

Proposal for SaraTimTrust



open call Museum night - Rotterdam “Traces”

Etymologically the word “erase” depicts from c.1600, from Latin erasus, past participle of eradere "scrape out, scrape off, shave," from ex- "out" (see ex-) + radere "to scrape" (see raze).

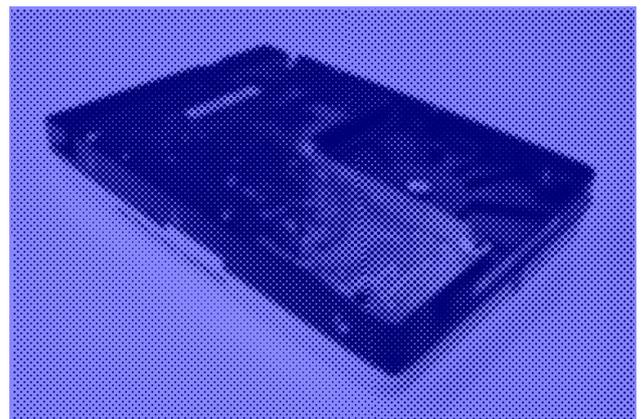
#remove all traces of; destroy or obliterate:

#remove recorded material from (a magnetic tape or medium); delete (data) from a computer's memory

#traces:

the origin of the word depicts from Middle English (first recorded as a noun in the sense 'path that someone or something takes'): from Old French trace (noun), tracer (verb), based on Latin tractus

I have started a process of retrieving old hard drives disks (f.1) - ultimate storage of data, container of past and present. This simple act of restoring data out of them, aims to examine abandoned data and leftover traces. This project is triggered by the idea of how the data trace is permanent, could not be destroyed or erased completely. It has been encapsulated within the time, the code and the medium itself.



f.1

The traces of digital information are exponential ...

They contain various sources...

They travel, scattered, being traded - transacted or serve as a found footage for an artistic intervention...

Traces of digital data are tangible. Events or evidences, which meant to be deleted from one system... they serve as a subject of recovery, revisit and exposure...

Data traces:

//additional material (photos)

"...there is also and introductory text (titles) describing something of the data's provenance, which shape our experience of the fast flow of images (maps, place names, coordinates) making the sequence feel like some sort of catalogue entry or archival fragment. The soundtrack is a slightly distorted recording of the hard drives themselves as they power up and run, providing an interesting contrast to the data on screen where somehow, something of the exterior of the drive -it's presence in the physical world - has made it on screen alongside the data the drive contains."

Thomson & Craighead

Generative_koplet#1 [Maps]

The video (duration: 1'45'') is a compilation of generative black and white maps, various coordinates of cities and locations worldwide. The found material is completely assembeled from hard_ drive No: WD P/N AC14300-00RTT
The sound is composed from the spinning hard drive disk, that the data has been recovered. (f.2)

Generative_koplet#2 [Factory set]

The camera follows the production line of workers assembling pineapples, scene by scene revealing every detail of the process. The moving images are rich by their source of origin, drawing highly graphical, dense scene of workers in factory motionless in their every daybasics. The images serve as a data trails, conveying the trace of the failure of the recovery process, signed for being "broken" or interrupted_ (f.3)



f.2

f.3

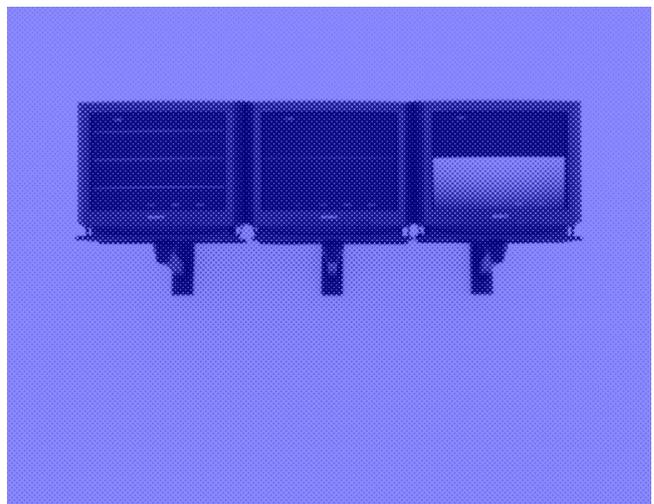


Installation:

The work will consist of three channel video installation: "Generative_koplet#1" (f.1), "Generative_koplet#2" (f.2) & "Generative_koplet#3" playing in a loop. The audio played in the space is the sound of spinning hard drives.

- a sample of video could be seen **HERE**--->
http://pzwart3.wdka.hro.nl/~mlakova/data_erasure/Generative_Koplet_2.mp4

- mock_up of the installation (f.4)



f.4