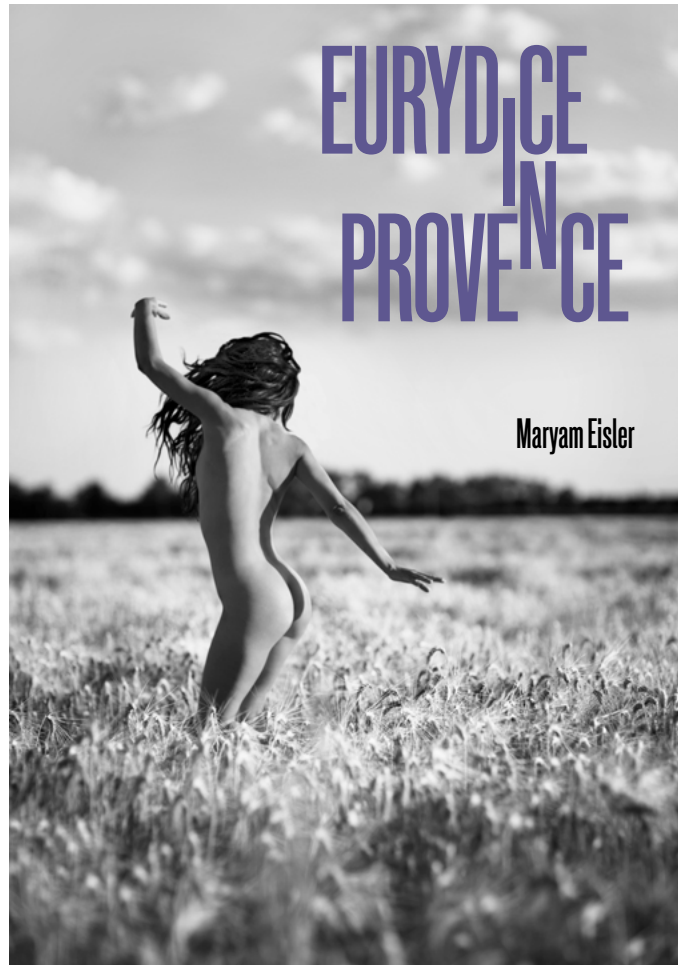


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Whilst scouting for locations for her second major body of work, Eisler discovered the *Carrières de Lumières* (Quarries of Light), an extraordinary site which was once a bauxite quarry in the bowels of the *Val d'Enfer* (Valley of Hell).

The Carrières also provided the setting for Jean Cocteau's seminal 1960s film, *Le Testament d'Orphée* (Testament of Orpheus). As Virgil tells us, Orpheus once descended into the underworld, but it was he who returned whilst Eurydice remained. The term 'quarry' itself can mean 'something chased or sought,' and who was possibly pursued with more vigour than the woman Orpheus followed to hell?

This other-worldly backdrop in southern France became the first setting for *Eurydice in Provence* – a collection of elegant, monochromatic photographs of the female form – where the artist has juxtaposed myth and reality to explore ancient and universal themes: love and lust, trust, 'The Divine Feminine,' human temptation, invincible passion, and mankind's insignificance amidst the greatness of nature.