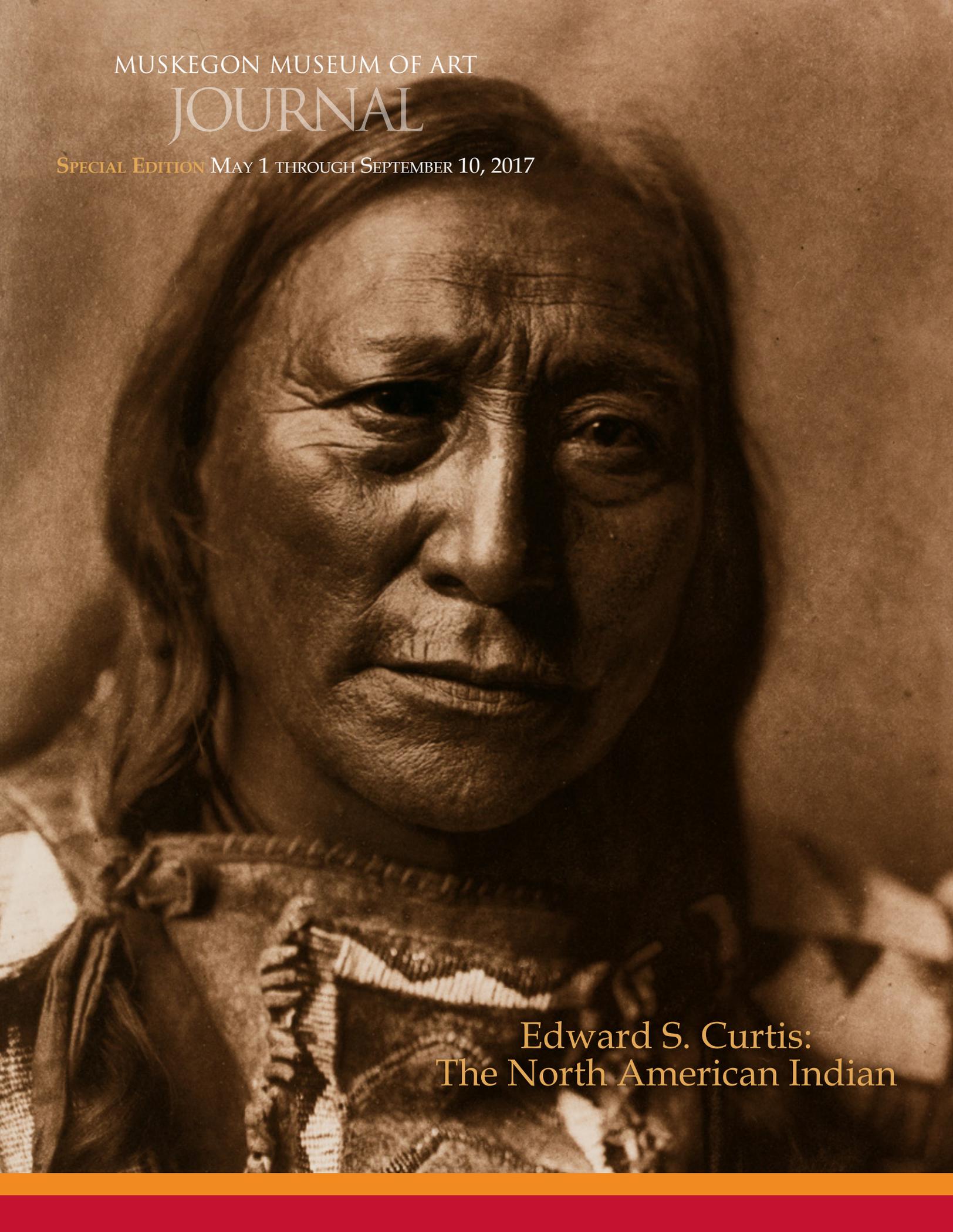


MUSKEGON MUSEUM OF ART
JOURNAL

SPECIAL EDITION MAY 1 THROUGH SEPTEMBER 10, 2017



Edward S. Curtis:
The North American Indian

Contents

Vol. 33 No. 4
May 1–September 10, 2017

The Journal is a quarterly publication of the Muskegon Museum of Art
296 W. Webster Avenue
Muskegon, MI 49440
Tel. 231/720-2570
www.muskegonartmuseum.org

H O U R S
Sun. noon–5pm
Mon. 10am–5pm
Tues. 10am–5pm
Wed. 10am–5pm
Thur. 10am–8pm
Fri. 10am–5pm
Sat. 10am–5pm

GALLERY CLOSURE DATES

The Muskegon Museum of Art galleries will be closed April 24 through May 11, 2017 for *Edward S. Curtis: The North American Indian* exhibition installation. The Gift Store will remain open and the auditorium will be available during this time. The galleries will reopen at 5:30 pm, May 11.

Special Admission:
May 11 – September 10, 2017
\$10 Adult | \$7 Student 17 & up (with I.D.)
Free for ages 3–16
Free for MMA Members

Free Admission
Thursday Nights
4–8 pm ONLY

compliments of
meijer

Program support
is provided by



The Muskegon Museum of Art is fully accredited by the American Alliance of Museums

ON THE COVER:
Edward Sheriff Curtis
Hollow Horn Bear
Copyright 1907, published 1908
Photogravure
Volume 3 Portfolio, Plate 82
Purchased by subscription,
transferred from the Hackley
Public Library and Muskegon
Public Schools
2014.6.82

Messages from the Curator and the Director	1
Overview of <i>The North American Indian</i>	2
Lulu Miller: A Remarkable Woman	5
On His Way to <i>The North American Indian</i>	6
The Idea That Refused To Be Rejected	8
A Master Photographer	10
Enduring Legacy. Enduring Controversy.. . . .	13
About the Guest Curator	17
Special Events and Programs	18
Underwriters and Cultural Partners	22
Bibliography	23
Pictures of the Best Kind	24
MMA Gift Store	26
Membership Message and Sign-Up Form	27
2017 Fall Exhibitions	29

Kutenai Duck Hunter, 1910, Volume 7, Plate 249



MMA Weekly E-News! Send your e-mail address to khepler@mpsk12.net to sign up.

From the Curator

There is a recent trend in the museum community to focus Edward S. Curtis exhibitions rather narrowly on only the best and most well-known studio photographs and photogravures. Though many of his images are indisputably magnificent and moving—he *was* a master photographer—this approach to his life and work reduces the remarkable story of the over thirty years he worked on *The North American Indian* to a rather diminished narrative. Curtis's intention and aspiration in his work on *The North American Indian* was to create a broad and comprehensive anthropological, ethnographic, and photographic record of Native Americans who in the last years of the 19th and earliest years of the 20th centuries sustained their social, material, and spiritual traditions—ancient traditions.

The North American Indian exhibition we have created both celebrates and critiques Edward Curtis's work, approaching it as he intended, as scholarship, as an ethnographic and visual record of a diverse and remarkable people he believed would soon disappear. In his January 23, 1906, proposal to J. Pierpont Morgan, seeking Morgan's financial support, Curtis described his vision this way:

...twenty volumes containing fifteen hundred full page plates, the text to treat the subject much as the pictures do, going fully into their history, life and manners, ceremonies, legends and mythology, and treating it in a rather broad way so that it will be scientifically accurate, yet if possible, interesting reading.

Over the past thirty and more years, I have mounted my fair share of large and complex exhibitions, but never one so sprawling, multi-dimensional, and demanding. It has been an extraordinary and rewarding challenge. It has also been an honor to work with the Muskegon Museum of Art's excellent staff from whom I have learned much.

Though nothing like Edward Curtis's, it has nonetheless been quite a journey.

Ben Mitchell, Guest Curator
Grand Rapids, Michigan/Hope, Idaho

From the Director

Ben Mitchell writes of the journey. He is right. It has been a remarkable journey creating for you the opportunity to see the entire body of work that Edward S. Curtis conceived of, and then made manifest over three decades of his life. From the beginning, Curtis knew the immensity of the vision in front of him, saying in a 1900 letter to George Bird Grinnell, his good friend who encouraged, and indeed, planted the seed of the idea, "It's such a big dream, I can't see it all."

When you are going on a journey, you plan, you hope, you work, and if you are lucky, you find the right companions to join and help you on your way. We have had the right companions on this journey. The exhibition that you are experiencing has been planned thoughtfully for the last three and a half years by this excellent collection of museum professionals who dedicate themselves to elevating this institution to higher standards, and then executed with an experienced, wise perspective by our special curator, Ben Mitchell. What a privilege to have had Ben on this journey with us.

Our companions have also included wonderful partners: the Lakeshore Museum Center, Michigan's Heritage Park, Visit Muskegon.org, and so many cultural organizations of Muskegon County. We are deeply grateful for your company, and for the rich programs that you have contributed to this project. And without the significant and early financial support of our remarkable underwriters, none of this could have been possible.

On a personal note, I especially want to thank Ogema Larry Romanelli of the Little River Band of Ottawa Indians who has been our cultural guide on this journey, and Bob Lukens of Visit Muskegon.org, whose enthusiastic advocacy and expertise has truly buoyed our efforts and widened our reach. And finally, Frank Bednarek, who once again, leaned in, and helped us to raise the funds needed for this adventure.

Edward Curtis was a man with a passion. He lived and breathed that passion. You can witness the result of that passion. Make a plan...to view, to experience, to learn, to enjoy...and make your own judgement on what Curtis's work meant to him, and, in 21st century America, what it means to us today.

