

# MITCHELL KANE

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## One-Person Exhibitions//Graphic Narratives:

2025

“Diagnols Owl w/Condiments Pink Drawing Chartreuse,” i-o-i-p  
“Crinkle Funny Rectangle Colorback,” i-o-i-p  
“Odd Knot Density,” i-o-i-p  
“Otolith Knot nnnn Density,” i-o-i-p  
“Dotspace Texture,” i-o-i-p  
“Lines Yellow Didactic,” i-o-i-p  
“Peel Pox Colorback” i-o-i-p  
“The Essential Post Experiential Children’s Book Book,” i-o-i-p  
“Excerpts (PR),” i-o-i-p  
“Crumpled (Info-Objects)gr,” i-o-i-p  
“Truecrime (Synth),” i-o-i-p  
“I Never Met Pontormo,” i-o-i-p  
“Events,” i-o-i-p  
“Rider,” i-o-i-p  
“Still Life (w/Nudibranch),” i-o-i-p  
“Crumpled (Interior),” i-o-i-p  
“Kagenta (Still Life w/Writer’s Block),” i-o-i-p  
“Crumpled (Info-Objects),” i-o-i-p  
“A Particular Array,” i-o-i-p  
“Picture Palace,” i-o-i-p  
“Slipstream,” 2025  
“Surface (O),” 2025  
“Habitat: Margin Creatures (Tovaangar),” i-o-i-p  
“Myth,” i-o-i-p  
“Super Blue (Ecologies),” i-o-i-p  
“Place of Stripes,” i-o-i-p  
“Greater Place,” i-o-i-p  
“Great Place,” i-o-i-p  
“Truecrime (Cali),” i-o-i-p  
“Truecrime (Colores),” i-o-i-p  
“Fillmore,” i-o-i-p  
“Truecrime (Translucent),” i-o-i-p  
“Truecrime (Purple),” i-o-i-p  
“Animalia,” i-o-i-p  
“Gift,” i-o-i-p  
“Mirror Density,” i-o-i-p  
“redyellowblue,” i-o-i-p  
“Orange Narwhal Density,” i-o-i-p  
“Romanesque Mouseholes,” i-o-i-p  
“MirrorDensity,” i-o-i-p

continued

“Fuzz,” i-o-i-p  
“Irreg Buttons,” i-o-i-p  
“Optics (Doubting Trees),” i-o-i-p  
“Chartreuse,” i-o-i-p  
“F\*StarDensity,” i-o-i-p  
“The Essential Post Experiential Children’s Book Book,” i-o-i-p  
“Untitled (Bramble),” i-o-i-p  
“Untitled (Parade),” i-o-i-p  
“Untitled (Schedule),” i-o-i-p  
“Untitled (Admin),” i-o-i-p  
“Untitled (Surface),” i-o-i-p  
“Untitled (Etiquette),” i-o-i-p  
“Untitled (Speculative),” i-o-i-p  
“Untitled (Colour Density), i-o-i-p  
“Untitled (The Woods), i-o-i-p

2024

“Information Inserts: Still Life,” i-o-i-p  
“Information Inserts: Density,” i-o-i-p  
“Information Inserts: Still Life (Vertical),” i-o-i-p  
“Information Inserts: Density Nanotube Piles Return,” i-o-i-p  
“Information: Inserts: Table Chair Light Density,” i-o-i-p  
“Untitled: Buttons, Density, NonPlus, Group” i-o-i-p  
“Untitled: Buttons, Density, Very Positive, Group,” i-o-i-p  
“Untitled: Buttons, Density, Randon Plus, Group,” i-o-i-p  
“Untitled: Button Currency [dull],” i-o-i-p  
“Untitled: Button Currency [bright],” i-o-i-p  
“Untitled [Only],” i-o-i-p  
“Untitled [Peach Density],” i-o-i-p  
“Untitled [Still Life/Density Magenta],” i-o-i-p  
“Untitled [Still Life/Density Gray],” i-o-i-p  
“Untitled [OST],” i-o-i-p  
“Untitled [All-In-One],” i-o-i-p  
“Untitled [Still Life/Color Density], i-o-i-p  
“Untitled [Graphs],” i-o-i-p  
“Untitled: Density (Coral Folly),” i-o-i-p  
“Untitled: Density (Folly),” i-o-i-p  
“Untitled Blu Narrative,” i-o-i-p  
“Untitled [Density Aspirate],” i-o-i-p  
“Untitled [Density Strata-R],” i-o-i-p  
“Untitled [Density Strata-B],” i-o-i-p  
“Untitled Locale Density,” i-o-i-p  
“Untitled (Yellow Rectangles),” i-o-i-p  
“Untitled (Picture Place),” i-o-i-p  
“Untitled (Cyan Density), i-o-i-p  
“Untitled (Napkin Drawings 1-3), i-o-i-p  
“Untitled (Misc Density),” i-o-i-p

