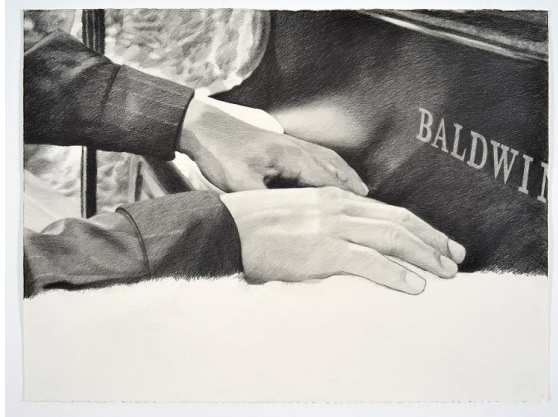


KARL HAENDEL & JAY DeFeO: *PINK CUP AND THE FACTS*

September 12 – October 14, 2017

1018 Madison Avenue, New York

Opening Reception: Tuesday, September 12, 6-8 pm



NEW YORK, August 15, 2017 – Mitchell-Innes & Nash is pleased to announce *Pink Cup and The Facts*, a two-person exhibition of works on paper by **Karl Haendel** and **Jay DeFeo**, on view at 1018 Madison Avenue from September 12 through October 14. The exhibition highlights the importance of drawing in each artist's practice as well as the varied potential of the medium itself. This will be the gallery's second exhibition of each artist and the first time the two artists will be exhibited together.

The exhibition is an exploratory dialogue between the work of two artists dedicated to the particularities of making drawings. In the process of forming the exhibition, Karl Haendel traveled from Los Angeles to The Jay DeFeo Foundation in Berkeley to spend time immersed in Jay DeFeo's drawings, examining the range of marks, evidence of pencil hardness, effect of varied pressure, composition, and diverse subject matter in DeFeo's work, communing with those details through the lens of his own deep experience with the medium.

Along with her dexterity across diverse mediums, including painting, photography, photocopy, and collage, **Jay DeFeo** (1929-1989) consistently devoted herself to meditative and labor-intensive graphite works on paper. The familiar and iconic forms in DeFeo's oeuvre appear across subject matters and periods, including works from the *Tripod*, *Pink Cup*, *Compass*, and *Reflections of Africa* series, in which DeFeo found meaning in the studied repetition of a transmuted form over many years. Often in centrally focused compositions, the drawings can have a ghostly quality, as though the depicted object seems to appear and disappear alternatively.

While **Karl Haendel's** (b. 1976) work includes drawings, installations, films, and public projects, he is best known for the production of large, labor-intensive pencil drawings, which are often presented in installation form. His work uses drawing to discover connections and affinities between seemingly disparate nodes of cultural data, drawing attention to the overlaps between the social, the political, and the personal. Through formal manipulation and repacking of pre-existing imagery, Haendel explores how our culture uses images to produce opinions, values, and beliefs and how the images we produce reflexively re-shape these frameworks.

On view in *Pink Cup and The Facts* are drawings by DeFeo made between 1977 and 1989 selected by Haendel, alongside works by Haendel from 2008 through 2017. One of DeFeo's most enduring formal preoccupations is that of the fold or drape: a draped fabric head-covering, an emanating tissue, or elements of layering in collage. She frequently returns to the form in works such as *Seven Dwarfs: Happy*, *van der Weyden*, and in graphite drawings from the *Reflection of Africa* series, using the fold to transform a quotidian object into a kinetic abstraction that transcends its source image. Similar in form, Haendel's work *Tax Return (Crumpled)* tackles the problem of rendering three-dimensional folds on a flat surface, though his choice of subject matter not so much transcends as points outwards towards

broader social or political concerns. The work pictures many individual's most obvious and resented relationship to the government, while also recalling President Trump's unprecedented refusal to release his own tax returns.

Similarly, a formal affinity links Haendel's *The Facts (in a Rice Cake)* (2017) with DeFeo's *Untitled (One O'clock Jump series)* (1978): a central, circular composition with a tightly drawn surface that sharply gives way to bare periphery. DeFeo's work is abstract and mysterious, recalling a moon or a lens to another world. Haendel's work is superficially legible, but its legibility only invites further questions: what are 'the facts' and how can this elusive concept exist within a puffed rice snack?

Despite the differing framework by which each artist engages the viewer, an enduring similarity emerges. Labor, time, and repetition combine to create a ritualized act of drawing and their devotion to the medium becomes a meditative act.

