



# **CLEARLY INDIGENOUS**

**NATIVE VISIONS REIMAGINED IN GLASS**

**Large Print Labels**



# CLEARLY INDIGENOUS: NATIVE VISIONS REIMAGINED IN GLASS

**THIS EXHIBITION PRESENTS** glass art made by 29 Native artists from 26 Nations from the United States and Canada, as well as artworks by non-Native artist Dale Chihuly. A few Indigenous American glass artists have also collaborated with Indigenous artists from Pacific Rim countries; represented here are glass creations by two Māori artists from New Zealand and two Aboriginal Australian artists.

The stunning pieces of glass art in this exhibition document the fusion of the Contemporary Native Arts Movement and the Studio Glass Movement. The result is an extraordinary new genre, characterized by the intellectual content of Native traditions and expressed using the properties that can be achieved by working with glass.

Solid in color or layered, glass can be transparent or translucent. It can be worked hot, warm, or cold; it can be blown, cast, slumped, sandblasted, melted over a flame or kiln-fired; it can be ground, etched, engraved, painted, polished, or fused.



Regardless of the methods used, the glass art created is a personal expression of the artist. For Native glass artists, inspiration may stem from tribal utilitarian items—such as pots or baskets—or from mythology or oral history. Their art is often an interpretation of cultural heritage, a way of honoring and giving voice to Ancestors, or an expression of contemporary issues affecting Native Peoples and/or society at large.

**THE FLOWERING OF GLASS ART IN INDIAN COUNTRY** is the result of the coming together of two movements, both of which began in the 1960s: the Contemporary Native Arts Movement, championed by Lloyd Kiva New, a founder of the Institute of American Indian Arts (IAIA); and the Studio Glass Movement, founded by American artists including Dale Chihuly, who has become its most famous practitioner.

IAIA led the way to viewing Indigenous art as the continuing expression of living, dynamic societies. These two movements intersected in the early 1970s, when Chihuly started a glass teaching program at IAIA and founded the Pilchuck Glass School in Washington State, which led to a new dimension of cultural and artistic expression. Many Native artists working in glass



are from either the Pacific Northwest or the Southwest, due to the influence of these two programs and the opportunities they provided.

## NOTES ON THE EXHIBITION

All explanatory wall text and object label content for *Clearly Indigenous* was written by Dr. Letitia Chambers, curator of this traveling exhibition, in collaboration with the Native artists whose works are represented. Dr. Chambers, who is of Cherokee descent, has been involved in issues affecting Indigenous Americans throughout her career, working on the boards of organizations serving Native Americans, including the Institute of American Indian Arts and the Association of Tribal Archives, Libraries, and Museums. Between 2009 and 2012, Chambers was CEO of the Heard Museum in Phoenix, Arizona.

The exhibition's accompanying book, written by Dr. Chambers, is available for purchase in the museum's shop.

Please visit our Conversations Gallery on the first floor to see additional works from and related to *Clearly Indigenous*.



# DALE CHIHULY & NATIVE ART

Although Dale Chihuly is not Native, he introduced glass blowing to Indigenous American students while teaching at the Institute of American Indian Arts (IAIA). In turn, Chihuly's own art was enhanced by the inspiration he drew from Native design, an important and serendipitous result. Chihuly created his first Native-inspired works in 1975, incorporating glass threads fused onto the surface of blown cylinders to create designs based on fiber patterns in Navajo weaving. Chihuly is also well known for his *Basket* sets. His *Tabac Basket* series, inspired by Pacific Northwest Salish baskets, echo their undulating, asymmetrical forms. Although the color palettes of his early baskets are natural and muted like the woven baskets that inspired them, many of his later *Baskets* are in bold colors. All of his *Basket* series are known for their graceful shapes.

*I had seen some beautiful Northwest Coast Indian baskets... and was struck by the grace of their slumped, sagging forms. I wanted to capture this grace in glass.*

— Dale Chihuly



# Indian Blanket Cylinder

1975

**Dale Chihuly**

(b. 1941)

blown glass

Collection of Kathleen O'Grady

# Indian Blanket Cylinder

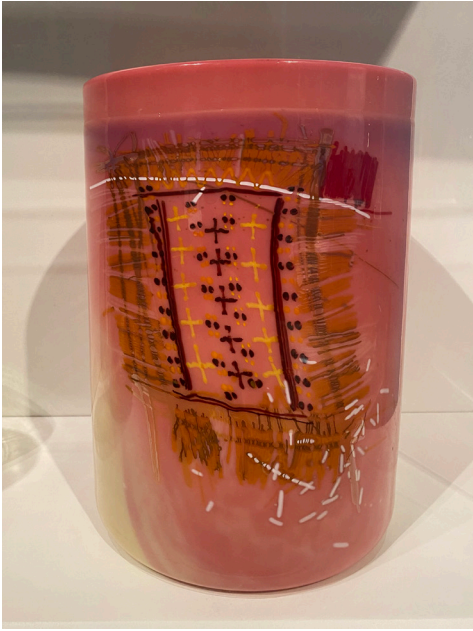
1976

**Dale Chihuly**

(b. 1941)

