Recap Transformation Digital Art Symposium 2019

On Thursday 21 and Friday 22 March LIMA's annual symposium on the preservation of software-based art took place at LIMA. This years symposium consisted of multiple approaches concerning both artist-led and institutional strategies geared towards the future presentation of born-digital and software-based art. We invited international participants from an array of professional backgrounds, to continue questioning what strategies can be developed in order to take artworks of an inherently digital, performative and processual nature into the future. In two days with filled with exciting presentations from curators, artists, conservators, students, researchers and tutors among others, hands-on workshops and discussions, LIMA shared knowledge on this complex topic.

From philosophical to more practical insights on digital art conservation, documentation, presentation and reinterpretation, within the white walls of the museum or in the classrooms of art academies, whether in Virtual Reality or in the physical exhibition space; during Transformation Digital Art symposium 2019 all of these subjects have been discussed. We would like to thank all speakers, moderators, volunteers and visitors for joining us and we hope to see everyone next year.

PART I: Strategies of Caretaking: How can the Present be Preserved?
Willem van Weelden (Tutor, Curator & Researcher) : Re-writing the Present:
To Inhabit the Inhabitable
Jennifer Helia DeFelice (Vasulka Kitchen, Brno) : The Vasulkas: Legacy
Project as Platform Development
Glenn Wharton (New York University) : Settling into Routine: How
Strategies for Managing Digital Collections Become Established Practice.
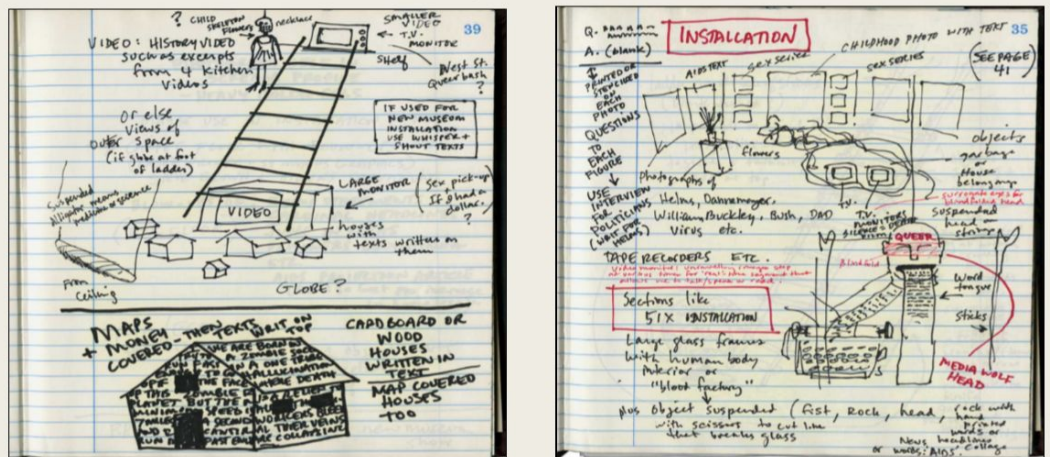**Moderated by Melanie Bühler (Frans Hals Museum, Haarlem)**

The first session of Transformation Digital Art symposium 2019 opened with three speakers from various backgrounds, who each addressed the same question, but through very different lenses: how can the present be preserved?

Presentations began with identifying what is the "present" in the context of contemporary media and media art by Willem van Weelden. In an era of constant updates and unprecedented progress, what is the experience of "present" and how can it be preserved, conserved and recreated? Jumping off of theories presented by Wolfgang Ernst, Van Weelden discussed the idea of a collapsed "present" and "future" that are both already experienced as past. Van Weelden's essay 'Re-Writing the Present: To Inhabit the Inhabitable' is published on the website of LIMA project Digital Canon. Jennifer Helia DeFelice continued with a case study of the creation of a dedicated space celebrating the works of Steina and Woody Vasulka consisting of the Vasulka Chamber in Reykjavik, Iceland, and its sister project Vasulka Kitchen in Brno, Czech Republic. The last presentation of the session by Glenn Wharton gave an in depth look into the development and establishment of processes within various institutions, and from collections to research projects by the initiator of the The Artists Archive Initiative Glenn Wharton. Through conversation between the three speakers and moderator Melanie Bühler, threads of the three topics began to weave together. It is clear through their presentations that the archive must be open and used to keep artworks alive and active, and that systems must be developed to ensure that knowledge systems become habitual. Works get fixed in a certain way once

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they enters museums, and media works are often interactive, iterative and interpretive. Efforts like the ones presented in this session offer all a form of archiving where works live on their own within the archive, re-animated through digital tools and public engagement. By creating databases that are rich in information, easily accessible and searchable through diverse means, they are creating a new canon that can guide users through their experience of the works. As our media changes, so does our memory. For this reason it is imperative that media art archives remain in the present and not become a monument to memory that, as van Weelden put it, is in ruins.

Slide from Glenn Wharton's presentation with personal notes from David Wojnarowicz.

The original report on this particular session is written by Christina Kolozsváry-Kiss.

PART II: Conversation on Conservation
JODI: Presenting and Preserving the Digital in Museums
Joan Heemskerk (JODI)
Karen Archey (Stedelijk Museum Amsterdam)
Moderated by Gaby Wijers (LIMA)

Artist duo JODI, or jodi.org, were among the first artists to investigate and subvert conventions of the Internet, computer programs, and video art and computer games. In 2016 the Stedelijk Museum Amsterdam bought GeoGoo_GIcon (2015), a digital video screengrab of the website GeoGoo.net by JODI. In the conversation on conservation at Transformation Digital Art symposium 2019 at LIMA between artist Joan Heemskerk (JODI) and curator time-based media Karen Archey (Stedelijk Museum Amsterdam) the following question was addressed; How are digital artworks like this acquired, presented, documented and preserved within a museum context?

