

NATIVE VISIONS
REIMAGINED
IN GLASS

CLEARLY INDIGENOUS

TRAVELING EXHIBITION SERVICE



INTERNATIONAL
ARTS AND ARTISTS

CLEARLY INDIGENOUS

NATIVE VISIONS REIMAGINED IN GLASS

Clearly *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, innovative, and majestic exhibition will be toured by International Arts & Artists through 2026, with several dates booked prior to this public launch. The importance, rarity, and excellence of this milestone event are not to be missed.

Clearly Indigenous includes over 115 glass art objects created by twenty-nine Native American artists, four Pacific Rim artists from New Zealand and Australia, and leading glass artist Dale Chihuly, who first introduced glass art to Indian country. Dr. Letitia Chambers, former CEO of the Heard Museum in Phoenix, Arizona, curated the exhibition together with artist and museum consultant Cathy Short (Citizen Potawatomi Nation), and the Museum of Indian Arts and Culture (MIAC) in Santa Fe, New Mexico, which originated this seminal exhibition.

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.





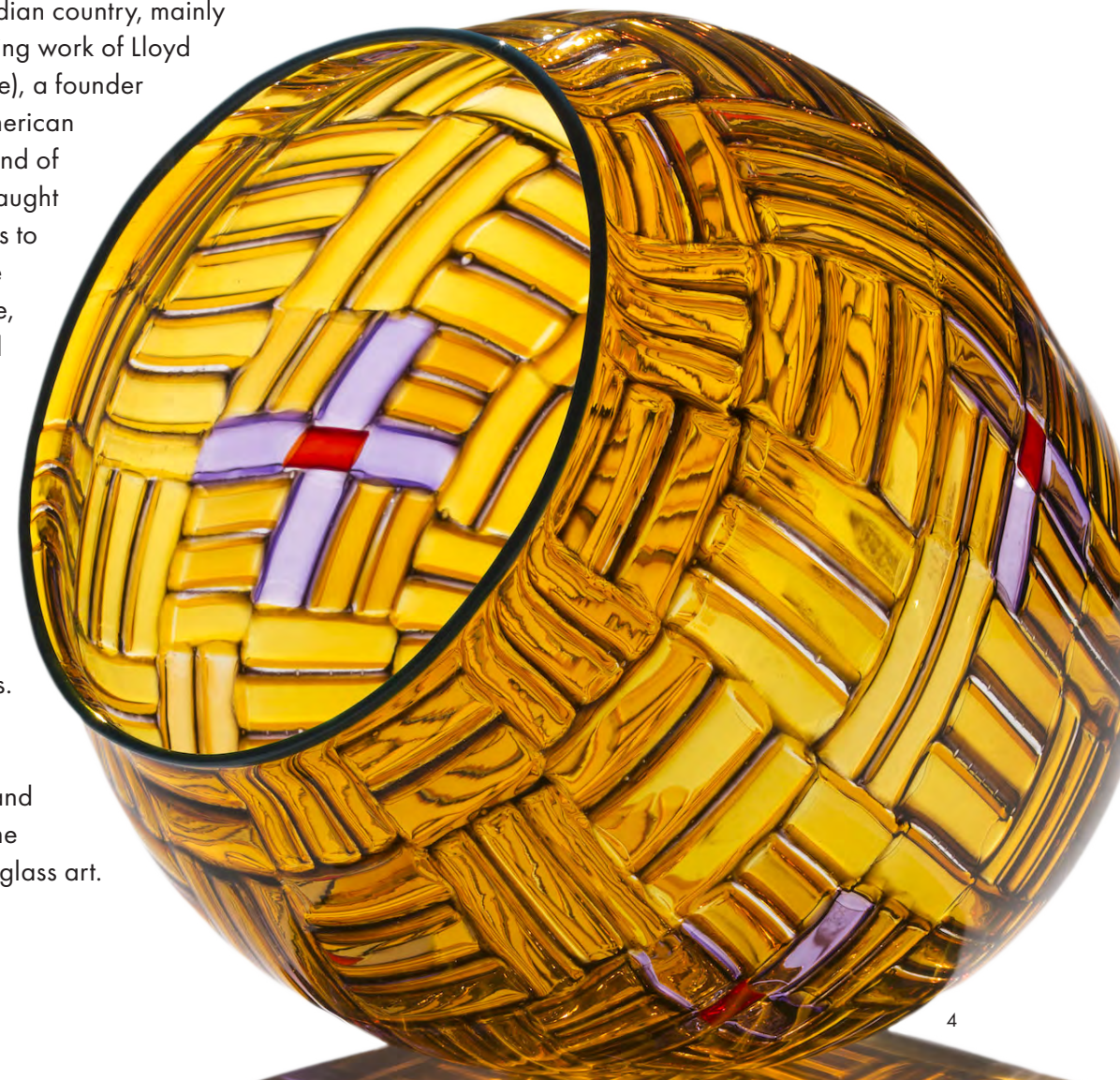
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The stunning art in the exhibition embodies the intellectual content of Native traditions, newly illuminated by the unique properties that can only be achieved by working with glass. Whether re-interpreting traditional stories and designs in the medium 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.



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2. Robert "Spoonster" 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.
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.
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.

NATIVE GLASS ARTISTS FEATURED IN CLEARLY INDIGENOUS

NATIVE VISIONS REIMAGINED IN GLASS

In recent years, the number of American Indian artists working in glass has continued to grow. The present exhibition, which is accompanied by a book published by the Museum of New Mexico Press, features twenty-nine North American indigenous artists, most of whom are represented by multiple examples of their works in glass. Many of these artists are widely known for their work in other media as well. In addition, two Australian Aboriginal artists and two Maori artists, who have collaborated with Native American artists, are also featured, for a total of thirty-three indigenous artists, plus Chihuly.

