

EXHIBIT "B"

Expert Report

Analysis of the Art of Norval Morrisseau and
Spirit Energy of Mother Earth

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Hearn v. Joseph McLeod and Maslak McLeod Gallery
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Table of Contents

Executive Summary

List of Illustrations

List of Tables

Introduction

Provenance

Methodology and Sources for Analysis

Title Consistency

Signatures Recto & Verso

Overall Image Analysis

Genre

Compositional Comparisons

Colour Palette Comparisons

Morellian Analysis

Formulaic Conventions

Eyes

Lines of Communication

Divided Circles

Interior Segmentation

Iconography

Conclusion

Sources Consulted

APPENDICES:

Appendix 1: Images included in Report

Appendix 2: Image Data Base 1973-75

Appendix 3: Curriculum Vitae

EXECUTIVE SUMMARY

This report is an analysis of *Spirit Energy of Mother Earth* (1974) attributed to Norval Morrisseau. Utilizing a Morellian analysis, in addition to a reliance on a comprehensive database of works by the artist, textual and archival data, I offer my firm opinion regarding *Spirit Energy of Mother Earth*. As an Indigenous Art Historian who has studied, taught, and researched contemporary Indigenous art since 2001 in a university context, I have brought a solid scholarly context to my analysis. My Lakota-Scottish ancestry drew me to contemporary Aboriginal art, which I view as a decolonizing force for Indigenous peoples in Canada. It is from this context that I shall offer my opinion on the painting in question, *Spirit Energy of Mother Earth* (1974) [fig. 1; fig. 2]. I reserve the right to amend and supplement this report as necessary as my research is ongoing.

In this report, following an in depth analysis of formulaic conventions, iconography, and the black, dry brush signature and sketch on the verso of the canvas of *Spirit Energy of Mother Earth*, I contend the painting does not conform to accepted techniques and formulae utilized by Norval Morrisseau as part of his unique visual vocabulary. Additionally, contextual information related to Morrisseau's career further confirms my findings that *Spirit Energy of Mother Earth* is inconsistent with Morrisseau's oeuvre. Morrisseau's artistic vision positioned him as one of Canada's foremost artists and his paintings completed between 1973 and 1975 specifically, are considered many of his most important. During that particular period I maintain he did not create works in a style found in *Spirit Energy of Mother Earth*.

LIST OF ILLUSTRATIONS

- FIG. 1** *Spirit Energy of Mother Earth (recto)*, 1974, acrylic on canvas, 167 X 167 cm, Collection of Kevin Hearn.
- FIG. 2** *Spirit Energy of Mother Earth (verso)*, 1974, acrylic on canvas, 167 X 167 cm, Collection of Kevin Hearn.
- FIG. 3** *Adam and Eve and the Serpent*, 1974, 101 X 80 cm, acrylic on card, Helen E. Band Collection gifted to Thunder Bay Art Gallery. Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 107. I personally observed this work at the Thunder Bay Art Gallery in 2013.
- FIG. 4** *The Gift*, 1975, 195.5 X 122 cm, acrylic on brown kraft paper, Helen E. Band Collection gifted to Thunder Bay Art Gallery. Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 115. I have personally observed this work at the Thunder Bay Art Gallery in 2013 and in 2006 in the retrospective exhibition.
- FIG. 5** *Ojibway Shaman Figure*, 1975, 101.6 cm X 81.3 cm, acrylic on card, Montreal Museum of Fine Art Collection, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 118.
- FIG. 6** Attributed to Morrisseau, *Lake Trout with Eggs*. 1973. Acrylic on Canvas, 80 x 114 cm, Recto. Donated in 2004 to Thunder Bay Art Gallery.
- FIG. 7** VERSO, Attributed to Morrisseau, *Lake Trout with Eggs*. 1973. Acrylic on Canvas, 80 x 114 cm, Donated in 2004 to Thunder Bay Art Gallery.
- FIG. 8** DETAIL OF VERSO, Attributed to Morrisseau, *Lake Trout with Eggs*. 1973. Acrylic on Canvas, 80 x 114 cm, Recto. Donated in 2004 to Thunder Bay Art Gallery.
- FIG. 9** *Sacred Fish*, 1976, 81.3 X 99 cm, acrylic on canvas. Citicorp Canada Collection, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 138.
- FIG. 10** *Sacred Fish* n.d., acrylic on paper. Formerly of the Susan Ross Collection/

Kinsman Robinson Gallery website.

- FIG. 11 Attributed to Norval Morriseau, *Untitled (Animal Spirits Facing Inward)*. 1970. Acrylic on Canvas, 73 x 56 cm, Thunder Bay Art Gallery.
- FIG. 12 VERSO of *Untitled (Animal Spirits Facing Inward)*. 1970. Acrylic on Canvas, 73 x 56 cm, Thunder Bay Art Gallery.
- FIG. 13 Attributed to Norval Morriseau, *Untitled (Two Shaman and Water Spirits in Cameo)*, acrylic on canvas, 72 X 85 cm, Thunder Bay Art Gallery.
- FIG. 14 VERSO, *Untitled (Two Shaman and Water Spirits in Cameo)*, acrylic on canvas, 72 X 85 cm, Thunder Bay Art Gallery.
- FIG. 15 Attributed to Norval Morriseau, *Untitled (Fish with Minnows)*, 1976, Acrylic on canvas, 80 X 114 cm, Thunder Bay Art Gallery.
- FIG. 16 VERSO *Untitled (Fish with Minnows)*, 1976, Acrylic on canvas, 80 X 114 cm, Thunder Bay Art Gallery.
- FIG. 17 Attributed to Norval Morriseau, *Astral Plain Scouts*, 1976, acrylic on canvas, Donated work to the Winnipeg Art Gallery. No Verso image available.
- FIG. 18 *Man Changing into Thunderbird*, 1977, acrylic on canvas, 6 panels @ 153.5 X 125.7 cm, Private Collection on loan to AGO.
- FIG. 19 *Mother Earth*, 1975, 203.2 X 104 cm, acrylic on canvas, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morriseau*, (Toronto: Methuen, 1979) 125.
- FIG. 20 *Man Changing into Thunderbird*, 1974, acrylic on canvas, 172.7 cm x 147.3 cm, Private collection, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morriseau*, (Toronto: Methuen, 1979) 112.
- FIG. 21 *Indian Jesus Christ*, 1974, acrylic on paper, 134.6 cm X 68.5 cm, Department of Indian Affairs, Ottawa, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morriseau*, (Toronto: Methuen, 1979) 106.
- FIG. 22 *Unity*, 1974, 100.3 X 80 cm, acrylic on card, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morriseau*, (Toronto: Methuen, 1979) 108.
- FIG. 23 *The Serpent of Life*, 1969, 79 X 122 cm, acrylic on masonite, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morriseau*, (Toronto: Methuen, 1979) 85.

- FIG. 24 *Tormented Thunderbird*, 1973, 81.3 X 119.3 cm, acrylic on masonite, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 91.
- FIG. 25 *Protection of the Young*, 1973; 100 X 79 cm, acrylic on card, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 96.
- Fig. 26 *Nature's Balance*, 1975, 185.5 X 122 cm, acrylic on kraft paper, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 114.
- FIG. 27 *Man Changing into Thunderbird*, 1958-60, 63 X 101.3 cm, watercolor and ink on birchbark, Canadian Museum of Civilization collection (III-G-1099), Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 69. I observed this work first-hand while documenting the CMC collection in 2011.
- FIG. 28 *Androgyny*, 1983, 366 X 620 cm, acrylic on canvas, Collection of Indian Affairs Canada—a gift to the people of Canada by Norval Morrisseau. This work was recently on display at Rideau Hall at the Governor-General's residence in Ottawa and has been featured as a backdrop for a number of official photographs including the announcement of a Harper government cabinet in 2008. Published in Greg Hill, *Norval Morrisseau: Shaman Artist*, exhibition catalogue, (Ottawa: National Gallery of Canada, 2006) 148-149.
- FIG. 29 *Water Spirit*, 1972, 81 X 183 cm, acrylic on brown kraft paper. Painted for Indian Art Canada 1974 and collected for the Canadian Museum of Civilization (CMC) (III-G-1102). Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 109. Observed while documenting the CMC collection in 2011.
- FIG. 30 *Impressionist Thunderbirds*, 1975, 51 X 39.5 cm, acrylic on card, Richard Baker Collection, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 121. Observed while documenting Baker Collection in 2012.
- FIG. 31 *Ojibway Shaman Takes Form of Water Spirit*, 1978, 40-8. X 35.7 cm, acrylic on

coloured matte board, Collection of the Canadian Museum of Civilization (III-G-1105), Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 160. Observed while documenting the CMC collection in 2011.

FIG. 32 *Joseph with Jesus and St. John the Baptist* 1973, acrylic on canvas, 110.8 X 90.5 cm, Aboriginal Affairs Collection. Published in Sinclair and Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 100.

FIG. 33 *Virgin Mary with Baby Jesus*, 1973, acrylic on canvas, 106.5 X 86 cm, Aboriginal Affairs Collection. Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 101.

FIG. 34 *Untitled c.* 1982, acrylic on canvas, Native Heritage Foundation of Canada Collection. Observed in 2013.

FIG. 35 *Mishupishu c.* 1964, oil ink and tempera, 56 X 77 cm, Helen E. Band Collection, Thunder Bay Art Gallery. Observed in 2013.

FIG. 36 *Sacred Bear*, 1972, 81.3 cm X 142.2 cm, acrylic on kraft paper, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 87.

FIG. 37 *Swimming*, 1976, 76.2 X 101.6 cm, acrylic on canvas, Mrs. Gordon Jones Collection. Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 131. Observed in 2013.

FIG. 38 *Artist and His Four Wives*, 1975, 109.8 X 332.7 cm, acrylic on canvas, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 117.

FIG. 39 *Migration*, 1973, 121 X 180 cm, acrylic on Masonite, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 95.

FIG. 40 *Door to Astral Heaven*, 1977, 122 X 81.3 cm, acrylic on canvas, Pollock Gallery, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 143.

FIG. 41 *The Storyteller, The Artist and His Grandfather*, 1978, two panels, each 174 X

94 cm, acrylic on canvas, Indian Affairs Collection, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 151.

FIG. 42 *Man Warding Off Psychic Powers*, 1978, 76 cm X 102 cm, acrylic on canvas, collection of Dr. and Mrs. N. B Lightford, Ottawa. Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 23.

FIG. 43 *The Light is the Way*, 1979, two panels, each 127 X 315 cm, acrylic on canvas, Pollock Gallery, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 163.

FIG. 44 *The Great Flood*, 1975, 86 X 325 cm, acrylic on canvas, Collection of Mrs. Gordon Jones, Toronto, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 120. Observed in 2013.

LIST OF TABLES

TABLE 1: Database Findings

TABLE 2: Colour Palette and Brush Strokes

TABLE 3: Eye conventions utilized by artist

TABLE 4: Examples of divided circles and lines of communication

TABLE 5: Interior Segmentation

TABLE 6: Brush Strokes

INTRODUCTION

“Among the Indians, as among other nations, some people are born artists,
but most are not. I am a born artist.”

Norval Morrisseau (1969)¹

Anishinaabe artist Norval Morrisseau is widely considered one of Canada’s most important artists and his legacy remains pivotal to the nation’s history of art. Prolific in his output, paintings and drawings by Morrisseau amount to well over 1,000 works. As an author, he published a collection of stories to better educate viewers about the Anishinaabe narratives he painted in 1965.² Made a member of the Royal Canadian Academy of Arts in 1973, he also became a recipient of the Order of Canada in 1978. Morrisseau was honoured internationally when chosen to participate in a global exhibition of art, *Magiciens de la terre/Magicians of the Earth*, to celebrate the Bicentennial of the French Revolution at the Centre George Pompidou in Paris, France, in 1989. Morrisseau’s work has been collected and exhibited internationally beginning in the 1960s. The 1970s and 1980s are considered to be his most creatively daring decades of art production. During this prolific period Morrisseau both experimented with form and expanded his visual repertoire, including diverse self-representations, wide-ranging spiritual imagery, political commentary, and personal narratives. His retrospective exhibition *Norval Morrisseau: Shaman Artist* curated by Greg Hill at the National Gallery of Canada in Ottawa in 2006 marked the first for an artist of Indigenous ancestry and is considered a watershed moment for Canadian art history. Morrisseau’s significance to Canadian art history was secured with the retrospective, which traveled throughout Canada and to New York and Washington, DC.

¹ Herbert T. Schwartz, *Windigo & Other Tales of the Ojibways* (Toronto: The Canadian Publishers, 1969) 6.

² See: Norval Morrisseau, *Legends of My People: The Great Ojibway*, Selwyn Dewdney, (ed.) (Toronto: McGraw-Hill, 1965).

Bursting onto the art scene in 1962 with a sold-out show at the Pollock Gallery in downtown Toronto, Morrisseau's art, his personality, and his racial identity have helped shape him as a larger-than-life character. His mark has been acknowledged in Canadian culture. For example, his art and his life has been the subject of documentaries, a painting, a play, an extended prose poem, and songs by both Shingoose and Kevin Hearn.³ A significant art exhibition curated by Elizabeth McLuhan and Tom Hill in 1984 at the Art Gallery of Toronto acknowledged his influence in a changing Indigenous arts movement in Canada and recognized his impact upon generations of Indigenous artists who were inspired by the visual aesthetic Morrisseau created.⁴ Artists such as Daphne Odjig, Carl Ray, Joshim and Goyce Kakegamic, Roy Thomas, Blake Debassige, and Jackson Beardy, among others, have drawn inspiration from Morrisseau's trailblazing artistic style to help forge unique artistic expressions.

A prolific artist, his work encompasses a wide range of subjects that evolved over the four decades he created art. Born in Fort Williams, ON (Thunder Bay) in 1931, Morrisseau was raised by his maternal grandparents and was taught Anishinaabe traditions and stories that instilled a passionate understanding of his cultural beginnings that melded with a wide variety of subjects and ideas he encountered to enrich his art practice. Art historian Ruth B. Phillips notes in her essay for the

³ See: Henning Jacobsen, (dir), *The Colors of Pride*. (documentary film) (National Film Board of Canada, 1973); Henning Jacobsen and Duke Redbird, (dirs), *Paradox of Norval Morrisseau* (documentary) (National Film Board of Canada, 1974); Saul Williams, *Homage to Norval Morrisseau*, acrylic on canvas, 1983; Marie Clements, *Copper Thunderbird* (play), (Vancouver: Talonbooks, 2007); Armand Garnet Ruffo, "Norval Morrisseau: Man Changing into Thunderbird" *Norval Morrisseau: Shaman Artist*, Greg Hill, (ed.) (Ottawa: National Gallery of Canada, 2006) 78-92. The original song with lyrics by Duke Redbird and performed in the NFB documentary, *Paradox of Norval Morrisseau* was an early artistic expression. Recently Kevin Hearn has written and released a song dedicated to Norval Morrisseau.

