

JKG



Raphaël Dallaporta
The Missing Part

20 January - 23 March 2024

Jean-Kenta Gauthier *Vaugirard*



Jean-Kenta Gauthier

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Raphaël Dallaporta

The Missing Part

Raphaël Dallaporta's sixth exhibition at the gallery, *The Missing Part*, brings together new and previously unseen works which, 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.

Raphaël Dallaporta's work questions our relationship with the world. With the help of researchers in a variety of fields, Raphaël Dallaporta creates dispositives that invite contemplation through photography, drawing, video, sculpture, installation and books. Often referring to thinkers from Antiquity or the Renaissance, he establishes links between history, science and the arts, to consider the relationship between progress and our own evolution. Winner of the ICP Infinity Award in 2010, the Foam Paul Huf Award in 2011 and the Niépce Award in 2019, he was a resident at the French Academy in Rome - Villa Medici in 2014-2015. Raphaël Dallaporta is the author of a number of critically acclaimed books, most of which were produced with Xavier Barral and Gwinzegal. His work can be found in various institutional collections, including those of the Centre national des arts plastiques, Paris, the Maison Européenne de la Photographie, Paris, the Musée de l'Élysée, Lausanne, the Musée national d'art moderne - Centre Pompidou, Paris, and the New York Public Library. Born in 1980, Raphaël Dallaporta lives and works in Paris.

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Jean-Kenta Gauthier *Vaugirard*
4 rue de la Procession 75015 Paris

Wednesday - Saturday, 2 - 7 pm



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Raphaël Dallaporta
Here Lies (2024)



Brass bar (175 cm), tripod (95 x 60 x 60 cm), plumb line
Installation, overall dimensions variable
Unique

Raphaël Dallaporta
Here Lies (2024) (detail)



Here Lies (2024) is a polished brass bar the size of the artist's body, placed on the ground and carefully oriented along a north-south axis like a fragment of a meridian, an imaginary circle that would pass through this point on its way around the Earth via the two poles. The work is accompanied by a second component, a brass plumb bob suspended from a surveyor's tripod, whose shadow cast by the sun at a precise moment allows the bar to be oriented. This second element of the work regains its status as a sculpture in the exhibition space, after having been an instrument.



Raphaël Dallaporta
Here Lies (2024) (detail)



Raphaël Dallaporta
Here Lies (2024) (detail)



Foto



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Raphaël Dallaporta
Big Picture (2023)

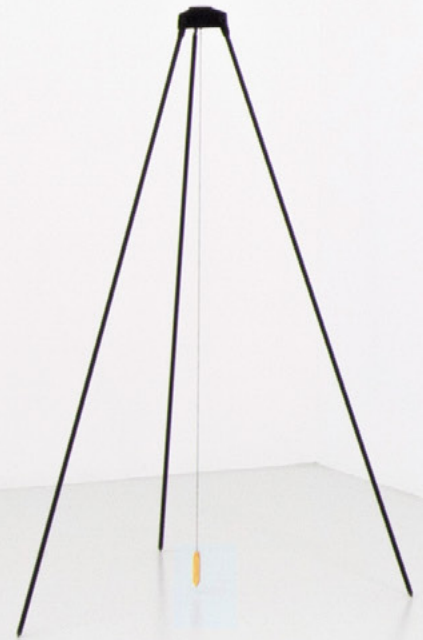


Pastel and graphite on velin paper
66 x 51 cm (framed-
Unique

Big Picture (2023) could be the biggest of them all. A small color gradient forms a timeline of the universe over 20 billion years, from its origin to its supposed end. It is a scientific hypothesis that an average color of the universe could be determined and that the warming of the galaxies would have caused this hue to evolve from the blue of the origins to a pale yellow. Humanity as a whole would be living in the era of the “cosmic latte”.



THE AVERAGE COLOR OF THE UNIVERSE



Raphaël Dallaporta, *The Missing Part*
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Antipersonnel Blast Mine, PDM-57, Soviet Union (2004)
from the series *Antipersonnel (2004)*

Antipersonnel
Blast Mine

PDM-57
Soviet Union

This obsolete antipersonnel blast mine is an improved version of the PDM-6, which was used by the Soviet Union during the Second World War. Decay of the mine's wooden casing means that it becomes increasingly unstable the longer it is left in the ground.

w: 130mm wght: 500g



Dye-destruction print (Ilfochrome), framed under glass, 32 x 26 cm
Text on paper, framed under glass and set with lead seals, 22.5 x 8 cm
Edition of 10 + 2 AP of which 8 were produced

Antipersonnel (2004) is a photographic inventory of 35 anti-personnel mines made by Raphaël Dallaporta, each accompanied by a brief technical and historical note. Reproduced on a 1:1 scale and outside their field of action, these objects resemble still lifes or vanities, and question our capacity to operate our own disappearance. *Antipersonnel Blast Mine, PDM-57, Soviet Union* (2004) presents an obsolete model of mine dating from the Second World War, whose wooden frame causes it to decompose, adding to the instability of the device. This project recounts half a century of conflicts and was produced in the context of the Ottawa Treaty, ratified in 1997 by 89 states to forever ban the use of these deadly devices. Each mine photographed here is proof that at least one has been removed from circulation.