blown glass

Collection of Pamela Biallas



FOR REFERENCE ONLY

## **Blanket Cylinder**

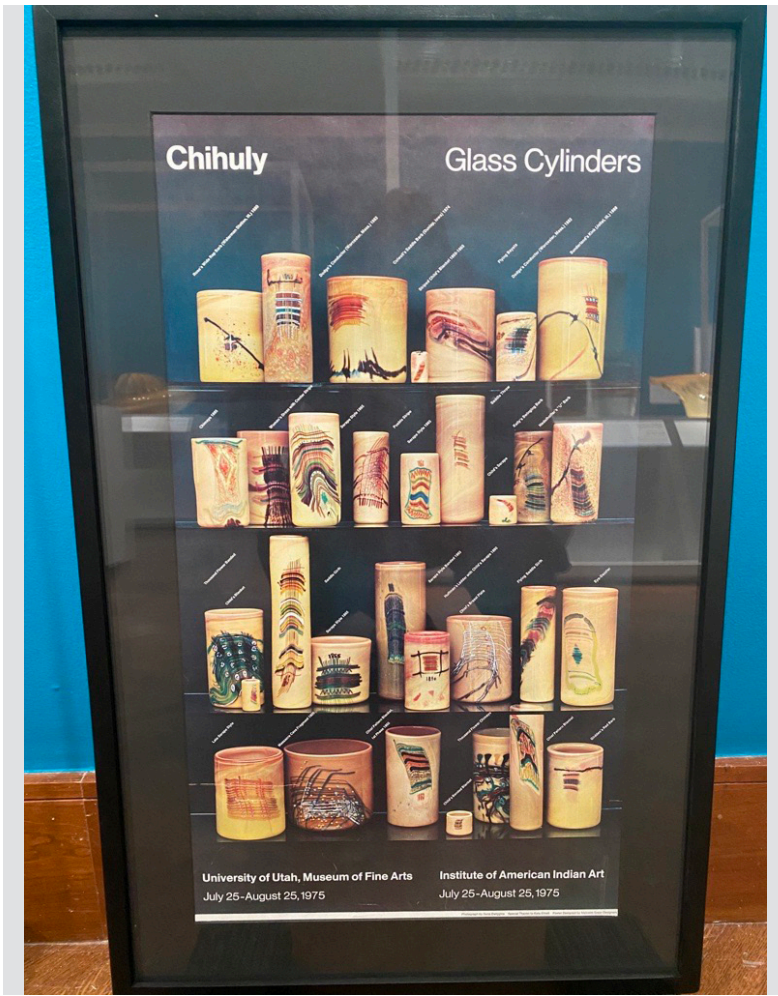
1995

**Dale Chihuly (b. 1941), Joey Kirkpatrick (b. 1952) and Flora C. Mace (b. 1949)**

blown glass

Collection of Mark and Lindsay Bibler





FOR REFERENCE ONLY

# Poster for 1975 Chihuly Exhibition

1975

Museum of Indian Arts and Culture, Santa Fe, New Mexico;  
Gift of Kate Elliot



FOR REFERENCE ONLY

# French Scarlet Soft Cylinder with Cobalt Yellow Wrap

2002

**Dale Chihuly**  
(b. 1941)

blown glass

Tacoma Museum of Glass, Tacoma, Washington

# Seaform Basket Set

2002

**Dale Chihuly**

(b. 1941)

blown glass

Collection of Diana Phibbs

# Tabac Basket Set with Drawing Shards and Oxblood Body Wraps

2008

**Dale Chihuly**  
(b. 1941)

blown glass  
Courtesy of Chihuly Studio



FOR REFERENCE ONLY

Chihuly's first basket series, *Tabac Baskets*, broke new ground in glassblowing and reflects his push to take full advantage of the properties of molten glass, utilizing not only breath in blowing but also gravity to achieve the abstracted and asymmetrical shapes for which he is famous. He also began nesting baskets together in this series, inspired by the nesting of Salish fiber baskets. This *Tabac Basket Set* was made in 2008 when Chihuly revisited this series for a museum exhibit.

# HISTORY OF GLASS IN INDIAN COUNTRY

These early pieces of glass art were made in the first Institute of American Indian Arts (IAIA) hot shop, built by artist Dale Chihuly in Santa Fe in 1974, and at Taos Glass Arts and Education, where several Pueblo artists first worked together. The Taos program, which began in 1999 and existed for well over a decade, was supported by Chihuly and taught by Tony Jojola, who first learned glass blowing at IAIA.

Historic photographs of Chihuly and Native artists working at IAIA and Taos—as well as at Pilchuck, a glass program co-founded by Chihuly in Washington State—document the development of Indigenous glass art. Photographs of Chihuly at the Rhode Island School of Design show him creating his first series, which was inspired by Native American art.



# Untitled

1978

**Larry Ahvakana**  
(Inupiaq, b.1946)

blown glass

IAIA Museum of Contemporary Native Arts, Santa Fe,  
New Mexico

# Untitled

circa 1974–77

## Carl Ponca

(Osage, 1938–2013)

blown glass

IAIA Museum of Contemporary Native Arts, Santa Fe,  
New Mexico



FOR REFERENCE ONLY

## **Untitled** (three works)

circa 2000

Taos School artists: **Tony Jojola** (Isleta Pueblo, 1958–2022), **Ryan Romero** (Taos Pueblo), **Ivan Concha** (Taos Pueblo), **Henry Martinez** (Taos Pueblo)

blown glass

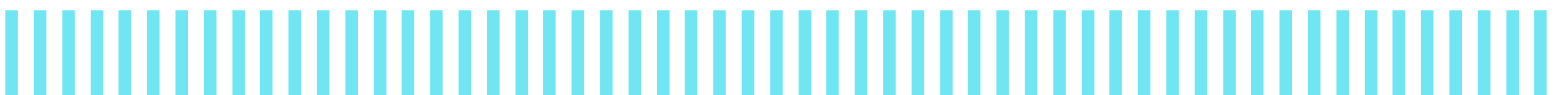
Museum of Indian Arts and Culture; Drs. Norman and Gild Greensberg purchase fund



# NORTHWEST COAST VESSELS

Indigenous Peoples of the North American Pacific Coast historically made utilitarian vessels from a variety of barks, grasses, or woods. Traditional baskets and bags were made from natural fibers after a painstaking process of collecting and preparing the materials so that they could be woven into useful vessels.

