**Evan Roth analysis**

**Read the information about Roth at the bottom of this sheet then attempt at least one PEE for each of the following three headings.**

**Context**

**What wider social, political or cultural issues is Roth** **addressing in his ‘Multitouch Paintings’?**

**Make a point:** Roth is considering … in this piece of work.

**Give an example:** This is shown by … (describe something in the image)

**Explain:** Roth wanted to explore...

**Intentions**

**What are Roth’s intentions? There may be more than one. ‘PEC’ each intention.**

**Make a point:** Roth’s intention is to…

**Give an example:** He did this by… (describe something in the work)

**Explain:** He wanted us to think about/ react to …

**Technique / Process**

**How do the materials and techniques support Roth’s intentions?**  (This could include scale, composition as well as the particular process.)

**Make a point:** Rothhas used … in creating this work.

**Give an example of the different marks that are made using this technique.**

**Explain:** Using these processes supports Roth intention ….

**Information**

American artist and researcher Evan Roth has created a series of images that map the movement of routine tasks performed on an ipod touch. Simple and candid, Roth used tracing paper and an ink pad – black for the right hand, red for the left – to record his swipes etc.

**CM: What’s the common thread in your work?**
I think I am making work from a certain perspective like every artist does, but I think my perspective is of someone who knew the world before the internet. I’m making work that comes from those two places: knowing what the world was like before and after the internet and trying to make work that deals with this flood of data that is all going on right now.

I think my work all operates under the assumption that we’re all going under this digital revolution. A lot of the work I’m doing tries to come to some understanding of that, and freeze it for a moment. Not only so that we can get a glimpse of what’s happening now, but I’m starting to look at my work on a longer time-scale. How do we look back on this time when all of our family members including our grandparents now understood what Facebook is? That has just happened within the last 5-10 years, and in 50 years we will look back on this?

**CM: How did your education help shape your work today?**
Architecture was a big part of it. I studied architecture in undergrad, and I worked in architecture for a few years before switching over [to art]. I used to be into some of the deconstructionist stuff like Morphosis out in L.A. I was into Corbusier and a lot of the stuff that happened in the 1920’s and Mies van der Rohe. Then the internet came along. I was fighting at work to have any sort of creative input. I was going home at night and playing on the internet, and I was realizing that the creative output I was having was so divorced from money. I could make any decision I wanted and it didn’t cost any money. The architecture of the web was built on the idea that openness would lead to good things, that giving people access to information would lead to stronger, healthier, more vibrant internet.

That decision to lean towards openness was huge for how the internet developed and so in terms of architecture and the web, that is a huge foundational decision that we might not even be grasping the importance of since we seem so eager from the perspective of the government to give away those ideals just so people can get faster Netflix movies.

**CM: What do you hope the activism in your work will lead to?**
Whether it’s art that I would call activist driven work or any of the work I am doing, I think a function of art is making something that could break people out of their daily routine. Street art does this really well and internet-based art does this really well, whether you’re commuting or surfing through the web or you stumble across something, you’re experiencing an art moment that is different than coming into a gallery, you see something that causes you to pause and think about it differently for a moment.

To me that’s what art should do whether it’s activist or not. It should be able to show you something that opens up possibilities, and change the way you’re thinking about something, so some of the work I am doing that is activist may be more specific in what it’s trying to get people to think about, but even the work that’s not activist, those are the moments I strive for.

I think the places where I have had bigger successes are on a smaller scale and dealing with issues that relate to accessing information, freedom of information, freedom of speech issues, and those are more the kind of conversations I have tried to hack my way into in the past.

**CM: What’s your latest exhibition?**
Chronologically, the next piece I’m showing is at Phillips, an auction house in London. It’s a piece from this series, which are called multi-touch paintings. The technique is really simple, it’s just putting a piece of paper over the iPhone and recording these gestures. It’s just me flipping through content on the web via a mobile device, so on the one hand, it could be looked at for what it is, the physically manifestations of virtual gestures, so part of the piece for me is archiving how we’re interacting with computers. And then the other side of it too is that there’s also something wrapped up inside it with identity, because it’s a fingerprint. But it’s also meant to be a commentary on how we’re consuming media a little bit, this idea of *next, next, next* it’s a very blunt gesture.

A lot of the work I deal with which has some sort of critique of culture is also a personal critique, because I’m consuming culture too, on those blogs, going next next next and scrolling and getting caught in these wormholes on the internet, which inform the work I make. On the one hand I’m being influenced by this, but I’m also contributing to this.