

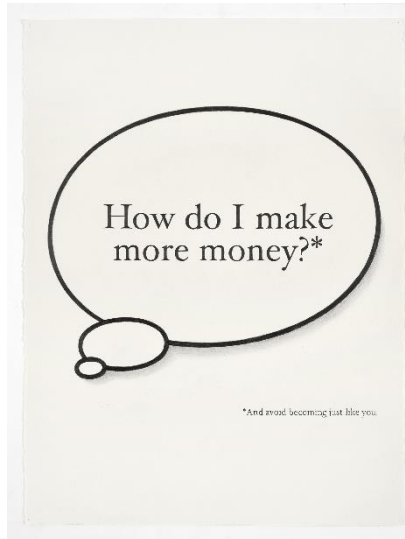
MITCHELL-INNES & NASH

KARL HAENDEL: *Masses & Mainstream*

534 West 26th Street, New York

January 10 – February 16, 2019

Opening Reception: Thursday, January 10 from 6 to 8 PM



NEW YORK, November 24, 2018 – Mitchell-Innes & Nash is pleased to present an exhibition of new work by Los Angeles-based artist Karl Haendel at the gallery's Chelsea location at 534 West 26th Street. Titled *Masses & Mainstream*, this will be the artist's second solo exhibition with the gallery and will feature an installation of works on paper, ranging in scale from the monumental to the intimate.

While Karl Haendel's newest work covers a wide range of subject matter from a stack of lawnmowers to a portrait of Barbara Walters, the common thread that links these disparate images is a dialogue between memory, both personal and collective, and national identity. Many of the works on view are drawn from overlooked sources in contemporary American life—cultural leftovers the artist combs through and resuscitates in order to represent an alternate picture of American reality. Other works, like the aforementioned stack of lawnmowers, come from the artist's personal

history and experiences—a once-submerged detail from his childhood home that has floated to the surface of recollection—that could also be read, more symbolically, as the paraphernalia of American comfort, excess and, perhaps even, of the endangered middle class.

In these latest works, Haendel examines various paradigms relating to power, privilege, masculinity and patriotism—all through the lens of an ever-shifting and highly polarized political landscape. In one work, Haendel depicts Richard Nixon's modest childhood home in Orange County, California, the home of the modern conservative movement, where the artist organized for Democratic candidates during the recent midterm elections. Layered on top of his drawing of Nixon's home are doodles made by his daughter in marker—a palimpsestic composition that not only pinpoints the home as the locus of childhood development but also as the structure, both physical and symbolic, that has underwritten the political, economic and social foundation of our society: the American dream.

This ideal and its promises, its perversions and its limitations, are recurring themes, both directly and indirectly, throughout Haendel's work. It is a narrative that, for many years, has succeeded in weaving our inherent differences—our separate histories, perspectives and biases—into a unified fabric of national identity. Karl Haendel's work, however, focuses on the unseen wefts and threadbare margins of this cultural apparatus, revealing not only its flaws but also what lies beyond the blanketing force of the masses and the mainstream.



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About Karl Haendel

Karl Haendel's practice revolves around the appropriation of visual signifiers and their recontextualization through drawing. For Haendel, the act of drawing symbolically aligns him with labor, while also invoking a basic human impulse to leave a mark and offering a physical system to reconsider accepted imagery. Haendel's drawings, often uncanny renderings, pointedly remove images and texts from their original contexts and reconfigure them through graphite, scale and juxtaposition into a new form of visual language. He challenges viewers to move slowly and with greater awareness through the world of images and signs in order to reveal how these signs make meaning and shape our conceptions.

Karl Haendel was born in 1976 in New York and currently lives and works in Los Angeles. He received his BA from Brown University in 1998 before attending the Whitney Museum Independent Study Program and the Skowhegan School of Painting and Sculpture. He received his MFA from the University of California, Los Angeles in 2003. Haendel has been featured in the 2015 *Biennial of the Americas*, Museum of Contemporary Art, Denver; the 2014 *Whitney Biennial*, Whitney Museum of American Art, New York; the *12th Biennale de Lyon* in 2013; and *Prospect II*, New Orleans in 2011. He has had solo exhibitions at public institutions such as LAXArt, Los Angeles (2016); Locust Projects, Miami (2013); Museo de Arte de El Salvador, San Salvador (2013); The Box at the Wexner Center for the Arts, Columbus (2012); the Utah Museum of Contemporary Art, Salt Lake City (2012); and the Museum of Contemporary Art, Los Angeles (2006). His work has also been included in notable group exhibitions at Modern Art Oxford, Oxford (2018); Kunsthalle Bielefeld, Bielefeld (2017); Castello di Rivoli – Museo d'Arte Contemporanea, Turin (2014); the Aspen Art Museum, Aspen (2012); Indianapolis Museum of Art, Indianapolis (2012); the Rubell Family Collection, Miami (2012); Solomon R. Guggenheim Museum, New York (2010); the New Museum, New York (2010); among others.

Karl Haendel's work can be found in the permanent collections of the Museum of Modern Art, New York; the Solomon R. Guggenheim Museum, New York; the Whitney Museum of American Art, New York; the Hammer Museum, Los Angeles; the Museum of Contemporary Art, Los Angeles; the Los Angeles County Museum of Art, Los Angeles; the Orange County Museum of Art, Newport Beach; the Fogg Art Museum, Harvard University, Cambridge; the David Winton Bell Gallery, Brown University, Providence; the Art Gallery of Ontario, Toronto; La Colección Jumex, Mexico City; and the Astrup Fearnley Museum of Modern Art, Oslo.

About Mitchell-Innes & Nash

Founded by Lucy Mitchell-Innes and David Nash, 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 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 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.

Caption: Karl Haendel, [And Avoid Becoming Just Like You](#), 2018, pencil on paper; [Richard Nixon's Childhood Home Annotated by My Daughter](#), 2017, pencil and ink on paper

© Karl Haendel; Courtesy of the artist and Mitchell-Innes & Nash, New York

Listings Information:

Mitchell-Innes & Nash is located at 534 West 26th Street in Chelsea and 1018 Madison Avenue on the Upper East Side.
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