



# IN THE SHADOW OF TREES





## STATEMENT

The portraits of trees I have chosen to present here are part of a project entitled "Portraits of Dao". These images are inspired by the thousand-year-old tradition of classical Chinese landscape painting, an art form that has always fascinated and absorbed me. This painting of a very pure and simple style, illustrates the primordial place of nature in the traditional philosophy of the Far East, and in particular Taoism, a 2500 year old philosophical school of thought and one of the three pillars of Chinese thinking with Buddhism and Confucianism.

The tree plays a major role in Taoism. Taoism teaches to respect these extraordinary creatures and not to destroy trees and forests, considered as living beings. It is also a primordial element in the principle of the relation of the two opposites Ying and Yang, allowing the balance and the harmony of our planet.

Having grown up in the mountains, and trained as a sinologist, the principles of Taoism appealed to me very early on and the tree has become a recurring subject in my work. Isolated or in a group, the beauty and charm that emanates from them regularly leaves me silent and leads me to a feeling of plenitude; my intention is therefore not to create simple landscapes, but rather portraits, and even more, environmental portraits.

It is a tribute to this incredible miracle, this nature that knows how to die with dignity and beauty, and that sees itself inexorably reborn with strength and hope. Isn't the tree one of the best examples of this phenomenon, aging with grace, waiting to be reborn with even more power and beauty?

At a time when global warming and deforestation are front-page news, trees have been increasingly at the heart of the scientific debate in recent years and there is a real awareness about the importance of this organism. Amongst other things, science is finally teaching us that trees have a very elaborate nervous system, living in community, communicating with each other and sharing nutrition, taking care of the weakest and the sick, and able to evolve to protect themselves from predators. And beyond this, trees are an essential contributing element to the environment and to the well-being of humans, whether it is the quality of the air and the oxygen they provide, or the preservation of water, which are the basic needs of life.

And this is already what Taoism taught our ancestors, but it took more than two millennia for the world community to start becoming aware of it.

Gilles Lorin  
Müllheim, October 17, 2021



Impermanence, 2021  
Platinum-palladium on Arches Platine  
50x50 cm





Standing Together, 2018

Prussian-blue study  
Cyanotype on Arches Platine  
30x40 cm

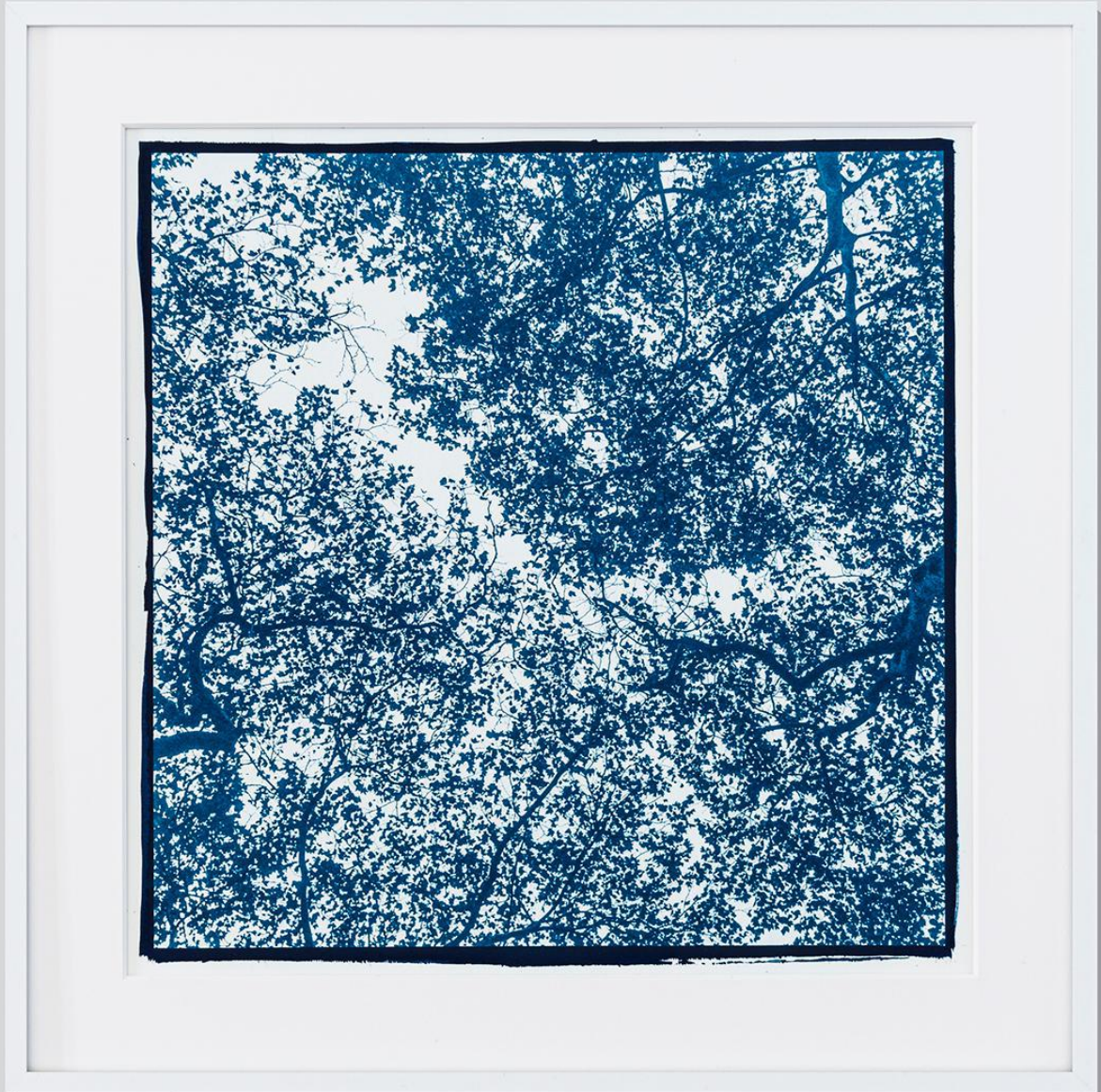
White study  
Platinum-palladium  
on Arches Platine  
57x77 cm



