

Joe Andoe



Biography

- 1955 Born in Tulsa, Oklahoma.
- 1981 Receives M.F.A. from the University of Oklahoma, Norman, Oklahoma.
- 1982 Moved to New York City

PUBLISHED STORIES

- 2024 East Central published by Plain Picture Press
- 2007 Jubilee City published by William Morrow
- 2003 Bald Ego
- 2003 Bomb Magazine
- 2002 Open City

SOLO EXHIBITIONS

- 2023 Almine Rech Gallery, 'New Paintings,' Paris, France
- 2022 Almine Rech Gallery, 'Chinatown,' Shanghai, China
- 2021 Galerie Sébastien Bertrand, 'The Catskills,' Geneva, Switzerland
- 2020 Almine Rech Gallery, 'Rolling Hills,' New York, NY
- 2019 Galerie Sébastien Bertrand 'Nationwide', Geneva, Switzerland
- 2019 Almine Rech Gallery 'Jubilee City', New York, NY
- 2018 Almine Rech Gallery 'Rainbow Road part 2', Brussels, Belgium
- 2017 Galerie Sébastien Bertrand 'Rainbow Road', Geneva, Switzerland
- 2017 Fortnight Gallery 'Power Cosmic', New York, NY
- 2017 University of Oklahoma Fred Jones Jr. 'Horizon', Norman, OK
- 2015 Nathalie Karg Gallery New York 'superhighway'

2012 FordPROJECT New York

2007 Earl McGrath Gallery Los Angeles CA

2005 Longview Museum of Fine Arts, Longview, TX
Joe Andoe: New Horse Paintings

2004 Feigen Contemporary, New York, NY
Joe Andoe: Paintings

2003 Earl McGrath Gallery, Los Angeles, CA
Joe Andoe: Town & Country

2002 David Floria Gallery, Aspen, CO
Joe Andoe: Figures, Horses and Landscapes
Earl McGrath Gallery, Los Angeles, CA
Gallery Samtuh, Chongdam-dong Kangnam, Korea

2001 Blum Helman Gallery, New York, NY
Bemis Center for Contemporary Arts, Omaha, NB
Joe Andoe: The Nebraska Paintings
Byron C. Cohen Gallery for Contemporary Art, Kansas City, MO

2000 SOMA Gallery, La Jolla, CA
Joe Andoe: Recent Paintings, University at Buffalo Art Gallery Research Center in Art & Culture, Buffalo, NY
Joe Andoe: What You See, Galerie Simonne Stern, New Orleans, LA

1999 Gilcrease Museum, Tulsa, OK
Horse X 12, Blum Helman Gallery, New York, NY
Joe Andoe: Mares & Foals, David Floria Gallery, Aspen, CO
Joe Andoe: New Paintings, KOPAC, Seoul, Korea

1998 Allene LaPides Gallery, Santa Fe, NM
Joe Andoe: Dogs, Earl McGrath Gallery, New York, NY
Joe Andoe: Print Editions, Jon Oulman Gallery, Minneapolis, MN
Joe Andoe: Monotypes, Meredith Long & Company, Houston, TX

1996 Winston Wächter Fine Art, New York, NY
Paintings on Paper, Joe Andoe, Blum Helman Gallery, New York, NY
Joe Andoe: Landscapes, 1995 Blum Helman Gallery, New York, NY
Joe Andoe: New Paintings, Milliventi Sperone, Torino, Italy
Margulies Taplin Gallery, Coral Gables, FL
Joe Andoe: New Paintings

1993 Galerie Kaj Forsblom, Helsinki, Finland
Joe Andoe: Prints, BlumHelman, New York, NY
The Greenberg Gallery, St. Louis, MO
Joe Andoe: Paintings, 1992 Jason Rubell Gallery, Palm Beach, FL
Heffel Gallery, Vancouver, B.C. Canada
Joe Andoe: New Work

1991 BlumHelman, New York, NY
Joe Andoe: New Work
Galerie Kaj Forsblom, Helsinki, Finland
Joe Andoe: Recent Prints, Yodo Gallery, Osaka, Japan
Recent Prints, Galerie Busche, Cologne, Germany

