

Biography KARL HAENDEL

- 1976 New York, US
Lives and works in Los Angeles, US
- 2003 University of California, Los Angeles, US
- 2000 Skowhegan School of Painting and Sculpture, Skowhegan, US
- 1999 Whitney Museum Independent Study Program, New York, US
- 1998 Brown University, Providence, RI, BA in *Art-Semiotics* and *Art History*, US

Solo exhibitions (selected)

- 2025 Frederick Weisman Museum of Art at Pepperdine University, Los Angeles, US
- 2024 Kimball Artcenter, Park City, US
Love and Captial, Lora Reynolds Gallery, Austin, US
- 2023 *Daily Act of Sustained Empathy*, Vielmetter, Los Angeles, US
The Suburban, Milwaukee, US (with Mike Glier)
- 2022 *Praise Berlin*, Wentrup, Berlin, DE
Praise New York, Mitchell Innes & Nash, New York, US
- 2021 *Feeble Synapse*, Sommer Tel-Aviv, Sommer Contemporary Art, Tel-Aviv, IS
- 2020 *Double Dominant*, Vielmetter, Los Angeles, US
- 2019 *Masses & Mainstream*, Mitchell-Innes & Nash, New York, US
Art Basel Feature, Basel, Switzerland (with Sommer Contemporary Art), CH
- 2018 *Doppelgänger*, Wentrup, Berlin, DE
- 2017 *Karl Haendel & Jay Defeo, Pink Cup and the Facts*, Mitchell-Innes & Nash, New York, US
BY AND BY, Susanne Vielmetter Los Angeles Projects, Los Angeles, US
- 2016 *Unwinding Unboxing, Unbending Uncocking*, Wentrup, Berlin, DE
LAXArt, (with Toni Lewis), Los Angeles, US
½ Einstein's Brain, ½ Moon Rock, Galleria Raucci/Santamaria, Neapel, IT
The Suburban, Riverwest, Milwaukee, US (mit Petter Ringbom)
- 2015 *Organic Bedfellow, Feral Othello*, Mitchell-Innes Nash, New York, US
Unwinding Unboxing, Unbending Uncocking, Night Gallery, Los Angeles, US
Weeks in Wet Sheets, Barbara Seiler Gallery, Zurich, CH
- 2014 *People Who Don't Know They're Dead*, Sommer Contemporary Art, Tel Aviv, IS
Water Works, Halsey McKay Gallery, East Hampton (with Adam Helms), US

WENTRUP

- 2013** *Fresh Musk*, Eastern Star Gallery, The Archer School, Los Angeles, US
The Competition Myth, Yvon Lambert, Paris, FR
High Performance Stiffened Structures, Museo de Arte de El Salvador, S. Salvador, SV
High Performance Stiffened Structures, Locust Projects, Miami, US
- 2012** *Oral Sadism and The Vegetarian Personality*, Human Resources, Los Angeles, US
Questions for My Father, Utah Museum of Contemporary Art, Salt Lake City, US
Questions for My Father, The Box, Wexner Center for the Arts, Columbus, US
Informal Family Blackmail, Susanne Vielmetter Los Angeles Projects, Los Angeles, US
- 2011** Yvon Lambert, Paris, FR
Celestial Spectacular, Night Gallery, Los Angeles (with Jennifer Bornstein)
Questions for My Father, Harris Lieberman, New York (With Petter Ringbom)
Fiddle the Cooperation, Galleria Raucci/Santamaria, Neapel
- 2010** Lever House, New York
Sir Ernest Shackleton and All The Clocks in My House, Susanne Vielmetter Los Angeles Projects, Los Angeles
- 2009** *Displeasure*, Milliken Gallery, Stockholm
Plug n' Play, Redling Fine Art, Los Angeles (with Walead Beshty)
How to Have a Socially Responsible Orgasm and Other Life Lessons, Harris Lieberman, New York
- 2008** *Kommitment Karl*, Sommer Contemporary Art, Tel Aviv
- 2007** The Suburban, Chicago
I Need Work, Harris Lieberman, New York
Last Fair Deal Gone Down, Anna Helwing Gallery, Los Angeles
- 2006** *MOCA Focus: Karl Haendel*, Museum of Contemporary Art, Los Angeles
Makes a Long Time Man Feel Bad, Sommer Contemporary Art, Tel Aviv,
Make Me Down a Pallet on Your Floor, Sorcha Dallas, Glasgow
- 2005** *Grits Ain't Groceries (All Around the World)*, Anna Helwing Gallery, Los Angeles
- 2003** *You Can't Lose What You Ain't Never Had*, Anna Helwing Gallery, Los Angeles

