

MUSKEGON  
MUSEUM OF ART

EDWARD S. CURTIS  
THE  
NORTH AMERICAN  
INDIAN

FEATURING THE ENTIRE COLLECTION OF PORTFOLIO PHOTOGRAVURES

MAY 11 THROUGH SEPTEMBER 10, 2017



PRESS KIT

# EDWARD S. CURTIS THE NORTH AMERICAN INDIAN

MAY 11 THROUGH SEPTEMBER 10, 2017

## PRESS KIT CONTENTS

1. News Release
2. PSAs
  - a. Script
  - b. Audio MP3 (To be developed)
3. Organizing the Story/Gallery Guide
4. Special Programming and Cultural Partners
5. Underwriters/Cultural Partners
6. Promo Video 1 MP4 [link] (To be developed)
7. Press Images [[link to high resolution press images in our media room](#)]
8. Muskegon Museum of Art Media Sheet
9. Website [www.muskegonartmuseum.org](http://www.muskegonartmuseum.org)
10. Facebook [www.facebook.com/MuskegonArtMuseum/](http://www.facebook.com/MuskegonArtMuseum/)
11. Twitter [@MuskegArtMuseum](https://twitter.com/MuskegArtMuseum)
12. YouTube [www.youtube.com](http://www.youtube.com)



# EDWARD S. CURTIS THE NORTH AMERICAN INDIAN

MAY 11 THROUGH SEPTEMBER 10, 2017

FOR IMMEDIATE RELEASE

August 29, 2016, Muskegon, Mich. – On May 11, 2017, The Muskegon Museum of Art will open an exhibition of national significance, *Edward S. Curtis: The North American Indian*, the most ambitious exhibition undertaken by the Museum in its 104 year history.

Curtis's portraits of Native Americans and landscapes, lifestyles, and rituals of Native American life have been extensively exhibited and collected singularly and in groups, and so have become iconic over the past century. Organized by the Muskegon Museum of Art, this exhibition will be one of the largest and most comprehensive surveys ever organized of Edward S. Curtis's masterpiece, *The North America Indian*, a series of 20 bound books, each accompanied by a portfolio of photogravures (fine art intaglio-printed photographs). For what may be the first time, the entire collection of 723 photogravures will be put on display. *The North American Indian* books and portfolios held in the Museum's collection is the 70<sup>th</sup> of a limited edition, acquired by subscription between 1908 and 1930.

*Edward S. Curtis: The North American Indian* will open at the Muskegon Museum of Art on May 11, 2017, and will run through September 10, 2017. By committing over 80% of the museum's gallery space for four months to this large and inclusive exhibition, visitors will be given a unique opportunity to experience first-hand the enormous depth and breadth of Edward Curtis's vision and scholarship, and, to consider how Edward Curtis's images may have influenced our understanding of Native American culture over the past century.

In Curtis's 30-year desperate quest to document what he believed to be a "vanishing race," he organized a massive and decades-long ongoing artistic collaboration that left in its wake arguably history's most celebrated photographic and ethnographic achievement. The rich and varied cultures of 80 different Native American tribes, most of which survive today in 21<sup>st</sup> century America despite a half millennia of innumerable obstacles, are displayed in Curtis's photographs. This project celebrates the artistic genius and lasting cultural legacy of the work of one man who lost everything for his art and passed away in obscurity, while at the same time offering a critical assessment of this work's meaning to our lives, and especially to the lives of Native Americans, today.

In addition to the photogravures, the exhibition will include the 20 bound text volumes that are part of Curtis's North American Indian project, original field recordings he made of Native music; historic objects from Curtis's life and work, and examples of cultural artifacts represented in the photogravures. A diverse array of public programming, in collaboration with area cultural partners, will accompany the exhibition to also tell our story of our own local Native American community.

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# EDWARD S. CURTIS THE NORTH AMERICAN INDIAN

MAY 11 THROUGH SEPTEMBER 10, 2017

PSA: 30 sec.

*Edward S. Curtis: The North American Indian* will appear at the Muskegon Museum of Art May 11 through September 10, 2017. An exhibition of national significance, *Edward S. Curtis: The North American Indian* is the most ambitious exhibition undertaken by the Museum in its 104 year history.

