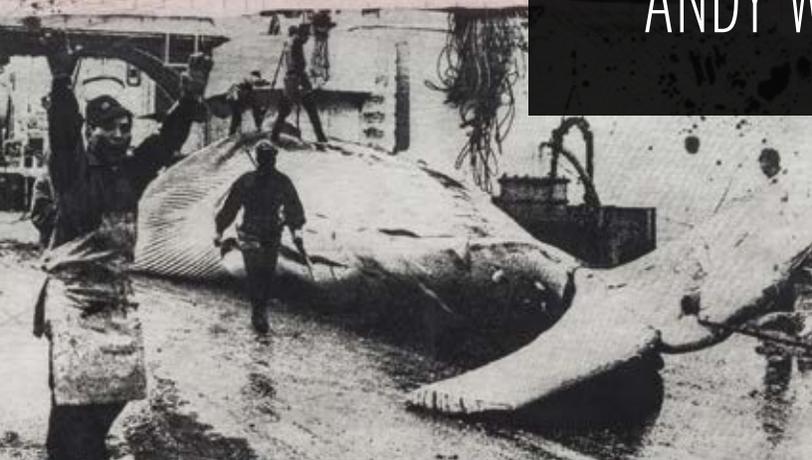


# FACE TO FACE

CARL BEAM  
AND  
ANDY WARHOL





## ACKNOWLEDGMENT OF LAND

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I would like to open the exhibition catalogue by acknowledging that Gettysburg College is located on the traditional homelands of the Shawnee, Allegheny, Lenape, Seneca, and other Indigenous nations. I pay my respects to the Elders past and present and acknowledge their living culture and their unique role in the life of the region.

– Keira Koch '19

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Design by Ayumi Yasuda

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COVER IMAGES

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**Carl Beam** (1943-2005, born West Bay (M'Chigeeng), Manitoulin Island), *Sitting Bull and Whale*, 1990, etching on Arches paper.  
Gettysburg College Fine Arts Collection

**Andy Warhol** (American, 1928-1987), *Cowboys and Indians: Sitting Bull*, 1986, screenprint on Lenox Museum Board, 91.4 x 91.4 cm, Gift of the Andy Warhol Foundation. ©The Andy Warhol Foundation for the Visual Arts, Inc., Gettysburg College Fine Arts Collection

# FACE TO FACE

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CARL BEAM  
AND  
ANDY WARHOL

American artist Andy Warhol (1928-1987) and First Nations Anishinaabe artist Carl Beam (1943-2005) both appropriated images of Sitting Bull (Hunkpapa Lakota), one of the most famous and controversial American Indian resistance leaders of the nineteenth century, in their works of art. The use of Sitting Bull's portrait in the works of both artists, raises issues of appropriation, historical memory, and Indigenous agency. Throughout their artistic careers, Beam and Warhol incorporated photographs of American Indian subjects in their prints. They did not merely reproduce images, however, but instead used appropriation as a tool to explore racial and cultural stereotypes while at the same time challenging and disrupting Western perceptions of the American Indian.

In acknowledging the range of Indigenous imagery and portraiture shown in *Face to Face: Carl Beam and Andy Warhol*, this exhibition considers how Warhol and Beam both confronted clichéd and popularized depictions of American Indians. Each artist's use of stereotypes prompts viewers to engage with fraught issues of representation and Native agency. The purpose of the exhibition is not only to question the artists' portrayals of the American Indian, but also to urge the visitor to reexamine the constructed narratives and historical realities of this subject.

In curating the exhibition, I do not support the appropriation of American Indian culture. Additionally, I do not propose a "correct" or "incorrect" way of artistically representing Indigenous peoples. Instead, I aim to provide the viewer with a nuanced understanding of how both Warhol and Beam depicted and appropriated American Indian subjects in their works of art. This exhibition considers the Native American subject from the perspectives of a non-Native and a Native artist. Beam's work is not intended to represent or speak for all North American Indians. However; by pairing the work of Warhol and Beam, I draw attention to how the artists' interests in the face of the American Indian reveal striking similarities and marked differences, particularly when understood in the context the late twentieth century. The latter half of the twentieth century saw a surge in Native activism and political agency. Indigenous people challenged colonial narratives and disrupted racist stereotypes. Warhol's and Beam's works produced during this time mirror these larger political and societal shifts. Ultimately, both Warhol and Beam pose important questions about how these images of Native Americans reflect the larger cultural assumptions of the artist and audience. *Face to Face: Carl Beam and Andy Warhol* encourages dialogue and critical thinking about these nuanced, complex, and contradictory representations of Indigenous peoples.

