

NATIVE  
VISIONS  
REIMAGINED  
IN GLASS

# CLEARLY INDIGENOUS

TRAVELING EXHIBITION SERVICE



INTERNATIONAL  
ARTS AND ARTISTS



# CLEARLY INDIGENOUS

## NATIVE VISIONS REIMAGINED IN GLASS

**C**learly Indigenous: Native Visions Reimagined in Glass is a first-of-its-kind, groundbreaking exhibition giving broader and overdue recognition to a wide range of contemporary Native American and indigenous, Pacific-Rim artists working in glass. This powerful and innovative exhibition is currently being toured by International Arts & Artists and is fully booked through 2026. Due to its popularity, IA&A is pleased to announce that the tour will be extended, and new dates are now available for booking from February 2027 - March 2029. The importance and excellence of this stunning exhibition have made it very popular with museum audiences.

Clearly Indigenous includes 120 glass art objects created by thirty Indigenous artists, plus leading glass artist Dale Chihuly, who first introduced glass art to Indian country. Museum of Indian Arts and Culture (MIAC) in Santa Fe, New Mexico, originated this seminal exhibition. Dr. Letitia Chambers, former CEO of the Heard Museum in Phoenix, Arizona, curated the exhibition together with artist Cathy Short (Citizen Potawatomi Nation). Dr. Chambers also authored a beautiful book by the same name that is available from the Museum of New Mexico Press.

1. Larry Ahvakana in the glass hot shop at the Institute of American Indian Arts, Santa Fe, New Mexico, ca. 1977, Courtesy of the Institute of American Indian Arts.







The stunning art in the exhibition embodies the intellectual content of Native traditions, newly illuminated by the unique properties that can only be achieved by working with glass. Whether re-interpreting traditional stories and designs in the medium of glass, or expressing contemporary issues affecting tribal societies, Native glass artists have created a content-laden body of work. These artists have melded the aesthetics and properties inherent in glass art with their cultural ways of knowing.



A secondary focus of the exhibition—a historical perspective—presents the fascinating story of how glass art came to Indian country, mainly through the pioneering work of Lloyd Kiva New (Cherokee), a founder of the Institute of American Indian Arts (IAIA), and of Dale Chihuly, who taught the first Native artists to work in glass. While Chihuly is not Native, he has long wielded a major influence on American Indian glass artists, and his own art has (in turn) taken inspiration from the designs and shapes of Native basketry and textiles. This comprehensive exhibition is the first of its kind to salute and document the sublime flowering of Native glass art.



2. Robert "Spoon" Marcus, *Blood Moon Moth*, 2016, Blown and sand-carved glass, copper lid, 20 x 9 in., Photo by Kitty Leaken, Courtesy of the Museum of Indian Arts and Culture. © Robert "Spoon" Marcus.
3. Carol Lujan, *Dancing Dragonflies*, 2018, Cut and fused glass with glass stringers, metal stand, 24 x 12 x 0.25 in., Photo by Stephen Lang, Courtesy of Carol Lujan. © Carol Lujan
4. Dan Friday, *Aunt Fran's Star Basket*, 2017, Hand-blown glass veil canes, 16 x 14 x 14 in., Photo by Russell Johnson, Courtesy of Friday Glass, Seattle, Washington. © Dan Friday



# NATIVE GLASS ARTISTS FEATURED IN CLEARLY INDIGENOUS

## NATIVE VISIONS REIMAGINED IN GLASS

The glass art chosen for inclusion in the exhibition embodies the traditions of indigenous cultures. While each of the indigenous artists working today in glass has his or her own distinctive style and design aesthetic, their works also interpret their ancestral histories and cultural heritage. The art may give voice to the ancestors, incorporate cultural creation stories, show respect for flora or fauna, or provide expression of or advocacy related to contemporary issues. They may re-interpret tribal iconography or create traditional objects in a new medium. Native glass art combines the content driven value inherent in American Indian art in general with the reach for beauty and technical expertise of studio glass art.

5. Angela Babby, *Melt: Prayers for the People and the Planet*, 2019, Kiln-fired vitreous enamel on glass mosaic on tile board, 30 x 30 in., Photo by Angela Babby. © Angela Babby.