Curtis's portraits of Native Americans and their landscapes, lifestyles, and rituals have become iconic over the past century. For what may be the first time, the entire collection of 723 original photogravures from his *North American Indian* portfolio will be on display.

Curtis undertook a 30-year desperate quest to create a historical record of what he believed to be a "vanishing race," photographing Native Americans and documenting the rich and varied cultures of 80 different tribes. Most of these tribes still survive today, despite half millennia of ordeals and obstacles.

A series of special programs will accompany the exhibition. Visit [muskegonartmuseum.org](http://muskegonartmuseum.org) for more information.



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# EDWARD S. CURTIS THE NORTH AMERICAN INDIAN

MAY 11 THROUGH SEPTEMBER 10, 2017

## ORGANIZING THE STORY OF *THE NORTH AMERICAN INDIAN*

Organized by the Muskegon Museum of Art, *Edward Curtis: The North American Indian* is one of the largest and most comprehensive surveys, perhaps ever undertaken, of Edward S. Curtis's life work. The exhibition includes all 723 photogravures (fine art intaglio-printed photographs) from the work's world-famous portfolios. The prints depict Native American life over a century ago in stunning portraits, landscapes, lifestyles, and rituals.

The premises underlying this exhibition are that:

- *The North American Indian* is a national and international treasure
- *The North American Indian* is a monumental achievement of ethnographic and photographic depth, representing one of the most significant aesthetic, historic and anthropological studies of the surviving late 19<sup>th</sup> and early 20th century Western Native American cultures
- The individual photogravures that are included in this collection are an unmatched and profound expression of late 19th and early 20th century photographic Pictorialism and Romanticism
- 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 discussion, pro and con, of Curtis's impact on our views of Native American history, culture, and identity in the face of a dominant culture

As a way to study, appreciate, and critique Curtis's achievement and to help visitors experience Curtis's work in as intimate and accessible a way as possible, the exhibition is divided into a series of distinct but related thematic sections. In each of the sections of the exhibitions, Edward Curtis's photogravures are arranged thematically in groups that reflect the way he shaped his study of the Native American Indians he lived among for over 40 years. In this way, visitors have the opportunity to experience and absorb the astonishing depth and range of the visual images.

### The Photogravures by Subject Matter

- Portraits (Nearly half of the 723 individual portfolio images are portraits)
- Families, Young People, and Children
- People at Work
- Men at War
- The Spiritual World, Rites, and Rituals
- Cultural Artifacts
- Dwellings and Architecture
- Landscapes, Animals, and Plants

*Gallery Guide begins on next page...*



## Gallery Guide

### **Section 1: Lulu Miller and the Acquisition of *The North American Indian***

- Available only by subscription, the *North American Indian* was terrifically expensive in its time—\$3000 for the volumes printed on a specially made Dutch vellum paper and \$3500 for the Japanese paper edition. (Over \$80,000 in today's dollars.) Muskegon's Hackly Public Library director at the time, Lulu Miller, understood very early the importance of Curtis's work, and so secured subscription #70 for the library and community.
- The exhibition, in part, is a celebration of a singular, bold, visionary woman, and of the community of Muskegon as a whole which has respected and cared for the work for over 100 years. In Section 1 we tell this part of the story through original historical documents, letters, photographs, and other ephemera from the Museum's files.

### **Section 2: Edward S. Curtis Background and Biography**

- Born near Whitewater, Wisconsin, in 1868, and later growing up in Cordova, Minnesota, the son of an impoverished itinerant preacher and a farm wife, Edward Curtis completed only a 6<sup>th</sup> grade education.
- At the age of 12 Curtis built his first camera with a lens his father brought back from the Civil War. In 1885 he worked for a year as an apprentice photographer in a St. Paul, Minnesota, studio.
- In 1886 he and his father moved to rural Washington Territory. Some of the family later followed, but his father died soon thereafter.
- 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 logging and was nursed by a neighbor, Clara Philips. During his long recovery, he bought his first view camera. Two years later Curtis and Clara Philips married and he bought a half-interest in a Seattle photography studio.
- Between 1898 and 1905 Curtis won numerous national awards for his studio photography, including the grand prize and gold medal at the 1898 National Photographic Convention

