

**TITLE: UNSEEN: THE LIVES OF LOOKING, 90'**

**DIRECTOR:** Dryden Goodwin

**WRITER:** Dryden Goodwin

**PRODUCER:** Jo Cole, Sarah Caddy, Gareth Evans

**EXECUTIVE PRODUCER:** Gareth Evans

**CAMERA, DRAWING, MUSIC AND SOUND:** Dryden Goodwin

**EDITED BY:** Jo Cole, Dryden Goodwin

**PRODUCTION MANAGERS:** Harriet Masterson, Sukey Richardson

**PRODUCTION, CAMERA AND SOUND ASSISTANTS:** Brada Barassi, