

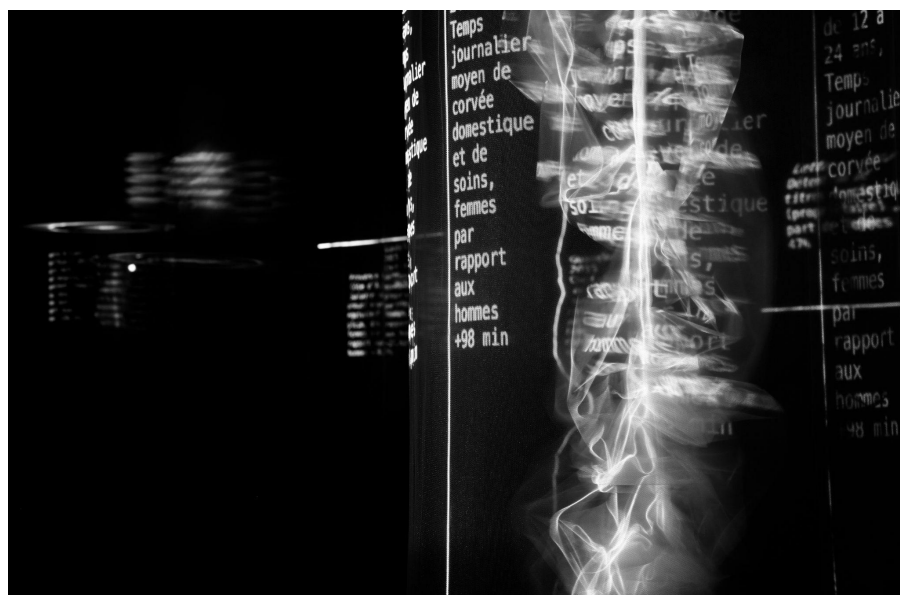
MURS INVISIBLES

(INVISIBLE WALLS)

INSTALLATION

CRÉATION 2019

[TEASER on vimeo](#)



ALICE GUERLOT-KOUROUKLIS
JIMENA ROYO-LETELIER
ANEYMONE WILHELM

Collectif IAKERI - iakeri.fr

Installation, tulle, 4 vidéoprojecteurs, 4 enceintes, 25'.

Production Iakeri project / Collectif IAKERI

Création 2019 en partenariat avec le Château Éphémère (78), Stereolux (44), Eastern Bloc (Montréal, Canada), Abbaye de Maubuisson, Centre d'Art Contemporain (95), l'INA-GRM / GRM-Tools.

PRESENTATION

Collectif IAKERI (FR- CL)

MURS INVISIBLES (ou les murs visibles du patriarcat) - Création 2019.

How to show, in a sensitive way, inequalities and relations of domination between women and men?

I N V I S I B L E W A L L S is a sound and plastic installation that uses open access gender statistics as materials to translate a social fact and make tangible glass ceilings and other walls that are invisible only in name. The reflection supported by the work is centered around the mythological, symbolic and deeply ambivalent figure of Medusa who, freezing the one who looks at her in the face, can designate the terrifying power of the feminine as well as the general and repeated opinion, which paralyzes and impedes thought. Immersed in the dark and in a nebulous sound environment, organic-looking mobiles move on which freeze statistical data relating to gender inequalities.

