

ETHEL CARRICK'S CELEBRATED MASTERPIECE LEADS SOTHEBY'S
AUSTRALIA'S AUGUST SALE OF IMPORTANT AUSTRALIAN ART

Ethel Carrick Poised to Set World Auction Record for a Single Canvas by a
Female Australian Artist for the Second Time

The Market 1919 Continues Sotheby's Australia's Mission of Championing
Female Artists to the World

Renowned Painting by Carrick's Husband, Emanuel Phillips Fox, to be Shown
Side-by-Side for the First Time



ETHEL CARRICK 1872-1952
The Market 1919
oil on canvas, 73.5 x 100.5 cm
Estimate: \$1,200,000–1,600,000



E. PHILLIPS FOX 1865-1915
**Landscape, between the Counties of
Morbihan and Finistère 1889**
oil on canvas, 60.5 x 100 cm
Estimate: \$500,000–700,000

MELBOURNE, 2 August 2019 – On the 27 August 2019, Sotheby's Australia will offer two definitive masterpieces from Ethel Carrick and her husband Emanuel Phillips Fox within *Important Australian Art*. Carrick's *The Market* 1919 is the top lot of the auction and will be offered with the highest estimate ever placed on a single canvas by an Australian female artist.

TRAGIC LOVE-STORY OF THE HUSBAND & WIFE OF AUSTRALIAN IMPRESSIONISM

Trained in London at the Slade School, Ethel Carrick met her future husband Emanuel Phillips Fox when they were both at the *plein-air* painting colony in St Ives, Cornwall. They married in 1905 and, settling in Paris, came increasingly under the influence of modern French painting, with its vibrant colours and lively brushwork.

Heartbreakingly – just 10 years into their happy marriage – Carrick was widowed. In the decades following Phillips Fox's death in 1915 at the age of 50, Carrick was tireless in promoting his art, arranging numerous posthumous exhibitions in Australia and negotiating sales and donations to public institutions and private collectors.

As a consequence, her own career was sadly relegated to a secondary position, occasionally including examples of her own work in these exhibitions; at times it seemed almost as if it was an afterthought. Following her lengthy catalogue foreword to their 1925 joint exhibition in Adelaide, in which she described her husband's artistic merits and achievements in the visual arts in detail, she concluded: 'My own contributions to this Exhibition have been restricted by want of space, but some day, if you like, I will come again and show you more.' (1)

Since that time, however, the world has come to recognise Ethel Carrick as the extraordinary artist she was. This recognition cannot be more clearly demonstrated than by *The Market* 1919. When last sold by Sotheby's Australia in April 2008 for \$1,008,000, the painting established a new record for the highest price paid for a single canvas by an Australian female artist.

In the last 11 years since *The Market* was sold, the long overdue interest in and appreciation for major works of art created by women artists has dramatically increased, with record prices achieved around the globe in recent years. It is our hope that the sale of *The Market* 1919 will reassert the demand for celebrated female Australian artists, and once again draw light on the extraordinary art of Ethel Carrick.

'To have been entrusted with the sale of either of these exceptional images by Ethel Carrick or E. Phillips Fox would have been an honour, however, to have both works consigned to the same auction and shown side-by-side, represents a singular occasion and unique opportunity. Of remarkable quality and great historical and social significance, we are delighted to be entrusted with the sale of these paintings and look forward to presenting them together at our upcoming exhibitions in Melbourne and Sydney.'

Geoffrey Smith, Chairman, Sotheby's Australia

ETHEL CARRICK, *THE MARKET* 1919 (ILLUSTRATED TOP)

This composition is considered not only to be the finest of all of Ethel Carrick's French market scenes, but perhaps the most impressive canvas of her entire career. Previously establishing a world auction record for a single canvas by an Australian female artist, *The Market* holds a singular position within Carrick's *œuvre* and the history and development of Australian art. In recognition of its importance, in 2011 the painting featured on the front cover of the exhibition catalogue *Art, Love and Life: Ethel Carrick and E. Phillips Fox* at the Queensland Art Gallery, Brisbane, and formed a centrepiece of the accompanying exhibition.

Amongst Carrick's several regular subjects, the open-air marketplace was a particular favourite. Market scenes offered the artistic the luxuries of bright colours in the produce, Impressionist high tone in the passages of sunlight and 'Manet' black in the strong shadows under umbrellas and trees. Busy, human, domestic places, they also provided an opportunity to include those snatches of human interest, of implied narrative, at which Carrick excelled.

