

James Luna

La Jolla Band of Mission (Luiseño) Indians

1950 Born in Orange, California

1976 Received B.F.A., University of California, Irvine

1983 Received M.S. in Counseling, San Diego State University

Lives on the La Jolla Indian Reservation, San Diego County, California

SELECTED SOLO EXHIBITIONS AND PERFORMANCES**1981**

Rolando Castellón Gallery, San Francisco, California

1982

James Luna, San Jose State University, California

1987

The Artifact Piece, Sushi Gallery, performed at the San Diego Museum of Man, California

1989

Two Worlds, International Arts Relations (INTAR) Gallery, New York; Centro Cultural de la Raza, San Diego, California

1991

On the Spiritual, Isaac Delgado Fine Arts Gallery, Delgado Community College, New Orleans, Louisiana

1992

James Luna: Actions & Reactions, An Eleven Year Survey of Installation/Performance Work 1981–1992, Mary Porter Sesnon Art Gallery, University of California, Santa Cruz

Places for People to Meet, Art Awareness, Lexington, New York

The Sacred Colors, Galeria Posada, Sacramento, California

James Luna, Atlantic Center for the Arts, New Smyrna Beach, Florida

Two Multimedia Installations, Center for Contemporary Arts, Santa Fe, New Mexico

Indian Tales, Centro Cultural de la Raza, San Diego, California; The Center for Contemporary Arts, Santa Fe, New Mexico; Banff Centre, Banff, Alberta, Canada

Indian Tales: Stories of Native People from the Rez and Cities, National Museum of Natural History, Smithsonian Institution, Washington, D.C.

Sometimes It's Not So Beautiful to Be an Indian, Intermedia Arts and Two Rivers Gallery, Minneapolis, Minnesota

The Red Album, Randolph Street Gallery, Chicago, Illinois

1993

Relocation Stories, Capp Street Project, San Francisco, California

New Basket Designs, Randolph Street Gallery, Chicago, Illinois

The History of the Luiseño People: La Jolla Reservation, Christmas 1990, Memorial Art Gallery of the University of Rochester, New York

Indian Tales, Santa Barbara Contemporary Arts Forum, California; Humboldt State University, Arcata, California

James Luna, University of Colorado at Denver; University of Oklahoma, Norman

The Shameman, Art Awareness, Lexington, New York

1994

The Sacred Colors, Real Art Ways, Hartford, Connecticut

Old Designs/New Messages, Pomona College Museum of Art, Montgomery Art Center, Claremont, California

The Shameman: My Way, Imagining Indians: Native American Film and Video Festival, Scottsdale Center for the Arts, Arizona; Detroit Institute of Arts, Michigan; Asheville Art Museum, North Carolina

James Luna: My Way, Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York

My Way, SAW Gallery, Ottawa, Ontario, Canada

The Web of Life (with Palomar Choir and Chamber Singers), Palomar College, San Marcos, California

1995

Tribal Identity: An Installation by James Luna, Hood Museum of Art, Dartmouth College, Hanover, New Hampshire

The Shameman, Walker's Point Center for the Arts, Milwaukee, Wisconsin; New Mexico State University, Las Cruces

1996

Tribal Identity, Schneider Museum of Art, Southern Oregon University, Ashland

The Dream Hat Ritual, Santa Monica Museum of Art, California

In My Dreams, Getty Center, Los Angeles, California; ATLATL Conference, Tulsa, Oklahoma; The Swiss Institute, New York; Siena Heights College, Adrian, Michigan

1997

The Dream Hat Ritual, Sacred Circle Gallery, Seattle, Washington

Our Indians, Arizona State University, Tempe

Two Installations, Saddleback College, Mission Viejo, California

1998

The Spirits of Virtue and Evil Await My Ascension, University of Wyoming, Laramie; The Fabric Workshop and Museum, Philadelphia, Pennsylvania

Our Indians, Florida State University, Tallahassee

Collage, Urban Institute for Contemporary Arts, Grand Rapids, Michigan

1999

The Ballad of the Shameman and Betty Day Bird, Tozzer Library, Harvard University, Cambridge, Massachusetts