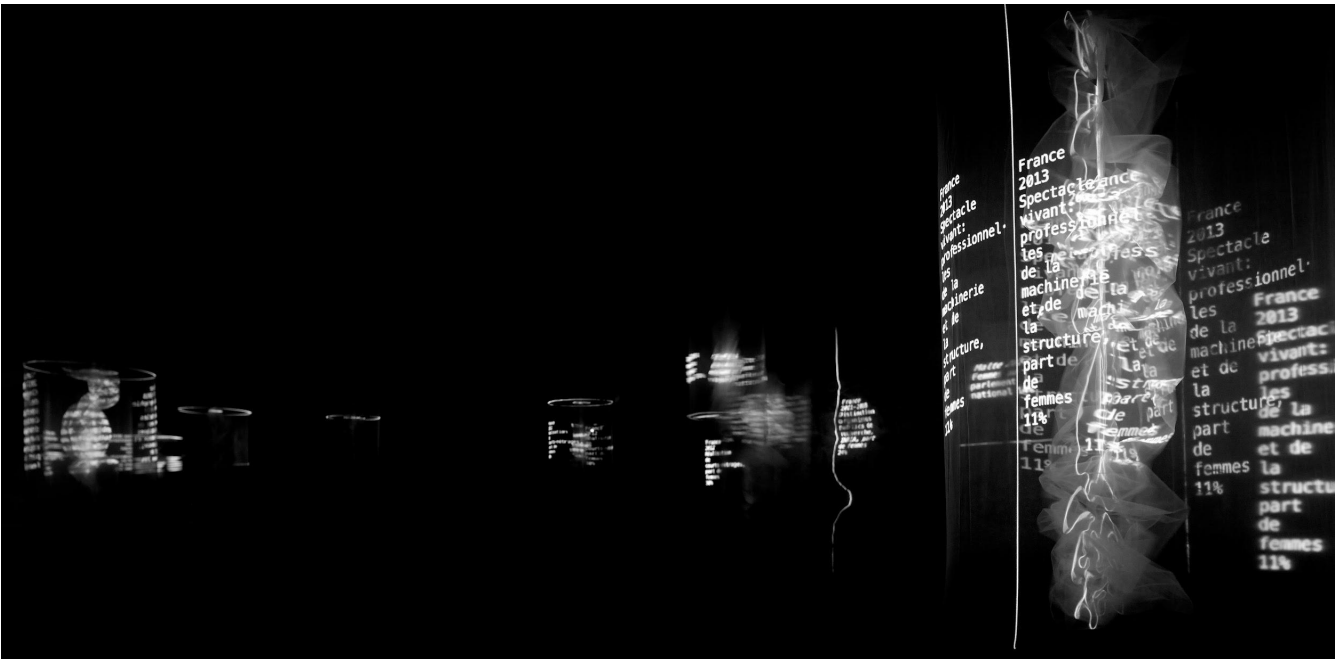
The three stages that make up the work (Disappearance, Gap, Violence) each focus on a specific aspect of the relationship of domination and model the environment of the work in a different way. Depending on the nature of the statistical discrepancy, the sounds and shapes that make up the work will be deteriorated, saturated or even rendered inaudible. During its wanderings, the public therefore physically and sensibly experiences the inequalities and social roughness that the conventional methods of presenting statistics sometimes struggle to make concrete.

The use of local data (city, department, region, in which the installation is located) in addition to national and international data, creates an immediate proximity with the spectators. There then appears a form of address of the work to the place that receives it. Through this device, the IAKERI collective wishes to account for the way in which reliefs, hollows, forms of organization and power come to operate in our societies.

I N V I S I B L E W A L L S sheds light on gender inequality and the women's place through the use of immersive space where the material and sonic qualities of the work are revealed while being distorted by a stream of gender statistics. Jellyfish-like creatures move through the space, capturing the flow of data that is being projected in contrast to the organic inner quality of the floating images. Playing on the meaning of "méduse" (jellyfish in French / Medusa), the work engages its subjects - the mythology of the female and the brutality of the data and the real- in a metaphorical confrontation. The work's narrative, based on three axes - the sonic, the visual, and the sociological element - constructs itself as the audience wrestles with the data. Through this, the artists embody a digital landscape to address political issues.

This project is situated within a research space at the intersection of different disciplines, allowing the emergency of a hybrid field of creation, where visual arts dialogue with mathematical science as well as sociology and experimental music. **INVISIBLE WALLS** discuss the problematic of how a scenographic installation may produce a context for the comprehension of socio-political issues.

