

*Table of Contents*

2	—	<i>Equation of time</i> (2020)
4	—	<i>Astrarium Dondi</i> (2020)
7	—	<i>Éblouir/oublier</i> (2019)
11	—	<i>Méridienne</i> (2019)
13	—	<i>Ventre</i> (2019)
16	—	<i>Form &amp; Formula</i> (2019)
18	—	<i>Echoes</i> (2018)
22	—	<i>Trouble</i> (2016)
24	—	<i>Chauvet — Pont-d’Arc, L’inappropriable</i> (2016)
28	—	<i>Correspondence</i> (2015)
30	—	<i>Covariance</i> (2015)
32	—	<i>Ruins</i> (2010)
35	—	<i>Fragile</i> (2009)
38	—	<i>Domestic Slavery</i> (2006)
40	—	<i>Antipersonnel</i> (2004)

*Annex*



Raphaël Dallaporta, *Trouble* (2016)



Raphaël Dallaporta

*Equation of time* (2020)

Piezographic print  
70 x 24 cm

—  
Restitution of the daily recording of the image of the Sun  
in the Cassini Room of the Paris Observatory  
at local midday, during the year 2019.



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**

The Eyes Publishing (2020)

Design Kummer&Herrman

paperback, perforated — 376 p.

24 × 17 cm

—

numbered signed edition (100 copies)

with piezographic print

70 × 24 cm



Raphaël Dallaporta

*Astrarium Dondi* (2020)

7 sublimation photographic prints  
55 x 44 cm framed, 81 x 70 cm each



Exhibition view

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

Granvelle Palace 3<sup>rd</sup> floor, Besançon, France

—

“Transmissions. Picturing the intangible”

Musée du temps, Besançon, France

MiH, La Chaux-de-Fonds, Switzerland (2021)



Raphaël Dallaporta

*Astrarium Dondi* (2020)

Sublimation photographic print  
55 x 44 cm framed, 81 x 70 cm

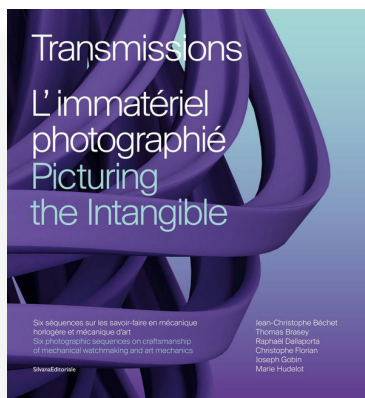


Exhibition view (detail)  
Astrarium Dondi, Mercure

—  
“Transmissions. Picturing the intangible”  
Musée du temps, Besançon, France  
MiH, La Chaux-de-Fonds, Switzerland (2021)

*Astrarium Dondi* (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 × 27 cm



Raphaël Dallaporta, Pierre Nouvel

*Éblouir/oublier* (2019)

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



Installation view (détail)  
ENSP École Nationale Supérieure  
de la Photographie, Arles, France





Raphaël Dallaporta, Pierre Nouvel

*Éblouir/oublier* (2019)

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



Installation view (détail)  
ENSP École Nationale Supérieure  
de la Photographie, Arles, France



Raphaël Dallaporta, Pierre Nouvel

*Éblouir/oublier* (2019)

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



Installation view (détail)  
ENSP École Nationale Supérieure  
de la Photographie, Arles, France

## 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 Dufrène  
Flammarion (2019)  
Hardcover — 240 p.  
29 x 23 cm



Raphaël Dallaporta

*Méridienne* (2019)

Seasons indicator sundial

(meridian line, straight line of the equinoxes and hyperbolas of the solstices  
armchair inclined at 188° high on a metal structure, with removable scale)

Painted steel

Overall dimensions 480 x 800 x 1600 cm



Installation view (détail)

Zone sensible, Saint-Denis, France

laureate [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.



*Méridienne*, Zone sensible,  
Saint-Denis, France (2019)

## Raphaël Dallaporta

### *Ventre* (2019)

Exhibition curated by Rémi Labrusse, with the help of Eric Cordier (composer), Miguel Biard (archaeologist), Philippe Vasset (writer), and the support of Cnes-Observatoire de l'Espace (Paris), and the French National Archeology Museum (Saint-Germain-en-Laye).



