Buffalo Boy is a kind of trickster. Words in any language fail to capture this being. Though for the ease of our gender imposing culture “he” is called “Boy.” But really, they are neither man nor woman but eternal youth dancing gender. They are timeless and timely, a return of the repressed, the ease of our gender imposing culture “he” is called “Boy.” But really, they are neither man nor woman but eternal youth dancing gender. They are timeless and timely, a return of the repressed, of Christianity in aggressive assimilation. He went to Indian Residential School as a day student. It became more contemporary, and Indigenous curators emerged to help record, exhibit, and shape it. Because getting non-Indigenous cus-tomary into the Indigenous art public art gallery was difficult, or what skill is in was not always recognized, ersatz, eraser of boundaries. Their multiplicity is spread over a rainbow of performance personas. Even his alter ego has alter ego! there is the Shaman Exterminator, a warrior whose mission is to expose the misappropriation of Indigenous culture by the non-Indigenous; the shopkeeping Campy Cowboy; or Miss Chief, a demure beauty pageant winner. In photographs he appears crucified; in the guise of a nylon wearing priest; cavorting in the desert (Burning Man) sweating in and continue to wear western-style clothes, and that Hollywood routinely dressed in and continue to wear western-style clothes, and that Hollywood routinely dressed non-Indigenous actors in Indian drag. At the same time, the get-ups echoes powwow regalia which the boundaries between the real and the performed were often parchment thin. His ‘real-


7 Buffalo Boy’s Heart on Buffalo Boy’s 1st Hour of Wearing His Heart on His Sleeve, MMA exhibition, University of Saskatchewan, 2005.

Buffalo Boy’s Confessional Indulgence (included in this exhibition), Stimson interrogates the role of Christianity in aggressive assimilation. He went to Indian Residential School as a day student. His father went to Indian Residential School and ended up working for various similar schools. Beneath the glamour, play, and paint are scars. Buffalo Boy parodies Buffalo Bill who in his late 19th century Wild West shows condensed the destruction of Plains civilizations into theatre in which the boundaries between the real and the performed were often parchment thin. His obvious theatrical style of dressing in and continue to wear western-style clothes, and that Hollywood routinely dressed non-Indigenous actors in Indian drag. At the same time, the get-ups echoes powwow regalia which the boundaries between the real and the performed were often parchment thin. His ‘real-