Joan Heemskerk started with a timeline of the artworks created by JODI beginning with the
1990s where they focused on making net art and websites. The presentation of the artworks at this point in time focused on the physical experience of the audience by recreating the space of the computer as it appears in a private dwelling. In terms of preservation, Heemskerk compared software-based art to performance art, claiming that there is this unknowability of the future and the changes that the artwork will undergo due to its ephemerality and ever-changing hardware and viewing platforms: "You never know if it will be the same in 20 years". Heemskerk then discussed JODI's work during the 2000s, where the creation of game, video and software artworks became the new focus for the duo. Artworks were presented through the act of playing and preserved for the future by the artists themselves through the use of emulators like SheepShaver. During this time, there was not so much interest in the acquisition of JODI's works because the lack of awareness of software-based creations as worthy of the art market. The duo resorted to overseeing their own preservation of their

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works: "We are the owner, we are preserving it". Next, Heemskerk discussed GeoGoo.net, an artwork based on Google Maps, which JODI created in 1999. Presentation of this artwork is problematic, due to it being based on a business model that is in constant change. At this point, Heemskerk touched on Google's business initiative to capitalise on Google Maps users and how it is costing JODI money to keep GeoGoo.net running. She mentioned a good way to preserve such works without artists having to financially maintain their own creations (also at the risk of them being reconstructed via public use) is for institutions to get involved in acquiring them. In 2016 the Stedelijk Museum bought GeoGoo_GIcon (2015), a digital video screengrab of the website. JODI's wifi4garden.com is currently exhibited by the Stedelijk, This artwork was the object of some performances and was presented various locations, such as parks, where it tracked behavioural data: "People don't look for wifi anymore because they use 4G [instead] the wifi is looking for your phone".

In a dialogue with between Heemskerk and Archey, long-term conservational and institutional approaches for software-based art implemented by institutions were discussed. When Archey inquired about how JODI has archived their work, Heemskerk stated that they do all of the conservation themselves, constantly updating hardware and software through migration and emulation, they hold nearly all versions of their work. The artworks and software created by JODI thirty years ago are still functional. It was made on Windows and Mac. Windows was more consistent in preserving software for the future use whereas with Mac they have to run an emulator due of the companies' constant OS updates, which has proven to be frustrating for software artists because as Heemskerk claimed: "As an artist you are dependent on the Silicon Valley business."

When talking about the acquisition of software – and web based artworks, Heemskerk shares the disappointment that so little of these works are being collected by institutions. Archey shared her disappointment, that so little knowledge and experience about the conservation of software – and web based artworks is available in museums. Thinking about the conservation capacity of

the museum, Archey didn't foresee the capability preserve the specific hardware for the duration of time that museums are required to look forward to. In conclusion the discussion between artist and curator lays bare the problematics of not only creating and exhibiting software and web based artworks but especially that of long term institutional preservation and the museum's inability to guarantee a lifespan of 100 or even maybe 800 years for these works.
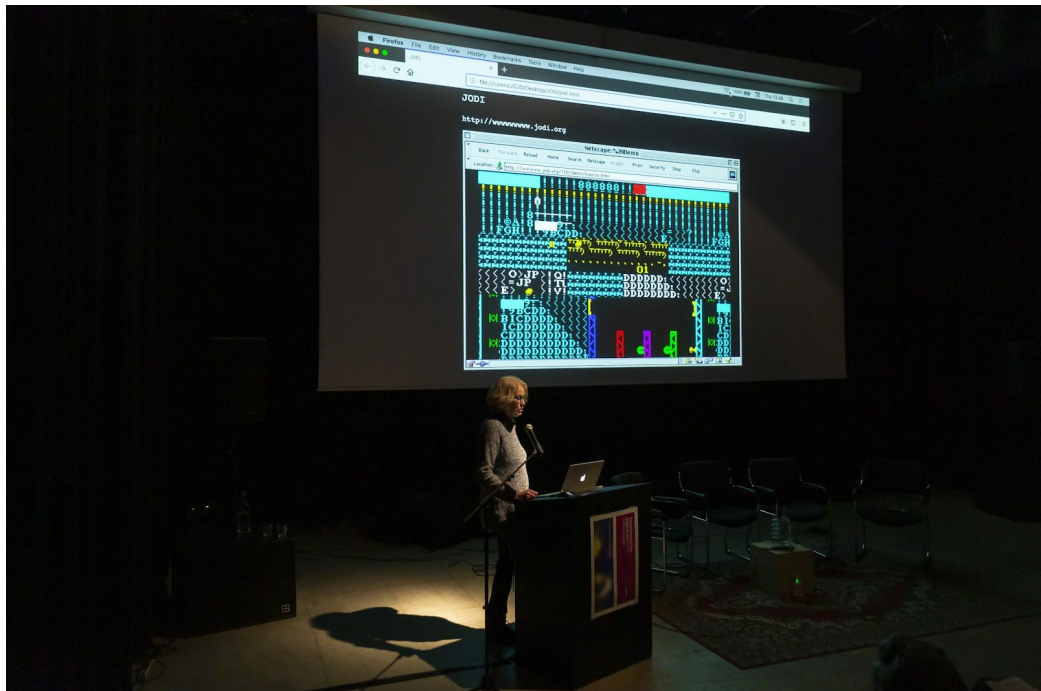
The original report on this particular session is written by Olivia Harsan.

How to Gain the Right Skills and Mindset for Preservation
Martijn van Boven (ArtEZ Institute of the Arts)
Deborah Mora (Student ArtEZ)
**Agathe Jarczyk (University of the Arts Bern)**
Moderated by Gaby Wijers (LIMA)

Digital art conservation asks for certain skills in computer science, material science, media technology, engineering, art history, and conservation. In the case of sustainable digital art preservation, it starts at the artists with the creation of an artwork. What can the new generation of artists bring to the table? What are the core competencies, mindsets and skills expected from the new generation of media conservators?

Agathe Jarczyk, conservator of Modern Materials and Media and owner of the Studio for Video Conservation in Bern currently holds the position of an associate professor and researcher at the department for conservation and restoration at the University of the Arts in Bern. In her presentation she gave examples of case studies that challenge her group of conservation students into creative documentation and research. By looking at the objects as grown entities in a holistic approach, Jarczyk tries to stimulate her students to write extensive documentation, to interview artists and to come up with new ideas for documentation. Within the curriculum a lot of international speakers and specialists are invited.

As the head of Interaction Design Course at ArtEZ, artist and tutor Martijn van Boven found it important to not only talk about his experience of teaching students about digital art conservation but to invite one of his students to share her personal experiences on this subject during the symposium. One of the mandatory assignments that Van Boven assigned to his students focused on documentation; students had to document their own artwork with the Artwork Documentation Tool. and then subsequently switch information with a fellow student to create a reproduction of the original work by the other student based

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on documentation guidelines. The final grade depended on the specificity of the given documentation that influenced the final result. Deborah Mora stressed the importance of the assignment in understanding ways of documentation and the importance of documentation through her own process. Documentation is an valuable preservation tool, which often provides an insight into the artistic parameters followed, allowing for reliable recreation or conservation efforts.
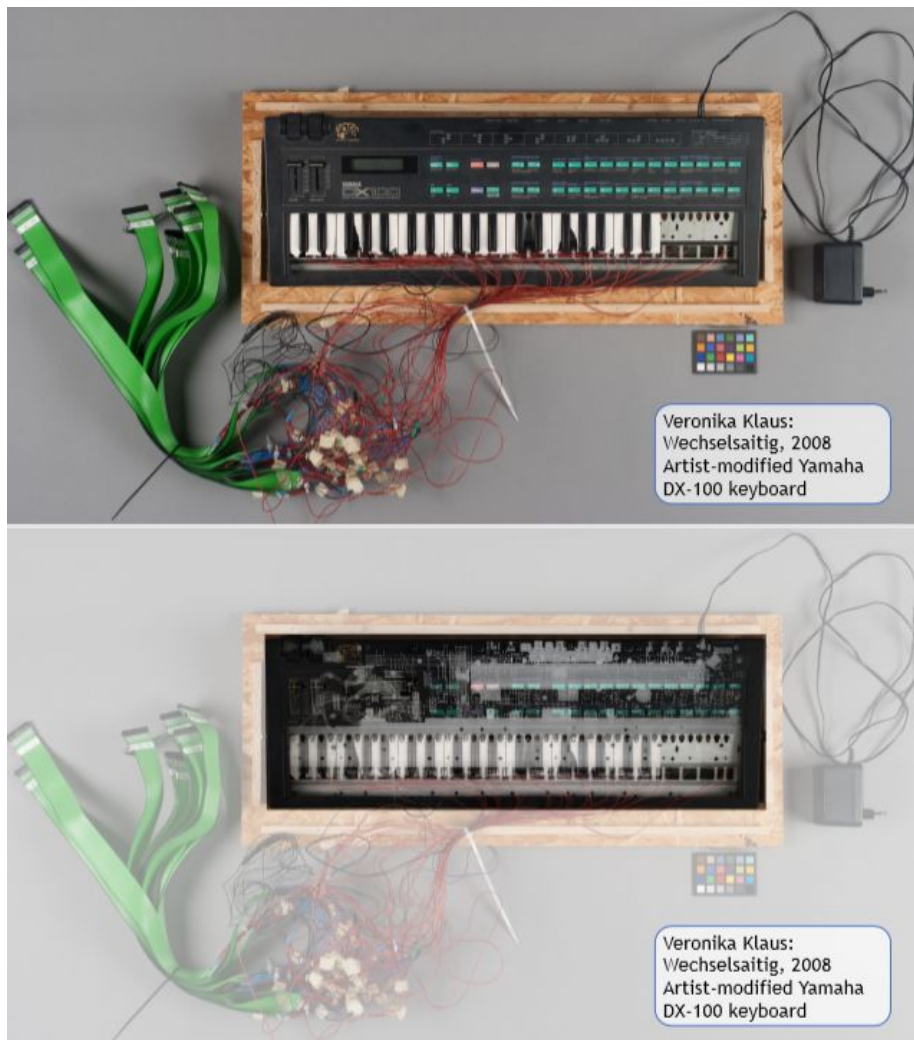
Slides from Agathe Jarczyck, an x-ray of the work of Veronika Klaus.

The original report on this particular session is written by María Hernández.

PART III: How to Activate the Past and (Re)Present It
Anne Marie Duguet (University Paris 1 Panthéon-Sorbonne) : An Anarchive Archive
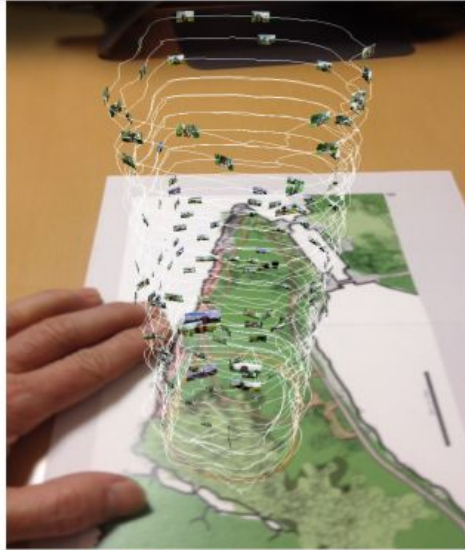**Adam Lockhart (University of Dundee) : VR as an Archiving and Simulation Tool for Media Artworks**
Emile Zile (Royal Melbourne Institute of Technology) :
Wearing the Skin Suit: Interpretation and Reperformance of Historical Performance Art
Moderated by Serena Cangiano (University of Applied Sciences and Arts of Southern Switzerland)

The third session of the first day of Transformation Digital Art symposium 2019 at LIMA constituted a series of discussions and talks about new possibilities and strategies of preservation and re-presentation. The main theme of the session, moderated by Serena Cangiano, reinterpretation, was examined by three speakers from different perspectives.