Artists from Salish, Tlingit, and other Northwest Coast Nations have reinterpreted baskets and bags in blown and woven glass. Likewise, wood—which was plentiful in the Pacific Northwest—was carved into house posts, boxes, and other utilitarian items that artists have recreated in cast and carved glass, presenting traditional forms in a new medium.



# **Seagrass**

2018

# **Thunderbird**

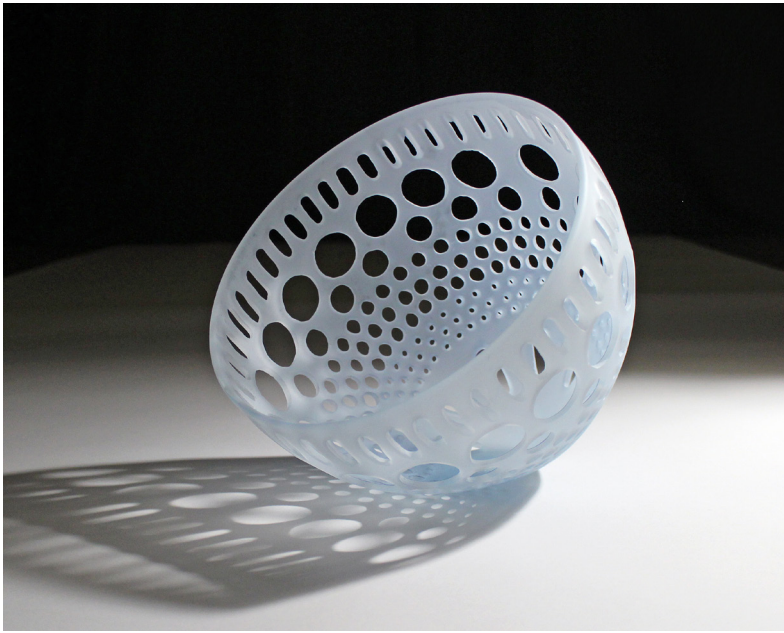
2015

# **Haila (Ho-Wan-Ut) Old Peter** (Skokomish/Chehalis, b. 1986)

blown glass

Collection of the artist





FOR REFERENCE ONLY

## **Lattice Basket**

2017

## **Raya Friday** (Lummi, b. 1977)

blown and cold-worked glass  
Collection of the artist

# Cloud Basket

2017

## Raya Friday

(Lummi, b. 1977)

blown and cold-worked glass

Collection of Heidi Munzinger and John Shott

# Killer Whale Hat

2017

**Preston Singletary**

(Tlingit, b. 1963)

blown and sand-carved glass

Museum of Indian Arts and Culture, Santa Fe, New Mexico; Gift of John and Beverley Young

# House of the Mouse

2006

**Alano Edzerza**

(Tahltan, b. 1981)

sand-carved glass and red cedar

Collection of Rodney Boleyn and Alissa Boleyn



FOR REFERENCE ONLY

Edzerza is a member of the Tahltan Nation of Canada. Some of the Tahltan art forms, as seen in *House of the Mouse*, have similarities to the art and design of the Tlingit, also an Athabaskan tribe. Edzerza works with flat glass, which he shapes and layers and then sandblasts. He often sets his pieces in wood, generally cedar, to recognize that he draws inspiration for his glass boxes from designs found in traditional wood carvings.

# Sweet Grass Basket

2018

**Dan Friday**

(Lummi, b. 1975)

blown glass

Courtesy of Blue Rain Gallery,  
Santa Fe, New Mexico

# **Spirit Voices–Sally Bag #10**

2018

**Lillian Pitt**

(Wasco/Yakama/Warm Springs, b. 1944)

**Dan Friday**

(Lummi, b. 1975)

blown glass

Courtesy of Stonington Gallery, Seattle, Washington



# **Cedar and Beargrass**

2015

# **Clam Basket**

2015

# **Artifact Basket**

2018

# **Haila (Ho-Wan-Ut) Old Peter** (Skokomish/Chehalis, b. 1986)

blown glass; blown glass and copper  
Collection of the artist





FOR REFERENCE ONLY

## **Aunt Fran's Star Basket**

2017

**Dan Friday**

(Lummi, b. 1975)

blown glass

Collection of the artist

# PUEBLO POTTERY RECREATED IN GLASS

Pueblo Peoples of the southwestern United States have created utilitarian vessels made of clay for millennia. Pueblo pots and other vessels can be found in many museum collections, and are admired not only for their utility, but also for their artistry. Throughout the twentieth century and continuing into the present, traditional pottery forms made by Pueblo potters have been appreciated for their beauty as well as for the cultural continuity they embody.

Several Pueblo artists have chosen to work in glass as their primary medium. Others, who generally work with clay, have collaborated with glass blowers to create works of art that incorporate Pueblo pottery designs onto blown glass vessels. Traditional shapes of ollas, seed jars, and wedding vases created in glass and designed with ancestral or more contemporary motifs are recognizably Pueblo.



Native glass artists have shown courage by stepping beyond the bounds of historical art media. They are part of the continuum of generations that have incorporated cultural knowledge and traditional designs into their art across an ever-evolving set of media. Although the means and modes of creating art change with time and availability, cultural heritage remains integral, as seen in these Pueblo pots.





