



Norval Morrisseau



Cover

The Legend Becomes Real for the Child
Circa 1970's
53" x 39.5" 134.5 x 100 cm



Norval Morrisseau

Maslak McLeod Gallery
Catalogue Exhibition

Maslak McLeod Gallery
118 Scollard St.
Toronto Ont.
M5R 1G2
Tel: 416-944-2577
Fax: 416-922-1636

gallery@maslakmcleod.com
www.maslakmcleod.com



The artist's appeal is made to our less obvious capacity: to that part of our nature which, because of the warlike conditions of existence, is necessarily kept out of sight within the more resisting and hard qualities - like the vulnerable body within a steel armor. The artist appeals to that in us which is a gift and not an acquisition—and therefore, more permanently enduring. He speaks of our capacity for delight and wonder, to the sense of mystery surrounding our lives; to our sense of pity, and beauty, and pain; to the latent feeling of fellowship with all creation - to the subtle but invincible conviction of solidarity that knits together the loneliness of innumerable hearts, to the solidarity...which binds together all humanity - the dead to the living and the living to the unborn.

Joseph Conrad,
1926



When Norval Morrisseau arrived in Toronto for an exhibition he frequently did so, proud of his heritage, dressed to exhibit his pride. This is an early vest (Circa 1960's) decorated with the Thunderbird Totem. Possibly painted for a youth.



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 that reads "James K. Bartleman". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

James K. Bartleman



Norval Morrisseau - 2006
Nation Gallery of Canada.
Photograph: Jeff Myers



Foreward:

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

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. His imagery comes from the ancient petroglyphs, from pictograph language symbols, from stained glass windows of 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



Thunderbird

Acrylic on birchbark

Circa 1960s

11 x 6.5" / 28 x 17 cm



Turtle

Acrylic on birchbark

Circa 1960s

7 x 6" / 18 x 15 cm



Three Loons I

Acrylic on paper

Circa 1960s

17.5 x 14.5" / 44 x 37 cm

Loons come back to the same bay of the lake each year. They raise their young, control their space, leave in autumn and return in spring. Morrisseau sees the loon as a symbol of control, family and dedication.



Three Loons II

Acrylic on paper

Circa 1960s

17.5 x 14.5" / 44 x 37 cm

Cocheswauk out
Dec 30 1968

Dear Susanna

I got all your Mail but I left
them unanswered. also I Just got
back with my family after being
away for Six months ^{at 23 Dec 1968} and my wife
HARRIET tells me that the Art Supply's
are here stored with a missionaries
place but the ^{3rd} Party is away until after
New year's I want start painting
until after New year's for you and
Montreal and Toronto Galleries. I don't
like to burden you with my PERSONNEL
Problems at the Six months Silence
but May I say this Much I
am now in the stage where I took
a good look inside of myself

and saw a Spark- and By
 studying it it burst into a
 flame which will Possess me from
 all my Contacts of Life etc etc,
 I found "Nirvana" and ~~search~~

Searching him for six months have
 found Nirvana Next within myself,
 My family is doing well and
~~and~~ I have a New Daughter
 one months old -

Please give me your Correct
 Address-

P.S. Don't worry
 about your Art
 You will own
 them yet and
 Trust me Thank you

Your friend
 NORVAL
 MORRISSEAU



Shaman Moose

Acrylic on paper

Circa 1960s

28.5 x 22" / 72 x 56 cm



Totem Bear
Acrylic on board
Circa 1960s
56 x 29" / 142 x 74 cm



TOTEM BEAR is arguably the strongest shaman figure in Morrisseau's lexicon of familiars. The story is of a young boy (Morrisseau) taken by his grandfather (Potan Nanakonogos) on a vision quest to a deserted island without food or shelter. Some days later, he is found close to death. He claimed that he was visited on the island by the Spirit Bear and took this being as his guiding totem. The painting on kraft paper is arresting in its power. It is a perfect example of Morrisseau's x-ray technique as the surface of the body gives way to heart, bone and blood. In this sense, the bear becomes soul and central to the meaning of the story. Morrisseau's choice of totem indicates a choice of strength, power, individual direction and masculinity.



