LES PRIVILEGES INVISIBLES

Socio-artistic research

Barbara Iweins

2025-2027

Study conducted under the supervision of: Nathalie Achard, thinker and author of of the book "Mon Privilège & ton oppression".

"Privilege is invisible to those who have it” (Michael Kimmel)

Theoretical Podcast (8 min)



Practical Podcast (4 min)



I.
THEORETICAL FRAMEWORK

OVERVIEW

Everyone has, at some point, wondered why they were born here rather than somewhere else, only to quickly dismiss the thought.
For me, the question has become an obsession.

It goes back to my grandmother's story. In 1938, she was forced to flee Franco's regime in Spain. Along with her two brothers, she was evacuated and placed in foster care across Europe. While her brothers were sent to refugee centres in the Soviet Union, she was taken in by a wealthy family of Flemish industrialists. They never saw one another again.

Three children, three radically different destinies, separated by a single variable: chance. My grandmother experienced an extraordinary rise in social status, while her brothers remained in the circumstances into which they had been born. Yet her fate could just as easily have been theirs.

This twist of fate continues to make me question my own path. Would I ever have considered becoming an artist if I had been born into a working-class family? In France, 30% of visual artists have fathers in senior managerial positions, compared with just 11% of the working population as a whole.

The further I go, the more I realise how much my inherited privileges have given me the freedom to make choices, to take risks, but also, as Nathalie Achard so eloquently puts it, “to have the mental space and the means to imagine beyond my own existence, beyond the concerns of my everyday life.”

Decades later, my relationship with my Belgian-Iranian partner brought this deeply personal question back to the surface. Through his everyday experiences, I began to understand how the lottery of birth had spared me countless invisible barriers, being addressed disrespectfully by the police, being refused a flat to rent. Before meeting him, I had never had to give these things a second thought. What I had always taken for granted, my skin colour, my appearance, my voice, my health, my sexuality, had been quietly working in my favour. Things I had assumed were neutral were, in fact, a constellation of subtle privileges. They were neither conspicuous nor consciously claimed, yet they shaped my life.

They smoothed my path, opened doors and granted me the benefit of the doubt. A diffuse, constant form of protection I had never recognised as such. What I had long been able to ignore, he had never been allowed to forget.

This is how Les Privilèges Invisibles (Invisible Privileges) came into being: an introspective artistic investigation involving 250 people from my own social circle. Rooted in personal experience, the project seeks to illuminate the social mechanisms that shape all our lives. It is not intended to denounce, but to make perceptible the unearned advantages that pass quietly from one person or generation to another: the subtle workings of social exclusivity, the privileges so commonplace they go unquestioned, the life trajectories celebrated as achievements while resting on foundations that remain unseen.

I do not seek to speak on behalf of those who experience the most overt forms of discrimination. My perspective is different: to explore that grey area in which we consider ourselves "normal", without recognising that this very normality is already a luxury. The power of privilege lies in its discretion. It does not obstruct or hold us back. It simply allows us to move through life more easily. And that is precisely what makes it so powerful, and so difficult to question.

Even those who consider themselves progressive, and who are aware of their advantages, may remain blind to the full complexity of their privileges. We think we understand, yet rarely grasp their consequences. We believe ourselves perceptive, yet it is almost impossible to recognise advantages absorbed since childhood, which precede our own actions and shape the way we experience the world.

Les Privilèges Invisibles seeks to shed light on this opacity of the "normal", examining how invisible privileges, relating to health, beauty, age, gender, social class, sexual orientation and race, quietly influence the course of our lives. Through a spectrum of 250 wet-plate collodion portraits on glass, the project brings together artistic observation and empirical research to reveal what ordinarily escapes our attention: the invisible structures of everyday privilege.

ARTISTIC INTENT

To map, to classify, to catalogue. Not to fix things in place, but to make the unknown bearable.

There is something almost instinctive, something vital, in this gesture: creating categories so as not to lose myself, drawing structures to remain standing in the face of what slips away. I know the world is blurred, often absurd, and that balance is fragile. Classification helps me hold on. It allows me to interrupt that sense of vertigo. Every attempt to organise is a way of taming chaos, of slowing down what escapes me. Of giving shape, however temporary, to what unsettles me.

Taking the time to observe, sometimes for years, is already a refusal to draw conclusions too quickly. In a world that demands immediate opinions and clear-cut positions, I try to suspend judgement. To widen the frame. To examine the contours before venturing an interpretation.
Because there is no immediate truth. Only layers, perspectives and silences that must be taken into account. What we see always depends on where we stand, and on how much time we are willing to devote to looking.

In Katalog, for which I photographed each of the 12,795 objects I own, those possessions became the fragments of an indirect self-portrait.

In Les Privilèges Invisibles, it is human trajectories that I seek to explore, through a spectrum of data, stories and faces.

It is not so much a need to know as a need to feel: to feel where I stand, where I come from, what I have been given without ever noticing. Here, classification is not about establishing hierarchies, but about revealing. Giving form to the invisible. Creating a language where, so often, there is only silence.

