



Norval Morrisseau

The Development of the Woodland School of Art



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Cover: Norval Morrisseau: **Copper Thunderbird**

From the Dr. Herbert T. Schwarz Collection :

Circa 1960, Acrylic on Canvas

"One of the best paintings hanging anywhere in Canada,
Morrisseau's Self Portrait as Copper Thunderbird"

Toronto Star, March 28. 2002 / Peter Goddard

Norval Morrisseau

and

The Development of the Woodland School of Art

1960 - 1980



THE LIEUTENANT GOVERNOR OF ONTARIO
LE LIEUTENANT GOUVERNEUR DE L'ONTARIO

A Message from the Lieutenant Governor

Norval Morriseau has drawn upon the spirit of the Anishinabe to create powerful images of mythical beings, woven together in art that tells of the sacredness of all forms of life. This catalogue shows how his extraordinary work gave rise to the Woodland School and awoke fresh interest in First Nations art in the cultural mainstream. As his leading role in this renaissance became more apparent, Norval Morriseau himself became a legend.

A handwritten signature in black ink, reading "James K. Bartleman".

James K. Bartleman

PREFACE

THE DEVELOPMENT OF THE WOODLAND SCHOOL OF ART

For the Ojibway people all things contained life. The Thunderbird carried the messages of man to Manitou, The Great Loving Spirit. Mishipeshu, the Water Spirit, helped women and represented life below the water surface. The beaver was the builder who disappeared each winter and returned with spring - phoenix of life, representing the ancient understanding that one could die and be re-born.

The bear, close in structure to man and powerful beyond man, became a "familiar" to the spirit world. All life sought balance in nature. Each required honour and its space in the physical and the spiritual world.

The Ojibway lived from the tip of Lake Superior west to the swell of the plains of Manitoba occupied by the Cree, south around the Great Lakes and through part of the area that is now the border states of the United States. They hunted north to the treeline that cuts the woodlands from the Arctic Tundra, south and east through what is now Ontario toward the lands now occupied by the Six Nations. In fact, the Anishnabe (ancestral Ojibway) created a civilization that functioned well in the land area roughly circling the Great Lakes of North America.

The Ojibway lived for centuries in that habitat and developed a sustaining society that nurtured and supported their people within those natural boundaries.

The climate and topography made the Ojibway hunters and gatherers. Their life was a difficult struggle but was aided by inner strength and a complex, spiritual mythology. They were aware of the land-world of Turtle Island. Their mythology included the physical and spirituality of man and animals. They lived in a world with: the bear, the beaver, the otter, the moose, the wolf, the fish of the water and the birds of the air. They learned the use of plants both for food and medicine. They discovered the importance of the sky to life, for navigation and knowledge of the weather. The Ojibwa conceived they were different from these other forms of life in degree, not in kind.

Yet life was not a benign dream-gift, it required a constant vigilance to win and maintain one's place in nature and with other men.

The important events and stories of the past were recalled and told again and again. Those who told the stories were noted. These men and women were recognized as having the ability to investigate the meaning of the past events and how these events impacted on their present life. These recollections infused everything: man and animal, thunder and lightning, earth and plants. The story telling became ritual and telling stories became ceremony.

Using the small pictures of their written language, the pictographs were pressed into paper-thin birchbark, a scroll record was made possible. The Ojibway with a subtle and detailed vocal language and the written pictographs on birchbark recorded their history which became their spiritual mythology. At other times, the record was painted and chipped into the rocks of the precambrian shield. These petroglyphs are still found, protected and studied today.

The men and women who recounted the histories learned by the ceremonies and rituals became the custodians of the Midewiwin Scrolls. Those individuals with these abilities were called, Shaman. Traditionally they alone created the ritual events.

In 1492 the Europeans came. Everything changed. The way of life of the Native North Americans was not altered, it was banished. The civilization brought by the Europeans, in their own estimation, superior in every way, washed away centuries of cultural development including the entire civilization of the Woodland People, or so it was thought.

Assimilation was recognized by most Europeans as impossible. It was decided that the Native People were mostly unfit to live in the settlements and towns. Yet they were sought out as political allies. The Ojibway aligned with the early French, and although the Native People were crucial to the gathering of furs, the commerce of the product was held by the European agent. The Native religious practices were considered simplistic; and in fact, wrong and sinful. The settlers set out to transform the continent and the Native People.

This kind of thinking was in no way unique to North America. It was considered a rightful task undertaken in every part of the world. The plan was to be quick, direct and brutal. First, banish the Natives to out-of-the-way locations. Second, send in the priests. Teach the few who were teachable to wear clothes like a European. It was necessary for the Ojibwa to study the ways of Christianity and methods of proper thinking; to in fact, become European. Third, pass laws to disenfranchise the Native People. Next submerge any hint of their culture, religion, mythology, history, language, and forms of barter-commerce. Finally, tell them over and over again how completely naive their culture was. Separate the children from their parents and send them hundreds of miles away to residential schools where they dressed as Europeans, forbidden the use of their language, and taught the new religion.

Adult males were instructed on the failure of their nomadic lives. Hunting and gathering as a way of life was over. Roads and rail-lines, surveys and fences, were cut across the game trails. Rivers were dammed for mills and as flood roads for the transportation of timber.

The idea that nature sustained itself in balance, take what you need and leave the rest to replenish, moving with the presence of game, were all foolish ideas. The new civilization taught we do not live in nature, we manipulate it. Nature is a tool, like a screwdriver or a brick. Nature was to be controlled and used like a commodity. You could own the land and the rivers. They could be possessed. The Native North Americans were told that he who got the most and held it was the most powerful.

The entire world seemed to have passed the Ojibway by. They were pushed to the least desirable areas of the land they once inhabited freely. They were to be satisfied with a system of government without personal involvement and they were to be satisfied with infrequent hand-outs. The Ojibwa were told they would never really fit into this brave new world. The reservation system was completed in North America in 1890.

Norval Morrisseau was born on March 14, 1931, in Fort William, Ontario, or, he was born on March 14, 1932, at Sand Point near Beardmore. It is recorded that he was the eldest of five boys. His mother was Grace Theresa Potan Nenakwigagos, and his father, Abel Morrisseau.

An additional record has him baptized as John Baptist Normand Henry Morrisseau with another birthdate recorded as March, 14, 1933.

At that time record keeping by The Department of Indian Affairs tended to be an annual update at the next Treaty Day following a birth, marriage or death. This process was subject to both erratic attendance and careless documentation.

It was custom among the Ojibwa to have the eldest son reared by the grandparents. Norval was brought up by his maternal grandfather. Moses "Potan" Nanakonagos was a brilliant storyteller and recognized by his peers as a Shaman. Norval had found his first and chief mentor in his maternal grandfather.

Morrisseau attended a residential school in Thunder Bay for three years but left to return to the teaching of Nanakonagos. The relationship between the grandfather and grandson was one of guardianship and also one of teacher and student. Norval was to be taught the ways of the Ojibwa both as a way of living, and through knowledge of the scrolls, the history and ceremonies, as a spiritual quest.

Norval, as he grew, surrounded by Nanakonagos' teaching, naturally took the stance of the story teller with his companions. He followed Moses' ways and directions. He was recognized by his peers as being apart. When he began to make pictures of the ancient stories he was discouraged by some who believed any information from the content of the scrolls was strictly the task of the Shaman. Yet, Moses, himself, encouraged him.

In 1956, Norval was admitted to the Sanatorium in Thunder Bay with a case of tuberculosis. There he met David Kakegamic then of Deer Lake Indian Band and a resident of Sandy Lake, who became another mentor in his life. Over the years, Norval would seek guidance from David. Norval met David's eldest daughter, Harriet, through visits to the sanatorium and the couple married in 1957.

Between 1957 and 1959 Norval and Harriet lived in Beardmore and at Sandy Lake for periods of time and in 1959, they moved to the Red Lake area. Here, Norval got a job in the mill at the Couchenour Willins Gold Mine. He left the mine's employ in 1960. Norval moved the family from the mine house across the Bruce Channel to McKenzie Island, the original non-native community in Red Lake. The family lived on the Island, which was at that time outside the municipal boundaries until the late sixties with intermittent, but lengthy visits to Sandy Lake and Beardmore.

Norval, by this time, was drawing all of the time with any medium he had at hand and on any surface he could find. He drew the legends of the Anishnabe People. Norval was set aside in the community as a dreamer. Few understood what he was undertaking. Fewer understood the results of his work. He worked on bark, cardboard, kraft, and canvas. He went everywhere in the community attempting to sell his work. Some of the Red Lake stores permitted him to display his work for the tourists. There were not many sales. Morrisseau went on painting.

Dr. Joseph Weinstein arrived in Cochenour to practice medicine. Dr. Weinstein and his family had travelled the world and had collected art in Tibet, Africa and the Canadian Arctic. The Weinstein's had developed a deep interest in the indigenous art they found on their travels. They had an extensive library and the talent to recognize interesting work wherever they found it. One day, Esther Weinstein found a painting on the floor of Fergus McDougall's store. Norval Morrisseau had found a third mentor.

Norval Morrisseau had grown to become a soft spoken, brilliant young man. He was steeped in the history and mythology of the Anishnabe and struggling to break free from a European mold. He read everything and his mind was a trap for information. He had a real sense of who he was and exactly what he wanted to do.

Norval's creativity was strong, frequently bursting off the page. He looked for larger scale opportunities to create massive images. Such an opportunity presented itself through the evolution of the Triple K Cooperative in Red Lake. The Coop was founded by Norval's mentor David Kakegamic and his two sons, Henry and Joshim, in the clubhouse of the old curling rink in Red Lake where the pressure of the snow and the absence of maintenance had resulted in the collapse of the playing area in the rink. Yet the clubhouse was warm and dry and ideally suited for large tables for screen printing work. Norval would spread forty foot long rolls of kraft paper and work alongside the production of prints being produced by the Triple K Cooperative.

To watch Norval work on those long tables was to understand how he moved into large narrative paintings and into multiple panel transformation pieces. He would usually (but not always) map out ideas in faint pencil - that would represent an approximation of the final "black line" of the piece - along the length of the table. This could involve as many as a dozen paintings. Then he would mix up a batch of colour, say a pale purple, and then apply it to each of the paintings either using a brush or his fingers, depending on the effect he was trying to create. This meant that he was carrying several multi-coloured and complex images in his head simultaneously. Norval seemed to move effortlessly from one sheet to the next until the colour was exhausted.

In 1960, Selwyn Dewdney visited the Red Lake District several times. He was an artist and a writer from Southern Ontario with an interest in finding and investigating the petroglyphs. He was travelling by canoe, and Norval signed on as a paddler. It was a natural collaboration as they searched the waterways for the petroglyphs of North Western Ontario.

Out of these trips came a book entitled, "Legends of My People, The Great Ojibway", told to Dewdney by Morrisseau as they attempted to reconstruct the legends of the Anishnabe from the rock paintings. In the book, Morrisseau falls back on the stories of Moses to unravel many of the illustrations on the rocks. Dewdney and the petroglyphs were another addition to the content taking shape in the artist's mind.

Morrisseau was assimilating and generating the content and direction of his vision. Everything was grist for his artistic mill. He recalled the black lines that held the glass pictures in form in the church windows. He recalled the side-vision of the Mayan friezes in the books he had read. The bright and harsh colours of Northern Ontario were as familiar to him as Autumn. He extended the written language of the pictographic language into a visual pattern as well as conduit of meaning.

Included in Morrisseau's purpose was to portray his people as large, important, commanding and powerful. His purpose was nothing less than resurrecting the culture of the Anishnabe.

All of this time Morrisseau was drawing and painting and discovering his materials as he created his images. He used everything and adapted. The formlines that permitted the images to float free of the edges of the birchbark square helped him to ignore the horizon and any reason to photo-paint. His was a different purpose than reproducing images. He was now using pictographs both as visual objects, and reasoning. Finally, the pictographs became symbols.

Just as the pictographs had broken free from language, the petroglyphs, cut into the rock of the land, ignored the shape of the rock. This gave the artist the freedom to cut the image free from the shape of the medium and break the circular cameo visual with lines that led the eye off the canvas.

Morrisseau was confronting the viewer with a visual language without the boundaries of European historical techniques. He was accomplishing what Gauguin was looking for in Tahiti, what Lautrec sought in the Japanese prints, and what Picasso was attempting in the flat, two-sided frontal portrait of "Les Demoiselles d'Avignon".

Morrisseau knew what all hunting and gathering people knew with their immediate contact with the preparation of game, that the exterior of the shape showed only the corporeal, but the inner, x-ray view of the structure revealed the spirit. From Siberia to Norway, to the Arctic, the spiritual content of the living object was shown by a technique that can only be called, x-ray vision. The exterior shape of the being was made of a series of ovoids of colour held together with the black lines of the stained glass windows- cloisonne. In this way the image was both physical and spiritual, and went beyond language and the visual to symbol. The world was built of circles like the back of a turtle. All forms were multiple. Everything had life. We are all part of everything. Transformation permitted the physical to alter and change and melt into this new lexicon.

In this way the force within the bone and sinew, muscle, and organs, could all come into play and create many layers of meaning within the same painting. Morrisseau, as with most important artists, is asking us to see in a different way. We had to learn that vision.

Then he would mix up a batch of a different colour and do the same thing over again, until all that was left to complete the painting was the characteristic black line that would enclose the figurative elements of the piece. This process is exactly the same as that employed in screen printing, and may well be a reason why Norval's work has been so effectively adapted to a print medium.