Carrick's work received considerable attention when reviewed by Melbourne critics, including this 1908 review from *The Herald*:

'A unique collection of Parisian paintings by Ethel Carrick (Mrs E. Phillips Fox) was shown, at a private view, at Bernard's Gallery, Collins Street, to-day. "All the world loves a lover," and it may be said with equal truth that all art lovers love a colorist. The canvases shown by Mrs Fox seem to palpitate with bright color-schemes, but the supreme skill of the artist is found in her subtle handling of out-door groups of people in frequented parts of a populous city. A fine example is the large canvas labelled "Le Marche," one of a series of market scenes which form a distinct feature of the collection. There is nothing studied in the grouping of the crowd of figures which appear in the scene, and life and movement are splendidly suggested by the artist.' (2)

The Market presents a bright and optimistic image of natural bounty – from floral hats to giant pumpkins, and of social harmony – between bourgeoisie, domestics, peasants and nuns. Its very surface is joyous and represents a synthesis and distillation of all of the distinct qualities that have enshrined Ethel Carrick into the contemporary cannon as one of Australia's most important and influential artists of the twentieth century.

EMANUEL PHILLIPS FOX, *LANDSCAPE, BETWEEN THE COUNTIES OF MORBIHAN AND FINISTÈRE* 1889



E. PHILLIPS FOX 1865-1915

**Landscape, between the Counties of Morbihan and
Finistère 1889**

oil on canvas, 60.5 x 100 cm

Estimate: \$500,000–700,000

Startling in its freshness and vivid use of colour and technique, Emanuel Phillips Fox's *Landscape, between the Counties of Morbihan and Finistère* is widely regarded as one of the most adventurous and radiant compositions of his entire career. Painted during his highly-influential first tour of France, the present work embodies the skill and sensitivity that distinguished Fox from his contemporaries, and would go on to position him as one of Australia's most cherished artists.

During Fox's first few years in France, he painted extensively in the rural landscapes of Normandy and Brittany, with celebrated canvases documenting his work from Finistère on the very eastern tip of France across to Etaples, just a stone's throw from Belgium – an area that Fox's friend and contemporary Rupert Bunny would go on to favour greatly. From the summer into autumn of 1889, Fox was to be found working at Le Pouldu in Finistère, revelling in the human scenes of rural France and creating some of the first works by an Australian artist to be presented at the renowned Salon de la Société des Artistes Français in 1890.

Painted during this period, *Landscape, between the Counties of Morbihan and Finistère* 1889 illustrates Fox's delight at the subtle application of pigment. The beguilingly delicate nuances of his palette perfectly capture the shimmering, natural light and atmospheric effects of a bright autumn

morning, and encapsulate the most important principles of contemporary French painting that proved so influential to artists from all continents.

The work of Emanuel Phillips Fox and Ethel Carrick has profoundly influenced Australian painting, and, along with their contemporaries, positioned Australian artists on the global stage during the late nineteenth and early twentieth centuries. The present works are among the most celebrated of both artists' careers and for the first time will be shown side by side in our upcoming exhibitions and auction of *Important Australian Art* in Melbourne and Sydney.

(1) Ethel Phillips Fox, 'Foreword', *Catalogue of Pictures by the late E. Phillips Fox and Ethel Carrick (Mrs E. Phillips Fox)*, S.A. Society of Arts Gallery, Adelaide, 15 July – 3 August 1925, n.p.

(2) 'Parisian Paintings: A Blaze of Color: Mrs Fox's Collection', *The Herald*, Melbourne, 4 August 1908, p. 3

AT A GLANCE

Lot 21

E. PHILLIPS FOX 1865-1915

Landscape, between the Counties of Morbihan and Finistère 1889

oil on canvas

60.5 x 100 cm

ESTIMATE \$500,000–700,000

Lot 22

ETHEL CARRICK 1872-1952

The Market 1919

oil on canvas

73.5 x 100.5 cm

ESTIMATE \$1,200,000–1,600,000

Important Australian Art

Estimate: \$10,685,000–14,439,000, 87 lots

Auction in Sydney, 27 August 2019, 6.30 pm

InterContinental Sydney, 117 Macquarie Street, Sydney

Exhibition in Melbourne, 13–18 August 2019, 10 am to 5 pm, 14–16 Collins Street, Melbourne

Exhibition in Sydney, 21–27 August 2019, 10 am to 5 pm, 30 & 34 Queen Street, Woollahra

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