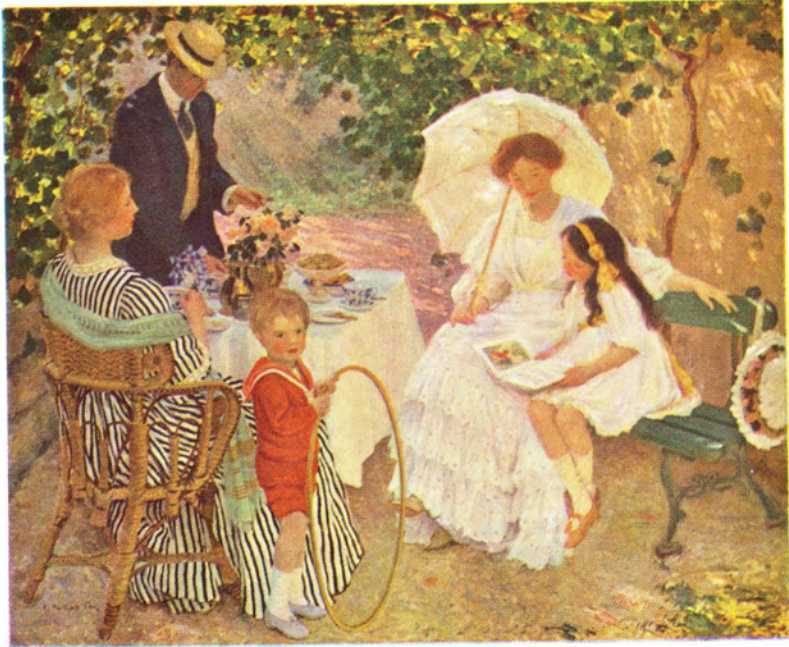


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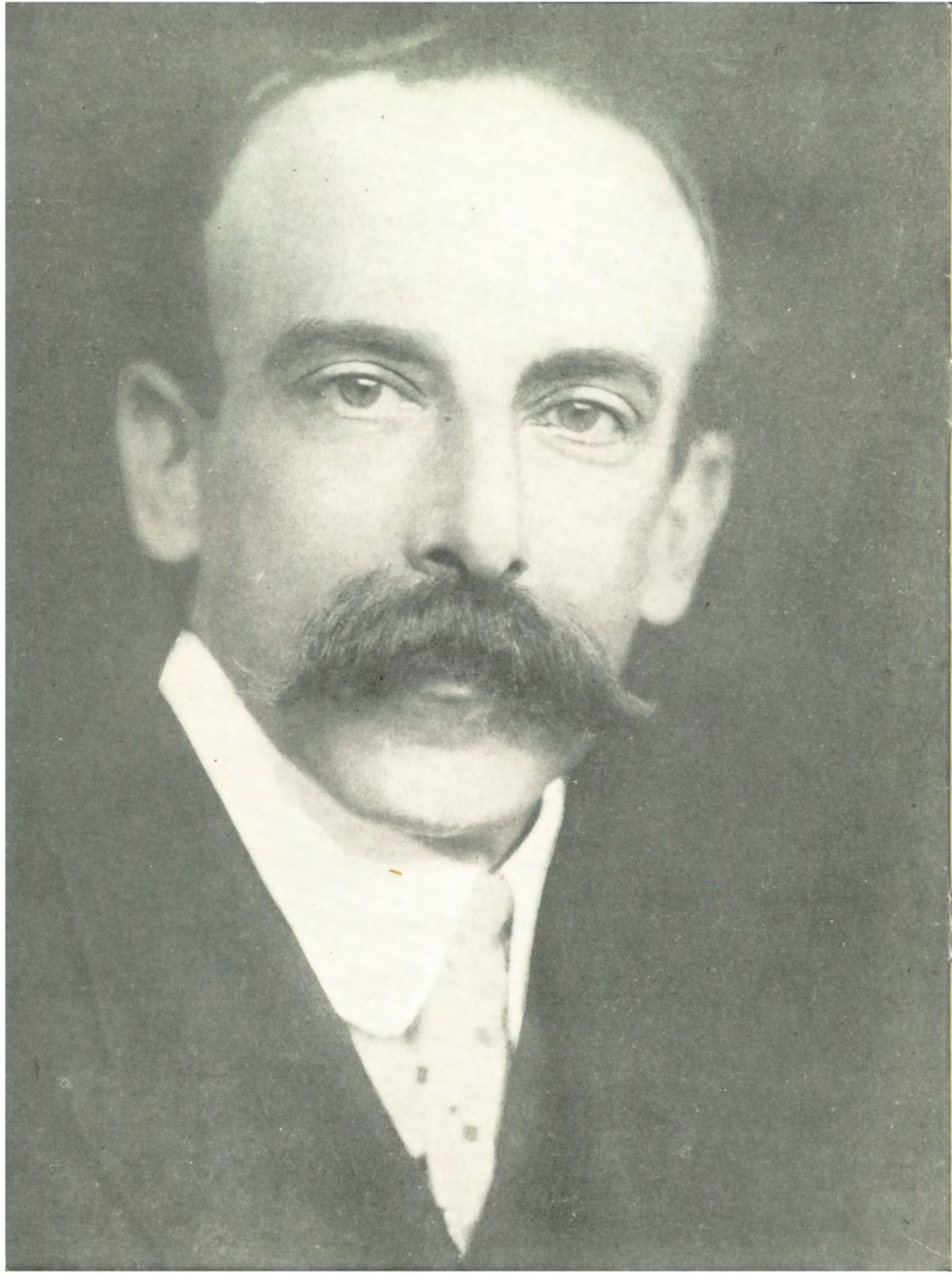