The IAKERI collective is the meeting of three women (Jimena Royo-Letelier, Alice Guerlot-Kourouklis, Aneymone Wilhelm) with varied backgrounds. Strongly attached to the work of matter, to sound as a



SOUND AS VECTOR

DISAPPEARANCE - DISTORTION - UNIFORMIZATION

The MURS INVISIBLES installation was born from the following question: how to use sound to translate, make audible and visible, social realities whose knowledge and perception are often fragmented?

Non-narrative music, without great apparent relief but with strong textures and densities, is the raw material that gives a sonic place to data that digs, distorts, dissolves frequencies, timbre, texture, material and setting. in the space of music, according to their greater or lesser value. All the reflection undertaken on the sound score is the fruit of a search for formal coherence with the material given to think about: inequalities.

From this point of balance aimed at translating sociological data into a coherent sound composition, the development of the final score was done in the sense of a work on contrasts, in order to bring out incisive sound forms. and sometimes brutal, like the social realities expressed by data.

The installation offers 3 distinct scenes, for a total duration of 25 minutes:

1. DISAPPEARANCE

Long silences and disappearance of sound commensurate with the non-representation and invisibility of women in art, culture, and politics;

2. DIFFERENCE

Unpleasant distortions, sound deterioration commensurate with social, professional and economic inequalities;

