



THE LIMITS OF TRANSPARENCY

December 11-12th, 2017

**THE LIMITS OF TRANSPARENCY**  
**What does transparency show?**  
**What does transparency hide?**

Symposium of the Thinkers' programme 2017  
Royal Flemish Academy of Belgium for Science and the Arts

December 11-12th, 2017

Palace of the Academies  
Hertogstraat 1  
Brussels





Gerhard Richter, *4 Panes of Glass*, 1967 (Installation view Anthony d'Offay Gallery, London, 1991) © Herbert Foundation, Gent

## THE LIMITS OF TRANSPARENCY

### What does transparency show? What does transparency hide?

**Thinker-in-Residence: prof. Emmanuel Alloa**

More transparency! This demand can currently be heard everywhere. Transparency is meant to magically solve most problems of social life in today's democracies and the consensus holds that more transparency is unconditionally positive. Transparency is, however, not simply given, but rather the result of deliberate operations. If transparency exists only as manufactured, there can only be transparency where the manufacturing operations are negated or made invisible, just as the windowpane only works if one sees through the glass and not the glass itself.

The 2017 KVAB Thinkers' programme with Emmanuel Alloa as Thinker-in-Residence wishes to raise a public debate about The Limits of Transparency. What does transparency show? What does transparency hide? How can the knowledge from the arts, and its play of visibility and invisibility, tell us something about the logics of transparency and mediation? Is the move towards transparency a move towards a more open and critical society or is there a danger that it leads to a society closed onto itself?

This two-day symposium will explore the agenda of transparency in the field of politics, media, aesthetics, optics, architecture, photography, cinema, history of science, philosophy, literature, digital culture.

### Monday December 11

- 14.00 *Welcome and Introduction by*  
**Bart Verschaffel**, UGent, KVAB  
**Emmanuel Alloa**, University of St.Gallen, Thinker-in-Residence
- 14.30 *The Uses and Abuses of Transparency*  
**David Heald**, The Adam Smith Business School, University of Glasgow  
*The Media Arcane*  
**Claus Pias**, ICAM, Leuphana University Lüneburg
- 16.00 *Break*
- 16.15 *A Battle Over Access to Government Information*  
**Dorota Mokrosinska**, Institute of Philosophy, Leiden University  
*Transparency, Secrecy, Publicity and Mendacity: Four Shades of Political Visibility*  
**John Pitseys**, CRISP, UCL
- 17.45 *Break*
- 18.00 *Malaise in Transparency*  
Keynote lecture by **Emmanuel Alloa**, University of St.Gallen, Thinker-in-Residence  
With a response by **Philippe Van Parijs**, UCL
- 19.30 *Reception*

Tuesday December 12

- 9.30 *True Confessions: do they make the Ego more Transparent or more Opaque?*  
**Patrick Vandermeersch**, Groningen University  
*The Freedom of the Mask: Against Rousseau*  
**Barbara Carnevali**, EHESS, Paris
- 11.00 *Break*
- 11.15 *Eisenstein's Glass House: On the Politics and Aesthetics of Transparency*  
**Antonio Somaini**, Université Sorbonne Nouvelle - Paris 3  
*Transparency and Obstacle in the Très Grande Bibliothèque*  
**Christoph van Gerrewey**, EPFL Lausanne
- 12u45 *Lunch Break*
- 14.00 *The Limits of Transparency and the Time of Secret in Proust*  
(in French with translation)  
**Sara Guindani**, Fondation Maison des sciences de l'homme, Université Paris 8  
*Communication, Manipulation, Seduction: the Pragmatics of Transparency*  
**Herman Parret**, Higher Institute of Philosophy, KU Leuven
- 15.30 *Break*
- 15.45 *Algorithmic Transparency*  
**Antoinette Rouvroy**, FNRS, Université de Namur
- 16.45 *Concluding remarks*
- 17.00 *DE-PIXELATION*  
Artist Talk by **Thomas Hirschhorn**  
With a response by **Emmanuel Alloa**
- 18.00 *Reception*



### Emmanuel ALLOA

University of St.Gallen, Thinker-in-residence

Professor Emmanuel Alloa is philosopher and cultural theorist. He currently works as Research Leader at the School of Humanities and Social Sciences of the University of St. Gallen (Switzerland), and has been lecturing as Invited Professor in a number of countries (United States, Brazil, Mexico, France and Austria). In 2016, the International Latsis Foundation awarded him a prize for his scientific achievements.

His publications deal with issues of perception, embodiment, aesthetics, image theory, but also increasingly upon topics of subjectivity and social philosophy. Currently, he is developing a Critique of the Transparency Society.

### *Malaise in Transparency*

In 1929, Sigmund Freud famously diagnosed a “malaise with civilization”. Today, less spectacularly, yet not less naggingly, we observe a growing “malaise with transparency”. Evidence suggests that transparency risen to the status of a kind of post-ideological norm in contemporary moral discourses, as in fact one would search in vain for advocates struggling for an overall increase in ‘opacity’. Transparency is seen as a general remedy to many evils, yet it is often contributing to sustain them. Transparency represents the pharmakon of our time.

### Bart VERSCHAFFEL

UGent

Bart Verschaffel is Professor of Theory of Architecture and Architectural criticism. He holds a MA in Medieval History and a PhD in Philosophy. He has published widely in the fields of Architectural Theory, Theory of History, Aesthetics, and Philosophy of Culture. Monographical publications include: *Rome/Over theatraliteit* (1990); *Figuren/Essays* (1995); *Architecture is (as) a Gesture* (2001), *À propos de Balthus* (2004); *Van Hermes en Hestia. Teksten over architectuur* (2006, 2010); *Nature morte, portrait, paysage. Essais sur les genres en peinture* (2007); *De zaak van de kunst* (2011), Charles Vandenhove. *Architecture/architectuur* (2014).





**David HEALD**

The Adam Smith Business School, University of Glasgow

David Heald is Professor of Public Sector Accounting at the Adam Smith Business School, University of Glasgow, in Scotland. His research interests focus on: public sector accounting reform; public expenditure management and control; public audit; public sector corporate governance; and financing devolved governments. In these areas, he has extensive policy involvement. He has edited two books in the Proceedings of the British Academy series: *Transparency: The Key to Better Governance?* (2006) with Christopher Hood on the relevance of 'transparency' to public policy; and *When the Party's Over: The Politics of Fiscal Squeeze in Perspective* (2014) with Christopher Hood and Rozana Himaz. He is currently directing a knowledge-exchange project on 'Communicating Brexit's Impact on the Law, Governance and Public Finances of the UK Devolved Nations and the Republic of Ireland'.

### *The Uses and Abuses of Transparency*

Like 'Trust', with which it is often associated, 'Transparency' is complex, ambiguous and sometimes weaponised. Over the last quarter century appeals to it have become pervasive, often presented as an indisputable claim over individuals and organisations. Two conclusions have become irresistible: that understanding of transparency obligations requires disaggregation; and that the power relationships implicit in transparency claims must always be analysed. I will develop ideas first published in my 2006 edited book, *Transparency: The Key to Better Governance?*

## Claus PIAS

ICAM, Leuphana University Lüneburg

Claus Pias is Professor for the History and Epistemology of Media at the Institute for Culture and Aesthetics of Digital Media (ICAM), Director of the Institute for Advanced Study "Media Cultures of Computer Simulation" (mecs), the Centre for Digital Cultures (CDC), and the Digital Cultures Research Lab (DCRL) at Leuphana University in Lueneburg, Germany. His main areas of interest are: media theory, history of science of mediathinking, and history and epistemology of simulation and cybernetics.



### *The Media Arcane*

The contribution is devoted to conceptualizing Digital Cultures not – or at least not primarily – in terms of the problematic nature and potential of transparency (or of related concepts such as participation or the public sphere) but rather to think about them in terms of fundamental intransparency, 'broad presence' and the arcane.



**Dorota MOKROSINSKA**

Institute of Philosophy, Leiden University

Dorota Mokrosinska is an Assistant Professor at the Institute of Philosophy at Leiden University. She specializes in political philosophy with particular interests in issues related to privacy, transparency and secrecy in democratic governance, political legitimacy, political obligation and democratic theory. Dr Mokrosinska obtained her PhD in philosophy (cum laude) from the University of Amsterdam winning the 2008 National Biennial Dissertation Prize awarded by the Dutch Research School in Ethics. She held research positions at University of North Carolina at Chapel Hill and University of Amsterdam. In Spring/Summer 2013 she was a Departmental Guest at the Department of Politics at Princeton University. In 2014/2015 she worked as a Research Associate at the Department of Political Science of the Goethe University in Frankfurt am Main. She is laureate of an ERC Starting Grant awarded by the European Research Council (2015-2020). She is the director of the ERC StG project entitled "Democratic Secrecy: A Philosophical Study of the Role of Secrecy in Democratic Governance".

