

UNIVERSCIENCE PRESENT

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

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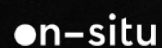
the Chauvet cave — timeless



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UNIVERSCIENCE PRESENT

the Chauvet cave — timeless

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IN PARTNERSHIP WITH THE MINISTÈRE DE LA CULTURE
REGIONAL DEPARTMENT OF CULTURAL AFFAIRS (DRAC) AUVERGNE RHÔNE-ALPES

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

from October 15, 2024 Paris



Tuesday to Friday at 4pm
Saturday and Sunday at 4pm and 5pm

SCHOOL HOLIDAY SCHEDULE MONDAY OCTOBER 21 TO SUNDAY NOVEMBER 3,
AT 1:00PM, 3:40PM AND 5:20PM

30 MIN. ALL AUDIENCES

FULL-DOME 8K

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M. Porte de la Villette
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#planetarium

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75019 Paris, France
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Raphaël Dallaporta

Qui est venu ? Qui a posé sa main sur moi ? (2024)

[Who's there? Who laid their hand on me ?]
limited edition print

—
Pigment print by Daniel Regard, on awagami bamboo paper 250g, 20 x 25 cm
numbered and signed. edition : 20 +05AP, Framed launch price : 400 euro



Paris-Photo
[delpire&co](#) [stand J03]

—
7-10 november 2024
Grand-Palais, Paris



[current exhibition]

THE VAR DEPARTMENT
PRESENTS

exhibition curator
Françoise Docquier

Raphaël Dallaporta

ÉLOGE DU TEMPS [ODE TO TIME]

01.06 – 03.11 2024

Abbaye de La Celle
9 Place des Ormeaux
83170 La Celle, France
abbayedelacelle.fr

GRAND ARLES
EXPRESS 2024
LES RENCONTRES
DE LA PHOTOGRAPHIE

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Annex



Raphaël Dallaporta, *Trouble* (2016)



Raphaël Dallaporta

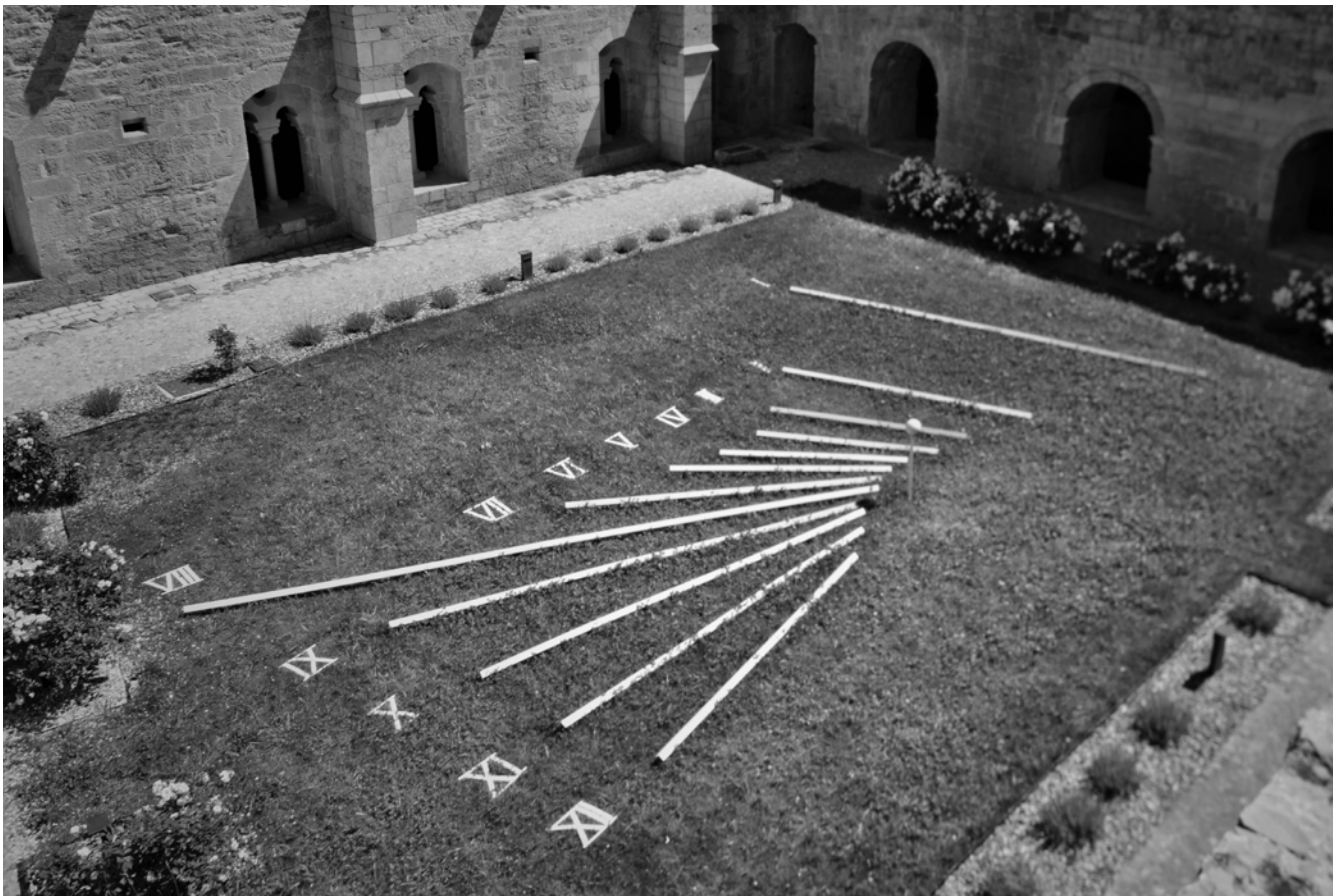
Devise : Que reste-t-il? [Motto: What remains?], (2024)