- 1990 BlumHelman Gallery, Los Angeles, CA
The Greenberg Gallery, St. Louis, MO
Joe Andoe: New Work, University of Oklahoma Museum of Art, Norman, OK
New Work: Joe Andoe, Galerie Daniel Templon, Paris, France
Joe Andoe: Oeuvres Récentes
- 1989 BlumHelman Gallery, New York, NY
Dart Gallery, Chicago, IL
Michael Kohn, Los Angeles, CA
- 1988 Tom Cugliani Gallery, New York, NY
Dart Gallery, Chicago, IL
Maloney Gallery, Santa Monica, CA
- 1986 White Columns White Room, New York, NY
- 1982 Oklahoma City Art Annex, Oklahoma City, OK
Joe Andoe: new paintings

GROUP EXHIBITIONS

- 2023 Almine Rech Gallery, 'Echoes of Picasso,' New York, NY
- 2017 White trash, Larrys Clarks private collection, Luhring Augustine gallery, New York, NY
- 2016 Reading Vermont 'landscapes after Ruskin', Hall Art Foundation, VT
Nathalie Karg 'boys and girls can still draw', New York, NY
- 2006 Shirn Kunsthalle Frankfurt, Frankfurt, Germany
Die Jugend von heute/Youth of Today
- 2005 Fisher Landau Center for Art, Long Island City, NY
Zoo Story: An exhibition of animals in art -- for the young and the young at heart,
Feigen Contemporary, New York, NY
Life and Limb, Earl McGrath Gallery Los Angeles, Los Angeles, CA
- 2005 Spring Group Show
- 2003 Bill Maynes Gallery, New York, NY
- 2002 Artemis Greenberg Van Doren, New York, NY
Linger, Thomas Ammann Fine Art, Zurich, Switzerland
The Sensibility of the 80s #3
Drawing Center, New York, NY
- 2001 Eyebeam Atelier, Inc., New York, NY
20th Anniversary "Bomb Magazine" Benefit Art Auction, conducted by Sotheby's
- 2000 Joseph Helman Gallery, New York, NY
Andoe, Oppenheim, Simonds
SOMA Gallery, La Jolla, CA
Bucknell Art Gallery, Bucknell University, Lewisburg, PA
Animal magnetism, Mabree-gener Museum of Art, Shaunee, OK
- 1999 Up & Co., New York, NY
A Country of Mine, Winston Wächter Fine Art, New York, NY