### *A Battle Over Access to Government Information*

Among the classic arguments which advocates of open government use to fight government secrecy is the appeal to a "people's right to know." I argue that the employment of this idea as a conceptual weapon against state secrecy misfires. I consider two prominent arguments commonly invoked to support the people's right to know. While I concede that both arguments ground the people's right to access government information, I argue that they also limit this right and in limiting it, they establish a domain of state secrecy.

## John PITSEYS

CRISP, UCL

John Pitseys graduated in Law and Philosophy at the UCLouvain and obtained a PhD in Philosophy at the Hoover Chair of Social and Economic Ethics (UCL). He is currently working as a researcher at the Centre de Recherche et d'Information sociopolitiques (CRISP), and as a lecturer at the Catholic University of Louvain (UCL). His research focuses on the various forms and possible justifications of political visibility.



### *Transparency, Secrecy, Publicity and Mendacity: Four Shades of Political Visibility*

In the literature devoted to the subject, as well as in the public eye, the theme of political visibility depicts two major terms, that are supposed to be opposed to one another: transparency and political secrecy. Still, the topic of visibility does not involve two, but indeed four terms. The concept of publicity is often presented as a synonym for political transparency. Political lies are often considered as a variant of political secrecy. However, the concepts of transparency, publicity, political lying and secrecy refer to different practices and modes of reasoning. My talk will show how much transparency and political secrecy are opposed to the role that political visibility must play, but are all based on a common understanding of reason. On the contrary, I will show how transparency and publicity develop different conceptions of public reason, despite the fact that they justify the development of greater political visibility.



**Philippe VAN PARIJS**

UCL

Philippe Van Parijs is a professor at the Faculty of Economic, Social and Political Sciences of the Université catholique de Louvain (UCL), where he directs the Hoover Chair of Economic and Social Ethics since its creation in 1991. He was a Visiting Professor at Harvard University's Department of Philosophy from 2004 to 2011, and has been a Visiting Professor at the Higher Institute of Philosophy of the Catholic University of Leuven since 2006, and a Senior Research Fellow at Nuffield College, Oxford, since 2011. He is one of the founders of the Basic Income Earth Network and chairs its International Board. He co-ordinates (with Paul De Grauwe) the Re-Bel initiative ("Rethinking Belgium's institutions in the European context") and (with Alex Housen and Anna Sole Mena) the Marnix Plan for a Multilingual Brussels. His books include *Qu'est-ce qu'une société juste ?* (Paris, 1991), *Marxism Recycled* (Cambridge, 1993), *Real Freedom for All. What (if anything) Can Justify Capitalism?* (Oxford, 1995), *Just Democracy. The Rawls-Machiavelli Programme* (Colchester, 2011) and *Linguistic Justice for Europe and for the World* (Oxford, 2011).

## Patrick VANDERMEERSCH

Groningen University

Patrick Vandermeersch studied philosophy and theology and was trained as a psychoanalyst. After his PhD on the concept of the unconscious in Freud and Jung (1974), he became professor of ethics at the Catholic University of Louvain (Leuven). Inspired by Foucault, his research focused on the ethics of psychiatry and the history of sexuality (1978-1992). Then he became full professor of psychology of religion at the Faculty of Theology and Religious Studies of the University of Groningen (1992-2008). His main point of interest became the multiplicity of psychological dimensions involved in the psychological act we call 'believing' and the various ways religion and ethics can interact. He put the narcissistic, aggressive and sadomasochistic aspects of religious life to the fore. In this context, the religious ritual of flagellation, became an important part of his research. He retired in 2008.



### *True Confessions: do they make the Ego more Transparent or more Opaque?*

Inspired by Michel Foucault, we are inclined to interpret psychoanalysis as the heir of the Catholic sacrament of confession, and, consequently, we focus on the different effects of both practices upon the construction of an own subjectivity. However, we should not forget that Foucault's death impeded him to publish the Confession of the Flesh that was intended to elaborate on the topic. This lecture will try to fill that gap, especially by distinguishing the Catholic and the Calvinistic framing of the sense of guilt in their transparencies and opacities.