⁴ Elizabeth McLuhan and Tom Hill, *Norval Morrisseau and the Emergence of the Image Makers*, (exhibition catalogue) (Toronto: Methuen & Art Gallery of Ontario, 1984).

exhibition catalogue that accompanied the 2006 retrospective exhibition, “The hard facts of his upbringing read like a catalogue of the cultural and educational conflicts, the abuses, and the dangers to which Aboriginal people were routinely subjected during the middle decades of the twentieth century.”⁵ The colonial realities of Morrisseau influenced his art, resulting in a complex oeuvre that cannot be easily labeled as one kind of art. Spiritual pursuits, political issues, personal ideas and a legacy of storytelling emerge from canvasses and paper. Morrisseau’s wide-ranging works includes masterfully produced art that speak to his significance in the art world. The posthumous tribute to Morrisseau organized by the Red Lake Regional Heritage Centre in Red Lake, ON, speaks to the many art transactions that Morrisseau executed in this area, as well as the personal connections he made with countless people. Personal reminiscences, stories, media reports, and images from between 1959-1980 were compiled into a commemorative publication to locally acknowledge such aspects of Morrisseau’s unorthodox artistic career.⁶

I began studying the work of Norval Morrisseau in an academic context in 2001 while teaching Indigenous art history courses at Saskatchewan Indian Federated College (now First Nations University of Canada). In courses and in my PhD dissertation, I began to deeply consider Morrisseau’s importance to the history of Canadian art. Through publications in scholarly journals, presentations at national and international conferences, and through invited presentations I have shared my research and findings.⁷ I continue my research related to Norval Morrisseau to better articulate Morrisseau’s importance as an artist.

⁵ Ruth B. Phillips, “Morrisseau’s ‘Entrance’: Negotiating Primitivism, Modernism, and Anishnaabe Tradition” (42-77), *Norval Morrisseau: Shaman Artist*, Greg Hill, (ed.) (Ottawa: National Gallery of Canada, 2006) 50.

⁶ Christine Penner Polle & Reggie Bacon, (eds.), *Norval Morrisseau and the Woodland Artists: the Red Lake Years, 1959-1980*. (Red Lake: Ontario Arts Council, 2008).

⁷ See Appendix II for attached curriculum vitae for complete scholarly record.

It is from this context that I shall offer my opinion on the painting in question, *Spirit Energy of Mother Earth* (1974) [fig. 1; fig. 2]. I reserve the right to amend and supplement this report as necessary as my research is ongoing.

PROVENANCE

Spirit Energy of Mother Earth, 1974, acrylic on canvas, 167 X 167 cm, Collection of Kevin Hearn.

According to the International Foundation for Art Research, the term provenance derives from the French *provenire* meaning “to originate” and is a historical record of an artwork’s ownership.⁸ Provenance research is important for both authenticity and valuation of art works. Ideally, a provenance history would provide a documentary record of owners’ names; dates of ownership, and means of transference; and locations where work was kept from the time of its creation by the artist until the present.

Establishing provenance for *Spirit Energy of Mother Earth* was clearly outlined by Joe McLeod in a document he provided to Kevin Hearn, upon request, dated July 10, 2010. A list of four names beginning with Norval Morrisseau was provided to Hearn to clearly document a line of ownership prior to the painting being acquired by the Maslak-McLeod Gallery and subsequently sold to Hearn. After Hearn was informed of the questionable authenticity of his painting, by the Art Gallery of Ontario, he received the following list. Three previous owners’ names on the report include Rolf Schnieder, Robert Voss, and Irving Jacobs. No dates are given for the time periods of ownership. I attempted to contact previous owners to establish the veracity of the provenance data provided.

⁸ *International Foundation for Art Research*, (Accessed July 12, 2013)
http://www.ifar.org/provenance_guide.php

Rolf Schnieder

The first owner after the artist is a known art collector from the Thunder Bay area. In a conversation I had with Rolf Schnieder of Kakabeka Falls, ON on July 16, 2013, Mr. Schnieder verified that he has never owned or handled a painting called *Spirit Energy of Mother Earth* (1974) based on his documentation. Upon checking his files of photographs of the recto of each work he has owned, a record he told me he created to satisfy Revenue Canada, and written documentation kept on file, he confirmed that he has never owned or handled this work. Additionally, Mr. Schnieder signed a written statement on February 8, 2013 stating that he was certain he had never owned this painting.⁹ Mr. Schnieder has been a well-known conduit for Morrisseau's paintings in the Thunder Bay region and he has been actively handling works by the artist since the 1960s. He operated a small store on May St, in Thunder Bay, ON called *Yesterday's Treasures* for a number of years and this was one way he sold works by Morrisseau. He noted that in addition to buying works directly from Norval Morrisseau, he also received paintings from a variety of sources, including from another collector, David Voss.

Robert Voss

The second name on the report is Robert Voss. I was unable to find contact information for Robert Voss and therefore am unable to confirm his ownership of *Spirit Energy of Mother Earth*. While David Voss is known to have been associated with Morrisseau's art and had a business relationship with Rolf Schnieder, I have not found contact information for Robert Voss. Mr. Schnieder verified that he had never met a Robert Voss, although he confirmed that a Voss family had settled in the Thunder Bay area.

Irving Jacobs

⁹ See Appendix III for copy.

The third name provided is that of Irving Jacobs. Dr. Irving Jacobs is a doctor in Toronto, ON and confirmed through his lawyer Thomas Zweibel of Zweibel and Associates in a letter dated April 3, 2013, that Irving Jacobs had never owned the painting titled *Spirit Energy of Mother Earth*. Mr. Zweibel states in the letter that the information provided by the Maslak-McLeod Gallery is incorrect.

After confirmation that two of the three names listed as former owners of *Spirit Energy of Mother Earth* on the provenance report dated July 10, 2010 deny ownership, I conclude that the provenance report provided is not credible.

METHODOLOGY AND SOURCES FOR ANALYSIS

A number of aspects must be considered in the analysis of this work's authenticity. Contextual information, an understanding of Morrisseau's entire oeuvre, and archival considerations must be weighed when making a pronouncement related to authenticity and I will employ a number of tools in this analysis including a Morellian analysis. Firstly, a contextual understanding utilizing a comprehensive database of works by Morrisseau housed in public art institutions in Canada will establish a number of comparable exemplars. Second, Giovanni Morelli (1816-1891) is recognized as having asserted that an artist, over time, develops formulae in the creation of figures, which remain consistent throughout his life even as his style evolves. Through close study of these repeated details, formulas can be identified and mapped that offer objective evidence of an artist's technique. Since Morellian analysis relies on criteria that can be described, counted and, most important, documented through photographs, this method is regarded as a precise and *scientific* method for identifying personal styles and regional traditions. Influenced by Morelli, visual cultural theorist Gillian Rose describes the method for understanding how an image 'looks' as compositional interpretation.¹⁰ Careful

¹⁰ Gillian Rose, *Visual Methodologies* (5th Ed.) (Los Angeles: Sage Publications, 2012).

consideration of the organization of the painting reveals important information about a work. This method involves, as art historian E. Fernie explains, “the acquisition of extensive first-hand experience of works of art with the aim, first of attributing works to artists ... identifying styles and establishing sources.”¹¹ This is a long established approach in art history and concentrates on content, colour, spatial organization, montage, light and expressive content. Technologies and the production of the image are also considerations, and are methods I will employ in this analysis. Looking carefully at an image reveals its own effects and dictates how the painting is seen.

Database

By assembling a database of works in major public institutions in Canada over the past four years, I have been able to focus on a number of seminal works by Norval Morrisseau in public institutions that demonstrate his artistic technique, conventions, and iconography on which to base this analysis. Not all institutions have responded to my call for information and many do not have the resources to provide images or do not have their collections online. I have specifically sought out the most significant collections of Morrisseau’s works housed in Canada. Additionally, I have visited six of the institutions personally to inspect the works, though for other institutional collections I have relied on data provided to me by said institution’s curatorial staff. For the purposes of this analysis, I narrowed the scope of my investigation to focus most directly on works created between 1973-1975 at said institutions, as *Spirit Energy of Mother Earth* is dated (verso) from 1974.

TABLE 1: Database Findings

Public Institution	Total Number of works	Total Number of	Collection
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¹¹ E. Fernie, *Art History and its Methods: A Critical Anthology* (London: Phaidon, 1995) 330.

	by Norval Morriseau	paintings by Morriseau dated between 1973-1975	Information
Aboriginal Affairs Canada—Indian and Inuit Art Centre collection, Ottawa, ON	37	4	Received from Kevin Gibbs, Coordinator, Art Collection and Exhibitions Aboriginal Art Centre Viewed portions of collection in 2010 & 2012
Art Gallery of Ontario collection, Toronto, ON	13	0	Kitty Scott, Curator of Modern and Contemporary Art
Canadian Museum of Civilization collection, Hull, Gatineau, QC	133 (majority of works are drawings on paper)	3	Viewed Collection in 2012
Glenbow Museum collection, Calgary, AB	87	No firm dates assigned except for 11 works purchased from Morriseau in 1964	Joanne Schmidt, Curator of Native North American Collection
MacKenzie Art Gallery collection, Regina, SK	6	0	Timothy Long, Curator
McMichael Art collection, Kleinberg, ON	65	6	Janine Butler, Registrar of Collection
Montreal Museum of Fine Arts Montreal, QC	14	2	Viewed Collection in 2010
National Gallery of Canada collection, Ottawa, ON	22	6	Greg Hill, Audaire Curator of Indigenous Art
Royal Ontario Museum collection, Toronto, ON	43	2	Viewed Collection in 2011-2012
Thunder Bay Art Gallery collection, Thunder Bay, ON	94	7	Viewed Collection in 2013
Winnipeg Art Gallery, Winnipeg, MB	6	2	Andrew Kear, Curator of Historical Canadian Art
Art Gallery of Nova Scotia, Halifax, NS	2	1	Sarah Fillmore, Curator of Canadian Art
TOTAL GALLERIES 12	Total works	Total paintings from 1973-75 33	

- I did not include the following institutions because I did not receive complete information: McMaster University Collection; Art Gallery of Hamilton; Tom Thomson Memorial Art Gallery; Mendel Art Gallery, Saskatoon; Museum London; University of Lethbridge Art Gallery; in my investigation as they did not respond to my queries. I did not include the Art Gallery of Alberta, Edmonton because all works were serigraphs except one donated painting for which no image was available.

Textual Documentation

In 1979 Lister Sinclair and Jack Pollock published a coffee-table style text, *The Art of Norval Morrisseau*. This book is also a well-established source for analysis of Morrisseau's work and serves as an archival document because a significant historical discussion of aspects of Morrisseau's painting technique and iconography is included along with a expertly reproduced selection of important works, created between 1958 and 1979. It offers clear examples of his iconography and stylistic formulae in works produced during this period. Many of these paintings serve as examples in this report. Additionally, I have drawn upon seminal curatorial analyses and critical examination by scholars in order to more securely support my own findings [see Sources Consulted]. As noted, in 2006 Greg Hill of the National Gallery of Canada curated the retrospective exhibition *Norval Morrisseau: Shaman Artist*. This exhibition catalogue contains three seminal essays by Hill, Ruth B. Phillips, Canadian Research Chair in Aboriginal art from Carleton University, Ottawa, and Armand G. Ruffo, Poet and scholar from Carleton University, and includes a number of Morrisseau's significant works of art.

TITLE CONSISTENCY

The title *Spirit Energy of Mother Earth* falls within the wide boundaries of titles Morrisseau assigned works and therefore is consistent. While I have not found another title that relates specifically to 'spirit energy', Morrisseau did paint a number of works during the 1973-75 period related to Mother Earth.

SIGNATURES RECTO & VERSO

Recto: The syllabic signature found on the recto or front of the painting remains consistent with Morrisseau's established syllabic signature in that it visual resembles the syllabic shapes used by Morrisseau. I am not an expert in handwriting analysis nor have I carried out an in-depth analysis of the Recto signature.

Verso: The signature found on the verso or back of the canvas [fig. 2] is written in black dry brush and includes a signature in English, in addition to the title of the painting, the date, and a small sketch of a Thunderbird. This verso signature is cause for major concern because I have viewed numerous paintings created by the artist and collected during the 1973-1975 period and none of the works display a dry brush signature on the back of the painting.

The only works I have found in public collections that have black dry brush signatures are works that were collected recently as donations to two institutions included in my database, of which four examples are from the Thunder Bay Art Gallery and one is from the Winnipeg Art Gallery. Works included in the Sinclair and Pollock text (1979) that are currently in public collections or in the Richard Baker collection, which I have also viewed, also do not have the black signatures on the verso. Additionally, Government employee Robert Fox, who photographed 32 works completed by Morrisseau during 1973 found no example of black dry brush signatures on the verso. If Morrisseau had established a practice of signing his works in English on the verso, in addition to in syllabics on the recto of his artworks, then I would have found evidence of this among the works I have examined either physically or from digital images held in public collections. That none of the significant works from Morrisseau's oeuvre that I examined contain a verso signature brings into question the veracity of the signature convention found on the verso of *Spirit Energy of Mother Earth*.

The most commonly found works with black dry brush that I have encountered are for sale at sites such as *kijiji* or on *ebay.com* that are not, in my opinion, directly attributable to Norval Morrisseau. Therefore, given my experience with key works

created during this period and at other times throughout his career that are held in public collections, the historic record does not support *Spirit Energy of Mother Earth* as a work by the artist based on the use of black dry brush signature.

Of the 32 examples from the period between 1973-1975 contained in my database, only five of these works have black dry brush signatures on the verso and these five were all collected as donations after 2000. Significantly, a remaining 26 works from this period held at the noted art museums were collected by these galleries prior to 2000. The Helen E. Band collection donated to the Thunder Bay Art Gallery in 1994 is an excellent example. As an early and important collector of First Nations art, Helen Band of Toronto, ON, began her collection in the early 1960s and acquired works by Morriseau directly from the artist and from Toronto galleries.¹² Neither of the two works collected by Miss Band from the period of 1973 through 1975, which include *Adam and Eve and the Serpent* (1974) [fig. 3] and *The Gift* (1975) [fig. 4] have dry brush signatures on the verso of the paintings. Both of these works were included in the Sinclair & Pollock publication in 1979 and *The Gift* was also part in his retrospective exhibition in 2006. Another painting in the Helen E. Band Collection of the Thunder Bay Art Gallery (also included in the Sinclair and Pollock text), *Spiritual Self Looks Beyond* (1976) [fig. 5] does not have a verso signature either.

As noted, the Thunder Bay Art Gallery has acquired four works by donation that do display black dry brush signatures and each of those works were accepted as donations since 2004. Three of the works are similar to each other in that they offer aesthetically pleasing compositions. The figural shapes, compositional layout and colour palettes relate to one another in the case of *Untitled (Animal Spirits Facing Inward)* (1970), *Untitled (Two Shaman and Water Spirits in Cameo)*, and *Untitled (Two Shaman and Water Spirits in Cameo)*. One of the donated works displaying the verso signature is titled *Lake Trout with Eggs* (1973) [fig. 6,7,8] and diverges from

¹² Janet Clark, *The Helen E. Band Collection of First Nations Art: From the Permanent Collection of the Thunder Bay Art Gallery*, exhibition catalogue (Thunder Bay: Thunder Bay Art Gallery, 1999).

the three others in subject and composition yet remains distinct from similar works by Morrisseau.

Morrisseau completed numerous paintings of sacred fish throughout his career and in this way *Lake Trout with Eggs* (1973) [fig. 6] is closer in subject matter to Morrisseau's accepted work. Beyond the addition of the dry brush signature, other questions arise when examining the work. The oversized eye and mouth shape differ from Morrisseau's fish. The colour palette is a most irregular aspect with large swathes of beige, taupe and green creating a subtle painting. *Sacred Fish* (1976) [fig. 9] included in the Sinclair and Pollock text and therefore securely attributed to the artist, conversely demonstrates a rich complementary colour scheme, made up of warm colours from across the color wheel, resulting in a dramatic effect. Another example of a *Sacred Fish* [fig. 10], once part of the Susan Ross collection and later sold through the Kinsman Robinson Gallery, also painted in the 1970s, has a palette more typical of Morrisseau's work at that time. The intensity of the blues, reds, yellows, and purples illustrates the artist's attraction to pure colour, liberally applied, to articulate the spiritual importance of the medicine fish.

Untitled (Animal Spirits Facing Inward) (1970) [fig. 11 & 12] with its verso black dry brush signature defies Morrisseau's visual iconography in the way the figures create a framing around a negative center space. Compositionally, the figures emerge from the base of the canvas framing an interior space atypical of Morrisseau's compositional convention. The colour palette is also anomalous for Morrisseau in 1970. It is noteworthy that Morrisseau painted very few works on canvas in 1970 making the medium itself unusual for this period.

A third work with a verso black dry brush signature donated to the Thunder Bay Art Gallery in 2004 is *Untitled (Two Shaman and Water Spirits in Cameo)* [fig. 13 & 14] from 1979. This painting, with conflated figures and crisp rendering of imagery, appears to have more in common with *Spirit Energy of Mother Earth* than with Morrisseau's oeuvre. The use of mixed colours pleasingly situated offer a decorative

composition with colour combinations that might be found in works painted by the artist in the 1990s but are not found in the 1970s works. The harmonious array of figures defy Morrisseau's artistic formulae from the 1970s.

A fourth donated painting with a verso black dry brush signature donated in 2004 is *Untitled (Fish with Minnows)* [fig. 15 & 16] allegedly dated to 1976. Of the four noted paintings with black dry brush signatures, this work is least like any work I have encountered by Morrisseau. The three minnows laid out in a pleasing compositional structure swim freely on the canvas. The decorative design found in the free-floating divided circles is similar to that included in *Untitled (Two Shaman and Water Spirits in Cameo)* noted above, but it is not similar to any work by Morrisseau I have examined. The central background circular field of colour unites the figures in ways that seem more closely related to *Spirit Energy of Mother Earth* or *Untitled (Animal Spirits Facing Inward)* than to works by Morrisseau in that period.

Astral Plain Scouts II [fig. 17] was acquired by a donation at the Winnipeg Art Gallery in 2000 with a verso signature, a date of '76, and the title *Astral Plain Scouts II*.¹³ The work bears a strong similarity to the noted Thunder Bay Art Gallery works that display black dry brush signatures. Together these works form an anomalous sub-style that do not reflect the visual style of Morrisseau's paintings during the 1970s, though the works do appear to be stylistically related to one another and were likely painted by the same artist or group of artists. They were not however, in my opinion painted by Norval Morrisseau.

Verso Thunderbird Significance

In addition of the verso signature, a sketch-like image of a Thunderbird on the verso [fig. 2] of *Spirit Energy of Mother Earth*, is highly problematic, especially when considered in relation to the ascribed purpose of the verso image. Described in the

¹³ No verso image is available from the Winnipeg Art Gallery as the painting *Astral Plain Scouts II* is backed with paper and would require removal by the conservator. This was not possible at this time of the writing of this report.

noted July 10, 2010 letter provided to Kevin Hearn regarding questions of authenticity, Joe McLeod explains that this is a “great painting,” “in sync with the time” and that the small Thunderbird found on the verso that accompanies the signature and title lends added significance to *Spirit Energy of Mother Earth*, “he did this when he considered the painting of special worth.” The Thunderbird sketch, then, must serve as a significant insignia that one would expect on Morrisseau’s most significant works. Yet, this is not the case. While Morrisseau did doodle and include small drawings in his ongoing correspondence to Selwyn Dewdney in the 1960s, and at times added notations related to price, I have never seen a canvas that had a similar drawing on the verso, even though I have inspected many of Morrisseau’s most prized masterpieces. One painting that Morrisseau considered a masterpiece and stated so in a media interview with an art critic is a six-panel work titled *Man Changing into Thunderbird* (1977) [fig. 18] on loan at the Art Gallery of Ontario. In a 20 August 1977 report in the *Toronto Star*, art critic Gary Dault calls this work a “Canadian masterpiece” and includes quotes by Morrisseau who describes the painting as the “ultimate picture for me. Sharing it is wonderful. I am the creator.”¹⁴ The work, which reportedly sold for \$15,000 at the exhibition that August at the Pollock Gallery does not have a black dry brush signature on the verso, nor does it have a small Thunderbird image included. Surely, given that Morrisseau stated publicly that this work was a culminating masterpiece, he would have included both a signature and the symbolic image present on the verso of *Spirit Energy of Mother Earth* on the back of *Man Changing into Thunderbird*. If such a verso image were integral to his established practice, as is implied by McLeod in the July 10, 2010 letter, evidence of the sketch as well as the dry brush verso signature would be present in his works from this period collected at that time in public institutions.

The Thunderbird sketch, together with the signature and title on the verso of *Spirit Energy of Mother Earth*, has no equivalent in the historical record. I have not

¹⁴ Gary Dault, “Painter Gives Canadians a Masterpiece,” *Toronto Star* 29 August 1977, D5.

encountered black dry brush sketches, titles, dates, or signatures on any of the works in major collections that were acquired directly from the artist or collected prior to the late 1990s, as demonstrated by the noted database, and thus I conclude that this was not an accepted practice employed by the artist.

GENRE

Spirit Energy of Mother Earth (1974) offers some sense of its meaning and subject matter from the title. The image can be inserted within one of a number of genres or categories Morrisseau painted in the 1970s. None of the paintings present in the noted institutions contain a title similar to this one though a painting titled *Mother Earth* (1975) [fig. 19] is included in the Sinclair and Pollock text, which is a clear representation of the female form. Imagery related to spirituality, Morrisseau's own understanding of cultural traditions in Anishinaabek ontology, some Christian allusions, and only after 1976 an additional layer of Eckankar themes, remain the artist's commonly painted genre throughout his career. From 1973 to 1975, spiritual topics are more focused and include such titles as *Man Changing into Thunderbird* (1974) [fig. 20], a topic Morrisseau had painted since the 1950s, *Indian Jesus Christ* (1974) [fig. 21], a controversial self-representation, and *Unity* (1974) [fig. 22], another commonly represented theme painted by the artist to illustrate the interconnectedness of all living beings.

Mother Earth (1975) [fig. 19], the painting that shares part of its title with *Spirit Energy of Mother Earth*, is rendered in a portrait style with a visual depiction of a female figure in profile with child, birds, fish, a bear head and a baby receiving the breath of life has no connection to *Spirit Energy of Mother Earth* beyond the title link. The female form's fecundity is the focal point of this painting and symbolically appears as a seedpod or flower that references the source of Mother Earth's womanly and fertile strength characterized in red.

MORELLIAN ANALYSIS:

COMPOSITIONAL COMPARISONS

When considering composition, *Spirit Energy of Mother Earth* challenges Morrisseau's accepted conventions because of a lack of clear focal point and a shift in compositional structure from accepted paintings. *The Serpent of Life* (1969) [fig. 23], similar in genre to *Spirit Energy of Mother Earth*, in that the painting's theme involves a celebration of the spiritual energy of life, differs dramatically from *Spirit Energy of Mother Earth* compositionally because it displays a clear focal point, a location that the eye is immediately drawn towards, a convention typical in works by Morrisseau during this period and, more generally, in his overall oeuvre. The serpent forms a circle, symbolically reinforcing the sacredness of the subject. *Spirit Energy of Mother Earth* demonstrates no such strong focal point with a variety of conflated figures crowding the edges of the picture plane and displaying an incoherent composition. Four other noted examples from this period and within this genre published in the seminal Sinclair & Pollock text from 1979 also maintain a clear focal point in the composition of each painting: *Tormented Thunderbird* (1973) [fig. 24]; *Protection of the Young* (1973) [fig. 25]; *Unity* (1974) [fig. 22]; *Nature's Balance* (1975) [fig. 26]. In each of these paintings, the spectator's eye is drawn to and rests in a particular area of the painting that Morrisseau intended the viewer to concentrate upon. All four compositional comparisons form a counterpoint to *Spirit Energy of Mother Earth*.

Morrisseau's compositional conventions serve as a formula surfacing again and again in his oeuvre, in a career that spanned five decades. His use of a classic balanced pyramidal composition with either a central image or a symmetrical composition with two figures or groupings balanced on the ground of the work was clear from his earliest works. *Man Changing into Thunderbird* (1958-1960) [fig. 27], collected by an early supporter of Norval Morrisseau, Dr. Joseph Weinstein and donated to the Canadian Museum of Civilization, is one of many examples that demonstrate this symmetrical compositional structure to his early work. Morrisseau positions the two figures on the sheet of birch bark to achieve balance, a convention also supported by the use of three circles—sun, divided circles—framing the heads of the figures. More than twenty years after this early example and a decade after

the date attributed to *Spirit Energy of Mother Earth*, Morrisseau painted *Androgyny* (1983) [fig. 28]. A monumental canvas, *Androgyny* has a strong central focal point in the form of the Thunderbird with a symmetrical arrangement of figures on either side of two central ovoid forms (one that encloses the Thunderbird and the other that houses the fish and muskrat in a water realm). Morrisseau relies on stable compositional conventions during this span of 25 years. Figural works, especially portraits, from all periods best demonstrate Morrisseau's preference for a balanced central compositional structure with a clear focal point.

For the purposes of this analysis, I have chosen comparable paintings that mostly lack human figures in order to make a clearer comparison to *Spirit Energy of Mother Earth*. During the 1970s, an important time of experimentation in his practice, the artist remained firmly committed to the noted formulaic stable structure. *Water Spirit* (1972) [fig. 29] follows this compositional strategy with the Anishinaabe Manitou or spirit figure Mishupishu positioned in the center of the field.

That said, Morrisseau did experiment with composition. *Unity* (1974) [fig. 22] represents one of Morrisseau's most radical experimentations with compositional structure completed in the 1970s in that he situates figures and being as a monolithic whole to visually reinforce the notion of union. Yet, even while attempting to de-center his object to more closely mimic the conventions of Modern abstraction, there remains a marked focal point created by the juxtaposition of colours and the large eye of the human form with the image positioned centrally on the ground of the paper. The Sinclair & Pollock text notes that *Unity* is, "a good example of Morrisseau's response to abstract art. The man-fish-bird theme becomes part of a rhythm of form and colour."¹⁵ *Impressionist Thunderbirds* (1975) [fig. 30], part of the Richard Baker Collection, dramatically illustrates Morrisseau's ongoing commitment to artistic exploration. Unusual in its composition, this painting attempts to challenge his notions of composition, yet again, while attempting to

¹⁵ Lister Sinclair & Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 108.

break his own formula, a central focal point remains prominent. Finally, *Ojibway Shaman Takes Form of Water Spirit* (1978) [fig. 31] offers a free-form depiction of a conflation of a shaman with spirit figures. It also shows the range of compositional strategies Morrisseau experimented with while remaining within the genre of spiritual themes. This work melds figures yet remains a clear, central composition, with a focal point in the upper quadrant of the painting.

Spirit Energy of Mother Earth flouts Morrisseau's established compositional formula. The placement of three conflated figural groupings frame the central space. The placement of the largest and most visually-weighted collection of heads defy a pyramidal composition, with a visual disbursement of weight in the left upper and lower quadrants of the canvas. Such lack of compositional cohesion is anomalous. The aberrant structure is further exacerbated by the inclusion of an uncharacteristic colour palette that impacts the compositional relationship of this painting.

COLOUR

Colour is another crucial component of any image's formal structure. Starting in the early 1960s, Morrisseau began to rely on acrylic paints, after forays with coloured pencil and experimentation with oil paints. He seldom mixed colours, preferring instead to apply pigment directly from the tube.¹⁶ Morrisseau is acknowledged as a bold colourist, though he did at times focus his palette toward earth tones. Colour, for Morrisseau, served more than just an aesthetic purpose, it also related to spiritual understanding. He confirmed in 1979 that, "The colours are in my mind somewhere. In fact, I have no preconceived idea where they will go. I can almost see them clearly."¹⁷ In 1973 Morrisseau was the subject of a National Film Board of Canada documentary, *The Paradox of Norval Morrisseau*.¹⁸ While the narration and colonial overtones raised in the film remain problematic, the film is useful in that it

¹⁶ Sinclair and Pollock, 58.

¹⁷ Sinclair and Pollock, 58.

¹⁸ *Paradox of Norval Morrisseau*.

demonstrates Morrisseau's unorthodox painting techniques.¹⁹ The film demonstrates his direct application of paint directly from the tube to his paintbrush and also to his finger. Using this method, Morrisseau added liberal amounts of uneven pigment to his canvas or paper surface.

The dominant hues used in *Spirit Energy of Mother Earth* consist of a limited palette of muted greens punctuated with Morrisseau's black lines, a key element of his visual vocabulary. The muted colours and lack of saturation is not emblematic of Morrisseau's art. Saturation refers to the purity of a colour in relation to its appearance in the colour spectrum. The saturation in this painting lacks intensity. The value, or the lightness or darkness of a colour, remains consistently similar in value. This lack of tonal difference impedes a clear focal point. Therefore, while *Spirit Energy of Mother Earth* is aesthetically pleasing, it is inconsistent with Morrisseau's colour palette.

Morrisseau typically applied a range of intense, saturated color combinations to stress elements of an image. His rendering of eyes relies on saturated colors to help highlight symbolic associations in spiritual-themed paintings—yellow being a typical color preferred for his articulation of the eye. Table One below demonstrates ways in which Morrisseau applied pigment and his complementary colour palette. *Spirit Energy of Mother Earth* instead displays a harmonious palette, applied from a limited range of muted colors that blend into each other. The use of a lighter green in the center of the painting, suggests of atmospheric perspective, used in this work to symbolically and visually emphasize the wholeness of the spiritual energy conveyed. This results in a receding of the picture plane, anomalous to Morrisseau's artistic conventions. *Ojibway Shaman Figure* (1975) [fig. 5] in the Montreal Museum of Fine Art collection illustrates the use of two colors in the ground of the painting,

¹⁹ For a thorough analysis of this film see: Carmen Robertson, "The Reel Norval Morrisseau: An Analysis of The National Film Board of Canada's Paradox of Norval Morrisseau." *International Journal of Learning*, Vol. 11. Fall (2005): 315-321.

similar to *Spirit Energy of Mother Earth*. However, *Ojibway Shaman Figure* includes a clear separation of the two color fields of brown and grey with the requisite black line. *Spirit Energy of Mother Earth* does not include a black dividing line that serves a purpose in delineating a spiritual space or zone in the work. The lack of division of space in *Spirit Energy of Mother Earth* makes it simply an aesthetic choice, inconsistent with Morrisseau's style.

A number of examples from the 1970s demonstrate Morrisseau's adherence to a formula of colour applications. The cool values, muted palette of greens and blues, displayed in *Spirit Energy of Mother Earth* have little relationship to these works. While the artist did experiment with color in ways similar to his ongoing experimentation in form, certain elements recur. The *Serpent of Life* [fig. 23], for example, reflects the intense colours typically associated with Morrisseau's established colour palette at the time. Painted in strong reds, blues, and yellows, the central figure, surrounded by life symbols, common to Morrisseau iconography, confirm his use of intense color. The enclosed center of the snake in *Serpent of Life* has a more intense hue of yellow than the more ochre-yellow that surrounds the outer portion of the field of the painting. This color difference allows Morrisseau to emphasize spiritual power—he does a similar variation of yellows in Christian-themed paintings of *St. John* [fig. 32] and the *Virgin Mary* [fig. 33] in the 1973 by rendering the interior of haloes a sharper yellow than the ochre yellow ground in order to accord spiritual import. In these examples the haloes are set off from the background color with an outline of black, red, and blue.

Tormented Thunderbird [fig. 24] demonstrates how Morrisseau manipulated color pairings to articulate emotional intensity implicit in spiritual subject matter. The dark greys, blues and reds, together with iconographic signifiers, tell a much more unsettling visual story. The overall affect of *Spirit Energy of Mother Earth* is not commensurate with Morrisseau's typical conveyance of intense emotion. The insipid color pairings of this painting does not embody an affective response evoked in the spiritually moving works of this period or genre.

A series of works done in earth tones found in a variety of paintings up until and including 1975 articulate the artist's attempt to relate some works to traditional tanned hides, birch bark and other natural elements—a departure from his otherwise color-filled palette and a nod to his Anishinaabek roots, as seen in *Nature's Balance* (1975) [fig. 26]. Yet, even in this series of works executed in such a limited palette, color choice remains significant to the overall painting. *The Gift* (1975) [fig. 4] offers the viewer more than an aesthetic experience, color-wise. The addition of the green and red to *The Gift* symbolically communicates an ontological juxtaposition between the missionary and the shaman.²⁰ Additionally, the intense rendering of the eyes in *The Gift* shift the limited color palette into sophisticated, meaning-laden work that confirms Morrisseau's aim of creating works that most importantly convey a didactic and narrative function.

BRUSH STROKES

As noted with regard to his colour palette, Morrisseau was famous for using pure pigments applied directly by brush and also by finger to create a thick impasto, or layer, of paint on the canvas that clearly demonstrates the expressionistic manner in which he painted. In the documentary *The Paradox of Norval Morrisseau*, a number of visual examples of Morrisseau's painting technique are included that illustrate his thick application of pigment. However, in *Spirit Energy of Mother Earth*, paint is applied to the canvas thinly. The strokes are flat, do not provide a raised surface as is common in Morrisseau paintings, and portions of *Spirit Energy of Mother Earth* display no stroke lines at all. This is not characteristic of Morrisseau's style.

²⁰ For a deeper discussion of colour symbolism in this painting see: Carmen Robertson, "Body Politics: The Art of Norval Morrisseau" *Revue d'art canadienne/Canadian Art Review*, Vol. 32, 1-2 (2007): 70-78.



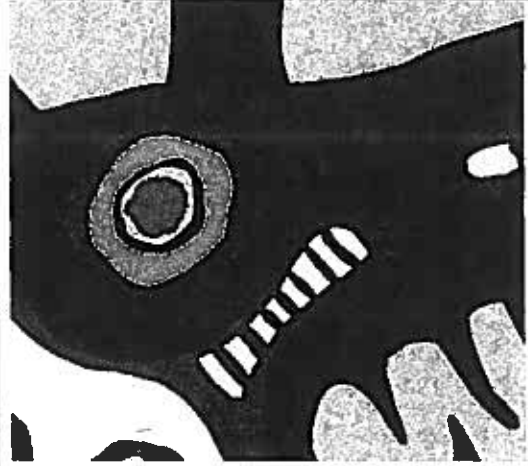
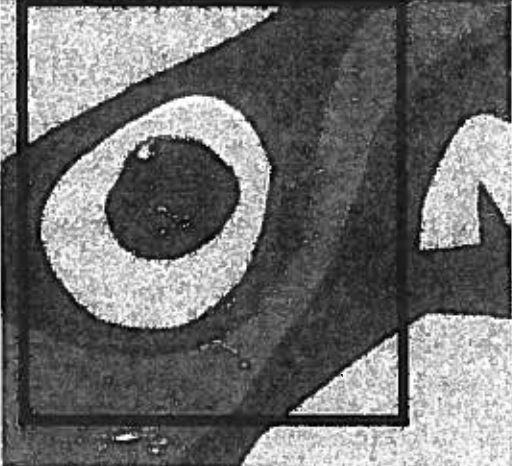

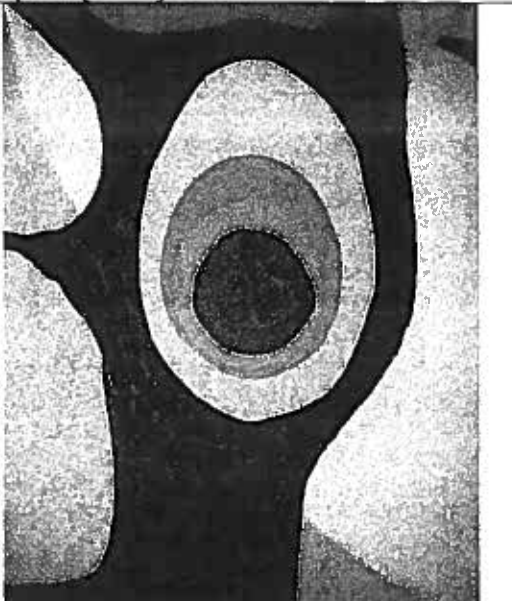
— Morrisseau putting finishing touches on *Androgyny* 1983 (Aboriginal Art Centre Photo Archive).

Morrisseau tended to paint quickly and intuitively and therefore, as in the case of his colour selections, he is not known for his draftsmen-like precision. As is evident in this photograph of him painting *Androgyny* [fig. 28], a large mural he gave to the people of Canada in 1983 that is part of the Aboriginal Art Centre Collection in Gatineau, his strokes are uneven and large patches of field colour appears blotchy and uneven—discernable even in this black and white photograph. In Table 5 below, one can clearly identify an uneven application of pigment in *Water Spirit* (1972) and the thickness of brush and finger strokes found in *Ojibway Shaman Takes Form of Water Spirit* (1978).

Placing *Untitled* (c. 1982) [fig. 34], a painting with a firm provenance to Morrisseau, next to *Spirit Energy of Mother Earth* allowed for a side-by-side evaluation of painting technique. *Spirit Energy of Mother Earth* displays minimal paint thickness, with applications of paint so thinly applied that the weave of the canvas below is evenly identified through each brush stroke. *Untitled*, however, demonstrates a visually apparent three-dimensionality because of the thickness of the paint application that is common among Morrisseau's works. The

expressiveness articulated by the texture of the viscose paint adds a dimension of emotion to his art that is not present in *Spirit Energy of Mother Earth*.

TABLE 2: Colour Palette and Brush Strokes

	
<i>Water Spirit (1972) detail</i>	<i>Ojibway Shaman Takes Form of Water Spirit (1978) detail</i>
	
<i>Untitled (c. 1982) detail</i>	<i>Spirit Energy of Mother Earth (1974) detail</i>

FORMULAIC CONVENTIONS

Eyes

Morelli argued that careful looking at hands and ears, for example, would provide solid evidence of attribution. In the case of this painting, devoid of hands or ears, it is the eyes, necks, mouth, body shapes, line quality and application of paint where form gives over its evidence of authenticity. By observing the handling of eyes and figures in Morrisseau's work, a clear sense of the formulaic ways in which he painted can be discerned. These formulae, when juxtaposed with similar elements in the *Spirit Energy of Mother Earth* demonstrate stark differences.

Morrisseau's renderings of eyes provide a clear mapping of his own style. Even in the early 1960s Morrisseau's works display his unique way of painting eyes. Large and rounded, Morrisseau's painting of eyes of spirit figures and animals reveal the hand of the artist. The eyes are round, part of his visual language to convey a heightened state of spirituality. When Morrisseau painted the eyes of humans uninvolved in a spiritual transformation or ceremony, the eye is almond shaped. His handling of human eyes are executed differently but like his representations of animal and spirit figure eyes, have a thick line, contrasting center, and a central dot. The painting of eyes is often elaborated with more colour and enlarged spheres, but the eyes remain, throughout his practice, identifiable part of his visual language, and serve as a site of spiritual significance in his works.

An early example of *Mishupishu* (1964) [fig. 35] from the Helen E. Band collection at Thunder Bay, done in oil, ink, and tempera on card includes large, round eyes, outlined with a thick line, filled with a contrasting colour and finishes off with a large center dot. A comparison of this work with *Water Spirit* (1972) [fig. 29] [see Table 2 below] painted eight years later demonstrates an enduring formula for the articulation of eyes in the same Manitou or spirit figure. In *Water Spirit*, Morrisseau places a large circle of red around a lighter orange followed by black, then yellow, and finally with an interior dot of the same red used for the outer ring. This eye is

situated on a black ground, which results in a further framing and definition of the eye.

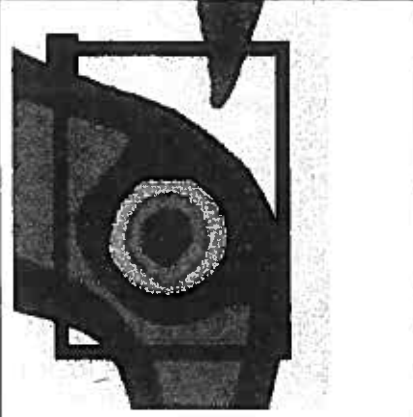

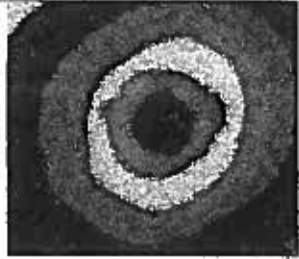
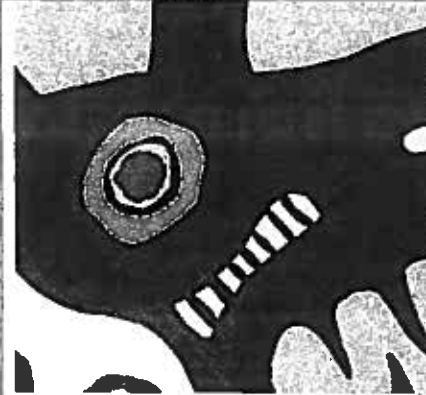
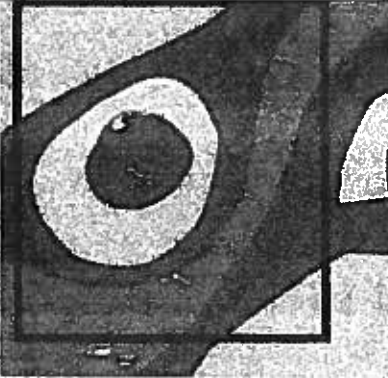
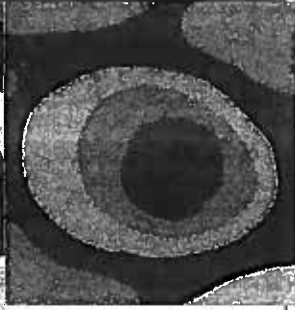
In *Ojibway Shaman Takes Form of Water Spirit* (1978) [fig. 31] a two-colour rendered eye is featured. The eye, painted onto a black surface like the other two examples, includes a large yellow orb punctuated by a red dot. *Sacred Bear* (1972) [Fig. 36] includes four layers of colour on a black ground to accentuate the eye. In all cases, the rendering of the eye infuses the works with a spiritual presence. Compositionally, the eyes also offer focal points, which draws the viewer to the area of the painting and conveys the importance of the “sight” occurring on the surface of the image. The thick impasto or application of paint in an imperfect orb is reflective of Morrisseau’s style (see discussion of brush strokes).

Comparing representations of eyes [Table 3], painted over a twenty-year period easily demonstrates a formula Morrisseau adhered to when painting eyes of spirit beings and animals.

Although the eyes in *Spirit Energy of Mother Earth* appear at first to conform to Morrisseau’s visual language in that they are circular, painted on a black ground and the shape and imprecision of application of paint corresponds to Morrisseau’s accepted style, one stark difference can be found between *Spirit Energy of Mother Earth* and other works by the artist. Morrisseau used contrasting colour to frame the eye as a focal point and help signify its spiritual force to viewers. In *Spirit Energy of Mother Earth*, however, the eyes, especially when viewed in total, serve simply as decorative elements, harmonizing the overall effect of the painting. The lack of contrast in the colours of this work results in a shift in meaning. The rendering of eyes in *Spirit Energy of Mother Earth* indicates a purely aesthetic artistic experience that is not representative of Morrisseau’s formula. The scale of the eyes in *Spirit Energy of Mother Earth* is also noteworthy. Each eye in this painting is overly large in relation to the corresponding head and neck of the figures. Comparing *Spirit*

Energy of Mother Earth to Adam and Eve and the Serpent, 1974 (fig. 3), a painting that displays a large number of eyes in its composition, confirms this incongruity.

