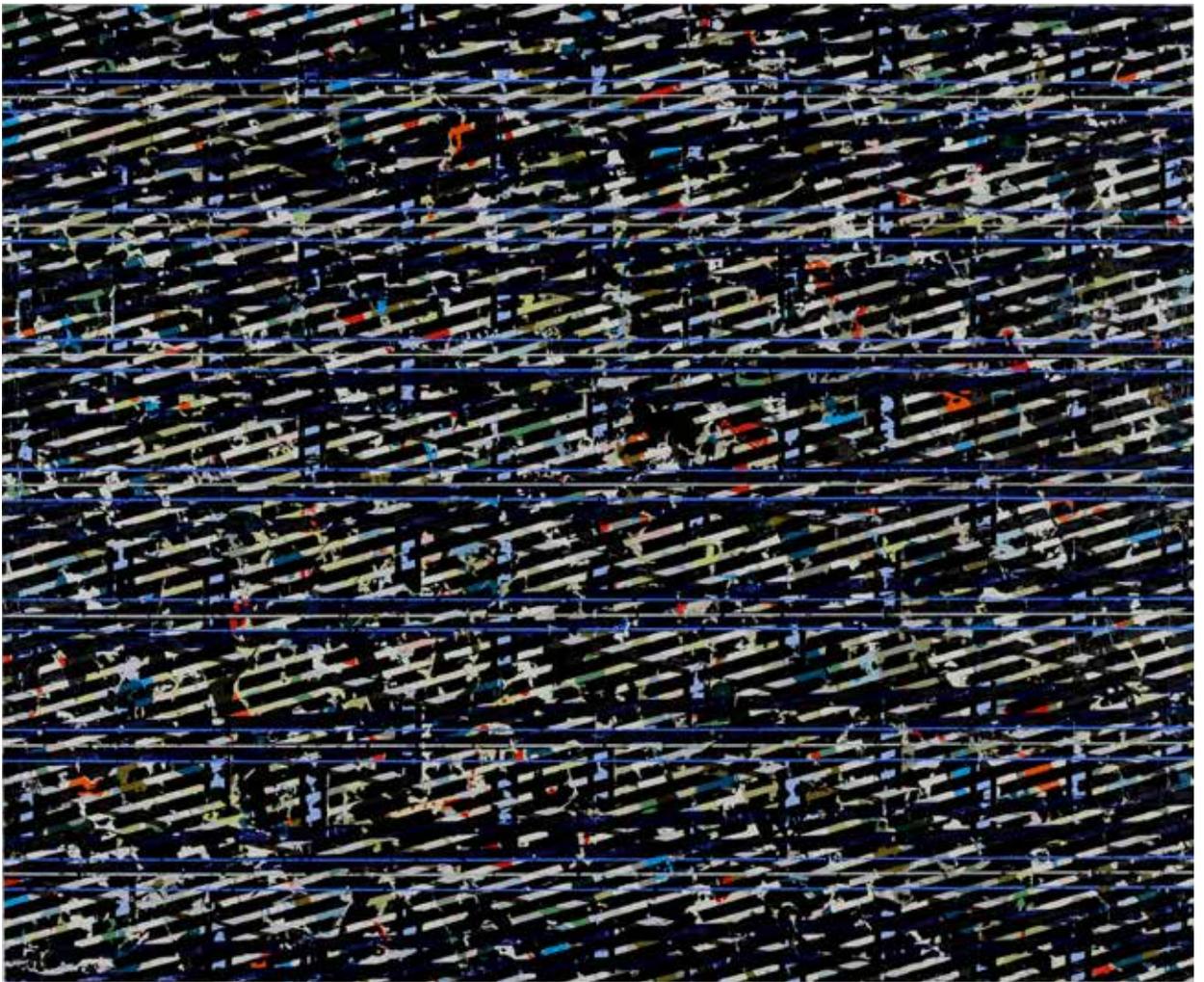




**Andrea Joki**  
Moving Pictures



Above:  
*Confused Birds*, 2013  
oil and acrylic on linen,  
35 x 43 in.

Right:  
*Time Passing in the Mojave  
Desert, Still 5*, 2012

Cover:  
*Landscape with a Calm*, 2013  
oil and acrylic on linen,  
72 x 60 in.



## Andrea Joki: The Unseen

Time measures our lives, unwrinkling and simplifying the broken terrain of actual experience. But duration may be a better word to use when speaking of paint and paintings. Duration suffers and innovates, and evades equations. It suggests a dimension that haunts the other three, as well as providing them with a playing field. Andrea Joki's works in various media are accounts and examples of such fundamental haunting.

Last winter Joki spent several mornings in the Mojave Desert. She was making her "Gravity Drawings," allowing variously hued dollops of diluted acrylic paint to drip in narrow parallel lines down large pieces of paper. This took about three-and-a-half hours, and while she was waiting Joki took pictures using a tripod-mounted digital Nikon camera. Many of these shots captured a vaporous, watercolor-like figural blur—herself, in motion somewhere between presence and absence. The camera clicked off one-half second exposures at five-second intervals, smoothing several unevenly textured desert sessions into a particularly beautiful series of photographs. Some of these are now the contents of the book, *Time Passing in the Mojave Desert*. As a book or as a series, the images speak concisely about the evanescence of human presence. The lines lengthen as the dry hours pass like a homemade clock, counting toward dust.