The session began with Anne Marie Duguet, Emeritus Professor at the University Paris 1 Pantheon-Sorbonne, curator and art critic, who presented the project Anarchive. It consists of a series of interactive multimedia projects (17 published series so far) designed in various ways to explore the complete work of an artist with the help of archival material designed and produced in cooperation with the artists. Anarchive is an historical and critical research in which the main purpose is to constitute the memory and increase public awareness for contemporary art.

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Masaki Fujihata

The virtual tower of
Voices of Aliveness

Masaki Fujihata

Reading the chronology
via Augmented Reality
makes appear video or
documents about all
the works.

Slides from the presentation of Anne Marie Duguet.

Adam Lockhart, started his presentation with an introduction of the widespread
phenomenon and problematic of technological obsolescence of media art
installations. As a possible solution to this problem, Adam Lockhart suggests the
use of VR technology, which could replicate audio visual art works and their
original experience. Lockhart presented two projects in which he used two
different approaches to interpret and represent two installations in VR by artist
David Hall using VR; Situations Envisaged: The Rite II (1988 - 90) and TV
Interruptions: The Installation (1971 – 2006).

Closing the session, artist Emile Zile spoke about his research on reperforming and reinterpreting historical performance art, as possibility to reassess and to generate contemporary encodings of art works. Zile explained his work methods and his involvement with past exhibitions and performances by taking his two network performances I Follow Yoko and Yoko Follow Me (2012) and Audience / Performance / Lens (2018) and recorded videos of the performances as examples.

All three presentations gave insight in various ways of documenting art through reinterpretation in non-conventional ways like Virtual Reality, re-performance and augmented reality. Central to all discussions was the importance of reinterpretation as an strategy, which can benefit the existence of different works of art over time, their meanings and access to them.

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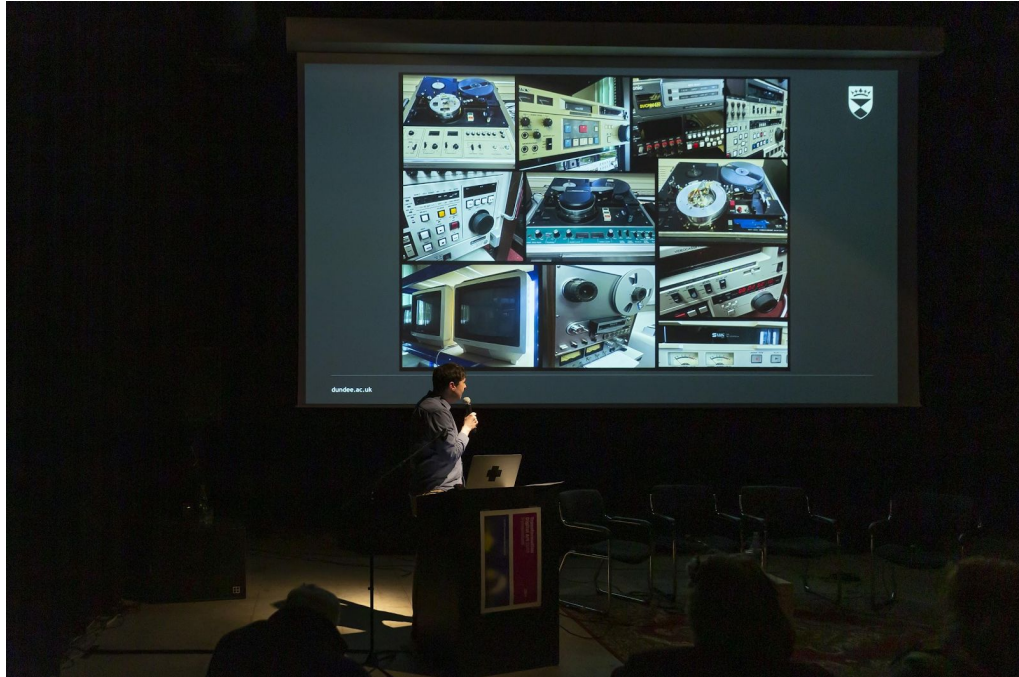
The original report on this particular session is written by Pia Bechtle..

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PART I: Research and Practices

Mila van der Weide (LIMA) : What Net Art Needs From Documentation: Examining Arthost

Mila van der Weide (LIMA) / on behalf of Rachel Somers Miles : The Importance of Digital Art Distribution

Sylvia van Schaik (RCE) : Mediakunst.net

Ernst Van Velzen (Eye Filmmuseum) & Wiel Seuskens (LIMA) : A Case Study from LIMA and Eye Filmmuseum: Mixing Video Art and Film Together in One Digital Storage Facility?

Dragan Espenschied (Rhizome) : Remote Browsers

Miriam Windhausen (Researcher & Curator) : A Gift Crocodile…Artists' Legacies, Choices and Chances

Moderated by Wilbert Helmus (NDE) / on behalf of Marcel Ras

The second day of Transformation Digital Art 2019 opened with the promotion clip of ArtHost, a morning focused on highlighting current research in digital art conservation at LIMA and partner institutions. The session started with Mila van der Weide (LIMA), who presented ArtHost, a research into storing and access of online artworks. Together with DullTech (artist Constant Dullaart), LIMA developed a service for hosting and storing online artworks, thereby implementing Rhizome's Remote Browser service. The goal of this project is to develop and implement a system for the sustainable storage and maintenance of 'complex' software-based art with a special focus on online artworks while collaborating with and supporting artists in the preservation of their work, as well as finding a methodology that prevents the loss of online artworks. Van der Weide zoomed in on the ways LIMA documented Dullaart's artworks.

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Video documentation

Interaction with the work, artist reflecting on his work and a recording of work itself contained in one video

Slide from Mila van der Weide's presentation with stills from video documentation with artist Constant Dullaart.