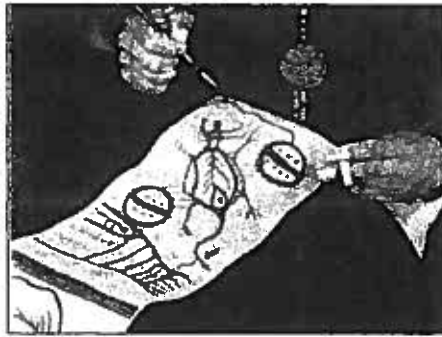
TABLE 3: Eye conventions utilized by artist

		
<i>Protection of the Young (1973)</i> detail of bird eye	<i>Mishupishu (c. 1964)</i> Detail of eye	<i>Sacred Bear (1972)</i> detail of bear eye
		
<i>Water Spirit (1972)</i> detail	<i>Ojibway Shaman Takes Form of Water Spirit (1978)</i> detail	<i>Spirit Energy of Mother Earth (1974)</i> detail

Lines of Communication

According to the Sinclair & Pollock text, Morrisseau's "lines of communication" that are a significant part of his unique visual vocabulary, "join animals and people in structured associations. They mark relationships, often forming closed loops, almost

resembling electric circuits. Morrisseau uses them often because the foreground concept, the real subject of his pictures, is usually his own perception of the quality of interdependence."²¹



NFB still from *Paradox of Norval Morrisseau*, 1974

This still photo from the NFB film *Paradox of Norval Morrisseau* demonstrates his use of painting lines and also shows the sureness but disinterest in precision. These lines, sometimes referred to as power lines, are an essential aspect of Morrisseau's vocabulary. Beings are united through such lines as in *Nature's Balance* (1975) [fig. 26] where black and red ochre lines connect the serpent, birds, bear, and fish figures to each other to create a balanced composition of conflated figures.

The lines of communication found in *Spirit Energy of Mother Earth* defy this formulaic convention. While the lines connect some beings, the lines also leave the painting field and exit from the upper, lower, and right quadrants of the surface. The result is a use of line that does not relate to Morrisseau's formula but follows instead an aesthetic use of line that does not articulate "relationships" between the spiritual beings. *Swimming* (1976) (fig. 37) does include lines that leave the field of the painting but they do so in a systematic way. The lines move forward in the direction the loons are swimming connecting the beak of each bird with a line that exits the field in the right quadrant of the painting giving the impression of a linkage between the birds and a source ahead of the flock.

Divided Circles

²¹ Sinclair & Pollock, 53.

Another convention common to the lines of communication is the relationship between these lines and the bifurcated circles that remain an important part of Morrisseau's visual vocabulary. The divided circle, used since his earliest works from the late 1950s, remains present throughout his oeuvre. According to Sinclair and Pollock, the divided circle, "represents all the dualities which are present in the artist's view of the world—good and evil, day and night, heaven and earth, and so on."²² Elizabeth McLuhan explains that Selwyn Dewdney traced this form to the megis or cowrie shell. The megis is an important part of the Midewiwin medicine bag and a source of power for shaman.²³ In a letter written to artist Susan Ross in 1964 Morrisseau specifically refers to the divided circles as "my favorite art sign" and draws a small diagram of it with good on the left and bad on the right of the bisected circle.²⁴ The relatedness between the lines of communication and the divided circle is a convention adopted by other artists who paint in the so-called Woodland style, also. *Sacred Bear* [fig. 36] like *Water Spirit* [fig. 29] and *Tormented Thunderbird* [fig. 24] demonstrate the importance of the interrelatedness of the lines and circles. Integral to Morrisseau's visual language in that it references Anishinaabe cultural understandings, this photograph taken of Morrisseau at his 1977 art exhibition in at the Pollock Gallery in Toronto clearly illustrates the divided circles and attached lines as cohesive cultural and formal elements.

²² Sinclair and Pollock, 56.

²³ Elizabeth McLuhan, *Emergence of the Image Makers*, (Toronto: Art Gallery of Ontario, 1984) 54.

²⁴ Correspondence from Norval Morrisseau to Susan Ross, September 22, 1964. Thunder Bay Art Gallery archives. Susan Ross was a painter who traveled to reserves in northern Ontario to paint portraits of Indigenous peoples and established a long personal, artistic relationship with Morrisseau. Correspondence between 1962 and 1966 is held in the archives at the Thunder Bay Art Gallery. She alerted Jack Pollock that he should meet Norval Morrisseau while touring northern Ontario. This led to Morrisseau's first gallery exhibition at the Pollock Gallery in Toronto. Pollock noted this information in his biography. See: Jack Pollock, *Dear M: Letters from a Gentleman of Excess* (Toronto: McLelland and Stewart, 1989).

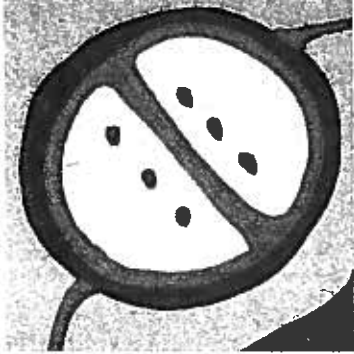

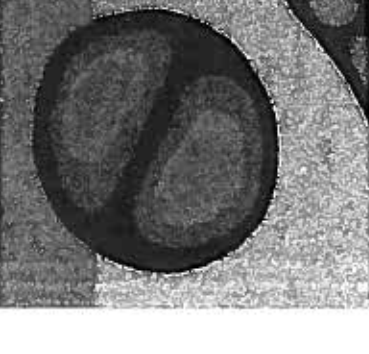

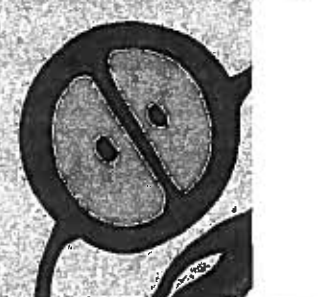



Photo by Dick Loek, *Toronto Star* archives, 1977

Just as *Spirit Energy of Mother Earth* does not utilize lines of communication in ways that conform to Morrisseau's visual vocabulary, the divided circles included in the painting are also problematic. Seven divided circles are included in this painting and none of the circles are connected to the beings by lines. Morrisseau linked his lines of communication or energy lines to the divided circles as part of his established visual language. The bisected circles in *Spirit Energy of Mother Earth*, unattached, appear to be floating on the surface of the work and therefore do not follow Morrisseau's usage of the convention. The highly decorative nature of these particular circles does not related to Morrisseau's usage of the circles either. *Water Spirit* [fig. 29] offers a clear example of a Morrisseau painting that also includes seven circles. Each of these circles includes two colours beyond the requisite black outline. Additionally, Morrisseau has painted a black dot in each side of each circle to accentuate the symbolic balance of this visual device. By linking the line and the circles, they add to a holistic understanding and balance in his spiritual works. While the divided circle becomes less frequent in Morrisseau's work in the 1980s and 1990s, in the 1973-1975 period, he commonly uses the circle, exemplified in *Artist and His Four Wives* (1975) [fig. 38] where the artist incorporates five divided

circles—four of smaller size to link the each wife and a larger yellow divided circle that connects Morrisseau with the sacred bear and the sacred Thunderbird. The juxtaposition of the divided circles with lines of communication in *Sacred Bear* [fig. 36] and *Tormented Thunderbird* [fig. 24] with the free-floating divided circle in *Spirit Energy of Mother Earth* demonstrates a marked difference in meaning and visual rendering and therefore does not conform to Morrisseau’s established visual language.

TABLE 4: Examples of divided circles and lines of communication

		
<p><i>Sacred Bear</i> (1972) detail of divided circle, connected by lines of communication in upper left quadrant</p>	<p><i>Tormented Thunderbird</i> (1973) detail of divided circle connected by lines of communication in upper right quadrant</p>	<p><i>Spirit Energy of Mother Earth</i> (1974) detail of divided circle, unconnected to bird figure in left quadrant</p>
		
<p><i>Water Spirit</i> (1972) detail of one of the seven divided circles included in painting</p>	<p><i>Water Spirit</i> (1972) detail of one of the seven divided circles included in painting</p>	<p><i>Water Spirit</i> (1972) detail of one of the seven divided circles included in painting</p>

Interior Segmentation

Another aspect of Morrisseau’s visual vocabulary is his inclusion of interior segmentations articulating the inner structure for animals and humans. While some

display internal elements such as the womb, the heart, and the backbone, others show more decorative elements as demonstrated in this NFB film photographic still.



NFB still from *Paradox of Norval Morrisseau*, 1974

Elizabeth McLuhan argues in a 1984 exhibition catalogue essay for the pivotal Art Gallery of Ontario exhibition *Image Makers*, that Morrisseau's early work on birchbark attests to his knowledge of spirit forms executed in traditional Mediwiwin scrolls, and that the "latticework" design present in the scrolls was borrowed by Morrisseau in the interior segmentation he adapted and refined for his own art.²⁵



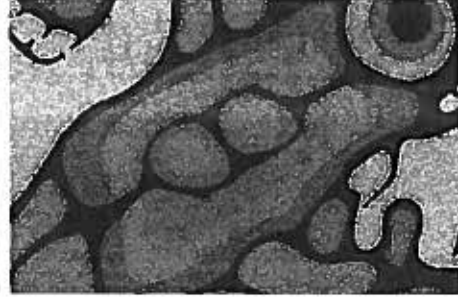
Sacred Bear (1972) [fig. 36] illustrates a clear example of Morrisseau's use of interior segmentation in this spirit being. The interior is punctuated with a variety of rectilinear shapes filled with colour and design. The main cavity of the bear displays the heart and backbone. Other segments appear to be mostly decorative while communicating the inner spirit of the being. The inclusion of white also refers to the spiritual power of this being. *Tormented Thunderbird* (1973) [fig. 24] includes a variety of interior segments that allow Morrisseau to contrast colour and line to help articulate the upset that has occurred in this figure. The interior forms serve then as a form of narrative for the artist to better inform the viewer of the psychic state of the Manitou. In *Migration* (1973) [fig. 39] the two spirit or medicine fish that

²⁵ Elizabeth McLuhan and Tom Hill, *Norval Morrisseau and the Emergence of the Iagemakers*, exhibition catalogue (Toronto: Art Gallery of Ontario, 1984) 50.

protect the canoe in the lower portion of the painting, provide a clear example of the interior body of the fish with backbone, and heart present in addition to linear design. In *The Gift* (1975) [fig. 4] Morrisseau adds sophistication to the interior segmentation that reveals both the spread of disease that occurred with the spread of Christianity through the inclusion of dots and also showed the ontological differences between the two figures (noted in the discussion of colour).

Spirit Energy of Mother Earth also includes interior segmentation yet the subtle tonal differences and pleasing shapes offer no sense of the power of these spirit figures. They also do not convey the inner workings of the figures. In *Spirit Energy of Mother Earth* only one being has an elaborated interior but it does not provide visual information beyond a pleasing array of colour and form.

TABLE 5: Interior Segmentation

		
<p><i>Sacred Bear</i> (1972), detail of interior segmentation</p>	<p><i>Tormented Thunderbird</i> (1973), detail of interior segmentation</p>	<p><i>Spirit Energy of Mother Earth</i>, detail of interior segmentation</p>

ICONOGRAPHY

Morrisseau's collection of signs and symbols are uniquely his own. Many are inspired by Anishinaabek sources such as rock art and imagery from sacred birch bark scrolls but they remain a personal, creative lexicon. The Midewiwin scrolls

featured a number of supernatural Manitous or spirit figures and document transference of spiritual power visually through a series of lines that connect figures and express power relationships. Morrisseau utilized this imagery as building blocks for his personal iconography.²⁶

An analysis of this iconography is also a valuable formulaic tool in assessing authenticity. In a letter dated July 10, 2010 and addressed to Kevin Hearn by Joe McLeod, he mistakenly links the spirit beings in this painting to Eckankar. McLeod describes the “bald or smooth head spirit (Eckenkar [sic]) being shown in your painting.” McLeod’s identification of the bald headed spirit as Eckankar is incorrect for this date. In 1974, the date given on the back of the painting, Morrisseau had not yet been introduced to the Eastern spiritual movement known as Eckankar. Greg Hill, curator of the Norval Morrisseau retrospective exhibition confirmed that Jack Pollock’s then gallery assistant Eva Quan introduced Morrisseau to the Eckankar religion in 1976, two years after this painting was allegedly completed and the *Art of Norval Morrisseau* also confirms this date.²⁷

Eckankar is not the name of a spirit figure but is the name of a religion that has been referred to in literature as a “cult” and is a conflation of different Western and Eastern spiritual traditions. The spiritual center of this religious institution is in Minneapolis, MN. Morrisseau’s attraction to and interest in Eckankar was its relationship to shamanic astral travel and a philosophy of spiritual light.²⁸ McLeod also notes that he included three other examples of the bald figure found in the

²⁶ Both Elizabeth McLuhan and Ruth B. Phillips have established Morrisseau’s connection to Mediwiwin birch bark scrolls. See: Elizabeth McLuhan and Tom Hill, *Norval Morrisseau and the Emergence of the Image Makers*; Ruth B. Phillips “ ‘Morrisseau’s Entrance’: Negotiating Primitivism, Modernism, and Anishnaabe Tradition.”

²⁷ Greg Hill confirmed this information in conversations with Gabe Vadas and Barbara Stimpson, 2005 and it is noted in the exhibition catalogue. Greg Hill, *Norval Morrisseau: Shaman Artist*, 24. See also: Lister and Pollock, 15.

²⁸ See Morrisseau’s personal essay that discusses his experiences of astral travel in Norval Morrisseau and Donald Robinson, *Norval Morrisseau: Travels to the House of Invention*, (Toronto: Key Porter Books, Ltd., 1997).

Lister Sinclair and Jack Pollock (1979) text, though no information regarding which images are included is in his correspondence. In the Pollock text there are works dated from 1977 through 1979 that clearly demonstrate in his work and iconography a growing interest in Eckankar teachings, that references travel to an astral realm, the importance of light, and meditation and include a bald figure,²⁹ such as *Door to Astral Heaven* (1977) [fig. 40]; *The Storyteller, The Artist, and His Grandfather* (1978) [fig. 41]; *Man Warding Off Psychic Powers* (1978) [fig. 42]; and *The Light is the Way* (1979) [fig. 43]. However, *Spirit Energy of Mother Earth*, if securely dated to 1974 as shown on the verso of the canvas, would not have iconographic connections to Eckankar given that Morrisseau had not been introduced to it at that time.

Spirit Energy of Mother Earth is a collection of three main conflated beings. While it is not unusual for Morrisseau to conflate his spirit figures in ways that articulate a relationship between spiritual realms or the power of those figures to support and protect another figure, this painting further disrupts Morrisseau's iconographic conventions, shifting from a narrative device to a purely aesthetic one.

