James Luna
Biography

1950
Born: Orange, California
Enrolled Luiseño Tribe
La Jolla Reservation, California

2018
Died: New Orleans, Louisiana

EDUCATION
1976
University of California Irvine

SELECTED SOLO EXHIBITIONS
1981
Rolando Castellón Gallery, San Francisco
James Luna, San Jose State University, California

1982
San Diego State University

1987
The Artifact Piece, Sushi Gallery, San Diego

1989
Two Worlds, International Arts Relations Gallery, New York; Centro Cultural de la Raza, San Diego

1991
On the Spiritual, Isaac Delgado Fine Arts Gallery, Delgado Community College, New Orleans

1992
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
Indian Tales, Centro Cultural de la Raza, San Diego; The Center for Contemporary Arts, Santa Fe; 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
The Red Album, Randolph Street Gallery, Chicago

1993
Relocation Stories, Capp Street Project, San Francisco
New Basket Designs, Randolph Street Gallery, Chicago
The History of the Luiseño People: 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 York
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
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
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
Take a Picture with a Real Indian/The Sun and Moon Blues, University of Essex, Colchester, United Kingdom

2005
James Luna: Emendatio, Venice Biennale, June 12–November 6

2014
I CON, Mesa College Art Gallery, San Diego, March 17–April 16, 2014
2020
*James Luna: Take a Picture with a Real Indian,* Garth Greenan Gallery, New York, September 10–December 19

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

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.

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

1992
*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,* ATLALT Traveling Exhibition, Phoenix, Arizona

1993
*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
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

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
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

2002
After-Native Dialogues, Nippon International Performance Art Festival, Tokyo, Japan

2004
Native Views: Influences of Modern Culture, Artrain USA touring exhibition
2009
Into the Sunset: Photography’s Image of the American West, Museum of Modern Art, New York, March 29–June 8

2019–2020

PUBLIC COLLECTIONS
Museum of Contemporary Native Arts, Institute of American Indian Arts, Santa Fe
Museum of Contemporary Art, San Diego
National Museum of the American Indian, Smithsonian Institution, Washington, D.C.
Selected Bibliography

BOOKS/CATALOGUES


Dimensions of Native America: The Contact Zone. Tallahassee: Florida State University, Museum of Fine Arts, School of Visual Arts and Dance, 1998.


Sweet, Jill D and Ian Berry. Staging the Indian: The

PERIODICALS
Ollman, Leah. “Confronting All the Demons; James Luna Deals Candidly with the Alcoholism, Violence and Bad Health Plaguing Many Native Americans.” Los Angeles Times, June 16, 1996