About Karl Haendel

Karl Haendel (b. 1976) received a BA from Brown University in 1998, a MFA from UCLA in 2003 and attended the Whitney Museum Independent Study Program. He has had solo exhibitions at Museo de Arte de El Salvador; Locust Projects, Miami; Lever House, New York; LAXArt, Los Angeles, and the Museum of Contemporary Art, Los Angeles. Haendel was featured in the 2015 Biennial of the Americas, Denver; the 2014 Whitney Biennial, New York; the 12th Biennale de Lyon in 2013; Prospect II, New Orleans in 2011; and the 2008 and 2004 California Biennials. His work has been included in group exhibitions at the Castello di Rivoli, Turin; the Astrup Fearnley Museum of Modern Art, Oslo; Serpentine Gallery, London; Reykjavik Art Museum; MRAC Sérignan; Rose Art Museum, Brandeis University; Aspen Art Museum; the Indianapolis Museum of Art, Indianapolis; the Drawing Center, New York; the Henry Art Gallery, Seattle; the New Museum, New York; the Fundación/Colección Jumex, Mexico City; the Guggenheim Museum, New York; the Museum of Modern Art, New York; and the Hammer Museum, Los Angeles.

About Jay DeFeo

Jay DeFeo (1929-1989) received a BA and an MA from the University of California, Berkeley, and an honorary doctorate from the San Francisco Art Institute. Awards and honors include the Sigmund Martin Heller Traveling Fellowship from the University of California, the Adaline Kent Award from the San Francisco Art Institute, and two Individual Artist Fellowships from the NEA. Selected solo exhibitions include the Ferus Gallery, Los Angeles; Pasadena Art Museum; University Art Museum, University of California, Berkeley; The Menil Collection, Houston; Krannert Art Museum, Champagne, IL.; Museo de Arte y Diseño Contemporaneo, San José, Costa Rica; Goldie Paley Gallery, Moore College of Art and Design, Philadelphia; Mills College Art Museum, Oakland; Mt. Holyoke College Museum of Art, South Hadley, MA; *Jay DeFeo: A Retrospective*, the Whitney Museum of American Art, New York and the San Francisco Museum of Modern Art. Her work has been included in group exhibitions at the Los Angeles County Museum of Art; the Indianapolis Museum of Art, Indianapolis; McNay Art Museum, San Antonio; The Wennesland Collection, Norway; Sheldon Museum of Art, Lincoln, NE; the Fine Arts Museums of San Francisco; the Whitney Museum of American Art; Walker Art Center, Minneapolis; Museum of Modern Art, New York; Museum of Contemporary Art, Los Angeles; the Henry Art Gallery, Seattle; Cleveland Museum of Art; Grey Art Gallery, New York; CCA Wattis Institute for Contemporary Art, San Francisco; J. Paul Getty Museum, Los Angeles; Ludwig Museum, Cologne; the Hammer Museum, Los Angeles; Centre Pompidou, Paris; British Museum, London; Palais de Tokyo, Paris; Art

Institute of Chicago; Monnaie de Paris; The Phillips Collection, Washington D.C.; Weatherspoon Art Museum, Greensboro, N.C.; Denver Art Museum; Musée d'Art Moderne de la Ville de Paris.

About Mitchell-Innes & Nash

Founded by Lucy Mitchell-Innes and David Nash, who previously headed the worldwide Contemporary and Impressionist & Modern Art divisions of Sotheby's, Mitchell-Innes & Nash places exemplary contemporary artists within a historical context, revealing a continuity of ideas and aesthetic virtuosity from the Modern era through the present day.

Mitchell-Innes & Nash's renowned exhibition program, in both their Madison Avenue and Chelsea locations, fosters excellence within artistic practice, while forging an informed dialogue between emerging and established internationally recognized artists. From acclaimed surveys of 20th century masters, such as Jean Arp, Anthony Caro, Jay DeFeo, Willem de Kooning, Leon Kossoff, Kenneth Noland, Roy Lichtenstein, and Nicolas de Stael, to solo exhibitions of Sarah Braman, Keltie Ferris, Daniel Lefcourt, Pope L., Martha Rosler, and Jessica Stockholder, Mitchell-Innes & Nash has proven expertise in both advancing the careers of emerging artists and maintaining the superior standard set by established artists.

Image caption: Karl Haendel, *Ray Charles' Hands*, 2017, pencil on paper, 22 5/8 by 30 1/8 in. 57.5 by 76.5 cm. © Karl Haendel. Courtesy of the artist and Mitchell-Innes & Nash, NY.

Listings Information:

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