Group Exhibitions (selected)

- 2024** *Standpunkte. Blick in die Sammlung #7*, Kunsthalle Bielefeld, DE
The Art of Oscar, Jeffrey Deitch & The Hollywood Reporter, Los Angeles, US
On the Passage of a Few People Through a Rather Brief Period of Time, UC Irvine Contemporary Arts Center, Irvine, US
- 2023** *Cowboy*, MCA Museum of Contemporary Art, Denver, US
Perpeptual Portrait, Vielmetter, Los Angeles, US
Papier.Salon III, Wentrup am Feenteich/Hamburg, Wentrup, Berlin, DE
- 2022** *Works on Paper on Fridges*, Harkawik Gallery, New York, US
Among Friends: Three Views of a Collection, The Flag Art Foundation, New York, US
The Tale Their Terror Tells, curated by Geena Brown & Lauren Guilford, New York, US
The Skin I Live In, Lyles & King, New York, US

WENTRUP

- 2021** *Fake News: Art, Fiction, Lies*, Fondation Groupe EDF, Paris, FR
Zweite Hängung, Wentrup am Feenteich, Hamburg, DE
- 2020** *100 Drawings From Now*, The Drawing Center, New York, US
Zoom in Zoom out, Berlin, Wentrup, Berlin, DE
- 2019** *Copines – Copains – Berlin*, Wentrup, Berlin, DE
Drawing Biennial 2019, The Drawing Room, London, GB
Drawn Together Again, FLAG Art Foundation, New York, US
We are the people. Who are you?, Edel Assanti, London, GB
- 2018** *The World on Paper*, Museum PalaisPopulaire, Berlin, DE
A Slice through the World: Contemporary Artists' Drawings, Modern Art Oxford, Oxford and the Drawing Room, London, GB
Noi e il Masi, Donazione Giancarlo e Danna Olgiati, Museo d'arte della Svizzera Italiana, MASI Lugano, Lugano
Papier.Salon., Wentrup, Berlin
INTO ACTION: A Celebration of Community Power & Cultural Resistance, Los Angeles
- 2017** *Salon*, Hauser & Wirth, Zürich
The American Dream. American Realism 1965-2017, Kunsthalle Emden, Emden
Really?, Wilding Cran Gallery, Los Angeles
I who make mistakes on the eternal typewriter, Kunstvereniging Diepenheim, Diepenheim
Game On!, Philbrook Museum of Art, Tulsa
Black Mirror, Charlie James Gallery, Los Angeles
Drawings & Sculptures, Sommer Contemporary Art, Tel Aviv, Israel
Unsere Amerikaner (Sammlungspräsentation), Kunsthalle Bielefeld, Bielefeld
- 2016** *Halftime in America*, Arturo Bandini, Los Angeles
House Warming, Adds Donna, Chicago
Questions for My Father, Sommer Contemporary Art, Tel Aviv
- 2015** *Biennial of The Americas*, Museum of Contemporary Art, Denver
Sunset Strip, The Battery, San Francisco, curated by Night Gallery
The World is Made of Stories, Astrup Fearnley Museum of Modern Art, Oslo, Norway
- 2014** *2014 Whitney Biennial*, Whitney Museum of American Art, New York, kuratiert von Anthony Elms, Michelle Grabner and Stuart Comer
Manifest Intention. Drawing in All its Forms, Castello di Rivoli, Turin, kuratiert von Beatrice Merz with Marianna Vecellio
Another Cats Show, 356 Mission, Los Angeles
Lone Tree, Marlborough Chelsea, New York
Second year: 30 new works from Giancarlo and Danna Olgiati Collection, -1, Lugano
Ghost Current, V1 Gallery, Copenhagen, Denmark, kuratiert von Ryan Wallace
Informal Forms, Aran Cravey Gallery, Los Angeles, kuratiert von Noam Segal
LA><ART Gala, Greystone Manor, Los Angeles
Life Transmissions, Chapman University Guggenheim Gallery
- 2013** *12th Biennale de Lyon*, Lyon, curated by Gunnar B. Kvaran
Michelle Grabner: I Work From Home, MOCA Cleveland, kuratiert von David Norr
- 2012** *The Residue of Memory*, Aspen Art Museum, kuratiert von Heidi Zuckerman Jacobson
Graphite, Indianapolis Museum of Art, kuratiert von Sarah Urist Green
True Stories, Locks Gallery, Philadelphia, kuratiert von Lilly Wei