FOR REFERENCE ONLY

## **Mandala Jar**

2019

## **Cactus Flower**

2019

## **Harlan Reano**

(Santo Domingo/Kewa Pueblo, b. 1978)

## **Preston Singletary**

(Tlingit, b. 1963)

blown and sand-carved glass

Courtesy of Blue Rain Gallery, Santa Fe, New Mexico

# **Glass Water Canteen**

2019

## **Ira Lujan**

(Taos Pueblo/Ohkay Owingeh, b. 1977)

blown glass, leather

Collection of the artist

## **Side Flower**

2019

## **Ramson Lomatewama**

(Hopi, b. 1953)

blown and sand-carved glass

Collection of the artist



# Seed Pot

2019

**Ramson Lomatewama**

(Hopi, b. 1953)

blown and sculpted glass

Collection of the artist



# Wedding Vase

2018

**Ira Lujan**

(Taos Pueblo/Ohkay Owingeh, b. 1977)

blown, sculpted and sand-carved glass

Collection of the artist



# Untitled

1994

## Tony Jojola

(Isleta Pueblo, 1958–2022)

blown glass

Museum of Indian Arts and Culture, Santa Fe, New  
Mexico



## **Blood Moon Moth**

2016

**Robert "Spooner" Marcus**  
(Ohkay Owingeh, b. 1975)

blown and sand-carved glass, copper  
Collection of the artist

# **Kiva Ladder**

2018

# **Robert "Spooner" Marcus**

(Ohkay Owingeh, b. 1975)

blown and enameled glass

Collection of the artist

# **Gold Glow**

2008

# **Tammy Garcia**

(Santa Clara Pueblo, b. 1969)

# **Preston Singletary**

(Tlingit, b. 1963)

blown glass

Collection of Tammy Garcia





## **Untitled**

2008

**Tammy Garcia** (Santa Clara Pueblo, b. 1969)

**Preston Singletary** (Tlingit, b. 1963)

blown and sand-carved glass

Museum of Indian Arts and Culture, Santa Fe, New Mexico; Gift of Carol Warren

# Untitled

2014

## Tony Jojola

(Isleta Pueblo, 1958–2022)

blown glass

Museum of Indian Arts and Culture, Santa Fe,  
New Mexico

Tony Jojola first began working with glass in 1975 at the Institute of American Indian Arts. Later, he worked for Dale Chihuly on his *Venetian* series. Jojola taught glassblowing and mentored several other Native American glass artists over his long career.

# **Emerald Water**

2022

## **Tony Jojola**

(Isleta Pueblo, 1958–2022)

blown glass

Collection of the artist

## **Untitled**

2021

## **Tony Jojola**

(Isleta Pueblo, 1958–2022)

blown glass

Collection of the artist



# Untitled

2008

**Tammy Garcia**

(Santa Clara Pueblo, b. 1969)

**Preston Singletary**

(Tlingit, b. 1963)

blown and sand-carved glass

Collection of Mark and Lindsay Bibler



Santa Clara Pueblo is widely known for the artistry of its black pots, many of which have designs carved in the clay. Tammy Garcia, well known for her exquisite pottery, worked with glass blower Preston Singletary to reimagine her clay pottery designs and create this striking version of a Pueblo pot, which was made of blown glass and then sandblasted.

# TEXTILES REIMAGINED IN GLASS

For over 12,000 years, textiles have been woven in the Americas using natural plant fibers and the coats of animals. Woven cloth designs and spindle whorls for creating threads have been recreated in glass, reflecting the importance of textile production in Native life. These glass objects are often slumped or designed in molds.





# Grandmother's Legacy Series

2018–19

**Carol Lujan**  
(Diné)

fused glass

Collection of the artist



Diné (Navajo) rugs and blankets are woven from wool on horizontal looms. Using designs from her grandmother's weavings, Carol Lujan created a series of "rugs" in glass. She fuses dichroic and opalescent glass with glass stringers and frit to create the designs, which are then slumped in clay molds.

Dichroic glass is a type of glass that is one color when seen by reflected light and another color when light shines through it. Opalescent glass changes colors like an opal. Stringers are thin filaments of glass, and frit is a type of powdered glass.

# Untitled Platter from Textile Series

2016

**Larry Ahvakana**

(Inupiaq, b. 1946)

fused glass

Collection of the artist

# Grandmother's Legacy Series

2018–19

**Carol Lujan**

(Diné)

fused glass

Collection of the artist





**Beaver Women Transformation  
Spindle Whorl**  
2000

**Susan Point**  
(Musqueam, b. 1952)

cast and etched glass, maple  
Collection of Janet and Stephen Seltzer

# **Basket Weaver**

2019

## **Marvin Oliver**

(Quinault/Isleta Pueblo, 1946–2019)

blown, fused and etched glass

Collection of Brigette Ellis and the Marvin Oliver Family

# Charmed

2012–19

**Joe Feddersen**  
(Colville, b. 1953)

fused glass

Collection of the artist



FOR REFERENCE ONLY

The charms in this installation represent a cultural continuum from ancient petroglyphs (images carved into stone) to pop culture iconography, thus bridging two worlds: traditional ways of knowing and contemporary expression. The charms create both a dialogue between past and present and an echo between the glass charms and their shadows. Each charm is made of cut and fused glass pieces.

# ANIMALS OF THE LAND

Respect for the animal world is a prominent cultural principle in Native communities. When animals such as deer are killed for food, the hunter thanks the animal and explains how its body will be used. Animals also provide spiritual guidance. Bears symbolize strength and courage, and wolves figure prominently in legends where they generally signify protection.

Many Native Peoples refer to the North American continent as Turtle Island. In creation stories, Turtle brought earth up from underwater on its back, creating the continent in the shape of its own body. Turtle imagery has historically been seen on vessels, in drawings, and as fetishes and rattles. Depictions of these and other totemic animals are seen in many Indigenous glass art creations.





