

A CHRONOLOGY OF WEST COAST SURREALIST ART  
*The Artists*



Ladislav Guderna



Ted Kingan



Gregg Simpson



Pnina Granirer



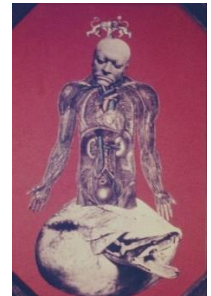
Leo Labelle



Lori Anne Latremouille



Martin Guderna



Gilles Foisy



Michael Bullock



Robert Davidson



Gordon Payne



david uu



Famous Empty Sky



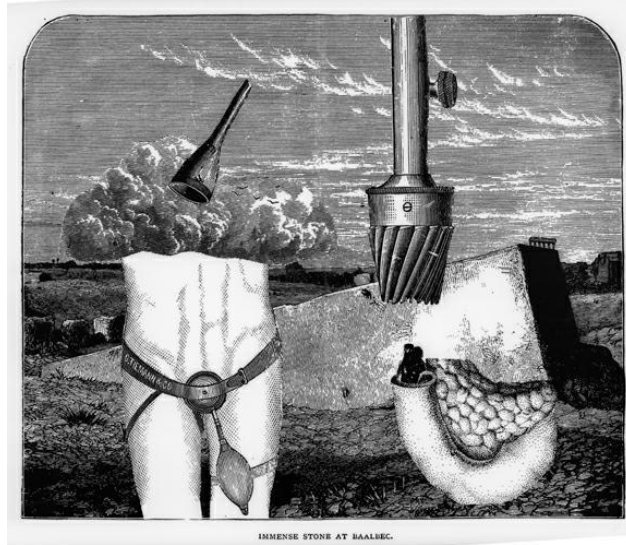
Donna May Balma



Davide Pan



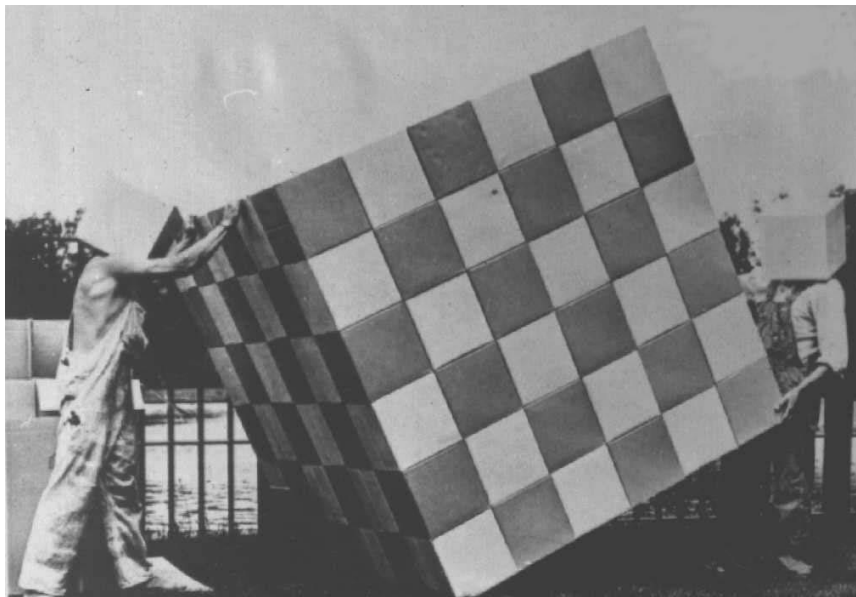
Ed Varney



Gary Lee Nova: *Immense Stone at Baalbec*, collage, 1967

## 1965-70

Experiments in collage begin with Gary Lee Nova, Al Neil, Gregg Simpson and bill bissett. They also collaborated in experimental multi-media work together at the Sound Gallery, Motion Studios, and Intermedia.



Gary Lee Nova and Bob Arnold: Installation in Stratford, Ontario, 1970

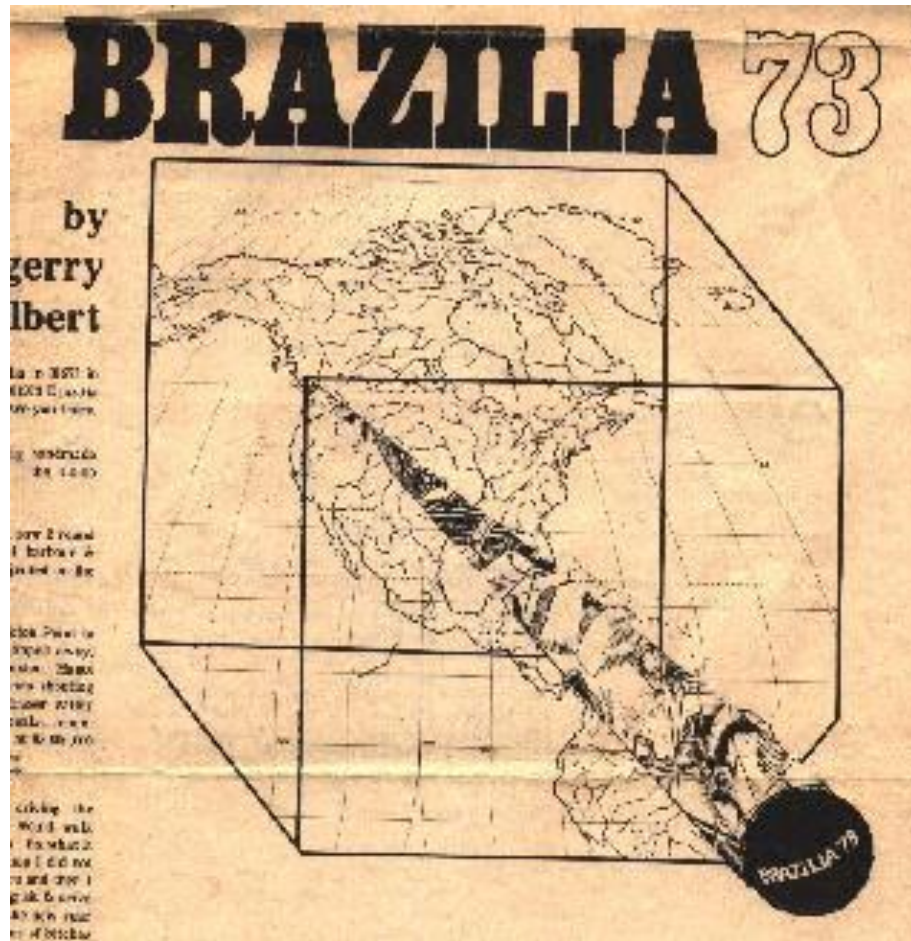
In 1968 Gregg Simpson, bill bissett, david uu, Gary Lee Nova, Ian Wallace, Paul Wong, Joy Long and Ardis Breeze exhibited collages, paintings and concrete poetry at the Mandan Ghetto Gallery on West 4<sup>th</sup> Ave. in Vancouver.



Poster for *Collage Show* by Gregg Simpson

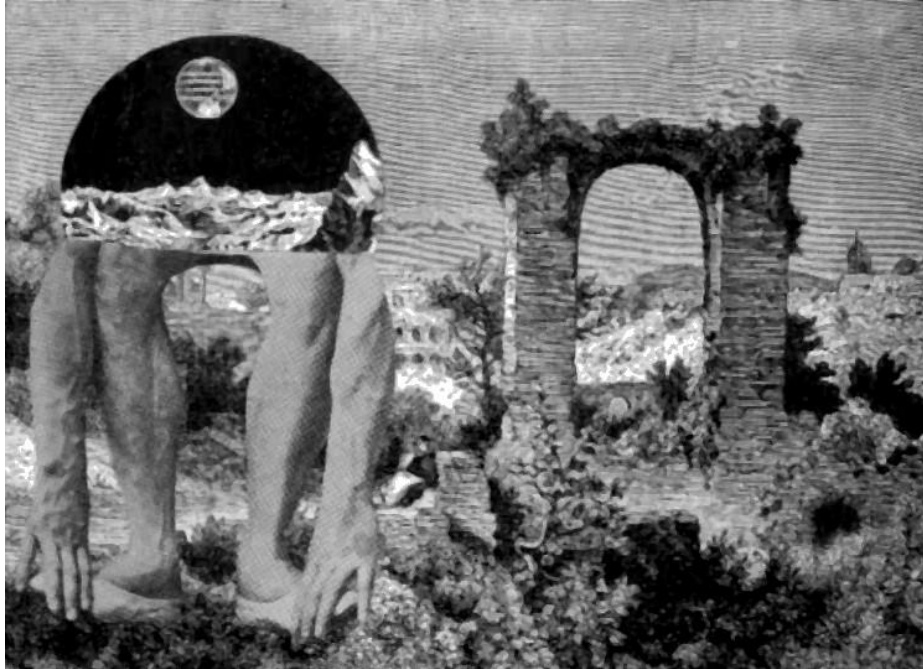


*UBC periodical, The Western Gate 's front page displayed works from the Collage Show  
(above Miami Moon by bill bissett;  
(below) Young Man Arguing About the State of the Universe by Gregg Simpson*



One of the most important exhibitions at the Mandan Ghetto was *Brazilia 73*, the first international exhibition of concrete poetry ever held in Canada. The name was from a poem by Gerry Gilbert in which his fellow poets were invited to meet again Brazilia in 1973 and continue the exploration of sound and visual poetry which this exhibition featured.

Works by Canadian poets bill bissett, Pierre Coupey, Gerry Gilbert, David W. Harris, bp Nichol, and Stephen Scobie with International contributions from Henri Chopin, Ian Hamilton Finlay, Dom Sylvester Houdard, Ernst Jandl, and the American, D.A. Levy. The exhibition was opened by Eli Mandel, then head of the Canada Council writing division.



Gregg Simpson Arabian Daze, collage, 1968

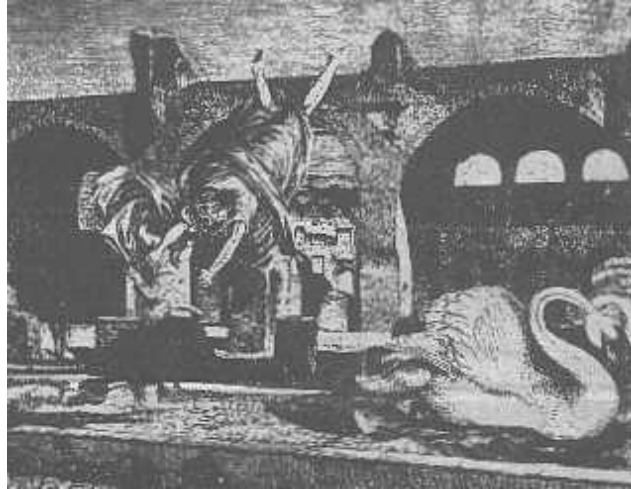
Film makers at this time in Vancouver used techniques like juxtaposition and quick cut editing to achieve a dissociation of the senses. Poets David Uu and Gerry Gilbert and Gregg Simpson all made dada-inspired home movies in 8mm at the same time as filmmakers Al Razutis, Dave Rimmer, Al Sens, Gary Lee Nova and others made more elaborate statements combining abstraction with cosmic imagery.



[Life With Dada](#), an 8mm film by Gregg Simpson, 1967-'68

**1970**

Publication of the essay [\*The Triumph of the Surreal\*](#) by Gregg Simpson in the Georgia Straight. Collage below was included with the essay.



The publication of *Splendor Solis* by the Georgia Straight as an art supplement. Edited by Gregg Simpson, it featured surrealist drawings, photographs and collages, together with alchemical, mystical and revolutionary writings. *Splendor Solis* included contributions by: david uu, Al Neil, Gary Lee Nova, Gilles Foisy, Gregg Simpson, Ed Varney, Michael de Coursey, Jack Wise, Gathie Falk and Glenn Lewis.

**1971**

Formation of the **Divine Order of the Lodge** in North Vancouver, by Gregg Simpson and david uu (David W, Harris) The group in its publication, *Lodgistics*, included contributions by Ingrid Harris, Gary Lee Nova, Gilles Foisy, Bob Coleman and others. The first exhibition was at the Avelles Gallery, operated by painter Leo Labelle in Vancouver in December, 1971. For the exhibition the floor of the gallery was punctuated by a grid of golden eggs.