Triple K provided another outlet for Norval's creativity, through publishing his limited edition graphic works. Josh was the principal artist in the business and he hand cut the screens for his own serigraphs, for Norval Morrisseau's limited edition prints, published by Triple K, and those of some of the other artists who worked with the Coop. Henry was the lead printer for the Coop and as an unofficial leader of the considerable number of Sandy Lake people living in Red Lake, played an important leadership role in the business which also employed their youngest brother Howard, who worked as a printer and as an administrator within the business. Unlike the majority of the limited edition print images created of Morrisseau's work, most of those Triple K Cooperative (under contract with Morrisseau) were created from line drawings and are not copies of paintings.

Colour and the placement of colour, the power lines freeing the image, the location of the sacred red dots, the transformation of man and animal, the use of the split circle which is much the same as the Tao symbol of Yang and Yin, all lead to the precept of "Seeking balance and order in nature as a way of discovering peace." The form of the painting was the least of it.

Morrisseau has written, "If you don't see and understand the use of colours in my work you do not understand the painting." He was constantly re-inventing his palette, challenging the eye of the viewer to see, in his combinations of colours, discordant to a European trained eye, the actual colours of nature.

By this time Morrisseau had gathered a group of kindred artists who worked with him and discovered new directions. Each took away what he or she needed and moved on to create their own personal vision: Carl Ray, Samuel Ash, Saul Williams, Roy Thomas; as well as, Jackson Beardy, Blake Debassige, Francis Kagige, Goyce and Joshim Kakegamic. They came and they went. They were a disparate group. They agreed and they disagreed. They had no real need to meet. Once they had seen the work of Morrisseau, they were working with the knowledge of its technique. Each set out on a

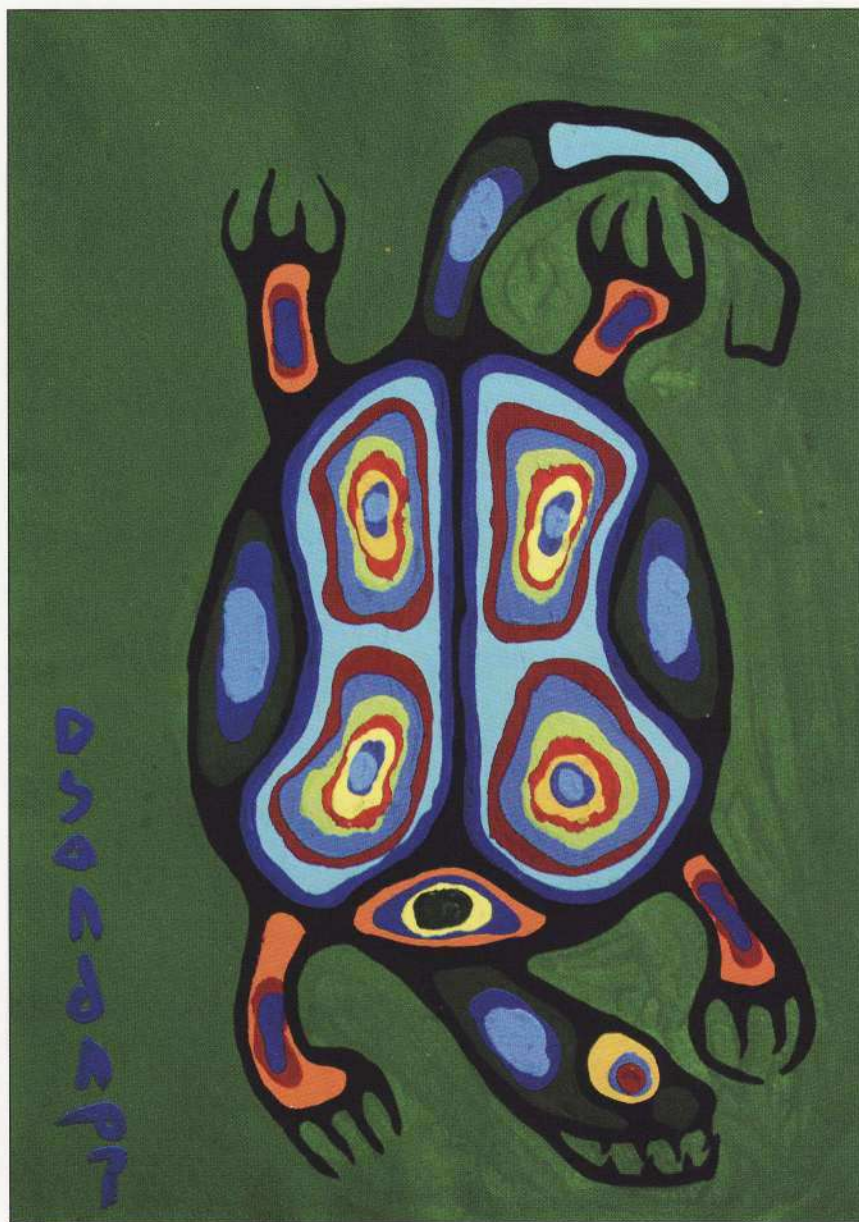
personal quest, yet each worked from Morrisseau's style out of Moses, the pictographs, the petroglyphs, the histories found in the scrolls, and their own voracious imaginations. Each of these influenced a hundred more. No curriculum. Just the arrival of an idea that had met its time.

In the Summer of 1962 Norval Morrisseau met Jack Pollock, a painter teacher and gallery owner. Pollock was in Northern Ontario on an arts' grant to learn about and encourage indigenous art.

The story goes that one night at a night class in Beardmore, Pollock looked up and saw a tall, thin man with a bundle of papers under his arm. It was Norval Morrisseau. Pollock has written in "Dear M" that he knew at once he had little to teach this artist and a lot to learn himself. The Woodland School of Art had arrived at his door.



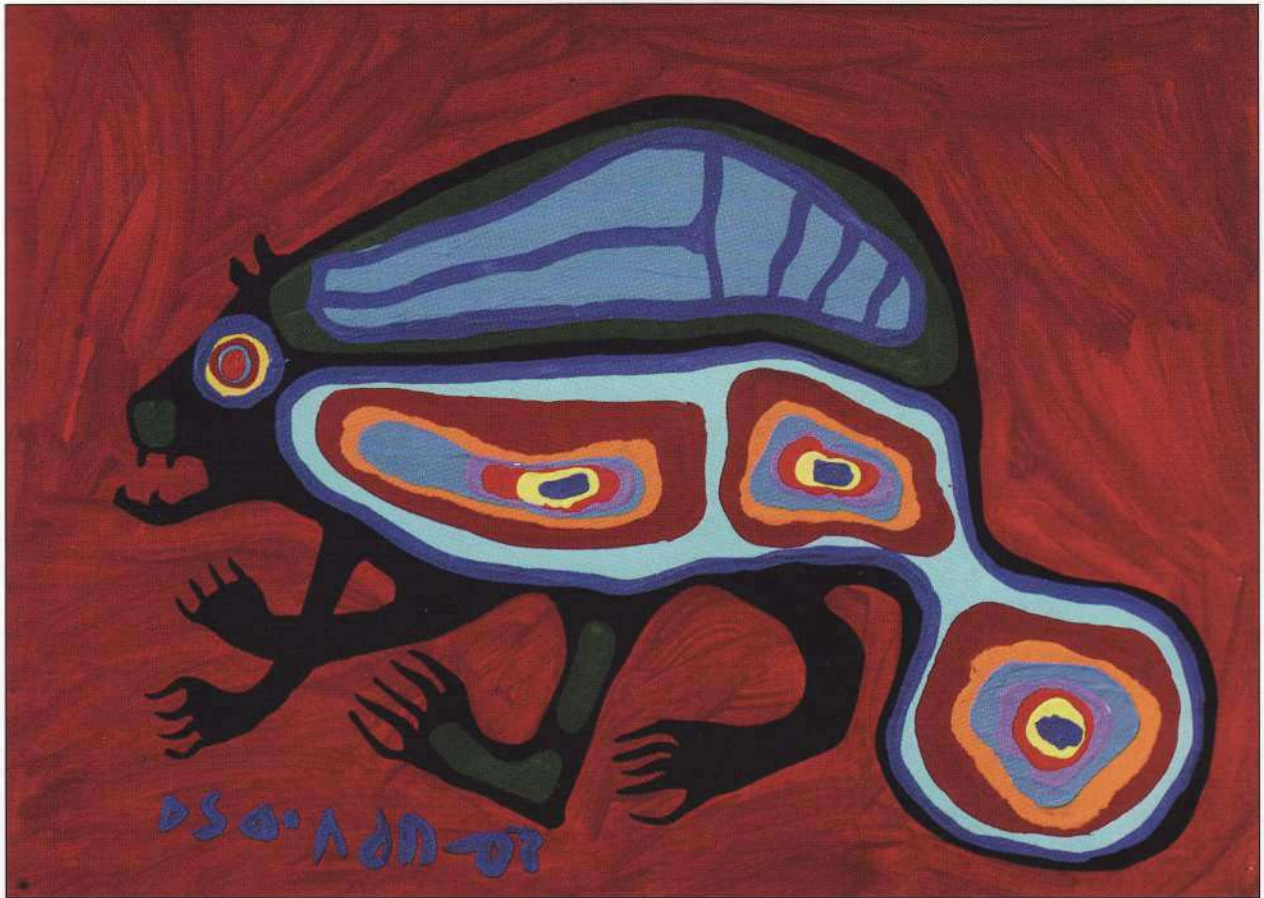
Turtle Island
Acrylic on Birchbark
Circa 1960 - 07"/09"



Turtle
Acrylic on Canvas
37"/28"

"When the history of the twentieth century art in North America is written, no chapter will be more dramatic or significant than that of the Anishnabe painters, the aboriginal people of the Great Canadian Shield. In the 1950's when it appeared that their culture was on the verge of being extinguished by the onslaught of the "white" civilization, there was a move by several individuals to preserve the ancient oral traditions by recording them in writing and in art. In so doing, the artist's developed a unique style, indigenous, distinctive, graphic, with a rare potential for narrative and an innate primitive beauty. By the very act of depicting legends, the artists defied centuries of taboos, and many interesting sociological events followed: a shift in the roles of shaman/ artist/ hunter occurred in the Anishnabe culture; the art became a seminal force in a revitalization movement; and the entire Ojibway Nation, a people heretofore overlooked by the mainstream of history, was thrust suddenly into the spotlight glare of an art-loving public."

Mary E. (Beth) Southcott
"The Sound of the Drum"

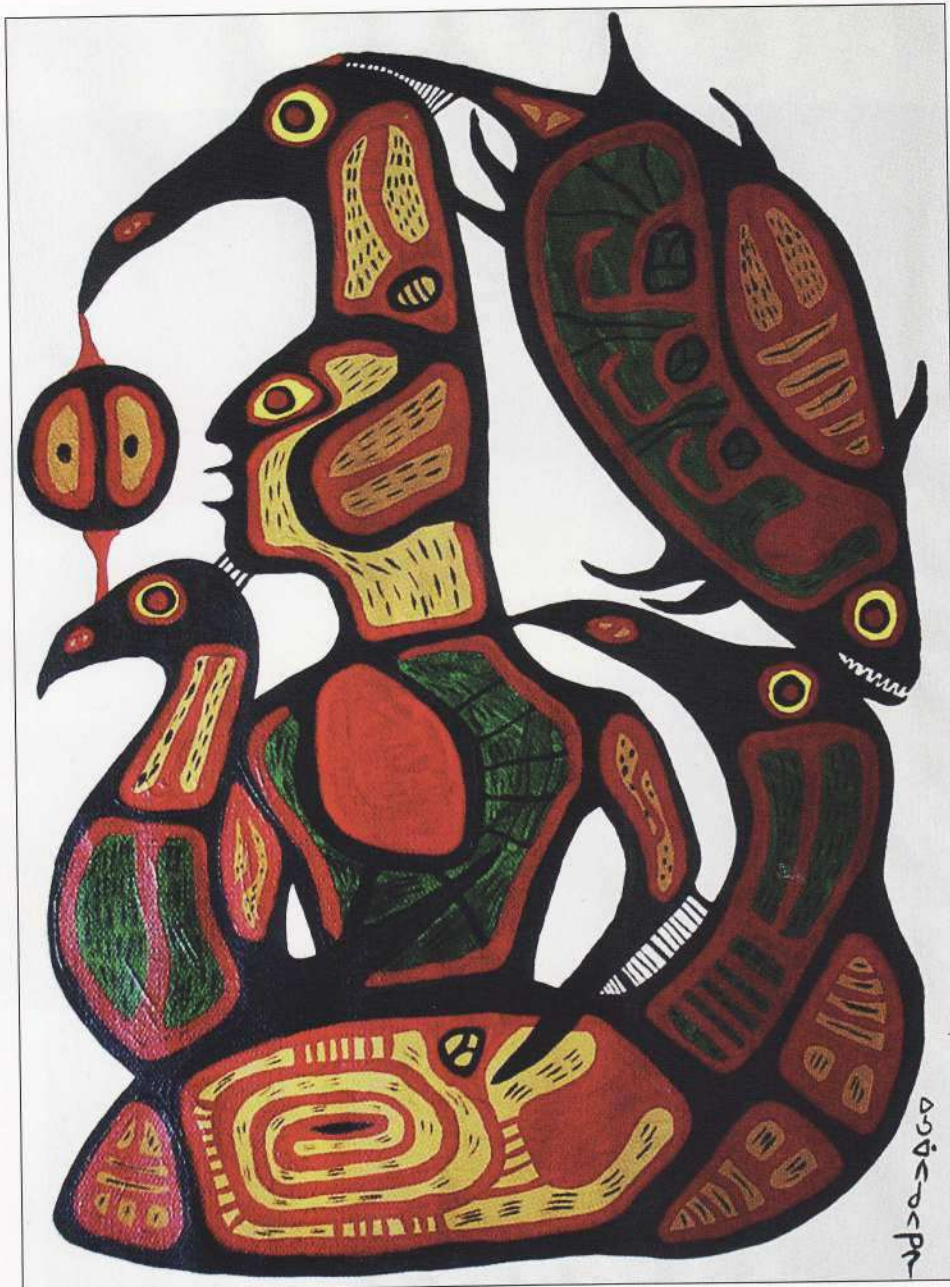


Beaver
Acrylic on Paper
Circa 1960 - 37"/28"

"One should view these works from their earliest dating in the gallery. Then, the question must be - why do the colours represent so much progressive intellectual disturbance on the painter.