# E. PHILLIPS FOX

SOUVENIR CATALOGUE

QUEENSLAND NATIONAL ART GALLERY

MAY, 1949



**EMANUEL PHILLIPS FOX (1865 - 1915)**

**EMANUEL PHILLIPS FOX** was born on March 12, 1865, at Fitzroy, Melbourne. At an early age he showed such an aptitude for drawing that he was placed under the guidance of an art teacher. When fifteen years of age he passed his matriculation examination, being at the same time a pupil under Mr. Campbell, at the National Gallery, Melbourne. He later held the position of drawing master in several schools of design, studying painting meanwhile under G. F. Folingsby who was appointed Director of the National Gallery, Melbourne, and master of its school in 1882.

In 1885, when twenty years of age, Phillips Fox won first prize for landscape painting, and two years later left for Paris where he studied at Juliens Academy and, under Bougereau and Gerôme, at the Beaux Arts. After exhibiting in Paris at the Salon des Artistes Francais in 1890, he returned to Australia and, in December, 1892, held an exhibition in Melbourne.

In the following year he established the first Australian Summer School at Chartersville, Victoria, and, with Tudor St. George Tucker, the Melbourne School of Art: in 1894, Fox was awarded a Gold Medal for "MY COUSIN" (now in the National Gallery Collection, Melbourne), being the first Australian to receive that honour.

Portraits, landscapes and teaching occupied the next few years: in 1901, the Trustees of the National Gallery of Victoria commissioned him to paint "The Landing of Captain Cook, Botany Bay, 1770," now in the possession of the Public Library and reproduced in colour in this catalogue. After making the preliminary studies he left again for London in 1902, where the picture was painted and afterwards exhibited before being sent to Australia.

The years 1903-4 were spent painting portraits in London and in May, 1905, he married Miss Ethel Carrick a former Slade School Student, and went to Paris where he lived and worked on the left bank of the Seine, fifteen minutes from the City.

Fox was now a regular exhibitor at the Royal Academy and each year went to London for the Exhibition. At this time also he was exhibiting at the Salon des Beaux Arts where he was elected an Associate in 1908.

Nineteen hundred and six and 1907 were spent in travelling, working, and seeing the great collections in Spain and Venice; in 1908 he was again in Australia but, after an important exhibition of his work in Melbourne, was back in Paris by the end of the year.