## ANDY WARHOL'S *COWBOYS AND INDIANS*

American artist Ed Ruscha once stated, "Most artists are born to be opinionated, but [Warhol] was like no artist I had ever met because he was for everything and nothing at the same time."<sup>1</sup> With Ruscha's assessment in mind, it seems difficult at first to decipher the intended political narrative in Warhol's prints of American Indian objects and imagery in his series *Cowboys and Indians*. Warhol's appropriation of archival photographs of American Indian leaders and objects can be understood both as sincere interest in and perhaps an admonition of Hollywood's version of the American Indian. Warhol was intrigued with Native American culture in relation to the myth of the American West. He owned a large collection of American Indian objects and artifacts, such as blankets, beaded objects, and pottery, as well as dozens of photographs of Native Americans by Edward S. Curtis (1868 -1952).<sup>2</sup> Warhol's interest in American myths and Hollywood, combined with his seemingly sincere fascination with American Indian imagery, is demonstrated in his series of silkscreened prints titled *Cowboys and Indians*. Created in 1986, one year before his death, the portfolio features a set of ten portraits and objects Warhol believed best illustrated the myth of the Wild West. The prints from this portfolio include portraits of white American legends such as John Wayne, Theodore Roosevelt, George Custer, and Annie Oakley.<sup>3</sup> The *Cowboys and Indians* portfolio also includes portraits of Geronimo and Sitting Bull, famous American Indian leaders, along with a selection of American Indian objects he photographed from the Museum of the American Indian founded by George Gustav Heye.<sup>4</sup> Collectively, the series at first suggests that Warhol is embracing a romanticized Hollywood version of the American West. By choosing images of people and objects recognizable from popular media, Warhol can be understood as playing a part in the distribution and appropriation of Native American culture. But, Warhol's works often reveal either a surprising interest in or a more nuanced critical distance toward this popular version of the American West and its related cultural stereotypes.

Displayed in this exhibition are two prints from the series, *Plains Indian Shield* and *Sitting Bull*. Here, Warhol's subjects are connected to the Native peoples of the Plains region, the nations that are most associated with the American West and Hollywood Western. The rise of photography and westward expansion during the second half of the nineteenth century played a significant role in the popular representation of the American West, and many early photographers captured images of Plains Indian people and culture.<sup>5</sup> These photographs entered the public sphere and piqued widespread curiosity about the people of the Plains. Capitalizing on this craze for Plains Indian culture, touring Wild West shows also emerged in the late nineteenth century, including Buffalo Bill Cody's "Wild West Show." Wild West shows featured sharpshooting contests, rodeo style events, as well as re-enactments of Plains Indian battles.

Famous American Indian leaders such as Red Cloud, Chief Joseph, Geronimo, and Sitting Bull performed and toured with Buffalo Bill.<sup>6</sup> In these vaudeville performances, the American Indian was represented as fierce warriors and “primitive,” and the Plains Indian culture came to broadly represent Native America. The advent of cinema in the early twentieth century further popularized this construction of the American West, eventually leading to the creation of the Hollywood Western.<sup>7</sup> Warhol draws on these historical and cinematic constructions of the Wild West in his *Cowboys and Indians* series by appropriating photographs of famous figures and objects of cultural significance.<sup>8</sup>

The prints from Warhol's *Cowboys and Indians* may at first seem to rehearse the popular narrative of the Hollywood Indian and the Wild West. The portraits of Sitting Bull, Buffalo Bill Cody, Geronimo, and John Wayne echo cinematic tropes. On further evaluation, however, the imagery in this series also reveals that Warhol is critical of American culture and society. In other words, Warhol's juxtaposition of these actors, heroes, and villains with “real” Native American artifacts in this series does not simply rehearse the narratives of Wild West performances. Warhol's genuine interest in his subject is demonstrated by the fact that Warhol used his own photograph of a Plains Indian shield to create these set of prints; *Plains Indian Shield* suggests that this Native culture must be understood in relation to its own objects.<sup>9</sup> Warhol photographed the shield, which at the time belonged to the Heye collection and was housed in the now defunct Museum of the American Indian.<sup>10</sup> Warhol's choice to use his own photograph, rather than a found image, makes his *Plains Indian Shield* prints relatively unique. In his most famous silkscreen paintings, including those in his *Death in America* series, Warhol almost always appropriates others' photographs. The fact that Warhol chose to act as the photographer creates an interesting relationship between artist, art, and subject matter. Warhol's use of his own photograph and his choice to include a Plains Indian shield in the series illustrates not just a more nuanced interest in American Indian culture, but a claim that this imagery can disrupt conventional narratives of the Wild West. Warhol's choice of subject matter then can be viewed as both an adoption and rejection of the Hollywood's version of the American Indian.

The *Plains Indian Shield* of course belongs to Plains Indian culture; the shield, however, may not be immediately recognizable to some non-Native viewers. In other words, if Warhol's primary aim was to evoke Hollywood's version of the American Indian, he would have chosen an object more characteristic of the celluloid Indian, such as an eagle bonnet or peace pipe. By featuring the Plains Indian shield in this series, Warhol prompts one to reexamine the popular construction of the American Indian culture. The print leaves viewers to question why society associates certain objects and images with Native America. In addition to *Plains Indian Shield*, Warhol's inclusion of prints *Kachina Dolls* and *Northwest Coast Mask* in this series also underscores his desire to re-examine the material representation of the American Indian.

**ANDY WARHOL  
(AMERICAN, 1928-1987)**

*Cowboys and Indians:  
Plains Indian Shield*

1986

screenprint on Lenox Museum Board

91.4 x 91.4 cm

Gift of the Andy Warhol Foundation.

