

THE FRONT

DANA CLAXTON



Front cover: *Headdress – Jeneen*, 2018; *Headdress – Shadae*, 2019
Back cover: *Headdress – Connie*, 2019; *Headdress – Dee*, 2019
Above: *Headdress – Dana*, 2019, LED Firebox with transmounted
chromogenic transparency, each 60 × 40 inches.

IN HER SERIES *Headdress*, 2018–2019, Dana Claxton continues to extol Indigenous cultural abundance. The personal collections of five womxn are featured: Jeneen’s collection of beadwork spans three generations from Old Crow, Yukon, with designs that are specific to the Vuntut Gwitchin First Nation; Shadae mixes it up with hip-hop baseball caps, a Coast Salish woven cedar hat, and her husband’s pow wow/peyote fans; Connie, matriarch of beadwork, adorns her own hand-beaded pieces; Dee and Dana wear pieces of the same inter-tribal collection made by beaders from the four directions. In these portraits, the beadworks cover and espouse the womxn’s silhouettes, becoming more than just objects: the beadworks are cultural belongings, and the womxn are cultural carriers.

Dana Claxton is a critically acclaimed artist who works with film, video, photography, single- and multi-channel video installation, and performance art. Her practice investigates Indigenous beauty, the body, the socio-political, and the spiritual. Her work has been shown at the Museum of Modern Art and Metropolitan Museum of Art in New York City; Walker Art Centre in Minneapolis; Sundance Film Festival in Salt Lake City; Eiteljorg Museum of American Indians and Western Art in Indianapolis; Museum of Contemporary Art in Sydney, Australia; Crystal Bridges Museum of American Art in Bentonville, Arizona; Nasher Museum of Art at Duke University in Durham, North Carolina; Memphis Brooks Museum of Art; and the Minneapolis Institute of Art. Her work is held in public, private, and corporate collections, including the National Gallery of Canada, Winnipeg Art Gallery, Vancouver Art Gallery, Mackenzie Art Gallery, Audain Art Museum, Getty Museum, Eiteljorg Museum, Seattle Art Museum, Forge Project, Minneapolis Institute of Art, University of Toronto, Nerman Museum of Contemporary Art, and the Moose Jaw Museum and Art Gallery.

She has received the VIVA Award (2001), Eiteljorg Fellowship (2007), Hnatyshyn Foundation Visual Arts Award (2019), YWCA Women of Distinction Award (2019), Governor General’s Award in Visual and Media Arts (2020), the Scotiabank Photography Award (2020), and the Audain Prize for the Visual Arts (2023). She is the winner of Best Experimental film at the imagineNATIVE Film and Media Arts Festival (2013).

Fringing the Cube, her solo survey exhibition, was mounted at the Vancouver Art Gallery (2018) and the body of work *Headdress* premiered at the inaugural Toronto Biennial of Art (2019). Her solo exhibition at the Baltimore Museum of Art opened 4 August 2024 and runs through

5 January 2025. She is professor and head of the Department of Art History, Visual Art, and Theory at the University of British Columbia. She is a member of Wood Mountain Lakota First Nations located in southwest Saskatchewan and she resides in Vancouver.

Dana comments, "I am grateful for all the support my artwork and cultural work has received. I am indebted to the sun and my sundance teachings – mni ki wakan – water is sacred." (www.danaclaxton.com)