How can we speak of the lottery of birth without slipping into abstraction? Why do some lives take flight while others stumble from the very beginning? Why such vast differences in what is possible? These questions have haunted me since childhood, but they became more pressing in adulthood, through the people I love who have not enjoyed the same unspoken rights and advantages.

This project does not seek to judge, but to make perceptible what so often escapes our awareness. It dwells on the subtle forces that shape the course of our lives, the quiet advantages that influence our paths. Through stories, faces and figures, I try to trace the invisible fabric that connects or divides us, that opens doors or places obstacles in our way, often without our even realising it.

PRIVILEGES: WHAT'S LEFT UNSPOKEN

Some privileges are obvious. You see them in bank accounts, in the neighborhoods where we grow up...

Others, more insidious, remain unseen by those who gain from them.

Personally,

- I never realized that, as a white woman, my chances of surviving breast cancer were significantly higher than those of a Black woman. A 40% greater risk of dying simply because research, clinical trials, and treatment protocols were designed for white bodies.

- I never realized that my "European" last name automatically pushed my CV to the top of the pile, well ahead of someone with a foreign-sounding name.

- I never realized that, as a white person, I could easily find ballet shoes, band-aids, or underwear in "nude" shades that matched my skin unlike people of color.

- I never realized that, as a heterosexual Belgian, I had a 95% higher chance of being allowed to adopt a child than a homosexual person.

- I never realized that, as a woman, I was more likely to be seriously injured in a car accident. Crash test dummies are still modeled on male bodies.

And so on.

THE MYTH OF MERITOCRACY

Our societies place effort on a pedestal.
We're told, again and again, that "where there's a will, there's a way."
Meritocracy is a comforting fiction. It suggests that everything depends on us: our choices, our effort, our willpower.

But the truth is, not everyone starts with the same chances.

For example:

- By the age of 3, a child from a professional background has heard, on average, twenty million more words than a child from a less privileged environment. Their vocabulary is 49% more diverse.
- A white man with a criminal record is more likely to be hired than a racialized man with a clean one.
- An employee considered "attractive" earns, on average, 15% more. In the U.S., prison sentences are 20% harsher for people perceived as "unattractive."
- In France, a child is 83 times more likely to get into a top school if their father went there before.

etc.

TALENT: A PRODUCT OF ITS ENVIRONMENT

This is the heart of the problem: when you benefit from a privilege, you don’t see it. You believe the rules are the same for everyone, that success depends solely on talent and hard work.
And yet, invisible privileges (like skin color, appearance, social network, or unspoken codes) shape our paths in ways we rarely acknowledge.

Even innate talent, the kind we so often admire, is largely shaped by environment. As neuroscientist and researcher Samah Karaki points out, we are not born with skills; we develop them through repeated exposure to stimulating contexts.

**Take Mozart: his father had decided he would be a prodigy even before he was born.
By the age of 6, he had already logged 3,500 hours of practice.
Can we really compare him to other children his age?**

The same goes for nearly every influential figure—whether it’s the Williams sisters, Picasso, or Bill Gates.
All of them had early access to exceptional resources.

I began to grasp the extent of my own privileges when I entered a relationship with a Belgian-Iranian man
On paper, we have the same social status, the same network, the same level of education.
But out in the world, it’s a different story: being casually addressed by the police, denied rental applications...

Before this relationship, I hadn’t realized that my privileges were inseparable from the discrimination others face.
Privileges and injustice always exist in mirror image: one never comes without the other.

- A home denied to a racialized person benefits a white person.
- A job made inaccessible to someone with a disability goes to someone able-bodied.

WHAT NOW?

Feel guilty? Stay silent? Have to justify ourselves?
No. I am not responsible for where I was born.
And as the American philosopher John Rawls argued, **saying that "life is unfair" misses the point. Inequality is a fact of life. What can be just or unjust, however, is how society responds to those inequalities through its laws and institutions.**

The point is not to feel ashamed of our privileges, but to become aware of them. We inherit far more than a social position or an education. We also inherit ways of seeing the world, norms, prejudices and beliefs that we may have absorbed without even realising it. We are not responsible for everything we have inherited. But we can choose what we do with it.

What if the first step were simply to look at ourselves a little more honestly? To recognise what has made our lives easier, what we have always taken for granted, but also what our own experiences have prevented us from seeing. Because recognising our privileges does not mean denying our own struggles. It means acknowledging that others may have faced obstacles we have never had to overcome, or even imagine.Perhaps it is only by better understanding what has shaped our own perspective that we can begin to understand someone else's.

Throughout my research, one thing became increasingly clear: the burden of educating others about injustice should not continually fall on those who experience it. This project seeks to foster a sense of collective responsibility for the privileges that often remain invisible to those who benefit from them, and for the systemic inequalities they help perpetuate.

It raises a few simple questions:

- Are we truly aware of the unearned advantages we may enjoy because of our appearance, age, gender, social class, educational background, sexuality, race or health?
- Do we realise how deeply our own privileges are connected to the discrimination others experience?
- Are we willing to question some of our assumptions, and the social structures that continue to sustain these inequalities?

