

“Our work is not about pleasing, nor is it about harming anyone”
(Albert Londres, foreword of *Terre d'ébène*)

I produce social and documentary photography in the tradition of Edward Curtis, August Sander, and Walker Evans. My work is centered around making photographs and witnessing the condition of the world around me. I testify to human heritage and I work to create a significant vision of my environment.

This work is a conscious construction intended to be far from mass consumption photography. I show a certain reality, which matches my vision and my emotions. Before the multitude of images that surround us, I want my work to be viewed as the opposite of simple aestheticism, superficial and easy to read, and far from photographic truism.

In 2004 and 2006, while traveling to Tibet for two reportages I saw the impact of the touristic development due to the western curiosity and to the Chinese colonization apparent in both the cities and countryside with the development of transit infrastructure, particularly the introduction of train passage Beijing Lhasa.

This country, till recently feudal, is entering the 21st century, repeating all the urban-planning mistakes made by the western world. The traditional Tibet, very cherished in western phantasmagoria will disappear in the coming years.

The economic and tourist exploitation of this area will obliterate ancestral cultures and impose a new political and cultural order. These social, artistic and religious traditions will become consuming folklore organized in attraction areas for Chinese and “western foreigners”. I wanted to record those people with my photography before they disappear.

Gilles Perrin, 2014