

DYLAN EVANS WEILER

231.620.4533

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DylanEvansWeiler@gmail.com

EDUCATION

- 2014 Masters of Fine Arts, Painting, Laguna College of Art and Design, Laguna Beach, California
- 2009-11 Post Baccalaureate, Art History, Northern Michigan University, Marquette, Michigan
- 2009 Bachelors of Fine Arts, Painting, Northern Michigan University, Marquette, Michigan
- 2007-08 Painting, Kendall College of Art and Design, Grand Rapids, Michigan
- 2004-05 Illustration, College for Creative Studies, Detroit, Michigan
- 2000-03 Art and Design, Northwestern Michigan Community College, Traverse City, Michigan

PROFESSIONAL EXPERIENCE

- 2017-20 Assistant Professor of Painting/Illustration, Finlandia University, Hancock Michigan
- 2019 Guest Lecturer and Instructor, Beihai University of Art and Design. Beihai Guangxi, Yin Hai District, China, Yin Hai
- 2016-17 Instructor of Visual Arts, Interlochen Arts Academy, Interlochen Michigan
 - Printmaking, Illustration, Photography
- 2014-17 Instructor, Black Bird Community Art Center, Traverse City Michigan
 - Printmaking, Painting, Landscape Drawing, Private Lessons
- 2013-16 Instructor: Drawing and Painting, Interlochen Center For the Arts, Interlochen Michigan
 - Figure drawing, landscape Drawing, Intro to Painting
- 2013-14 Teaching Assistant: Portrait painting, Figure Painting Laguna College of art and design
- 2012 Guest Lecture: Northwest Michigan College, Traverse City Michigan
- 2010-11 Gallery Director, Student Art Gallery (NMU), Marquette, Michigan
- 2009-11 Gallery Manager, DeVos Art Museum, Marquette, Michigan
- 2010 Guest Lecture: Traditional Methods For Painting Preparation, Northern Michigan University
- 2004-09 Assistant Preparator, DeVos Art Museum, Marquette Michigan
- 2008 Studio Assistant to Lawrence Carroll, Marquette Michigan
- 2007 Illustrator, North Wind News Paper (NMU), Marquette, Michigan
- 2007 Mural Painting, Dining Services, Northern Michigan University, Marquette, Michigan
- 2003 Screen Printer, Mod-Zel Screen Printing, Traverse City, Michigan

SOLO EXHIBITIONS

- 2018 The Kids Aren't Alright, Ecco Gallery, Traverse City, MI
- 2014 Quite an Experience to Live in Fear, Isn't It", Arena One, Santa Monica, California
- 2013 "I reckon you got a bargain, don't you?", The Box Gallery, Traverse City, Michigan
- 2007 Misfits Gallery, Traverse City, Michigan

GROUP EXHIBITIONS

- 2019 Faculty exhibit, Finlandia University, Hancock, Michigan
- 2017 Lake Effect, Oliver Art Center, Frankfort, Michigan
- 2017 Faculty exhibit, Dow Center for Visual Arts, Interlochen Center for the Arts, Interlochen, Michigan
- 2016 Faculty exhibit, Dow Center for Visual Arts, Interlochen Center for the Arts, Interlochen, Michigan
- 2015 Faculty exhibit, Dow Center for Visual Arts, Interlochen Center for the Arts, Interlochen, Michigan
- 2014 Faculty exhibit, Dow Center for Visual Arts, Interlochen Center for the Arts, Interlochen, Michigan
- 2014 LCAD MFA exhibition, Laguna Museum of art, Laguna Beach, California
- 2014 Remixes for Reunions, Dow Center for Visual Arts, Interlochen Center for the Arts Interlochen, Michigan
- 2013 Faculty exhibit, Interlochen Center for the Arts, Interlochen, Michigan
- 2013 John Hubbard: Looking Back, The DeVos Art Museum, Marquette, Michigan

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GROUP EXHIBITIONS (CONTINUED)

- 2012 LCAD MFA exhibition, Laguna Museum of art, Laguna Beach, California
- 2012 LCAD MFA exhibition, Arena One, Santa Monica, California
- 2012 Portraits exhibition, Exhibit [A], Long Beach, California
- 2011 Art of Youtube, DeVos Art Museum, Marquette, Michigan (Curator)
- 2011 Tactile Experience, DeVos Art Museum, curated by I.D.S.A., Marquette, Michigan
- 2009 Senior Exhibition, DeVos Art Museum, Marquette, Michigan
- 2009 Accompany Persistence, Marquette Arts and Culture Center, Marquette, Michigan
syllabi

COLLECTIONS

- Beihai University of Art and Design - University Gallery - "3 Portraits"
- Interlochen Arts Academy - Office of the President - "Portrait of President Kimpton"
- Ecco Art Gallery - "Apathy in the face of History"

ARTIST IN RESIDENCE

- 2014 The Box Gallery Artist Residence, Traverse City Michigan
- 2013 The Dolls House Artist in Residence, Traverse city Michigan

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TEACHING EXPERIENCE AND SERVICE

