

EDUCATION

MFA Nova Scotia College of Art & Design, Halifax, Nova Scotia, 1990.
BFA Nova Scotia College of Art & Design, Halifax, Nova Scotia, 1982.

SOLO EXHIBITIONS (a*=anthology, c*=catalogue, m*=monograph, p*=pamphlet, w*= web essay)

2016 "FEED," Mann Art Gallery, Prince Albert SK.
2016 "mother and child," Loop Gallery Toronto ON; g330 Saskatoon SK.
2015 "FEED," Swift Current Art Gallery, Swift Current SK; Western Development Museum, Saskatoon/ North Battleford SK (m*).
2014 "FEED," Moose Jaw Museum and Art Gallery, Moose Jaw SK (m*).
2009 "Canopy," Stride Gallery, Calgary, AB, (w*).
2005 "Black White," Diagonale centre des arts et des fibres du Québec, Montréal, Québec.
2001 "drop out" & "coke dump", Mercer Union, ON, (p*).
2001 "Crown" & "drop out," *Crown* curated by Joan Stebbins, SAAG, Lethbridge, AB, (m*, c*): La Centrale, Montreal, QC, (a*).
1997 "Chorus/ Chord" & "Papa," *Chorus* curated by Carolyn Bell-Farrell, Koffler Gallery, Toronto ON (m*, c*).
1996 "Leningrad," Optica Gallery Project Room, Montreal QC.
1995 "Papa," B312, Montreal QC.
1994 "I killed Jesus," W139, Amsterdam, The Netherlands, (c*).
1993 Untitled (vitrine filled with clothes), Dunlop Art Gallery, Regina, SA.
1993 "Every Word, Their Name," YYY, Toronto ON.
1990 "I Fell Asleep," Anna Leonowens Gallery & 5132 Bishop St., Halifax, NS.

GROUP EXHIBITIONS (a*=anthology, c*=catalogue, m*=monograph, p*=pamphlet)