American Indian Studies, Georgia State University, Atlanta; Living Arts of Tulsa, Oklahoma

The Last Wild California Indian, Cleveland Public Theater, Ohio

The Last Wild California Indian and *Collage*, Hartwick College, Oneonta, New York

2000

Outfits & Other Paraphernalia for Night Raids, California State University, San Marcos

The Ballad of the Shameman and Betty Day Bird, Mabee-Gerrer Museum of Art, Shawnee, Oklahoma

The Chapel of the Sacred Colors, Gordon Snelgrove Gallery, University of Saskatchewan, Saskatoon, Canada

American Indian Studies, National Museum of Wildlife Art, Jackson Hole, Wyoming; 7A*11d International Festival of Performance Art, Toronto, Ontario, Canada

Futuristic Native Outfits for Night Raids (and Other Paraphernalia), 911 Media Arts, Seattle, Washington

Petroglyphs in Motion [performance], SITE Santa Fe, New Mexico

2001

James Luna, Porter Troupe Gallery, San Diego, California

Take a Picture with a Real Indian and Creation and Destruction of an Indian Reservation, Salina Art Center, Salina, Kansas

American Indian Studies, Washington State University, Pullman

American Indian Studies II, The Heard Museum, Phoenix, Arizona; University of California San Diego; University of California Santa Cruz

The Deadfall Revue, Institute of American Indian Arts Museum, Santa Fe, New Mexico

Subterranean Post Indian Blues, Idyllwild Arts, Idyllwild, California

Take a Picture with a Real Indian, Cornell University, Ithaca, New York

2002

Petroglyphs in Motion [installation], de Saisset Museum, Santa Clara University, California

2003

The Sun and Moon Blues, Banff Centre, Banff, Alberta, Canada

Artists on the Cutting Edge: Cross Fertilizations series, Museum of Contemporary Art San Diego, California

Take a Picture with a Real Indian/The Sun and Moon Blues, University of Essex, Colchester, United Kingdom

SELECTED GROUP EXHIBITIONS

1975

Carl N. Gorman Museum, University of California, Davis

Native American Art Exhibit for the Governor of California, California State Capitol Building, Sacramento

Native American Art, American Indian Studies Department, San Diego State University, California

1981

Carl N. Gorman Museum, University of California, Davis

1986

Made in Aztlan, Centro Cultural de la Raza, San Diego, California

Hippodrome Gallery, Long Beach, California

He's Resting Now, Centro Cultural de la Raza, San Diego, California

1987

Arts and Culture Show, Public Arts Advisory Council, San Diego, California

En Memoria, Centro Cultural de la Raza, San Diego, California

Street Sets, Sushi Gallery, San Diego, California

1988

Up Tiempo!, El Museo del Barrio/Creative Time, New York

California Mission Daze, Installation Gallery, San Diego, California

Native American Art in the '80s, University of California, Riverside

1990

The Decade Show: Frameworks of Identity in the 1980s, The Studio Museum in Harlem, New York, in collaboration with the New Museum of Contemporary Art and the Museum of Contemporary Hispanic Art

Art History/AA Meeting, Atlanta College of Art, Georgia

Disputed Identities, San Francisco Camerawork, California

California Mission Daze, California Indian Conference, Riverside

The Tell Tale Heart: Washington Project for the Arts, Washington, D.C.

2 Worlds, American Indian Community House Gallery, New York

Cultural Diversity in American Theater, University of California, San Diego

1991

Facing the Finish: Some Recent California Art, San Francisco Museum of Modern Art, California

Encuentro: Invasion of the Americas and the Making of the Mestizo, Social and Public Art Resource Center Gallery, Venice, California

SITEseeing: Travel and Tourism in Contemporary Art, Whitney Museum of American Art, New York

Shared Visions: Native American Painters and Sculptors in the Twentieth Century, Heard Museum, Phoenix, Arizona; Eiteljorg Museum of American Indians and Western Art, Indianapolis, Indiana

Disputed Identities, California Museum of Photography, University of California, Riverside; Presentation House Gallery, North Vancouver, British Columbia