## Red Turtles

circa 2011

## Robert "Spooner" Marcus (Ohkay Owingeh, b. 1975)

blown and sand-carved glass

Museum of Indian Arts and Culture, Santa Fe, New Mexico;  
Gift of Maya Dank in memory of Steven Dank

# Foraging Bear Totem

2016

**Dan Friday**

(Lummi, b. 1975)

blown and sculpted glass

Collection of Roddie and Steve Harris

Totem poles commemorating Ancestors, animals, legends, or notable events were traditionally carved in cedar wood by Indigenous Peoples of the Pacific Northwest. Friday's great grandfather was a wood-carver renowned for his totems. Creating totems in glass has become, for Friday, a way of continuing his family's traditions. He works with the Chihuly team, as well as on his own creations, and is also known for the artistry of his glass baskets.



# Lummi Lightning Bear

2018

## Dan Friday

(Lummi, b. 1975)

blown and sculpted glass

Collection of the artist

## Balance

2021

## Jody Naranjo

(Santa Clara Pueblo, b. 1969)

## Preston Singletary

(Tlingit, b. 1963)

blown and sand-carved glass

Private collection



# Buffalo Skull

2016

**Ira Lujan**

(Taos Pueblo/Ohkay Owingeh, b. 1977)

blown glass

Collection of the artist

**Mama**

2015

**Tony Jojola**

(Isleta Pueblo, 1958–2022)

blown and sculpted glass

Museum of Indian Arts and Culture, Santa Fe, New Mexico

# Scorpion

circa 1978

## Larry Ahvakana

(Inupiaq, b. 1946)

blown and sculpted glass

Collection of Tony Jojola

## Night Keeper

1991

## Tony Jojola

(Isleta Pueblo, 1958–2022)

blown glass

IAIA Museum of Contemporary Native Arts, Santa Fe,  
New Mexico



## **Wolves of the Sea**

2019

**Ed Archie NoiseCat**  
(Salish/Shuswap, b. 1959)

fused glass

Collection of Hilary Wallace Brelsford



FOR REFERENCE ONLY

## **Dancing Wolf Headdress**

2014

**Joe David**

(Nuu-chah-nulth, b. 1946)

**Preston Singletary**

(Tlingit, b. 1963)

kiln-formed and sand-carved glass, cedar bark

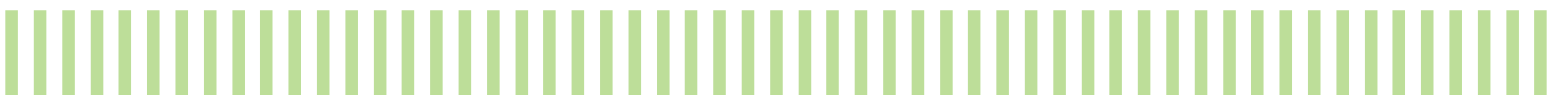
Collection of Preston Singletary

# GIFTS FROM THE SEA

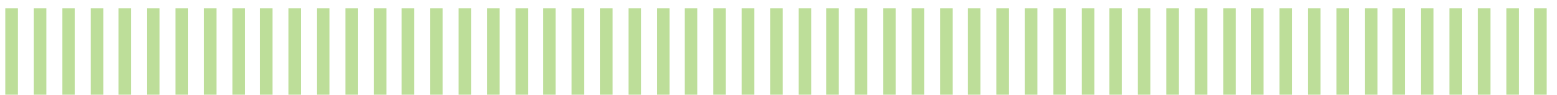
Native Americans traditionally have regarded all of nature as an integrated whole, and nature often plays an important role in tribal ceremonies and art. Legends and stories often involve animals of the land, sky, rivers, and oceans.

While water creatures play a role in all Indigenous American cultures, they are particularly important to the Nations inhabiting island and coastal areas. The influence of living in these areas, and drawing food and other resources from the sea, has led artists to incorporate these sea creatures into their creative efforts. The beautiful fish and sea animals shown here are created from blown glass that has been worked by hand.

Indigenous Peoples of the Pacific Rim, spanning the United States' Northwest Coast to the South Pacific, focus on the sea and the sustenance it provides. Water imagery is often incorporated into art to express concern for the environment, especially the rising oceans. Additionally, rivers have played a significant role in the siting of settlements for tribes, as well as



for trapping and catching fish for sustenance, which can also be seen in this art. Killer whales, or orcas—which are the largest member of the dolphin family—are important in Native legends and are frequently depicted in the art of Northwest Coast communities. The orca is said to protect those who travel away from home, and to help lead them back.







## **Early Spring Seascape/Open Lead**

2006

**Larry Ahvakana**  
(Inupiaq, b. 1946)

fused, slump-cut and frit glass  
Collection of the artist

# **Schaenewx (Salmon)**

2019

## **Dan Friday**

(Lummi, b. 1975)

blown and sculpted glass

Collection of the artist

## **Ngā Tuna Heke (Migrating Eels)**

2018

## **Priscilla Cowie**

(Māori, b. 1974)

blown glass

Tacoma Museum of Glass, Tacoma, Washington

# Autumn Run

2019

**Dan Friday**

(Lummi, b. 1975)

blown and sandblasted glass with cedar bark rope

Collection of the artist



# Killer Whale Totem

2018

**Preston Singletary**  
(Tlingit, b. 1963)

cast lead crystal

Collection of the artist



FOR REFERENCE ONLY

## **Our River's Spirit**

2011

**Marvin Oliver**

(Quinault/Isleta Pueblo, 1946–2019)

**Raven Skyriver**

(Tlingit, b. 1982)

blown glass

Collection of Betsy Ehrenberg and Richard Ehrenberg



## **Adrift**

2015

## **Raven Skyriver** (Tlingit, b. 1982)

blown and sculpted glass  
Collection of the artist

# Plunge

2022

## Raven Skyriver

(Tlingit, b. 1982)

blown and sculpted glass

Collection of the artist

## Mahi Mahi

2017

## Raven Skyriver

(Tlingit, b. 1982)

blown and sculpted glass

Collection of the artist





## **Raven Rattle**

2019

## **Preston Singletary**

(Tlingit, b. 1963)

blown, sculpted and sand-carved glass

Collection of the artist



# **Anchor Sea Horse**

2017

# **Raven Skyriver**

(Tlingit, b. 1982)

blown and sculpted glass

Collection of the artist

**Grey**  
2022

**Raven Skyriver**  
(Tlingit, b. 1982)

blown and sculpted glass

Courtesy of Blue Rain Gallery, Santa Fe, New Mexico

Raven Skyriver draws inspiration for his glass sculptures from the marine ecosystem. His whale *Grey* shows the beauty and majesty of sea creatures, while many of his smaller creatures, like *Anchor Sea Horse* and *Adrift* (on view nearby), are whimsical and charming. He creates the sense of swimming creatures by capturing the fluid nature of molten glass.



FOR REFERENCE ONLY

## **Pa'huk Site**

2020

### **Brian Barber**

(Pawnee, b. 1975)

cast glass

Collection of the artist

*Pa'huk Site* shows the contours from a section of the Platte River in Nebraska. Barber, an architect, presents this site in a cross section in the manner of an architectural model. This area of the river is adjacent to an ancestral Pawnee sacred site known as Pa'huk: the dwelling of spirit animals with miraculous powers.

# Mystical Journey Prototype

2006

**Marvin Oliver**  
(Quinault/Isleta  
Pueblo, 1946–2019)

fused and cast glass,  
aluminum  
Collection of Brigette Ellis



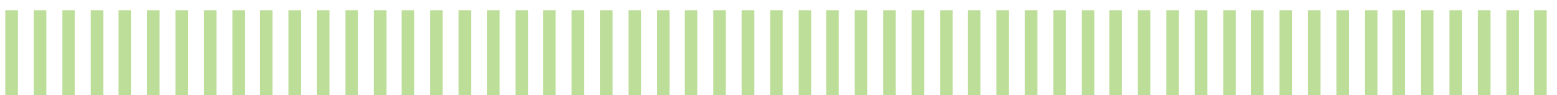
FOR REFERENCE ONLY

Marvin Oliver created *Mystical Journey* in 2006 for the Seattle Children's Hospital, where the 26-foot long sculpture floats at the top of a three-story atrium. For both the prototype featured here and the monumental sculpture, Oliver cut pieces from colorful glass sheets, fused the pieces together to create a single sheet, and then floated it in a metal frame. The design reflects traditional motifs of Indigenous Peoples who live in the Pacific Northwest.

# THE SKY ABOVE

Long before European contact, Indigenous tribes of the Americas had advanced knowledge of astronomical cycles, and depictions of the sun and stars were common. Made by many Indigenous Nations, star maps described the heavens and reflected a philosophy of being. Constellations in the winter sky map of Woodland Native Peoples include important animals, linking the stars of the sky to the fauna of the earth. Weather-related motifs also appear in drawings, such as depictions of clouds, lightning, and other symbols of thunder and rain. Artists have reimagined these elements in blown and cast glass.

Birds are important as a food source in Indigenous communities, and they play primary roles in many Native creation myths and other stories. Raven brought light to the world in the origin stories of many Northwest Coast Nations. Eagles carry prayers to the Creator. Owls and other birds are featured in totems. Artists sometimes depict creatures as decorations on vessels and baskets, combining the making of utilitarian objects with their respect for birds and other



animals. Butterflies, dragonflies, and other colorful creatures of the sky are favorite subjects, whether in blown glass, cut and fused glass, or as designs on vessels.





FOR REFERENCE ONLY

## **When Stars Came to Earth**

2012

**Brian Barber**

(Pawnee, b. 1975)

blown and carved glass

Collection of the artist

# **Circling Ravens**

2014

# **Shaun Peterson**

(Puyallup, b. 1975)

cedar, glass, steel, acrylic

Collection of Neel Parikh

# **Quail's Trail**

2021

# **Ira Lujan**

(Taos Pueblo/Ohkay Owingeh, b. 1977)

blown glass, metal

Collection of the artist





# Untitled

2017

## **Djambawa Marawili**

(Aboriginal Australian, b. 1953)

## **Preston Singletary**

(Tlingit, b. 1963)

blown and sand-carved glass

Collection of Preston Singletary



## **Raven Steals the Sun**

2019

**Preston Singletary**  
(Tlingit, b. 1963)

blown and sand-carved glass  
Collection of the artist



FOR REFERENCE ONLY

## Seattle House Post IV/I

2008

**Susan Point**

(Musqueam, b. 1952)

etched glass, cedar

Courtesy of Stonington Gallery, Seattle, Washington

The etched glass elements in this rendition of a house post represent the natural world, including the sun, moon, stars, and trees.



FOR REFERENCE ONLY

# The Milky Way

2014

**Adrian Wall**

(Jemez Pueblo, b. 1970)

fused glass

Collection of Dr. Katja Lehman

# Element 3

2007

## Tammy Garcia

(Santa Clara Pueblo, b. 1969)

cast lead crystal

Museum of Indian Arts and Culture, Santa Fe, New Mexico;  
Gift of Carol Warren

## Spring Thaw Platter

2016

## Larry Ahvakana

(Inupiaq, b. 1946)

fused and slumped glass

Collection of the artist

# Watcher Totem

2018

**Dan Friday**

(Lummi, b. 1975)

sculpted glass

Collection of the artist



# Dancing Dragonflies

2018

**Carol Lujan**  
(Diné)

fused glass

Collection of the artist

# Water Dancer

2019

**Carol Lujan**

(Diné)

**Patrick Morrissey**

cut, fused, rolled and blown glass

Collection of Carol Lujan



# Dragonfly

2017

## Robert "Spooner" Marcus (Ohkay Owingeh, b. 1975)

blown and sand-carved glass

Collection of the artist

The dragonfly is revered by many Native American cultures as a harbinger of change with powers of transformation. They are thought to bring harmony, and seeing a dragonfly is considered a good omen. Marcus depicts dragonflies on a white background, consistent with the honoring by Pueblo Peoples of dragonflies for their purity and healing powers.



