


EXHIBIT #18

of the care, attention and love bestowed upon me throughout the years by Gabor Vadas, whom I consider to be my shaman apprentice and whom I consider to be my son."

Gabe and Michele Vadas provided the seeds of family rejuvenation for Norval Morrisseau. They ensured the artist's quality of life over the last two decades of his life—never losing Norval Morrisseau's trust.

Photo credit: Gabe Vadas and Norval Morrisseau. Victoria, B.C. (September 2004) Photograph by Ronnie Roberts. Copyright © 2008 Roberts Studios Inc. All rights reserved.  morrisseau

POSTED BY PRINCIPAL MORRISSEAU DEALER AT 2:00 AM 3 COMMENTS

THURSDAY, AUGUST 28, 2008

Fighting smears: Auction canvases



In 1999, a number of paintings began to appear at a small auction house east of Toronto. These canvases were unframed, and old looking, signed with Norval's name (which appeared to be his signature) or initialed, titled, and dated sometime in the 1970s. The auctioneer told me

that the paintings were all authentic works from a single Thunder Bay collector who bought them directly from Norval in the 1970s. The auctioneer also told me that a well-known longtime Morrisseau dealer (not KRG) had declared them genuine and was purchasing them. Art galleries, dealers, internet entrepreneurs, investors and collectors bought them eagerly at well-below-market prices. Over six months, I bought 28 canvases (sometimes 5 or 6 at a time) at subsequent bi-weekly auctions until I became suspicious of the seemingly inexhaustible supply being sold. I never contacted the anonymous consignor nor did I know who he was during this entire time. I started to keep track of these paintings. In the first two years, I counted over 800. Later, over 1200 paintings from the same source, had been sold at the same auction. Even today, ten years later, significant numbers of new paintings, of the same type, are being regularly sold by the same auctioneer.

I didn't show any of these paintings to Norval until a collector brought 23 canvases from the same source to KRG asking for an appraisal. I sent photos of them to Norval and he returned a signed letter stating "I did not paint the attached 23 paintings." I declined the appraisal and began to

investigate further. Authentic paintings from the 1970s had previously been relatively rare on the market. In the several years prior to representing Norval, we sold some 1970s paintings all with good provenance. After investigation, we found that none of these paintings had heavy black, faded writing painted on the back. Even today, I have never seen a Morrisseau painting, with a provenance traceable back to the artist, with this kind of writing on the back. In twenty-eight years of dealing in Morrisseau's art, I observed that Norval had rarely written anything on the back of any canvas, but when he did, it was always in pencil or ballpoint pen—never in black paint.

Before I became suspicious of these paintings, KRG sold a small number of lesser works at a different out-of-town auction and we stored the rest of them in rolls for long-term use as a hedge in case our regular supply of paintings, directly from the artist, ceased for any reason. Later, when Norval came to Toronto, I showed him about a dozen of them for the first time. Norval said "I've never seen these before." We thought the best use for all of these canvases was to give them to the Norval Morrisseau Heritage Society (NMHS) for their exclusive use—examples of known fakes discredited by the artist. In 2007, I shipped them all off to the office of a board member of the NMHS. KRG wrote off a significant loss on these purchases. The paintings that I purchased were by a proficient artist, who might more appropriately be labeled "School of Morrisseau," with his own—easily recognizable—style, but they were not by Norval. —Don Robinson

📍 norval morrisseau

Endnotes

1 I find the vast majority of the statements, that were recently posted about me elsewhere on the Web, to be completely false and morally offensive. Furthermore, the disclosure of my personal information without my knowledge or consent is contrary to Canada's Privacy Legislation, more specifically *The Personal Information Protection and Electronic Documents Act*. For thirty-three years, we have built our business on solid moral and ethical principles. The fact that a few individuals would stoop so low to further their own interests is mystifying to me at best.

2 Norval Morrisseau sent a series of "cease and desist" letters to the auctioneer and to several art dealers, who were marketing these paintings, to no avail.

3 Re: Defamatory statements of Mr. David Voss (published on the Web with malicious intent and completely out of context by Ugo Matulic a.k.a. Spirit Walker and Joseph Otavnik.) By his own admission, Mr. Voss is the consignor of thousands of similar paintings at auction, now widely distributed and sold. All of his statements about me—deliberately presented as being true—are without exception **TOTAL AND COMPLETE**