continued

“Untitled (Split),” i-o-i-p  
“The Aesthetic Dimension In Light of AI,” i-o-i-p  
“Diatoms,” i-o-i-p  
“Buttons, Groupings, Density, Plus,” i-o-i-p  
“COLORPALETTEGREEN,” i-o-i-p  
“Mid20thCenturyAshtrays,” i-o-i-p  
“Elide Drawings,” i-o-i-p  
“Middle-End,” i-o-i-p  
“Figures,” i-o-i-p  
“CYMK-RGB 24-Point Color,” i-o-i-p  
“Study for Small Country/Large Sculpture,” i-o-i-p  
“Dense-Time [NOLA], i-o-i-p  
“Dense-time (w/crow’s feet),” i-o-i-p

2023

“Herding Information (LLTD-Y),” i-o-i-p  
“Herding Information (LLTD-B),” i-o-i-p  
“Herding Information (LLTD-W),” i-o-i-p  
“Herding Information (LLTD-O),” i-o-i-p  
“Herding Information (LLTD-L),” i-o-i-p  
“Herding Information (LLTD-C),” i-o-i-p  
“Herding Information (LLTD-TURQ),” i-o-i-p  
“Flyer.edu (2009-2015),” i-o-i-p  
“Flyer.edu (2016-2023),” i-o-i-p  
“Poster Painting [green deep],” i-o-i-p  
“Poster Painting [magenta],” i-o-i-p  
“Poster Painting [ptha],” i-o-i-p  
“Poster Painting [rose],” i-o-i-p  
“Orgy of [Opinion] Study,” i-o-i-p  
“Nudibranch Love (Love of Affect) flight,” i-o-i-p  
“Nudibranch Love (Love of Affect) delight,” i-o-i-p  
“Nudibranch Love (Love of Affect) neu,” i-o-i-p  
“Nudibranch Love (Love of Affect) verso,” i-o-i-p  
“Nudibranch Love (Love of Affect) z,” i-o-i-p  
“Nudibranch Love (Love of Affect) flirt,” i-o-i-p  
“Nudibranch Love (Love of Affect) bulb,” i-o-i-p  
“Nudibranch Love (Love of Affect) accommodate,” i-o-i-p  
“Nudibranch Love (Love of Affect) spawn,” i-o-i-p  
“Nudibranch Love (Love of Affect) see-me,” i-o-i-p  
“WarpWeftWoof,” i-o-i-p  
“WarpWeftWhiff,” i-o-i-p  
“WarpWeftSpongy,” i-o-i-p  
“WarpWeft,” i-o-i-p  
“WarpWeftMoist,” i-o-i-p  
“MOTIF,” i-o-i-p  
“Verde (Bag),” i-o-i-p  
“Verde (Port),” i-o-i-p

continued

“Verde (Scrim),” i-o-i-p  
“Verde (Street),” i-o-i-p

2022

“Vocabulary Study,” i-o-i-p  
“Capture30,” i-o-i-p  
“Capture20,” i-o-i-p  
“Capture40,” i-o-i-p  
“NuConvo1,” i-o-i-p  
“NuConvo2,” i-o-i-p  
“NuConvo3,” i-o-i-p  
“NuNuConvo1,” i-o-i-p  
“NuNuConvo2,” i-o-i-p  
“Barstow,” i-o-i-p  
“Dash,” i-o-i-p  
“Glare,” i-o-i-p  
“Interior,” i-o-i-p  
“Lamy,” i-o-i-p  
“Metalmen,” i-o-i-p  
“Oscar,” i-o-i-p  
“Rafter2,” i-o-i-p  
“CaptureC,” i-o-i-p  
“CaptureB,” i-o-i-p  
“CaptureA,” i-o-i-p  
“Blue Figure,” i-o-i-p  
“Lantern (CCY) i-o-i-p  
“Flies Eye (CMMC),” i-o-i-p  
“Cropper (YKYKY),” i-o-i-p  
“Dais-Trolley (CMCM),” i-o-i-p  
“Nu (MMGG),” i-o-ip  
“Hermosa (MCMMC),” i-o-i-p  
“Opinopinopin (YMC),” i-o-i-p  
“Walk-up (YCYMC),” i-o-i-p  
“Naught (WKYY),” i-o-i-p  
“Drawl (MYMYMY),” i-o-i-p  
“Cove (YKEMY),” i-o-i-p  
“Sidestep,” i-o-i-p  
“Trailer,” i-o-i-p  
“4YLLW [Seeds],” i-o-i-p  
“Data and Sensibility,” i-o-i-p  
“More than we...,” i-o-i-p  
“Hilo,” i-o-i-p  
“Coral on Fire,” i-o-i-p  
“Yellow Clump,” i-o-i-p  
“[vulgar subjectivity],” i-o-i-p  
“Thermocline,” i-o-i-p  
“jump-space,” i-o-i-p