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**ANDY WARHOL  
(AMERICAN, 1928-1987)**

*Cowboys and Indians:  
Plains Indian Shield*

1986

screenprint on Lenox Museum Board

91.4 x 91.4 cm

Gift of the Andy Warhol Foundation.

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Visual Arts, Inc., Gettysburg College  
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Like *Plains Indian Shield*, Warhol's *Sitting Bull* examines popular and historical representations of American Indians. In this portrait, Warhol appropriates an archival photograph of the Hunkpapa Lakota leader. In the original photograph of Sitting Bull, taken by American photographer Orlando Scott Goff in 1881, Sitting Bull stares stoically at the viewer in front of an indecipherable black and white backdrop.<sup>11</sup> Goff's photograph was widely disseminated when it was first produced. Historians debate the original photographer of the image and argue that Goff's image of Sitting Bull was perhaps a reproduction of another photographer's work.<sup>12</sup> In some of his silkscreens of Sitting Bull, Warhol removed the original background, and in other prints he kept the original background.<sup>13</sup> In the print displayed in this exhibition, Warhol placed Sitting Bull on a flat white ground to emphasize Sitting Bull's presence in the composition. Warhol transposed Goff's image of Sitting Bull through the silkscreen process and layered bright colors over the original image's monochromatic highlights and shadows. Warhol's vivid yellow outlines do not obscure the composition, and the archival source of Sitting Bull's portrait is still recognizable. By not shying away from the photographic original, Warhol draws attention to the archive and to the earlier photographic tradition of capturing Plains Indian culture. Furthermore, Warhol's decision to use Sitting Bull's portrait re-establishes the connection between early photography, Wild West shows, and the Hollywood Indian.

Warhol's *Sitting Bull* is not anomalous in his oeuvre and is coincident with other subjects of interest to the artist: Hollywood, myths, politics, and celebrity. Sitting Bull is one of the most recognizable and controversial American Indian resistance leaders. Remembered both historically and cinematically, Sitting Bull is known for his defeat of General George Custer at the Battle of Little Bighorn and then later in life his work in Buffalo Bill Cody's Wild West Shows.<sup>14</sup> The rise of the film industry and the Hollywood Western led Sitting Bull to then be portrayed on screen, featured in films like *Annie Get Your Gun* (1950), *Cheyenne* (1957), and more recently, *Woman Walks Ahead* (2017). While Sitting Bull's image and public persona reflect aspects of a romanticized American past, Warhol's print of Sitting Bull does more than just remind viewers of the Hollywood Western. By appropriating Sitting Bull's photograph, Warhol re-examines the historical archive and popular narratives of the American West. As a historical figure, Sitting Bull was a resistance leader, fighting against the destruction of Native land, people, and culture. Warhol's portrait of Sitting Bull reminds audiences of the historical atrocities committed against the Indigenous peoples of North America. By re-contextualizing Goff's photograph, enlarging it, and printing it with vibrant color, Warhol does not simply celebrate Hollywood's creation of the stereotypical Indian, but re-introduces the "real" Sitting Bull to non-Native audiences.

The series *Cowboys and Indians* as a whole addresses America's collective mythology of the historic West. The nuances found in Warhol's *Cowboys and Indians* series fits into the larger art historical discussion of Warhol's commentary on contemporary American politics and history. Art historians Anne Wagner and Hal Foster argue that Warhol was not impassive and merely interested in a glossy celebrity subject; rather, his artwork was political and pointed to deeper issues found within mainstream culture. Wagner asserts, "Andy Warhol was a history painter," and highlights the "fact that through [Warhol's] paintings he exposed the shoddy mechanics of both contemporary art and society.... He has revealed the hypocrisy of the social system and the absurdity of its culture."<sup>15</sup> His use of archival photographs in a Pop Art aesthetic challenges Americans' understanding of mass culture and reveals the deeper fissures within American society. Through the appropriation of American Indian imagery in the *Cowboys and Indian* series, Warhol plays with the viewers' familiarity with the Hollywood Western. However, the popular narrative becomes confused when one questions why Sitting Bull's image paired with an image of Plains Indian Shield evokes the mythic Wild West. *Cowboys and Indians* then leaves audiences to examine their own cultural perceptions and to consider how objects and images represent those narratives. Foster takes Wagner's argument a step further, proposing the idea that Warhol's work can be read through the lens of traumatic realism. Foster looks closely at Warhol's use of gruesome images in his *Death in America* series. In these prints Warhol explores how the repetition of car crashes and electric chairs can leave the viewer unaffected by the subjects' severity.<sup>16</sup> Similarly, in the *Cowboys and Indian* series Warhol evokes both cinematic violence and real historical atrocities; he subsequently questions how the Hollywood Indian impacts viewers' understanding of contemporary Indigenous issues. Has the repetition of the Hollywood Indian in mainstream media made Western society numb to the current-day reality of Indigenous peoples? Ultimately, the *Cowboys and Indian* series leaves viewers with more questions than answers, but Warhol clearly reminds viewers of the complicated objectification of Native Americans in the construction of American culture.