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*Kathryn Andrews, Darren Bader, Karl Haendel, United Artists, Ltd., Marfa
American Exuberance, The Rubell Family Collection, Miami*

2011

*Prospect II, New Orleans, LA, kuratiert von Dan Cameron
In the Name of the Artists, Sao Paulo Beinnale pavilion, Sao Paulo
Degenerate Art Lives (with Yael Bartana and Tomas Zipp), Sommer Contemporary Art,
Tel Aviv
Benessere Temporaneo, Galleria Six, Mailand
Arrêt sur Image: Collection du MAMAC, Galerie des Ponchettes, Musée d'Art
Moderne et d'Art Contemporain, Nizza
The New Verisimilitude, Francois Ghebaly Gallery, Los Angeles
The Voyage or Three Years at Sea Part II, Charles H. Scott Gallery, Emily Carr University
of Art & Design, Vancouver
Prospect II, New Orleans, La, kuratiert von Dan Cameron
Drawn From Photography, The Drawing Center, New York, kuratiert von Claire Gilman,
(traveled to the DePaul Art Museum, Chicago)
Nothing Beside Remains, LAND, Marfa, kuratiert von Shamim Momin
Greater LA, New York, NY, kuratiert von Benjamin Godsill
The Unbearable Lightness of Being, Yvon Lambert, Paris
Ohlio, Country Club, Cincinnati
Prix Canson 2011, Hôtel de Sauroy, Paris*

2010

*Haunted, Guggenheim Museum, New York, NY, kuratiert von Jennifer Blessing
The Last Newspaper, The New Museum, New York, kuratiert von Richard Flood und
Benjamin Godsill
Art Moves 2010, 3rd International Festival of Art of Billboards, Torun
Second Story, Pepin Moore, Los Angeles
Karl Haendel & Walead Beshty, Sheree Hovsepian, and Barbara Kasten, Monique
Meloche, Chicago
Held Up By Columns, Renwick Gallery, New York
Image Transfer: Pictures in a Remix Culture, Henry Art Gallery, Seattle, kuratiert von
Sara Krajewski, weitere Ausstellungsorte: Peeler Art Center, DePauw
University, Greencastle, Center for Art, Design and Visual Culture, Baltimore,
Newcomb Art Gallery, Tulane University, New Orleans, Salina Art Center, Salina
Pictures and Statues, Country Club, Cincinnati
Blind Mirror, Galleria Raucchi/Santamaria, Neapel
New Art for a New Century: Contemporary Acquisitions, 2000-2010, OCMA, Newport
Beach*

2009

*Collection: MOCA's First Thirty Years, MOCA, Los Angeles, kuratiert von Paul Schimmel
Beg, Borrow und Steal, The Rubell Family Collection, Miami (weitere Ausstellungsorte:
Palm Springs Art Museum, Palm Springs, Taubman Museum of Art in Roanoke/
Maximal Minimal, Primopiano, Lugano, kuratiert von Nini Bonavoglia
Rotating Views #2 - Works from the Astrup Fearnley Collection, Astrup Fearnley
Museum of Modern Art, Oslo
Play with your own Marbles: Walead Beshty, Karl Haendel & Patrick Hill, Noma Gallery,
San Francisco, kuratiert von Betty Nguyen
No Bees, No Blueberries, Harris Lieberman Gallery, kuratiert von Sarina Basta und
Tyler Coburn
Nothingness and Being, Fundación/Colección Jumex, kuratiert von Shamim Momin
Picturing the Studio, The School of the Art Institute of Chicago, Chicago, IL, kuratiert von
Michelle Grabner und Annika Marie
This is Killing Me, Massachusetts Museum of Contemporary Art, North Adams*

