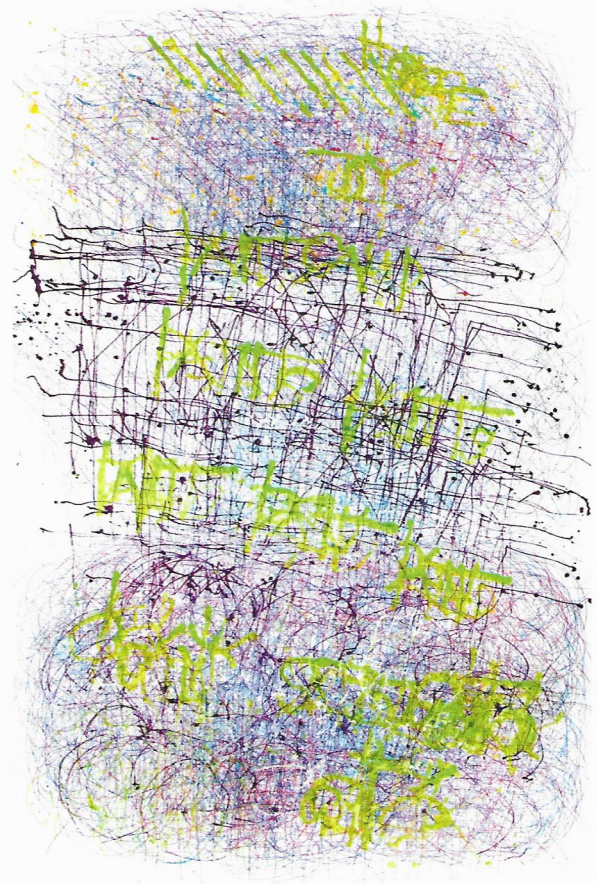
Dan Miller, Untitled, 2020



Untitled, 2015



Untitled, 2015



Untitled, 2020

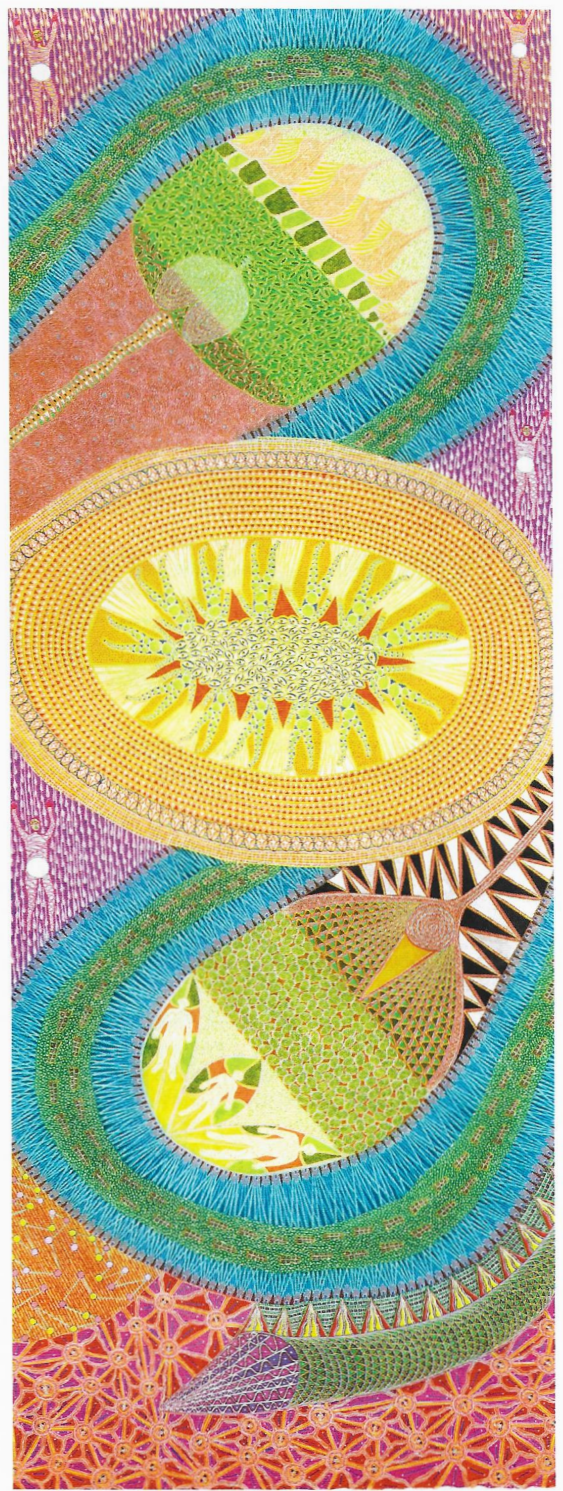
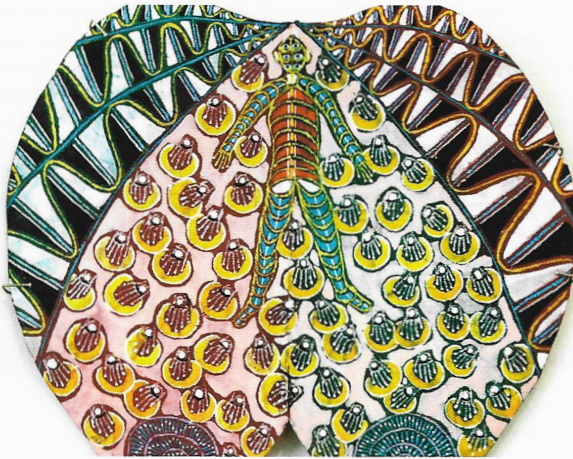
DAN MILLER / DOMENICO ZINDATO AT ANDREW EDLIN GALLERY

