

Transcript of Film

Digital Action: An Exploration Documentation of Artistic Process

by Dana Renee Potter, Honors Program These, University of Northern Iowa

Disclaimer: The transcript was automatically generated through YouTube and no effort was made to double-check its accuracy.

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

2:43digital age is that our movements really can't be informed like that especially
2:48when we're using the computer are movements in the digital age are
2:53informed by all the programs are using and all the people who designed in all
3:00the information that went into creating those programs that resulting marc is
3:07that the computer and I use it for various things so one of the things that
3:14I use it for his output it to the laser cutter and cut out these wooden objects
3:20it's really interesting to watch the laser especially when I think back to
3:26the start where I initially the mouse in this movement and now the laser is
3:33creating that movement once again and so the laser just amplifies mechanical
3:39quality of this line work
3:42and those wooden objects become their own solid form so it's still this mouse
3:49movement and that's reminiscent of this process but now it's become its own
3:53existence object and then I take it even a step further and I'll do these prints
3:59where I take the woodcut object and send it through the press so then the object
4:04is leaving its own room so in making these prints I'm doing relief would put
4:11printing but because these objects are laser-cut they're a little more
4:16difficult to roll up so just letting inconsistencies from regular printmaking
4:21become their own way of printing is important to the process
4:26putting them into these prints they become again confined space so similar
4:32to the way the computer screen brings the existence and how long these marks
4:37are the print becomes the boundary of how much space they occupy
4:44in experiencing digital technology we're very stimulated there's always a lot
4:49going on you're hit with words and images and sounds all it wants I wanted
4:54to explore the collection of data as a print because printmaking has its
5:00origins in individual experience of knowledge
5:06when books
5:08it was the first time that people were able to sit down with a piece of
5:12information and contemplated by themselves
5:16by slowing down and concentrating on one action over and over the printmaking

5:21 process allows me the time to contemplate each of my digital actions
5:25 and their purpose
5:29 my artwork is
5:31 about this and how I get there but it's also a lot about the object itself as a
5:36 physical presence in my space and my response to the art after it's created
5:42 Douglas Rushkoff elegantly stated how when we learn to read
5:48 we also learned to write in a digital age we increasingly use these programs
5:52 which we are very excited about using but we don't know how to create a world
5:58 within the computer is truly our own
6:01 marketers and corporations have the most control over the ways in which we access
6:07 and consumer information because they have the money to pay those who know how
6:11 to write these programs
6:14 this relates to what I'm doing my artwork because I'm paying attention to
6:19 where my mouse movements go I'm limited by my ability to maneuver within someone
6:24 else's design
6:26 the end product is really about that I don't have this time to look at what was
6:31 produced from there and have a moment of self-reflection that's paused and it
6:36 isn't interrupted by the overwhelming amount of information that was used to
6:40 create it
6:46 digital technology
6:47 both changed our sense of self we now have numerical means for understanding
6:53 our choices are body in her movements and this really affects the personal
6:58 journey and how we look and talk to ourselves
7:02 I really like the wave literary Richard Lanham said it we are carbon-based
7:08 creatures not silicon bit more we seem to float away into informational space
7:14 the more we want to hug
7:21 visual culture isn't the first thing that I decided to its core as an artist
7:27 and it probably won't people I don't think there's really any limitation to
7:33 what these marks could become and I will continue to explore different ways that

7:37they could emerge