With these questions in mind, I set out to conduct a socio-artistic study involving 250 participants, exploring how privilege silently shapes the course of our lives.

With this in mind, I am embarking on a socio-artistic study involving 250 participants, exploring how privilege silently shapes the course of our lives.

CONCLUSION

Classifying people within my own social circle according to their degree of privilege might, at first glance, seem to reproduce the very logic of categorisation that has long been used to exclude and establish hierarchies.

Yet what I am proposing is fundamentally different. The aim is not to assign people fixed identities, but to reveal the silent structures of privilege, those that shape the course of our lives without us necessarily being aware of them.

Even though race, gender, and class are social constructs, simply ceasing to name them does nothing to erase the discrimination they produce. Affirming that we are all equal does not mean that we are all treated equally. And acknowledging these differences in treatment is not a rejection of the ideal of equality, but an attempt to make it a reality.

By choosing my own social circle as the subject of this investigation, I turn my gaze towards what is most familiar to me: those comfort zones where privilege becomes indistinguishable from normality, where what we have been given eventually comes to seem like something we have earned.
The intention is neither to judge, nor to induce guilt, nor to reduce individuals to a score. Les Privilèges Invisibles is, above all, a project intended to raise awareness, an attempt to make visible what our own position sometimes prevents us from seeing.

It seeks to make tangible the subtle head start that some people enjoy without even noticing it, to shift the focus, not only towards those whom society holds back, but also towards those it allows to move forward without encountering the same obstacles.

Les Privilèges Invisibles thus attempts to map what, precisely because it has always been part of our lives, eventually disappears from view.
And to leave each of us with a question: **Which privileges have quietly carried me forward without my ever noticing them?**

II.
PRACTICAL FRAMEWORK

THE PROTOCOL:

MAIN WORK

SAMPLE — THE QUESTIONNAIRE — THE STUDIOS — GRADIENT

Selection of the Sample and agreement of 250 participants.

140 questions exploring privileges related to race, gender, class, health, appearance, and sexuality.
Each participant answers subjectively, based on their own feelings and personal experiences.

Each participant will be invited into my studio for:

- A wet collodion portrait on a glass plate
- A filmed interview, including more sensitive questions

Depending on their privilege quota, the background of their glass plate will vary in darkness:
Darker backgrounds ↠ participants most visible in society
Lighter backgrounds ↠ participants least visible.

With all 250 plates, I'll create a progressive gradient, from the most visible to the least visible.

Note: If a visitor feels compelled to discover the faces of the less privileged (those that appear in lighter tones within the gradient), they'll be able to scan a QR code. The phone camera will apply a color inversion filter, revealing the negative plates in positive form directly on screen.

PERIPHERAL WORK

META-DATA OR DIGITAL COLOR CHART

The photographic gradient is the central piece of the project, echoed by the questionnaire.

It distills the core message of the work, but it can also enter into dialogue with other formats that extend its reach and invite deeper reflection, such as a map, a digital gradient, a documentary...

PHOTOGRAPHY: A NEUTRAL MEDIUM?

ince its emergence in the 19th century, photography has illustrated how invisible privileges can become embedded even in a medium we tend to perceive as neutral.

Early photographic processes were developed and refined using lighter skin tones as a reference, making the nuances and details of darker skin more difficult to capture accurately. This bias persisted into colour photography: Kodak films also struggled to reproduce Black skin tones faithfully. In the 1970s, it took complaints from furniture and chocolate manufacturers, whose products suffered from poor reproduction of brown tones, for this technical limitation to receive greater attention. An almost literal illustration of invisible privilege: when you conform to the norm, you can remain unaware that the norm even exists.

But photography did not merely reproduce these biases through its technology. It also embedded them in our collective imagination through one of its most fundamental practices: portraiture. The history of portraiture is also the history of those who were photographed, those who were portrayed differently, and those who remained outside the frame. Depending on their social class, gender, sexual orientation, disability, or conformity to the norms of their time, not everyone had equal access to a representation of themselves that they could choose and feel valued by. Some were photographed to affirm their status and leave a record of their existence; others had to conceal part of their identity or were portrayed through a medical, police, scientific, or sensationalising gaze.

To be unrepresented is not simply to remain unseen: it is also to be excluded from the collective narrative. As photography became a form of society's collective memory, those it depicted came to embody that society in the public imagination. To have a place in the image is also to have a place in the story a society tells about itself.

Portraiture has also played a decisive role in shaping our standards of beauty. It did not simply record the appearances of an era: it helped define and disseminate what was considered beautiful, youthful, respectable, or desirable. Posing, lighting, framing, clothing, settings, and later retouching all contributed to establishing certain faces and bodies as ideals.