To sympathize with this style one needs to do serious cultural research to satisfy oneself about why a certain line was drawn or a colour used. There are enough effete travellers in the artworld."

Wayne Doyle, Editor:
The Examiner, 1990



Transformation Thunderbird
Acrylic on Paper
circa 1960 - 31"/40"

"Ojibway painter Norval Morrisseau ranks as a living legend. The founder of the distinctive Woodlands School of Visual Art, he is counted as a key influence by literally hundreds of North American artists."

Dierdre Hanna, Toronto Sun



Medicine Shaman
Acrylic on Paper
circa 1960 - 31"/40"

'Despite the destruction of native cultures North American Indians have endured. Out of carnage, courage and a sense of heritage grew a renaissance of their art. That renaissance now seems to coincide with a re-awakening of Indian pride and sense of identity. A coincidence? Truly important art grows from its cultural setting, voicing its origins and strengthening its people.'

William E. Taylor, Jr. PhD. FRGS. RFSC. DUC.
The Art of Norval Morrisseau, Methuen



Loons
Acrylic on Paper
circa 1970 - 28"/36"



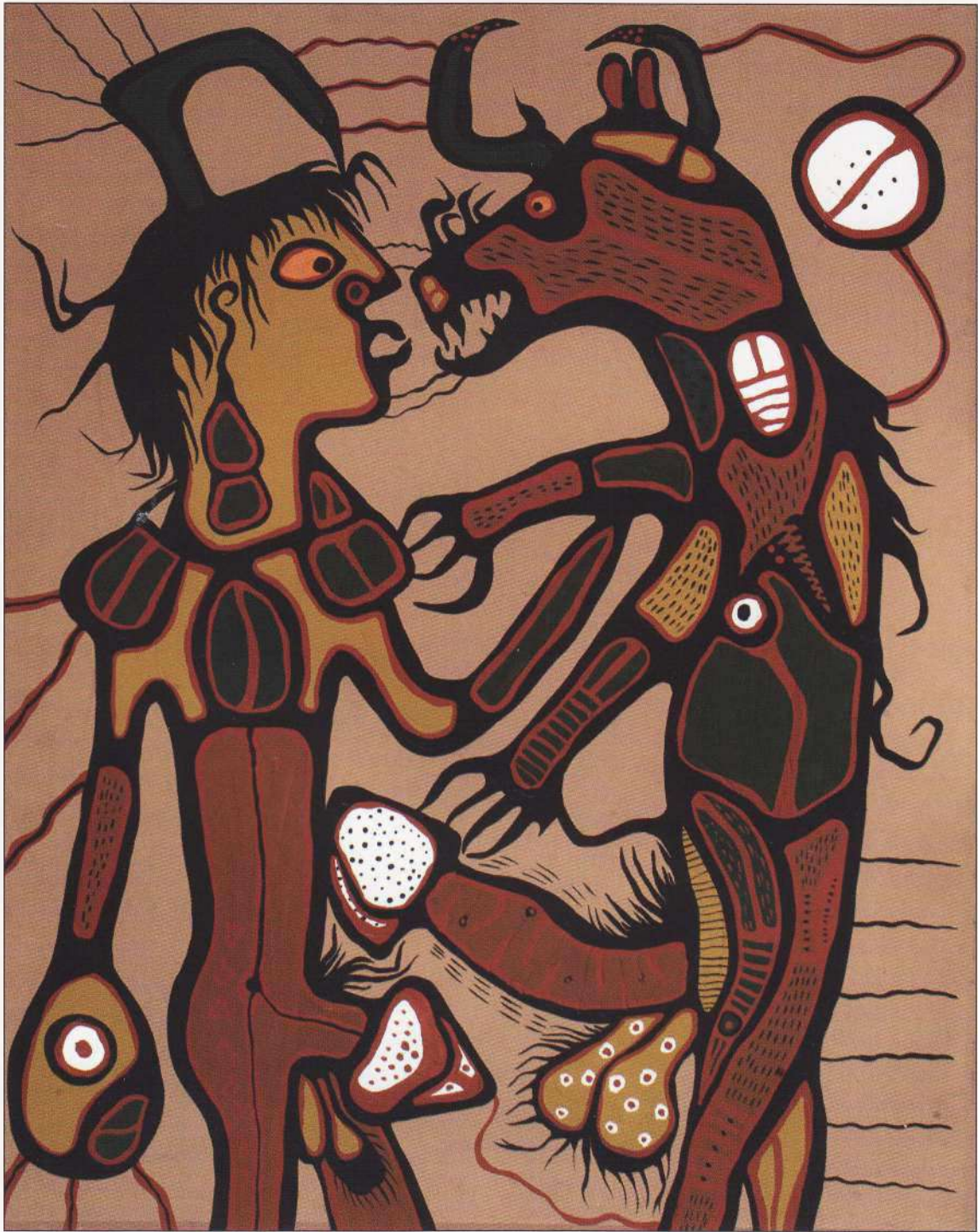
Woman
Acrylic on Kraft
circa 1960 - 29"/39"

"Nude with the figure of a graphic, lusty naked woman, her body seemingly on fire."

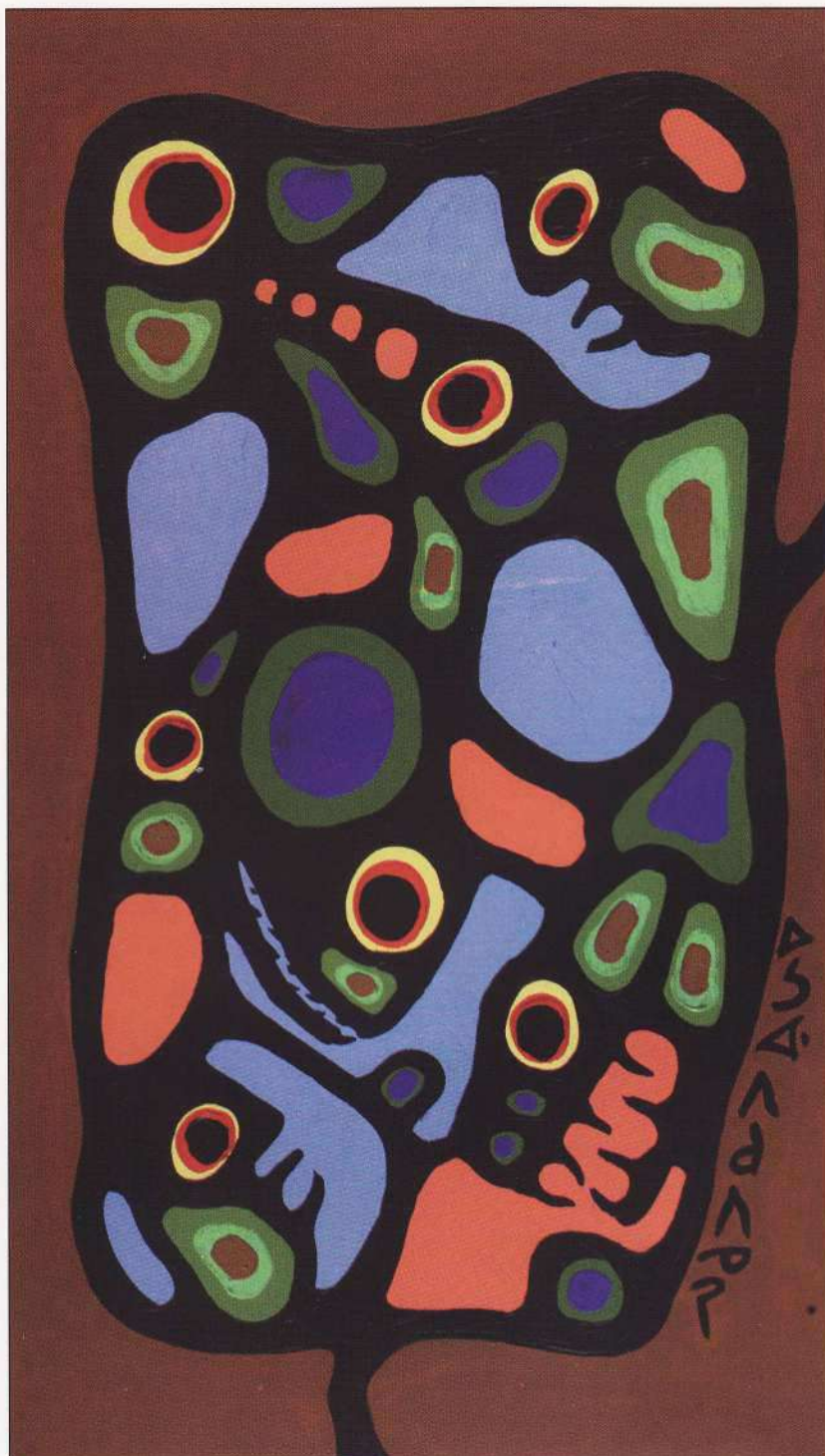
Norval Morrisseau: Art Still Bowls Over:
Peter Goddard: Toronto Star March, 28, 02



Spirit Beings
Acrylic on Canvas
circa 1970 - 25"/32"



To My Good Soul Brother
Acrylic on Kraft
1975 - 32"/40"



Unity in Nature
Acrylic on Canvas
1975 - 22"/37"



Leaders of Men
Acrylic on Canvas
Circa 1970 - 37"/51"

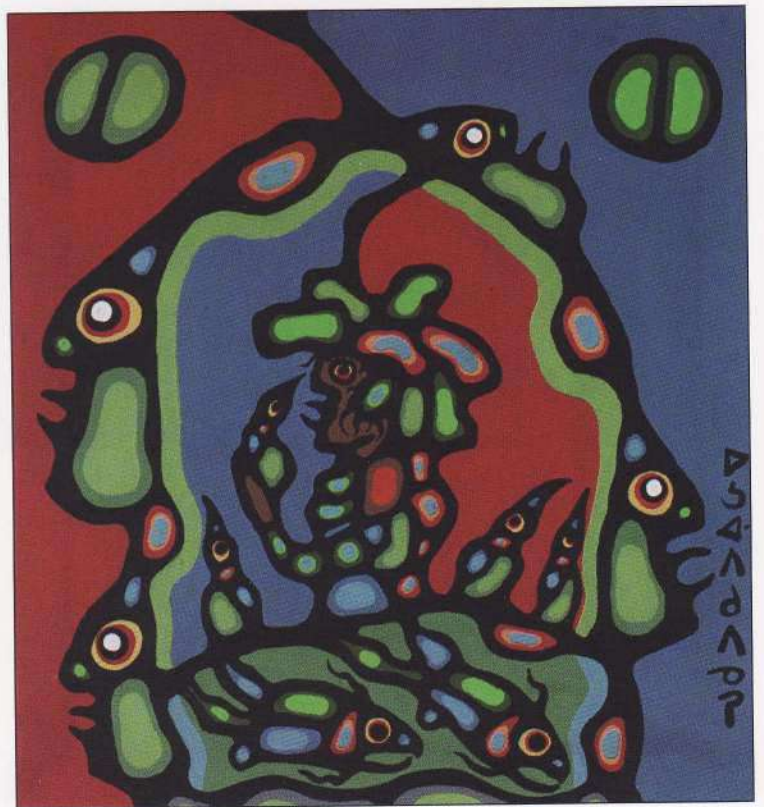
FAKE

WHITE P. 18



FAKE

Medicine Bears
Acrylic on Canvas
Circa 1971 - 27"/32"



WHITE P. 20

Spirit Helpers
Acrylic on Canvas
Circa 1971 - 30"/28"