**Barbara CARNEVALI**

EHESS, Paris

Barbara Carnevali is Associate Professor at the École des Hautes Études en Sciences Sociales in Paris, where she holds a chair in “social aesthetics”. She works in the field of aesthetics with particular attention to practical philosophy and to social sciences such as sociology and anthropology. Her recent publications include *Romantisme et reconnaissance. Figures de la conscience chez Rousseau* (Geneva: Droz, 2012, first edition in Italian, Bologna: Il Mulino, 2004) and *Le apparence sociali* (Bologna: Il Mulino, 2012, English version forthcoming, *Saving Appearingness. A Social Aesthetics*, New York: Columbia University Press, 2018). She is currently working on the problem of self-reflection and on “tact” and “grace” as a moral-aesthetic attitudes. She has contributed to various international journals such as *Annales*, *Critique*, *Diogenes*, *WestEnd*, *Neue Zeitschrift für Sozialforschung* and has recently joined the editorial board of the *European Journal of Philosophy*.

#### *The Freedom of the Mask: Against Rousseau*

“One no longer dares to appear what one is”: by these words, Rousseau founded the romantic approach to social philosophy. With varying arguments but a constant inspiration, this argument has continued to resurface up until our own century. Faced with the illusion of the social game – with its artificial, spectacular, and representative dimension, the romantic immediately thinks in terms of sincerity or falsehood, nature and artifice, face and mask, transparency and opacity. And since the first term of these oppositions is always positive by virtue of its proximity to the guiding value of nature, the social philosophy results in a moral indictment. The goal of romantic criticism is to restore the immediacy compromised by artifice on both fronts of individual and collective life: take off our masks, and abandon the medial role of images, in the name of transparency with oneself and others. Against the romantic hostility toward mediation, I will introduce the project of a social aesthetics, founded on the paradox by which the only possible “nature of the social” consists precisely in artifice and representation, and the only possible freedom for the subject lies in opacity and in the longing for the mask.

## Antonio SOMAINI

Université Sorbonne Nouvelle – Paris 3

Antonio Somaini is Professor in Film, Media, and Visual Culture Theory at the Université Sorbonne Nouvelle Paris 3, where he is co-director of the Laboratoire International de Recherches en Arts. After having been a fellow at the Zentrum für Literatur- und Kulturwissenschaft in Berlin and at the IKKM in Weimar, he is currently a fellow at the Center for Advanced Studies BildEvidenz. History and Aesthetics at the Freie Universität Berlin. Among his main publications, the books *La Glass House de Sergueï Eisenstein. Cinématisme et architecture de verre* (Paris, Editions B2, 2017), *Cultura visuale. Immagini, sguardi, media, dispositivi* [Visual Culture. Images, Gazes, Media, Dispositives] (together with Andrea Pinotti, Turin, Einaudi, 2016), *Ejzenštejn. Il cinema, le arti, il montaggio* [Eisenstein. Cinema, Art History, Montage] (Turin, Einaudi, 2011, forthcoming in English translation in 2018), and a number of editions in English, French, and Italian of texts by Walter Benjamin, Sergei Eisenstein, László Moholy-Nagy, and Dziga Vertov. He is currently preparing a book on the history of the concept of medium.



### *Sergei M. Eisenstein's Glass House: On the Politics and Aesthetics of Transparency*

Between 1926 and 1930, after having visited Berlin for the first international screening of *Battleship Potemkin* (1925), Eisenstein started working on a film project which was supposed to take place in a building entirely made of glass and entirely transparent. The project, entitled *Glass House*, was never realised, and what remains are just several pages of notes and drawings. Even with its fragmentary status, Eisenstein's project appears to be extremely fascinating and complex. In it, Eisenstein explores the aesthetic potential of and glass, and the political implications of transparency. His project will be analyzed both in relation to other artistic researches of the 1920s centered on the idea of transparency, such as László Moholy-Nagy's, and in relation to a number of utopian and dystopian visions which, between the end of the 1910s and the beginning of the 1920s, were connected to glass architecture: both in Russia (Vladimir Tatlin, Giorgii Krutikov, Ivan Leonidov, Yevgeni Zamiatin) and in Germany (Paul Scheerbart, Bruno Taut, Mies van der Rohe, Walter Gropius).