LEFT

**ORLANDO SCOTT GOFF**  
(AMERICAN, 1843-1916)

*Sitting Bull, three-quarter-length  
portrait, seated, facing front, holding  
calumet*

1881

10.8 x 16.5 cm

Library of Congress Prints and  
Photographs Division Washington, D.C.  
(LC-USZ62-12277)

RIGHT

**ANDY WARHOL**  
(AMERICAN, 1928-1987)

*Cowboys and Indians: Sitting Bull*

1986

screenprint on Lenox Museum Board

91.4 x 91.4 cm

Gift of the Andy Warhol Foundation.

© The Andy Warhol Foundation for the  
Visual Arts, Inc., Gettysburg College  
Fine Arts Collection





## CARL BEAM'S *THE COLUMBUS SUITE*

Carl Beam, rising to prominence in the late 1970s, belongs to a younger generation of contemporary artists that followed Andy Warhol. Early in his career, Beam was influenced by Warhol's Pop Art aesthetic as well as works by Robert Rauschenberg and adopted their use of the photo-silkscreen process, image repetition, and references to popular culture in his work.<sup>17</sup> Although Beam is not Warhol's exact contemporary, their prints shown in this exhibition were created only four years apart. Beam's *The Columbus Suite*, produced in 1990, is a series of twelve etchings that address the legacy of European colonization in the Americas.<sup>18</sup> As seen in this exhibition, Beam's *The Columbus Suite* and Warhol's *Cowboys and Indians* series both appropriate and juxtapose similar archival images. Each artist used historical photographs of Sitting Bull in their series and tackled the notion of the Hollywood Indian stereotype. While many connections can be made between Beam and Warhol's work, each artist and series offer viewers a different narrative of history and view of appropriation. *Cowboys and Indians* draws on the construction of the American West and the Hollywood Indian to confront issues of contemporary Indigenous representation. Although *The Columbus Suite* uses similar images of Sitting Bull, Beam's series more broadly encompasses the legacy of colonialism and the impact of that legacy on contemporary society.

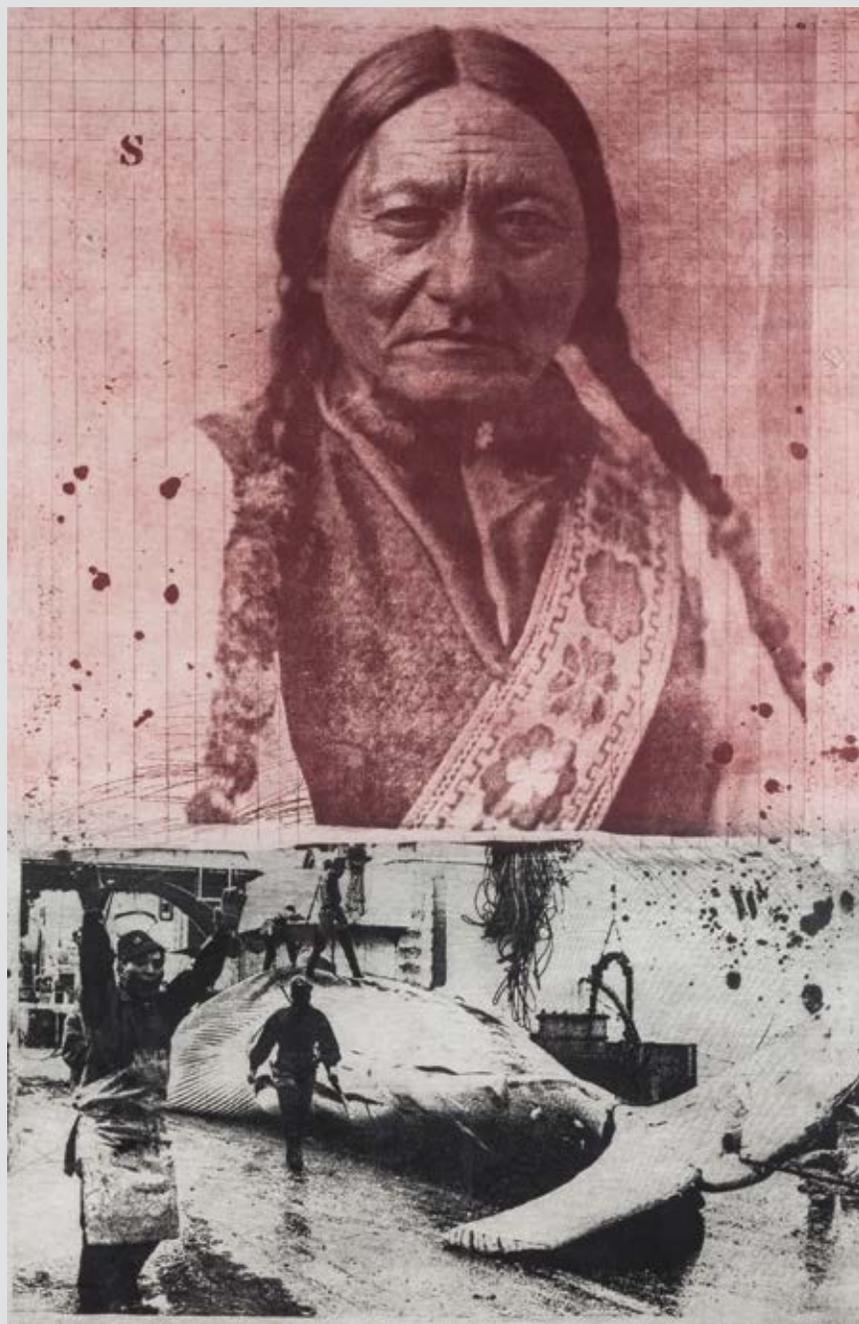
Beam stated, "My work is not made for Indian people but for thinking people."<sup>19</sup> This sentiment is illustrated through his series *The Columbus Suite*, which intentionally coincided with the 500th anniversary of Columbus's "discovery" of the Americas and includes appropriated portraits of famous historic figures such as Sitting Bull, Abraham Lincoln, Albert Einstein, Martin Luther King, Jr., and John F. Kennedy, among references to Native American culture.<sup>20</sup> Collectively, the series presents a nuanced narrative of European colonization that illustrates the legacy of colonialism from the viewpoint of Indigenous peoples. Beam's juxtaposition of subjects makes viewers think about how historical narratives are constructed by dominant groups. The appropriation of American Indian imagery within *The Columbus Suite* can be understood as a reterritorialization or reclamation of time, history, and the archive. Beam incorporates archival photographs that were once used as a tool of colonization, repurposing them to convey an Indigenous perspective and Anishinaabe knowledge systems.