Exhibition view  
 "Raphaël Dallaporta, *Ventre*"  
 La Terrasse espace d'art,  
 Nanterre, France (2019)



*Ventre* (2019)

Steinkohle n°1301  
video 16:9 16 min  
music by Eric Cordier



video extract  
Part III Caméra E-8 (2016)  
Projected in a cave, the first seconds  
of the launch of the Saturn V rocket.

*Ventre* (2019)

Raphaël Dallaporta's *Ventre* is an invitation to weave poetic links between prehistoric fragments and the technological legacy that projects humans outside the cradle of the Earth. Using similar methods to archeological digs, the artist offers photographs, videos, texts and objects that are the traces of his own discoveries and immersive experiences. The half-buried exhibition space of La Terrasse offers, by its reference to caves, a matrix environment of what could be a space for art today. *Ventre* is a research project carried out with the help of different people, institutions and research teams, such as the Observatoire de l'Espace at the Centre national d'études spatiales (CNES, National Center for Space Studies); the Musée d'Archeologie nationale in Saint-Germain-en-Laye; composer Éric Cordier, archaeologist Miguel Biard, art-historian Rémi Labrusse and writer Philippe Vasset.

**Ventre, R. Dallaporta**

la Terrasse — Espace d'art de Nanterre

french edition

paperback — 24 p.

21 x 15 cm



Raphaël Dallaporta

*Form & Formula* (2019)

Pigment prints, steel frames, and sanding on glass,  
60 x 75 cm



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)  
german and french edition  
paperback — 24 p.  
15 × 21 cm

## Raphaël Dallaporta

### *Echoes* (2018)

Installation comprenant trois ensembles d'éléments

"Abri Blanchard Bone"

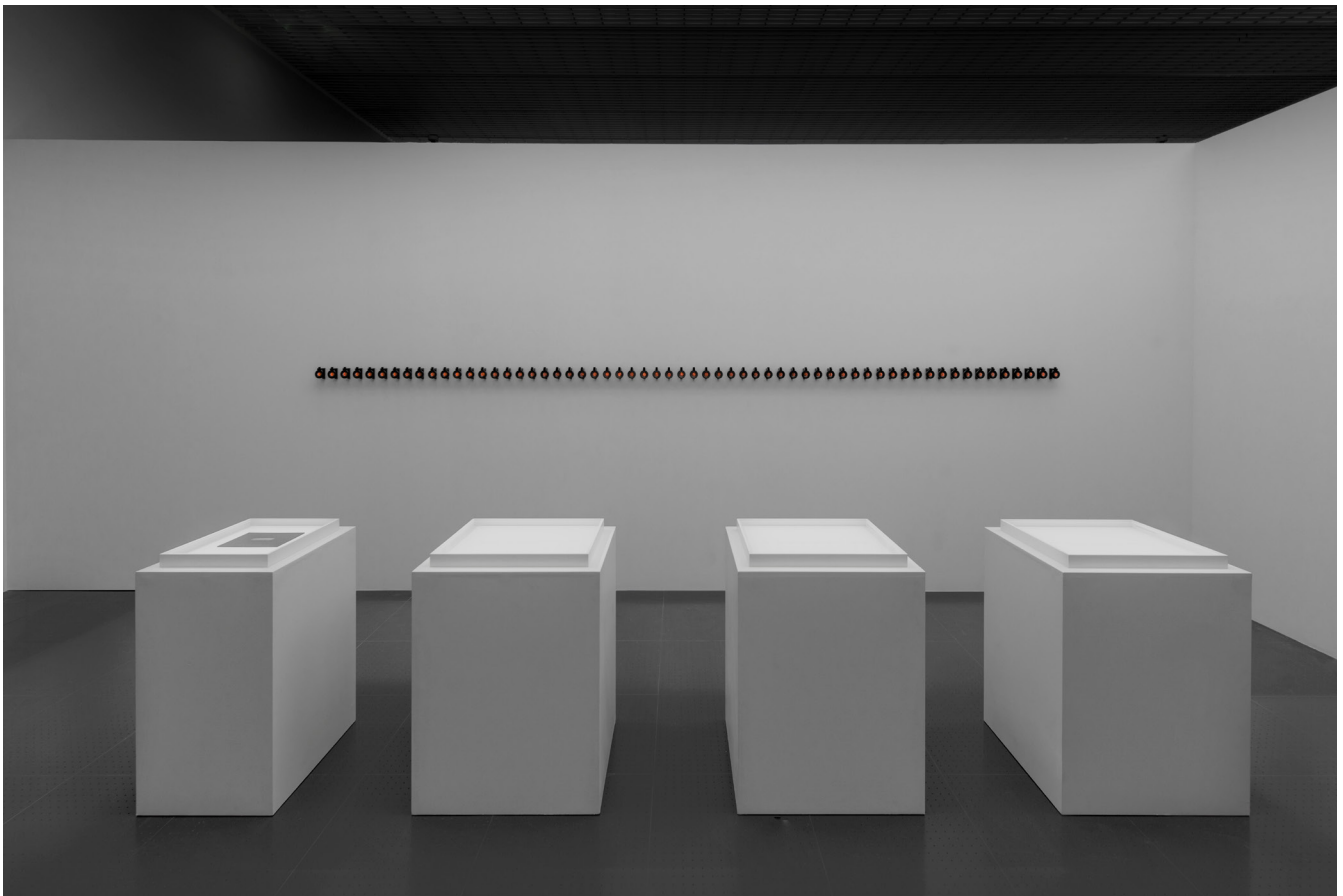
piézographie print framed with caption, 50x40 cm