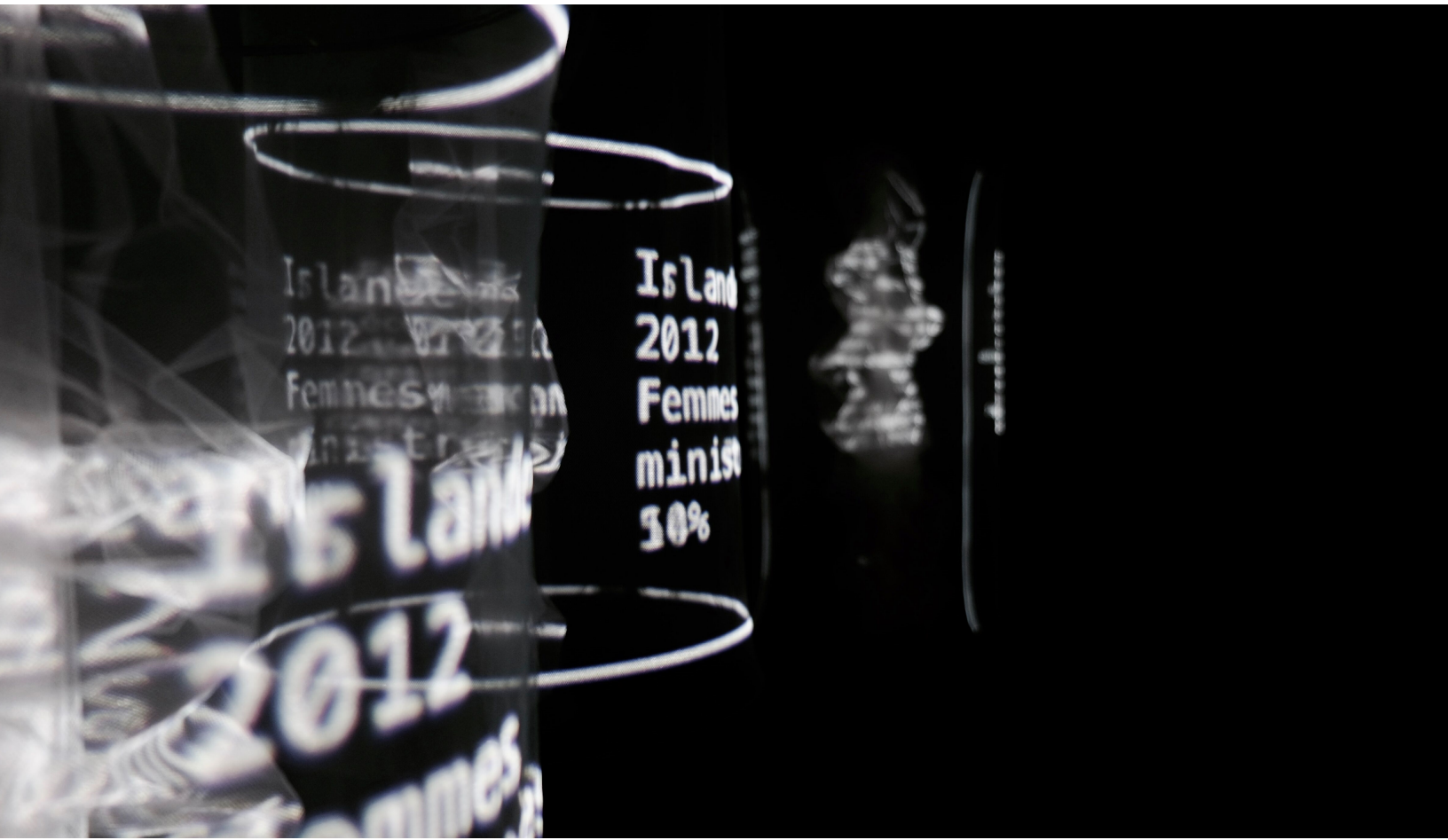
3. VIOLENCES

Standardization of sound for data on the almost unilateral gender distribution of acts of violence.

SOUND SPATIALIZATION

Four independent speakers are placed in the installation and each associated with a projector. Each disturbance of the sound heard corresponds to a piece of data projected onto a mobile. The sound reliefs produced by the data are linked to the visual effects, spatialized by the position of the mobiles. The place of the spectator in the room then determines what sound and visual information will be accessible to him or her. The entry of more or less statistical content depends on the route taken. He or she is never in a better position to hear than when he or she is in a position to read, and vice versa.





SCENOGRAPHY

Medusa (jellyfish) and choreography

Starting from the notion of "invisible walls"/"glass ceiling", the installation proposes the suspension of moving mobiles made of a veil of tulle, linked together by a visual choreography, and between which the public is invited to move. Social marker and gender marker par excellence since Antiquity, playing on transparency and the notions of visible and invisible, the veil is sculpted here to give shape to fluid and light mobiles.

Jellyfish of varying sizes move in the air as if floating, and give the projected data to be read, while revealing an interior with an organic look. Walls and jellyfish are revealed in space to the rhythm and favor of data.

While playing on the signifier in its figuration (jellyfish and Medusa in french are the same word), the mythological figure of Medusa interests us on several levels: on the one hand for its figuration of the terrifying power of the feminine, on the other, for the rapprochement that did Roland Barthes with what he calls "the Doxa". Thus, by playing on the signifier, it is a question of confronting, in a metaphorical way, mythology(ies) around women and the brutality of data.

Just like Medusa who petrifies the one who looks at her, the data come to freeze on the sculptures simultaneously with the fixation of the deterioration of the sound. It is a question of giving a metaphorical form to this intention of confronting figures and mythologies, figures and living bodies/social body, giving a vision of this reality embodied by data, by offering the possibility of reading them.



«The Doxa is the current opinion, the meaning repeated, as if nothing had happened. It is Medusa: she petrifies those who look at her. That means it's obvious. Is she seen? Not even: it's a gelatinous mass that sticks to the bottom of the retina

» Roland Barthes, *par Roland Barthes, 1975 Seuil, Paris, collection Points Essais, p. 126.*

France
2015 Parmi
les
victimes
de viol
dans le
couple,
dans les
12
derniers
mois, part
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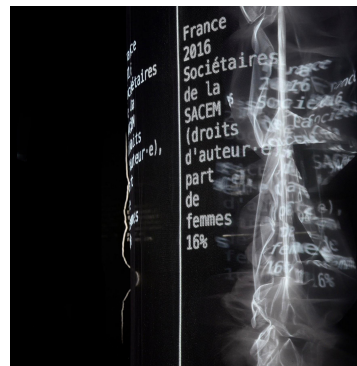
DATA / EXPERIENCE

Beyond formal and technical research, INVISIBLE WALLS is a questioning of what we want to address to the public, and a reflection on the way in which the scenographic device allows a confrontation, both abrupt and aesthetic, with data from of a "social fact".