Back in her studio, Joki approaches questions about time and materials in a somewhat different way. At first sight a painting such as her roughly five-foot-square acrylic on canvas *Confused Birds* presents a lattice-like appearance, shimmering as it oscillates between foreground and background. But on closer examination the effect proves to be more of a beckoning, leading the eye into a place of intense painterly complication. Joki says she "draws with tape," and the hard-edged aspects of her overall patterning are made by successive spatterings and concealments, randomness succeeding and succeeded by a grid-iron application of tape. As many as nine layers of this kind of addition and subtraction are piled up in some of Joki's recent works. Layering is a fact of any painting's structure, but in Joki's compositions it takes on a recognizably musical character, using proto-minimalist elements, like her splashes and drips of color, to texture a sort of score, made up of rhythmic structures. Or maybe the spatterings are the traces of an explosive work that underlies serial attempts at repression—or a tantalizing program of forgetfulness, that highlights what it remembers.



*Landscape with a Calm*  
(detail), 2013  
oil and acrylic on linen,  
72 x 60 in.

Joki's title *Sound Between Heartbeats* emphasizes the tendency of her technique to evoke types of perception other than sight. All of these paintings have a beat, inaudible though it may be. Tactility is another such property; who can look at the imprint of a piece of scotch tape on a wall and not re-imagine an intimately complicated, peeling sensation? But because Joki applies and removes her painter's tape with great precision, the close-up perceptual emphasis is on a tiny variation in depth that her sharp edges create, as she reiterates her crisscross blockage/erasure. The eye travels bumpily through the micro-terrain of Joki's surface, stopping and starting as it tries to look around corners. In a way, a painting like *Confused Birds* is so densely packed with visual incident that it's hard to see. Pools and patches of color glint behind staccato strokes as if wrapped in a storm of black wings, affrighted in the foreground. Joki's paintings blink as they look toward the brightness and thickness of experience, somewhat in the way that a camera shuts its darkness on and off. Joki takes pictures—makes pictures—by binding the visible with the unseen.

—Douglas Max Utter

# Andrea Joki

Born 1969, Minneapolis, MN  
Resides in Cleveland Heights, OH  
andreajoki.com

## Education

- 2006 MFA, Kent State University, Kent, OH
- 1993 Bachelor of Science in Art,  
University of Wisconsin– Madison

## Selected Solo and two-person Exhibitions

- 2013 Gebert Contemporary, Scottsdale, AZ, (upcoming)  
*Moving Pictures*, William Busta Gallery, Cleveland, OH
- 2011 *Crossing*, William Busta Gallery, Cleveland, OH
- 2010 *Field Work*, Olin Art Gallery, Kenyon College,  
Gambier, OH
- 2009 *Reservoir*, William Busta Gallery, Cleveland, OH
- 2008 *Papersound* (with Chris Auerbach-Brown), SpaceLab,  
SPACES, Cleveland, OH
- 2006 *Voyage of Discovery-Entdeckte und Entdecker* (with  
Udo Haufe), Kulturrathaus, Dresden, Germany  
*Sound Sites*, Frohring Art Center, Hiram College,  
Hiram, OH
- 2005 *Recent Works* (with Lorri Ott), Cuyahoga Community  
College, Cleveland, OH
- 2002 *Seeing Things*, Altefeuerwache Loschwitz,  
Dresden, Germany  
*Push-Pull* (with Kelly Novak), Zygote Press,  
Cleveland, OH

## Selected Group Exhibitions

- 2012 *ArtsQuarter*, juried by Barbara Tannenbaum,  
Zygote Press, Cleveland, OH
- 2010 *Collections as Evidence of Now*, curated by Shelly  
DiCello, Zygote Press, Cleveland, OH
- 2009 *Cracking the Combinations*, turn-berlin Gallery,  
Berlin, Germany
- 2008 *Material Studies: Process + Play*, Zygote Press,  
Cleveland, OH
- 2008 *Connections II: Ohio Artists Abroad*, Riffe Gallery,  
Columbus, OH
- 2006 *Transformations and Meditations*, The Cleveland  
Clinic, Cleveland, OH
- 2005 *The NEO Show*, Cleveland Museum of Art, OH
- 2004 *Foreign Affairs*, Cleveland State University, OH  
*The Open Book*, curated by Julie Friedman, Cuyahoga  
Community College, Cleveland, OH

## Projects

- 2012 *Time Passing in the Mojave Desert*, site-specific  
performative painting captured  
with time-lapse long exposure  
photography, Twentynine  
Palms, CA  
Once Emerging/Now  
Emerging (as part of the  
Getty Foundation's Pacific  
Standard Time), Cirrus Gallery,  
Los Angeles, CA, 2011-12;  
published essays on Los  
Angeles artists exhibiting  
at Cirrus Gallery in the early  
1970s including Robert Marks  
and Charles Christopher Hill.

## Grants/Awards

- 2011 Nesnadny + Schwartz Visiting  
Critics Winner (studio visit  
with Anne Ellegood), MOCA  
Cleveland, OH
- 2009 Creative Workforce Fellowship,  
Community Partnership for Arts  
and Culture, Cleveland, OH
- 2006 Nesnadny + Schwartz Visiting  
Critics Winner (studio visit  
with Eleanor Heartney), MOCA  
Cleveland, OH
- 2006 International Travel Grant, Kent  
State University, Kent, OH

## Residencies/Fellowships

- 2013 Santa Fe Art Institute, NM
- 2012 Virginia Center for the Creative  
Arts, Amherst, VA
- 2011 Vermont Studio Center,  
Johnson, VT
- 2002 Ohio Arts Council Artist  
Exchange, six-week residency  
in Dresden, Germany
- 1994–95 Congress-Bundestag Exchange  
for Young Professionals,  
scholarship for one-year  
residency in Bonn, Germany

## Collections

- Cleveland Artists Association
- Cleveland Clinic
- Progressive Insurance