Transcript of Film
Digital Action: An Exploration Documentation of Artistic Process
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0:11my mother was an artist and I was constantly surrounded by art work in
0:23making and creating and doing I always knew I was going to do something with
0:28art I never ventured off that path I got interested in digital culture because I
0:36wanted to focus on something relevant to myself and my generation of being alone
0:42can have its drawbacks but the opportunities provided by the age of
0:47information and digital technologies make me feel connected to any part of
0:52the world at any time in the 1960's Jackson Pollock used abstract painting
0:59to show visual representations of energy and I was interested in how that could
1:06contextualize itself in a digital age what was I doing in my daily life was
1:12movement that could be represented as a visual and I was also taking a digital
1:20studies class and in that class we were talking about the quantitative self
1:26movement and how people spend time with these programs that will track their
1:31daily actions so I was interested in how I a digital native who's constantly
1:36engaging with all these programs that manage my tasks for me how does that
1:41translate into my daily actions this press its first begins with my everyday
1:49computer use so whether I'm at work or at home I take screen recordings of
1:56whatever I'm doing on the computer but next thing that I do is I played it back
2:03and I put tracing paper with the screen and then I use a sharpie to just trace
2:10wherever my mouse was going
2:18in
2:19singing all of these notes movements and taking so much time in creating them my
2:25main goal is to contemplate every one of my actions in a world that really
2:30doesn't give me the time to do that so when Jackson Pollock was making his work
2:37he talked a lot about the inner forces of the self with interesting about the
digital age is that our movements really can't be informed like that especially when we're using the computer are movements in the digital age are informed by all the programs are using and all the people who designed in all the information that went into creating those programs that resulting marc is that the computer and I use it for various things so one of the things that I use it for is output it to the laser cutter and cut out these wooden objects it's really interesting to watch the laser especially when I think back to the start where I initially the mouse in this movement and now the laser is creating that movement once again and so the laser just amplifies mechanical quality of this line work and those wooden objects become their own solid form so it's still this mouse movement and that's reminiscent of this process but now it's become its own existence object and then I take it even a step further and I'll do these prints where I take the woodcut object and send it through the press so then the object is leaving its own room so in making these prints I'm doing relief would put printing but because these objects are laser-cut they're a little more difficult to roll up so just letting inconsistencies from regular printmaking become their own way of printing is important to the process putting them into these prints they become again confined space so similar to the way the computer screen brings the existence and how long these marks are the print becomes the boundary of how much space they occupy in experiencing digital technology we're very stimulated there's always a lot going on you're hit with words and images and sounds all it wants I wanted to explore the collection of data as a print because printmaking has its origins in individual experience of knowledge when books it was the first time that people were able to sit down with a piece of information and contemplated by themselves by slowing down and concentrating on one action over and over the printmaking
process allows me the time to contemplate each of my digital actions and their purpose.

my artwork is about this and how I get there but it's also a lot about the object itself as a physical presence in my space and my response to the art after it's created.

Douglas Rushkoff elegantly stated how when we learn to read in a digital age we increasingly use these programs which we are very excited about using but we don't know how to create a world within the computer is truly our own.

Marketers and corporations have the most control over the ways in which we access and consumer information because they have the money to pay those who know how to write these programs.

this relates to what I'm doing my artwork because I'm paying attention to where my mouse movements go I'm limited by my ability to maneuver within someone else's design.

the end product is really about that I don't have this time to look at what was produced from there and have a moment of self-reflection that's paused and it isn't interrupted by the overwhelming amount of information that was used to create it.

digital technology both changed our sense of self we now have numerical means for understanding our choices are body in her movements and this really affects the personal journey and how we look and talk to ourselves.

I really like the wave literary Richard Lanham said it we are carbon-based creatures not silicon bit more we seem to float away into informational space the more we want to hug visual culture isn't the first thing that I decided to its core as an artist and it probably won't people I don't think there's really any limitation to what these marks could become and I will continue to explore different ways that...
they could emerge