Water Spirit

Acrylic on board

Circa 1960s

29.5 x 22" / 75 x 56 cm



Thunderbird: Medicine Shaman

Acrylic on paper
 Circa 1960s
 29.5 x 21.5" / 75 x 54 cm

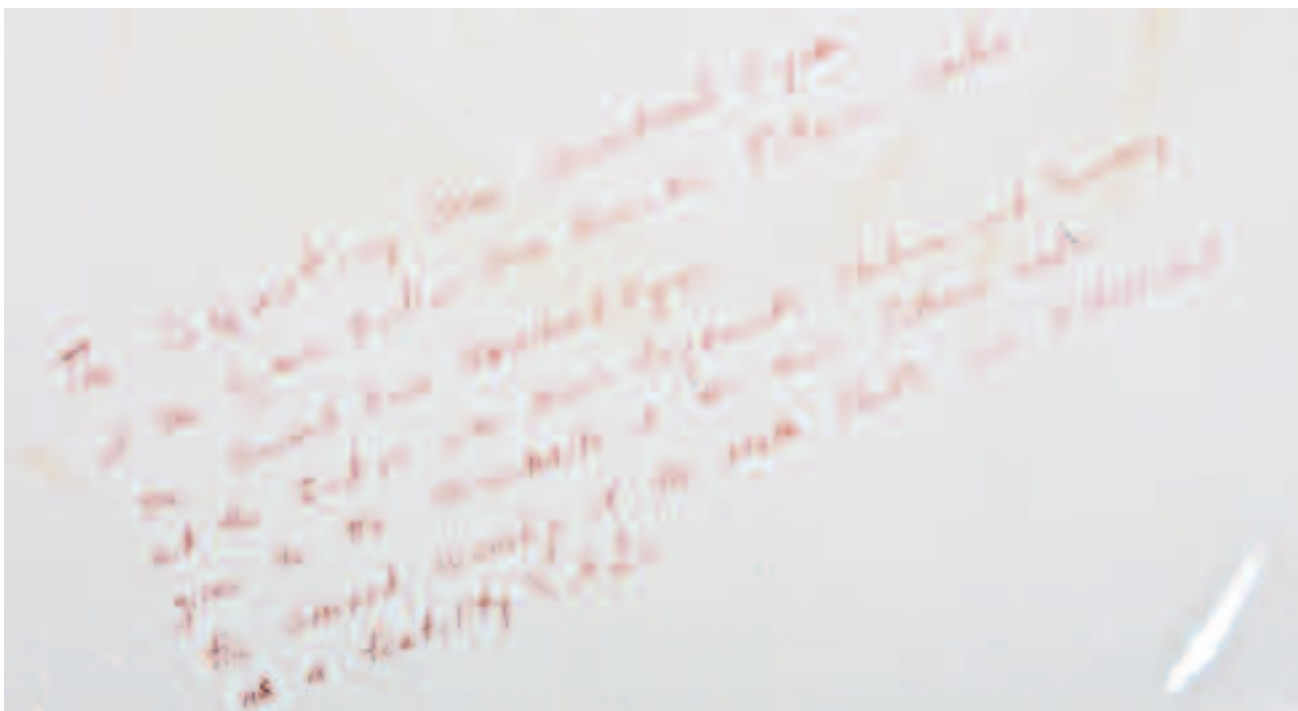
The Thunderbird was the spiritual extension of the eagle, a bird that flew beyond the clouds and disappeared. The Midéwiwin considered the Thunderbird as the messenger to the spirit world. Morrisseau's is 'Copper Thunderbird.'