### **Section 3: Life and Context: Edward Curtis and *The North American Indian***

- By 1897 Curtis was the sole owner of his own photography studio and was Puget Sound's most prominent and celebrated studio photographer.
- The same year he began leading mountaineering expeditions on Mt. Rainier, sponsored by Portland's Mazamas Club. As a youngster, Curtis had spent many hours camping and canoeing in Wisconsin's and Minnesota's woods with his father, instilling in him a lifelong love of the outdoors and adventuring, and he was a gifted and passionate mountaineer.
- In probably the single luckiest and most important moment in his life, one late day in 1898 near dusk during a bad storm high on Rainer's glacier fields, 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. In the group were the noted scientist and writer John Muir, the naturalist John Burroughs, Grinnell and Merriam, and a veritable who's who of the leading American scientists, naturalists, and anthropologists of the day. Curtis sailed with this group for two months—a young man from the Midwest with a 6<sup>th</sup> grade education daily absorbing the broad and diverse knowledge 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 Sundance Ceremony. Curtis is deeply and permanently moved by the experience.

*Continued...*

*Gallery Guide, continued...*

- These two experiences together—all predicated by that chance rescue on Mt. Rainier—sets Curtis on his life's work: photographing all aspects of Native life (among surviving tribes west of the Missouri River), studying their culture and mores, recording songs and ceremonies, and recording and translating the languages of over eighty surviving Native American tribal groups. 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 be proved wrong, it was this deeply-held belief that set Curtis on his mission. In a 1900 letter to George Bird Grinnell, he said, "It's such a big dream, I can't see it all."
- In 1904 he met President Theodore Roosevelt—again, through those friendships formed on Mt. Rainier and the Harriman Expedition—photographs his children, and later Roosevelt's daughter's wedding. Roosevelt becomes a deep and important friend, later contributing the Forward to the first volume of the *North American Indian*. And in 1906 Curtis meets 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 will become decades of work.
- After over four decades, many setbacks, World War I, the Great Depression, years at a time separated from Clara and their four children, a later bitter and acrimonious divorce, a mysterious four-year hiatus in his work, the constant travel and nuisance of fundraising, and at times even real poverty, the work finally culminates in the completion of *the North American Indian*, the 20 volumes and their portfolios of photogravures delivered to subscribers between 1907 and 1930. When Volume I was published, 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.
- In 1912 Curtis established a film company to help fund his work and invested heavily in his first film, *In the Land of the Headhunters*, filmed among the Kwakiutl people in the northern Pacific Northwest. The film is considered the first documentary and full-length film made about Native Americans. It premiered in New York in 1914 and was a critical success but a complete financial failure, even though it toured numerous American cities.
- Tragically, by 1930 and the delivery of the final volume, interest in Curtis's work and the *North American Indian* has all but evaporated. Curtis was broke; he had sold fewer than 250 subscriptions of the planned, and budgeted, 500 that were printed; the times and tastes had changed dramatically and permanently; and a man who had been a friend to Presidents and the powerful in politics and society on both coasts, the most celebrated society photographer in Puget Sound and beyond, the most famous "Indian photographer" of his day, was now virtually unknown, the work ignored.
- Curtis moved to Los Angeles to be close to two of his daughters—he was close to all four of his children—dabbled at mining, farming, and inventing, and wrote several treatises on different subjects. But he was virtually unknown in the photographic and intellectual worlds.
- It was not until the later 1970s that the *North American Indian* was rediscovered by a new generation and the monumental work found a new audience. But it was too late for Edward S. Curtis who died of a heart attack on October 9, 1952 at the Los Angeles home of his daughter Beth.

*Continued...*

#### **Section 4: Edward Curtis, The Artist**

- *The North American Indian* contains over 1400 illustrative photogravures bound into the 20 volumes, and the 723 individual portfolio gravures which are all included in this exhibition. But no artist maintains the highest aesthetic standards over the course of making 2000 or more pictures—and, indeed, scholars estimate that Curtis made over 10,000 images during his work on the *North American Indian*.
- In Section 3 above and in this section we feature over 100 of the indisputably excellent photogravures—the masterworks—that Curtis made during the many decades studying and living among Native American peoples. These are the iconic images that almost anyone recognizes today, even if they do not know the name Edward S. Curtis: *Canón de Chelly*, *The Vanishing Race*, *Chief Joseph*, *Mosa*, *Two Hopi Girls in Window*, *A Son of the Desert*, *At the Trysting Place*, *Qahatika Girl*, *The Rush Gatherer—Kutenai*, and so many other powerful, iconic images.
- Also included in this section are examples of Curtis's large-format view cameras and their glass-plate negatives, a group of the exquisite original copper plates from which the photogravures were printed, and a video on the complex and fascinating photogravure printing process.