- Elizabeth Mayer Fine Art, New York, NY
 80s Artists Then and Now, Ron Judish Fine Arts, Denver, CO
 ...This Tiny Spaceship, This Planet Earth
- 1998 Blum Helman Gallery, New York, NY
 Blum Helman Gallery, New York, NY
 Winston Wächter Fine Art, New York, NY
 Cornucopia, Winston Wächter Fine Art, New York, NY
 Movements of Grace: Spirit in the American Landscape, Charles Cowles Gallery, New York, NY
 Unframed VI - CRIA Benefit for AIDS, Joe Andoe, Donald Baecheler, John Baldessari, Sandro Chia, George Condo, David Seidner, Kiki Smith
- 1997 Blum Helman Gallery, New York, NY
 Allegory, Santa Fe, NM
 Art Santa Fe, Nave Museum, Victoria Regional Museum Association, Victoria, TX
 The Horse Re-Defined, Laband Art Gallery, Loyola Marymount University, Los Angeles, CA
 Los Angeles Printmaking Society 14th National Exhibition, New Jersey Center for Visual Arts, Summit, NJ
 Animal Kingdom, The New York Historical Society, New York, NY
 Still Life: The Object in American Art 1915 - 1995, from the collection of the Metropolitan Museum of Art
 Exhibition travels: Marsh Art Gallery, Richmond, VA, 3 Jan.- 28 Feb., 1997; Arkansas Art Center, 28 March - 23 May, 1997; Newport Harbor Art Museum, Newport Beach, CA, 20 June - 15 Aug., 1997; Philbrook Art Center, Tulsa, OK, 14 Sept. - 9 Nov., 1997; Society of the Four Arts, Palm Beach, FL, 9 Jan. - 8 Feb., 1998; Salina Arts Center, Salina, KS, 6 March - 3 May, 1998
- 1996 New Jersey Center for Visual Arts, Summit, NJ
 In Bloom, James Graham & Sons, New York, NY
 Anima Mundi, Anne Reed Gallery, Ketchum, ID
 Land Inspired, Blum Helman Gallery, New York, NY
 Margulies Taplin Gallery, Coral Gables, FL
 Museum of Fine Arts, Florida State University, Tallahassee, FL
 Body Language, Albert Knox Museum, Buffalo, NY
 Gibbes Museum of Art, Charleston, SC
 Flora: Contemporary Artists and the World of Flowers, Dixon Gallery and Gardens, Memphis, TN
 Flora: Contemporary Artists and the World of Flowers, Leigh Yawkey Woodson Art Museum, Wausau, WI
 Margaret Woodson Fisher Sculpture Gallery, Blum Helman Gallery, New York, NY
- 1995 Leigh Yawkey Woodson Art Museum, Wausau, WI
 Flora: Contemporary Artists and the World of Flowers, Art Museum of South Eastern Texas, Beaumont, TX
 Flora: Contemporary Artists and the World of Flowers, New Mexico Museum of Natural History and Science, Albuquerque, NM
 Flora: Contemporary Artists and the World of Flowers, Allez Les Filles, Columbus, OH
 New York Noir, Blum Helman Gallery, New York, NY
 Summer Group Show, Gallery '72, Omaha, NB
 Selections from Solo Press, Sylvia White, Santa Monica, CA
 The Horse Show: Images of the Horse in Contemporary Art
- 1994 Gallery Camino Real, Boca Raton, FL
 Landscape/Not Landscape, Victoria Anstead Fine Art, New York, NY

- The Horse: Magic, Myth and Metaphor, Barbara Krakow Gallery, Boston, MA
 A Garden, O'Hara Fine Art, New York, NY
 The Seer, AOI Gallery, Santa Fe, NM
 Works on paper, Barbara Mathes Gallery, New York, NY
 Summer Selections, BlumHelman Gallery, New York, NY
 Group Show, BlumHelman Gallery, New York, NY
 Painting, Gallery 66, Cummings Arts Center, Connecticut College, New London, CT
 The Secret Garden, California Center for the Arts Museum, Escondido, CA
 Wildlife, Wooster Art Museum, Wooster, OH
- 1993 BlumHelman, New York, NY
 A Private View: Artists' Photographs, Sala Alternativa Galeria de Arte, Barcelona Invitational Show, A Private View: Artists' Photographs, Jay Gorney Modern, New York, NY
 Summer Group Show, BlumHelman, New York, NY
 The Bestiary, International Bird Museum, Southampton, NY
- 1992 BlumHelman, New York, NY
 PAINT, Pace Prints, New York, NY
 Joe Andoe & Robert Stackhouse, Cleveland Center For Contemporary Art, Cleveland, OH
 Joe Andoe & April Gornik: Recent Prints, Aldrich Museum of Contemporary Art, Ridgewood, CT X6
 Traveled to: Dayton Art Institute, Dayton, OH
 Museo De Arte Moderna, Rio De Janeiro, Brazil
 Eco Art, BlumHelman Warehouse, New York, NY
 Summer Group Show, Hastings Gallery, Hudson, NY
 The Printed Image, Peter Joseph Gallery, New York, NY
- 1991 Pace Prints, New York, NY
 Monotypes, Busche Gallery, Cologne, Germany
 Herbstsalon 1991: New Formalism - New Paintings from Los Angeles, New York, Edinburgh, Frankfurt and Cologne, Paula Cooper, New York, NY
 A Bestiary, Pace Prints, New York, NY
 Pace Prints, New York, NY
- 1990 A/D Gallery, New York, NY
 The Garden, A Public Art Project, Washington, D.C.
 Art Against AIDS, BlumHelman Gallery, Germans van Eck Gallery, New York, NY
 Artists for Amnesty, Paula Cooper Gallery, New York, NY
 Act Up: Auction for Action, The Patrick and Beatrice Haggerty Museum of Art, Marquette University
 Contemporary Landscapes, Lehman College Art Gallery, The City University of New York, Bronx, NY
 Botanica: The Secret Life of Plants, Museum of Fine Arts, Boston, MA
 The Unique Print/70's into 90's, Barbara Toll Fine Arts, New York, NY
 About Nature: a romantic impulse, The David & Alfred Smart Gallery, University of Chicago, Chicago, IL
 A Nature Show, Solo Press/Solo Gallery, New York, NY
 Writ in Water, Runkel Hue Williams, London, England
 Modern Masters IV (exhibition catalogue), Pace Prints, New York, NY
- 1989 BlumHelman Gallery, New York, NY
 Joe Andoe, Katherine Bowling, Li Lin Lee, BlumHelman Gallery, New York, NY
 Summer Group Show, BlumHelman Gallery, New York, NY