Italic sundial

steel, wood and plastic, 600 x 900 cm h : 80 cm

—

A sculpture that interacts with the Sun, calculated specifically for the courtyard of La Celle Abbey by the astronomer Denis Savoie. It indicates, by the tip of a shadow, the number of hours remaining before sunset.



Installation view
(9 hours before sunset)
in the courtyard of La Celle Abbey
Department of Var, France

Raphaël Dallaporta

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

Italic sundial

steel, wood and plastic, 600 x 900 cm h : 80 cm



Installation view (8 hours before sunset)
in the courtyard of La Celle Abbey
Department of Var, France

—

Raphaël Dallaporta, *Éloge du temps* [Ode to Time]
exhibition from 1 June to 3 November 2024

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 VIII, there are 8 hours until nightfall). Designed to be placed in the centre of the courtyard, the sundial carries the slogan *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.

This exhibition is part of the *Rencontres d'Arles* programme, as part of the **Grand Arles Express 2024**.
Exhibition curator: Françoise Docquier



**GRAND ARLES
EXPRESS 2024**
LES RENCONTRES
DE LA PHOTOGRAPHIE

Exposition:
Raphaël Dallaporta, *Éloge du temps*
du 1er juin au 3 novembre 2024

Abbaye de La Celle
9 Place des Ormeaux
83 170 La Celle, France
abbayedelacelle.fr

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

Volatility Index (2020)

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

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



Exhibition view

« Free Lunch »
Jean-Kenta Gauthier, Paris (2020)

Raphaël Dallaporta

Volatility Index (2020)

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



Exhibition view (détail)

« Image 3.0 »,
Centre national des arts plastiques (Cnap)
in partnership with the Jeu de Paume.
Le Cellier, Reims, France (2022)

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](#)).



At the end of each exhibition, the main information of the experience is recorded in a metal capsule.

Volatility index (2020)
Centre national des arts plastiques



Raphaël Dallaporta

Astrarium Dondi (2020)

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



Exhibition view (detail)
Mercury, Mars, Venus, Sun
INHA, Institut national d'histoire de l'art
Galerie Colbert, Paris 1^{er}, France
—
Nos arrangements avec le temps
[Our arrangements with time], (2022-2023)

Raphaël Dallaporta

Astrarium Dondi (2020)

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



Exhibition view (detail)

