

AN EXAMINATION INTO
THE AUTHENTICITY OF AN ALLEGED
1970'S NORVAL MORRISSEAU PAINTING

EXPERT REPORT
10 September 2009
Ontario Superior Court of Justice
Court File 58871/08, Otavnik vs. Sinclair

PREFACE

I was requested by the defendant Ritchie Sinclair to act as an expert witness and give my opinion about the authenticity of the acrylic on canvas painting "Jesuit Priest Bringing Word", signed and dated 1974, alleged to be by Norval Morrisseau.

I am not receiving any monetary or other compensation from the defendant. I have never had any commercial relationship with the defendant. I have no obligation to the defendant, and my opinion has not been influenced by him.

There is much more at stake here than just one small claims litigation. All art by the aboriginal peoples of Canada, and Norval Morrisseau's art in particular, is an important component of the culture of this nation. Confidence, credibility and truth in our artistic legacy are essential for the integrity of our culture and its heritage.

Therefore I believe I have a moral obligation to help protect the legacy of this artist, who had a long-standing trust in me. Obtaining truth and justice for the artistic legacy of Norval Morrisseau is a problem of giant proportions. This report represents one small step forward to try to achieve this goal.

My role is to assist the court on matters within my expertise. I believe that I give my opinion and speak neither for my "side" nor for that of the defendant, but as a professional art dealer on behalf of my profession, in the interest of truth and justice.

Donald C. Robinson, BaSc., M.B.A., P.Eng.
10 September 2009

*This report should not be relied upon for any purpose other than use in the legal proceeding for which it is intended.

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FOREWORD

The defendant arranged for me to see and examine the painting in question, “*Jesuit Priest Bringing Word*”, dated 1974, claimed by the plaintiff to be by Norval Morrisseau.

I was able to closely observe and photograph details of the purported syllabic signature on the front left side, and the purported handwritten signature, date and title in dry brush paint on the reverse side. In addition, I was able to closely examine the fine details of this unstretched acrylic on canvas painting, its style, the individual images used in its composition, the brush strokes, and the colour palette used.

I was also able to photograph the complete front and back of the painting in high resolution colour, as well as smaller segments of it at even higher resolutions for further analysis.

The opinion and conclusions I reached about the authenticity of this painting were assisted by my being able to access the actual painting itself.



Jesuit Priest Bringing Word, 1974
Fig. 1

Morrell
Markins
JESUIT 74
PREF.
BAPT.
WORD

Reverse Side
Jesuit Priest Bringing Word, 1974
Fig. 2

SUMMARY OF OPINION

1. The claim that the painting *Jesuit Priest Bringing Word*, acrylic on canvas, signed and dated 1974, is an authentic work by Norval Morrisseau, is not supported by the evidence.
2. I used traditional art historical methods to examine the authenticity of this painting, including investigation of its provenance, signature analysis, Morellian stylistic analysis, and reverse side documentation analysis. Each of these areas of investigation revealed problems with the painting's authenticity.
3. No provenance back to the artist is available for this painting. The provenance provided is not credible.
4. Signature analysis revealed that the syllabic signature on the front of this painting is similar with some later signatures of the artist, but completely inconsistent with authentic documented syllabic signatures from the same 1970's time period.
5. Comparison of the handwritten signature in paint on the back of this painting with indisputable authentic documented handwritten signatures revealed unequivocal evidence that this signature is not by Norval Morrisseau's hand.
6. Comparison of the handwritten title on the back of this painting with authentic specimen titles and handwriting from the same time period provided strong evidence that this title was not written by Noval Morrisseau.
7. Morellian stylistic analysis revealed ten significant pictorial design elements in this painting inconsistent with those used by Norval Morrisseau. Any one of these would have been sufficient to cast doubt on the painting. Together, this large number of design inconsistencies clearly demonstrates, beyond any doubt, that this canvas was not painted by Norval Morrisseau's hand.
8. Examination of the reverse side revealed that the painting lacks any secondary supporting documentation (gallery labels, framer labels, gallery inventory numbers, dedications, previous owner's marks or letters) very often found on the back of or accompanying older secondary-market paintings.
9. Reverse side documentation analysis demonstrated that the writing and printing in heavy black dry-brush paint on the back of the canvas, alleged to be by the artist, is completely inconsistent with Norval Morrisseau's practice. Morrisseau did not use dry brush paint to sign, title, or date his art in the 1970's, or any other time.
10. Taken together, all of the above evidence overwhelmingly supports the conclusion that *Jesuit Priest Bringing Word* was not painted by Norval Morrisseau's hand. I have reached this conclusion with a one hundred percent level of confidence.
11. For appraisal purposes the fair market replacement value of this painting is \$200.

INTRODUCTION

I am one of the founders and owners of Kinsman Robinson Galleries (KRG), a division of Tele-Connect Publications Ltd., 108 Cumberland St. in the Yorkville District of Toronto, operating as a fine art gallery since 1980. Prior to that I was an art collector, an art advisor and consultant, and between 1975 and 1980, author and publisher of The Canadian Art Investor's Guide. I am the joint author with the artist Norval Morrisseau of two sold-out hardcover books, published in 1997 and 2005 by Key Porter Books, Toronto, about the man and his paintings. I have been certified and authorized by Morrisseau as an expert in his art and granted his written authority to authenticate his art (Appendix 4). I am a member in good standing of the Art Dealers Association of Canada (ADAC) which as a condition of membership requires members to uphold high ethical standards of professionalism. My Curriculum Vitae and reference letter are reproduced in Appendix 1.

For the past 25 years I have been marketing primary and secondary-market paintings of Norval Morrisseau, along with several other contemporary and historical artists. KRG started representing Norval's work in Toronto in 1989. On March 6, 1990 KRG signed a written agreement with the artist to represent his work exclusively in Canada. (Appendix 2.) KRG continued to be his principal dealer until his death, a period of 19 years. This is the longest period of time anyone has ever represented Morrisseau, exceeding that of his original art dealer Jack Pollock. During this time no other dealer in Ontario received any paintings directly from the artist, or from his business manager and informally adopted son, Gabe Vadas.

Together with the artist and Gabe Vadas, I developed a marketing plan designed to introduce stability in the marketplace. Its purpose was to correct the preexisting imbalance in the prices asked for his paintings across Canada, and to achieve gradually increasing nationwide prices. These objectives were realized. During the next 18 years KRG held a series of highly successful sold-out exhibitions. During these years the artist and I developed a close personal relationship and we visited each other at home on numerous occasions.

For several years prior to 1989 and afterwards up to the present time KRG also handled secondary market Morrisseau paintings from all time periods, with authentic provenances traceable directly back to Morrisseau. These included individual paintings and exhibitions of paintings from the 1960's and 1970's. During this time period I have personally handled over 1000 Morrisseau paintings. In addition, I have conducted hundreds of formal appraisals of Morrisseau paintings, for private individuals, corporations, and public institutions. Thus I was able to study many early works from numerous collections over many years. In November 2008, KRG held a highly successful retrospective exhibition of paintings from all time periods spanning his entire career, including several paintings from the 1970's.

BACKGROUND

Norval Morrisseau was one of the most original and important artists Canada has ever produced. His artwork will be revered by countless future generations. He was one of the few world artists who created an art form that didn't exist before him. Just as Tom Thomson inspired The Group of Seven, Morrisseau inspired the Woodland School of Art. He gained worldwide recognition and received many honours. Transcending cultural barriers, his paintings teach the world the dignity of the Anishnaabe people, the importance of the environment, and the interconnection among all living things. Morrisseau's works are a national treasure. His major mural *Androgyny* currently hangs in the Governor General's residence in Ottawa. Morrisseau died in Toronto on December 4th, 2007.

Starting in 1999, large numbers of paintings purported to be by Norval Morrisseau were sold at Khan Country Auctions, operated by Randy Potter in Pickering, and in more recent years, at Randy Potter Auctions in Port Hope, Ontario. They were acrylics on canvas, signed on the front with Norval Morrisseau's syllabics signature, and titled, dated, signed, or initialed on the reverse. They were usually dated in the 1970's with a few dated in the late 1960's. More recently, dates in the 1980's have been appearing.

The writing on the back is done in black paint, in large letters, often appearing faded and somewhat indistinct. This is accomplished by using a dry brush (DB) technique. Dry brush is a painting technique in which a paintbrush that is relatively dry, but still holds some paint, is used. Most of the paint is wiped off the brush on the sides of the paint jar, before applying it. This is a common method used to paint weathering effects on model toys etc. and it attempts to make the painted result look faded and old.

Initially, collectors and dealers, including myself, believed the paintings were authentic. I had no reason not to believe the auctioneer when he told me they came from a single Thunder Bay collector who received them directly from the artist. Much later I realized this was not true. None of these paintings had a provenance traceable back to the artist as the creator. Potter did not reveal the name of the consignor, and I did not expect him to do so. This practice was not suspicious. Normal ethical art auction practice is to keep the names of consignors and purchasers strictly confidential. Potter also told me that Joseph McLeod, a gallery owner with a long-time experience in selling Morrisseau paintings, had declared them genuine and was purchasing them. I confirmed this and it was a major factor at that time in my decision to purchase them. At first glance, the paintings looked like Norval's woodland style. The faded writing on the back, seeming to be further confirmation by the artist, looked aged and authentic. When they first came to auction in 1999 and in the belief that they were genuine I purchased 28 of them at consecutive Potter auctions over a 6-month period. Almost immediately I began to sell some of the lesser works at a different out-of-town art auction, to help finance continuing purchases.

By 2001 large numbers of these paintings had been auctioned and my suspicions were increasingly aroused by the sheer volume of paintings still coming on the market. Up to that time my sales of paintings received directly from the artist had been strong, and I was extremely busy with those sales. My first priority was to support the artist and market paintings received from him before any others. Most of the Potter-sourced paintings were left unframed and in storage as a

hedge for possible future use if for any reason my supply from the artist ceased. It had not even occurred to me to send them to Norval for confirmation. However, in 2001 Jim White brought 23 Potter-sourced paintings to KRG for individual appraisals. I sent 23 large colour photos of them to Norval. He returned the photos with a signed letter stating, "I did not paint these 23 paintings." I told Jim White that his paintings were not by Norval and refused the appraisals.

After that I reviewed KRG's previous experience and sales of Morrisseau paintings. In my experience, Morrisseau paintings from the 1970's had previously been comparatively rare on the secondary market. I found that although KRG had handled hundreds of Morrisseau paintings we had never observed any painting with a provenance traceable back to the artist with painted heavy black DB writing on the reverse. In fact I confirmed that Morrisseau rarely wrote anything on the reverse, but when he did it was almost always written in small upper and lowercase letters, in pencil, ballpoint, or marker-pen, but not in large all uppercase painted black writing.

After some time I realized that all of my Potter-sourced paintings were not authentic. With the exception of the resales, KRG suffered a total loss on the remaining Potter purchases. For several years the remaining 16 Potter paintings were stored unframed and never offered for sale. In 2007 they were donated to the Norval Morrisseau Heritage Society (NMHS) for their use as examples, for scientific testing, and as evidence. If the donated paintings had been real they would be worth in excess of \$300,000.00 today and I would not have given them away. KRG received no financial compensation or tax credit for the donation.

As a result of this extremely regrettable experience I started to recognize the specific characteristics of the images and painting style of my Potter-sourced artworks. After becoming familiar with the different stylistic images, I began to be able to recognize many Potter-sourced paintings simply by the style of the images and design elements, without needing to examine the reverse side. The subject matter and stylistic elements of many of these paintings are highly repetitive, suggesting a kind of mass production. The same or similar images appear in numerous paintings. This makes them readily recognizable. I observed that Norval himself only needed to see front-side images or photographs to be able to declare paintings as imitations with enough certainty to sign formal affidavits.

To the best of my knowledge no one has been able to document the existence of these types of paintings before the mid 1990's. They have not appeared at art auctions or in art galleries prior to the mid 1990's. They have never been reproduced in any published book or catalogue before that date. Photographs of Norval painting his artworks are available, but none have ever been found of him painting any Potter-sourced image. They were not known to be in any public or government collection before 1999. In recent years however, they have been donated in return for tax credits and begun to appear in some public collections, including the Senate of Canada, the Robert McLaughlin Gallery in Oshawa, and the Art Gallery of Thunder Bay.

The prevalence of these paintings was of deep concern to Morrisseau and he actively sought to remove them from the marketplace. At his request the Norval Morrisseau Heritage Society (NMHS) was established (Appendix 9) to compile a database of authentic art and publish a catalogue raisonne of his work. There have been a number of occasions over the past several years when Morrisseau himself disavowed significant numbers of these paintings. Documented examples of this include several sworn affidavits and letters to art galleries, dealers, and to the

auctioneer Randy Potter. Recently, a few of these documents have been published on the internet. Two affidavits directed to Potter were signed in November 2004 and April 2005 (Appendix 7). To the best of my knowledge, after receiving Norval's letters and affidavits, the recipients, including Randy Potter (Appendix 6), disputed the artist's statements and continued to sell the disavowed paintings. In 2007 paintings later donated by KRG to the NMHS were shown for the first time to Morrisseau himself at a meeting of the NMHS. The artist confirmed that he did not paint these paintings and declared that he had never seen them before.

Market penetration of the Potter-sourced paintings is extensive. For the past 10 years and up to 2009, large numbers of them continued to be sold by the same auctioneer. Potter earlier admitted in writing to selling over 1200 of these paintings and continued to sell them afterwards. In 2009 he admitted to selling approximately 2000 "Morrisseau" paintings (Appendix 6). They are now endemic and are being re-sold at much higher prices across Canada and internationally by distributors, established art galleries, private dealers, on eBay, and by online galleries.

METHODS USED FOR AUTHENTICATION

Traditional art historical methods were used to authenticate this painting. This included examination of the following considerations:

1. Provenance
2. Syllabic Signature
3. English Signature
4. Handwritten Title
5. Morellian Stylistic Analysis
6. Reverse Side Documentation
7. Scientific Forensic Tests

1. PROVENANCE

Provenance of a work of art means its origin or source, and the documented history of its ownership. The primary purpose of provenance is to confirm the person responsible for the creation of the artwork and the time and place of its creation. Written and verbal records are often used to help establish provenance along with comparative techniques, and expert opinions. Documented evidence of provenance of an artwork can make a considerable difference to its selling price in the marketplace and can establish that it is an original work by the artist. The provenance of any artwork, traceable back to the artist, is an extremely important factor in helping to confirm its authenticity. The method used is to document the known facts about the origin and history of the painting and its owners, and to analyze the credibility of any additional provided information.

2. SYLLABIC SIGNATURE ANALYSIS

Signature analysis involves comparison of the signature on a painting with known indisputable specimen examples of the artist's signature from the same time period to see if they match.

Signatures may evolve and change over periods of time longer than a decade. The signature is often one of the easiest things to reproduce on a painting, whereas the artist's style and images are usually much harder to duplicate. In the case of Norval Morrisseau, his basic syllabic signature is easy to duplicate. The forms he used instead of written letters make it possible for almost anyone to produce a reasonable facsimile of his signature which would look acceptable to anyone except an expert. On the subject painting there is also a handwritten lettered signature and title on the reverse side for additional comparison with authentic Morrisseau handwriting.

3. HANDWRITTEN (ENGLISH) SIGNATURE ANALYSIS

On the reverse side of the subject painting there is also a handwritten signature in English letters. Analysis of this signature also requires comparison with known indisputable specimen examples from the same time period to see if they match.

4. HANDWRITTEN TITLE ANALYSIS

There is a handwritten title in uppercase letters on the reverse side of the subject painting. Analysis involves comparison of this title with authentic indisputable specimen examples of uppercase letters from the same time period to see if they match and to determine the degree to which they match.

5. MORELLIAN STYLISTIC ANALYSIS

Norval Morrisseau demonstrated on several occasions that he could simply look at the front of canvases and know instantly that he did not paint them. The artist did not have to remember each painting. He did not have to examine the reverse side. He simply recognized design elements in each painting that he did not use. Similarly, stylistic analysis may be done by someone who is thoroughly familiar with the artist's work and can recognize whether the work was the sort of thing that the artist could have, or would have painted. This type of analysis is now commonly employed by experts. It was invented by the 19th century Italian art critic Giovanni Morelli, and later developed to a high degree by the famous American Renaissance art authority Bernard Berenson.

