

# MITCHELL KANE

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## One-Person Exhibitions/Projects/Graphic Narratives:

- 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
  - "living in the block chain," i-o-i-p
  - "RYB\_Ghost Mouseholes," i-o-i-p
  - "Large Pictures," i-o-i-p
  - "Pennies, Templates & Condensation," i-o-i-p
- 2020
- "The nessi-ness of Color," i-o-i-p
  - "Brittle," i-o-i-p
  - "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
- 2019
- "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
  - "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
  - "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
- 2018
- "DeBriefing Mouseholes," i-o-i-p
  - "Chartreuse," i-o-i-p
  - "bloodred," i-o-i-p
  - "Educational Broadsheet [TDS]," i-o-i-p
  - "Educational Broadsheet [Curriculum]," 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,”
  - “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
  - “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
  - “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 Proyectos 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 "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
- 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
- 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, FOCl, 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 for Contemporary Art, Indiana, 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
- 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  
*Inglennook II*, Illinois State University, Normal.
- 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 Myhtter), 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 Art Museum
- 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 New Conclusions*, 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  
*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, Graham, 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, 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.

*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 Dillemath, 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 Hautf 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, 1992. 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

*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

*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,

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*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, 1997

*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 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

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

*Detail in the Cottage*, Randolph Street Gallery, Chicago, 1988

*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



**Bibliography:**

- Magaña, Omar. Mural, "LLenan el Ex Convento del Carmen," Viernes 23 de Junio, 2006  
– El Informador "Lo singular, contemporáneo y arriesgado," Domingo 25 de Junio, 2006
- Palomar, Juan. El Informador, "Diario de un espectador," Domingo 2 de Julio, 2006
- Bañuelos, Karla. Público, "El Ex Convento tiene ideas en vertigo," Miércoles 19 de Julio, 2006  
– El Informador, "Arte de atrás para adelante," Jueves 20 de Julio, 2006
- Kaplan, Dale. Público, Ex Convento, Viernes 21 de Julio, 2006
- Preciado, Corina. Mural, "Equilibran su arte," Sábado 22 de Julio, 2006
- Princenthal, Nancy. "Tt," Artist Book Beat, Art On Paper, July-August 2000
- Swartz, Mark. "Speed the Plow: 10 Years with the Hirsch Farm Project," New Art Examiner,  
April 1999, pp 35 -38,
- Grabner, Michelle. "Hirsch Farm Project," Frieze Magazine, November 1998.
- Artner, Alan. "Misguided MCA Exhibit Honors A Mostly Non-Visual Enterprise,"  
Chicago Tribune, August 28, 1998, pp 45.
- Porges, Tim. "Colonel Mustard, In the Library, with a Lead Pipe OR Too Many Missionaries Spoil the Broth,"  
New Art Examiner, July-August, 1997, pp 28 -32.
- Lazare, Lewis. "The Culture Club". Artists' Day Out, Chicago Reader, January 10, 1997, pp18
- Kirshner, Judith Russi. "Resisiting Regionalism," Art in Chicago 1945-1996, Museum of Contemporary Art,  
Thames and Hudson, November 1, 1997, pp131
- Huebner, Jim. "The In Crowd", Art in Chicago 1945-1996, Chicago Reader, November 1, 1996, pp1
- Auer, James. "Victimization... dwell in the "Friendly Village," *Milwaukee Journal Sentinel*, October 2, 1995,  
pp 2E
- Vanel, Herve. "Dans le Wisconsin, L'Art est Convivial," *Beaux-Arts*, July-August, pp12
- Levin, Kim. Review of *Hawaii, Village Voice*, February 7, 1995, pp. 8
- Princenthal, Nancy. "Artist's Book Beat," The Print Collector's Newsletter, Vol. XXVI No. 2  
May- June, 1995 pp. 70
- Lieberman, Rhonda. "Positively Camp," *Artforum*, October 1994, pp. 5
- Edgerton, Robin. " Summer Harvest at the Hirsch Farm," *Public Art Review*, 1993, pp. 36
- Stone, Art. " Visiting the Hirsch Farm," *New Art Examiner*, October 1993, pp. 40

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- Lynch, Kevin. "Artists, environmentalists discover common ground," *The Capital Times*, August 12, 1993, Arts/ Lifestyle pp.1 & 6
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