In the follow-up, Mila van der Weide (on behalf of Rachel Somers Miles) presented a new research project that aims to map the state of digital art distribution on an international level, investigating, analyzing and assessing models and to put digital art distribution on the map.

Slide from the presentation of Rachel Somers Miles on Digital Art Distribution.

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Ernst Van Velzen and Wiel Seuskens, presented a collaborative research into the possibility of storage of LIMA's digital collection in Eye's storage facility using LTO tape robots. The LIMA's digital collection is growing fast and a cooperation with the Eye Filmmuseum in storring the works seemed to be a good solution with costs benefits. The idea was to use the residual capacity of the digital archive of Eye Filmmuseum to archive LIMA's digital collection. Three different approaches were proposed and considered, however, introducing two workflows into a same archive environment had high costs and presented complexities. Due to the complex logistic and the seperations of the worksflows (different needs) the need for extra staff and money made further collaboration on this topic not possible Off course knowledge exchange between LIMA and Eye Filmmuseum (in NDE and more) will be continued.
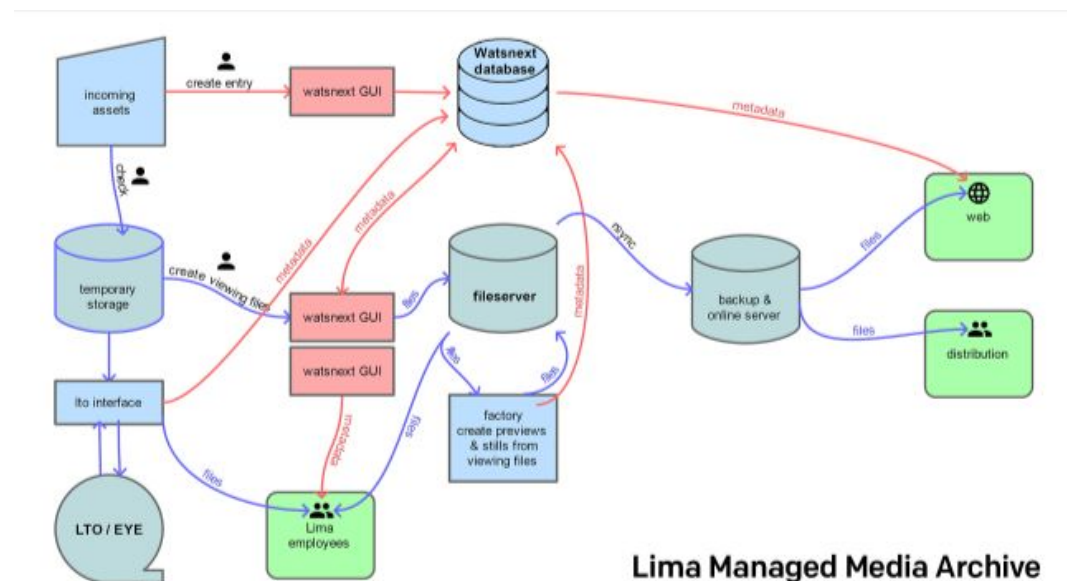

Slide from the presentation of Wiel Seuskens and Ernst van Velzen.

Sylvia van Schaik, curator of the art collections department of the Cultural Heritage Agency of the Netherlands, presented Mediakunst.net, launched last year by LIMA, Van Abbemuseum, Frans Hals Museum, Stedelijk Museum Amsterdam and the Cultural Heritage Agency of the Netherlands. Mediakunst.net is an online platform which joins several Dutch media art

collections to gain visibility to media artworks, giving access to researchers, curators, art historians, conservators, general public, and others. Mediakunst.net as an catalogue raises many questions, such as the handle of metadata in each institution, the principles for clearing copyrights, and by who and how this platform will be used? To be contunued...
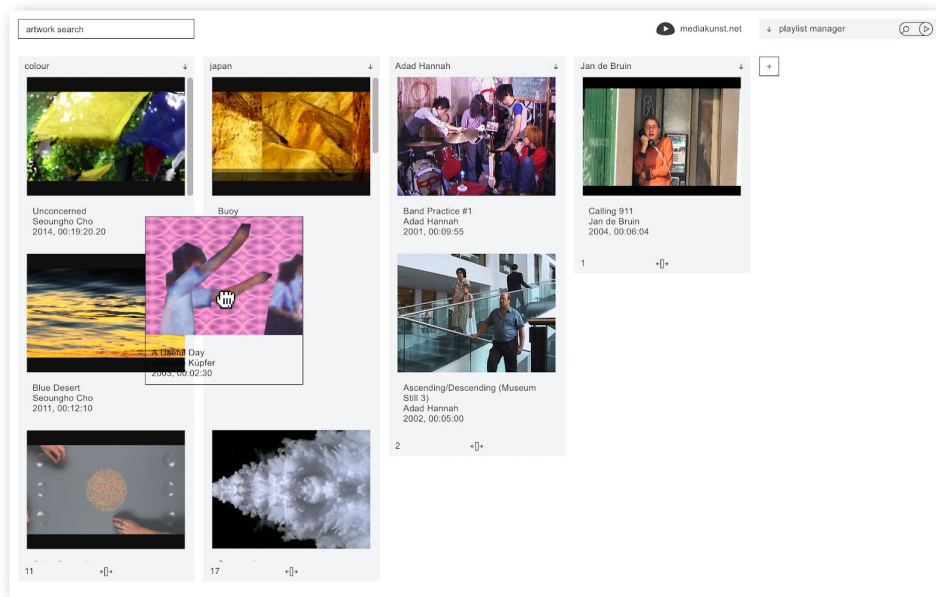
Screenshot of www.mediakunst.net

Dragan Espenschied, a net artist, musician, digital conservator, and head of the Rhizome's Digital Preservation Program, talked about remote browsers in the frame of LIMA's Art Host project (2017-2019). The questions is how artworks can be presented on internet? Even while artworks remains stable the software environment change with time, changing the way users see and interact with web pages. Rhizome aims to preserve the environment in which the artworks are performed and re- performance it in the future, so they developed a tool to access web archives – oldweb.today, this tool allows users to browse public web archives using old browsers running on remote machines.