The Morelli Method of Stylistic Analysis will be used here to compare pictorial stylistic elements in the painting in question with those in a large number of photographs of indisputably authentic paintings from reliable sources. The sources used are "*The Art of Norval Morrisseau*" by Lister Sinclair and Jack Pollock, Methuen 1979, and "*Norval Morrisseau - Shaman Artist*" by Greg A. Hill, National Gallery of Canada (NGC) exhibition catalogue, 2006.

6. REVERSE SIDE DOCUMENTATION ANALYSIS

The reverse side of paintings and their frames may display information that is useful to help determine authenticity. This may include writing by the artist, inscriptions, the title of the artwork, dates, labels from galleries and framers, gallery inventory numbers, notes or letters from previous owners, dedications, and more. Documentation such as bills of sale, appraisals, and letters of provenance may also accompany the painting. All such information may or may not be genuine. The method used here is to examine any such documentation and try to verify its authenticity.

7. SCIENTIFIC FORENSIC TESTS

Paintings are not authenticated through scientific tests alone, but a wide variety of tests have traditionally been used to confirm a painting is not authentic if the painting in all other respects has been accepted by experts. Scientific tests have also been used to differentiate original paintings from later copies. Tests can determine the chemical composition and age of paint and the physical composition and age of canvas. Photographic and x-ray techniques, fingerprint analysis, and DNA recovery methods are also used. Many authentic Morrisseau paintings have hairs from the artist embedded in the paint. However, in the special case of Norval Morrisseau, the artist's thumbprint embedded in a painting does not mean the painting is genuine, but rather usually means it is not authentic (See Appendix 5).

Paintings sometimes have been authenticated through a combination of scientific testing and Morellian stylistic analysis. This is especially useful when the stylistic analysis is not conclusive. The author is aware that at least three separate efforts are underway to conduct scientific tests on Norval Morrisseau's paintings. Recent promising developments in computerized analysis using high-resolution imaging may soon revolutionize the detection of art forgeries. Scientific tests were not used as evidence for this report. Nevertheless, the method used here is to determine if possible whether additional scientific test results would change the conclusions reached in this report solely by the use of traditional art historical analysis.

ANALYSIS - PROVENANCE

The provenance of an artwork is extremely important in establishing authenticity. The only provenance provided for the painting *Jesuit Priest Bringing Word* is a bill of sale by Randy Potter at Khan Country Auctions in Pickering, Ontario to Joseph Otavnik on July 1, 2008. Randy Potter has stated that his consignor purchased paintings directly from the artist. There is no evidence to back up Randy Potter's claim. The consignor is purported to be a Mr. David Voss of Thunder Bay, Ontario. I have never met nor communicated in any way with David Voss and I am not aware of anyone else who has been able to do so. Recent attempts were made by myself and other researchers to try to contact a person named David Voss in the Thunder Bay area. To the best of my knowledge, no one has been able to do so or even verify his existence. The author does not know if David Voss is a real or fictional person. Two letters about his purchases and his sources, signed "David Voss" were published repeatedly and are still being published on an internet website (norvalmorrisseau.blogspot.com). The portions of these statements relating to provenance are as follows:

"Because I have contacted and collected hundreds of original paintings from collectors and others--", "I have collected native art all my life -- I first became aware of Norval Morrisseau around the early 80's, when I was introduced to him at a home of a friend in Thunder Bay, Ontario. It was shortly after this that he went to Kenora to sell some of his paintings -- and wound up in jail. After that episode I began to collect his paintings. A lot of my friends and work associates lived on and worked in or around native reserves, so this gave me access to large volumes of artwork at little expense.-- by the mid 90's I owned some five hundred pieces by more well-known artists, including Morrisseau. -- I decided to sell off my collection. -- I settled with doing business with a few auction houses in Southern Ontario because I paid little or in some cases no money for the artwork my expectations were not market value but to break even or just better."

These letters do not confirm that *Jesuit Priest Bringing Word* was purchased directly from Norval Morrisseau. Rather they confirm the opposite. The letters state that David Voss purchased hundreds of the consigned paintings after 1980 from individuals in native reserves and from various collectors, not directly from Norval Morrisseau.

No other records for *Jesuit Priest Bringing Word*, such as payment receipts, bills of sale, letters, notes, or correspondence from the previous owners, have been provided. David Voss is apparently the consignor of approximately 2000 similar paintings sold through Randy Potter. (See Appendix 6 - Statements by Randy Potter). To the best of my knowledge, all the paintings David Voss consigned to Potter auctions have the same characteristics. For example, they all have heavy black painted DB writing on the reverse side. The paintings were apparently collected after 1980 but by far the great majority carry dates in the 1970's. Therefore the previous owners must have possessed the paintings for several years prior to their stated purchase dates after 1980. It seems highly unlikely that purchases on such a massive scale from such diverse sources would not have resulted in some sort of paper record or correspondence for at least some of them. In any event the painting in question has no documentation or credible history associated with it and no credible connection back to the artist.

In summary, *Jesuit Priest Bringing Word* has no credible provenance. The lack of provenance does not establish that the painting is not authentic. It does however fail to confirm its authenticity and raises a serious doubt about its origin.

ANALYSIS OF THE SYLLABIC SIGNATURE

The best way to evaluate the syllabic signature on the front of *Jesuit Priest Bringing Word* is to compare it with known authentic and indisputable signatures. Since signatures may evolve and change over long periods of time, it is important to compare it with those made in the same time period. A sufficient number of comparable same time-frame signatures are required to ensure that no bias or error arises from using too small a sample. Therefore we need access to a significant number of signatures.

Two completely independent and widely disparate sources exist and are available for comparisons. The first is the large coffee-table book *The Art of Norval Morrisseau*, by Lister Sinclair and Jack Pollock, published in 1979. This book contains 71 large full-colour photographs with all the signatures made in the 1970's. The second source is the NGC catalogue, *Norval Morrisseau - Shaman Artist*, published in 2006 as part of a major retrospective exhibition. This catalogue contains 19 large full-colour photographs of canvases with signatures made in the 1970's. Both publications are impeccable sources. The first was published by Norval's major dealer when most paintings are from the 1970's and before Potter-sourced paintings were available. The second reproduced paintings which have been selected and vetted by the expert curators at the NGC, Ottawa. All nineteen of the 1970's signatures from the NGC catalogue are enlarged and reproduced as specimen signatures on the following pages.

Examination of these 19 specimen signatures clearly demonstrates that they all have the common characteristic of increasing size or thickness in the syllabic characters from the first to the last character. Examination of the 1970's signatures from the Sinclair/Pollock book also confirms this observation. This characteristic occurs regardless of whether the signature is placed vertically or horizontally on the painting. The most prominent enlargement usually comes on the last one or two characters. Another common characteristic of these authentic 1970's signatures is irregularity in the vertical size of the characters, and irregularity in the width or thickness of the characters, all within any one particular signature.

The Sinclair/Pollock book, published in 1979, provides more confirmation of the artist's genuine signature characteristics. This book reproduces 71 large full-colour specimen images of Norval's signatures on canvases signed in the 1970's. Each of these paintings and signatures was examined to determine the relationship between the signature space available and whether or not the last characters increased in size. Unless he was running out of space at the edge of the canvas, or up close to the painted edge of an image, characters seven and eight are always larger. Norval never crossed the edge of an image when applying his signature.

The results have been summarized on the following pages (Table 1). In 9 of these examples the last characters do not increase in size because the artist was obviously running out of room at the end to use larger characters. Eliminating these 9 space-constrained signatures leaves 62 remaining. Of these, 60 or 97% have increasing character size towards the end of each signature.

Analysis of Signatures
 from
 The Art of Norval Morrisseau,
 by Lister Sinclair & Jack Pollock, 1979

Book Page Number	Characters Increasing in Size	Irregular Characters and/or Decreasing	All Characters of Equal Size	Signature Ran Out of Room	Date of the Painting
87	X				1972
88	X				1972
89	X				1972
90	X				1972
91	X			X	1973
92	X				1973
93	X				1973
95	X				1973
96	X				1973
97				X	1973
98	X				1973
99	X				1973
103		X		X	1974
105	X				1974
106				X	1974
107	X				1974
108				X	1974
109	X				1974
110	X				1974
111		X			1974
112	X	X			1974
113	X				1974
114	X				1975
115	X				1975
117	X				1975
118	X				1975
119	X				1975
120				X	1975
121	X				1975
122				X	1975
123		X		X	1975
124		X			1975
125	X				1975
126	X				1975
127	X				1975
128	X				1976

129	X				1976
130	X	X			1976
131	X				1976
132	X				1976
133	X			X	1976
135	X				1976
137	X				1977
138	X				1976
139	X				1977
140	X				1977
140	X				1977
141	X				1977
141	X				1977
141	X				1977
141	X				1977
142	X				1977
143	X				1977
145	X				1977
146	X				1977
147	X				1978
148	X				1978
149	X				1978
151	X				1978
151	X				1978
152			X	X	1978
153	X				1978
155	X				1978
156	X				1978
157	X	X			1978
158	X				1978
159	X				1978
160		X		X	1978
161	X				1978
163	X	X		X	1979
164	X				1978
71	60			12	

Notes:

9. There were 9 paintings out of 12 where Norval ran out of room for the signature while applying it, and as a result the last syllabics did not increase in size.
10. Eliminating these 9 from the total 71, results in the proportion of signatures with increasing size in the last syllabics, when the artist did not run out of room, of 60/62 or 97%.

Table 1

NATIONAL GALLERY OF CANADA CATALOGUE, 2006
Norval Morrisseau, Shaman Artist



Water Spirit, 1972
Page 118



Untitled (Shaman), 1971
Page 128

125

Fig. 3

NATIONAL GALLERY OF CANADA CATALOGUE, 2006
Norval Morrisseau, Shaman Artist



Untitled (Child), c. 1971
Page 126



Artist in Union With Mother Earth, 1972
Page 127

Fig. 4

NATIONAL GALLERY OF CANADA CATALOGUE, 2006
Norval Morrisseau, Shaman Artist



Power Emanating From Ancient Spirit Vision, 1972
Page 128



Shaman Rider, 1972
Page 129

Fig. 5

Page 19

NATIONAL GALLERY OF CANADA CATALOGUE, 2006
Norval Morrisseau, Shaman Artist



Lily of the Mohawk, 1974
Page 132



Indian Jesus Christ, 1974
Page 133

Fig. 6

NATIONAL GALLERY OF CANADA CATALOGUE, 2006
Norval Morrisseau, Shaman Artist



The Gift, 1975
Page 134



The Land (Land Rights), 1976
Page 135

Fig. 7

NATIONAL GALLERY OF CANADA CATALOGUE, 2006
Norval Morrisseau, Shaman Artist



Man Changing Into Thunderbird (panel 1), 1977
Page 136



Man Changing Into Thunderbird (panel 2), 1977
Page 137

Fig. 8

NATIONAL GALLERY OF CANADA CATALOGUE, 2006
Norval Morrisseau, Shaman Artist



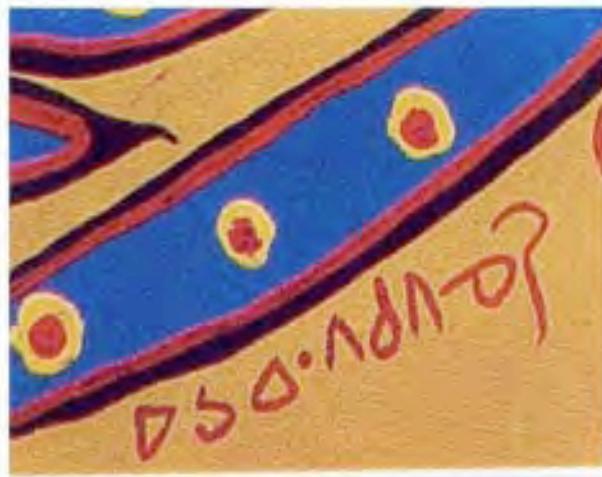
Man Changing Into Thunderbird (panel 3), 1977
Page 138



Man Changing Into Thunderbird (panel 4), 1977
Page 139

Fig. 9

NATIONAL GALLERY OF CANADA CATALOGUE, 2006
Norval Morrisseau, Shaman Artist



Man Changing Into Thunderbird (panel 5), 1977
Page 140



Man Changing Into Thunderbird (panel 6), 1977
Page 141

Fig. 10

NATIONAL GALLERY OF CANADA CATALOGUE, 2006
Norval Morrisseau, Shaman Artist



The Storyteller: The Artist and His Grandfather (1), 1978
Page 143



The Storyteller: The Artist and His Grandfather (2), 1978
Page 143

Fig. 11

NATIONAL GALLERY OF CANADA CATALOGUE, 2006
Norval Morrisseau, Shaman Artist



Thunderbird and Inner Spirit, c. 1978
Page 147

Example of A Space-Constrained Signature
Fig. 12

Six typical specimen signatures from the NGC Catalogue are shown in Fig. 13 to allow close comparison to the signature on *Jesuit Priest Bringing Word* shown in Fig. 14. A prominent characteristic of the Fig. 13 signatures is the relatively thin vertical width of characters in proportion to their horizontal size. In the 1970's the artist did not usually use characters that were relatively uniform in width, thickness and height. Many specimen signatures contain highly irregular sized characters and spacing. Sometimes the characters are much smaller or larger, in the middle of the signatures. In any case they are irregular in nature, and almost none are completely uniform from end-to-end.



Fig. 13
Specimen Signatures from the NGC catalogue & the Pollock/Sinclair book



Fig. 14
Signature on *Jesuit Priest Bringing Word*, 1974

The signature on *Jesuit Priest Bringing Word* (Fig. 14) exhibits syllabic characters that are all approximately the same proportions with one exception being character 5 which is slightly smaller. The relationship between the vertical size and thickness of each specimen syllabic in Fig. 13 compared to the Fig. 14 syllabics is demonstrably different. In addition, the characters all have approximately similar thickness. There is none of the usual irregularity. This is uncharacteristic for the artist, unless he was running out of space at the edge of the canvas, or ending up close to the painted edge of an image.

The subject painting signature, while not consistent with those of the 1970's decade, is more consistent with some of the published signatures made in later decades. Two signatures on canvases from the 1980's and eight from the 1990's are reproduced in the NGC catalogue. Seven (70%) exhibited increasing and/or thicker characters toward the end. Three (30%) had the same size or smaller but still highly irregular characters toward the end.

The most apparent difference from the specimen signatures is in characters seven and eight. The last two characters in Fig. 14 do not increase in size, but remain the same vertical height. This is uncharacteristic for the artist. (Note that these comments apply only to the signatures of the 1970's. They do not apply to the constrained circular signatures of the 1960's or many of the later 1980's-1990's signatures). On *Jesuit Priest Bringing Word*, the painter was not running out of space for the signature. In fact there was a lot of space left for Morrisseau to make his characteristically larger last character. There was no reason for Norval to change his usual signature (used 97% of the time) by making the size of the last character smaller than normal.

The increasing character size may be readily observed on authentic 1970's paintings. It may also be easily quantified. A measurement is particularly useful when the last characters are closer in length to the beginning characters. Sometimes the differences are less readily seen by casual observation. A useful signature ratio can be calculated by using a pair of measuring dividers and a ruler to measure the exact maximum overall length of the eighth (last) syllabic in millimeters. Then divide this measurement by the maximum length of the second (similarly shaped) syllabic. The resulting ratio is always greater than 1.1 in 97% of authentic 1970's signatures when the artist was not running out of room and sometimes even when he was. The signature ratio for the specimens in Fig. 13 is between 1.7 and 2.2. The subject painting has a signature ratio of 1.0 and therefore fails the quantitative test as well as the visual comparisons.

In summary, the syllabic signature on the front of *Jesuit Priest Bringing Word* is consistent with some but not most of the signatures found on genuine Morrisseau paintings done in later decades. However it exhibits none of the characteristics found on the 1970's specimen signatures from both sources or on the great majority from the decade of the 1970's. It contains neither the irregularities of character height and width, nor the increasing character size towards the end. Rather it exhibits the same character size for the last two syllabics and relatively uniform character thickness throughout. This signature is completely inconsistent with Norval Morrisseau's authentic documented signatures from the 1970's.

ANALYSIS OF THE HANDWRITTEN (ENGLISH) SIGNATURE

The reverse side of *Jesuit Priest Bringing Word* contains an alleged full handwritten (English as opposed to syllabic) signature (Fig.20) of Norval Morrisseau, applied by a small brush and paint. The best way to authenticate this signature is to carefully compare it to specimen handwritten signatures obtained from a variety of indisputable authentic sources and written in the same time period as the signature under consideration.