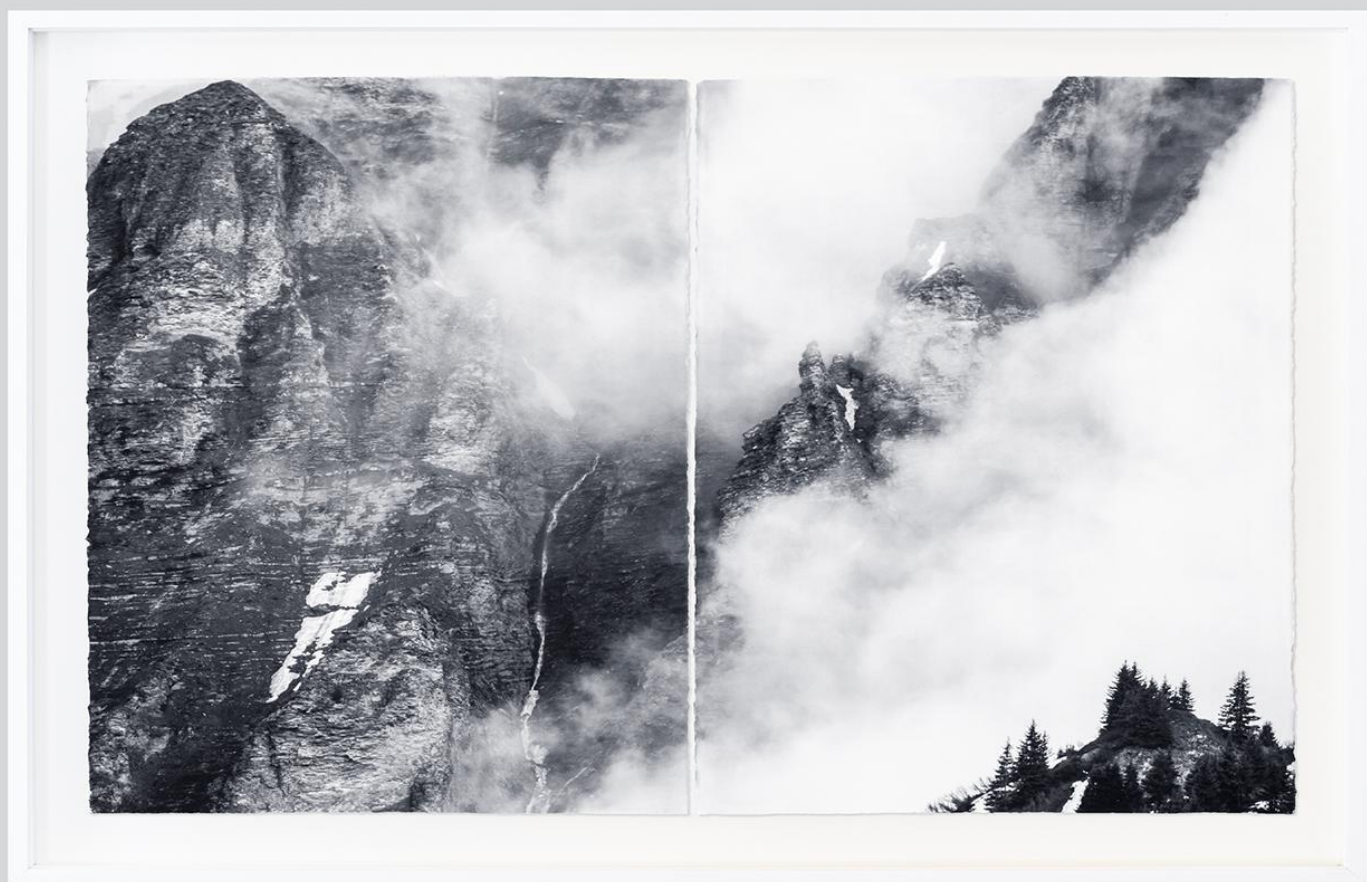


Portrait d'Arbres no 3, 2016  
Platinum-palladium on Arches Platine  
23x40 cm





New York Sky, 2014  
Cyanotype on Arches Platine  
30x30 cm



Land of the Gods, 2018  
Platinum-palladium on Arches Platine  
77x114 cm



Life is Everywhere, 2018  
Cyanotype on Arches Platine  
30x30 cm





Portrait d'Arbre no. 1, 2016  
Platinum-palladium on Arches Platine  
77x57 cm



Portrait d'Arbre no. 1 (contretype), 2016  
Cyanotype on Arches Platine  
40x30 cm





Prussian-blue Forest, 2018  
Cyanotype on Arches Platine  
30x40 cm



Black Forest, 2018  
Platinum-palladium  
on Arches Platine  
57x77 cm





Portrait d'Arbre no 2. 2018  
Platinum-Palladium on Arches Platine  
40x30 cm



Portrait d'Arbre no 2, Prussian-blue Study (contretypé), 2018  
Cyanotype on Arches Platine  
77x57 cm





Roots. 2018  
Platinum-Palladium on Arches Platine  
40x30 cm





Reaching to the Sky, 2018  
Platinum-Palladium on Arches Platine  
40x30 cm





Standing Together, Prussian-blue Study (contretype), 2018  
Cyanotype on Arches Platine  
77x57 cm





Waterfall & Tree Study, 2018  
Platinum-palladium on Arches Platine  
57x77 cm

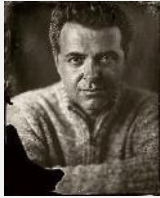




Ying & Yang, Moon Study, 2018  
Platinum-palladium on Arches Platine  
77x57 cm



Ying & Yang, Blue Moon Study, 2018  
Cyanotype on Arches Platine  
40x30 cm



## Gilles Lorin

Born in 1973 in Aix-en-Provence, France.

Works and lives in Southern Germany.

Gilles Lorin belongs to a group of contemporary photographers who make use of early photographic processes. One almost inevitably feels reminded of pictorialism, transported into the 21st century. Gilles neither documents nor travels around the world in search of the best snapshot. His photographs are not meant to be contemporary documents. Instead he creates painterly complete works of art. He arranges, composes, plays with light and leaves nothing to chance before