

University of Windsor; Anthropology, 1988-89
Trent University; Archaeology Major, Anthropology, 1989-91
Field Archaeology 1986-95; Rock Art focus from 1989-92.
I began painting as my University career finished.

I moved to Minneapolis in 1995. Two Rivers Gallery in the Minneapolis American Indian Center was a hub of the Minneapolis Arts and American Urban Indian population of the MidWest. A crossroads for "Native Art" in town and cross country.

I was put to work painting walls and moving stuff, right away; met many artists and influences through there: Rebecca Dallinger and Joseph Allen; photographers, journalists, mentors. Sam Watso and Juanita Espinosa, Art Gallery managers; various FN artists, writers, political activists and actors.

Through the gallery and The Circle Newspaper, I connected with Ed Archie NoiseCat, Anurag Art Bronze Foundry/Studio, Marcie Rendon and Heart of the Beast Puppet and Mask Theater (HOBT). Ed taught me about woodcarving and tool care. He introduced me to Anurag Art, where I spent years learning sculptural form building, mold making, casting, fabrication, installation. Working on current projects and my first work carving stone and metal (unorthodox).

Marcie Rendon cast me in some theatre after commissioning props and sets, and got me paid. :) The Free Frybread Telethon, house installation theatre and Mama Earth Loves Lace. (1996-2000?)

I was recruited for "community artist", preparing a MayDay Parade at HOBT, around 1998. I learned basic papiermache techniques and how to extend my work, beyond the initial "cast" of the form. A face mask could become heads on giant puppets or shields. Eventually dimensional elements on canvas.

I displayed my work in a few galleries in Minneapolis, Two Rivers Hosted a couple solo shows, but the biggest gallery I had work in was Flander's Contemporary Art, local artists Holiday groupshow in the mid 90's. Mostly, I showed in cafes, selling work through word of mouth as well.

In 2012-2013, I sent several canvases to my friend Will Lahti who showed the works and sold them in a Finnish cafe. Will Lahti and I had run a small artist space in the Cedar-Riverside neighbourhood of Minneapolis, the "West Bank" of the Mississippi. We called it the West Bank School Of Art. We hosted art shows, musical parties around 1999.-2000. I spent much time with Street Punk culture of the WhizBang; tall bikes, chop bikes and art spaces like Bedlam Theatre and The Hard Times Cafe (independent). Bedlam was another papiermache puppet and mask theatre, that worked with HOBT and independently. We shared basement space for a while and I participated in many art openings and open mics shows at The Hard Times.

I returned to Canada in 2003, selling at farmers markets and local businesses in Northern Ontario. I participated in Gallery shows at Sunset Gallery in Kenora, The Fort Frances Museum, Definitely Superior Art Gallery in Thunder Bay Ontario (NOCAA-10, Northwestern Ontario Contemporary Aboriginal Artists; December 2008 - January 2009.) and Thunder Bay Art Gallery (Celebrating The Creators, May 2010)

Much of my art documentation was on my BingoRageStudio Blogspot, but most photos have disappeared as photohosters perished, or purged free accounts. I have encountered an enormous, similar problem in the last month, as my Instagram account has been disabled (anybody instagram-

connected?). Some Instagram art documentation is still in my FB photo albums. Creating a stable online presence is part of my plan.

I moved to Ottawa for six years. Most of my works sold from Instagram and street sales, including a public commission painting for the RA Centre office in Ottawa, by Aboriginal Sports Circle, in 2019. I became reacquainted with stone, as the Ottawa area is built on limestone.

Much of my public presentation has been in the form of storytelling and interpretation, both of archaeological history and art. Archaeological study taught me pottery making. Farmers Markets and "craft sales" lead me to beadwork and "traditional materials", using them in novel ways. Beadwork and mask in painting let me break the planes of a canvas in meaningful ways.

I have received a few OAC grants, mostly supply and exhibit. In 2009 I was co recipient of a Northern Arts Grant, creating a mural wall, stage and papier mache sculpture installations in a public paintball park in Devlin, Ontario. We hosted Rodney Brown, as part of our OAC festivities. The experience of sculpting a 7 foot sturgeon in clay and foam was informative, but to only to make paper casts was a bit disappointing. We could not generate interest for a more permanent installation.

I am currently educating myself about RAS fish farming indoors, fish pond creation, wetlandscaping and farming practices, to work with local First Nations in creating art installations that could function as an anchor for other economic opportunity and Tourism in NorthWestern Ontario; addressing issues of food sovereignty in rural Canada and FN Canada under changing climate, conserving wild fish stocks and cultural assertion for First Nations people in their Treaty Lands.

Fish and fishing occupy a large place in my imagination. I created a 6 foot papiermache Bass for the Canadian Bass Championship in Fort Frances, Ontario (Summer of 2004/5?) and have been painting quite a bunch of fishy stuff lately. A long ambition of mine is to create monumental art recognising the prehistory of the Rainy River and the importance of fish to the region. I am in correspondence with First Nations and Townships, to pursue the idea.

Sioux Narrows, Ontario has agreed to host an installation of a canoe pictograph as an incised petroglyph in a township park. I would like to repeat the installation across Canada; A canoe, paddle and passengers. I was heading West, in November 2020, with a car trunk of new stone tools, looking for installation sites. Same glyph. I got re-settled in NW Ontario, as travel restrictions and last year's lockdown changed everyone's plans.

Last Winter, I livestreamed an hour's presentation for ANDPVA (Association for Native Development in the Performing and Visual Arts), talking about my artistic practice and response, for their Covid 19 Emergency Support program.