Miriam Windhausen, an independent art historian and curator, presented A Gift Crocodile… Artists' Legacies, Choices and Chances, a research on artists'

legacies and estates, funded by the Mondrian Fund. Windhausen spoke about the importance of the artist's archive and sketched out a model where the artist's estate gives access to open content to users (content curators, researchers and creative industry) and general public, raising awareness among artists, the heirs, estate managers, institutions and creative makers since the care of an artist's legacy is crucial for the future of the cultural heritage and preservation of the collection and the archive keeps the artist's oeuvre alive.

The original report on this particular session is written by Sofia Gomes.

Conversation on Conservation: Naked on Pluto

Naked on Pluto: When Documenting and Archiving the Past Allows for a Better Understanding of the Present

Aymeric Mansoux (Artist/Researcher)

Julie Boschat Thorez (Artist/Researcher)

In a conversation on conservation Aymeric Mansoux (artist/researcher) and Julie Boschat Thorez (artist/research), talked about the artwork Naked on Pluto (2010), a Multiplayer Text Adventure on Facebook, by Dave Griffiths, Aymeric Mansoux and Marloes de Valk. The work reflects on the invasive means used in the social networks through this kind of online games, raising awareness of our private data sharing when we subscribe to a Facebook online game. Since 2015 the game doesn't work and is not accessible anymore. Restoration of the work it will change its meaning since it is contingent to a social network. Interviews and other information about the project will be revisited and this is a form of activation of the archive. In collaboration with LIMA, Aymeric Mansoux will reframe (the conservation of) Naked on Pluto. Can we preserve the discourse of the work in general? What are the alternatives to recycle or disappearance of the work?

The original report on this particular session is written by Sofia Gomes.

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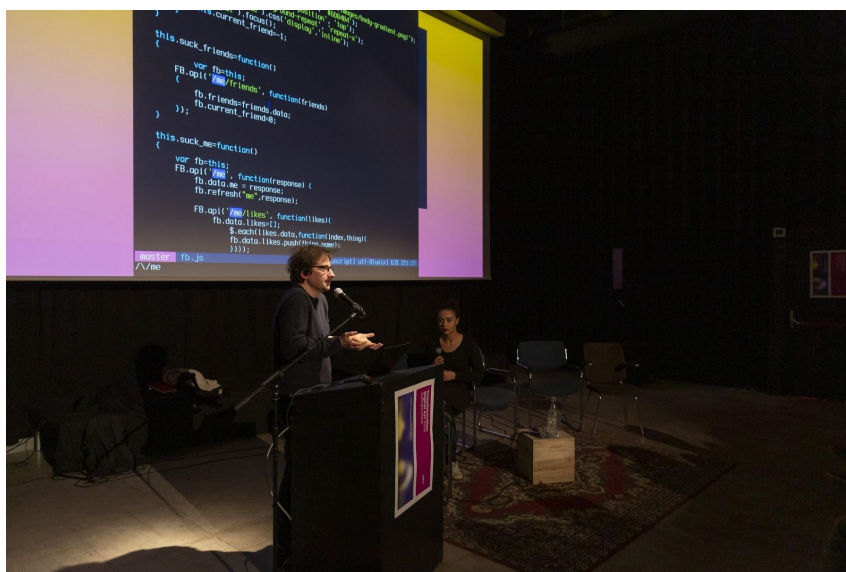+31 (0)20 389 20 30
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How to Ask the Right Questions for the Acquisition, Documentation, Long-term Storage and Presentation of Software-Based Artworks

Keeping it Real

Gabriel Lester (Artist)

Marije Verduijn (Centraal Museum Utrecht)

Gaby Wijers (LIMA)

The second day of the Transformation Digital Art Symposium 2019, at LIMA was a kernel of significant questions for software-based artworks which were under the microscope of experts and artists. The digital era is at a heyday and art is an indisputable and nodal point of reference therein. Inevitable and crucial questions raised in regards to software-based artworks. Queries which stand as the harbinger that signals the potency of the digital art, as well as the necessity to take actions that will attain the acquisition, documentation, long- term storage and presentation. Yet, how can we ask the right questions relevant to the aforementioned practices?

Gabriel Lester is an artist, filmmaker, and teacher at the Fine Arts Department of the Sandberg Institute in Amsterdam and at the Master Course of the Gerrit Rietveld Academie. Installations, performances, and films are the core of artworks by Lester. Looking back in time, he recalls the filming crew capturing his father during his performance as a street artist. The pre-digital era appears to be decisive and inspiring for his artwork for the years to follow. The combination of photography and sound recordings, as well as the use of tape as an instrument, becomes a wondrous artistic reference.

In 1999 neighbor's television offers inspiration to Lester for his first artwork. Just by the light reflections and sound, he detects the same channel and he realizes that "if you have the sound and light, the image is not necessary". Subsequently, he creates an astonishing and phenomenal artwork How to Act (1999 – 2017). It is an installation full of colored lights and filters, sounds and music, MIDI controller and wooden beams. An artwork, known as film, as