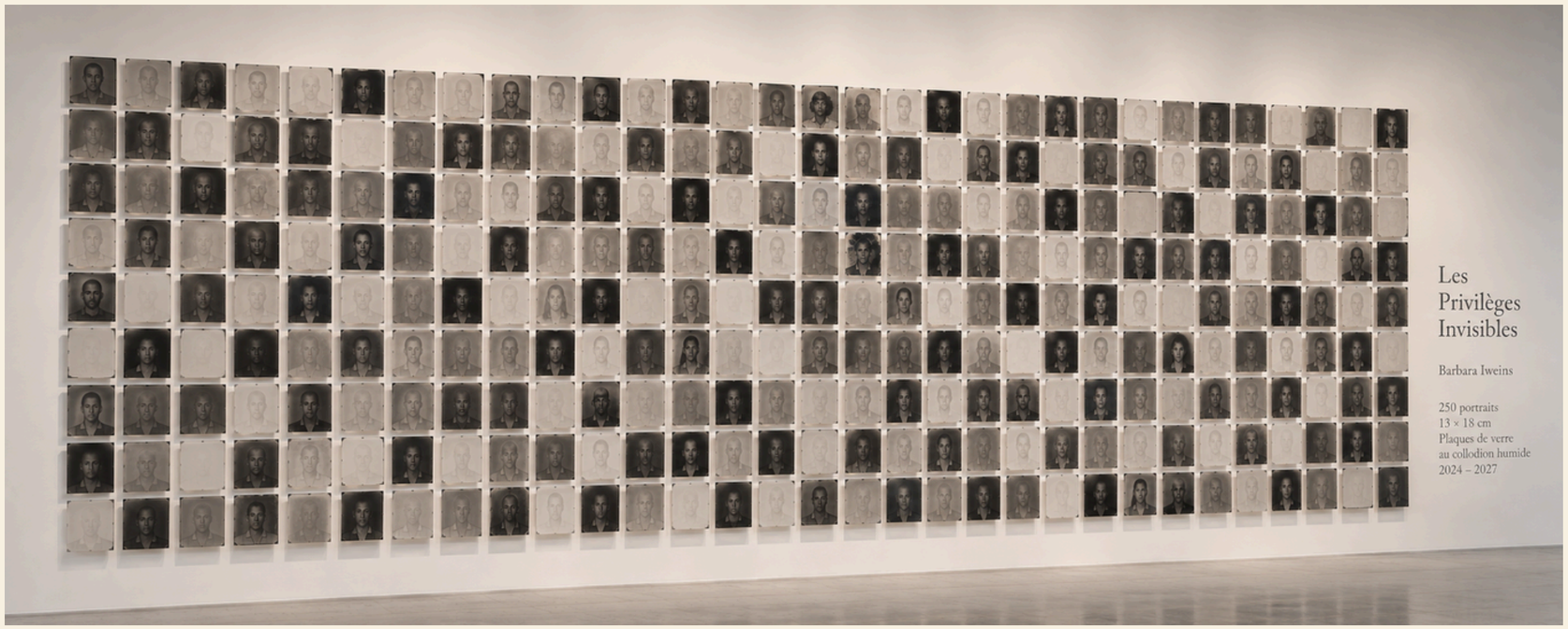
Because photography appears to simply record what stands before the lens, its power is particularly significant: it can make what is, in fact, a social construct appear natural.

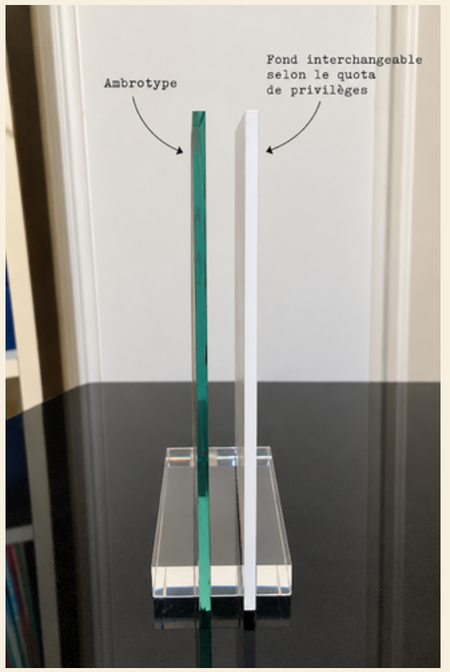
IT IS THIS HISTORY THAT GUIDED MY CHOICE OF THE WET-PLATE COLLODION PROCESS FOR INVISIBLE PRIVILEGES. RETURNING TO ONE OF THE TECHNIQUES THAT ACCOMPANIED THE EARLY DAYS OF PHOTOGRAPHY MEANS REVISITING THE PERIOD WHEN MANY OF THE CONVENTIONS OF REPRESENTATION WE STILL INHERIT TODAY FIRST TOOK SHAPE.

NEARLY TWO CENTURIES LATER, IN THE AGE OF ARTIFICIAL INTELLIGENCE, SOME OF THESE BIASES PERSIST AND ARE REPRODUCED IN NEW FORMS. TECHNOLOGIES EVOLVE, YET THEY CONTINUE TO REFLECT THE SOCIAL NORMS THAT SHAPE THEM, INFLUENCING WHAT WE SEE, WHAT WE VALUE, BUT ALSO WHAT WE FAIL TO SEE.