"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

"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)

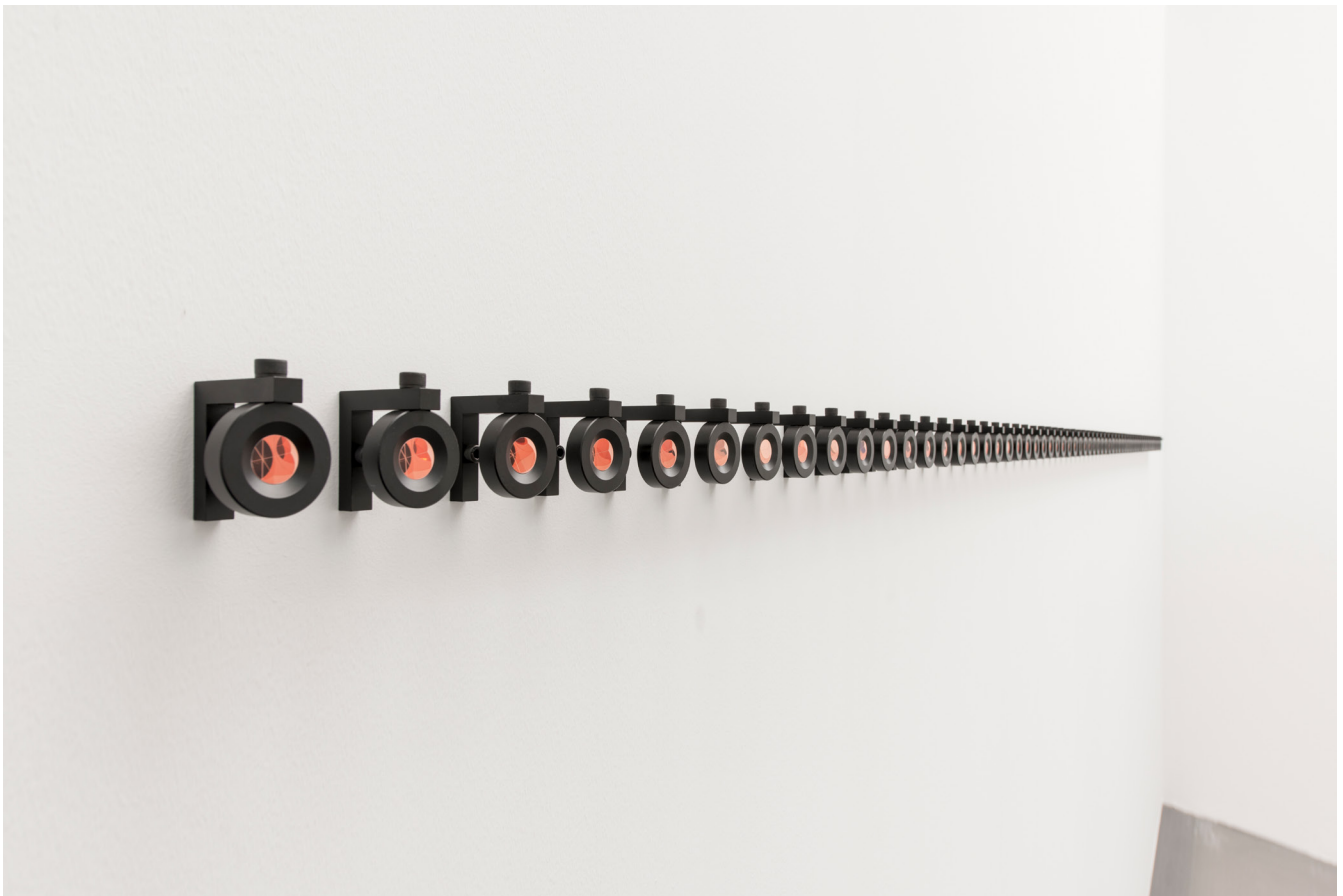


Raphaël Dallaporta

*Echoes* (2018)

