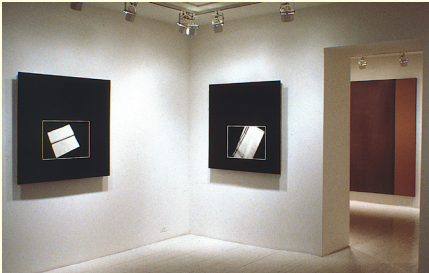
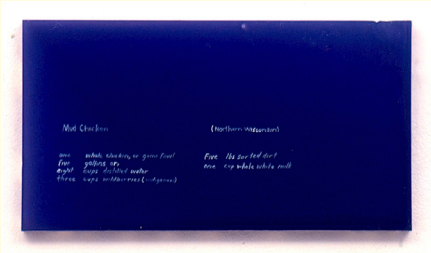
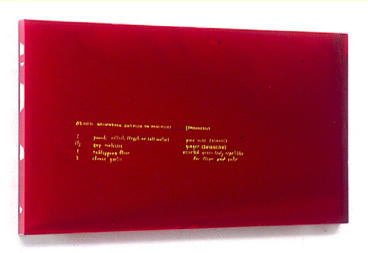


# Mitchell Kane\_ Selected Projects:

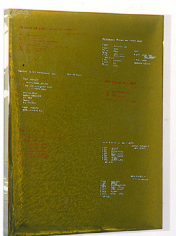
Geo-historical research projects with an emphasis on tactile and perceptual notions of space [multiple components, dimensions variable]



“Margin Paintings,” 1988.  
A rubber room, for the most part. The dominant surface area of the paintings are rubber. The vertical band, or margin, is where notations can be made, much like on a page in a book, which augments the text. In the first gallery were “Untitled (Napkins),” addressing the etiquette of looking by placing a protective painted panel over another painting. The painting underneath is clearly visible upon closer examination.



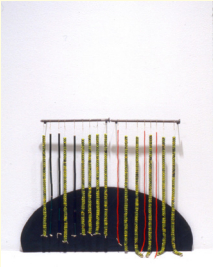
“Recipes and Rug,” 1990  
Fictional and non-fictional recipes based on the flora and fauna of disparate locations from Mid-America to New York to California. The “rug” influences viewer behavior - it both softens the ground the viewer stands on and the bright yellow glow visual impacts the viewing experience.



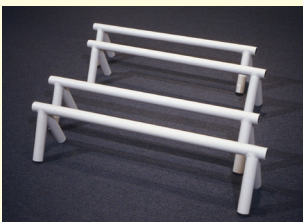
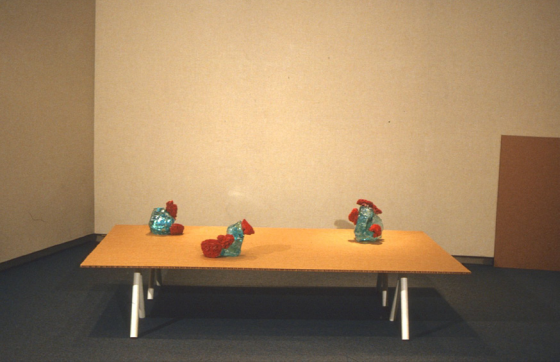
“War with Mexico (1846-48),” 1990  
Siting events between Indianapolis/Mexico City through recipes, architecture and geographical distance. Vinyl decals of the "War Memorial Competition" from *The Inland Architect* cover the floor: Recipe Paintings and “Static Images” (photographs in brass three-sided frames for quick changing) capture television static which resembles Mexican blankets. Other “Recipe Paintings” were located in the Indianapolis Museum Barbizon Gallery, Indianapolis Historical Museum, and Herron Gallery of Art. A unique folding touring map/catalog offers additional historical information about the "War with Mexico," with essays by Anne Rorimer and Len Kleckner.



“53 States,” 1991/92  
A portfolio produced by the Container Corporation of America displays images of regional artists representing their state. The portfolio floats in a triangular frame with no beginning or end. Medium: Original paper print portfolio, sewn canvas, plywood and wire. Also included were "California Recipe Paintings". “53 States” was exhibited in Los Angeles and Chicago.



“Mouseholes and Transitional Paintings,” 1991  
These heavy cast bronze objects are cartoonish signs of wanting to be inside and outside. Fitted with hanging glass beads, they refer to both counter-culture or as bait waiting to catch the unsuspecting inhabitant inside. These sculptures rest along the edge of the room allowing the paintings to occupy the desired place in the center of the wall. “Parisian Mousehole” pictured at right.



“Models of Cohabitation,” 1993  
MOCs are geographical fictions. The red coral from coastal Florida and the sulfide mineral from Central Arkansas would never find themselves bonded in a relationship. Bringing these seemingly unrelated nature materials together opens a conversation about conservation and aesthetics. The “mounts” are utilitarian sculptures acting as a support for holding the objects in limbo above the floor.



“Hirsch Farm Project NOW,” 1990-1998  
How do you transport a project, which traveled around the world with +40 participants over ten-years and did not produce artwork besides private conversation, and visualize it? Try to recreate the intangible qualities and awkwardness a participant might have felt finding themselves “isolated with strangers in an unfamiliar place. Answer: Focus on what is happening “between the ceiling and the floor”. The floor does not touch the wall. Treat the gallery like another place. Use "infographic" posters to anchor the walls and provide visual access-points for viewers to traverse the space. Add a sound component, “Theme Song,” (Mayo Thompson music/Mitchell Kane lyrics) as a “thank you” to the participants and viewers.