SCENOGRAPHY







The central work of Invisible Privileges is a photographic patchwork composed of 250 ambrotypes (wet-plate collodion glass photographs), each measuring 13 × 18 cm, mounted slightly away from the wall, as if suspended in mid-air. Each portrait is associated with a privilege score, calculated from a 140-question survey exploring experiences of discrimination and perceived advantages.

Each portrait consists of two separate plates, positioned one centimetre apart: at the front, the ambrotype on transparent glass; behind it, a second plate whose colour varies according to the privilege score. The higher the score, the darker the background, bringing the face into sharp relief. Conversely, the lower the score, the lighter the background becomes, fading towards white, where the portrait is rendered almost invisible. Together, the portraits form a spectrum ranging from white to black, through every shade of grey (see exhibition design above).

This artistic choice makes a central tension visible: some lives command attention in the public sphere, while others fade from view. The installation reveals the subtle architecture of the positions we occupy without ever having chosen them.

If visitors wish to discover the faces of the less privileged individuals in the patchwork (those appearing in the lighter shades of the spectrum), they can simply scan a QR code. Their phone's camera will then apply a colour-inversion filter, allowing them to see the lighter plates (negatives) as positive images, directly on their screen.

CLICK ON THE IMAGE TO VIEW THE AMBROTYPES



PERIPHERAL ARTWORK

A. DATA VISUALISATION

I see numbers as an essential tool for deconstruction: they allow us to challenge our perceptions and reveal mechanisms that may remain imperceptible at an individual level.

The 140 questions asked of 250 participants transform individual experiences into comparable data, revealing deeply personal statistics: exposure to sexism, racism, ableism, classism, or lookism, as well as the accumulation or absence of certain social advantages.

At the same time, these data become a tool for sociological self-analysis. The 250 participants form a statistical imprint of my own social environment: not a representative sample of society, but a map of the world I have actually been exposed to.

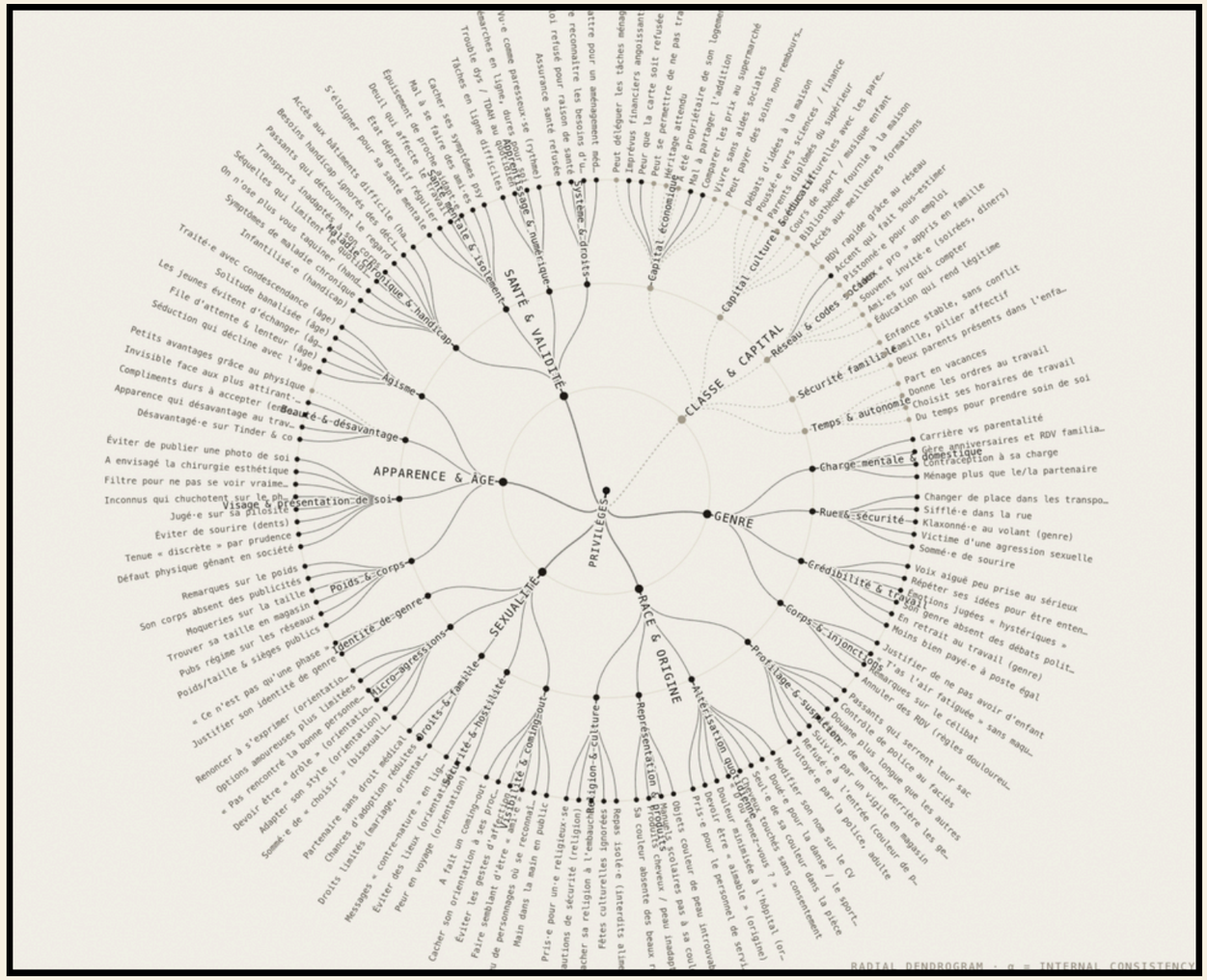
By placing these relationships along the timeline of my life, it becomes possible to observe what was socially visible to me at different stages, what remained invisible, and how social insularity and homophily have gradually shaped my frame of reference.