Antipersonnel
Blast Mine

PDM-57
Soviet Union

This obsolete antipersonnel blast mine is an improved version of the PDM-6, which was used by the Soviet Union during the Second World War. Decay of the mine's wooden casing means that it becomes increasingly unstable the longer it is left in the ground.

w: 130mm wght: 500g



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Raphaël Dallaporta
Solar Eclipse of 20 March 2015, Trinità Dei Monti, Rome (2015)



Contact photographic print on baryta paper, 51 x 41 cm, framed
Print made in 2023 by Alexandra Catiere
Edition of 3 + 1 AP

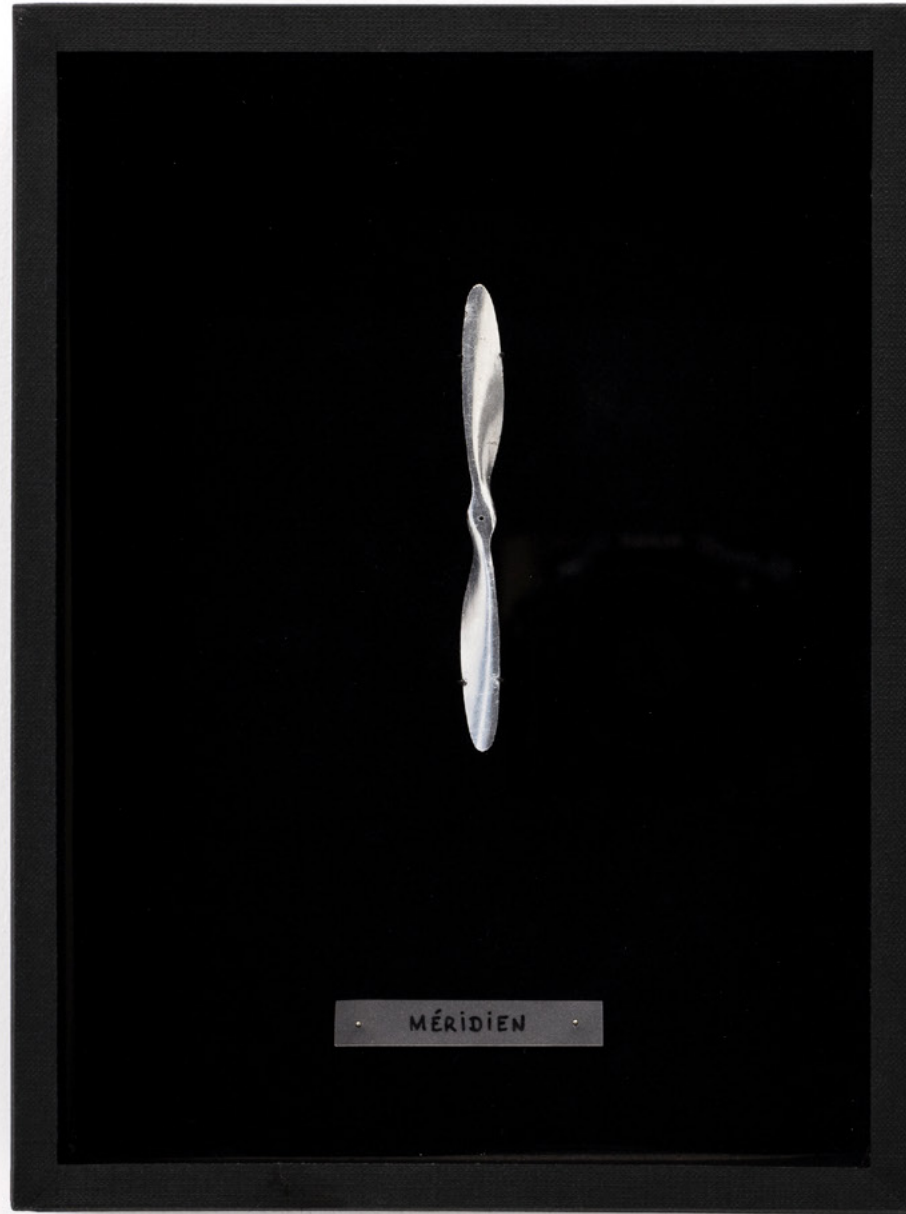
During the solar eclipse of 20 March 2015, while resident at French Academy in Rome - Villa Medici, Raphaël Dallaporta went to the nearby Trinità Dei Monti convent to record the passage of the Moon in front of the Sun, the image of which is reflected by a small mirror on the walls of the astronomical sundial drawn in 1637 by Maignan. The sundial, here operating by reflection, is a recurring device in Raphaël Dallaporta's work. Over the past two decades, the artist has been developing a body of work that invites us to slow down, to contemplate, to search for that feeling of "being in the right place at the right time", as he likes to repeat. Like the momentary alignment of the Earth, Moon and Sun.





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Raphaël Dallaporta
Air Current Sculpture (Meridian) (2022)



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

Raphaël Dallaporta
Air Current Sculpture (Harbour) (2022)



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

Raphaël Dallaporta
Sculpture de courant d'air (Jardin) (2022)



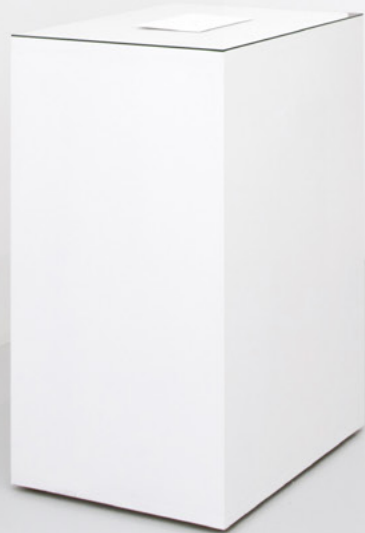
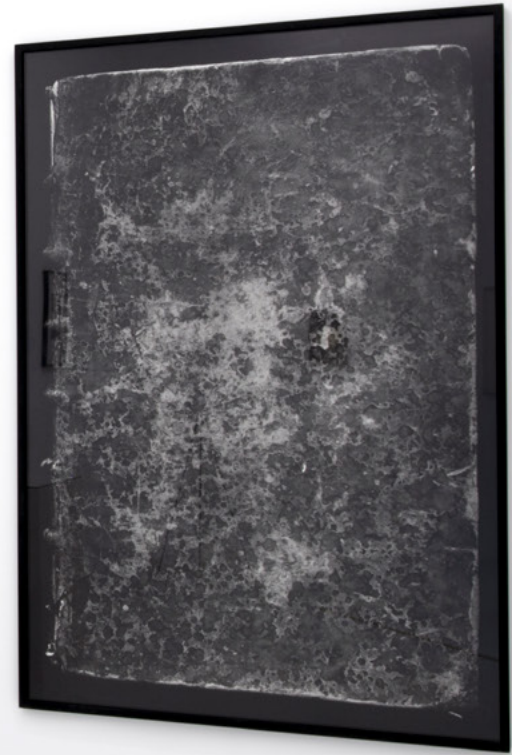
Propeller, pin, ink, tracing paper, entomology box
Overall dimensions 26 x 19.5 x 5.5 cm
Unique

Raphaël Dallaporta's *Air Current Sculptures* (2022) 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 were activated. For his sculptures, the artist has chosen a dozen generic places - Harbour, Garden, Meridian or Border - 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.





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Raphaël Dallaporta
The Center of the World (2024)



Ink on A4 laid paper
16 x 23 cm envelope
Pencil circle on the wall, diameter 28 cm
Steel and brass nail
Numbered edition, personalised certificate





The Center of the World (2024) is an invitation. To open an envelope and find an aphorism about our ability to make the rest of the sky disappear, to experience this phenomenon as magical as it is physiological, using a simple nail and the circle traced with pencil in front of the viewer. The disappearance lasts as long as you concentrate. Here again, an element becomes sculpture, having once been an instrument. Here, everything is metaphor.

Raphaël Dallaporta
The Center of the World (2024)

INVITATION

WHEN YOU STARE AT ONE STAR, THE OTHERS FADE AWAY.

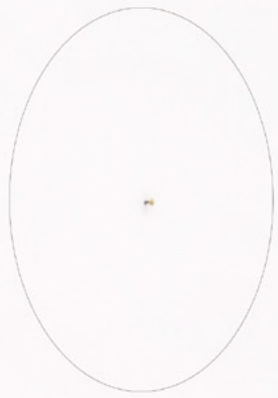
Raphaël Dallaporta
The Center of the World (2024)

INVITATION

SOMETHING ALWAYS ELUDES US

Raphaël Dallaporta
The Center of the World (2024) (detail)





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Raphaël Dallaporta
O Christmas Tree (2002)



Sublimation print on ceramic
10 x 10 cm
Unique

Part of Raphaël Dallaporta's first project, *O Christmas Tree* (2002) is a photograph, taken on a January night in Paris of an abandoned Christmas tree, wrapped in its dedicated bag like a survival blanket. The image is printed on a ceramic plate, a resistant process, like the effigies that adorn the steles in cemeteries. This unique photograph can be purchased for the value of one month's rent from the artist.