FOR REFERENCE ONLY

## **Dream Cloud**

2017

## **Raya Friday**

(Lummi, b. 1977)

blown, sculpted and cold-worked glass,  
silver, steel

Collection of the artist



## **Bringing the Light**

2019

**Ed Archie NoiseCat**  
(Salish/Shuswap, b. 1959)

fused glass  
Collection of Hilary Wallace Brelsford

# Thunderbirds

2019

## Ed Archie NoiseCat

(Salish/Shuswap, b. 1959)

fused glass

Collection of Hilary Wallace Brelsford

# Bringing Light to the World

2007

**Lewis Tamihana Gardiner**  
(Māori, b. 1972)

**Preston Singletary**  
(Tlingit, b. 1963)

blown and sand-carved glass  
Collection of Preston Singletary

Several Indigenous artists from Pacific Rim countries have collaborated with Indigenous American artists. Lewis Tamihana Gardiner, a jade artist from New Zealand, worked with Preston Singletary on *Bringing Light to the World*, which features the story of Raven stealing the sun to bring light to the people.



FOR REFERENCE ONLY

# Chaco Sunrise

2017

## Adrian Wall (Jemez Pueblo, b. 1970)

glass and stone

Collection of Roberta C. Robinson



FOR REFERENCE ONLY

Ancestral Puebloan Peoples had extensive knowledge of seasonal and astronomical cycles. They incorporated this information about the sun and moon and the alignment of sunrises and sunsets during solstices and equinoxes into their architecture, as found at ruins from a thousand years ago at Chaco Canyon, New Mexico. The colorful orb of this garden sculpture represents in glass the historical importance of this knowledge.

# ANCESTOR'S VOICES

One way that Native cultures convey Ancestral Knowledge is through ceremonies and ceremonial regalia. Ancestors have been symbolized by two-dimensional portrait masks and by three-dimensional sculptures in stone and wood. Communications from the Ancestors in the form of petroglyphs (images carved into stone) and pictographs (images painted on stone) also link current Native communities to the past.

Here, glass artists symbolize the Ancestors through blown glass portrait jars based on ancient effigy pots; blown or cast glass masks and other regalia; cast or blown glass versions of ancient pictographs; and kiln-fired glass-on-glass paintings.



# Out of Sight

2007

## Tammy Garcia

(Santa Clara Pueblo, b. 1969)

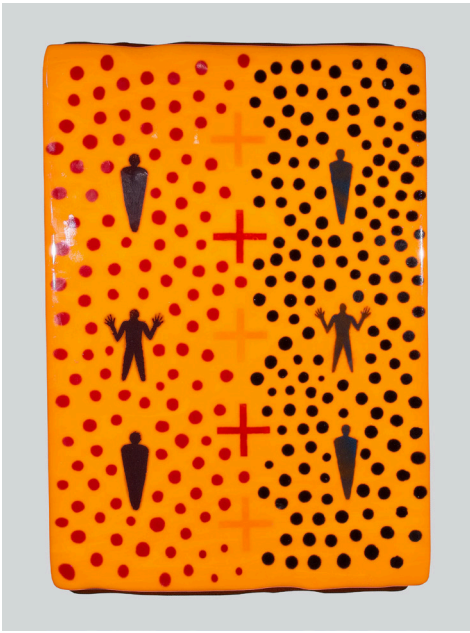
slumped and etched glass  
Museum of Indian Arts and Culture,  
Santa Fe, New Mexico



FOR REFERENCE ONLY

This etched and incised scene acknowledges the importance of hunting in traditional Pueblo culture. This translucent sculpture is made of architectural glass that was slumped into a mold.





## Spirit World Panel

2018

**Larry Ahvakana**  
(Inupiaq, b. 1946)

fused glass with cut and powdered glass design  
Collection of the artist

## **Kill Bear**

2009

## **White Bear**

2009

## **Morning Star**

2009



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**Marcus Amerman**  
(Choctaw, b. 1959)

**Preston Singletary**  
(Tlingit, b. 1963)

blown, sculpted and sand-carved glass  
Collection of Preston Singletary

These three vessels were inspired by jars made of clay that were found in archeological digs of ancient villages of the Mississippian Culture. Marcus Amerman's Choctaw tribe is one of the Indigenous Nations descended from the Mississippian Culture, also known as the Mounds Culture.

# **Spirit Figure**

2019

**Ramson Lomatewama**

(Hopi, b. 1953)

blown and sculpted glass

Collection of the artist

# **Spirit Figure**

2019

**Ramson Lomatewama**

(Hopi, b. 1953)

blown and sculpted glass

Collection of the artist





FOR REFERENCE ONLY

# The Story Teller

2019

## Adrian Wall

(Jemez Pueblo, b. 1970)

cast glass, acid-stained limestone

Courtesy of Wright's Indian Art, Albuquerque,  
New Mexico



## **Life is Short, Remember to Live**

2012

**Adrian Wall**

(Jemez Pueblo, b. 1970)

fused glass, Italian alabaster, sterling silver  
Collection of Forest Brandt

# **Rainbow Basket**

2016

## **Joe Feddersen**

(Colville, b. 1953)

blown glass

Courtesy of Froelick Gallery, Portland, Oregon

# **Looks to the Sky**

2017

## **Joe David**

(Nuu-chah-nulth, b. 1946)

## **Preston Singletary**

(Tlingit, b. 1963)

blown and sand-carved glass

Courtesy of Blue Rain Gallery, Santa Fe, New Mexico

# She Who Watches

2014

## Lillian Pitt

(Wasco/Yakama/Warm Springs, b. 1944)

kiln-cast lead crystal, steel, granite  
IAIA Museum of Contemporary  
Native Arts, Santa Fe, New Mexico



Lillian Pitt grew up on the Warm Springs Reservation in the Columbia River Valley in Oregon. *She Who Watches* is her depiction of a famous rock art image that is perched high on a mountain visible from her ancestral village. Both a petroglyph and a pictograph, it is dominant in the stories and oral history of her people. Pitt made molds in which she then cast this object and *Shadow Spirit*, on display nearby, in lead crystal.

