



Raphaël Dallaporta, Rémi Labrusse

La Grotte Chauvet, timeless 2024

UNIVERSCIENCE PRESENTE

A FILM BY **RAPHAËL DALLAPORTA**
WRITTEN WITH **RÉMI LABRUSSE**

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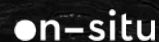
the Chauvet cave — timeless



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VISUAL PRODUCTION





Raphaël Dallaporta, Rémi Labrusse

La Grotte Chauvet, timeless 2024

UNIVERSCIENCE PRESENTE

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REGIONAL DEPARTMENT OF CULTURAL AFFAIRS (DRAC) AUVERGNE RHÔNE-ALPES

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A FILM BY **RAPHAËL DALLAPORTA**
SCREENPLAY **RAPHAËL DALLAPORTA, RÉMI LABRUSSE**
VOICES **BARBARA CARLOTTI, VINCENT JEAN-VICTOR**
MUSICAL COMPOSITION **MARIHIKO HARA**
SOUND DESIGN **YELLOW CAB**
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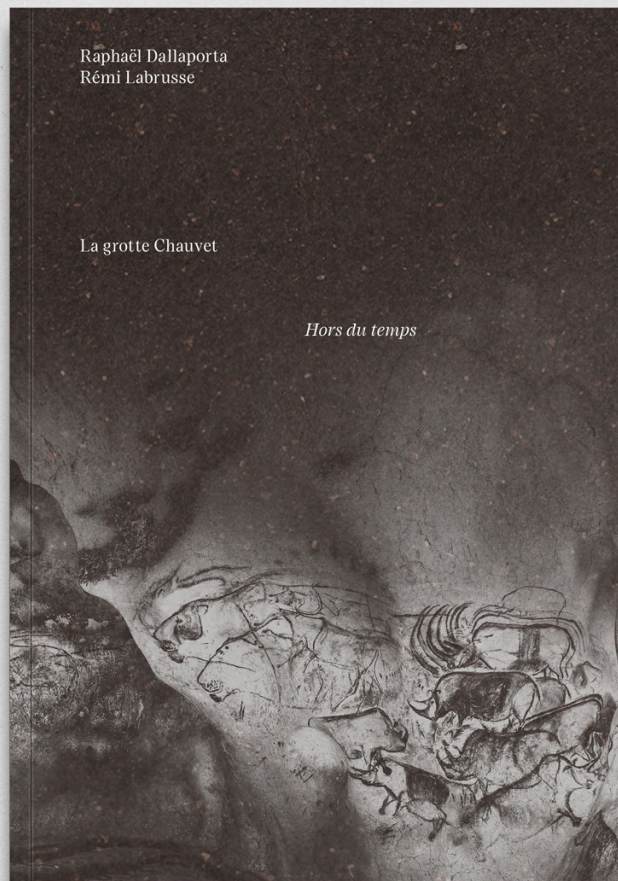


Raphaël Dallaporta, Rémi Labrusse

La Grotte Chauvet, hors du temps 2024

delpire & co

This text and image book is based on the screenplay for the planetarium film 'La grotte Chauvet, hors du temps', written by Rémi Labrusse and directed by Raphaël Dallaporta. graphic design Atelier Pentagone.



Format: 14.5 x 20.5 cm

Pages : 144

Price: €35

—

available on

delpireandco.com

Qui est venu ? Qui a posé sa main sur moi ? 2024
[Who's there? Who laid their hand on me ?]

The limited edition of 'La grotte Chauvet, hors du temps'.
numbered and signed, limited to 20 copies and 5 artist's proofs.
Pigment print by Daniel Regard 20 x 25 cm, framed.

-
Limited edition print



Librairie
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—
13 rue de l'Abbaye
Paris, France

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Annex



Raphaël Dallaporta, *Trouble* 2016



Raphaël Dallaporta

Antipersonnel 2004

35 dye-destruction prints (Ilfochrome)
caption by Tom Ridgway
30 x 24 cm



Exhibition view (detail)
“Raphaël Dallaporta, Protocole”
Musée de l'Élysée, Lausanne, Switzerland (2010)

—
Collections
Centre national des arts plastiques, Paris, France
MEP, Paris, France
Musée de l'Élysée, Lausanne, Switzerland

Antipersonnel 2004



Antipersonnel Blast Mine

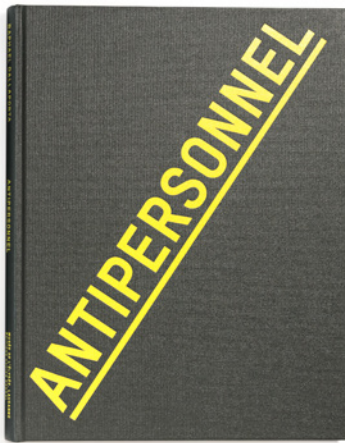
B-40 USA/Vietnam

The B-40 antipersonnel mine is a Vietnamese adaptation of the BLU-24/B US-made cluster bomb. When activated, the homemade mine contains enough explosive and fragmenting pieces to blow off a leg. Despite the destruction of 4 million mines and 8 million items of unexploded ordnance (UXO) since 1975, it is estimated that 16.478 million square meters of land in Vietnam is still contaminated by mines and UXO.

d. 60 mm wght. 700 g

Antipersonnel 2004

One of photography's great strength is its ability to catalogue and record the world in which we live. The simplicity and clarity that photography offers has both commercial and artistic possibilities. In more recent years there has been a trend towards documentary photographers isolating one particular aspect of society and exploring this in great detail. Raphaël Dallaporta presents the most chilling example of this genre by photographing antipersonnel landmines. These strange ugly objects also have a certain disturbing beauty to them. We hear about the damage that landmines inflict on innocent victims long after the purpose of their planting has lapsed. They of course are hidden underground before exploding. I had never seen a landmine in real life or in a photograph until discovering Dallaporta's images. It was a revelation. We now learn that hundreds of types of landmines exist and the variety of design, appearance, shape and design is incredible. Because Dallaporta has photographed these objects in the way an advertising photographer might render a shampoo bottle, he glorifies these objects and yet appears totally neutral in his approach. It is a most clever trick, so much so that we hardly notice he has done it. (Martin Parr, guest curator of the 35th edition of the Rencontres d'Arles)



Antipersonnel, R. Dallaporta
[Editions Xavier Barral](#)
 Musée Élysée Lausanne (2010)
 Caption by Tom Ridgway
 Design Kummer&Herrman
 Cloth binding — 88 p.
 32 × 24,5 cm

Antipersonnel 2004



Type 72B
China



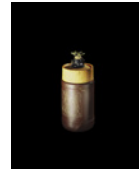
A-200
Germany



Artisanal landmine
-



Pfm-1
Russian federation



Mine artisanale
Bosnia



Pma-2
Former Yugoslavia



Ppmina-1
Czech Republic



No. 4
Israël



BLU-44/B
USA



M-966/B
Portugal



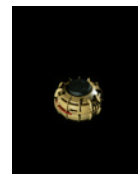
M-16
USA



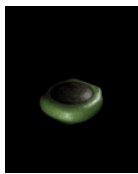
V-69
Italy



PDM-57
Soviet union



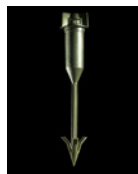
VS-50
Italy



SB-33
Italy



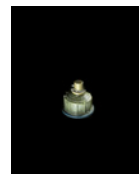
P-5
Spain



MI AP DV 61
France



MI AP DV 59
France



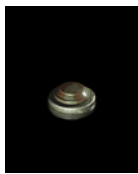
MI AP 51
France



M-18/A1
USA



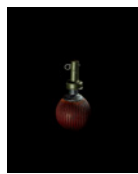
M-18/A1
Iran



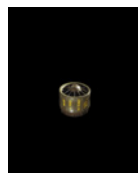
MAUS-1
Italy



GMMI-43
Germany



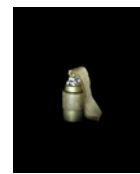
B-40
USA/Vietnam



R2M2
South-Africa



M-39
USA



KB1
Former Yugoslavia



BLU-97/B
USA



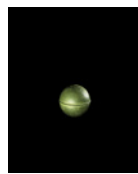
BLU-77/B
États-Unis



F1
France



BLU-24/B
USA



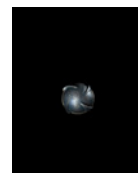
ZAB-500
Russian Federation



AO-2.5RTM
Russian Federation



BLU-3/B
USA



BLU-26/B
USA

35 dye-destruction prints (Ilfochrome)
caption by Tom Ridgway
30 x 24 cm



Raphaël Dallaporta

Antipersonnel 2004

35 dye-destruction prints (Ilfochrome)
caption by Tom Ridgway
30 x 24 cm



Exhibition view (detail)

« Raphaël Dallaporta, Observation »

Museum für Fotografie Braunschweig, Germany

—

Collections

Centre national des arts plastiques, Paris, France

MEP, Paris, France

Musée de l'Élysée, Lausanne, Switzerland



Raphaël Dallaporta, Ondine Millot

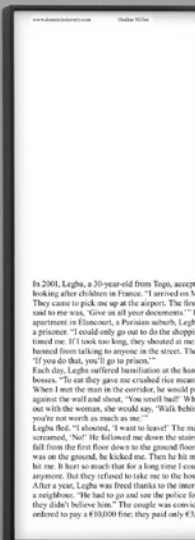
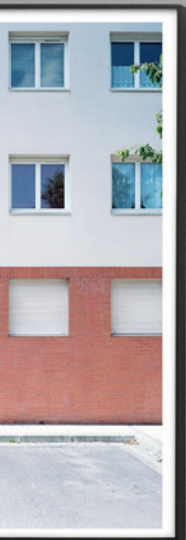
Domestic Slavery 2006

[EsclavageDomestique.pdf](#)

Impressions Offset d'après Pdf.

12 pages (images & textes)

29,7 x 42 cm



Exhibition view (detail)

“Raphaël Dallaporta, Protocole”

Musée de l'Élysée, Lausanne, Switzerland (2010)

—

Collections

Centre national des arts plastiques, Paris, France

Musée N. Niépce, Chalon-sur-Saône, France

Musée de l'Élysée, Lausanne, Switzerland

Domestic Slavery 2006

www.domesticslavery.com

Ondine Millot

Domestic Slavery

Raphaël Dallaporta

Aina's employer gave her a list of words: "Yes, thank you, hello and good-bye." These were the only words that Aina, then aged 18, had the right to say. Her day began at 6am: preparing breakfast for the family's two children, then ironing, vacuuming, laundry, washing up, gardening and cooking. Her day ended at midnight. Aina ate the family's leftover food from a separate plate; she slept on the tiles of the bathroom floor. Aina left Antananarivo, the capital of Madagascar, on a promise: "A job, money to send back to my family, the chance to continue with my studies." Held prisoner for two years, she was beaten, threatened and never paid.

A neighbour finally noticed this "young, thin girl who didn't speak" in the garden. She gave her some cream to help her hands deformed by cracks and called the CCEM, the Committee Against Modern Slavery. Today, Aina works as a nurse near Paris; her employers were given a six-month suspended prison sentence and fined €4,500.