FAKE



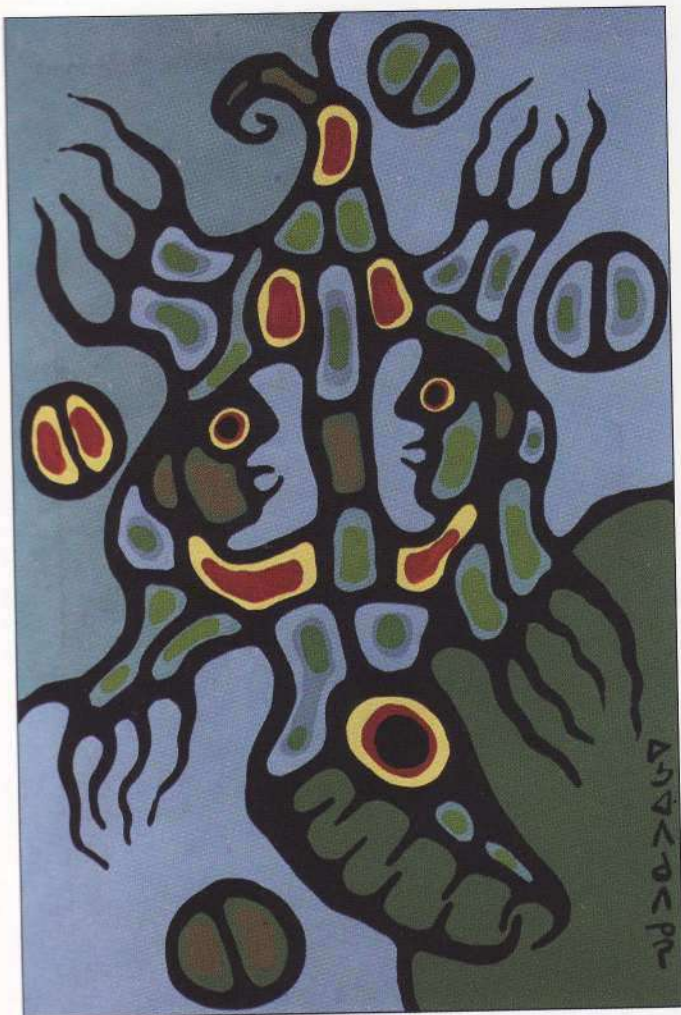
Family of Loons
Acrylic on Canvas
Circa 1971 - 24"/20"

WHITE
P. 6



Self Portrait as Christ Figure
Acrylic on Canvas
Circa 1971 - 35"/46"

FAKE



Sacred Bear Children
Acrylic on Canvas
Circa 1971 - 32"/40"

FAKE

FAKE
WHITE
p. 2

Hunter
Acrylic on Canvas
Circa 1971 - 23"/30"



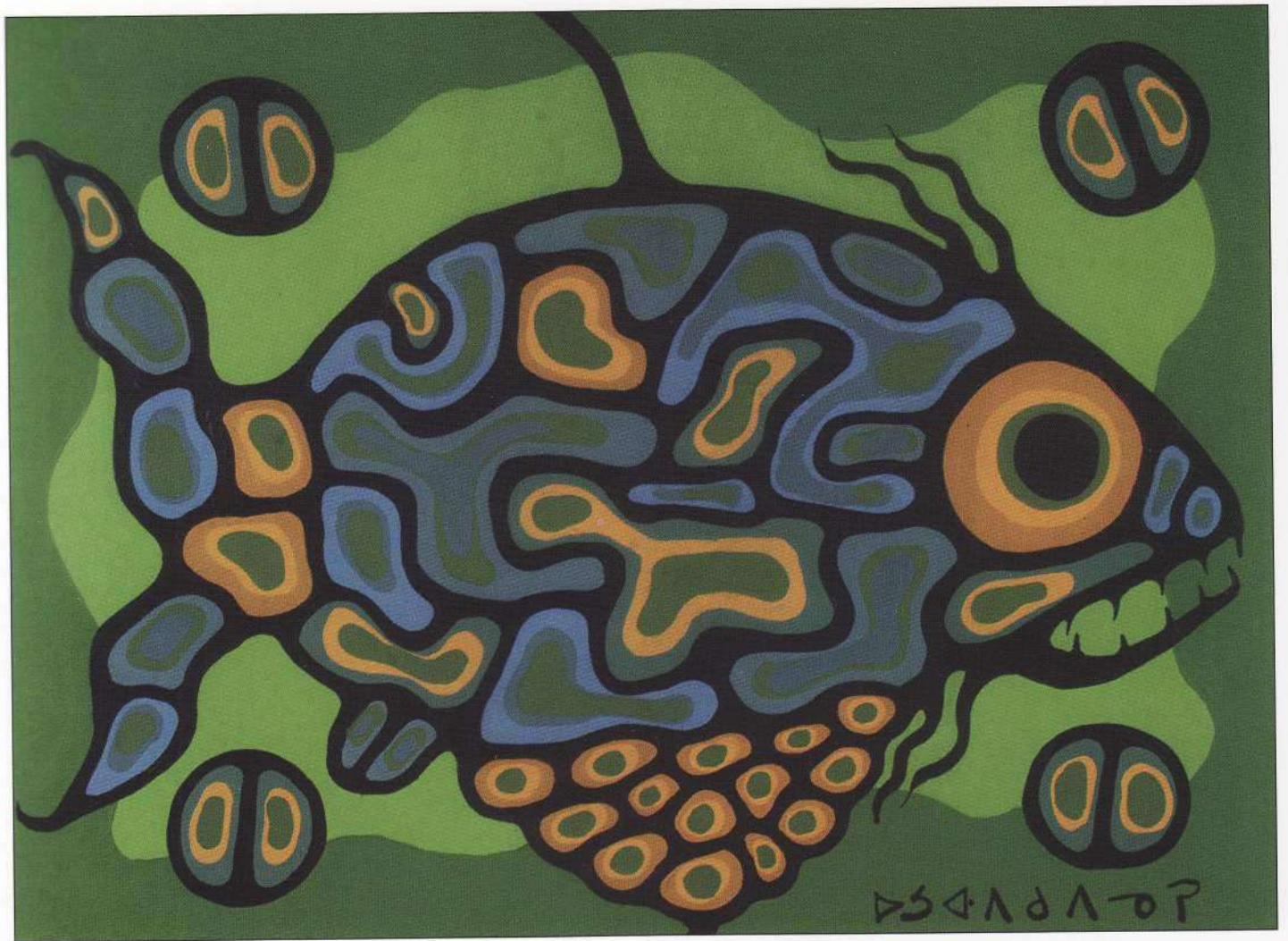


Sun Totem
Acrylic on Canvas
Circa 1971 - 60"/72"

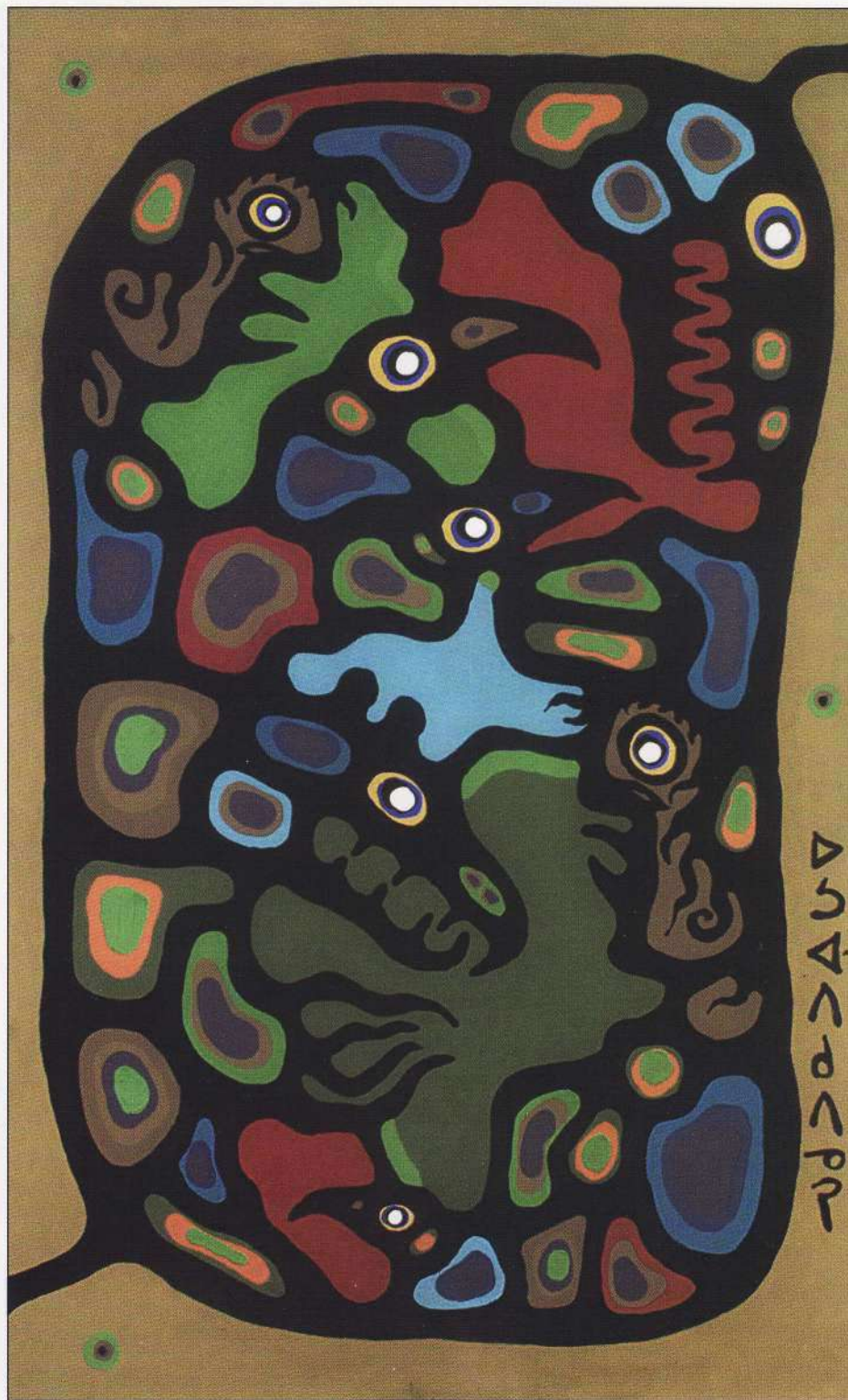
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"This story related to me by Norval as we were flying into Minneapolis... Norval said, 'A long time ago, maybe two or three hundred years ago, before white men were around, some people were worried about what was going to happen....so they went to talk to a shaman. They asked him if he could find out. The shaman went to a sacred place and started singing and drumming. He beat on his drum harder and harder until he jumped right out of his body and began to rise up in his consciousness. He went up to the third astral plane where he could fly through time. He flew through time until he reached the year 2000 and then came down to look around. Below him he could see hundreds, thousands...more then he could count...millions of ants travelling down well travelled trails...and mountains sticking out of the plains like giant ice crystals, reflecting the sun back into his face. When he returned to his own time he told the people about what he had seen. He told them that what ever these creatures were, there was lots of them and they were coming.'"

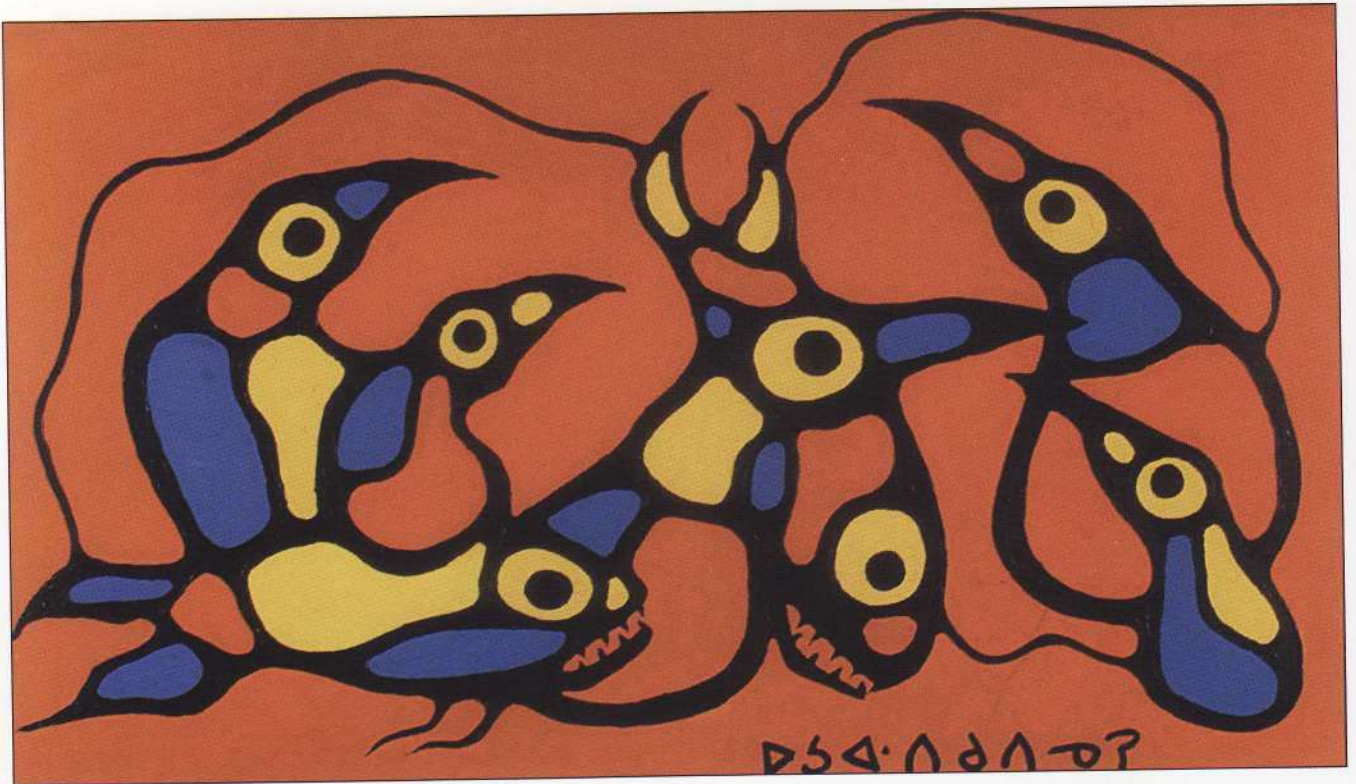
Morrisseau to Bryant Coghlan, Miesner Museum
University of Minnesota



Sacred Fish
Acrylic on Canvas
Circa 1971 - 35"/48"



Interdependence of all Life
Acrylic on Canvas
Circa 1971 - 30"/48"



Fish and Loon Cycle
Acrylic on Canvas
Circa 1973 - 29"/50"

"The rudiments of pictographic painting - the expressive form line, the system of transparency, of interconnecting lines that determine relationships in terms of spiritual power - were in place in Morrisseau's work by 1963."