2015 "Sorting Party; Mending Party," Museum London, Nuit Blanche, London ON
2015 Universe 1 & 2: Cut 1, *to space to place*, curated by Tarin Hughes, Schleifmuhlgasse 12-14, Vienna Austria
2013-15 "untitled hides," *Hi-Fibre Content* (OSAC Traveling Group Exhibition), venues throughout Saskatchewan (p*).
2008-10 "Talisman," *The Meeting* (traveling to various venues in Quebec) (c*).
2007 "Candy Mountain," *Candy Mountain*, Latitude 53, Edmonton Alberta.
2007 "One World," *Apartment Show*, Edmonton Alberta.
2005 "Black White," *Sticks and Stones* curated by Dianne Pearce, Espacio Cultural, Universidad Iberoamericana, Mexico City, Mexico, (c*).
2005 "Black White," Artspace, *Tracings*, Raleigh, North Carolina, U.S.A. (m*).
2004 "Freedom" *Used Goods* (exhibition at a Salvation Army Thrift Store), curated by Cut-Rate Collective in conjunction with galerie articule, Montréal, Québec, (c*).
2004 "I Fell Asleep," *Strands of Fabrication* curated by Jill Larson, Fe Gallery, Pittsburgh, Penn., U.S.A.
2003 "Crown," *Licht*, curated by François Dion in conjunction with Optica Gallery, Artforum Berlin, Germany (p*).
2002 "drop out, coke dump" & "dump coke/get thirsty" billboard, *Better Worlds* curated by Jan Allen, Agnes Etherington Art Centre, Kingston, ON, (c*).
2002 "Attic," *L'envers du vêtement* curated by Danielle Lord, Musée Marsil, St. Lambert, QC, (c*).
2001 "drop out," *The Occidental Occupants* curated by Luanne Martineau, Art Gallery of Calgary, Calgary, AB.
2001 "Gift," (article & hôpital collective off-site project in a decommissioned hospital), *Hôpital*, Mtl., QC, (c*).
2000 "Crown," *Ecstatic Architecture* curated by Marcus Miller, Saw Gallery, Ottawa, ON.
2000 "Papa & Hold," *Afterimage* curated by Loren Lerner, Jewish Community Centre, Montreal, QC, (a*).
1999 "Papa," *A Theater of Presence* curated by Andrew Forster, Beaverbrook Gallery, Fredericton, NB, (c*).
1999 "She Carries Her Food Like a Baby," organized by Ingrid Bachmann, *48 Hours*, Montreal, QC, (CD Rom).
1998 "Untitled (hairwall)," *La Face* curated by France Choinière & Yves O'Reilly, Dazibao, Montreal, QC, (a*).
1998 "Every Word, Their Name," *L'excès* curated by Marie Fraser, Musée Régional de Rimouski, QC, (m*,c*).
1997 "Every Word, Their Name," *Ritual Coping* curated by Vera Lemecha, Dunlop Art Gallery, Regina, SA, (m*).
1997 "drop out," *Les présents relatifs*, curated by François Dion & Pierre-Jean Sugier Centre d'Art Contemporain Rueil-Malmaison, France; Quartier Éphémère, Montreal, QC, (c*).
1997 "Template," *Dancing with the Leviathan* curated by Sybil Goldstein, Toronto, ON, (m*); *Scratching the Surface*, curated by Holly Block, Art in General, N.Y. C., N.Y.
1997 "Mending Booth" with Marcus & Suzanne Miller & Allan Paivio, Gallery 101, Ottawa, ON.
1996 "Hold," *Resident Memory*, curated by Sylvie Fortin, Na Palmovce Synagogue, Prague, Czech Republic, (a*).
1996 "Papa," *Bereft*, curated by Sylvie Fortin, Hallwalls, Buffalo, N.Y., (p*); *Spaces*, Cleveland, Ohio.
1996 Excerpt from "Every Word, Their Name," *From Memory to Transformation* (Jewish Women's Voices Conference) curated by Mimi Gellman Toronto, ON, (p*,a*).
1995 "Every Word, Their Name," *Définition, situation, expiration* curated by Gilles Forest, Centre d'Art Contemporain de Basse-Normandie, Hérouville, Sainte-Clair, France, (c*).
1994 "Template," *Justice in the Flesh* curated by Stephen Horne, galerie articule, Montreal, QC, (c*).
1994 "Every Word, Their Name" *Monuments in the Present Tense* curated by François Renaud, The Ottawa Art Gallery, Ottawa, ON, (p*).

- 1994 Untitled (hairwall), *Textiles, that is to say*, curated by Sarah Quinton & John Armstrong, The Museum for Textiles, Toronto, ON, (c*); OR Society, Vancouver, BC.
- 1994 "Mending Booth" (performance), *In the Seam* curated by the Name 10 Parts of the Body collective, Art Access Now, Toronto Eaton Centre, Toronto, ON; Cours Montréal, Montréal, QC, (m*).
- 1993 Untitled (hairwall), *Pied-à-terre* organized by Mindy Yan Miller, galerie articule off-site project, Montreal, QC.
- 1992 "Absence Escapes Us," *Vestiges* curated by Susan Feindel, Eye Level Gallery, Halifax, NS, (p*).
- 1991 "Deluge/Of Thirst/I Lapped Her Tears," curated by Vera Lemcha, *The Embodied Viewer*, The Glenbow Museum, Calgary, AB, (c*).
- 1990 "I Fell Asleep," organized by Daneca Jojich, *Depoteque*, Montreal, QC.
- 1990 "O Jerusalem (why does she do this)," curated by S. Feindel, *Last Chance*, Saw Gallery, Ottawa, ON, (p*).

AWARDS

Saskatchewan Art Board Travel Grant: 2015. Independent Artists Program Grant: 2016, 2014, 2012.
Concordia University Part-Time Union Professional Development Awards: 2011, 2008, 2005, 2004.
Canada Council Grant: 2016: Canada Council Mid-Career Grant: 2005, 2002.
Canada Council B Grant: 1999, 1997, 1996, 1994, 1991.
Canada Council Project Cost Grant: 1993, 1992, 1990.
Canada Council Travel Grant: 2015, 1996.
Conseil des arts et des lettres du Québec, Bourse de soutien à la pratique artistique: 2001, 1998.
Conseil des arts et des lettres du Québec, Bourse de soutien à la pratique courte durée: 1995.