#### **Section 5: Legacy and Controversy**

- Though Curtis's 20-volume masterpiece is today considered by many unmatched for its importance, not all contemporary artists, art historians, ethnographers, and anthropologists—Native and Anglo alike— are comfortable with some 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 and regalia he carried with him throughout the West. Many of the images are obviously staged, stilted, and unnatural as Curtis sought to mold his subjects and their lives to his preconceived notions of what was “real” and “authentic” (as in, not influenced by Anglo culture) in Native culture.
- We will exhibit 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.
- In this section we also bring together a diverse chorus of voices, both Native and non-Native, to consider, study, and interpret Curtis's legacy. Included are several Native artists, both their prints and paintings and their voices, who ask important questions about Curtis's assumptions and legacy—Larry McNeil (Tlingit) and Jim Denhomie (Ojibwa). Native and Anglo scholars whose views are also included in this section are Joe Horse Capture (Assiniboine), Deana Drutt (Kwakiutl), Rod Slemmons, Louise Erdrich (Ojibwa) and several others.

#### **Section 6: The Depth of the North American Indian**

- In the museum's largest two galleries, over 300 of Edward Curtis's photogravures are arranged thematically in groups that reflect his strategy and the way he shaped his study (as they are grouped as well in the previous five sections).
- Curtis made wax cylinder recordings of over 80 tribes' stories, songs, and ceremonies and in this section there is a listening area where visitors can hear examples of this rare and precious ethnographic history.
- Also in this section and throughout several of the above sections, there are numerous Native American cultural objects identical or closely related to Curtis's images of Native tools, art, clothing, toys, and other aspects of day-to-day life.
- This section will include a large-scale map of the Western U.S. showing the location of the tribes Curtis lived among and studied, as well as timelines of Curtis's life, American history from 1885 to 1930, and Native American history in the same time.

#### **Section 7: The young people's art-making area**

Fun and educational art activity area to enhance the exhibition experience and entertain youngsters.

# EDWARD S. CURTIS THE NORTH AMERICAN INDIAN

MAY 11 THROUGH SEPTEMBER 10, 2017

## Special Programming

### MAY 2017

**Thursday, May 11** Exhibition opens to the public at 5:00pm.

**5:30-8:00 P.M.**

Opening Ceremony and Reception

Location: Muskegon Museum of Art

**Saturday, May 13, 10:00 A.M. - 3:00 P.M.**

**Bison, Bears and Eagles, Oh My! Super Saturday**

Animals play a large role in the life and culture of Native American tribes. Join us as we learn more about native animals big and small – explore the galleries, create a totem pole, watch a film and visit the LMC's collection of species.

Location: Muskegon Museum of Art and Lakeshore Museum Center

**Wednesday, May 17, 7:00 P.M.** Lecture by TIMOTHY EGAN, author of *Short Nights of the Shadow Catcher: The Epic Life and Immortal Photographs of Edward Curtis*, followed by a book-signing.

Location: Frauenthal Theater

### JUNE 2017

**Thursday, June 22**

**5:30 P.M. Reception, 7:00 P.M. Panel Presentation: How Do We See Curtis Today?** Moderated by Ben Mitchell, moderator and guest curator for *Edward Curtis: The North American Indian*

- DEANNA DART, past curator of Native American art, Portland Art Museum
- JIM DENOMIE, Prominent Native artist
- Additional speakers to be determined

Location: MMA Auditorium

### JULY 2017

**Saturday, July 8, 10:00 A.M. - 3:00 P.M.**

**Michigan Indian Tribes Super Saturday**

Explore and celebrate the rich heritage and culture of the many tribes that are a founding part of Michigan.

Location: Muskegon Museum of Art

**Thursday, July 13**

**5:30 P.M. Reception/Refreshments; 7:00 P.M. Lecture**

Little River Band of Ottawa Indians: Lecturer to be determined; Topic: LRBOI history and current life

Location: MMA Auditorium

**Saturday-Sunday, July 15-16**

**Traditional Pow-Wow at Michigan Heritage Park**

Traditional outdoor Pow-Wow at Michigan's Heritage Park in Whitehall, MI. Park visitors will 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

Continued...