**Christophe VAN GERREWEY**

EPFL Lausanne

Christophe Van Gerrewey is Assistant Professor in Architecture Theory at EPFL, Lausanne and a member of the editorial board of OASE. He has published in journals such as Log, Journal of Architecture, Architectural Theory Review, A+U, Archithese, 2G, ARCH+ and The Architects' Journal, as well as authoring a history of Belgian architecture, *L'Architecture Belgique* (2014), and editing the collected writings of Geert Bekeert. He is currently preparing an anthology of writings on the work of OMA/Rem Koolhaas. In Dutch, he has published three novels and an essay collection.

### *Transparency and Obstacle in the Très Grande Bibliothèque*

In '89, the competition for a library in Paris was won by Dominique Perrault; runner-up was OMA/Rem Koolhaas. Typical for the grand projects, transparency was key: how to represent political righteousness, and the accessibility of knowledge? OMA's project was the embodiment of this desire for transparency, but also of the obstacles that inevitably manifest themselves. An analysis of this modern field of tension can be developed starting from Jean Starobinski's classic Jean-Jacques Rousseau, *la transparence et l'obstacle*.

## Sara GUINDANI

Fondation Maison des sciences de l'homme; Université de Paris 8

Sara Guindani est docteur en philosophie et spécialiste d'esthétique. Elle a créé et dirige le programme Politiques des images à la Fondation Maison des sciences de l'homme Paris et enseigne la théorie de l'art à l'université Paris 8 Saint Denis. Ses recherches portent sur arts, philosophie et psychanalyse et notamment sur le rapport entre image et écriture dans le processus remémoratif. Elle a travaillé en ce sens sur l'œuvre de Marcel Proust et sur l'influence que celle-ci a eu sur la pensée philosophique contemporaine (Merleau-Ponty, Deleuze, Barthes). Elle a traduit du Français à l'Italien plusieurs essais de philosophie et de théorie de l'art, parmi les auteurs nous rappelons: André Chastel, Louis Marin, Georges Didi-Huberman.



Sara Guindani est également directrice scientifique du Collège d'études mondiales à la Fondation Maison des sciences de l'homme.

### *Limites de la transparence et temps du secret chez Proust*

Dans *A la Recherche du temps perdu* nous pouvons constater une étrange tendance de Proust à mettre « sous verre » les objets, les paysages, les personnes. Toute tentative d'accéder à une transparence n'engendre cependant que des désillusions et des échecs. Il s'agit toujours d'une transparence paradoxale qui ne veut pas sacrifier la matérialité du support sur lequel elle s'étale. Comme le dira bien Walter Benjamin : « les choses de verre n'ont pas d'aura. La vitre est surtout l'ennemi du secret ».

Nous pensons que l'échec de cette logique de la transparence est due à l'activité d'une sorte de « logique du secret », dans la mesure où le secret a un lien privilégié avec l'ensemble de nos synthèses temporelles.

### *The Limits of Transparency and the Time of Secret in Proust* (in French with translation)

Throughout *In Search of Lost Time* we can see the strange tendency Proust has to place objects, landscapes, and even people “under glass”. Nevertheless, every attempt to achieve transparency only brings about disillusionment and failure. It always results a paradoxical transparency that refuses to sacrifice the materiality of the medium anchoring it. As Walter Benjamin so perfectly put it: “objects made of glass have no ‘aura.’ Glass is, in general, the enemy of secrets.”

We suggest that the failure of this “logic of transparency” is due to the activity of what we might call “a logic of secret”, in so far as secrets have a privileged relationship with the totality of our temporal syntheses.



**Herman PARRET**

Higher Institute of Philosophy, KU Leuven

Herman Parret is professor emeritus at the Higher Institute of Philosophy of Leuven University where he taught philosophy of language and philosophical aesthetics. He has been invited frequently in various foreign universities in France and Italy, in Latin-American countries and in the United States. His publications concern linguistic and philosophical pragmatics, theoretical and visual semiotics, the epistemology of linguistics and of semiotics, philosophical aesthetics and art theory. His interest aims at generating a dialogue between disciplines, always in search of a global and foundational reflection. He recently published *Une sémiotique des traces. Trois leçons sur la mémoire et l'oubli* (Éditions Lambert-Lucas, 2017), *La main et la matière. Jalons Exemplaires d'une haptologie de l'œuvre d'art* (Éditions Hermann, 2018), *L'avenir de la structure. Perspectives épistémologiques et sémio-esthétiques* (Éditions Academia, 2018).