Full Salon Honours were conferred on him in 1909, he again being the first Australian to be so honoured.

In 1913, after painting in the south of France, he re-visited Australia where he executed a number of important portrait commissions, including that of the then Prime Minister, the Right Honourable Andrew Fisher, now hanging in Parliament House, Canberra, A.C.T.

Phillips Fox was in Tahiti at the outbreak of the 1914-1918 war and on his return to Australia, organised a large Art Union in 1915, the proceeds being used in purchasing a Red Cross Lorry which was sent to France from "the Artists of Australia."

Soon after finishing the portrait of Lord Forrest, now in Perth Gallery, he died on October 8th, 1915.

**EMANUEL PHILLIPS FOX**, although a teacher of art in Melbourne for many years after his return from Paris in 1892, in his work possessed none of the pretentiousness or labour of the academies. His canvases include some of the finest in Australian painting. He possessed a French love of his craft; there is a delicate tactile sensuousness about his handling of pigment that makes his work as modern as when it was painted. His nudes are living creatures possessing the vibrancy of life in their flesh tints. It is his attitude to his art and his fine realization of colour sensations, rather than any superficial likeness in technique, that makes Fox the Australian Renoir. He exploited the technical resources of broken colour to the full and, although his colour harmonies are rich and varied, they are always admirably restrained. Fox was able to achieve that indefinable lyrical quality that makes the colour of a first-rate Impressionist painting sing even in its lowest registers. "The Art Students" in the Sydney Gallery, "Rest," "The Arbour," and "Reverie" are some of the most notable of his many fine compositions. Streeton will be remembered for his contribution to an Australian vision in Landscape, but in the realm of values Phillips Fox was, without doubt, one of the greatest of Australia's Impressionist painters, and the most gifted of her colourists.

—Bernard Smith.

Extract from "Place, Taste and Tradition" Ure Smith Pty. Ltd., Sydney, 1945.

## ACKNOWLEDGMENTS

The Trustees wish to express their thanks to all Galleries and private individuals who have kindly lent work for this exhibition; particularly to Mrs. E. Phillips Fox for her help in locating works and permission to reproduce the frontispiece portrait; to the National Gallery of Victoria for the use of the colour blocks and the portrait of Gyles Turner, and to the National Art Gallery of New South Wales for the blocks of "The Art Students," "Twilight on the Seine" and "Adelaide."

## CATALOGUE TO THE EXHIBITION

(All sizes are sight sizes in inches. Dates in parenthesis are either known or approximated by owners)

- 1      **THE ARBOUR**  
Signed in full (1911). Lower left  
Oil on canvas  
75 H x 90 W  
*Lent by The National Gallery of Victoria*
  
- 2      **THE LESSON**  
Signed in full (1912). Lower left  
Oil on canvas  
79 H x 52 W  
*Lent by The National Gallery of Victoria*
  
- 3      **MY COUSIN**  
Signed in full (1894). Lower right  
Oil on canvas  
80 H x 35½ W  
*Lent by The National Gallery of Victoria*
  
- 4      **PORTRAIT OF HENRY GYLES TURNER**  
Signed in full (1914). Lower right  
Oil on canvas  
49⅜ H x 37½ W  
*Lent by The National Gallery of Victoria*
  
- 5      **THE MUSLIN DRESS**  
Signed in full (1912). Lower left  
Oil on canvas  
58 H x 44 W  
*Lent by The National Gallery of Victoria*
  
- 6      **PORTRAIT OF A YOUNG GIRL**  
Signed in full (1904). Lower right  
Oil on canvas  
56 H x 35 W  
*Lent by The National Gallery of Victoria*

**7 LANDING OF CAPTAIN COOK AT BOTANY BAY (1770)**

Signed in full (1902). Lower left corner

Oil on canvas

75 H x 103 W

Lent by The National Gallery of Victoria

**8 STUDY FOR "MY COUSIN"**

Charcoal sketch (1894)

Lent by P. D. Phillips, K.C., Victoria

**9 BRIDGE AT CORDOVA**

Oil on canvas (1909)