Astrarium Dondi, Mercure

—

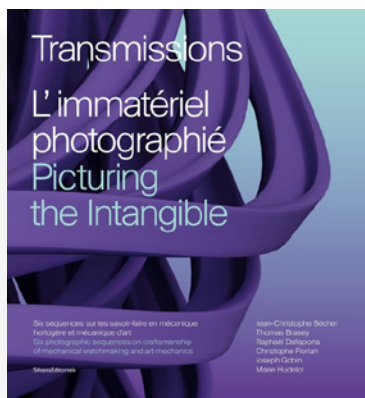
“Transmissions. Picturing the intangible”

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 x 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)

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"

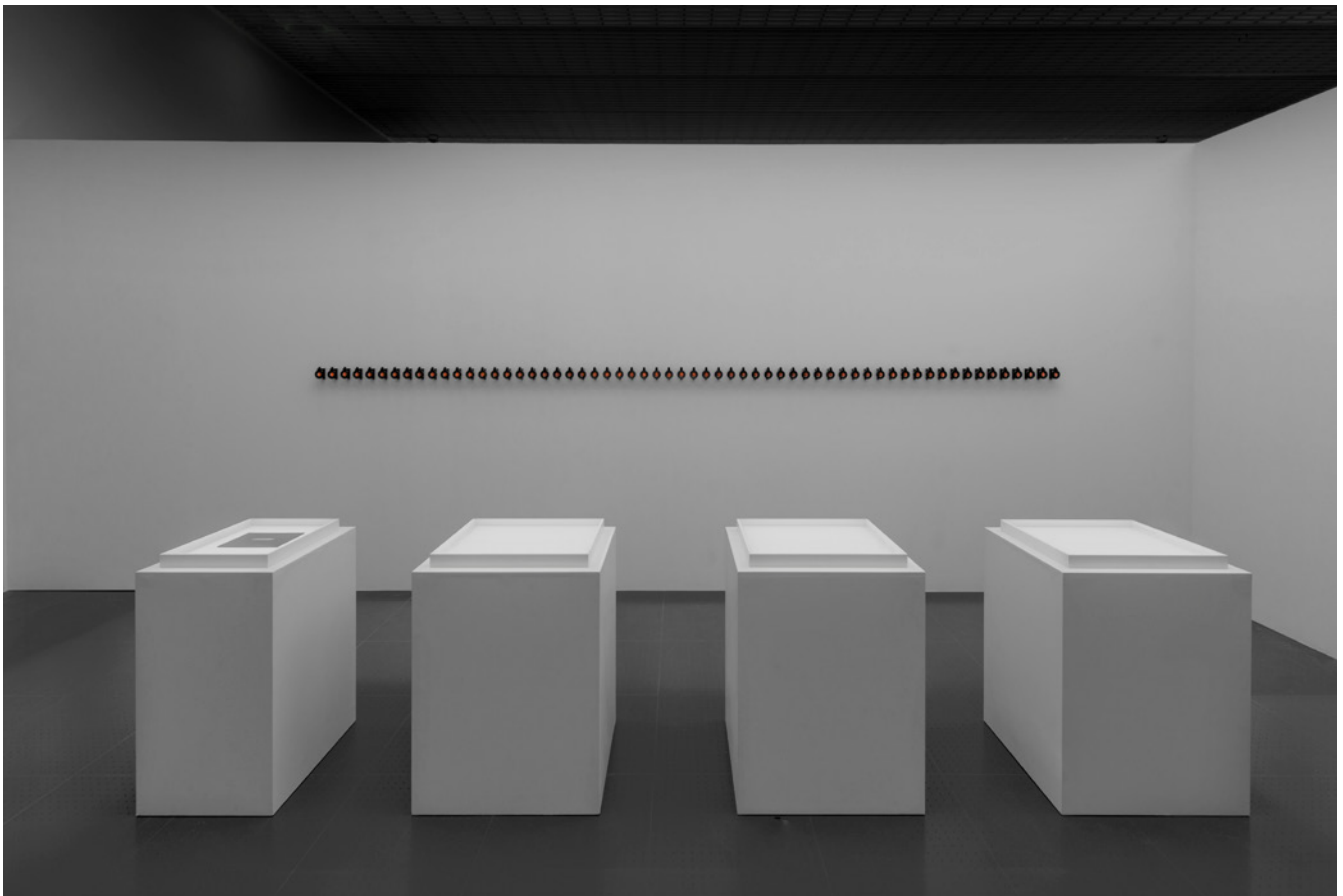
piézographie print framed with caption, 50x40 cm