Ritual theatre, collage, painting, and poetry were the main pursuits, carried out as a modern version of groups like the *Salon de la Rose Croix*, during the Symbolist Movement in France. The Surrealists were the 20th century precursors they felt closest to, along with occult traditions such as alchemy, mythology and pagan philosophy.



David Uu, Ingrid Harris and Bob Coleman in a scene from *Embalmanation*, 1972

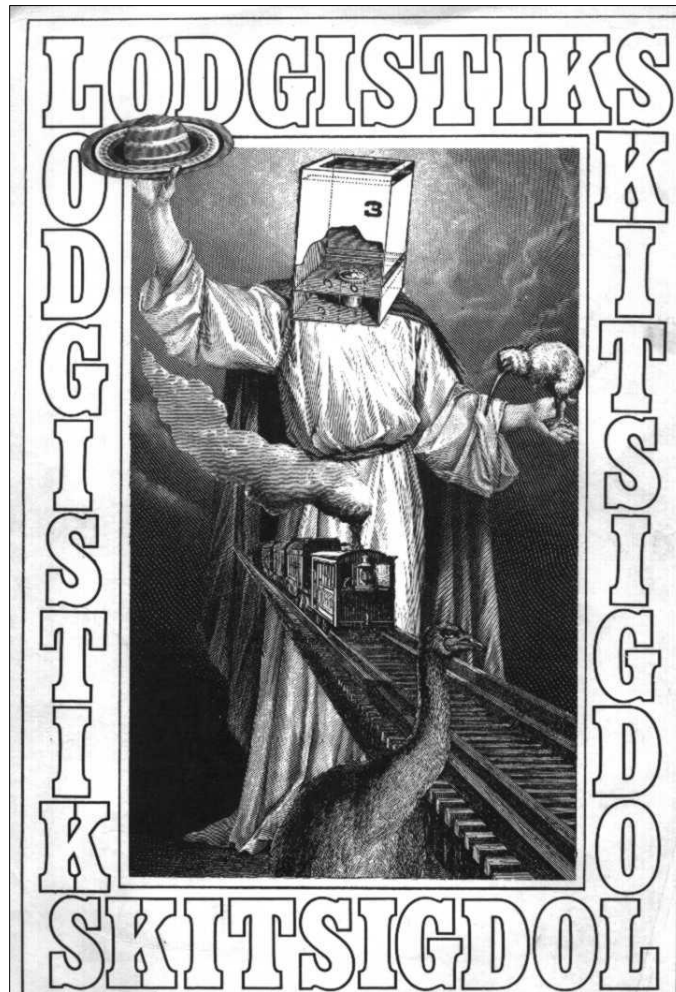


Scenes From *AetherOre*, The Isle Of Avalon Society, 1971

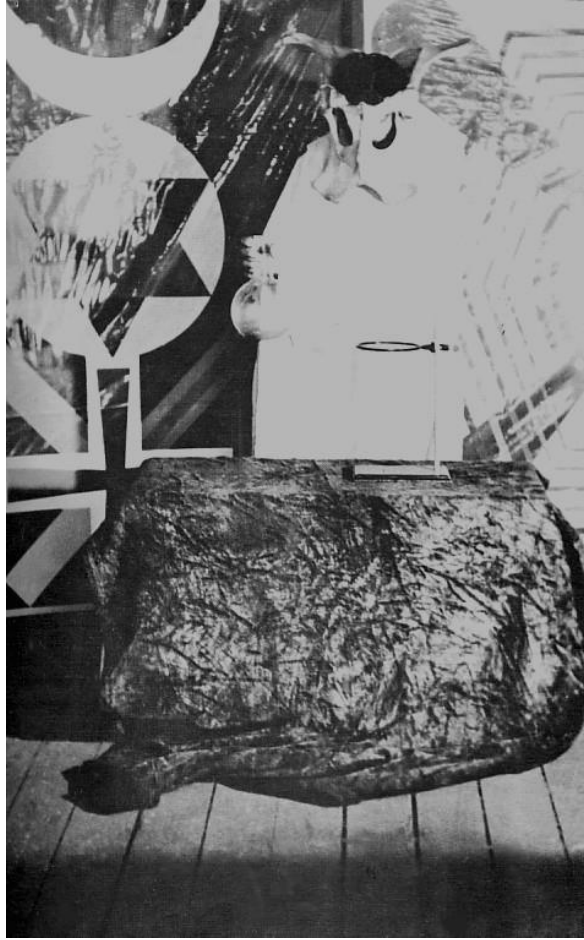




The D.O.L. was the launching pad for the following projects: The exhibition [Canadian West Coast Hermetics](#), the [Isle of Avalon Society](#) and the periodical, *Lodgistics* (1972-76).

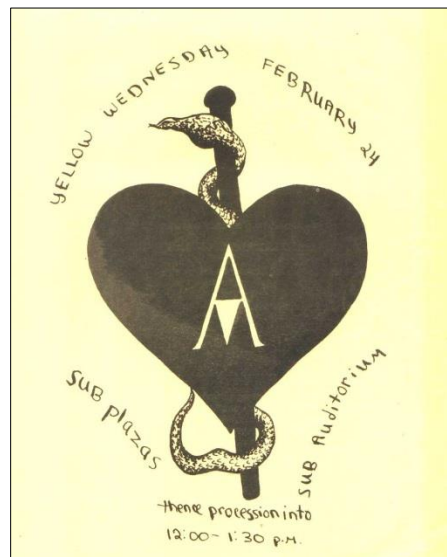


*Divine Order of the Lodge Salon* at the Avelles Gallery, Vancouver. This exhibition included David Uu, Gregg Simpson and Gilles Foisy among others, and featured a grid of golden eggs on the gallery floor.

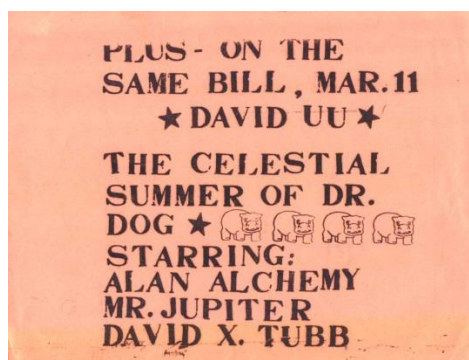
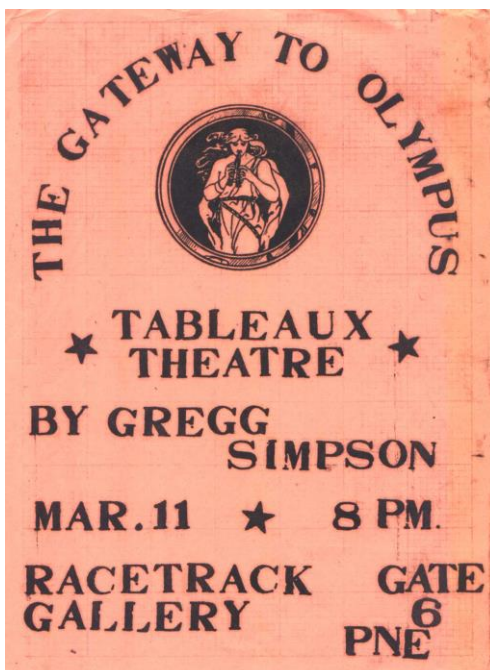


Gilles Foisy at the Colonial Magic Theatre, Vancouver, 1970

Performances by the ritual theatre group, the **Isle of Avalon Society** at the University of BC, Vancouver Art Gallery's Racetrack Annex, Intermedia and the Colonial Magic Theatre.



The performers were david uu, Ingrid Harris, Gregg Simpson, Bob Coleman and Alan Sharpe.



Parisian artist and occult specialist, Francis Thénard, moves to Vancouver and presents a solo exhibition, *Mandala* at the Mido Gallery, Vancouver.



Robert Davidson has a solo exhibition of surrealist paintings at the Galerie Allen, Vancouver  
*West Coast Lokas*, solo exhibition of totemic assemblages by Al Neil, Vancouver Art Gallery



**Al Neil:** Assemblage installed at his Dollarton beach house, North Vancouver, 1970

1973

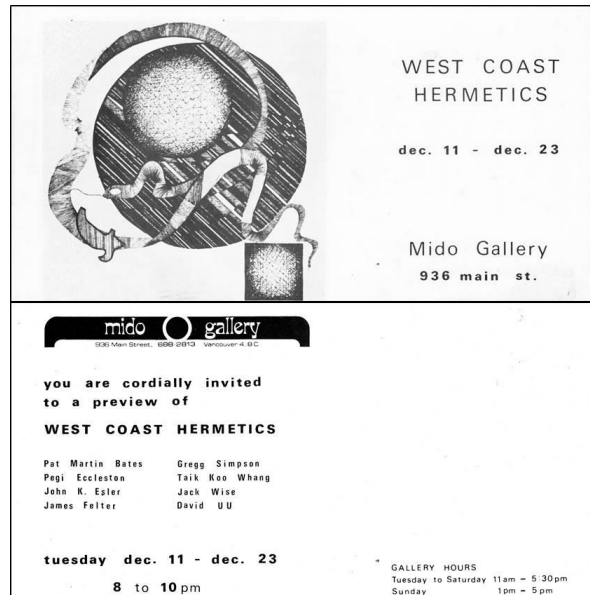
*Canadian West Coast Hermetics The Metaphysical Landscape* included David Wu, Jack Wise, Gary Lee Nova, Ed Varney, Gilles Foisy; and Gregg Simpson, who conceived the exhibition, the first to tour Europe from Vancouver's avant garde. It was realized with the co-operation of UBC Fine Arts Gallery Director, Alvin Balkind and exhibited at the UBC Fine Arts Gallery before touring to the Centre Culturel Canadien, Paris; Canada House, London; Civic Gallery, St. Brieuc, Brittany; Palais des Beaux-Arts, Charleroi, Belgium. Surrealist writer and historian, José Pierre saw the exhibition during its installation in Paris in March 1973



*Canadian West Coast Hermetics*, Centre Culturel Canadien, Paris, 1973

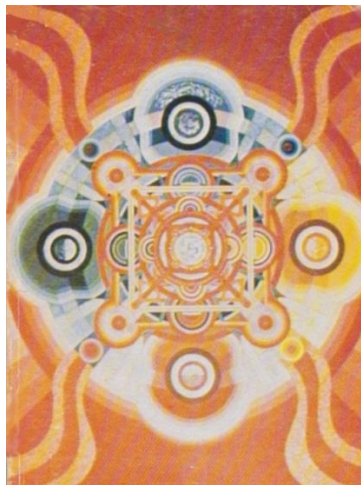


A second version of the exhibition was staged at the Mido Gallery as West Coast Hermetics and included Simpson, Wise and david uu with Pat Martin Bates, Francis Thenard, Pegi Eccelston, John K.Esler, Taiko Koo Whang and James Felter



## 1974-1975

Canadian West Coast Hermetics toured to McMaster University, Hamilton and the McIntosh Gallery, University of Western Ontario, London.

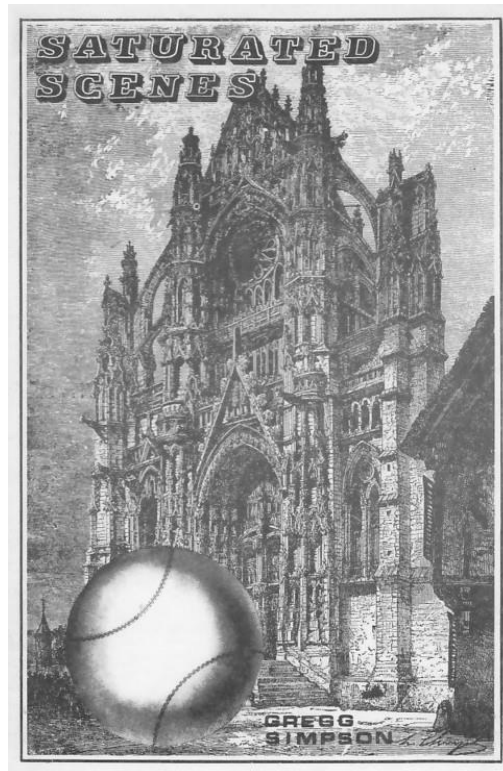


Jack Wise: *Canadian West Coast Hermetics* catalogue:  
*Hubcap design for the Long Hum Transfer Company.*



Gregg Simpson: *Wanderers*, acrylic on canvas, Galerie Allen, Vancouver

Publication of Gregg Simpson' collage novella, *Saturated Scenes*, and collage print series, *Apparitions*, Intermedia Press, Vancouver





1975- '76

Two person exhibition by Ted Kingan and Gregg Simpson, Student Union Gallery, UBC



Ted Kingan: *Untitled*, gouache on card, 1975

Publication of *Les Hermetiques de la Cote Ouest*, by Bradford Collins, Vie des Arts, Montreal.

**Les peintres hermétiques de la Côte Ouest du Canada**

Plus de cent artistes ont été réunis dans ce livre pour présenter les œuvres de ces peintres qui ont marqué l'histoire de l'art de la Côte Ouest du Canada. Les artistes représentés sont : [List of artists]

38 - Succulentes

**42 - Succulentes**

Une femme de blanc (1968). Cette œuvre est une gouache sur carte, réalisée par Ted Kingan. Elle représente une figure blanche, nue, debout sur une surface sombre, avec une grande forme abstraite au-dessus d'elle.

43 - Succulentes

Une femme de blanc (1968). Cette œuvre est une gouache sur carte, réalisée par Ted Kingan. Elle représente une figure blanche, nue, debout sur une surface sombre, avec une grande forme abstraite au-dessus d'elle.

44 - Succulentes

Une femme de blanc (1968). Cette œuvre est une gouache sur carte, réalisée par Ted Kingan. Elle représente une figure blanche, nue, debout sur une surface sombre, avec une grande forme abstraite au-dessus d'elle.

**45 - Succulentes**

Une femme de blanc (1968). Cette œuvre est une gouache sur carte, réalisée par Ted Kingan. Elle représente une figure blanche, nue, debout sur une surface sombre, avec une grande forme abstraite au-dessus d'elle.

46 - Succulentes

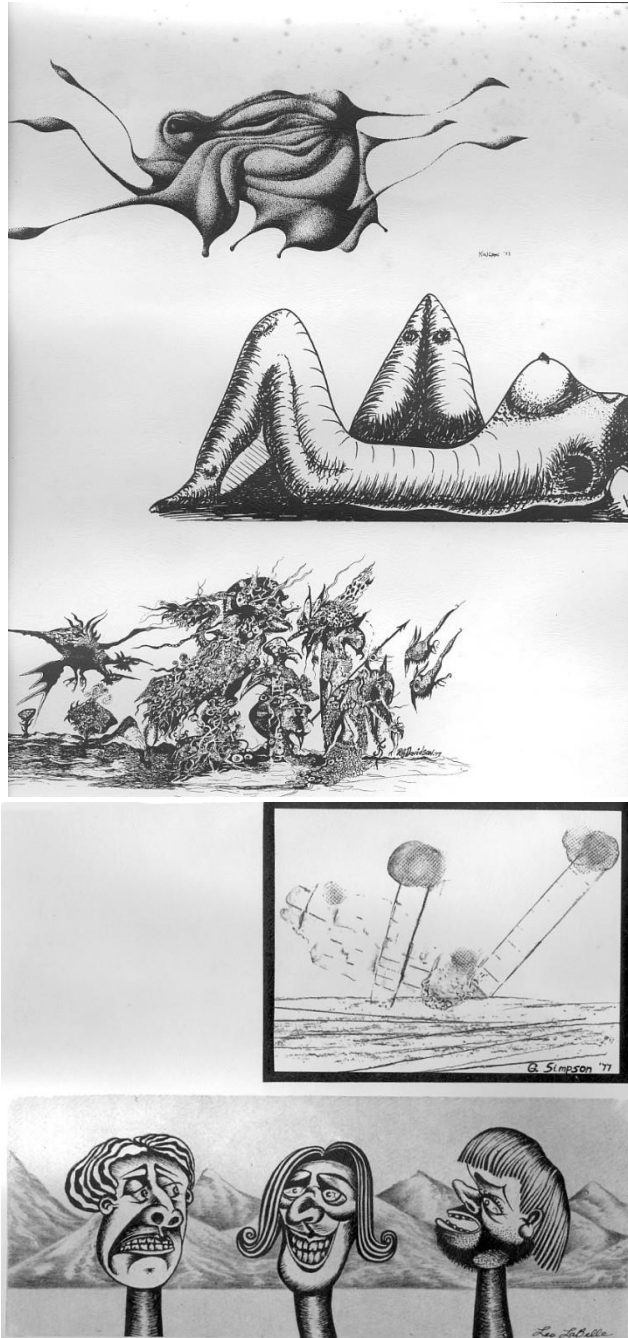
Une femme de blanc (1968). Cette œuvre est une gouache sur carte, réalisée par Ted Kingan. Elle représente une figure blanche, nue, debout sur une surface sombre, avec une grande forme abstraite au-dessus d'elle.

47 - Succulentes

Une femme de blanc (1968). Cette œuvre est une gouache sur carte, réalisée par Ted Kingan. Elle représente une figure blanche, nue, debout sur une surface sombre, avec une grande forme abstraite au-dessus d'elle.

1977

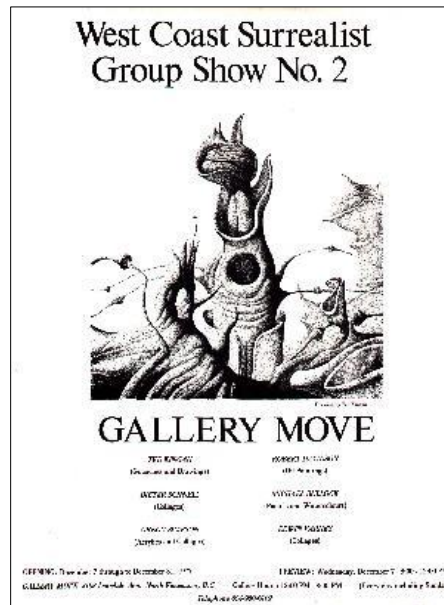
Opening of the Gallery Move, North Vancouver and the formation of the **West Coast Surrealist Group**: Robert Davidson, Ted Kingan, Michael Bullock, Gregg Simpson, and Leo Labelle.



The international exhibition *Surrealism Unlimited, Conroy Maddox and Friends*, Camden Arts Centre, London includes Gregg Simpson, Michael Bullock, Robert Davidson and Ted Kingan.

**1978**

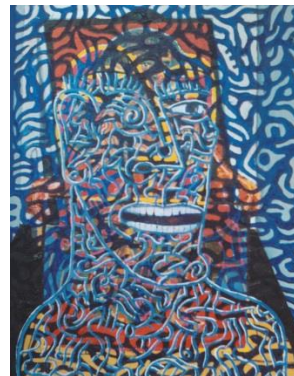
Second West Coast Surrealist group exhibition, Gallery Move, North Vancouver



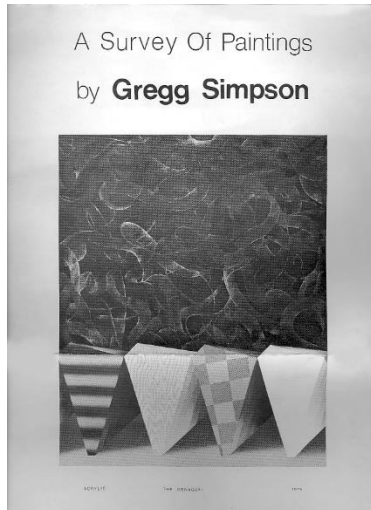
Poster for group show by the West Coast Surrealist Group, 1978  
Drawing by Ted Kingan

**1979**

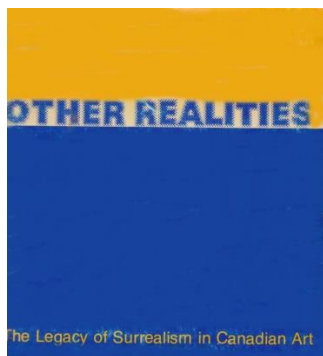
Ladislav Guderna and Martin Guderna move to Vancouver and have their first west coast exhibition at the Helen Pitt Gallery,



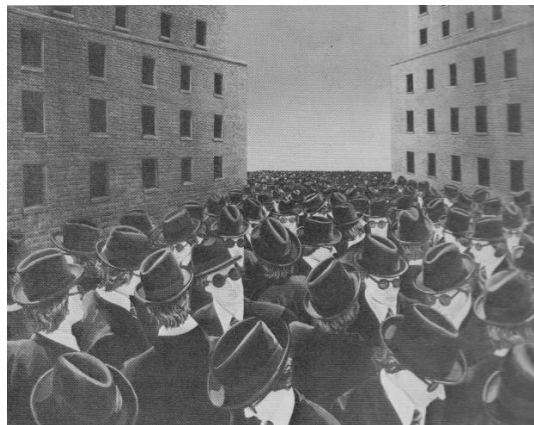
Works by Ladislav Guderna and Martin Guderna




Gregg Simpson: Solo exhibition, 1979, Gallery Move, North Vancouver



The West Coast Surrealists are included in *Other Realities, The Legacy of Surrealism in Canadian Art* (curated by Natalie Luckyj), Queens University, Kingston; Centre Culturel Canadien, Paris; Canada House, London. Also includes works by Vancouver artists David Mayrs, Gathie Falk and Glenn Lewis.



David Mayrs: *Kafka's Funeral*, acrylic on canvas, 1979



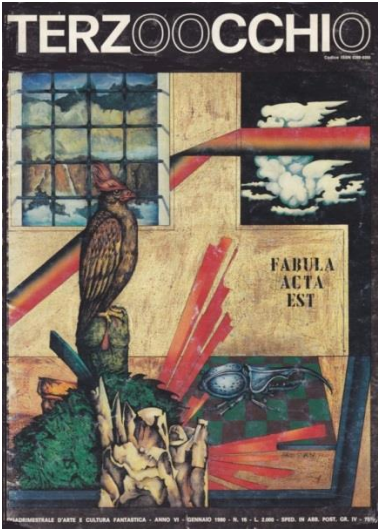
**West Coast Surrealist Group**  
 from Vancouver, B.C.  
 with Paul Wunderlich

Preview Friday April 6, 1979 7-9  
 Show runs until April 28, 1979

933 Broadway East/Seattle/324-3838  
 Gallery Hours: Tuesday through Saturday 11-6

*West Coast Surrealists with Paul Wunderlich, Bayard Gallery, Seattle*

[The West Coast Surrealist Group](#) by Gregg Simpson, published in *Terzocchio* magazine, Bologna, Italy.

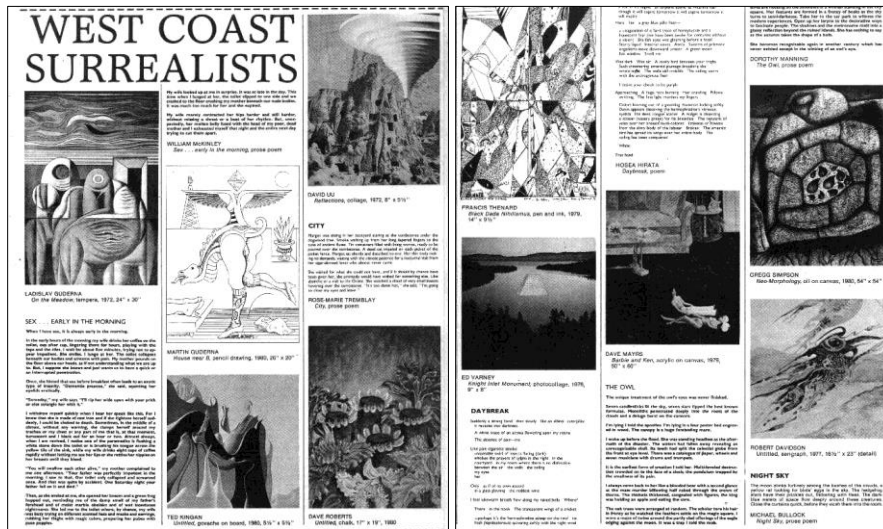


*West Coast Surrealist Group*, Hindenberg Gallery, Bethesda, Maryland and **WASH ART '79**, Art Fair, Washington D.C.

Third West Coast Surrealist group exhibition, Gallery Move, North Vancouver

1980

Gallery Move's new Vancouver location opens with the group exhibition, *West Coast Surrealists*. Exhibition is opened by José Pierre who also published a research paper based on his study of Surrealism in Canada. This exhibition included works by Robert Davidson, Ladislav Guderna, Martin Guderna, Ted Kingan, Dave Mayrs, Gregg Simpson, Francis Thenard, David uu, and Ed Varney.