Elizabeth McLuhan, The Image Makers
Art Gallery of Ontario. 1984.



Nature Fish
Acrylic on Canvas
Circa 1974 - 19"/41"

FAKE



Sacred Medicine Bear
Acrylic on Canvas
1974 38"/52"

"Few artists have the gift and ability to fulfill the criteria that establishes the reputation of a really great artist - a creator of masterworks. Certain artists speak for a time in history, some for a place, some for a people, and some perfect a new way of seeing - a universal for an entire world. Rare, indeed, is the artist - painter who does all of these, Morrisseau is one of these."

Joseph McLeod



FAKE
Unity
Acrylic on Canvas
Circa 1974 - 22"/36"



Arrangements on Brown
Acrylic on Canvas
Circa 1975 - 28"/30"

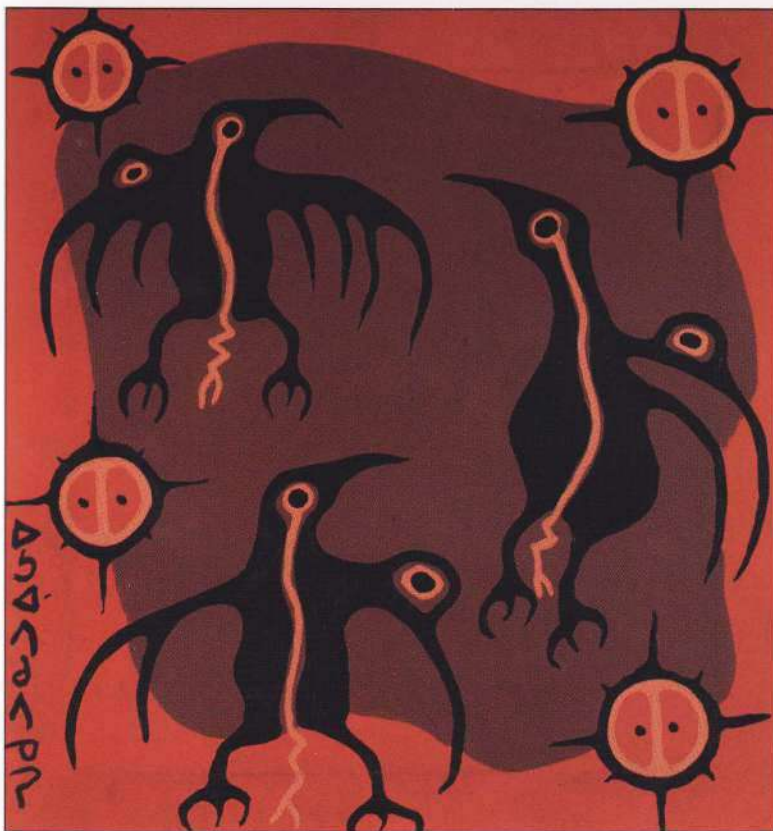
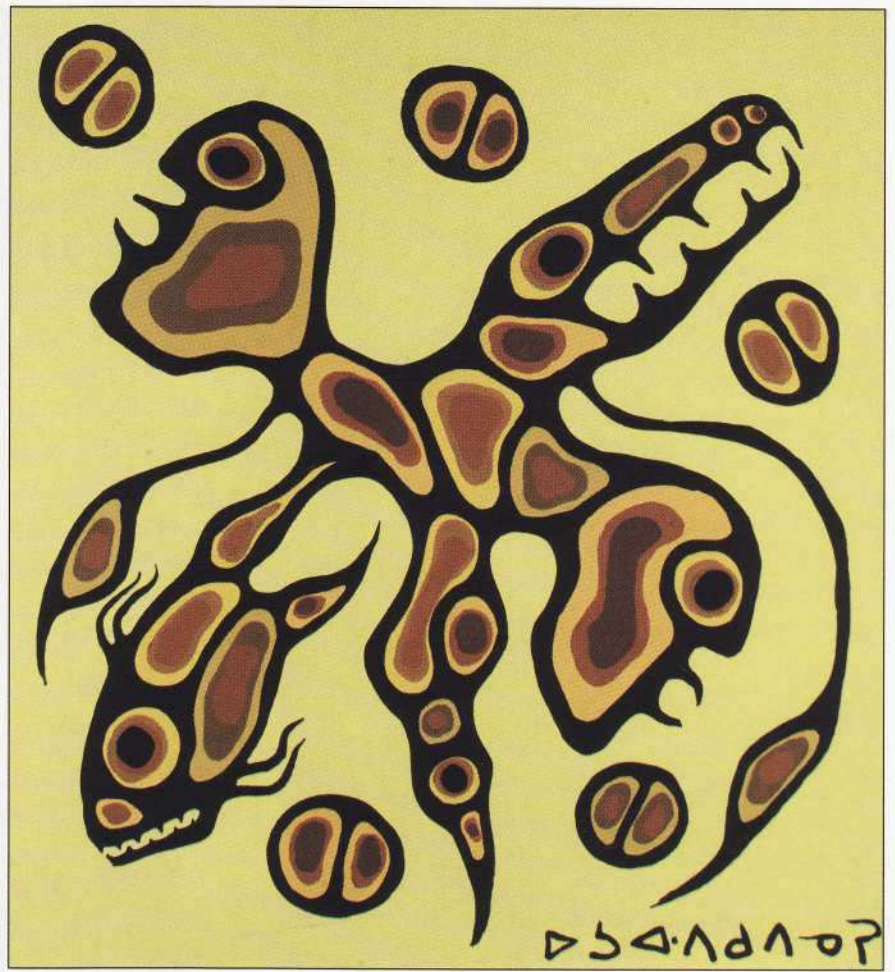
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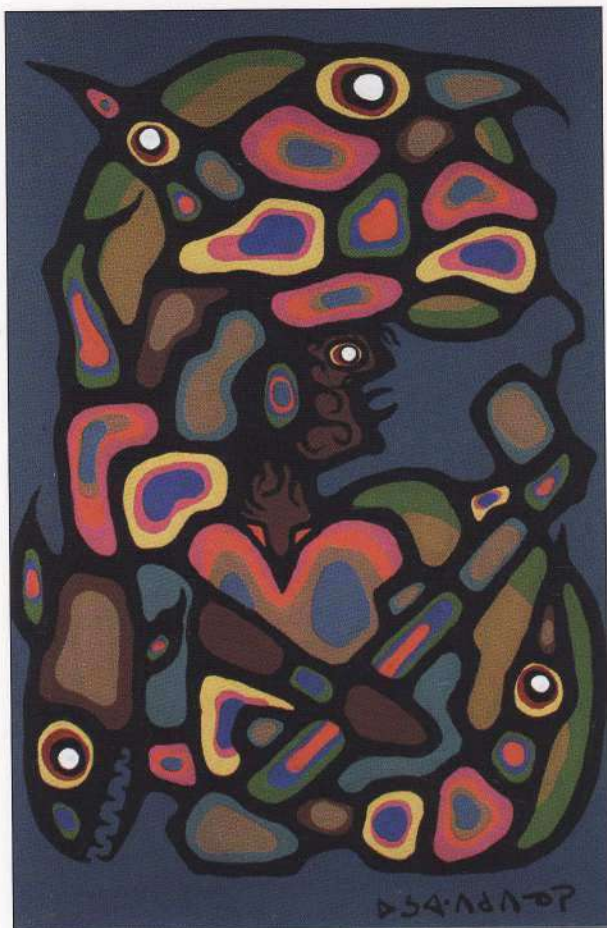
Astral Plains
Acrylic on Canvas
Circa 1974 - 21"/33"

Spirits
Acrylic on Canvas
Circa 1976 - 35"/36"



Thunder Birds
Acrylic on Canvas
Circa 1976 - 27"/29"

FAKE



Shaman with Sacred Pipe II
Acrylic on Canvas
Circa 1976 - 27"/41"

FAKE
WHITE
p. 7



Thunderbird Children
Acrylic on Canvas
Circa 1977 - 24"/42"

FAKE



FAKE

Shaman with Medicine Bear and Thunderbird
Acrylic on Canvas
Circa 1976 - 22"/42"



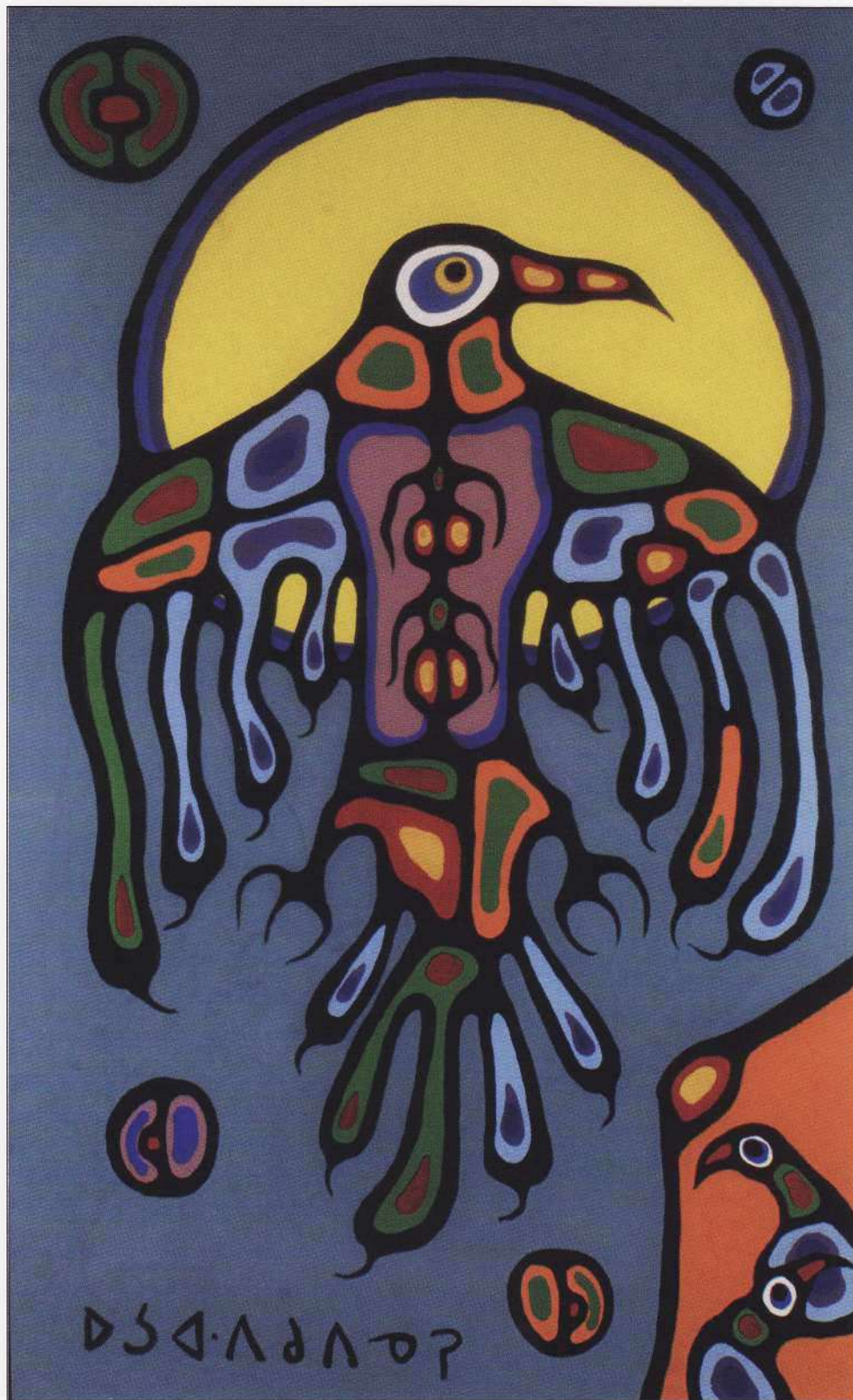
Shaman, Bear,
Loon Circle
Acrylic on Canvas
Circa 1977 - 23"/30"

FAKE



Ancestral Spirit with Evil Serpent
 Acrylic on Canvas
 Circa 1977 - 37"/58"

W.K. WHITE p. 25



Warrior Thunderbird
Acrylic on Canvas
Circa 1977 - 48"/72"

"Morrisseau has been given the name, Copper Thunderbird. He signs his paintings with this name in Cree Syllabics. The thunderbird is the messenger between the spirit world and us in the same way the artist reveals the mythology of his people. This is a repeated theme in Morrisseau's work. He is The Thunderbird."