Three clear examples from 1975 demonstrate Morrisseau's iconographic relationship to Mother Earth and the balance of nature inherent in that belief—all painted prior to his introduction to Eckankar. Morrisseau's *Mother Earth* (1975) [fig. 19], noted earlier in relation to colour usage, is a good comparison for the iconography related to the Earth mother even though this includes an articulated female form while *Spirit Energy of Mother Earth* does not include a human figure. The representation of the female mother in *Mother Earth* is supported, in typical Morrisseau fashion, by a range of spirit figures, including a bear, a fish, and a bird that emerge from her body. Each of these figures is connected to the female, with the medicine or spirit fish serving as a throne on which she sits cross-legged. Each being represents one aspect of the world—water, land, and sky—together offering a clear

²⁹ In *The Storyteller, The Artist, and His Grandfather* (1978) [fig. 40] Morrisseau includes the meditation "HU" in the right panel to reference Eckankar.

understanding of the interrelatedness of beings on earth. It is a common iconographic convention of Morrisseau's to relate beings of each of the three realms. *Nature's Balance* (1975) [fig. 26] also includes a relationship between beings of the sky, the earth, and the water. The central sacred bear figure dominates the center of the composition and is conflated, at the base of the intertwined figural form with the serpent, fish and three birds. Lines of communication and a thick black outline unite these figures into one balanced composition to symbolically reinforce the notion of balance in nature and cogently related figures from each of the three realms. Morrisseau does not haphazardly add a variety of figures for aesthetic purposes—there is meaning in his visual narrative style. *The Great Flood* (1975) [fig. 44] conveys a visual narrative of one of the key creation stories of the Anishinaabe. In this visual telling, Morrisseau also includes the three realms, sky, land, and water with figures from these parts of the world present in the painting. In the water realm, for example, fish, waterfowl, and water spirits, are interlinked through lines of communication, a divided circle and compositional relationships that unite the figures on the blue ground. In *Spirit Energy of Mother Earth* where the figures appear to be related exclusively to the water realm, with diving birds, fish and water serpents conflated with merman-like figures providing little more than a pleasing array of forms.

CONCLUSION

Given the evidence presented, I find that the historic record does not support *Spirit Energy of Mother Earth* as part of Norval Morrisseau's oeuvre. I have presented tangible examples that articulate the ways in which *Spirit Energy of Mother Earth* resists authentication as a Morrisseau painting. *Spirit Energy of Mother Earth*, in my opinion appears as a pastiche of Morrisseau's visual vocabulary, a studied hyper-real version that brings together elements found in original Morrisseau paintings in ways that result in a pleasing simulation of Morrisseau artistic vocabulary.

The use of lines of communication, divided circle conventions are inconsistent with Morrisseau's visual vocabulary in their randomness. The structure of shape of eyes

and mouths in works firmly ascribed to Morrisseau bear little relation to the articulation of oversized eyes and long attenuated lips in *Spirit Energy of Mother Earth*. The eyes of birds in particular included in this painting appear out of scale for the rest of the animals. In four particular instances the oversized eyes of birds serve as the entire head and this is not a common convention of Morrisseau's. The jagged teeth that Morrisseau so often used in paintings of animals and spirit figures here appear regularized and organized in a harmonic uniformity. Similarly, the artist's colour palette in 1974 did not include analogous colour schemes such as *Spirit Energy of Mother Earth* displays. The thin application of paint remains at odds with Morrisseau's thick application of paint on canvas. The conflated beings compositionally positioned around a central negative space also defy Morrisseau's formulae for creating beings on the surface of his work. *Spirit Energy of Mother Earth* does not fit Morrisseau's compositional structure, nor do the conflated beings symbolically connect to works he was painting between 1973 and 1975.

Significantly, the verso signature, title, and sketch present in *Spirit Energy of Mother Earth* is anomalous when compared to accepted works created by Morrisseau between 1973 and 1975 found in public collections in Canadian art institutions. The black dry brush signature and title, while present on many canvasses done in a Morrisseau-like-style, do not exist on works collected by public institutions at the time they were created by the artist making it inconsistent with the historic record. As noted, my database findings include Morrisseau's most significant works, yet none that have been firmly ascribed to the artist display a verso signature or date. In my firm opinion, the black dry brush signature, title, date, and sketch of the Thunder Bird, described by Joe McLeod as evidence of the importance of *Spirit Energy of Mother Earth* remain inconsistent with the collection record of significant public institutions and with additional evidence presented in this report.

All indications presented through analyses of the database, contextual archival materials, and most significantly through the Morellian analysis of *Spirit Energy of Mother Earth*, result in the same conclusion. It is not simply one element of the work

that leads me to the conclusion that *Spirit Energy of Mother Earth* was not painted by Norval Morrisseau, but rather a number of clear reasons the work does not conform to Morrisseau's accepted oeuvre. The disparate elements discussed throughout this report, when taken as a whole, result in an artistic dissonance with Morrisseau's artistic style, conventions, and art practice.

Because Morrisseau painted for more than aesthetic reasons his most significant works do not appear as pleasing compositions. It is not easy to explain this concept nor is it fully possible to discern this from looking at the reproductions included with this report. If it were possible to walk through the Norval Morrisseau retrospective exhibition today, it would aid in explaining this notion more fully as the affective force of standing before the work. Intense colour and imagery, intuitive brush strokes and Morrisseau's own finger slashes in the paint, result in an added dimension to his work that separates it from just a pretty picture. *Spirit Energy of Mother Earth*, however, with its pleasing colour, decorative designs, well-executed brush stroke, draftsman-like lines, lack the spirit of Morrisseau's creative energy. The result is that *Spirit Energy of Mother Earth* remains simply a pretty picture by an artist who attempted to mimic Morrisseau's visual vocabulary.

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APPENDICES

APPENDIX ONE (Database 1973-1974-1975-separate attachment)

APPENDIX TWO (Accompanying Available Images to Database-separate attachment)

APPENDIX THREE (Statement by Rolf Schnieder—separate attachment)

APPENDIX FOUR (CV)

Curriculum Vitae

Dr. Carmen L. Robertson

Associate Professor, Contemporary Aboriginal Art

POST-SECONDARY EDUCATION

University or Institution	Degree	Subject Area	Dates
Portland State University	BA Hon s	Liberal Arts	1985-89
University of Victoria	MA	History in Art	1991-1993
Brock University	MEd	Aboriginal Adult Education	1997-1999
University of Calgary	PhD	Educational Research	2001-2005

PhD thesis: *Reel Artists: National Film Board of Canada Portrayals of Contemporary Aboriginal and Inuit Art and Artists*. Supervisor: Dr. J. Paul

EMPLOYMENT

Brock University	Lecturer	1999
Brock University	Curriculum Designer	1998-1999
First Nations University of Canada	Assistant Professor	2001-2006
University of Regina	Assistant Professor	2006-2009

University of Regina	Associate Professor	2009-present
University of Regina	Associate Dean (Grad & Research)	2013-2014
University of Regina	Coordinator of Interdisciplinary Programs in Fine Arts	2013-Present

PUBLICATIONS

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- o co-authored with Mark C. Anderson, *Seeing Red: A History of Natives in Canada's Newspapers*. (Winnipeg: University of Manitoba Press, 2011).

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- o "Telling Stories on Canvas: An Analysis of Norval Morrisseau's Visual Narratives." *The Memory of Nature in Aboriginal, Canadian and American Contexts*. Edited by Françoise Besson, Claire Omhovere, Heliane Ventura. (Newcastle, UK: Cambridge Scholars Publishing, 2014). 304-316.
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- o Review of "French Primitivism and the Ends of Empire, 1947-1975" by Daniel J. Sherman (Chicago: University of Chicago Press, 2011) for *Museum Anthropology*, 36 (2): 2013.
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- o "Pomp and Ceremony, Beads and Feathers: The Royal Tour of 1939 and Constructions of the Imaginary Indian in the Canadian Press". *Fourth Annual World Forum on Education and Culture, Conference Proceedings*, John Cabot University, Rome, Italy. Virginia Beach VA: Regent University (2005): 205-216.

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- o "Monsters Painting Monsters: Norval Morriseau and His Painted Images." 3rd *Global Conference: Monstrous Geographies*, Lisbon, Portugal. May 21-24, 2014.
- o "Androgyny in Motion: Charting the Movement of a Norval Morriseau Painting" Native American Art Studies Association Conference, Denver Art Museum, CO. October 15-20, 2013.
- o "Visual Narratives and Norval Morriseau" Colloque Memoire de la Nature du Canada. University of Toulouse, France. January 14-15, 2013.
- o "Racializing an Artist: Discipline, Performativity and Norval Morriseau. SELICUP Cultural Studies Conference, University of Toledo, Spain, October 26-29, 2012.
- o "Media Constructions of the Mishomis: Norval Morriseau" International Journal of Arts and Sciences Multidisciplinary Conference, University of Malta, Gozo, Malta, February 19-23, 2012.
- o "Teaching Indigenous Art History in a Mainstream University" Australian Association of Education Research Conference, Hobart Tasmania, Australia, November 27-December 4, 2011.
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- o "Bordering Art and Culture: A Comparison of Cultural Practice Through The Art of Norval Morriseau and Patrick Desjarlais" British and American Studies Conference, Timisoara, Romania, May 19-21, 2011.
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- o "Faced with the Press: Media and the art of Norval Morriseau," Representation Now Conference. St. Louis University, Madrid, Spain. April 18-19, 2010.
- o "Poet, Princess, Patriot, Possession," Culture and Power Conference, University of Castilla-La Mancha, Ciudad Real, Spain. April 22-24, 2010.
- o "The Potential Citizen: Post World War II Media Imagery of Canadian First Nations," Conference paper ABECAN—Brazilian Canadian Studies conference, Goiania, Goias, Brazil, November 19-21, 2009.
- o "Facing Norval Morriseau: Visual Embodiment in his Self-Portraits" University Art Association Conference, University of Toronto, November 7-8, 2008.
- o "The '69 Position: The White Paper Controversy" British Association of Canadian Studies Annual Conference, University of Warwick, England, April 7-9, 2008.
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- o "Norval Morrisseau: Visual Storyteller" Phillips University, Canadian Studies Institute, Marburg, Germany, March 13, 2013.
- o "Black and White and Read all Over, Canada's Colonial Press." with M. Anderson. University of Edinburgh Center of Canadian Studies Open Research Lecture Series, November 11, 2010.
- o "Art of the Flatland: Aboriginal Contemporary Arts" Keynote Address, International Association of Philosophy and Literature Conference, Regina, SK, May 24-27, 2010.
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NON-REFEREED PUBLICATIONS

Journal Articles

- o "The Spirit of Art: A Retrospective of Norval Morrisseau's Work at the National Gallery of Canada." *Sage magazine*. Fall (2005): 4-9.
- o "Norval Morrisseau," *National Museum of the American Indian magazine*. Summer 2005 Quarterly, 5 pages.

CURATORIAL PUBLICATIONS

- o "Paper Trail: FNIAI Artists in Winnipeg Newspapers, 1966-1977. 7: *Professional Native Indian Artists Inc.* Essay. Michelle Lavallee, (Ed). MacKenzie Art Gallery, Regina, SK. 2014.
- o "Land: Terrance Houle" *DAG Vol. 1 (2013)*: Essay. Dunlop Art Gallery, Regina, Saskatchewan, 2013.
- o "Life Elsewhere: Rachele Viader Knowles," Essay. Art Gallery of Regina, Saskatchewan. 2010.
- o "Somewhere In Between, The Art of Sean Whalley and John Henry Fine Day," Essay. Estevan: Art Gallery of Estevan, Saskatchewan. 2009.
- o "Real Estate: Ceremonies of Possession" Essay. Regina: Art Gallery of Regina, Saskatchewan. 2007.
- o "Clearing A Path: Indigenous Traditional Arts in Saskatchewan" Essay. 2005.
- o "Neal McLeod: Abstraction and Myth" *Dunlop Annual Art Series*. Donna Wazwonek (ed.). Regina: Dunlop Art Gallery. 4 pages. 2004.
- o "From Wigwas to Canvas: Generations of Woodland Art," Mackenzie Art Gallery Outreach Exhibition and essay. 2003-2004.
- o "Otherspace: 6 Degrees of Exploration," Exhibition Catalogue, Rosemont Gallery, Regina, Saskatchewan. 2003.

CURATION

- o "Cherished Things" Co-curation of exhibition with Dr. Farrell Racette. July, 2010. Harbourfront Gallery, Toronto, Ontario.
- o "Clearing A Path: Indigenous Traditional Arts in Saskatchewan" Co-curation of exhibition with Dr. Sherry Farrell Racette. Saskatchewan Arts Board. Opening November 15, 2005. Exhibition touring until 2009. Re-curated for Cultural Olympiad in Vancouver, BC February 2009; Round House Cultural Centre, Vancouver, BC.
- o "Real Estate: Ceremonies of Possession." Art Gallery of Regina, SK. September-October 2007.
- o "From Wigwas to Canvas: Generations of Woodland Art," Mackenzie Art Gallery Outreach Exhibition and essay. 2003-2005.
- o "Otherspace: 6 Degrees of Exploration," Exhibition and catalogue, Rosemont Gallery, Regina, Saskatchewan. 2003.

FORTHCOMING PUBLICATIONS

- o "Grey Owl: A Media Analysis of the Noble Savage Poster Boy Who Put Saskatchewan's Prince Albert National Park on the Map," Ramsay, Christine and Rogers, Randal (Eds.) (Regina: Canadian Plains Research Centre, forthcoming Fall 2014).

PROFESSIONAL AND CONSULTING ACTIVITIES

- Facilitator, Canadian Public Arts Funders (CPAF) Professional Development Meeting on Aboriginal Arts. Canada Council. Wanuskewin Heritage Park March 9-10, 2010.
- Support Paper on Woodland Art cultural contributions for UNESCO submission by Pimachiowin AKi World Heritage Project, 2009.

OTHER

- o Cover Art for *Cowboy Imperialism and Hollywood Film*. Mark C. Anderson, New York: Peter Lang, 2007.

SERVICE TO UNIVERSITY

Memberships on committees, including offices held and dates

National Committee:

College of Reviewers for the Canada Research Chairs Program 2010-2012

At University of Regina:

Indigenous Peoples Health Research Adjudication	2011-present
Humanities Research Institute Adjudication Committee	2010
President's Fund & SSHRC GRG Committee	2010-present
Fine Arts Graduate Committee	2009-present
Visual Arts Ceramics Search Committee	2009
Visual Arts MFA Graduate Coordinator	2008-2009
FGSR Graduate Council	2009
Art History Committee Chair	2006-2009
Fine Arts Interdisciplinary Studies Committee	2008-2009
Fine Arts Admissions and Procedures Committee	2006-present
Visual Arts Undergraduate Curriculum Committee	2007-present
Visual Arts Printmaking Search Committee	2008

At First Nations University of Canada:

Department Head, Indian Fine Arts (2004-2006): Gallery curator, Advisor on art acquisitions, Advisory on Development of Interdisciplinary MA in Indigenous Thought.
Reported to: Vice President of Academics

- o Chair, Search Committee for Studio position, Indian Fine Arts, 2005.
- o Chair, Indigenous Performing Arts Program Exploration Committee, 2004-2005.
- o Member, Anthropology Departmental Review U of R 2005-2006.
- o Member, Indigenous Peoples Education Fund Committee for Adjudication 2005.
- o Member, Interdisciplinary Committee, Fine Arts U of R 2003-2005.
- o Member, Search Committee for Art History position U of R, 2005.
- o Member, Nominating Committee, Fine Arts U of R, 2004-2005.
- o Member, Curriculum Review Committee, 2002-2005.
- o Co-Organizer, Study Abroad Program to Peru, Spring Term 2004.