Selected Works 1990–91, Palomar College, San Marcos, California

Contemporary American Indian Art, San Bernardino County Museum, Redlands, California

Indigenous America: Honoring Our Heritage, University of California, San Diego

Counter-Colonialismo, Centro Cultural de la Raza, San Diego, California

San Francisco Arts Commission Public Art Program, Yerba Buena Center for the Arts, California

Submuloc Show/Columbus Wohs, ATLATL Traveling Exhibition, Phoenix, Arizona

1992

Sites of Recollection: Four Altars and a Rap Opera, Williams College Museum of Art, Williamstown, Massachusetts; Museum of the National Center of Afro-American Artists, Boston, Massachusetts

Body Takes, Toronto Photographers Workshop, Ontario, Canada

Land, Spirit, Power: First Nations at the National Gallery of Canada, Ottawa, Ontario

As Public As Race, Walter Phillips Gallery, Banff Centre, Banff, Alberta, Canada

The Alcove Show, Museum of Fine Arts, Santa Fe, New Mexico

Kísh Tétayawet Wampkísh (Dream House) with Lewis deSoto, Mesa College Art Gallery, San Diego, California

Shared Visions: Native American Painters and Sculptors in the Twentieth Century, Portland Art Museum, Oregon; Gilcrease Museum, Tulsa, Oklahoma

The People Themselves: Native American Photography, Los Angeles Photography Center, California

Message Carriers: Contemporary Photography by Native American Artists, Photographic Resource Center, Boston University, Massachusetts

Native America: Reflecting Contemporary Realities, Craft and Folk Art Museum, Los Angeles, California

Facing the Finish: Some Recent California Art, Art Center College of Design, Pasadena, California

Counterweight: Alienation, Assimilation, Resistance, Santa Barbara Contemporary Arts Forum, California

1993

The Sacred Colors, University of Arizona, Tucson

1993 Biennial Exhibition, Whitney Museum of American Art, New York

Sites of Recollection: Four Funerals and a Rap Opera, Memorial Art Gallery of the University of Rochester, New York; Dayton Art Institute, Museum of Contemporary Art at Wright State University, Dayton, Ohio

San Diego Artists from the Collection of the Museum of Contemporary Art, San Diego, Boehm Gallery, Palomar College, San Marcos, California

This Is Not a Multicultural Show, St. Lawrence University, Canton, New York

Shared Experiences/Personal Interpretations: Seven Native American Artists, Sonoma State University Art Gallery, Rohnert Park, California

The Shameman Meets El Mexican't at the Smithsonian Hotel and Country Club (with Guillermo Gómez-Peña), National Museum of Natural History, Smithsonian Institution, Washington, D.C.

1994

42nd Street Project, Creative Time, New York

The Shameman Meets El Mexican't and the CyberVato in Chicago in Search of Their Lost Identities (with Guillermo Gómez-Peña and Roberto Sifuentes), Mexican Fine Arts Center Museum, Chicago, Illinois

1995

The Shameman and El Mexican't Meet the CyberVato at the Ethno-CyberPunk Trading Post & Curio Shop on the Electronic Frontier (with Guillermo Gómez-Peña and Roberto Sifuentes), DiverseWorks Art Space, Houston, Texas

1996

Continuity & Contradiction: A New Look at the Permanent Collection, Museum of Contemporary Art San Diego, California

Re: public/Listening to San Diego, Museum of Photographic Arts, San Diego, California

1997

Scene of the Crime, Armand Hammer Museum of Art and Culture Center, University of California Los Angeles, California

Identity Crisis: Self-Portraiture at the End of the Century, Milwaukee Art Museum, Wisconsin

Changing Spaces, University of Colorado at Boulder

In My Dreams, Western Front, Vancouver, British Columbia, Canada

Collage: Thoughts, Dreams, and Hallucinations, Arizona State University, Tempe;
Institute of American Indian Arts Museum, Santa Fe, New Mexico; TRIBE,
Saskatoon, Saskatchewan, Canada