The Sacred Bear Ancestral Figure

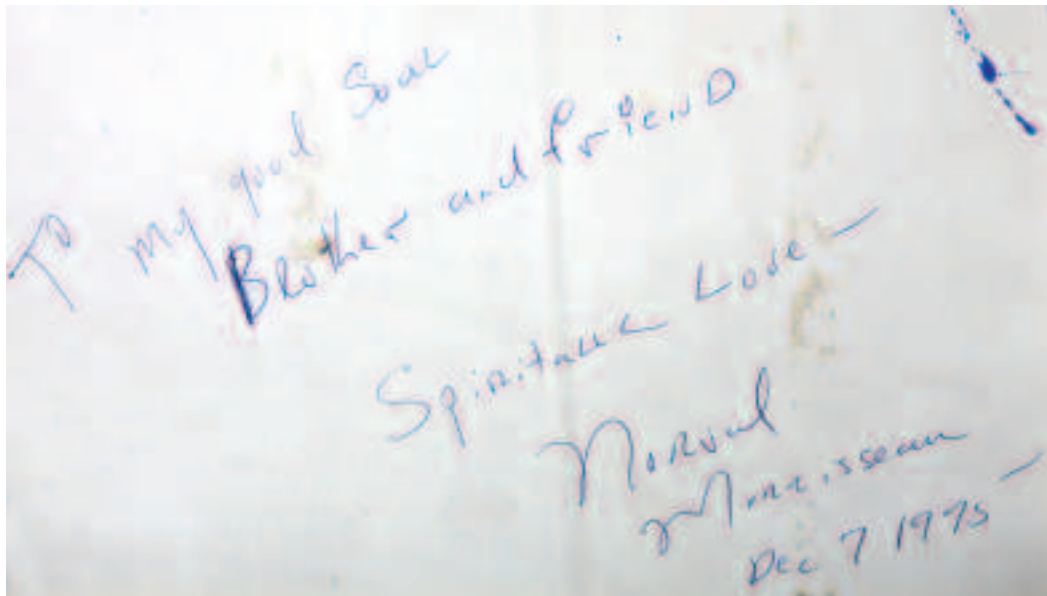
Acrylic on paper

Circa 1970s

22.5 x 31" / 57 x 79 cm







To My Good Soul Brother

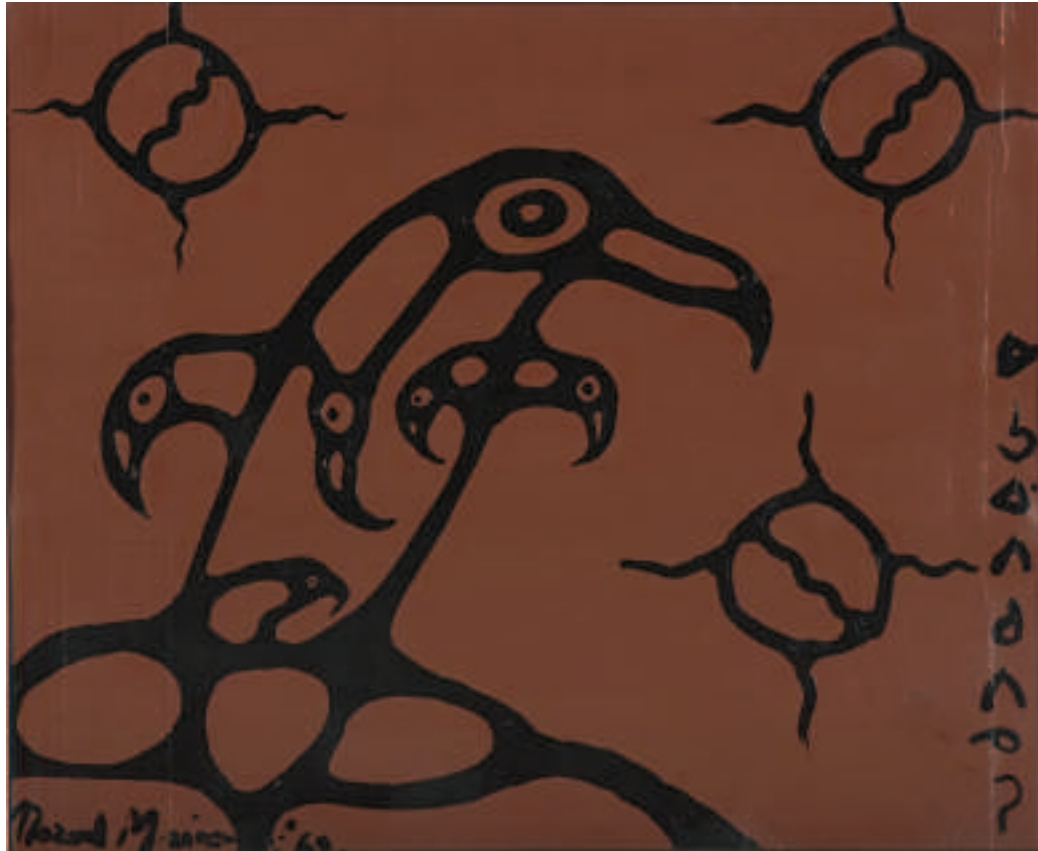
Acrylic on paper

1975

32 x 40" / 81 x 101 cm

TO MY GOOD SOUL BROTHER pits spiritual love, stated in the dedication, with corporeal love in the visuals. Recalling that the spiritual bear presents spiritual power - his unseen power source, what better use than give this same strength to his "soul brother and friend." Morrisseau does not differ between man and spirit bear, nor degree of friendship and lust; rather, he finds the strongest image he can muster to explain his regard for his "soul brother" of his spiritual love. Morrisseau's timeless and universal depiction ignores modern taboos.





Thunderbird with Young

Acrylic on cardboard

Circa 1960s

24 x 30" / 81 x 101 cm

BIRD AND SERPENT CYCLE WITH MAN is a demanding composite. Morrisseau frequently attributes human qualities or physical form to animals. Yet, in this complex painting he does this in reverse. Within the framework of the bird and serpent structures is a hidden man. The image on the bottom left is that of a Medicine Snake which curls behind the man/bird figure and seems to swallow the head of the bird. Additional complexity is in the bird's human hands grasping the body of the snake. The technique of x-ray patterns within the body of the bird, obscures the head of the man within the bird, bringing the visual to a final conundrum. Simply, the image is of a thunderbird containing the body of a man, being devoured by the shaman snake. The painting is complete with the Anishnaabic symbols of unity power lines and spit circles of balance. The entire meaning may be subliminal in its message: perhaps the cost to the man within the thunderbird for accepting the challenge of attempting divination.



Bird and Serpent Cycle with Man

Acrylic on paper

Circa 1970s

40 x 31.5" / 101.5 x 80 cm



Protector: Mishipeshoo

Acrylic on canvas

Circa 1970s

34 x 34" / 86 x 86 cm