WENTRUP

- 2008** *Going Out of Business*, Anna Helwing Gallery, Los Angeles
Meet Me Around the Corner – Works from the Astrup Fearnley Collection, Astrup Fearnley Museum of Modern Art, Oslo
2008 California Biennial, Orange County Museum of Art, kuratiert von Lauri Firstenberg, Newport Beach
- 2007** *The New Authentics: Artists of the Post-Jewish Generation*, kuratiert von Staci Boris. Spertus Museum, Chicago, IL and Rose Art Museum, Brandeis University, Waltham (cat.)
XXS (Extra Extra Small), Sommer Contemporary Art, Tel Aviv
Lines, Grids, Stains, Words: Minimal Art Drawings from the Collection of The Museum of Modern Art organisiert von Christian Rattemeyer, The Museum of Modern Art, New York, NY (weitere Ausstellungsorte: Museu Serralves, Porto und Museum Wiesbaden, Wiesbaden)
Hammer Contemporary Collection Part I, Hammer Museum, Los Angeles
HB – Works on Paper, Studio Guenzani, Mailand
Play, Galleri Erik Steen, Oslo
The Price of Everything... The Art Gallery, CUNY Graduate Center, The City University of New York, New York
Big Secret Cache, Angstrom Gallery, Los Angeles
- 2006** *Red Eye: Los Angeles Artists from the Rubell Family Collection, The Rubell Family Collection, Miami*
Transforming Chronologies: An Atlas of Drawings, Part Two, Museum of Modern Art, cur Luis Perez-Dramas, New York
Particulate Matter, Mills College of Art, kuratiert von Glen Helfand, Oakland
Pierre Bismuth, Ryan Gander, Karl Haendel, T.Kelly Mason, Cohan and Leslie, New York
A Brighter Day, James Cohan Gallery, New York
Down by Law, curated by the Wrong Gallery, Whitney Museum of American Art, NY
- 2005** *Uncertain States of America*, kuratiert von Hans Ulrich Obrist, Daniel Birnbaum, und Gunnar B. Kvaran, Astrup Fearnley Museum of Modern Art, Oslo, weitere Ausstellungsorte: CCS Bard, New York, Serpentine Gallery, London, Reykjavik Art Museum, Moskau
Biennale, Herning Art Museum, CCA Warsaw, Le Musée de Sérignan, Galerie Rudolfinum, Prague and Songzhuang Art Centre, Beijing
Drive Time, Wingall Museum Chaffey College, Rancho Cucamonga
Fast Forward: A Passion for the New, kuratiert von Scenic, House of Campari, Venice
Rogue Wave, LA Louver, Venice CA, kuratiert von Christopher Pate and Peter Goulds
Hunch and Flail, kuratiert von Amy Sillman, Artists Space, New York
L.A., Lucas Schoormans Gallery, New York
- 2004** *California Biennial*, Orange County Museum of Contemporary Art Newport Beach, kuratiert von Elizabeth Armstrong und Irene Hofmann
Group Show, Nicole Klagsbrun Gallery, New York, NY, kuratiert von Clarissa Dalrymple und Nicole Klagsbrun
Gio Ponti: Furnished Settings & Figuration, ACME, Los Angeles
- 2003** *Richard Croft, Karl Haendel, Mitchell Syrop*, Rosamund Felsen, Santa Monica
Side Effects, The Latch, Los Angeles
Anna Helwing Gallery, Los Angeles
What do you see at night?, Track 16, Santa Monica
- 2002** *Emily Jacir, Karl Haendel, Kevin Hooyman*, La Panaderia, Mexico City

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- 1999 *Moving Into Outside*, Holland Tunnel Gallery, Brooklyn, New York
Xmas, Kent Gallery, New York
100 Drawings, P.S.1 Contemporary Arts Center, Long Island City
Open Studios, Whitney Independent Study Program, New York