As in Katalog, juxtaposing this intimate data with broader statistics allows an individual story to enter into dialogue with the social structures that shape it. Because the world around us also helps define what we consider “normal” — and perhaps what we are, or are not, able to recognize as a privilege.

CLICK ON THE VISUAL TO EXPLORE THE INTERACTIVE DATA (PROTOTYPE)

THIS PROTOTYPE PRESENTS THE INITIAL STAGES OF RESEARCH AND EXPERIMENTATION FOR THE INTERACTIVE INSTALLATION. ITS FINAL VISUAL FORM HAS YET TO BE DEVELOPED.
THE DATA SHOWN IS FICTIONAL.

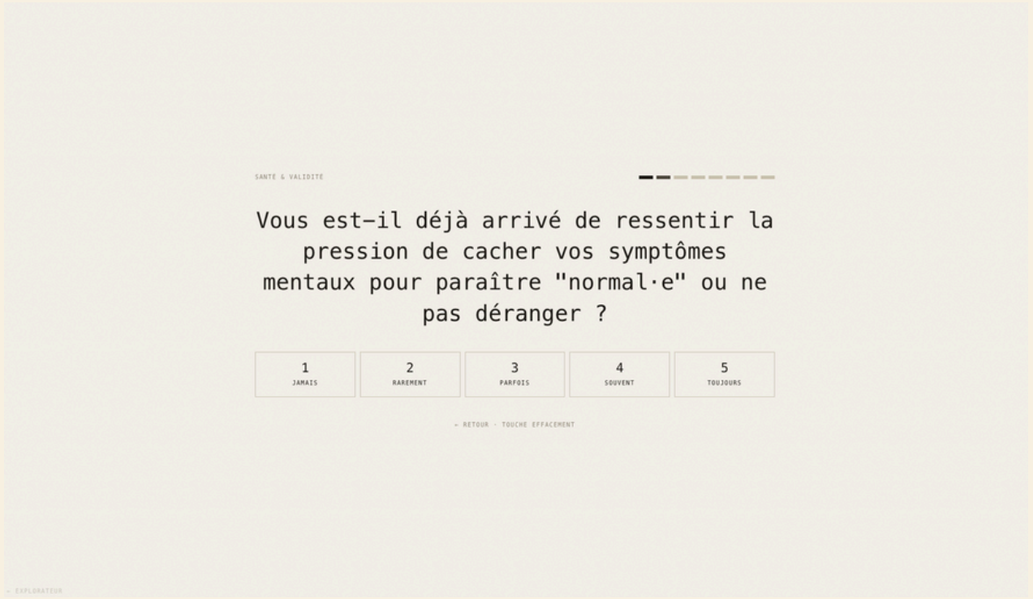
IN COLLABORATION WITH KARIM DOUËB.



B. INTERACTIVE QUESTIONNAIRE

Within the exhibition, each visitor is invited to complete a shorter version of the same questionnaire on a computer. A program will then generate their portrait, which, depending on their privilege score, will be either fully visible or partially obscured. Taking part in this exercise is already a first step towards deconstructing one's own privileges.

CLICK ON THE VISUAL TO EXPLORE THE INTERACTIVE DATA (PROTOTYPE)



C. AFTERIMAGE

This optical illusion illustrates the unconscious biases at work when we encounter someone. We never begin with a blank slate. Our gaze is already shaped by associations, representations, and prejudices inherited from our personal, family, social, and collective histories.

In a matter of moments, sometimes before we are even aware of it, we interpret a multitude of cues (skin colour, perceived gender, age, appearance, clothing) through representations and biases already embedded within us. Social categorization, implicit stereotypes, and the halo effect are just a few manifestations of this process.

The afterimage makes this invisible dimension of perception tangible: what we see in others is also shaped by what we already carry within ourselves.

LIVRE PHOTOGRAPHIQUE

Alongside the exhibition, I would like to develop the idea of an entirely transparent photobook. The text and images would only become visible as the pages are turned, through the insertion of three sheets of card in different shades: black, dark grey and light grey.

