

## The New York Times

### What to See in New York Art Galleries This Week

Harold Haliday Costain photographs the sugar and salt industries; Karl Haendel creates artistic punch lines; and Lynette Yiadom-Boakye ignites the unexpected.

#### Karl Haendel

Through Feb. 16. Mitchell, Innes & Nash, 534 West 26th Street, Manhattan; 212-744-7400, [miandn.com](http://miandn.com).



Karl Haendel's "Stacked Lawnmowers," from 2018, pictures four humdrum machines forming an unlikely monolith. Credit Karl Haendel and Mitchell-Innes & Nash, New York

A good conceptual art piece is not very different from a joke, and Karl Haendel's got a million of 'em. His show "Masses & Mainstream," at Mitchell, Innes & Nash, is a torrent of pencil drawings large and small, and all of them revolve, in one way or another, around the artist's ability to make anything in the world into a kind of punch line merely by pointing it out.

There are old-fashioned gags like "Doorway in a Box," a framed drawing of a wooden cupboard that sits on two wooden blocks on the floor, and ironic jokes *about* conceptual art, like the winkingly dumb "Baby With Question Mark." Jokes that adeptly split the difference include "Richard Nixon's Childhood Home Annotated by My Daughter" and "Am I Jared Kushner?" The first of these, a meticulous, four-foot-wide drawing of a photograph ornamented with childish doodles, captures the weird disconnect we often feel between public figures and their private lives; the second, simply a cursive list of similarities and differences between the artist and the president's son-in-law, sounds the very special anger and despair that Mr. Kushner elicits in progressive Jewish men.

But it's the straighter drawings, many of them hugely oversize, that offer the most alluring take on the transformative power of self-conscious looking. In them the viewer has room to appreciate Mr. Haendel's relaxed confidence as a draftsman as well as the understated beauty of the found photographs he often uses as source material and of the graphite itself. "Stacked Lawnmowers" pictures four humdrum machines forming an unlikely monolith, and in "Down Box (Football #10)," a dense tangle of football players highlights the sensual appeal of a solid black background. *WILL HEINRICH*