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Special Programming, continued...

## AUGUST 2017

### Friday-Sunday, August 4-6

Drumming Performances at the Lighthouse Festival

Location: Muskegon South Pierhead Light

### Saturday, August 12, 10:00 A.M. - 3:00 P.M.

#### **Native Storytelling Super Saturday**

Storytelling has a rich tradition with Native American tribes we will explore Native stories as well as how Curtis' work sought to preserve and capture those traditions in his images and audio recordings.

### Thursday, August 24

**5:30 P.M. Reception/Refreshments; 7:00 P.M. Lecture**

**Screening of *COMING TO LIGHT, Edward S. Curtis and The North America Indians***, followed by Q & A with ANNE MAKEPEACE, Writer/Director and Producer of film, which was an Academy Award finalist for best feature documentary 2001. Other awards include Best Film, the American Historical Association; Award of Excellence, American Anthropological Association; Best Documentary, Telluride Mountain Film 2000

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## SEPTEMBER 2017

### Monday, September 4, 11:00 A.M. - 4:00 P.M.

#### **Community Day – Labor Day**

Special admission rate for Muskegon County residents and an added opportunity to see *Edward S. Curtis: The North American Indian*.

### Thursday, September 7

**5:30 P.M. Reception/Refreshments; 7:00 P.M. Lecture**

**Footprints:** Presentation by West Michigan historian WALLACE EWING on the Indians whose presence shaped the history of Western Michigan. Ewing will tell the stories of individual Native Americans who once walked the Grand River Valley, Lake Michigan's wooded dunes, and the land between.

### Sunday, September 10

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

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## ADDITIONAL PROGRAMS

### **March 2017: *Short Nights of the Shadow Catcher* Book Community Read Give-away and Programs**

Collaborative program with Hackley Public Library, Muskegon Area District Library, and White Lake Community Library. Planning to give away copies of the Egan book to support a community read event prior to the exhibition opening. Community programs/roundtables schedules will be published.

### **Brown Bag Films at the Muskegon Museum of Art]**

**12:15 P.M. 2<sup>nd</sup> and 4<sup>th</sup> Thursdays**

Films during run of *The North American Indian* will be related to this exhibition. Additional special screenings may be scheduled through run of exhibition.

**Dates: May 19 and 26, June 8 and 22, July 13 and 27, August 10 and 24, September 7**

Location: MMA Auditorium; Coffee and cookies provided.

# EDWARD S. CURTIS THE NORTH AMERICAN INDIAN

MAY 11 THROUGH SEPTEMBER 10, 2017

## Exhibition and Event Underwriters

Edward S. Curtis: The North American Indian is underwritten by Patrick O'Leary, Hines Corporation, Nichols, the Hilt Foundation, Dr. Fred and Deborah Brown, Hooker DeJong, Inc., Jan and Chris Deur, Alcoa Foundation, Rehmann Corp., Frank and Susan Bednarek, Jon and Jane Blyth, Deborah DeVoursney, Rehmann, Orville and Susan Crain, Chemical Bank, the John Max Busard and Elizabeth Busard Fund in Memory of Dr. and Mrs. R.I. Busard, an Anonymous Fund, the Mark and Rosemary Lambert's Dream Fund and the Community Foundation for Muskegon County, and Allen and Anne Dake. 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.



## Cultural Partners

Friends of Art—Muskegon Museum of Art  
Lakeshore Museum Center  
Little River Band of Ottawa Indians  
Hackley Public Library  
Muskegon Area District Library  
White Lake Community Library  
Michigan's Heritage Park  
Muskegon Heritage Museum  
Muskegon County Convention /Visitor Bureau  
Muskegon South Pierhead Light  
USS Silversides Museum  
Frauenthal Center for the Performing Arts



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# EDWARD S. CURTIS THE NORTH AMERICAN INDIAN

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## Press Images

High-resolution images are available in our website media room:

<http://www.muskegonartmuseum.org/media-room/images/edward-s-curtis-the-north-american-indian/>