ANCESTRAL FIGURE WITH CHILD is central to Morrisseau's depiction of the joys of parenthood and a world rich with the fecundity of life. This is a portrait of a father (Morrisseau) with a young girl (very likely his daughter Victoria). It would be difficult to find a more tender portrait of a man with child. The father bends to the arms of his daughter as she raises her arms to her father. The two human forms are circled by birds, which hover above them in protection. The power lines and astral circles complete the picture, forming a cameo of life. The palette is surprisingly strong and detailed. The strength of orange hues against the blues is almost a negative—while the flecked brown of the birds adds a touch of realism.



Ancestral Figure with Child

Acrylic on board

Circa 1970s

39.5 x 31.5" / 100 x 80 cm

THE LEGEND BECOMES REAL FOR THE CHILD embodies the very best of Morrisseau's artistic achievement. The subject is central to his purpose as the shaman-artist as he teaches the child the history (atisokanak) of the Anishnaabe. The symbolic power of the seated teacher (Morrisseau), with arms lifted to the child and the loving gaze, in combination with the child's uplifted arms, is compelling and strong. Around the figures are the birch-bark symbols of the split circles. They symbolize balance in nature - well being and happiness lies in finding that balance. The two figures are surrounded by loons, which are symbols of family and control. The whole image is encircled by the Medicine Snake - symbolizing healing and well being. The painting represents a controlled system of circles which form a world for the child. The palette is both antic and wonderfully controlled. It is diverse yet contrary to accepted chromatic colouring. Morrisseau, as with all great colourists, devises his own synthesis and mismatches to create his own colour complements: arresting, strong, unique and at the same time compelling. The painting is indicative of the artist's desire to fulfill his shamanistic quest: to ensure that the history of the Anishnaabe peoples is cross-culturally communicated through his art.