he captures a sketch with the camera. The real work follows in the darkroom where he experiments with chemicals, papers and techniques until he has found the desired way to depict his subject. The visual effect of his photographs often resembles that of a drawing or a painting. His signature is his printing technique; combined with his personal disposition to strive for the best results possible, his work is known and appreciated by collectors and scholars for its excellent printing quality and expression.

A confrontation with being and non-being; a transience and supernatural atmosphere can be found in almost all of his series, and especially his Still Life. At one point he personally experienced the fragility of his own mortality. Photography became a haven of peace in his life: an occupation that gives him tranquility.

Gilles' studies of art history and classical archaeology had a decisive influence on his strong interest in the history of civilizations and religions. As such, he worked for many years as an expert in Asian art. With his background and experience, it is hardly surprising that the most diverse philosophical approaches find their way into Gilles' work and help him to fathom uniqueness, flawlessness and perfection. Sometimes motifs or stylistic influences from Asia predominate, other times a Christian or occidental symbolism prevails. He finds a very personal view of the fragile beauty of our earth, which he reveals to us with his peaceful, aesthetic photographic works.

In his series of still life studies, Gilles used various methods for capturing the images, including glass plate negatives, and printed the images using noble materials such as platinum and palladium, cyanotype, gold leaf and handmade papers.

His work has been exhibited throughout Europe, as well as the United States and belongs in private and public collections.

Sonja von Oertzen, Art Historian  
For Kunsthandel Jörg Maaß, Berlin