*Selfportraits*

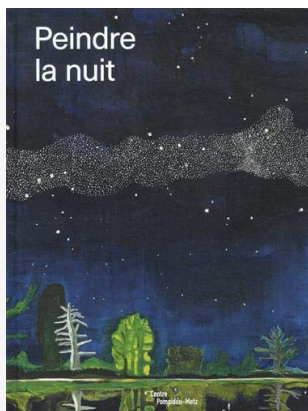
*60 prisms, metal, epoxy,  
8x6x8 cm each*



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.



**Peindre la Nuit –  
Painting the Night, J-M. Gallais**  
Centre Pompidou-Metz Editions  
(2018)  
Hardcover — 250 p.  
33 x 25 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

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



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



[// video link](#)

Kyotographie festival, Kyoto, Japan (2017)

Centquatre, Paris, France (2018)



Raphaël Dallaporta

*Chauvet – Pont-d’Arc, L’inappropriable* (2016)

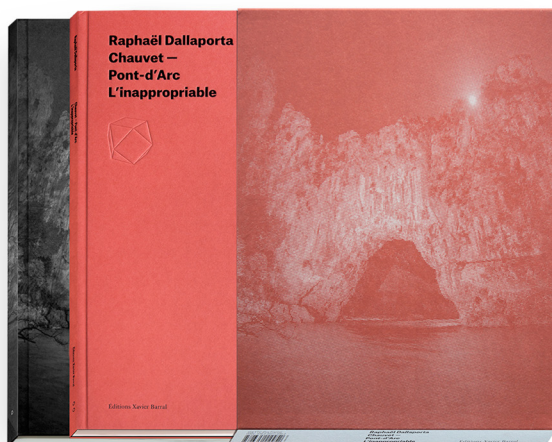
Public installation  
vinyl prints 3 x 30 meters



Installation view (detail)  
Paris gare du Nord, France  
Paris-Photo (2016)  
(photograph by 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 × 24 cm



Raphaël Dallaporta

*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

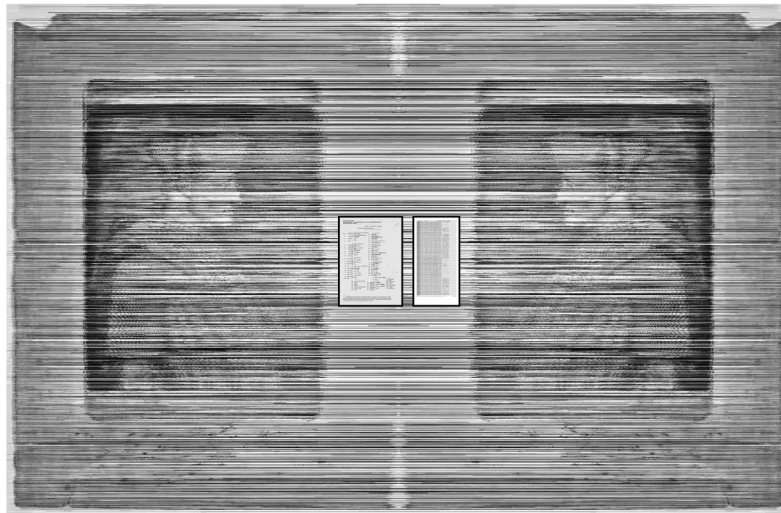


Exhibition view (detail)  
"Raphaël Dallaporta, Correspondence "  
Foam Fotografiemuseum, Amsterdam,  
Netherlands (2016)



*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.



**Cher Nicéphore...**

Bernard Chauveau Édition (2016)

french edition

paperback book — 48 p.