The Legend Becomes Real for the Child

Acrylic on canvas

Circa 1970s

53 x 39.5" / 134.5 x 100 cm



Four Warriors

Acrylic on canvas

Circa 1970s

55 x 58" / 140 x 148 cm



Shaman in Unity

Acrylic on board

Circa 1970s

48 x 48" / 122 x 122 cm



Earth Mother

Acrylic on canvas

Circa 1970s

17 x 22" / 43 x 56 cm

EARTH MOTHER is from an early exhibition at the Jack Pollock gallery. It forms a pair with the painting on the opposite page, Shaman, with which it contrasts. While Earth Mother is soft, lacking in detail with large areas of decoration, it does have a real and human body up to the mitt-like hands that hover over the moon and stars. The painting is warm and inviting and may very well be representative of Theresa Nanagonogos, Morriseau's mother.



Shaman
Acrylic on canvas
Circa 1970s
17 x 22" / 43 x 56 cm

SHAMAN makes a kind of reverse anthropomorphism as the body is made up of intricate visuals from totem beings: the bear, the loon, and the claw feet of a bird. This painting not only contrasts Earth Mother in execution but also in purpose. While Earth Mother exudes welcome and acceptance, Shaman with its animal body and human head, illustrates a sense of male urgency and quest.



Woman and Man in Nature

Acrylic on canvas

Circa 1970s

55 x 34.75 " / 140 x 88 cm



Together

Acrylic on canvas

Circa 1970s

54 x 40 " / 137 x 101.5 cm



Sacred Fish: Shaman Ride

Acrylic on canvas

Circa 1970s

25 x 17" / 64 x 43 cm



Shaman and Wife

Acrylic on canvas

Circa 1970s

34.5 x 51.5" / 87 x 131 cm

SHAMAN and WIFE Depicts two figures facing. The Shaman of the ancient Anishnaabe could be male or female, child or adult, wise or foolish. The functions were many: story telling, the recounting of oral history, advice, medicine, entertaining, Potan Nanagonagos, Morrisseau's grandfather, was a story teller and his earliest mentor. He was a Shaman. Norval's grandmother was a devote Catholic. This may be a reason for his vacillation was a devote Catholic. This may be a reason for the Catholic Church. Morrisseau, like Picasso, absorbed his surroundings and used them in his paintings to explore his life passage. Added to these basic directions he later became involved with a philosophy of Eckankar where the spirit commands the physical. Throughout his life Morrisseau as Copper Thunderbird, brought the message from the spirit world: both Artist and Shaman.



Artist Speaks to Moose Spirit

Acrylic on canvas

Circa 1970s

56.5 x 51" / 143 x 129.5 cm



Christ Figure

Acrylic on canvas

Circa 1970s

63.25 x 35.75" / 160.5 x 90 cm



Sacred Astral Beaver

Acrylic on canvas

Circa 1970s

12" x 22" / 30.5 x 55.9 cm



Life Force

Acrylic on canvas

Circa 1970s

57.5 x 39" / 146 x 99 cm



Spirit Power

Acrylic on paper

Circa 1960s

30 x 20" / 76 x 51 cm



Loon Nest

Acrylic on canvas

Circa 1970s

16 x 11" / 41 x 28 cm



Petroglyph Thunderbirds

Acrylic on canvas

Circa 1970s

52 x 50.5" / 132 x 128 cm



Battle for Universal Harmony

Acrylic on canvas

Circa 1970s

130.5 x 53.5" / 331 x 136 cm



BATTLE FOR UNIVERSAL HARMONY is a panoramic investigation of the world which Morrisseau presents to his viewers. The monumental figures within the vastly controlled canvas present relections of all levels of spiritualit including the venal. It also couples man with nature and the world of animals. In Anishnaabe culture, all things in nature differ in degree but not in kind. All seek universal harmony and balance in nature. This large canvas contains a series of broken circles with a shattered horizon. It leads the eye from the circle to the irregular shapes found in the petroglyphs of the Great lakes. Morrisseau along with anthropologist Selwyn Dewdney, explored these petroglyphs - a journey they documented in the Ryerson Press publication, Legends of my People. The reversal of green and blue in the background places the heavens below the figures and literally “flies” men into the broken green world above. The unity of design creates a world in motion.