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.





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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.
7. Lillian Pitt and Dan Friday, *Ancestors' Messages - Sally Bag #8*, 2018, Blown and fused glass, 13.5 x 16 x 13.5 in., Photo by Russell Johnson, Courtesy Lillian Pitt.



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. Preston Singletary and Tammy Garcia, Untitled, 2008, Blown and sand-carved glass, 20 x 16 in., In the collection of Mark and Lindsay Bibler, Cincinnati, Ohio, Photo by Wendy McEahern, Courtesy Blue Rain Gallery, Santa Fe, NM.

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.

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.

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. Exhibition sections are 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.
 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.
 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.



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





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.

16. Joe Feddersen, *Urban Vernacular series: Freeway with HOV*, 2008, Blown glass, mirroring, copper leaf, 17.5 x 15 x 12.5 in., Courtesy of the Museum of Glass, Tacoma, Washington.

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 a later teaching program in Taos, New Mexico, where several Pueblo artists began collaborating on glass art. Another wall section includes blown-up images of a hot shop. Photographs of Native artists working together, as well as video interviews and photographic essays about the artists, complete this section.



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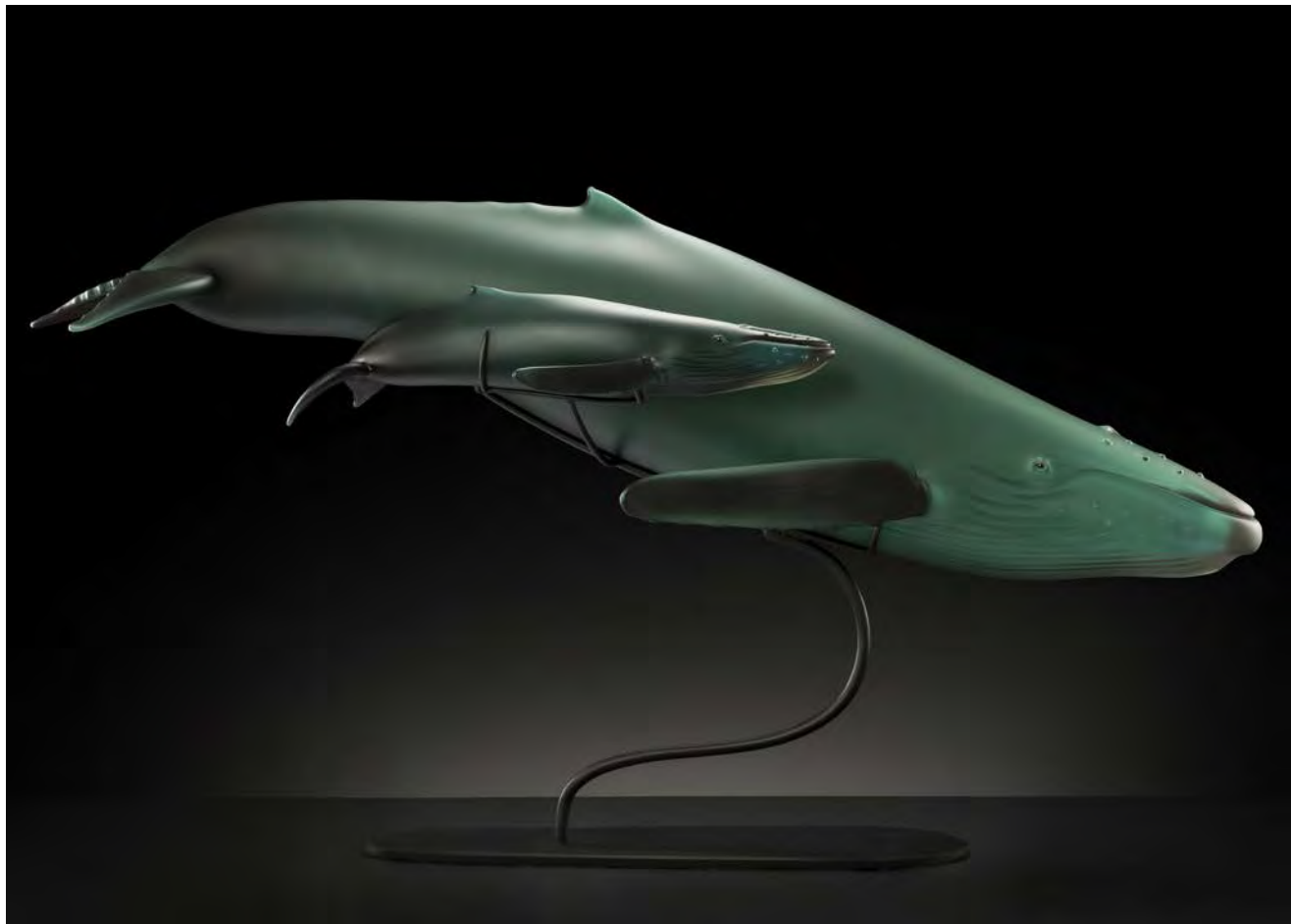


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17. Robert "Spooner" Marcus and Patrick Morrissey at Prairie Dog Glass, Santa Fe, New Mexico, 2019. Photograph by Cathy Short, Lizard Light Productions.
18. Robert "Spooner" Marcus and Tony Jojola at Taos Glass Arts and Education, Taos, New Mexico, 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.
 BACK Raven Skyriver, *Mother*, 2014, Offhand sculpted glass, 24 x 42 x 13 in., In the collection of the Imagine Museum, St. Petersburg, Florida. Photo by KP Studios, Courtesy Raven Skyriver.

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 – December 2026

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