SELECTED LECTURES/PRESENTATIONS

- 2016 University of Saskatchewan, Saskatoon SK; loop Gallery, Toronto ON; Nova College of Art & Design University, Halifax NS; New Brunswick College of Craft and Design, Fredericton NB
- 2015 Swift Current Art Gallery, Swift Current, SK
- 2014 Moose Jaw Museum and Art Gallery, Moose Jaw, SK
- 2011 University of Saskatchewan, Emma Lake Campus, SK.
- 2009 University of Calgary, Calgary AB.
- 2006 Grant MacEwan College; University of Alberta, Edmonton, AB.
- 2005 Artspace, Raleigh, S.C. U.S.A; Universidad Iberoamericana & La Esmeralda, Mexico City.
- 2004 MAWA Lecture Series, Winnipeg MB; Art Gallery of Southwestern Manitoba, Brandon, MB.
- 2002 Concordia University, Art History Department, Montreal, QC; Musée Marsil, St. Lambert QC.
- 2001 La Centrale, Montreal, QC: University of Lethbridge, Lethbridge, AB.
- 1998 Musée de Rimouski, Rimouski, QC.
- 1997 Dunlop Art Gallery, Regina, Sask.; The Koffler Gallery, Toronto, ON.
- 1994 Articule, Montreal, Quebec; The Emily Carr School of Art, Vancouver, BC; The Ottawa Art Gallery, Ottawa, ON; Mercer Union, Toronto, ON; Sheridan College, Oakville, ON.
- 1993 University of Saskatchewan, Saskatoon, SA.
- 1991 University of Calgary, Calgary, AB; The Alberta College of Art, Calgary, AB; The Glenbow Museum, Calgary, AB.

SELECTED BIBLIOGRAPHY - Anthologies, Catalogues, Monographs, Pamphlets

Lisa Baldiserra, Making Hay While the Sun Shines - or The Emperor's New Clothes, Moose Jaw Museum and Art Gallery, 2014.

Zoe Schneider, Hi-Fibre Content, OSAC Touring Exhibiton, 2013.

Mathew Koumis (ed.), Art Textiles of the World – Canada, Telos Art Publishing, Brighton, England, 2009.

Dianne Pearce & J. F. L.Ruis, Palos y piedras, Espacio Cultural, Universidad Iberoamericana, 2005.

F. Dion, S. Major, M. Miller, "Crown and drop out," Southern Alberta Art Gallery, Lethbridge, AB, 2003.

Jan Allen & Laura U. Marks, BETTER WORLDS - activist and utopian projects by artists, Agnes Etherington Art Centre, Queen's University, Kingston ON.

Loren Lerner (editor), Afterimages/Rémanences, The Concordia University Institute for Canadian Jewish Studies, Mtl, QC, 2002.

Hôpital Curatorial Collective/galerie articule, Hôpital, Montreal, QC, 2002.

Susie Major, "PEACE, PROTEST, POWER," Mercer Union, Toronto, ON, Sept. 2001.

Susie Major, "Crown/drop out," Pink Link, La Centrale, Montreal, QC. 2001 pgs.50-51.

Andrew Forster, Theatre of Presence, Beaverbrook Art Gallery, Fredericton NB, 1999.

Mimi Gellman, "Memory Moving: A Framework for Experience," edited by Sarah Silberstein Swartz & Margie Wolfe, From Memory to Transformation, Second Story Press, Toronto, ON, 1998.

Stephen Horne, "Embodying Subjectivity", ed. by Ingrid Bachmann & Ruth Scheuing, Material Matters, YYZ Books, Tor. ON, 1998.

Rebecca Todd & Carolyn Bell Farrell, Chorus, The Koffler Gallery, Toronto, ON 1998.

Sylvie Fortin, "Misto Pameťi," PALMOVKA, Sbornik Synagogy na Palmovce 1/96, Prague, Czech 1998).