Judith Hayner
Executive Director



Ben Mitchell, Guest Curator
and Judith Hayner, Executive
Director

Board of Trustees Muskegon Museum of Art Foundation

Charles Johnson, III, Chair
Carol Folkert, Vice Chair
Erick Johnson, Secretary
John Pridnia, Treasurer
Frank Bednarek
Claudia Berry
Fred Brown, M.D.
Nancy Crandall
Brian Lang
Michael Olthoff
Mary Price
Gil Segovia
Thomas Tuttle
Kimberly Van Kampen
Steve Westphal

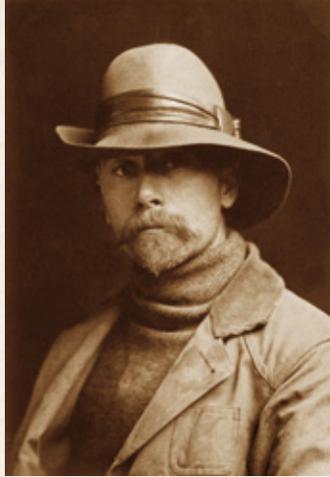
Museum of Art Staff

Judith Hayner
Executive Director
Lee Brown
Preparator
Martha Colburn
Gift Store
Assistant Manager
Marguerite Curran
Communications/
Public Relations Manager
Kirk Hallman
Development Officer
Kelli Hepler
Executive Assistant
Shawnee Larabee
Gift Store Manager/
Accounting Assistant
Art Martin
Director of Collections &
Exhibitions/Senior Curator
Catherine Mott
Curator of Education
Tami Pierce
Head Custodian
Brent Williams
Collections Manager
& Associate Preparator



The Muskegon Museum of Art's 2017 presentation of Edward S. Curtis's twenty-volume *The North American Indian* is an in-depth, comprehensive, critical exploration of Edward Curtis's monumental work.

Of special significance and for perhaps the first time in a U.S. or international museum setting, the Muskegon Museum of Art is exhibiting all 723 loose portfolio photogravures which Curtis included with the 20 bound books, as well as all individual volumes and Native American artifacts and ephemera of the Curtis era. By committing over four-fifths of the museum's exhibition space to this large and inclusive exhibition, we offer visitors a rare opportunity to experience first-hand the enormous depth and breadth of Edward Curtis's vision and scholarship, and to understand the work's persistent impact on how we view Native American culture, the flaws inherent in both



Self Portrait by Edward S. Curtis, copyright 1889, printed 1907. Photogravure. Collection of the Muskegon Museum of Art. Hackley Picture Fund Purchase. 1983.5.



An Oasis in the Bad Lands, 1905, Volume 3, Plate 80

the images and the scholarship, and the myriad ways in which Edward Curtis's images influence how we see Native American culture even today.

Visitors will discover much about this grand body of work, including that:

- *The North American Indian* is a national and international treasure.
- The work, the largest ethnographic study and photographic record ever undertaken, is an epic achievement, representing a significant aesthetic and historic anthropological study of late 19th- and early 20th-century Western American Indian cultures.
- The photogravures are an unmatched, profound expression of photographic Pictorialism and Romanticism.
- Many of the Native American subjects were active and engaged participants and partners with Curtis in a collaborative ethnographic undertaking unlike any that had come before.
- *The North American Indian* provides a forum for the continued important discussion and critical review, both positive and negative, of Curtis's impact on our views of Native American history, culture, and identity in the face of a crushingly dominant culture, then and now.

Included in the exhibition are over 50 historic Native American objects from the Grand Rapids Public Museum's deep and important collection—baskets and pottery, clothing, horse regalia, parfleches and cradleboards, children's toys, and more. Though none of the Native objects in the exhibition are the actual objects one sees in Edward Curtis's photogravures, they are all similar or nearly identical. With the inclusion of these beautiful artifacts, museum visitors can discover the extraordinary craftsmanship Native artisans brought to their work, and deepen their understanding of Native American culture and history.



Bear's Belly - Arikara, 1908, Volume 5, Plate 150

How the Exhibition Evolved

This is the Museum's most extensive exhibition project since opening in 1912. Organization has taken well over three years, but the seeds of the project were sown early in the history of the MMA and Hackley Public Library.

Curtis's iconic photographs of Native Americans are known around the world and widely collected as separate artworks, apart from the portfolio sets sold by subscription early in the 20th century. The MMA holds subscription number 70, complete and unbroken, of this monumental work which was secured by the Hackley Public Library, through a subscription arranged by early library director, and the Museum's second director, Lulu Miller. Hackley Public Library and the MMA were sister institutions when built by Muskegon Public Schools Board of Education, the library first in 1890, and the Museum in 1912.

In 1976, in light of the newly discovered archives of Curtis in the basement of the Charles E. Lauriat Booksellers in Boston and the subsequent renewed national interest, Shirley Howarth, Director of the Hackley Art Gallery, borrowed selected photogravures from Hackley Public Library for our first exhibition of Curtis's work. It was then that Library Director, Barbara Wilson, recommended to the Superintendent that the "20 portfolios of Curtis' photographs be given to the Hackley Art Museum." Her reasoning included that "they will be better protected



Mosa – Mohave, 1903, Volume 2, Plate 61



Assiniboin Mother and Child, 1926, Volume 18, Plate 632

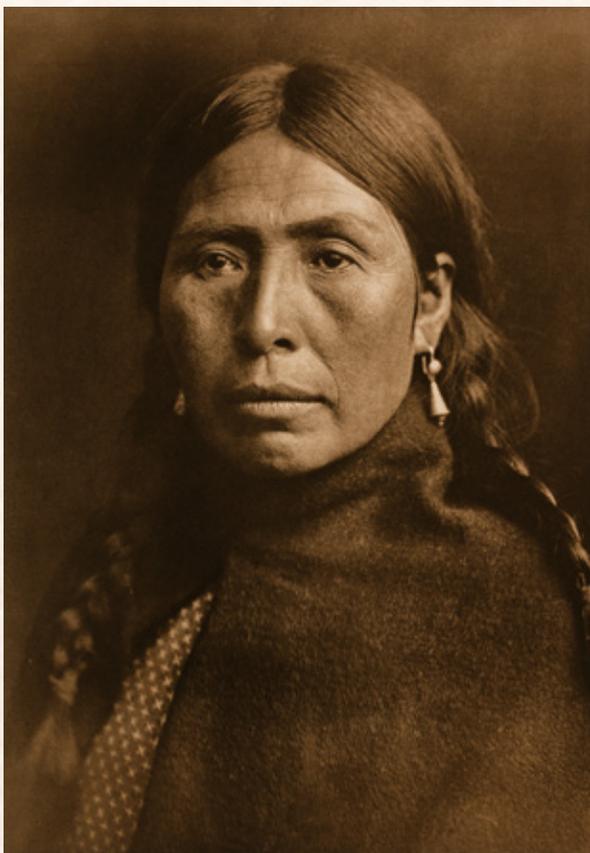
and they will add to the Art Collection.” The Board of Education then passed the resolution to transfer *The North American Indian* to the Hackley Art Gallery, now known as the Muskegon Museum of Art.

Beginning early in 2014, the Director and the MMA team began to seriously explore the potential of staging an exhibition of the entire twenty-volume photographic portfolio. Ben Mitchell, independent curator, editor, and published author, entered the discussion and agreed to become guest curator for the exhibition. The Little River Band of Ottawa Indians Ogema Larry Romanelli came into the project as a cultural advisor, and other cultural and tourism partners, especially the Lakeshore Museum Center and VisitMuskegon.org, agreed to collaborate with us on this massive endeavor.

We are grateful to all who have helped make this project possible and we are immensely proud to present *Edward S. Curtis: The North American Indian*.



Geronimo – Apache, 1907, Volume 1, Plate 2



Lummi Type, 1899, Volume 9, Plate 320

Design Note: The symbols located with page numbers come from the frontispiece of each of Curtis’s text volumes, with each volume marked by a unique symbol. The symbols are presented in the order of each of the 20 volumes of *The North American Indian*.



Watching the Dancers, 1906, Volume 12, Plate 405

Lulu Miller: A Remarkable Woman

In the early 20th century, Edward Sherriff Curtis and Lulu Francis Miller had much in common. They were both, for all intents and purposes, mavericks.

Curtis, with only six years of formal education, was a mountaineer, self-taught photographer, and businessman with a burning drive to photograph, document, and publish a monumental scholarly work on American Indian tribes in the western United States.

Miller was a single woman who rose from library clerk to director of Muskegon's Hackley Public Library, and following that, became the second female art museum director in the United States when she was appointed Director of the Hackley Art Gallery—now known as the Muskegon Museum of Art (Fig. 1).

Their lives intersected when Miller purchased subscription number 70 of Curtis's *The North American Indian* for the Hackley Public Library.

In the same early years of the new century when Curtis was pitching his project, Luella "Lulu" F. Miller was beginning to turn a simple library clerk's job into a career.

Lulu Miller was hired as an assistant in the new Hackley Public Library in 1892. By 1896, she had worked her way up to assistant librarian. On January 3, 1907, Miss Lulu Miller was named Head Librarian of the Hackley Public Library, the institution built by Muskegon Public Schools which opened in 1890. It was an active, progressive library in a rapidly growing port city, and Lulu its third Head Librarian in 17 years.

Within a year of stepping into this role, Miller presented the Board of Education a proposal to acquire a subscription to Edward S. Curtis's *The North American Indian*. And with their approval, Hackley Public Library became the first subscriber to this unique and ambitious undertaking in the state of Michigan.