15 H x 18 W

Lent by P. D. Phillips, K.C., Victoria

**10 CABBAGE PATCH, FRANCE**

Painted 1880

Oil on canvas

22½ H x 38½ W

Lent by Miss Michaelis, Victoria

**11 SEASCAPE, FRANCE**

Oil on canvas (1912)

15 H x 18 W

Lent by Mrs. S. Elder, Victoria

**12 BOULEVARD PORT ROYAL**

Oil on canvas (1907)

20 H x 24 W

Lent by Mr. and Mrs. Herbert Brookes, Victoria

**13 CHATEAU GUILLARD ON THE SEINE**

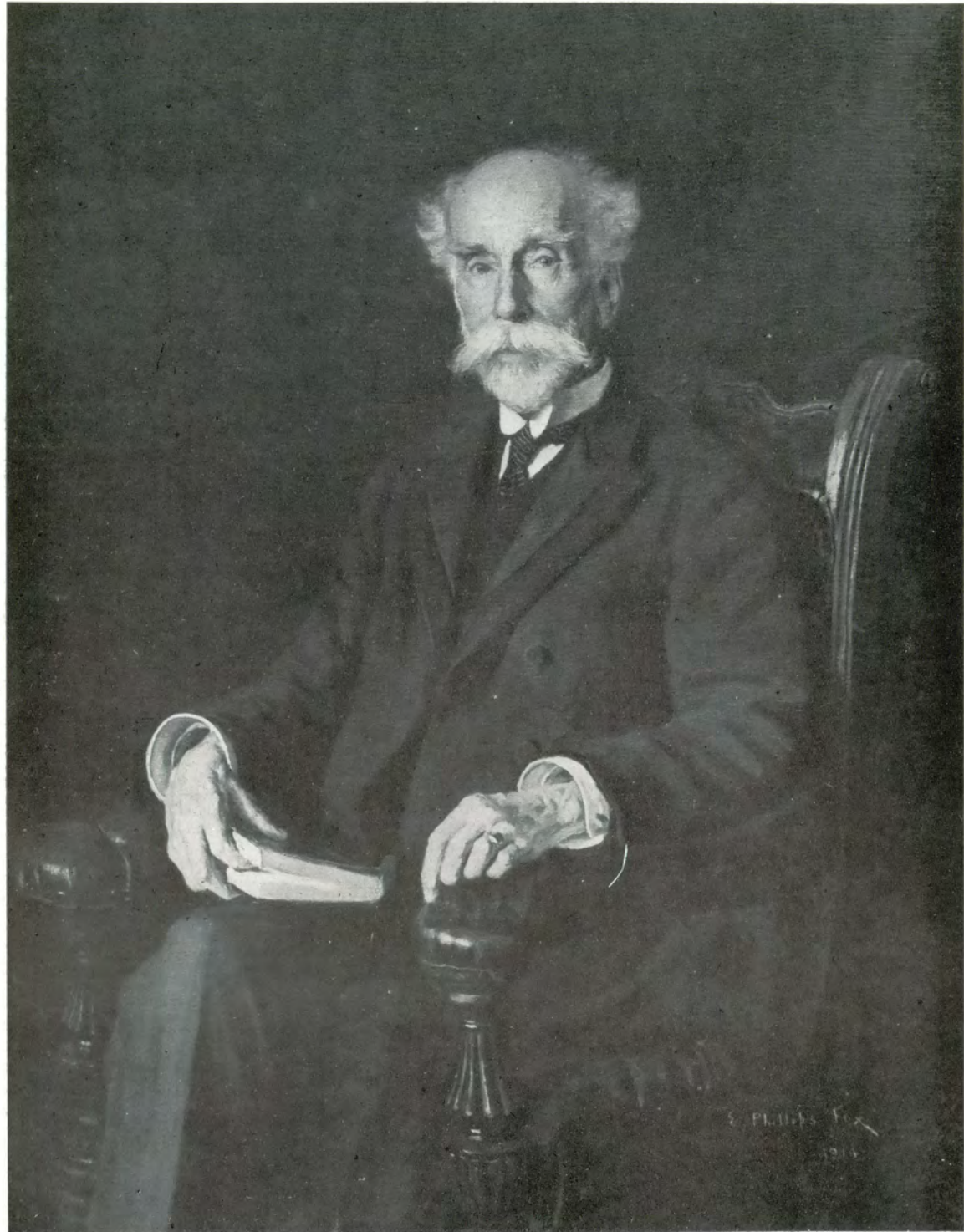
Oil on canvas (1906)