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Domestic Slavery 2006

In *Domestic Slavery* Raphael Dallaporta and Ondine Millot address an often-ignored social wrong that is related to issues of human trafficking: modern slavery. Dallaporta's cold and stark images of ordinary-looking buildings in and around Paris, shot simply and in the same light, are combined with Ondine Millot's texts to become chilling portraits of hidden agony. The texts describe what went on in these photographed buildings, confronting the viewer with stories of abuse and cruelty, forcing us to consider the idea that behind the façade of the ordinary can lie a disconcerting reality. Dallaporta's presentation of the unbearable idea of a person reduced to an object is heightened by the way his photographs keep their distance and his refusal to fall into the sensational. It is an approach that allows *Domestic Slavery* to bear witness to the banality of everyday inhumanity.



[Français](#)



[English](#)

CCEM

Comité contre l'esclavage moderne

www.esclavagemoderne.org



Domestic Slavery —

Esclavage Domestique, R. Dallaporta,
O. Millot, Utrecht : Fotodok (2009)

Design Kummer&Herrman

Supple binding — 24 p.

29,7 × 21 cm

Domestic Slavery 2006



DomesticSlavery.pdf

Offset prints, from a 12 pages Pdf. (images & texts)
29,7 x 42 cm

Raphaël Dallaporta

Ruins 2010

12 pigment prints on Dibond
150 x 120 cm



Exhibition view (detail)

"Raphaël Dallaporta, Observation"
Foam Fotografiemuseum,
Amsterdam, Netherlands 2011

Ruins 2010

Flight over Kafir Qala
Balkh province, Afghanistan, 2010



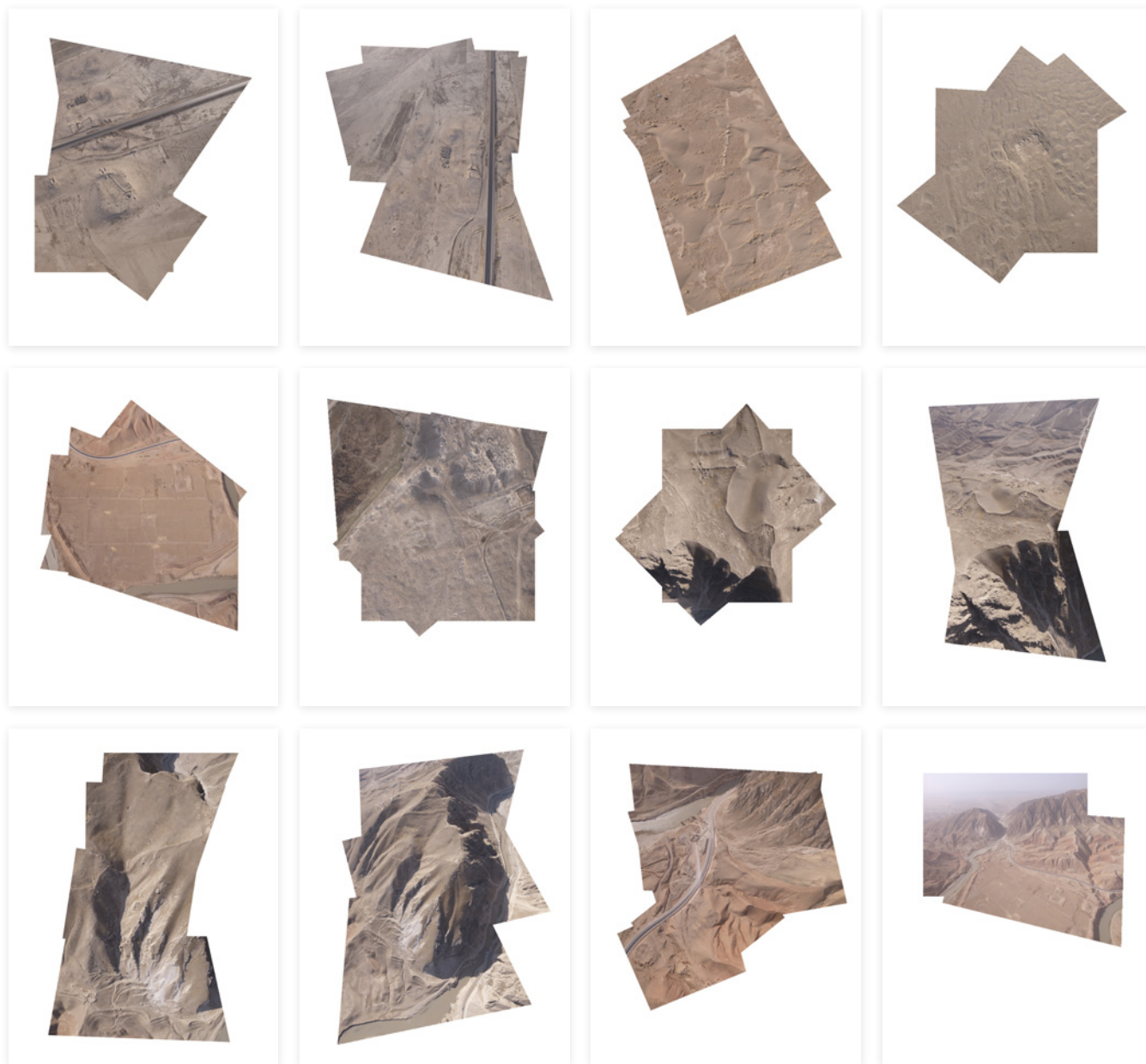
Bactria Archaeological Mission, 2010
with [Roland Besenval](#) (1947-2014)

Ruins 2010

In 1863, Nadar founded the Société d'encouragement pour la locomotion aérienne au moyen d'appareils plus lourds que l'air – the Society for the Encouragement of Aerial Locomotion in Craft Heavier Than Air – with the aid of Gustave Ponton d'Amécourt, the inventor of the first prototype helicopter. A century and a half later, Raphaël Dallaporta transported the modern equivalent – a six-engine drone – to northern Afghanistan to take, in this war-torn country, aerial photographs of threatened and unexplored archeological sites. This “pacifist drone” brought new perspectives for the Franco-Afghan archeological team by providing historical palimpsests that contained the land, capturing images of Zoroastrian religious sites, Achaemenid-era fortifications and other strategic sites. Raphaël Dallaporta then assembled these images, keeping their asymmetrical contours, to reveal these inaccessible sites and monuments. The images bear witness, he says, to the precariousness of our achievements. By using cutting-edge technology, he shone a light on what no longer exists: as with all photographs, his images “say” nothing; they are rather contemporary recordings of a form of the past and a document of the invisible. (Angela Lampe, curator of «Views from above», Center Pompidou – Metz, 2013)



Ruins, R. Dallaporta
 Éditions [GwinZegal](#) 2013
 Design Kummer&Herrman
 15 posters of different formats
 English edition
 Silkscreened archive box
 34 x 24 cm



2 pigment prints on Dibond
150 x 120 cm



Raphaël Dallaporta

Ruins 2010

“Check-point Tangui” video installation

8 min 45 sec

visual production on-situ



Installation view

“Raphaël Dallaporta, Observation”

CNA, Luxembourg, Luxembourg (2012)

—

Collection

Musée d’art moderne, Centre Pompidou, Paris, France

Nelson-Atkins Museum, Kansas City, USA



Raphaël Dallaporta

Fragile 2010

Four Humors (blood, yellow-bile, black bile, phlegm)
4 Dye destruction print (Ilfochrome)
120 x 150 cm



Exhibition view (detail)
"Raphaël Dallaporta, Observation"
CNA, Luxembourg, Luxembourg (2012)

—

Collections
New York Public Library, New York, USA
Foam Fotografiemuseum, Amsterdam, Netherlands
Musée Nicéphore Niépce, Chalon-sur-Saône, France
Var Departmental Collections, France



Raphaël Dallaporta

Fragile 2010

Fragile portfolio

8 Dye transfer prints and silkscreen captions

40 x 50 cm



Fragile portfolio (Plate IV. Murder, Dura mater)

Dye transfer prints and silkscreen captions

40 x 50 cm

—

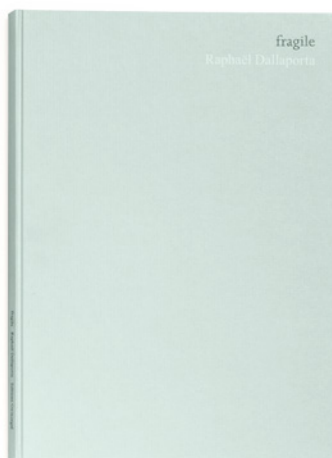
Collections

New York Public Library, New York, USA

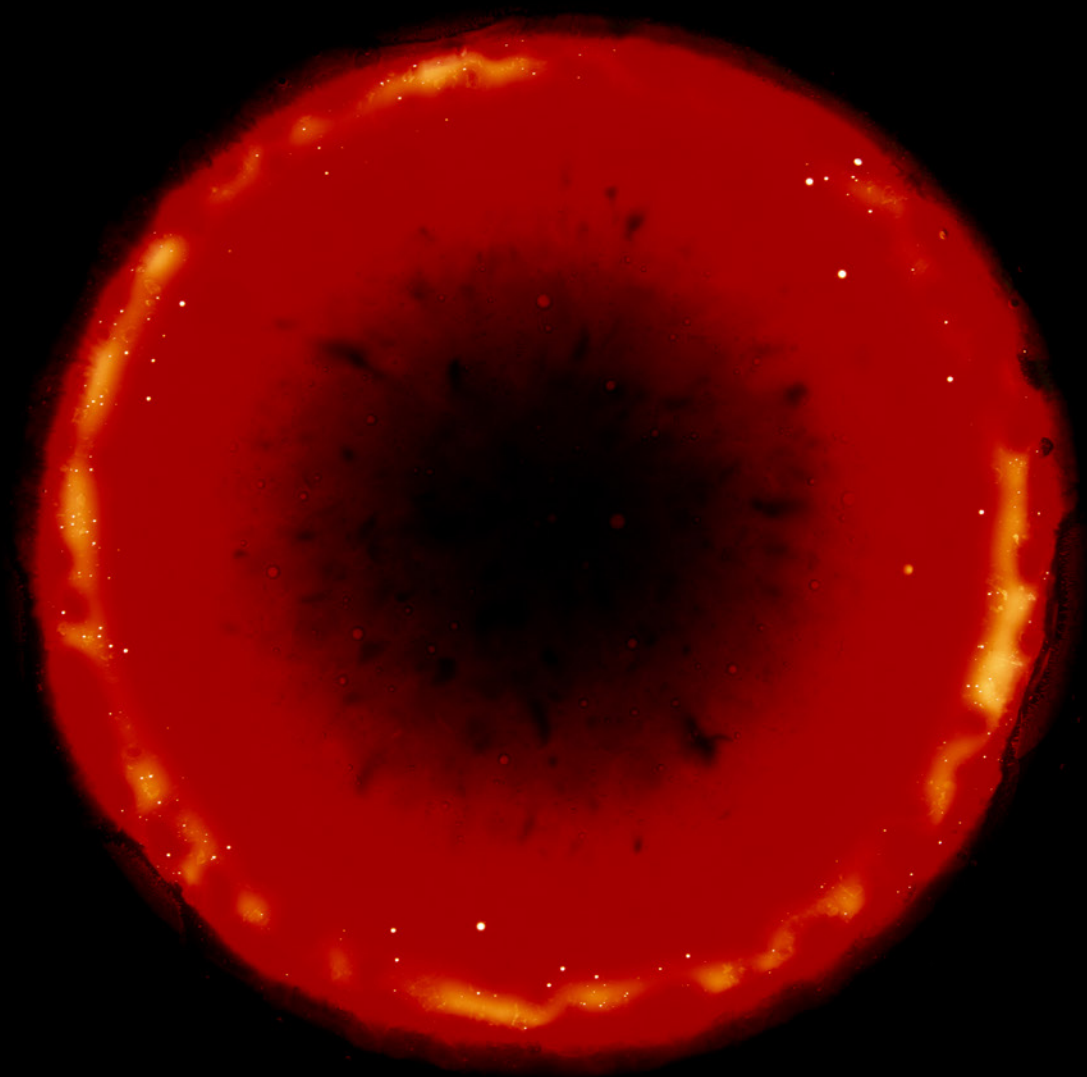
Musée Nicéphore Niépce, Chalon-sur-Saône, France

