

# David Schalliol

## Mining Basin (Hauts-de-France)

January 7 – April 22, 2018  
Cleve Carney Gallery & Gallery 2



Through his photography practice, David Schalliol invites us to renew and enrich our view of industrialized areas by looking at their populations and at how they inhabit such affected landscapes. Schalliol develops artistic research closely linked to his training as a sociologist. His primary areas of interest are the urban and social consequences of industrial crises; the reshaping of cities and their operations; the housing inequalities produced by these crises; transportation and the nature of work inside urban spaces; and finally the strategies that inhabitants implement to overcome them. Having previously developed photographic investigation in the Rust Belt and across the Great Lakes regions of the Midwest, *Resilient Images* gave Schalliol the opportunity to expand his study of post-industrial American cities in a new geographic and cultural area, Hauts-de-France. In this area, where the landscape and people were intensely exploited and impacted by the mining industry, he set out to understand the social and cultural dynamics at work today: How has human activity been reorganized in the cities and landscapes? How are inhabitants reinventing those lands for new use?

Schalliol's art practice cannot be reduced to a documentary and typological approach. Although his sociological studies inspire his photography, they do not define it. Schalliol does not assemble a collection of images to support a scientific demonstration. Rather, he gives special consideration to framing, scale, and light to construct images that impart the empathy he feels for his subjects. He is influenced by Chicago's sociological history and is a proponent of visual sociology, basing his work on this discipline as he engages with the world and its people.

The camera then becomes the mediator of Schalliol's meetings with people, and the image is the receptacle of the multiple, shifting identities of the subjects. In this regard, he is just as inspired by the writings of Steinbeck, Orwell and Zola, and by the history of documentary photography from Bernd and Hilla Becher to Joel Meyerowitz, as he is by contemporary photographers Jan Banning, Adam Broomberg & Oliver Chanarin, and Lauren Greenfield. He produces powerful work with open images that reveal people's connections and tensions with their environment.

Schalliol guides us through Hauts-de-France for an unusual summer and winter stroll, offering encounters with landscapes and people that testify to the multitude of cultures and counter-cultures in the region. Spaces haunted by emblems of the region's industrial past, heritage objects and sites reinvented for another purpose: slag heaps that have become wooded hills and playing fields, water towers serve as beacons for mobile home communities to gather, and coal carts repurposed into decorations are serially photographed like a recurrent totem. The diversity of the focus is brought out by changes of scale and shifts of perspective.

**Cover:**  
David Schalliol, *Derelict House (Denain)*, 2017, aluminum mounted digital print, 20 x 30 inches

**Inside, left to right:**  
David Schalliol, *From the Terril (Hénin-Beaumont)*, 2016, aluminum mounted digital print, 20 x 30 inches  
David Schalliol, *Gathering to Depart (Haillicourt)*, 2016, aluminum mounted digital print, 20 x 30 inches  
David Schalliol, *Le Wagonnet (Waller- Arenberg)*, 2017, aluminum mounted digital print, 20 x 30 inches

A great deal of humanity is brought by the sites' inhabitants, shown in their wide-ranging appearances and occupations: hunters with their dog, children found playing their games or intensely staring into the lens, or off-road motorcyclists in the fields. All of the people are presented as immediately familiar. The images are a testament to the resilience of this area; its resistance to the shock of disappearing industries, its ability—like the material to which the term *resilient* was originally connected—to regain its shape. *Resilient communities* are those social or economic communities that have an intrinsic ability to find a new balance that enables them to function after a disaster. Creativity, initiative and relationships with each other are important mechanisms of resilience. These mechanisms are central to the strength of a region that David Schalliol's photographs give us another chance to admire.

**David Schalliol** earned his Ph.D. in Sociology at the University of Chicago. His work explores the transformation of urban centers through ethnographic, filmic and photographic projects. His writing and photographs have appeared in such publications as *Social Science Research*, *Places*, and *The New York Times*, as well as in numerous exhibitions including the inaugural Belfast Photo Festival and the Museum of Contemporary Photography's Midwest Photographers Project.

**Micro-Talks by Resilient Images Artists & Curators**  
Sunday, January 14, 2 – 3 pm

**Public Reception for the Exhibition supported by the French Consulate for the Midwest**  
Sunday, January 14, 3 – 5 pm  
Featuring a performance by Chicago artist FM Supreme at 4 p.m.

**Public Talk**  
Tuesday, February 27, 6 pm  
Featuring David Schalliol in conversation with urban designer and architect Marshall Brown.

## Resilient Images

In 2015, Hyde Park Art Center launched *Resilient Images*, an international residency exchange in collaboration with the Centre régional de la photographie Nord—Pas-de-Calais (CRP/) located in the North of France. Featuring lens-based artists David Schalliol (Chicago) and Justine Pluvinage (Lille, France), *Resilient Images* is the result of immersive residencies for each artist between Chicago and France. The project culminates in a two-part exhibition *Amazons* and *Mining Basin (Hauts-de-France)*, which debuts new work produced from their experiences.

