This essay draws on the artist’s note to the author.

Note:

sectors of 21st century western capacity for selfishness and unleash in the ego a stunning lure of the trophy can things but inevitable bedfellows.

a vain gloriousness that can be caution. on both sides emerges in the famously wily fox's wilful mimicry distressed prey or, in foxes from their lair with sounds of the Sun King's Court are wealth and vanity of the King. reflected the conspicuous consumption and vanity. Louis XIV enacted his most France to Versailles in 1682, it Court and Government of the palace of Versailles, one of the great artistic achievements expanded the hunting lodge, and most elaborate painting to his, his largest, 'bigger-is-better' theory in his...dust, and unto dust you my memory from childhood: the Easter rituals) etched into a religious invocation (from the quest for a 'body by God'. And of the folly of narcissism, of the setting to suggest something the Hall of Mirrors is an apt mirrors of Echo references a myth and the bitter emptiness of Echo herself. An infinite its endless reflections, Zavros's own, ungraspable reflection. In ill-fated entrancement with his into the goddess Echo), and eventually metamorphoses into the forest nymph (who the handsome young god in the myth of Narcissus, spurns the forest nymph (who the terribly reflected in the Hall's forever at his own reflection. Narcissus, dooms the subject it is Echo who, spurned by veracity of surfaces, and the questions the nature and recast by Zavros in a painting that questions the nature and...shall return'.

MICHAEL ZAVROS CALLING IN THE FOX GALLERY 1 GRANTPIRRIE NOVEMBER - 10 DECEMBER 2009
A most potent form, the sound of a female fox. The slyness of the hunter’s trick finds its ultimately tragic counterpoint in the famously wily fox’s wilful abandonment of his innate caution. On both sides emerges a vaingloriousness that can be fully realised only at the bagging of the prize.

In Calling in the Fox Zavros combines images of baroque architectural splendour with some of the accoutrements of a contemporary hyper-masculinity: the ‘Hall of Mirrors’, the throne, the bench press, the Prada shoe, and designer scent – not just for but of a man. The title of the exhibition derives from hunting decoy whistles that lure foxes from their lair with sounds that mimic distressed prey or, in the decoy’s images:

01. Fontainebleau 2009 (detail) oil on board 25 X 20cm
02. Man 2009 oil on canvas 210 X 167cm
03. Untitled (bench press) (detail) 2009 oil on board 26 X 23.5cm
04. Obelisk 2009 (detail) Charcoal and gold spray paint on paper 50 X 32cm
05. Winning Is Easy 2009 Bronze 33.5 X 50 X 22cm Edition 1/18
06. Echo 2009 210 X 320cm oil on canvas

Cover: Orpheus 2009 Bronze 13.5 X 23.5 X 1.5cm