25 H x 32 W

Lent by Mr. and Mrs. Herbert Brookes, Victoria



THE ART  
STUDENTS



HENRY GYLES TURNER, F.R.G.S.



TWILIGHT ON THE SEINE



ADELAIDE

- 14**      **GREEN WAVE, MANLY**  
Oil on canvas (1914)  
18 H x 24 W  
*Lent by Mr. and Mrs. Herbert Brookes, Victoria*
- 15**      **PORTRAIT OF MR. HERBERT BROOKES**  
Oil on canvas (1915)  
24 H x 20 W  
*Lent by Mr. and Mrs. Herbert Brookes, Victoria*
- 16**      **THE FERRY**  
Signed in full (1910). Lower left  
Oil on canvas  
84½ H x 59½ W  
*Lent by Mrs. Phillips Fox*
- 17**      **LE DEJEUNER**  
Signed in full (1910). Lower right  
Oil on canvas  
59½ H x 44½ W  
*Lent by Mrs. Phillips Fox*
- 18**      **THE HARVEST FIELD**  
Signed in full (1905). Lower left  
Oil on canvas  
*Lent by Mrs. Phillips Fox*
- 19**      **THE BATHING HOUR**  
Signed in full (1909). Lower left  
Oil on canvas  
70½ H x 43½ W  
*Lent by Mrs. Phillips Fox*
- 20**      **PORTRAIT ~~OF A YOUNG GIRL~~**  
Oil on canvas (1905)  
78 in. x 35 in.  
*Lent by Mrs. Phillips Fox*

- 21 ST. IVES, CORNWALL**  
Signed in full (1904). Lower right  
Oil on canvas  
35½ H x 55½ W  
*Lent by Mrs. Phillips Fox*
- 22 MISS MARY NANSEN**  
Signed in full (1893). Lower right  
Oil on canvas  
59½ H x 42½ W  
*Lent by Mrs. Phillips Fox*
- 23 PORTRAIT OF MRS. ELLIS**  
Oil on canvas  
36 H x 28½ W  
*Lent by Mrs. Lydia Bennett, Victoria*
- 24 THE TERRACE**  
Signed in full (1910). Lower left  
Oil on canvas  
86 H x 107 W  
*Lent by The University of Melbourne*
- 25 LAMPLIGHT**  
Signed in full (1910). Lower right  
Oil on canvas  
74 H x 90 W  
*Lent by Melbourne University Union, Melbourne*
- 26 TWO GIRLS READING IN A WOOD**  
Signed in full (1904). Lower right  
Oil on canvas  
44 H x 60 W  
*Lent by the Lyceum Club, Melbourne*
- 27 PORTRAIT OF MY NIECE**  
Signed in full (1914). Lower left  
Oil on canvas  
24 H x 18 W  
*Lent by Mrs. Shirley Schneider, South Australia*