Fragile 2010

The first reading can seem unbearable, because it gives to see with these human organs, the imperatives of reality - and in particular our own death in a framework always accidental, frightening and suffered - to project it in a field close to aesthetics and of philosophy. A coherent and successful work that is exhibited and brings contemplation and gaze on oneself. Yet we quickly understand that each of the prints, shown elsewhere flat like an anatomical plate, has a peculiar and terrifying story. In most of his images, natural death does not exist, it is the result of an accident, a murder or a tragedy. An exception to the unreality of these recordings: the four large-format humours, rings of saturn or ellipses in space, reference to Hippocrates and yet directly linked to the nature of man. But this work also seeks to suspend the unexpected but fascinating relationships between objectified human remains mysteriously transformed by Dallaporta's eye into an exploration of a new mode, bordering on formal abstraction. Because if they seem out of context, the images of Dallaporta decompose the distress and the loneliness of the man deceived by the systems and by those close to him. (Françoise Docquier)



Fragile, R. Dallaporta
[Éditions GwinZegal](#) 2011
23 color photographs
Design Kummer&Herrman
French and English editions
Swiss binding — 96 p
34 x 24 cm



"Four Humors" blood
Dye destruction print (Ilfochrome)
120 x 150 cm

Fragile 2010



Plat I a. Spinal cord



Plate I b. Cranial vault



Plate II a. Breastplate



Plate II b. Cardiopulmonary block



Plate VII a. Congestive brain



Plate XII a. Dura-mater



Plate XIV a. Cardiopulmonary block

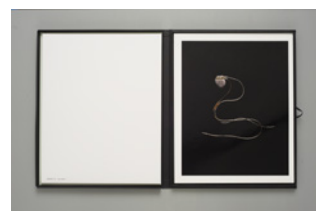
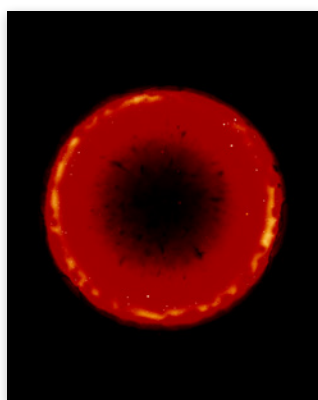
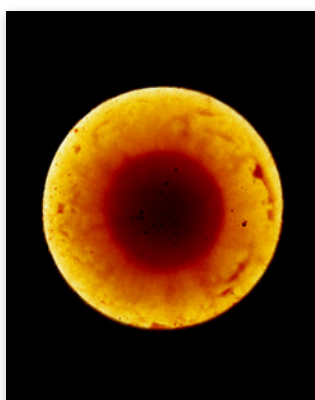


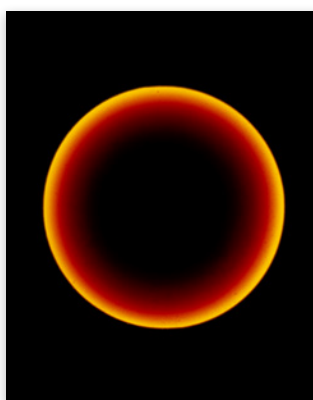
Plate XIV b. Pace-maker



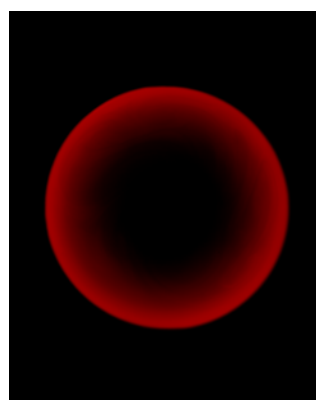
Blood



Yellow bile



Black bile



Phlegm

Four Humors

4 Dye destruction print (Ilfochrome)

120 x 150 cm

—

Fragile portfolio

8 Dye transfer prints and silkscreen captions

40 x 50 cm

Raphaël Dallaporta

Kircher 2015



Exhibition view (detail)

"Raphaël Dallaporta, Clouds are not spheres", Collégiale Saint-Pierre-La-Cour, Le Mans, France, 2024

Kircher 2015

Kircher (2015) is an enlarged photographic print of the *Ars Magna Sciendi sive Combinatoriae* (The Great Art of Knowledge, or the Combinatorial Art), a historic work published in 1669, which opens with the line: “Nothing is more beautiful than to know all.” The image is a portrait of the spirit of the author, Athanasius Kircher (1602–1680), a German Jesuit with an extraordinary imagination, who was a professor at the Roman College and a true polymath. The monumental leather binding, with crater-like cracks, shows the scale of ambition of this fount of knowledge, who penned the first textbook about sundials (the art of calculating sundials) and *Ars Magna Lucis et Umbrae* (the art of light and shade), where we can see the oldest representation of a camera obscura. This work was presented to the Villa Medici in Rome in 2015.



Raphaël Dallaporta, *Kircher*, 2015
Baryta print by Choï
120 x 180 cm, framed.

Raphaël Dallaporta

Covariance 2015



Exhibition view (detail)

“Raphaël Dallaporta, *Covariance*”-
[Jean-Kenta Gauthier](#) Paris, France, 2017



Raphaël Dallaporta

Covariance 2015

48 variations of a statistics function
in collaboration with Alexandre Brouste,
Framed cyanotype platinum-palladium prints
33x40 cm each / overall dimensions variable



Exhibition view (detail)

“Raphaël Dallaporta, *Covariance*”
[Jean-Kenta Gauthier](#) Paris, France, 2017



Raphaël Dallaporta

Covariance 2015

48 variations of a statistics function
in collaboration with Alexandre Brouste,
Framed cyanotype platinum-palladium prints
33x40 cm each / overall dimensions variable



Exhibition view (detail)

“Raphaël Dallaporta, Ode to time”
Abbaye de la Celle, Var department, France, 2024

Covariance 2015

Covariance (2015) is a set of 48 photographs derived from mathematical objects realized by Raphaël Dallaporta following a dialogue with Alexandre Brouste, Professor of Mathematics at Université du Maine (France). These objects, created from mathematical functions integrating a covariance principle - a concept used in theories of probabilities and statistics - are materialized in the form of cyanotypes over platinum-palladium prints, offering the illusion of fragments of clouds in a cosmic sky.

Covariance follows Raphaël Dallaporta's artistic practice collaborating on many occasions with scientists and researchers in order to question the conditions of our existences. In *Covariance*, each of the 48 components bares the name of Aléa (meaning 'hazard') in reference to the aleatory part of its mathematical formulation. Through these mathematical uncertainties which generate abstract and illusory images, Raphaël Dallaporta builds a continuous dialogue between science and art, questions the nature of the artistic act and evokes our own destinies resulting from numerous events, encounters and aleatory elements.



Raphaël Dallaporta, *Covariance*
Alea 473, Alea 488, Alea 448, Alea 413
—
Collection
New York Public Library, New York, USA

Correspondence 2015

After "La Table est servie" (1823-1825)
musée Nicéphore Niépce, Chalon-sur-Saône, France
wall print, variable dimensions
framed prints, 30 x 21 cm et 40 x 15 cm

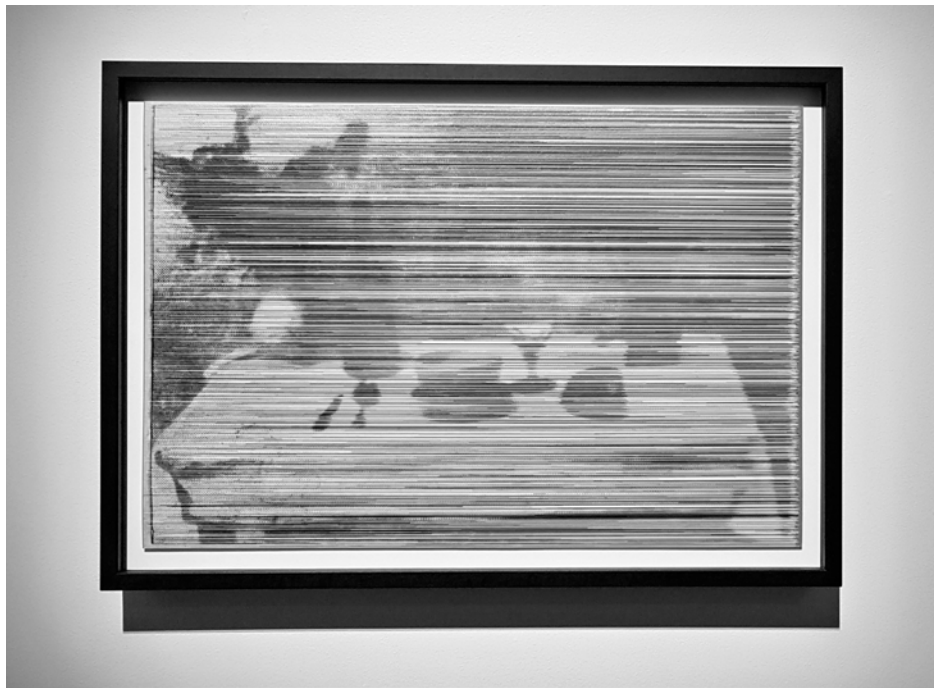


Exhibition view (detail)

"Raphaël Dallaporta, Correspondence"
Foam Fotografiemuseum, Amsterdam,
Netherlands 2016

Correspondence 2015

Raphaël Dallaporta opened the digital file of Nicéphore Niépce's first missing images (collection of the Nicéphore Niépce Museum) in word processing software. In the series of abstract characters thus created, he inscribes the secret and encrypted codes used by Niépce and Daguerre in their correspondence. In order to preserve their invention, they used from the start of their association, around 1830, an encrypted code to identify the substances. The resulting final image contains within it traces of the exchanges between the two inventors.