Public Projects

- 2015 *Plow Pose*, I-70 Sign Show, St. Louis
2011 *Questions for Marfa*, building facade, part of Nothing Beside Remains, LAND, Marfa
2010 *A Year From Now*, *Art Moves 2010*, 3rd International Festival of Art of Billboards, Torun
2009 *Public Scribble #2*, façade of LAXART, Los Angeles
Scribble, 411 Broadway, New York, in Kooperation mit Art Production Fund
2008 *A Year From Now*, billboard auf La Cienega Blvd, Los Angeles, California Biennial 2008
1998 *Desires*, Kennedy Plaza Bus Terminal, Providence
Simple Symbols, Radding Billboards, Providence

Public and private collections

Art Gallery of Ontario, Toronto
Astrup Fearnley Museum of Modern Art, Oslo
Collection Lambert, Avignon
Deutsche Bank Collection, Frankfurt
Fogg Art Museum, Harvard University, Boston
Friedrich Christian Flick Collection, Berlin
Guggenheim Museum, New York
Hammer Museum, Los Angeles
Henry Art Gallery, Seattle, WA
Kadist Art Foundation, Paris, France / San Francisco
Kunsthalle Bielefeld, Deutschland
La Colección Jumex, Mexico City
Los Angeles County Museum of Art, Los Angeles
Los Angeles County Metropolitan Transportation Authority, Los Angeles
Marciano Art Foundation, Los Angeles
Miami-Dade County Art in Public Places, Miami
Mugrabi Collection, New York
Museum of Contemporary Art, Los Angeles
Museo de Arte Contemporáneo de Alicante, Spain
Museum of Modern Art, New York
Museo d'arte della Svizzera italiana, Lugano
Orange County Museum of Art, Newport Beach, CA
Perez Art Museum, Miami
Philbrook Museum of Art, Tulsa
Public Art Collection, Brown University, Providence, RI
RISD Museum, Providence, RI
Rubell Family Collection, Miami
Sammlung Wemhöner, Berlin / Herford
The Center for Curatorial Studies, Bard College, New York, US
Walker Art Center, Minneapolis, US
Whitney Museum of American Art, New York

Catalogues and publications

- 2020** *Karl Haendel - Double Dominant*, Triangle Books, Brüssel. (Edition von 500).
- 2018** *The World on Paper*, Deutsche Bank Collection, hrsg. v. Deutsche Bank AG, Frankfurt, Kerber Verlag, 2018, S. 2017.
Karl Haendel - Doubt, hrsg. v. Wentrup, Hatje Cantz, Berlin 2018.
 Natilee Harren: *Karl Haendel: Knight's Heritage*, hrsg. v. Catherine Taft und Patrick Woody, LAXART, Los Angeles 2017.
- 2014** *2014 Whitney Biennial*, Anthony Elms, Michelle Grabner, Stuart Comer, Whitney Museum, New York
Rubell Family Collection: Highlights & Artists' Writings Volume 1, RFC/Contemporary Arts Foundation, Miami
Life Transmissions, Chapman University Guggenheim Gallery
Michelle Grabner: I Work From Home, David Norr, MOCA Cleveland
Lyon Biennale 2013 T.2, les presses du réel, Dijon
- 2013** *12th Biennale de Lyon*, edited by Thomas Boutoux, les presses du réel, Dijon
Subaltern, Issue #2, Umea
Slanted 22: Art Type, Slanted, Karlsruhe
Vitamin D2: New Perspectives in Drawing, (Hrsg.) Christian Rattemeyer, Phaidon Press, London
Bright: Typography Between Illustration and Art, (Hrsg.) Slanted, Daab, Köln
Blind Spot, Issue 46, (Hrsg.) Walead Beshty
Graphite, (Hrsg.) Sarah Urist Green, Indianapolis Museum of Art
- 2012** *Why Did the Chicken Cross the Road? Original Jokes about The Suburban and the Poor Farm by Artists Who have Exhibited There*, Poor Farm Press, Manawa, WI
Hyperdrawing, Beyond the Line of Contemporary Art, (Hrsg.) Phil Sawdon und Russell Marshall, I.B. Tauris, London
The Residue of Memory, Aspen Art Museum, Apsen
Prospect 2, New Orleans, (Hrsg.) Dan Cameron and Miranda Lash, US Biennial, Inc

