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**ECHOES
PHOTOGRAPHY
AT A DISTANCE FROM
CONFLICT**

Stephen Dock
Text by Joan Fontcuberta
Text in French

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STEPHEN DOCK

TEXTE DE
JOAN FONTCUBERTA

**LA PHOTOGRAPHIE
À DISTANCE**

ÉCHOS

DU CONFLIT



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« Life is dangerous. Images can fan the flames. Those selected by Stephen Dock belong to the category of images that allow time for reflection. »

Excerpt from the text by Joan Fontcuberta

«Stephen Dock's approach is comparable to that of astrophysicists, who persist in observing black holes that cannot be seen. This is precisely what artists do: they direct the gaze towards what is obscure, try to catch a glimpse of what cannot be seen, set the imperative of observing places in which light is swallowed up, and produce sensitive knowledge that stems both from and despite this obscurity.»

Excerpt from the text by Joan Fontcuberta

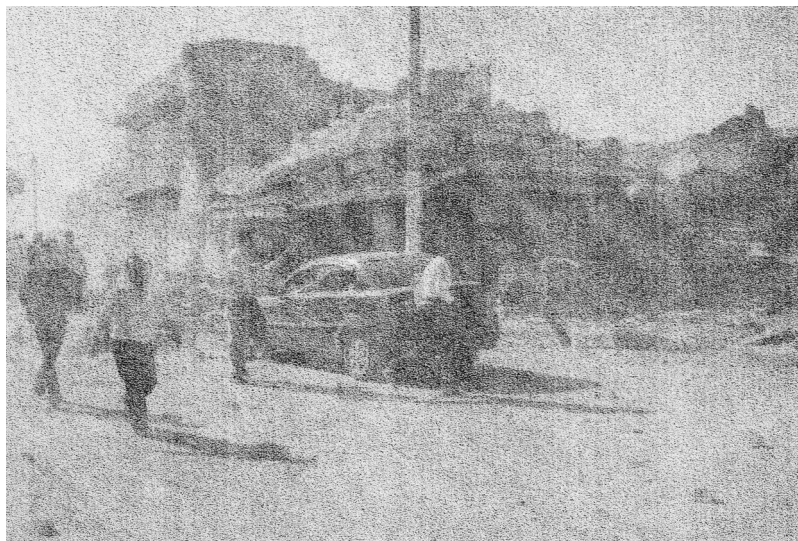
Obsolete before it is even captured, reportage photography has become a commodity with an ever-diminishing shelf life. *Echoes - Photography at a Distance from Conflict* is a refusal to feed into a traditional visual mythology of war, that is perhaps no longer in tune with the realities of today's world. In an attempt to deconstruct photographic language, Stephen Dock puts forth generic images of modern warfare.

More than a decade after his coverage of the Syrian conflict, the photographer questions his archive comprising thousands of images. Challenging them as evidence, Stephen Dock seeks a more sensitive and therefore fairer relationship with war and violence, as well as with the people who experience it firsthand. Taking a distance from all documentary treatment, he asserts himself in a process of reinterpretation and reappropriation of his images. By focusing on perception, he develops new forms. He creates from the very substance of images. Stretched, stripped, cropped, the photographer who yesterday tried to capture facts now deliberately disrupts his own productions. Replacing the world of noise with that of silence, the photographer is no longer directly turned towards the subject. He no longer obeys to the obsession of producing images but dissects them as if he were operating on organic matter. He highlights and compares the two main mediums for disseminating mechanical and digital images, which succeed and intermingle with one another: paper and pixels. A stimulating text by the artist and essayist Joan Fontcuberta situates his work in the current post-photography movement.

In 2011, at just 22 years of age, the self-taught French photographer Stephen Dock set off to cover the war in Syria without a sponsor. Over the course of several trips, he built up a body of fieldwork covering the ruins of Aleppo, the Zawiya Mountain and the eastern tip of Rojava. At the time, his images of the Syrian resistance were published in major newspapers such as Newsweek, Le Figaro and La Croix. Ten years later, his work on Northern Ireland was exhibited at the Musée Nicéphore Niépce in Chalon-sur-Saône and at La Filature in Mulhouse. Attached to the traces left by all types of conflict, real or latent, whether of class or of war, Stephen Dock's writing becomes increasingly plastic, reflecting his distance from the field.

Joan Fontcuberta, born in Barcelona in 1955, is a photographer, theorist, critic, historian and teacher. He is the author of numerous books, including *Manifeste pour une post-photographie* (Actes Sud), *Le boîtier de Pandore* (Éditions Textuel) and *Miracles et cie* (Actes Sud). He has also taught at Barcelona's Pompeu Fabra University and Harvard University. His work essentially revolves around the notion of photographic evidence.

