

Through May 15

In a brief autobiographical statement provided by the gallery, the New York painter Joe Andoe recalls teenage years devoted to drinking, taking drugs and driving fast in stripped-down cars with friends on the outskirts of Tulsa, Okla., in the early 1970's. He totaled four cars and was arrested repeatedly for drugs and for driving under the influence.

Then Mr. Andoe went on to earn his M.F.A. degree from the University of Oklahoma and to compile a long and impressive exhibition record. But judging by his affectingly moody paintings of boxy 1960's-vintage cars rolling through barren, nocturnal landscapes and of pretty, erotically alluring young women, that period of adolescent wildness still has his imagination in its grip.

The paintings are made mostly in one or two colors -- grays and blacks mainly -- and Mr. Andoe produces his images by wiping away the previously applied paint. A hazy, ghostly and melancholy quality evokes the paintings of

But Mr. Andoe's paintings are neither so existentially harsh as Munch's nor so sociologically provocative as Mr. Clark's photographs. Rather, they are suffused with the nostalgic romance of a Bruce Springsteen song.

Mr. Andoe puts into play a certain Modernist primitivism. Painting with seemingly spontaneous urgency hooks up neatly with the dream of a life lived with emotional and instinctual abandon. (Think Gauguin.) Yet an ironic self-consciousness in the cartoonish style hints that Mr. Andoe knows life can never be so simple. KEN JOHNSON