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The artists in *Clearly Indigenous* can be divided into four categories:

- 1 Artists who were the first American Indian artists known to blow glass and to create objects of art in the medium of glass; such as Larry Avakana (Inupiaq), Carl Ponca (Osage), and Tony Jojola (Isleta Pueblo).
- 2 The second generation of Native glass makers, which includes artists who primarily blow glass: Preston Singletary (Tlingit), Dan Friday (Lummi), Robert “Spooners” Marcus (Okay Owingeh Pueblo), Raven Skyriver (Tlingit), Raya Friday (Lummi), Brian Barber (Pawnee), and Ira Lujan (Taos/Okay Owingeh Pueblos).
- 3 Native Artists with established careers in other media, but also in designing and creating in glass, such as Ramson Lomatewama (Hopi), Susan Point (Musqueam), Marvin Oliver (Quinault/Isleta Pueblo), Joe David (Nuu-cha-nulth), Shaun Peterson (Puyallup), Joe Feddersen (Colville Nation), Angela Babby (Lakota/Oglala Sioux), Ed Archie Noisecat (Salish/Shuswap), Tammy Garcia (Santa Clara Pueblo), Marcus Amerman (Choctaw), Alano Edzerza (Tahltan), Carol Lujan (Dine), Rory Erler Wakemup (Minnesota Chippewa), Lillian Pitt (Wasco/Yakima/Warm Springs), Haila Old Peter (Skokomish/Chehalis), Adrian Wall (Jemez Pueblo), Virgil Ortiz (Cochiti Pueblo), Harlan Reano (Kewa Pueblo), and Jody Naranjo (Santa Clara Pueblo).
- 4 Several indigenous artists from Pacific Rim countries who have collaborated with Northwest Coast Native artists are also featured in the exhibition, including: Djambawa Marawili (Australian Aboriginal), Gunybi Ganambarr (Australian Aboriginal), Lewis Gardiner (Maori from New Zealand), and Pricilla Cowie (Maori from New Zealand).



6. Ramson Lomatewama, *Blue Corn Maiden*, 2017, Blown glass with two-color overlay, hand-cut design, sand blasted, 3.5 x 16 in., Photo by Kitty Leaken, Courtesy Museum of Indian Arts and Culture, Santa Fe, NM. © Ramson Lomatewama.

7. Lillian Pitt/Dan Friday, *Ancestors' Messages - Sally Bag #8*, 2018, Blown glass, 16w x 13.5h x 13.5d inches. Photo credit: Russell Johnson, photo courtesy Lillian Pitt. © Lillian Pitt/Dan Friday.





THE EXHIBITION IS ALSO DIVIDED INTO FOUR SECTIONS organized around the subject matter of the objects, and grouped by content areas. Works of each artist may appear in one or in multiple sections. By organizing the exhibition by content areas, the importance of traditional ways of knowing and historic tribal iconography can be seen.

## SECTION 1 – UTILITARIAN OBJECTS

Tribal societies in the Americas fashioned utilitarian vessels and other functional objects out of natural materials that were plentiful in their regions. These objects were often adorned with traditional designs or iconography. More recently, Native glass artists have created vessels that carry on these traditions in the nontraditional medium of glass.



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8. Tammy Garcia, *Element 3*, 2007, cast lead crystal, 16 x 14 1/2 x 3 in. In the collection of the museum of Indian Arts & Culture, Santa Fe, New Mexico, Photo by Kitty Leaken, photo courtesy of Museum of Indian Arts & Culture, Santa Fe, New Mexico. © Tammy Garcia

9. Robert "Spooner" Marcus, *Red Turtles*, ca. 2011, Blown and sand-carved glass. 21.7 x 9.1 in. In the collection of the Museum of Indian Arts and Culture, Santa Fe, NM, Photo by Kitty Leaken, Courtesy Museum of Indian Arts and Culture. © Robert "Spooner" Marcus.

10. Tony Jojola, *Untitled*, 2014, Blown glass with silver stamps, 8.1 x 7.8 (diam.) in., Collection of the Museum of Indian Arts and Culture, Photo by Kitty Leaken, Courtesy of the Museum of Indian Arts and Culture. © Tony Jojola.



# SECTION 2

## – ANIMALS OF THE AIR, LAND, AND SEA

American Indian and First Nations peoples have traditionally held all life forms in reverence. Animals play important roles in tribal stories, ceremonies, and art, and the life sustenance these creatures provide has been honored by Native peoples. This exhibition section is organized around glass sculptures of such creatures as well as objects representing elements of nature, which traditionally have been carved in wood or stone or sculpted from clay. Here, they are reimagined in glass, taking these time-honored expressions to dazzling new levels of artistry.



