

Long Biography

Dayna Danger (they/them) is a Two-Spirit, Indigiqueer, Métis-Saulteaux-Polish, visual artist, hide tanner, and beadworker. Danger was born in Saskatoon and raised on Treaty 1 territory.

Danger explores various mediums in their artworks, including sculpture, photography, performance, and video. Danger's art is an act of reclaiming space and power over society's projections of sexualities and representation.

Danger's focal point is collaboration and creating work for underrepresented groups. This transpires in Danger's art through their large-scale images that place importance on women-identified, Two-Spirit, transgender, and non-binary people. Danger centers, kinship and practicing consent to build artworks that create a suspension of reality wherein complex dynamics of intimacy, gender, sexuality, BDSM, and mixed identities are explored.

Their photographic portrait series, Big'Uns, was featured on the cover of the Canadian Art Kinship issue in the summer of 2017. Recent exhibitions include ÀBADAKONE at the National Gallery of Canada in Ottawa, Ontario, Canada (2019), and Indexing Resistance at The Plump in Toronto, Ontario, Canada (2022). Danger's art was long listed for the 2021 Sobey Art Award. Danger was recently an artist fellow for The Indigenous International: Green Architecture Project in Kenya through the Soul of Nations Foundation in the U.S. (2021-2022).

Danger has participated in residencies at the Banff Centre for the Arts and Plug-In Institute (2017) and was recently the Indigenous Artist in Residence at McGill (2021). Danger is doing a doctorate at Concordia University, focusing on Two-Spirit roles and responsibilities at culture and hide-tanning camps.

Short Biography

Dayna Danger (they/them) is a Two-Spirit, Indigiqueer, Métis-Saulteaux-Polish, visual artist, hide tanner, drummer, and beadworker. Danger's art practice is an act of reclaiming space and power over society's projections of sexualities and representation. This transpires in Danger's art by their intentionally large-scale images that place importance on women-identified, Two-Spirit, transgender, and non-binary people. Their art uses symbolic references to kink communities to critically interrogate visibility and rejection. Danger centres Kin and practises consent to build artworks that create a suspension of reality wherein complex dynamics of sexuality, gender, and power are exchanged.