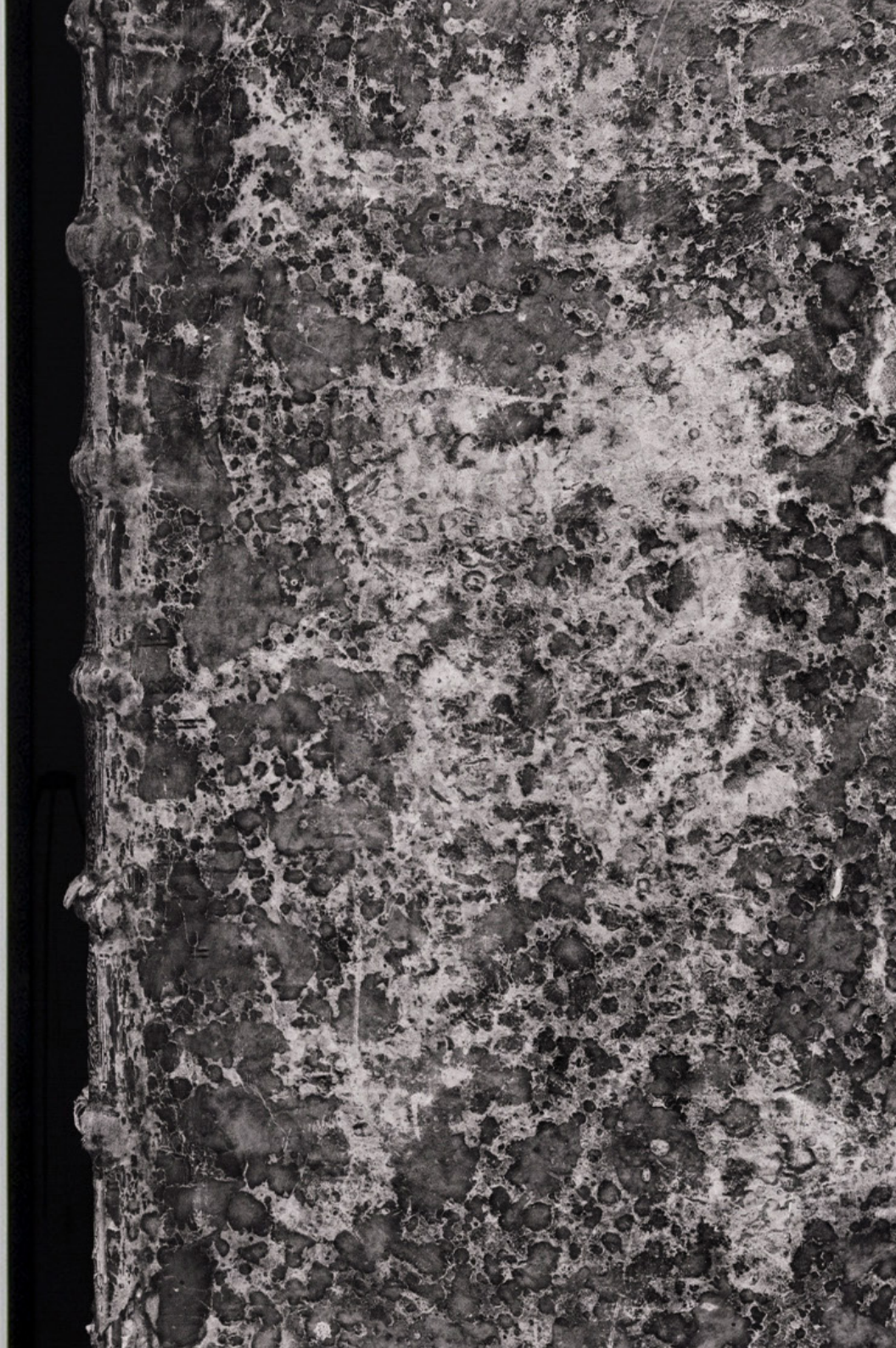
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