Selected press

- 2019** Haiser, Arwa., "We Are the People. Who Are You?", *Elephant*, Jan 29, 2019
 Heinrich, Will., "Galleries: Karl Haendel", *The New York Times*, Jan 18, 2019, C15
 Indrisek, Scott., "Why It's Refreshing When White Male Artists Doubt Themselves", *Artsy.net*, Feb 7, 2019
 McLaughlin, Rosanna., "We are the People. Who are you?", *Studio International*, Jan 30, 2019
 Schwaiger, Seth Orien., "Making it in America: Karl Haendel on the absurdities of the Art World", *Artcritical.com*, 20. Feb, 2019
- 2018** De Silva, José., "All the president's men (and one first lady) at Art Basel", *The Art Newspaper*, 15-17 Juni, 2018, p. 2
Diaphanes, Issue 5, Fall/Winter 2018/2019
- 2017** Astorga, Elena., Planes culturales para este Inauguration Day en Los Ángeles, *La Opinión*, Jan 18, 2017

WENTRUP

- Goldman, Edward, "France and the US: Art and politics two centuries apart", *KCRW Art Talk*, Jan 10, 2017
- Horst, Aaron., "Karl Haendel at Susanne Vielmetter", *Carla*, Winter 2017
- Los Angeles Review of Books*, Spring 2017
- Lüddemann, Stefan., "The American Dream: Risse im American Way of Life", *Osnabrücker Zeitung*, Nov 17, 2017
- Dirk Vanduffel: "I'm interested in the overall physical experience of the viewer – not just a visual experience." *Artdependence Speaks to Karl Haendel*, *Artdependence Magazine*, 19. Dezember 2017.
- James D. Watts Jr.: "Philbrook Downtown unveils 'Game On!'", *Tulsa World Online*, 4. Mai 2017.
- 2016**
- Natilee Harren: "Knight's Heritage: Karl Haendel and the Legacy of Appropriation, Episode Two, 2012", *Art Journal Open*, 22. April 2016.
- Arielle Bier: Critics' picks, www.artforum.com, 01. März 2016.
- Natilee Harren: "Knight's Heritage: Karl Haendel and the Legacy of Appropriation, Episode One, 2000", *Art Journal Open*, 29. Februar 2016.
- Nate Harrison: "Response to Natilee Harren's 'Knight's Heritage: Karl Haendel and the Legacy of Appropriation, Episode One, 2000'", *Art Journal Open*, 29. Februar 2016.
- Wendy Vogel: "Karl Haendel, Mitchell-Innes & Nash", *Art in America*, Januar 2016, p. 92.
- 2015**
- Aoife Rosenmeyer: "Karl Haendel at Barbara Seiler Galerie Zürich", *Frieze*, 12. November, 2015.
- Amy Maire Slocum: "Karl Haendel: 'Tis in Ourselves That We Are This or Thus", *Flaunt*, Herbst 2015, S. 64-65.
- Mar Ellwood: "If I Only Knew Then What I Know Now", *Art Basel Miami Beach Magazine*, Dezember 2015, S. 238 – 239.
- Jody Zellen: "'Unwinding Unboxing, Unbending Uncocking' at Night Gallery", *art ltd*, Mai/Juni 2015, S. 24.
- Ryan Schuessler: "'Blah, blah, blah'? Billboard art show confronts Missouri drivers head-on", *Al Jazeera America*, 21. Mai, 2015.
- Karl Haendel: "BioPic", *Modern Painters*, März 2015.
- Marissa Gluck: "Southern California's Interconnected Art Ecosystem", *KCET*, 16. März, 2015.
- Eric Minh Swenson: "Understanding Karl Haendel", *The Huffington Post*, 30. März, 2015.
- Katie Rosenthal: "Virgo Vape, Strap-On Tampon: Karl Haendel At Night Gallery", *The Hundreds*, 15. März 15, 2013.
- 2014**
- Catherine Wagley: "5 Artsy Things to Do in LA This Week: Totems That Could Be on Sesame Street", *LA Weekly*, 1. Oktober, 2014.
- Nys Shana Dambrot: "Whitney Biennial: The View From LA", *art ltd.*, März/April 2014, S.44-45.
- Galia Yahav: "Karl Haendel: Drawer of Tabloid Soul", *Ha'rretz*, 25. Mai, 2014, S.24.
- 2013**
- David Ng: "Whitney Biennial 2014 to include L.A. Artists", *Los Angeles Times*, 15. November, 2013.
- Kevin McGarry: "12th Lyon Biennial", *Frieze*, Oktober 2012.
- Matt Packer: "The 12th Biennale de Lyon" *Meanwhile...Suddenly, And Then*", *Kaleidoscope*, November 2013.
- Linda Yablonsky: "The Neverending Story", *Artforum.com*, 23. September, 2013.
- "Le récit au coeur de la 12e Biennale d'art de Lyon" *La Presse*, 12. September, 2013.
- Philippe Dagen: "Des histoires émergent dans un océan d'images", *Le Monde*, 11. September, 2013.
- Laura Heurteloup: "Quand l'art fait des histoires", *Arts Magazine*, 26. September,

