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
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
Poster for 1975 Chihuly Exhibition
1975

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

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.
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
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.
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
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.
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.
Chaco Sunrise
2017

Adrian Wall
(Jemez Pueblo, b. 1970)
glass and stone
Collection of Roberta C. Robinson

Ancient 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.
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

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
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
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
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
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
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
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
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.
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.