

DIGITAL AGNES

Agnes Etherington Art Centre at Queen's University
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Collection Count + Care

Count + Care seeks relationships within and conversations across the collection.

What stories does the collection tell?

2022

SPEAKER

Carleigh Candice Mignonne Milburn

FEATURED WORKS

Norval Morrisseau, *Sacred Medicine Bear*, 1974, acrylic on canvas. Gift of Guardian Capital Group Limited, 2020

Norval Morrisseau, *Untitled*, before 1980, acrylic on canvas. Gift of Nicholas and Barbara Diamant, 2018

Norval Morrisseau, *Composition with Loons, Shaman and Apprentice, Shaman Conjuring Speech, The Dawn, Young Gulls Watching*, 1979, serigraph on paper, 320/350, The Art of Norval Morrisseau portfolio (Methuen Publications, 1979). Gift of Guardian Capital Group Limited, 2020

KEYWORDS

Norval Morrisseau, Indigenous Art, Art Collection

TRANSCRIPT

Carleigh Candice Mignonne Milburn: Norval Morrisseau, Copper Thunderbird (1932-2007), is an influential Indigenous woodland style artist from the Bingwi Neyaashi Anishinabek First Nation and is considered the *Mishomis* [grandfather] for Indigenous contemporary art in Canada.

Morrisseau's work is often about the interrelatedness and connectedness of varying worlds; his work walks between the known and unknown. Morrisseau's work conceptualizes vision quests, spirit-beings (such as Thunderbird) and traditional teachings.

Morrisseau's visions come not just from a material world but a holistic approach to art; their work comes from a physical, emotional, mental, and spiritual realm of what art can represent. Morrisseau spent some time depicting images that create a broader theme of duality and sacred teachings. An example of this can be seen in *Sacred Medicine Bear*, as the circles have lines through each, referencing night/day, sun/moon, or good and evil.

In the 1970s, Morrisseau creates more illuminating creations with intense colours and shapes due to their spirituality; with his connections to Eckankar and his Anishinaabe roots.

Morrisseau's works reflect methods of re-learning and re-imagining spaces that hold Indigenous ways of being and knowing; his work did not reflect typical trajectories but challenged identity, gender, sexuality, spirit, and contemporary art. In many ways, I believe these pieces in this current collection

are having conversations amongst each other before collaborating and interacting with the rest of the world.