How to give rise to a sensitive experience while creating a context for capturing social realities embodied in a raw way by the figures that come from them?

The use of local data (place, city, region in which the installation is located) in addition to national and international data, makes it possible to intrinsically link the work to the place of exhibition and to create an immediate proximity between the spectator, the work that unfolds and the social reality expressed by the materials used, which becomes less abstract.

Through this, a form of address is created for the work in the place that receives it. These formal choices from this cold material that are statistics aim to offer the public a form of inclusion, even identification, without going through the story. All these plastic intentions and transmission to the public draw the singular identity that the INVISIBLE WALLS installation claims today.



SCORE / DRAMATURGY

I. SOUND WRITING

The alteration of the audio is proportional to the intensity of the inequalities between men and women. The scrolling speed, which can be fast or very slow, is an integral part of the work of both sound and visual writing of the installation; it is programmed in view of all the scores involved in this work. When the data stops scrolling, the distortion effect freezes (like a jellyfish that petrifies the viewer), until they disappear and the jellyfish, or the walls regain their "invisibility" in the dark. The public is invited to stroll through this initially dark and unmarked space, the materials are revealed according to the projections. The deterioration of the music, spatialized, is intended to be disturbing to listen to in this moment of "stopping on sound", but it is at this precise moment that the statistical data become readable and intelligible, since there is also a " pause".

II. SURFACES AND MOVING SPACE

In writing the visual score, it is a question of highlighting this contrast between the organic beauty of the mobile which seems to come to life when it receives the projected data and the simultaneous deterioration of the sound: the visual beauty is revealed in the deterioration sound, the bewitching is paid for by a form of discomfort.

III. READABILITY

In our multidimensional partition writing equation, we have introduced one last variable. Indeed, to create in the rhythm and in the space of the installation, moments of projections allowing to read in an intelligible way the data which are given to hear. For the public, it is a question of finding a moment and a place of readability. The "scenario" of this appearance of the readable and the intelligible in the score with three variables is essential, to allow data entry.



Chili
2015 Âge
12 ans
et plus,
Temps
journalier
moyen de
corvée
domestique
et de
soins,
femmes
par
rapport
aux
hommes
+176 min

EXHIBITIONS

2019-2022

UN SINGE EN HIVER

Exposition du 5 mai 2022 - 19 mai 2022

Dijon (21) - France

FESTIVAL ZERO1

Festival des arts hybrides et cultures numériques

13 avril 2022 - 17 avril 2022

La Rochelle (17) - France

STEREOLUX

Création musicale et numérique

Exposition du 8 mars 2022 - 3 avril 2022

Nantes (44) - France

LE CUBE

Centre d'art et de création numérique

Exposition du 8 octobre 2021 - 25 octobre 2021

Issy-les-Moulineaux (92) - France

ABBAYE DE MAUBUISSON, centre d'art contemporain

« Pro liturgia - Ordinatrices du temps présent »