"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)

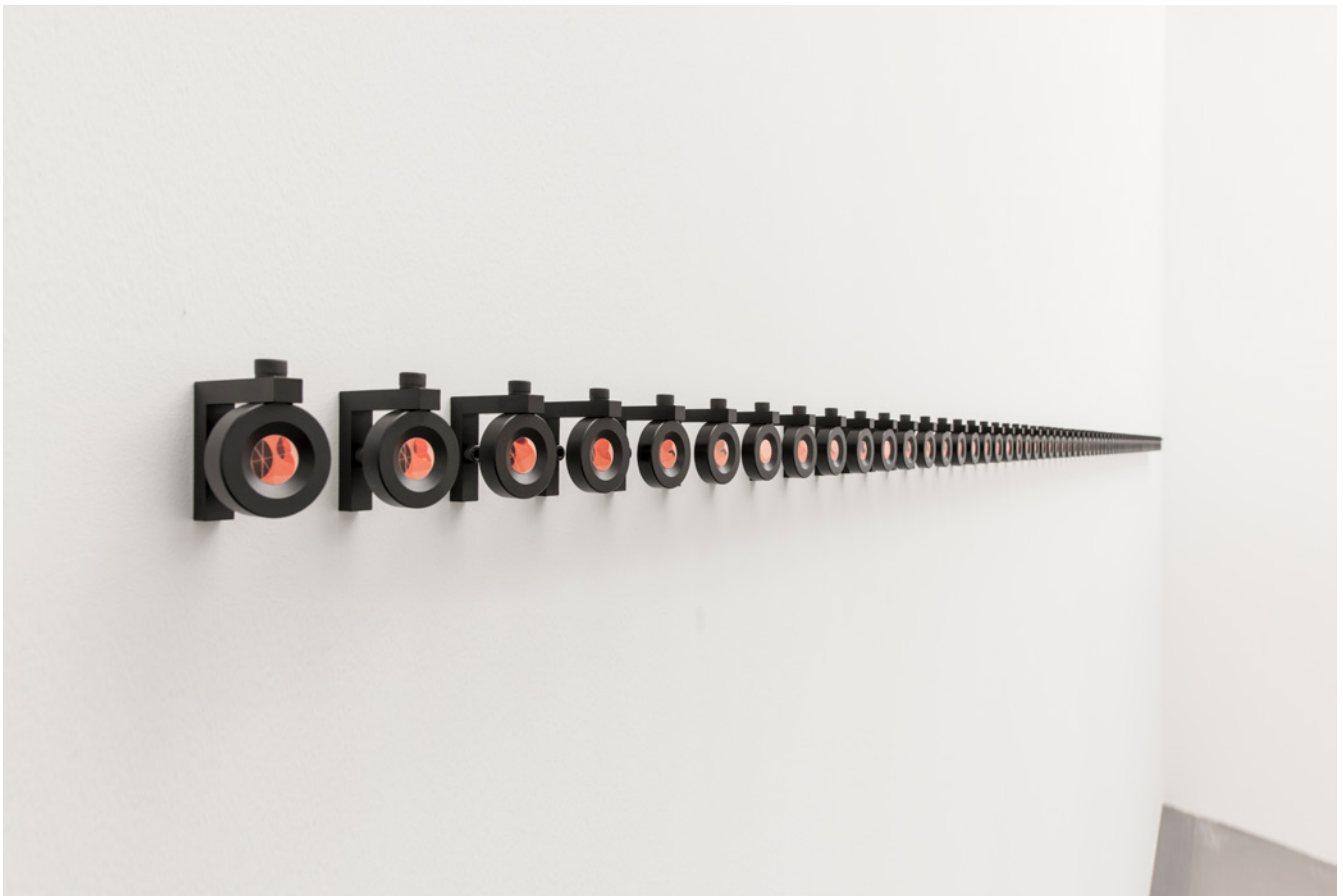


Raphaël Dallaporta

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)