continued

“RedWindowBlackIce,” i-o-i-p

“RTL,” i-o-i-p

2021

“MOLA,” i-o-i-p

“SEEP, or the abyss,” i-o-i-p

“Scenery-Chewing,” i-o-i-p

“Green Trace Mussel Mortality,” i-o-i-p

“Fugitive,” i-o-i-p

“TELL,” i-o-i-p

“livingintheblockchain,” i-o-i-p

“RYB\_Ghost Mouseholes,” i-o-i-p

“Large Pictures,” i-o-i-p

“Pennies, Templates & Condensation,” i-o-i-p

“The Nessi-Ness of Color,” i-o-i-p

“Brittle,” i-o-i-p

2020

“For Good Measure,” i-o-i-p

“Pocket Painting Prototypes,” i-o-i-p

“Landscape-On-A-Stick,” i-o-i-p

“1:1:1,” i-o-i-p

“Vulgar Subjectivity,” i-o-i-p

“Maquette Paintings,” i-o-i-p

“Sailor’s Fever Book,” i-o-i-p

“nHabitat (in the muck),” i-o-i-p

“Glyph [Simplicissimus],” i-o-i-p

“nPedestrian (Lumens),” i-o-i-p

“nPedestrian (T/T/W),” i-o-i-p

“nPedestrian (pruneframpton),” i-o-i-p

“nPedestrian (Fugitive),” i-o-i-p

“nPedestrian (Juggler),” i-o-i-p

“nPedestrian (Seep),” i-o-i-p

“nPedestrian (Hotelier),” i-o-i-p

“nPedestrian (Antiquarian),” i-o-i-p

2019

“nWaiting,” i-o-i-p

“nHabitat,” i-o-i-p

“nRosePuddleGray,” i-o-i-p

“Sleeves Simplicissimus,” i-o-i-p

“nPedestrian (Reclining Figure),” i-o-i-p

“nPedestrian,” i-o-i-p

“nEpicFrontis (seco),” i-o-i-p

“nEpicFrontis (canary),” i-o-i-p

“nTriTone,” i-o-i-p

“nSage [Somnambulist],” i-o-i-p

continued

“nButterscotch,” i-o-i-p  
“nButterscotch Drawings,” i-o-i-p  
“Apron Simplicissimus,” i-o-i-p  
“Snake Indigo,” i-o-i-p  
“Bespeckled Poster [Amateur Lecture],” i-o-i-p  
“DeBriefing Mouseholes,” i-o-i-p  
“Chartreuse,” i-o-i-p  
“bloodred,” i-o-i-p

2018

“Educational Broadsheet [TDS],” i-o-i-p  
“Texture Study,” i-o-i-p  
“B/W/M/Y,” i-o-i-p  
“Green Drawings,” i-o-i-p  
“Neuro-graphemes,” i-o-i-p  
“DITHERING,” i-o-i-p  
“Jurors,” i-o-i-p

2017

“DEEPERS,” i-o-i-p  
“How The Space Is,” i-o-i-p  
“They Inhabit a Space of No Particular Origin or Mass,” i-o-i-p  
“The What, and Where These Inhabitants Live,” i-o-i-p  
“K\_OVER [Mousehole],” i-o-i-p  
“Songbook and Cascading Graphs,” i-o-i-p  
“Post Experiential: Wanna Make A Better Future?  
Speculative Contemporary Methodology and its Implications on Contemporary Aesthetics,”  
Parts 1&2, i-o-i-p/Athens Institute for Education and Research  
“Jaliscole [Mousehole],” i-o-i-p  
“K-2 Mousehole,” i-o-i-p  
“K Mousehole,” i-o-i-p  
“Peloncillo Counting,” i-o-i-p