1998

Sex and Shamanism: The Seduction of Stereotypes and Misrepresentations of Native Peoples, Carl N. Gorman Museum, University of California, Davis

Dimensions of Native America: The Contact Zone, Museum of Fine Arts, Florida State University, Tallahassee

Side Streets Projects, Santa Monica, California

2000

Made in California: Art, Image, and Identity, 1900–2000, Los Angeles County Museum of Art, California

The Chapel of the Sacred Colors, LewAllen Contemporary, Santa Fe, New Mexico

2001

The Road to Aztlan: Art from a Mythic Homeland, Los Angeles County Museum of Art, California

2002

Staging the Indian: The Politics of Representation, Tang Teaching Museum and Art Gallery, Skidmore College, Saratoga Springs, New York

Alter-Native Dialogues, Nippon International Performance Art Festival, Tokyo, Japan

2004

Native Views: Influences of Modern Culture, Artrain USA touring exhibition

AWARDS, GRANTS, AND FELLOWSHIPS

1988

LACE Fellowship, Los Angeles Contemporary Exhibitions, California

C.O.M.B.O. Grant for Literary Arts, San Diego, California

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1990

Grant for New and Emerging Artists, San Diego Foundation, California

1991

BESSIE Creator Award, New York Dance Theater Workshop, New York

Fellowship in Sculpture, Western States Arts Federation, Santa Fe, New Mexico

1992

Grant for work in Performance, California Arts Council, Sacramento

Offsite Installation Grant: Capp Street Project, San Francisco, California

Rockefeller Foundation Intercultural Film/Video Fellowship, New York

1993

Best Live Short Subject Award, *The History of the Luiseño People: La Jolla Reservation, Christmas 1990*, American Indian Film Festival, San Francisco, California

1994

Faculty Residency, Skowhegan School of Painting and Sculpture, Skowhegan, Maine

Distinguished Visiting Faculty Award, University of California, Davis

1995

Native American Public Broadcasting Consortium Video Grant, *Bringing It All Back Home* video project

2000

Andrea Frank Foundation Grant

Arts International Grant (recipient of two grants)

2001

U.S.-Japan Creative Artists' Program Fellowship, Japan-U.S. Friendship Commission

University of California Regents Lecture, University of California, San Diego

Dorantes Lecturer, Santa Barbara City College, California

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2002

Creative Capital Grant, New York

SELECTED BIBLIOGRAPHY

BOOKS

1990

Lucy Lippard, *Mixed Blessings: New Art In a Multicultural America* (New York: Pantheon Books)

1994

Greg Sarris, ed., *The Sound of Rattles and Clappers: A Collection of New California Indian Writings* (Tucson: The University of Arizona Press)

1995

Suzanne Lacy, ed., *Mapping the Terrain: New Genre Public Art* (Seattle: Bay Press)

1997

Lucy R. Lippard, *The Lure of the Local: Senses of Place in a Multicentered Society* (New York: The New Press)

1998

Steven Durland, "Call Me in '93: An Interview with James Luna," in *The Citizen Artist: 20 Years of Art in the Public Arena: An Anthology from High Performance Magazine 1978–1998*, ed. by Linda Frye Burnham and Steven Durland (Gardiner, NY: Critical Press): 149–57

Amelia Jones, *Body Art/Performing the Subject* (Minneapolis: University of Minnesota Press)

1999

Diane Glancy and Mark Nowak, eds., *Visit Teepee Town: New Writings After the Detours* (Minneapolis: Coffee House Press)

Lucy R. Lippard, *On the Beaten Track: Tourism, Art, and Place* (New York: The New Press)

Charlotte Townsend-Gault, "Hot Dogs, a Ball Gown, Adobe, and Words: The Modes and Materials of Identity," in *Native American Art in the Twentieth Century: Makers, Meanings, Histories*, ed. by W. Jackson Rushing, III (London and New York: Routledge): 113–33

2000

Guillermo Gómez-Peña, *Dangerous Border Crossers: The Artist Talks Back* (London and New York: Routledge)

Tracey Warr and Amelia Jones, eds., *The Artist's Body* (London: Phaidon Press Limited)