Exhibition view (detail)

'Niépce: The Origin of the World
[Jean-Kenta Gauthier](#) Paris, France, 2021

—

Raphaël Dallaporta *Correspondence*,
 after Nicéphore Niépce, *La Table servie*
 Piezographic print 27 x 40 cm
 framed under glass: 31 x 41 cm

Raphaël Dallaporta

Chauvet – Pont-d'Arc, L'inappropriable 2016

6K video installation LED displays Sony PCL 4 m x 12 m
curated by Xavier Barral in collaboration with on-situ
musical composition by Marihiko Hara



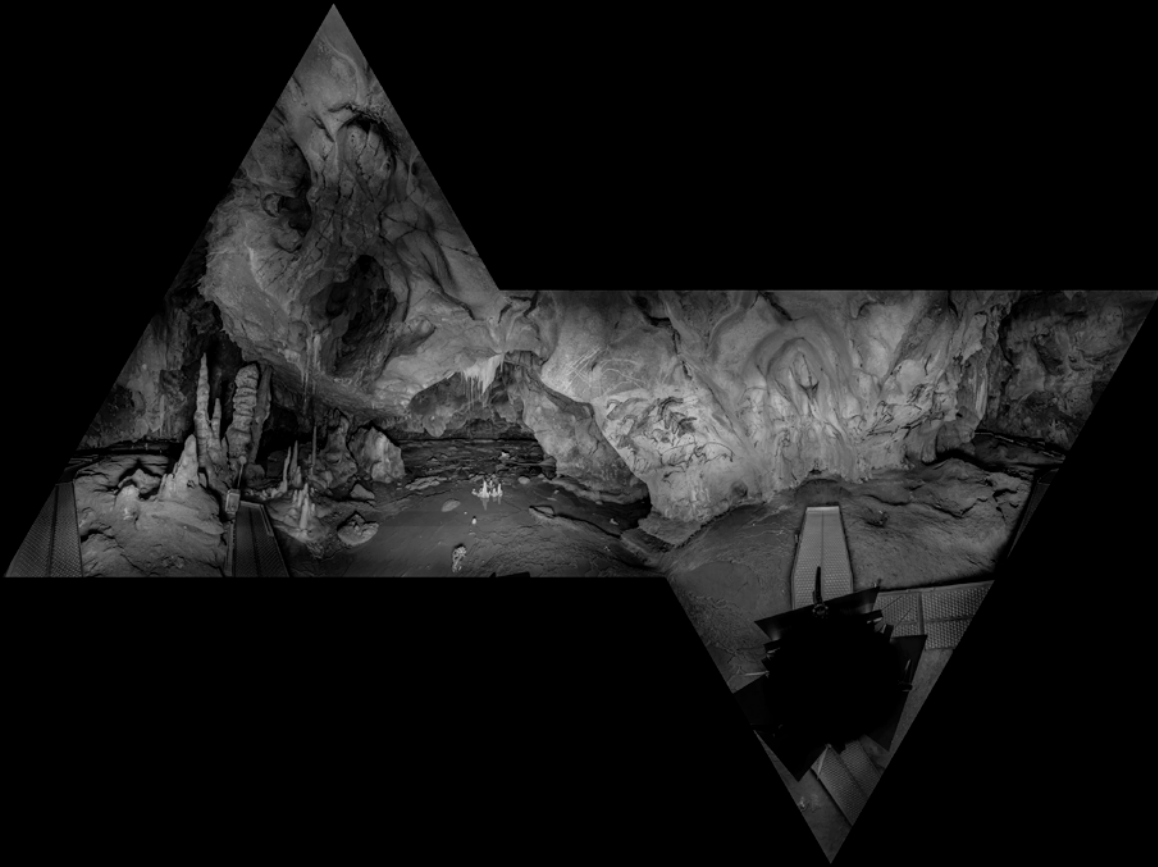
ネアンデ
ルという
「それはい
人とは何
性も何れ
質の何れ
そして何
た、何れ
の何れ
何れとい
ことです。

Exhibition view

The Museum of Kyoto Annex,
Kyotographie festival, Kyoto, Japan 2017

Chauvet – Pont-d’Arc, L’inappropriable 2016

6K video installation LED displays Sony PCL 4 m x 12 m
curated by Xavier Barral in collaboration with [on-situ](#)
musical composition by Marihiko Hara



Installation view // [video link](#)
The Museum of Kyoto Annex,
Kyotographie festival, Kyoto, Japan (2017)



Raphaël Dallaporta

Chauvet – Pont-d’Arc, L’inappropriable 2016

Public installation
vinyl prints 3 x 30 meters

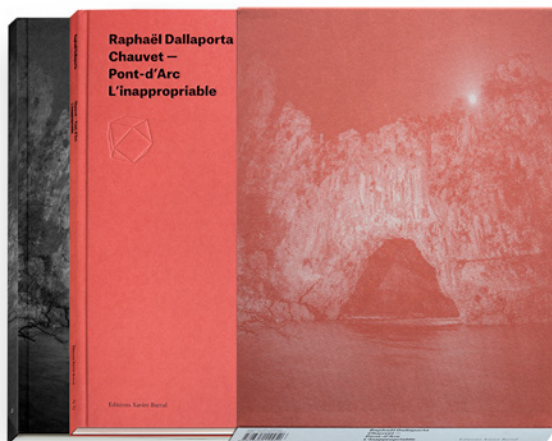


Installation view (detail)

Paris gare du Nord, France
Paris-Photo (2016)
(credit [Pino Musi](#))

Chauvet – Pont-d’Arc, L’inappropriable 2016

Chauvet – Pont-d’Arc, L’inappropriable, is the culmination of work undertaken by artist Raphaël Dallaporta in the cave of Pont d’Arc, known as the Grotte Chauvet, which contains some of the finest figurative cave paintings in the world. This geologically interesting site in the heart of the gorges of the Ardèche was naturally preserved for more than 20,000 years before being rediscovered in 1994. Since then, access has been strictly reserved for researchers and scientists. Thanks to the the French Ministry of Culture, Raphaël Dallaporta was able to enter the site to create photographic planispheric panoramas, following the model designed in 1946 by American inventor Richard Buckminster Fuller. In a large-scale video installation and a book, Dallaporta’s work invites viewers and readers to contemplate the walls of the cave differently. In this unbalanced position, vision is altered. For the artist, this is a metaphor for the movement of the world, the rotation of the Earth and the planets, and refers to anthropological ideas that saw a link between caves and the cosmos.



Chauvet – Pont-d’Arc L’inappropriable
 R. Dallaporta,
[Editions Xavier Barral](#) 2016
 Design Christophe Renard
 French edition
 2 japanese-bound volumes
 32 x 24 cm



Raphaël Dallaporta

Trouble 2016

Video 16:9, 2 min 30 sec loop

—

4 compositions of 3 instant prints

8.5 × 10.8 cm, framed 52 × 24 cm



Exhibition view

“Raphaël Dallaporta, Trouble”

[Jean-Kenta Gauthier](#), Paris, France, 2017

Trouble 2016

Tribute to Jean-Paul Curnier, philosopher and writer

With *Trouble*, Raphaël Dallaporta again investigated the relationship between science and life, starting with a quotation from Ancient pre-Socratic thinker Heraclitus: “No man ever steps in the same river twice, for it is not the same river and he is not the same man.”

In December 2016, Dallaporta visited the site of Pont d’Arc where a large natural bridge spanning the Ardèche River has stood for millennia. There he gave a performance that became *Trouble*, entering the water a number of times to photograph the Pont d’Arc’s reflection and test Heraclitus’s allegorical idea. The result was a video recording the artist’s actions, as well as a number of Polaroids, each one showing a different water surface created by his actions. *Trouble* is part of the allegorical in Raphaël Dallaporta’s oeuvre. Using simple technical means, the artist records his presence in the world and creates a metaphor of our own existence.



Trouble, Raphaël Dallaporta,
video 16:9

GW181124 2019

Video 16/9, 5 min 08 sec
music by Krystof Maratka

-
Musical performance by Kryštof Mařatka (prehistoric flute) and Karine Lethiec (18th-century viola) in the Central room of the Virgo gravitational wave detector in Pisa, Italy.



Video installation (detail)

Raphaël Dallaporta, GW181124 (2019)
Fonds de Dotation Physique de l'Univers
[LIEN vidéo](#)

GW181124 2019

A gravitational wave is a ripple in space-time generated by violent cosmic events such as the merging of black holes or neutron stars. Although tiny, these ripples, detected since 2017 by instruments such as LIGO (United States) and Virgo (Italy), offer a new way of exploring the universe and observing invisible phenomena thanks to multi-messenger astronomy.

On Saturday 24 November, between 16:30 and 22:00 (local time), in the Central room of the Virgo interferometer, in Pisa (Italy) Raphaël Dallaporta recorded a musical performance by Karine Lethiec (18th-century viola) and Krystof Maratka (prehistoric flute). The interferometer captured the vibrations and resonances of the instruments in this world premiere, entitled *GW181124*.

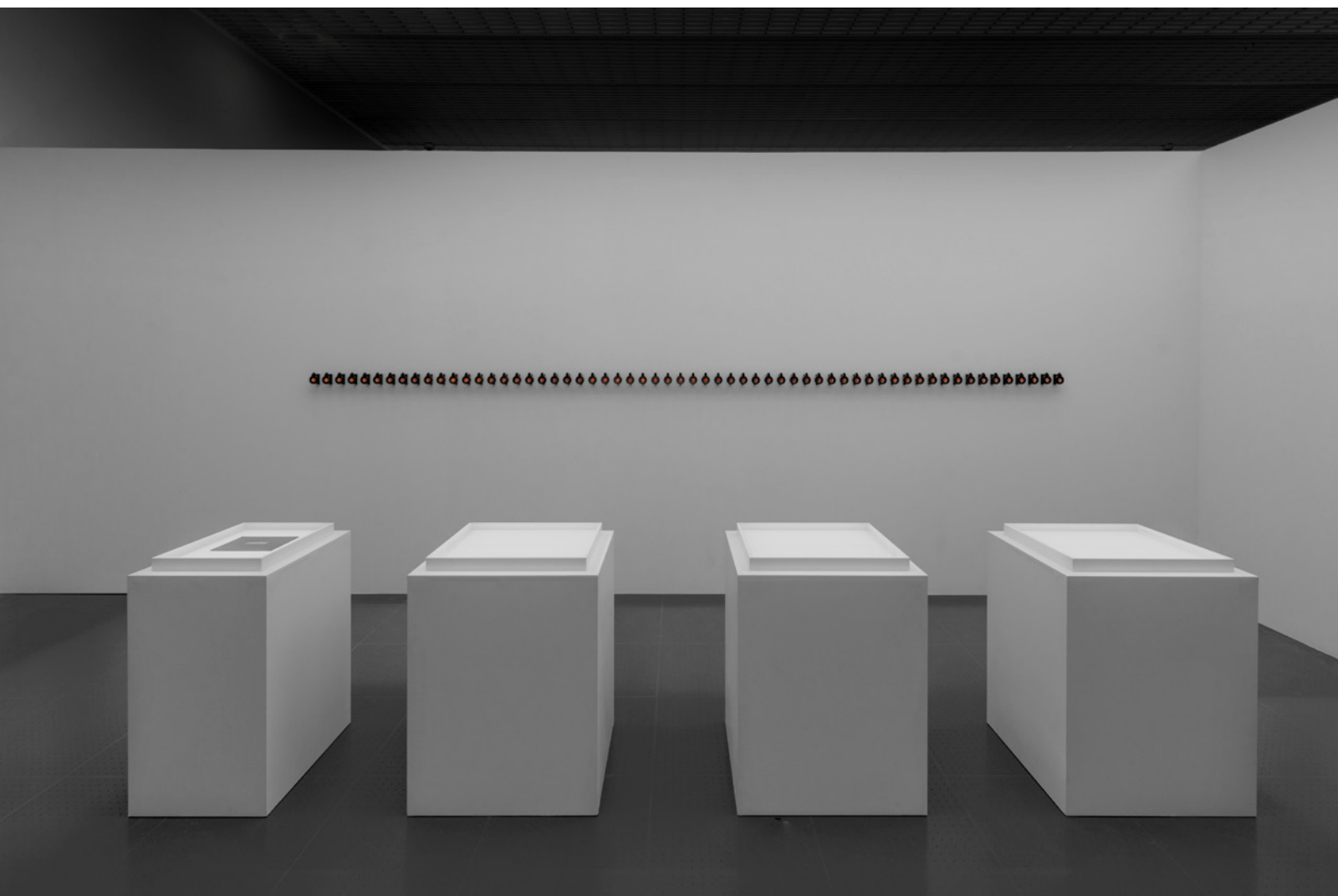


3D model created in collaboration with Peter Wolf and Etienne Savalle, using data from the *GW181124* recording.