*Communication, Manipulation, Seduction: the Pragmatics of Transparency*

This paper discusses some fashionable models, such as information theory, where linguistic communication is considered to be fully "transparent" in a double sense: motivated on the one hand by truth-saying and by successful referentiality, and on the other by pure and direct expressivity of intentions and psychological states. Speech acts theory, conversational logic, discourse analysis, in recent linguistic pragmatics and in philosophy of language, have shown not only that "transparent" discourse is an idealistic construction but also a dangerous utopic projection impoverishing the rich complexity of interactions in an affective community. The cases of discursive indirection, manipulation and seduction will be exemplified and analysed in a precise way. It will be shown that the argument of "transparency" is mainly used as a strategy defending a power position, and moreover that it destroys the creative quality of being together in the community.

## Antoinette ROUVROY

FNRS, Université de Namur



Antoinette Rouvroy is permanent research associate at the Belgian National Fund for Scientific Research (FNRS) and senior researcher at the Research Centre Information, Law and Society, Law Faculty, University of Namur. She is also member of the French CNIL (Commission Informatique et Libertés)'s Foresight committee, member of the Ethics Advisory Board of the European Data Protection Supervisor (EDPS), and expert commissioned by the Council of Europe. She authored 'Human Genes and Neoliberal Governance: A Foucauldian Critique' (Routledge-Cavendish, 2008) and co-edited, with Mireille Hildebrandt, 'Law, Human Agency and Autonomic Computing: Philosophers of Law meet Philosophers of Technology' (Routledge, 2011).

In her writings, she has addressed, among other things, issues of privacy, data protection, non-discrimination, equality of opportunities, due process in the context of "data-rich" environments (the so-called genetic revolution, the so-called information/surveillance society) with an approach combining legal and political philosophy. Her current interdisciplinary research interests revolve around the concept of algorithmic governmentality. Under this foucauldian neologism, she explores the semiotic-epistemic, political, legal and philosophical implications of the computational turn (Big Data, algorithmic profiling, industrial personalization). She explores the impact of algorithmic governmentality on our modes of production of what counts and accounts for "reality", on our modes of government, and on the modalities of critique, resistance or recalcitrance.

### *Algorithmic Transparency*

**Thomas HIRSCHHORN**

artist

Thomas Hirschhorn was born in 1957 in Bern (Switzerland). He studied at the Schule für Gestaltung Zürich from 1978 to 1983 and moved to Paris in 1983, where he has been living since. His work is shown in numerous museums, galleries and exhibitions among which the Venice Biennale (1999 and 2015), Documenta11 (2002), 27th Sao Paolo Biennale (2006), 55th Carnegie International, Pittsburg (2008), the Swiss Pavillion, 54th Venice Biennale (2011), La Triennale at Palais de Tokyo, Paris (2012), 9th Shanghai Biennale (2012), Gladstone Gallery New York (2012), Manifesta 10 in Saint-Petersburg (2014), Atopolis Mons (2015) and South London Gallery (2015).

Thomas Hirschhorn's 'Presence and Production' projects include among others the "Gramsci Monument" in the Bronx, New York, 2013 and "Flamme éternelle" at Palais de Tokyo, Paris, 2014, the "Bijlmer Spinoza Festival", Amsterdam, 2009, and "Sperr" at Wiesbaden Biennale 2016.

A selection of his writings is published in English: "Critical Laboratory: The Writings of Thomas Hirschhorn", MIT Press (October Books), 2013 and in French: "Une volonté de faire, Thomas Hirschhorn" Macula, collection Les in-disciplinés-e-s, 2015. The book "Gramsci Monument" was published in 2015 by Dia and Koenig Books. With each exhibition in museums, galleries and alternative spaces, or with specific works in public space, Thomas Hirschhorn asserts his commitment toward a non-exclusive public. Thomas Hirschhorn has received awards and prizes, among which: "Preis für Junge Schweizer Kunst" (1999), "Prix Marcel Duchamp" (2000), "Rolandpreis für Kunst im öffentlichen Raum" (2003), "Joseph Beuys-Preis" (2004) and the "Kurt Schwitters-Preis" (2011).

