

Philip Surrey, Artist: A Newsletter for Collectors

A Field Guide to Surrey's Artworks
Part 6

August 2019
Issue No.8

PHILIP SURREY, ARTIST: A NEWSLETTER
FOR COLLECTORS
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T.F.R.

Note: This issue of my Newsletter – “Philip Surrey’s Relationships with Galleries, Dealers & Private Collectors” – part 6 of my “Field Guide to Surrey’s Artworks – sets to rest some confusions about his relationship with Gilles Corbeil and lists the various solo, duo and group exhibitions of his works, records his post-1983 output & some notable posthumous sales. My intended notes on the prints & assorted artworks created during the Galerie Corbeil years will be held over to the forthcoming Newsletter devoted to drawings.

Philip Surrey Relationships with Galleries, Dealers & Private Collectors

At the age of 17, when Surrey began regarding himself as a real painter, not a hobbyist, he never expected he’d earn his livelihood from artistic pursuits for the simple reason that he knew of no one who could

survive without a separate income from teaching or commercial work or a family trust. He did value his work and wanted it valued and that meant selling it through whatever venues presented themselves (which were many and varied) over the following 70 years. It never made much economic sense to paint as Surrey painted (he illustrated that fact in his workbooks by calculating that when the total number of hours expended on some works was divided into the payment received, he was often working for less than the minimum wage). And because it made little economic sense to him, the commercial dimension of his work didn't capture my focused attention until recently when I gained limited access to a small notebook in which Surrey recorded some – not all – business transactions between January 1971 and April 1990.

All events that have been verified by examination of this and other primary sources (or at least two independent secondary sources) appear in **boldface**.

What follows is comprehensive but far from complete both because I had neither the resources nor the inclination to follow every paper trail in the manner of a graduate student pursuing an advanced degree and Surrey was a great one for bartering his works in return for goods and services. The Gemst Gallery is never mentioned, for instance, but I saw several works there that were acquired in return for matting many of the drawings in the O.J. Firestone Collection, supplying stretchers, custom art papers, sketching pads, drawing and painting supplies over several years. And in at least three cases, the descendants of people who rented summer homes to the Surreys have said that he gave their ancestors paintings of their country places and environs in part or full payment of rent. I know some of what I don't know but I'd rather spend time trying to figure out the things I don't know I don't know. And so it goes.

Rereading what I have compiled seems to me, in retrospect, to have some broader value as social history as well as its narrow concentration on Surrey's many financial difficulties and few financial successes until the end of his career as a painter: people connect to art in myriad way – as emotional education, as intellectual curiosity, as visual culture, as aspirational addiction, as status symbol, as marketing platform, as political propaganda, as living archive, as travel gateway, and, indeed, as investment opportunity.

Volume 6, No. 1, Spring 1980 of *The Canadian Art Investor's Guide* printed Surrey's *Summer's End*, 1974, 32x24 oil on canvas on its cover and featured "the art of Philip Surrey, a very well-known Montreal artist whose work is becoming increasingly sought after for its unique images of people and city street scenes" in an essay by its publisher Donald C. Robinson that was lavishly illustrated with a photograph of the artist in his studio (with the earliest iteration of *March Wind* on his easel) and 10 of his works including the final iteration of the largest of his paintings, *March Wind*, 1980, 48x84, oil on canvas, stretched over one and two third pages. Robinson's article summarized Surrey's life, his influences, his career, his critical reception, the extent of his presence in public collections in workmanlike fashion and then concluded,

Since the first recommendation to purchase Philip Surrey's work was made in *The Canadian Art Investor's Guide* in July 1976, prices have increased substantially. In 1976 the price of 12x16 oil was \$850. In January 1980, the price was \$2,000, for an average annual price increase of 34%. The purchase recommendation is as valid today as it was in 1976. In the author's opinion, the works of Philip Surrey will continue to appreciate in value at an above average rate in the foreseeable future, and represent a good, high potential intermediate and long term investment. The auction and secondary resale market is well established. The artist has a long established reputation, and his works are of consistently high quality. Their subject matter and treatment will provide most collectors with more than adequate aesthetic and artistic enjoyment.

Don Robinson's "foreseeable future" of above average appreciation certainly held over the next decade but as a long term investment? Almost 40 years later, if a 12x16 oil bought in 1980 yields sellers \$15,000 to \$22,000 net at auction or at gallery resale, the owner has profited 5% or 6% through compound interest over those 4 decades but subtract capital gains tax and factor in inflation and it isn't a champagne-popping sparkler. Financial investment is secondary and should remain so, to Robinson's comment that Surrey's "subject matter and treatment will provide most collectors with more than adequate aesthetic and artistic enjoyment." That's an understatement: if you buy a Surrey you really like, it's more than likely that it'll become such an integral part of your daily life that only downsizing or death will separate you from it.

As Diane Kinsman explained in her Editorial in Volume 6, No. 1, Spring 1980 of *The Canadian Art Investor's Guide*, after 5 and a half years of publishing by private funding only, the publishers decided to open a gallery to provide "the necessary additional development funds" for the magazine and thus the Kinsman-Robinson

Galleries were born at 468 Eglinton Avenue, Toronto. The Galleries thrived and went through several moves before establishing itself in 1997 at 108 Cumberland Street in Yorkville. The magazine did not survive. (It existed from January 1975 to June 1980) In the years leading up to the gallery opening, Donald C. Robinson bought paintings for his personal collection directly from Surrey on a private basis. In her Editorial, Diane Kinsman remarked on the “possibility of conflict of interest between selling an artist’s works and recommending them as an investment.” It’s to Robinson’s credit that he doesn’t use any of his known Surrey’s to illustrate his essay. The Kinsman-Robinson Galleries exhibited Surrey from 1981 through to June 1986, notably in its April--May 1981 exhibition *Contemporary Masters: Stanley Cosgrove, Henri Masson, Philip Surrey*. There’s one further reason for a Surrey collector to seek out a copy of this publication – it also has a profile of Galerie L’Art Français and its owner Jean-Pierre Valentin who has recently moved his eponymous Galerie Jean Pierre Valentin from Sherbrooke Street back to its original location on Laurier in Outremont. The gallery currently features Surrey’s big *March Wind*.

As an aid to negotiating the six decades of Surrey’s career, I’ve sub-divided the contents of this newsletter in the following way and Appended complete listings for 6 selected Exhibitions.

1. Group Shows: Vancouver & Ottawa 1932—1936 Page 6

2. Solo Exhibitions; Exhibitions with Canadian Group of Painters, Contemporary Arts Society, Canadian Association of Graphic Art, Canadian Society of Painters in Watercolour, Montreal Art Association Spring Shows & Varia: Montreal, Quebec City, Toronto, New York 1937—1952 Page 9

3. Solo Exhibitions; Exhibitions with Canadian Group of Painters, Contemporary Arts Society, Canadian Association of Graphic Art, Canadian Society of Painters in Watercolour, Montreal (Museum of Fine) Art Association Spring Shows & Varia: Montreal, Toronto, Oshawa, Peterborough, London (ON), Stratford, Hamilton, Windsor, Winnipeg, New Zealand, York 1953—1962 Page 16

4. Solo Exhibitions including the two record-breaking Galerie Martin shows & the Musée du Québec retrospective, Montreal (Museum of Fine) Art Association Spring Shows, Hamilton Art Gallery, St. Thomas More Associates, Master Canadian Painters, Contemporary Arts Society, Canadian Association of Graphic Art, Canadian Society of Painters in Watercolour & Varia, 1963—1970 Page 20
5. The Galerie Gilles Corbeil Years ~ 1971—1984:the National Art Gallery , Art Galleries of Ontario, Hamilton, Windsor, Edmonton, Montreal Museum of Fine Arts, St. Thomas More, Wallack Gallery (Ottawa) and more than 10 other private galleries, O.J. Firestone and other private collectors, 1971—1984 Page 23
6. The Final Years 1984—1990:Paul Kastel and The Kastel Gallery, Final Works, Private Sales, & Galerie Walter Klinkhoff Retrospective, 2004 Page 45

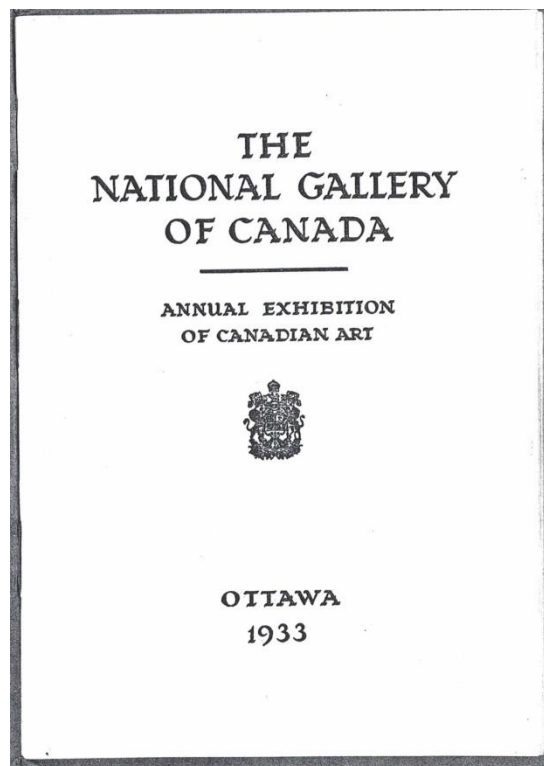
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Appendix F: 1966 *Philip Surrey 1942—1965* Musée du Québec, Québec, 23 février – 20 mars, 1966
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Appendix G: 1971, 1972 *Philip Surrey: Le peintre dans la ville*, Musée d'Art Contemporain, Montréal, 28 octobre au 28 novembre 1971; Centre culturel Canadien, Paris 20 Janvier au 12 Mars 1972
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1. Group Shows: Vancouver & Ottawa 1932—1936



For eight years (1926—1933) the road to “national recognition” as a working artist in Canada ran from the inclusion of one’s work in an exhibition held by a regional professional arts body to a juried selection for the Annual Exhibition of Canadian Art mounted by the National Gallery of Canada. This series arose from the

desire of the National Gallery's Trustees to follow developments in Canadian art as closely as possible. Writing in the preface to the catalogue for the Eighth Annual Exhibition (which they did not foresee as the last to be held), the Trustees noted that the exhibitions had succeeded not only in its original intentions but had "the additional and very successful result of stimulating Canadian art to a remarkable extent." The Eighth Annual included 292 works by 162 artists. Surrey was one of 14 from British Columbia – the others were Fred Amess, Emily Carr, Statira Frame, Irene Hoffar, R. Bruce Inverarity, Beatrice Lennie, J.W.G. Macdonald, Charles Marega, Grace W. Melvin, Charles H. Scott, F.H. Varley, Vera O. Weatherbie, and W.P. Weston. (Cf. Appendix A for a full list of participating arts by Region and Place of Residence.)

The catalogue noted that "Practically all the pictures in this exhibition are for sale. Purchases may be arranged through the National Gallery Office." The "Show and Sale" Exhibitions in Public Art Galleries was a continuous feature in Surrey's life until 1980 (see Appendix A)

1932 Seventh All-Canadian at National Gallery, Ottawa:

#280 Portrait of my Mother oil

#281 John (Varley) drawing

1932 All-Canadian Exhibition, Vancouver Art Gallery

Portrait of my Mother oil

John (Varley) drawing

1932 B.C. Artists' 1st Annual

#42 Marie oil

#44a The Pool oil

1933 Eighth All-Canadian at National Gallery, Ottawa

#259 Marie oil

#260 North Shore Mountains oil

Historical Note: The Effects of the Great Depression on Canadian Artists: The cancellation of All Canadian Exhibitions at the National Gallery after the 1933 edition is directly attributable to the R.B. Bennett-led Conservative Federal Government's economic policies during the worldwide Great Depression of the 1930s. Few countries were affected as severely as Canada due to our country's dependence on raw material and farm exports, combined with a crippling Prairies drought. By 1932, industrial production was 58% of the 1929 level, the second lowest level in the world after the United States and national income fell to 55% of the 1929 level, again worse than any nation other than the U.S.A. When Bennett's Conservatives defeated Mackenzie King's Liberals in the 1930 election, they immediately enhanced existing government spending programs (including grants to the National Gallery) until 1932 when Bennett overreacted to budget deficits and cut back spending so drastically that government employees were put out of work, public works projects were cancelled and the depression worsened. By 1935, the situation was so dire for so many that Bennett gave in to pressure and started a Canadian "New Deal" type of relief that called for a minimum wage, unemployment insurance, and other spending programs. His efforts were largely unsuccessful; the provinces challenged the rights of the federal government to manage these programs. By 1937, the worst of the Depression had passed but it left its mark on the country's social and cultural life.