Morrisseau did not sign and title his paintings very often on the reverse side. However some indisputably authentic examples were found and reproduced on the following pages. The titles are always in upper and lower case letters. (For elaboration about this discrepancy with the subject painting, see report section Reverse Side Documentation). Contrary to the signature on the subject painting, the authentic signatures are clearly and cleanly written.

To obtain additional specimen signatures for confirmation and comparison, it was necessary to access signatures on paper documents. Letters were often signed with just his first name, but a number of indisputable full signature examples are readily available.

There are ten authentic signatures handwritten between 1976 and 1978 and published in 1979 in *The Art of Norval Morrisseau*, by Lister Sinclair and Jack Pollock, on reproductions of the artist's Triple K Cooperative prints. A typical example from this source has been chosen and reproduced below as a specimen signature. Another clear signature was obtained from a 1964 letter to The Improvement District of Red Lake asking for funds. Two clear full signatures were obtained from endorsements on the back of cheques from private purchasers of his paintings that Morrisseau signed while living in Cochenour and Red Lake. A 1979 witnessed book dedication signature was also available. All of these signatures are reproduced below as indisputable specimen signatures for comparison purposes. A number of additional signatures were also obtained from the Forensic report which was part of Court File No. CV-07-1776-SR Moniz vs. CTVglobemedia Publishing Inc. and other internet-published Forensic Reports. I also compared other original signatures in my possession.

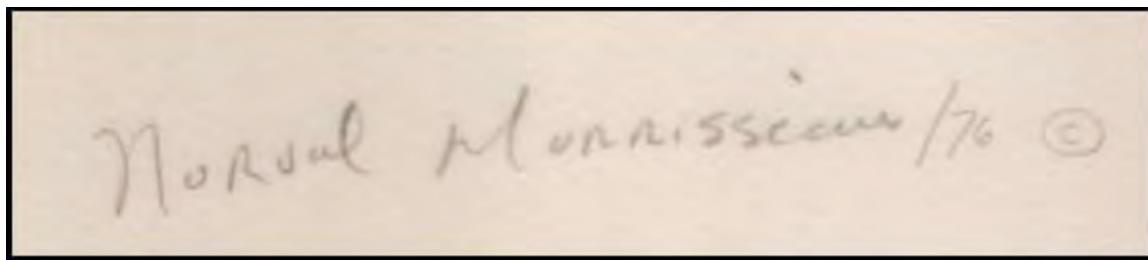


Fig. 15
1976 Signature
The Art of Norval Morrisseau, by Lister Sinclair and Jack Pollock, pg. 168



Fig. 16
Cheque Endorsement Signatures

Norval Morrisseau
Copper Thunder Bird
Ind. Artist

Fig. 17
1964, Letter to Improvement District, Red Lake

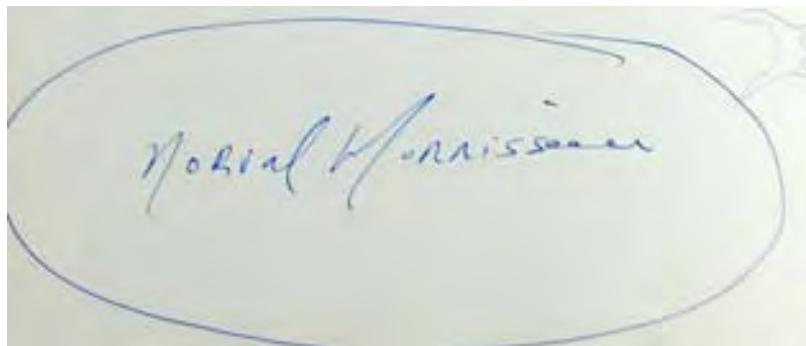


Fig. 18
Witnessed Book Dedication Signature, 1979

Comparison of his signatures clearly illustrates that the way Morrisseau made the main initials NM in his handwritten signature did not vary significantly from 1964 to 1978. I also compared the later period signatures in my possession. It is interesting to note that the way he made his two main initials was unchanged even in later life. I personally watched him both initial and sign the 1990 exclusive agreement with me (see Appendix 2). His initials and signature were still consistent, with the same dominant characteristics, as those made in the 1970's.

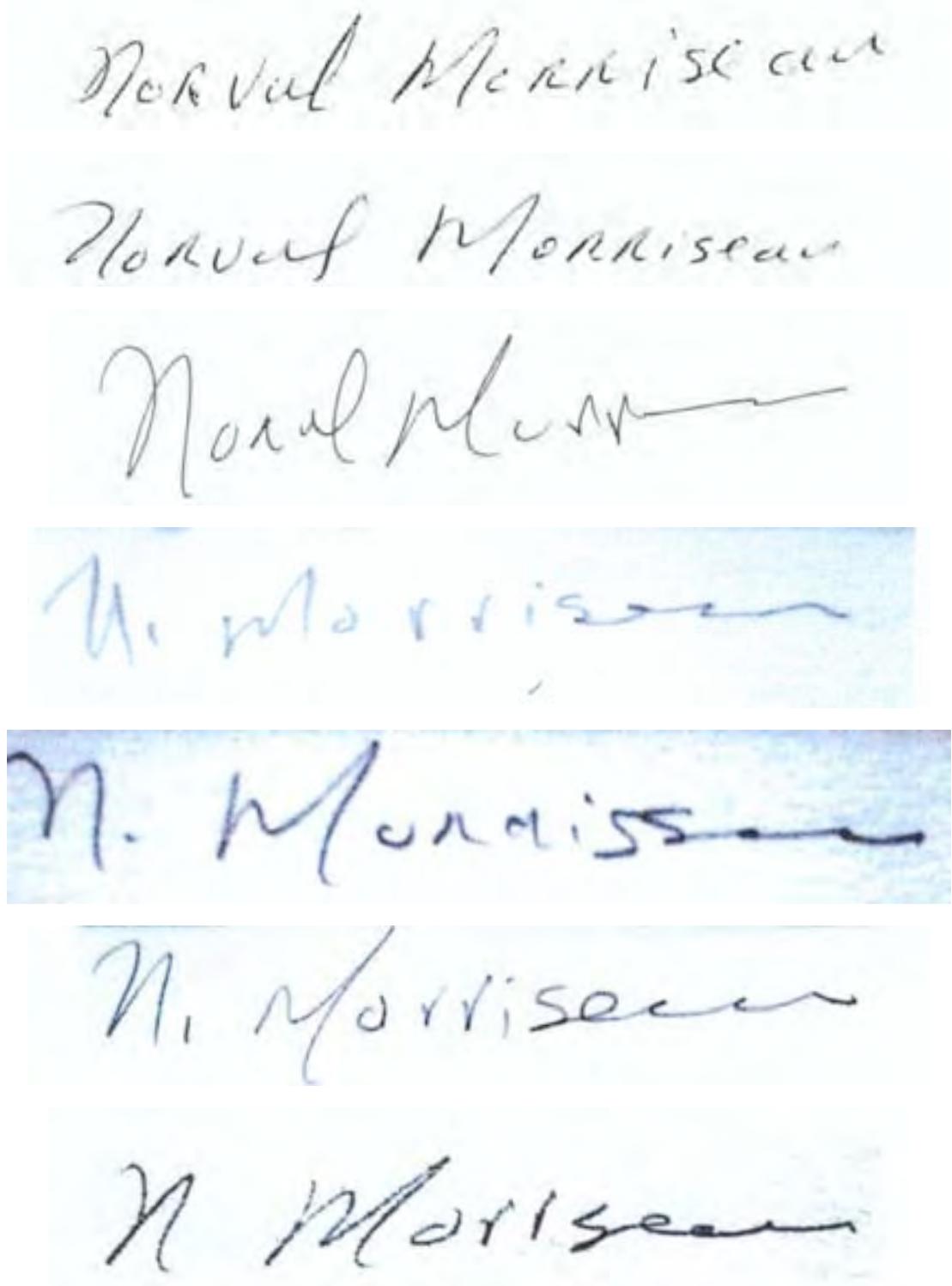


Fig. 19
Authentic Specimen Signatures from the Forensic Reports
Court File No. CV-07-1776-SR Moniz vs. CTVglobemedia
Court File No. SC-07-51428-00, Otavnik vs. Vadas

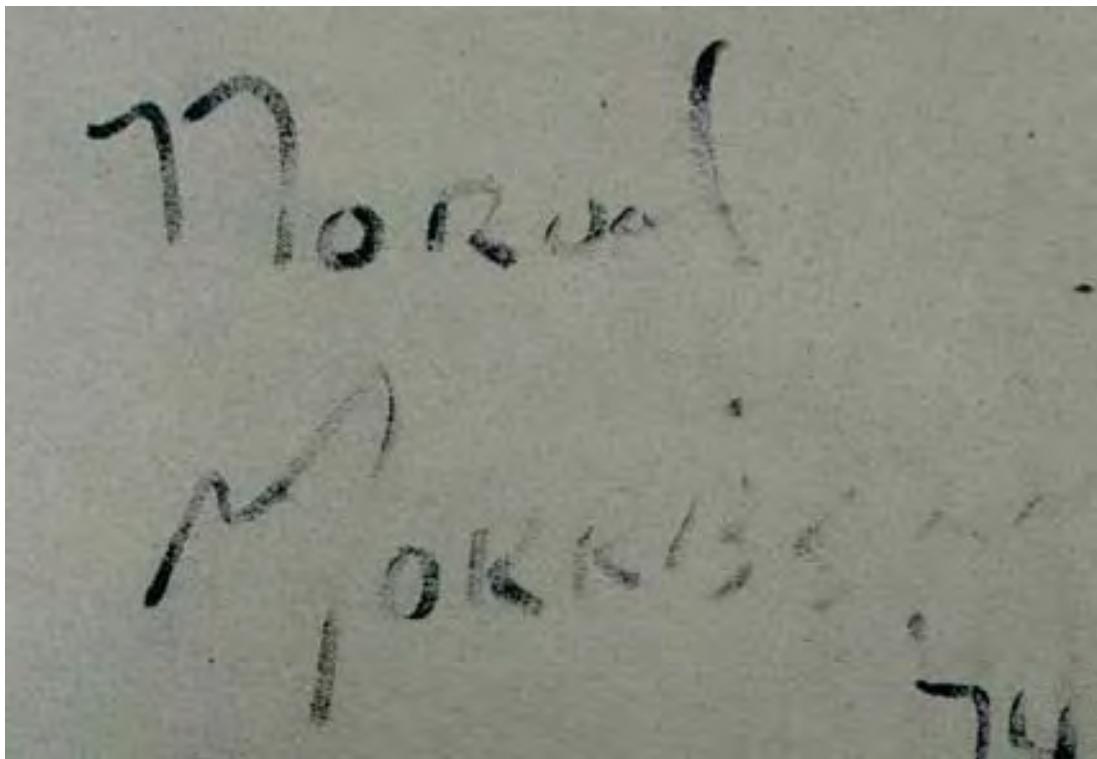


Fig. 20
Signature on reverse of *Jesuit Priest Bringing Word*

Fig. 20 reproduces the signature as written on the back of *Jesuit Priest Bringing Word*. An observer does not need to be a handwriting expert to immediately notice the distinctive differences between the subject signature and the specimen signatures.

The first letter *N* in "Norval" on *Jesuit Priest Bringing Word* is made in a two-stroke design, similar to two sevens not quite joined together, with two separate and distinct strokes.

In all the specimen signatures Morrisseau always made his initial *N* in one continuous fluid motion, not in two separate distinct strokes. The first part (left side) of this initial goes up, then down. Then at the bottom of the downstroke, it turns up again, in one continuous motion, to become the second part (right side) of the letter *N*. (A continuous one-stroke initial is entirely consistent with what we should expect of his signature. In drawing, Morrisseau was well known for doing simple drawings in one continuous line, never lifting his pencil off the paper, similar to Picasso).

The first letter *M* in "Morrisseau" on *Jesuit Priest Bringing Word* illustrates that it is missing the initial downstroke that normally begins this letter. In all the specimen signatures, in the letter *M*, Morrisseau always made an initial downstroke, which then turned upward in one continuous motion. However, the *M* on *Jesuit Priest Bringing Word* is easily observed to lack the downstroke. Further it is clear that the initial stroke is an upstroke starting at the bottom, with the heavier paint deposit becoming lighter as the brush moved up.

The letters *NM* are Norval's main initials which he used regularly, very often separately without the rest of the signature. It is implausible and hard to imagine that Morrisseau made these irregularities in his own initials. In my opinion the erroneous two-stroke non-continuous design of the *N* combined with the lack of a downstroke on the *M* make it certain that these initials were not made by Norval Morrisseau. I only compared the two main initials "N" and "M" as the differences are obvious and easily recognized by anyone. As there is convincing evidence of a lack of authenticity in both of these largest and clearest main initials, then it follows that the whole signature is not authentic. There is no need to look further at the other letters.

In conclusion, there is convincing evidence that the handwritten signature on *Jesuit Priest Bringing Word* is not by Norval Morrisseau's hand.

I remind the reader that all of the above analysis assumes that it is even possible that the artist signed any of his paintings on the reverse side with black-painted DB writing. Elsewhere I have noted that I believe this is highly improbable if not impossible. After I realized I had purchased similar paintings disavowed by Norval, all of my investigations and experience have revealed one irrefutable fact for me. Among the hundreds of paintings I handled and examined from all time periods over the past 23 years, not one with a credible provenance contains such DB writing. There is no evidence that Norval ever used the DB technique. The great majority of his paintings have no handwritten signatures or writing of any kind on the reverse side. On the occasions when he did write on the back it was always handwritten in ballpoint pen, pencil, or on rare occasions in marker pen.

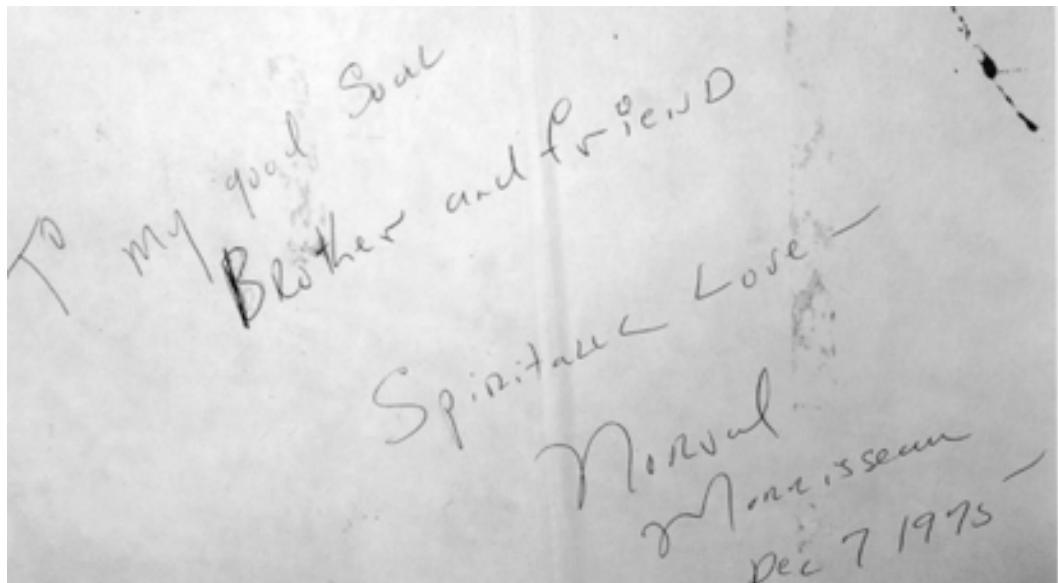


Fig. 21
Reverse side signature and inscription, 1975

ANALYSIS OF THE HANDWRITTEN TITLE

The method used here is to compare the handwritten title on the reverse side with known indisputable specimen examples made in the same time period, to see if they match. Since only uppercase capital letters were used in the subject title, only uppercase specimen letters will be used for comparison. Numerous specimen examples are available. A few are reproduced below.

The plaintiff stated in his court filings that the painting was titled "Jesuit Priest Bringing Word". However careful examination of the title as written on the painting indicates there is no evidence of the letters "ing" in "bringing", but there is evidence of a faint top portion of the letter "s" as in "brings". It appears that the real intended title is "Jesuit Priest Brings Word". However, for the purposes of this report the title will continue to be used as documented by the plaintiff.

