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CRPV

PRESS RELEASE

RESILIENT IMAGES

JUSTINE PLUVINAGE & DAVID SCHALLIOL

SEPTEMBER 23rd 2017

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**CRP/ Centre régional
de la photographie**

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The exhibition is supported by:
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**Resilient Images
Justine Pluvinage
David Schalliol**

septembre 23 . . . novembre 19 2017
 at the CRP/

january 7 . . . march 3 2018
 at the Hyde Park Art Center

Inside Resilient Images

friday september 15 / 2.30 pm
 Talk at EXPO CHICAGO, a look
 inside *Resilient Images* with David
 Schalliol, artist winner of the 2016
 international residency program of
 the same name, Muriel Enjalran,
 Director of the CRP/ and Megha
 Ralapati, Residency & Special Projects
 Manager at Hyde Park Art Center.
 Navy Pier Festival
 Hall A, 600 E Grand 60611 Chicago
 www.expochicago.com

Press visit

saturday september 23 / 12 pm
 in the presence of the artists and the
 curator

Opening

saturday september 23 / 12.30 pm
 at the CRP/
 sunday january 14 2018 / 3 pm
 at the Hyde Park Art Center

Free admission

tuesday . . . friday
 1 pm . . . 5 pm
 saturday, sunday, public holidays
 2 pm . . . 6 pm

**Exhibition revolving around
Resilient Images**

october 4 . . . october 25 2017
 opening monday october 16 / 5 pm
 Photographs by David Schalliol
 from its American series, alongside
 a selection of works from the CRP/
 collection, at the Hôtel de Région
 des Hauts-de-France 151 avenue du
 Président Hoover, Lille.

RESILIENT IMAGES

The CRP/ and the Hyde Park Art Center are pleased to present **Resilient Images**, an exhibition of videos and photographic works by Justine Pluinage and David Schalliol, winners of the 2016 international residency program of the same name, run by these two art centers in Hauts-de-France and Chicago. This project is supported by the John D. and Catherine T. MacArthur Foundation's International Connections Fund.

Resilient Images is the result of several immersive exchange residencies done by these two artists in Chicago and Hauts-de-France respectively, and is embodied in a two-part exhibition that, for the first time, shows the new works the artists produced during their residencies. The CRP/ is presenting the first phase of this exhibition, which will be mounted again at the Hyde Park Art Center in January 2018.

Schalliol and Pluinage each developed site-specific, research-based projects through engaging with new communities and investigating current social and political conditions in each location. Residencies connected the artists to people, scholars, and other practitioners to facilitate their ongoing research into how contemporary society is adapting to this global moment of conflict on various fronts. Both projects highlight the reality of contemporary life in Chicago and the Northern region of France, Hauts-de-France. While vastly different in size and scale, they have linked industrial heritage; both cities were important for steel production in the last century and today continue to face economic fallout from the demise of that industry. With the notion of human resilience at the center of both projects, artists Schalliol and Pluinage mine the ways people have coped with and adapted to a rapidly transforming reality, due to financial, social and political change.

This collaboration marks the first between CRP/ and Hyde Park Art Center, which was named a 2016 grantee of the John D. and Catherine T. MacArthur Foundation's International Connections Fund. This support enabled the artists' two research residencies, the first to acclimate and investigate the respective host city and the second to complete new work. The project culminates in dual exhibitions at both institutions to share the work with the communities who inspired it.

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. Pluinage began her practice studying photography, which later evolved to 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 a day in the life of disabled couple as travel through town despite physical limitations. Bordering on the voyeuristic, her work explores how identity evolves and is shaped by life experience, revealing the pain of a mother grieving over the loss of her son or

a view into the artist's own sexual life.

For **Resilient Images**, Pluvinage spent ten weeks researching Chicago to develop a new video work for Hyde Park Art Center's digital façade. On her first visit, she conducted several interviews with multi-generational women across town to glean an understanding of resilience in contemporary Chicago, a theme that recurs in her work. The film features a poet-rapper and peace activist, a young artist with alopecia who wears an ornate chainmail headdress to reclaim her physical appearance, a female bodybuilder, a Voguing performance.