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well, which has as a starting point the projection of the TV or a program and not the image itself. According to the artist, "How to Act uses its triggers to create for the viewer a moment of interior exploration and contemplation." The certain artwork is an allusion not only for the past but also and more importantly for the present, where the digital imprint is at zenith and art makes a strong statement within its framework. In 2016 Gabriel Lester creates Bermuda, another essential artwork that includes mixed media, light, wood, glass, while the artist cooperates with Robertas Narkus, Lisa Rosenblatt, Freek Wambacq. Illuminated panels, objects, sounds, door handles, call the spectator to engage with this uncanny and magnetic interface. Bermuda has the potency to create a fluency to the objects, following Lester's thoughts, and invite the viewer to associate with space. This is thought-provoking; space and art work. Is the artwork engulfing the space or the other way around? Just like the communicating vessels, they embrace each other or is there any compromise? These are questions to go one step further into the conversation for the acquisition, documentation, long-term storage and presentation of software-based artworks.
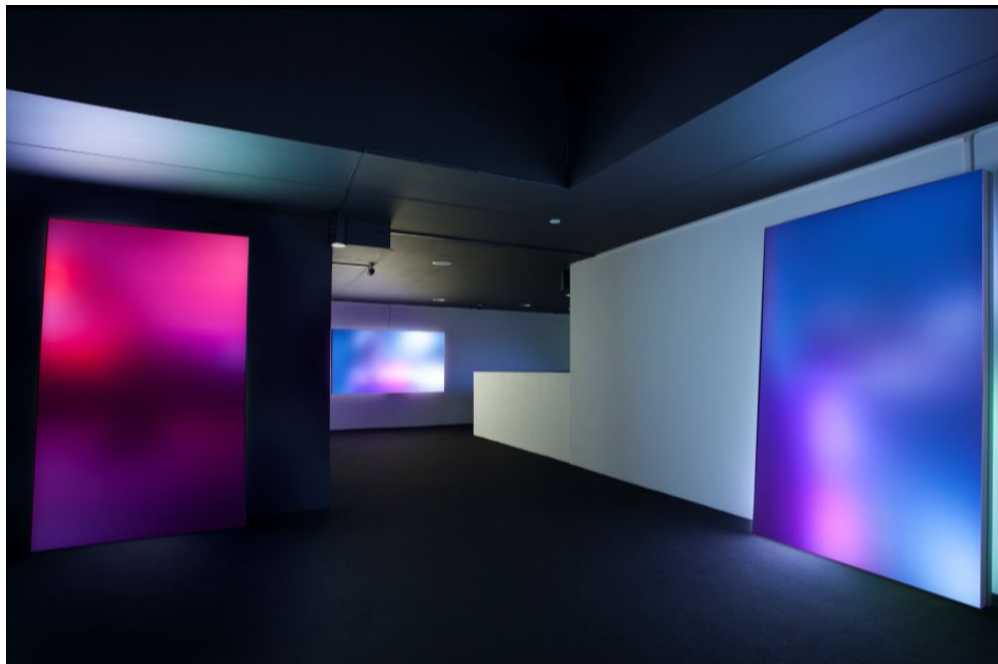
Gabriel Lester, Alarm in the Universe, 2015. On view at Centraal Museum Utrecht.

From the Centraal Museum Utrecht, the expert and curator, Marije Verduijn, shares the experience and triggers the conversation in the endeavor to ask the right questions acquisition, documentation, long-term storage and presentation of software-based artworks. The Centraal Museum in Utrecht has 180 years of collections. The team efforts constantly to improve and create a new categories' system in order to answer the new questions. Verduijn gives the example of Pipilotti Rist, and the artwork Expecting in 2001, a case that eminently discerns on the approaches of a museum and its space adjustment. As she elaborates further, the museum after explicit examination and insightful attention, gave life to the work in 2014-2017 by positioning it to the chapel and that is the entrance. In other words and following the above scheme, keeping the work real is of essential importance.

Diving more into the conversation on How to Ask the Right Questions for the Acquisition, Documentation, Long-term Storage and Presentation of Software-Based Artworks, there are methods that the institutions follow in order to be able to exhibit the artwork, but also to bring it back at a later chronically stage: scripts, files, instructions and drawings, certification, and of course reordered interviews with the artists. Furthermore, the aforementioned tactics are notable if we consider that future installations will be different as they will adjust to the space. When an object becomes a part of a collection, the artist can join, but also each work has a limit of integrity and in case that this is lost at some point, then the object loses a part of itself. As such, asking the right questions and taking actions to record and file documentation and the artist's approach is vital. Gaby Wijers highlighted the borders of integrity, a point that Gabriel Lester, also mentioned. He stated that "inspiration exists, but an idea defines its own integrity and you can feel it when it is violated." The preservation and the exhibition of an artwork is within a certain space needs to be under close examination as the object has to keep its identity.

Thus, How to Ask the Right Questions for the Acquisition, Documentation, Long-term Storage and Presentation of Software-Based Artworks; engage with the artwork, communicate with the artist, is at a constant dialogue, feel the space (physical and digital) and look back at the institution's sources. In order to preserve for the future generations, we just need to keep up questioning and never rest on any laurels.

The original report on this particular session is written by Eirini Damianaki.

Workshop Disk Imaging and the Preservation of Software-Based Artworks:
A Practical Introduction
Wiel Seuskens (LIMA)
Tom Ensom (Digital Conservator)

The workshop Disk Imaging introduced the principles of disk imaging and their use in the conservation of software-based artworks. Disk imaging is the process of creating and manipulating disk images. Disk images are files which encapsulate the contents of a digital storage medium and can be manipulated in place of it. Disk images can stand in for the original media as surrogates for access: mount, analyse, clone etc, often easier to share storage media as a digital file e.g. via internet. All this can be done without having to compromise the original media.

By end of the workshop, participants had gained the knowledge required to; identify suitable methods, approaches and tools for disk imaging different kinds of storage media and to verify the validity and usability of acquired disk images, including how you might proceed with emulation.