Poster for the West Coast Surrealist Exhibition



David Mayrs: *Dr. Livingstone*, acrylic on canvas, 1980

1981

*Associations*, group exhibition at Galerie Surrealiste, Toronto includes the work of Gregg Simpson with a selection of Polish and Czech surrealists.



Gregg Simpson: *The Great God Pan*, acrylic on panel, 1977

Publication of CNRF Research paper by José Pierre entitled [Surrealism in Canada](#). Université Rabelais de Tours.



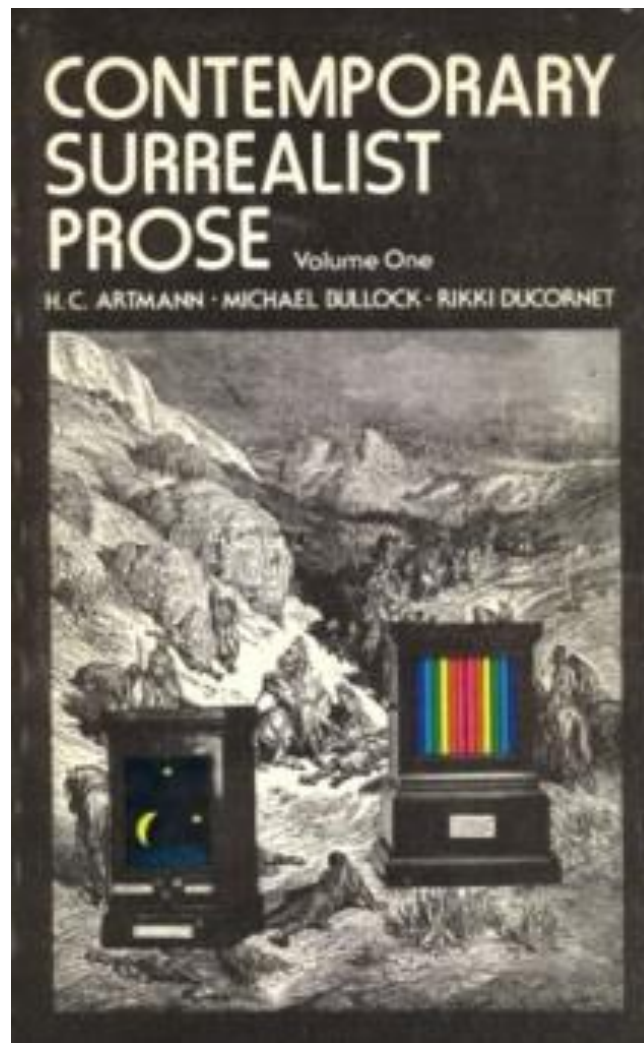
José Pierre

**1982**

Gregg Simpson, solo exhibition, Galerie Surrealiste, Toronto

The **Melmoth Group** formed with Michael Bullock, Ted Kingan, Martin Guderna, Ladislav Guderna, Hosea Hirata, Lori Ann Latremouille, Andre Somov, Gregg Simpson, Ed Varney, Rose Marie Tremblay, and Tim Iles.

First Melmoth Group exhibition, Melmoth Gallery, Vancouver

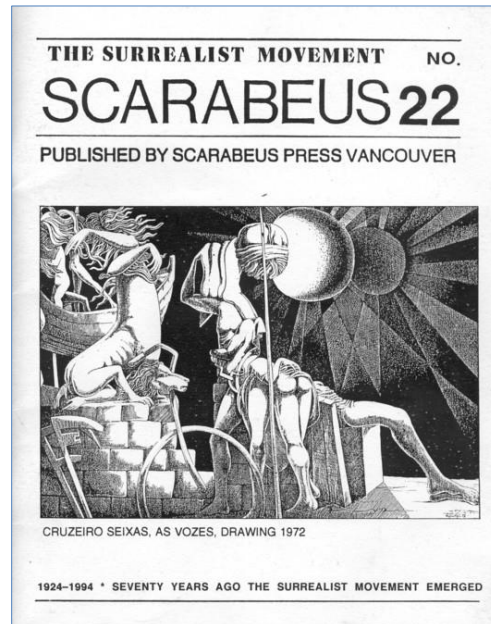


*Contemporary Surrealist Prose*  
Published by the Capilano Review (cover art by Gregg Simpson)

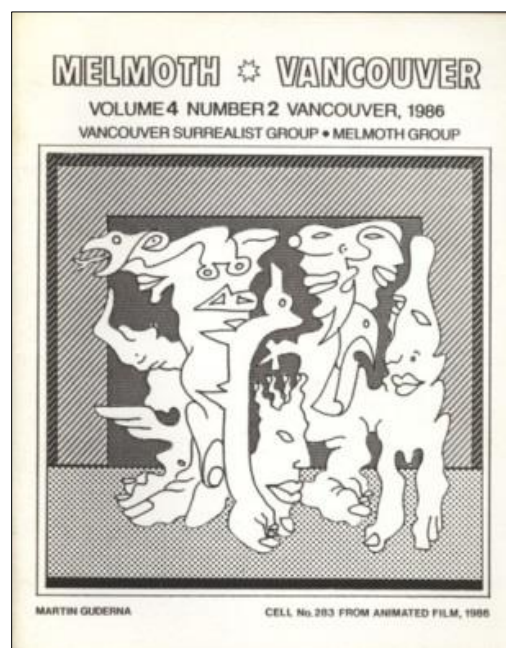


1983

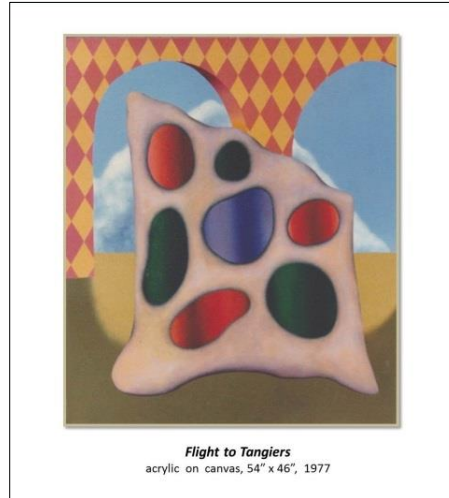
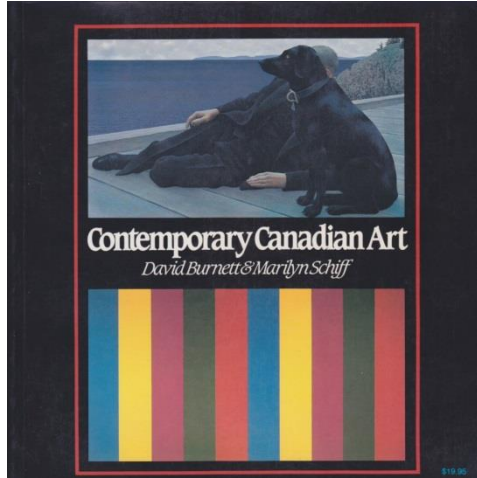
Publication of *Scarabeus*, a journal of international surrealism started by Ladislav and Martin Guderna. *Scarabeus* produced over twenty issues.



Publication of *Melmoth* begins, edited by Michael Bullock, Ed Varney, and Martin Guderna, it contained poetry and visual art from a variety of local and international surrealists.

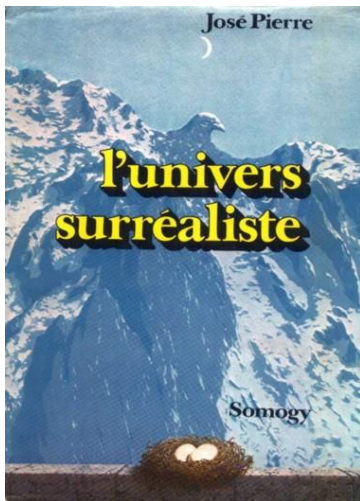


**Contemporary Canadian Art** (Dr. David Burnett) describes and illustrates the work of the West Coast Surrealists including Simpson, Davidson, and Ted Kingan.



*Contemporary Canadian Art* included *Flight to Tangiers*, oil and acrylic on canvas, 1977 by Gregg Simpson

Publication of *L'Univers Surréaliste*, by José Pierre (editions Somogy, Paris) containing works by Ladislav Guderna, Gregg Simpson, Ted Kingan and Ed Varney.



*L'Univers Surréaliste* cover and two pages which included works by Gregg Simpson

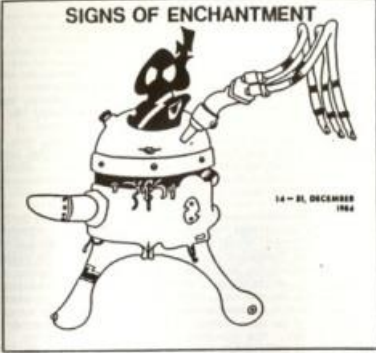
1984

*Exposicao Internacional Surrealismo E Pintura Fantastica* Teatro Iberico, Lisbon, Portugal includes Ted Kingan, Ladislav Guderna, Gregg Simpson and Martin.Guderna.

Ladislav Guderna organizes *Signs and Enchantments*, an international Surrealist exhibition with the co-operation of the PHASES Movement, Paris, E=MC2 Gallery, Vancouver.

E=mc<sup>2</sup> GALLERY · VANCOUVER · 430 HOMER ST.

SIGNS OF ENCHANTMENT



14 - 21, DECEMBER 1984

TONY PUSEY      PRETTY LIPS ARE RED, drawing 1982

**INTERNATIONAL SURREALIST EXHIBITION**

EILEEN ADAR	EDOUARD JAGUER
SUZANNE BESSON	SONDAN LACINA
MIRIAM CARTWRIGHT	CONROY MADDOX
J.M. DEBENEDETTI	NICOLE
JOHN DIGBY	LADISLAV GUDERNA
OSCAR DOMINGUEZ	JOSE PIERRE
ROMAN ERSEN	TONY PUSEY
ANNE ETHUIN	JOE ROSE
JOH GRAMAM	JOSEF SIMA
EL JANABI	VACLAV TIKAL

THE EXHIBITION WAS ORGANIZED BY LADISLAV GUDERNA WITH THE ASSISTANCE OF JOSE PIERRE, EDOUARD JAGUER, MICHEL BULLOCK, BLAIR DICKSON AND MARTIN GUDERNA.



EDOUARD JAGUER

EXHIBITION OPENING 8-10:30 P.M.  
FRIDAY, DECEMBER 14, 1984

Members of the Melmoth Group will read their poetry :  
Wednesday, December 19th, 8-10 P.M. Participants: Mich  
Bullock, Tim Iles, W.D. McKinlay, Rose-Marie Tremblay,  
Varney and Sandy Woodburn. Translations of texts  
French Surrealists will be read by Sheri-D Wilson.

Introduction: Hosea Hirata

THE EXHIBITION CONTINUES  
UNTIL DECEMBER 31, 1984

Gallery hours: Monday - Saturday  
Noon - 6 P.M.  
Phone 684-2963

Painter and sculptor, **Daide Pan** and performance artist/poet, **Sheri-d Wilson** join the Melmoth group.



Sculpture by Davide Pan

**1985**

Publication of *The West Coast Surrealists* by Carol M. Cram, Vie des Arts, Montreal

**T**he surrealist process involves individual exploration of conscious and unconscious thought leading to a liberation from conventional evaluations of reality and as such, there can be no one "surrealist" style or approach. So completely has the influence of surrealism on twentieth century art and thinking been reflected in the imagery of western culture, it is, ironically, no longer considered a vital force in contemporary art. However, to dismiss surrealism is to dismiss the poetic interpolation of reality essential to the creation of all art. Therefore, the work of a group of Canadian west coast artists who take as their mandate certain surrealist principles should not necessarily be seen as merely anachronistic imitation of a form supposedly already petrified in the great art galleries of the world. Rather, these artists seek to ex-

hume the true spirit of surrealism, not to copy what has gone before, but to continue what should be seen as an evolutionary process. Their "purpose is not propaganda, polemic or intimidation. [They] seek only to direct attention to another way of seeing."<sup>1</sup>

The visionary nature of the landscape in British Columbia inspired a group of painters originally known as the West Coast Hermetics to "face the realms of nature and mysticism and translate them into a personal iconic vision."<sup>2</sup> It is important to first understand how this and subsequent groups developed in order to establish a context for the appraisal of a selection of artists to be discussed following a brief historical update.