SERVICE TO COMMUNITY**Membership on Provincial and National Academic Committees**

- o College of Reviewers- Canada Research Chairs Program, 2009

Membership on scholarly societies

- o Canadian Association of University Art Historians and Artists, 2003-Present.
- o Native American Art Studies Association, 2010-Present.
- o Aboriginal Curatorial Collective/Collectif des Conservateurs Autochtone 2006-Present.

Reviewer (journal, agency, etc.)

- o Member of Editorial Board, *Australian Journal of Indigenous Education*
- o Reviewer, *International Journal of Learning*
- o Reviewer, *International Journal of Canadian Studies*
- o Reviewer, *American Indian Quarterly*
- o Reviewer, *Journal of Canadian Native Education*

Granting Agencies (vetting proposals)

- o Saskatchewan Arts Board, Visual Arts Jury, 2010.
- o Manitoba Arts Council, Visual Arts Organization funding, 2008.
- o Sask Culture, Aboriginal Cultural Leadership Grants, 2007-Present.
- o Manitoba Arts Council, Manitoba Artist of Distinction Award, 2007.
- o SSHRC Standard SSHRC Application, 2007.
- o Manitoba Arts Council, Indigenous Arts Grants, 2007.
- o Canada Council for the Arts Aboriginal Arts Grants, 2006.

- o Saskatchewan Arts Board, Indigenous Cultural Grants, 2005-2006.
- o SSHRC Internal Research Grants, 2005.

Membership on Boards

- o Board Member, Norval Morrisseau Native Heritage Society, 2009-present.
- o Board of Trustee, Mackenzie Art Gallery, Regina, SK, 2004-2012.
- o Committee Member, Acquisitions Committee, Mackenzie Art Gallery, 2002-present.
- o Chair of Acquisitions Committee, MacKenzie Art Gallery, 2008-2010
- o President, Native Heritage Foundation, 2005-present.
- o Member, Regina Arts Commission, 2003-2007.

Other service to the community

- o Saskatchewan Lung Association, Art Contest Jury, 2010.
- o Melville Art Gallery, Curator's Talk: "Clearing A Path" 2008.
- o Food For Thought Lecture: "Red Renaissance: Aboriginal Art of the Flatland". 2008.
- o Weyburn Art Gallery, Curator's Talk: "From Wigwas to Canvas", 2005.

AWARDS AND DISTINCTIONS

- o Saskatchewan Book Awards for *Seeing Red* in three categories: Scholarly Book award; First People's Writing award; Regina Book award. 2012.
- o Nomination for Saskatchewan Book Award: Publishing for exhibition catalogue: *Bob Bayer: A Life's Work*, 2008.
- o Nomination for *Mayor's Arts Award: Sustained Support of the Arts*, Regina, SK, 2008.
- o Eagle feather and traditional regalia, in recognition of service to Brock University's Aboriginal Community, St. Catharines, On, 2002.

FIGURES

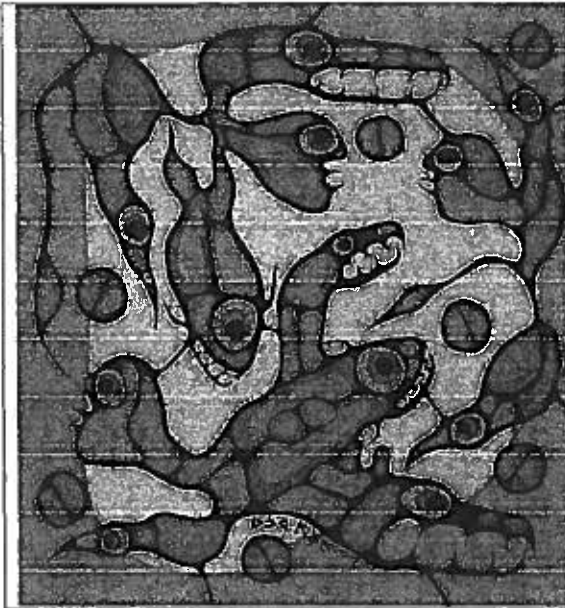


FIG. 1 *Spirit Energy of Mother Earth (recto)*, 1974, acrylic on canvas, 167 X 167 cm, Collection of Kevin Hearn.

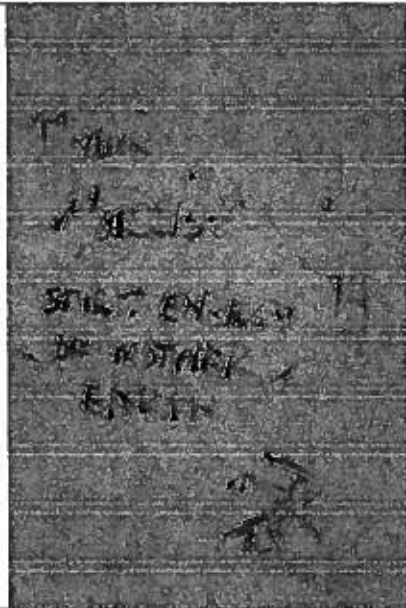


FIG. 2 *Spirit Energy of Mother Earth (verso)*, 1974, acrylic on canvas, 167 X 167 cm, Collection of Kevin Hearn.

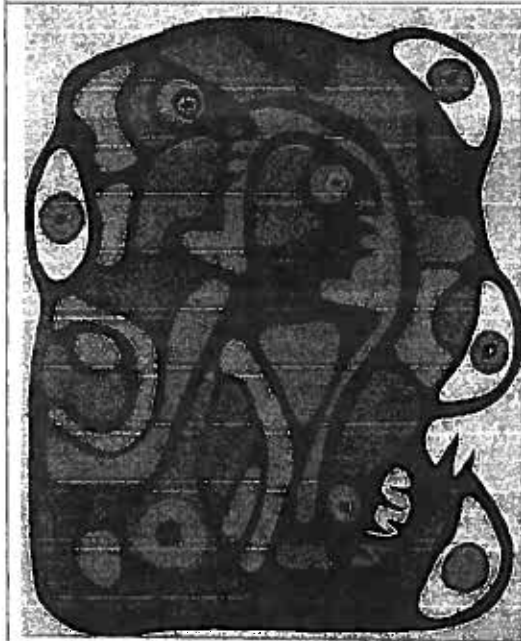


FIG. 3 *Adam and Eve and the Serpent*, 1974, 101 X 80 cm, acrylic on card, Helen E. Band Collection gifted to Thunder Bay Art Gallery. Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 107. I observed this work at the Thunder Bay Art Gallery in 2013.



FIG. 4 *The Gift*, 1975, 195.5 X 122 cm, acrylic on brown kraft paper, Helen E. Band Collection gifted to Thunder Bay Art Gallery. Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 115. I observed this work at the Thunder Bay Art Gallery in 2013.



FIG. 5 *Ojibway Shaman Figure*, 1975, 101.6 cm X 81.3 cm, acrylic on card, Montreal Museum of Fine Art Collection, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morriseau*, (Toronto: Methuen, 1979) 118.

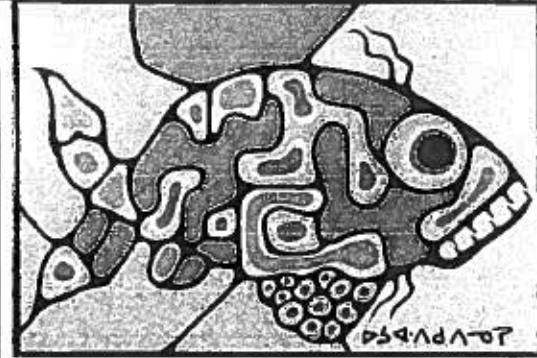


FIG. 6 Attributed to Morriseau, *Lake Trout with Eggs*. 1973. Acrylic on Canvas, 80 x 114 cm, Recto. Donated in 2004 to Thunder Bay Art Gallery.

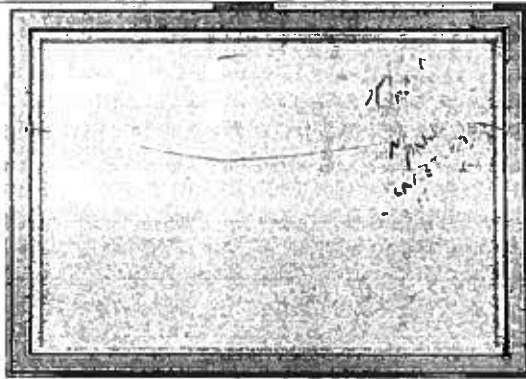


FIG. 7 VERSO, Attributed to Morriseau, *Lake Trout with Eggs*. 1973. Acrylic on Canvas, 80 x 114 cm, Donated in 2004 to Thunder Bay Art Gallery.



FIG. 8 DETAIL OF VERSO, Attributed to Morriseau, *Lake Trout with Eggs*. 1973. Acrylic on Canvas, 80 x 114 cm, Recto. Donated in 2004 to Thunder Bay Art Gallery.

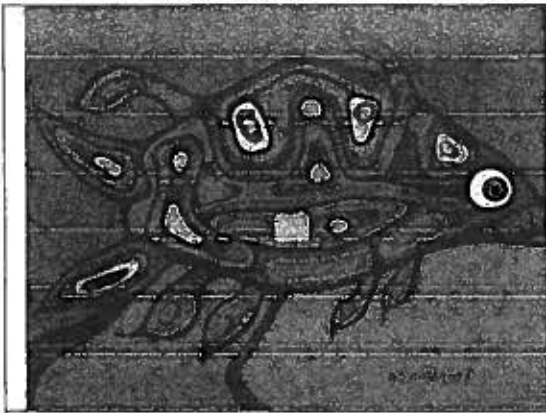


FIG. 9 *Sacred Fish*, 1976, 81.3 X 99 cm, acrylic on canvas. Citicorp Canada Collection, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 138.

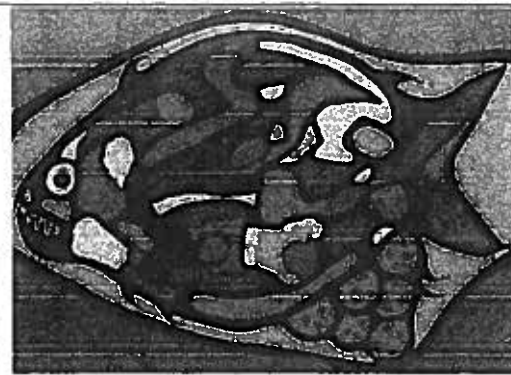


FIG10 *Sacred Fish* n.d., acrylic on paper Formerly of the Susan Ross Collection/ Kinsmen Robinson Gallery website.

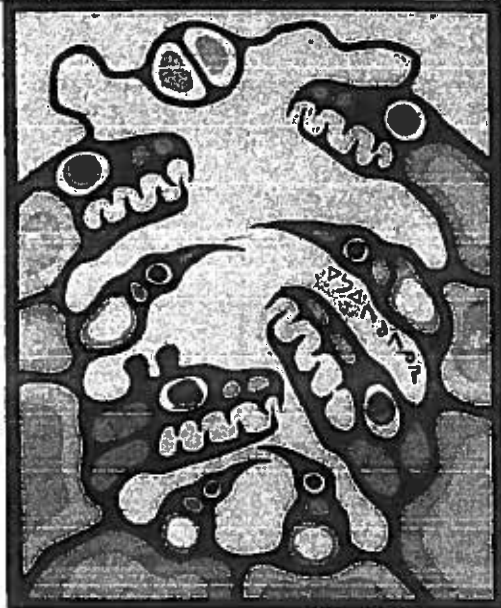


FIG 11 Attributed to Norval Morrisseau, *Untitled (Animal Spirits Facing Inward)*. 1970. Acrylic on Canvas, 73 x 56 cm, Thunder Bay Art Gallery.



FIG 12 VERSO of *Untitled (Animal Spirits Facing Inward)*. 1970. Acrylic on Canvas, 73 x 56 cm, Thunder Bay Art Gallery.



FIG. 13 Attributed to Norval Morrisseau, *Untitled (Two Shaman and Water Spirits in Cameo)*, acrylic on canvas, 72 X 85 cm, Thunder Bay Art Gallery.

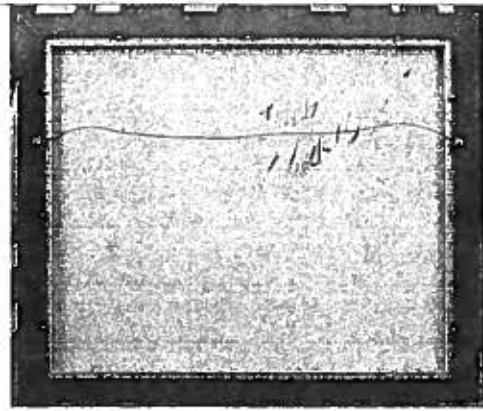


FIG. 14 VERSO, *Untitled (Two Shaman and Water Spirits in Cameo)*, acrylic on canvas, 72 X 85 cm, Thunder Bay Art Gallery.

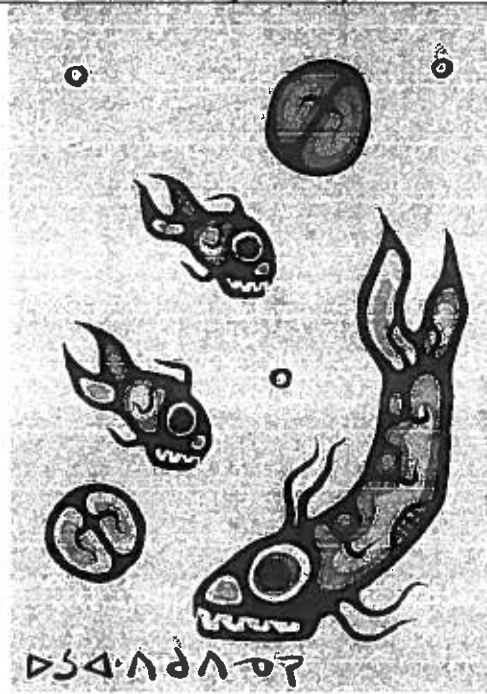


FIG. 15 Attributed to Norval Morrisseau, *Untitled (Fish with Minnows)*, 1976, Acrylic on canvas, 80 X 114 cm, Thunder Bay Art Gallery.