Beam borrows imagery that reflects and symbolizes the Anishinaabe worldview. His adoption of Anishinaabe knowledge systems stems from his Native identity and his Western upbringing. Beam was born in West Bay on Manitoulin Island, Canada. As required by Canadian law at the time, he was sent to the Garnier Indian Residential School as a young child.<sup>21</sup> His traditional Native education combined with his Western schooling influenced his later interest in issues relating to contemporary Native culture, individual Native identity, traditional knowledges,

environmentalism, and historical memory. After attending boarding school, Beam became disenchanted with Western methodologies that were presented as fixed and unchanging. He disliked the categorization and finality of Western time and science. To Beam, time and knowledge were varying entities. He found the idea of a rigid Western worldview restrictive and oppressive compared to the interconnectedness and fluidity of the Anishinaabe epistemologies he encountered as a child.<sup>22</sup> Beam's artwork mirrored his distrust of Western philosophies and structured learning. The juxtaposition of contrasting images in his work more broadly symbolizes the meeting of two different ideologies, Western and Indigenous. Beam's attention to the concept of time and knowledge is illustrated through his appropriation of Edward S. Curtis' early twentieth-century photogravures of American Indians and William Notman's late nineteenth-century photographs of Sitting Bull, which allude to the broader themes of Western colonialism. *The Columbus Suite* thus becomes a visual representation of Beam's concept of time and Anishinaabe epistemologies.

In *Sitting Bull and Whale*, Beam juxtaposes an archival image of Sitting Bull with a contemporary image of a slaughtered whale. Beam's appropriation of Sitting Bull's portrait is reminiscent of Warhol's usage of Goff's photo and their shared interest in Sitting Bull as an American Indian resistance and spiritual leader. The original photograph of Sitting Bull was taken by Canadian photographer William Notman in 1885, when Buffalo Bill Cody's Wild West show toured in Montreal.<sup>23</sup> In this photograph, part of a larger set of photographs taken by Notman, Sitting Bull sits in front of a neutral backdrop, posed without any props. Out of all the photographs in Notman's collection, this image of Sitting Bull is unique in that he looks directly at the camera and appears without the distractions of props, backdrop, or headdress.<sup>24</sup>

In addition to Beam's citation of Sitting Bull as a significant figure, the artist addresses themes of history, time, and environmentalism. In *Sitting Bull and Whale*, Beam, unlike Warhol, does not overly manipulate the reproduction of the archival photograph. Slightly tinted red and then overlaid with a mathematical grid, Sitting Bull's portrait dominates the composition and represents Indigenous resistance and Native spiritualism, reminding viewers of the colonial legacy. Representative of Beam's concepts of time and knowledge, Sitting Bull also serves as a symbol of Native knowledge systems whereas the grid superimposed on the archival photograph represents Western knowledge systems. Visually connecting Western ideologies with Indigenous ones, Beam offers a statement about linear history and chronological time. Much like colonialism, Sitting Bull and the Indigenous worldview he represents are not firmly fixed or about the past; rather, they are a part of the present and future. The contemporary image of the slaughtered whale placed below Sitting Bull, brings narratives from different historical moments together. Beam draws a parallel between the slaughtered whale and historical treatment of Indigenous peoples, reminding audiences of the continual legacy of





LEFT

**CARL BEAM**

(First Nations, Canadian, 1943-2005,  
born West Bay (M'Chigeeng), Manitoulin  
Island)