Exposition collective

Commissaire : Julien Taïb

Exposition du 16 novembre 2019 - 29 mars 2020

Saint-Ouen l'Aumône (95) - France

VOLTAJE

Salon de Arte y Tecnología - Sexta Edición

Convento Hospital San Juan de Dios

20-22 septembre 2019

Bogotá - Colombie

Galerie EASTERN BLOC

22-28 août 2019

Galerie Eastern Bloc

Montréal - Canada

ARTISTIC TEAM

Alice Guerlot-Kourouklis [FR] - algk.ovh

Design, sound writing, musical composition, dramaturgy

After studying sociology and a career as a musician, Alice Guerlot-Kourouklis has devoted herself for over 15 years to composition and sound creation. A self-taught composer, she focuses on the exploration of sound textures, as well as the porosity of musical aesthetics. She develops a unique language whose practice borrows as much from painting as from sculpture or knitting, enriching it through instrumental and sound experiments. To date, she has composed around thirty film scores, signed sound creations often linked to images, for installations, (Maison Européenne Européenne de la Photographie, Musée Marmottan, Festival Internationale de la photographie d'Arles, Le magazine du Jeu de Paume, La Cité Internationale de la dentelle et de la mode de Calais, Le Collège des Bernardins) and composed for live performance. In 2013, she won Emergence Cinéma in the composer category. In 2016 she created the collective IAKERI with Jimena Royo-Letelier with whom she shares the artistic direction and co-signs in 2019 the installation Murs Invisibles, exhibited at L'Abbaye de Maubuisson, contemporary art center. In 2018, she took part in the creation of OWO, Open Women Orchestra, which performed at the Théâtre de Vanves in 2019. In 2020, she created at the request of the Festival Image Sonore a piece for the Agriconium, which she performs during the second edition of the festival, accompanied by the cellist Eric-Maria Couturier (Ensemble Intercontemporain) and the violinist Antoine Maisonhaute (Quatuor Tana). In 2021, she's invited by TANA Quartet to compose for the creation Through The Looking | Glass, work of mixed music around the quartets of Philip Glass.

Jimena Royo-Letelier [CL] - jimenarl.github.io

Design, programming, digital and visual writing

Chilean artist and researcher, Jimena Royo-Letelier arrived in France in 2009 to join the École Polytechnique and then pursue a doctorate in mathematical physics. Also a graduate of IRCAM and the École Normale Supérieure de Cachan, she divides her time between research in computer music and artistic projects that bring together sound, mathematics and socio-political subjects. Between 2015 and 2019 Jimena works in research and development in computer music. In 2016 she created the collective lakeri with the composer Alice Guerlot-Kourouklis, with whom she shares the artistic direction. In 2019, the lakeri collective produced the sound and visual installation "Murs Invisibles", a work that was presented in various exhibitions and festivals in France, Canada, Colombia and Chile. In 2016, she created with Pierre Berger and Sergio Krakowski the interactive sound piece "Conversations", presented for the first time at the 7th Congress of Mathematics in Berlin and which is now part of the permanent collection of the Universum, Museum of Sciences and Technologies in Mexico City (Mexico). From 2017, with Pierre Berger and Vincent Martial, she creates several sound and plastic sculptures for the art and science research group "Esthétopies", which works on the sensitive exploration of mathematical spaces. With the project "Lineas de Fuga" on the relationship between sound and prisons, carried out with Jasmina Al-Qaisi and in collaboration with the Pajax collective between Púas, Jimena is a laureate of the "Resonancias" program of the Goethe Institut and the Institut Français and will realize a residency at the Tsonami sound art center in Valparaiso, Chile in March 2021.

Aneymone Wilhelm [FR]

Scenography, creation of sculptures

Aneymone Wilhelm is a visual artist, scenographer, decorator and props designer for theater and cinema. She worked mainly as an assistant decorator on feature films, until she joined the permanent team of props designers at the Comédie Française, of which she was a member from 2014 to 2020. With an average of 5 creations per year, she works with many scenographers and directors, exploring the most diverse aesthetics, and manipulating multiple materials. At the same time, she leads more personal projects, collaborating with Farewell Poetry for the sets of films by Jayne Amara Ross, her installation with the author Pauline Jupin If it rains, then I... is exhibited at the Institut Français de Copenhagen, she assists effect-specialist artist Elise Kobisch Miana in the creation of hyper-realistic silicone masks and mannequins, and maintains a close collaboration with Julie Benegmos, director. Today she lives and produces vegetables and herbal teas in the Pyrenees, while continuing to take part in artistic projects. She is currently in preparation for a feature film, being created for the set of a play for young audiences, and on tour with STRIP - at the risk of liking it, of the Compagnie Libre Cours, of which she is a scenographer.