2013, S.129.

Lynn Lieu: *"'Beg Borrow Steal' your way to these exhibits"*, The Desert Sun, 31. January, 2013.

Briana Saati: *"Locust Projects' New Exhibits Force Viewers Outside Their Comfort Zones"*, Miami New Times, 25. Januar, 2013.

2012

Graphite's Spotlight; Drawing outside the lines of a medium", Modern Painters, Dezember 2012.

Hunter Drohojowska-Philp: *"Karl Haendel-Family Blackmail"*, Artnet, 15 Juni, 2012.

Ellen C. Caldwell: *"Karl Haendel at Susanne Vielmetter Los Angeles Projects"*, New American Painting, Juli 2012.

Yael Lipschutz: *"Karl Haendel, Susanne Vielmetter Projects-Los Angeles"*, Flash Art, Summer 2012, S. 98.

Claudine Ise: *"2 Exhibits explore the boundaries of lines on paper, photography"*, Chicago Tribune, 11. Juli, 2012.

David Frankel: *"Reviews: Karl Haendel at Harris Lieberman"*, Artforum, Januar 2012, S. 218.

Ben Davis: *"Karl Haendel, Harris Lieberman Gallery"*, Modern Painters, Februar 2012

Speed, Mitch. *"The Voyage, or Three Years at Sea: Part II"*, Frieze, März 2012 S. 164.

D. Eric Bookhardt: *"Review: Image Transfer: Pictures in a Remix Culture."* The Gambit, Oktober, 2012.

2011

Andrea Appleton: *"Image Transfer: Pictures in a Remix Culture"*, City Paper, Baltimore, 30. November, 2011.

Roberta Smith: *"Art in Review, Karl Haendel, Questions for My Father"*, The New York Times, 28. Oktober, 2011.

Ben Davis: *"Tough Questions for Dad: In Praise of Karl Haendel's Quietly Poignant New Video"*, Artinfo, 29. Oktober, 2011.

Sarah Douglas: *"All About My Father: Artist Karl Haendel and His Friends Have Lots of Questions"*, NY Observer, 20. September, 2011.

John Dorfman: *"The Lens and the Pencil"*, Art & Antiques, Februar 2011.

Jonathan Griffen: *"The New Verisimilitude"*, Art Review, Oktober 2011, S. 143.

Roberta Smith: *"A Bit of Hollywood, Minus the Tinsel"*, The New York Times, 1. Juni, 2011.

Karen Rosenberg: *"Authorship or Translation? Notes Toward Redefining Creativity"*, The New York Times, 22. Februar, 2011

2010

Michelle Grabner: *"Karl Haendel's 'My Invisible Friend' at Tony Wight Gallery, Chicago"*, Art Agenda, 18. November, 2010.

Lori Waxman: *"Walk this way, and draw this way"*, Chicago Tribune, 12. November, 2010.