25 x 20 cm



Raphaël Dallaporta

*Covariance* (2015)

48 variations d'une fonction de statistiques  
en collaboration avec Alexandre Brouste,  
Tirages au platine-palladium cyanotypés encadrés  
33x40 cm chacun / dimensions globales variables



Exhibition view (detail)  
"Raphaël Dallaporta, Covariance"  
Jean-Kenta Gauthier, Paris, France (2017)

*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



**Raphaël Dallaporta**

***Ruins* (2010)**

12 Tirages pigmentaires sur Dibond  
150 x 120 cm



Exhibition view (detail)  
"Raphaël Dallaporta, Observation"  
Foam Fotografiemuseum,  
Amsterdam, Netherlands (2011)





Raphaël Dallaporta

*Ruins* (2010)

“Check-point Tanguy” video installation

8 min 45 sec

digital production on-situ



Installation view

“Raphaël Dallaporta, Observation”

CNA, Luxembourg, Luxembourg (2012)

—

Collection

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

*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 × 24 cm



**Raphaël Dallaporta**

*Fragile* (2009)

Four Humors

4 Dye destruction print (Ilfochrome)

120 x 150 cm

—

Fragile portfolio

8 Dye transfer prints and silkscreen captions

40 x 50 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

Raphaël Dallaporta

*Fragile* (2009)

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* (2009)

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 × 24 cm

## *Domestic Slavery* (2006)

[domesticslavery.pdf](#)

Offset prints, from a 12 pages Pdf. (images & texts)

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)

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.



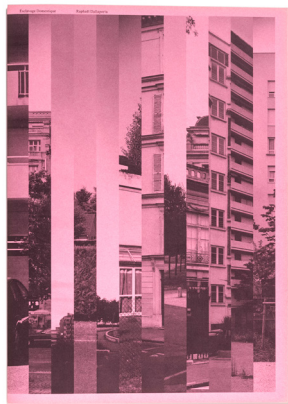
[Français](#)



[English](#)

**CCEM**

Comité contre l'esclavage moderne,  
[www.esclavagemoderne.org](http://www.esclavagemoderne.org)



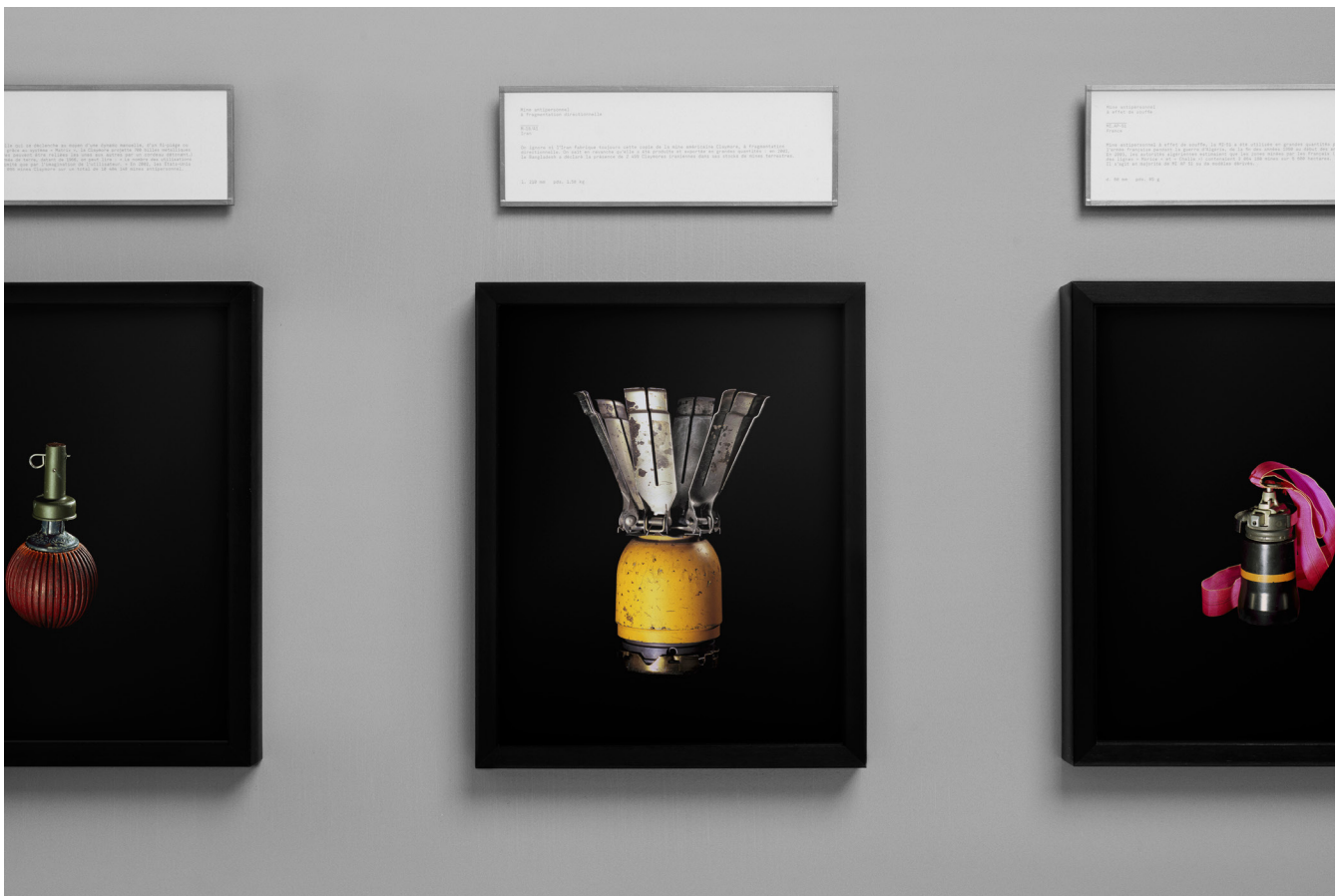
**Domestic Slavery —  
Esclavage Domestique, R. Dallaporta,  
O. Millot, Utrecht : Fotodok (2009)**  
Design Kummer&Herrman  
Supple binding — 24 p.  
29,7 × 21 cm