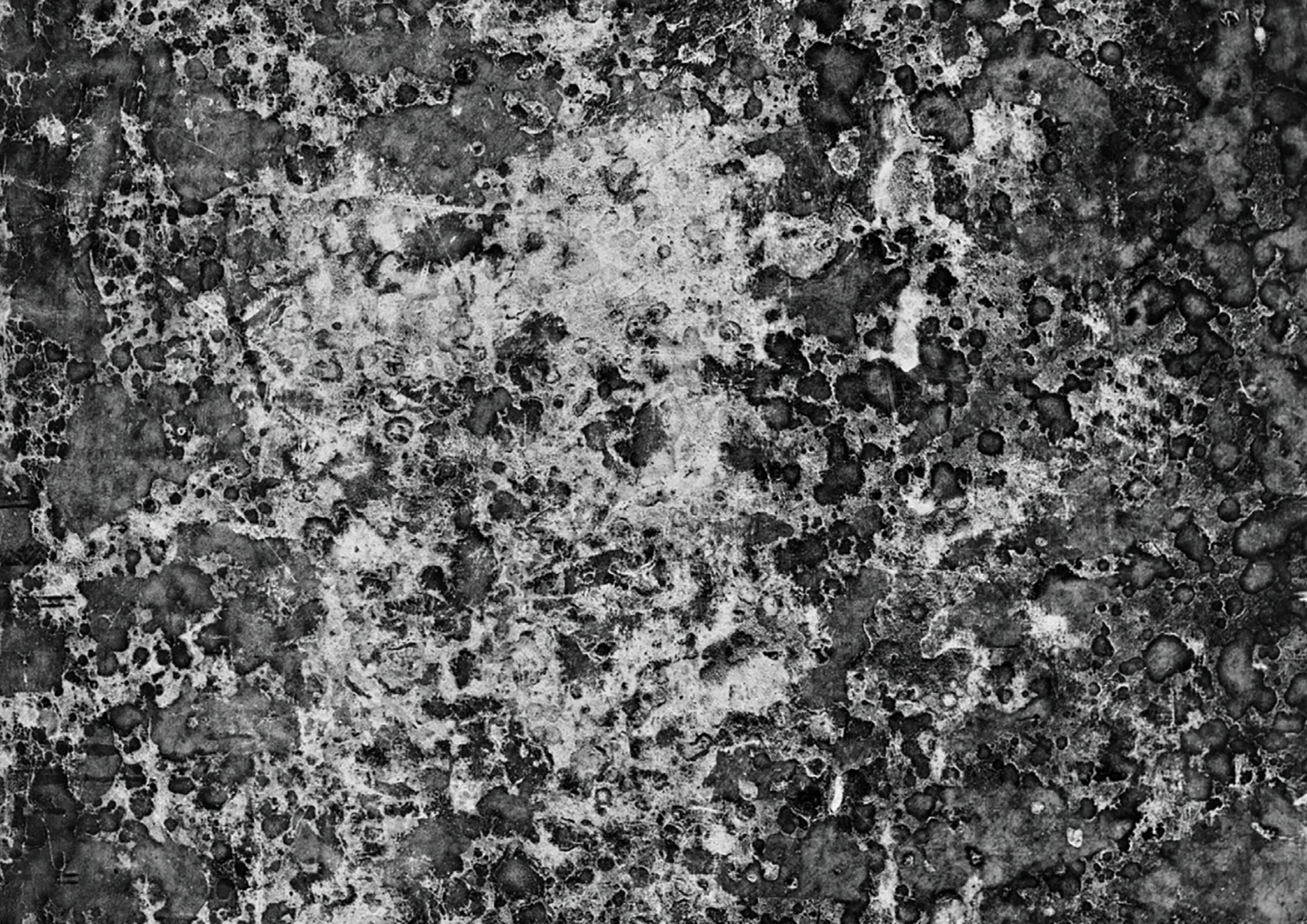
Raphaël Dallaporta
Kircher (2015)