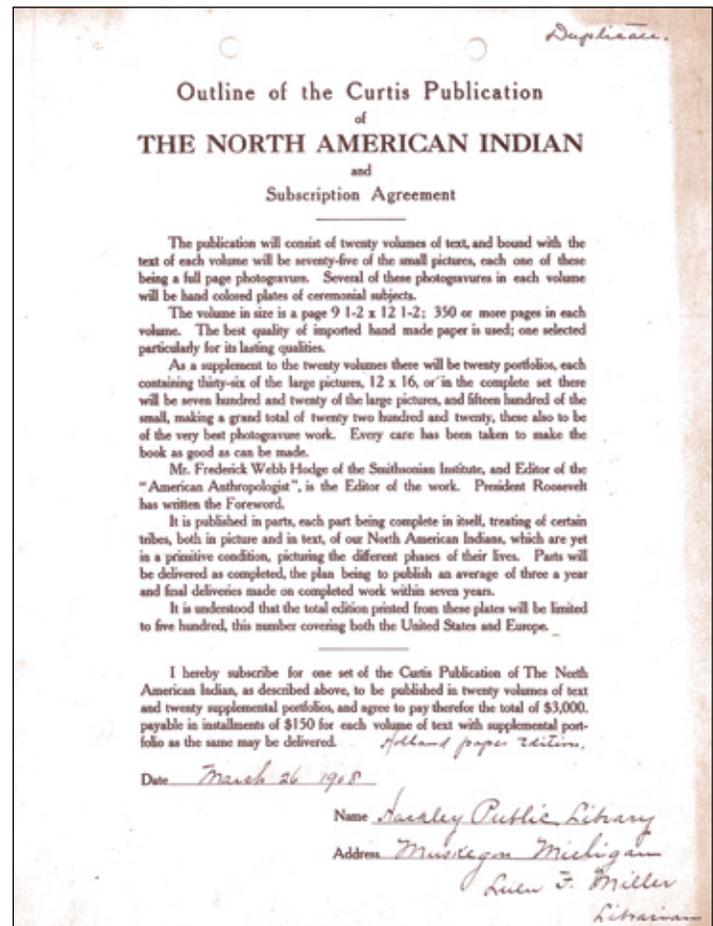
How Miss Miller convinced the Board of Education to spend \$3,000—nearly \$80,000 in today's dollars—on a twenty-volume work of scholarship and photography that, even then, was projected to take a number of additional years to complete, is a mystery (Fig. 2).

In 1916, Lulu was tapped to jointly head the sister institution to the Library, the still new Hackley Art Gallery, becoming at that moment only the second woman in the country to head an art gallery museum. In 1922, she was named full time director of the Art Gallery. When she left her duties at the library, nine volumes of *The North American Indian* were still due.

The last and final volume of Curtis's epic undertaking was delivered to the Hackley Public Library in 1930, the very same year that Lulu Miller retired from her remarkable career of courage, public service, and accomplishment.



(Fig. 1) Lulu Miller; charcoal on paper, by Larry Blovitz, 2017; made in honor of Lulu Miller for the exhibition



(Fig. 2) Subscription Agreement



On His Way to *The North American Indian*

Edward Curtis was born in 1868 near Whitewater, Wisconsin, the son of an impoverished itinerant preacher and farm wife, later living in Cordova, Minnesota, where he completed only six years of formal schooling. At 12, Curtis built his first camera with a lens his father brought back from the Civil War and, at 19, he worked for a year as an apprentice photographer in a St. Paul, Minnesota studio.

In 1886, Curtis's family moved to Seattle. As a young man, Curtis worked a number of grueling jobs including on railway crews, clam digging, and logging. In 1890, he severely injured his back in a lumberyard accident and was nursed by a neighbor, Clara Philips, whom he later married. During his long recovery, he bought his first view camera, and two years later, Curtis bought half-interest in a Seattle photography studio.

By 1897, Curtis was the sole owner of his own photography studio and was Puget Sound's most prominent and celebrated studio photographer, winning numerous national awards for his studio photography, including the Grand Prize and Gold Medal at the 1898 National Photographic Convention. The same year, he began leading mountaineering expeditions on Mt. Rainier, sponsored by Portland's Mazamas Club. With his lifelong love of the outdoors and adventuring, he became a gifted and passionate mountaineer.



A Mazamas Club climbing group on Mount Rainier, Edward Curtis photograph, ca. late 1890s; Courtesy of the Mazamas Club, Portland, Oregon



Portfolio 6, Plate 192; *Sun Dance Encampment-Piegan*

In 1898, in probably the single luckiest and most important moment in his life, near dusk during a bad storm high on Mount Rainer's Nisqually Glacier, Curtis rescued a group of lost climbers including George Bird Grinnell, chief of the U.S. Biological Survey and the founder of the Audubon Society; C. Hart Merriam, first chief of the Division of Economic Ornithology and Mammalogy of the United States Department of Agriculture, (today's United States Fish and Wildlife Service); and Gifford Pinchot, the head of Theodore Roosevelt's new U.S. Forest Department.

Soon thereafter, Merriam recommended Curtis to the railroad magnate Edward Harriman as the official photographer for Harriman's 1899 Alaska Expedition. Curtis sailed with a veritable Who's Who of the leading American scientists, naturalists, and anthropologists of the day, including his new friend George Grinnell. For two months, the young Midwestern man with his sparse formal education, daily absorbed the broad and diverse knowledge of a group of the most important intellectuals and scientists of the day.

In 1900, Grinnell, who had fostered deep ties to Northwest Montana's surviving Native American tribes, invited Curtis to photograph the Piegan's Sun Dance Ceremony. Curtis was deeply and indelibly moved.

These two experiences together—all predicated by that chance rescue on Mount Rainier—set Curtis on his life's mission: to document and photograph all aspects of Native life among surviving Indian tribes west of the Missouri River. Like many leading scholars and humanists at the time, Curtis believed that Native American culture was disappearing forever under the crushing weight of Anglo-American cultural dominance and racism. Though Curtis and others would ultimately be proved wrong, it was this deeply-held belief that set Curtis on his remarkable mission to create *The North American Indian*.

In a 1900 letter to George Bird Grinnell, Edward Curtis wrote, "It's such a big dream, I can't see it all."



Portfolio 6, Plate 205; *Bringing the Seat Lodge Willows*



Volume 6, facing page 88; *Sun Dance Pledgers*

The Idea That Refused To Be Rejected

For three decades, 1900 to 1930, Edward Curtis traveled widely throughout the west, from the United States–Mexico border to coastal British Columbia and northern Alaska, visiting 82 surviving tribes, photographing, compiling extensive notes, and making film and sound recordings. It was the largest ethnographic study ever undertaken

In 1904, he met President Theodore Roosevelt—through those fortuitous friendships formed on Mt. Rainier and the Harriman Expedition—and traveled east to photograph the President’s children, and later Roosevelt’s daughter’s wedding. Roosevelt became a deep and important friend, later contributing the Foreword to the Volume I of *The North American Indian*.

And in 1906 Curtis met J.P. Morgan, then the richest man in the world, who agrees to fund Curtis’s field work for *The North American Indian*—but significantly and tragically, not a salary for what would become decades of work.

When Volume I was published in 1907, it was celebrated by *The New York Herald* as, “The most gigantic undertaking since the making of the King James edition of the Bible,” and received rave reviews throughout the U.S. and in major European newspapers and journals.

Over the course of three decades, Curtis created what comprises *The North American Indian*—

- more than 5000 pages of narrative text, including glossaries of 82 languages;
- extensive descriptions of tribal customs and values, including descriptions of clan structure, tools, hunting and farming practices, dietary habits and foods, marriage and funeral customs, and more;
- a record of hundreds of ceremonies, myths and tales;



(Portfolio 1, plate 1; The Vanishing Race



- many pages of musical notation and translations of songs and ceremonies;
- 1,503 photogravures bound within the 20 volumes including some beautiful hand-colored plates; and
- the 723 large-format portfolio photogravures on display in the exhibition.

In addition, throughout Curtis's career, it is estimated that he took as many as 40,000 photographs in total, created 10,000 wax-cylinder field recordings, produced the first full-length ethnographic motion picture, created an ambitious multimedia theatrical production that toured several major cities on the West and East Coasts, and wrote a book of Indian stories for young readers.

In a substantial article about Curtis's work George Grinnell published in 1905 in *Scribner's Magazine*, he said: "To do what he thought of meant much travel, great expense, and unending toil. But the idea refused to be rejected..."

In the course of those decades, Edward Curtis was for a time the most celebrated, sought-after photographer in Puget Sound and the nation, and yet by the time of the project's completion, suffering from ill health and exhaustion, he was impoverished and virtually unknown.

FOREWORD

In Mr. Curtis we have both an artist and a trained observer, whose pictures are pictures, not merely photographs; whose work has far more than mere accuracy, because it is truthful. All serious students are to be congratulated because he is putting his work in permanent form; for our generation offers the last chance for doing what Mr. Curtis has done. The Indian as he has hitherto been is on the point of passing away. His life has been lived under conditions thru which our own race past so many ages ago that not a vestige of their memory remains. It would be a veritable calamity if a vivid and truthful record of these conditions were not kept. No one man alone could preserve such a record in complete form. Others have worked in the past, and are working in the present, to preserve parts of the record; but Mr. Curtis, because of the singular combination of qualities with which he has been blest, and because of his extraordinary success in making and using his opportunities, has been able to do what no other man ever has done; what, as far as we can see, no other man could do. He is an artist who works out of doors and not in the closet. He is a close observer, whose qualities of mind and body fit him to make his observations out in the field, surrounded by the wild life he commemorates. He has lived on intimate terms with many different tribes of the mountains and the plains. He knows them as they hunt, as they travel, as they go about their various avocations on the march and in the camp. He knows their medicine men and sorcerers, their chiefs and warriors, their young men and maidens. He has not only seen their vigorous outward existence, but has caught glimpses, such as few white men ever catch, into that strange spiritual and mental life of theirs; from whose innermost recesses all white men are forever barred. Mr. Curtis in publishing this book is rendering a real and great service; a service not only to our own people, but to the world of scholarship everywhere.