Cross, Erector Square Gallery, New Haven, CT
The Elements: Sex, Politics, Money, and Religion, Richard Green Gallery, Los Angeles, CA
Landscape Constructions, Scott Hanson Gallery, New York, NY
Small Scale Work, Michael Kohn Gallery, Los Angeles, CA
300 Years of Still Life, Rastovsky Gallery, New York, NY

Reinvention of Painting

- 1988 Maloney Gallery, Santa Monica, CA
The Mystical Landscape, Tom Cugliani Gallery, New York, NY
Dart Gallery, Chicago, IL
Group Show, DIA Art Foundation, New York, NY
Group Material: Aids And Democracy, Massachusetts College of Art, Boston, MA
Selections from the Drawing Center, Tilden-Foley Gallery, New Orleans, LA
Jack Tilton Gallery, New York, NY
Zolla-Lieberman Gallery, Chicago, IL

Art of the Madonna

- 1987 City Without Walls, Newark, NJ
On Line, White Columns, New York, NY

White Room Show

- 1986 Drawing Center, New York, NY
Selection 35, E.V. Gallery, New York, NY

The Micro Show

- 1985 Attitude Art, New York, NY
Attitude Art Invitational, Hallwalls, Buffalo, NY

Relative Meaning

- 1983 Brooklyn, NY

Terminal New York

- 1982 Wake Forest University, Winston-Salem, NC

Down and Out in New York

SELECTED PRESS

- 2023 "The Echo of Picasso" review, The New York Times, December 2023
<https://www.nytimes.com/2023/12/01/arts/design/galleries-nyc-december.html>
Fabrice Gaignault, interview in Transfuge Magazine, March 2023
- 2019 Eleanor Heartney, "Joe Andoe: Jubilee City," Brooklyn Rail, April 2019
<https://brooklynrail.org/2019/04/artseen/Joe-Andoe-Jubilee-City>
"Joe Andoe, 'Jubilee City,'" Time Out New York, March 25, 2019
<https://www.timeout.com/newyork/art/joe-andoe-jubilee-city>
Jonathan Goodman, "Joe Andoe: Jubilee City at Almine Rech", Artefuse, March 26, 2019
<https://artefuse.com/2019/03/26/joe-andoe-jubilee-city-at-almine-rech-nyc/>
- 2018 Whitewall, "Best Booths of Art Basel in Miami Beach 2018," December 6, 2018
<https://www.whitewall.art/art/best-booths-art-basel-miami-beach-2018>