Echoes 2018

Installation comprising three sets of components

- *Abri Blanchard Bone* piézography print framed with caption, 50x40 cm
- *1809020339_L1*, *1809030728_L2* and *1809040622_L2* ink on paper, framed, 50 x 60 cm
- *Selfportraits* 60 prisms, metal, epoxy, 8x6x8 cm each



Installation view (détail)

“Peindre la Nuit – Painting the Night”
Centre Pompidou-Metz
Metz, France (2018)



Raphaël Dallaporta

Echoes 2018

1809040622_L2

ink on paper, framed, 50 x 60 cm



Installation view (détail)

“Peindre la Nuit – Painting the Night”
Centre Pompidou-Metz
Metz, France (2018)

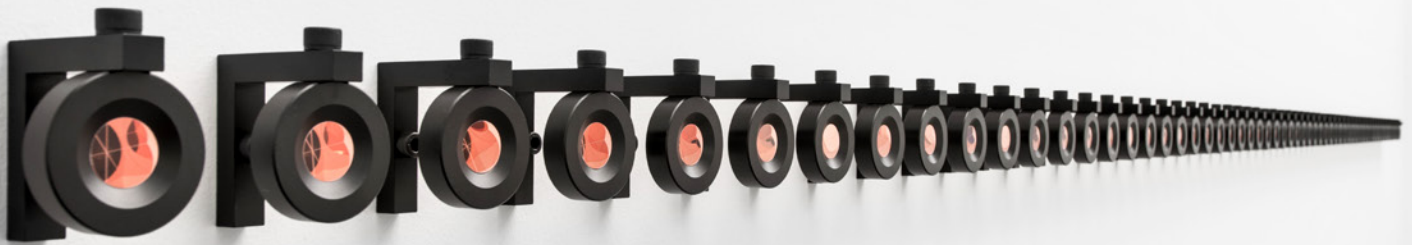


Raphaël Dallaporta

Echoes 2018

Selfportraits

60 prisms, metal, epoxy, 8x6x8 cm each



Installation view (détail)

“Peindre la Nuit – Painting the Night”
Centre Pompidou-Metz
Metz, France (2018)

Echoes 2018

Each year, the Moon recedes approximately 3.8 cm from Earth. This phenomenon, and how it is measured, caught the interest of Raphaël Dallaporta who designed a three-part installation for the exhibition. The first work, *Abri Blanchard Bone*, is a photograph of a bone found in the Abri Blanchard rich shelter, in Dordogne. The bone remained a mystery until its carved pattern of dots was deciphered in the 1960s by the American scientist, Alexander Marshack. He demonstrated that the dots represent the detailed observation of a two-month lunar cycle, dating back to the Aurignacian culture i.e. 30,000 years BC. In a strange coincidence, we continue to measure the Moon's distance from the Earth in the form of dot or *Echoes* (the name of the series of drawings): a laser beam is sent the Moon and return to Earth; the photon that complete the return journey are recorded as dots. The beam is « bounced » off the Moon by corner-cube reflectors that were left by lunar mission in the 1970s. Similar corner-cubes, hung on the wall like so many *Self-Portraits*, challenge our senses and perception.



Painting the Night
 J-M. Gallais
 exhibition catalogue, 2018
[Centre Pompidou-Metz Éditions](#)
 Hardcover - 250 p.
 33 x 25 cm

Ventre 2019

Exhibition created in collaboration with Rémi Labrusse (art historian), Éric Cordier (composer), and Philippe Vasset (writer), Miguel Biard (lithic expert), with the support of the CNES Observatoire de l'Espace (Paris) and the National Archaeology Museum (Saint-Germain-en-Laye).

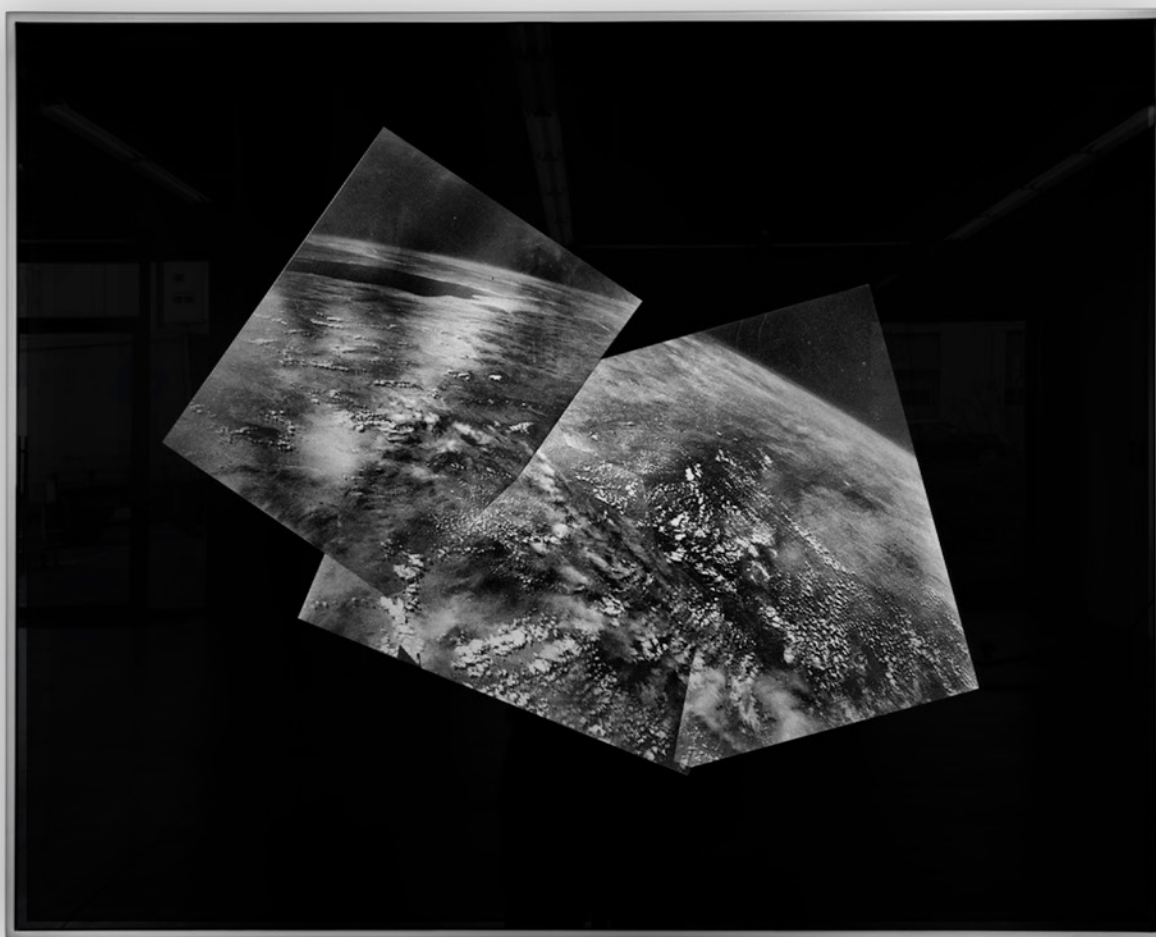


Exhibition view (detail)

"Raphaël Dallaporta, *Ventre*",
La Terrasse espace d'art de Nanterre,
Nanterre, France, 2019

Ventre 2019

Raphaël Dallaporta, *V2 No. 13*, 2014
Gelatin silver print, 80 × 100 cm



Exhibition view (detail)

"Raphaël Dallaporta, *Ventre*",
La Terrasse espace d'art de Nanterre,
Nanterre, France, 2019

Ventre 2019

Raphaël Dallaporta, *Caméra E-8*,
Vidéo 16/9 8 min. music by Éric Cordier,
Observatoire de l'espace du CNES, France



Video installation (detail)

"Raphaël Dallaporta, *Ventre*",
La Terrasse espace d'art de Nanterre,
Nanterre, France, 2019

Ventre 2019

Raphaël Dallaporta, *Origine du monde*, 2018
Piezographic print, varnished and framed, 20 × 25 cm



Exhibition view (detail)

“Raphaël Dallaporta, *Ventre*”,
La Terrasse espace d’art de Nanterre,
Nanterre, France, 2019

Ventre 2019

Ventre presents itself as an experience inviting us to feel the world in motion. Together with curator Rémi Labrusse (art historian), Raphaël Dallaporta weaves poetic connections between prehistoric fragments and the technological legacy that propels humankind beyond Earth's cradle. Drawing on archaeological survey methods, the artist showcases traces of his own discoveries and immersive experiences through a variety of elements: photographs, videos, texts, sounds, authentic objects, and replicas. Together, these components nurture a reflection on the complex relationship between reality and its representation. Could it be that the power of the image relies solely on the belief it inspires? But are we truly capable of verifying this? Our imaginary constructs most often reveal themselves in indirect ways. Sometimes, the image short-circuits received ideas. The exhibition *Ventre* is a collaborative research project developed with the involvement of various individuals and institutions or research teams, including the Observatoire de l'Espace of CNES the french national centre for space studies (Paris), the National Archaeology Museum (Saint-Germain-en-Laye), lithic expert Miguel Biard, composer Éric Cordier, and writer Philippe Vasset.