October 21, 1906.

(Signed) THEODORE ROOSEVELT.

Theodore Roosevelt

Foreword, Subscription #70. The subscription, with its hand-signed Foreword by Theodore Roosevelt, is #70 of the approximate 225 complete sets believed to have been printed.



The North American Indian contains 1,503 illustrative photogravures bound into the 20 volumes. In addition, each volume, when delivered, was accompanied by a portfolio of individual photogravures, totaling 723 individual images. All of the portfolio photogravures are included in the Muskegon Museum of Art's presentation of *Edward S. Curtis: The North American Indian*, as well as all the volumes.

No consideration of Edward Curtis's life and work can fail to acknowledge his mastery of the Pictorialist photographic style. And perhaps more than any photographer of his time, Curtis defined how we view early 20th-century Native American culture and identity. Indeed, some of Curtis's images are so well-known and so often reproduced that they are, for better or worse, permanently burned onto the retina of the American imagination.

But no artist maintains the highest aesthetic standards over the course of making literally thousands of pictures. And indeed, Curtis's goal was not to be an artist.

From Curtis's first letter to Miss Lulu Miller:

April 6th Nineteen and eight

*Miss Lulu Miller, Librarian,
The Hackley Public Library,
Muskegon Michigan*

Dear Madam:-

...In its entirety the aim is to make the work...a record. In a sense it might be called "Leaves from a Field Worker's Notebook," material which those who have not been so fortunate as to have seen the many tribes in person can make use of.

...I particularly desire to make myself clear that it is a systematic record of the various tribes, not a treatise on the Indian subject...

*Very Truly Yours,
Edward S. Curtis*

Technically, his finest photographic prints are the so-called "studio" or "master" prints. These are prints produced by Curtis personally, or by one of his assistants, in his Seattle studio. The most striking of these are the goldtones, also called "orotones" and "Curt-tones." Developed by Curtis and his partner Thomas Guptill in 1896, these photographs were printed directly onto sensitized glass rather than paper, processed, and then backed with a liquid gold wash or spray. The procedure was exceedingly difficult, yet yielded elegant and iridescent images.



Portfolio 5, Plate 165; Arikara Girl



Son of the Desert, 1982.24; goldtone; in the collection of Muskegon Museum of Art





Portfolio 1, Plate 28; *Cañon de Chelly-Navaho*

Curtis also developed carbon and platinum prints in his studio – which, like the orotones, were fairly complicated – and the less complex albumen or silver gelatin prints. All of these processes required labor and materials that made it impossible to produce at the scale needed for *The North American Indian* project, so Curtis turned to the best available option at the time, the photogravure. While the photogravure could not match the quality of the other development methods, it had the advantage of enabling a printer to readily produce numerous copies, which still resulted in clear, highly desirable images.

The photogravures that comprise subscription number 70 of *The North American Indian* in the collection of the Muskegon Museum of Art were produced in Boston by John Andrew & Son, who made the images in Volumes 1 through 11, and Suffolk Engraving Co., also in Boston, which produced the images in Volumes 12 to 20. The extraordinary quality of Curtis’s original large-format glass negatives, when

wedded to the exacting photogravure printing process – the best printing technique available in that era – yielded some of the most beautiful photogravures of his or any time.

Printed from Curtis’s original glass negatives, carefully etched onto copper plates, meticulously inked, and then hand-printed one by one of the Boston presses’ master printers, Edward Curtis’s best photogravures are surpassingly beautiful – powerful examples of his perceptive eye and beautifully achieved Pictorialist aesthetic. Today, they preserve and continue to reveal an acute and humane sensitivity to the spirit and culture of Native American people.

A special appreciation to Anthony Thompson, Professor of Photography Grand Valley State University, for his assistance with our understanding of Curtis’s photographic techniques.





Volume 1, facing page 64; *Into the Desert*



Portfolio 9, Plate 318; *Homeward – Nooksak*



Volume 5, facing page 88; *At the Water's Edge*

Enduring Legacy. Enduring Controversy.

Some historians, and many collectors and dealers, argue that Edward S. Curtis's work and reputation are unassailable, beyond criticism. And, without question, much of his work reflects a deep respect for Native American culture. But no responsible consideration of *The North American Indian* can be complete without exploring some of the questions and issues that critics have raised about his work.

Though Curtis's twenty-volume masterpiece is considered by many today unmatched for its importance, not all contemporary artists, art historians, ethnographers, and anthropologists—Native and non-Native alike—are comfortable with some or all of its aesthetic and intellectual content.

Curtis's portraiture, some argue, reinforces a reductive image of Native American culture as "primitive," "innocent," and worse. He clearly staged many of his images, sometimes dressing his subjects in clothing he carried with him throughout the West. In these staged, stilted, and unnatural images, Curtis sometimes sought to mold his subjects and their lives into his preconceived notions of what was "real" and "authentic" in Native culture, a culture uninfluenced by Anglo civilization.

The essential question art historians, scholars, and Natives ask is did Curtis, to create a reality that was aligned with views he had held for many years, manufacture a sanitized "reality" of a past, of the Indian before the white man came, an Indian who no longer existed? Included in the MMA's presentation are several of the published photogravures along with the original images which Curtis later doctored for publication, taking out the accidental inclusion of 20th-century trappings—an alarm clock, a car, Anglo-influenced clothing—in this way "scrubbing" the finished image clean of any modern trappings.

As an amateur anthropologist, Curtis wanted to preserve images of the things people use in their everyday life—what ethnographers call "material culture"—such as tools, cooking implements, storage containers, toys and games, and controversially, ritual and religious objects. He composed many of the beautiful images of these materials in a manner strongly reminiscent of European and American still-life painting traditions, setting them up in artful, cleanly composed, static compositions. Although images of many of these objects are incidental to the main theme of a photograph, he frequently recorded isolated objects, especially fine pottery and basketry. (Fig. 4)



Volume 3, facing page 68; *Fasting*



Portfolio 3, Plate 81; *Jack Red Cloud*

In this practice, was he perhaps prettying-up American Indian life and culture, representing it formally so that his photographs might be more comfortably recognizable and attractive to a white audience? Or more generously, believing the Indians were going to disappear, perhaps – without knowing some of our magnificent anthropological museums would come along – he wanted to ensure that some images of their material culture would also survive.

Critics of his work feel that many of Curtis's images are essentially contrived – artificially composed to reinforce early 20th-century romantic notions of the "vanishing race" and the "noble savage." Sentimental images. Curtis said, "I resolved at an early period in my work with the Indians that my photographs must show the native without dress or artifact that betokened his contact with white civilization if possible."

His compositions are often telling. In many of his photographs the subjects are facing away from the viewer, or looking into the distance, as if he may have meant for us to feel they are gazing back into the past, thinking of returning. In others, people in the pictures are often framed by an immensity that seems overwhelming, reducing them. And many of his photographs make use of diffuse light and soft focus, the Pictorialist approach that gives the images a sense of capturing a fleeting, evanescent moment in time.



Portfolio 11, Plate 365; *Bowman*



Portfolio 2, Plate 41; *Pima Baskets*



Portfolio 8, Plate 260; *Night Scout*



Portfolio 1, Plate 6; *Sigesh-Apache*



Volume 13, facing page 40; *Dip-Netting at the Sugar Bowl – Hupa*



Portfolio 12, Plate 433; *Depositing a Prayer Stick*

Ben Mitchell is an independent curator, writer, and the art editor of *Basalt*, the literary and arts journal published by Eastern Oregon University in La Grande, Oregon.

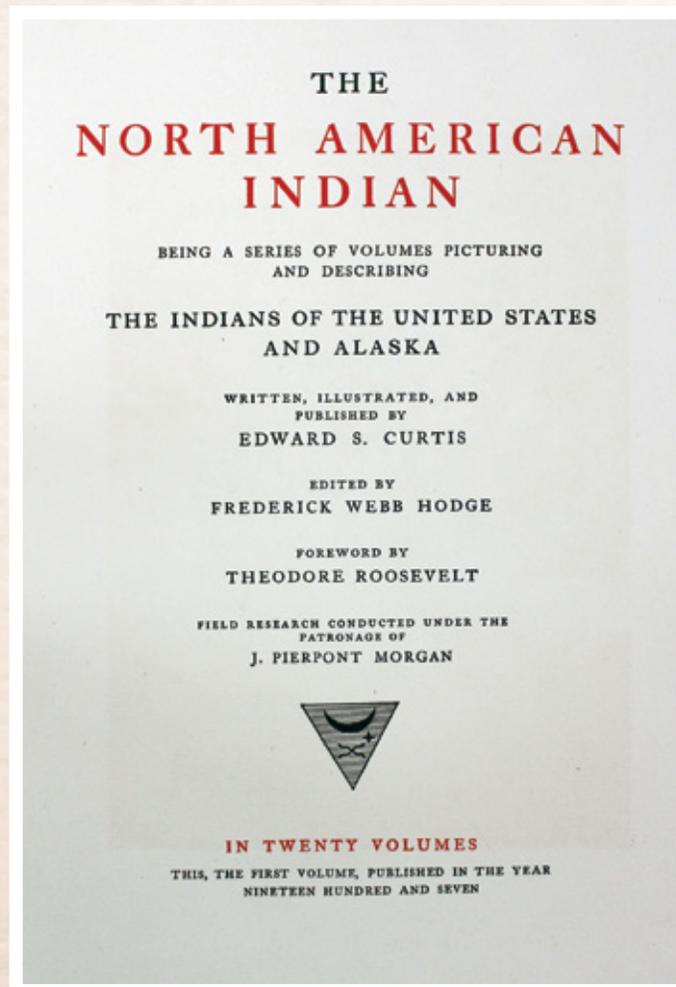
Publications he has written or edited include: *Play Disguised: The Jewelry of Ken Cory*, University of Washington Press; *Into the Horizon: Theodore Waddell, 1960-2000*, Yellowstone Art Museum/University of Washington Press; *The Most Difficult Journey: The Poindexter Collections of American Modernist Paintings*, University of Washington Press; *Andy Warhol's Dream America: Screenprints*, University of Oregon Museum of Art; *John Buck: Iconography*, University of Washington Press; *Ruben Trejo: Beyond Boundaries, Aztlán y mas allá*, University of Washington Press, published in the Jacob and Gwendolyn Lawrence Series on American Artists; and *Harold Balazs*, University of Washington Press.