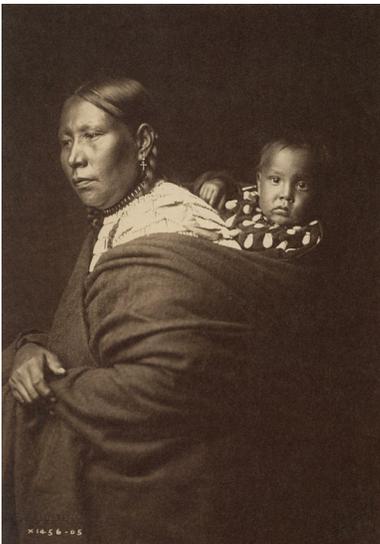
*Piegan Encampment*  
1900/1911  
Photogravure  
12 x 16 inches



*Awaiting the Return of the Snake Racers*  
— Hopi  
ca. 1900/1921  
Photogravure  
7 x 5 inches



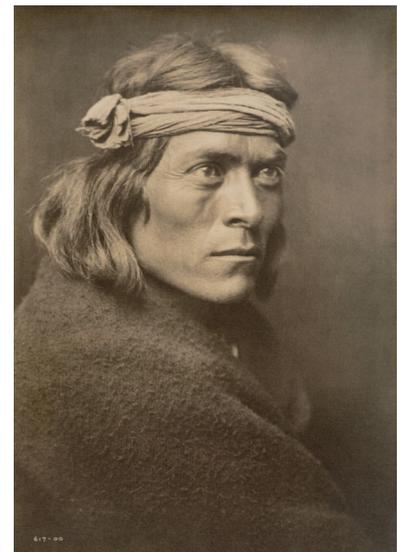
*Untitled (Tewa Girl)*  
1905/ca. 1905  
Platinum print  
7.5 x 5.625 inches



*Sioux Mother and Child*  
1905/ca. 1905  
Platinum print  
7.6875 x 5.4375 inches



*Kutenai Duck Hunter*  
ca. 1910/1910  
Photogravure  
12 x 16 inches



*A Zuñi Governor*  
1900/1925  
Platinum print  
13.75 x 9.625 inches

*Continued...*



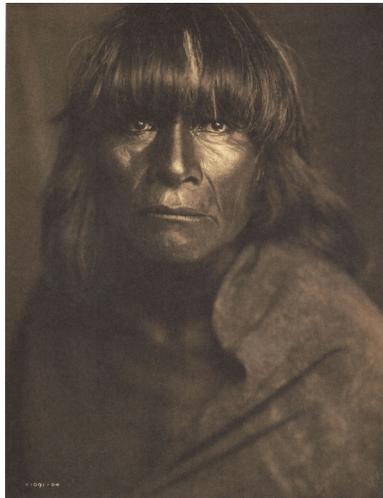
*Chief Joseph — Nez Perce*  
1903/1911  
Photogravure  
16 x 12 inches



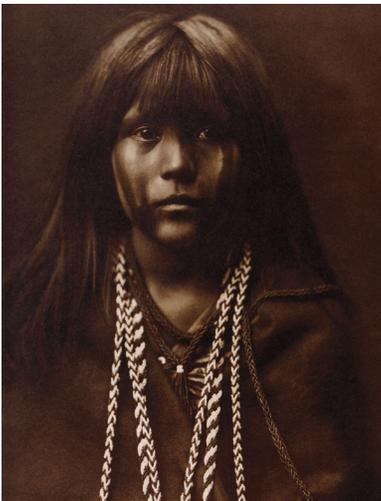
*Watching the Dancers*  
1906/1921  
Photogravure, 16 x 12 inches



*A Son of the Desert — Navaho*  
1904/ca. 1904  
Platinum print  
15-3/16 x 12.25 inches



*A Hopi Man*  
1904/ ca. 1904  
Platinum print  
7.625 x 5.75 inches



*Mosa — Mohave*



*The Vanishing Race — Navajo*  
1904/ca. 1904  
Platinum print  
12.5 x 16.25 inches

## Media Fact Sheet



### History

At his death in 1905, lumber baron Charles H. Hackley established, through a bequest to Muskegon Public Schools, the Hackley Picture Fund to purchase “paintings of the best kind” for display in Hackley Library, which was then owned and operated by the School Board. When it became apparent that a true art collection needed a home of its own, the Muskegon Board of Education decided to honor Charles Hackley and his gift by constructing an art gallery. Construction began in 1911 and was completed in 1912, making the Muskegon Museum of Art the first building built in America in a city of 30,000 or less *expressly* to hold art. The news of its opening was reported nationally.