- 2017 Will Fenstermaker, "When Artists Buy Art: Larry Clark on Exhibition His Intimate Collection", Artspace, June 16, 2017, New York, NY
 Kristie Williams, "Don't Sleep on Larry Clark's 'White Trash' Exhibit", Milk.xyz, June 13, 2017
 (work illustrated). "Larry Clark: White Trash", Artspeak, May 16, 2017
 Emily Manning, "Larry Clark on His Astoundingly Eccentric Personal Art Collection", i-D, May 12, 2017
 Sara Rosen, "Larry Clark Gives Us a Look inside His Collection", Dazed, May 10, 2017
- 2007 Maslin, Janet, "Living and Painting by His own Rules", The New York Times, August 9, 2007
- 2005 Schwendener, Martha. "Critic's Pick" www.artforum.com, July 2005.
- 2004 Wilson, Michael. "Joe Andoe" Artforum, Reviews, Sept. 2004, page 269
 Ratner, Megan. "Joe Andoe" Frieze, Reviews, Issue 85, Sept 2004, page 129 (British publication)
 Anon. "Joe Andoe" The New Yorker; Goings on About Town, May 10, 2004
 Johnson, Ken. "Joe Andoe" The New York Times, Art in Review, April 23, 2004, E31
 Anon. "Girl, Isolated" Time Out New York; ThisWeek, April 1-8, 2004, p. 47.
 Robinson, Walter. "Weekend Update" www.artnet.com, April 30, 2004.
- 2003 Artists Respond to Aids. "Unframed." PowerHouse Books, 2003, "A chronicle of the art sales benefiting the AIDS Community Research Initiative of America (ACRIA)."
- 2002 Okensenhorn, Stewart. "Working Man's Art." Aspen Times Weekly, February, 9 & 10, 2002, cover of Arts & Entertainment sec. & pp. 10-11B.
- 2001 (unsigned). "Joe Andoe (review of exhibition at Helman)." The New Yorker, (New York) (May 7, 2001): 19.
 Marsh, Jan. "Painting from Autobiography and Personal History." Review
 (May 2001): 41. Hackman, Kate. "Form and Content as Artistic Opposites." The Kansas City Star, April 27, 2001, p. 30.
- 2000 (work illustrated). Penderson, Laura. "Home Sweet Hotel." The New York Times, August 6, 2000.
 (work illustrated as contributing artist). Smock (New York) no. 1 (Summer 2000, premiere issue): 124-125.
 (unsigned). "Joe Andoe." The New Yorker (New York) (May 7, 2000).
 (work illustrated). Town & Country (New York) (May 2000).
- 1999 (work illustrated). Reader's Digest (November 1999): back cover.
 Arditi, Fiamma. "Una Colonia di Artisti al Chelsea Hotel." ARS, Il Nuovo Nell'Arte Antica E Moderna (Italy) III no. 9 (September 1999): 40-41.
 Watts, James D. Jr. "Preview: Andoe." Tulsa World, May 21, 1999.
- 1998 Collins, Tom. "Joe Andoe, Allene LaPides." ARTnews (October 1998): 151.
 Walker, Hollis. "Andoe looks for 'the sublime in the common.'" The Santa Fe New Mexican, July 17, 1998.
 Glueck, Grace. "Joe Andoe." The New York Times, February 6, 1998.
 Zimmer, William. "Metaphors for the Wilder Side of Human Life." The New York Times (New Jersey), January 11, 1998, p. 11.
 (unsigned listing). "A Country of Mine." Very vol. 3 (1998): 37.
- 1997 Keill, Liz. "Pets and Predators." Summit Independent Press, December 3, 1997.
 Watts, James D. Jr. "Searching for the Divine." Tulsa World, November 23, 1997.
 Fisher, Rich. "Studio Interview." KWGS 89.5 FM, National Public Radio. Aired, November 3, 1997.
 Watts, James D. Jr. "'Still Life' Works Throb with barely Contained Energy." Tulsa World, October 5, 1997.
 Goodman, Jonathan. "Joe Andoe at Joseph Helman." Art in America (March 1997): 104-105.
 (work illustrated). Hoffman, Jill, ed. Mudfish 10 (New York) (1997): front & back covers.
 (work illustrated). Weinstein, Arnold. Red Eye of Love. (Sun & Moon Classics: Los Angeles) 1997: cover.