*Sitting Bull and Whale*

1990

etching on Arches paper

80 x 119.4 cm

Gettysburg College Fine Arts Collection

RIGHT

**WILLIAM NOTMAN**

(SCOTTISH-CANADIAN, 1826-1891)

*Sitting Bull*

1885

17 x 12 cm

McCord Museum, Montreal

colonialism. This juxtaposition also invites viewers to consider present-day environmental issues. In Beam's earlier work, *Whale of Our Being*, the whale represents humanity's failure to live in harmony with animals and nature.<sup>25</sup> For *Sitting Bull and Whale*, Beam again uses the photograph of the slaughtered whale to critique contemporary society's treatment of the environment. By pairing the two photographs together Beam conveys a multifaceted view of history and colonialism. He draws viewers' attention to the contemporary impact of colonialism on Indigenous peoples and the environment. *Sitting Bull and Whale* also proposes an answer to society's environmental and colonial issues; if society is to move past colonialism and its relationship with the environment, Indigenous knowledge systems must be recognized as equal to Western ones.

*Various Ways of Travel in North America* also engages with the themes of knowledge and time as well as progress and discovery. In this print, one large image of a Kwakwaka'wakw (often referred to as Kwakiutl) ceremony is placed above two smaller images of the Saturn V space rocket ready to launch. The Kwakwaka'wakwa, a people Indigenous to the Pacific Northwest Coast, were photographed by Edward S. Curtis in 1914. Titled *Dancing to Restore an Eclipsed Moon*, this photograph depicts a scene from Curtis's fictionalized film titled *In the Land of the Head Hunters* (1914). Curtis' photograph evokes a sense of Native spiritualism that Beam uses to symbolize Indigenous knowledge systems.<sup>26</sup> In Curtis's photograph, several Kwakwaka'wakw people are dancing in a circle around a smoking fire, calling on a sky creature to bring back the moon. Like *Sitting Bull and Whale*, Beam maintains the integrity of Curtis's photograph, only tinting the image a pale gray color. The two spaceships appear in a vibrant red and blue, and together the three sections of the composition are representative of the American flag. The two photographs are read as symbolic of the American Space program and Western scientific methodologies. *Various Ways of Travel in North America* combines different perspectives of space, discovery, and time. Beam is comparing spiritual time to scientific time, the 'discovery' of North America to the 'discovery' of the space. Beam is possibly critiquing the idea of 'discovery' and 'progress', reminding viewers that the Western notion of progress and discovery only benefits the colonizers. By choosing to include an image of the Kwakwaka'wa, an Indigenous group not commonly featured in popular culture, Beam highlights the diversity found within Indigenous America. Furthermore, Beam's work suggests that European colonization impacts all Indigenous peoples in North America.

It can be argued that Beam's work is not just for thinking people, but rather the artist also examines the academic notion of thinking itself. The visual combination of these two knowledge systems allows his appropriation of American Indian imagery to be read as a re-territorialization or indigenization of the archive. By telling a distinctly Indigenous narrative and including Native methodologies, Beam represents what Native scholar Gerald Vizenor