Lauren Weinberg: *"Art Review: Karl Haendel"*, TimeOut Chicago, #297, 4.-10. November, 2010

Jen Graves: *"Appropriation Situation"*, The Stranger, 9. November, 2010.

Steve Ruiz: *"Karl Haendel at Tony Wight Gallery"*, Chicago Art Review, November 2010. *"Posters"*, First Person: The Discomfort of Sculpture, Issue #4, Sommer 2010.

Michael Upchurch: *"Henry Art Gallery explores 'Pictures in a Remix Culture'"*, The Seattle Times, 28. Oktober, 2010.

Matt Morris: *"Pictures and Statues: Country Club affirms the relevance of the handmade"*, CityBeat (Cincinnati), 7. Juli, 2010.

Natilee Harren: *"Karl Haendel at Susanne Vielmetter Projects"*, Artforum, Mai 2010.

Holly Myers: *"Art that makes a public spectacle of itself"*, LA Times, 6. Juni, 2010.

Steve Pulimood: *"Now Showing: Karl Haendel at Lever House"*, The New York Times Style Magazine, 3. Mai, 2010.

Roberta Smith: *"In Fields of Art, Snapping Photos"*, The New York Times, 2. April, 2010.

WENTRUP

Goldstein, Andrew M. "In New York: Opening this Weekend", *Artinfo*, March 25, 2010
"500 Words: Karl Haendel", Artforum.com, 23. März, 2010.
"Karl Haendel Exhibition at Lever House", *NY Art Beat*, März 2010
Quinn Latimer: "The High Modernist Drawing Board", Art In America, März 2010.
Gary Demuth: "Salina Art center exhibit focuses on manipulated images." *Salina Journal*, 21. Dezember, 2010.

2009

John Ewing: "No Bees, No Blueberries", Art Lies, Herbst 2009, S. 94-95.
"Portfolio", First Person, Issue 3, Herbst 2009, S. 64-69.
Jody Zellan: "Karl Haendel", Art Papers, September/Okttober 2009.
Kenneth Baker: "Anno's abstractions, 'Marbles' at Noma", SFGate, 26. September, 2009.
Mike Sperlinger: "Diminishing Returns, or is Robert Morris Cynical?", Switch, Issue 1.2, Sommer 2009, S. 29.
Joanna Szupinka: "Play with Your Own Marbles", Artslant, 14. September, 2009.
Ken Johnson: "How to Have a Socially Responsible Orgasm and Other Life Lessons.", The New York Times, 12. Juni, 2009.
"Goings On About Town: Karl Haendel", The New Yorker, 8.&15. Juni, 2009.
Michael Wilson: "Karl Haendel, 'How to Have a Socially Responsible Orgasm and Other Life Lessons'", TimeOut NY, Issue 714, 4.-10. Juni, 2009.
"Medium Cool, Installation: Karl Haendel", TimeOut NY Issue 710, 7.-13. Mai, 2009.
Carol Vogel: "Karl Haendel's Jottings, Writ Large, on a SoHo Wall", The New York Times, 7. Mai, 2009.
Walhead Beshty: "Walead Beshty puts for questions to Karl Haendel", Modern Painters, April 2009, S. 80.
Andrw Goldstein: "The art of Appropriation remains at the forefront, as a major new show from the Rubells testitfies", The Art Newspaper, 2. Dezember, 2009, S.11.

2008

Julia Bryan-Wilson: "Signs and Symbols, On Billboard Projects in Los Angeles", Artforum, Oktober 2008.
Jason Foumberg: "Review of The New Authentics: Artists of the Post-Jewish Generation, The Spertus Museum, Chicago, USA.", Frieze, 8. Januar, 2008.
Walead Beshty: "2008, On the Ground, Los Angeles", Artforum, Dezember 2008.
Nick Haramis: "The New Regime: Karl Haendel", BlackBook, Dezember 2008.
Simon Watson: "New Artist Karl Haendel: Redrawing", Whitewall, Winter 2008, S. 68-69.
Vagner M. Whitehead: "An Interview with Karl Haendel (I)", Art Signal: Contemporary Art Magazine., Januar/März 2008 Issue 3, S. 16-31.

2007

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