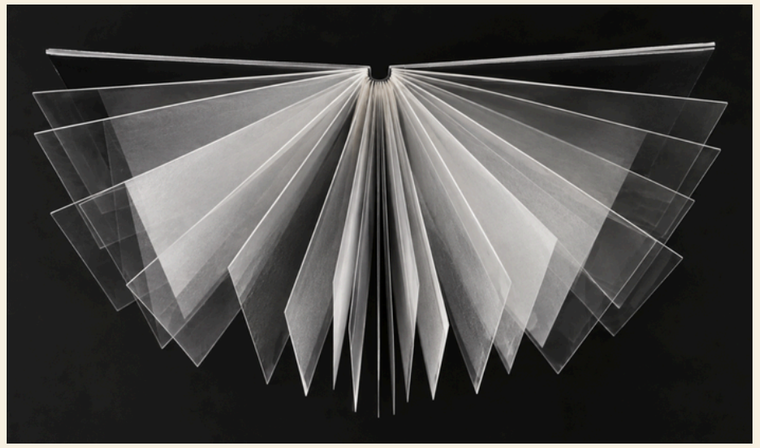
In the spirit of Katalog, I want to undertake a form of self-sociological inquiry, this time turning the lens on my own life, with as much honesty as possible.

Somewhere between a photobook and a sociological essay, it would bring together portraits, personal accounts and interviews with people in my social circle, statistical analysis and an examination of deeply rooted prejudices. Through these conversations, I would seek to explore their life stories, their contradictions and the things they may not always recognize in themselves. An investigation conducted with as much honesty as possible, starting with myself.

We often participate in the very systems we sincerely condemn. We can identify as feminists while reproducing sexist attitudes, or defend equality while perpetuating prejudice. Responsibility does not necessarily begin with the intention to discriminate. It also lies in what we perpetuate without even realizing it.

I am certainly no exception to these contradictions.
I read Despentes, Ernaux and de Beauvoir, loudly proclaimed my feminism, while telling anyone who would listen that, had I been a man, I would probably have been terribly misogynistic. Raised with a universalist belief that we were all fundamentally the same, I spent years defending certain St. Nicholas traditions without recognizing what they might perpetuate, even though people of colour were almost entirely absent from my social circle.

For a long time, I also attributed my ability to get out of certain situations so easily to my sense of humour. It took perimenopause, and the gradual decline in the attention I received, for me to realize that my physical appearance may have had far more to do with it than I had imagined.
All these contradictions between the values I believed I stood for and what I was unknowingly helping to perpetuate.
The purpose of this book would be to explore these blind spots, without seeking either to excuse or condemn myself. To understand how our privileges shape not only our opportunities, but also our beliefs, our behaviour and even the way we see ourselves.



III.
APPENDICES

APPENDIX: BACKGROUND ELEMENTS

A. INVISIBLE PRIVILEGES - DEFINITION

An invisible privilege is an unearned advantage that we struggle to recognize as such because it manifests itself less through what happens to us than through what does not happen to us: an obstacle we never encounter, a door that opens, trust that is readily granted, a difficulty we have never had to overcome. Over time, these advantages come to seem normal, and their effects can be mistaken for merit.

COMPLEX PERCEPTIONS:

- Privilege and hardship: Benefiting from a privilege does not mean living without difficulties. It means being spared certain difficulties because of that privilege. Confusing these two realities leads us to equate privilege with an absence of hardship, and acknowledging privilege with denying the struggles someone has experienced.
- Binary thinking: The term privilege can create the impression that someone is either entirely privileged or not privileged at all. This oversimplifies reality, often leading to polarized discussions and a competition over victimhood, in which everyone tries to prove that they are the least privileged.
- The invisibility of privilege: Privileges are often invisible, especially to those who benefit from them. Being privileged means not having to worry about certain risks or situations, and not being confronted with specific social realities. This invisibility makes privilege difficult to recognize and complicates the idea that we can take action to address these inequalities. While financial privileges can be measured, others, such as those related to race, physical attractiveness, or gender, are more subtle and complex to grasp.
- Context and fluidity of privilege: Privilege is contextual and constantly shifting. No one is privileged everywhere, at all times. It is not a fixed characteristic, but a reality that evolves according to situations, cultures, and interactions. Understanding and deconstructing privilege therefore requires a deep awareness of the sociocultural context, which can sometimes make it difficult to identify.

APPENDIX: BACKGROUND ELEMENTS

B. SAMPLE SELECTION

Les Privilèges Invisibles is an introspective artistic project, deliberately conceived as such. The 250 participants do not constitute a representative sample of society: they belong, to varying degrees, to my personal circle. This lack of representativeness is precisely part of the research.

Our social circle is not merely a collection of relationships. It also defines part of the world to which we are actually exposed. Family, school, work, friendships, and romantic relationships gradually shape a frame of reference in which certain experiences become familiar, while others remain abstract, marginal, or simply absent. In a relatively homogeneous environment, what is objectively a privilege can thus be subjectively experienced as perfectly ordinary. Some of my own advantages may have remained invisible to me for a long time, not because they were hidden, but because they were everywhere around me.