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



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

Raphaël Dallaporta

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

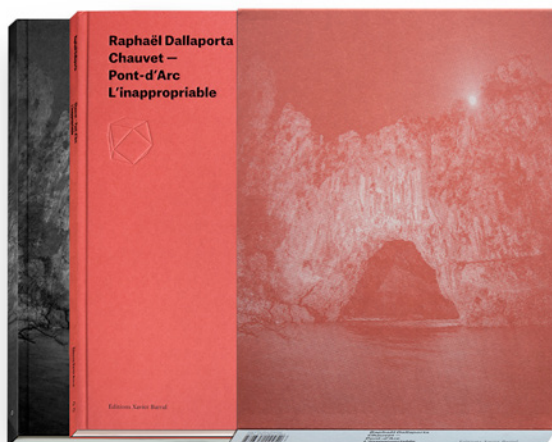
Public installation
vinyl prints 3 x 30 meters



Installation view (detail)
Paris gare du Nord, France
Paris-Photo (2016)
(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)

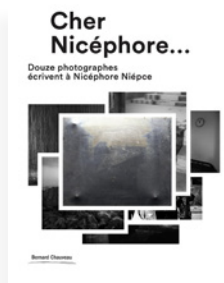
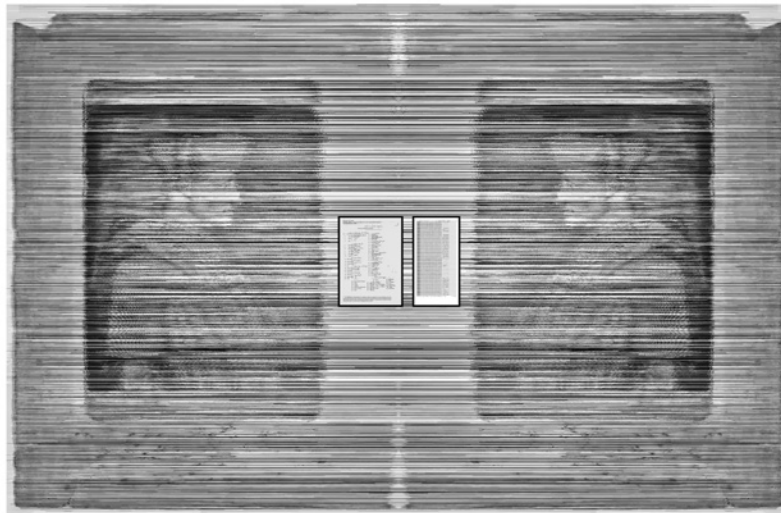
After “La Table est servie” (1823-1825)
musée Nicéphore Niépce, Chalon-sur-Saône, France
wall print, variable dimensions
framed prints, 30 x 21 cm et 40 x 15 cm



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

Kircher (2015)

Baryta print
120 x 180 cm, framed.



Exhibition view (detail)
"Raphaël Dallaporta, *Clouds are not spheres*", Collégiale Saint-Pierre-La-Cour, Les photographiques, 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, realised by Choi
120 x 180 cm, framed.



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

Raphaël Dallaporta, Ondine Millot

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.



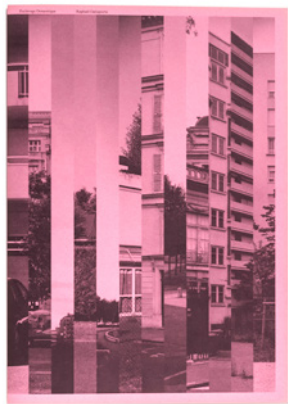
[Français](#)



[English](#)