Gelatin silver print on baryta paper, mounted and framed
183 x 123 cm
Edition of 1 + 1 AP

Kircher (2015) is a photographic enlargement of *The Great Art of Knowledge, or the Combinatorial Art*, historic work published in 1669 that opens with this formula: “Nothing is more beautiful than to know all.” The image is thus a portrait of the mind of its author, Athanasius Kircher (1602-1680), a German Jesuit with a fascinating imagination, a professor at the Roman College and a man of all knowledge. The monumentality of this leather binding, with its crater-like cracks, is on a par with the scholar’s ambition. This work was presented in 2015 at the Villa Medici in Rome.





Raphaël Dallaporta
Self-Portrait (2018)



Reflector prism, metal base
8 x 6 x 8 cm
Engraved signature on back, signed and numbered certificate, wall mounting
Edition of 300

The Moon is moving further and further away from us. The distance between the Earth and the Moon has been measured daily by laser shots since man first placed reflectors on the Moon. Raphaël Dallaporta's *Self-Portrait* (2018) is a sculpture composed of a similar reflector that sends the signal back to the transmitter. Faced with this optical device, the viewer will only see the reflection of his or her own eye, symbolically reiterating the round trip of light between the Earth and the Moon.



Additional works



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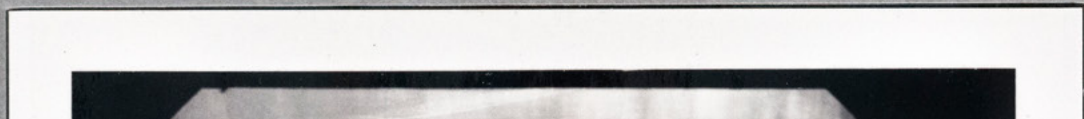
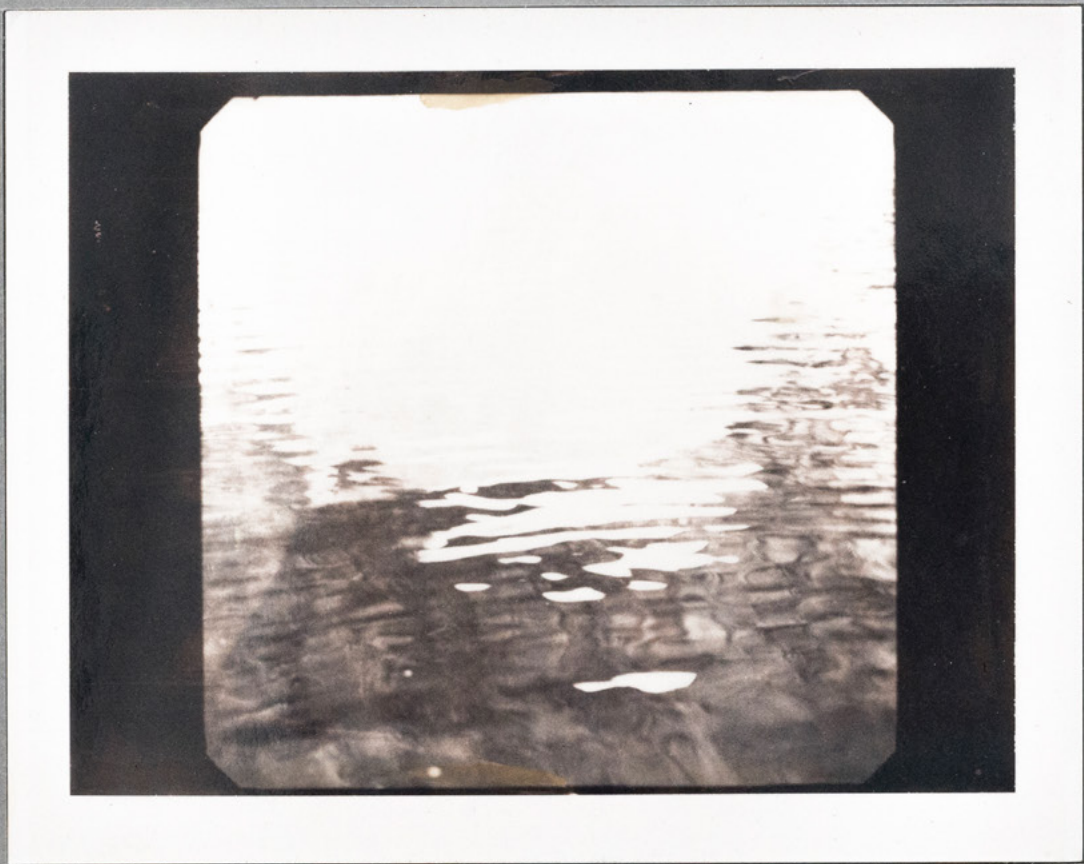
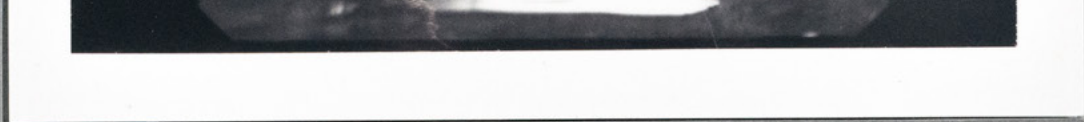
Raphaël Dallaporta
Trouble (2016)



16:9 video, 3 min 30 sec, loop
Triptych of black and white instant prints
Mounted and framed, each 8.5 x 10.8 cm
Overall dimensions 52.5 x 24.5 cm
Unique, from a set of four works + 1 AP

For *Trouble* (2016), Raphaël Dallaporta returned to the foot of the Pont-d'Arc, the remarkable geological arch beneath which the Ardèche flows, to repeat a simple gesture: to enter the water and photograph the reflections he could observe, thus empirically verifying Heraclitus of Ephesus' fragment: "You cannot enter the same river twice". He realised a video recording of this action, as well as a succession of Polaroids, each of which printed a different image of the surface of the water as a result of the waves produced by the artist's movements. With *Trouble*, Raphaël Dallaporta pays homage to his friend Jean-Paul Curnier (1951-2017).









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Raphaël Dallaporta
The Dark Side of the Moon (2015)



Ambrotype wet collodion on glass
31 x 25 cm (framed)
Unique

The dark side of the Moon is the hemisphere of the Moon that is permanently on the side opposite the Earth and remains invisible from our planet. It was first observed by a Soviet probe. For *The Dark Side of the Moon* (2015), Raphaël Dallaporta appropriated a photograph produced in 1966 by the US space programme. The work presents a circular fragment of the original image, showing the Korolev crater, named after Sergei Korolev (1906-1966), the founder of the Soviet space programme whose identity was not revealed until after his death. Mounted on a black background, the photograph is an ambrotype, a precious process that provided the first details of the Moon in the 19th century.





