



DYLAN A.T. MINER

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DEGREES

Doctor of Philosophy	2007	The University of New Mexico	Art History (Arts of the Americas)
Master of Arts	2003	The University of New Mexico	Latin American Studies
Bachelor of Arts	2000	Western Michigan University	Studio Art (Magna Cum Laude)
	2000	Western Michigan University	Spanish (Magna Cum Laude)
Additional Study	2001	Universidad Nahuatl (Mexico)	Indigenous Studies
Additional Study	1996	College for Creative Studies	Design + Photography

SELECTED SOLO VENUES

- 2011
 - 01. *Provisional...*, Urban Shaman Gallery, Winnipeg, MB, Canada
 - 02. *Graphic Protest*, University Art Gallery, Central Michigan University, Mt. Pleasant, MI
 - 03. TBD, Art Gallery at Fort Lewis College, Durango, CO
- 2010
 - 04. TBD, Art Gallery at Cleveland State University, OH
 - 04. *Big Enough to Win, Big Enough to Lose*, Center Galleries, College for Creative Studies, Detroit, MI
 - 05. *Learning to Labor, Remembering to Resist*, University Art Gallery, Saginaw Valley State University, MI
 - 06. *Within the Shell of the Old*, ARC Gallery, Chicago, IL
- 2008
 - 07. *Otepemisiwak, The People Without Bosses*, Nokomis Native American Center, Okemos, MI
- 2006
 - 08. *Anartista: Working-class Vision of Dylan Miner*, Out Ch'yonda Performance Space, Albuquerque, NM
- 2005-2007
 - 09. *Yours for the OBU*, with Carlos Cortéz Koyokuikatl, Traveled to 20+ cities in US, Canada, Europe, Australia [catalogue]

SELECTED GROUP VENUES

Ace Art Inc. (MB); ARC Gallery (IL); Art Gallery of Southwest Manitoba (MB); AS220 (RI); Biennial of Graphics Arts (Slovenia); Central Michigan University (MI); Cherokee Heritage Center (OK); Galeria de la Raza (CA); Institute of American Indian Arts (NM); K Space Contemporary (TX); Labor Fest (CA); Martin Luther King Jr. Labor Center (NY); National Museum of Mexican Art (IL); Native American Rights Fund (CO); Nokomis Native American Center (MI); Portland State University (OR); United Nations Permanent Forum on Indigenous Issues (NY); University of Arizona (AZ); University of Wisconsin-Milwaukee (WI); University of Wisconsin-Whitewater (WI); Saginaw Valley State University (MI); Sewanee University of the South (TN); SUNY-Cortland (NY); 516 Gallery (NM).

SELECTED PUBLICATIONS

- 2010
 - 01. “‘When they Awaken’: Indigeneity, Miscegenation, and Anti-Colonial Visuality,” Damián Baca and Victor Villanueva, eds. *Rhetorics of the Americas, 3114 BCE to 2012 CE* (New York: Palgrave MacMillan).
 - 02. “Art,” “Métis,” and “Louis Riel,” Peter C. Mancall, ed., *Encyclopedia of Native American History* (New York: Facts on File): forthcoming.
 - 03. “Halfbreed Theory: Maria Campbell’s Storytelling as Indigenous Knowledge and *une Petite Michin*.” Jolene Armstrong, ed. *Maria Campbell: Essays on her Works* (Toronto: Guernica Editions): forthcoming.
- 2009
 - 04. “Indigenous Radicalism,” Ed. Immanuel Ness, *International Encyclopedia of Protest and Revolution* (Boston: Blackwell).
 - 05. “Provocations on Sneakers: The Multiple Meanings of Athletic Shoes, Sport, Race, and Masculinity.” *CR: The New Centennial Review* 9, no. 2.
 - 06. “From Aztlan to Red River: The Continental and Comparative Cultures of Chicana/o and Métis Anti-Colonialism.” Denis Gagnon, ed. *Colloque Gabriel Dumont: Histoire et identité métisses* (Winnipeg, MB: Les Presses Universitaires de Saint-Boniface).
- 2008
 - 07. “Straddling *la otra frontera*: Revisioning Chicana/o Art History Through MiChicana/o Visual Culture,” *Aztlán: The Journal of Chicano Studies* (Spring).
- 2007
 - 08. “Red (Pedal) Power: Natives, Bikes, and Anti-Colonial Art.” Ed. Jenny Western. *Do Not Park Bicycles!: Aboriginal Bike Culture* (Brandon, MB: Art Gallery of SW Manitoba).
 - 09. “*El Grito del Diseño*: The Radical Visual Language in Chicana/o Newspapers,” Eds. Josh MacPhee and Eric Rueland, *Realizing the Impossible: Art Against Authority* (San Francisco: AK Press). In second edition.
- 2005
 - 10. “*El renegado comunista*: Diego Rivera, *la Liga de Obreros y Campesinos* and Mexican Repatriation in Detroit,” *Third Text*, November 2005: 647-660.

IN PROCESS [ACCEPTED FOR PUBLICATION, BUT STILL IN DEVELOPMENT]

- 200x
 - 01. Essays on Diego Romero, Will Wilson, Jason Luján, and Jean Lamarr. Nancy Mithlo, ed. *Vision Project: Toward an Indigenous Art History* (Santa Fe: Institute for American Indian Arts): essays in development, funded by Ford Foundation.

