entendex ethxpa mexwnta. His recognizible his grandmother is not listed on the 1835 "It Is A Good Day To Die." Jimi Hendrix trumpets alongside "Cripple Creek" on PBS's (and complicated) history. On screen, and interviews from some of the finest audiences in popular music and popular culture carved out national and international impact in the worlds of jazz, blues, rock, and beat, and also as the subject matter for Native arts for the Denver Art Museum, John P. Lukavic, associate curator of Native Americans, which includes the songs "Ghost Dance" and "Skittiwalker," drew heavily on his experiences of childhood summers spent at Six Nations of the Grand River reserve. Incidentally, Six Nations is a short, 15-minute drive from the Woodland Centre itself. Growing up in the relationship between Robertson's personal history and the Woodland Centre is a strong point to end on. Not only does it bring local context to an exhibition organized and distributed by an American institution, but it also provides a point of reflection: Modest beginnings can make for enduring legacies.

—Matthew Ryan Smith, PhD

Denver


Denver Art Museum

N 1958 IN A NOW INFAMOUS EVENT, one of the Yakamaan Dakota painter Oscar Howe’s works in his abstract painting borrowed from other, non-Native painters like Gregory Kondos and Wayne Thiebaud and painted non-Native subjects, adopting the Abstract Expressionist style in vogue in American painting after World War II. Such style, he remarked, was responsible for his inclusion in the Southwest Indian Art Project, sponsored by the Rockefeller Foundation in 1961 and 1962. “The Rockefeller project wanted an Indian who painted non-Indian subject matter in his braided hair. The facial features are distinctive and proportionate compared to the later works, but Scholder’s use of color, for which he would become famous, is in full effect: almost fluorescent oranges, pinks, and greens explode in contrast atop one another. Beyond the seminal painting, viewers are presented with different sections of the exhibit, each exploring themes and techniques central to this period of Scholder’s work. The first, Confronting Stereotypes, reflects on the history of Native imagery and Scholder’s reaction to it. End of the Trail (1970), reimagined the problems inherent in the representation of others: although shaking hands, the figures are suspect of one another, separated by a field of yellow juxtaposed against the green ground and blue sky. Though abstractions, these figures are contextualized, moving from tug-of-war, apocalyptic forms to starkly abstract statements. Scholder resents the way Indians are imaged, and he seeks to change it.

The next section, Native Pop, considers the Indian’s role in popular