Ventre, R. Dallaporta
 exhibition booklet
 la Terrasse, espace d'art de Nanterre
 paperback — 24 p.
 21 x 15 cm

September 8 2019

Commemorative plaque in anodised aluminium, 30 x 40 cm
and two prints on blue paper, 150 x 120 cm each



Exhibition

“Arbres de guerre” PhotoDoc, Paris, France, 2019
 “Paris-Photo” JKG, Grand-Palais, Paris, France, 2019
 “Avec l’Espace” Observatoire de l’Espace, CNES,
 Paris, France, 2022

September 8 2019



Exhibition view (detail)

"Arbres de guerre" PhotoDoc, Paris, France, 2019

September 8 2019

Commemorative plaques installed on 8 September 2019, in the Belgian Ardennes and in Maisons-Alfort in the Paris suburbs, by Raphaël Dallaporta and Tom Ridgway, on the 75th anniversary of the launch of the first operational V-2 rocket. These plaques show that here, on 8 September 1944, a supersonic rocket was launched at 11am from the Bois du Belevu in the Belgian Ardennes. The target, number 0303, chosen by the Wehrmacht, had been Paris.

The six victims of the impact were a girl aged 4 months, a boy aged 8, a woman aged 24, a man aged 34, a woman aged 48, and a woman aged 73.

The launch marked the beginning of the space age.



September 8 (2019) limited edition 5 +2 AP
A3 folder containing:
one anodised aluminium plate, 30 x 40 cm,
and two blue-back prints, each 150 x 120 cm



Raphaël Dallaporta, Pierre Nouvel

Éblouir/oublier 2019

École Nationale Supérieure
de la Photographie, Arles, France

Stainless steel sculpture interacting with the Sun





Raphaël Dallaporta, Pierre Nouvel

Éblouir/oublier 2019

Stainless steel sculpture interacting with the Sun
50 x 230 x 30 cm

oublier

Installation view (detail)

École Nationale Supérieure
de la Photographie, Arles, France
French Ministry of Culture - Oppic

Éblouir/oublier 2019

Stainless steel sculpture interacting with the Sun
50 x 230 x 30 cm



Installation view (detail)

École Nationale Supérieure
de la Photographie, Arles, France
French Ministry of Culture - Oppic

Éblouir/oublier 2019

Éblouir/oublier [to dazzle / forget] is a work produced for the new building of the ENSP a higher education institution under the supervision of the French Ministry of Culture inaugurated in Arles in July 2019. Installed on the low roof above the central patio of the building designed by Marc Barani. It is at the heart of the artistic practice shared by Raphaël Dallaporta and the scenographer Pierre Nouvel, both attentive to establishing, in dialogue with researchers, an unusual cohesion between history, sciences, arts and techniques. The installation is based on the mastery by calculating the phenomenon of caustics, the way in which light is reflected on a surface. The calculations were entrusted to the swiss company [Rayform](#), a spin-off of the Ecole Polytechnique Fédérale de Lausanne (EPFL).

A mirror sculpture interacts with the Sun and the rotational movements of the Earth, creating a periodic play of clarity between the words: the french verb “éblouir” (to dazzle), facing the Sun, projects in the shadow of the ground the ephemeral image of its anagram “oublier” (to forget).



L'Art à ciel ouvert —
La commande publique au pluriel
(2007-2019), under the direction
of Thierry Dufrêne, Flammarion (2019)
Hardcover — 240 p.
29 x 23 cm



Raphaël Dallaporta

Méridienne 2019

Seasons indicator sundial





Raphaël Dallaporta

Méridienne 2019

Seasons indicator sundial

Painted steel, overall dimensions 480 x 800 x 1600 cm



Installation view (detail)

Zone sensible, Saint-Denis, France
[Na!] project (2019)

Méridienne 2019

Méridienne (2019) by Raphaël Dallaporta is a permanent work installed at Zone Sensible - urban farm of Saint-Denis, the last farm of the 19th century still in activity at the gates of Paris. Designed with Denis Savoie, astronomer and science historian, *Méridienne* is a large-scale sundial. The work consists of a steel armchair tilted towards the sky whose seat culminates at 4.5 meters in height, and whose shadow projected on the ground on the meridian line, the line of the equinoxes and the hyperbolas of the solstices, allows you to measure the rhythm of the seasons. The eyecup in the back of the raised armchair allows sunlight to pass through and thus acts like a gnomon, making *Meridienne* a natural clock dedicated to measuring not the hours but the seasons. By climbing the ladder and taking a seat in the reclining chair, participants experience a contemplative moment of isolation and communion with the sky and the surrounding nature above it. By blocking the eyecup-gnomon with their body, they temporarily deactivate the sundial, like a gesture that manifests their presence to the world. The artist recommends that each person only sits in the chair once in their life.



Zone sensible, Saint-Denis, France
[Na!] project (2019)

Form & Formula 2019

7 pigment prints, steel frames, and sanding on glass,
60 x 75 cm each



Exhibition view (detail)

"Raphaël Dallaporta, Form & Formula"
Federal Institute of Metrology METAS,
Bern, Switzerland (2019)

Form & Formula 2019

To measure is to compare an unknown physical quantity with a similar quantity taken as a reference with the help of an instrument. The reference quantity is directly related to the units of the International System of Units, the SI, and thus to the constants that define it since 2019. Raphaël Dallaporta has elaborated an artistic creation aiming at making visible the measurement in close complicity with metrologists. of the Federal Institute of Metrology METAS. The installation brings together a series of photographs related to the seven SI units. This work, by highlighting a new selection of instruments from metrology laboratories, aims to reveal significantly the interdependence between SI units and the physical constants defining them. Through these compositions, objects isolated from their context can testify to their mysterious function. Visitors are invited to view the exhibition *Form & formula*, through an aesthetic approach, the current issues of metrology. Also in an evolutionary way, the artist Raphaël Dallaporta proposes a transversal experience of the seven SI units by elements extracted from the various laboratories. Through the image, he invites the visitor to imagine the fundamental determinations of measurement. By pursuing the questioning of the notion of progress, central in his work, he questions by analogy our presence in the world.



Forme & Formel —
 Forme & Formule, R. Dallaporta
 METAS, Bernn, Switzerland (2019)
 Exhibition booklet
 german and french edition
 paperback— 24 p.
 15 × 21 cm



Raphaël Dallaporta

Astrarium 2020

Set of 7 photographs

Sublimation prints, mounted and framed, each 83 x 73 cm



Installation view (detail)

Venus, the Moon, Mars

'Raphaël Dallaporta, Paraboles

Jean-Kenta Gauthier, Paris, France, 2022



Raphaël Dallaporta

Astrarium 2020

Set of 7 photographs

Sublimation prints, mounted and framed, each 83 x 73 cm



Installation view (detail)

Mercury, Mars, Venus, the Sun
« Nos arrangements avec le temps »
INHA, French national Institute of art history
Galerie Colbert, Paris, France, 2022-2023



Raphaël Dallaporta

Astrarium 2020

Set of 7 photographs

Sublimation prints, mounted and framed, each 83 x 73 cm



Installation view (detail)

The Sun, Mercury, Venus,
the Moon, Mars, Jupiter, Saturn
'Raphaël Dallaporta, Movements of the world
Musée du Temps, Besançon, France 2020-2021

Astrarium 2020

The Sun, Mercury, Venus,
the Moon, Mars, Jupiter, Saturn

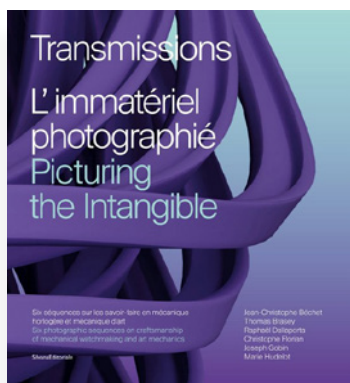


Set of 7 photographs
Sublimation prints, mounted and framed,
each 83 x 73 cm

Individual works: edition of 3
Set: edition of 1 + 1 artist's proof

Astrarium 2020

When seeking to celebrate the intangible heritage of horology, Raphaël Dallaporta turned his attention to the Padua manuscript which contains the very first detailed representation of a clock known today. Its creator, Giovanni Dondi (1330-1388), took fifteen years to develop this extraordinary clock which reproduces the movements of the seven stars in the cosmos – the Sun, Mercury, Venus, the Moon, Mars, Jupiter, Saturn. Completed in 1380, Dondi's original clock was considered a new world wonder at the time, admired by those in power of its time, like Charles V. Disappeared in the 16th century, it has been the subject of several replicas, including that of the MIH in the mid-1980s, according to the original manuscript preserved in Padua for more than six centuries. Raphaël Dallaporta's seven photographs are in fact a record of this planetary clock being set into motion. Working with the clock restorers at the MIH where the object is housed, Raphaël Dallaporta designed and arranged the "setting in motion" and lighting of the stars on the dials that mechanically materialise the geocentric system designed by Ptolemy in the 2nd century. Thanks to the relatively long exposure times, the light has created strange-looking swirls – the planets seem to be moving backwards in order to go forward, a phenomenon known as apparent retrograde motion which has obsessed generations of astronomers, and which Raphaël Dallaporta translates into a metaphor of the nonlinear advancement of progress.



Transmissions.
L'immatériel photographié —
Picturing the intangible
under the direction of
R.Huguenin, L. Reibel
Silvana Editoriale (2021)
Hardcover — 248 p.
30 x 27 cm

Equation of time 2020



Exhibition view (detail)

"Raphaël Dallaporta, Equation of time"
Jean-Kenta Gauthier, Paris, 2021



Raphaël Dallaporta

Equation of time 2020

Piezographic print 70 x 24 cm

Charcoal lines, figure-eight curves calculated for Paris in 2020 at -5000 and +5000.

Circle 183cm in diameter drawn with chalk on a floor, following the certificate of Ian Wilson, *Chalk Circle*, 1968.



Exhibition view (detail)

“Raphaël Dallaporta, Equation of time”
[Jean-Kenta Gauthier](#), Paris, 2021

Equation of time 2020

Since 2017, Raphaël Dallaporta has been carrying out at the Paris Observatory a verification of this astronomical phenomenon known since antiquity: by photographing every day at the same time the mark of the sun projected along the meridian line drawn in 1732 on the floor of the Cassini room, the artist verifies that the curve represented by these points of light does indeed form an “8” loop figure around the axis over the course of a year. This curve is the result of the equation of time. Through this daily practice at the Paris Observatory, Raphaël Dallaporta reminds us that the 24-hour standard only constitutes straight and uniform time, a necessary convention for the functioning of our activities. In other words, as Heraclitus recalls in his fragment “The Sun is new every day”. Raphaël Dallaporta recounted this long-term experiment in his book *Équation du temps* (The Eyes Publishing, 2020) with an afterword by astronomer and science historian Denis Savoie.



Équation du temps,
R. Dallaporta, D. Savoie
[The Eyes Publishing](#) 2020
Design Kummer&Herrman
paperback, perforated — 376 p.
24 x 17 cm

Volatility Index 2020

Cnap, national photographic commission, "Image 3.0"
in collaboration with Thomas Kerdreux and Louis Thiry.