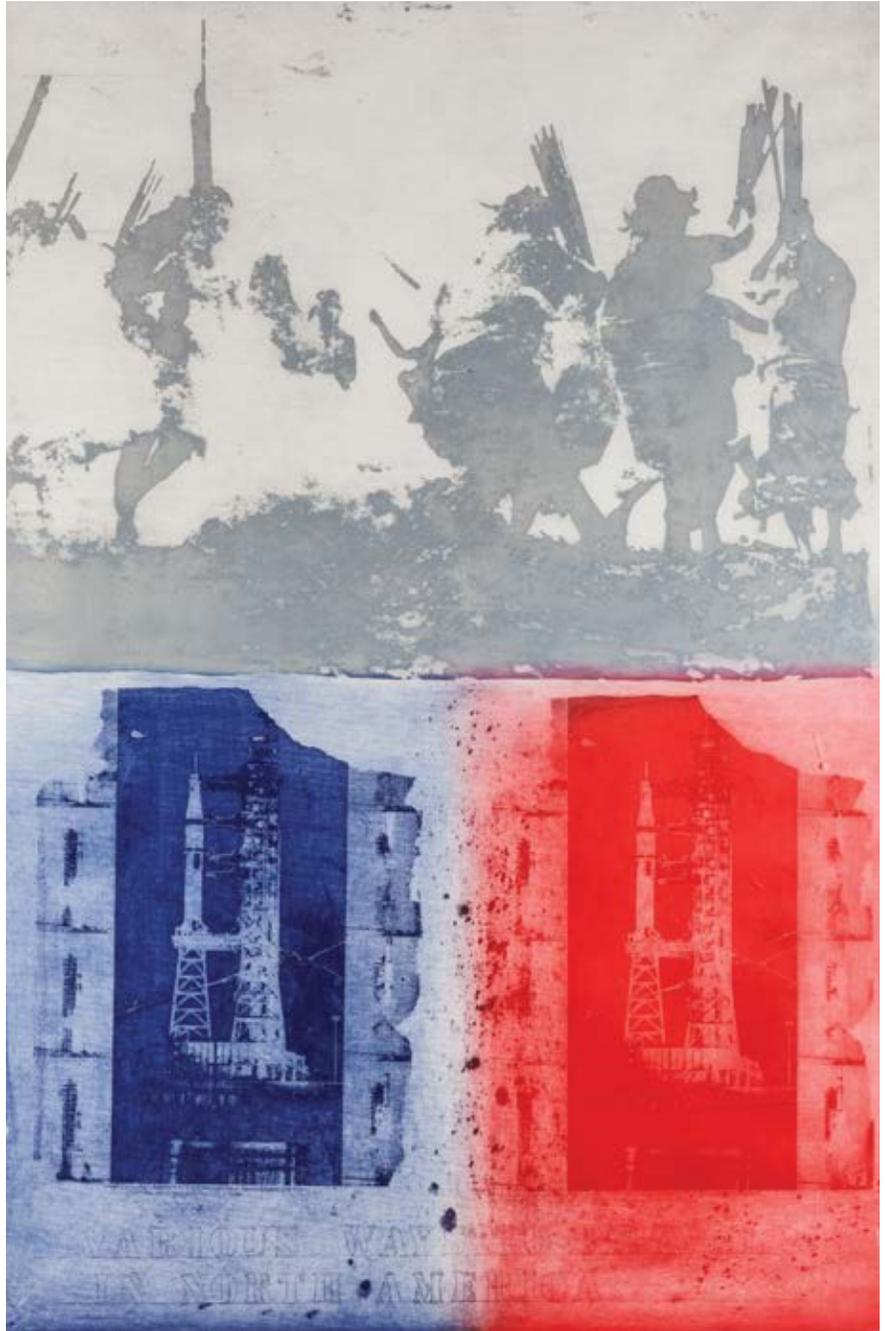


**EDWARD S. CURTIS**  
(AMERICAN, 1868-1952)

*Dancing to Restore an Eclipsed Moon*  
1914

35 x 42 cm

Edward S. Curtis Collection,  
Library of Congress Rare Book  
and Special Collections Division  
(LC-USZ62-73627 DLC)



**CARL BEAM**

(First Nations, Canadian, 1943-2005,  
born West Bay (M'Chigeeng), Manitoulin  
Island)

*Various Ways of Travel in North America*

1990

etching on Arches paper

80 x 119.4 cm

Gettysburg College Fine Arts Collection

terms as “survivance.” Vizenor defines survivance as “an active sense of presence over absence, deracination, and oblivion,” the refusal to be seen as passive victims of history.<sup>27</sup> Through *The Columbus Suite*, Beam actively resists the colonial narrative and emphasizes the contemporary Indigenous voice. Moreover, *The Columbus Suite* fits within the larger discussion around the recognition and incorporation of Indigenous knowledge systems among researchers within academia. Scholarship produced by early Indigenous scholars such as Vine Deloria critique the way Western academic disciplines have researched Native peoples and undermined Indigenous research methodologies.<sup>28</sup> Similarly, in her groundbreaking work *Decolonizing Methodologies: Research and Indigenous Peoples* Maori scholar Linda Tuhiwai Smith challenges the Western linear narration of history. She argues that reclaiming history by including Indigenous perspectives and epistemologies is essential to the decolonization of the academy.<sup>29</sup> Indigenous scholar Martin Nakata expands upon Smith’s argument and calls for the creation of an Indigenous Standpoint Theory; he acknowledges the complex space and relationship that exists between Indigenous and non-Indigenous knowledges and people.<sup>30</sup> Through his art, Beam explores and exposes the same issues Indigenous scholars are examining and critiquing. *The Columbus Suite* illustrates a history that includes Indigenous worldviews and considers the complex relationship Western and Native knowledge systems have with one another.

The appropriation of American Imagery in Warhol’s *Cowboys and Indians* series and Beam’s *Columbus Suite* invites a dialogue between the artists’ works displayed in this exhibition. The use of American Indian imagery in Warhol’s work reveals issues of visual representation in the context of the Hollywood Indian. Warhol’s series explores the impact of the “Hollywood Indian” on Western society’s understanding of contemporary Indigenous peoples and issues. *Cowboys and Indians* series begs the question: how can viewers move past these stereotypical representations and constructions? Beam’s appropriation of archival photographs is about the reclamation of the archival and colonial narratives. In a sense, *The Columbus Suite* proposes an answer to the question of lingering stereotypes in Warhol’s work; to move past stereotypical representation of American Indians, the acknowledgment and inclusion of Indigenous knowledge systems is necessary. *Face to Face: Carl Beam and Andy Warhol* does not just generate a dialogue between Beam and Warhol, but also raises concerns about the complex relationships between Indigenous and non-Indigenous peoples. Recognizing this relationship allows viewers to engage in a broader conversation that brings them face to face with the American Indian.