Surrey faced fewer difficulties than many others: both he and his mother had learned how to live at the poverty level during their first five years in Canada after their 1920 arrival. Then after two years of relative security, Surrey plunged back into poverty during his apprenticeship at Brigden's. During his six years in Vancouver, the first two were prosperous as the Depression was slower to grip B.C. than other provinces. When it did hit, Surrey's superior all round skills kept him in his job (at the Cleland-Kent Engraving Company while all other members of its art department were dismissed) at a fluctuating income since he was forced to accept piecework wages. Able to keep his little Austin running, he was able to assist F.H. Varley in various ways after Varley abandoned his family and moved out to the Lynn Valley house he co-habited with his young lover Vera Weatherbie. In return, Varley sold some of Surrey's 12x15 landscapes as well as his own to Eaton's. The only other sales Surrey alludes to were the pastels and drawings he sold off in a yard sale prior to his departure for New York in autumn 1936. After the National Gallery cancelled its

All-Canadian Annual Exhibitions 1n 1933, the B.C. Artists' Association continued its own series. Surrey's prices for the 1936 Exhibition were very optimistic!

1934 B.C. Artists' 3rd Annual

1936 B.C. Artists' 5th Annual

#54 *Nox Nocti Indicat Scientiam*, ["night unto night sheweth knowledge" – titled after the poem by William Hanington 1605-1654] 24x30 oil \$350

#128 *Wilderness* watercolour \$60.00

#129 *Lynn Valley Road* watercolour \$60.00

**2. Solo Exhibitions; Exhibitions with Canadian Group of Painters,
Contemporary Arts Society, Canadian Association of Graphic Art,
Canadian Society of Painters in Watercolour,
Montreal Art Association Spring Shows & Varia:
Montreal, Quebec City, Toronto, New York 1937—1952**

1937 *Produced In Canada: Exhibition & Sale*, 14 Painters selected by Fritz Brandtner, Sun Life Building, November 1937

In the exhibition catalogue on Brandtner called *The Brave New World of Fritz Brandtner* (Agnes Etherington Centre. 1982), the authors write about the Children's Art Centre founded in 1936 by Bethune and where Brandtner and Marion Scott also taught: "Incredible results were achieved in that first year, climaxed by an entire wall of drawings by pupils of the Children's Art Centre at the "Produced in Canada" exhibition in the Sun Life Building in Montreal in November. It attracted widespread attention and John Lyman wrote about the children drawings and not the paintings.



The 14 Professional Artists included in this Exhibition were Alexander Bercovitch, Sam Borenstein, Fritz Brandtner, Marian Dale Scott, Harrison W. Allen, Prudence Heward, Jack Humphrey, John Lyman, Carl Mangold, Louis Muhlstock, Goodridge Roberts, Sarah Robertson, Jori Smith and Philip Surrey for who this was his first show in Montreal. All were Montrealers except Humphrey who was living in St. John, N.B. and Jori Smith who was a part time resident of Baie St. Paul. (Cf Appendix B)

Of the 52 works included, 4 were Surrey's Vancouver paintings:

#49 *The Milkman* \$75.00

#50 *Nox Nocti Indicat Scientiam* \$75.00

#51 *The Pool* \$75.00

#52 *North Shore Mountains* \$75.00

1937 Canadian Group of Painters, Art Gallery of Ontario

1938 Spring Show, Montreal Art Association

#10 *Noumenal Construction* oil \$125.00

1938 Canadian Group of Painters, National Gallery, Ottawa

#70 *Going to Work* oil \$100.00

1939 Canadian Group of Painters, New York World's Fair to which Surrey contributed

L'veillée, St-Urbain près Baie St-Paul

a historical painting of a typical Sunday afternoon house party which led to Surrey's early miss-identification as a "primitive painter."

Historical Note: Surrey is generally excluded from accounts of the fluctuating membership in the Canadian Group of Painters due to his joining the breakaway Eastern Group of Painters in 1939 when he replaced Jack Weldon Humphrey in 1939. The Eastern Group of Painters was Canadian artists collective founded in 1938 in Montreal and included Montreal artists whose common interest was painting and a cosmopolitan aesthetic, not the espousal of a nationalist theory as was the case with the Group of Seven or the Canadian Group of Painters. The group's members included Alexander Bercovitch, Goodridge Roberts, Eric Goldberg, John Goodwin Lyman, Moses "Moe" Reinblatt, and Jori Smith.

1939 Art Gallery of Toronto (with 3 others)

1939 Spring Show, Montreal Art Association

#313 *The Boardwalk* \$125.00

#314 *Sunday Afternoon* \$75.00

1939 Contemporary Arts Society: Exhibition by Members, Stephens Gallery, 15-30 decembre

#24 *Pis Sec, Quebec* \$100.00 Cf Appendix C

1939 Canadian Society of Painters in Watercolour

1939 Canadian Association of Graphic Art

1940 *Philip Surrey: Gouaches*, Antoine's Art Gallery, Montreal

Approximately 2 dozen small works (12x10, 10x12 etc.) on paper

1940 *Art of Our Day in Canada/L'Art de Notre Temps au Canada*, Art Association of Montreal, 22 novembre-15 decembre

1940 Eastern Group of Painters

Idle Hands, oil on canvas, was exhibited but destroyed by painting over after being exhibited a second time at his 1942 one man show. (See below) The Edmonton Art Gallery owns a pencil and watercolour sketch, 11x14

1941 National Gallery, Exhibition and Sale for Refugees

1941 **Dessins, Estampe, Sculpture/ Drawings, Prints, Sculpture C.A.S. at Morgan & Company, Ltd. , Montreal, 1-31 decembre [and Quebec Municipal Gallery]**

On Sherbrooke Street aka The Crocodile

1941 Canadian Society of Painters in Watercolour

1941 Canadian Association of Graphic Art

1941 Les Independents, Montreal and Quebec City

1942 *Philip Surrey: Exhibition of Paintings in Oil and Gouache at Contempo Art Studios, Ottawa*



Cf Appendix D for full catalogue of 34 works

1942 *Duo: Louise Gadbout and Philip Surrey.* Montreal Art Association

1942 Federation of Canadian Artists

1942 Eastern Group of Painters – Eric Goldberg, John Lyman, Goodridge Roberts, Jori Smith, Philip Surrey – May 3rd to 17th, The Art Association of Montreal;



1942 “Contemporary Arts Society” at Art Association of Montreal 8-29 novembre; at The National Gallery of Canada, Ottawa 19 decembre- 14 janvier,1942; at Queen’s University, Kingston 1-8 fevrier 1943; at Galérie municipal, Québec 1-? avril 1943

1942 Canadian Group of Painters, Art Gallery of Toronto

1942 Addison Gallery, Andover, Maine

1943 “Contemporary Arts Society” Dominion Gallery, Montreal 13-24 novembre 1943

1944 Yale University, New Haven, Conn.

1944 “Contemporary Arts Society” Dominion Gallery, Montreal 11 to 22 novembre

SENIOR ARTISTS: P. Doernbach Anderson, Jack Beder, P.E. Borduas, S. Mary Bouchard, Henry Eveleigh, Marguerite Fainmel, Denyse Gadbois, Eric Goldberg, Eldon Grier, Allan Harrison, Prudence Heward, Jack Humphrey, Sybil Kennedy, Mabel Lockerby, John Lyman, Bernard Mayman, Louis Muhlstock, Goodridge Roberts, Marion Scott, Ethel Seath, Regina Seiden, Philip

Surrey, Jacques de Tonnancoeur, Fanny Weiselberg. JUNIOR ARTISTS~ Leon Bellefleur, Fernand Bonin, Charles Daudelin, Pierre Gauvreau, Jean-Paul Mousseau, Bernard Morrissey, Fernand Leduc, Jeanne Rheume, Lucien Morin, Louise Renaud, Andre Jasmin, Guy Viau

1945 ***Philip Surrey: Peintures, Gouaches & Dessins, Galerie l'Art Francais, Montreal***
35 oils, 8 gouaches and 13 drawings Cf. Appendix E for gallery price list

1945 Eastern Group

1945 **Collectors' Exhibit, Art Gallery of Toronto**

The Crocodile 34x28 oil on canvas

1945 "Contemporary Arts Society" Eaton's, Toronto, October

1945 **Spring Show, Montreal Art Association**

216 *Composition* oil

1946 **Contemporary Arts Society 7th Annual Exhibition of Paintings and Drawings, Feb 2nd to 14th, MMFA**

#89 *Youville Tavern* oil \$75.00

#90 *The Letter* oil \$40.00

#91 *Winter on Bleury Street* gouache \$35.00

#92 *Evening on the River* gouache \$35.00

#93 *Evening in the Country* oil \$40.00

1946 "Contemporary Arts Society" Dominion Gallery, Montreal 16 to 302 novembre

1947 **Canadian Society of Graphic Arts**

Sidewalk in Summer

1947 Federation of Canadian Artists

1948 **Canadian Club, New York**

#64. *The Hayfield*

1948 Spring Show, Montreal Art Association, Montreal & Quebec City

#60 *Summer Dresses* oil \$125.00

1948 “Contemporary Arts Society”, Art Association of Montreal 7-29 fevrier & Quebec City*

1948 Canadian Society of Painters in Watercolour, Art Gallery of Toronto

1950 Spring Show, Montreal Art Association

#155 *Street Fight* pen and wash \$20.00

1950 Eastern Group

1951 *Lyman and Surrey*, Watson Galleries, Montreal

1952 J.S. Maclean Collection, National Gallery

#84 *Sorel at Night* 12.5x17.5 gouache

1952 Spring Show, Montreal Art Association

#110 *Pedestrians* oil \$800.00

1952 O.R.T. Exhibition, Montreal

1952 Canadian Society of Graphic Art

**3.Solo Exhibitions; Exhibitions with Canadian Group of Painters,
 Contemporary Arts Society, Canadian Association of Graphic Art,
 Canadian Society of Painters in Watercolour,
 Montreal (Museum of Fine) Art Association Spring Shows & Varia:
 Montreal, Toronto, Oshawa, Peterborough, London (ON), Stratford,
 Hamilton, Windsor,
 Winnipeg, New Zealand, York, 1953—1962**

1953 Philip Surrey, Roberts Gallery, Toronto

1953 Spring Show, Montreal Art Association

92 *Softball Players* \$300.00 (purchased by Gilles Corbeil)

1953/4 *Canadian Drawings*: Hart House, Toronto; Adelaide House, Oshawa; Peterborough Public Library; London Art Museum; Art Gallery of Hamilton; Willistead Art Gallery, Windsor.

The Russell Hotel (1951) 10x8 watercolour

1954 Spring Show, Montreal Art Association

79 *Dominion Square* oil \$400.00

1955 *Philip Surrey and York Wilson*, Montreal Museum of Fine Art

1955 Hamilton, Ontario to Hamilton, New Zealand

1955 Canadian Society of Graphic Art

1956 Biennial National Gallery, Ottawa

1956 Spring Show, Montreal Art Association

Cabins, Gaspé 1956 (acquired by Goodridge Roberts)

1957 *35 Painters*, McGill and Université de Montréal at M.M.F.A.

Cabins, Gaspé 1956

1957 2nd Biennial National Gallery, Ottawa

67 *Notre Dame Street* (1953) 16.25x11.5 pastel

- 1957 **Spring Show, Montreal Museum of Fine Arts**
92 *Business Man* (purchased by Brian Moore)
- 1958 Park Gallery, Toronto
- 1958 City of Montreal, St Helen's Island
- 1958 Hamilton Art Gallery
- 1959 **Spring Show, Montreal Museum of Fine Arts**
22. *Westmount Park* \$250.00
- 1959 Festival of Paintings, London Art Museum
- 1959 Hamilton Art Gallery
- 1959 Winnipeg Show, Winnipeg Art Gallery
- 1960 **Canadian Society of Graphic Art**
#60 *Place d'armes* charcoal & wash \$35.00
#61 *St Antoine Street* charcoal & wash \$35.00
- 1960 **Spring Show, Montreal Museum of Fine Arts *Water Colours, Drawings & Other Media***
#220 *Plaza Café* large pastel \$175.00
#221 *Bus Travelers* \$125.00
- 1960 **Canadian Society of Graphic Art**
#60. *Place d'armes* charcoal and wash
#61. *Saint Antoine Street* charcoal and wash
- 1960 Chambre de Commerce de Montréal
- 1960 Hamilton Art Gallery
- 1961 *Philip Surrey and G. Fiori*, Montreal Museum of Fine Art
- 1961 Winnipeg Show, Winnipeg Art Gallery
- 1961 Art Gallery of Toronto

1961 University of Western Ontario, London

1961 **Twenty Five Quebec Painters, Stratford, Ontario**

Summer Night 20x30 \$400

Westmount Carnival 32x24 oil \$475

1961 Hamilton Art Gallery

1962 *Philip Surrey*, Penthouse Gallery, Montreal

1962 **Twenty Two Canadian Painters, Beaverbrook Gallery, Fredericton, N.B.**

Among its several responsibilities, it is incumbent upon a gallery or museum to foster and promote the art of its own country. For it is only by an understanding of our past arrived at through its careful preservation and study, coupled with a full and sensible awareness of what is now in process culminating in an intelligent encouragement of the present, that we can hope to give direction to our cultural development and ensure in some measure the well-being of the future.

