

YVON LAMBERT

KARL HAENDEL  
*The Competition Myth*

March 15 — April 20, 2013



*Down Box*, 2012  
Pencil on paper

261.6 x 396.2 cm (103 x 156 in) (unframed)

# YVON LAMBERT

## Statement by Karl Haendel

I have developed a strategy to cope with the problem of coming up with ideas. What I like to do is read The New York Times and cut out headlines that are of interest. Well, not just of interest, they need to have poignancy; they need to reverberate a bit. I store the headlines in a box, or sometimes just a big envelope. Then, when it's time to begin working on a new show, I reach in and pull out a handful.

Here goes. Let's see what I've got:

***How Ready Are We for Bioterrorism?—Fear of Frying—Shooter Slips on A Silencer—How China Can Defeat America—Gulf Oil Spill Is Bad, but How Bad?— Seeing Lincoln as a C.E.O.— I'm Sorry: The Scariest Words in Politics—Protest of Peace Prize for E.U. Turns Local—Happiness May Come With Age, Study Says—At the Corner of Hope and Worry—The Ugly Side of the Southern Belle***

It's a mess. Much too broad. I'll have to get rid of most of it. I keep:

***Seeing Lincoln as a C.E.O. and The Ugly Side of the Southern Belle***

Now I have something to work with. I put my hand back in and pull out a few more. I'm hunting now. I have a sense of what I want. Among the many that have to be tossed, I keep:

***The Competition Myth and Financial Lessons From Sports Stars' Mistakes***

Something is developing. I pull more out. Too many; put some back. I order, I arrange. I come up with:

***Death and Dying, the Animal Way*<sup>1</sup>  
*Slave Graves, Somewhere, Complicate a Walmart's Path*<sup>2</sup>  
*Seeing Lincoln as a C.E.O.*<sup>3</sup>  
*In First Lady's Roots, a Complex Path From Slavery*<sup>4</sup>  
*Black Women and Fat*<sup>5</sup>  
*The Ugly Side of the Southern Belle*<sup>6</sup>  
*She's Plastic, Beautiful and Rules the World*<sup>7</sup>  
*Dueling Beauty Pageants Put Income Gap on View*<sup>8</sup>  
*Financial Lessons From Sports Stars' Mistakes*<sup>9</sup>  
*The Cost of Football Glory*<sup>10</sup>  
*It Only Looks Dangerous*<sup>11</sup>  
*The Competition Myth*<sup>12</sup>**

Sense out of noise. Kind of at least. Then I take a couple years to make some drawings around these themes and there you have my next show. And when I say my next show, I mean this show. The one that opens at Yvon Lambert Gallery on March 15th from 6 to 8 pm. I hope you can make it.

<sup>1</sup> January 14, 2013 - By CLAUDIA DREIFUS - Science - Article - Print Headline: «Death and Dying, the Animal Way»

<sup>2</sup> May 15, 2012 - By ROBBIE BROWN - U.S. - Article - Print Headline: «Slave Graves, Somewhere, Complicate a Walmart's Path»

<sup>3</sup> February 2, 2013 - The New York Times - Business Day - Article - Print Headline: «Seeing Lincoln as a C.E.O.»

<sup>4</sup> October 8, 2009 - By RACHEL L. SWARNS and JODI KANTOR - U.S. / Politics - Article - Print Headline: «First Lady's Roots Reveal Slavery's Tangled Legacy»

<sup>5</sup> May 5, 2012 - By ALICE RANDALL - Opinion / Sunday Review - Article - Print Headline: «Black Women And Fat»

<sup>6</sup> January 15, 2013 - By BLAIN ROBERTS - Opinion - Article - Print Headline: «The Ugly Side of the Southern Belle»

<sup>7</sup> July 1, 2011 - By CLAUDIA LA ROCCO - Arts / Dance - Article - Print Headline: «She's Plastic, Beautiful And Rules the World»

<sup>8</sup> November 30, 2010 - By SIMON ROMERO - World / Americas - Article - Print Headline: «Dueling Beauty Pageants Put Income Gap on View»

<sup>9</sup> September 9, 2011 - By RON LIEBER - Your Money - Article - Print Headline: «Financial Lessons From Sports Stars' Mistakes»

Karl Haendel is an artist who makes drawings, installations, films, and public projects. He received a BA from Brown University in 1998 and a MFA from the University of California, Los Angeles in 2003. He also studied at the Whitney Museum Independent Study Program and the Skowhegan School of Painting and Sculpture. Recent solo exhibitions include Locust Projects, Miami, The Box, Wexner Center for the Arts, Columbus, OH, and Lever House, New York, NY. His work has been included in recent group exhibitions at the Aspen Art Museum, Aspen, CO; the Rubell Family Collection, Miami, FL; the Astrup Fearnley Museum of Modern Art, Oslo, Norway; the Indianapolis Museum of Art, Indianapolis, IN; the Drawing Center, New York, NY; «Prospect II», New Orleans, LA; the Henry Art Gallery, Seattle, WA; the New Museum, New York, NY; the Fundación/Colección Jumex, Mexico; and the Guggenheim Museum, New York, NY.