Biography

Raphaël Dallaporta

Raphaël Dallaporta's work questions our relationship with the world. With the help of researchers in a variety of fields, Raphaël Dallaporta creates devices that invite contemplation through photography, sculpture, installation, video and books. Often referring to thinkers from Antiquity or the Renaissance, Raphaël Dallaporta establishes links between history, science and the arts, to consider the relationship that progress has with our evolution.

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Raphaël Dallaporta

Born in 1980 in Dourdan, France. Lives and works in Paris, France.

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

AWARDS & NOMINATIONS

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

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
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
The Missing Part, Jean-Kenta Gauthier, Paris, France

2022
Paraboles, Jean-Kenta Gauthier, Paris, France

2021
Équation du temps, Jean-Kenta Gauthier, Paris, France

2020
Prix Niépce, Dityvon Gallery, University of Angers, Angers, France

2019
Ventre, La Terrasse espace d'art de Nanterre, Nanterre, France
Form & Formula, Federal Institute of Metrology (METAS), Bern, Switzerland

2018
Chauvet - Pont-d'Arc, *L'inappropriable*, Centquatre, Paris, France

2017
Chauvet - Pont-d'Arc, Cave, The Museum of Kyoto Annex, Kyoto, Japan

2016
Covariance, Jean-Kenta Gauthier, Paris, France
Chauvet - Pont-d'Arc, Paris Photo, Gare du Nord, Paris, France

2015
Covariance, Paris Photo, Amana Salto, Grand-Palais, Paris, France

2014
Observation, Gallery of Photography Ireland, Dublin, Ireland

2013

Observation, Alliance Ethio-Française, Addis Abeba, Ethiopia
Ruins, Skol, Le Mois de la photographie à Montréal, Montreal, Canada
Raphaël Dallaporta, Ecole des Beaux-Arts de Poitiers, Poitiers, France

2012

Observation, The National Audiovisual Centre, Luxembourg, Luxembourg
Observation, Museum für Fotografie Braunschweig, Brunswick, Germany
Observation, Museum Nicéphore Niépce, Chalon-sur-Saône, France

2011

Observation, Foam Fotografiemuseum, Amsterdam, the Netherlands
Ruins, Saison 1, Prix Découverte, 42th Rencontres d'Arles, Arles, France

2010

Protocole, Musée de l'Élysée, Espace Arlaud, Lausanne, Switzerland
Fotohof, Salzburg, Austria
Domestic slavery, New York Photo Festival, New York City, New York, USA

2008

Autopsy, New York Photo Festival, New York City, New York, USA
Antipersonnel, Imaginaid Galerie, Geneva, Switzerland
Esclavage domestique, Galerie Fait & Cause, Paris, France

2007

Domestic Slavery, Langhans Galerie, Prague, Czech Republic

2006

Esclavage domestique, 37th Rencontres d'Arles, Arles, France
Antipersonnel, 6th Month of Moscow Photography, Moscow, Russia

2005

Antipersonnel, Galleria Santa Cecilia, Rome, Italy

2004

Antipersonnel, 35th Rencontres d'Arles, Arles, France

COLLECTIVE EXHIBITIONS

2023

Prendre le Soleil, Hangar Y, Meudon, France
Nos arrangements avec le temps, with Nicolas Darrot, INHA, Paris, France
Light-Years, Hans P.Kraus & Jean-Kenta Gauthier, Paris Photo, Grand Palais Éphémère, Paris, France
Perdre Aussi Nous Appartient, Jean-Kenta Gauthier, Paris, France

2022

Prendre le Temps, Jean-Kenta Gauthier, Paris, France
Niépce: L'Origine du monde, Jean-Kenta Gauthier, Paris, France

2021

Transmissions. L'immatériel photographié, Musée du temps, Besançon, France
Free Lunch, 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
Peindre la nuit, Centre Pompidou-Metz, Metz, France

2016

Design and Violence, Science Gallery Dublin, Ireland / Museum of Modern Art, New York City, New York, USA (travelling exhibition)
Looking for the clouds. Contemporary Photography in Times of Conflict, Musa, Vienna, Austria
Gelatin Silver Print Is Dead!, Galerie Ernst Hilger, Vienna, Austria

2015

Nicéphore Niépce en héritage, Musée Nicéphore Niépce, Chalon-sur-Saône, France

2014

Contact [as part of the Nuit Blanche programm], CNES – Observatoire de l'Espace, Paris, France
Luttes, GetxoPhoto, Festival International de la Photographie, Bilbao, Spain
LGV, Sur les rails de l'histoire, Inrap, Musée archéologique de Jublains, Jublains, France

2013

L'œil Photographique, FRAC Auvergne, Clermont-Ferrand, France

2012

Transition, 43th Rencontres d'Arles, France / Market Photo workshop, Johannesburg, South Africa (travelling exhibition)