His last project, *Ric Gendron: Rattlebone*, opened at the Missoula Art Museum and toured five additional venues through 2015. A catalogue published by the Missoula Museum of Art/University of Washington Press accompanied the exhibition.

Formerly the senior curator at the Northwest Museum of Arts and Culture and the Yellowstone Art Museum, he has taught at Whitman College where he was director of Sheehan Gallery and a Lecturer in the Environmental Studies Department, and the University of Wyoming's American Studies Department. His teaching and writing explore the intersections of American literature, art history, and contemporary environmental issues. His essays have appeared in numerous journals, and he regularly contributes to art museum monographs and catalogues.

A former member of the Board of Trustees of Artist Trust in Seattle, the Mountain-Plains Museum Association, Montana Wildlands, and the Yellowstone Chapter of the Sierra Club, Mitchell is a recipient of Fellowships from the National Endowment for the Humanities, the Montana Committee for the Humanities, and Washington State's Humanities Washington.

He divides his time between a small West Michigan farm and the Northern Idaho Rockies.



Frontispiece, Volume I, *The North American Indian*



EDWARD S. CURTIS

THE NORTH AMERICAN INDIAN

May 11, 2017 – September 10, 2017
MUSKEGON MUSEUM OF ART

SPECIAL EVENTS AND PROGRAMS to accompany the Exhibition

MAY 2017



ArtSmarts Lecture Series

Tuesdays, April 25, May 2, and May 9
7:00 pm [Doors open at 6:30 pm]
Muskegon Museum of Art

A three part lecture series presented by Friends of Art will feature nationally known Smithsonian scholar Nancy Fuller; Henry Viola, Curator Emeritus, National Museum of the American Indian at the Smithsonian Institution; and Ben Mitchell, Guest Curator, *Edward S. Curtis: The North American Indian*.

Opening Event

Thursday, May 11, 5:30 pm - 8:00 pm
Muskegon Museum of Art

The official opening of *Edward S. Curtis: The North American Indian* will commence at 5:30 pm with opening remarks and a traditional Native American Blessing Ceremony led by Larry Romanelli, Tribal Ogema, Little River Band of Ottawa Indians outdoors at the back entrance of the Museum. Trained MMA docents will be on hand throughout the galleries; refreshments and cash bar will be available as well.

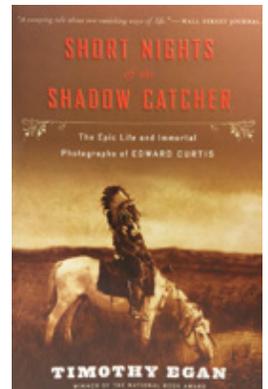
Bison, Bears and Eagles, Oh My!

Super Saturday at the MMA

Saturday, May 13, 10:00 am - 3:00 pm
FREE FAMILY FUN DAY at Muskegon Museum of Art and Lakeshore Museum Center

Animals play a large role in the life and culture of Native American tribes. Learn about native animals big and small. Explore the galleries, create a totem pole, watch a film, and visit the LMC's collection of species. AND, meet a live bald eagle from Michigan Avian Experience! Don't miss this chance to get an up close look at this powerful predator. You'll be able to take pictures and get your eagle questions answered.

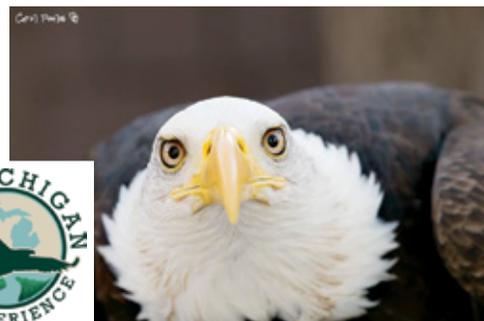
UNDERWRITTEN BY  **ARCONIC**
Whitehall Operations



Presenting Timothy Egan

Wednesday, May 17, 7:30 pm
Frauenthal Theater

An evening with Pulitzer Prize-winning New York Times Op-Ed reporter and National Book Award author, Timothy Egan, author of *Short Nights of the Shadow Catcher: The Epic Life and Immortal Photographs of Edward Curtis*, followed by a book-signing. Tickets: \$10; available at www.startickets.com, www.frauenthal.org, or Box Office, Frauenthal Center.



JUNE 2017

Panel Presentation

Through the Lens: Exploring the Photographic Techniques of Edward Curtis

Thursday, June 1

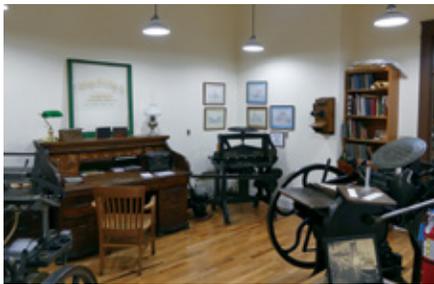
5:30 pm Reception, 7:00 pm Panel Presentation

Muskegon Museum of Art

This program will focus on the artistic measures, photography and film Curtis used to capture Native American life and culture. Panel participants include:

- Leah Gose, Kendall College of Art & Design Assistant Professor of Photography
- Toni Perrine, GVSU Professor of Film and Video Production
- Anthony Thompson, GVSU Professor of Photography

They will discuss how Curtis used photography and film, including printing processes for photogravures, and dry and wet plate photography, videography and all of the challenges he faced in his extensive, decades long fieldwork.



PRINT IT!

Printing Techniques and Hands-on Demonstration

Sundays, June 11, July 2 & 23, August 13 & 27

10:00 am and 2:00 pm

Muskegon Heritage Museum

The Muskegon Heritage Museum will present a special exhibition about Intaglio and Letterpress Printing in the MHM print shop featuring copper-etched plates and relief wood blocks as well as glass plate negatives from the collection of the Muskegon Heritage Museum, including a special demonstrations and hands-on workshop on the techniques and tools used in Intaglio and Letterpress printing. These tools and techniques are just like those used by Edward Curtis in the early part of the 20th century when he created the stunning photogravures of *The North American Indian*.



Film Screening

In the Land of the Headhunters

Friday, June 16

At dark, on the deck of the USS LST 393 Landing Ship Museum (Bring your own chair!)

In 1914, Edward S. Curtis (1868-1952) produced a melodramatic, silent film entitled *In the Land of the Head Hunters*. This was the first feature-length film to exclusively star Native North Americans (eight years before Robert Flaherty's *Nanook of the North*). An epic story of love and war set before European contact, it featured non-professional actors from Kwakwaka'wakw (Kwakiutl) communities in British Columbia—a people already famous then for their spectacular visual culture and performances. The film had gala openings in New York and Seattle in December 1914, accompanied by a live orchestral score composed by John J. Braham (1848-1919), best known for his work with Gilbert and Sullivan. This screening will be accompanied by Braham's original score.

Panel Presentation

Seeing Curtis: 21st Century Perspectives

Thursday, June 22

5:30 pm Reception, 7:00 pm Panel Presentation:

Muskegon Museum of Art

Moderated by Ben Mitchell, Guest Curator for *Edward S. Curtis: The North American Indian*. Panel participants:

- Deana Dartt, Ph.D., Coastal Band, Chumash, Independent scholar and curator
- Jim Denomie, Prominent Native artist
- Shannon Martin, Director, Ziibiwing Center of Anishinabe Culture & Lifeways, Saginaw Chippewa Indian Tribe of Michigan

This panel program will focus on the controversies of Edward Curtis's work and today's perspectives on his legacy as seen by Native American artists and anthropologists.

JULY 2017

Lecture

The Code Talkers of World War II

Friday, July 7, 6:00 pm

USS Silversides Submarine Museum

This special lecture will feature Peter MacDonald (born 1928), a Native American politician, the only four term Chairman of the Navajo Tribe and a member of the U.S. Marine Corps in World War II who served as a Navajo Code Talker. McDonald will talk about the critical contributions that Native Americans made to victory in World War II.



Lakeshore Museum Center Michigan's Heritage Park



Traditional Pow-Wow at Michigan's Heritage Park

Saturday-Sunday, July 15-16

Saturday, 10:00 am - 8:00 pm and

Sunday 10:00 am - 4:00 pm

Michigan's Heritage Park, Whitehall, MI

A Traditional outdoor Pow-Wow at Michigan's Heritage Park will offer park visitors the opportunities to see traditional dancers, fancy shawl dancers, jingle dress dancers, and grass dancers. Native drummers and singers will perform throughout the weekend. Over a dozen trade booths will offer jewelry, handmade crafts, and bead work. Traditional Native food will be available for purchase including fry bread and soups. Sponsored by Lakeshore Museum Center.