This Exhibition is a selected sampling of the present. Chosen with a regard for encompassing more than what is currently in vogue and fashionable, the various works serve to reveal something of the diverse tendencies prevalent in Canadian art today.

We are grateful to the Friends of the Beaverbrook Art Gallery for their generous contribution of one thousand dollars for purchase awards. We are also indebted to the Canada Council for their provision of a matching grant for the same purpose. Finally, we wish to acknowledge the artists whose works have made the Exhibition possible.

CANADIAN PAINTERS

Beaverbrook Art Gallery

1962

SMITH, GORDON b 1919

Born at Hove, Sussex, England. Went to Winnipeg in 1934. Studied at the Winnipeg School of Art, the California School of Fine Arts, and the Vancouver School of Art. Teaches at the Vancouver School of Art and the University of British Columbia.

87	<i>Blue Painting</i>	300.00
88	<i>Flower Piece</i>	300.00
89	<i>Mountain Landscape</i>	400.00
90	<i>Pacific Night</i>	200.00
91	<i>Bluescape</i>	250.00

SURREY, PHILIP b 1910

Born in Calgary, Alberta. Studied at the Winnipeg School of Art and at the Art Students League in New York. Travelled in Europe and the Orient. Photograph Editor of Weekend Magazine, Montreal.

92	<i>Railway Overpass</i>	625.00
93	<i>École des Beaux-Arts</i>	400.00
94	<i>Westmount Park</i>	250.00
95	<i>Variation on a Theme by Poussin</i>	225.00
96	<i>Gas Station</i>	225.00

VARLEY, FREDERICK HORSMAN b 1881

Born at Sheffield, England. Studied at the Sheffield School of Art and the Antwerp Academy. Came to Canada in 1912. Founded the British Columbia College of Art in 1933. Original member of the Group of Seven. Lives near Toronto.

97	<i>Canadian Soldier</i>	2500.00
98	<i>Edge of the Woods</i>	500.00
99	<i>Sketch for Painting</i>	275.00
100	<i>Mountain Peaks at Kaslo</i>	275.00
101	<i>Steeple Mountain</i>	275.00

WINTER, WILLIAM b 1909

Born in Winnipeg, Manitoba. Studied at the Winnipeg School of Art under L. L. FitzGerald. Works as a freelance artist and illustrator. Teaches for the Artists' Workshop and at the Ontario College of Art in Toronto.

102	<i>The Greek Girl</i>	600.00
103	<i>Bullrushes</i>	400.00
104	<i>Caged Birds</i>	500.00
105	<i>Ferry Boat</i>	400.00
106	<i>Mother and Child</i>	200.00

Surrey derived considerable pleasure from being exhibited alphabetically after Gordon Smith who studied with L.L. Fitzgerald at the Winnipeg School of Art (as he had) and just before his great friend and mentor F.H. Varley, followed by William Winter who had been his fellow apprentice at Brigden's. He was also

pleased by the Beaverbrook Gallery's public acceptance of the responsibility of galleries and museums to foster and promote the art of its own country.

- 1962 Spring Show, Montreal Museum of Fine Arts
- 1962 Women's Committee, Montreal Museum of Fine Arts
- 1962 Hamilton Art Gallery
- 1962 **ESSO Canadian Art Collection**

In the Train 15x11 watercolour

**4.Solo Exhibitions including the two record-breaking Galerie Martin shows
& the Musée du Québec retrospective;**

**Montreal (Museum of Fine) Art Association Spring Shows, Hamilton Art Gallery,
St. Thomas More Associates, Master Canadian Painters,
Contemporary Arts Society, Canadian Association of Graphic Art,
Canadian Society of Painters in Watercolour,
Varia, 1963—1970**

- 1963 Spring Show, Montreal Museum of Fine Arts
 - #62 *The Underpass* oil (NFS)
- 1963 National Council of Jewish Women, Ottawa
- 1963 Exhibition and Sale, St Thomas More Associates
- 1963 **Master Canadian Painters, London Art Museum**
 - #45 *The Baseball Players*
- 1963 Vincent Price Collection, Simpson's, Montreal

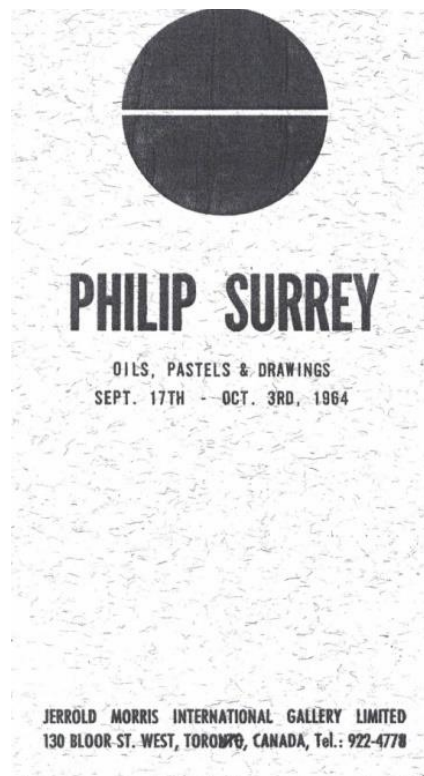
1963 Hamilton Art Gallery

1964 Exhibition and Sale, St Thomas More Associates

1964 Hamilton Art Gallery

1964 *Philip Surrey: Oils, Pastels and Drawings*, Jerrold Morris Gallery, Sept. 17th – Oct. 3rd, 1964

“In November I had my Jerrold Morris show in Toronto. The pictures looked good and were well hung. However I ruined my opening by sending the announcements second-class mail with the envelopes unsealed so they did not arrive in time. Few people knew so few came. Also the Government had just announced its Capital Gains Tax. For a few weeks collectors were nervous.”



1965 *Philip Surrey: Peintures & Dessins*, Galerie Martin, November 3 to November 17, 1965

“This, the first one-man show in Montreal since my new life, was a sell-out. We were more surprised than anyone. There was a big crowd and the atmosphere was cheerful and happy. John Lyman, in his wheelchair, was staying nearby at the Ritz. He wanted to see the show. So his two male attendants carried him down the few steps to the basement. He was put in the centre of the inner room and held court, happy to see so many of his old friends. All kinds of people he hadn't seen in years came up to speak to him and it was simply the best evening he had had in a very long time.”

PHILIP SURREY

GALERIE MARTIN

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PEINTURES & DESSINS

3 NOVEMBRE AU 17 NOVEMBRE 1965

Expositions particulières à Montréal 1940, Ottawa 1942, Montréal 1945, 1949, 1951, Toronto 1953, Montréal 1955, 1961, Toronto 1964. Représenté dans les collections suivantes : Galerie Nationale du Canada, Musée du Québec, Musée des Beaux Arts de Montréal, Musée de Toronto, Musée de Hamilton, Musée d'Art de London (Ont.) Musée de Winnipeg, Musée d'Art de l'Université Sir George Williams, Musée Bezalel à Jérusalem.

VERNISSAGE le 3 NOVEMBRE, de 6 à 8 hrs

1965 Hamilton Art Gallery

1966 *Philip Surrey au Musée du Québec: 1942—1965, 23 février – 20 mars.*

35 works 1942—1965 Cf Appendix E for full list.

1967 Exhibition and Sale, St Thomas More Associates

1967 Universities Centennial Exhibition

1967 Fifty Years Canadian Landscape, St. Catherine's, Ontario

1968 Galerie Martin, Montreal

- 1968 Hamilton Art Gallery
- 1969 Hamilton Art Gallery
- 1969 Galerie Sherbrooke, Montreal
Jerrold Morris Gallery, Toronto
- 1970 Exposition d'art de Charlevoix, La Malbaie, Québec
- 1970 Hamilton Art Gallery

5. The Galerie Gilles Corbeil Years ~ 1971—1984

The National Art Gallery

**& the Art Galleries of Ontario, Hamilton, Windsor, Edmonton,
The Montreal Museum of Fine Arts, St. Thomas More Associates,
& the Wallack Gallery (Ottawa) and more than 10 other private galleries,**

O.J. Firestone and other private collectors & varia

Historical Note: Contrary to a widespread misunderstanding of the relationship between them, Surrey never signed an exclusive contract with Gilles Corbeil or Galerie Gilles Corbeil. Initially, Corbeil wanted only what he termed “les tops” from Surrey and both parties agreed to a “first right of refusal” contract for “oils” and then altered it to include “exclusive access to the Quebec market” (defined loosely enough for Surrey to sell directly to museums in Quebec and to his existing list of private collectors): they would negotiate a price list in advance based on sizes and formats, Corbeil would buy outright with a 40% discount for immediate payment except for works destined for one man or group exhibitions – these would be accepted on consignment. For reasons that are merely hinted at but never stated openly, Surrey kept few records of his sales through Galerie Gilles Corbeil – I’ve not found any of the price lists they re-negotiated at irregular intervals and destroyed nearly all his exhibition records (preserving only cover pages). It’s worth

noting that despite rough patches in their relationship, of the 83 artists the gallery exhibited in its 15 years of existence only James Guitet and Philip Surrey stayed the course.

According to the little notebook in which he recorded some of his sales between January 5, 1971 and May 17, 1984, Surrey sold to several other dealers outside Quebec during the “Corbeil years”: Agassiz Galleries, Winnipeg; Artlenders Gallery, Westmount; Claus Damkjar Gallery, Burlington (Ontario); Downstairs Gallery, Edmonton; Jerrold Morris Gallery, Toronto; Kastel Gallery, Westmount; Kaspar Gallery, Toronto; Kinsman-Robinson Galleries, Toronto; Upstairs Gallery (Faye Settler), Winnipeg; Waddington Galleries, Toronto; Wallack Gallery, Ottawa. He also sold to public galleries, corporate and nearly two dozen private collectors, most notably O.J. Firestone. But his record keeping was erratic – sometimes works are named, sized and medium stated but on other occasions one, two or all three of these descriptors are missing and only the number of works or only the size of the payment is stated. Very frustrating. I provide as much information as relevant wherever it’s comprehensible and unambiguous in a further Historical Note at the end of the entries for 1974.

1971 Galerie Gilles Corbeil: *Philip Surrey: Paintings and Gouaches*

(Sales included)

Evening in St-Henri 18x24

Girouard & Sherbrooke 18x24

Avenue Girouard 24x20

Avenue Girouard 16x20

Fur Hat 16x20

Street Baseball 12x16

1971 Art Lenders Gallery, Victoria Avenue, Westmount Sales ~

3 paintings (no records)

3 Girls 24x32 oil

1971 Private collector

Sherbrooke Street 40x30

1971 Kastel Gallery, Westmount

2 pastel studies 12x16 (no titles)

Motorcyclists

1971 Wallack Gallery

Girls & Traffic

Snowy Street 17x22 pastel

Girouard Avenue III 24x20

Girouard Avenue I 12x16

Girouard Avenue II 16x12

The Balcony 12x18

1971 Dr. Harvey Evans

Boston Bruins: Changing Lines

1971 Dominion Foundaries

Telephone Booth

1971 Galerie Gilles Corbeil

Evening in Saint Henri 18x24

Girouard & Sherbrooke 18x24

Girouard & Sherbrooke 24x20

Girouard & Sherbrooke 16x20

Fur Hat III 16x20

Street Baseball 12x16

1971 **Exhibition and Sale, St Thomas More Associates**

6x8 oil on panel

1971 **Hamilton Art Gallery**

Orford Lake

Avenue Girouard

1971/2 **Philip Surrey: *Le Peintre dans la ville*, Musée d'Art Contemporain, Montréal 28 octobre au 28 novembre; Centre cultural Canadien, Paris 20 Janvier au 12 Mars 1972 Cf Appendix G**

1972 **Art Gallery of Windsor, *Art for All***

Parking Lot 18x24 \$700

The Saint Lawrence at Verdun \$150

Evening Mist \$150

Night Landscape \$150

Note: The Art Gallery of Windsor's *Art for All* was an series in which hundreds of artists participated. According to the AGW's published note, it was a "BALLOTTED SALE which ... [provides] equal opportunity to the purchaser whether he or she comes to the opening preview or any day up to the time of the Draw for Ballots." It operated according to these rules: a participant made an offer to purchase at the listed price by casting only one ballot on each of as many works as desired; participants were bound to purchase the first work drawn in their name but was free to refuse any subsequent winning ballot; participants were required to attend in person or by proxy at the Draw and pay that evening. 4 Surreys sold in 1972, the first year he participated. Further sales are recorded below.