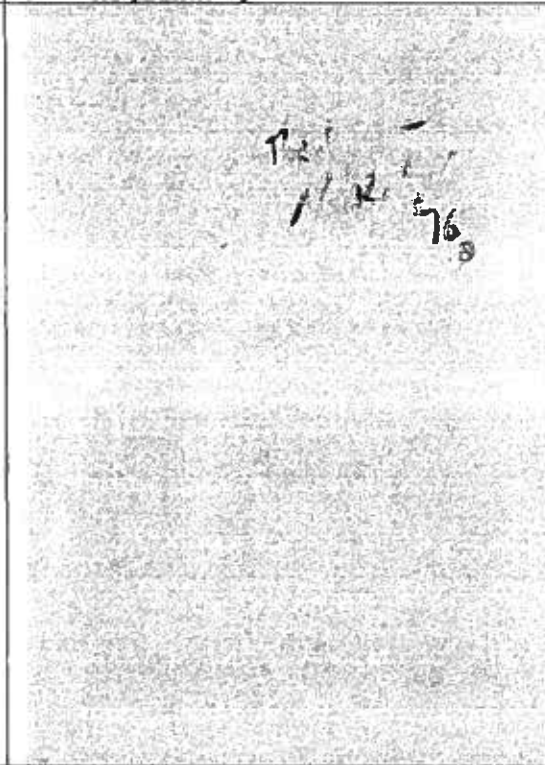
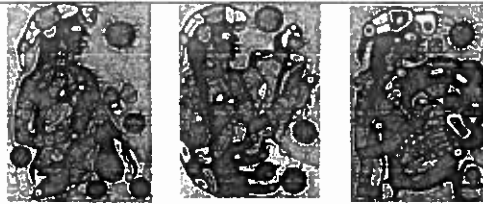


FIG. 16 VERSO *Untitled (Fish with Minnows)*, 1976, Acrylic on canvas, 80 X 114 cm, Thunder Bay Art Gallery.



FIG. 17 Attributed to Norval Morriseau, *Astral Plain Scouts*, 1976, acrylic on canvas, Donated work to the Winnipeg Art Gallery.



Norval Morriseau, *Man Changing into Thunderbird*, 1977, six panels @ 153.5 cm x 125.7 cm

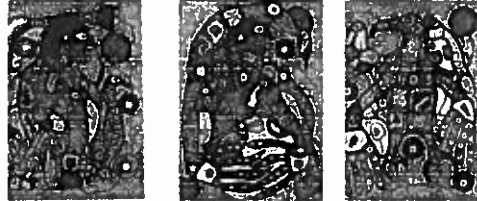


FIG. 18 *Man Changing into Thunderbird*, 1977, acrylic on canvas, 6 panels @ 153.5 X 125.7 cm, Private Collection on loan to AGO



FIG. 19 *Mother Earth*, 1975, 203.2 X 104 cm, acrylic on canvas, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morriseau*, (Toronto: Methuen, 1979) 125.



FIG. 20 *Man Changing into Thunderbird*, 1974, acrylic on canvas, 172.7 cm x 147.3 cm, Private collection, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morriseau*, (Toronto: Methuen, 1979) 112.



FIG. 21 *Indian Jesus Christ*, 1974, acrylic on canvas, 134.6 cm X 68.5 cm, acrylic on paper, Department of Indian Affairs, Ottawa, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 106.



FIG. 22 *Unlty*, 1974, 100.3 X 80 cm, acrylic on card, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 108.



FIG. 23 *The Serpent of Life*, 1969, 79 X 122 cm, acrylic on masonite, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morriseau*, (Toronto: Methuen, 1979) 85



FIG. 24 *Tormented Thunderbird*, 1973, 81.3 X 119.3 cm, acrylic on masonite, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morriseau*, (Toronto: Methuen, 1979) 91.



FIG. 25 *Protection of the Young*, 1973, 100 X 79 cm, acrylic on card, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morriseau*, (Toronto: Methuen, 1979) 96.



FIG. 26 *Nature's Balance*, 1975, 185.5 X 122 cm, acrylic on kraft paper, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morriseau*, (Toronto: Methuen, 1979) 114.



FIG. 27 *Man Changing into Thunderbird*, 1958-60, 63 X 101.3 cm, watercolor and ink on birchbark, Canadian Museum of Civilization collection (III-G-1099), Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 69. I observed this work first-hand while documenting the CMC collection in 2011.



FIG. 28 *Androgyny*, 1983, 366 X 620 cm, acrylic on canvas, Collection of Indian Affairs Canada—a gift to the people of Canada by Norval Morrisseau. This work was recently on display at Rideau Hall at the Governor-General's residence in Ottawa. Published in Greg Hill, *Norval Morrisseau: Shaman Artist*, exhibition catalogue, (Ottawa: National Gallery of Canada, 2006) 148-149.



FIG. 29 *Water Spirit*, 1972, 81 X 183 cm, acrylic on brown kraft paper, Painted for Indian Art Canada and collected immediately after for the collection of the Canadian Museum of Civilization (CMC) (III-G-1102), Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 109. I observed this work first-hand while documenting the CMC collection in 2011.



FIG. 30 *Impressionist Thunderbirds*, 1975, 51 X 39.5 cm, acrylic on card, Richard Baker Collection. Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 121. I observed this work first hand while documenting the collection in 2012.

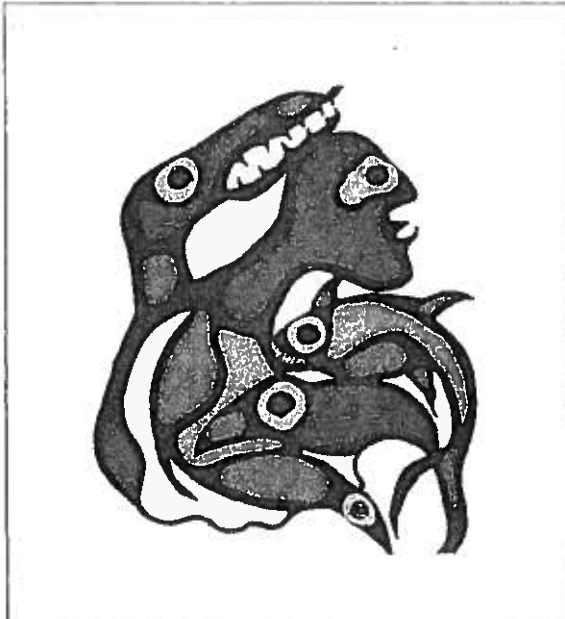


FIG. 31 *Ojibway Shaman Takes Form of Water Spirit*, 1978, 40-8 X 35.7 cm, acrylic on coloured matte board, Collection of the Canadian Museum of Civilization (III-G-1105), Published in Sinclair and Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 160. I observed this work while documenting the CMC 2011.



FIG. 32 *Joseph with Jesus and St. John the Baptist* 1973, acrylic on canvas, 110.8 X 90.5 cm, Aboriginal Affairs Collection. Published in Sinclair and Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 100.



FIG. 33 *Virgin Mary with Baby Jesus*, 1973, acrylic on canvas, 106.5 X 86 cm, Aboriginal Affairs Collection. Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 101.



FIG. 34 *Untitled* c. 1982, acrylic on canvas, Native Heritage Foundation of Canada Collection. Observed in 2013.



FIG. 35 *Mishuplshu* c.1964, oil ink and tempera, 56 X 77 cm, Helen E. Band Collection, Thunder Bay Art Gallery



FIG. 36 *Sacred Bear*, 1972, 81.3 cm X 142.2 cm, acrylic on kraft paper, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 87.

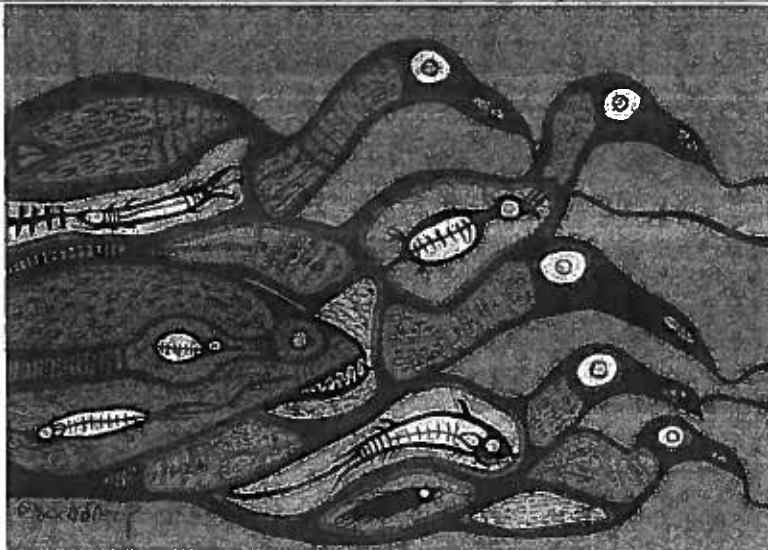


FIG. 37 *Swimming*, 1976, 76.2 X 101.6 cm, acrylic on canvas, Mrs. Gordon Jones Collection. Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 131.

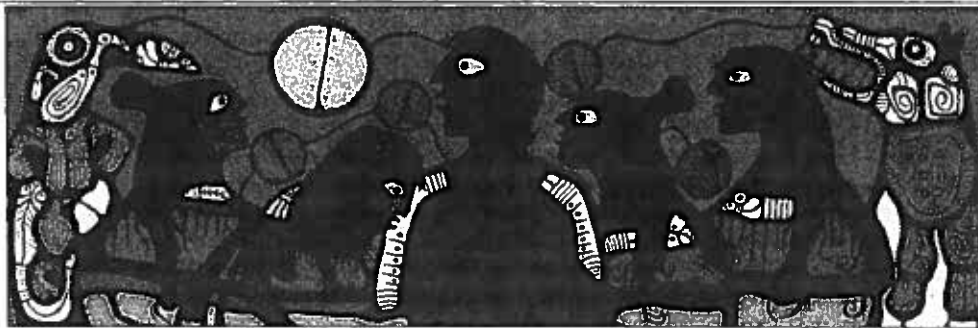


FIG. 38 *Artist and His Four Wives*, 1975, 109.8 X 332.7 cm, acrylic on canvas, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 117.

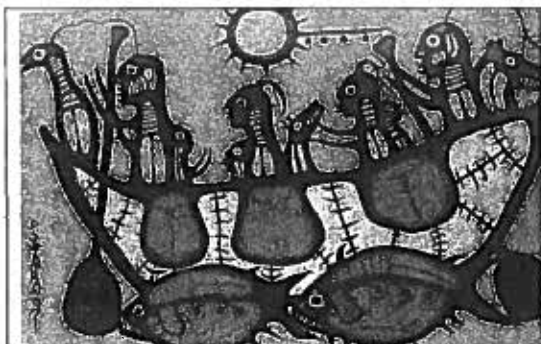


FIG. 39 *Migration*, 1973, 121 X 180 cm, acrylic on Masonite, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 95.

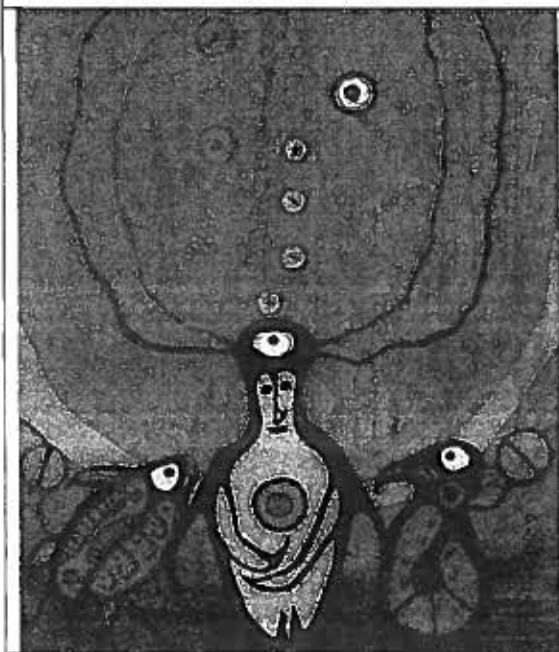


FIG. 40 *Door to Astral Heaven*, 1977, 122 X 81.3 cm, acrylic on canvas, Pollock Gallery, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 143.

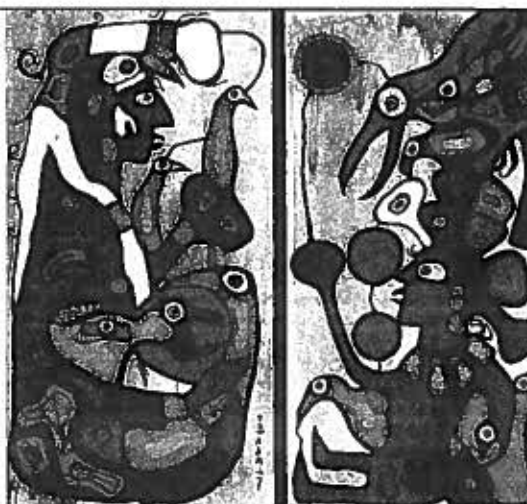


FIG. 41 *The Storyteller, The Artist and His Grandfather*, 1978, two panels, each 174 X 94 cm, acrylic on canvas, Indian Affairs Collection, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 151.

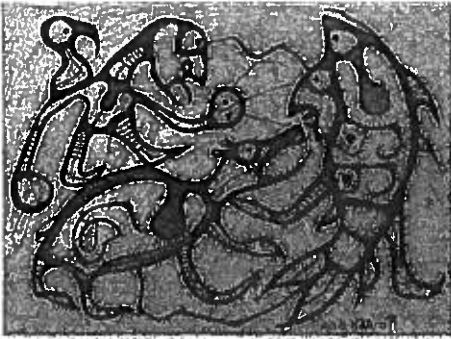


Fig. 42 *Man Warding Off Psychic Powers*, 1978, 76 cm X 102 cm, acrylic on canvas, collection of Dr. and Mrs. N. B Lightford, Ottawa. Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 23.

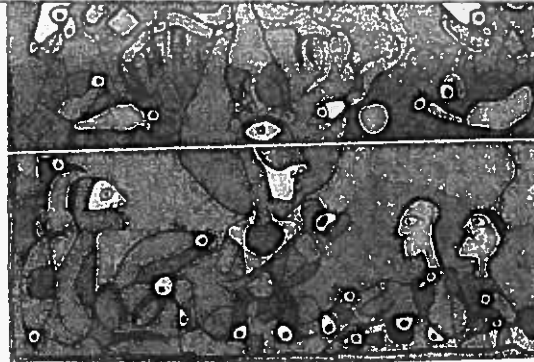


FIG. 43 *The Light is the Way*, 1979, two panels, each 127 X 315 cm, acrylic on canvas, Pollock Gallery, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 163.



FIG. 44 *The Great Flood*, 1975, 86 X 325 cm, acrylic on canvas, Collection of Mrs. Gordon Jones, Toronto, Published in Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, (Toronto: Methuen, 1979) 120. Observed in 2013.