This frame of reference shapes not only how we evaluate our own achievements, but also the conclusions we draw about the circumstances of others. What has been relatively accessible in our own world can become, without our realizing it, what we assume to be possible for everyone.

Yet it would be too simplistic to conclude that a more heterogeneous environment automatically produces a fairer or more perceptive outlook. We also choose our relationships based on dispositions, values, and affinities that are already established. Some encounters profoundly shift our perceptions; others have far less impact. Above all, we do not simply absorb the experiences that surround us: we select them, assign them different levels of importance, and incorporate them into the narratives we construct about the world and our own lives.

What interests me, then, is not so much measuring progress as observing the interactions between what I have been exposed to, the narratives I have inherited, the narrative I have constructed from them, and the ways in which my perspective may have changed.

The aim is not to produce an external survey of privilege and discrimination, as a didactic illustration of social realities that have already been extensively studied, but to observe from within how they shape our perceptions, our narratives, and the paths our lives take.

Choosing to work with people from my own social circle is therefore a way of rejecting the comfort of detached observation and searching within the familiar, within what seems “normal,” “fair,” or “deserved,” for the collective mechanisms that also shape these realities. Because even in well-meaning environments, even within circles that consider themselves open-minded and progressive, we perpetuate, we protect, we filter.

Perhaps this is precisely where certain blind spots are hardest to recognize: where comfort becomes indistinguishable from the norm.

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THE INITIAL PAGE

C. TYPES of DISCRIMINATIONS

In my study, I rely on six forms of discrimination defined by Nathalie Achard, which offer a structured basis for analyzing exclusion mechanisms:

- **Racism:** Discrimination based on ethnic origin, skin color, or cultural and religious elements associated with a particular background. It produces a hierarchy between social groups and results in unequal treatment.
- **Classism:** Prejudice and discrimination based on social class or economic status, favoring certain social groups at the expense of others.
- **Heterosexism:** A belief system that upholds heterosexuality as the norm, marginalizing or discriminating against non-heterosexual orientations.
- **Lookism:** Discrimination based on physical appearance, where individuals are judged and treated differently depending on how they look (ageism is included in this category).
- **Ableism:** Discrimination against people with physical or mental disabilities, treating able-bodied norms as superior and marginalizing those who do not conform to them.
- **Sexism:** Discrimination based on sex or gender, often to the detriment of women, reinforcing stereotypes and inequalities between genders.

To determine the final quota, I will develop a weighting system based on three main criteria:

- the severity of discrimination (measured by its impact on life opportunities),
- its rarity (that is, how frequently it occurs within a given society),
- and the accumulation of discriminations (the compounded effects when a person is affected by multiple forms of oppression).

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ABOUT THE ARTIST: BARBARA IWEINS

Barbara Iweins est une photographe belge qui a débuté sa carrière artistique à Amsterdam, où elle a vécu plusieurs années. Collectionneuse depuis son plus jeune âge, elle classe, rassemble et archive ses sujets photographiques avec une rigueur presque obsessionnelle.

Fascinée par la vulnérabilité humaine, elle explore depuis ses débuts les frontières de l'intime. À tâtons, ses premiers projets prennent la forme d'inventaires de l'ordinaire : les regards désarmés à l'aube dans 7AM/7PM, le tumulte intérieur peu à peu dissous dans Bath, les cases dont on ne se défait pas dans Boxes.

Si l'image s'est imposée comme son médium de prédilection, les mots l'ont toujours tenue debout. Aucun artiste ne l'a mieux soignée qu'Édouard Levé, Stig Dagerman ou Milan Kundera. L'écriture se tisse dans chacun de ses projets, comme une trame invisible.

En quittant Amsterdam pour Bruxelles, elle choisit de prendre sa propre vie pour terrain d'étude. Avec KATALOG, elle photographie un à un les 12 795 objets qu'elle possède. Ensemble, ils tracent les lignes discrètes d'un autoportrait : l'accumulation et la classification deviennent les outils d'une autobiographie indirecte.

Depuis, elle poursuit ce mouvement de l'intime vers le collectif, cherchant dans sa propre trajectoire les traces de ce qui nous construit à notre insu.

Barbara est diplômée de l'IHECS, école de communication et de journalisme à Bruxelles (BE). Elle a travaillé pendant plusieurs années dans la distribution et la production cinématographique.

En 2009, elle s'est lancée dans la photographie et a depuis ***exposé en solo*** dans des lieux tels que :

- Musée de la Vie Wallonne (BE, 2025)
- L'Appartement, Images Vevey (CH, 2023),
- Les Rencontres Internationales de la Photographie d'Arles (FR, 2022),
- Parlement Francophone Bruxellois (BE, 2018),
- Atelier Relief Bruxelles (BE, 2016),
- Street Lab Amsterdam (NL, 2010).

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