



Untitled

287 No More

Everyone sees **Alexandre Simeon Janvier's** abstract paintings differently. For some, the sinuous colour-streaked lines he paints are like an aerial map of a river system or veins creeping along a body or grooves cut by skaters into a frozen pond or some other familiar pattern found in our natural world.

Whatever your interpretation, the paintings by this 81-year-old master have an undeniable Aboriginal aesthetic. The Dene artist draws on inspiration from his people's quillwork in northeastern Alberta, as well as from other, harder to identify Indigenous-infused designs.

This mentor to several generations of Aboriginal artists never thought he would be a National Gallery of Canada headliner, but he will be finally getting a solo exhibition when **Alex Janvier** runs from **Nov. 25 to April 17, 2017**, at the **National Gallery**.

Janvier told an interviewer in 2001 that the art establishment was interested in presenting his paintings only "with the artifacts" at the ethno-cultural Canadian Museum of Civilization, as the Canadian Museum of History was then known. For many years, as a protest against such second-class treatment of Aboriginal people, Janvier signed his paintings with his treaty number, 287.

But times have changed.

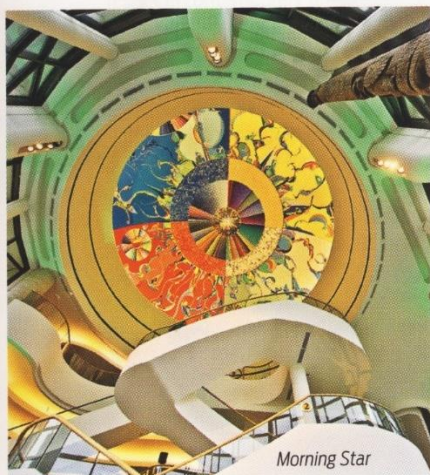
The National Gallery is increasingly giving solo shows to Aboriginal artists and exhibiting their works alongside those of non-Indigenous artists. Indeed, the permanent galleries of Canadian art at the National Gallery are being reconfigured to integrate more Aboriginal art. In recognition of this monumental sea change, Janvier no longer signs his paintings 287.

With more than 100 paintings and drawings, the exhibition explores Janvier's 50-year-long career and includes pieces never before exhibited. The works originate in Dene iconography but reference both an ancient past and recent Indigenous events.

Janvier is one of 10 children born to a hereditary chief at the Cold Lake

Reserve. Young Alex spoke only Chipewyan until the age of eight, when he attended the Blue Quills Residential School near St. Paul, Alberta. Teachers there saw his talent and nudged him toward an art career.

Despite the National Gallery's embrace of Janvier, he has always been a star at the Canadian Museum of History. One of his best-known works is the monumental *Morning Star*, which tops a seven-storey-high dome in the museum. It covers 418 square metres and illustrates the history of the land from the artist's Dene perspective.



Morning Star

Ongoing/Upcoming

At **Carleton University Art Gallery** until **Dec. 11** is **We Are Continually Exposed to the Flashbulb of Death: The Photographs of Allen Ginsberg (1953–1996)**, a collection of photographs by American writer Allen Ginsberg of his Beat Generation buddies — Jack Kerouac, William S. Burroughs, Neil Cassady, and others.

David Lidbeter is one of this region's best landscape artists. There tends to be a chill in the air in his paintings; few, if any, signs of human habitation; and a slightly ominous feeling. He's a 21st-century version of the Group of Seven. Lidbeter has a solo show at **Wall Space Gallery** from **Dec. 8 to 31**.

And here's your chance to say goodbye to the current **Ottawa Art Gallery** premises, which will be replaced next year with a new building. The last show at the Arts Court space features mail art (letters or objects exchanged between artists through the mail — an idea originating in New York in the '60s) from Patt Durr, Penny McCann, Marie-Jeanne Musiol, and Jeff Thomas. **Love Letters to Arts Court** runs until **Jan. 2, 2017**.

Transactions, a multimedia, multi-artist exhibition, "celebrating queer experiences," is at **CUAG until Feb. 12, 2017**. The exhibition is curated by Ottawa's Cara Tierney, whose own edgy art explores gender identity and body modification.



Modelling Do's and Don'ts

Every Wednesday, **Victor Pavlov** heads to the Sandy Hill Community Centre for life-drawing sessions. The Gatineau-based Pavlov is especially focused on the 20-minute poses held by the undraped models. Employing watercolours, his favourite medium, Pavlov allows himself only those minutes in which to produce an image of the model, sometimes using imaginative colours and shading to create a unique picture with attitude.

Some of the "20-minute workouts," as Pavlov describes his art, please him; others contain mistakes and deficiencies that are best described as learning experiences. He's sharing those positive and negative experiences in an exhibition titled **Victor Pavlov: 20-Minute Workouts — Watercolour Life Drawings**, running from **Jan. 5 to Feb. 7, 2017**, at the Shenkman Arts Centre.

The exhibit — featuring 20 to 25 drawings, each 11 x 15 inches — should be of special interest to emerging artists who find themselves steered toward life-drawing classes by their teachers. It presents a unique opportunity for emerging artists to study what worked and what didn't.

The Bulgarian-born Pavlov is a much-decorated member of the Ottawa Watercolour Society. He also paints in oils and has recently published a children's illustrated storybook about ladybugs, *Polka-Dot Troubles*, in English, French, and Bulgarian.