

Mytho



ROBIN
LOPVET

30.09.23
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PRESS
RELEASE

CRP/ CENTRE RÉGIONAL
DE LA PHOTOGRAPHIE
HAUTS-DE-FRANCE

Mytho Robin Lopvet

september 30 2023...
january 14 2024

Press tour

saturday september 30 2023
11 am

Opening

saturday september 30 2023
12.30 pm
in the presence of the artist

Press contact

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Curator

Audrey Hoareau,
director of the CRP/

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« *There are no true images, there are just images.* » **Jean-Luc Godard**

The CRP/ presents “Mytho”, a show of new work by French artist Robin Lopvet that examines the digital image and its infinite powers through a number of series.

The first of these series, **Là d'où je viens (Where I'm from)**, sees Robin Lopvet expose the fundamentals of his work. His use of raw, flash photography peppered with touches of the absurd underpins an atmosphere that can be both funny and uneasy. Lopvet takes us on a nocturnal journey through his home town of Épinal that reveals the fundamentals of his photographic approach. In this, the capital of the Vosges region, just like everywhere else, what photography shows us is not reality. Here, the medium of truth is used to feed an aesthetic of legends and fairytales.

Animals feature front and centre in Lopvet's work, often visually repurposed in the most awful, uncompromising ways. He also knows how to appeal to the broadest of audiences but is often surprised and overwhelmed when the images of dogs' heads in smoky landscapes (tsunamis, explosions, sand storms...) he uploads to the internet go viral. Shared by millions, they prove that nothing works better on social media than photos of animals and show how quickly images, however futile, can spread online. The schoolboy humour of the **D.O.G.S** series evokes the vertiginous nature of this virality in a light-hearted way.

While Robin Lopvet's work is obviously imbued with geek culture, references to art history abound. He has no issue with revisiting classic forms, from nudes to self-portraits, using visual codes that are bang up-to-date.

He has also been known to stick slavishly to original works, taking the opposite of an academic approach. As a keen admirer of the work of Hieronymus Bosch with whom he shares a talent for expressing madness as well as a certain effervescence, he presents a reinterpretation of **Christ in Limbo**. Lopvet retains the original dimensions of the painting, but reworks the characters and details therein using artificial intelligence.

Series entitled **Prémices (Signs)** and **7ème continent (7th continent)** reinvent the still life form through photomontage. Motivated by similar preoccupations as 17th century painters, using a profusion of elements arranged in a complex space, Robin Lopvet exposes the concrete reality of things. He mixes tired-looking fruit and vegetables with a range of everyday objects that are not chosen at random such as a knife made by a local artisan, a coin brought back from a trip somewhere... Softened and deformed as if in a painting by Dali, or under the effects of a psychotropic hallucinogen, he manages to bring them to life. As an artist for whom the environment and degrowth are major issues, recycling is at the heart of Lopvet's approach in these saturated, teeming pieces. Burnt and torn negatives provide an ironic nod to the, now obsolescent, process of silver-based photography

While the technology involved in creating digital images gives the impression that they require less effort, it has to be said that a tremendous amount of work goes into the creation of Robin Lopvet's pieces, in particular his video art. Over 38 minutes, his film **Made in Taiwan** reveals a creative process that involved building a digital collage one image at a time. He developed and refined the meticulous technique for this piece during an artistic residency in Tainan, Taiwan. The elements appear and disappear one after the other at a frantic pace and no effort is made to conceal the digital retouching process.

Robin Lopvet is a gifted photographic editor, using his skills and the extensive range of tools at his disposal to create his own world of mythology and mythomania. The unlimited freedom and creativity he allows himself results in pictures that disrupt, transform and reappropriate, giving us access to a whirling world of colour and parody, that nevertheless remains intensely aware and curious.

Audrey Hoareau

Curator

Director of the CRP/



↗
Là d'où je viens, (Where I'm from)
2020
© Robin Lopvet



→
*D.O.G.S.,
Dangerous Objects Growing in the Sky*
2018-2020
© Robin Lopvet



→
Christ aux Limbes (Christ in Limbo),
2023
© Robin Lopvet



→
Prémices (Signs),
2022
© Robin Lopvet



↗
Le 7ème continent (7th continent),
2022
© Robin Lopvet




→
Le 7ème continent (7th continent),
2022
© Robin Lopvet

↗
Made in Taiwan,
film 38 min., 2019
© Robin Lopvet



→
Made in Taiwan,
film 38 min., 2019
© Robin Lopvet



 @robinlopvet

 @reaubain

<https://robinlopvet.com/>

Robin Lopvet

Multimedia artist Robin Lopvet was born in the Vosges region of France in 1990. While working as a photographic editor for the luxury and fashion industry, he began to develop his own work using the same tools. The economy of salvaging and recycling form the basis of his artistic approach.

After graduating from ESAL (École supérieure d'art de Lorraine) in Épinal, in 2010, Robin Lopvet went on to study at the ENSP - École nationale supérieure de la photographie in Arles. He rounded off his training in 2016 with a post-graduate course at the ICP, the International Center of Photography in New York.

He has had solo shows in the Magasin de Jouets in Arles, at the Festival MAP in Toulouse, at Jeune Création Romainville and the Capsule Galerie in Rennes. He has also taken part in group shows at the Villa Arson in Nice, the International Festival of Photography in Lodz, Poland, at the Mucem in Marseille, the Panacée in Montpellier and in Paris galleries Binôme and Agnès B.

His work is regularly published in Libération, Le Monde, Society, Vice and Der Greif.

Lopvet also works as a DJ and comanages the Club Late Music label. He lives and works in Arles, Paris and online.



Pinocchio, 2023 ©Robin Lopvet

« The entire world is available to anyone with an Internet connection. »
Robin Lopvet

The CRP/

The CRP/ Centre régional de la photographie based in Douchy-les-Mines develops art centre missions in the field of photography and contemporary images.

Founded in 1982, the CRP/ grew out of a collective of photographers who came from the photo club of the Usinor Denain Work Council. As a mobile association at the time, the CRP spent four years developing exhibitions and organising photography competitions. In 1983, in connection with its photographic commissions and its production of works, the Ministry of Culture recognised the CRP's art library, which became the first of its kind in France in the field of photography. In 1986, the CRP/ moved in to a former post office made available by the town of Douchy-les-Mines, and in 1991 the Ministry of Culture recognised it as a national art centre.

As a centre that supports creativity, at the outset it developed a project to commission works linked with its territory: the Mission Photographique Transmanche (1988 to 2006), which lay the foundations of its collection. This has since been supplemented through the art centre's programme and productions. The CRP/ is one of the few art centres endowed with a collection directly linked to its own production activity. The CRP/ collection currently contains almost 15,000 works, with an art library offering the public over 500 works that may be borrowed. Linked to its significant publication activity, it also has a document collection of over 9000 books.

The CRP's activities include creative support, research, production, distribution and mediation, all of which is developed in a region that is marked by its industrial past, an area that showed a very early commitment to culture. Today the CRP/ is a place of experience transmission, awareness-raising, mediation and training in the field of images, with a transregional and national reputation.

The CRP's artistic and cultural vision, endeavours to be forward-looking, encouraging young artists through its research and support mission, keeping in mind the regional history of images to which its collection testifies. It is regionally rooted while also giving attention to other art scenes abroad, through invitations to artists who come and shift or renew visitors' perceptions of their history and region, and provide access to other cultural and societal issues in the world.

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