2001

Margaret Dubin, *Native America Collected: The Culture of an Art World* (Albuquerque: University of New Mexico Press)

2002

Margaret Dubin, ed., *The Dirt Is Red Here: Art and Poetry from Native California* (Berkeley: Heyday Books)

2003

Martha Buskirk, *The Contingent Object of Contemporary Art* (Cambridge: MIT Press)

2004

Amber-Dawn Bear Robe, "I'm Only in It for the Money, Girls, and Fancy Cars: An Interview with James Luna," in *Obsession, Compulsion, Collection: On Objects, Display Culture, and Interpretation*, ed. by Anthony Kiendl (Banff: Banff Centre Press): 154–68

James Luna, "Sun and Moon Blues," in *Obsession, Compulsion, Collection: On Objects, Display Culture, and Interpretation*, ed. by Anthony Kiendl (Banff: Banff Centre Press): 146–52

SOLO EXHIBITION CATALOGUES AND BROCHURES**1989**

Two Worlds: James Luna (New York: INTAR Gallery)

1992

James Luna: Actions & Reactions, An Eleven Year Survey of Installation/ Performance Work 1981–1992 (Santa Cruz: Mary Porter Sesnon Art Gallery, University of California, Santa Cruz)

1995

Tribal Identity: An Installation by James Luna (Hanover: Dartmouth College)

GROUP EXHIBITION CATALOGUES AND BROCHURES

1990

The Tell Tale Heart: Ken Little, James Luna, Judy Southerland, Pat Ward Williams
(Washington, D.C.: Washington Project for the Arts)

1991

Facing the Finish: Some Recent California Art (Los Angeles: San Francisco Museum of Modern Art and Fellows of Contemporary Art)

1992

Lorraine Johnson, ed., *Body Takes: Deborah Bright, James Luna, Chuck Samuels, Jin-me Yoon* (Toronto: Toronto Photographers Workshop)

Julia Barnes Mandle and Deborah Menaker Rothschild, *Sites of Recollection: Four Altars & a Rap Opera* (Williamstown: Williams College Museum of Art)

Diana Nemiroff, Robert Houle, and Charlotte Townsend-Gault, *Land, Spirit, Power: First Nations at the National Gallery of Canada* (Ottawa: National Gallery of Canada)

Counterweight: Alienation, Assimilation, Resistance (Santa Barbara: Santa Barbara Contemporary Arts Forum)

1993

Joane Cardinal-Schubert, Kerri Sakamoto, and Larissa Lai, *As Public as Race: Margo Kane, James Luna, Paul Wong, 1* (Banff: Walter Phillips Gallery, Banff Centre)

Edward D. Castillo and Michael Schwager, *Shared Experiences/Personal Interpretations: Seven Native American Artists* (Rohnert Park: University Art Gallery, Sonoma State University)

1995

Peggy Roalf, ed., *Strong Hearts: Native American Visions and Voices* (New York: Aperture)

1996

Red River Crossings: Contemporary Native American Artists Respond to Peter Rindisbacher (1806–1834) (New York: The Swiss Institute)

1997

Dean Sobel, *Identity Crisis: Self-Portraiture at the End of the Century*
(Milwaukee: Milwaukee Art Museum)

Linda Weintraub, "Art of the Edge and Over," in *Blurring the Boundaries: Installation Art 1969–1996*, ed. by Hugh Marlais Davies and Ronald J. Onorato (San Diego: Museum of Contemporary Art)

1998

Dimensions of Native America: The Contact Zone (Tallahassee: Florida State University, Museum of Fine Arts, School of Visual Arts & Dance)

2000

Stephanie Barron, Sheri Bernstein, and Ilene Susan Fort, *Made in California: Art, Image, and Identity, 1900–2000* (Los Angeles: Los Angeles County Museum of Art, and Berkeley: University of California Press)

2001

Virginia M. Fields, *The Road to Aztlan: Art from a Mythic Homeland* (Los Angeles: Los Angeles County Museum of Art, and Albuquerque: University of New Mexico Press)