Unity Totem

Acrylic on canvas

Circa 1970s

35.5 x 20" / 90 x 51 cm



Interdependence of all Things

Acrylic on canvas

Circa 1970s

40.5 x 26.5" / 103 x 67 cm



Unity II

Acrylic on board

Circa 1970s

54 x 59" / 137.5 x 150 cm



Unity of Inorganics

Acrylic on canvas

Circa 1970s

109 x 60" / 277 x 152.5 cm

UNITY OF INORGANICS: Eckankar is called a religion of the "light and sound of God." Followers believe that there is a divine life and current that moves with the same power as light and sound, and that all nature has a single soul and the spiritual part of our being has the power to travel as light and seek spiritual solutions, insights and directions, both in dreams and visions. Morrisseau found much in this religion to match and parallel his found spirituality in the stories of Potan.



These bodiless beings in the painting match with other spiritual worlds. Morrisseau finds these images in his quest and they reflect back to the painting, Battle for Universal Harmony. The universality of content and spiritual man in cosmic search links the Anishnaabe to all human understanding of our place in an imperfect world. Finally, the figures are as freely floating and spiritual, as the palette is rigidly controlled in shades of blue-green and black. It was a world where the imagination could permit flight, discovery, and entry to other worlds - all outside of reason.

THUNDERBIRD COMPLEX is an aptly named painting. The thunderbird flew above the clouds, caused them to gather, darken and strike lightening. He was the master of weather, moved with the seasons and remained the spirit of heavenly messages. The painting is wonderfully detailed with x-ray wings pouring power lines up into the atmosphere. Equally important is the hidden fish (representing nature) and the face of Morrisseau (Copper Thunderbird) facing the circle of the sun within the body of the mythic bird. In this painting, the layers of meaning include the complex thunderbird, power, nature, man and Morrisseau's chosen name and function of messenger through his art. The palette, both mild and arresting, while the structure and composition of the painting forms the present circle of the earth, leaves the viewer with the complexity of the surface design.

Surprisingly in this painting and in all of Morrisseau's mythic interpretations are the similarities of the myths of not only Hunters and Gathering Societies but also all of the principal religions of the world. The omnipresence of a Super Being responsible for the creation through nature, the supernatural beings who have the task of aiding and controlling man's directions - evil beings who work both against The maker of nature and man itself, are all part of the mythic images and the basis for understanding both the religions of the world and Morrisseau's depicted cosmology. A study of the content of Morrisseau's art is a discovery of the Anishnabe understanding of life and a strong mirror image of our own understanding of the working of our societies and religions.



Thunderbird Complex

Acrylic on canvas

Circa 1980s

50 x 46" / 127 x 117 cm



Shaman

Acrylic on canvas

Circa 1980s

52 x 44.5" / 132 x 113 cm



Set of Six Serigraphs

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



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.





Ancestral Figure of Bear Human Figure

Acrylic on canvas

Circa 1990s

60 x 41" / 152.5 x 104 cm



Thunderbird Shaman Transformation

Acrylic on paper

Circa 1990s

30 x 22.5" / 76 x 57 cm



Animal Composition

Acrylic on paper

Circa 1990s

30 x 22" / 76 x 56 cm

ANIMAL COMPOSITION is striking in Morrisseau's use of a vertical horizon. The painting is divided with the blue of the sky to the left, and the green of the earth to the right. Morrisseau was familiar with the amorphous structures within nature—stone, trees, riverbed and moving sky, and had difficulty with what he considered the tight European square of the painted surface. For this reason he frequently painted past the boundaries of the canvas. He broke the formalism of the constraining canvas, drawing the viewer's eyes beyond the borders. In this sense, he mirrored the lack of order in nature. The theme of the painting is transformation. It repeats the lack of formalism yet true confusion of natural patterning of natural life.