CCEM

Comité contre l'esclavage moderne,
www.esclavagemoderne.org



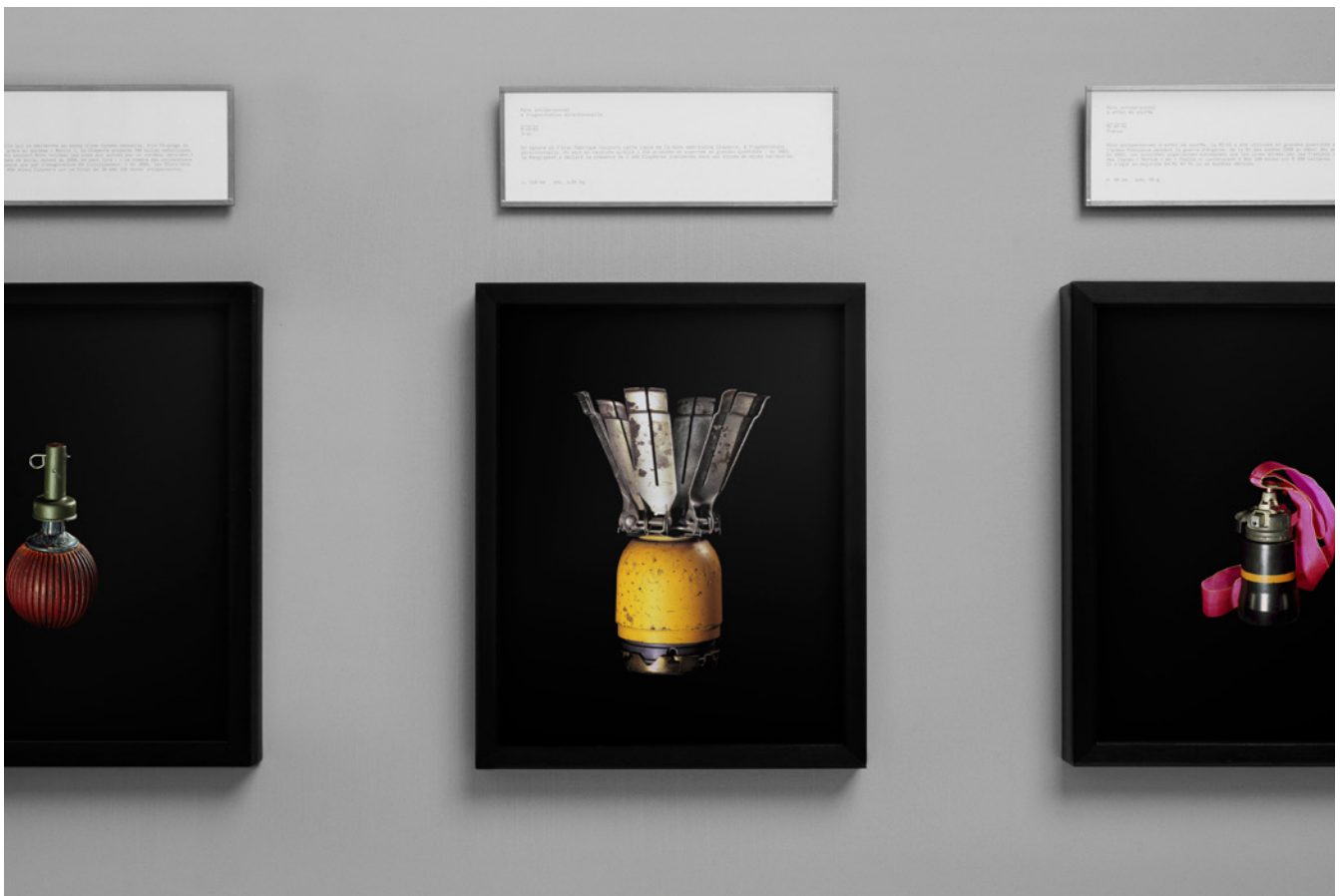
**Domestic Slavery —
Esclavage Domestique, R. Dallaporta,
O. Millot, Utrecht : Fotodok (2009)**
Design Kummer&Herrman
Supple binding — 24 p.
29,7 × 21 cm



Raphaël Dallaporta

Antipersonnel (2004)

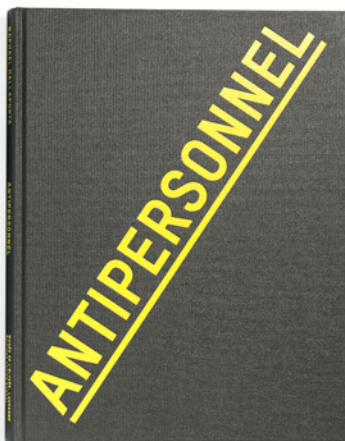
35 dye-destruction prints (Ilfochrome)
caption by Tom Ridgway
30 x 24 cm



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

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

| | |
|------|---|
| 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 |



Méridienne
Saint-Denis, France (2020)