Specimen examples of upper and lowercase letters for comparison were obtained from inscriptions on the back of paintings in the ROM collection from the estate of Dr. Bernard Cinader, and from one painting donated to the ROM by Morrisseau himself. Dr. Cinader was a noted authority and early collector of Norval Morrisseau's art, and bought his paintings directly from Morrisseau or from his dealer Jack Pollock in the same time period, the early 1970's. A careful comparison of the authentic handwriting on the back of the Cinader paintings with Morrisseau's handwriting on paper documents, showed that there is no difference between the two. An alphabetic list (Fig. 22) compares each letter as it is written in the title *Jesuit Priest Bringing Word* with examples taken from inscriptions on the reverse side of the Cinader paintings.

Numerous other handwriting specimens from the back of paintings and from letters are readily available. In order to verify Morrisseau's repeated use of a specific style of lettering, more specimen examples were required than the ones available from the Cinader source. These additional specimens were obtained from reverse side inscriptions and handwritten letters in the author's file. Several specimen examples have been reproduced herein with the same uppercase letters used in the subject title underlined for ease of observation.

COMPARISON OF LETTERS USED IN THE SUBJECT TITLE WITH
REVERSE SIDE WRITING ON THE CINADER PAINTINGS

Letters from Jesuit
Priest Bringing Word

Specimen letters

A		attached
B		159 benefit going
C		attached Coal
D		Decade's Devotion
E		Every day Experience's
F		faith from
G		given Great
H		Histories have
I		Indeed Inside is in
J		Observe
K		Reproduction like
L		real life see
M		Some Mother
N		Superior and

O		lot	of	the	and	OKAL	of	Q'OBEP
P		P	P	P	Pleasures	Passion		
Q								
R		R	R	R	R	R	Represents	
S		S	S	S	S	S	Senses	
T		T	T	T	T	T	Thunder bird.	
U		U	U	U	U	U	Thunder Bird	
V							However	Every
W		W	W	W	W	W	Worship	Worship
X							Experiences	
Y							Many	Many
Z							Symbolizes.	

Fig. 22

The Great Serpent Mother
— Mother of all Serpents in the world —

Other side History

any man who is attached
to the Services and Pleasures of the world
is like a man who is being Devoured
by Serpents which Represents his passion
and Desires

II. Warriour

The Indian is given Protection
by the Thunderbird, which the Indian bring in the Inside
of the Thunderbird. Symbolizes
protection from all harm it is a Supernatural Source
However the Indian could have the same faith in Reality
of Every day Experiences and Thought out life
all for the benefit of his well being

Fig. 23
Three Reverse Side Inscriptions
Dr. Cinader Collection, ROM



Fig. 24
Reverse Side Inscription
Purchased Directly From the Artist; Kenora, 1973
Courtesy of Steffich Fine Art

The fish SACRED TRout
was the most Respected
of all fish. The TRout
gave the Indian life in
Abundance and According to
Ojibwa Indian Mythology it
represented his Soul
CARRIER. The trout
carried the Indian
Soul Through Transmigration
into all other
Existance in the

Fig. 25

Supernatural - ~~or~~

~~Dashed~~ ~~Spoken~~

or Reincarnation

all this belief
worked for the better
ment of the Indian

food in Reality -

faith in the Supernatural -

Worried about me,

Fig. 26
Reverse Side Inscription
Acquired Directly from the Artist, 1968
Private Collector, Fort Francis

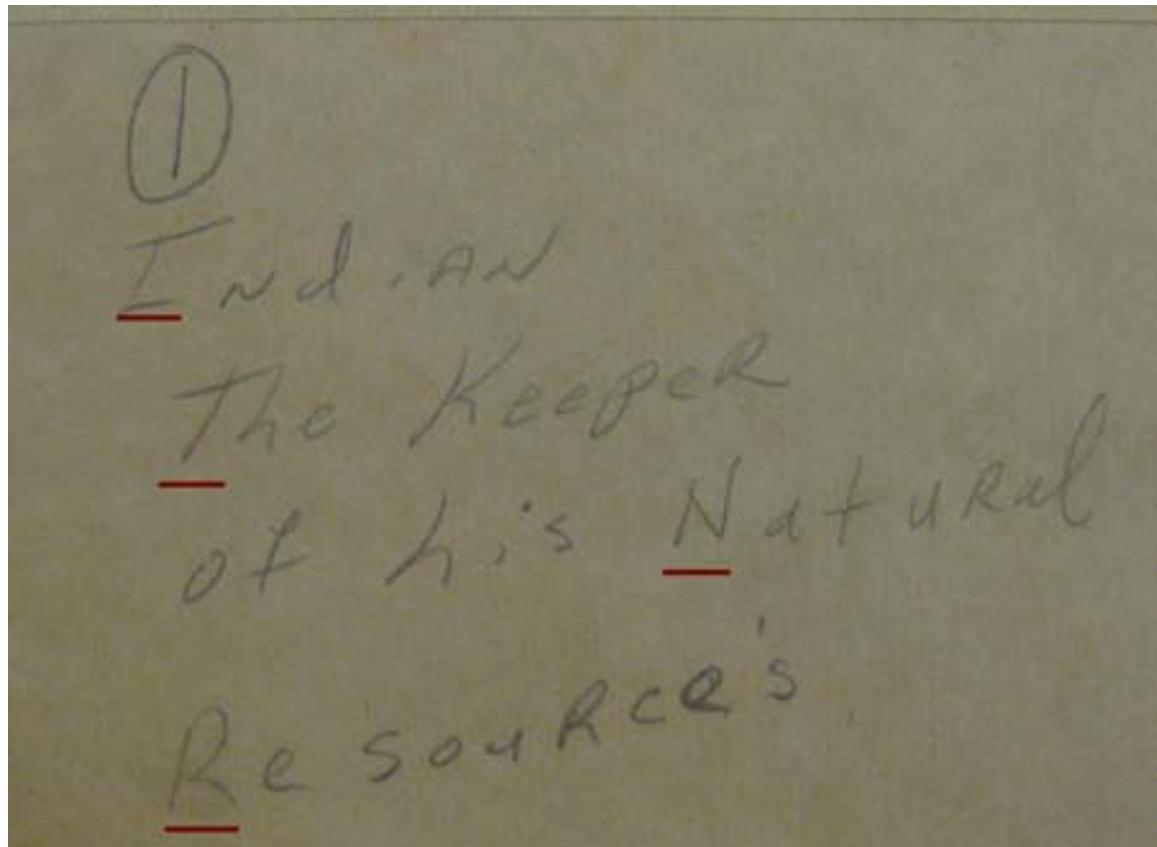


Fig. 27
Reverse Side Inscription
Dr. Cinader Collection, ROM

Shaman healed of
being earthly Values.
Earthly the Serpent
By Spirit of Medicine
Spir and Healing n.m

Shaman Being Healed Of Earthly Values

Fig. 28
Reverse Side Inscription

~~Dockood~~

Merman. - The Ancient
Half Man and Superwatering
being who is the Ruler
of all the Waters of
the World. in his
Protection and Power
to the Individual
both by water and
land was a sought
After Protector of
the Ojibwa Indians

Fig. 29
Reverse Side Inscription

Shaman.
for it is said
that the merman
own the Element of
water in itself
Very powerfull
to be channelled
to that Power etc
Mare of
Nimuee

Fig. 30
Reverse Side Inscription

The differences between the specimen letters and those in the subject title are obvious, even to an untrained eye. The most obvious difference is that all the letters in the subject painting's title are in upper case letters. Morrisseau was very consistent in his practice of using a mixture of upper and lower case letters. Numerous examples exist to document this. His verifiable handwriting changed very little over several decades. To the best of my knowledge no example of all uppercase letters has ever been seen on a verifiable letter or handwritten by Morrisseau on the back of any authentic painting.

Another inconsistency is that all the uppercase letters on the subject painting are straight and simple without any flourish in style. Nearly all of Morrisseau's uppercase letters were more ornamental, with flowing curves in the lines.

A good example is the letter "B". The construction is completely different. The right hand portion of the uppercase specimen letter is more curved and does not touch the downstroke, either in the middle or at the bottom. It only approaches the downstroke and does not go under it. In the subject title, in both letters "B", the right hand part of the letter touches the downstroke and arrives underneath it.

Another excellent example is the use of the letter "E". The specimen "E"s begin with a flourish at the top end and continue in a rounded fashion, coming in together at the center toward the right, and then finishing again in a rounded fashion. This is in contrast to the three letters "E" in the subject title which mostly use straight lines in their construction.

The letter "I" is another example of the differences. In the specimen letters the letter "I" has a strong horizontal cross stroke both on top and on the bottom of the vertical stroke. In the subject title the cross strokes are missing on the letter "I".

The letter "J" is a similar example. Morrisseau used a cross stroke on the top of his uppercase "J"s. The cross stroke is missing on the subject title.

The capital letter "G" in the specimen letters is constructed in a very unusual old-fashioned manner. The capital "G" in the subject title is constructed in the usual manner which is the more common, but a completely opposite style.

Other letters also show distinctive differences in style. These include the letters "W", "S", "P", "R", "N", "D" and "T". The only letter where distinctive differences were not readily apparent was the letter "O".

This analysis has not even taken into account the variations in line pressure and strength and directions of stroke that are also a part of traditional handwriting analysis. This was not necessary because 13 or 93% of the 14 different letters used in the subject title exhibit obvious inconsistencies in their style of construction. This is compelling evidence that the subject title was not written by the hand of Norval Morrisseau. More analysis is not required.

The fact that Morrisseau made spelling mistakes is well known. However the number and type of spelling mistakes in the title of the subject painting appear exaggerated in comparison to the

specimen examples and to many other examples in the author's possession. Morrisseau did not make an extraordinarily large number of spelling errors. In fact Morrisseau's ability to spell is actually reasonably impressive considering his background and minimal formal education. On the subject painting one extra letter "e" is inserted if the title word is "brings" and two additional consecutive letters are omitted if the word is "bringing". In addition, one letter "i" is either omitted or misplaced in a transposition error on "priest". Examination of numerous handwritten Morrisseau documents confirmed that this high degree of spelling error and type of error is inconsistent with the artist's practice and ability.

There is strong evidence that Morrisseau knew how to spell "Priest". Proof is provided by an unpublished multi-page document written in 1971 (Fig.31). In four separate incidences in the same document, Morrisseau spelled the word "Priest" correctly. He would not have misspelled the word "Priest" on the back of the subject painting, or anywhere else.

In summary, the following problem areas have been identified.

1. The title was written in DB paint. Morrisseau did not write his titles in DB paint.
2. Only uppercase letters were used. Morrisseau always used a combination of upper and lowercase letters in his titles. No other documented all-uppercase reverse-side writings by Morrisseau are known.
3. The spelling mistakes appear incorrect and deliberately exaggerated.
4. Almost all (93%) of the 14 different uppercase letters used in the title are inconsistent in style and construction compared to authentic specimen uppercase letters.

In conclusion, the high number of inconsistencies of style and construction of the handwritten letters in the title on the reverse side of *Jesuit Priest Bringing Word* support the conclusion that the subject title was not written by Norval Morrisseau.

I am a born Artist
a Shaman a Mystic
and Seer. a Priest and
a Parson of Jesus Christ
in my 39 years of life I

a Priest was called

a Priest of Christ /
an unordained Priest

Fig. 31

Morrisseau Knew How to Spell "Priest"
From a 1971 Unpublished Document by Norval Morrisseau
Courtesy of John Zemanovich

FORENSIC REPORT CRITIQUE

The author has seen several "Forensic Reports" issued by Document Examination Consultants, Ottawa, concerning other alleged 1970's Norval Morrisseau paintings. These reports have been published on the internet, in an online blog (norvalmorrisseau.blogspot.com), and provided as alleged proof of authenticity of 1970's-type paintings in prior litigation. (Court file No. SC-07-51428-00, Otavnik vs Vadas & Court file No. CV-07-1776-SR, Moniz vs CTVglobemedia Publishing Inc. et al). All of these Forensic Reports have used the same or almost identical examples of specimen authentic handwritten signatures and compared them with those on the reverse side of the subject paintings. All of them drew the same conclusion using the same low mid-range level of certainty on the opinion scale.

The author believes that the plaintiff may submit to the court another such Forensic Report, using the same evidence and drawing the same conclusions about *Jesuit Priest Bringing Word*. In anticipation of this I have included the following review and critique which is a duplicate of that in my Expert Report given by Peter M. Jacobsen, solicitor for the defendants, to the Ontario Superior Court of Justice judge in Moniz vs CTVglobemedia Publishing Inc. et al, court file No. CV-07-1776-SR, at the March 10, 2009 pre-trial conference. Only the title of the painting has been changed to the current subject painting. The following paragraphs are only applicable in the event that the plaintiff does submit another Forensic Report with similar evidence and conclusions for *Jesuit Priest Bringing Word*.

"REVIEW AND CRITIQUE OF THE FORENSIC REPORT"

I have reviewed the Forensic Report #1951/08 dated 5 November 2008, by Document Examination Consultants Inc.

I accept that the specimen handwritten signatures provided to the examiner are true signatures of the artist. I verified this by comparing the provided specimens to ten additional handwritten signatures written between 1976 and 1978 on Triple K Cooperative prints and reproduced on pages 167 to 176 of the Pollock - Sinclair book. I also compared original early signatures in my possession.

In his report the examiner provided 5 gradations of opinion scale, and chose only the mid-range level of certainty for his opinion. He did not conclude that the signatures were authentic with the highest level of confidence or even the next lowest level of confidence. He noted several serious reservations in his conclusion.

He compared the small specimen pen and pencil signatures to the DB writing. Since the DB writing is done with a brush and paint, and is much larger and faded, this is not a proper comparison.

The examiner agreed. He states that "these samples [the specimen signatures] are not entirely satisfactory from a comparison standpoint." He notes that some structural characteristics are missing, and subtle writing features "may be absent." He notes that faded portions "have not been adequately inked to reveal their subtle structural characteristics." He also notes that "given the width of the brush and texture of the canvas, subtle writing features --- may be absent."

The examiner notes that "all [the signatures] are fluently written and show graduations in pressure." This may be true but it also would be expected from someone who has signed in excess of 1200 paintings, whether it is the artist or an experienced forger.

The examiner notes that the reverse side painted titles and dates in uppercase printed form could not be examined because he had no comparable specimen material. He draws no conclusion about the authenticity of these titles and dates.

He also illustrates in all three paintings three to five "features not fully accounted for". In my opinion, this statement greatly understates the importance of these incorrect features.

The first letter N in Norval on all three paintings is made in a two-stroke design. In all the specimen signatures, including the additional ones I referenced in the Pollock book, Norval always made his initial N in one continuous fluid motion, not in two separate distinct strokes! (A one-stroke initial is entirely consistent with what we should expect of his signature. In drawing, Norval was well-known for doing simple drawings in one continuous line, never lifting his pencil off the paper, similar to Picasso).

The examiner also illustrates that the first letter M is missing the initial downstroke that normally begins this letter. In all the specimen signatures, including the additional ones I referenced in the Pollock book, Norval made an initial downstroke. The examiner makes this observation only for the second and third painting and not for the subject painting. However, the M on Jesuit Priest Bringing Word is easily observed to also lack the downstroke, with the initial upstroke partially running out of paint, exactly as it does on the third painting. Clearly, there is no downstroke on all three paintings.

Fig. 21 reproduces the signature as written on the back of Jesuit Priest Bringing Word, with the two-stroke configuration on the N and with the missing downstroke on the M. Fig. 20 illustrates examples of authentic signatures from the Forensic Report, clearly demonstrating the difference.

The examiner also notes irregularities in the last few letters of 'Morrisseau'. In my opinion these are important, but not nearly so, in comparison to the errors in the initials N and M. The letters NM are Norval's main initials which he used regularly. It is implausible and hard to imagine the artist made these irregularities in his own initials. In my opinion the erroneous two-stroke design of the N combined with the lack of a downstroke on the M make it certain that these signatures were not done by Norval Morrisseau. This would be true even if these

mistakes were made on only one exceptional example. However this same mistake has been consistently made on all three paintings.

In conclusion, there is nothing in the Forensic Report that authenticates the artist's signature on the subject painting. On the contrary, the report does contain convincing evidence that the signature is not by Norval Morrisseau's hand.