2016

“Density/SUBJ7” i-o -i-p  
“More Dimesial Mouseholes” i-o-i-p “  
“The “Dimesial Mouseholes” i-o-i-p  
“More Dimesial Mouseholes” i-o-i-p “  
“The “Dimesial Mouseholes” i-o-i-p  
“Red-Bottomed Mousehole [ERCP],” i-o-i-p  
“Density/SUBJ6,” i-o-i-p  
“Ampulleria,” i-o-i-p  
“Stained Glass,” [For TBI], i-o-i-p  
“ODDI & “VATER,” i-o-i-p  
“Density/SUBJ4,” i-o-i-p  
“Resiliency [Ancient Warrior: Hasty Retreat],” i-o-i-p  
“Genretopo [Landscape],” i-o-i-p graphic narrative

continued

“Genretopo [Portrait],” i-o-i-p graphic narrative  
“Genretopo [Still-Life],” i-o-i-p graphic narrative  
“Genretopo [SW],” i-o-i-p graphic narrative  
“Genretopo [Waiting],” i-o-i-p graphic narrative  
“Genretopo [Luckyu],” i-o-i-p graphic narrative

2015

“Density/Subj3 Drawings [Malignancy],” i-o-i-p, graphic narrative  
“Mouseholes: Gummed,” i-o-i-p, graphic narrative  
“Dai Daemmen (Day Dreaming),” i-o-i-p, graphic narrative  
“Drought (Where Ms. Anecdotal Lives),” i-o-i-p, graphic narrative  
“ABetterBetter [Glowy],” i-o-i-p, graphic narrative  
“Tie-Dye In Situ,” i-o-i-p, graphic narrative  
“Virtual Whisky,” interactive sculptural installation, i-o-i-p.com  
“Mouseholes: Yellow and Chewed,” i-o-i-p, graphic narrative

2014

“Violent Video Games are Good for Children,” i-o-i-p, graphic narrative  
“Chair Confusion,” i-o-i-p, graphic narrative  
“Vice Versa Versus Etcetera,” i-o-i-p, graphic narrative  
“BlueSky,” i-o-i-p, graphic narrative  
“IDEAL ESTÁNDAR, MODELO DE FRANQUICIA SOCIAL DE PRODUCCIÓN DE OBRA  
DE ARTE MÚLTIPLE UTILITARIO,” Oficina y Projectos Culturales, Mexico, Curator: Carlos Ashida  
“SUBJ2,” i-o-i-p, graphic narrative  
“Angerflasheavesdropping2startnow,” i-o-i-p, graphic narrative  
“Second Coming Sooner,” i-o-i-p, graphic narrative

2013

“Digital Native,” i-o-i-p, graphic narrative, i-o-i-p  
“51/50 & Simpli-“ i-o-i-p  
“Zihua Tlan,” Arena Mexico, Arena Mexico, Guadalajara  
“Shoe-Horning, Charlatans and Panderers,” i-o-i-p.com, graphic narrative  
“The Social Lives of Paisley and Quercus,” i-o-i-p.com, graphic narrative

2012

“Sploring,” i-o-i-p.com, graphic narrative  
“Five Out,” i-o-i-p.com, graphic narrative  
“8&,” i-o-i-p.com, graphic narrative  
“Twiced’,” i-o-i-p.com, graphic narrative  
“TYPO.EDU,” i-o-i-p.com, graphic narrative  
“Ribbon Shelf,” i-o-i-p.com, graphic narrative

2011

“Soldier In Love,” i-o-i-p.com  
“Dopamine, Poster Boy,” i-o-i-p.com  
“Happy Beginning,” i-o-i-p.com  
“Glossy Private Public,” i-o-i-p.com

continued

“Lagtime: The Space Afforded Change,” i-o-i-p.com

2010

“The Silliness of Plural,” i-o-i-p.com, Visual Talking Points

“Something Purposefully Wrong...,” i-o-i-p.com, Cayares, Mexico

“The Great Ubiquity,” i-o-i-p.com

“Figureheads and Widows,” i-o-i-p.com

2009

“String Theory, Narrator, Audience and Neurology,” Fuller Seminary, Pasadena

“Reclamation and Organizational Event,” i-o-i-p.com

“#10, Levels and Visual Rewards,” i-o-i-p.com

“Invisible Car,” i-o-i-p.com, Visual Talking Point

2008

Outpost for Contemporary Art, Los Angeles

2006

‘Ejercicios de Equilibrios Precarios,’ Ex Convento del Carmen, Guadalajara, Mexico 2005

The Suburban, Chicago, Illinois

Cohan and Leslie Gallery, New York (w/Chris Hanson/Hendrika Sonnenberg)

2004

Jalisco Demonstration Project, Guadalajara, Mexico (with Jaime Ashida)

2002

Transgression: An Evening of Conversation (w/ Jorge Pardo, Shirley Tse, Charlie White),