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11. Ed Archie Noisecat, *Bringing the Light*, 2019, Water-jet-cut and fused glass, 16.5 (diam.) x .3 in., In the collection Hilary Wallace Brelsford, Phoenix, Arizona. Photo by Wendy McEahern, Courtesy Noisecat Art, Shelton, WA. © Ed Archie Noisecat.  
 12. Adrian Wall, *Chaco Sunset*, 2017, Cast glass, limestone, steel, 64 x 25 x 18 in., Collection of Roberta Robinson, Santa Fe, New Mexico, Photo by Adrian Wall. © Adrian Wall  
 13. Preston Singletary, *Raven Steals the Sun*, 2017, Blown and sand-carved glass, 9 x 20.25 x 7 in., Photo by Russell Johnson, Courtesy of Preston Singletary Studio, Seattle, Washington. © Preston Singletary





14. Raven Skyriver, *Mahi Mahi*, 2017, Offhand sculpted glass, 16 x 19 x 31 in., Photo by KP Studios, Courtesy Raven Skyriver, Stanwood, WA. © Raven Skyriver.







## SECTION 3 – HONORING THE PAST, LIVING IN THE PRESENT

Native American cultures value the ways of the past. One means of passing down knowledge is through ceremonies and ceremonial regalia. Communications from the ancestors, in the form of petroglyphs and pictographs, are also an important link to the past, and the ancestors themselves have been symbolized by masks or sculptures in stone or wood. Representations of these voices from the past have been recreated by American Indian artists in blown or cast glass.

Conversely, important works in the contemporary Native art movement have also focused on the dualities of living in two worlds—that which values traditional cultures, and that which conforms to the mores of mainstream society. Glass artists have also explored the impacts of bridging two worlds. Whether reflecting on the differences in tracks on the landscape, creating a sci-fi world of past and future, or juxtaposing a traditionally clothed Inuit child in a changing climate, the works of art in this section provide important social commentary.



15. Preston Singletary and Joe David, *Looks to the Sky*, 2014, Blown and sand-carved glass, 19.25 x 12 x 6 in., Photo by Russell Johnson, Courtesy Preston Singletary Studio, Seattle, WA. © Preston Singletary.

16. Joe Feddersen, *High Voltage Tower*, 2004, Blown glass, 19.5 h x 16 x 12.25 inches. in the collection of the Museum of Indian Arts and Culture, Santa Fe, NM. Photo courtesy Museum of Indian Arts and Culture. © Joe Feddersen.

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SECTION 4  
– FOCUS ON  
HISTORY AND  
ON THE ARTISTS

This section of the exhibition includes historic photos and early objects made in the hot shop at the Institute of American Indian Arts, built by Dale Chihuly, and at teaching program in Taos, New Mexico, and Washington state, where Native artists began collaborating on glass art. Another wall section includes blown-up images of a hot shop. Videos of glass artists at work and describing their art are provided on a loop to enrich the visitor experience. Photographs of Native artists working together, as well as photographic essays about the artists, complete this section.



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17. Robert “Spooner” Marcus and Patrick Morrissey at Prairie Dog Glass, Santa Fe, New Mexico, 2019. Photograph by Cathy Short, Lizard Light Productions.  
18. Robert “Spooner” Marcus and Tony Jojola at Taos Glass Arts and Education, Taos, New Mexico, ca. 1999, Courtesy of Tony Jojola.





19. Dale Chihuly at the desert furnace at the Institute of American Indian Arts, Santa Fe, NM, 1974, Photo courtesy Chihuly Studio, Seattle, WA. © 2022 Chihuly Studio / Artists Rights Society ARS), New York.





Front Preston Singletary, *Killer Whale Totem*, 2018, Cast lead crystal, 11 x 36 x 8 in., Photo by Russell Johnson, Courtesy of Preston Singletary Studio, Seattle, Washington. © Preston Singletary

Back Raven Skyriver, *Grey*, 2022, blown and sculpted glass, 18 x 33 x 8 in., In the collection of the Blue Rain Gallery, Santa Fe, New Mexico. Photo by KP Studios, Courtesy Raven Skyriver. © Raven Skyriver.

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## EXHIBITION SPECIFICATIONS

Number of Works  
Approximately 120 works of glass

Requirements  
Moderate Security; 2,500 - 3,500 square feet

Participation Fee  
Please inquire

Publication  
Companion publication available through Museum of New Mexico Press, Santa, Fe

Shipping  
IA&A makes all arrangements; exhibitors pay outgoing shipping costs within the contiguous US

Booking Period  
12 weeks; Shorter and longer periods available upon request, pricing may vary

Tour  
January 2023 - March 2029

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