Raphaël Dallaporta

## *Antipersonnel* (2004)

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

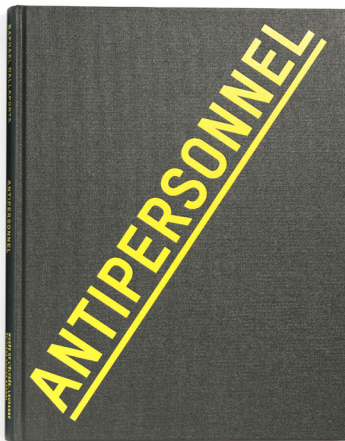


Exhibition view (detail)  
"Raphaël Dallaporta, Protocole"  
Musée de l'Élysée, Lausanne, Switzerland (2010)  
—  
Collections  
Centre national des arts plastiques, Paris, France  
MEP, Paris, France  
Musée de l'Élysée, Lausanne, Switzerland



*Antipersonnel* (2004)

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)

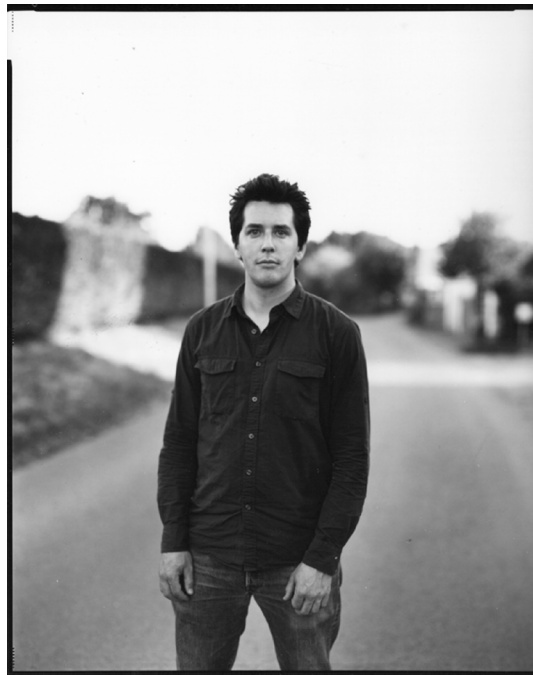
Caption by Tom Ridgway

Design Kummer&Herrman

Cloth binding — 88 p.