Excerpt from the 8 March 2009 Expert Report

by

Donald C. Robinson

Moniz vs. CTVglobemedia Publishing Inc. et al

Court File No. CV-07-1776-SR

Again I remind the reader that all of the above analysis assumes that it is even possible that the artist signed, titled and dated any of his paintings on the reverse side with heavy brushed black-painted DB writing. Elsewhere I have noted that I believe this is highly improbable if not impossible. After I realized I had purchased similar paintings disavowed by Norval, all of my investigations and experience have revealed one irrefutable fact for me. Among the hundreds of paintings I handled and examined from all time periods over the past 23 years, not one with a credible provenance contains heavy black DB painted writing. There is no evidence that Norval ever used the DB technique. The great majority of his paintings have no handwritten signatures or writing of any kind on the reverse side. On the occasions when he did write on the back it was always handwritten only in ballpoint pen, pencil, or marker-pen. When he did title a painting on the reverse side, it was always in upper and lower case letters, not all capitals.

The examiner indicated he could not evaluate the authenticity of the handwritten printed title on the subject painting due to a lack of comparable known reference examples. He suggested that these be provided. It will never be possible to make such a comparison since Morrisseau did not title his paintings in uppercase letters in DB paint.

MORELLIAN STYLISTIC ANALYSIS

Stylistic Elements for Comparison are Circled



Fig. 32
Jesuit Priest Bringing Word, 1974
Acrylic on canvas

MORELLIAN STYLISTIC ANALYSIS

This analysis involves examining specific details and images or portions of images to determine whether the artist could have, or would have, painted them. I observed that the following areas on this painting merited comparison to similar indisputable authentic images.

1. Shape of the bird images.
2. Type and composition of the headdress on the figure.
3. Size and shape of the eye on the figure.
4. Facial composition of the lips, nose and eye.
5. Shoulder area on the figure.
6. The Goatee
7. Floating clouds image at the top of the painting.
8. 'Eyeglasses' shaped image on the left side.
9. Shape of the hand and arm on the figure.
10. Construction of the cross image.
11. Colour palette.

1. THE BIRD IMAGES

Figure 33 shows details from two of the three bird images in *Jesuit Priest Bringing Word*. Figure 34 illustrates more typical birds as painted in the 1970's. The three bird images on *Jesuit Priest Bringing Word* are of a type distinctively different from the bird forms found on authentic documented 1970's paintings. All three are similar to each other. They might be called 'teardrop' shaped with the forms tapering easily in a gentle curve.

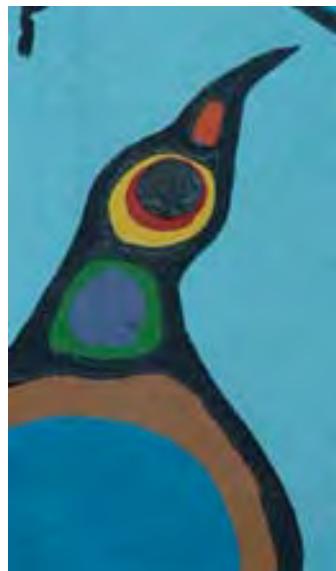


Fig. 33
Two details from *Jesuit Priest Bringing Word*

As can be seen in Fig. 34 Norval's 1970's birds are more atypical, more animated, more varied, and vital with individual characteristics. Morrisseau's bird heads were generally not bulged out around the eyes. They are not 'teardrop' shaped. The beaks were more curved, and the heads more separate and distinct from the bodies. In the subject painting the reddish oval-shaped image located inside the beaks is close to the eyes. In all of the fourteen authentic 1970's illustrations with bird images illustrated in the NGC catalogue these same shapes are smaller and located farther away from the eyes, toward the end of the beaks. Sometimes they are totally non-existent, or the beak is made in an entirely different design. In addition, the pupils of the eyes are all much smaller and more distinctive. Norval Morrisseau did not paint birds in the manner seen in *Jesuit Priest Bringing Word* in 1974 or anytime in the 1970's, or thereafter.



Fig. 34
Detail from *Man Changing Into Thunderbird*, 1977
Panel 2, Page 137, NGC catalogue.

2. THE HEADDRESS

Figure 35 depicts the headdress as painted in *Jesuit Priest Bringing Word*. Morrisseau often painted headdresses on his figures in the 1970's, but these were positioned like hats, of various designs, that sat in a balanced fashion on top of a figure's head. The headdress in *Jesuit Priest Bringing Word* does not sit on top. Rather, it wraps around the head, in a kind of turban shape, composed of block-like elements. I reviewed the headdresses in sixty 1970's paintings in the Sinclair/Pollock book and nineteen additional 1970's paintings in the NGC catalogue. I found no examples comparable to *Jesuit Priest Bringing Word*. Norval did not paint headdress images like this in the 1970's. Figure 36 illustrates a typical 1970's Morrisseau style headdress, balanced in position like a hat on top of the head. Morrisseau did not paint headdresses in 1974 or anytime in the 1970's in the fashion depicted in *Jesuit Priest Bringing Word*.



Fig. 35
Detail from *Jesuit Priest Bringing Word*

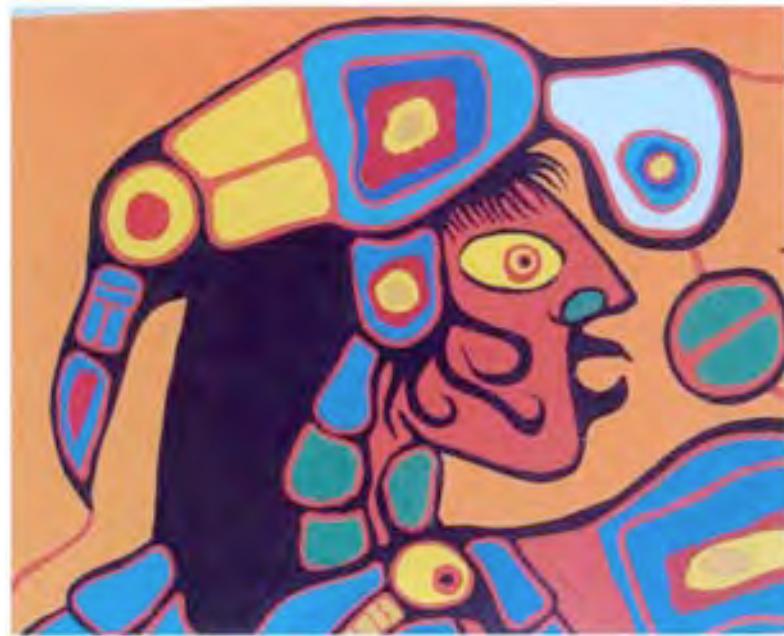


Fig. 36
Detail from *Man Changing Into Thunderbird*, 1977
Panel 3, page 138, NGC catalogue

3. THE EYE

The size and shape of the eye on the figure on *Jesuit Priest Bringing Word* is different from those painted by Norval in the 1970's. Morrisseau's 1970's human figure eyes were always more elongated, with smaller pupils. Figure 37 illustrates in detail the eye in the subject painting. The shape is circular. In addition, the pupil is much too large. Figures 36 and 38 illustrate typical examples of human figure eyes painted in 1970's. See figures 39 and 41 for more examples. There are no large round eyes like this on human figures in any of the 79 works painted in the 1970's and illustrated in the NGC catalogue and the Sinclair/Pollock book. Norval Morrisseau did not paint human figure eyes like the one in *Jesuit Priest Bringing Word* anytime in the 1970's.

Morrisseau did not use circular eyes in the 1970's time period, but he did sometimes paint circular human figure eyes in the early 1990's. Examples of these can be seen in KRG's 1994 illustrated exhibition catalogue of paintings received directly from the artist.



Fig. 37
Detail from *Jesuit Priest Bringing Word*



Fig. 38
Detail from *Ojibway Family, 1977*
Page 146, Sinclair/Pollock, *The Art of Norval Morrisseau*

4. THE FACIAL COMPOSITION

The facial composition in *Jesuit Priest Bringing Word* is out of proportion. The abnormalities are clearly visible in the comparisons in Fig. 39. The upper part of the face is severely compressed compared to indisputable authentic faces done in the 1970's. The eye is closer than normal to the nose, too close to the bottom of the nose, and takes up too much space on the upper part of the face. In addition, the distance from the bottom of the nose to the bottom of the chin, not counting the goatee, is extraordinarily long in proportion. The extended part of the bottom lip is abnormally thin compared to almost all authentic 1970's images. Morrisseau generally gave his lip images from the 1970's more body. In addition, the space between the upper lip and the bottom lip is much greater than normal. A careful comparison of all sixty 1970's paintings in the Sinclair/Pollock book and nineteen additional 1970's paintings in the NGC catalogue confirmed all of these observations. So many uncharacteristic abnormalities occurring simultaneously on the same part of this painting is further definitive evidence that this is not the work of Norval Morrisseau.



Fig. 39
Comparison of Typical Face Constructions From the Same Time Period
in Sinclair/Pollock, *The Art of Norval Morrisseau*
versus
Jesuit Priest Bringing Word

5. THE SHOULDER AREA

The shoulder area in *Jesuit Priest Bringing Word* exhibits two abnormalities.

First, two creases in black have been incorporated into the shoulder, and used to try, but not succeed, to define it. A careful review of the 79 works painted in the 1970's and illustrated in the NGC catalogue and the Sinclair/Pollock book confirmed that Morrisseau did very occasionally use similar creases in the arms of figures, as in the example of Fig. 41, but they were rarely used on the shoulder, or used to define the edge of a shoulder.

Second, and most importantly, the shoulder is extended up towards and into the cross in a crude and unnatural manner, almost like a second neck, as illustrated in Fig. 40. This careless imaging is not the work of a master artist like Norval Morrisseau. Morrisseau was known for his careful attention to detail. In my opinion, he would not have painted like this.



Fig. 40
Detail from *Jesuit Priest Bringing Word*

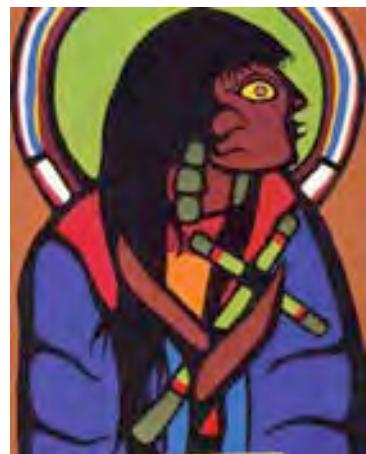


Fig. 41
Detail of *Lily of the Mohawk*, 1974
Page 132, NGC catalogue

6. THE GOATEE

Morrisseau painted facial hair in the form of a goatee on human figures on very few known examples. However, the style employed in *Jesuit Priest Bringing Word* (see previous page) is inconsistent with the known authentic paintings depicting facial hair. Five authentic examples are reproduced below. Another example was found in the collection of Dr. Cinader at the ROM. Morrisseau's facial hair was always depicted growing directly out of the chin. Never was it shown growing out of a protuberance on the chin in any known examples.

In addition, the author's research did not disclose any authentic paintings where the known examples of facial hair were almost exactly duplicated in any other painting. This is not the case with the subject painting. Several examples of the same goatee image in *Jesuit Priest Bringing Word* have been found duplicated on other similar Potter-style paintings. These are reproduced in the Epilogue.



Self Portrait
Photo courtesy of
John Zemanovich



Ancestral Portrait
Photo courtesy of
John Zemanovich



Untitled
Saint-Paul-De-Vence
Exhibition, 1969



Ancestral Portrait
Detail, p.77
Pollock/Sinclair
1964



Portrait of the Artist
Detail, p. 82
Pollock/Sinclair
1966

Fig. 42

7. THE FLOATING CLOUDS IMAGE

Morrisseau did not paint floating cloud or floating boulder-like images in the manner depicted or in any way resembling the cloud image in *Jesuit Priest Bringing Word* (Fig.43). Morrisseau sometimes did depict long floating images of very distant landscapes, but they were always island-like landscapes, and almost always had a few small pine-tree or skeletal-like tree shapes placed on them. They were never clouds. In addition, these images did not consist of floating joined boulder-like shapes as in Fig. 43. Sometimes Morrisseau did paint similar boulder-shaped images along the edges of a painting, but they did not float in a detached manner. My careful comparison of all sixty 1970's paintings in the Sinclair/Pollock book and nineteen additional 1970's paintings in the NGC catalogue confirmed these observations. Norval Morrisseau did not paint images like this in the 1970's.



Fig. 43
Detail from *Jesuit Priest Bringing Word*

8. THE EYEGLASSES IMAGE

This dual block-like image shaped like eyeglasses on their side is another pictorial feature that Morrisseau did not use in the 1970's. It appears to have been inserted into the picture for no other reason than just to fill the space and provide compositional balance to the painting. In its place Morrisseau would likely have used one of his many varied forms of a divided circle, as was his usual practice, to fill spaces and join the "power" lines. In addition, the second line of blue colour beside the black along the power line is a design feature that was used occasionally by the artist in the 1990's, but rarely used on power lines in the 1970's. My careful comparison of all sixty 1970's paintings in the Sinclair/Pollock book and nineteen additional 1970's paintings in the NGC catalogue confirmed these observations.



Fig. 44
Detail from *Jesuit Priest Bringing Word*

9. THE HAND AND ARM

In the 1970's Morrisseau did not paint large, 'sausage-shaped' hands and arms on figures in the manner depicted in *Jesuit Priest Bringing Word* (Fig. 45). The image is crude and misshapen. The hand is extended too long and then bent at the bottom almost like a second elbow. This is not the work of a master artist. Morrisseau's 1970's hands were thinner, more carefully and consistently formed and more elegant. They always gradually tapered towards the pointed end. My careful comparison of all sixty 1970's paintings in the Sinclair/Pollock book and nineteen additional 1970's paintings in the NGC catalogue confirmed these observations. See Fig. 46 for a comparable example done in 1974, the same year as the subject painting. In addition, in Norval's work of the 1970's there was almost always a distinct line or division between where the hand ended and the arm began. This division is non-existent in the subject painting. Morrisseau did use similar thicker hands in some cases in paintings done in the 1990's, but not in the 1970's.



Fig. 45
Detail from *Jesuit Priest Bringing Word*



Fig. 46
Detail from *Indian Jesus Christ, 1974*
Page 133, NGC catalogue

10. THE CROSS IMAGE

Morrisseau did not use a design like this for a Christian cross image in the 1970's. The circular rings and overall design is thick, wide, heavy-handed and crude. The yellow background paint filling in the center is not a feature Norval would have used in this context. Rather, he used yellow (and occasionally green) background paint in halo-like effects around the heads of human figures (See Fig. 41) and to depict the sun. There are no similar examples in any of the seventy-nine 1970's images illustrated in the NGC catalogue and the Sinclair/Pollock book.

11. COLOUR PALETTE

Norval Morrisseau was a master of colour and design. Even if he had not painted woodland type images, and used only colour in abstract designs, still he would have been a master painter. He knew what colours to combine for the bold, crisp effect evident in his authentic paintings. Different colour combinations work together to create an overall effect. The colour combination used in *Jesuit Priest Bringing Word* is not the right colour palette for the artist. The colours are more natural and earthy. The overall effect of colours such as these that are too close in palette is a muddied look compared to the brighter, more sharply distinct colours of authentic works from the 1970's. Examples of these are reproduced in the Figures 34, 36, and 39, and in the nineteen photographs in Figures 3 to 12 from the NGC catalogue.

SUMMARY

The subject painting does not meet the Morelli test. There are many different design elements in *Jesuit Priest Bringing Word* that are inconsistent with and stylistically different from indisputably authentic Norval Morrisseau paintings from the 1970's. These inconsistencies are not as small as those that are often examined in traditional Morellian type stylistic analysis, as in the case of paintings that are much more exactly copied. The differences here are large and quite obvious.

It is possible to argue that any one stylistic inconsistency is just an anomaly from that which is normal or expected. However, the existence of a large number of inconsistencies both in shapes as well as palette, makes it virtually impossible for this painting to have been created by Morrisseau.

The subject painting is not a copy of a known Morrisseau artwork. Rather, it is an interpretation of a work Norval might have painted. Morrisseau would not have painted these image elements this way in the 1970's. Any one of these inconsistencies by itself would be enough to cast suspicion on the painting. Together, the large number of major inconsistencies found in this stylistic analysis clearly demonstrate, beyond any doubt, from a stylistic point of view alone, that *Jesuit Priest Bringing Word* was not painted by Norval Morrisseau's hand.