1972 **Five Man Show, Wallack Art Galleries, Ottawa, Sale of 6 watercolours**

Construction (vert)

Greek Church 18x12

Ogunquit Beach, Maine (cox paper)

Westmount

Stanley's

Cocktail Lounge (blue paper)

1972 Sir George Williams Faculty Show

1972 Hamilton Art Gallery

1972 Exhibition and Sale, St Thomas More Associates

1972 **Galerie Gilles Corbeil: Group Exhibition (9 décembre - 16 décembre 1972) with Joe Downing, Claude Dulaude, Luis Feito, James Guitet, John Koenig, Key Sato**

1972 **Galerie Gilles Corbeil ~ Sales included**

Le Vitrine bleu (The Blue Window) 16x20

Le Maxicoat (24x36)

Café La Boheme (18x24)

Crépuscule (30x40)

Five O'Clock (study)

La Rafale

La rue Henri Julien

Stairs & Maxicoat

Les garconnets

Le Marché Dion

1972 Private Sale

John Varley (drawing)

Street (watercolour)

1972 Upstairs Gallery, Winnipeg (Mrs. Faye Settler)

Likely watercolours, pastels &/or drawings on the basis of prices paid

Old Railway Station

Hockey Boys

Staircases

St. Antoine Street

St. James Street

Sanguinet Street

Night Lights

Historical Note: Surrey wrote in his memoir that in November 1972, he had a one man show “at the Gallery in Windsor.” He drove up by himself myself since Margaret was not well enough to come. He sold “sixteen at Windsor but mostly small ones. People don't want to pay my prices. Not in Windsor.” Then he notes that “As soon as the rest came home Wallack in Ottawa said he was coming down to see them but Gilles Corbeil came over and bought them all.” Neither transaction is noted in his little notebook. Corbeil had bought the building next door and was enlarging his Gallery and Surrey’s presence in it by including works on paper.

1973 Wallack Gallery, Ottawa

Unisex 24x32

Spring Evening 24x20

Students 12x16

Neon Sign 11x8

Cocktail Lounge 8x11

1973 Galerie Gilles Corbeil: *Philip Surrey: Drawings, Gouaches, Watercolours, Washes*

PHILIP SURREY

(DESSINS - GOUACHES - AQUARELLES - LAVIS)

Vernissage le samedi 17 mars de 16 à 21 heures

DU 17 MARS AU 7 AVRIL 1973

Corbeil sales included

Rue Sherbrooke

L’Vent d’Hiver

La cabin telrphonique

1973 Galerie Gilles Corbeil *Oeufs de Pâques/ Painted Easter Eggs*

OEUFS DE PÂQUES

DE

CONNOLLY - JOE DOWNING - DULUDE - ANTOINE DUMAS

FEITO - FERRON - HANNAH FRANKLIN - GÉCIN - GUITET

J. F. KOENIG - JEAN-PAUL LEMIEUX - SURREY

DU 21 AVRIL AU 5 MAI 1973

4 Easter Eggs

5 small pictures for Corbeil’s secondary gallery in St. Adele

1973 Hamilton Art Gallery

1973 Art Gallery of Windsor, *Art for All*

Decarie Boulevard, 12x9 charcoal and pastel \$200

Evening, Martinique, 10x13 wash \$150

1973 Upstairs Gallery, Winnipeg (Mrs. Faye Settler)

10 paintings & drawings

1973 Wallack Gallery

12 paintings & drawings

- 1973 Sir George Williams Alumni Association
Conversation
Danny's Villa
- 1973 Wallack Gallery
Museum Girls
- . 1974 Private sale ~
The Highway
- 1974 Club Richelieu, Ottawa
2 small oils
- 1974 Painters the Thirties, National Gallery, Ottawa
- 1974 Upstairs Gallery
3 small & 2 larger pictures
- 1974 Wallack Gallery
3 Mexico paintings
- 1974 Art Gallery of Windsor, *Art for All*
 #183 *Winter's End* (illustrated) mixed media 8.5x11.5 \$275
 #182 *South Shore, QC* mixed media 12.5x17.5 \$375
- 1974 Format Zéro, Galerie Gilles Corbeil
Highway
L'Homme cornu
- 1974 From Macamic to Montreal, Man and His World
- 1974 Montreal Museum of Fine Arts ~ Exhibition

Les joueuses de softball, 1972, 20x24 on canvas Collection Gilles Corbeil (illustrated)

Green Cityscape

Cyclists

The Alley

Sheds

Adolescents

Delmo's

1974 Concordia University, Montreal (Cf. Historical Note below)

1974 Exhibition and Sale, St Thomas More Associates

1974 Trinity College, Toronto

St. Dominique Street, acrylic on paper

Historical Note: Early in 1974, shortly after the death of Goodridge Roberts, Surrey wrote in his Memoir of that period “Rich Gilles Corbeil seems to be getting bored with his latest toy, the Gilles Corbeil Gallery. I sense he is working as he did at first, is always away. I would like to get out of my contract but I also value his friendship. Will wait a bit.” He notes that a few weeks later Gilles was off to France, leaving everything to his two assistants and writes, “I want out anyway. In Quebec I can sell only through Gilles and it is holding me down.” He gave a show of his own drawings at Concordia. “Gilles did not want drawings, said everyone wants colour but he seems to be wrong because everyone is buying them.” Stanley Cosgrove asked him, “Who put those prices on Phil's show at Concordia? I haven't got a lot of money right now but when I saw those prices I leaped.” On his return from France, Corbeil was once again interested in his gallery and asked for a one man show for October with “lots of big things.” But Surrey immediately regretted it: he told Margaret “I shouldn't have agreed to that October show. I'm doomed to work till I drop.” When he had lunch with John McConnell, McConnell told him that Gilles was keeping his prices too low. When he was next in Toronto, he dropped into Waddington's and Theo Waddington offered him a show and said he would buy the whole show before it opened. But he'd given his word to Corbeil and was

bound by his own moral code to keep it even though he was constantly worried about it. This show was ruining their summer and he began to think he'd never do another. And then, Stanley Cosgrove phoned him to say that John McConnell had drowned himself at his country place. He had no heart to paint. He felt "painted out" but he'd stopped drinking in April and kept at it. In September, he mentioned raising his prices for the show and Corbeil responded by saying that his brother Maurice was very upset about the economic picture, the Dow Jones was further down than ever, "tout le monde a peur" ("everybody's scared") and Corbeil began to talk of putting the show off from October to November all because he wanted to escort Madeleine Lemieux to Paris for Jean-Paul's Retrospective there in October since Jean-Paul wouldn't be going. He told Margaret, "He's completely irresponsible about *my* show. This is definitely the last time I show with him."

Corbeil went to Paris in October and Surrey's show opened in November in one of the worst late autumn blizzards in Montreal history. It was a heavy blizzard - they were barely able to make it down town and see the handful of hard individuals who had persisted against the raging storm. Margaret never forgave Corbeil even though he phoned the next day to say the gallery was jammed and rang again the day after that to ask for more pictures since the show was selling out. All the same, Surrey thought this would be his last show anywhere. He simply couldn't stand the stress. Surrey stuck with Corbeil after an agreement was reached that Corbeil would continue to buy his works outright but only mount shows when he felt he had enough work for a good show. In the meantime, Corbeil nudged Surrey into print making in a small way and assisted him in his negotiations with both sponsors and collaborators.

1974 *Philip Surrey: Oeuvres Récentes*, Galerie Gilles Corbeil, du 21 novembre au 14 décembre

2 b&w drawings

5 watercolours (assorted sizes)

5 drawings with colour

9 small paintings

1975 Galerie Gilles Corbeil

Last Chance Tavern

2 small paintings

1975 Upstairs Gallery

3 small paintings

1975 Québec Fête, Centre de Art du Mont-Royal

1975 Guilde Graphique

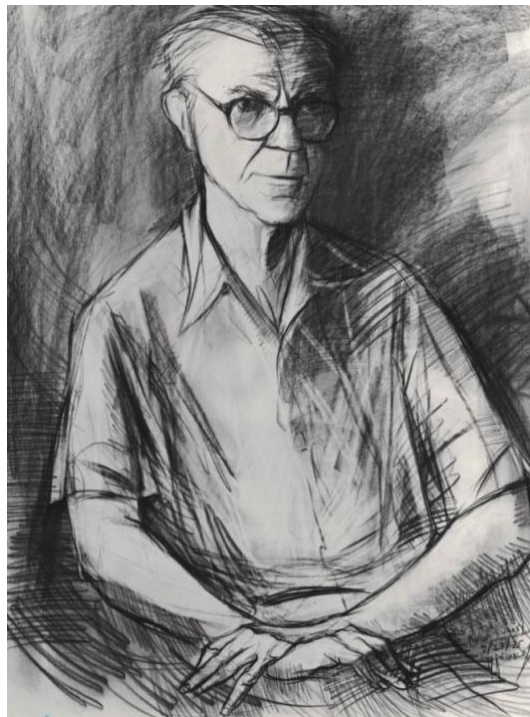
Silkscreen prints

1975 Andre Bachand

5 silkscreen proofs

1975 Project 80

#11 *La joueuse de guitar*, 1975 aquarelle 8x12 (illustrated)



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Moe Reinblatt, *Portrait of Philip Surrey* (1975) 30x40, charcoal on paper

Photograph and permission provided by the late Lillian Reinblatt who
included a typed copy of this quotation

“Ma peinture est figurative mais elle est basée sur une structure abstraite semblable, en principe, à ce qu’ont fait tous les peintres depuis toujours. Je crois que chaque artiste trouve ses idées et ses motivations dans le monde sensible, le monde réel; toute idée de couleur, de forme, de ligne, d’ampleur, d’aplatissement, d’acuité, de rectitude, de texture et même de néant vient de notre expérience commune. Le philosophe écossais David Hume a dit: “il n’y a rien dans le cerveau de l’homme qui n’y a été apporté par les messagers des cinq sens.” ~ Philip Surrey

“My painting is figurative, but it is based on an abstract structure similar, in principle, to what all the painters have done since the very beginning. I think that each artist finds his ideas and his motivations in the sensitive world, the real world; every idea of colour, of form, of line, of breadth, of flattening, of sharpness, of rectitude, of texture and even of nothingness comes from our common experience. The Scottish philosopher David Hume said: “There is nothing in the brain of Man which was not brought in by the messengers of the five senses.” ~ translated by Michel Brisebois

1976 Galerie Gilles Corbeil

25 septembre - 18 octobre 1976 avec Chaki

1976 Galerie Gilles Corbeil

5 small pictures

1976 Wallack Gallery

10 small paintings

1976 O.J. Firestone

80 items including oils, small sketches, drawings

1976 National Gallery of Canada

Going to Work

1976 O.J. Firestone

8 small sketches

1976 Upstairs Gallery

2 paintings

1976 National Gallery of Canada

Red Portrait

1976 Waddington Galleries

*3 substantial group purchases, no further info*1976 *Philip Surrey: Paysages d'hier et d'aujourd'hui 1936—1976* Galerie Gilles Corbeil du 23 septembre au 18 octobre

Historical Note: In 1975, on a visit to Surrey's studio, Corbeil saw the series of small 6/8's that dated from the painter's 1958 journey to the Arctic aboard an icebreaker and was so enthusiastic, he offered Surrey this show. Since they were already painted, he accepted. While inspecting them prior to framing in January 1976, he noticed that 10 were severely damaged by warping and cracking of the tea chest panels the ship's carpenter made for him when he'd run out of the pre-prepared masonite panels he'd brought on board. Surrey repainted all ten on masonite. For the summer of 1976, the Surreys both wanted to escape the Montreal Olympics (July 17 – August 1) and go somewhere quiet, away from people if possible, where he could paint landscapes. They found an isolated cottage in the Townships right down by the border near the village of Bedford. The land was as flat as the Manitoba grassland of his youth with hardly a house in sight but with a river winding through the fields. He painted and Margaret read and they were perfectly happy and he was mightily productive. By the time the show opened in late September, he'd prepared 22 Eastern Township pieces from his sketching and painting of that month in the country in the following formats ^x* (5), 8x11 (8), 10x14 (1), 11x14 (1), 12x16 (1), 16x12 (1), 12x18 (5) including at least 3 pieces that Corbeil bought for his private collection. The show was such a success that his reputation as an Eastern Townships landscape artist has eclipsed his larger reputation in some people's minds.