In 1971, Gregg Simpson, Jack Wise, Gary Lee Nova, David uu, Gilles Foisy and Ed Varney were selected to present their

investigations of the mystical and allegorical in an exhibition entitled "Canada West Coast Hermetics: The Metaphysical Landscape". This exhibition fused the tantric, iconic work of Lee Nova and Wis with the alchemical orientation of Simpson, Foisy, uu, and Varney to produce a mosaic of dream-like tableaux and hard edge symbolism. The concept for the exhibition, initially proposed by Simpson during his 1971 researches in Paris to Guy Viau of the Centre Culturel Canadien came to fruition under the curatorship of Alvin Balkind at the University of British Columbia Fine Arts Gallery and was circulated to Europe and Eastern Canada in 1973/74. During its installation in Paris the exhibition attracted the attention of French art historian José Pierre who became fascinated by the fact that the legacy of European surrealism was being



## THE WEST COAST SURREALISTS

Carol M. CRAM

(Traduction de Laure Muszynski)

## LES SURREALISTES DE LA CÔTE OUEST

**L**e processus surréaliste fait intervenir une exploration individuelle de la pensée consciente et inconsciente qui s'ouvre sur une libération de l'esprit à l'égard des valeurs conventionnelles appliquées à la réalité. Il ne peut donc y avoir, à proprement parler, un style ou une approche surréaliste unique. L'influence du surréalisme sur l'art et sur la pensée du vingtième siècle s'est d'ailleurs si largement reflétée dans l'imagerie de la culture occidentale qu'ironiquement, elle n'est plus considérée, dans l'art contemporain, comme une force vitale. Il faut toutefois préciser que le fait de rejeter le surréalisme équivaudrait à rejeter l'interpolation poétique de la réalité; or, celle-ci est essentielle à toute création artistique. C'est pourquoi l'œuvre d'un groupe d'artistes canadiens de la Côte Ouest, qui se sont donné pour préceptes certains principes surréalistes, ne doit pas fatalement être vue comme une imitation

purement anachronique d'une forme d'art qui, présumément, serait déjà au stade de la pétrification dans les grands musées du monde. De fait, ces artistes cherchent plus exactement à exhumer le véritable esprit du surréalisme, non pas en reproduisant ce qui a existé auparavant, mais en perpétuant ce qui devait être envisagé comme un processus évolutionniste. Leur «propos ne participe ni de la propagande, ni de la polémique ou de l'intimidation. [Ils] ne souhaitent qu'attirer l'attention sur une autre manière de voir»<sup>1</sup>.

Le caractère visionnaire du paysage en Colombie-Britannique a inspiré, à un groupe de peintres connus initialement sous le nom de West Coast Hermetics, l'idée de «se tourner vers la nature et vers le mysticisme, et d'en donner une vision iconique personnelle»<sup>2</sup>. Mais il importe avant tout de comprendre comment ce groupe et ceux qui ont suivi se sont formés. Un bref historique nous y aidera et

nous permettra en outre d'établir un contexte propre à rendre compte du cheminement de certains de ces artistes.

En 1971, Gregg Simpson, Jack Wise, Gary Lee Nova, David uu, Gilles Foisy et Ed Varney étaient invités à faire part de leurs recherches dans l'univers mystique et allégorique, à l'occasion d'une exposition intitulée Canadian West Coast Hermetics: The Metaphysical Landscape. Cette manifestation, qui regroupait les œuvres iconiques tantriques de Lee Nova et de Jack Wise, et les inclinations alchimiques de Simpson, Foisy, uu et Varney était une véritable mosaïque de tableaux oniriques et de travaux symbolistes hard edge. Le concept en avait été proposé l'origine par Simpson; celui-ci, poursuivant des recherches à Paris, en 1971 l'avait en effet soumis à Guy Viau, du Centre Culturel Canadien. Son projet se concrétisa à l'époque où Alvin Balkind était conservateur de la galerie d'art d

uniquely revitalized and transformed on the Canadian west coast. He wrote that:

... les préoccupations mystiques de toute espèce sont chose commune sur la côte du Pacifique, aussi bien en Colombie Britannique qu'en Californie. Un aspect de ce mysticisme est la sensibilité aux religions de l'Extrême-Orient, comme ce fut le cas aux États-Unis pour des peintres comme Morris Graves et Mark Tobey. Or celui qu'à Vancouver on donne volontiers pour le pendant canadien de Tobey, c'est Jack Wise (né aux États-Unis en 1928), que l'on retrouve parmi les participants à l'exposition de 1973<sup>3</sup>.

In 1977, with the establishment in Vancouver of the Move Gallery as the headquarters of the West Coast Surrealist Group, a new phase in the development of this indigenous phenomenon was launched. Of the original Hermetics

group, only Simpson was initially involved. David uu returned to his writing. Foisy continued his mystical explorations by joining the Hare Krishnas and Lee Nova pursued his always independent course in painting, film and sculpture. A notable work from the late 1970's was Lee Nova's construction entitled *Out to Metric*, a cross section of a room built entirely out of laminated yardsticks.

The West Coast Surrealist Group consisted of writer/graphic artist Michael Bullock, Ted Kingan — a member of the original British Group in the 1940's — and painters Robert Davidson and Gregg Simpson. Several exhibitions of their work (circulated throughout Europe and the United States) demonstrated a shift in emphasis from the Hermetics concern with a mystical/arcane orientation to an increasingly organic form of spontaneous

surrealism. In 1980, Czechoslovakian surrealist Ladislav Guderna and his son Martin arrived in Vancouver and joined with the West Coast group for their final exhibition at the Move Gallery. This comprehensive exhibition included three of the Hermetics — Simpson, uu and Varney, along with Parisian artist Francis Thénard and local painters David Mayrs and Dave Roberts who both embodied the element of black humour often associated with the movement. The participation of several writers in this exhibition led Bullock, Kingan and Guderna, all representative of the more classical European approach to surrealism, to form a group patterned on the original manifestos of André Breton that encompassed both the literary and the visual realms. Called Melmoth, this group's exhibitions and publications continue the active tradition of surrealism on

2

1. Gregg SIMPSON  
*The Debris of War*, 1984.  
Acrylique sur toile.

2. Ted KINGAN  
Sans titre, 1980.  
Gouache sur carton; 31cm 1 x 24,1.



l'Université de Colombie-Britannique. En 1973-1974, l'exposition circula à travers l'Europe et l'Est du Canada. Durant son séjour à Paris, elle suscita un vif intérêt chez l'historien d'art français José Pierre, qui fut séduit par le fait que des artistes de la Côte Ouest du Canada fassent revivre et transforment le patrimoine surréaliste européen de façon aussi exceptionnelle. Il écrit d'ailleurs, à ce sujet: «... les préoccupations mystiques de toute espèce sont chose commune sur la Côte du Pacifique, aussi bien en Colombie-Britannique qu'en Californie. Un aspect de ce mysticisme est la sensibilité aux religions de l'Extrême-Orient, comme ce fut le cas aux États-Unis pour des peintres comme Morris Graves et Mark Tobey. Or, celui qu'à Vancouver on donne volontiers pour le pendant canadien de Tobey, c'est Jack Wise (né aux États-Unis, en 1928), que l'on retrouve parmi les participants de l'exposition de 1973<sup>3</sup>.

En 1977, la Galerie Move, de Vancouver, devenait le quartier général du West Coast Surrealist Group. Une nouvelle phase du développement de ce phénomène local s'amorçait. Mais, du groupe initial des Hermetics, le seul à s'y joindre dès le début fut Simpson. David uu retourna à ses écrits, Foisy poussa plus avant ses explorations mystiques en ralliant le rang des disciples de Krishna, et Lee Nova, individualiste impénitent, poursuivit son cheminement dans le domaine des arts pictural, filmique et sculptural. Cet artiste a du reste réalisé, vers la fin des années 1970, une œuvre remarquable, *Out to Metric*, construction qui représentait une coupe transversale d'une pièce et qui était entièrement faite de baguettes laminées.

Le West Coast Surrealist Group se composait de l'écrivain et graphiste Michael Bullock, de Ted Kingan — membre du British Group originel dans les années quarante —, et des peintres Robert David-

son et Gregg Simpson. Comme en témoignent plusieurs expositions de leurs travaux (tenues à travers l'Europe et les États-Unis), un changement s'était opéré et, des préoccupations mystiques et sibyllines chères aux Hermetics, on glissa vers une forme de plus en plus organique d'un surréalisme spontané. En 1980, le surréaliste tchécoslovaque Ladislav Guderna et son fils Martin arrivaient à Vancouver. Tous deux furent de la dernière exposition du West Coast Group, à la Galerie Move. Cette vaste manifestation comptait trois des Hermetics — Simpson, uu et Varney — ainsi que l'artiste parisien Francis Thénard et les deux peintres locaux David Mayrs et Dave Roberts, dont les œuvres sont ponctuées d'un humour noir, souvent marié au mouvement. La participation de plusieurs écrivains incita Bullock, Kingan et Guderna, tous très représentatifs d'une approche européenne classique du surréalisme, à former un groupe model

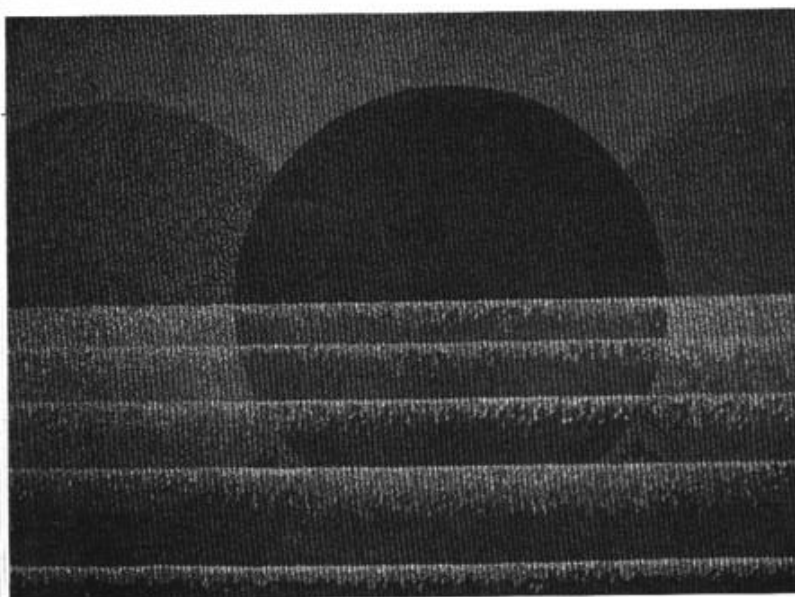
ART ACTUEL

the west coast of Canada. A brief summation follows of the recent developments in the work of Jack Wise, Ed Varney, Francis Thénard, Andrej Somov, Ladislav and Martin Guderna, Ted Kingan and Gregg Simpson.

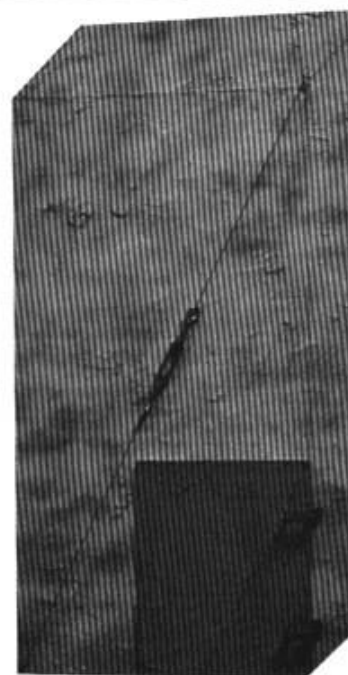
Jack Wise (b. Centreville, Iowa, 1928), although not associated with any of the groups following the West Coast Hermetics, has continued to work in the mysterious regions he has always inhabited. Wise incorporates his characteristic Oriental mysticism into an inner landscape traced by shimmering bands of light and finely detailed patternings. In a recent series of

large oils on canvas, he has augmented his typical calligraphic style with organic imagery derived from his ongoing preoccupation with the west coast rainforest. Thus the earlier concern with mandalas and Tibetan symbolism has yielded to his recently simplified format that expresses a transcendent serenity and hence places him firmly in line with the tradition of visionary-spiritualist painting that has long had an influence on Surrealism. For example, the nineteenth century Symbolist painters paved the way for the dream-like scenarios of Delvaux, Magritte, De Chirico and Ernst.