Norval Morrisseau C.V.

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

Education: Self-taught

Selected Solo Exhibitions:

2007 American Museum of Indian Art, (Smithsonian) New York, New York, USA.
2006 Catalogue Exhibition Retrospective. Maslak McLeod Gallery, Toronto ON. Canada.
2006 Confederation Museum, Thunderbay, Ontario, Canada.
2006 McMichael Museum, Klienberg, Ontario, Canada.
2006 Norval Morrisseau chossen on of ten Canadian artists as an Icon. - Toronto Star, July 1 2006.
2006 National Gallery of Canada. Ottawa, Ontario, Canada.
2005 Smithsonian, Museum of American Indian Art, New York, New York, USA.
2005 Confederation Museum, Thunderbay, Ontario, Canada.
2005 McMichael Museum, Kleinberg, Ontario, Canada.
2004 Bear Claw Gallery, Edmonton, Alberta. Canada.
2003 Maslak McLeod Gallery, Toronto, Ontario, Canada.
2002 Maslak McLeod Gallery, Toronto, Ontario, Canada.
2001 Museum of Red Lake, Red Lake, Ontario, Canada.
2000 Maslak McLeod Gallery, Santa Fe, New Mexico, USA
2000 The Drawing Centre, New York, New York, USA
1997 Maslak McLeod Gallery, Toronto, Ontario Canada.
1995 Winchester Gallery, Victoria, British Columbia, Canada.
1994 Maslak McLeod Gallery, Santa Fe, New Mexico, USA
1992 Jenkins Showler Galleries, White Rock, British Columbia, Canada.
1991 Canadian Museum of Civilization, Hull, Quebec, Canada.
1990 Maslak McLeod Gallery, Toronto, Ontario, Canada.
1989 The Art Emporium, Vancouver, British Columbia, Canada.
1988 Sinclair Centre, Vancouver, British Columbia, Canada.
1987 Gulf Canada Gallery, Calgary, Alberta, Canada.
1984 Ontario North Now, Ontario Place, Toronto, Ontario, Canada.
1984 Library AA Gallery, Brampton, Ontario, Canada.
1983 Native American Centre for the Living Arts, Niagara Falls, New York, USA
1983 Thunder Bay National Exhibition Centre and Centre for Indian Art, Thunder Bay Ontario, Canada.
1982 Robertson Gallery, Ottawa, Ontario, Canada.
1982 Masters Gallery, Ottawa, Ontario, Canada.
1981 Thunder Bay National Exhibition Centre and Centre for Indian Art, Thunder Bay, Ontario, Canada.
1979 The Gallery, Stratford, Ontario, Canada.
1979 Pollock Gallery, Toronto, Ontario, Canada.
1978 First Canadian Place, Toronto, Ontario, Canada.
1977 Pollock Gallery, Toronto, Ontario, Canada.
1977 Graphic Gallery, Toronto, Ontario, Canada.
1976 Pollock Gallery, Toronto, Ontario, Canada.
1976 Gallery 115, Winnipeg, Manitoba, Canada.
1976 Pollock Gallery, Toronto, Ontario, Canada.
1975 Shayne Gallery, Montreal, Quebec, Canada.
1974 Pollock Gallery, Toronto, Ontario, Canada.
1974 Bau-Xi Gallery, Toronto, Ontario, Canada.
1972 Pollock Gallery, Toronto, Ontario, Canada.
1967 Musee du Quebec, Quebec City, Quebec, Canada.
1966 St. Paul de Vence, France
1965 Hart House Gallery, University of Toronto, Toronto, Ontario, Canada.
1963 Pollock Gallery, Toronto, Ontario, Canada.
1962 Pollock Gallery, Toronto, Ontario, Canada.