Collectif IAKERI

The IAKERI collective reassembles several artists from various horizons, sharing their research, confronting their visions and composing together. They aim at constructing a dialogue between visual/performing arts and physics sciences, mathematics, humans sciences and experimental music.

Committed to these multidisciplinary encounters, and to the permeability between research and creation, the collective endeavours to the emergency of interchanges between fields and disciplines, and to their replacement into socio-political questions.

Strongly bounded to physical matter, the collective intent to create hybrid works following an inscription into social and political issues, as well as a critical and reflective use of digital technologies and representations

LINKS

- [Teaser video](#)
- [Présentation de l'oeuvre à l'Abbaye de Maubuisson, novembre 2019](#)
- [Présentation au Cube de l'installation](#)
- [Entretien avec la revue d'art et science espagnole PROBETA MAG](#)
- [Exposition Pro Liturgia - 9lives magazine](#)
- [Exposition Pro Liturgia Art Ais Art contemporain](#)
- [Exposition Pro Liturgia - Le journal des arts](#)
- [Interview Collectif IAKERI \(Alice Guerlot-Kourouklis\), prun' radio](#)

CONTACTS

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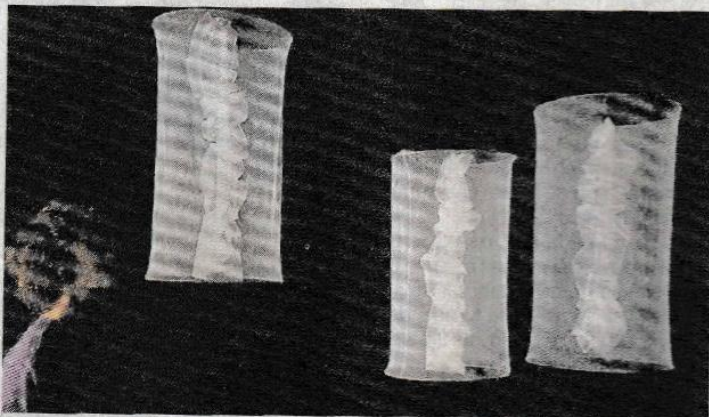
APE/NAF : 90.01Z

asso.iakeri@gmail.com



Elles font des inégalités de l'art numérique

Le collectif lakeri, composé de trois, propose une œuvre aussi poétique que politique, dans laquelle s'immerger à Stereolux.



Aneymone Wilhelm observant une méduse.

Photo : OUEST-FRANCE

C'est une expérience sensorielle qui vous fait perdre vos repères pour mieux retrouver vos esprits, le temps d'une visite à la plateforme Intermedia, à l'étage de Stereolux.

En entrant dans la vaste pièce plongée dans le noir, on tombe nez à nez avec des mobiles, sortes d'abat-jour en toile de tulle, qui montent et descendent, sur lesquels des textes clignotent et dans lesquels des formes vaporeuses évoquant des méduses semblent évoluer. Le tout au son lancinant d'une musique douce et distordue, composée par Alice Guerlot-Kourouklis, une des trois drôles de dames du collectif lakeri.

Ces sculptures mouvantes et émouvantes sont signées Jimena Royo-Letelier, par ailleurs docteure en physique mathématique, tandis que l'on doit la scénographie à Aneymone Wilhelm. Le trio s'attache à traduire les données concernant les inégalités entre hommes et femmes, collectées à des sources diverses et publiques, de l'Onu à l'Insee, en un objet visuel et sonore... Elles espèrent, grâce à ce travail de défrichage et de déchiffrement, rendre visible des faits qui sont, trop souvent à leur goût,

occultés.