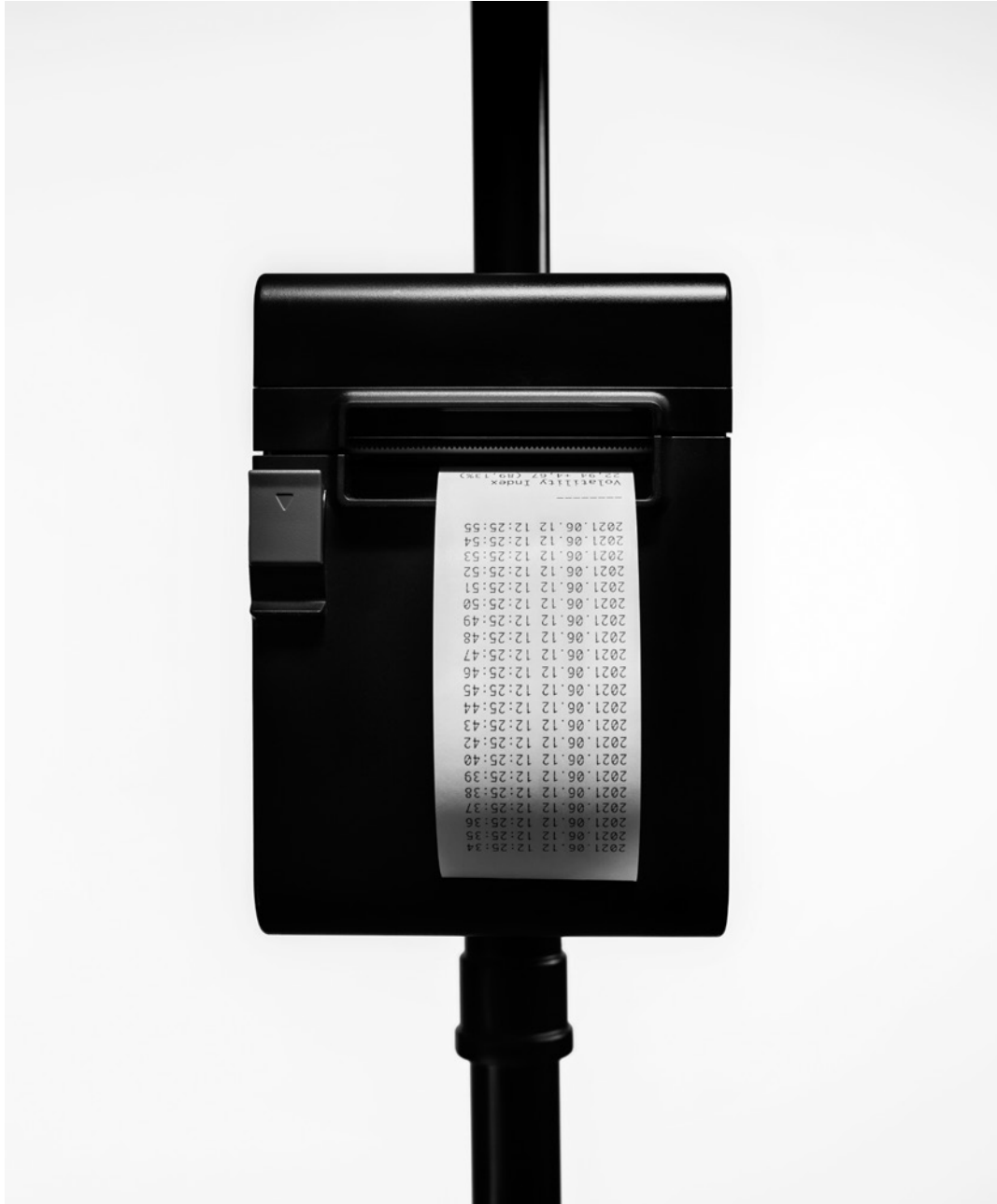
Installation view

—

Mirror, steel stand, single board computer,
cameras and thermal printer.
Overall dimensions variable.

Volatility Index 2020

Cnap, national photographic commission, "Image 3.0"
in collaboration with Thomas Kerdreux and Louis Thiry.



Exhibitions

—

'Free Lunch' Jean-Kenta Gauthier, Paris, France, 2020

'Image 3.0' le Cellier, Reims, France, 2022

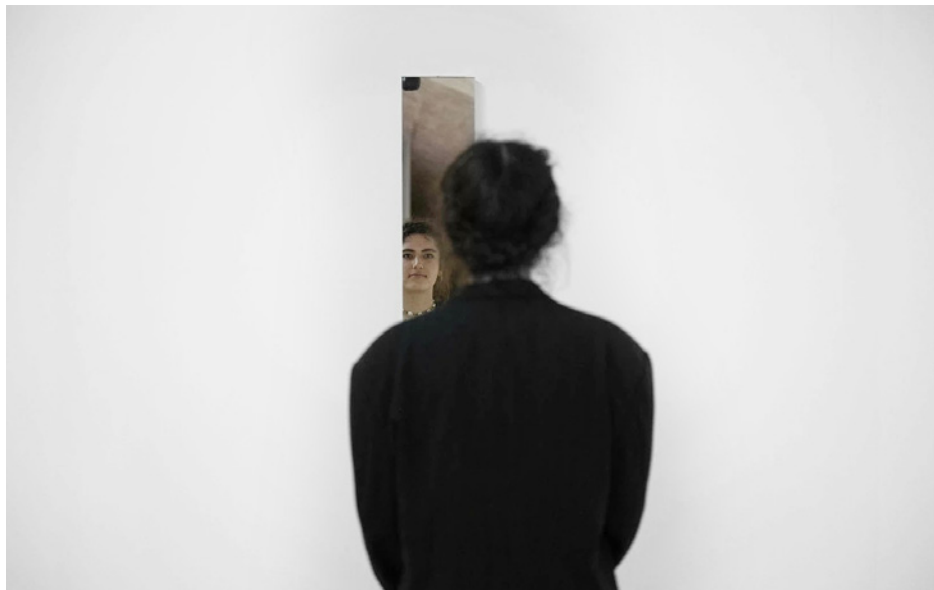
'Machina Sapiens' la Conciergerie, Paris, France, 2025

Volatility Index 2020

Cnap, national photographic commission, "Image 3.0"
in collaboration with Thomas Kerdreux and Louis Thiry.

Volatility Index offers visitors an experience that makes sensitive, by analogy with the «mirror stage» in psychology, the hijacking by machine learning of recognition and indexing techniques. The work questions censorship and self-censorship in the circulation of images.

This installation by Raphaël Dallaporta invites visitors to look at themselves in a mirror while a machine records their movements. The duration of the experience depends on each visitor. If the participant turns away from the mirror to look at the machine that prints each elapsed second, the receipt mentions a «volatility index» with its variation according to all previous visitors. Volatility here is no longer a financial datum, it is our capacity to look at ourselves. The work was conceived as part of «Image 3.0», a photographic commission from the Centre national des arts plastiques (Cnap). *Indice de Volatilité* was activated for the first time as part of *Free Lunch*, the inaugural group exhibition of the new space in the 15th arrondissement of the Jean-Kenta Gauthier gallery [\[Vidéo link\]](#).



'Image 3.0', le Cellier, Reims, France, 2022
credit: Antoine Quittet, Jeu de Paume

Raphaël Dallaporta

Air Current Sculptures 2022

Propeller, pin, ink, tracing paper, entomology box
Overall dimensions 26 x 19.5 x 5.5 cm

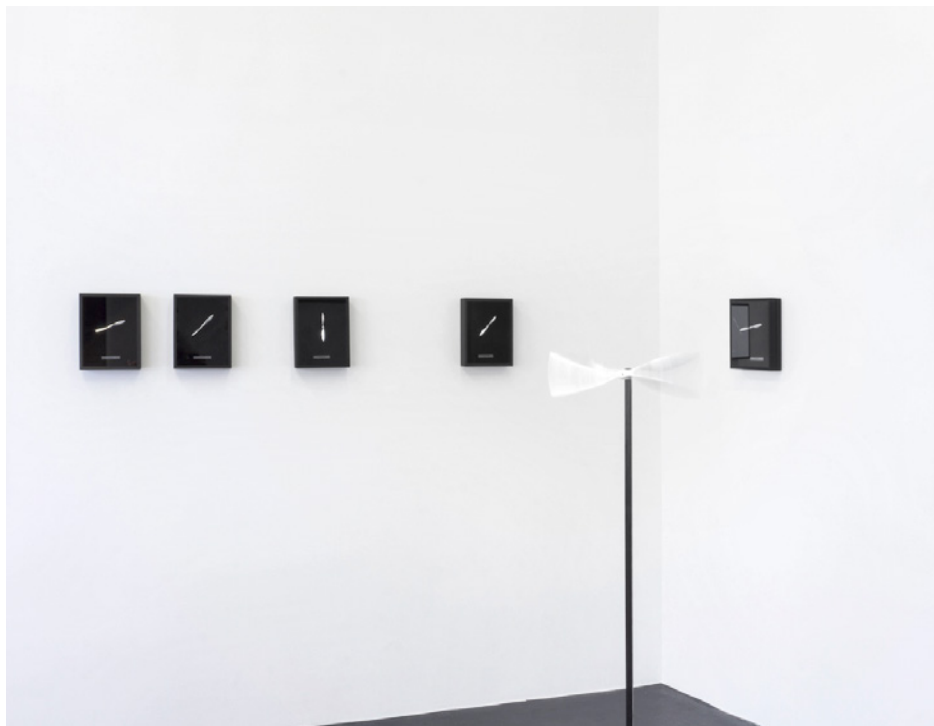


Exhibition view (detail)

Taking Time, R. Dallaporta, H. Murakami
[Jean-Kenta Gauthier](#) Paris, France 2024

Air Current Sculptures 2022

Air Current Sculptures by Raphaël Dallaporta are small propellers which, after rotating in various places under the effect of air movements, are presented inert in entomology boxes. Their position, like a compass rose, indicates the direction of the air current when they are activated. For this sculptures, the artist has chosen a dozen generic places - Port, Garden, Meridian or Frontier - that are significant in his life and have universal significance. The sculpture is thus a metaphor for the time spent in a given place. By setting up these anemometers that record nothing in the course of seemingly insignificant experiences, Raphaël Dallaporta questions our own sensitivity and our obsession with recording.



Exhibition view (detail)

Taking Time, R. Dallaporta, H. Murakami
[Jean-Kenta Gauthier](#) Paris, France 2024



Raphaël Dallaporta

La part manquante [The Missing Part] 2024



Exhibition view (detail)

'Raphaël Dallaporta, The missing part,
[Jean-Kenta Gauthier](#) Paris, France 2024

La part manquante [The Missing Part] 2024

The exhibition *The Missing Part* brings together works that, through sculpture, drawing, photography and installation, invite us to consider this «thing [that] always eludes us», according to the words discreetly inscribed by the artist on the back of *The Center of the World* (2024). Presented alongside works produced over the past two decades, these contemporary vanitas remind us that twenty years ago, Raphaël Dallaporta was already exploring this genre through an inventory of anti-personnel landmines. Continuing his meditation on our relationship with the movements of the world, and nurturing a link with astronomy and our conquest of knowledge, the artist once again invites each viewer to consider his or her place in the world and its history, and informs us about our own trajectories.