Selected Group Exhibitions

2002	Volkunde Museum, Munich, Germany
2001	F. R. Weiser Museum, Minneapolis, Minnesota, USA
2000	Museum of Anthropology, Vancouver, British Columbia, Canada.
1998	Maslak McLeod Gallery, Toronto, Ontario, Canada.
1997	Mendel Art Gallery, Saskatoon, Saskatchewan, Canada.
1997	Exposicao de Art Indigena, Belo Horizonte, Brazil
1996	Seneca College, Toronto, Ontario, Canada.
1995	Department of Indian Affairs and Northern Development, Ottawa, Ontario, Canada.
1994	Thunder Bay Art Gallery, Thunder Bay, Ontario, Canada.
1993	Thunder Bay Art Gallery, ART OF THE ANISHNABE, Thunder Bay, Ontario, Canada.
1992	Wallack Galleries, Ottawa, Ontario, Canada.
1992	K-Bros Gallery, North Bay, Ontario, Canada.
1990	Maslak McLeod Gallery, Santa Fe, New Mexico, USA
1989	George Pompidou Centre, Paris, France
1988	Sinclair Centre, Vancouver, British Columbia, Canada.
1987	Southwest Museum, Los Angeles, California, USA
1987	O. M. Show, Santa Barbara, California, USA
1987	A CELEBRATION OF CONTEMPORARY NATIVE ART, Southwest Museum, Los Angeles, California, USA
1986	Manulife Centre, Edmonton, Alberta, Canada.
1986	THE BIRCH BARK SINGS, Ontario North Now, Ontario Place, Toronto, Ontario, Canada.
1984	NORVAL MORRISSEAU AND THE EMERGENCE OF THE IMAGE MAKERS, Art Gallery of Ontario, Toronto, Ontario, Canada.
1983	CONTEMPORARY INDIAN ART AT RIDEAU HALL, Ottawa, Ontario, Canada.
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, Canada.
1979	Timmins Museum, Timmins, Ontario, Canada.
1979	KINDER DES NANABUSH, McMichael Canadian Collection, for Hamburg, West Germany
1978	Glenbow-Alberta Institute, Calgary, Alberta, Canada.
1978	IMAGES OF MAN IN CANADIAN PAINTING 1878-1978, McIntosh Gallery, University of Western Ontario, London, Ontario, Canada.
1978	ART OF THE WOODLAND INDIAN, McMichael Canadian Collection, Kleinburg, Ontario, Canada.
1978	MORRISSEAU/THOMAS/ODJIG, Pollock Gallery, Toronto, Ontario, Canada.
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, Canada.
1977	CONTEMPORARY INDIAN ART-THE TRAIL FROM THE PAST TO THE FUTURE, Mackenzie Gallery and Native Studies Programme, Trent University, Peterborough, Ontario, Canada.

JOSEPH BERTRAM MCLEOD
Gallery Director
Maslak McLeod Gallery

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 Gelin, 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
Stepen 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 (A.D.A.C.)
Associate: Sothebys.com (Canada - United States)
Smithsonian Museum: Charter

PUBLICATIONS

Trace, Alive Press, Borealis, Press Porcepic, 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

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

Thanks to:

James K. Bartleman, The Lieutenant Governor of Ontario
Gillian Myers, M.A. Canadian Art History.
Alicia Hay
Evelyn Radler, President German-American Womens Club.
Anthony Martinenko
Patrick Gilmour
James White
Laura Burman
Ingrid Rankl

Art Director and Catalogue Design:
Digital Photography:
Photograph of Norval Morrisseau pg.6
Text Editing

Christian McLeod
Brian Geller
Jeff Myers
Kers McLeod

Printed in Canada

All inquiries please contact:



Maslak McLeod Gallery

118 Scollard St..
Toronto Ontario.
M5R 1G2
Canada

Tel: 416-944-2577
Email: gallery@maslakmcleod.com
Web: www.maslakmcleod.com

Maslak McLeod Gallery is a proud member of A.D.A..C.



Maslak McLeod Gallery

118 Scollard St..
Toronto Ontario.
M5R 1G2
Canada

Tel: 416-944-2577
Email: gallery@maslakmcleod.com
Web: www.maslakmcleod.com

Maslak McLeod Gallery is a proud member of A.D.A..C.