PHILIP SURREY
PAYSAGES D'HIER ET D'AUJOURD'HUI
1936-1976

vernissage

jeudi, 23 septembre à 20 heures 30

du 23 septembre au 18 octobre 1976

- 1976 Hadassah Art Auction
- 1976 Art Gallery of Windsor, *Art for All*
Coast of Labrador 6x8 oil \$325
- 1977 Jerold Morris Gallery, Toronto
1 Drawing
- 1977 Wallack Galleries, Ottawa
15 paintings
- 1977 Dawson College
1 Litho with colour
- 1977 Private sale
8 paintings
- 1977 Private sale
Paintings

- 1977 Galerie Gilles Corbeil
Group Exhibition: 11 décembre 1976 - 15 janvier 1977 avec Reynald Connolly, Marcelle Feron, James Guitet, Jean Paul Lémieux, Patricia Pickel
- 1977 Galerie Gilles Corbeil
4 works on paper
- 1977 Galerie Gilles Corbeil
Sortie du Metro 12x16
- 1977 Don Robinson
Litho #44
- 1977 Private sale
Drawing
- 1977 Exhibition and Sale, St Thomas More Associates
6x8 Arctic oil
- 1978 Don Robinson
Bathers, North Hatley 24x36
- 1978 Don Robinson
The Jetty, Baie St. Paul large oil
- 1978 Klaus Damkjar Gallery
3 drawings (1 coloured)
- 1978 Private sale
Blowing Snow large oil
- 1978 Galerie Gilles Corbeil
Unknown

1978 Private sale

3 lithos (One coloured)

1978 O.J. Firestone

1 oil landscape

1 acrylic on paper

1 small life drawing

12x21 March Wind

1978 Modern Painting in Canada, Edmonton Art Gallery

1978 Centre Culturel, Université de Sherbrooke, Québec

1978 CIL Collection, Montreal Museum of Fine Arts

1979 Kaspar Gallery, Toronto

Unknown

1979 Galerie Gilles Corbeil

3 oils

1979 Kaspar Gallery, Toronto

8 small pictures

1 acrylic on paper 10x7.5

6x8 oil on panel (3)

16x24 oil

1 pastel

1979 Art Gallery of Ontario, Travelling Show, The Gallery, Stratford et alia

#27 Three Girls, 1970, charcoal & wash 16x24 (illustrated)

1979 Agassiz Gallery

1 drawing

1 oil

1979 Exhibition and Sale, St Thomas More Associates

1979 Art Gallery of Windsor, *Art for All*

#334 *March Wind* 12x21 oil \$1,400

#335 *Snow Plough on Sherbrooke Street* 12x16 acrylic \$850

#336 *Drawing for March Wind* 10x14 acrylic & chalk \$600

#337 *Heavy Snow on Grosvenor Avenue* 9x12 pastel \$600

#338 *Evening Walk* 10x12 watercolour & chalk \$500

1979 *La Galerie Gilles Corbeil a l'occasion du dixième anniversaire de sa fondation,*

A l'occasion du dixième anniversaire de sa fondation,

LA GALERIE GILLES CORBEIL

présente une exposition de 12 artistes qui,

depuis le début ont contribué

à son succès.

**REYNALD CONNOLLY – CLAUDE DULUDE – LUIS FEITO
MARCELLE FERRON – GÉCIN – CLAUDE GOULET
JAMES GUITET – JEAN-PAUL LEMIEUX
RITA LETENDRE – JEAN-PAUL RIOPELLE
PHILIP SURREY – FERNAND TOUPIN**

DU 18 DÉCEMBRE 1979 AU 15 JANVIER 1980

1980 Art Gallery of Windsor, *Art for All*

1980 Private sale

1 coloured litho

1980 Private sale

small oil

1980 Kaspar Gallery

Unknown

1980 Private sale

4 landscapes

1980 Agassiz Gallery, Winnipeg

6x8 oil on panel (3)

1980 Galerie Gilles Corbeil

2 small paintings

1980 Galerie Gilles Corbeil, *Exposition Mini-Formats* du 21 fevrier au 15 mars

Luis Feito

Patricia Pickel

Fernand Toupin

Marcelle Ferron

Rita Letendre

Pierre Gauvreau

David Sorenson

James Guitet

Philip Surrey

1980 Agassiz Gallery, Winnipeg

Unknown

1980 Wallack Galleries

Tavern 11x8 acrylic

Vacant Store 11x8 acrylic

1980 Private sale

Pickaxes drawing

Cars going uphill drawing

1980 Agassiz Gallery, Winnipeg

Night tennis

1980 Kaspar Gallery

Unknown

1980 Kinsman-Robinson Gallery, Toronto

Snowy Night 24x32 oil

Historical Note: Don Robinson was one of Surrey's more active private clients. In 1980, he and his wife opened their gallery and initially stocked it with many items from their personal collection. This was Surrey's first sale to the gallery, as such. It was an important sale.

1980 Private sale

2 12x16s

- 1980 Galerie Gilles Corbeil
3 unspecified paintings
- 1980 Galerie Gilles Corbeil
Metro Victoria Square
Go-go Girls
5 O'clock
- 1980 Kastel Gallery, Westmount
- 1981 Downstairs Gallery, Edmonton
6 drawings and paintings
- 1981 Kaspar Gallery, Toronto
Several small works
- 1981 Galerie Gilles Corbeil
5 unspecified paintings
- 1981 Saint Thomas More Associates
12x16 silk screen print
- 1981 Galerie Gilles Corbeil
1 city scene
- 1981 Kaspar Gallery, Toronto
Tavern sign in green 12x16
- 1981 Downstairs Gallery, Edmonton
Go-go Girls in bar at Christmas 18x24
Montreal street scene 6x8
Unspecified 18x24 pastel

- 1981 Private sale
Small sketch
- 1981 Private sale
Street scene 16x20
- 1981 Private sale
Snowy Street pastel
- 1981 Downstairs Gallery, Edmonton
Café scene 18x16 oil
- 1981 Rotary Club Auction
Litho hand-coloured
Street scene 9x12
- 1982 Private sale
Idle Hands 1937 drawing with colour
Vacant Store III 8x10
Tail Lights 6x9
Street in snow 6x8
- 1982 Kaspar Gallery, Toronto
paintings
- 1982 Downstairs Gallery, Edmonton
Snowstorm 10.5x14 pastel
- 1982 Jerrold Morris Gallery, Toronto
2 drawings
- 1982 Jerrold Morris Gallery, Toronto
Dominion Square large drawing c 1952

- 1982 Edmonton Art Gallery, CAS Travelling Show (curated by Chris Varley)
#15 *Night* c1941, oil on canvas, 34x26, MMFG purchased in 1942
#42 *Girl in Grey*, 1939
#44 *The French Novel*, 1944, oil on board 12x16, EAG gift of Women's Society
#45 *The Lovers*, 1947
#63 *The Crocodile* 1940, oil on canvas, 34x27, AGO gift from A.H. Robson Fund, 1949
- 1982 Galerie Gilles Corbeil
River from Pine Avenue 20x16 oil on canvas
- 1982 Agassiz Gallery, Winnipeg
Green Tavern sign (with girl in foreground and two men looking in orange window) I
11x8 acrylic on paper
Green Tavern sign (with girl in foreground and two men looking in orange window) II
11x8 acrylic on masonite
Girl (with red and white scarf, snow on trees and bushes) 11x8 acrylic on paper
- 1983 Downstairs Gallery, Edmonton
Girls Menaced by Autos 12x18 oil on masonite
- 1983 Agassiz Gallery, Winnipeg
Murray's 6x8
Girl & 2 Doorways in Red (Red Fire Hydrant) 6x8
St. Antoine at Lacasse with Yellow Truck 18x24
- 1983 Private sale (on Jori Smith's recommendation)
Marie Le légumier 16x12
- 1983 Kaspar Gallery, Toronto
Main Street, Magog 10x8 acrylic on paper

- 1983 Kaspar Gallery, Toronto
Fresh Snow on Sherbrooke Street 16x20
- 1983 Galerie Gilles Corbeil
4 drawings
- 1983 Les Éditions du Noroît
40 etchings

6. The Final Years ~ 1984—1990

Paul Kastel and the Kastel Gallery, Final Works, Private Sales, & the Walter Klinkhoff Gallery's Retrospective

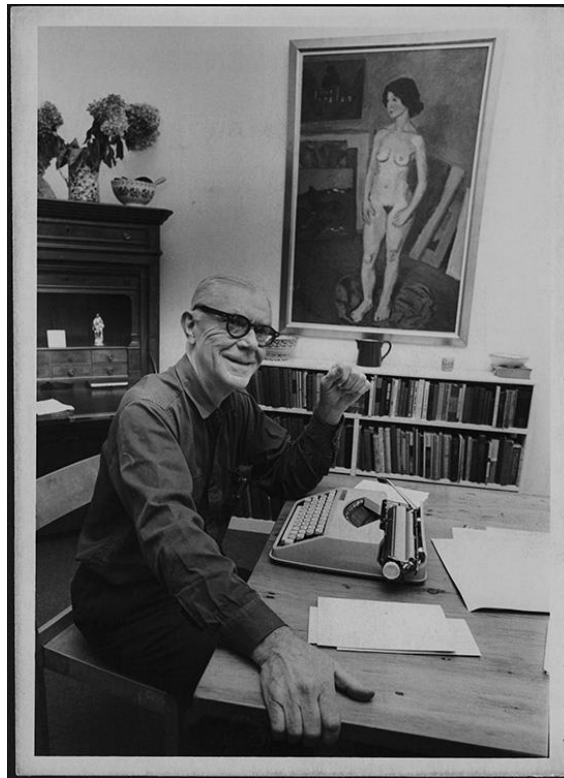
- 1984 Kaspar Gallery, Toronto
Sherbrooke near Victoria Hall under Fresh Snow 16x20
- 1984 Galerie Gilles Corbeil
Street and Trees in Snow (1940) aquarelle

Historical Note: The End of Galerie Corbeil. On September 21, 1984 a friend phoned Surrey to say that the Galerie Corbeil failed to open that morning and a sign in the window said “Sales by Appointment Only.” Surrey immediately drove downtown to Crescent Street and checked for himself. He telephoned the number listed, connected with one of the gallery’s employees, gained admission and bought back two of his paintings: *The Brown Van* 12x16 and *April Shower* 16x24. No one at the gallery was willing to share with him anything they might have known about Corbeil’s whereabouts or if the gallery would reopen. The next day, Surrey drove out to Corbeil’s country house. There was a stack of unopened mail and the housekeeper would not say anything about Corbeil’s whereabouts. On Friday September 28, Surrey had a telephone conversation with Corbeil who had just returned from New York City and Corbeil arranged to see him at

home on Tuesday, October 2, explain how things stood and bring the two paintings with him. Surrey's worklog has one unrelated note on October 2 and was discontinued until October 15. Between that date and Jan 6, there is no mention of any studio work or any reference to Gilles Corbeil or his gallery. It's worth noting that Surrey underwent extensive dental treatment in this period – extractions and the fitting of new dentures but he did write notes on a variety of social events. After that he was preoccupied with the events noted elsewhere – the collapse of the book Stanké had planned and the launching of a new book project with Paul Gladu. Surrey worked mostly on Florida paintings when he worked at all. Then, on February 1, he was roused to do something about connecting with a new dealer by an unwelcome call from one he didn't want representing his work. He spoke to Alan Klinkhoff and arranged to meet with Jean Pierre Valentin. Because he didn't have any paintings he wanted to sell just then, his exchanges were tentative. It's unlikely that he told them the real reason why he wasn't in the mood to sell: he had made clever investments during the recent inflation and had too much taxable income. His accountant proposed donations of works in return for tax credits. This is where Paul Kastel entered his life in important ways.

In negotiations with tax authorities it was made clear that they wanted works by other artists in his collection and not his own. There was particular interest in Goodridge Roberts's nude that had hung in his office for three decades. Surrey's recent approaches to Alan Klinkhoff and Jean-Pierre Valentin ruled them out as evaluators and the task was assigned to Paul Kastel. Kastel's evaluation of \$40,000 was both honest and helpful. To this point in his artistic life, Surrey had only ever made two small direct sales to Kastel – one in 1971 and another in 1980. Surrey was aware that Kastel had been buying, selling and collecting his works but hadn't paid much attention to the man himself.

On July 5, after Kastel completed his evaluation, he dropped by and stayed to chat. The stories he had to tell of his life – that he was one of 12 children, that 3 of his siblings died in the war, that his life as a German immigrant had begun in Canada as an apartment building superintendent and as an upholsterer, that his interest in Canadian art had been fueled and formed by his friendship with Fritz Brandtner – so interested and stimulated Surrey that they started discussing a show of his works on paper on condition that Kastel could display only works that he already owned. And so began an intricate and lucrative partnership.