Andrew Edlin Gallery, New York
April 9 – May 14, 2022

One of the best-known artists of the **Creative Growth Art Center** in Oakland, California – which serves creators with disabilities – **Dan Miller** makes work in which layers of words turn language into abstraction. His solo exhibition at New York's **Andrew Edlin Gallery**, earlier this year, featured artworks he created from 2015 to 2021. In these latest creations, Miller made his dense paint and pen works at a monumental scale, with some measuring over seven feet high. The viewer's gaze is consumed by a tower of energetic, rapid lines, some in muted black and blue, others in contrasting purple

and lime, yet others in tonal blues, turquoises and greens.

The California-born Miller has made his vibrant art at Creative Growth since 1992. The autistic and mostly non-verbal artist rapidly blends wording with pen and paintbrushes: terms for art materials, the names of people in his life, and other language or mathematical notation. These recent works continue this technique from his 30-year practice, but show him experimenting with larger forms, whether the huge vertical rectangles of paper or the smaller horizontal pieces, all embedded with words the viewer can never untangle. A piece from 2015, with thin lines of blue topped with thicker dashes of green, has shapes suggesting a repeating letter; another from 2020 has indecipherable words in white on a mound of drawing and writing in blue and black. We cannot know exactly what thoughts went into them, yet they express the energy and



time that Miller has put into this art over the years, chronicling the people, places and things around him in dense compositions.

Concurrent to Miller's show, Andrew Edlin exhibited new works by Italian-born, Mexico-based artist **Domenico Zindato**. "**By the River of Multiple Suns**" featured his labyrinthine drawings in pastel and ink, in which the colourful shapes that appear abstract at a distance are revealed on closer inspection to contain figures of people, animals, faces and more. Sometimes a large, gazing eye emerges from the lattices of colour. Like Miller, Zindato has created his elaborate art for about 30 years, with the concentrated time developing these complex drawings similarly part of their power. Although a very different artist from Miller, Zindato is also self-taught (he was in theatre design before beginning his drawing practice in the 1990s) and works intuitively. Their

techniques differ, with Zindato building up images with fine brushes and pastels rubbed with his fingers onto handmade Japanese paper or even a dried *Bauhinia monandra* leaf.

According to the gallery, he is inspired by his travels, including to Mexico's indigenous communities and the years he spent in the 1980s in Rome and Berlin as part of the performance scene. There is a jubilant spirit in his art and suggestions of an ongoing ecstatic narrative, for example in the long shapes of bodies that seem to soar on sunrises, as well as in titles such as *High Above Through Myself We a Serpentine Light*. He is intensely focused when drawing, going into what he calls a "trance-like" state. Both artists, while distinct in their lives and perspectives, share this immersive approach to their work, where through drawing, they channel experiences beyond words.

ALLISON C MEIER