- 1 Mark Lawrence Rosenthal, Marla Prather and Ian Alteveer, *Regarding Warhol: Sixty Artists, Fifty Years* (New York: Metropolitan Museum of Art, 2012), 25.
- 2 Steve Mauro, "The West Goes Pop," *Wild West*, vol. 21, no.1 (June 2008): 70.
- 3 Frayda Feldman and Jörg Schellmann, eds., *Andy Warhol Prints: A Catalogue Raisonné 1962-1987* (Munich: Schirmer/Mosel Verlag, 1997), 200-203.
- 4 Mauro, 70.
- 5 Louis N. Hafermehl, "Chasing an Enigma: Frontier Photographer Orlando S. Goff," *North Dakota History*, Vol. 81, no. 2: 5. The Heye collections have now been incorporated into the National Museum of the American Indian, part of the Smithsonian Institution.
- 6 Juti A. Winchester, "New Western History Doesn't Have to Hurt: Revisionism at the Buffalo Bill Museum," *The Public Historian*, Vol. 31, No. 4 (Fall 2009): 77-79.
- 7 Jacquelyn Kilpatrick, *Celluloid Indians: Native Americans and Film* (Lincoln: University of Nebraska Press, 1999), 1-15.
- 8 Numerous scholars have examined the construction of the American Indian in relationship to the Hollywood Western and American Identity. Jacquelyn Kilpatrick, in her work, *Celluloid Indians: Native Americans and Film*, argues old Wild West shows and dime novels served as the basis for the racist Hollywood construction of the American Indian (Kilpatrick, Jacquelyn. *Celluloid Indians: Native Americans and Film*. Lincoln: University of Nebraska Press. 1999.). Art Historian Elizabeth Hutchinson applies how these stereotypes, rooted in the notion of primitivism, impacted the popularized construction of American Indian art (Hutchinson, Elizabeth. *The Indian Craze: Primitivism, Modernism, and Transculturation in American Art, 1890-1915*. Durham, NC: Duke University Press, 2009). In *Playing Indian*, Phil Deloria take this argument further, offering useful insights into how such performances have historically enabled the exploration of American cultural identity. See Philip Deloria, *Playing Indian* (New Haven: Yale University Press, 1999).
- 9 Mauro, 70.
- 10 Ibid.
- 11 Hafermehl, "Chasing an Enigma: Frontier Photographer Orlando S. Goff," 19.
- 12 Ibid.
- 13 Frayda Feldman and Jörg Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962-1987* (New York: D.A.P., 1997), 201.
- 14 Sarah Parson, *William Notman: Life & Work* (Toronto: Art Canada Institute, 2014), 32-33.
- 15 Anne M. Wagner, "Warhol Paints History, or Race in America." *Representations*, No. 55 (Summer, 1996): 98, 101.
- 16 Hal Foster, "Death in America," *October*, Vol. 75 (Winter, 1996): 36-59.
- 17 Stacy A. Ernst, "Going beyond the archival grid: Carl Beam and Greg Curnoe's decolonization of a colonizing space," *World Art*, vol. 6, no.1 (Apr 2016): 88.
- 18 "Carl Beam: The Columbus Suite." Accessed July 28, 2018. <http://ago.ca/exhibitions/carl-beam-columbus-suite>.
- 19 John K. Grande, "Carl Beam: Dissolving Time," in *Balance Art and Nature*, by John K. Grande (Montreal, Quebec: Black Rose Books, 2003), 140.
- 20 Ryan Rice, "States of Beam," *Canadian Art* 23, no. 3 (Fall 2006): 122.
- 21 Ernst, "Going beyond the archival grid: Carl Beam and Greg Curnoe's decolonization of a colonizing space," 87.
- 22 Ibid., 88.
- 23 Sarah Parson, *William Notman: Life & Work* (Toronto: Art Canada Institute, 2014), 33.
- 24 Ibid.
- 25 Joan Murry, *Carl Beam: The Whale of Our Being* (Oshawa, Ontario: Robert McLaughlin Gallery, 2002).
- 26 Edward S. Curtis, *Dancing to Restore an Eclipsed Moon*. 1914. Photograph. Library of Congress, <[www.loc.gov/item/2003652796/](http://www.loc.gov/item/2003652796/)>.
- 27 Samuel V. Parisian, "From Indian to Postindian: Survivance Tales of Native American Representation in Contemporary Art," (Masters diss. Sotheby's Institute of Art, 2012), 17.
- 28 Vine Deloria, Jr., *Custer Died for Your Sins* (Oklahoma: Oklahoma University Press, 1969), 78-100.
- 29 Linda Tuhiwai Smith, *Decolonizing Methodologies* (London: Zed Books, 2012), 81.
- 30 Martin Nakata, *Disciplining the Savages: Savaging the Disciplines* (Canberra, A.C.T.: Aboriginal Studies Press), 195-218.

## CURATOR'S NOTE

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**FACE TO FACE**

CARL BEAM  
AND  
ANDY WARHOL

**SEPTEMBER 4 - NOVEMBER 10, 2018**

CURATED BY KEIRA KOCH '19

**GALLERY TALKS BY KEIRA KOCH '19:**

**SEPTEMBER 19, NOON**

**OCTOBER 30, NOON**

**Gettysburg**  
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300 North Washington Street  
Schmucker Hall  
Gettysburg, PA 17325-1485