Gilles Corbeil closed his Gallery for good in 1985 and decided to take a trip around the world before he was too old. In 1986, he died in Australia, 65 years old, in a motor accident only a few months after the death of F.R. Scott. Frank Scott was one of the Surreys' oldest and dearest friends and his death, following a lengthy illness, had seemed a signal to them that everyone and everything dearest and important to them, including their own health was disappearing into a void. Corbeil's death was noted as "another one gone." But what an influence he'd been! He was eulogized for many accomplishments, not least that through his half century engagement with contemporary art and artists he was one of the "tranquil ferrymen" of the Quiet Revolution.

1984 Private sale

The Brown Van 12x16

April Shower 16x24

1984 Kaspar Gallery, Toronto

1985 Les Éditions du Noroît

Author's rights to book of drawings

1985 L'Art Idéal Enrg. (Harvey Goldberg)

March Wind 48x84

1985 Private sale

La fin de l'été 10x8 acrylic on paper

1985 Hiram Walker Collection

Nox Nocti (1933) highest price received for single work (\$25,000)

1986 Kastel Gallery, Westmount

Sherbrooke & Guy 20x16

1986 Galerie Jean Verreau, Quebec City

Girls in Traffic 12x16 pastel

1986 Private sale

People Waiting at Bus Stop 9x12 mono drawing

1986 Kastel Gallery

La fin de l'été 20x16 oil

1986 Paul Kastel

3 pastels

1986 Paul Kastel

2 pastels

1986 Private sale

Study of shadow 7x8 drawing with wash

1986 Harvey Goldberg

March Wind 12x21 masonite

1986 Collectors' Choice, Kastel Gallery

1986 Public Auction: Estate of the Late Gilles Corbeil, Hôtel des Encans de Montréal,

Tuesday through Saturday, November 25—29

Lot 229: *Le lac bleu* 1976 8x11 oil on masonite \$1700

Lot 230: *Le lac rose* 1976 8x11 \$1200

Lot 231: *La rivière Tomifobia* 1976 10x14 oil on masonite \$1300

Lot 232: *Accident* n.d. 20x24 oil on canvas \$1100

Lot 233: *L'accident* 1954 10x12 aquarelle sur papier \$400

Lot 234: *Mordu* (aka *Man Gored by Auto*) n.d. 20x24 oil on canvas \$5000

Lot 235: *Place Ville Marie I* 1964 24x36 oil on panel \$29,000

(Purchased by Gilles Corbeil from Waddington Galleries 1974 sale of works from the personal collection of the late John McConnell; bought at this auction by Maurice Corbeil)

Lot 290: *La nuit des rois* 1975 118x79 tapisserie Atelier: Laure et Hervé Grimal,

Exemplaire #1 (see below) \$9,000



Gilles Corbeil is 1st on the left, Surrey first on the right, Willy is front and center;

Other figures include James & Lucette Guitet

Reproduced in black and white because of Surrey's disappointment that the Grimals did not adopt his colour scheme but freely adapted it.

1987 *La nuit des rois* 1975 118x79 tapisserie Atelier: Laure et Hervé Grimal, Madame St-Pierre (sister of Gilles Corbeil) posthumous payment for the tapestry also known as *Crèche avec Gilles, Philip, alia, Skidoo & Willy* showcased annually during the Christmas—Epiphany period at Galerie Gilles Corbeil.

1987 Paul Kastel

March Wind 12x18 drawing on paper with colour

Girl & Man, Windy Day 16x12 pastel

Frisbee at Alma, N.B. 12x16 pastel & watercolour

- 1987 Private sale
Girouard Avenue 24x20
- 1987 Paul Kastel
Girl in Maxiskirt pastel
- 1987 Private sale
Small mono drawing
- 1987 Private sale
Sherbrooke Street West 8x6 oil
- 1988 Paul Kastel
5 pastels
- 1988 Private sale
March Wind 12x18 watercolour
3 Women under Red Neon acrylic on paper
3 People at Bus Stop Near Empty Store acrylic on paper
- 1988 Paul Kastel
Motel in Alma, N.B. 8x11
Notre Dame Street West 8x10
- 1988 Paul Kastel
After Midnight 24x20 oil
- 1988 Paul Kastel
Tavern Scene 16x20
- 1988 Magog Centenary
Hayfield Near Mount Orford (1945)

1988 The Tudor Room, Ogilvy's: *A Private View* (curated from private collections by the Walter Klinkhoff Gallery:

Philip Surrey John Lyman Robert Pilot Kathleen Morris Frederick Taylor et alia

1989 Paul Kastel

Winter Evening 16x20

Long Island Beach (1958) set of 10 watercolours

1989 Paul Kastel

19 works on paper in colour

Orford Lake (1943) one large study in black & white & yellow for painting in the Beaverbrook Gallery

1989 Philip Surrey: Oeuvres sur Papier – Aquarelle et Pastel/Works on Paper – Watercolours and Pastels , Galerie Kastel, Westmount May 29th to June 10th , 1989

Personal Note: When I think back to my four visits to this show, I remember the “sticker shock” of many viewers, myself included, since I’d been offered three works on paper two years earlier at a third of the price but my finances were strained by necessary home repairs and I regretfully declined. But it didn’t take more than the appearance of three or four red stickers (indicating Sold) before others started buying. I also remember that it took a couple of viewings to acclimatize myself to the palette of several of the most recent pieces that on first view seemed too “loud” and accept a theatricality that acknowledged his indebtedness to “Fuji colour” and the films of Akira Kurosawa and , in retrospect the explosions of colour in everyday life in the 1970s. One indicator of the success of the show is Kastel’s purchase of 12 more works the following year followed by the purchase of a further 13 in April 1990, the month of Surrey’s death.

Historical Note: Paul Kastel did more than simply buy the works on paper Surrey offered him. Surrey had no intention of doing as some other artists do and sign everything in the studio as death approaches. Kastel helped him sort through his sketch books, isolate drawings that demanded revisiting because of their strength and commission their completion through coloring with pastels or mixed media.

1989 Private sale

One Way 8x10 on masonite

1989 Paul Kastel

2 oil, 10 assorted works on paper

Pedestrians 20x24 oil

Bathers oil

Bathers 18x24 on paper

Underpass 3 iterations

Sherbrooke & Cote St Antoine

Business Men

City Street

St James Street

Decarie Boulevard pastel

Women in Snow

Men Chopping Ice

Two Women

1990 Paul Kastel ~ 13 works on paper

Baie St Paul Jetty I, Baie St Paul Jetty II, Baie St Paul Jetty III

Mount Orford in Winter

Bernard & Champagne

St Antoine & Windsor

Meeting at Twilight

Green Light

Skating on St Antoine (1937)

Spring Afternoon

Lovers

Study for 3 Girls

Pedestrians

2004 *Exposition Rétrospective / Retrospective Exhibition: Philip Surrey (1910—1990)*

Galerie Walter Klinkhoff Inc., September 18 – October 2, 2004

Catalogue: *Electric Light and the Light of the Sky/ Lumière naturelle et lumière artificielle* by/par T.F. Rigelhof

Personal Note: This non-selling Philip Surrey retrospective curated and hosted by Alan, Eric and Gertrude Klinkhoff (in which my commentary on his work played a part) gave Surrey’s generation of Montrealers and their children’s (and myself among other adoptees into this peculiar place) more opportunities than I’d imagined to connect with more facets of Surrey’s unrivalled ingenuity and singular genius. By curating a show that was more reflective of the artist’s wide-ranging interests and emotional intelligence rather than attentive to chronology or themes, delighted eyes, awakened curiosity and happily made his works more interesting, accessible and available. The large number of paintings hung within a fairly restricted space allowed viewers such as myself to juxtapose paintings so that they “spoke to one another”, so to speak. And what they said to me, above and beyond private thoughts, was that this was the first opportunity for many to begin to grasp how thoroughly and well he captured the most vital, vibrant and lasting achievement of the Quiet Revolution – *féminisme Québécoise*. There is a trajectory in his paintings between 1961 and 1980 that accentuates the increasing swagger of Montreal’s younger women as they gained increasing public influence as they fought for and achieved full human rights and some semblance of *liberté, égalité, fraternité*. I owe a debt of gratitude to a woman of a certain age who said to me at the exhibition that she hated Surrey’s work because all his women were so sweaty, so active, so unlady-like. Unfortunately, the show was shamefully neglected by Montreal media and overlooked nationally and consequently drew far

fewer viewers than anticipated according to Alan Klinkhoff whose remarks are found at his gallery's web site.

Appendix A

Eighth All-Canadian at National Gallery, Ottawa, 1933

Participating Artists by Region & Residence

(The number of works shown by artists with (3)—(7) are indicated.)

MONTREAL: Maurice G. Cullen R.C.A., Albert H. Robinson R.C.A. (Jurors)

MONTREAL:	D.M.Bagley	G.S. Bagley	Harold Beament
André Bieler	Hazel M. Caverill	Maurice G. Cullen	Marc A. Fortin
Adrien Hebert	Henri Hebert	Prudence Heward	R.S. Hewton
Edwin Holgate (4)	Alphonse Jongers	Georges Lafontaine	Gert Lamartine
Mabel Lockerby	H. Mabel May	Charles M. Mendell	Kathleen M. Morris
Rita Mount	Jean Munro	Ernst Neumann (5)	Lilias Newton (4)
Sarah M. Robertson	Albert H. Robinson	Anne D. Savage	Ethel Seath
A. deF Suzor Côté			

QUEBEC: Gordon Pfeiffer

TORONTO: E. Wyly Grier, President R.C.A., J.E.H. MacDonald R.C.A., Emanuel Hahn R.C.A., L.A.C. Panton, Charles F. Comfort, Fred S. Haines A.R.C.A. (Jurors)

TORONTO:	W.K. Aykroyd (3)	C.Harold Ayres	F.G. Banting
J.J. Barry	F.H. Brigden	Yulia Biriukova	Bertram Brooker
Lillie E. Cairns	A.J. Casson	F.S. Challener	B. Coghill
Charles F. Comfort	E. Grace Coombs (4)	Kathleen Daly (3)	Gordon Davies
S.S. Finley	Joachim Gautier	W.F.G. Godfrey (4)	Charles Goldhamer (4)
Marina Goodier	G.H. Griffin	Emanuel Hahn (3)	Fred S. Haines

J.Syd Hallam	E.D.Harris	F.W. Harris	Lawren Harris (3)
Peter Haworth	Eric Heathcote	Ida Heller	Cleeve Horne
N. Hornyansky	Beth Housser	W.A. Howard	A.Y. Jackson (3)
Jacobine Jones	I. Kaplansky	J. deN. Kennedy	Estelle M. Kerr
Mary Kerr	E.Jerrine Kinton	Arthur Lismer (4)	A.L. Liversedge
Olive Livingston	Frances Loring	Thomas Lowe	Thoreau Macdonald
Charles MacGregor	Herbert S. Maw (3)	Yvonne McKague	Isobel McLaughlin
E. Darby Moore	Helen Nelson	Will A. Ogilvie	Herbert S. Palmer
L.A.G. Panton	George D. Pepper	James G. Reidford	Robert Ross
Carl Schaefer	Audree Sinkins	E.Gordon Smith	Lawrence Smith
Dorothy Stevens	Tom Stone	Rowland Trevor	Elizabeth Wyn Wood (5)
Florence Wylie (4)			
CORNWALL:	Mary Mack		
DOON:	Homer R.Watson		
HAMILTON:	Leonard Hutchinson (3)		
INGERSOLL:	Gordon E. Payne		
LANCASTER:	Archibald Brown		
LANSING:	Frank Carmichael (4)		
MIDLAND:	W.J. Wood		
NEWMARKET:	Alvin Hiltz		
OTTAWA:	Nan Lawson Cheney	Mary R. Eliot	Pegi Nichol
Goodridge Roberts	W.R. Stark		
PALGRAVE:	David B. Milne (3)		
WILLOWDALE:	H.Eldridge		
WINDSOR:	R. S.McMullan		
YORK MILLS:	C.W. Jeffreys		

WINNIPEG: Walter J. Phillips A.R.C.A., L.L. Fitzgerald (Jurors)

WINNIPEG: H.Eric Bergman (5) Fritz Brandtner P.J. Edgar
 L.L. Fitzgerald Marie Hewson Guest L.E. Mott George Overton
 Walter J. Phillips (7)

FORT QU'APPELLE (SASK) James Henderson (3)

SASKATOON: A.F. Kenderdine (3)

CALGARY: Richard W. Moore Annora Brown H.T. Christensen
 Roland Gissing R.L. Harvey H.G. Hunt Gwen K. Hutton
 Euphemia McNaught Leo E. Pearson J.S. Tempest

BROOKS: Frederick G. Cross (3)

EDMONTON: Evan Green L.P. Jones

VANCOUVER: Charles H. Scott, W.P. Weston, F.H. Varley A.R.C.A. (Jurors)

VANCOUVER: Fred A. Amess Statira Frame Irene Hoffar
 R.Bruce Inverarity Beatrice Lennie J.W.G. Macdonald(4) Charles Marega
 Grace W. Melvin Charles H. Scott (4) P.H. Surrey F.H. Varley (5)
 Vera O. Weatherbie W.P. Weston (3)
VICTORIA: Emily Carr

HALIFAX: Elizabeth S. Nutt A.R.C.A. (Juror)

HALIFAX: John Macgillvary Elizabeth A. Nutt (3) Charles Earl Parker
 Stanley Royale Edith A. Smith Marjorie Tozier

ST. JOHN (N.B.) Jack Humphrey

ABROAD:

England: Mary A. Eastlake (Surrey)

France: Clarence A. Gagnon (Paris)

Appendix B

Produced In Canada

14 Artists, Sun Life Building, November 1937

In 1937, Fritz Brandtner organized a public exhibition & sale of works by his favourite 14 artists working in Montreal: he called it *Produced in Canada* and designed the catalogue cover. The show was held in the Sun Life Building whose owners had recently donated the use of some surplus office space to the Montreal Volunteer Bureau, an organization that attempted to co-ordinate volunteer workers with the projects that most needed assistants and assistance.



