MITCHELL KANE

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One-Person Exhibitions//Graphic Narratives:

2026
“A Well Beneath A Tree,” i-o-i-p
“Offgrid,” i-o-i-p
“Knotty,” i-o-i-p
“Yellow,” i-o-i-p
“Catalogue,” 2025-2026, i-o-i-p
“Orbs Blue Back,” i-o-i-p
“Zeroth,” i-o-i-p
“Two Toner Naturalist,” i-o-i-p
“Barnacle Surface Functionality Drawing,” i-o-i-p
“Purple Schema” i-o-i-p
“K_Drawings w/Parsed Reddish Form,” i-o-i-p
“Under The Bridge Red Drawing,” i-o-i-p
“Specimen,” i-o-i-p
“Certificate To Travel,” i-o-i-p
“Sigmoidal,” i-o-i-p
“Circle w/ Seven Lines,” i-o-i-p
“Exoskeletal Mouseholes (GTBBT),” i-o-i-p
“Model of Cohabitation,” i-o-i-p
“Landscape 2035,” i-o-i-p
“Figures and Field,” i-o-i-p
“Four Figures Three Crystals Pair One Picture,” i-o-i-p
“Pussywillow,” i-o-i-p
“Yellow Room,” i-o-i-p
“Dampth,” i-o-i-p
“Performance Review,” i-o-i-p
“picturesarefunny,” i-o-i-p
“Set (Matrice),” i-o-i-p
“OK, let’s slow it down,” i-o-i-p
“Surface Management,” i-o-i-p
“Meeting Room (Blue),” i-o-i-p
“FourFollies,” i-o-i-p
“Weights and Measurements,” i-o-i-p
“Crinkle Rectangle Colorback,” i-o-i-p
“Greenhouse Etiquette,” i-o-i-p
“Meeting Room,” i-o-i-p
“Archetype,” i-o-i-p
“Fugue,” i-o-i-p
“Color Room,” i-o-i-p
“Vertigo,” i-o-i-p
“DFGH,” i-o-i-p
“Matrices Cartoon,” i-o-i-p

Continued

“Matrices Cartoon Deep,” i-o-i-p
“Bent Weave Density Green Wall Didactic,” i-o-i-p

2025
“Micro Matrices,” i-o-i-p
“Odd Knot Density,” i-o-i-p
“Diagnols Owl w/Condiments Pink Drawing Chartreuse,” i-o-i-p
“Dotspace Texture,” i-o-i-p
“Lines Yellow Didactic,” i-o-i-p
“Peel Pox Colorback” 2025
“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
“redyelllowblue,” i-o-i-p
“Orange Narwhal Density,” i-o-i-p
“Romanesque Mouseholes,” i-o-i-p
“MirrorDensity,” i-o-i-p
“Fuzz,” i-o-i-p
“Irreg Buttons,” i-o-i-p
“Optics (Doubting Trees),” i-o-i-p
“Chartreuse,” i-o-i-p

Continued

“Irreg Buttons,” i-o-i-p
“Optics (Doubting Trees),” i-o-i-p
“Chartreuse,” i-o-i-p
“F*StarDensity,” 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

Continued

“Untitled (Misc Density),” i-o-i-p
“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 Counrty/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 (YKYMY),” 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,ortheabyss,” 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 [Simplicissmus),” i-o-i-p
“nPedestrian (Lumens),” i-o-i-p
“nPedestrian (T/T/W),” i-o-i-p
“nPedstrian (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 Simplicussimus,” 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
“Jalisc’ole [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
Continued

"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
"Twice'd," 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
“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
Thomas Blackman Associates Exhibition Space, Chicago

Continued

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

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

Continued

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

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

Continued

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]
Immaculate Beginnings: Fischer, Grahm, Kane, Levine, McCracken, Smithson, Stella.
Althea Viafora Gallery, New York
Syn-Service Robbin Lockett Gallery, Chicago (co-curator;c atalog)

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

Continued

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

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.

Continued

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.

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

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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, Meredeth 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, Univerity of California, Riverside, 2012 (presentation/lecture)

The Art Assignment, LAUnfied: 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

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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."

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 symposiun with local artists, architects, designers and administrators, University of Illinois, Chicago, moderator. In conjuction with Gallery 400 at UIC, 1992

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

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

Cul-de-Sac, Neutrality, Making in the Map. Mid-American College Art Association, 53rd Annual Conference, Cincinnati, Ohio, 1989

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Liars: A Question of Reason," State of Illinois Art Gallery, Chicago, 1987

Anxious Objects, University Galleries, Illinois State University, 1987

Thoughtprocess: A Panel Discussion Exploring Issues Relevant to Current Art-Making, Bates Gallery, Chicago, 1986

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Flanagan, Regina. “Worthy of Notice,” Public Art Review, Winter/Spring,1993,Vol. 8, pp. 26

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Education:
MFA, The School of the Art Institute of Chicago, IL 1985
BFA, The School of the Art Institute of Chicago, IL 1979
Yale University at Norfolk, CT 1977 (Summer Program)
University of Puget Sound, Tacoma, WA 1974-1976 (marine biology)
Windsor Mountain School Lenox Massachusetts 1972-1974 [a progressive high school]

Awards:
Ellen Battell Stockel Estate Scholarship, Yale, Norfolk, 1977
Michetti Foundation Award, Italy, 1987
Chicago Artists Abroad Grant, Germany, 1990
American Center for Design Award, 1991
American Center for Design Award, 1992
American Center for Design Award, 1994
American Center for Design Award, 1996

Public Collections:
Museum of Contemporary Art, Chicago
Museum of Contemporary Art, Los Angeles
Progressive Corporation, Ohio
Rockford Art Museum, Rockford, Illinois
Augustana College, Rockville, Illinois

Teaching:
2024 Art Center College of Design, Pasadena
2023 Art Center College of Design, Pasadena
2022 Art Center College of Design, Pasadena
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1987 University of Cincinnati, Ohio

Director, Undergraduate Fine Art and Professor, ArtCenter College of Design 2005-2024