In the face of trauma, financial hardship, persistent systemic injustice, and policy-level change that dramatically transform their lives, the film's subjects demonstrate the human impulse to sustain life. For Pluvinage, 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 her place in the world. Walking is a political act, and Chicago is no stranger to those who walk in protest, particularly during Pluvinage'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, a city famously organized by a sophisticated grid system, enables 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 due to persistence of gang violence. In the face of such disparity, the subjects of Pluvinage's work stride purposefully, freely, and confidently. They swagger with the self-possession of a cowboy in what the artist describes as a "modern western." These women have not been "socialized to know their place," as Rebecca Solnit writes in *Wanderlust*¹, reticent to walk in public spaces. Rather, they strut with the confidence of a flâneur, perhaps not to a particular destination, but simply as free agents. A collection of faith, rituals, and inventions, the film is a love letter to sustaining and thriving in Chicago through the journey of those discovering how to be alive today.

"I have found that photography is about self-discovery as well as the discovery of society, which explains its presence in liberation movements and participatory research as well as the fine arts." (Douglas Harper, *Visual Sociology*, 2012)

1. *Wanderlust: A History of Walking* by Rebecca Solnit. Viking Penguin, New York. 2001. pp. 32-246. ISBN 0140286012

Through his photographic work, David Schalliol invites us to renew and enrich our view of industrial areas by looking at their populations

and at how they inhabit landscapes lastingly changed by industry. At the CRP/ he is presenting a series of photographs produced during his two residencies in Hauts-de-France.

David Schalliol studied in Chicago. Today he teaches sociology in Minneapolis and develops artistic research closely linked to this discipline. His primary areas of interest are the urbanistic and social consequences of industrial crises; the redevelopment of cities and their activities; the inequalities these crises produce among inhabitants in terms of housing, transportation and work; and finally the strategies that inhabitants implement to overcome them. The series he initially produced in the Rust Belt from the Great Lakes to the Midwest shed light on today's American urban reality. He soon broadened his field of investigation, travelling to Europe and elsewhere in the world to study other post-industrial contexts and update his approach to their characteristic human phenomena.

After working on his first European project in Belfast, the **Resilient Images** program gave him a chance to discover the Hauts-de-France industrial area. In that zone where landscapes and people were intensely exploited by the mining industry, he set out to understand and reveal the social and cultural dynamics at work today: How has human activity been reorganized in cities and landscapes? How are inhabitants reinventing those lands? What are their development prospects?

But his photographic practice cannot be reduced to a documentary and typological approach. Although his sociological studies inspire his artistic work, they do not define it. David Schalliol does not assemble a collection of images to support a scientific demonstration: his work is freed from this through the assertion of a vision, a specific, inspired photographer's perspective expressed through attention to framing and lighting, and through empathy for his subjects.

Sociology and photography came into being at approximately the same time, around 1839. American sociologists were very quick to link their discipline to photography, recognizing its potential as a tool of anthropological knowledge that could be placed in the service of the social sciences. And it is no coincidence that theories of "visual sociology" were institutionalized as an academic discipline in the United States, more specifically in Chicago. Remember that in the early twentieth century, Chicago was the birthplace of modern sociology with its three schools, which revolutionized the study of human beings and cities². Douglas Harper, one of the principal theorists of "visual sociology" with his book of the same name, defined it as follows "*The photo is about the parts of their lives that make it to the visible surface, but it is also about how they saw and reacted to a moment they had never experienced before. This is, I believe, visual sociology.*"³ David Schalliol is inspired 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 these meetings, and the image is the receptacle of the multiple, shifting identities of these subjects. But he is just as inspired by the writings of Steinbeck, Orwell and Zola, by the history of documentary photography from Bernd and Hilla Becher to Joel Meyerowitz, and by contemporary photographers Jan

2. One of the most important books from the Chicago School, *The City*, was co-authored by Ernest W. Burgess, Roderick D. McKenzie Robert E. Park in 1925.

3. Douglas Harper, *Visual Sociology*, London : Routledge, 2012, p.245

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.