Ed Varney (b. New Rochelle, New York, 1944), who was united with the West Coast Surrealist Group for their final Mo Gallery exhibition in 1980, has continued working in a variety of media — poet collage and painting — to elaborate themes pursued during his association with the Hermetics group in the early 1970's. Varney conjures up a humorous dadaist world where ancient and modern elements fuse to produce cryptically poetic statements on the technological process that dangerously ignores natural process. In 1980, Andrew Scott commented that Varney renders a "simul



3. Jack WISE  
Sans titre, 1984.  
Huile sur toile.



4. Martin GUDERNA  
Tensor IV, 1983.  
Assemblage; 86cm x 48.

sur les manifestes originaux d'André Breton, lesquels englobaient le langage littéraire et le langage visuel. Ainsi, sur la côte ouest du Canada, les expositions et publications de ce groupe, qui ont reçu le nom de Melmoth, perpétuent la tradition toujours vivante du surréalisme. Le résumé qui suit présente les derniers développements dans l'œuvre des Jack Wise, Ed Varney, Francis Thénard, Andrej Somov, Ladislav et Martin Guderna, Ted Kingan et Gregg Simpson.

Jack Wise (né à Centreville, Iowa, en 1928) a continué d'œuvrer dans les régions mystérieuses qu'il a toujours habitées, bien qu'il ne se soit assimilé à aucun des groupes qui ont succédé aux West Coast Hermetics. Wise intègre son mysti-

cisme oriental particulier dans un paysage intérieur qu'il traduit par des bandes de lumière chatoyantes et une composition d'une admirable précision. Dans une série récente de grandes huiles sur toile, son style calligraphique habituel s'enrichit d'une imagerie organique dérivée de son intérêt récurrent pour les forêts humides de la côte occidentale. Ses considérations antérieures, axées sur les mandalas et le symbolisme tibétain, ont donc fait place à cette écriture d'une simplicité nouvelle, qui exprime une sérénité transcendante et l'établit désormais solidement dans la tradition de la peinture spiritualiste visionnaire, qui a, de longtemps, une influence sur le surréalisme. Pour preuve, les peintres symbolistes du

dix-neuvième siècle, qui ont ouvert la voie aux scénarios oniriques de Delvaux, Magritte, De Chirico et Ernst.

Ed Varney (né à New Rochelle, New York, en 1944), qui s'est joint aux artistes du West Coast Surrealist Group pour sa dernière exposition à la Galerie Move en 1980, a poursuivi ses travaux en explorant divers moyens d'expression — poète collages, peinture —, afin d'approfondir les thèmes auxquels il s'était attaché durant son association avec le groupe Hermetics au début des années 1970. Varney évoque un monde dadaïste humoristique, où des éléments anciens et modernes se combinent, donnant naissance à des déclarations satiriques émises en termes voilés et visant le progrès de

neous presentation of unlikely objects in a theatrical space [creating] incongruities in both modes and objects of perception."<sup>4</sup>

As a boy, Francis Thénard (b. Paris, 1938) remembered seeing André Breton coming and going from a building across the street in Paris. Thénard's sensibilities and predilections are in the tradition of nihilist humour yet tinged with more than a hint of the occult world he has intimately acquainted himself with. When he arrived in Vancouver from Montreal in 1971, he, like Wise, was preoccupied with the mandala. He subsequently has focused on strange allegories and feverish

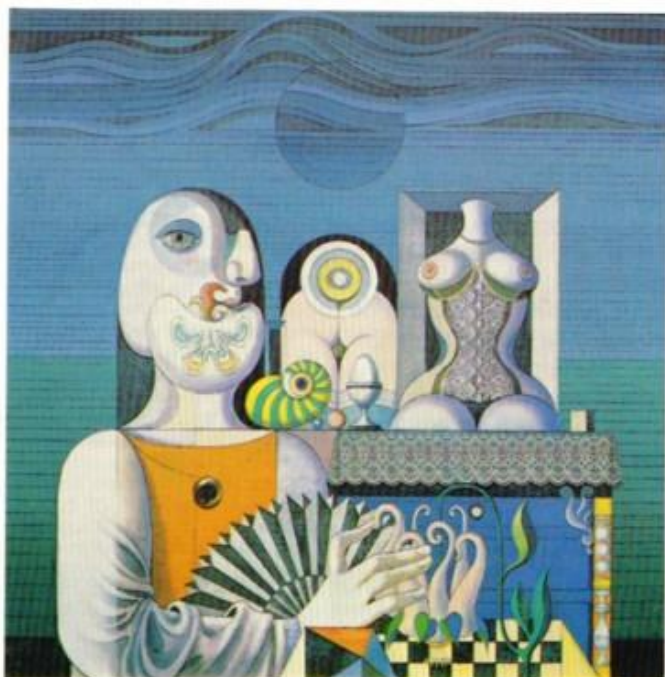
nightmare visions of street life, notably in the *Black Dada Nihilismus Series* of ink drawings. Imbued with a certain spirit of the "fantastic", Thénard's work often focuses on what he calls a "mechanism of fascination" — a fetishistic device or fixation which will often repeat itself.

Andrej Somov (b. Czechoslovakia, 1956) came to Canada after living in Paris during 1977-78. In his paintings and especially in his drawings, Somov concentrates on abstracted figurations that suggest couples embracing, banded torsos, and rhythmic variations of human passion. José Pierre wrote of Somov that

his work is: "...endowed with a characteristic rhythm which is both soothing and turbulent. I would almost be tempted to speak of tropical rhythms. The human being is no longer defined here in ordinary terms, but is revealed through a sense of inner dynamics..."<sup>5</sup>

The juxtaposition of erotic elements with a playful sense of the fantastic characterizes the work of Ladislav Guderna (b. Nitra, Czechoslovakia, 1921). In his paintings and collages, impeccably detailed strata provide a backdrop for a carnival

Continued on page 90



5. Ladislav GUDERNA  
Lovers, 1982.  
Huile; 105cm x 100.



6. A. SOMOV  
Acrylique, 1982.

nologique et son imprudent irrespect des processus naturels. Andrew Scott faisait observer, en 1980, que Varney propose une «présentation simultanée d'objets invraisemblables, dans un espace théâtral [créant] des incongruités à la fois dans les modes de perception et dans les objets perçus»<sup>4</sup>.

Francis Thénard (né à Paris, en 1938) se souvient qu'enfant il voyait, d'un immeuble de l'autre côté de la rue, les allées et venues d'André Breton. La sensibilité et les prédilections de Thénard s'inscrivent dans la tradition de l'humour nihiliste, qu'elles teintent néanmoins d'une allusion passablement évidente aux doctrines occultes, dans lesquelles l'artiste est très versé. Lorsqu'il arriva à Vancouver via

Montréal, en 1971, il s'intéressait, tout comme Wise, au mandala. Par la suite, son attention se canalisa sur d'étranges allégories et sur des visions cauchemardesques délirantes de scènes de rue, notamment dans sa série de dessins à l'encre intitulée *Black Dada Nihilismus Series*. Imprégnées d'un certain esprit du *fantastique*, les œuvres de Thénard s'articulent souvent sur ce qu'il nomme un «mécanisme de fascination», une formule ou une fixation fétichiste qui reviendra fréquemment.

Andrej Somov (né en Tchécoslovaquie, en 1956), pour sa part, vint au Canada après un séjour à Paris, en 1977-1978. Dans ses peintures, et plus particulièrement dans ses dessins, Somov se livre à

des représentations figuratives abstraites qui évoquent des couples enlacés, des torsos bandés et des variations rythmiques de la passion humaine. José Pierre a écrit de l'œuvre de Somov: [elle est] «... dotée d'un rythme caractéristique à la fois apaisant et agité. Je serais presque tenté de parler de rythmes tropicaux. L'être humain n'est plus défini ici en termes habituels, mais révélé, plutôt, par le biais d'une dynamique intrinsèque...»<sup>5</sup>.

Quant aux travaux de Ladislav Guderna (né à Nitra, en Tchécoslovaquie, en 1921), ils se distinguent par une juxtaposition d'éléments érotiques à un sens enjoué du fantastique. Dans ses peintures et ses col-

suite à la page 90



## THE WEST COAST SURREALISTS

Continued from page 39

collection of targets, fans, semi-clad female figures, human/plant hybrids and mutated spores from an alien future. However, the sinister implications of such imagery are controlled by Guderna's essentially humorous and therefore optimistic evaluation of the human condition. For example, *Lovers*, an oil on canvas from 1982, presents a tableau of buxom female anatomy set against a figure resembling a playing card Queen whose hand reaches for a set of tendril-like chess pieces.

Guderna's precisely rendered oils transmit an inner luminosity very much in the tradition of the European masters while his collages and Mail Art reveal a refreshing contribution to contemporary media-influenced art. A fusion of "extreme formal density"<sup>6</sup> with highly evocative content results in works that communicate a buoyant celebration of life.

The influence of Guderna on the west coast surrealist scene is nowhere more strongly evident than in the work of his son, Martin Guderna (b. Zilina, Czechoslovakia, 1956). Martin's work draws upon the surrealist spirit and transforms it into rough-hewn images of a violent and frightening world. His 1984 series of drawings entitled *Beware of Cannibals* presents scenes of bestial carnage involving half animal/half man figures. The slaughterhouse atmosphere of these works contrasting with the cryptic simplicity of assemblages such as *Tensor 4*, suggests a restless search for what will undoubtedly become a strong personal imagery.

Precisely modelled forms set against a background of limitless deep-space in the work of Ted Kingan (b. Lytham-St. Annes,

England, 1927) have a sharply defined and highly finished appearance which gives the impression of having been deliberately conceived. However, as he states himself, it is during the painting process that these forms create themselves: "There is no attempt to predetermine the final configuration. One form provokes another until the various elements reach an idiosyncratic equilibrium and a sense of visual coherence is achieved... My aim is to achieve a felicitous balance between the spontaneous blossoming of form and the need for visual explicitness. The task is to integrate these two opposing imperatives into as eloquent a totality as possible."<sup>7</sup>

This "eloquent totality" results in sensuous, eerily lit "inscapes"<sup>8</sup> of strongly balanced, biomorphic formations that fuse the natural elements into distinctive configurations only possible in the dream state. The world Kingan creates is a timeless one where forms owing no allegiance to any reality other than his own are rendered with a compact intensity of vision that results in refined poetic statements about a land we have yet to discover. Kingan's explorations of this land through his use of both conscious and unconscious processes put him firmly in the surrealist tradition where search and discovery are inseparably linked.

In the work of Gregg Simpson (b. Otawa, 1947), a constant evolution through various styles and techniques ultimately has aimed at creations, as Ernst declared, "the myth of his own time". In his early 1970's works the kind of stark, enigmatic scenarios often associated with classical surrealism were refined in *The Genagual* (1975) to produce a work that combines hard-edge elements with a softly organic background. This work led to Simpson's more recent preoccupation with an automaticist use of colour and abstract form as a point of departure in his search for the

mythology of his own inner landscape – a landscape conditioned by the influence of the powerful west coast terrain. In the 1980 oil *Spectres of Light*, for example, Simpson creates a pulsating mass of "rock or cerebellum-like convolutions"<sup>9</sup> that invites the viewer to share his enthusiasm for the varied forms of geological and organic nature. Such elements were further refined in *Mask in the Rocks* and *Eye of Africa* – the latter employing an adaptation of the 'grattage' technique in order to discover and bring to view hidden anthropomorphisms. His most recent works, all executed in black and white, embody a foreboding sense of world disaster characterized by the jumble of burnt-out machinery depicted in *Debris of War* (1984) and the almost sinister black hole in *Through the Bamboo* (1984) that seems to suck in the fragile white tendrils surrounding it. Simpson's career to date epitomizes the convulsive nature of the surrealist process in that his work, especially since 1980, has been informed by the spirit, but not dominated by the traditional format, of most surrealist painting.

The activities of the west coast surrealist painters affirm the ongoing need in art to revitalize what has gone before in the creation of fresh statements that are peculiarly suited to their place and their time.

1. Gregg Simpson, *Canadian West Coast Hermetics*, Fine Arts Gallery, University of British Columbia, 1973, p. 1.
2. Gregg Simpson, "The West Coast Surrealist Group", *Terzo Occhio*, #16, Bologna, Italy, 1979, p. 6.
3. José Pierre, *Le Surréalisme et le Canada*, Centre National de la Recherche Scientifique, Associé à l'Université François-Rabelais, de Tours, France, December 13, 1980, p. 25.
4. Andrew Scott, "West Coast Surrealists", Gallery Move Catalogue, Vancouver, August, 1980.
5. José Pierre, "Review: Exhibition at La Mandragore Internationale Galerie d'Art", Paris, Jan., 1984, *Melmoth*, Vol. 3, #1, Vancouver, 1984, p. 44.
6. José Pierre, *L'Univers Surréaliste*, Edition Somogy, Paris, 1983, p. 293.
7. Ted Kingan, "Statement", *Melmoth*, Vol. 3, #, Vancouver, 1983, p. 29.
8. José Pierre, *L'Univers Surréaliste*, p. 293.
9. Michael Scott-MacKillop, "West Coast Surrealism at the Move Gallery", *Art Magazine*, Feb/March 1981, p. 54.