Michigan Indian Tribes Super Saturday

Saturday, July 8, 10:00 am - 3:00 pm

Muskegon Museum of Art

Explore and celebrate the rich heritage and culture of the many tribes that are a founding part of Michigan. Enjoy a family film, tours, and make and take craft activity.

UNDERWRITTEN BY



Lecture

Little River Band of Ottawa Indians

Thursday, July 13

5:30 pm Reception, 7:00 pm Lecture by Larry

Romanelli, Ogema, Little River

Band of Ottawa Indians

Muskegon Museum of Art

Mr. Romanelli will discuss the history and current life of the Little River Band of Ottawa Indians. He is a lifelong Muskegon resident and is from the Thunder clan of Odawa Indians. In 2007, he was elected as the Tribal Ogema, Chairman, and Chief of the Little River Band of Ottawa Indians in Manistee Michigan. Mr. Romanelli was re-elected to a second term of office in 2011 and an unprecedented third term of office in 2015. Along with his tribal work, he is a successful businessman and owner of three businesses in West Michigan.



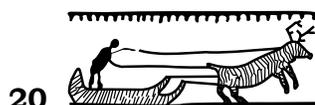
Theatre Presentation

The Rememberer by Steven Dietz

July 27 & 29 at 7:30 pm, July 28 at 3:00 pm

Howmet Playhouse, Whitehall

The Rememberer tells the true story of Joyce Cheeka, a young Squaxin Indian girl, who is forcibly taken from her home and placed in a government-run school in 1911. As the chosen "rememberer" for her tribe, an honor passed down to her from her grandfather, Mud Bay Sam, it is Joyce's duty to pass on the stories, history and wisdom of her people. Presented by the White Lake Youth Theater for ages 7 and up.



AUGUST 2017

Standing Rock: A Report from the Field by Levi Rickert

Thursday, August 10

5:30 pm Reception, 7:00 pm Lecture

Muskegon Museum of Art

Levi Rickert, editor of *Native News Online*, a national publication of, by, and for the indigenous peoples of North America, will talk about his recent experiences at the protests at Standing Rock in North Dakota, an ongoing occupation which he calls "the most significant political action by Native Americans since the American Indian Movement's Wounded Knee occupation" on the Pine Ridge reservation in South Dakota in 1973.

Native Storytelling Super Saturday at the MMA

Saturday, August 12, 10:00 am - 3:00 pm

Muskegon Museum of Art

Storytelling has a rich tradition with Native American tribes. We will explore Native stories and how Edward Curtis sought to preserve and capture those traditions in his images and audio recordings.

UNDERWRITTEN BY



Taste of History at Michigan's Heritage Park

Saturday, August 12, 2:00 pm - 5:00 pm

Michigan's Heritage Park

This event, hosted by the Lakeshore Museum Center, will include a particular focus on authentic Native food and cooking by the Woodland Indian Educators at Michigan's Heritage Park in Whitehall, MI.



ADDITIONAL PROGRAMS

Brown Bag Films

2nd and 4th Thursdays, 12:15 pm

Dates: May 11 and 25, June 8 and 22, July 13 and 27, August 10 and 24

Drumming Performance at Muskegon's Bright Lights Festival

Saturday, August 19, 2:00 pm

Muskegon South Pierhead Light



Film Screening & Lecture

Coming to Light with Anne Makepeace

Thursday, August 24

5:30 pm Reception, 7:00 pm Film Screening & Lecture

Muskegon Museum of Art

Screening of *Coming to Light*, *Edward S. Curtis and The North America Indians*, followed by Q & A with Anne Makepeace, the film's writer, director, and producer. *Coming to Light* was an Academy Award finalist for best feature documentary in 2001. Other awards for this film include Best Film, the American Historical Association; Award of Excellence, American Anthropological Association; and Best Documentary, Telluride Mountainfilm 2000.

SEPTEMBER 2017

Community Day - Labor Day

Monday, September 4, 10:00 am - 5:00 pm

Muskegon Museum of Art

Free admission for Muskegon County residents

Lecture

Footprints with Wallace Ewing

Thursday, September 7

5:30 pm Reception, 7:00 pm Lecture

Muskegon Museum of Art

West Michigan historian and author Wallace Ewing will discuss the Indians whose presence shaped the history of Western Michigan and of whom he wrote *Footprints* – his recent book. He will share the stories of individual Native Americans who once walked the Grand River Valley, Lake Michigan's wooded dunes, and the land between.

Last day for *Edward S. Curtis: The North American Indian*

Sunday, September 10, 10:00 am-5:00 pm





Edward S. Curtis: The North American Indian is underwritten by: Patrick O'Leary, Hines Corporation, Nichols, the Hilt Foundation, Dr. Fred and Deborah Brown, the Community Foundation for Muskegon County, Hooker DeJong, Inc., Jan and Chris Deur, Arconic Foundation/Whitehall Operations, Frank and Susan Bednarek Fund of the Community Foundation for Muskegon County, Jon and Jane Blyth, Paul C. Johnson Foundation, Deborah DeVoursney, Rehmann, Orville and Susan Crain, Chemical Bank, Verplank Donor Advised Fund of the Grand Haven Area Community Foundation, the John Max Busard and Elizabeth Busard Fund in Memory of Dr. and Mrs. R.I. Busard, an Anonymous Fund and the Mark and Rosemary Lambert's Dream Fund of the Community Foundation for Muskegon County, Little River Band of Ottawa Indians, Allen and Anne Dake, Sytsema Funeral and Cremation Services, Dr. Don and Nancy Crandall, Salute Muskegon, Eugene and Karen Fethke. Additional support is provided by the Muskegon Area Convention and Visitors' Bureau and the Michigan Council for Arts and Cultural Affairs, an affiliate of the National Endowment for the Arts.



Major Cultural Partners

Little River Band of Ottawa Indians



Lakeshore Museum Center



VisitMuskegon.org



Lakeshore Art Festival



Additional Cultural Partners

- Frauenthal Center
- Friends of Art – Muskegon Museum of Art
- Hackley Public Library
- Howmet Playhouse
- Loutit District Library/Grand Haven
- Muskegon Area District Library
- Muskegon Heritage Museum
- Muskegon South Pierhead Light
- Spring Lake District Library
- The Book Nook and Java Shop
- USS LST 393 Veterans' Museum
- USS Silversides Submarine Museum
- White Lake Community Library

BIBLIOGRAPHY

EDWARD S. CURTIS: THE NORTH AMERICAN INDIAN

(Please note that because this is for a general readership, this list below is not formatted in the standard academic style.)

Adam, Hans Christian, *The North American Indian: The Complete Portfolios*, Taschen, 2015

Brown, Joseph Epes, *The North American Indians: A Selection of Photographs by Edward S. Curtis*, Philadelphia Museum of Art, 1972

Bush, Alfred L. and Lee Clark Mitchell, *The Photograph and the American Indian*, Princeton University Press, 1994

Cardozo, Christopher, *Sacred Legacy: Edward S. Curtis and The North American Indian*, Verve Editions, 2000

— — . *Edward S. Curtis: The Women*, Bullfinch Press, 2005

— — . *Edward S. Curtis: One Hundred Masterworks*, Delmonico Books, 2015

Coleman, A.D. and T.C. McLuhan, *Edward S. Curtis: Portraits from North American Indian Life*, Outerbridge and Lazard, 1972

Curtis, Edward S., *Indian Life and Indian Lore: Indian Days of Long Ago*, Leopold Classic Library, 2016

— — . *Prayer to the Great Mystery: The Uncollected Writings and Photography of Edward S. Curtis*, text edited by Gerald Hausman, St. Martin's Press, November, 1995

Davis, Barbara A., *Edward S. Curtis: The Life and Times of a Shadow Catcher*, Chronicle Books, 1985

Day, Sara, *Heart of the Circle: Photographs by Edward S. Curtis of Native American Women*, Pomegranate Artbooks, 1997

Egan, Timothy, *Short Nights of the Shadow Catcher: The Epic Life and Immortal Photographs of Edward Curtis*, Houghton Mifflin, 2012

Gidley, Mick, *Edward S. Curtis and the North American Indian, Incorporated*, Cambridge University Press, 1998

— — . *The Plains Indian Photographs of Edward S. Curtis*, University of Nebraska Press, 2001

— — . *Edward S. Curtis and the North American Indian Project in the Field*, University of Oklahoma Press, 2003

Graybill, Florence Curtis and Victor Boesen, *Edward Sheriff Curtis: Visions of a Vanishing Race*, Promontory Press, 1976

Grinnell, George Bird, *The Harriman Expedition: Encountering the Tlingit and Eskimo in 1899*, University of Alaska Press, 2007

Gulbrandsen, Don, *Edward Sheriff Curtis: Visions of the First Americans*, Chartwell Book, 2006

Holm, Bill and George Irving Quimby, *Edward S. Curtis in the Land of the War Canoes: A Pioneer Cinematographer in the Pacific Northwest*, University of Washington Press, 1980

Lyman, Christopher M., *The Vanishing Race and Other Illusions: Photographs of Indians by Edward S. Curtis*, Smithsonian Institution Press, 1982

Makepeace, Anne, *Edward S. Curtis: Coming to Light*, National Geographic, 2001

Scherer, Johanna Cohan, *Edward S. Curtis*, Phaidon Press, 2008

Soloman, Dan and Mary, *Sites and Structures: The Architectural Photographs of Edward S. Curtis*, Chronicle Books, 2000

Upham, Steadman and Nat Zappia, *The Many Faces of Edward Sheriff Curtis: Portraits and Stories from Native North America*, University of Washington Press, 2006

Wiggins, Marianne, *The Shadow Catcher*, Simon and Schuster, 2007

Worswick, Carl, *Edward Curtis: The Master Prints*, Arena Editions, 2001

Youngblood, Wayne L., *Edward S. Curtis Portraits: The Many Faces of the Native American*, Fall River Press, 2009

Zamir, Shamoan, *The Gift of the Face: Portraiture and Time in Edward S. Curtis's The North American Indian*, University of North Carolina Press, 2014

DIGITAL RESOURCES

Northwestern University has digitized the complete contents of all twenty volumes of the *North American Indian*, including all 723 portfolio photogravures. The Library of Congress Curtis Collection is also a valuable on-line resource.