Narratives and Narrative Form, Lianzhou Photo festival, Lianzhou, China
Survival Techniques, Museum of Contemporary Photography, Chicago, Illinois, USA
Imaging History, FoMu FotoMuseum, Antwerp, Belgium
Obsessions, La Filature, Scène nationale, Mulhouse, France
Sciences: Berenice Abbott, Raphaël Dallaporta, Galerie Les Douches, Paris, France

2011
Autour de l'extrême, Maison Européenne de la Photographie, Paris, France

2010
Warzone, Noorderlicht International Photofestival, Groningen, the Netherlands
France 14, Bibliothèque nationale de France (BnF), Paris / 41th Rencontres Arles, Arles, France (travelling exhibition)

2009
Esclavage domestique, 13th festival QPN, Nantes, France
Domestic Slavery, ECB Prize, European Central Bank, Frankfurt, Germany

2008
Silverstein Photography Annual, Bruce Silverstein Gallery, New York City, New York, USA
Pour en finir avec l'esclavage, Aix-en-Provence Festival, Aix-en-Provence, France

2007
Non tutte le stadi portano a Roma, commission for Lazio region, Rome, Italy

2006
Réinventer le visible, Maison Européenne de la photographie, Paris, France / Kunsthalle Erfurt, Erfurt, Germany (travelling exhibition)

2005
Ee Generation: 50 Photographers of tomorrow, Musée de l'Élysée, Lausanne, Switzerland

PUBLICATIONS

2020
Équation du temps, Raphaël Dallaporta, The Eyes Publishing, Saint-Denis, France

2016
Chauvet - Pont-d'Arc, L'inappropriable, Raphaël Dallaporta, Éditions Xavier Barral, Paris, France

2013
Ruins, Raphaël Dallaporta, Éditions GwinZegal, Guingamp, France

2011
Fragile, Raphaël Dallaporta. Éditions GwinZegal, Guingamp, France

2010
Antipersonnel, Raphaël Dallaporta, Éditions Xavier Barral, Musée de l'Élysée, Lausanne, Switzerland

2009
Domestic slavery [Esclavage domestique], Raphaël Dallaporta and Ondine Millot, Kummer & Herrman and Fotodok, Utrecht, the Netherlands

2006
Esclavage domestique, Raphaël Dallaporta and Ondine Millot, Filigranes Éditions, Trézélan, France

2004
Front Toward Enemy, Raphaël Dallaporta, Filigranes Editions, Trézélan, France

TEACHING EXPERIENCES & CONFERENCES

- 2018
Machine Vision : images, pouvoir, algorithmes, LE BAL, Paris, France
- 2017
The Elusive Chauvet-Pont d'Arc Cave, Raphaël Dallaporta and Chihiro Minato, Kyoto, Japan
- 2016
Chauvet - Pont-d'Arc : Raphaël Dallaporta, Rémi Labrusse and Christophe Renard, Le BAL, Paris, France
La relation éditeur/auteur : Jérôme Sother et Raphaël Dallaporta, ENSP, Arles, France
- 2014-2015
Guest artist, Ecole Supérieure d'Art des Rocailles, Biarritz, France
- 2014
After photography, University of Ulster, MFA Photography Belfast, Ireland
Cara a cara / Face to face, OjodePez, IV Photo Meeting, Barcelona, Spain
In Eyes in the Sky, Bard College, Aperture Foundation, New York City, USA
Artist's Talk, University of Ulster, MFA Photography Belfast, Ireland
Pratiques de l'image, Ecole Supérieure d'Art d'Aix-en-Provence, Aix-en-Provence, France
- 2013
Représenter la mort, Fondation Henri Cartier-Bresson, Paris, France
Dronology, seminar at MAI Arts Interculturels Montreal, Montreal, Canada
Narration, Ecole Supérieure d'Art des Roucailles, Biarritz, France
- 2012
Social Landscape, Market Photo Workshop Johannesburg, South Africa
New Documentary, Foto 8 Host Gallery, London, UK
Regards croisés, Musée Nicéphore Niépce, Chalon-sur-Saône, France
La Photographie Sociale, École Nationale Supérieure des Arts, Nancy, France
- 2011-2012
Instructor of the Junior seminar, Parsons School of Art and Design, Paris, France
- 2011
Conférence de la SFP, Université Paris 1, Paris, France
Art Contemporain & Géo politique, Science Po, NYU Paris, France
Observation: Foam lecture, Fotografiemuseum, Amsterdam, the Netherlands
- 2010
The Photographers Lecture Series, ICP School, New York City, New York, USA
- 2009
Guest lecture, Parsons School of Art and Design, Paris, France
Plat(t)form, Fotomuseum Winterthur, Winterthur, Switzerland
- 2008
The documentary conviction, New York Photo Festival, New York City, New York, USA

JKG

Jean-Kenta Gauthier