Joseph McLeod

WHITE
p. 9



Mother Earth Feed(s) Her Child
Acrylic on Canvas
Circa 1977 - 30"/36"

FAKE
WHITE P.12



Shaman and Spirit Bears
Acrylic on Canvas
Circa 1977 - 29"/30"

FAKE



Shaman with Pipe
Acrylic on Canvas
Circa 1977 - 22"/29"

FAKE

WHITE P.28

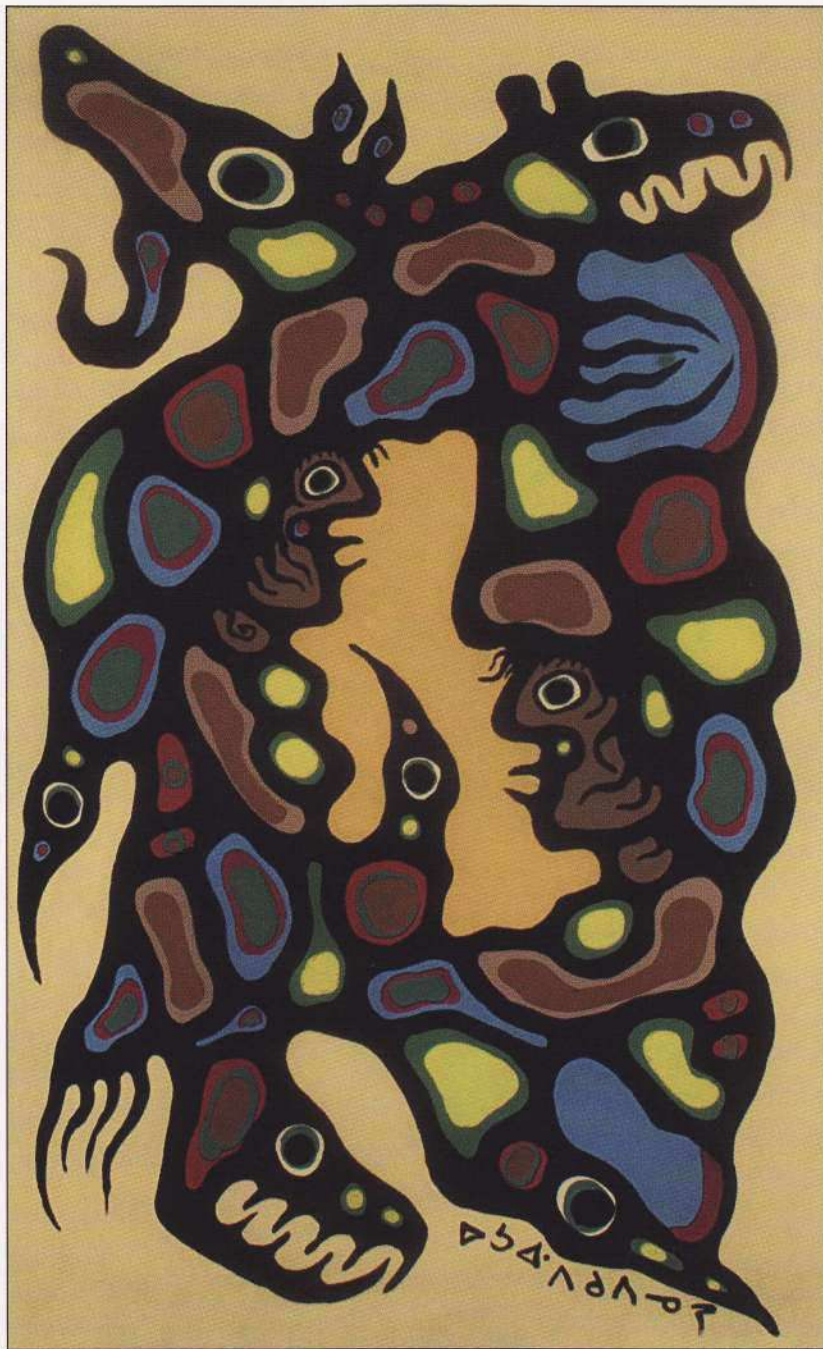


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Warrior and Canoe
Acrylic on Canvas
Circa 1977 - 30"/36"

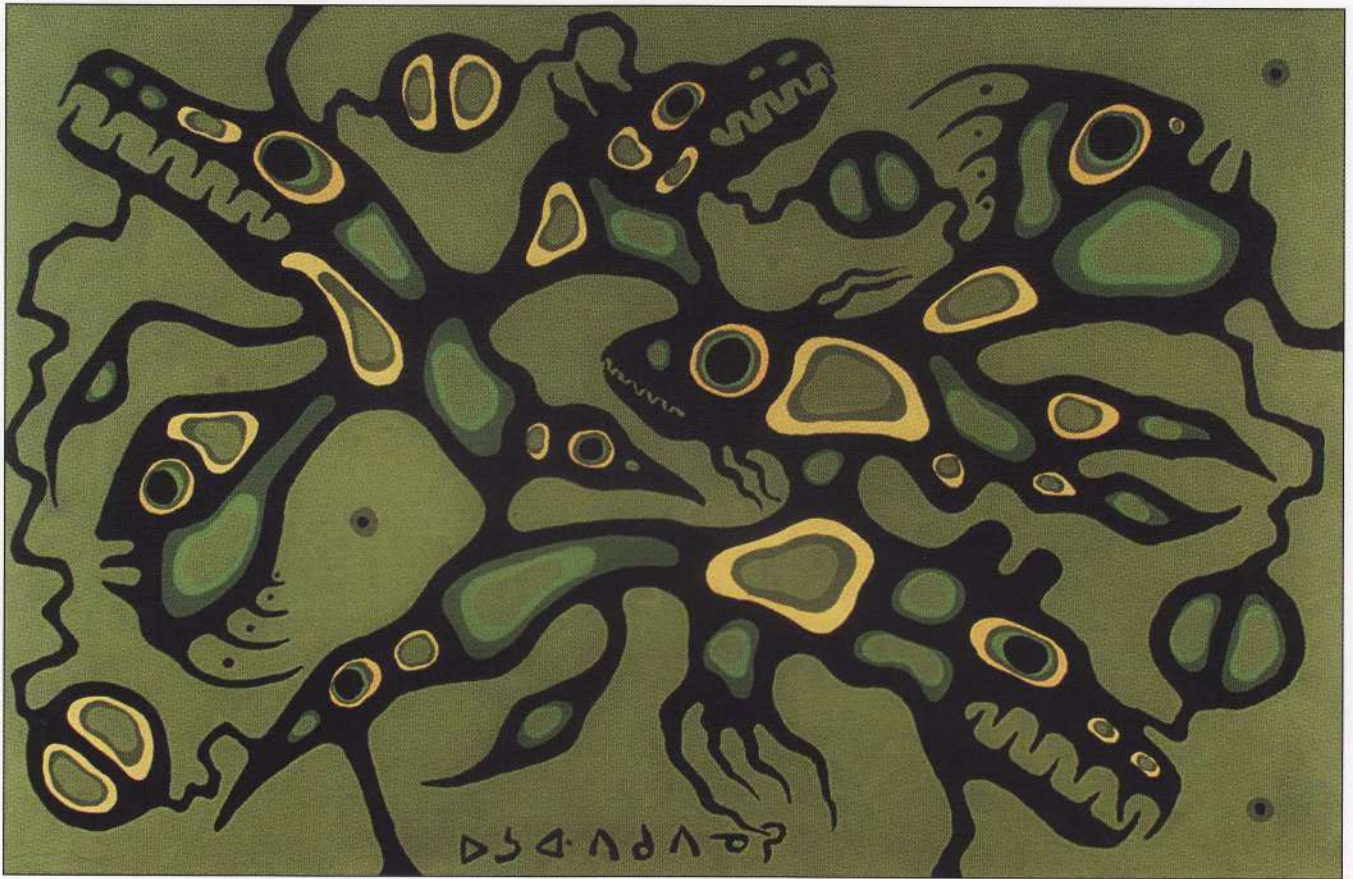
"Chingwauk spoke of a south-shore shaman-warrior named Myeegun, who was skilled in the Meda (midday) and thus acquired the influence and prestige to organize a war party which crossed Lake Superior in canoes."

Selwyn Dewdney and Kenneth Kid,
University of Toronto Press, Indian Rock Paintings of the Great Lakes.



Nature as One
Acrylic on Canvas
Circa 1977 - 31"/49"

F AKE



Spirit Life
Acrylic on Canvas
Circa 1977 - 34"/52"

FAKE

WHITE P. 13

"It would indeed be a great loss if these legends and beliefs...are forgotten. For so much is lost. Every day an Ojibway elder dies, and every day some of the knowledge of his ancestors dies with him."

Norval Morrisseau
Christopher Hume, The New Age of Indian Art,
Maclean's Magazine, January, 1979



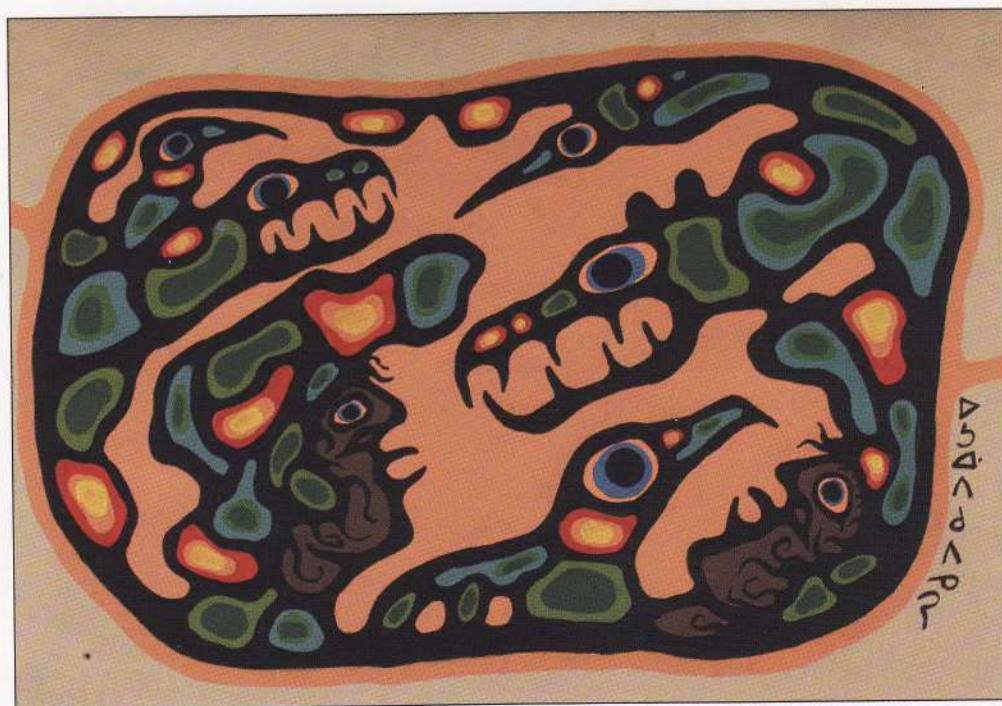
Underworld Spirits are Targets for
Inorganic Beings
Acrylic on Canvas
Circa 1978 - 26"/35"

FAKE



Family
Acrylic on Canvas
Circa 1977 - 30"/35"

FAKE



Spirits and Men
Acrylic on Canvas
Circa 1978 - 28"/39"

FAKE

WHITE p. 21



Grand Assembly
Acrylic on Canvas
Circa 1978 - 36"/46"

FAKE

LO HITE P-13

"Morrisseau's colours, contours, and choice of imagery have become permanently fixed in the Canadian visual plain."

Peter Goddard, Toronto Star, March 28, 02



World of Blue
Acrylic on Canvas
Circa 1978 - 60"/69"

"...to all appearances the aboriginal artist was groping toward the expression of the magical aspect of his life, rather than taking pleasure in the world of form around him."

Selwyn Dewdney and Kenneth Kid
University of Toronto Press,
Indian Rock Paintings of the Great Lakes

WHITE
P. 8
8P. 29



Spiritual Battle for Life
Acrylic on Canvas
Circa 1978 - 35"/120"

FAKE

"He's proud of his place in the history of Canadian art and of the influence he has had on people's lives. 'I may not have a Ferrari, but I'm the first Indian to break into the Canadian art scene and i have forever enriched the Canadian way of life.' "

Norval Morrisseau

Featured: Globe and Mail,
Masthead April 1999, Arts and Leisure
"Such a Long Journey" Chris Dafoe.



