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| Fox, Ethel Carrick (1872–1952) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| British trained painter Ethel Carrick Fox married Australian artist Emmanuel Phillips Fox in 1905 and spent her five-decade career closely associated with Australian artists. Although based in Paris, she frequently visited Australia between 1908 and 1952. By 1910 she had become quite active and high profiled in Paris, surprising at the time for an artist who was both English speaking and female. She was elected a *societaire* of the *Salon d’Automne* in 1911, and served on its selection committee in 1912. Fox was also active in organisations promoting women artists in Paris, serving as vice president of the *Union des Femmes Peintres et Sculpteurs* in 1912, and exhibiting with progressively orientated groups such as the *Libre Aesthetique* in Brussels, 1909. While the advent of World War One diminished her career internationally, until her death in 1952 she was renowned in Australia for her cosmopolitan outlook, her work in public and patriotic fundraising, and her activities as a de facto agent in Paris for Australian-based artists. Fox was also widely admired for setting an example as an enterprising woman artist, painting and exhibiting extensively whenever she was in the country. On her first visit to Australia in 1908 the women artists of Melbourne held a reception in her honour, and during both this visit and her second visit in 1913-16, she was frequently interviewed by Australian reporters regarding her opinions of art in Paris. |
| British trained painter Ethel Carrick Fox married Australian artist Emmanuel Phillips Fox in 1905 and spent her five-decade career closely associated with Australian artists. Although based in Paris, she frequently visited Australia between 1908 and 1952. By 1910 she had become quite active and high profiled in Paris, surprising at the time for an artist who was both English speaking and female. She was elected a *societaire* of the *Salon d’Automne* in 1911, and served on its selection committee in 1912. Fox was also active in organisations promoting women artists in Paris, serving as vice president of the *Union des Femmes Peintres et Sculpteurs* in 1912, and exhibiting with progressively orientated groups such as the *Libre Aesthetique* in Brussels, 1909. While the advent of World War One diminished her career internationally, until her death in 1952 she was renowned in Australia for her cosmopolitan outlook, her work in public and patriotic fundraising, and her activities as a de facto agent in Paris for Australian-based artists. Fox was also widely admired for setting an example as an enterprising woman artist, painting and exhibiting extensively whenever she was in the country. On her first visit to Australia in 1908 the women artists of Melbourne held a reception in her honour, and during both this visit and her second visit in 1913-16, she was frequently interviewed by Australian reporters regarding her opinions of art in Paris.  [File: CarrickFox.jpg CarrickFox.jpg]  Figure 1 Ethel Carrick Fox, *La marée haute à Saint-Malô (High tide at St Malô)*, ca. 1911-12, oil on canvas, 79 x 64 cm, Art Gallery of NSW, Australia.  <http://www.artnet.com/artists/ethel-carrick-fox/la-mar%C3%A9e-haute-%C3%A0-saint-mal%C3%B4-high-tide-at-st-mal%C3%B4-8OW6W8nbVJaEUqh3Ull0sQ2>  Having studied at the Slade School, stylistically Fox demonstrated the efficient professionalism of late Victorian /Edwardian art training and its acceptance of the progressive French techniques of realism and mild post-impressionism. A high-keyed fauvist colourist tendency pushed her work further, as did her tendency to emphasise brushstrokes and the observed geometry of architecture and engineering features in the landscape. Works produced in Algeria and Morocco in 1911 display a sharpness of form and tonality and an emphasis on design, underpinned in some works by cloisonnism. These tendencies are also apparent in *Manly Beach- Summer is Here*, 1913, a major work that received the Diploma of Honour at the *Bordeaux Internationals* Exhibition in 1928, Carrick Fox’s highest public honour. The combined practice of the Foxes in 1900s Paris inverts many gendered stereotypes of the period, as Ethel preferred to work outside the home in the streets of Paris, while her husband constructed elaborate scenes of nudes and domestic life. From 1910-1913, Ethel attracted more attention in a more radical milieu than her husband.  After the death of her husband in 1915, her career perhaps never matched its pre-World War One profile, although in 1919 she worked with the wife of the French President on providing cultural education for allied soldiers in Paris. The Académie de la Grande Chaumière recommended her as a teacher of still life during the 1920s as that subject was not taught at the atelier. She travelled throughout Europe, North Africa, and India, and some of her most singular later work reflect the impact of the world wars on everyday life. The confiscation and auctioning of the contents, including artworks, of her home (which she had formerly shared with her Jewish husband in Paris) under the Vichy regime, and ensuing attempts at restitution, cast a shadow over the last decade of her life. |
| Further reading:  (Goddard, Downey and Carrick)  (Howe)  (Hylton)  (National Gallery of Australia)  (Peers)  (Zubans and Carrick Fox) |