- 02. “*Hasta la Victoria (Deportista) Siempre: The History of Sports Posters in Revolutionary Cuba*,” *International Journal of the History of Sport* (Special Issue on the “Visual Turn in Sports History,” eds. Mike Huggins and Mike O’Mahony): prospectus accepted by editors, article in development.
- 03. “Fourth Cinema as Radical Alternative: A Continental Approach to Indigenous Documentary Cinema” Susan Sleeper-Smith, ed. *Indigenous Voice in Film* (Lincoln: University of Nebraska): forthcoming.
- 04. “The Five Elements of the Fourth World: Indigenous B-Boys, Grafiteros, and Native Hip Hop in the Americas.” Jeff Berglun, Kimbri Lee, and Jan Johnson, eds. *Indigenous Pop: A Critical Collection* (under review at University of Arizona Press); prospectus accepted by editors, chapter in development.
- 05. “‘Indians of All Tribes:’ Brown Pride, Red Power, and the Importance of Indigenous Civil Right Era Activism.” Charles W. McKinney and Dwain C. Pruitt, eds. *Looking Back: Legacies and Lessons of the Civil Rights Movement*: prospectus and initial draft accepted by editor, editors looking for publisher; under review at University Press of Mississippi.
- 06. “Michael and Me: Working-Class Solidarity and the Documentary Work of Michael Moore.” M. Keith Booker. *Working Class Pop Culture* (New York: Praeger); prospectus accepted by editor.
- 07. “*Movimiento, migración y el medioeste: Reconfiguring Aztlán in Chicana/o Art*.” Dionicio Valdés and Jerry García, eds. *Mexicanos in Greater Aztlán: From the Pacific Northwest to the New South* (under review at University of North Texas Press); chapter accepted by editors.
- 08. “Stories as Mshiki: The Urban Anishinaabeg Oral History Project, Pun Plamondon and the Medicinal Practice of Telling Stories.” Jill Doerfler, Niigonwedom James Sinclair, and Heidi Kiiwetinepinesik Stark, eds. *Centering Anishinaabeg Studies: Understanding the World Through Stories*; prospectus accepted by editors, chapter in development.

SELECTED CONFERENCE PAPERS | PEER REVIEWED | 2008-2011

- 2011** • 01. “Toward an Indigenous Artistic Sovereignty: Theorizing Contemporary Native Art;” Chair College Art Association | New York City, NY (February 2011)
- 2010** • 02. “The Five Elements of the Fourth World: Indigenous B-Boys, Grafiteros and Hip Hop across Turtle Island” Native American and Indigenous Studies Association (May 2010) University of Arizona | Tucson, AZ
- 03. “Disavowing Mestizaje: Jack Forbes and Indigenous Critiques of Miscegenation” National Association for Chicana and Chicano Studies | Seattle, WA (April 2010)
- 04. “Participatory Democracy and the Politics of Indigenous Communities” National Association for Chicana and Chicano Studies | Seattle, WA (April 2010)
- 05. “Nkejong Urban Anishinaabeg Oral History Project;” Chair (March 2010) Native American Critical Issues Conference | Michigan Indian Education Conference Traverse City, MI
- 2009** • 06. “Urban Anishnaabe Oral History Project” Great Lakes History Conference | Grand Valley State University | Allendale, MI
- 07. “‘Popping the Spirit of Crazy Horse into Underground (Visual) Ciphers’: Theorizing Contemporary Indigenous Graffiti” Native American Art Studies Association | University of Oklahoma | Norman, OK
- 08. “Hasta la Victoria (Deportista) Siempre: Sports Posters in Cuba” Conference on the Visual Turn in Sport History | Bristol University | Bristol, UK
- 09. “The Need for a Network: A Continental Approach to Indigenous Documentary Theory” *Indigenous Voice in Film*, CIC-American Indian Studies Consortium Symposium
- 10. “Class, Nationhood and Indigeneity in Post-1968 Chicana/o Cultural Practice” Labor and Working Class History Association Conference | Chicago, IL
- 11. “Chicana/o Art versus Hispanic Artifice: A Critical Analysis of Contemporary Visual Culture through an Investigation in *Arte Caliente!* And the NHCCNM” National Assoc. for Chicana and Chicano Studies | Rutgers Univ. | New Brunswick, NJ
- 12. “‘Migración y Movimiento’: Aztlán in Chicana/o Art and Visual Culture” Seminar in Borderlands and Latina/o Studies | Newberry Library | Chicago, IL
- 2008** • 13. “Class v. Nation: Reframing Chicana/o Cultural History” North American Labor History Conference | Wayne State University | Detroit, MI
- 14. “Thinking Through Indigenous and Anti-Colonial Modernisms” *Outside the Frame: Kendall Colloquium on Art + Design* | Kendall College of Art + Design
- 15. “Sneakers for Social Justice or Just for Us: The Athletic Shoe as Site of Contestation” *To Remember is to Resist: Forty Years of Sport and Social Change* | University of Toronto
- 16. “Art, Anti-Colonialism, and National Liberation: Chicana/o and Métis Visual Culture” National Association for Chicana and Chicano Studies | Austin, TX
- 17. “Aboriginal Anti-Colonial Art: A Fanonian Approach” Native American & Indigenous Studies Conference | Athens, GA