A petroglyph is an image carved, incised or scratched into stone. A pictograph is a painting on stone.

# **Black Crawler**

2020

## **Ed Archie NoiseCat**

(Salish/Shuswap, b. 1959)

kiln-cast lead crystal

Collection of the artist







FOR REFERENCE ONLY

# Talking God

2014

**Carol Lujan**  
(Diné)

cut, fused and slumped glass

Museum of Indian Arts and Culture, Santa Fe,  
New Mexico

# Shadow Spirit

2019

**Lillian Pitt**

(Wasco/Yakama/Warm Springs, b. 1944)

cast lead crystal

Collection of the artist



## **Ancestors' Messages—Sally Bag #8**

2018

**Lillian Pitt**

(Wasco/Yakama/Warm Springs, b. 1944)

**Dan Friday**

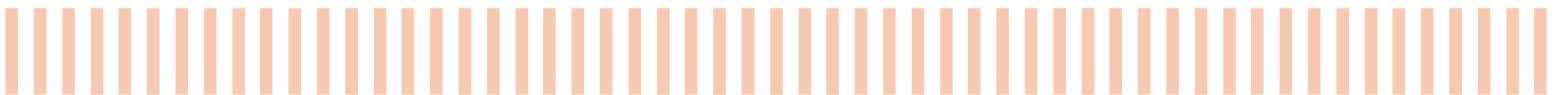
(Lummi, b. 1975)

blown and fused glass

Courtesy of Stonington Gallery, Seattle, Washington

# BRIDGING TWO WORLDS

Important works in the Contemporary Native Arts Movement have focused on the dichotomies of living in two worlds, balancing things that honor traditional cultures with things that conform to the mores of mainstream society. Glass artists also have explored the impacts of bridging these two worlds by reflecting on the differences between past and current-day tracks or markings on the landscape, recognizing the continuing symbolism of corn maidens, or juxtaposing a traditionally-clothed Inuit child with a changing climate. The art in this section and in the Conversations Gallery at the bottom of the stairs provides pointed social commentary.



# **Circus Warrior**

2015

## **Harlan Reano**

(Santo Domingo/Kewa Pueblo, b. 1978)

## **Preston Singletary**

(Tlingit, b. 1963)

blown, sculpted and sand-carved glass

Collection of Bill and Uschi Butler

# **Coyote and Robot**

2017

## **Joe Feddersen**

(Colville, b. 1953)

blown glass

Courtesy of Froelick Gallery, Portland, Oregon

# Hopi Maiden Water Carrier

2008

**Ira Lujan**

(Taos Pueblo/Ohkay Owingeh, b. 1977)

blown and carved glass

Museum of Indian Arts and Culture, Santa Fe, New Mexico; Collection of the Laboratory of Anthropology



FOR REFERENCE ONLY

## **Blue Corn Maiden**

2017

## **Ramson Lomatewama**

(Hopi, b. 1953)

blown, cut and sand-blasted glass

Collection of the artist



## **Incubators**

2016

## **Virgil Ortiz**

(Cochiti Pueblo, b. 1969)

clay, underglazes, acrylic paint and glass

Collection of Henry Munoz and Kyle Ferari-Munoz





FOR REFERENCE ONLY

## Untitled

2017

## Gunybi Ganambarr

(Aboriginal Australian, b. 1973)

## Preston Singletary

(Tlingit, b. 1963)

blown and sand-carved glass

Collection of Preston Singletary

# Urban Vernacular: Freeway with HOV

2008

**Joe Feddersen**  
(Colville, b. 1953)



mirrored and blown glass, copper leaf  
Tacoma Museum of Glass, Tacoma, Washington

# High Power Voltage Tower

2004

**Joe Feddersen**  
(Colville, b. 1953)

mirrored and blown glass, copper leaf  
IAIA Museum of Contemporary Native Arts, Santa Fe,  
New Mexico

Joe Feddersen created several series of blown glass vessels that depict markings on the landscape made by modern American cultures. His contemporary renditions

of highway markings or high-tension wires—as seen in these mirrored, blown glass and coppered vessels—contrast with the markings left on the land from earlier civilizations, such as the pictographs stenciled onto his blown *Rainbow Basket* in the *Ancestors' Voices* section of this exhibition. This juxtaposition of modern and ancestral landscapes frames the two worlds in which modern Indigenous Americans live.



FOR REFERENCE ONLY

# Dreaming of Corn Mother

2014

**Carol Lujan**  
(Diné)

cut and fused glass

Museum of Indian Arts and Culture, Santa Fe, New Mexico

# Supreme Respect for the Two Spirits

2013

**Angela Babby**  
(Lakota, b. 1964)

kiln-fired vitreous enamel on glass  
mosaic on tile board  
Collection of Jim Reach



Angela Babby has developed a unique style of creating enameled glass mosaics that are kiln fired. Her glass-on-glass approach creates a luminosity and saturation of color that gives depth and emotional power to her subjects. Her works often provide commentary on social justice or historical events.