1986

*Open Cages*, Melmoth Group, Pitt International Gallery, Vancouver

**OPEN CAGES**  
EXHIBITION OF WEST COAST SURREALIST ART  
JUNE 2 - JUNE 21, 1986

MARTIN GUDERNA	ANDREJ SOMOV
ASSIA LINKOVSKY	GREGG SIMPSON
MICHAEL BULLOCK	LADISLAV GUDERNA
TED KINGAN	TIM ILES
LORI-ANN LATREMOUILLE	SANDY WOODBURN
ED VARNEY	ROSE-MARIE TREMBLAY
MICHAEL WRINCH	HOSEA HIRATA

PITT INTERNATIONAL GALLERIES  
36 POWELL STREET, VANCOUVER

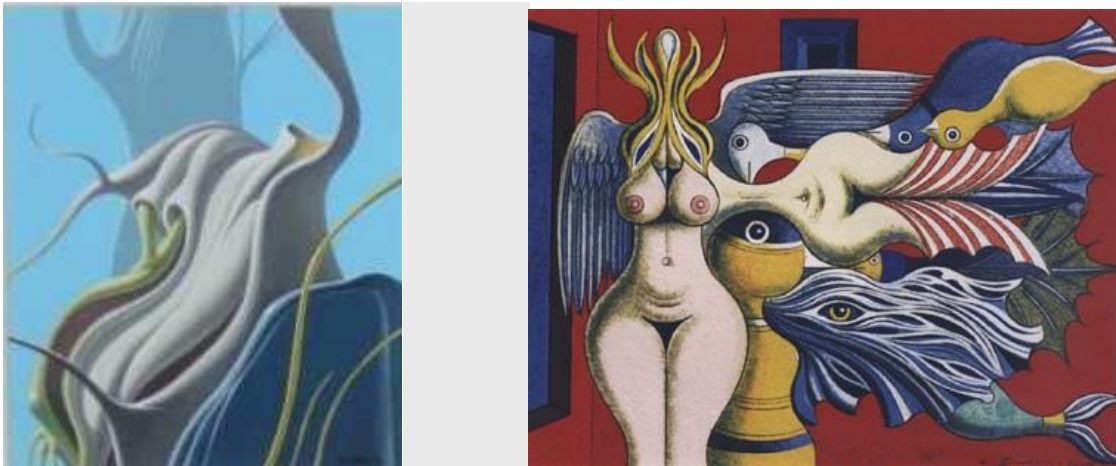
---

MELMOTH VANCOUVER, VOL. 4, NO. 2, 1986  
Editor-in-Chief — TIM ILES  
Associate Editors — S. WOODBURN, A. SOMOV, E. VARNEY, M. GUDERNA  
Art Editor — Lad Guderna  
Address — MELMOTH c/o TIM ILES  
5828 SELKIRK ST. ph. (604) 261-5807  
Vancouver, B.C., Canada V6M-2T6



1988

Ladislav Guderna and Ted Kingan exhibit with PHASES at the Musee Malraux in Le Havre, France



(lt.) Ted Kingan: *Untitled*, gouache on card; (rt.) Ladislav Guderna: *Nocturne*, tempera on card

**1989**

Melmoth Group exhibition, Threshold Gallery, Vancouver

**1990**

*Artropolis 90* exhibits a surrealist section with Ladislav Guderna, Ted Kingan, Gregg Simpson, Lori Ann Latremouille and Martin Guderna.



Gregg Simpson: *Winter Rites*, oil, 1990

**1991**

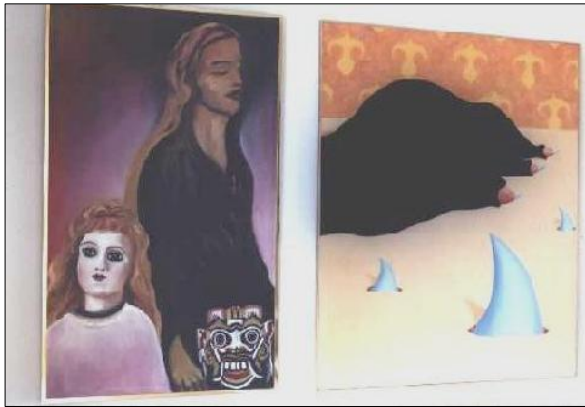
*Lumiere Du Jour, Lumiere Noir*, an international group exhibition organized by PHASES, Paris tours Quebec.

Ladislav Guderna receives a major retrospective exhibition at the National Gallery, Bratislava, Slovakia



Ladislav Guderna in Paris

***Fantastic Visions*** group exhibition, Gallery Alpha, West Vancouver includes Gregg.Simpson, Al Neil, Gordon Payne, Ladislav Guderna, Martin Guderna, Ed Varney, Francis Thenard and others.



(lt.-rt.) works by Marilyn Mylrea, Gregg Simpson and Francis Thenard

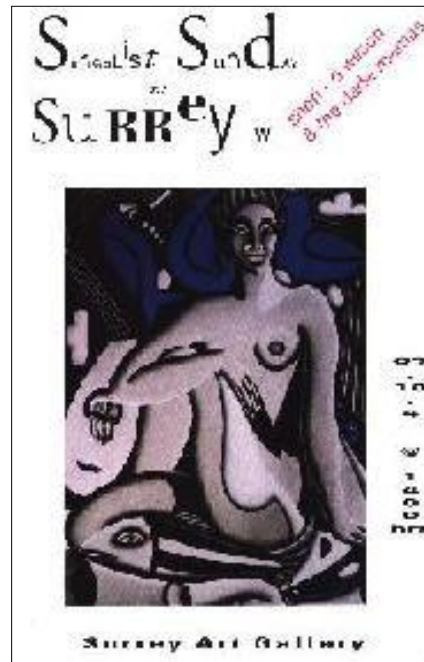
**1992**

Ladislav Guderna exhibited in group surrealist exhibition at ACTUAL, Paris

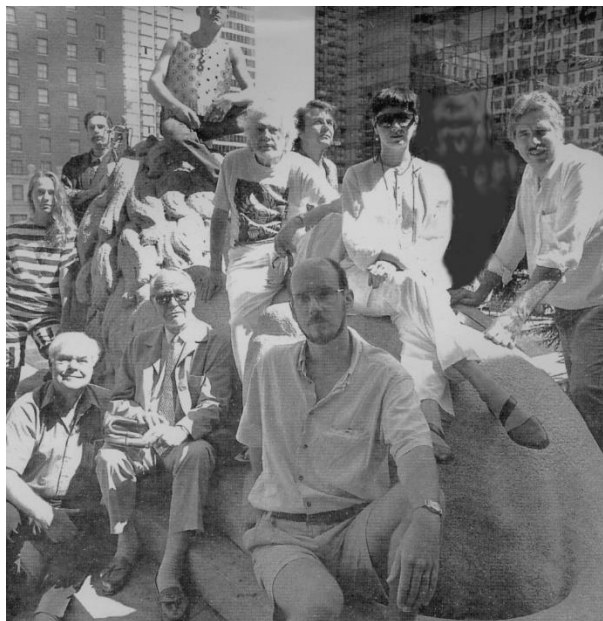


Members of the Melmoth Group  
lt-rt.: Lori-Ann Latremouille. Michael Bullock, anonymous friend, Ladislav Guderna,  
Sheri-D Wilson, Gregg Simpson

**Women Surrealists**, Surrey Art Gallery, includes work by Melmoth Group member, Lori-Ann Latremouille.



Poster for Surrey Art Gallery exhibition of Women Surrealists, 1992  
Featuring cover art by Lori Ann Latremouille



The Melmoth Group, Vancouver, 1992  
clockwise: Tim Isles, Ladislav Guderna, Ted Kingan, Lori-ann Latremouille,  
David Cochrane, Davide Pan (top), Michael Bullock, Martin Guderna,  
Sheri-D Wilson, Gregg Simpson.

1993

Ladislav Guderna solo exhibition, Threshold Gallery, Vancouver



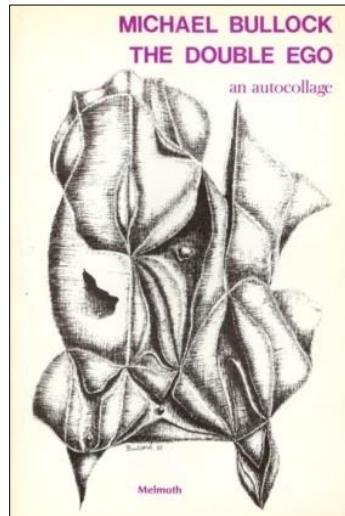
Ladislav Guderna: *Lovers*, tempera, 1982



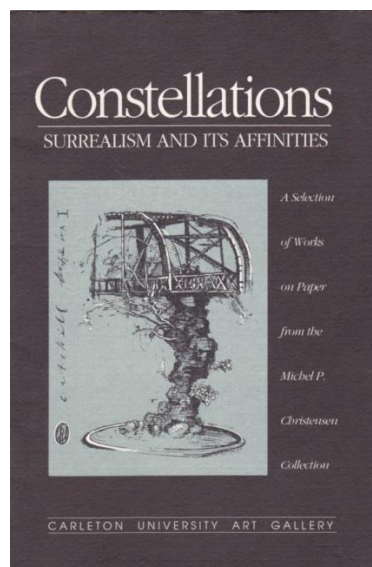
Al Neil: *Rene Daumal Portrait Series*, solo exhibition, Atelier Gallery, Vancouver

1994

*Phases of Desire*, international group exhibition, organized by Phases, Paris included work by L.Guderna, Michael Bullock and Gregg Simpson at CASE Gallery, Skidmore College, Saratoga Springs, New York



Michael Bullock: *The Double Ego*



*Constellations: Surrealism and its Affinities* (the collection of Michel P. Christensen), Carleton University Gallery. This long time supporter of the west coast surrealists exhibited works from his collection by Ladislav Guderna, Ted Kingan and Gregg Simpson with other Canadian artists such as Tony Urquhart, Leon Bellefleur, William Ronald, Jack Shadbolt and such 20th cen. masters as Miro, Picasso, Matta, Giacometti, Henry Moore and others.

1995

Ladislav Guderna exhibited with Phases at the Galerie Lumiere Noir, Montreal.

**D'un fil qui se noue à la lumière du rêve**

Le dessin et ses dérivés, lavis, frottage, grattage, monotype, collage même, permettent l'exploration de la surréalité à l'état **naïf**.  
La main qui dessine est également maîtresse des grands itinéraires secrets qui conduisent des sources mystérieuses du regard aux plages majestueuses et sans limites de la **vision**. Et le dessin - cet écheveau embrouillé, cet emmêlement où l'araignée la plus perspicace ne retrouverait pas sa mouche, ce grimoire lunaïque, cette plaque trop sensible, ces mailles dérobées au fuseau des Parques - est fait d'un fil qui se noue à la lumière du rêve, et passant du rêve d'Ariane à celui du Minotaure, et de celui du Minotaure à celui de tous, nous tisse d'une étoile à l'autre - de l'étoile rouge d'hier à l'étoile noire de demain - et d'une pierre du chemin à l'autre un territoire secret où nous pouvons nous retrouver.  
Le dessin nous restitue le profil de cet insaisissable : l'espoir. La résignation ne se dessine pas. L'espoir, si.

Edouard JAGUER  
5 Octobre 1968

(Extrait de la préface pour le catalogue de l'exposition Phases à Toulouse et Montmaur, 1968 - 1969.)