A+D Museum, Los Angeles

Roundtable (Internal Use Only), Natural History Museum, Los Angeles

2001

Marc Foxx Gallery, Los Angeles, catalog

1999

Tt: A Working Meeting to Develop Hybrid Products, Morocco, North Africa

China Art Objects Galleries, Los Angeles

1998

Now: Speculative Environment, Theme Song, Wisconsin Open House,

Museum of Contemporary Art, Chicago, catalog

1997

World Tour, Hirsch Farm Project, catalog

1996

Tahiti:Contemporary Art in An Age of Uncertainty, Hirsch Farm Project, IL, catalog

continued

Thomas Blackman Associates Exhibition Space, Chicago

1996

Tahiti:Contemporary Art in An Age of Uncertainty, Hirsch Farm Project, IL, catalog  
Thomas Blackman Associates Exhibition Space, Chicago

1995

Conviviality: Flirtation, Displeasure and the Hospitable in the Visual Arts,  
Hirsch Farm Project, IL, catalog

1994

Optimism, Hirsch Farm Project catalog Catalogue, Merz Akademie, Stuttgart, Germany Archive,  
College of Dupage, Glen Ellyn, IL

1992

Illinois State Museum, FOCI, State of Illinois Art Gallery, Chicago Thomas Solomon's Garage, Los Angeles  
Pressure on the Public, Hirsch Farm Project, IL, catalog

1991

Robbin Lockett Gallery, Chicago  
Galerie Ralph Wernicke, Stuttgart, Germany  
Survey and War with Mexico 1846-1848, Herron Gallery, Indianapolis Center Contemporary Art,  
Indianapolis, catalog

Mud, or How Can Social and Local Histories Be Used as Methods of Conservation, Hirsch Farm Project, IL,  
catalog

1990

Andrea Rosen Gallery, New York

1989

Robbin Lockett Galley, Chicago

1988

Bess Cutler Gallery, New York  
Robbin Lockett Gallery, Chicago

1986

Robbin Lockett Gallery, Chicago

continued

**Selected Group Exhibitions:**

2014

IDEAL ESTÁNDAR, Oficina de Proyectos Culturales, Puerto Vallarta, Mexico

2010

Arena Mexico, Guadalajara, Cayares

2006

Dark Places, Santa Monica Museum of Art (Curated by Joshua Decter)

2005

Soft Boundaries, Biggin Gallery, Auburn University, Alabama

2003

LA Forum for Architecture and Urban Design, Los Angeles Contemporary Exhibitions

World Trade Center Memorial Competition, Javitz Center, New York

2000

Antemnesia, Venice Biennial (Architecture) curated by Marcos Novaks 1998

In the Polka Dot Kitchen, Otis Gallery, Pasadena Arts Alliance, catalog

Inglenook II, Illinois State University, Normal, IL

1996

The Nineteenth 100 Show, American Center of Design, catalog

1995

Artist/Author: The Book as Art Since 1980, The American Federation of Arts, NY

The Friendly Village, Milwaukee Institute of Art and Design, WI

Hawaii, (w/ Jorge Pardo, Pae White and Mythter), Friedrich Petzel Gallery, New York

Ghislaine Hussenot Gallery, Paris [Joe Scanlan collaboration]

1994

The Seventeenth 100 Show, American Center of Design, catalog

Investigations into the Physical and Metaphysical Hole, School of the Art Institute of Chicago

- Gallery 2, Curated by Jeanne Dunning and Larry Stieger

Public Inquiries, Uncommon Solutions, UW-Milwaukee ArtMuseum

1993

Mixed Messages, Forum Center of Contemporary Art, St. Louis

Videotapes at Friesenwall 120, Koln, Germany [Berlin and Leipzig]

Group Exhibition, Feigen Inc., Chicago

New Work, Feigen Inc., Chicago

Under Contract, "What's Your Favorite Color?", Randolph Street Gallery, Chicago

continued

1992

Good Living/Design in L.A., Pasadena  
A New American Flag, Max Protetch, New York  
The Fifteenth 100 Show, American Center for Design, Chicago  
Dead Cat Bounce, Robbin Lockett Gallery, Chicago  
From America's Studio's: Drawing NewConclusions, Art Institute of Chicago  
Multiples '92 , Randolph Street Gallery, Chicago.  
Multiplicity: New Editions by New Publishers, Robbin Lockett Gallery, Chicago  
Somewhere Between Image and Text, Barbara Krakow Gallery, Boston

