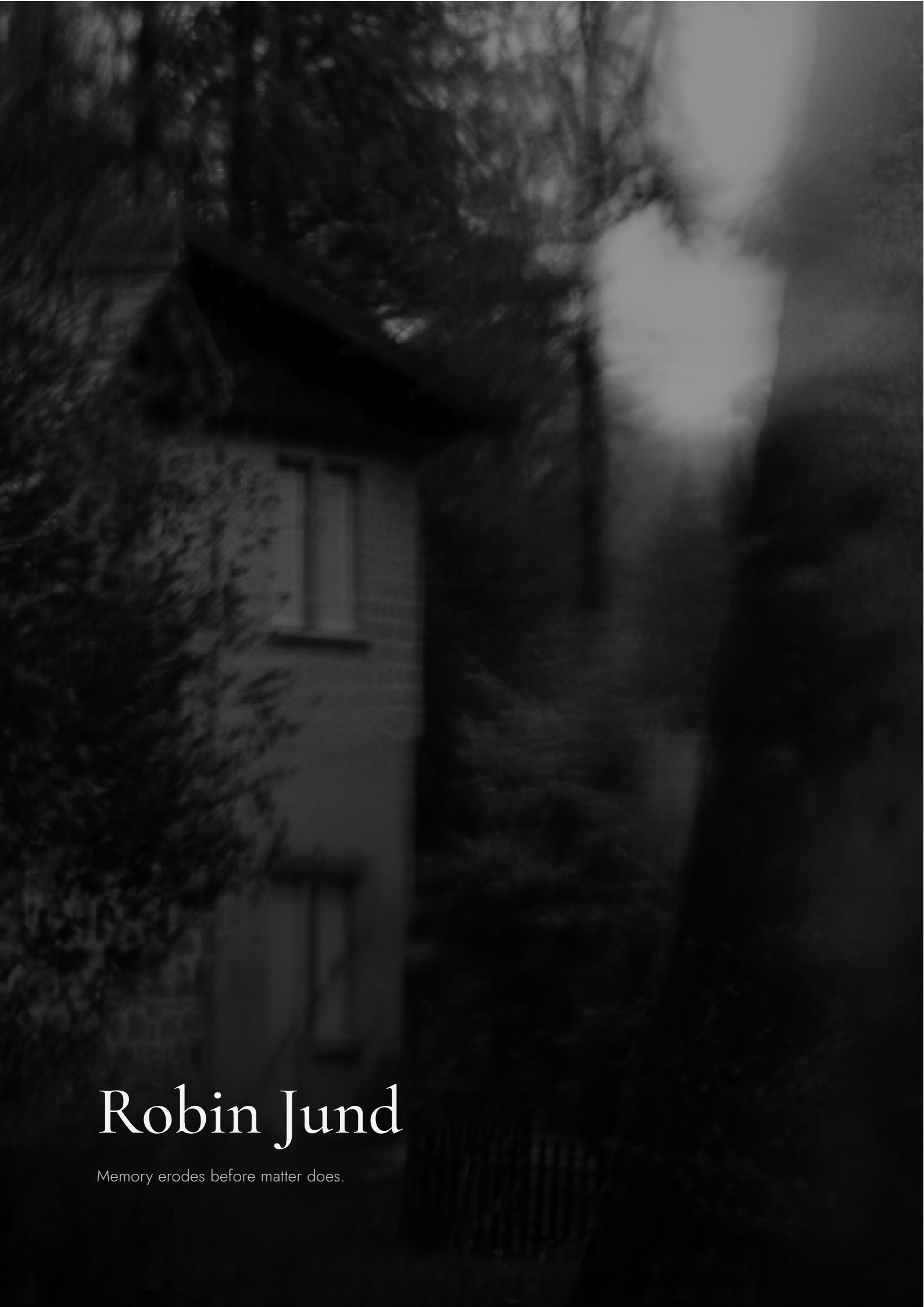




Robin Jund

Memory erodes before matter does.

OPENING

Manifesto

Time never stops. It settles.

On façades, on rooftops, on roads no one travels anymore, it leaves a silent film — a patina made of rain, dust, and slow abandonment. A place is never fixed: it is one stratum among others, a pause within a movement that preceded us and will outlast us.

We move through landscapes certain that they belong to us. We build on them, move through them, leave traces we believe will last. But landscapes do not need us to keep existing. They were here long before we arrived. They will remain long after we are gone.

What interests me is not the instant everything tips over, but what follows it: that quieter moment when uses come undone before walls do, when the memory of a place fades before its matter does, when silence slowly reclaims the space we thought we occupied for good.

So I go looking for these suspended places. I stop there. I look at what time has left behind, what it has erased, what it lets us glimpse. To photograph, for me, is to accept not being at the centre — and to find, in that margin, a form of continuity rather than an ending.

I do not photograph the end of a world.

I explore what remains when humanity is no longer at its centre.

Practice

My photographs begin in the real — a place crossed, observed, sometimes only glimpsed — but they do not try to document it as it is. Between the world and the image, I like to let a distance settle in: a blur, a filter, a texture that keeps the photograph from being mere evidence.

Some series are shot through a rain-covered windscreen. That glass is not a technical constraint: it is a reminder that we never see the world directly, but always through something else — a memory, an emotion, the time that has passed since.

Other series embrace photomontage. Forms that never existed in the landscape are layered onto it, with a single intention: that they feel plausible, as though they had always belonged there. The real becomes a starting point, not a limit.

Finally, I often work the very matter of the image itself: textures captured in macro — rust, ice, walls —, filters smeared and dirtied, focus deliberately thrown off. I go looking for the imprecise, the dripping — everything that gives a photograph the depth of a memory rather than the sharpness of a record.

The Series

The series presented here explore a single question: what becomes of landscapes once time gradually reclaims them?



COLLAPSUS

What if our disappearance left behind neither spectacle nor ruins, but only landscapes returned to silence? Collapsus explores places where human presence seems to have quietly withdrawn. Nothing proclaims the end of the world; everything suggests that time has simply resumed its course.



DERELICTION

There are places that seem to have been forgotten long before they were abandoned. Closed façades, deserted roads, silent buildings —these landscapes speak less of catastrophe than of a slow disappearance. They preserve the memory of a human presence now reduced to traces, while time quietly continues its work.



AT THE END OF THE ROAD

Some roads lead somewhere. Others seem only to pass through time. Photographed through a rain-covered windscreen, these landscapes are not about destinations. They speak instead of the distance that separates us from the world, and of what emerges when our gaze stops searching for an arrival.



THE OLD ONES

They seem as though they have always been there. Rising from familiar landscapes, these silent presences blur the boundaries between scale, time and reality. Somewhere between rock, architecture and living form, they invite imagination rather than belief.

BIOGRAPHY

I have spent several years developing a personal photographic practice around time, memory and humanity's place within the landscape. Situated between documentary and fiction, my series explore the slow transformation of places and what remains once human presence fades.

CONTACT

Available for

Prints, exhibitions, publications, collaborations. You represent a gallery, a festival, a magazine, or you'd simply like to talk about this work? Let's talk.

EMAIL

robin.jund@gmail.com

WEBSITE

robinjund.fr

INSTAGRAM

[@Nibor.Jiher](https://www.instagram.com/Nibor.Jiher)

FACEBOOK

[/NiborJiher](https://www.facebook.com/NiborJiher)