Exhibition view (detail)

'Raphaël Dallaporta, *The missing part*,
[Jean-Kenta Gauthier](#) Paris, France 2024



Raphaël Dallaporta

Devise : Que reste-t-il? [Motto: What remains?] 2024

Sculpture interacting with the Sun
Italic sundial 600 x 900 cm h: 80 cm



View of the installation

courtyard of La Celle Abbey
Var Department, France

Devise : Que reste-t-il? [Motto: What remains?] 2024

Sculpture interacting with the Sun
Italic sundial 600 x 900 cm h: 80 cm



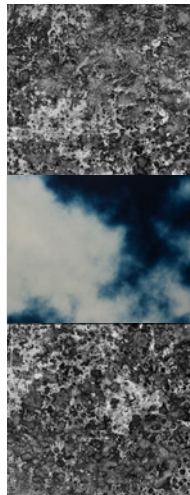
View of the installation

courtyard of La Celle Abbey
Var Department, France

Devise : Que reste-t-il? [Motto: What remains?] 2024

Created specifically for the courtyard at the Abbaye de la Celle, this sculpture interacts with the Sun. It is a horizontal sundial, designed with the help of astronomer and scientific historian Denis Savoie, which uses the tip of a shadow to indicate the number of hours remaining before sunset at any time of year. This installation is a recollection of the system of time-keeping that was in use in Italy until the end of the 18th century, which would start counting from sunset on the previous day.

By referring to the Roman numeral for the segment that is closest to the vertical indicator's shadow, you can estimate the time remaining until the Sun disappears below the horizon. (for example, in the photo below where the shadow is pointing at VI, there are 6 hours until sundown). Designed to be placed in the centre of the courtyard, the sundial carries the motto *Que reste-t-il?* [What remains?] in a discreet tribute to the nuns who lived in the abbey and chose to be laid to rest in the centre of this cloister.



Éloge du temps,
[Ode to Time] R. Dallaporta
curator F. Docquier
exhibition booklet
Abbaye de La Celle, France

—

Folded newspaper in slipcase 320 x 120
mm
6 double pages 465 x 320 mm
free of charge 5,000 copies

Raphaël Dallaporta is a French artist, b. 1980 live and work in Paris. Laureate of the Niépce prize in 2019. He was first exhibited at the Rencontres d'Arles in 2004 and became the ICP Infinity Award winner in 2010. In 2014, he was a resident of the Académie de France in Rome - Villa Medici. In 2015, he obtained from the French Ministry of Culture a privileged access to the Chauvet cave. Each of his projects has culminated in a monograph published by Éditions Xavier Barral or GwinZegal. His work is present in the collections of the Centre National d'Art Plastique, the Maison Européenne de la Photographie, Musée de l'Elysée, Lausanne, and the New York Public Library. His works are notably present in the collections of the Centre National d'Art Plastique, the musée d'art moderne Centre Pompidou, the MEP Paris, the Musée de l'Elysée Lausanne and the New York Public Library.



Raphaël Dallaporta
by Jérôme Sother

Education

2014 - 2015	French Academy in Rome, Villa Medici, Rome, Italy
2002 - 2003	Fabrica, Treviso, Italy
2000 - 2002	Gobelins, l'École de l'Image, Paris, France
1998 - 2000	University Pantheon–Sorbonne, Paris, France

Collections

European house of photography (MEP), Paris, France
 Foam Fotografiemuseum, Amsterdam, the Netherlands
 Musée Nicéphore Niépce, Chalon-sur-Saône, France
 Musée de l'Élysée, Lausanne, Switzerland
 Observatoire de l'Espace, (CNES), Frac Occitanie Toulouse, France
 National Georges Pompidou Centre of Art and Culture, Centre Pompidou, Paris, France
 National Centre for Visual Arts (CNAP), Paris, France
 Nelson-Atkins Museum, Kansas City, USA
 New York Public Library, New York City, New York, USA

Solo exhibitions

2024	'Raphaël Dallaporta, Éloge du temps' [Ode to time] Abbaye de La Celle, La Celle, France
2024	'Raphaël Dallaporta, Clouds are not spheres' Collégiale Saint-Pierre-La-Cour, Le Mans, France
2024	'Raphaël Dallaporta, The Missing Part', Galerie Jean-Kenta Gauthier, Paris, France
2022	"Raphaël Dallaporta, Parables", Galerie Jean-Kenta Gauthier, Paris, France
2021	"Raphaël Dallaporta, Equation Of Time", Galerie Jean-Kenta Gauthier, Paris, France
2020	"Raphaël Dallaporta, Prix Niépce", Galerie Dityvon, Université d'Angers, Angers, France
2019	"Raphaël Dallaporta, Ventre", La Terrasse espace d'art de Nanterre, Nanterre, France
2019	"Raphaël Dallaporta, Form & Formula", Federal Institute of Metrology (METAS), Bern, Switzerland
2018	"Raphaël Dallaporta, Chauvet–Pont–d'Arc, L'inappropriable", Centquatre, Paris, France
2017	"Raphaël Dallaporta, Chauvet – Pont–d'Arc Cave", The Museum of Kyoto Annex, Kyoto, Japan
2016	"Raphaël Dallaporta, Covariance", Galerie Jean-Kenta Gauthier, Paris, France
2015	"Raphaël Dallaporta, Observation", Gallery of Photography Ireland, Dublin, Ireland
2012	"Raphaël Dallaporta, Observation", Centre National de l'Audiovisuel, Luxembourg, Luxembourg
2012	"Raphaël Dallaporta, Observation", Museum für Fotografie Braunschweig, Brunswick, Allemagne
2012	"Raphaël Dallaporta, Observation", Musée Nicéphore Niépce, Chalon-sur-Saône, France
2011	"Raphaël Dallaporta, Observation", Foam Fotografiemuseum, Amsterdam, Netherlands
2011	"Raphaël Dallaporta, Ruins", Prix Découverte, 42 ^e Rencontres d'Arles, Arles, France
2010	"Raphaël Dallaporta, Protocole", Musée de l'Élysée, Espace Arlaud, Lausanne, Switzerland
2010	"Raphaël Dallaporta", Fotohof, Salzburg, Autriche
2010	"Domestic slavery", New York Photo Festival, New York, USA
2008	"Autopsy", New York Photo Festival, New York, USA
2008	"Raphaël Dallaporta, Antipersonnel", Imaginaid Galerie, Genève, Switzerland
2008	"Raphaël Dallaporta, Esclavage domestique", Galerie Fait & Cause, Paris, France
2007	"Domestic Slavery", Langhans Galerie Prague, République tchèque
2006	"Raphaël Dallaporta, Esclavage domestique", 37 ^e Rencontres d'Arles, Arles, France
2006	"Raphaël Dallaporta, Antipersonnel", 6 ^e Mois de la Photographie de Moscou, Moscou, Russie
2005	"Raphaël Dallaporta, Antipersonnel", Galleria Santa Cecilia, Rome, Italie
2004	"Raphaël Dallaporta, Antipersonnel", 35 ^e Rencontres Arles, Arles, France

Collective exhibitions

- 2025 « Machina Sapiens » La Conciergerie, Paris, France
- 2024 « Rémi Coignet, Trait d'union » Jean-Kenta Gauthier Odéon
- 2024 French Photography Today : a New Vision of Reality, Sungkok Art Museum, Seoul, South Korea
- 2023 Prendre le Soleil, Hangar Y, Meudon, France
- 2023 Nos arrangements avec le temps, with Nicolas Darrot, INHA, Paris, France
- 2022 Niépce: L'Origine du monde, Jean-Kenta Gauthier, Paris, France
- 2022 « Songs of the Sky » C/O Berlin, Germany, Rencontres d'Arles, France
- 2022 « Regards du Grand Paris » Ateliers Médicis, le Cnap, Magasins généraux, Pantin, France
- 2022 « Image 3.0 » Jeu de Paume, le Cnap, le Cellier, Reims, France
- 2021 "Transmissions. L'immatériel photographié", musée du Temps, Besançon, France
- 2021 "Free Lunch", Galerie Jean-Kenta Gauthier, Paris, France
- 2020 "Nous ne savions pas ce que vos yeux regardaient", Fondation Écureuil, Toulouse, France
- 2019 "Méridienne", Bourse 365 — [Na!] project, Zone sensible, Saint-Denis, France
- 2019 "Peindre la Nuit", Centre Pompidou-Metz, Metz, France
- 2017 "Looking for the clouds. Contemporary Photography in Times of Conflict", Musa, Vienne, Autriche
- 2016 "Design and Violence", Science Gallery Dublin, Irlande, Museum of Modern Art, New York, États-Unis
- 2016 "Nicéphore Niépce en héritage", Musée Nicéphore Niépce, Chalon-sur-Saône, France
- 2014 "Contact" [dans le cadre de la Nuit Blanche], Cnes – Observatoire de l'Espace, Paris, France
- 2013 "Vues d'en Haut", Centre Pompidou-Metz, Metz, France
- 2012 "Transition", 43^e Rencontres Arles, France, Market Photo workshop, Johannesburg, Afrique du Sud
- 2012 "Narratives and Narrative Form", Lianzhou Photo festival, Lianzhou, Chine
- 2012 "Survival Techniques", MoCP Museum of Contemporary Photography, Chicago, USA
- 2012 "Imaging History", FoMu FotoMuseum, Anvers, Belgique
- 2012 "Obsessions", La Filature, Scène nationale, Mulhouse, France
- 2011 "Autour de l'extrême", Maison Européenne de la Photographie, Paris, France
- 2010 "France 14", Bibliothèque nationale de France, Paris – 41^e Rencontres Arles, Arles, France
- 2009 "Domestic Slavery", ECB Prize, European Central Bank, Francfort, Allemagne
- 2008 "Silverstein Photography Annual 2008", Bruce Silverstein Gallery, New York, USA
- 2008 "Pour en finir avec l'esclavage" Festival d'Aix-en-Provence, Aix-en-Provence, France
- 2007 "Non tutte le stadi portano a Roma", commission for Lazio region, Rome, Italie
- 2006 "Réinventer le visible", MEP, Paris, France — Kunsthalle Erfurt, Erfurt, Allemagne
- 2005 "re Generation: 50 Photographers of tomorrow" Musée de l'Élysée, Lausanne, Switzerland

Publications

- 2024 La grotte Chauvet, hors du temps, R.Labrusse, R. Dallaporta, Éditions delpire&co.
- 2020 Équation du temps, R. Dallaporta, The Eyes Publishing
- 2016 Chauvet — Pont-d'Arc, L'inappropriable, R. Dallaporta, Éditions Xavier Barral
- 2013 Ruins, Dallaporta R. Éditions GwinZegal
- 2011 Fragile, Dallaporta R. Éditions GwinZegal
- 2010 Antipersonnel, Dallaporta R. Éditions Xavier Barral, Musée de l'Élysée, Lausanne
- 2009 Domestic slavery [Esclavage domestique], Dallaporta R. Millot O. Fotodok
- 2006 Esclavage domestique, Dallaporta R. Millot O. Filigranes Éditions
- 2004 Front Toward Enemy, Dallaporta R. Filigranes Editions

Awards

2019 Prix Niépce, Gens d'images
2011 Foam Paul Huf Award, theNetherlands
2010 Infinity Award ICP New York, New York City, USA



Award [Na!] project 2019
Saint-Denis, France