1991

Coast To Coast: Artists Return to SAIC, Betty Rymer Gallery, School of the Art Institute of Chicago (catalog)  
The Fourteenth 100 Show, American Center for Design, Chicago Louder, Gallery 400, University of Illinois,  
Circle Campus, Chicago  
Group Exhibition, Galerie Ralph Wernicke, Stuttgart  
Cabrera-Gerber-Kane, Trans Avant-Garde Galley, San Francisco

1990

Via Farini, Milan, Italy (curated by Laurie Palmer and Federica Thiene)  
Gulliver's Travels, Galerie Sophia Ungers, Koln(catalog)  
Group Exhibition, Koury Wingate Gallery, New York  
In The Beginning..., Cleveland Center for the Arts  
Detail in the Cottage- Requesting the Parlor, Randolph Street Gallery, Chicago  
To Know A Hawk From A Handsaw, Wolff Gallery, New York  
The Ridiculous And The Sublime, Lower Links, Chicago (films) Invitational  
Drawing Exhibition, Althea Viafora Gallery, New York  
Stendhal Syndrome: The Cure, Andrea Rosen Gallery, New York (catalog)  
Get Well Soon, Robbin Lockett Gallery, Chicago  
New Generation: Chicago, Carnegie Mellon Art Gallery, Pittsburgh  
Investigations, Moming Dance and Arts Center, Chicago  
Minus, Robbin Lockett Gallery, Chicago

1989

Machine Shop, The Machine Shop at The Emery, Cincinnati  
Prima Visione, Milano Internationzale D'Arte Contemporanea, Milan, Italy  
Ian Hamilton Finlay, Mitchell Kane, Julie Wachtel, Robbin Lockett Gallery  
Group Exhibition, Gallery 1709, St. Louis, MO  
Material Matter, College of DuPage Arts Center Gallery, Glen Ellyn, IL  
Plus, Robbin Lockett Gallery, Chicago  
Group Exhibition, Robbin Lockett Gallery, Chicago

1988

Detail in the Cottage, Randolph Street Gallery, Chicago (curator)  
Drawings, Robbin Lockett Gallery, Chicago  
Latitudes Aspen Art Museum, Aspen (catalog)  
The Goldstrom Family Collection: Contemporary Icons and Exploration,  
Davenport Museum of Art, IA, [traveling exhibition/catalog]

continued

Immaculate Beginnings: Fischer, Grahm, Kane, Levine, McCracken, Smithson, Stella.

Althea Viafora Gallery, New York

Syn-Service Robbin Lockett Gallery, Chicago (co-curator; catalog)

1987

Novi Territori Dell-Arte: Europa-America, Fondazione Michetti,

Francavilla al Mare and Rome. Curated by Achille Bonita Oliva (catalog)

Modern Living, Jeffery Linden Gallery, Los Angeles

Surfaces: Two Decades of Painting In Chicago, Terra Museum of American Art, Chicago (catalog)

Anxious Objects, University Galleries, Illinois State University, Normal,

New Chicago: Quiet and Deliberate, Tangeman Fine Arts Gallery, University of Cincinnati, OH

Nourishment, Beacon Street Gallery, Chicago

July, Wolff Gallery, New York

Beyond the Image, First Street Forum, St.Louis

The Non-Spiritual in Art/Abstract Painting 1985- ???, Chicago (catalog)

Alexander-Bolande-Ebner-Kane-Wool, Robbin Lockett Gallery, Chicago

Real Pictures, Art Against AIDS, Wolff Gallery, New York

Collaboration Mitchell Kane and HirschPerlman, Bates Gallery, Chicago

Floating Values: A Survey Of Gendered Investigations, Hallwalls, Buffalo

Red Dot Show, Bates Gallery, Chicago

Liars: A Question of Reason, State of Illinois Art Gallery, Chicago

PostModernism: A Spectacle of Reflexivity, UWisconsin-Milwaukee

A White Show: Loss of Memory, Moming, Chicago (Jeanne Dunning)

1986

Group Exhibition, Susanne Hilberry Gallery, Birmingham, MI

Inaugural Master of Fine Arts Thesis Exhibition, Art Institute of Chicago

Group Exhibition, Robbin Lockett Gallery, Chicago

1985

Mitchell Kane/Tony Tasset, Superior Street Gallery, Art Institute of Chicago

Unknown Chicago Painters: An Eclectic Selection of Emerging Work, Gallery 400, University of Illinois, Chicago

1984

Artists Call, Betty Rymer Gallery, Art Institute of Chicago

Unscene, ARC Gallery, Chicago

1980

Window Shopping, Curated by Kay Rosen and Anita David, Chicago

### **Publications/Lectures/Design:**

9/11 Memorial Visions: Innovative Concepts from the 2003 World Trade Center Site Memorial Competition,  
Lester J. Levine, McFarland Books, Fall 2016.