---

**LE DESSIN AUTOMATIQUE**  
1943 - 1995

Pierre ALECHINSKY (France) - Camille BRYEN (France) - Tadeusz BRZOZOWSKI (Pologne) - Mitchell CASHION (USA) - Noël DE STAERCK (France) - Richard COMTE (France) - Adrien DAX (France) - Christian DOTREMONT (Belgique) - William DUBIN (USA) - Öyvind FAHLSTROM (Suède) - Wilhelm FREDDIE (Danemark) - Jef GOLYSCHIEFF (France) - Eugenio F. GRANELL (USA) - Roel d'HAESE (Belgique) - Urbain HERREGODTS (Belgique) - Edouard JAGUER (France) - Jacques LACOMBLEZ (Belgique) - Dominique LAMBERT (France) - Gherasim LUCA (France) - Francis MEUNIER (France) - Hans MEYER-PETERSEN (Danemark) - Francisco NIEVA (Espagne) - Tony PUSEY (Suède) - Penelope ROSE-MONT (USA) - Franklin ROSEMONT (USA) - Jean-Louis ROURE (France) - Bernard SCHULTZE (Allemagne) - Gregg SIMPSON (Canada) - Gerald STACK (Angleterre) - Michael VANDELAAR (Australie) - Jacques ZIMMERMANN (Belgique).

**Exposition du 6 mai au 6 juin 1996**  
Galerie d'Art du collège Camille Claudel  
de Saint-Quay-Portrieux  
Vernissage le mardi 7 mai 1996 à 18 h

*Dessin Automatiste 1945-95*, organized by Phases was shown at Espace Arts Plastiques, College Publique, Plouec-sur-Lié, Brittany. (includes work by Gregg Simpson)

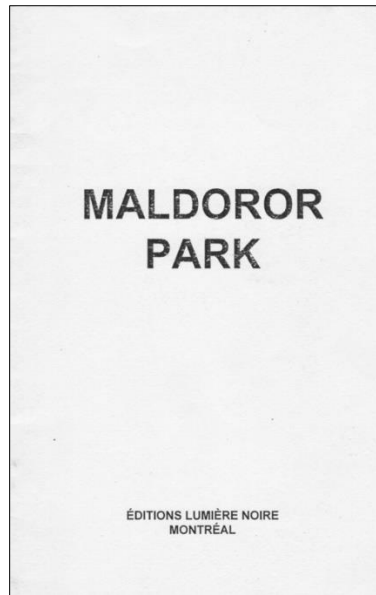
1996

*Dessin Automatiste 1945-95* exhibited in College Camille Claudel, St.Quay-Portrieux, France

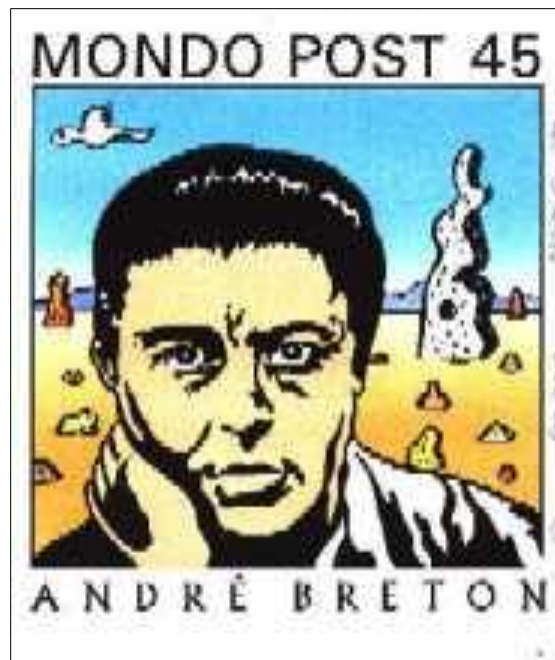
Doctoral Thesis by Yves M. Laroque, [\*L'Idee du Surrealisme au Canada Anglais\*](#), presented at the Sorbonne, Paris.



1997



***Maldoror Park , Diversité Surréaliste 1935-1995***, a group exhibition, including Ladislav Guderna and Gregg Simpson with Wifredo Lam, Jacques Herold, Kurt Seligmann, Pierre Alechinsky and others at the Centre d'Exposition, Université de Montréal, Montreal, Québec. Exhibition is organized by Gilles Petitclerc, utilizing works from the collection of Edouard Jaguer, founder of the Phases Movement.



Edwin Varney: *Portrait of Andre Breton*, hand-coloured litho, 1997

1999



Passing of José Pierre in May

*Continental Drift, the Surrealist Influence* Simon Patrich Gallery, Vancouver included Lori-Ann Latremouille, Martin Honisch, Ladislav Guderna, Gregg Simpson, Edwin Varney, Martin Guderna, David Cochrane and Davide Pan.



Sarane Alexandrian includes Gregg Simpson's work *The Father C.R.C. Memorial Painting* (above rt.) in *Supérieure Inconnu*, Paris.



Ladislav Guderna: *Transcience*  
(exhibition invitation) tempera, 1996

Passing of Ladislav Guderna in October.

**2000**



**Gregg Simpson** exhibits frottage drawings in the Salle du Couvent, Seillans, France, last home of Max Ernst. The Salle du Couvent is located next to the Max Ernst/Dorothea Tanning Archives.

2002



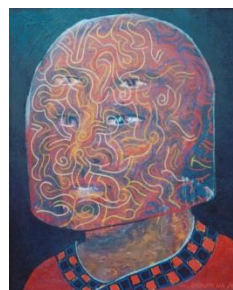
Robert Davidson: Untitled oil painting

***West Coast Dreamers***, Exhibition Centre, Harrison Hot Springs, B.C. organized by **Robert Davidson, Leo Labelle, Pnina Granirer, Martin Guderna, Gregg Simpson, Ricardo Spinace, and Lunar Suede.**

2005



***West Coast Surreal, A Canadian Perspective*** a group exhibition, Fundacion/ Museo Granell, Santiago de Compostela, Spain. The exhibition, part of a series of international surrealist groups and featured the work of **Gregg Simpson, Pnina Granirer, Martin Guderna and Gordon Payne.**

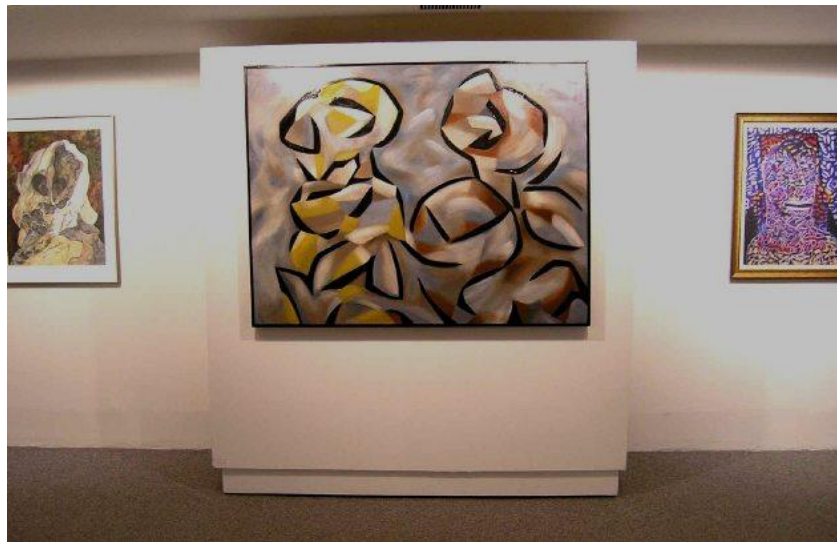


(lt.) Gordon Payne: *Tropism-2*, mixed media  
(rt.) Martin Guderna: *Quadruple Eyed Head* oil on canvas



[Abstractions et Figurations](#) a group exhibition conceived and organized by Gregg Simpson for the Maison des Artistes, Chateau Grimaldi, Cagnes-sur-Mer, France. It included the works of **Gregg Simpson, Pnina Granirer, Martin Guderna** and with Swedish painter, **Echi Aaberg** and **Tristan Bastit**, a Breton artist, living in Paris.

**2006**



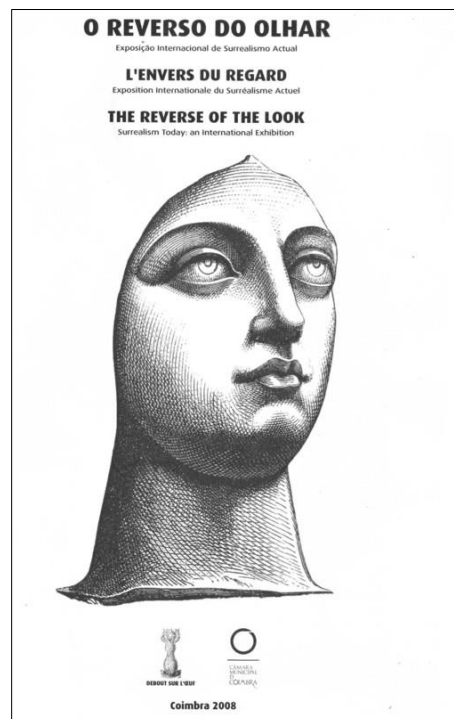
A second version of [West Coast Surreal](#) is held at the Grand Forks Art Gallery, Grand Forks, British Columbia with works by **Gregg Simpson, Pnina Granirer, Martin Guderna** and **Gordon Payne**.

2007



*Viagem a Arcturus, Um Postal Para Mario Cesariny*, Museu Vermelho, Estremoz, Portugal includes works by **Martin Guderna** and **Gregg Simpson** (above: *The Demiurgus*, serigraph by Gregg Simpson, 1975).

2008



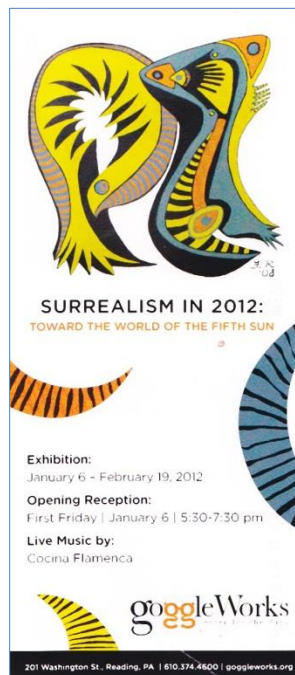
*Reverso Do Olhar: Exposição Internacional de Surrealismo Actual*, Casa da Cultura, Coimbra, Portugal included works by **Pnina Granirer** and **Gregg Simpson**.

2009



*El Umbral Secreto: Encuentro Internacional de Surrealismo Actual*, Museo Soledad Salvador Allende, Santiago, Chile; toured to Valparaíso and Talca, Chile. Included were works by **Martin Guderna**, **Leo Labelle**, **Lori Ann Latremouille Gregg Simpson** and **Pnina Granirer**. Their works are now in the collection of the National Museum of Fine Arts, Santiago, Chile.

2012



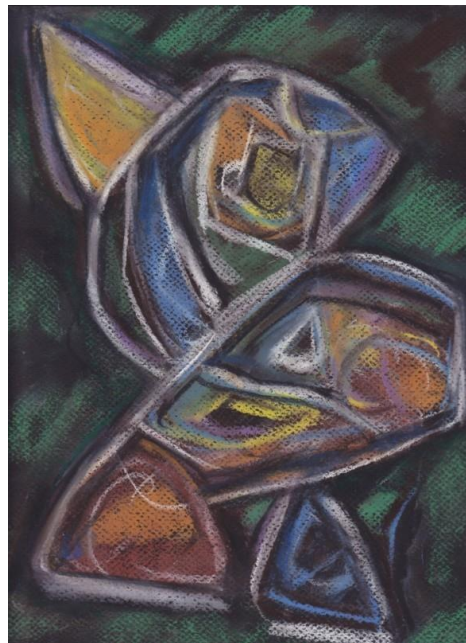
[Surrealism 2012: Toward the World of the Fifth Sun](#) at the Goggle Art Centre, Reading, Pennsylvania, includes two works by **Gregg Simpson**. and collective works from Cornucopia, collective works by Simpson, **Rik Lina** and **John Welson**.

2014



Leo Labelle: *The Blue Man*, acrylic on panel

Works by Pnina Granirer, Gregg Simpson, Pnina Granirer, Ladislav Guderna, Sheri-D Wilson, Lori-ann Latremouille, Leo Labelle, Michael Bullock, and poet Jamie Reid are included in this issue of the Brazilian journal.



Gregg Simpson: *Blue Devil*, conte, 2011



2015



*The Keys of Desire*, international survey exhibition of contemporary surrealism, Museo Municipal de Cartago, Santiago, Costa Rica has works by new members, **Donna Balma** and **Famous Empty Sky** along with **Gregg Simpson**, **Prina Granirer**, **Leo Labelle**, **Lori-an Latremouille** and **Martin Guderna**.



Works by Donna Balma (lt.) and Famous Empty Sky (rt.)