Vera Lemecha, Ritual Coping, Dunlop Art Gallery, Regina, Sask. 1998

Marie Fraser, L'excès, Musée Régional de Rimouski, Rimouski, QC, 1998
Carolyn Bell Farrell, Chorus, The Koffler Gallery, Toronto, ON, November 1997
François Dion & Didier Boone, Les présents relatifs, curated by François Dion (Can.) & Pierre-Jean Sugier (France), Quartier Éphémère, Montreal, QC & Centre d'Art Contemporain de Rueil Malmaison, France, Fall/97.
Sylvie Fortin, Bereft, Hallwalls, Buffalo, N. Y., U.S.A., April, 1996.
Sarah Quinton, "Every Word, Their Name," in Définition. situation. expiration, curated by Gilles Forest, Centre Art de Basse-Normandie, Hérouville, France, 1995.
Stephen Horne, Justice In The Flesh, Galerie Article/ Burning Editions, Montreal, QC, 1994.
Sarah Quinton & John Armstrong, Textiles, that is to say, The Museum for Textiles, Toronto, ON 1994.
Jean-François Renaud, Monuments in the Present Tense, The Art Gallery of Ottawa, March 1994.
Vera Lemecha, The Embodied Viewer, The Glenbow Museum, Calgary, AB, 1991.

BIBLIOGRAPHY– Newspapers, Magazines and On-line Journals

Stephen Horne, "Animals Don't Wear Leather: Mindy Yan Miller Hides and Other Works of Art," *BorderCrossings Vol.35, No.1, Issue137*, pgs. 66-71.
Jeffrey Spalding, MINDY YAN MILLER: "Feed," Art Gallery of Swift Current, Jan. 10 to March 1, 2015, *Galleries West*.
Nancy Tousley, "Imagination blooms under Canopy: Installation alive with many possibilities *Calgary Herald*, November 12, 2009.
Mary Christa O'Keefe, "Best of 2007," *Vue*, 2007
Mary Christa O'Keefe, "Candy Mountain High: Finding the triumphant in the everyday at Latitude 53," *Vue*, July 12-18, 2007, pg.23.
Mari Sasano, "Eliminating Poverty doesn't have to be a dream," *The Edmonton Journal*, June 29, 2007.
Cilbert A. Bouchard "Pop art," *edmonton journal.com*, July 1, 2007.
Amy Fung, Candy Mountain, Latitude 53, June 14 –July 14, 2007, *Prairie Artsters*, June 17, 2007.
Maureen Fenniak, "Art one step ahead of the Wrecking ball," *Ed Magazine*, March 10, 2007, pgs.3 & 4.
Blue Greenberg, "Fiber Invitational", *Herald-Sun*, Sept. 25, 2005.
Ariana Farquharson, "Extreme Textiles: All knotted up", *Technician*, Sept. 25, 2005, pg. 6.
Petra Fallaux, "Fibreart International 2004, Strands of Fabrication," *Fiberarts Vol.31 No.2*, Sept/Oct. 04, pgs. 52-53.
Carrie Schneider, "Arts Briefs – Fabric on Edge," *Pittsburgh City Paper*, April 15, 2004.
Gil McElroy, "Reviews International - Kingston Ontario," *Art Papers Magazine*, Nov/Dec 2002, pg.58.
Tanja Radakovic, "Forging a better world through art, *Progressive Independent Community Press*, Dec/Jan 2002.
Melanie Dugan, "Art Spaces: Shows contrast views of reality," *The Kingston Whig/Standard Companion*, July 27/02.
Julia Mensink, "Agnes art lets activist imagination run wild," *The Queen's Journal*, October 25, pg. 14.
Celia Russell, "A Soft Drink Sea," *Queen's Gazette*, Oct. 21 2002, pg. 13.
Heather Solomon, "Miller's Attic holds memory and hope," *The Canadian Jewish News*, Feb.21/02, pgs. 34M.
Peter Godard, "Art meets reality," *The Toronto Star*, Toronto, ON, Sept. 20/02, pg. G7.
Maria Zimmermann Brendal, "Dropout," *Espace 57*, Fall 2001, pgs. 46-47.
Dayna McLeod, "A Coke and a Smile," *Hour*, April 19-25, 2001, Montreal QC, pg.22.
Jody Patterson, "Ecstatic Architectures," *Parachute #101*, Winter, 2001, Montreal, QC.
Jennifer Couëlle, "Les Présents Relatifs," *Parachute 90*, April/ May/June, 1998, pgs. 40-42.
Manon Morin, "Le tissu du temps," *Ici*, Jan. 8-15, 1998.
Bernard Lamarche, "Impératif présent: Le temps d'une exposition, Quartier Éphémère et le Centre d'art contemporain de Rueil Malmaison dissèquent le temps," *Le Devoir*, Jan. 3 - 4, 1998.
Stéphane Acquin, "Tour d'horizon," *Voir*, Dec.18-22, 1997, pg. 62.
Gordon Hughes, "In Graven Images," *New Art Examiner*, April 1997.
R. L. Pincus, "Mourning becomes eclectic exhibition," *The Plain Dealer*, Cleveland Ohio, Dec. 22/96.
Lucinda Catchlove, "Common Visions," *Hour*, Montreal, Quebec, Sept. 12-18, 1996.
Jennifer Couëlle, "Molécules et agit-prop," *Le Devoir*, Montréal, Québec, Sept. 7- 8, 1996.
Catharine Osborne, "Art of Recall," *Fuse*, vol. 19, #3, 1996.
Sylvie Fortin, "Mindy Yan Miller," *Parachute 79*, July/Aug./Sept. 1995.
Stéphane Aquin, "Mindy Yan Miller," *Voir*, Montreal, Quebec, Jan. 19-25, 1995, pg.41.
Betty Ann Jordan, "Textiles, that is to say," *Canadian Art*, Summer 1994.
Anne Macpherson, "Textiles, that is to say," *Fibrearts*, Sept./Oct. 1994.
Terrence Heath, "Craft Recoiling," *Border Crossings*, vol. 13, #3, Summer 1994.
Laurie U. Marks, "In the Seam," *Fuse Magazine*, vol.17, #3, Summer 1994.
Tomasz Konart, *Obiez*, Poland, 1994.
Marie Michèle Cron, "Pied-à-terre," *Le Devoir*, Montreal, QC, 19, 20 juin 1993.
Amy Gogarty, "The Embodied Viewer," *Parachute 63*, July/August/September 1991.
Naoko Furue, "The Situation of Textile Art in Canada," *Senshoku to Seikatso*, Japan, Fall 1990.
Andrea Ward, "Aspects of the Political, Aspects of the Erotic," *Harbour Magazine*, vol.1, #1, Fall/90.
Robin Metcalfe, "Way Out of Chaos," *Arts Atlantic*, #33, Winter 1989.