## DE-PIXELATION

My engagement in the problematic of 'pixelation' and 'de-pixelation' comes from the decision to see and look at the world at it is, and to insist in doing so. I believe that 'de-pixelation', 'pixelation', blurring or masking and furthermore censorship or self-censorship, is a growing and insidious issue, also in the social media today. I don't accept that, under the claim of 'protecting' - protecting me, protecting the other - the world is pixelated in my place. I want, I can, I need and I must use my own eyes to see everything in our world, as act of emancipation.

'De-pixelation' is the term I use to manifest that pixelating no longer makes sense. Pixels, blurring, masking, and censorship in general, can no longer hold back or conceal fake-news, facts, opinions or comments. Fake-news, facts, opinions, comments entirely take part in the "Post-Truth". We have definitely entered the post-truth world. Pixelation stands for the form of agreement in this post-truth world. I want to insist heavily on what makes me work in a kind of urgency and necessity: The world has to be 'de-pixelated'.



## Participants list

Aelvoet	Sander	SAA - Sander Aelvoet Architects
Alloa	Pierfranco	
Alloa	Gerda	
Alloa	Emmanuel	University of St.Gallen
Boelens	Nathalie	KVAB
Bruyland	Karel	
Buyse	Myriam	Europese Commissie
Carnevali	Barbara	EHESS, Paris
Cavaliere	Emiliano	EHESS
Daemen	Dieter	
Dalmasso	Anna Caterina	Université Saint Louis – Bruxelles
De Cauwer	Stijn	KU Leuven
De Meerleer	Anja	
Di Nicola	Jacopo	
Dua	Inez	KVAB
Dubus	Claude	EISPC EUROPA
Dumortier	Freddy	KVAB
Ferdinande	Hendrik	UGent
Gimondo	Michele	University of Turin, SSST
Grignard	Patrick	press
Guindani	Sara	Fondation Maison des sciences de l'homme
Hanssen	Karin	KVAB
Heald	David	University of Glasgow
Hirschhorn	Thomas	
Hochner	Daniel	
Ionescu	Vlad	UHasselt
Janssens	Liisa	Vrije Universiteit Brussel
Karatzas	Isidoros	European Commission
Knops	Jan	Filosofie en kunst
Leroy	Josiane	
Luyten	Walter	KU Leuven
Maes	Carlos	I.E.J.
Malfroid	Cedric	
Maloux	Marie	Centre d'appui de l'action Co-Create
Marco	Smeulders	
Meganck	Wilfried	O.M.P.P.
Merx	Frank	Jonge Academie
Mokrosinska	Dorota	Leiden University
Mühleis	Volkmar	LUCA School of Arts Brussels
Noelle	Gosset	press
Nolf	Marie-Thérèse	
Nuotatore	Pietro	
Nys	Lea	ex UCL and UIA
Ozcan	Imge	Vrije Universiteit Brussel
Parret	Herman	KU Leuven

Peled	Roy	Striks School of Law, College of Management, Israel
Phares	Deborah	ULB
Pias	Claus	ICAM, Leuphana University Lüneburg
Pitseys	John	CRISP, UCL
Poelman	Gaëtan	SARC Strategic Advisory Board Culture, Youth, Sports and Media - Flemish Government
Posman	Lucien	KVAB   Hogeschool Gent
Richez	Jean-Michel	SUEZ Environment
Roegiers	Boudewijn	
Rosiers	Luc	AP
Rosumovski	Hardi	
Rouvroy	Antoinette	FNRS, University of Namur
Smets	Alain Urbain	
Smets	Marcel	KVAB
Somaini	Antonio	Université Sorbonne Nouvelle - Paris 3
Starckx	Senne	Freelance journalist
Steenackers	Piet	
Symons	Stephane	KU Leuven
Teugels	Joke	
Tomberg	Helle Ly	
Torfs	Ana	KVAB
Van den Borre	Flo	
van Gerrewey	Christoph	EPFL Lausanne, Switzerland
Van Kerckhoven	Anne-Mie	KVAB
Van Parijs	Philippe	UCL
Vandermeersch	Patrick	Groningen University
Verschaffel	Bart	KVAB, UGent
Viaene	Tom	Karel de Grote Hogeschool
Wouters	Thomas	KU Leuven



**Vlaamse  
overheid**

