

EXHIBIT #19

Morrisseau."

The artist was not happy to see the proliferation of poor copies being passed off as his own. Morrisseau also created The Norval Morrisseau Heritage Society (NMHS), the only official organization sanctioned by the artist, to begin work on a catalogue raisonné—a comprehensive volume documenting every known work created by the artist. He would see the committee begin to compile a research database of all works attributed to Norval Morrisseau for potential inclusion during his lifetime.

POSTED BY PRINCIPAL MORRISSEAU DEALER AT 5:00 PM 0 COMMENTS
LABELS: FORGERY, NMHS

FRIDAY, AUGUST 15, 2008

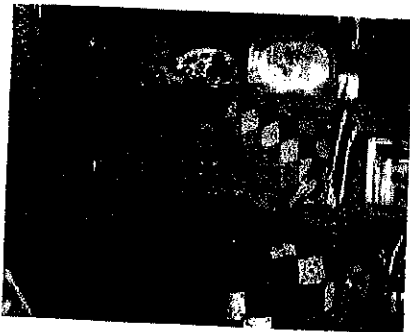
"Caveat emptor" to Morrisseau buyers

The Norval Morrisseau Heritage Society (NMHS) issued the following public statement as far back as December 2006: *"The NMHS is aware that there are many works available for sale to the public that are falsely attributed to Norval Morrisseau. When buying a work of art, ask the art dealer or art gallery about the origin and source of the work. Did it come from the artist directly, or from some other source? Inquiries about the work's provenance or history are advisable, as it is to become familiar with the artist's work and pricing in other galleries, auctions and exhibitions."*
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POSTED BY PRINCIPAL MORRISSEAU DEALER AT 10:15 PM 9 COMMENTS
LABELS: FORGERY, NMHS

SUNDAY, AUGUST 10, 2008

Authenticity Guaranteed



Kinsman Robinson Galleries warrants the authenticity of authorship, attribution and genuineness of each and every Norval Morrisseau artwork that we sell.

We created our blog, after Norval Morrisseau passed away, so that collectors and buyers alike could have access to reliable information and to present the truth about the proliferation of Morrisseau forgeries which have flooded the marketplace. KRG will continue to deal with everyone with absolute integrity. We will provide up-to-date and accurate information to the best of our knowledge and ability. We're committed to this mission.

Norval Morriseau is pictured in a never-before-seen photo seated comfortably inside his Crace Street studio in 2001. His favorite word for many of the paintings that started to appear in the mid 1990s masquerading as his creations was "abominations." And, generally speaking, he didn't title his paintings on the front--rarely on the back side either.

POSTED BY PRINCIPAL MORRISSEAU DEALER AT 8:45 AM 4 COMMENTS
 LABELS: AUTHENTIC MORRISSEAU, FORGERY

SATURDAY, AUGUST 9, 2008

Meeting Morriseau



First meeting - 1989

In the early 1970s, as an art collector of modest means, I surveyed collectors and respected dealers to establish guidelines to ensure my own art acquisitions would also be good investments. On three occasions, between 1975 and 1980, as Editor and Publisher of *The Canadian Art Investor's Guide*, I published "Rules for a Good Investment in Canadian Art."

I also published an article about

Norval Morriseau. The seven rules were restrictive and very few contemporary artists met them. After KRG opened in 1980, I always kept the rules in mind. They led me to think about representing Norval. He had demonstrated the long term dedication necessary to survive as an artist. Certainly, he "consistently painted in his own unique recognizable style," and he "already had an established place in Canadian art history." At the time, most people did not recognize this.

At first, I hesitated about representing Morriseau. He had a reputation for being difficult, unpredictable, and self-destructive. I remembered my visit to the Pollock Gallery in the 1960s. Downhearted, Jack sat at his desk, holding his head with both hands. After issuing exhibition invitations--on the day before the opening--Norval had not arrived and neither had the paintings. I had heard other horror stories about Norval's behaviour at exhibitions. The artist was potentially an art dealer's nightmare! However, KRG had been successfully selling Norval's works for several years prior to representing him. I decided to contact him.

I still had great trepidation when I travelled to B.C. in 1989 to meet him. At that time, Norval and Gabe Vadas were living in rural Aldergrove at the Coghlan Studio owned by Bryant Ross. My first meeting and KRG's first