### Now

Lumbering, manufacturing, and a maritime culture have shaped Muskegon’s history since its early days of Indian settlement and fur trading ventures. The Muskegon Museum of Art, founded through the fortunes of lumber, separated from the Muskegon Public Schools system as of June 30, 2014, in its 102<sup>nd</sup> continual year of operation. It is situated in Muskegon County, which had an estimated 2015 census population of 172,790 people. As of 2010-2014, the median household income of Muskegon County is \$41,842 and the 2010-2014 per capital income (in 2014 dollars) was \$21,037—lower than the state average of \$26,143 and is lower than the national average of \$28,555.

<http://www.census.gov/quickfacts/table/PST045215/26121>

### Mission

The Muskegon Museum of Art, founded on a tradition of aesthetic excellence, is committed to fostering the life-long study and appreciation of the visual arts by strengthening, preserving, and exhibiting its collections; offering a wide range of traditional and contemporary exhibitions; stimulating learning and creativity through diverse public and educational programming; and enhancing community involvement and support in a safe, accessible, and welcoming environment.

### Services and Programs

The Muskegon Museum of Art provides West Michigan access to a world-class collection of visual art - paintings, prints, sculpture and glass—enhanced by a wide range of temporary exhibitions. Educational programs include films, classes, family programs, lectures, hands-on activities, and guided tours to provide a context for interpretation of the collection and temporary exhibitions to make the Museum and its art accessible to diverse audiences. Books and unique gift items may be purchased in the Museum Gift Store. On Thursdays, the museum is open until 8:00 p.m. Parking in the Museum’s two lots and on surrounding streets is free.

The museum regularly loans masterworks from its collection to museums across the U.S. and other countries for inclusion in special exhibitions. The museum’s collaborative efforts are on-going and have included shared projects with other Michigan museums and colleges and universities, Muskegon Area Intermediate School District, Muskegon Area District Libraries, Lakeshore Museum Center, West Michigan Symphony, Muskegon Civic Theatre, the LST 393 Landing Ship Museum, the Muskegon Area Arts and Humanities Festival Committee, the Frauenthal Center for the Performing Arts, and downtown Muskegon retailers.

*Continued...*

### **Constituents**

Local and regional residents, as well as national and international tourists visit the Muskegon Museum of Art to experience the museum's collections, exhibitions and programs. The Museum is located in Muskegon County and is adjacent to the surrounding counties of Kent, Ottawa, Oceana, Allegan, and Newaygo. Nearly 30,000 visitors visit the Muskegon Museum of Art each year.

### **Staff**

The MMA's 11 full-time and the part-time staff is supplemented by a volunteers corps, who contributed approximately 5,500 service hours in the 2014-2015 fiscal year, July 1, 2014 through June 30, 2015.

### **Accreditation**

The Muskegon Museum of Art has been continuously accredited by the American Association of Museums since 1989.

### **Affiliations**

The Muskegon Museum of Art is a current member of the following:

- American Alliance of Museums
- American Craft Council
- Association of Midwest Museums
- Historical Society of Michigan
- Michigan Association of Community Arts Agencies
- Michigan Museums Association
- Museum Store Association, Inc
- Lakeshore Area Chamber of Commerce
- Rotary Club of Muskegon
- National Art Education Association
- Upper Midwest Conservation Association
- West Michigan Tourist Association

### **Visitor Information**

The Muskegon Museum of Art is located at 296 W. Webster Ave. in downtown Muskegon. Call 231-720-2570 or visit [www.muskegonartmuseum.org](http://www.muskegonartmuseum.org) for information.

**Admission:** \$8.00 (Free Thursday evenings 4:00 to 8:00 pm and on second Saturdays of the month.) Free admission for ages 17 and under and for MMA Members, \$5.00 Adult Students (with I.D.) Extra admission may be charged for special exhibitions and events.

**Hours:** SUN noon-5pm, TUES-Sat 11am-5pm THURS 11am-8pm, MON closed  
Museum Office Hours: Monday through Friday, 8am-5pm.