Maggie Diaz

Maggie Diaz was an American-born photographer who established a reputation as one of Australia's most important post-war emigre artists.

In America she walked both sides of the street, documenting African American housing projects while capturing images of millionaires and showgirls at Chicago's Tavern Club.

She arrived in Melbourne in 1961 on a one-way ticket, a divorce gift from her ex-husband. In Australia she became known for her use of available light and brought the vibrancy of an outsider's eye to the people and places of Melbourne.

Her work is held in the collections of the National Gallery Australia, State Library Victory, National Gallery Victoria and other state collections. Following her passing last year, Fox Galleries is working with Gwendolen de Lacy, Curator of the Maggie Diaz Collection, to present the works of Maggie Diaz to a wider audience.

Image: *Champagne Lady, Tavern Club* 1957, Archival pigment print 13/25, 32cm by 31.5cm $2,500

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Jason Moad

The current focus for Jason Moad is what he describes as a 'love letter to residual media...real things, the kind you cannot download.'

Jason turns our attention to the Still Life genre, particularly to the objects surrounding the artist in his home studio. These are the objects in immediate proximity to the artist - his own collection of books, VHS cassettes, CDs, records, assorted figurine-collectables and other ornamental curios.

These 'residual media' are marshalled together as a re-affirmation of the analogue within the dominant paradigm of the digital world. The objects Jason selects are the objects we hold on to because they are tied to our own sense of identity.

His paintings depict the things we deploy - or at least used to deploy before social media - to project our identity, that conspicuously display our tastes in literature, music, and popular culture to those who enter our home or office.

Image: *Red October* 2016, Oil on linen, 83.5cm by 83.5cm $5,000

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Garry Anderson

Garry Anderson has been called the last of the Australian Modernists. He says that 'I always try to keep the work on the side of raw and harsh but sensitive and in keeping with the Australian elements, I find this very challenging in contrast to a time where everything is either smooth, straight or shiny.'

Garry was first encouraged to become a professional artist by Geoff Mainwaring, the war artist and teacher to Jeffrey Smart. Through Mainwaring, he developed into a highly-regarded tonalist painter of portraits. He studied at the Claremont School of the Arts in Perth in the early 1990s, which at that time conducted formal studies into anatomy.

A link between Anderson and the Modernists came through his former agent, Joseph Brown. Their paths crossed near to the end of Brown's professional career.

Garry calls his latest series 'Venetian' painting, not as a reference to the Italian city but rather to the notion of having to live our lives literally behind venetians.

In the Modernist tradition, the Venetian character is both a warning and a celebration in that it celebrates human impulse. They are new paintings made in the spirit of the iconic Australian Modernist movement.

Image: *Venetian Street Landscape* 2016, Oil on board, 42cm by 56cm POA

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Merryn Trevethan

Merryn Trevethan is an Australian artist currently residing in Singapore. Her practice has evolved to focus on our relationship to living in increasingly globalised cities, constantly in a state of flux. She uses her observations of the cityscape to tease out the uncertainty of perception and the complexity of vision. Trevethan works across a range of disciplines including public art, wall works, paintings, drawings, sculptural forms and artists books, all linked by her use of colour. She employs these disciplines in combination to create spatially ambiguous works that remind us of the turbulence and limitations of visual perception; acting as a parallel to the economic, accelerated world of instantaneous transactions in which we often experience a mental and emotional disorientation.

The works featured in Den Fair were created over the last three years since Merryn relocated to Singapore in July 2014. Moving to Singapore has been productive and successful for Trevethan. She has built a strong profile for herself, held an exhibition at the Australian High Commission and won a public art commission with Facebook.

Image: Installation view at Fox Galleries May 2017 featuring *Scattered Thunderstorms* 2017, Acrylic on canvas, 100cm by 168cm $7,500 and *Imagined Order* 2017, Acrylic and washi tape on acrylic base $2,500 with tape drawing

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Christine Johnson

For Christine Johnson, light has always been the constant subject of her art. In 1997 she wrote: 'I am interested in light, in trying to paint images suffused with light.' Inspiration for the paintings and editions that Christine will exhibit at Den Fair comes from early memories of the Edna Walling garden of her childhood home. 'My memory of the garden is one of a kind of earthly paradise, a treasure that I have kept inside. I reach into that for my work', Christine says.

As Janine Burke writes in her book Source:' Creativity is a place. Memory is an image. The artistic process itself is a journey, a specific one, the return to a lost and cherished childhood realm, the original source of inspiration and identity.' If she could, Christine would make the invisible visible –as a kind of poetic reverie in which the viewer can find their own personal interpretive experience and perhaps find hope. Artworks by Christine Johnson are held in private collections throughout Australia and the world. Prominent public collections include Artbank, BHP Billiton, Crown Casino and the Monash University Collection.

Image: *Peron's Voyage of Discovery* 2016, Oil on linen, framed, 140cm by 174cm, $19,500

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