- 1996 Melrod, George. "The Great Outdoors." *Arts and Antiques* (December 1996): 29. Glueck, Grace. "Art in review: Oklahoma memories." *The New York Times*, Nov. 29, 1996).
 Hemp, Christine. "Critical Reflections: Joe Andoe New Paintings." *THE Magazine* (Santa Fe, NM) (July 1996). (unsigned). "Around Town: Art & Performance." *Aspen Magazine* (Spring 1996).
 (work illustrated). Jones, Richard, ed. *Poetry East*. (DePaul University: Chicago) Spring 1996, no. 42: cover & p. 148.
 Watkins, Eileen. "Floral theme blooms at New Jersey Center for Visual Arts." *The Sunday Star-Ledger*. May 26, 1996, p. 10.
 Fauntleroy, Gussie. "Joe Andoe knew he wasn't in Oklahoma anymore." *The New Mexican*, May 24, 1996. (unsigned). *Avenue* (April 1996).
 Click, Carrie. "The Visual Arts." *The Aspen Times*, March 9-10, 1996, sec. B, p.2.
 (unsigned). "Joe Andoe: new paintings." *Aspen Daily News*, February 29, 1996.
 Turner, Elisa. "City Focus, Miami/South Florida: 'Splash, Color, and Rhythm.'" *ArtNews* (January 1996): 51-52. (work illustrated). Hoffman, Jill, ed. *Mudfish 9* (New York) (1996): 117.
- 1995 (unsigned). *New York Observer*, December 4, 1995.
 Turner, Elisa. "Paint 'Em, Cowboy." *The Miami Herald*, November 10, 1995, sec. G, p.16.
 Upshaw, Reagan. "Joe Andoe at BlumHelman." *Art in America* September 1995.
 Heisler, Eva. "Reviews." *Dialogue* (Columbus, OH) (May/June 1995): 22.
 Edwards, Richard. "Let's Talk About Art." *Aspen Magazine* (Spring).
 (unsigned). "Also of Note." *The New York Times*, April 7, 1995, sec. C, p. 20.
 (unsigned). "Art." *The New Yorker* (New York) (March 27, 1995): 23.
 Hall, Jacqueline. "A brooding kind of mood." *The Columbus Dispatch*, March 19, 1995.
 (unsigned). "Art." *The New Yorker* (New York) (March 13, 1995): 21.
 (unsigned). "Openings." *New York Magazine* (New York) (March 13, 1995): 87.
 Garver, Thomas H. "Flora: Contemporary Artists and the World of Flowers." *Leigh Yawkey Woodson Art Museum catalogue* (University of Washington Press, Seattle, 1995) pp. 19-22.
- 1994 (unsigned). *Print Collector's Newsletter* vol. XXV (October 1994).
 Collins, Tom. "Interview with a Critic." *Santa Fe Reporter*, September 21-27, 1994
 Bensley, Lis. "It's Difficult to Escape Chaos of Nothingness... Andoe Pulls You into a Presence." *The New Mexican*, September 2, 1994.
 Dixon, Laura. "Art News." *Aspen Magazine* (midsummer 1994): 27.
- 1993 Armitage, Diane. "Critical Reflections - Joe Andoe: Recent Paintings." *THE Magazine* (Santa Fe, NM) (November 1993): 49.
 Villani, John. "Going Beneath the Surface." *The Sante Fe New Mexican*, October 1, 1993, p.43.
 Duffy, Bob. "Joe Andoe: Paintings." *Saint Louis Post Dispatch*, September 30, 1993.
 (unsigned). *Print Collector's Newsletter* (Spring 1993): 62.
 Litt, Steven. "Artists View Nature Assaulted." *The Plain Dealer*, April 3, 1993.
 Inturrisi, Louis. "Tales of the Palazzo Cenci." *Architectural Digest* (April 1993): 116 & 118.
 Schwartz, Eugene. "Joe Andoe." *BlumHelman Exhibition Catalogue* (New York) (March 24 – May 1, 1993).
- 1992 Saltz, Jerry. "Barbara & Eugene Schwartz." *Galleries Magazine* (December '92/January '93): 97.
 Heffel, Robert. "Joe Andoe: New Work." *Heffel Gallery Exhibition Catalogue* (Vancouver, B.C.) (November 12 – December 12, 1992).
 Falcioni, Ron. "Before and After Science...Playing with the parameters of abstraction in art." *North Shore News*. November 25, 1992.