32 × 24,5 cm

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

## **Formation**

2014-2015	Académie de France in Rome – Villa Médicis, Rome, Italy
2002-2003	Fabrica, Treviso, Italy
2000-2002	Gobelins, l'École de l'image, Paris, France
1998-2000	Université Pantheon-Sorbonne, Paris, France

## **Collections**

Musée national d'art moderne, Centre Pompidou, Paris, France  
 Centre national des arts plastiques, Paris, France  
 Maison Européenne de la Photographie, Paris, France  
 Musée Nicéphore Niépce, Chalon-sur-Saône, France  
 Musée de l'Élysée, Lausanne, Switzerland  
 Foam Fotografiemuseum, Amsterdam, Netherlands  
 Nelson-Atkins Museum, Kansas City, USA  
 New York Public Library, New York, USA

## **Expositions personnelles**

2021	"Raphaël Dallaporta, Équation du temps", 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, France
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, Trouble", Galerie Jean-Kenta Gauthier, Paris, France
2015	"Raphaël Dallaporta, Covariance", Galerie Jean-Kenta Gauthier, Paris, France
2015	"Raphaël Dallaporta, Observation", Gallery of Photography Ireland, Dublin, Eire
2012	"Raphaël Dallaporta, Observation", Centre National de l'Audiovisuel Luxembourg, Luxembourg
2012	"Raphaël Dallaporta, Observation", Museum für Photographie Braunschweig, Germany.
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 <sup>e</sup> Rencontres d'Arles, Arles, France
2010	"Raphaël Dallaporta, Protocole", Musée de l'Elysee, Espace Arlaud, Lausanne, Switzerland
2010	"Raphaël Dallaporta", Fotohof, Salzburg, Austria
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", Fait & Cause Galerie, Paris, France
2007	"Domestic Slavery", Langhans Galerie Prague, Czech Republic
2006	"Raphaël Dallaporta, Esclavage domestique", 37 <sup>e</sup> Rencontres Internationales d'Arles, Arles, France
2006	"Raphaël Dallaporta, Antipersonnel", 6 <sup>th</sup> Moscow Photography Month, Moscow, Russia
2005	"Raphaël Dallaporta, Antipersonnel", Galleria Santa Cecilia, Rome, Italy
2004	"Raphaël Dallaporta, Antipersonnel", 35 <sup>e</sup> Rencontres Internationales d'Arles, Arles, France

## **Expositions collectives**

- 2021 "Transmissions. Picturing the intangible", 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, Vienna, Austria
- 2016 "Design and Violence", Science Gallery, Dublin, Eire / MoMA, New York, USA
- 2016 "Nicéphore Niépce en héritage", Musée Nicéphore Niépce, Chalon-sur-Saône, France
- 2014 "Contact", CNES – Observatoire de l'Espace, Nuit Blanche, Paris, France
- 2013 "Vues d'en Haut", Centre Pompidou-Metz, Metz, France
- 2012 "Transition", Rencontres d'Arles, France / Market Photo Workshop, Johannesburg, South Africa
- 2012 "Narratives and Narrative Form", Lianzhou Photo Festival, China
- 2012 "Survival Techniques", MoCP Museum of Contemporary Photography, Chicago, USA
- 2012 "Imaging History", FoMu FotoMuseum, Antwerp, Belgium
- 2012 "Obsessions", La Filiature, Scène Nationale, Mulhouse, France
- 2012 "Acquisitions récentes, Musée de l'Élysée", Paris Photo, Grand Palais, Paris, France
- 2011 "Autour de l'Extrême", Maison Européenne de la Photographie, Paris, France
- 2010 "Warzone", Noorderlicht International Photofestival, Groningen, Netherlands
- 2010 "France 14", Bibliothèque nationale de France – 41èmes Rencontres d'Arles, Arles, France
- 2009 "Esclavage domestique", 13<sup>th</sup> QPN Festival Photographique, Nantes, France
- 2009 "Domestic Slavery", ECB Prize, European Central Bank, Frankfurt, Germany
- 2008 "Obsessions by Stiletto", Maison Européenne de la Photographie, Paris, France
- 2008 "Silverstein Photography Annual 2008", Bruce Silverstein Gallery, New York, USA
- 2008 "Pour en finir avec l'esclavage", Festival d'Aix-en-Provence, France
- 2007 "Non tutte le stadi portano a Roma", commission for the Lazio region, Italy
- 2006 "Réinventer le visible", MEP, Paris, France – Kunsthalle Erfurt, Germany
- 2006 "Conflict", 6<sup>th</sup> Moscow Photography Month, Moscow, Russia
- 2005 "ReGeneration: 50 Photographers of Tomorrow", Musée de l'Élysée, Lausanne, Switzerland

## **Monographie**

- 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

## **Prix**

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





Méridienne  
Saint-Denis, France (2020)