Bercovitch Alexander, Montreal	1	Composition	\$150.00
	2	Portrait of Negress	750.00
	3	St. Dominique Street	250.00
	4	Composition Asiatique (Tempera)	350.00
	5	Cliffs on Bonaventure Island	350.00
Borenstein Sam, Montreal	6	Winter in Montreal (Goauche)	75.00
	7	Mount Royal (Goauche)	75.00
	8	Slums	100.00
	9	Beaver Hall Square	100.00
	10	C. N. Tunnel	100.00
Brandtner Fritz, Montreal	11	Hockey	350.00
	12	Canada West	300.00
	13	Industry	75.00
	14	Montreal East (Tempera)	75.00
	15	Black Shed (Tempera)	100.00
Dale Scott Marian, Westmount	16	Escalator I	75.00
	17	Escalator II	75.00
	18	Hyacinth I	50.00
	19	Hyacinth II	40.00
	20	Plant	50.00
Harrison W. Allen, Montreal	21	Baie St. Paul	75.00
	22	Sawmill, Baie St. Paul	60.00
Heward Prudence, Montreal	23	Sun Flowers	400.00
Humphrey Jack, St. John, N.B.	24	The White Pitcher	250.00
	25	The Gourds	125.00

Lyman John, Montreal	26	Dishabille	200.00
	27	Board Walk	125.00
	28	Lady with a White Collar	200.00
	29	The Lake-Epilogue	250.00
	30	Coronation Procession	125.00
Mangold Carl, Montreal	31	Taos, New Mexico	100.00
	32	Church Ranchos of Taos, New Mexico	500.00
	33	Summer	100.00
	34	Fall	100.00
	35	Early Spring	100.00
Muhlstock Louis, Montreal	36	View from St. Helen Island (Water Colour)	50.00
	37	Blue House	100.00
	38	Haunted House	150.00
	39	Deserted House	100.00
	40	Evening Filion Quebec (Water Colour)	50.00
Roberts Goodridge, Montreal	41	Selfportrait	75.00
	42	Marian Roberts	75.00
	43	Buildings (Water Colour)	40.00
	44	Trees (Water Colour)	40.00
Robertson Sarah M., Montreal	45	Lac Manitou Que.	150.00
	46	On Mount Royal	35.00
Smith Jori, Baie St. Paul	47	Child	N.F.S.
	48	Nude	60.00
Surrey Phillip, Montreal	49	The Milkman	75.00
	50	Nox Nocti Indicat Scientiam	75.00
	51	The Pool	75.00
	52	North Shore Mountains	75.00

Appendix C

CAS: Exhibition of Paintings by Members

21 Artists, December 1939

CAS

CONTEMPORARY ARTS SOCIETY

Exhibition of Paintings by Members • December, 1939

All art that has lived was 'modern' in its own time. The object of the Contemporary Arts Society is to bring you the modern art of our time,—the living stage of tradition, for it is not the work that reduces art to formulas and nature to commonplace that can claim to be traditional.

Last May we gave you the exhibition "Art of Our Day", drawn from private collections in the city. This was the first adequate presentation in Canada of Modern work by leading foreign artists. Enterprise of this sort is one function of CAS, but it has another equally important,—to awaken interest in our own tradition, which cannot thrive without moral and material support from the community. That is why CAS is not composed of artists alone or of laymen alone, but of both, who work together to give art a place in our life. Today it presents a small selection of work by local painters.

CAS aims to serve all phases of modern art and to unite its supporters. Organizations of the kind elsewhere show the opportunities that are open to it. Those who would like to take part in its work are invited to become Associate Members.

Associate Members have the privilege of acquiring pictures in this exhibition at a discount of 25%. A picture-hire system is also available. Inquire of the Secretary for particulars.

C A T A L O G U E

JACK BEDER. Canadian National Exhibition, World's Fair, etc.
1. ST. LOUIS SQUARE \$80.

A. BERCOVITCH. Exhibited in Moscow, Leningrad, Munich;
Canadian Group, Water-colour Society, World's Fair, etc.
2. THE WIND \$150.

P.-E. BORDUAS. Various Canadian exhibitions.
3. PAYSAGE

FRITZ BRANDTNER. Canadian National Exhibition, Canadian
Group, Water-colour Society, World's Fair.
4. MONTREAL HARBOUR \$200.

STANLEY COSGROVE. Holder of Provincial Scholarship; Canadian
exhibitions.
5. THE BUGGY \$125.

HENRY EVELEIGH. New English Contemporary Society, London
Group, Canadian National Exhibition, etc.
6. THE BEACH AND ESCAPE \$500.

LOUISE GADBOIS. Canadian National Exhibition, etc.
7. PORTRAIT DE FEMME \$175.

ERIC GOLDBERG. Paris, Salon des Tuileries; New York, Carroll Carstairs, Newhouse Galleries, World's Fair.

8. YEMENITE GIRL \$325.

ALLAN HARRISON. Various Canadian exhibitions.

9. HOUSE, DORCHESTER ST. \$45.

10. DORCHESTER ST. \$45.

PRUDENCE HEWARD. Wembley, Carnegie International, Century of Canadian Art (London), World's Fair, Golden Gate Exposition.

11. SEPTEMBER \$150.

12. BERMUDA GARDEN \$150.

MABEL LOCKERBY. Exhibitions in London, Paris, South America, World's Fair, etc.

13. BARNS \$75.

HAZEL KING-FARLOW. Various exhibitions, London, Paris, etc.

14. SAINT TROPEZ

JOHN LYMAN. Salons des Indépendents, d'Automne, des Tuileries; Valentine Gallery (N.Y.), Century of Canadian Art, World's Fair.

15. TROUBLE \$150.

BERNARD MAYMAN. Canadian National Exhibition, etc.

16. AUTUMN, LAC MASSON \$45.

LOUIS MUHLSTOCK. Salon des Artistes Français, Cité Universitaire (Paris), Canadian Group, Water-colour Society, World's Fair, etc.

17. GOUPIL LANE \$150.

GOODRIDGE ROBERTS. Canadian Group, Water-colour Society, Canadian National Exhibition, World's Fair, etc.

18. GIRL IN GREEN HAT \$75.

19. LANDSCAPE \$75.

MARIAN SCOTT. Canadian Group, Canadian National Exhibition, World's Fair, etc.

20. HARBOUR \$60.

21. CEMENT \$50.

ETHEL SEATH. Wembley, Century of Canadian Art, Canadian Group, World's Fair, etc.

22. CACTUS \$150.

JORI SMITH. Canadian Group, various exhibitions.

23. THE WAVE \$100.

PHILIP SURREY. Canadian Group, Water-colour Society, World's Fair, etc.

24. PIS SEC, QUEBEC. \$100.

PIERCY YOUNGER. Various exhibitions, London, New York, Philadelphia, etc.

25. ISLE OF ORLEANS \$75.



Appendix D

Philip Surrey at Contempo Art Studios, Ottawa:

Paintings in Oil and Gouache

February 14 to 28, 1942

EXHIBITION

OF PAINTINGS IN OIL AND GOUACHE

PHILIP SURREY

AT CONTEMPO ART STUDIOS, OTTAWA

FEBRUARY 14 TO 28, 1942

THE PAINTER



Philip Surrey is a painter of sombre moods. “. . . His studies,” wrote Graham McInnes in *Toronto Saturday Night*, “give that same extraordinary feeling of nostalgia and impending doom that you get from the work of Chirico.” Of some earlier works, Reynald said in *La Presse*, “Tres etrange ce Philip Surrey . . . il fait bien gris dans l’esprit de l’artiste; il ne voit qu’a travers des lunettes noires . . . C’est toujours mysterieusement gris-fumee pour lui.” Of his first one-man show in Montreal Robert Ayre wrote in the *Standard*, “Haunted . . . Nothing tangible . . . the loneliness and secrecy of the night, created by still, poised compositions, by sombre colours, by mysterious shadows and, here and there, an eerie light . . . There

is a story in most of Surrey’s paintings; not an anecdote made obvious but a story implied for your own imagination to complete.”

Born in Calgary in 1910, Philip Surrey travelled as a child in Europe and the Orient. His training began while he was still at school in Winnipeg. In 1929 he went to Vancouver where he studied with Frederick Varley, A.R.C.A. His work was first seen in Ottawa at the All-Canadian Exhibition of 1932 and again the following year. In 1936 he studied at the Art Students’ League in New York, later coming to Montreal. Since then he has been seen in all leading exhibitions, the Canadian Group of Painters, the Canadian Society of Painters in Watercolour, the Canadian Society of Graphic Art, being represented also in the Societies’ exhibits at the New York World’s Fair, and was included in the exhibition of “less Independents” organized by Father M. A. Couturier, O.P., seen in Quebec and Montreal last summer. He is a member of the Eastern Group and the Contemporary Arts Society. The Art Gallery of Toronto owns a large oil and a drawing. Other works are owned by A. Y. Jackson, David Morrice, Mme. Gertrude Versailles, Lionel Haweis and the late John Vanderpant.

THE PAINTINGS

1. Idle Hands	\$125
2. The Alley	\$125
3. The Boardwalk	\$125
4. Portrait in Red	\$100
5. Going to Work	\$100
6. Flowerscape	\$75
7. Sunday Afternoon	\$75
8. Evening on the River	\$75
9. Street Scene	\$50
10. The Smoker	\$40
11. The Tavern	\$25
12. Children at Night	\$50
13. Spring on Lagauchetiere Street	\$35
14. Sorel	\$35
15. Winter on Bleury Street	\$20
16. Leaving Montreal	\$20
17. Little Man Walking	\$20

18. Spring on Mount Royal	\$20
19. The White Garage	\$20
20. Rue Saint Urbain	\$20
21. Out Walking	\$20
22. Street Light	\$20
23. Evening on the River	\$20
24. Winter Night	\$20
25. Lachine Canal	\$20
26. Five O'Clock	\$15
27. Road to Ferland	\$10
28. Riviere du Gouffre	\$10
29. From Chiguere	\$10
30. Seminaire Mountains	\$10
31. Fall Afternoon	\$10
32. Near Montpellier	\$10
33. In the Green Mountains	\$10
34. The Pink House	\$10

Appendix E
Philip Surrey: Peintures, Gouaches & Dessins
Galerie l'Art Francais, Montreal
October, 1945

<i>OILS — PEINTURES</i>		<i>OILS — PEINTURES</i>	
1.—Listening to music	\$160.00	30.—The willows	\$ 40.00
2.—Boardwalk	160.00	31.—Near the dam	40.00
3.—Hotnight	100.00	32.—Green landscape	40.00
4.—Bathers	250.00	33.—Composition	125.00
5.—Tavern Youville	75.00	34.—After swimming	40.00
6.—Black portrait	65.00	35.—Desmarais's field	40.00
7.—Flowers	75.00		
8.—Grey Portrait	150.00	<i>GOUACHES</i>	
9.—Street scene	60.00	35.—Jeanne Mance Street	25.00
10.—Ryan's Hotel	40.00	37.—Street light	25.00
11.—Three Girls	40.00	38.—Winter on Bleury	35.00
12.—Orford Lake	40.00	39.—Evening on the River	35.00
13.—Mont Chagnon I	45.00	40.—Outwalking	35.00
14.—The Hay field	45.00	41.—Leaving Montreal	25.00
15.—The Lovers	45.00	42.—Children at Night	50.00
16.—Kent Club	45.00	43.—Soaring Angel	50.00
17.—The cloud	40.00	<i>DRAWINGS — DESSINS</i>	
18.—Beside the railway	40.00	44.—Conversation	10.00
19.—Rintoul's place	40.00	45.—Tavern scene	15.00
20.—Reading outdoors	45.00	46.—The waitress	15.00
21.—Ferguson's Rock	45.00	47.—Lunchtime I	20.00
22.—Distant Mountain	40.00	48.—Lunchtime II	15.00
23.—Evening in the Country	45.00	49.—Men running	15.00
24.—The garden	40.00	50.—Old woman	10.00
25.—French Novel	75.00	51.—Pedestrians	10.00
26.—Summer Clouds	75.00	52.—The sailor	10.00
27.—Road to Magog	40.00	53.—Two men	10.00
28.—Mont Chagnon II	40.00	54.—Café scene	15.00
29.—Grey Mountain	40.00	55.—Eagle café	15.00
		56.—Nude (study)	10.00