- Tully, Judd. "The "M" Word." *Art and Auction* (May 1992): 109-153.
 (unsigned). *Print Collector's Newsletter* vol. XXIII (March/April 1992): 25.
 (unsigned). "Die Neuen Abstrakten." *PAN* (Germany) (January 1992).
 Zelger, Lisa. *The Art Newspaper* (Germany) no. 14 (January 1992).
- 1991 Aring, Rainer. "Kolumne: Kunst-Stoff." *Prinz* (Germany) (December 1991).
 (unsigned). "Snowflake Art." *Interview* (December 1991): 90-93.
 (unsigned). "Neuer Trend: New Formalisme in Köln." *PAN* (Germany) (December 1991).
 Faust, Wolfgang Max. "Neuer Formalismus." *Art* (Germany) (December 1991): 23.
 (unsigned). "Trend: Comeback Der Malerei." *Insider's Guide* (Germany) (November/December 1991).
 (unsigned). *Kölnische Rundschau* (Germany) (November 21/22, 1991).
 Eickhoff, Von Beate. "Vor Allem Formalismus." *Kölner Stadt-Anzeiger* (Germany) 49 no. 265 (November 14, 1991).
 Ottmann, Klaus. "Interview with Joe Andoe." *Journal of Contemporary Art* (Fall/Winter 1991): 5-8.
 Gardner, E.W. "Dear Editor: [Letters]." *Arts Magazine* (October 1991): 112.
 Gandee, Charles. "The 30's And Beyond." *House & Garden* (New York) (September 1991): 132-139, 198.
 Decter, Joshua. "New York in Review." *Arts Magazine* (Summer 1991): 90.
 Decker, Andrew. "A Period of Adjustment." *New York Magazine* (April 29, 1991): 54.
 De Ferrari, Gabriella. "Joe Andoe." *Mirabella* (April 1991): 72.
 Legros, Hervé. "Review." *Art Press* (January 1991): 104-5.
- 1990 McKenna, Kristine. "American Gothic." *Los Angeles Times*, December 14, 1990, sec. F, p. 23.
 Temin, Christine. "The variety is dazzling in 'The Unique Print' at the MFA." *The Boston Globe*, September 23, 1990, sec. B, p. 26.
 Silver, Joanne. "Art: Singular Visions." *Boston Herald*, September 21, 1990, sec. S, p. 19.
 (unsigned). "Prints & Photographs Published." *Print Collectors Newsletter* (September 1990): 147-149.
 Zimmer, William. "Nature Comes Into Its Own in 'Secret Life of Plants' at Lehman." *The New York Times*, February 18, 1990).
 Westfall, Stephen. "Review." *Flash Art International* (January/February 1990): 130-131.
- 1989 Kimmelman, Michael. "Joe Andoe." *The New York Times*, October 27, 1989, sec. C, p. 32.
 Siegel, Jeanne. "Joe Andoe." *Arts Magazine* (September 1989): 82.
 (unsigned). "Galleries." *New York Magazine* (September 1989).
 Artner, Alan G. "Artist's Use of Words Give New Translation." *Chicago Tribune*, June 23, 1989, sec. 7, p.54.
 (unsigned). *The Los Angeles Times*, May 19, 1989, sec. VI, p. 17.
 Donahue, Marlana. "La Cienega Area." *Los Angeles Times*, May 12, 1989, part VI, p. 20.
 Kuoni, Carin. "Kreative Pause in New Yorks Galerien." *Artis* (February 1989).
 (unsigned). "Review." *Flash Art* (January/February 1989): 124.
 Hess, Elizabeth. "Safe Combat in the Erogenous Zone." *The Village Voice*, January 10, 1989.
 Ottman, Klaus. "The Re-Invention of Painting." *ARTS* (January 1989).
 "Cross." *The New York Times*.
- 1988 Artner, Alan G. "Biblical Paintings Display a Simple Serenity." *The Chicago Tribune*, July 1, 1988, sec. 7, p.45.
 Flam, Jack. "L.A.'s Growing Art Scene." *The Wall Street Journal*, March 9, 1988.
 (unsigned). "The Galleries: Santa Monica." *Los Angeles Times*, February 12, 1988.