Heavenly Twins
Acrylic on Canvas
Circa 1978 - 53"/54"

The Art of the Woodland Indian, Algoma Festival

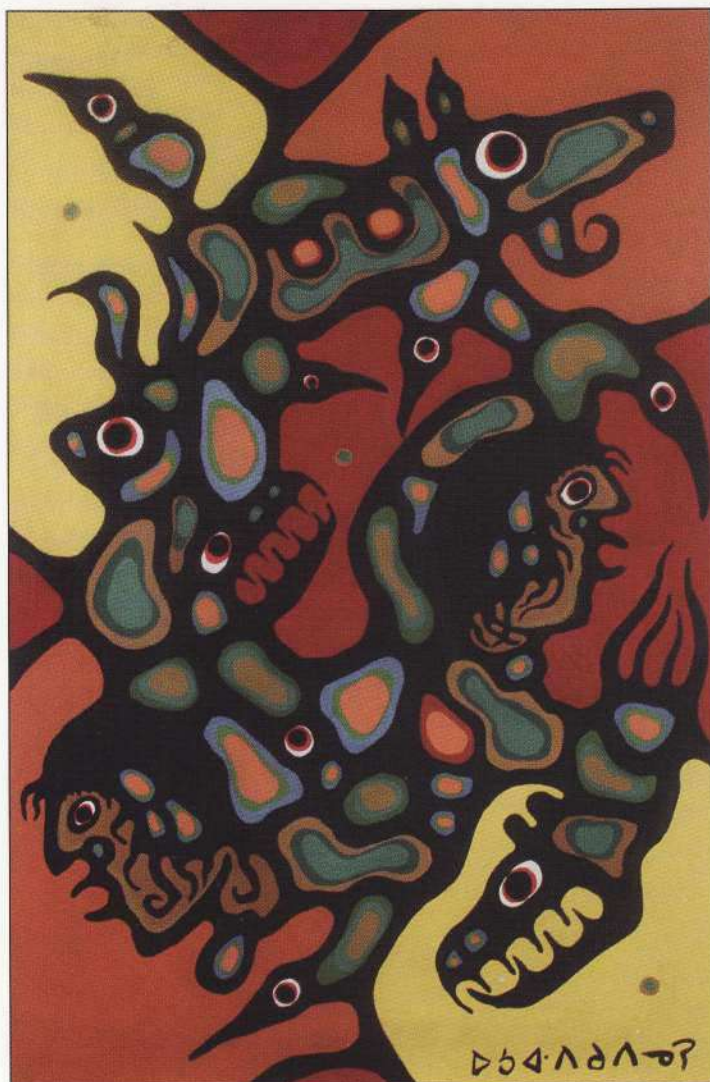
"The McMichael Canadian Collection established the first permanent exhibition of The Art of the Woodland Indian in 1976."



Arrangement on Blue
Acrylic on Canvas
Circa 1979 - 64"/46"

"Norval Morrisseau speaks for the Ojibway, The Woodland Indian of Canada. He paints their mythological past and their fierce future potential. He paints his people larger than life, spiritually huge. He created a method of depiction that had not previously existed - from the ancient petroglyphs, from pictograph language symbols, from stained - glass windows of remembered missionary churches, from the flat and brilliant colours of the brutal North of Canada, and from his own fertile imagination. He speaks in the universal voice of a master painter for all who will look, investigate and understand. Morrisseau paints masterpieces."

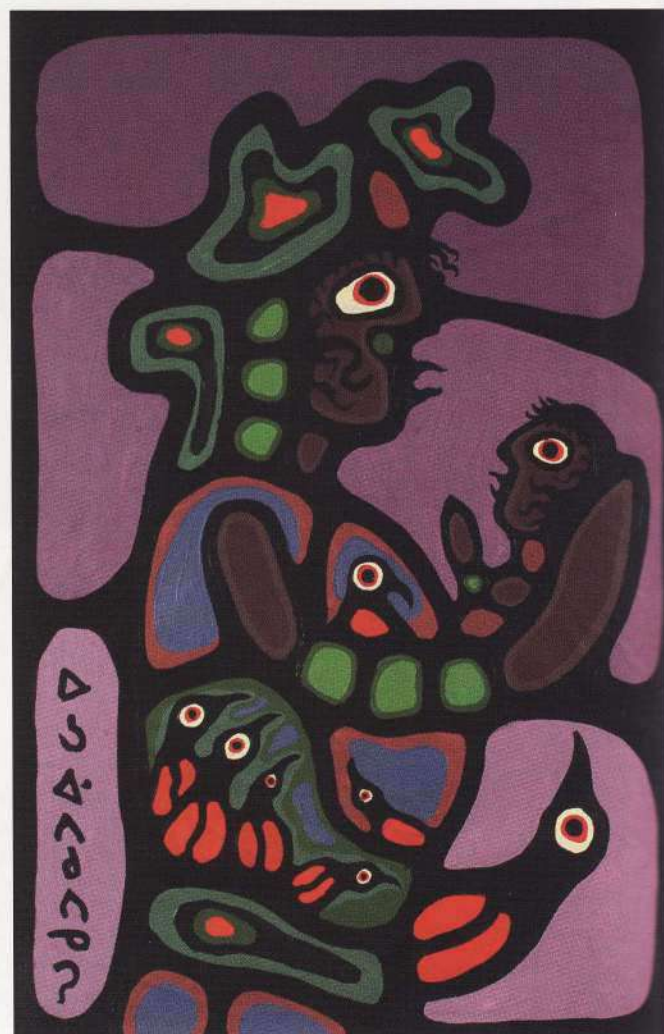
Joseph McLeod



Hunters with Moose and Bear
Acrylic on Canvas
Circa 1979 - 34"/51"

WHITE P.23

FAKE



Father and Child
Acrylic on Canvas
Circa 1979 - 23"/35"

FAKE



Spirits of the Earth
Acrylic on Canvas
Circa 1979 - 34"/57"

FAKE
WHITE p. 1

"I made circles because they represent something with no beginning and no ending, and I divided them in half because there are two sides to everything, good and bad, short and tall, love and hate, man and woman."

Norval Morrisseau
Christopher Hume, The New Age of Indian Art,
Maclean's Magazine, January, 1979



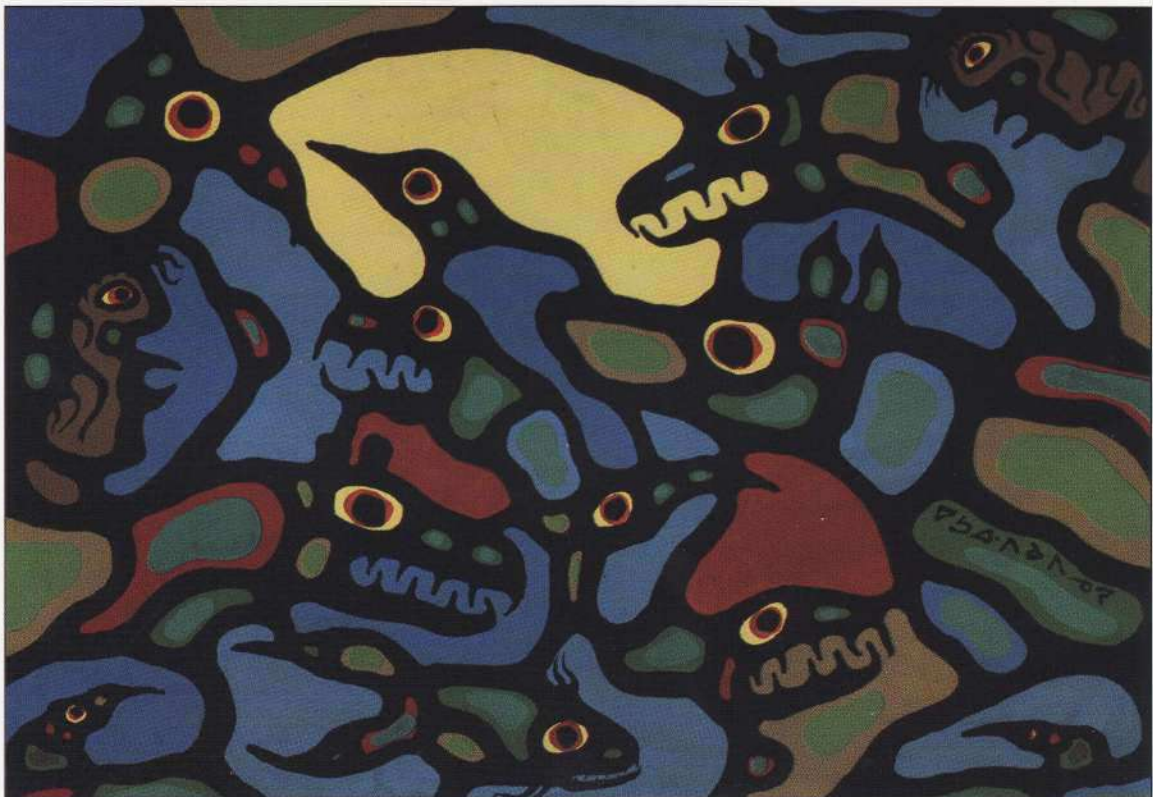
Shaman and Animals Speak
Acrylic on Canvas
Circa 1978 - 35"/55"

FAKE



FAKE

Protection and Fruits of
a Home
Acrylic on Canvas
Circa 1979 - 23"/30"



Great Migration
Acrylic on Canvas
Circa 1979 - 29"/43"

FAKE



Bear and Thunderbird Spirits
Acrylic on Canvas
Circa 1979 - 37"/59"

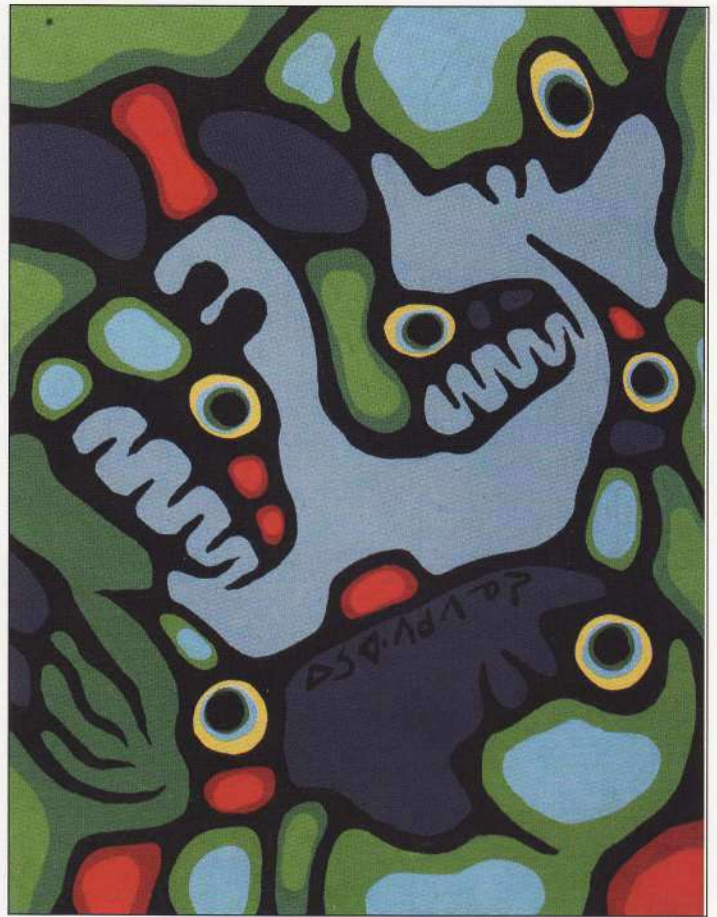
FAKE

WHITE P. 24

"Morrisseau broke ground. He managed to get Indian Art separated from history and anthropology. He was the trendsetter of the sixties, who paved the way."

Tom Hill, Senecan, Woodland Cultural Centre
Six Nations Reserve

Spirits of the Forest
Acrylic on Canvas
Circa 1980 - 23"/30"



FAKE

Shaman and Thunderbirds
Acrylic on Canvas
Circa 1979 - 30"/36"



Spirit World II
Acrylic on Canvas
Circa 1979 - 50"/59"

FAKE

WHITE p. 27

"There is no word in any Indian language that means "Art"; native painting has always had other significance, either religious or decorative. Morrisseau's revolution changed all that. He made Indian art possible, not by ignoring the Shamans, but by becoming one himself. A gift from Thunderbird - his own, even greater magic."

Christopher Hume,
The New Age of Indian Art,
Maclean's Magazine, January, 1979



Spirit World
Acrylic on Canvas
Circa 1979 - 54"/54"

FAKE
WHITE p. 26

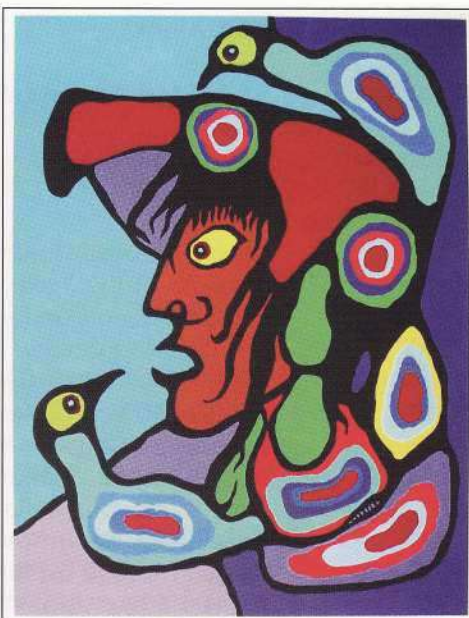
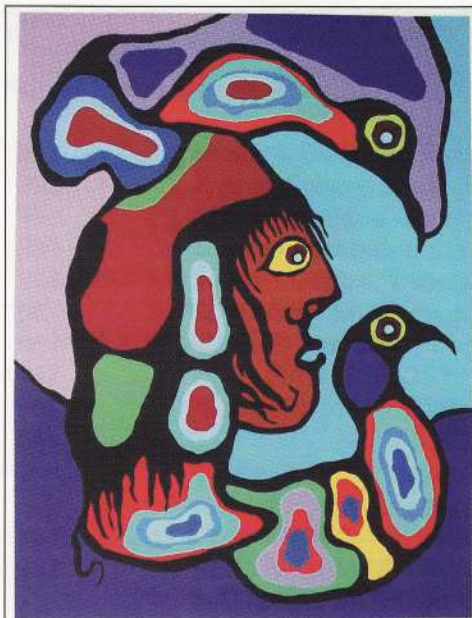
"Many of Morrisseau's works have qualities of stained glass. Black, wavy lines of power provide the outlines which are filled with vivid colour...Morrisseau has moved to more and more flowing and self-confident works."