Provided by Jean-Pierre Valentin, Galerie Jean-Pierre Valentin

Appendix F

Philip Surrey 1942—1965

Musée du Québec, Québec

23 février – 20 mars, 1966



Le Ministre des Affaires culturelles
Monsieur Pierre Laporte
vous invite
à assister à l'inauguration
de l'exposition

PHILIP SURREY

au Musée du Québec
le mercredi 23 février 1966
à 21 heures

L'exposition se
termine le 20 mars

Entrée libre



- | | |
|---|--|
| 1. <i>Taverne Gilt Edge</i> , 1942. | Coll. Dr Paul Dumas. |
| 2. <i>Taverne Youville</i> , 1944. | Coll. M. Stanley Handman. |
| 3. <i>Secrétaires</i> , 1948. | Coll. Dr Miguel Prados. |
| 4. <i>Soda Fountain</i> . 1950. | Coll. Mlle Kathleen Fisher. |
| 5. <i>Piétons</i> , 1952. | Coll. Mme Talbot Johnson. |
| 6. <i>Carré Dominion</i> , 1952. | Coll. Dr E. C. Burman. |
| 7. <i>Joueurs de baseball</i> , 1954. | Coll. M. Gilles Corbeil. |
| 8. <i>Bicyclistes</i> , 1954. | Coll. M. et Mme Maurice Corbeil. |
| 9. <i>Saint-Henri</i> , 1956. | Coll. M. G. R. Parkin. |
| 10. <i>Chambres touristiques</i> , 1957. | Coll. M. Goodridge Roberts. |
| 11. <i>Ecole des Beaux-Arts</i> , 1959. | Coll. M. Gabriel Desmarais. |
| 12. <i>Magasin du coin</i> , 1959. | Coll. M. Samuel Getz. |
| 13. <i>Hôtel Russell</i> , 1960. | Coll. M. Charles Rittenhouse. |
| 14. <i>Carnaval à Westmount</i> , 1962. | Coll. Sir George Williams Univers
(Don de la Fondation Samuel Lap |
| 15. <i>Bacchantes</i> , 1963. | Coll. M. Maurice Oulimar. |
| 16. <i>Place Ville-Marie</i> , 1964. | Coll. M. John G. McConnell. |
| 17. <i>Paysage urbain</i> , 1965. | Coll. Séminaire de Joliette. |
| 18. <i>Cabines en Gaspésie</i> , 1956. | Collection particulière. |
| 19. <i>Jeunes filles à Percé</i> , 1957. | Collection particulière. |
| 20. <i>Rue Saint-Antoine</i> , 1958. | Collection particulière. |
| 21. <i>Trafic en hiver</i> , 1962. | |
| 22. <i>La cabine téléphonique</i> , 1964. | |
| 23. <i>Lumières lointaines</i> , 1965. | |

24. *Le Taxi*, 1965.
25. *Place Ville-Marie I.*
26. *Place Ville-Marie II.*
27. *Place Ville-Marie III.*
28. *Cinq heures.*
29. *Windy Day.*
30. *Avenue Crosvenor.*
31. *Le garage.*
32. *Taverne "Regent".*
33. *Highway.*
34. *Commuters.*
35. *Sergine* (Etude pour les joueurs de baseball). Collection particulière.

Appendix G

Philip Surrey: Le peintre dans la ville
Musée d'Art Contemporain, Montréal
28 octobre au 28 novembre;
Centre culturel Canadien, Paris 20
Janvier au 12 Mars 1972

PHILIP SURREY

Le peintre dans la ville

MUSEE D'ART CONTEMPORAIN – MONTREAL
du 28 octobre au 28 novembre 1971

CENTRE CULTUREL CANADIEN – PARIS
du 20 janvier au 20 mars 1972

LISTE DES OEUVRES

1. **"Le trottoir de bois à Verdun", 1938**
Huile, 26" x 34 1/2" – 66 x 87.5 cm.
Collection Musée du Québec, Québec
2. **"Enfants dans la nuit", 1939**
Huile, 34" x 26" – 86.3 x 66 cm.
Collection Art Gallery of Ontario, Toronto
3. **"Nuit", 1939**
Huile, 33" x 26" – 84 x 66 cm.
Collection Musée des Beaux-Arts de Montréal
4. **"La procession", 1940**
Huile, 34" x 27 3/16" – 86.3 x 69 cm.
Collection Art Gallery of Ontario, Toronto
5. **"Compartment fumeur", 1941**
Huile, 15" x 18" – 38 x 45.7 cm.
Collection Musée des Beaux-Arts de Montréal
6. **"Taverne Youville", c. 1945**
Huile, 20" x 24" – 50.8 x 61 cm.
Collection Stanley Handman, Montréal
7. **"Les piétons", c. 1952**
Huile, 40" x 48" – 101.6 x 122 cm.
Collection madame Talbot Johnson, Senneville
8. **"Neige dans la nuit", c. 1952**
Huile, 16" x 12" – 40.6 x 30.5 cm.
Collection Maurice Oulimar, Montréal
9. **"Les cyclistes", 1952**
Huile, 26" x 34" – 66 x 86.3 cm.
Collection Andrée et Maurice Corbeil, Montréal
10. **"Les joueuses de Baseball", 1953**
Huile, 20" x 24" – 50.8 x 61 cm.
Collection Gilles Corbeil, Montréal
11. **"Square Dominion", 1953**
Huile, 26" x 40" – 66 x 101.6 cm.
Collection Mme et Dr. E. C. Burman, Dollard des Ormeaux
12. **"Café Plaza", c. 1955**
Huile, 12" x 16" – 30.5 x 40.6 cm.
Collection Galerie nationale du Canada, Ottawa
13. **"Tourist Rooms", c. 1957**
Huile, 16" x 24" – 40.6 x 61 cm.
Collection Goodridge Roberts, Montréal
14. **"Le magasin du coin", c. 1957**
Huile, 20" x 24" – 50.8 x 61 cm.
Collection Samuel Getz, Montréal
15. **"Les amoureux", c. 1957**
Huile, 24" x 18" – 61 x 45.7 cm.
Collection Art Gallery of Hamilton, Hamilton
16. **"Quartier Saint-Henri", c. 1958**
Huile, 18" x 24" – 45.7 x 61 cm.
Collection Docteur Robert Bourque, Montréal

17. **"Café Plaza", 1959**
Huile, 24" x 32" – 61 x 81.3 cm.
Collection Winnipeg Art Gallery, Winnipeg
18. **"L'école des Beaux-Arts", 1959**
Huile, 30" x 20" – 76.2 x 50.8 cm.
Collection La Laurentienne, Cie Mutuelle d'assurance, Québec
19. **"Carnaval de Westmount", 1959**
Huile, 32" x 24" – 81.3 x 61 cm.
Collection Sir George Williams University, Montréal
20. **"Hôtel-taverne Russell", c. 1960**
Huile, 18" x 24" – 45.7 x 61 cm.
Collection Chas. Rittenhouse, Montréal
21. **"Nuit d'été", c. 1960**
Huile, 20" x 30" – 50.8 x 76.2 cm.
Collection London Public Library and Art Museum, London
22. **"Flammes vacillantes", c. 1960**
Huile, 24" x 18" – 61 x 45.7 cm.
Collection madame M.L. Smyth, Montréal
23. **"Rue Saint-Antoine", c. 1960**
Huile, 20" x 16" – 50.8 x 40.6 cm.
Collection Neufville Shaw, Montréal
24. **"Variation sur un thème de Poussin", 1962**
Huile, 16" x 24" – 40.6 x 61 cm.
Collection Art Gallery of Hamilton, Hamilton
25. **"Voyageurs d'autobus", c. 1962**
Huile, 16" x 24" – 40.6 x 61 cm.
Collection John G. McConnell, Montréal
26. **"Place Ville Marie I", c. 1964**
Huile, 24" x 36" – 61 x 91.5 cm.
Collection John G. McConnell, Montréal
27. **"La cabine de téléphone", c. 1964**
Huile, 30" x 24" – 76.2 x 61 cm.
Collection Dofasco, Hamilton
28. **"Place Ville Marie II", c. 1965**
Huile, 32" x 48" – 81.3 x 122 cm.
Collection madame Wilson McConnell, Montréal
29. **"Cocktail Lounge", c. 1965**
Huile, 12" x 16" – 30.5 x 40.6 cm.
Collection Dr. et Mme Louis Boxer, Montréal
30. **"Gare Windsor", 1965**
Huile, 36" x 24" – 91.5 x 61 cm.
Collection Jean-Pierre Bonneville, Rouyn
31. **"Place Ville Marie III", 1965**
Huile, 30" x 34" – 76.2 x 86.3 cm.
Collection George T. Renteln, Ville Mont-Royal
32. **"Véranda", c. 1966**
Huile, 48" x 72" – 122 x 183 cm.
Collection M. et Mme E. Charles Chartrand, Montréal
33. **"Paysage de ville en vert", 1966**
Huile, 36" x 48" – 91.5 x 122 cm.
Collection Le Musée d'art de Joliette
34. **"La plage", c. 1966**
Huile, 32" x 48" – 81.3 x 122 cm.
Collection The Morris Gallery, Toronto
35. **"Nymphes et faune", 1967**
Huile et fusain, 40" x 60" – 101.6 x 152.4 cm.
Collection Art Gallery of Windsor, Windsor

36. **"Les demoiselles du village", (d'après Courbet), 1967**
Huile, 32" x 48" – 81.3 x 122 cm.
Collection Galerie nationale du Canada, Ottawa
37. **"Rue Sherbrooke", 1967**
Huile, 40" x 30" – 101.6 x 76.2 cm.
Collection privée, Montréal
38. **"Le peintre dans la ville", c. 1967**
Huile, 32" x 24" – 81.3 x 61 cm.
Collection Gilles Corbeil, Montréal
39. **"Camion brun", 1968**
Huile, 30" x 40" – 76.2 x 101.6 cm.
Collection Canadian Industries Limited, Montréal
40. **"Soir d'hiver", 1968**
Huile, 24" x 36" – 61 x 91.5 cm.
Collection Stanley Cosgrove, Hudson Heights
41. **"Scène d'hiver", 1968**
Acrylique, 8 ½" x 20 ½" – 21.5 x 52 cm.
Collection Jacques de Roussan, Montréal
42. **"Feu rouge de circulation", c. 1968**
Huile, 16" x 12" – 40.6 x 30.5 cm.
Collection Galerie Kastel, Montréal
43. **"Trois filles menacées par une automobile", 1969**
Huile, 24" x 32" – 61 x 81.3 cm.
Collection Artlenders Gallery, Montréal
44. **"Square Victoria", 1969**
Huile, 24" x 36" – 61 x 91.5 cm.
Collection George T. Renteln, Ville Mont-Royal
45. **"Rue enneigée", c. 1969**
Huile, 24" x 32" – 61 x 81.3 cm.
Collection M. et Mme Syd Heitner, Montréal
46. **"Le chapeau de fourrure rose", 1969**
Huile, 24" x 20" – 61 x 50.8 cm.
Collection privée, Montréal
47. **"Jeu de hockey et autoportrait", 1960-1970**
Huile, 24" x 36" – 61 x 91.5 cm.
Collection Dr. et Mme Harvey A. Evans, Ville Mont-Royal

ADDENDA A LA LISTE DES OEUVRES

48. **"Le train de banlieue", c. 1958**
Huile, 24" x 30" - 61 x 76.2 cm.
Collection M. et Mme Richard Gelfand, Montréal
49. **"Trafic d'hiver", c. 1962**
Huile, 20" x 30" - 50.8 x 76.2 cm.
Collection privée, Montréal
50. **"Trois filles", c. 1968**
Huile, 48" x 72" - 122 x 183 cm.
Collection Joseph Raymer, Montréal