- 28 AL FRESCO**  
Signed in full (1904). Lower right  
Oil on canvas  
60½ x 76 W  
*Lent by the National Art Gallery of South Australia*
- 29 PORTRAIT OF A LADY**  
Signed in full. Lower right  
Oil on canvas  
24 H x 17½ W  
*Lent by the National Gallery of South Australia*
- 30 SUFFRAGETTE**  
Signed in full (1911). Lower left  
Oil on canvas  
17¼ H x 14½ W  
*Lent by Mr. B. J. Waterhouse*
- 31 ADELAIDE**  
Signed in full (1895). Lower left  
Oil on canvas  
45 H x 25 W  
*Lent by the National Art Gallery of New South Wales*
- 32 ARRANGING FLOWERS**  
Signed in full (1906). Lower left  
Oil on canvas  
24 H x 20 W  
*Lent by the National Art Gallery of New South Wales*
- 33 THE ART STUDENTS**  
Signed in full (1892-3). Lower left  
Oil on canvas  
72 H x 45 W  
*Lent by the National Art Gallery of New South Wales*
- 34 AUTUMN SHOWERS**  
Signed in full (1900). Lower right  
Oil on canvas  
46 H x 62 W  
*Lent by the National Art Gallery of New South Wales*



- 35**      **MOTHERHOOD**  
Signed in full (1908). Lower left  
Oil on canvas  
72 H x 44 W  
*Lent by the National Art Gallery of New South Wales*
- 36**      **TWILIGHT ON THE SEINE**  
Signed in full (1906). Lower left  
Oil on canvas  
25½ H x 33 W  
*Lent by the National Art Gallery of New South Wales*
- 37**      **PORTRAIT**  
Signed in full (1914). Lower left  
Oil on canvas  
36 H x 28 W  
*Lent by the National Art Gallery of New South Wales*
- 38**      **SUMMER**  
Signed in full (1912). Lower right  
Oil on canvas  
81 H x 35 W  
*Lent by the National Art Gallery of New South Wales*
- 39**      **MOONRISE AT STANWELL PARK, N.S.W.**  
Signed in full (1912). Lower left  
Oil on canvas  
14½ H x 17½ W  
*Lent by Mr. F. Du Boise, New South Wales*
- 40**      **SPRING**  
Signed in full (1900). Lower right  
Oil on canvas  
42 H x 28¾ W  
*Lent by "The Manor," Sydney.*
- 41**      **TIRED**  
Signed in full (1911). Lower right  
Oil on canvas  
25 H x 31½ W  
*Lent by Mrs. Phillips Fox*

- 42**      **STUDY, FRENCH PEASANT**  
Unsigned  
Oil on canvas  
25 H x 11½ W  
*Lent by Mrs. G. Clancy, New South Wales*
- 43**      **ROSIE**  
Signed in full. Lower right  
Oil on canvas  
49½ H x 24 W  
*Lent by Mrs. G. Clancy, New South Wales*
- 44**      **MEDITERRANEAN COAST, LE BRUSC.**  
Signed in full (1913). Lower left  
Oil on canvas  
14½ H x 17¼ W  
*Lent by Signor Cav. A. Dattilo-Rubbo, New South Wales*
- 45**      **HER LETTER**  
Signed in full (1905). Lower left  
Oil on canvas  
18 H x 30 W  
*Lent by Mrs. Phillips Fox*
- 46**      **EVENING—SHOREHAM**  
Signed E. Phillips Fox (1904). Lower left  
Oil on canvas  
18 H x 30 W  
*Lent by Mrs. Phillips Fox*
- 47**      **THE FARM, EVENING**  
Signed in full (1893). Lower right  
Oil on canvas  
15½ H x 40 W  
*Lent by Mrs. C. Pearl*
- 48**      **THE KASBAH, TANGIERS**  
Signed in full (1911). Lower right  
Oil on canvas  
15 H x 18 W  
*Lent by Mrs. Phillips Fox*

**49**      **THE DAY'S WORK DONE**  
Signed in full (1910). Lower right  
Oil on canvas  
18 H x 24 W  
*Lent by Mrs. Phillips Fox*

**50**      **WOMAN WARMING HER HANDS**  
Signed in full (1911). Lower right  
Oil on canvas  
18 H x 14 $\frac{3}{4}$  W  
*Lent by Mrs. Phillips Fox*

**51**      **AFTER THE BATH**  
Signed in full (1911). Lower right  
Oil on canvas  
25 H x 31 $\frac{1}{2}$  W  
*Lent by Mrs. Phillips Fox*



THE LANDING OF CAPTAIN COOK, BOTANY BAY, 1770