Ainsi, apprend-on qu'au Chili, le temps journalier consacré aux corvées domestiques est plus élevé chez la gent féminine que chez l'autre, que 20 % des maires d'Île de France en 2014 étaient des femmes, ou encore que 39 % des rédacteurs en chef français sont des rédactrices en chef...

L'idée de la méduse est une référence à la figure mythologique qui pétrifie ceux qui la regardent : ici, « **les données ne sont pas seulement dressées en constat, mais se veulent une dénonciation d'un système, peut-être arbitraire, mais patriarcal, à contrer** », selon Jimena Royo-Letelier.

L'exposition, déjà montrée au Canada et en Colombie, est baptisée *Murs invisibles*, et sous-titrée *Les murs visibles du patriarcat*. C'est fascinant et vertigineux, aussi barré qu'intelligent.

Jusqu'au 3 avril, du mardi au dimanche, de 14 h à 18 h 30, à Stereolux, 4, boulevard Léon-Bureau, à Nantes, gratuit.

Investigadora radicada en Francia presenta instalación artística en Temuco

ARTE. La invitación gratuita es para este martes 12 de marzo a las 19.30 horas en Casa Raíz, espacio cultural de la capital regional.

Hasta el centro cultural independiente Casa Raíz (General Mackenna 888) de Temuco, llegará un extracto de la instalación sonora y visual "Muros Invisibles", creada por Jimena Royo-Letelier doctora en Física Matemática, música y científica en computación chilena; diseñada en conjunto con Alice Guerlot-Kourouklis y Aneymone Wilhelm. El novedoso trabajo artístico llega a la capital regional, de forma gratuita, este martes 12 de marzo (19.30 horas) en formato de pre-estreno, ya que para fines de año se estará presentando en forma completa en la Abadía de Maubuisson, un espacio de arte contemporáneo en París, Francia.



EL AUSTRAL

LA OBRA SE PRESENTARÁ A FINES DE AÑO EN PARÍS.

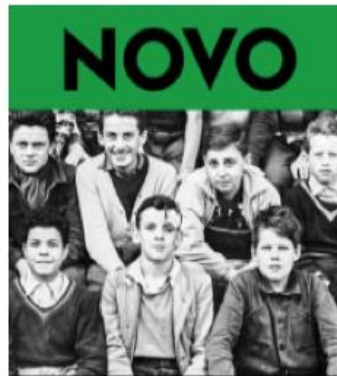
MUROS INVISIBLES

Royo-Letelier, radicada hace 13 años en Francia, divide su tiempo entre la investigación en música computacional y proyectos artísticos que integran el sonido, las matemáticas, la robótica y la visualiza-

ción de datos. "La obra hace alusión al llamado techo de vidrio, sobre los impedimentos que tienen las mujeres -en este caso son las mujeres aunque también podrían ser otro grupos sociales- y que no son visibles para acceder a puestos de

poder o cargos de responsabilidad. La idea es mostrar esos muros invisibles a partir de datos extraídos de la ONU, Unesco u otras entidades, que caractericen desigualdades entre hombres y mujeres, como diferencias de salarios en mismo cargos o el tiempo que cada uno ocupa en las labores domésticas, entre otros temas", explicó la artista.

"A partir de esos datos modificamos una música, que ya existe, con una distorsión sonora, donde a más desigualdad mayor es la distorsión. La idea es generar una reflexión y cuestionamiento en los asistentes. Esto es una visión distinta de lo que vivimos todos los días", finalizó Royo-Letelier. ☾



focus

Par Emmanuel Dosda

Data face !

Les inégalités en chiffres et en lettres, noir sur blanc, pour prendre en pleine tronche la faible représentation des femmes dans la sphère artistique et politique ou les violences qu'elles subissent. L'installation numérique-sonore *Murs Invisibles* du Collectif *Iakeri*, du 5 au 19 mai à la brasserie culturelle dijonnaise Un Singe en Hiver, nous place face à l'évidence. Au mur.

unsingenhiver.com