REVERSE SIDE DOCUMENTATION ANALYSIS

The reverse side of paintings and their frames often display information that is useful to help determine authenticity. This may include writing or notations by a current or previous owner, or by an artist's agent. Labels from a gallery, a framer or an auction house are often attached to a frame or stretcher. Gallery inventory numbers are very often found written on the back of the frame or canvas. Notes, correspondence, purchase agreements, certificates of authenticity, or even old newspaper clippings are sometimes attached or accompany paintings. Occasionally paintings are dedicated to the recipient by means of handwriting on the canvas or frame. All such information may be genuine, or it may be fabricated.

Close examination of *Jesuit Priest Bringing Word* revealed that none of the above documentation exists on this canvas. The subject painting has a handwritten signature, and handwritten title and date in DB paint on the reverse side of the canvas, alleged to be by Norval Morrisseau. There are no other markings on it. The painting has no stretcher or frame. Creases and folds in the canvas reveal that it was previously stretched, or had been made to look as if it had been stretched.

Sometimes an artist will sign or initial, title and date a painting by writing on the back of the canvas or frame. Morrisseau rarely wrote on the back of his paintings. This was not his usual practice. By far the great majority of his paintings have no writing or signature on the back side. Sometimes, however, he did write on the back. When he did so it was always in ballpoint pen, pencil, or ink marker, and never in DB paint.

The previous handwritten signature analysis comparing the main initials NM with indisputable authentic signatures has clearly demonstrated that this signature is not by the hand of Norval Morrisseau. Even if the originator had succeeded in duplicating Morrisseau's signature, it still could not be considered authentic because Morrisseau never used DB paint techniques on the back of his paintings. There are no known examples with documented provenance. Despite repeated attempts over the last seven years, no one has been able to document, among thousands of examples, one single painting with provenance with a DB painted signature or title on the reverse side. Even an authentic signature in pen, pencil, or marker pen would be considered relatively rare.

Similarly, the printed title and the date in DB paint is also something Morrisseau would not have done. In addition however, the title is done in a manner totally inconsistent with Morrisseau's method of writing on the back of paintings in those cases when he did write on the reverse side. Figures 21 and 22 to 30 depict several authentic instances of this. Morrisseau always used upper and lower case letters. He also wrote in a consistent manner differentiating which specific letters of the alphabet he would use in upper case and which ones he would use in lower case. Most importantly, he did not use all upper case letters. He was consistent in this practice throughout his adult life over the four and one-half decades he painted.

In addition to the spelling inconsistency, there are three other independent major inconsistencies occurring concurrently on the subject painting. There is an incorrect signature, an incorrect written title, and both are in a medium (DB paint) never used by Morrisseau. There is no reasonable probability that Norval Morrisseau would have created all of these concurrent

inconsistencies himself.

In conclusion, the complete absence of any form of documentation on the reverse side of *Jesuit Priest Bringing Word* or accompanying it provides no assistance in establishing the painting's authenticity. However the presence of multiple simultaneous inconsistencies provides strong evidence that none of the markings on the reverse side are by the hand of Norval Morrisseau.

SCIENTIFIC TESTS

Scientific tests are often used to confirm that paintings are not authentic and thus exclude them from inclusion in a *catalogue raisonné*. Paintings are not authenticated through scientific tests alone, but a wide variety of tests have traditionally been used on questionable paintings, if the painting in all other respects has been accepted by experts. Scientific tests have also been used to differentiate original paintings from later copies. Tests can determine the chemical composition and age of paint and the physical composition and age of canvas. Photographic and x-ray techniques, fingerprint analysis, and DNA recovery methods are also used. Many authentic Morrisseau paintings have hairs from the artist embedded in the paint. However, in the special case of Norval Morrisseau, the artist's thumbprint embedded in a painting does not mean the painting is genuine, but rather usually means it is not authentic. (See Appendix 5). Paintings sometimes have been authenticated through a combination of scientific testing and Morellian stylistic analysis. This is especially useful when the stylistic analysis is not conclusive. This is not the case with *Jesuit Priest Bringing Word*. The stylistic analysis was conclusive and scientific testing is not required for this painting.

The author is aware of three independent efforts that are currently underway to conduct scientific tests on Norval Morrisseau's paintings.

One basic test, the technical analysis of paint, may determine that certain components of paint were not available to the artist at the date of a painting. Occasionally Norval asked me to purchase canvas and paint for him, and I did. Norval preferred to use Liquitex acrylic paint. At times he also experimented with mixing paints of different quality. Commercially available Liquitex water-based acrylic paint using basic colours was invented and first available in 1955. The first high viscosity acrylics with basic colours were available in 1963. The first pre-mixed acrylics with wide ranging colours were marketed by Liquitex in 1971. Some colours were not available until 1980 and further refinements took place in 1984 and 1985. Therefore it is entirely possible that some paints used on Potter-sourced Morrisseau paintings may not have been available to the artist in the 1960's and 1970's.

Recent promising developments in the analysis of high resolution images may soon be available to support results obtained using traditional art historical methods to detect art forgeries.

Following earlier success with the artworks of Van Gogh, the computerized analysis of high resolution images of brushstrokes has been undertaken on the artworks of Norval Morrisseau.

Dr. James W. Wang, of Penn State University used curves resulting from brushstrokes to compare the steadiness of the brushstrokes from 19 known authentic Morrisseau paintings to 16 Potter-sourced paintings. The 16 Potter-sourced paintings were the ones that were disavowed by Norval Morrisseau at an NMHS meeting and donated by KRG to the NMHS. Initial results from Dr. Wang concluded that the authentic Morrisseau paintings had a consistently higher level of steadiness of the brushstrokes. Dr. Wang plotted on charts the data from all 25 paintings used in the study. His charts clearly demonstrate a highly distinctive and consistent difference between the two groups of paintings. He concluded that the smooth steady flow of the lines and paint showed less hesitancy and more steadiness from Morrisseau than from the fabricator of the Potter-sourced paintings. Prof. Wang's research provided data which indicates there is a statistically significant difference between the set of paintings known to be authentic and the

Potter-sourced paintings that Morrisseau himself told the NMHS were counterfeit. This scientific data corroborates the statements made by Norval Morrisseau to the NMHS about this particular group of paintings. A formal scientific paper has been prepared and will be presented to leading world scientists at the 2009 IEEE International Conference on Image Processing in November. Dr. Wang's paper is also available online.

For the near future these developments will probably remain in the domain of scientific investigations that are expensive and not going to be routinely available for use in authentication disputes or investigations. In addition, scientific methods using groups of paintings may not necessarily be used to authenticate individual works of art with any degree of certainty. They may be useful to collaborate authentications but traditional art historical methods will continue to be the mainstay.

CONCLUSIONS

1. The claim that the painting *Jesuit Priest Bringing Word*, acrylic on canvas, signed and dated 1974, is an authentic work by Norval Morrisseau, is not supported by a large amount of diverse evidence.
2. I used traditional art historical methods to examine the authenticity of this painting, including investigation of its provenance, signature analysis, Morellian stylistic analysis, and reverse side documentation analysis. Each of these areas of investigation revealed major problems with the painting's authenticity.
3. No provenance back to the artist is available for this painting. The provenance provided is not credible. Since provenance is one of the most important considerations in the authenticity of any painting, this lack of provenance is highly significant.
4. Signature analysis revealed that the syllabic signature on the front of this painting is similar in some ways with a number of the later signatures of the artist, but completely inconsistent with documented syllabic signatures from the same 1970's time period.
5. Comparison of the handwritten signature on the back of this painting with indisputable documented handwritten signatures revealed unequivocal evidence that the handwritten signature on the reverse side of this painting is not by Norval Morrisseau's hand. Both of Norval's most often used initials *N* and *M* contain major errors of construction which would not have been made by the artist.
6. Comparison of the handwritten title on the back of this painting with authentic handwritten title and other handwritten specimens showed that three major types of inconsistencies were present. This is strong evidence that the title was not written by Norval Morrisseau.
7. Morellian stylistic analysis revealed a significant number of pictorial design elements in this painting inconsistent with those used by Norval Morrisseau. Design elements that differ include 1) the design of birds, 2) the size and shape of the eyes in the human figure, 3) the compressed face, 4) the design and type of headdress, 5) the shape of the hand, 6) the crude design and creases in the figure's shoulder, 7) the floating clouds, 8) the eyeglass shape on the left near the signature, 9) the goatee, and 10) the colour palette used. Norval Morrisseau did not use these ten design features as they are painted in *Jesuit Priest Bringing Word*.
8. Examination of the reverse side of the canvas revealed that the painting lacks any secondary supporting documentation (gallery labels, framer labels, gallery inventory numbers, dedications, previous owner's marks or letters) very often found on the back of older secondary market paintings.
9. Reverse side documentation analysis demonstrated that the writing and printing in heavy black dry brush paint on the back of the canvas, alleged to be by the artist, is completely inconsistent with Norval Morrisseau's practice. Morrisseau did not use dry brush paint to sign, title, or date his art in the 1970's, or any other time.

10. Without exception, every specific area of investigation in the traditional art historical analysis conducted on the subject painting revealed major inconsistencies with the authentic works of Norval Morrisseau. There is no part of this painting that appears correct.
11. The results for any one of these area of investigation, by itself alone, would be sufficient evidence to conclude this painting was an imitation. Taken together, all of the above evidence overwhelmingly supports the conclusion that *Jesuit Priest Bringing Word* was not painted by Norval Morrisseau's hand. I have reached this conclusion with a one hundred percent level of confidence.
12. The results of scientific tests would serve as interesting confirmation of these conclusions, but in the case of the subject painting, they are not necessary to establish its lack of authenticity.
13. For appraisal purposes the fair market replacement value of this painting is \$200.

EPILOGUE

Jesuit Priest Bringing Word is not an exact copy of an authentic work like the notorious examples in art history. Highly skilled copies of authentic paintings by any artist can be difficult to identify. The history of art is replete with falsely attributed examples of the work of famous artists. There are good imitations and bad imitations. A good imitation made by a highly skilled painter has sometimes, as in the case of Van Gogh and others, fooled the experts, and takes a long time and a high degree of expertise to produce.

This painting is not a good imitation. It is filled with inconsistencies in the front side artwork, the reverse side markings and in both signatures. Any one of these inconsistencies would be sufficient cause to reject it as an authentic work.

Rather than being an exact copy it is a compilation of imitative stylistic elements and sometimes even imagined elements creating a new "Morrisseau work". It was painted spontaneously by a competent woodlands style artist using his/her own recognizable but formulaic style. Other "Morrisseau" paintings done in the same stereotypical manner by this particular artist are not hard to recognize. We may expect this recognition to become more commonplace. As it does, the artistic legacy of Norval Morrisseau may finally begin to achieve the importance it truly deserves.

Twelve other paintings, similar to *Jesuit Priest Bringing Word*, with similar subject matter and style, have been observed on internet sites and blogs. Six of these are reproduced on the following pages. One of them, *Black Robe* 1976 (Figure 48) that was included and reproduced in a November 30, 2004 sworn affidavit (Appendix 7) by Norval Morrisseau stating that "all the following works are fakes and imitations....", is remarkably similar in subject matter and style to the subject painting.



Fig. 47
Jesuit Priest Bringing Word, 1974



Fig. 48
Black Robe, 1976

Identified by Norval Morrisseau in a 30 November 2004 sworn affidavit as a “fake and imitation”



Fig. 49
Black Robe



Fig. 50
Black Robe, 1978

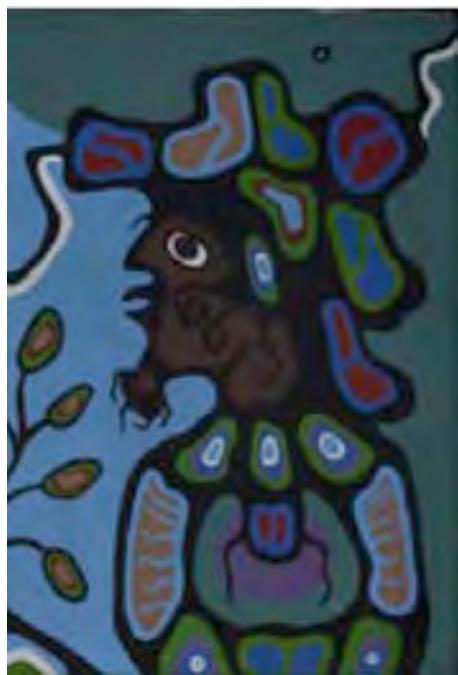


Fig. 51
Detail from Prof. J.W. Wang scientific paper



Fig. 52
Title unknown



Fig. 53
Title unknown

ACKNOWLEDGMENTS

First, I am indebted to Norval himself, for many things, but contextually for spending time with me on several occasions discussing how to identify his authentic signatures. A special thank you to Gabe and Michele Vadas, who gave Norval many years of heroic loving care and protection when he most needed it, while at the same time trying to protect his artistic legacy. They always made Norval's well-being and healthcare their first priority, even with personal stress and limited available funds caused by legal actions and litigation forced on them by organized opposition.

I would like to recognize Ritchie Sinclair for his efforts to identify Norval's true artistic legacy. He is another person struggling with few resources against organized multi-faceted legal actions.

I wish to express my thanks to John Zemanovich for researching and contributing some early historical documents, photographs and other helpful information. I also wish to express my thanks to John Newman for contributing his extensive art background knowledge and for additional forensic research. Sincere thanks to Natalie Lakhan for her many suggestions and assistance in producing this report, and for her patience in enduring the many revisions.

I also wish to thank Trudy Nicks, Senior Curator of Anthropology, at the Royal Ontario Museum for allowing access to the ROM's Morrisseau collection for research purposes, and for her many hours of assistance in doing so.

Sincere thanks to Professor James W. Wang, of Penn State University and the Canadian Conservation Institute, Ottawa, for their ongoing scientific testing and research providing essential data on Norval's materials and techniques.

I would like to recognize Bryant Ross, Coghlan Gallery, Aldergrove, B.C. and Dr. Jonathan Browne, Ottawa, for their willingness to go on the record and speak out publicly about the proliferation of Morrisseau fakes. Both Bryant Ross, and Dr. Browne through his website morrisseaubuyersbeware.com, warned and educated an unsuspecting public.

Finally, I would like to recognize and applaud all the volunteer members of the Norval Morrisseau Heritage Society, some of whom also face legal threats. The very existence of the NMHS was Norval's last major wish. They are our hope for the elimination of these poor imitations in the future.

APPENDIX

1. CURRICULUM VITAE & REFERENCE LETTER
2. NORVAL MORRISSEAU REPRESENTATION AGREEMENT
3. NORVAL'S CONTINUING POWER OF ATTORNEY FOR ART
4. NORVAL'S AUTHORITY TO AUTHENTICATE HIS ART
5. NORVAL'S LETTER RE THUMBPRINTS AND AUTHENTICITY
6. STATEMENTS BY THE AUCTIONEER RANDY POTTER
7. AFFIDAVITS OF NORVAL MORRISSEAU
8. A CONCISE HISTORY OF NORVAL MORRISSEAU
9. NORVAL MORRISSEAU HERITAGE SOCIETY INFORMATION BROCHURE & LETTER

APPENDIX

1. Curriculum Vitae & Reference Letter

CURRICULUM VITAE

DONALD C. ROBINSON, BaSc., M.B.A., P.Eng.

1. **Bachelor of Applied Science (Ba.Sc.)** degree in Electrical Engineering, University of Toronto, 1960.
2. **Master of Business Administration (M.B.A.)** degree, McMaster University, 1966.
3. **Member of the Toronto Junior Board of Trade, and Chairman of the Metro Toronto Science Fair, 1963 - 1964.**
4. **Member of the Association of Professional Engineers of Ontario (A.P.E.O.) (retired).**
5. **Member in good standing of the Art Dealer's Association of Canada (ADAC),** which as a condition of membership requires dealers to uphold high ethical standards of professionalism.
6. **Publisher and Editor, *The Canadian Art Investor's Guide*,** a quarterly magazine published from 1975 - 1980.
7. **Author and Publisher of *The Canadian Master's 25 Year Art Price Index*, 1975 - 1993.** (An art market index similar to stock market indexes). Publications include the Globe and Mail, 28 December 1993; the Montreal Gazette, December 1974; the Financial Post, 12 February 1994; the Financial Times of Canada, 13 October 1975.
8. **Art Advisor and Consultant to private fine art collectors in Ottawa and Montreal, 1976 -1980.**
9. **A Founder and Owner of Kinsman Robinson Galleries, Toronto, 1980 - 2009.**
10. **Author of numerous letters, exhibition invitations, brochures and catalogues about Norval Morrisseau art.**
11. **Author of the article *The Perils and Pleasures of Canadian Art Investment*** published by *The Canadian Art Investor's Guide*, 1979.
12. **Author of the article "Copper Thunderbird - The Legend of Norval Morrisseau "**, published by *Art Post Magazine*, Fall 1991.

