



The Vancouver Island-based painter and sculptor Ice Bear will open a show July 17 to 30 at the Community Arts Council of Greater Victoria. Originally from the Georgian Bay area of Ontario, Ice Bear (aka Chris Johnson) is known on the West Coast for his large-scale public sculptures and murals... Toronto-based abstract painter Jordan Broadworth will be featured at Calgary's Newzones Gallery May 10 to June 28. A finalist in the RBC Painting Competition in 2002, Broadworth's canvases, awash in large gestural strokes and squeegee drips, are described by the gallery as "as much about the physicality of painting as the act of painting itself." PICTURED ABOVE: **Jordan Broadworth, *Echo***, oil on canvas, 2007, 21" X 22".



Phil Darrah, *Trafalgar*, acrylic on canvas, 100.5" X 68.75".

painter. The shifts in his work since — most notably from highly symbolic stripes, blocks and orbs to more literal landscapes — marked one leg of his artistic journey. In *Representation*, viewers will see where Darrah has journeyed next, though there's little fear that he'll have strayed too far from his abstract roots. "Ultimately I want my paintings to have poetic rather than literal references," Darrah told the *Edmonton Journal* in 2005. "While it's not important that viewers always get the references, it's important for me that they are there." Retired from teaching at the University of Alberta since 2003, Darrah has much more time to explore the shifts in his own work and surroundings. "For the first time I'm in the studio every day without too much distraction," he told the *Journal*. "As one gets older you start to notice change, while before you were too busy fretting at the university with the arcane ideas of education." — *Amber Bowerman*

Represented by: Peter Robertson Gallery, Edmonton; Sopa Fine Arts, Kelowna

PHIL DARRAH

ALBERTA: *Representation*, May 8 to 27, Peter Robertson Gallery, Edmonton

Tragedy and travel in the late 1990s had a profound impact on the work of painter Phil Darrah. Following the death of his mother and a move south of Edmonton to an acreage at Mulhurst Bay, and in the midst of making preparations for a working-trip to Greece, Darrah sat back and took stock of his role as an abstract

BRENDA JOY LEM

ALBERTA: *Continuous and Unbroken*, April 5 – May 25, Esplanade, Medicine Hat

Like a twice-exposed photograph, Toronto artist Brenda Joy Lem's silkscreen prints often feature many distinct images blended together in a haunting collage. Lem deftly overlays eastern villages with western landscapes, and historical clippings with contemporary images in an attempt to understand her identity as a third-generation Chinese-Canadian. "Imposing an Asian landscape onto an image of Moose Jaw is kind of like saying, 'we were here,'" she says. The granddaughter of Yip Foo, one of the first Chinese immigrants in Moose Jaw, Lem bears witness to the world her grandparents and parents lived in. "I feel as though, on a spiritual dimension... I can be present for my mother's childhood, carrying water in the fields," Lem told Min Sook Lee, a Toronto filmmaker. The prints are accompanied by a video installation addressing the sexualization and stereotypes of Asian women. Viewers enter a small temple to watch images of Lem's female ancestors, but must first remove their shoes and bow to fit through the narrow door. "It creates a respect and awareness," says Lem. The exhibition features pieces from the Moose Jaw Museum and Art Gallery collection and is curated by MJMAG's Heather Smith. The Organization of Saskatchewan Art Councils will next tour the exhibition across Saskatchewan from June 2008 through 2010. — *Amber Bowerman*
Represented by: Open Studio, Toronto

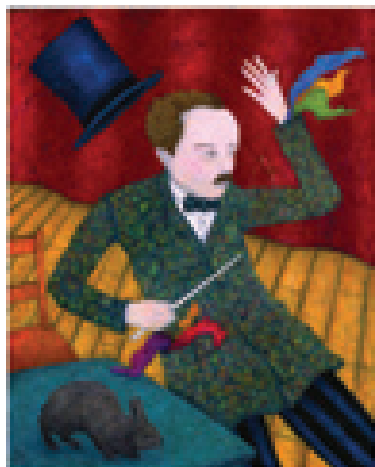
Brenda Joy Lem, *It Furthers One to Cross the Great Water*, silk-screen on Stonehenge paper, 2006.



DUNCAN REGEHR

BRITISH COLUMBIA: *Magic*, May 8 to 22, Petley Jones Gallery, Vancouver

Many different words have been used to describe the paintings and drawings of Duncan Regehr — figurative, representational, theatrical, and work that bends perspectives and stretches space. These are words that the artist himself isn't necessarily comfortable with. "Certainly figurative," he agrees but adds that he has worked in a variety of styles since he was a child, when he worked alongside his father, Peter Regehr, who was also an artist. "The focus on myth and transforma-



Duncan Regehr, *Jinx*, oil on canvas on panel, 30" X 24".

tion is really the key to this show," says Regehr of his exhibition of 18 oils at Petley Jones Gallery. These new canvases are part of a larger body of work that Regehr has been creating since 2000 that concerns transformation. More precisely, this extended body of work is concerned with "illusion, the unknown, myth, the psyche and prestidigitation" to quote Regehr's exact words. An actor as well as an artist, Regehr has played Zorro and a variety of heroes and arch villains. It should be no surprise his visual art deals with allusions and mythology too. "Notions of transformation have always been bleeding over the boundaries from theatre, film and painting." — *Beverly Cramp*

Represented by: Winchester Galleries, Victoria; Petley Jones, Vancouver; Sylvia White Gallery, Santa Monica, CA; Bella Perla, Portland, OR