<http://curtis.library.northwestern.edu/curtis/aboutsite.html>

<http://www.loc.gov/pictures/collection/ecur/>

SUGGESTED FURTHER READING

Alison, Jane (editor), *Native Nations: Journeys in American Photography*, Barbican Art Gallery, 1998

Baker, Will, *Backward: On Indians, Time, And Photography*, North Atlantic Books, 1983

Bruce, Chris, *Myth of the West*, Rizzoli International, 1990

Cohen, Joanna *The Great Photographs that Reveal North American Indian life, 1847-1929: From the Smithsonian Institution*, Crown Publishers, 1973

Fleming, Paula Richardson and Judith Lusky, *The North American Indians in Early Photographs*, Barnes and Noble Books, 1986

Goetzmann, William H. and William N., *The West of the Imagination*, W. W. Norton, 1986

Hales, Peter B., *William Henry Jackson and the Transformation of the American Landscape*, Temple University Press, 1988

Limerick, Patricia Nelson, *The Legacy of Conquest: The Unbroken Past of the American West*, W. W. Norton, 1987

Lippard, Lucy R. (editor), *Partial Recall: Photographs of Native North Americans*, The New Press, 1992

Newhall, Beaumont, *The History of Photography*, The Museum of Modern Art, 1982

Nickel, Douglas R., *Carlton Watkins: The Art of Perception*, Harry N. Abrams, 1999

Price, Sally, *Primitive Art in Civilized Places*, University of Chicago Press, 1989

Sandweiss, Martha A., *Print the Legend: Photography and the American West*, Yale University Press, 2002

Pictures of the Best Kind

Bettye Clark-Cannon Gallery
April 13 through October 8, 2017

Pictures of the Best Kind celebrates the permanent collection of the Muskegon Museum of Art, highlighting over 100 years of art acquisition. Returning guests will find familiar favorites and forgotten treasures, while first time visitors will experience the surprise of a modest but international quality collection. Over 60 artworks, including painting, sculpture, and glass, will be on display.

In 1905, Charles H. Hackley bequeathed in his will \$150,000 for the Muskegon Public Schools Board of Education to purchase "pictures of the best kind" for the Hackley Public Library. The Board purchased their first painting, a Tonalist landscape by Dwight Tryon, in 1910, the start of an endeavor that continues today. This exhibition, which takes its name from Hackley's charge, features the artworks that define our collection and have led to national and international recognition of the Muskegon Museum of Art.

The greatest strengths of the collection rest in early 20th century American art, with additional highlights from 15th and 16th century Europe and several prominent European Impressionists and Dutch painters. The Muskegon Museum of Art's best known, and most often requested paintings for both loan and reproduction, are Edward Hopper's *New York*

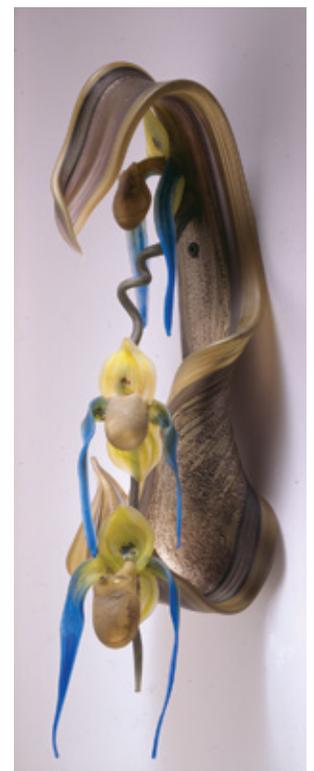
Restaurant and John Steuart Curry's *Tornado Over Kansas*. Our early 20th century American holdings also include works by Robert Henri, Henry Ossawa Tanner, Jerome Myers, James Abbott McNeill Whistler, Ralph Albert Blakelock, George Inness, Willard Metcalf, and Charles Webster Hawthorne. Fine European works supplement our American paintings, including Impressionist paintings by Camille Pissarro and Alfred Sisley, along with early works by Joos Van Cleve and Lucas Cranach the Elder.

In addition to building on the early acquisitions, the MMA has continued to pursue contemporary American art, and has dedicated significant resources to building a large collection of works by African American artists, including Elizabeth Catlett, Whitfield Lovell, Hughie Lee-Smith, Winfred Rembert, and Palmer Cole Hayden. Also featured in this exhibition are some of our sculptural and studio glass objects, including those by artists Deborah Butterfield, Debora Moore, and Janusz Pozniak.

Pictures of the Best Kind represents not only the legacy of the MMA, but celebrates the overwhelming generosity of generations of donors and supporters, without whom this collection would not exist.



John Steuart Curry (American, 1897-1946)
Tornado Over Kansas, 1929, oil on canvas
Hackley Picture Fund purchase
1935.4



Debora Moore
(American, born 1960)
Blue Lady Slipper Wall Sculpture,
2004, blown and shaped glass
Gift of the Drs. Osbie and Anita
Herald Fund, Nancy Waters, and
C. Corcoran Tuttle
2004.13

UNDERWRITTEN BY

Consumers Energy Count on Us



Mary Price & Tom Schaub
Steve & Rebecca Westphal



Alfred Sisley (English, 1839-1899)
La Seine à St. Mammes, 1880-81, oil on canvas
Gift of Martin A. Ryerson on the 20th Anniversary of the Hackley Art Gallery
1932.5



Edward Hopper (American, 1882-1967), *New York Restaurant*, c. 1922, oil on canvas
Hackley Picture Fund purchase
1936.12



MMA Gift Store

Featured specialty items related to *The North American Indian* exhibition include mugs, bracelets, posters, and magnets. Our bookshelf includes: *Short Nights of the Shadow Catcher* by Timothy Egan; *Edward S. Curtis: The North American Indian Complete Portfolios* (published by Taschen); *Our People, Our Journey, The Little River Band of Ottawa Indians*, by James M. McClurken; *Footprints, Stories of Native Americans in West Central Michigan*, by Wallace K. Ewing, Ph.D.



Featured Consignment Artists

We are pleased to offer fine craft arts by several well known Native American artists this summer.

Kelly Church

"I come from an unbroken line of black ash basket makers. We have a photo in our family from 1919 of my family making baskets; but my grandmother said 'We made baskets before they made cameras.' I work with fibers of the forest and woods to create utilitarian and innovative baskets that reflect my life in today's world. I am able to harvest Black ash, White Cedar bark, Spruce roots, Birch bark, Sweetgrass, Basswood bark and Cattails with the 1836 Treaty, which protects our hunting, fishing, and harvesting rights. The invasive species the Emerald Ash Borer has decimated over 80% of the black ash trees that I use for my baskets. I incorporate photos, vinyl blinds, and metals to retain these weaving methods for future generations and make a statement about the loss of the black ash trees. Harvesting traditional materials and combining them with contemporary materials make each piece unique, interweaving the past into the present, and carrying the traditions into the future."

Shirley Brauker, Horse Box



Shirley M. Brauker

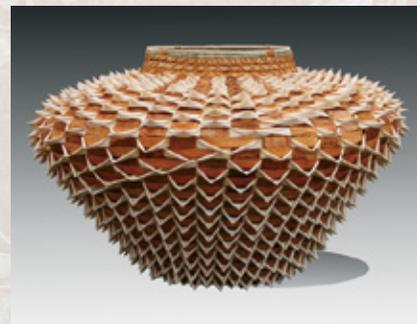
"I use personal experiences and my Native American culture to draw my ideas from. I carve stories into the pots to create images. Each pot is like a blank canvas. I try to express ideas about my heritage on the surface. I have also been blessed with a special dream showing me a "carved cut-out" approach that has become my trademark. I feel honored and thankful that I was given this dream and try to create works of art that are held in the highest regard for my heritage and also my relationship with family and nature."

Brauker is an award-winning artist who has taught seminars throughout the country and whose work is featured in many collections, including: the Smithsonian Institute in Washington, DC; Disney World in Orlando, FL.; U.S. Embassy; Institute of American Indian Arts in Santa Fe, NM; Honda Corporation and the Sugar Diabetes Foundation; and Little River Band of Ottawa Indians, Manistee, MI.

Dawn Walden

Though I consider myself a Contemporary Native Artist, I look for the sacred in form and traditional materials, blending contemporary with traditional weaving. For me it is about showing respect for the tradition and spirit of the materials, always seeking a balance between myself, the materials, and the form they are creating. There is a sense that I am imbuing admiration, respect and belonging to the solid form of the tree, plants and the artwork as well.

Dawn Walden was born in Michigan's Upper Peninsula, but has traveled far as a full time sculptor, working with stone, wood, and plants. She has exhibited widely and taught workshops throughout the U.S. and in Canada. Her work has been featured in national fiber art publications and is part of private and public collections that include the Museum of Art and Design in New York and the Museum of Fine Art in Boston.