Finlandia University, International School of art and Design

Drawing Foundations	Fall 17,18,19
Advanced Drawing	Fall 19
Figure Drawing Artist Anatomy	Spring 18,19,20
Painting Fundamentals	Fall 17, 18 19
Painting Studio 2 - Intermediate Painting	Spring 18,19
Painting Studio 3 - Sequential illustration	Fall 17,18,19
Painting Studio 4 - Portfolio development	Spring 18,19,20
Figure Painting	Spring 19
Printmaking	Spring 18

Finlandia ISAD, Curriculum redevelopment	Fall 19, Spring 20
Chair, sustainability Committee	Spring 19
Curriculum Committee	2017-20
Sustainability Committee	2017-20
LGBTQ+ Committee	2019-20
Reflections Gallery Advisor/Curator	2017-20
Young Women's Caucus for Arts faculty advisor	2019-20

Interlochen Arts Academy

Digital Illustration	Spring 17
Printmaking: Screen-printing	Fall 16
Printmaking: Intaglio	Fall 16
Black and White Photography	Fall 16
Alternative Darkroom Processes	Fall 16
Artist Anatomy: Drawing and Écorché	Spring 17
Figure Drawing 2 sections	Summer 13,14,15,16
Landscape drawing	Summer 13,14,15,16,
Digital Illustration	Summer 16
Advanced Painting	Summer 13,14,15
Painting Intensive	Summer 17
Drawing Intensive	Summer 17
Drawing Institute	Summer 16,17

Teaching Assistant: Laguna College of Art and Design

Color and Figuration: Intermediate Figure Painting	Fall 13, spring 14
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TEACHING DEVELOPMENT ACTIVITIES AND CERTIFICATES

Bringing in the Bystanders, Training led by Wendy Brooks, Program Coordinator, Bring in the Bystander®, Finlandia University (May 2019)

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Personal References

Phyllis Fredendall: Professor
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Jeffrey Pettibone: Assistant Professor
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Teaching Philosophy

Artistic educations vary a great deal depending on the context and goal of the particular institution. With in the confines of a university setting I feel the goals an artistic education, are a particularly intellectually pursuit. An education needs to be both technical skill building, and conceptual development, to provide students with employment opportunities. These two aspects of artistic education need to be emphasized in conjunction throughout the entire educational process. Providing students with the fundamental elements of design, color, and space needs to be balanced with an in depth exploration and development of ideation and critical awareness.

The foundation of a visual arts education is the comprehension of a wide variety of visual languages. Developing a students understanding of the vocabulary of these languages is at the core of establishing clear communicators. An understanding that just as spoken and written languages vary, so too do the visual languages. To learn the skills necessary to be fluent in the language of art, learning the rules of the language is the first step. It is important that this education includes a diverse perspective on the implementations of visual languages from many cultures. An understanding of aesthetics, elements of design, color, and perspective systems need to understand to be clear visual communicators. In conjunction with learning to communicate visually, it is crucially important to begin to refine their critical reasoning and conceptualization. Making a piece of art is to formulate a visual argument and if the argument is not conceptual sound, it will not matter how well it is executed. In developing a strong conceptual grounding students need to have a strong, historical, cultural, semiotic and critical understanding.

Providing students with the authority and responsibility to make their own decisions, determine their direction and develop their voice, is at the heart of creating an environment for long term success. As a student gains a wider knowledge base to draw from, their ideation and conceptualization will grow along with their ability to communicate an argument visually. It is my roll as an educator to provide, both the technical information of how to create images as well as a solid foundation on the reasoning behind image creation. Instilling in student the confidence to explore their ideas visually as well as developing a critical judgment of their art works.

It has been my experience that students learn in a variety of ways and at different paces. It is a particular challenge of education to identify how students are most likely to learn the information and present to them in a useful way so that they can achieve their goals. The visual artistic occupation is unique in the diversity of goals and aims. It is important to provide students with an education that helps them find their direction and achieve their own ideas of artistic growth. I have found that to do this effectively, students need access to a great breadth of information and resources. With the proper access to information, presented in a manner that the student can understand can allow any student to succeed on their terms.

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Artist Statement

For myself and many others of my generation, media culture has become the lens through which we understand our society. The films and television we grew up watching have shaped our world out look. These stories have become our bases of how we feel we should behave. Either due to the fact that society is becoming more secular, or in conjunction with the fact that religious myths do not cope well with the concerns of post World War II society, our new legends spawn from science fiction. The creation of the atomic bomb being one of the most significant factors that pushed our society to require new morality stories. A society which possesses the power to destroy all life on the planet requires a new set of boundaries and rules to live by.

The exploration of a multifaceted art experience has come to be at the core of my artistic practice. I've utilized the construct of "history painting" and a hierarchy scale to depict my impressions and interpretation of the meanings of these stories that inform our concerns as a society today. It has been a result of my desire to make art which is more engaging, that I have looked to create a more immersive environment for the spectator. In a society where our attention is continually being fought over, art has to work much harder to maintain the spectators interest. Commandeering audio from these science fiction films and other media culture which have informed my child hood, I have set the stage for the paintings to be seen within. I have looked to create a multi-sensory environment to activate the viewers other senses. Creating this space for the images to be viewed within helps to move the audience from spectators to active participants in the art.