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Réplique #1, 2023 © Stephen Dock



Syria, Aleppo, 2012 © Stephen Dock



Lebanon, Beqaa Valley, 2014 © Stephen Dock

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Greece, Lesbos, 2015 © Stephen Dock



Syria, Rojava, 2014 © Stephen Dock

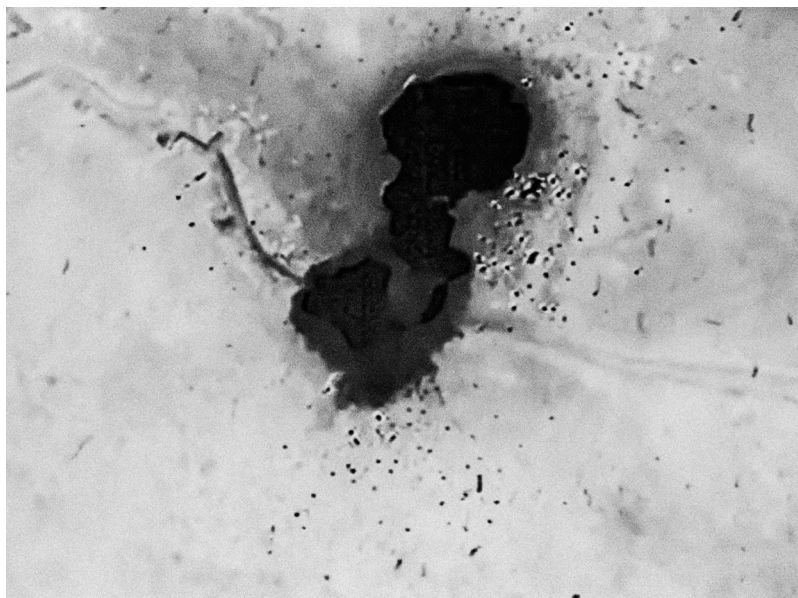


Syria, road towards Aleppo, 2012 © Stephen Dock

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Lebanon, Tripoli, 2014 © Stephen Dock

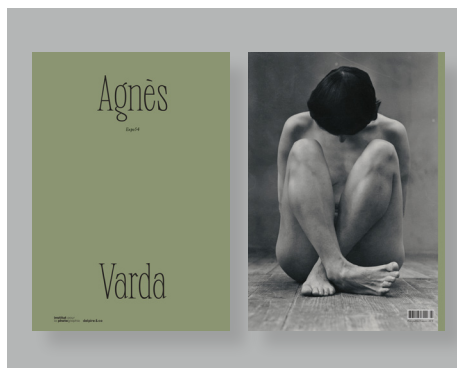
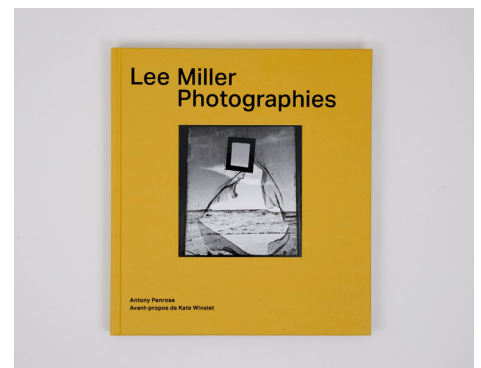
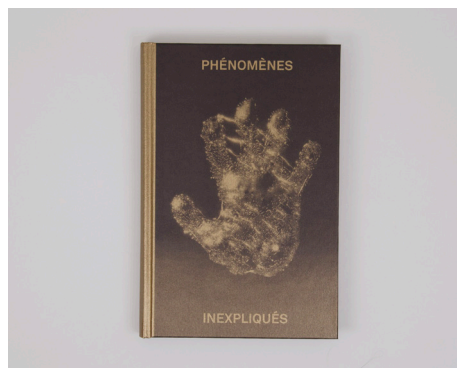
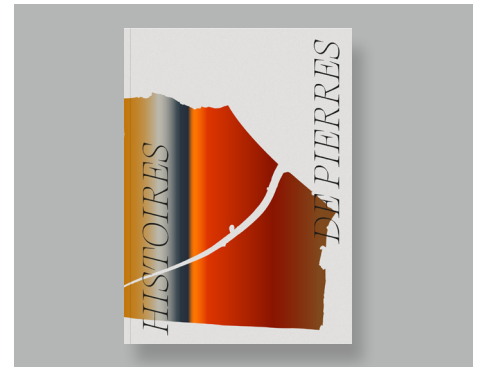


Relevé #8, 2022 © Stephen Dock



Capture #4, 2020 © Stephen Dock

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