Separated United Forms by David Schafer, Charta Press, Milan Italy, Spring 2011. Graphic Designer

continued

i-o-i-p.com [observations on information/objects/images/people], digital presentation, 2008 to present

Post-Production Conversation: John Millei/Mitchell Kane, X-TRA Magazine, Volume 9, #3, 2007

Building Bridges: The Art and Science of Mediation, 2006. Southern California Mediators Association.

Two-fold brochure, four-color offset program of events. Design.

Tt: Presentation of Facts, 2001. A four-color broadsheet (35" x 23") folded into a 9.5 x 6.5" letterpress cover.

Plan, Tt. 2000. 48 pages color with several color plates, perfect bound.

The result from a working meeting to develop a hybrid product with Matthew Ritchie, Peter Lunenfeld, Michael Grey, and Mitchell Kane 48 pages, full color printing throughout.

Los Angeles Contemporary Exhibitions — visual identity including logo and website, 1999

X-Tra, a visual arts publication in Los Angeles. Design. Volume 3, 1999-2000

The Compleat, Hirsch Farm Project. 1998. Perfect bound. 120 pages, 32 four color illustrations and 24 two color pages. Essays by Hannah Higgins, Tobey Crockett, Mitchell Kane and Laurie Winter.

Now: Speculative Environment, Theme Song and Wisconsin Open House. Museum of Contemporary Art, Chicago. 1998.

Exhibition catalogue. Four color posters and interview with Amada Cruz. Compact Disc with lyrics by Mitchell Kane and music by Mayo Thompson.

World Tour. Hirsch Farm Project, WI, Book and poster design. 1997. With Elizabeth Peyton, Lincoln Tobier, Vincent Fecteau, Sharon Lockhart, Ben Kinmont. Capacity bound, 32 pages, color.

Tahiti: Contemporary Art In An Age Of Uncertainty. Hirsch Farm Project, Book and poster design, 1996. with John Currin, Judy Bamber, Mariko Mori, Alexis Rockman, Gregory Green. Hardcover, 32 pages, color.

Conviviality: Flirtation, Displeasure and the Hospitable in the Visual Arts, Hirsch Farm Project Book and poster design, 1995. With Joshua Decter, Stephan Prina, François Claire Prodhon, Lee Paterson, Skall, William B. Brahm, Laurent Joubert. 124 pages, Hardcover. (ACD Award)

Youth Culture Killed My Dog (but I don't really mind) , Contemporary Arts Council, Chicago, Paperback book and poster design. 1995. Black and white illustrations with color cover.

The Younger They Are... , New Art Examiner, 1995

An interview with seven younger Chicago artists about making work, their careers and circumstances facing the arts in Chicago — David Hartt, Adelheid Mers, Tatsuya McCoy, Michael Hall, Yvette Brackman, Walter Andersons and Karen McGarry, pp36.

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Optimism, Hirsch Farm Project, WI, Book and poster design. 1994. With Stephan Dillemuth, Jason Simon, Rhonda Lieberman, Diana Thater, J. Morgan Puett, Joe Scanlon, 68 pps, Four color hardcover, one color plate, 30 b/w illustrations, garment pattern.

A Discussion on Problems with Site-Specificity , Documents. With Hal Foster, Renee Green and John Lindell, Winter Issue 4, New York, 1994.

Promotional Copy, S.O.S. Int'l w/BRAT, Edited by Robin Kahn, New York, 1993.

NonSpectacle and the Limitations of Popular Opinion, Hirsch Farm Project, 1993, curator, catalog design (ACD award). 90 pages, 37 color plates and 17 b&w pages. With Dennis Adams, Helen Molesworth, Pae White, Rick Valicenti, Jane Whicher, Sarah Seager and Anna Novakov.

Speakeasy, New Art Examiner, November 1992, Volume 20, No.3, pp.10

Pressure On The Public, Hirsch Farm Project, WI,, 1992, curator, catalog designed with Michael Thibodeau. Eighty-eight pages, 24 color plates. With Jorge Pardo, William Schefferine, Patricia Phillips, Meredith Turshen, Laura Emrick, Amy Hauft and Maureen Sherlock.

Mud, or How Can Social and Local Histories Be Used As Methods Of Conservation?, Hirsch Farm Project, WI, Curator, catalog design with Michael Thibodeau, 1991. Sixty pages, b/w images and texts. With Mark Dion, Kate Ericson, Mel Ziegler, Dan Peterman, Gail Rothchild, Milenko Matanovic, Robert Horwich. (ACD Award)

Artpapers, Jan./Feb.1992, Atlanta. artist's pages, b/w, photo and text.