13. **Author** of a major catalogue, *Norval Morrisseau - Honouring First Nations*, sold at the National Gallery of Canada and the McMichael Canadian Collection, Kleinburg.
14. **Author** of the sold-out hardcover book, *Norval Morrisseau Travels to the House of Invention*, published by Key Porter Press in 1997, sold by major museums and public galleries.
15. **Author** of a commissioned report, *The Fair Market Value of 211 Paintings by Norval Morrisseau* (270 pages), 1995.
16. **Qualified Expert Witness**, Tax Court of Canada trial on Norval Morrisseau Art Valuations, in the matter of Zelinski, Whent, Pustina v. The Queen, (92 - 423 - 425 IT) 1995.
17. **Author** of the hardcover book, *Norval Morrisseau - Return to the House of Invention*, published by Key Porter Press in 2005 and sold by major Canadian museums and public galleries.
18. **Recipient** of Norval Morrisseau's *To Whom It May Concern* letter, dated 24 October 2003, that "any painting whose provenance is in doubt, bearing what is purported to be my signature, should be authenticated by Don Robinson, Kinsman Robinson Galleries."
19. **Certified and Notarized** by Norval Morrisseau as an expert in authenticating his art, with "the right and authority to legally authenticate Norval Morrisseau art."
20. **Appointed** by Norval Morrisseau in his General Continuing Power of Attorney for the artwork of Norval Morrisseau, dated 28 September 2004, to act on all matters relating to his artwork, and specifically "to act as my litigation guardian in any legal proceeding in which I am a party or in which I have an interest."

RECEIVED MAY 30 1995

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May 25, 1995

Donald C. Robinson, Esquire
Kinsman Robinson Galleries
14 Hazelton Avenue
Toronto, ON
M5R 2E2

Dear Sir:

John B. Carroll, Q.C.
Nicholas J. Pustina, Q.C.
* Christopher Kartsas, Q.C.
Jack N.M. Jamieson
Alexander W. Demer
W. Daniel Newton
Roderick W. Johnson
Bruce L. Latimer
** Roy B. Mitchell
Maurice J. Holovach
Andrea D. AstenBrenner
Mark J. Vassil

I am writing to you relating to your giving evidence as an expert on our behalf in relation to the above noted matter.

I am writing on behalf of Mr. Zelinski and Mr. Whent, as well, and I speak for them in the comments which I am making in this letter.

As Judge Mogan explained to you, although you were providing expert evidence on behalf of the Appellants, you were expected to provide assistance to the Court in the area in which you are expert.

Both our Counsel, Mr. Schultz, and we, were perturbed by the fact that Revenue Canada had served a subpoena upon you, requiring you to provide a substantial number of documents and business records for a period of several years prior to 1995. Both our Counsel and we felt that this was oppressive and unfair, and an attempt to intimidate you.

Notwithstanding this, you appeared and presented your evidence in a clear, concise, consistent, forthright, fair, and logical manner.

You were subjected to an inordinately lengthy cross-examination which was obviously unnecessary, unfair and intended to browbeat and wear you down.

Mr. Zelinski, who has had wide experience in trial work, characterized the cross-examination of you as "inhuman and inhumane" and Mr. Whent and I both agree with that assessment.

The cross-examination lasted for virtually three days and in that period of time you did not falter or vary in your evidence, retained your composure, and maintained your position.

Counsel for Revenue Canada delved into your personal business concerning financial pressures upon you in what we thought was an unfair and entirely unjustified manner, but this is simply how Revenue Canada has conducted itself throughout these proceedings. After almost three days of cross-examination, you had not altered or changed your opinions or position and were still consistent; you appeared almost unphased by the attack of Revenue Canada, although it was evident that a tremendous physical and mental strain was being placed upon you.

At the end of your examination, we were most appreciative of the manner in which you had conducted yourself and of the consistency, fairness, and clarity of the evidence which you had provided.

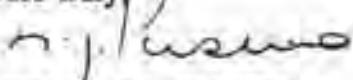
You acted as a gentleman throughout the proceedings and this certainly cannot be said for the conduct of Counsel for Revenue Canada which was markedly in contrast to your approach.

Your assistance to us and the professional demeanour you displayed throughout are greatly appreciated and we believe the Court would have to be impressed by your conduct and your evidence.

If you are called upon to give expert evidence at any time in the future, any one of us is quite prepared to provide you with the highest of recommendations.

It has been a pleasure to meet and to be associated with you and I trust the next time we meet it will be in much more pleasant circumstances.

Yours truly



NICHOLAS J. PUSTINA

NJP:clm

APPENDIX

2. Representation Agreement

March 6, 1990

TO WHOM IT MAY CONCERN

I, Norval Morrisseau, hereby give Donald C. Robinson of Kinsman Robinson Galleries, 112 Scollard St., Toronto, the completely exclusive right for ~~the world~~ ^{Canada} to market my paintings and drawings. I agree that I will not sell my work to any other person, dealer, or gallery, and I will not appoint any agents.

This agreement is valid for three (3) years. This agreement will be renewed automatically each year, for one (1) additional year, unless revoked in writing by either party.

Signed,

Norval Morrisseau
Norval Morrisseau

APPENDIX

3. Norval's Continuing Power of Attorney for Art

THIS GENERAL CONTINUING POWER OF ATTORNEY FOR PROPERTY
is given by

NORVAL MORRISSEAU

of the Province of British Columbia.

I APPOINT

DONALD CYRIL ROBINSON

of the City of Toronto, in the Province of Ontario to be my attorney for property pursuant to the provisions of the *Substitute Decisions Act*, 1992 to do on my behalf anything that I can lawfully do by an attorney, and specifically to do anything that I could do if capable of managing property, except make a Will. Without limiting the generality of the foregoing, I specifically authorize my attorney to act as my litigation guardian in any legal proceeding in which I am a party or in which I have an interest.

In accordance with the *Substitute Decisions Act*, 1992 I declare that this power of attorney is a continuing power of attorney for property and it is my intention and I so authorize my attorney that this authority may be used during my incapacity to manage property.

This power of attorney is subject to the following conditions and restrictions:

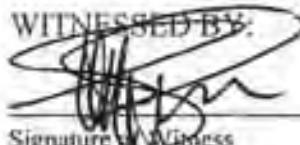
This Power of Attorney is limited to the Artwork of Norval Morrisseau.

This continuing power of attorney for property comes into effect on the date it is signed and witnessed.

This continuing power of attorney shall not revoke any other continuing power of attorney previously given by me nor shall it be revoked by any future continuing power of attorney given by me unless expressly so stated in such future continuing power of attorney.

SIGNED in quadruplicate at Parksville this 28th day of September, 2004, in the presence of both witnesses, each present at the same time.

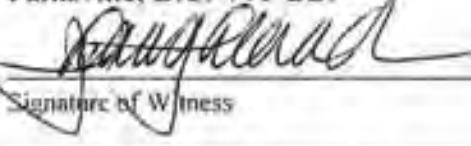
WITNESSED BY:


Signature of Witness

Name of Witness - Samuel D. Stevens

Address 326 – 198 East Island Highway

Parksville, B.C. V9P 2G9


Signature of Witness

Name of Witness - John Laughland

APPENDIX

4. Norval's Authority to Authenticate His Art

CANADA
PROVINCE OF
BRITISH COLUMBIA

To Wit:

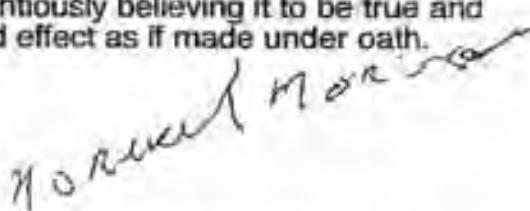
I, Norval Morrisseau, in the Province of British Columbia solemnly declare that:

Donald Robinson is an expert in authenticating my art.

I am giving Donald Robinson the right and authority to legally authenticate Norval Morrisseau Art.

And I make this solemn declaration, conscientiously believing it to be true and knowing that it is of the same legal force and effect as if made under oath.

DECLARED before me at Parksville
in the Province of British Columbia
this 8th day of April 2005



Norval Morrisseau



A Commissioner for taking affidavits
for the Province of British Columbia

APPENDIX

5. Norval's Letter re Thumbprints and Authenticity

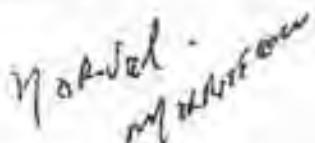
TO WHOM IT MAY CONCERN

There are a number of paintings on canvas and paper being offered for sale that originated in Thunder Bay, Ontario, purported to be signed by me and bearing my thumb print as proof of authenticity. I want it to be known that my only contribution to the creation of these works is my thumb print, which was fraudulently obtained.

I am also aware that a number of other paintings on canvas purported to be painted by me, are being sold at auctions, and by some galleries, and on the internet. I have signed sworn affidavits concerning a number of these forgeries.

I hereby confirm that any paintings whose provenance is in doubt, bearing what is purported to be my signature, should be authenticated by Don Robinson, Kinsman Robinson Galleries, or Gabe and Michelle Vadas, or myself.

Signed,
Norval Morrisseau



Witness,
Gabor Vadas

Date, OCT 24 /03

APPENDIX

6. Statements by the Auctioneer Randy Potter

EXHIBIT #8

RANDY POTTER AUCTIONEER LTD.
15 Cavan St.
Port Hope, Ontario
L1A 3B5
(905)885-6336

Attached is a copy of an email then letter received by myself October 2004 sent by Gabe Vadas as an intimidation tactic to dissuade me from selling secondary works by Norval Morrisseau. I ignored the letter/email and have continued to sell the paintings knowing the source and authenticity.

I have been an auctioneer for ten years and have sold approximately twelve hundred pieces from the same source. Mr. Vadas has never pursued these accusations and I have continued to sell these same paintings to collectors and multiple galleries, many who are considered experts in Morrisseaus' works. None of these works have ever been proven suspect. *

Sincerely,



Randy Potter
President

Source
Otavnik v. Vadas
Court File No. SC-07-51428-00

EXHIBIT # 8

From: Gabb Vadas <mg.vad@telus.net>
Subject: Morriseau fakes
Date: October 20, 2004 10:28:59 AM PDT
To: [REDACTED]



From: Norval Morriseau

We put you on notice that the nine paintings, reproduced in your advertising or [REDACTED] are not by me and are fakes. I will deny paternity to them. If you proceed to sell these paintings as mine, you will suffer the consequences.

You are further advised to withdraw from sale all additional paintings, especially if they are from the same source, until we have viewed a photo of them to ascertain their authenticity.

Norval Morriseau

:16PV/c-l M CLR IS SPCU

Source

Otavnik v. Vadas

Court File No. SC-07-51428-00

Omissions and erasures as per Otavnik Filing

THIS IS A GUARANTEED ORIGINAL NORVAL MORRISSEAU ACRYLIC ON SKIN. THIS IS ALSO A VERY RARE ONE BEING ON SKIN. I RECENTLY GOT OUT OF BUSINESS AS AN AUCTIONEER AND I SOLD NORVAL ORIGINALS FOR APPROX 9 YEARS. I PROBABLY SOLD AND HANDLED MORE MORRISSEAU PAINTINGS THEN ANYONE OTHER THAN NORVAL HIMSELF. I KNOW OF ONLY 11 OF HIS PAINTINGS ON SKIN AND I PERSONALY HANDLED 9 OF THESE. I NOW OWN 3 OF THESE. I HAVE SOLD TO MOST MAJOR NATIVE ART DEALERS IN CANADA AND HAVE ALSO SOLD THROUGH MY AUCTIONS TO COLLECTORS FROM GERMANY, U.S.A., JAPAN, CANADA, OTHER EUROPE COUNTRIES AND ALL OVER. THIS WOULD RETAIL AROUND THE \$15,000-\$20,000 PRICE. ONE THAT I SOLD IS NOW HANGING IN THE THUNDER BAY ART GALLERY. THIS BIRCH BRANCH FRAME IS AN ADDED FEATURE. THIS WAS NOT FRAMED BY MORRISSEAU. I THINK IT LOOKS GREAT STRETCHED LIKE THIS. SINCE THIS IS GOING THROUGH MY BUSINESS I MUST COLLECT ONT SALES TAX (8%) FOR ONTARIO RESIDENTS UNLESS YOU HAVE A TAX EXEMPT NUMBER AND GOODS AND SERVICES TAX (5%) TO ALL NO MATTER WHICH COUNTRY OR PROVINCE. YOU WILL GET AN OFFICIAL RECEIPT FROM MY COMPANY. I RECENTLY SOLD A VERY LARGE ONE THAT TURNED OWNERS 2 TIMES AND THE FINAL PRICE WAS \$250,000. I WISH I GOT THAT MUCH. I ALWAYS SOLD THESE WHOLESALE. SHIPPING WILL DEPEND ON HOW YOU WOULD LIKE THIS SENT. FRAMED WILL BE \$175.00 BECAUSE I WILL HAVE TO BUILD A CRATE. IF TAKEN OFF STRETCHER AND FRAME WILL BE \$55.00 INCLUDING INSURANCE. THE MEASUREMENT OF THE PAINTING IS 22X20 IRREGULAR. THE FRAME IS 36 INCHES BY 38 INCHES. THIS PAINTING WAS DONE IN 1976 AND TITLED DANCE OF THE BEAVER. IT IS SIGNED ON THE FRONT IN SYMBOLICS AND ALSO SIGNED ON THE BACK.

Q: Hi. What provenance do you have on this painting? Thank you.

A: I DO NOT HAVE ANY EXCEPT MY REPUTATION FOR SELLING THESE FOR 9-10 YEARS AND I OWN PERSONAL GUARANTEE. MY DISCRIPTION WILL TELL YOU ABOUT THE FACT I SELL THESE TO THE BIGGEST NATIVE GALLERIES IN CANADA. SOLD APPROX. 2000 WITHOUT EVER HAVING A SINGLE COMPLAINT OR A RETURN. THESE COME OUT OF THE THUNDER BAY AREA AND I WAS LUCKY ENOUGH TO GET THE CONTRACT TO SELL THESE THROUGH MY LIVE AUCTIONS IN PORT HOPE. ALL I CAN GIVE YOU IS MY PERSONAL MONEY BACK GUARANTEE. I OWN AROUND 45 MYSELF AND I PAID GOOD MONEY FOR MINE AND I AM NOT A STUPID MAN. THATS ABOUT ALL I CAN SAY. RANDY

Randy Potter Statement
Ebay Item #160349480989
July 27, 2009

APPENDIX

7. Affidavits of Norval Morrisseau

CANADA
PROVINCE OF
BRITISH COLUMBIA

To Wit:

I, Norval Morrisseau, in the Province of British Columbia solemnly declare that:

1. That attached hereto as Exhibit "A" to this my Statutory Declaration is a print out of a Collection of Norval Morrisseau Art presently being featured on
Gallery
web site of
2. That all of the following works as described by their location in the site and title as found in the above noted Collection of Norval Morrisseau Art are fakes and imitations:
 - Archive Three Worldly plains
 - Archive Astral spirits scouts
 - Archive Self
 - Archive Spirits of the earth
 - Archive 3 plains of upper thought
 - Archive Shaman invokes medicine bear for healing
 - Archive Thunderbird on tree
 - Archive "Untitled"
 - Archive Twins
 - Archive Sacred serpents of the underworld
 - Archive Black robe

- * Archive Windigo in parallel universe
- * Archive "Untitled"
- * Archive Husband and wife on the tree branch under the sea
- * Archive Owls, loons and serpent
- * Archive Second plain
- * Archive "Untitled"
- * Archive Arrangement on brown
- * Archive Sacred fish
- * Archive "Untitled"
- * Archive Artist and bird form
- * Archive Shaman shares life force with turtle form
- * Archive Blood line
- * Archive "Untitled"
- * Archive Fish with power circles and energy lines connecting the inner self
- * Archive Motif
- * Archive Artist with thunderbird
- * Archive Sacred Moose spirit

- Gallery No. 1 "Untitled" 1 of 7
- Gallery No. 1 "Untitled" 2 of 7
- Gallery No. 1 "Untitled" 3 of 7
- Gallery No. 1 "Untitled" 4 of 7
- Gallery No. 1 "Untitled" 5 of 7
- Gallery No. 1 "Untitled" 6 of 7
- Gallery No. 1 "Untitled" 7 of 7
- Gallery No. 2 Windigoes 1-2
- Gallery No. 2 Windigoes 2-2
- Gallery No. 2 Warrior finds inner beauty
- Gallery No. 2 "Untitled"
- Gallery No. 2 Safety of the nest
- Gallery No. 3 Family gathering

- Gallery No. 5 Shamans with thunderbird power
- Gallery No. 5 Ticks
- Gallery No. 6 Shaman gives offering to Creator

AND I make this solemn declaration, conscientiously believing it to be true and knowing that it is of the same legal force and effect as if made under oath.