PART III: How to Activate the Past and (Re)Present It
Digital Canon!?
Sanneke Huisman (LIMA)
Jan Robert Leegte (Artist)

On Friday, March 22, LIMA launched the Dutch canon of digital art. The presentation, by Sanneke Huisman and Jan Robert Leegte, took place in front of the international audience of Transformation Digital Art symposium 2019 at LIMA. The primary objective of the project is to add these digital works to the collective cultural memory and to fuel the discussion about the selection and preservation of digital art. The digital canon consists of twenty digital artworks made on Dutch soil between 1960 and 2000:

The Senster (1968-1970) - Edward Ihnatowicz

Computerstructuren (1969-1972) - Peter Struycken

Violin Power (1969-1978) - Steina

Moiré (1970-1975) - Livinus & Jeep van de Bundt

Ideofoon I (1970-2013) - Dick Raaijmakers

Points of View (1983) - Jeffrey Shaw

The Hands (1984-2000) - Michel Waisvisz

Institute of Artificial Art Amsterdam (1990-now) - Remko Scha

wwwwwwwww.jodi.org (1995) - Jodi

Breed (1995-2007) - Driessens & Verstappen

Nara Zoyd/La Zoyd's Pataverse (1996-1998) - Yvonne le Grand

clickclub (1996-2001) - Peter Luining

Mouchette.org (1996-now) - Martine Neddam

the_living (1997-1998) - Debra Solomon

Being Human (1997-2007) - Annie Abrahams

#11, Marey <-> Moiré (1999) - Joost Rekveld

TST (2000) - Bas van Koolwijk

Scrollbar Composition (2000) - Jan Robert Leegte

Spatial Sounds (100dB at 100 km/h) (2000) - Marnix de Nijs and Edwin van der Heide

Agora Phobia (digitalis) (2000-2009) - Lancel/Maat

The result can be seen on a website dedicated to the project: www.digitalcanon.nl. The twenty canonical works here each have their own page with images, excerpts, videos, quotes from the artists and texts. The works have been researched for this purpose. In addition, the website also contains clear insight into the development of the selection presented and some critical texts about canonizing digital art. The design emphasizes this dual nature by dividing the website into a front and back. This innovative design is made by Yehwan Song. Song is a South Korean designer, web designer and web developer. She designs and develops experimental websites and interactive graphical interfaces. Song is known for her playful design in which she reverses and challenges the general understanding of web design both conceptually and visually.


Screenshot of www.digitalcanon.nl

The canon is by no means an endpoint, but is the starting point for further investigation of the selected works. The first follow-up steps are already being taken. In addition to the website, an exhibition concept will be developed, which involves various relevant issues. For some of the selected works, for example, only documentation material is left and for other works restoration is needed. The canon is also a starting point for discussion and critical reflection, whereby canonization and the selection procedure are critically examined. The title of the

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conversation between Josephine Bosma, Martijn van Boven, Annet Dekker, Sandra Fauconnier, Jan Robert Leegte and Gaby Wijers is significant from this point of view: "Canonization as an Activist Act". The traditional form of canonization is used to open a conversation. The expert group invites the field to make its voice heard. The first new text to be published on the website will be the first lecture of the symposium: Re-writing the Present: To Inhabit the Inhabitable by Willem van Weelden looks critically and philosophically at (the lack of) historical awareness in the field of canonization and preservation of digital art

To festively end two days of symposium and celebrate the launch of the digital canon the LIMA team was joined by the audience, artists, speakers and moderators for drinks in the restaurant of LAB111 afterwards.
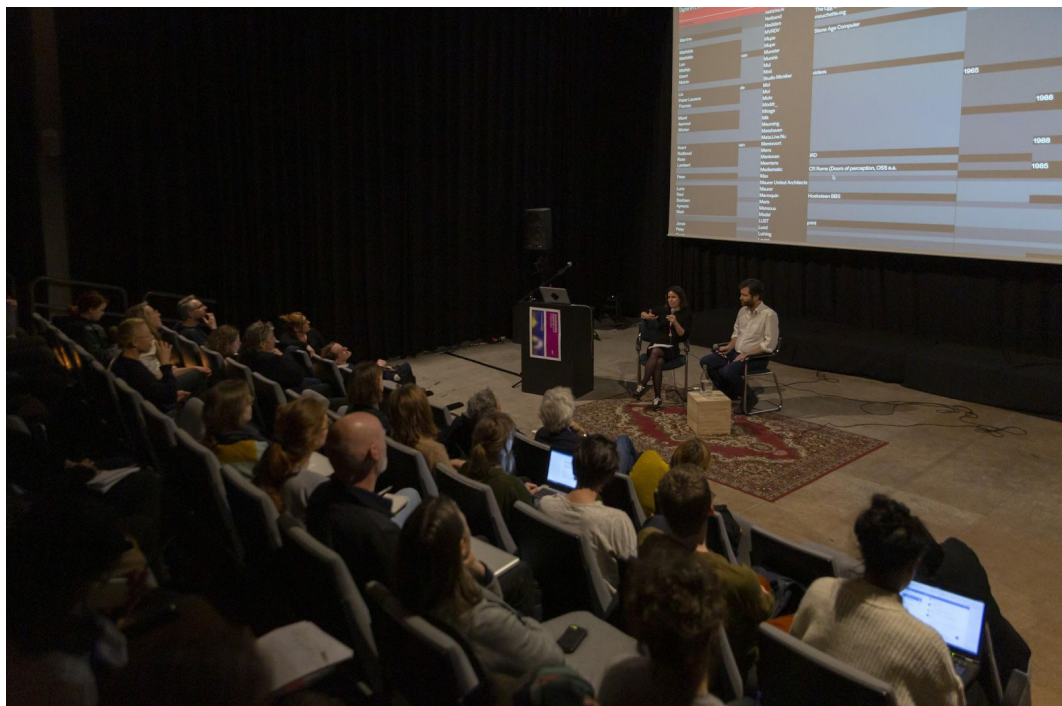
The original report on this particular session is written by Anne de Jong.

All photo's by Jose Miguel Biscaya.

Original summary reports on the symposium have been written by Christina Kolozsváry-Kiss, Olivia Harsan, María Hernández, Pia Bechtle, Sofia Gomes, Eirini Damianaki and Anne de Jong but have been edited into a complete report on Transformation Digital Art Symposium 2019.