Jill D. Sweet and Ian Berry, *Staging the Indian: The Politics of Representation* (Saratoga Springs, NY: Tang Teaching Museum and Art Gallery at Skidmore College)

MAGAZINES

1991

Steven Durland, "Call Me in '93: An Interview with James Luna," *High Performance* 14, no. 4 (Winter): 34–39

James Luna, "Allow Me to Introduce Myself: The Performance Art of James Luna," *Canadian Theatre Review* 68 (Fall): 46–47

Victoria Reed, "Traversing Borders," *Artweek* 22 (April 11): 10

1992

Steve Chapman, Susan Jeffrey, and Ruth Denny, "Art of the People," *Art Paper* 12, no. 3 (November): 9–11

Jean Fisher, "In Search of the Inauthentic: Disturbing Signs in Contemporary Native American Art," *Art Journal* 51, no. 3 (Fall): 44–50

Betsy Miller, "Multiple Personality," *Artweek* 23 (December 17): 20

W. Jackson Rushing and Kay WalkingStick, eds., "Special issue: Recent Native American Art," *Art Journal* 51, no. 3 (Fall): 6–80

Charlotte Townsend-Gault, "Ritualizing Ritual's Rituals: Ritual as a Vehicle for Personal and Social Negotiation in Contemporary Native American Art," *Art Journal* 51, no. 3 (Fall): 51–58

1994

Gay Morris, "Pro Arts Gallery, Oakland, California" [exhibition review], *Art in America* 82 (July): 102–103

1995

Theresa Harlan, "Creating a Visual History: A Question of Ownership" *Aperture* 139 (Spring): 20–33

James Luna, "I've Always Wanted to Be an American Indian," *Aperture* 139 (Spring): 38–41

1996

Collette Chattopadhyay, "James Luna," *Sculpture* 15, no. 9 (November): 58–59

Suvan Geer, "James Luna at the Santa Monica Museum of Art," *Artweek* 27 (August): 21

Glenn Harper, "The Hanged Sparrow: Post Utopian Art," *Art Papers* 20, no. 1 (January-February): 30–33

Laura U. Marks, "James Luna, Santa Monica Museum of Art," *Artforum International* 35 (October): 123

Rebecca Solnit, "The Postmodern Old West, or the Procession of Cowboys and Indians, Part II: Indians, or Breaking Out of the Picture," *Art Issues* 45 (November-December): 26–31.

Nisha Supahan, "Absurd Magic," *News from Native California* 9, no. 3 (Spring): 42

1997

Lori Blondeau and Bradlee Larocque, "Surreal, Post-Indian Subterranean Blues," *Mix: the magazine of artist-run culture* 23, no. 3 (Winter): 46–53

Linda R. Martin, "James Luna," *Native Peoples* 10, no. 3 (Spring): 96

1999

Roger Boyce, "James Luna 'Makes Do' at the ICA Theater," *Art New England* 20, no. 4 (June/July): 14

2001

Jane Blocker, "Failures of Self-Seeing: James Luna Remembers Dino," *PAJ: A Journal of Performance and Art* 67: 18–32

Margaret Dubin, "High-Tech Peace Pipe: An Interview with James Luna," *News from Native California* 14, no. 3 (Spring): 35–6

Ellen Fernandez-Sacco, "Check Your Baggage: Resisting Whiteness in Art History," *Art Journal* (Winter): 59–61

Jose Torres Tama, "Healing with Humor: New American Perspectives from James Luna and Dan Kwong," *Art Papers* 25, no. 5 (September–October): 17

"The Road to Aztlan: Art from a Mythic Homeland," *MAVIN* 5

NEWSPAPERS**1991**

Jan Breslauer, "Performance Artist Luna Takes Another Road," *Los Angeles Times*, December 11: F4, F12

1992

"Body Takes," *Toronto Globe and Mail Metro Edition*, June 26: D8

1996

Leah Ollman, "Confronting All the Demons," *Los Angeles Times*, June 16

1997

Sheila Robertson, "Artist Lampoons Cultural Stereotype," *Saskatoon StarPhoenix*, October 18: B362