David Schalliol invites us to the CRP/ 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, small trucks turned into signs or decorations serially photographed like a recurrent totem. Landscapes punctuated, emphasized by the geometric shapes of pylons and windmills, or by a sky-framed silhouette of a water tower like a working drawing. The diversity of the framings is brought out by changes of scale and shifts of perspective. Rigorous compositions interweave lines and planes. Shelterbelt horizontals with houses in the distance. Slag heap verticals and the towers of thermal power plants. Base lines emphasized by alignments of posts and windmills. The beauty of light and lighting; a French fry stand pierces the night with its neon sign, fields and plazas veiled in fog diffuse a subdued light. The backyards of the mining cottages are strangely deserted, the field of view marked by apparitions: an industrial monument majestically towers over everything. A great deal of humanity is brought by the sites' inhabitants, shown in their wide-ranging appearances and occupations. Hunters with their dog, children captured playing their games or intensely staring into the lens, heavy metal music fans or off-road motorcyclists in the fields. The faces are serious or mischievous, the looks intense or amused, the physiognomies expressive. All of the people are presented as immediately familiar, and shown with empathy. 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.

Boris Cyrulnik was responsible for introducing the concept of resilience into psychoanalysis in France, but it was first applied to the human and social sciences in the United States. Many American publications describe “resilient communities”: 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 relations with others are important mechanisms of resilience. And these mechanisms are central to the strength of a region that David Schalliol's photographs give us another chance to admire.

Muriel Enjalran
Curator and Director of the CRP/

Megha Ralapati
Residency & Special Projects Manager / Hyde Park Art Center

JUSTINE PLUVINAGE

<http://justinepluvinage.com>

Born in 1983 in Roubaix, lives and works in Lille

Justine Pluvinage 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 BAL in Paris, the Palais de Tokyo. She is the 2013 recipient of the Grand Prix at the 58th Salon de Montrouge..

DAVID SCHALLIOL

<http://davidschalliol.com>

Born in 1976 in Indianapolis. Lives and works in Chicago and Minneapolis.

David Schalliol is an assistant professor of sociology at St. Olaf College who explores the transformation of urban centers through ethnographic, filmic, and photographic projects. Schalliol received his bachelor's degree from Kenyon College and his master's and doctoral degrees from the University of Chicago. His writing and photographs have appeared in publications such as *Social Science Research*, *Places*, and *The New York Times*, as well as in numerous exhibitions, including the Belfast Photo Festival, the 2015 and 2017 Chicago Architectural Biennial and the MoCP / Museum of Contemporary Photography's Midwest Photographers Project. He is the author of *Isolated Building Studies* (Utakatado, 2014), and regularly contributes to documentary films, including *Almost There* (ITVS/Kartemquin Films) and *Highrise: Out My Window* (National Film Board of Canada), an interactive documentary that won the International Digital Emmy for Non-Fiction (2011). He is currently making *The Area*, an ethnographic film about the displacement of more than 400 families on Chicago's South Side.

Works presented at the CRP/ :

Justine Pluinage

Amazons, vidéo, 2017, coproduction CRP/ and Hyde Park Art Center

© Justine Pluinage

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

Image: Chuck Przybyl

Music: Maxence Vandeveld

Post-production: Armin Zoghi

David Schalliol

52 photographs coproduced by CRP/ and Hyde Park Art Center

© David Schalliol

Aluminium mounted digital prints, 50,8x76,2 cm,
white wood frame:

Calling for their Dogs (Mastaing), 2016

Gathering to Depart (Haillicourt, France), 2016,

Hunting (Fenain), 2017

From the Terril (Escaudain), 2016

Terril Shadow (Haillicourt), 2017

L'Éléphant de la mémoire (Wallers-Arenberg), 2017

Playing with Fireworks (Escaudin), 2017

Playing Hide and Seek (Ruitz, France), 2017

Walking (Anzin), 2017

Le Wagonnet (Fresnes-sur-Escout), 2017

Le Wagonnet (Hérin), 2017

Aluminium mounted digital prints, 33,9x50,8 cm,
white wood frame:

Water Tower with Caravans (Aniche), 2016

With Terril (Escaudain), 2017

Twin Water Towers (Erre), 2017 (2 images)

Riding Bicycles (Douchy-les-Mines), 2016

Walking (Denain), 2017

In the Square (Denain), 2017

On the Terril (Haillicourt), 2016

Derelict House (Denain), 2017 (2 images)

Water Tower with Caravans (Douchy-les-Mines), 2016

With Frites (Denain), 2016

Studio Marylène Tomei (Escaudain), 2017

Basketball Hoop (Denain), 2017

Series *Le Wagonnet*, 15 photographs, 30,5 x 45,7 cm, 2017:

Le Wagonnet (Raismes), 2016

Le Wagonnet (Lourches), 2016

Le Wagonnet (Lourches), 2016

Le Wagonnet (Hasnon), 2016
Le Wagonnet (Erre), 2017
Le Wagonnet (Wallers), 2017
Le Wagonnet (Fenain), 2017
Le Wagonnet (Wallers-Arenberg), 2017
Le Wagonnet (Saint-Aybert), 2017
Le Wagonnet (Condé-sur-l'Escaut), 2017
Le Wagonnet (Escaudain), 2017
Le Wagonnet (Fresnes-sur-Escaut), 2017
Le Wagonnet (Mastaing), 2017
Le Wagonnet (Haillicourt), 2017
Le Wagonnet (Condé-sur-l'Escaut), 2017

Series *At the Show* [1-12] (Valenciennes), 2016, 30,5x45,7 cm



First page /

David Schalliol, *Playing Hide and Seek* (Ruitz), 2017 coproduction CRP/ and Hyde Park Art Center

©David Schalliol



Justine Pluinage, *Milenka, Amazons*, 2017, coproduction CRP/ and Hyde Park Art Center © Justine Pluinage



Justine Pluinage, *Jaqui, Amazons*, 2017, coproduction CRP/ and Hyde Park Art Center © Justine Pluinage





↗
Justine Pluinage, *FM Suprême, Amazons*, 2017,
coproduction CRP/ and Hyde Park Art Center
© Justine Pluinage

→
Justine Pluinage, *FM Suprême, Amazons*, 2017,
coproduction CRP/ and Hyde Park Art Center
© Justine Pluinage



↗
 David Schalliol, *Gathering to depart* (Haillicourt),
 2016, coproduction CRP/ and Hyde Park Art
 Center, 50,8x76 cm
 © David Schalliol

→
 David Schalliol, *With Frites* (Denain), 2016,
 coproduction CRP/ and Hyde Park Art Center,
 33,9x50,8 cm
 © David Schalliol



↗

David Schalliol, *From the Terril* (Escaudain), 2016,
coproduction CRP/ and Hyde Park Art Center,
50,8x76,2 cm

© David Schalliol

→

David Schalliol, *At the Show* [1-12] (Valenciennes),
2016, 30,5x45,7 cm, coproduction CRP/ and Hyde
Park Art Center, 50,8x76,2 cm

© David Schalliol

LE CRP/

The CRP/ Centre régional de la photographie, based in Douchy-les-Mines, develops art centre missions in the field of photography and contemporary images.

In the visual arts sphere, art centres are essential actors promoting the creation of contemporary art and its distribution in France and abroad. Their primary purpose is to support artists by helping them conduct research produce their works, and by transmitting and distributing this art research to the wider public, by means of innovative mediation tools.

Founded in 1982, the CRP/ grew out of a collective of photographers who came from the photo club of the Usinor Denain Work Council. As a mobile association at the time, the CRP spent four years developing exhibitions and organising photography competitions. In 1983, in connection with its photographic commissions and its production of works, the Ministry of Culture recognised the CRP's art library, which became the first of its kind in France in the field of photography. In 1986, the CRP/ moved in to a former post office made available by the town of Douchy-les-Mines, and in 1991 the Ministry of Culture recognised it as a national art centre.

As a centre that supports creativity, at the outset it developed a project to commission works linked with its territory: the Mission Photographique Transmanche (1988 to 2006), which lay the foundations of its collection. This has since been supplemented through the art centre's programme and productions. The CRP/ is one of the few art centres endowed with a collection directly linked to its own production activity.

The CRP/ collection currently contains 9,000 works, with an art library offering the public over 300 works that may be borrowed. Linked to its significant publication activity, it also has a document collection of over 8000 books.

The CRP's activities include creative support, research, production, distribution and mediation, all of which is developed in a region that is marked by its industrial past, an area that showed a very early commitment to culture.

Today the CRP/ is a place of experience transmission, awareness-raising, mediation and training in the field of images, with a trans-regional and national reputation.

The CRP's artistic and cultural vision, championed by its current director Muriel Enjalran, endeavours to be forward-looking, encouraging young artists through its research and support mission, keeping in mind the regional history of images to which its collection testifies. It is regionally rooted while also giving attention to other art scenes abroad, through invitations to artists who come and shift or renew visitors' perceptions of their history and region, and provide access to other cultural and societal issues in the world.

CRP/

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The exhibition is supported by:

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