Jon Anderson, Time Magazine,
August 25, 1975



Sun Shaman: Emerging Spirit
Acrylic on Canvas
Circa 1980 - 47"/59"

WHITE P. 11



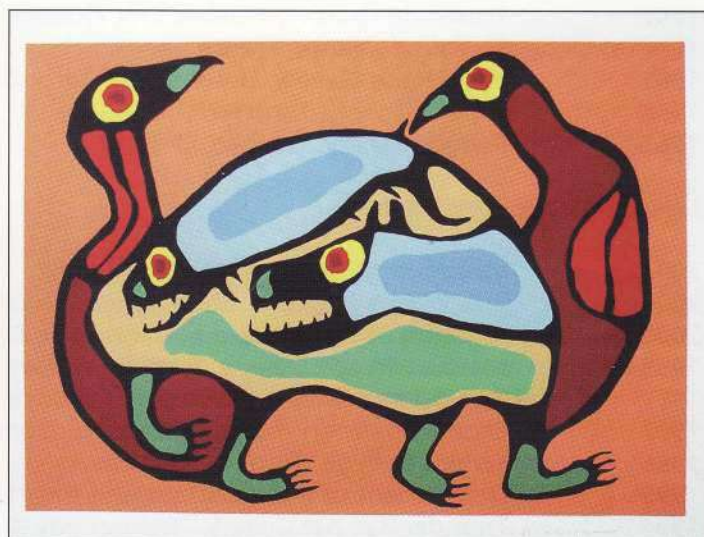
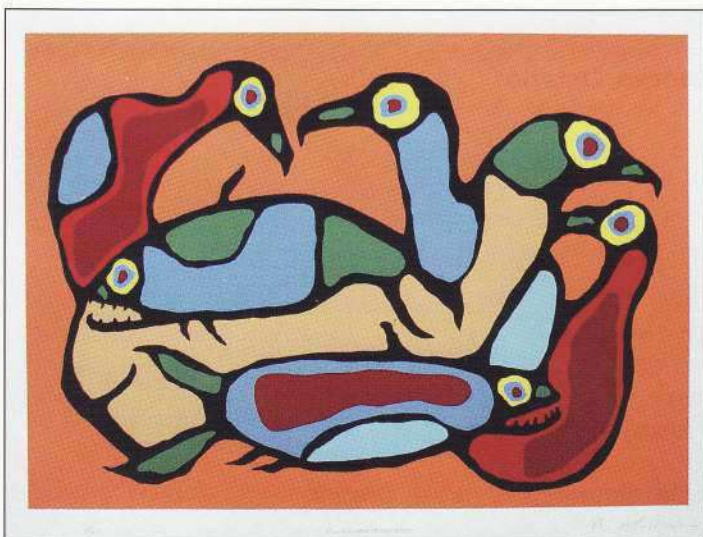
Print Titles

- We are Gods Within Ourselves.
- Children of Light and Sound.
- Sermon to the Birds.
- Bird Speaks to these Children.
- Fish and Loons of Lake Nipigon.
- Woodland Creatures.



Set of Six Serigraphs

Numbered, signed, and titled.
From the French Publication:
Morriseau: Pollock, Sinclair,
Methuen Publishers, 1979.
30"/36" Bonded Paper Stock



Norval Morrisseau C.V.

Born: 1932, Sand Point Reserve, near Beardmore, Ontario

Education: Self-taught

Selected Solo Exhibitions:

2002	Maslak McLeod Gallery, Toronto, Ontario
2001	Museum of Red Lake, Red Lake, Ontario
2000	Maslak McLeod Gallery, Santa Fe, New Mexico
2000	The Drawing Centre, New York, New York
1999	Kinsman Robinson Gallery, Toronto, Ontario
1997	Maslak McLeod Gallery, Toronto, Ontario
1995	Winchester Gallery, Victoria, British Columbia
1994	Maslak McLeod Gallery, Santa Fe, New Mexico
1992	Jenkins Showler Galleries, White Rock, British Columbia
1991	Canadian Museum of Civilization, Hull, Quebec
1990	Maslak McLeod Gallery, Toronto, Ontario
1989	The Art Emporium, Vancouver, British Columbia
1988	Sinclair Centre, Vancouver, British Columbia
1987	Gulf Canada Gallery, Calgary, Alberta
1984	Ontario North Now, Ontario Place, Toronto, Ontario
1984	Library AA Gallery, Brampton, Ontario
1983	Native American Centre for the Living Arts, Niagara Falls, New York
1983	Thunder Bay National Exhibition Centre and Centre for Indian Art, Thunder Bay Ontario
1982	Robertson Gallery, Ottawa, Ontario
1982	Masters Gallery, Ottawa, Ontario
1981	Thunder Bay National Exhibition Centre and Centre for Indian Art, Thunder Bay, Ontario
1979	The Gallery, Stratford, Ontario
1979	Pollock Gallery, Toronto, Ontario
1978	First Canadian Place, Toronto, Ontario
1977	Pollock Gallery, Toronto, Ontario
1977	Graphic Gallery, Toronto, Ontario
1976	Pollock Gallery, Toronto, Ontario
1976	Gallery 115, Winnipeg, Manitoba
1976	Pollock Gallery, Toronto, Ontario
1975	Shayne Gallery, Montreal, Quebec
1974	Pollock Gallery, Toronto, Ontario
1974	Bau-Xi Gallery, Toronto, Ontario
1972	Pollock Gallery, Toronto, Ontario
1967	Musee du Quebec, Quebec City, Quebec
1966	St. Paul de Vence, France
1965	Hart House Gallery, University of Toronto, Toronto, Ontario
1963	Pollock Gallery, Toronto, Ontario
1962	Pollock Gallery, Toronto, Ontario

Selected Group Exhibitions

2002	Volkunde Museum, Munich, Germany
2001	F. R. Weiser Museum, Minneapolis, Minnesota
2000	Museum of Anthropology, Vancouver, British Columbia
1998	Maslak McLeod Gallery, Toronto, Ontario
1997	Mendel Art Gallery, Saskatoon, Saskatchewan
1997	Exposicao de Art Indigena, Belo Horizonte, Brazil
1996	Seneca College, Toronto, Ontario
1995	Department of Indian Affairs and Northern Development, Ottawa, Ontario
1994	Thunder Bay Art Gallery, Thunder Bay, Ontario
1993	Thunder Bay Art Gallery, ART OF THE ANISHNABE, Thunder Bay, Ontario

Norval Morrisseau Selected Group Exhibitions cont'd.

- 1992 Wallack Galleries, Ottawa, Ontario
- 1992 K-Bros Gallery, North Bay, Ontario
- 1990 Maslak McLeod Gallery, Santa Fe, New Mexico
- 1989 George Pompidou Centre, Paris, France
- 1988 Sinclair Centre, Vancouver, British Columbia
- 1987 Southwest Museum, Los Angeles, California
- 1987 O. M. Show, Santa Barbara, California
- 1987 A CELEBRATION OF CONTEMPORARY NATIVE ART, Southwest Museum, Los Angeles, California
- 1986 Manulife Centre, Edmonton, Alberta
- 1986 THE BIRCH BARK SINGS, Ontario North Now, Ontario Place, Toronto, Ontario
- 1984 NORVAL MORRISSEAU AND THE EMERGENCE OF THE IMAGE MAKERS,
Art Gallery of Ontario, Toronto, Ontario
- 1983 CONTEMPORARY INDIAN ART AT RIDEAU HALL, Ottawa, Ontario
- 1982 RENEWAL: MASTERWORKS OF CONTEMPORARY INDIAN ART FROM THE
NATIONAL MUSEUM OF MAN, Thunder Bay National Exhibition Centre and
Centre for Indian Art, Thunder Bay, Ontario
- 1979 Timmins Museum, Timmins, Ontario
- 1979 KINDER DES NANABUSH, McMichael Canadian Collection, for Hamburg, West Germany
- 1978 Glenbow-Alberta Institute, Calgary, Alberta
- 1978 IMAGES OF MAN IN CANADIAN PAINTING 1878-1978, McIntosh Gallery,
University of Western Ontario, London, Ontario
- 1978 ART OF THE WOODLAND INDIAN, McMichael Canadian Collection, Kleinburg, Ontario
- 1978 MORRISSEAU/THOMAS/ODJIG, Pollock Gallery, Toronto, Ontario
- 1977 LINKS TO A TRADITION, Department of Indian Affairs and Northern Development,
for travel to centers in Brazil
- 1977 ART TO GO, Art Gallery of Ontario, Toronto, Ontario
- 1977 CONTEMPORARY INDIAN ART-THE TRAIL FROM THE PAST TO THE FUTURE,
Mackenzie Gallery and Native Studies Programme, Trent University, Peterborough, Ontario

JOSEPH BERTRAM MCLEOD
TORONTO, ONTARIO,
CANADA

EDUCATION

McMaster University (1957) Bachelor of Arts: History and English
University of Toronto (1964) Master of Education, Type A (Equiv)

PROFESSIONAL EXPERIENCE

High School Teacher / Administrator - Northern Canada
Lecturer, Writer / subject developer, Colombo Plan, Government
of Canada, Rejang Teachers College, Sarawak, Malaysia

Artistic Director, Peterborough Summer Theatre, Trent University,
Peterborough, Ontario, Canada

Dean of English, Seneca College
Artistic Director, Minkler Theater, Seneca College, Toronto.

Curator / Director - Maslak McLeod Galleries, Toronto -
Santa Fe, USA

- i. Wenjack Theatre, Trent University, developed and directed
a Canadian content, professional theatre: produced, David
French, Morley Calahan, Gratien Gelinas, Carol Bolt,
Robertson Davies.
- ii. Canada Council Grant, Theatre, Germany, to develop and
produce pedagogical material for the arts in Canada.
- iii. Seneca College, Dean of English - organized and directed
the English educational program delivered at the College.
Later, as Artistic Director of the Minkler, managed and produced
professional theatre as well as a multi-cultural arts out-
reach program throughout the community. Norval Morrisseau
in residence. Young Canadian Artists exhibited in the College
galleries.
- iv. Maslak McLeod Galleries: Toronto - Santa Fe, directed toward
the exhibition and sale of Canadian Native Art as well as
International artists: Kiawak Ashoona, Joseph Jacobs, Mafu Jiang
Stephen Gordiev, Norval Morrisseau, Blake Debassige,
Floyd Kuptana.

MEMBERSHIPS

Ontario Teachers Federation
League of Canadian Poets
A.C.T.R.A. (non-active)
Writers Union (retired)
Professional Art Dealers Association of Canada (P.A.D.A.C.)
Associate: Sothebys.com (Canada - United States)

PUBLICATIONS

Trace, Alive Press, Borealis, Press Porcepica, NC Press, Acanthus,
Muse, Hartford Currant, Four Quarters, Canadian Forum,
Fiddlehead, Cardinal, Quarry, Weltbune-Germany, Poet and Critic,
Laurel, Quartet, Wormwood, Bitterroot, Edge, Poesie Vivante-Italy,
North, Harrowsmith, IAQ, Poetry Australia, Poetry New Zealand,
Inscape, Dalhousie Review, Malahat, Weave, Cottonwood Review,
Era, Folio, The Archer, Intrepid, Manna, Antigonish Review,
Rollerskates, I am an Indian, Other Voices.

RECENT CURATORIAL:

Canadian Art Exhibition, Brazil, on behalf of the Canadian
Government, CANADA NAS GERIAS (Canada promotes
Mega Event to Strengthen Ties with Brazil)

Canadian Exhibition of Art, CENTRO INTERNAZIONALE
DEL MOLISANI NEL MONDO, Boiano (CP) Italy
(An exhibit of art from across Canada organized as a
travelling exhibit throughout Italy.)

Gallery Geronimo - Munich, Germany

Department of Justice, Canada, Ottawa - curatorial
examination of early Norval Morrisseau Art : Heritage
Foundation

KEEPING OUR STORIES ALIVE, designate gallery -
Indian Art Institute, Santa Fe, USA

Royal Ontario Museum, Toronto, Canada - curatorial
appraisal of Museum gift of over a hundred objects.

Representative: Sothebys.com (Canada - United States)

Governor General of Canada, Rideau Hall, Ottawa, Canada:
Floyd Kuptana

Sam Shepard, Stillwater, Minn., USA

The Sculptures of Baker Lake, Nunavut -
GOVERNOR'S GALLERY, Santa Fe, New Mexico, USA

Native Centre, Brantford, Ontario - Sasoon Mayer Collection

German - American Woman's Club, Vatterstetten, Germany,
Evelyn Rader: Exhibition Volkerkundmuseum, Munich,
Germany

BRITISH ENERGY, Peel Park, East Killbridge, Scotland,
Dr. Jeffrey

PORTABLE MASTERWORKS, catalogue exhibition of early,
small Inuit Sculptures: Maslak McLeod Galleries, Toronto

Holly Hunter, Beverly Hills, California, USA

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Paintings from the collections of:

Dr. Herbert T. Schwarz
Dr. and Mrs. Langer
Mr. Elliot Durang
Mr. James White
Mr. Alvin Swanson
Mr. Hugh Carlson
Maslak McLeod Gallery

Thanks to:

James K. Bartleman, The Lieutenant Governor of Ontario
Kathleen Olmstead
Alicia Hay
Evelyn Radler, President German-American Womens Club.
Anthony Martinenko
Patrick Gilmour

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Art Director and Design: Christian McLeod

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Email: curator@maslakmcleod.com
Web: www.maslakmcleod.com



Norval Morrisseau

The Development of the Woodland School of Art

Maslak McLeod Gallery

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