**THIS EXHIBITION AND RELATED EVENTS ARE SUPPORTED BY:**

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Written by Muriel Enjalran, Ariel Gentalen and Megha Ralapati  
Edited by Allison Peters Quinn

Hyde Park **ART** CENTER

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# Justine Pluinage

## Amazons

January 7 - March 4, 2018  
Jackman Goldwasser Catwalk



### Cover & interior images:

Justine Pluinage, *Amazons*, 2017, digital video (stills), 15 minutes

### Film Credits:

Director of photography : Chuck Przybyl

Composor : Maxence Vandeveld

Editor and Color-Editor : Armin Zoghi

Born and based in Lille, France Justine Pluinage makes videos and films that present glimpses into people's lives as they grapple with the reality of being human. Within a documentary-style, Pluinage captures the ineffable energy of the chance encounter, in the vein of American artist Laurel Nakadate, as well as the sociological concern for human relationships seen also through the sensitive work of Elodie Pong.

Pluinage began her practice studying photography, which later developed into creating film and video, enabling her to tell thoughtful stories—both nuanced and humorous—about a wide range of mainly female subjects whose stories evolve on camera. Pluinage explores how human life unfolds across the mundane and momentous: she has captured the occasion of her cousin's cheerily bourgeois wedding and an afternoon in the life of a disabled couple as they cruise their town's streets by wheelchair, reveling in the joy of their connection, despite physical limitations. Riding on the edge of voyeurism, Pluinage considers personal identity as it evolves and is shaped by life experience; she has sensitively portrayed the pain of a mother grieving the loss of her son or an intense period of sexual curiosity in the artist's own life.

For *Resilient Images*, Pluinage spent ten weeks researching Chicago through its inhabitants to develop a new video work titled *Amazons* for Hyde Park Art Center's digital façade. Over this period, she met with a multi-generational group of women hailing from all parts of the city to glean an understanding of *resilience* in contemporary Chicago, a recurring theme in her work. The film features a notable poet-rapper and peace activist, a young artist living with alopecia who has created an ornate chainmail headdress to reclaim and adorn her physical appearance, a seasoned bodybuilder, a voguing performer, a dancer empowered by her own physical disability, a Latinx painter, an art and social justice philanthropist, as well as a one-year old taking her first steps.

A haunting electronic soundtrack audible from outside the building both guides and is guided by the women as they move across the city. A bass-heavy rhythm provides sonic foundation. Drums reminiscent of trance music or batucada, an African-influenced style of percussion, refer to the space of the dance club, where individuals come together for collective experience. Overlaid, emerges the lone guitar melody. This theme, which is both diffuse and constantly traveling, directly references the *Spaghetti Western* music made famous by Italian composers working in the 1960s, most notably Ennio Morricone. Woven into the soundtrack's fabric is the individual seeing herself reflected in communion with others.

In the face of personal trauma, financial hardship, persistent systemic injustice, and policy-level changes that dramatically transform their lives, the film's subjects demonstrate the human impulse to sustain life. For Pluinage, resilience is not only about healing, but rather represents a methodology for creating a life. People alter their environments, personal appearances, or behaviors, not merely to adapt and survive, but to thrive and delight in life, despite its obstacles.

Perseverance is enacted through walking. The film features each figure as she strides alone, moving freely in public spaces across the city, claiming and reclaiming space on Chicago's streets and carving out a place, however small, in the world. Walking is a political act, and Chicago is no stranger to those who walk in protest, particularly during Pluinage's visit shortly after the inauguration of President Donald Trump. However, the women in her film walk, not in organized protest, but as free citizens, embodying equal access and freedom to move, a right afforded to anyone inside the city—visitor or native.

Chicago is a city famously organized by a sophisticated grid system designed to enable free and safe passage for pedestrians. In 2017, however, the notion of safe passage is a contested one, a simple reality in many neighborhoods, while deeply fraught and largely denied to others in less patrolled, monitored areas. In the face of such disparity, these women move purposefully, freely, and confidently. They swagger with the self-possession of a cowboy in what the artist describes as a *modern western*. The women have not been "socialized to know their place," as Rebecca Solnit writes in *Wanderlust*<sup>1</sup>, reticent to walk in public spaces for fear of their personal safety. Rather, they strut with the confidence of a flaneur, perhaps not moving toward a particular destination, but simply as free agents. A collection of faith, rituals, and inventions, *Amazons* is a love letter to sustaining and thriving in Chicago through the journey of those discovering how to be alive today.

*Amazons* features: Jaqui Almaguer, Milenka Bermanovà, La'Drissa Bonivel, Itunuoluwa Ebijimi / Petty Crocker, Jessica Martin, Deone Jackman, FM Suprême, Simone Vanorlé.

**Justine Pluinage** completed her education at L'Ecole Nationale Supérieure de la Photographie in Arles, France. Her video and film work often adopts the documentary format, portraying intimate relationships among people and oscillates between realistic and dreamlike states, between observed time and narration. She has participated in exhibitions at Rencontres d'Arles, the FOAM in Amsterdam, the Ball in Paris and the Palais de Tokyo. She is the 2013 recipient of the Grand Prix at the 58th Salon de Montrouge.

<sup>1</sup> *Wanderlust: A History of Walking* by Rebecca Solnit. Viking Penguin, New York. 2001. pp. 232-246. ISBN 0140286012.