DECLARED before me at Parksville
in the Province of British Columbia
this 30 day of November 2004

Norval Morrisseau

Norval Morrisseau



A Commissioner for taking affidavits
for the Province of British Columbia

Samuel (Sam) E. Stevens
Stevens & Company
BARRISTERS & SOLICITORS
PO Box 943, #326 - 198 E. Island Hwy.
Parksville BC V9P 2G9
Office (250) 248-8220

MY COLLECTION OF NORVAL MORRISSEAU ART

(1)



Three Worldly plains



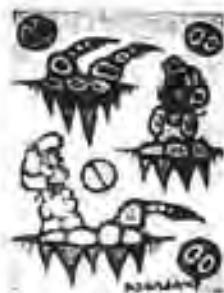
Astral spirits scouts



Self



Spirits of the earth



3 plains of upper thought

Shaman invokes
medicine bear for
healing

'Untitled'

Warrior brothers
with totem

'Untitled'

A
*St. Louis Exposition
 Art of Norval Morrisseau
 stood before me at
 Art Nouveau
 this 11th day of November 2004*
 A. Comte



Moose

Shaman showing
vision to
apprenticeThunderbird on
tree

" Untitled "



Twins

Sacred serpents of
the underworld

Black robe

Windigo in
parallel universe

" Untitled "



" Untitled "



" Untitled "



" Untitled "



" Untitled "



Husband and wife on
tree branch under the
sea



Protecting eggs



Owls, loons and
serpent



Second plain



" Untitled "



" Untitled "



" Untitled "



Arrangement on
brown



" Untitled "



" Untitled "



Albino beaver



Fish and fish with spirit
loon



Shaman and flower
tree loons



Sacred fish



Erotic thunderbird



" Untitled "



Artist and bird
form



Shaman shares life
force with turtle form



Blood line



" Untitled "



Fish with power circles
and energy lines
connecting the inner self



Motif



Artist with
thunderbird



Sacred Moose spirit

MY COLLECTION OF NORVAL MORRISSEAU ART

Last update: October 19th, 2004

Gallery No.1



"Untitled" 1 of 7(NM-001) "Untitled" 2 of 7(NM-002) "Untitled" 3 of 7(NM-003) "Untitled" 4 of 7(NM-004)



"Untitled" 5 of 7(NM-005) "Untitled" 6 of 7(NM-006) "Untitled" 7 of 7(NM-007)

MY COLLECTION OF NORVAL MORRISSEAU ART

Last update: October 24th, 2004

Gallery No.2



Thunderbird*
(NM-008)



Windigoes
1-2 (NM-009)



Windigoes 2-2
(NM-010)



"Untitled" (NM-011)



Warrior finds inner beauty
(NM-012)



"Untitled" (NM-013)



"Untitled"
(NM-014)



Safety of the
nest(NM-015)

MY COLLECTION OF NORVAL MORRISSEAU ART

Last update: October 24th, 2004

Gallery No.3



Family gathering (NM-016)



Thunderbirds on
Astral plain(NM-017)



Underworld beings(NM-
018)



Artist
speaks with
thunderbird
child (NM-
019)



Shaking tent (NM-020)



" Untitled "(NM-
021)



Spirit bear (NM-
022)



Shaman
with head
dress
(NM-023)



Thunderbird and four
directions(NM-024)

MY COLLECTION OF NORVAL MORRISSEAU ART

Last update: October 24th, 2004

Gallery No.4



Reflections of astral
children (NM-025)



Childlike
simplicity (NM-
026)

MY COLLECTION OF NORVAL MORRISSEAU ART

Last update: November 2nd, 2004

Gallery No.5



We are all one (NM-027)



Shamans with thunderbird power (NM-028)



Ticks(NM-029)



Arrangement of orange (NM-030)



"Untitled" (NM-031)



Sacred fish with eggs (NM-032)



Serpent woman takes child (NM-033)



Windigo devours ? (NM-034)

10

MY COLLECTION OF NORVAL MORRISSEAU ART

Last update: November 2nd, 2004

Gallery No.6



Shaman gives offering to Creator (NM-035)



"Untitled" 1-3 (NM-036)



"Untitled" 2-3 (NM-037)



"Untitled" 3-3 (NM-038)

APPENDIX

8. A Concise History of Norval Morrisseau

NORVAL MORRISSEAU

Anishinaabe artist Norval Morrisseau was born as Jean-Baptiste Norman Henry Morrisseau on March 14, 1931 in Fort William, known today as part of Thunder Bay, Ontario. As per tradition, Morrisseau was raised by his maternal grandparents. His grandfather, Potan, taught him the traditions and legends of his people and seeded within the artist a passionate desire to preserve the traditions of his people.

At age 7, the artist entered into a government mandated residential school program where he was subjected to physical, mental and sexual abuses. At age 13, the artist did not return to school and became a student of his grandfather's traditional teachings. It was around this time that the artist first exhibited the alcoholic tendencies which burdened him later in life.

The artist was self taught and described himself as a born artist. He signed his work using Cree syllabics taught to him by his former wife Harriet with whom the artist had children. His spirit name, *Ozaawaabliko-binesi*, translates as Copper Thunderbird. He received this name at age 19 from a traditional medicine woman caring for him after he believed he had been poisoned by the mother of a woman he had spurned.

As a young adult, Morrisseau was acknowledged as an extremely knowledgeable person regarding Anishinaabe traditions and legends. With a natural talent for art, Morrisseau began to preserve and depict the legends of his people within his paintings and drawings.

Morrisseau's art was initially controversial within his community. Many within his family and community felt it was taboo to share their traditions with the larger non-native community. Notwithstanding, Morrisseau felt it was his calling and necessary to preserve his culture.

Morrisseau's first patron was Dr. Joseph Weinstein. Weinstein, an artist himself, discussed materials and techniques as well as art history with the young painter. In the early 1960s, Ontario Provincial Police constable Robert Sheppard introduced Morrisseau to Selwyn Dewdney. Dewdney was an anthropologist studying petroglyphs and Morrisseau became a source of information for him. Dewdney, himself an artist, became a mentor and friend who assisted the artist with his career and edited Morrisseau's book "Legends of My People." In August 1962, the artist met Toronto art dealer Jack Pollock. Pollock was so impressed by the young man's work that he arranged a solo exhibition for the artist in the city of Toronto.

Morrisseau's first exhibition at the Pollock Gallery in September 1962 was sold out. Critics proclaimed Morrisseau "a genius" and Morrisseau was now introduced to the world of art collectors. Pollock represented Morrisseau for many years and enjoyed a lifelong association with the artist.

Although there were periods of sobriety, Morrisseau struggled with alcoholism for much of his career until the early 1990s. During this time, he continued to paint and garnered accolades including the Order of Canada in 1978. After becoming homeless in 1987, Morrisseau met with a young man named Gabor Vadas on the mean streets of Vancouver's East Hastings district. Morrisseau adopted Vadas as his son within the Ojibwa tradition. Vadas eventually became the artist's business manager. Over time, Vadas and Morrisseau created a family together and some believe their relationship saved both of their lives and subsequently resulted in the artist's greatest output of work over the span of his career.

In 1989, Morrisseau signed with the Kinsman Robinson gallery who became the artist's principal dealer. In the mid 1990s, Morrisseau's health began to decline and he was eventually diagnosed with Parkinson's disease.

In 2005 and 2006, Morrisseau became the first Canadian aboriginal artist to have a solo exhibition at the National Gallery of Canada. The retrospective of the artist's career was critically acclaimed and well received by the public.

Norval Morrisseau passed away at the Toronto General hospital on December 4, 2007 from complications arising from Parkinson's disease. Morrisseau's works continue to be acclaimed and are considered artistic treasures by the people of Canada and collectors worldwide.

Text © John Zemanavich 2009.

Used with permission.

APPENDIX

9. The Norval Morrisseau Heritage Society Information Brochure & Letter

Frequently Asked Questions

1. What is a Catalogue Raisonné?

Catalogue Raisonné translated from French means "a carefully method, measured and alphabetical catalogue". The term *catalogue raisonné* (CR) is usually used for a comprehensive catalogue of artworks by an artist and includes a description of the works, mostly by the author(s), who have been responsible for it, and includes a photograph, title, date, media, exhibition provenance research about the history of the work (first and witness), ownership, publications and publications history, appraisals, and current location (<http://en.wikipedia.org>).

2. Does the NMHS undertake sales?

The NMHS does not undertaken sales. In completing the function mentioned for the artist Norval Morrisseau, the NMHS will explore new, web using technology and electronic methodology before making the final decision for inclusion in the catalogue raisonné. The Norval Morrisseau Catalogue Raisonné will be a primary source of information about the artist's work throughout his lifetime and will be invaluable for art dealers, galleries, scholars and the general public.

3. Will include my images and information to the NMHS for their database, is my privacy protected?

Your privacy is protected when you submit your images and information to the NMHS Catalogue Raisonné project. The database is kept in a highly secure environment.

4. If my works by Norval Morrisseau are printed in the Catalogue Raisonné, will you want to be published as owners of those works?

As an important component in the Norval Morrisseau Catalogue Raisonné, you will be mentioned about the final decision by the NMHS and what information you will allow the NMHS to use in the final catalogued numbered publications.

5. After publication of the Catalogue Raisonné, where will the database be stored?

Prior to the publication of the Norval Morrisseau Catalogue Raisonné, the NMHS will make arrangements with the National Library of Canada to store all their collection (electronic documents and correspondence). The National Library and Archives of Canada respects the rights and responsibilities of the Province And of Canada, that protects the right of first refusal and provides individuals with a right of access to personal information about themselves.

NORVAL MORRISSEAU HERITAGE SOCIETY
Box 4430, Station E
Ottawa, ON K1S 5B4
CANADA



© 1993 Norval Morrisseau. Reproduced with permission of the Norval Morrisseau Estate and the Canadian Society for the Protection of Freedoms of Expression.

Norval Morrisseau Heritage Society

Norval Morrisseau: National Treasure



Notiziario Ufficio Stato (1932-2007)

do a little. Martensen used to drive in his boat on the Seal River near Lake Superior. There always were the beginnings of some sort of contemporary Aboriginal Art out of a somewhat naive by and of the times which he found there.

With his *Scorpio* at his side, Matisse had his set of mixed bird and insects of his prints, which he had brought in 1942 from his studio. This is what the painter himself says in his *Autobiography*:

Maurizio has been widely recognized as a leader and is currently the Vice-chairman and President of Pistoia Project and Comitato AIA. He was one of 4 panel chairmen for Comitato Internazionale per la partecipazione in the international exhibition 'Mémoires de la France' (Exposition de la Mémoire) at the Musée de l'Orangerie in Paris in 2000. He was appointed Grand Chancellor of the Officers of the Order of the National Sciences, one of the highest distinctions, at the Royal Academy of Pistoia. Maurizio has also been appointed to the Royal Academy of Chianti in 1979, and in 1979, informed with his 1995. In 1995, he was appointed to the Royal Academy of Chianti in 1979, and in 1979, informed with his 1995.

Journal of Management Research in Development (JMRD) is a peer-reviewed journal that focuses on research in management and business. It is published quarterly by Sage Publishing Group.

The Norval Morrisseau Heritage Society

A small, rectangular portrait of a man in historical clothing, possibly a 17th-century French nobleman, wearing a white cravat and a dark coat.

At a tribal Martians used to drive to the sand at his house on the Sand Four Rivers near Lake Phoenix. There they were to begin the new era of contemporary Aboriginal Art, part of a movement which is one of the foremost schools in Canadian art.

Such is the knowledge of his visitors. Mathematics need his art to reward but find millions of his graphics have no audience. This art has helped the pop culture around a culture and many young art, her blood and mind, a damaged culture.

His short solo and small group exhibitions were presented at the Phoenix Gallery in Worcester in 1982; The South William Row Thompson and others. When he responded to a 2006, Annual Artwork Submission, "Annual Artwork Submission," he was asked to submit a work for the exhibition. He did so, and it was accepted because it was the first major solo exhibition of a Fine Artist and in the 125 year history of the National

Morristown has been widely recognized at home and internationally for its architecture and design. The town was a recipient of the 2007 National Design Award.

and the *Journal of the Royal Institute of British Architects* (1986) and government. Credit: Pritzker Prize, Photo © 1990 The Art Institute of Chicago. © 1990 and government with other right holders, over all the material. © The American Institute of Architects (AIA), © 1990. It was reproduced in the *Journal of the Royal Institute of British Architects* (1986).

Several factors may be present in a Dystrophy of 2007. The most well-known is an infection and immune

der Deutschen preuß.

The Norval Morrisseau Heritage Society
Board of Directors

Centre for Economic Growth Analysis, Centre d'Etudes et de Recherche sur

Mr. Donald McLean, Vice-President, Canadian Breweries, Princeton.

George H. W. Bush, Secretary of Treasury
—Baldwin Carpenter (Photographer), Art, Museum of Modern Art, October 1 (Detail)

卷之三

Richard Baker
Barrett and Stratton, Zionsville (Indiana)

Richard Baker is a practicing attorney in Indiana. In the 1970's and early 1980's he represented several
of Michigan's professionals and artists before and before trial with his art in his associations with
the arts community in Indianapolis.

Yveson City (357) which has over 50 years experience in the field of environmental restoration. The firm offers a range of services, ranging from remedial and environmental rehabilitation with treated materials to offsite and transportation, collection of contaminated substances and treatment of contaminated soils. The firm has 15 years' experience in the industry and has undertaken 100 contracts at sites across the UK.

The Best Practices
for Schools in Art, Literature and Culture
in Multiple Cultures Around the World

NORVAL MORRISSEAU HERITAGE SOCIETY
10 King Street East, Suite 600
Toronto, Ontario
M5C 1C3

January 9, 2008

Mr. Ethan Rogers
Daigle & Hancock LLP
Barristers and Solicitors
51 Village Centre Place
Mississauga, Ontario
L4Z 1V9

Dear Sir:

Re.: Moniz v. CTV Globemedia Publishing Inc. et al.

With regard to your letter of December 11, 2007, we reply as follows:

The Society's purpose is to create a catalogue raisonné of the art of the late Norval Morrisseau.

The Society has not had, nor appointed, solicitors. Incorporation was handled by the late artist's solicitors.

The members of the Society are Lee-Ann Martin, Curator of Contemporary Canadian Aboriginal Art, Canadian Museum of Civilization; Dr. Elizabeth McLuhan, Director, Dunlop Art Gallery, Regina; Greg Hill, Curator of Indigenous Art, National Gallery of Canada, Ottawa; Viviane Gray, Director, Indian and Inuit Art Centre, Indian and Northern Affairs Canada, Gatineau; Dr. Ruth Phillips, Professor of Art History, Carleton University, Ottawa, and Richard H. Baker, Barrister and Solicitor, Toronto.

Though able to do so, the Society has not yet made an evaluation of authenticity for any of the art it has collected in its registry. To date over 1,700 works have been registered. All information received is confidential.

The Society was created at the request of the late artist. Its mission is to "research, document and promote the artistic achievement of Norval Morrisseau, and to protect the integrity of his art".

The Society has not yet dealt with identifying outside experts or galleries capable of authenticating Morrisseau art. It recognizes that the Kinsman-Robinson Gallery in Toronto is a trusted dealer of Norval Morrisseau's art.

The Society has no reason to believe that Mr. Morrisseau was at any time incompetent.

Yours truly

NORVAL MORRISSEAU HERITAGE SOCIETY

per:



Richard H. Baker

sf

c. P. Jacobsen, Esq.