Special Issue, S.O.S. International, New York City, 1992 Text Zur Kunst, Artists Page, Spring 1991

Survey and War With Mexico, 1846-1848, Herron Gallery, Indianapolis, IN. Designed with Andy Blauvelt, essays by Anne Rorimer and Len Klekner, (ACD award). 1990

Chicago Art/Write, Spring, Issue #3, "Proper Name", text. 1987

P-Form Magazine, November/December, Volume 2, Number 5, Page 7,

"Kane/Perlman Interview", 1986

WhiteWalls, Wild Taxis, Summer Issue #4, Edited by Buzz Spector, 1980

### **Panel Discussions, Lectures, Education Projects:**

"LA Is My Lady," Mitchell Kane, University of California, Riverside, 2012 ( presentation/lecture)

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The Art Assignment, LAUnified: Teaching Strategies/Admissions and Omissions, Panelist: Jessica Bronson, Ken Ehrlich, Andrea Fraser, Katie Grinnan, Ashley Hunt, Mitchell Kane, Martin Kersels, Shirley Tse. Curated by Michael Ray-Von and Albie Samreth, For Your Art, Los Angeles, 2012

Mitchell Kane, New Work, Graduate Seminar, Art Center College of Design, Pasadena, 2007

The Aesthetics of Foreignness: The Art of Identity and Social Relations. With Dorit Cypis, Micol Hebron, Adam Overton.

Building Bridges: The Art and Science of Mediation, Southern California Mediation Association, 18th Conference, Pepperdine University, Malibu, California.

“State of the Independent,” Beyond Baroque/XTRA Magazine, Los Angeles, 2006

Deep Functionality, Graduate Industrial Design, Art Center, Pasadena, 2004

NORMA (Normative Design Practices), Graduate Industrial Design, Art Center, Pasadena, 2004

Neuro-Physio-Aesthetic Narratives (NPAN), Graduate Industrial Design, Art Center, Pasadena, 2003

Post-Creative Writing: Language Training for Personal Attendants, Looking for an Empathetic Response,

Adisciplinary Curation: Curating the Super Ego, Graduate Industrial Design, Art Center, Pasadena, 2002

New Literalism in Contemporary Art Production, Cranbrook Academy, Organized by Michelle Grabner and Brad Killiam, 1998

Private Money and Speculation, Collecting in the New Millenium, VI FITAC, Expoarte, Guadalajara, Mexico, '77

The Blurring of the Public Sphere: Art at the New Trade Fair. “From the Curator to the Producer? Leipzig, Germany, 1996. Dan Graham, Jorge Pardo, Rirkrit Tiravanija.

Risk, a lecture, School of the Art Institute, Chicago, 1996

Subversive or Sublicant, SAIC-Interlink, Chicago, 1995

Influence and Internationalism: World Communities in Contemporary Art, Museum of Contemporary Art, Chicago, 1995

Littoral, New Critical Art Practices, Project Environments, Salford College, Manchester, England. Lecturer, 1994

A Discussion Without Beuys, The School of the Art Institute in Chicago, with Dan Peterman, Laurie Palmer, Simon Anderson. 1993

Uferansichten Donaukanal (Arbeitskreis Nr.2,) Vienna, Austria, 1993 proposed “Underwater Amphitheater and Terraced Park.”

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Public Art / Sculpture Chicago, Chicago Salon, Chicago Cultural Center, moderator w/ Robert Peters, Inigo Manglano-Ovalle and HaHa, 1993

Public Arts Workshop, Phoenix Arts Commission, Phoenix, Arizona, 1993

What's Your Favorite Color? Educational pilot program, Randolph Street Gallery, Chicago, January 16, 23, 30th, February 6, 13, 20th, 1993

An Evening of Conversation, The Arts Club of Chicago, a dialogue project with three art collectors from Chicago, 1992

Pressure on the Public-Who is Responsible?, A two part symposium with local artists, architects, designers and administrators, University of Illinois, Chicago, moderator. In conjunction with Gallery 400 at UIC, 1992

Survey and War with Mexico, 1846-1848, Indianapolis Center for Contemporary Art, Indianapolis, Indiana (lecture), 1991

Detail in the Cottage - Requesting the Parlor, Video Screening, Randolph Street Gallery, Chicago, 1990

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MFA, The School of the Art Institute of Chicago, IL 1985  
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**Public Collections:**

Museum of Contemporary Art, Chicago  
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