AFFILIATIONS

Board Member, Blackflash Magazine, Saskatoon SK 2012 -13.
Board Member, Trapdoor, Lethbridge AB, 2010.
Board Member, Latitude 53 Gallery, Edmonton AB, 2008 - 2009.
Board Member, Harcourt House, Edmonton AB, 2006 - 2007.
Board Member, Articule Gallery, Montreal, Quebec, 1992 -1999, 2002 - 2003.

TEACHING AND RELATED EXPERIENCE

Instructor, Studio Arts (Fibre Structures), Concordia University, Montreal, QC, 1990 - 92/1997-2006/ W2008/ F2010/W2013/W2015
Instructor, (2 & 3D Foundation), University of Lethbridge, Fine Art, Winter/Summer 2010
Instructor, (Elementary Art Education), Faculty of Education, University of Alberta, Edmonton, AB, 2009
Instructor & Visiting Artist Coordinator Fine Arts (Design and Drawing), Grant MacEwan College, Edmonton, AB, 2008 - 2009
Educator, Art Gallery of Alberta, Edmonton, AB, 2006 - 2007
Instructor, (Drawing), University of Alberta Extension Program, Edmonton, AB, 2007
Instructor, Art & Design (Drawing), University of Alberta, Edmonton, AB, 2006
Mentor for MAWA, Winnipeg, Manitoba, June - July 2004
Instructor, Craft Division, Nova Scotia College of Art & Design, Halifax, NS, 1988
Designer & Manager, Designer Scarves by Mindy, Toronto, ON, 1983 -1987