Dawn Walden, Turning Point Gradation



Kelly Church, bracelet

MEMBERS ARE OUR STRENGTH

When we first entertained this audacious idea to mount the largest ever exhibition of *The North American Indian* at the Muskegon Museum of Art, our initial step was to put this proposal in front of some of our most involved and dedicated museum members who enthusiastically embraced the project.

Edward S. Curtis: The North American Indian, and everything else we do (including up to 15 incredible rotating exhibitions and a packed schedule of diverse programming every single year), is only made possible through support from our membership. If you look at the list incredible underwriters for this monumental undertaking, they are drawn mostly from the ranks of our membership!



MMA members are the fuel which propels this museum to great things.

By becoming a member of the MMA, not only do you get to take advantage of all the great events and programs we have to offer, but you enable us to present amazing art and programs. It's a symbiotic relationship. It's you and us!

We have more wonderful things on the horizon. Please join us if you haven't already. If you have, bring in a new member to the MMA family. We can't and — just as importantly — don't want to do it without you!

Support the MMA with your membership.

Phone: (231) 720-2571

Online: www.muskegonartmuseum.org



Mail: Fill out form and mail with your payment to:
Muskegon Museum of Art
296 W. Webster Ave., Muskegon, MI 49440

- | | |
|--|---|
| <input type="checkbox"/> Curator \$5,000-\$9,999 | <input type="checkbox"/> Member + Guest \$70* |
| <input type="checkbox"/> Hackley Guild \$2,500-\$4,999 | <input type="checkbox"/> Household \$70* |
| <input type="checkbox"/> Ambassador \$1,000-\$2,499 | <input type="checkbox"/> Individual \$60* |
| <input type="checkbox"/> Benefactor \$500-\$999 | <input type="checkbox"/> Educator \$50 |
| <input type="checkbox"/> Patron \$300-\$499 | <input type="checkbox"/> Artist \$50 |
| <input type="checkbox"/> Friend \$125-\$299 | <input type="checkbox"/> Student \$30 |

*\$5 per membership Senior Discount (65 years +)

Name(s) for adult (ages 18 & up) membership cards:

Child member card not required for free museum admittance.

Address _____

City _____

State _____ Zip _____

Phone () _____

Email _____

Check is enclosed. Payable to: Muskegon Museum of Art.

Charge my credit card (circle one):

VISA MASTERCARD DISCOVER AMERICAN EXPRESS

Exp. Date ____/____/____ CVC code: _____

(This is the 3 digit number on the back of your credit card.)

Automatic Renewal: I/We confirm the credit card here will be charged for the membership level marked above on an annual basis.

Card Account Number

Signature _____

Referred by: _____

STAY · PLAY · RELAX



VISIT Muskegon

Call to request your free guide • 800-250-9283 • visitmuskegon.org



Honoring Native Heritage Pow Wow
July 15 & 16
 A variety of dancers, native drummers & singers, trade booths & traditional native food.

Taste of History
August 12
 Native American foodways & historic cooking demos.

Michigan's Heritage Park
 Explore 10,000 years of Michigan history with interactive encounters while walking through a natural woodland setting.

Open May – October
 8637 N. Durham Road, Whitehall

lakeshoremuseum.org
 PH 231.722.0278 

GRAND RAPIDS PUBLIC MUSEUM | *Be curious.*

So much to see at the GRPM!



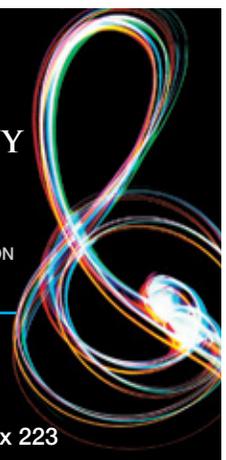
grpm.org

2017/18
WEST MICHIGAN SYMPHONY
CONCERT SEASON

SCOTT SPECK | MUSIC DIRECTOR
 FRIDAY | FRAUENTHAL THEATER | DOWNTOWN MUSKEGON

SEASON TICKETS ON SALE NOW!
SINGLE TICKETS ON SALE JUNE 1

westmichigansymphony.org | 231.726.3231 x 223



LAKESHORE
ART FESTIVAL
 Downtown Muskegon

FINE ART, CRAFTS, KIDS ACTIVITIES, ENTERTAINMENT, AND MORE!

JULY 7 & 8 2017

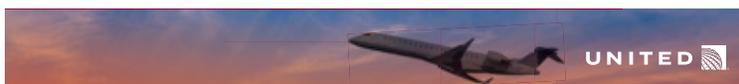


lakeshoreartfestival.org  **WATCH MUSKEGON**



Little River Band of Ottawa Indians
 Native Sovereign Nation
<https://lrboi-nsn.gov/>

September 21, 1994



DRIVE, PARK, STAND IN LINE.
OR FLY MKG.

CHECK MKG. Muskegon County Airport 



The Holiday Inn Muskegon Harbor is the official Muskegon Museum of Art host hotel.



Thank you for your contribution of lawn care and landscape services.

231-798-2932

MUSKEGON CIVIC theatre Grades K-5
FOOTLIGHTS FUN CAMP
 production of
Disney THE LION KING KIDS
 Session I — July 17-21
 Session II — July 31-August 4
 Session III — August 14-18
 Frauenthal Center

MUSKEGON CIVIC theatre LIMELIGHT MUSICAL THEATRE CAMP
 production of
 A one-week intensive for students in grades 6-12
EAME JR THE MUSICAL
 June 19-24

For more information: 231-722-3852 or muskegoncivictheatre.org

Gallery. Gift Shop. Classes

Art Council of Whitehall
 artswitelake.org
 106 E. Colby St. Whitehall, MI 49461



Coming next to the Muskegon Museum of Art 2017 Fall Exhibitions

September 5, 2017 – January 14, 2018
POINTS OF RESONANCE:
THE MUSEUM PROJECT GIFT

Points of Resonance: The Museum Project Gift blends recently acquired contemporary photography with similarly themed works from the Muskegon Museum of Art’s permanent collection. The result is an exploration of shared aesthetics and visual and conceptual themes.

September 12, 2017 – January 21, 2018
SHIFT: DANIEL CLAYMAN

Glass artist Daniel Clayman combines sculpture, architecture, and stage design to create artworks and installations that convey a sense of captured light and give the illusion of tangible form to empty space. Clayman assembles cast and cut glass and metal into structures that vary from a few inches to several feet in height, referencing vessels, natural forms, or purely abstract geometries.



This exhibition is organized by the Muskegon Museum of Art in collaboration with Habatat Galleries of Royal Oak, MI.

November 22 – December 3, 2017
FESTIVAL OF TREES

Returning for its 13th year, this annual community event features displays of themed trees decorated by professional designers to be auctioned to benefit the MMA. Special events include: Teddy Bear Breakfast, Family Day, Deck Your Halls Home Décor event, Santa visits, and Senior Day.

September 28 – November 8, 2017
89th REGIONAL EXHIBITION

The MMA’s *Regional Exhibition* continues a rich legacy of showcasing work by Michigan artists. This competitive show presents a contemporary summary of the issues, themes, and media inspiring today’s artists. Featured media will include painting, printmaking, drawing, sculpture, ceramics, textiles, jewelry, and installation. A visitor favorite, the *Regional* engages, challenges, and inspires conversation. It is the state’s longest established regional art exhibition.

ARTISTS: Digital submission of entries is open through July 28, 2017 at the www.callforentry.org (CaFÉ) website. Search keyword “Muskegon.” Free CaFÉ registration is required for entry. Fees to register for the MMA’s *Regional* are \$35 for up to two entries or \$20 for MMA members. Artists may register up to two artworks and may submit up to two images per artwork, with a limit of four images. Entry is open to Michigan residents 18 years and older. Only digital artwork entries will be accepted.

This year’s juror is independent curator, writer, and artist Petra Fallaux. She is the former director of the Hewlett Gallery at Carnegie Mellon University and the founding director of the Regina Gouger Miller Gallery at Carnegie Mellon University, which serves as the University’s primary contemporary art gallery. Today, she works as a writer, curator, juror, teacher, grant panelist, and artist. She has curated or juried exhibitions of traditional and new media, including textiles, film, architecture, industrial design, holograms, and digital. Fallaux specializes in film and film editing, dyeing and screen printing, and arts management and administration.

UNDERWRITTEN BY





EDWARD S. CURTIS

THE NORTH AMERICAN INDIAN

MAY 11 THROUGH SEPTEMBER 10, 2017

The Muskegon Museum of Art presents *Edward S. Curtis: The North American Indian*, an exhibition of national significance that celebrates the artistic genius and lasting cultural legacy of Edward Curtis, the early-1900s photographer who sacrificed everything for his art only to die in obscurity.

The entire collection of 723 portfolio photographs from *The North American Indian* will be on display. This in-depth survey of Curtis's iconic body of work will also examine the challenges and controversies generated by it over the last century.

Curtis's celebrated 30-year study of Native American life, long recognized as one of the greatest artistic collaborations and photographic achievements ever, was the result of his determined and desperate quest to document what he believed was a "vanishing race."

Experience first-hand not only the enormous breadth and depth of Edward Curtis's vision and scholarship, but also the remarkably rich and diverse cultures of more than 80 Native American tribes, most of whom still survive today, despite a half millennia of ordeals and obstacles.

ONLY AT

MUSKEGON MUSEUM OF ART

Muskegon, MI | www.muskegonartmuseum.org
Tel. 231.720.2571

MAJOR CULTURAL PARTNERS