PUBLIC COLLECTIONS

Bemis Center for Contemporary Art, Omaha, Nebraska
Dallas Museum of Art, Dallas, Texas
Denver Museum of Art, Denver, Colorado
The Detroit Institute of Art, Detroit, Michigan
Fisher Landau Center, Long Island City, New York
Gallery of Art at Washington University, Saint Louis, Missouri
Hood Museum of Art, Dartmouth University
Los Angeles County Museum of Art
The Metropolitan Museum of Art, New York, New York
Museum of Fine Art, Boston, Massachusetts
Museum of Modern Art, New York
Museum of Art, University of Oklahoma, Oklahoma
Phillip Morris Collection, New York, New York
San Diego Museum of Contemporary Art
Santa Barbara Museum of Art, Santa Barbara, California
Sheldon Memorial Art Gallery, Lincoln, Nebraska
St. Louis Museum of Art, St. Louis, Missouri
University of Kentucky Museum of Art
Whitney Museum of American Art, New York, New York
Joe Andoe Rides Again
by Deborah Solomon

It has now been almost 40 years since Joe Andoe headed east, arriving in New York from his native Tulsa, Oklahoma. He soon won attention for lean, roughly poetic paintings of horses and winding roads. Although he is sometimes thought of “that horse painter,” an upcoming survey at the Almine Rech Gallery (from March 5 through April 13) will offer a much-needed reminder of the breadth of his achievements and his startling relevance to the current scene. For starters, he’s an important forerunner of the photo-based realism that has become the default style among younger artists today. Moreover, his work can be read as a form of social critique, with its views of a robust America on the brink of disappearance. Andoe usually works in monochrome – especially ivory black or mars black -- and many of his paintings have the somber tonality of vintage photographs. When he paints a picture of a horse – or for that matter, of quadrupeds including wolves, dogs and buffalos -- he isn’t working from life. Rather, he favors photographs, which these days he finds online, prints out, and transfers freehand onto canvas. His use of found photographs allows him to operate at an obvious distance from his subjects, and leaves his work unencumbered by a suggestion of nature worship or other forms of transcendence.

His painting technique is almost comically casual. Using his hands, or paper towels, he starts with a pigment-covered canvas and wipes paint off of his surface, bringing images out of darkness. Some of his scenes can remind you of Vija Celmins’s nighttime skies, except they’re much greasier. It is probably relevant that “oil,” for Andoe, describes not only his preferred painting substance but the sought- after prize of countless prayers in his home state.

Andoe, who is now 63, grew up in Tulsa and received an M.F.A. from the University of Oklahoma. In 1982, the year after he graduated, he moved to New York, which continues to be his home. He is part of the generation that came of age after the dominance of Minimalism, which, as everyone knows, fetishized geometric forms and sleek surfaces and practically outlawed the sensual medium of oil-on-canvas. Andoe, officially, is a post-Minimalist whose work can at times resemble that of the New Image painters (such as Susan Rothenberg and Robert Moskowitz) who emerged in the '70s and returned figuration to painting.

Put another way, you might say that Andoe has fused post-modern figurative painting with views rooted in the Old West. His works can evoke the days when cowboys and their loyal horses flashed across the big screen at the drive-in, and the world was still black and white. Andoe is not an ironic artist, and he isn't satirizing the old days. To the contrary, he can't stop thinking about them. The strong male faces of wolves and horses that gaze directly at him as he coaxes them to life on canvas are both here and not here. That is where the poignancy resides in his work, in his pursuit of an absence.

(About myself: Deborah Solomon, the art critic of WNYC Public Radio, is at work on a biography of Jasper Johns.)