

A manuscript of erasure  
Michaela Lakova

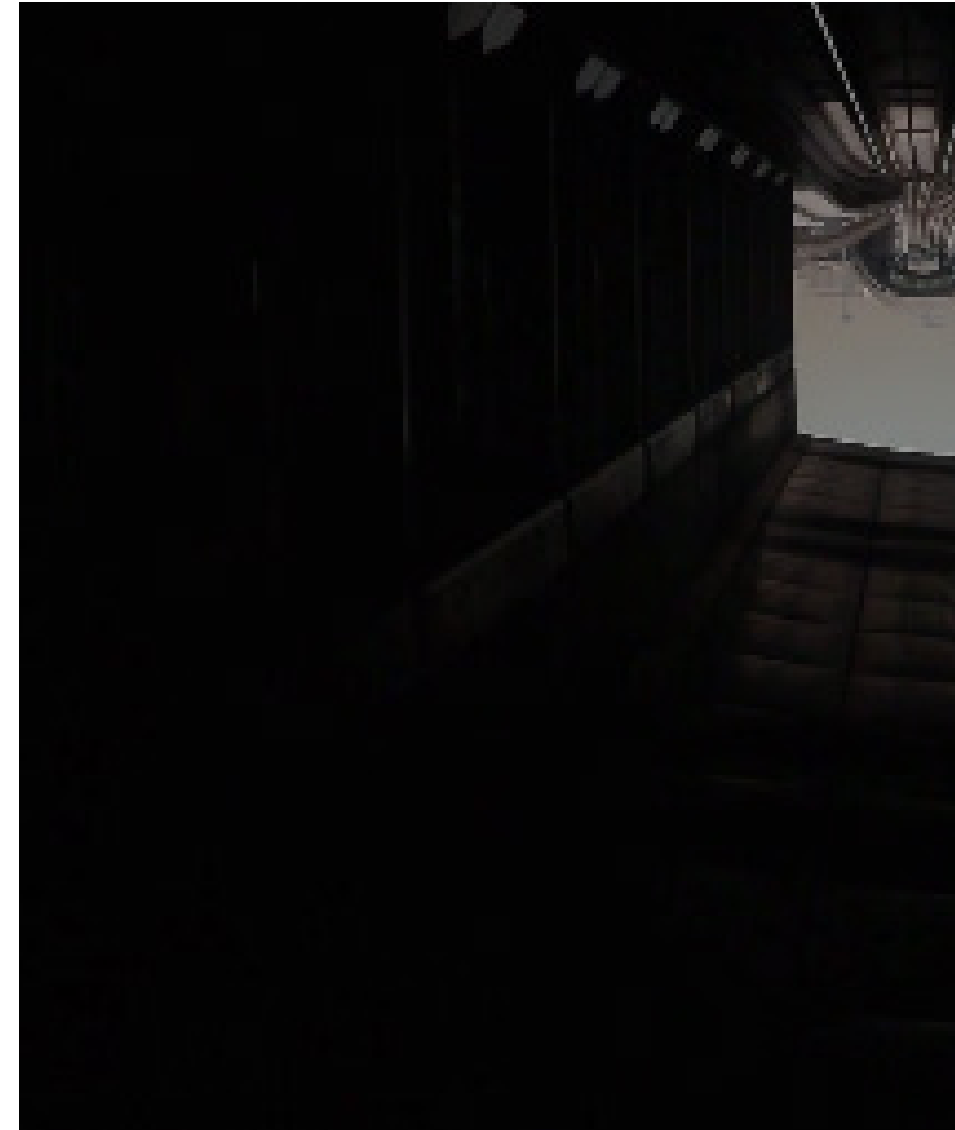
An eerie vision of a railway invites us to follow the echo of a lived experience. The seemingly infinite tracks silently suggest that something may not be truly forgotten, but cannot be remembered either. Human memory curates its own erasure: this is how Michaela Lakova introduces us to *A manuscript of erasure* (2017). Through a disembodied narration, Lakova reminds us that memory has been historically capitalised, as people, archives and artefacts have been systematically obliterated. Thus, the gesture of displaying what has been remembered – or forgotten – suggests that there is a deeper link between residual materials and how individuals act and perceive themselves. What is the significance of remembering and forgetting in the era of instant deletion, digital secrecy and fictional transparency?

Throughout her work, Lakova explores how the generation of digital traces and their problematic resistance to being deleted impact our perception of data ownership. Investigating the ethics of deletion and recovery of data, Lakova analyses and interprets the notion of digital information by considering its slippery nature, superimposing processes of digital recovery over the materiality of human memory.

“I still have a visual and acoustic memory of experiences that I can not explain. Sentences and languages I do not know have remained in my memory... etched like a magnetic tape... memories which I can not forget or erase.”

40

41



Direction: Michaela Lakova, Text: Audrey Samson “Erasure”,  
Data browser o6: Executing Practices, Voice: Patrícia Chaves



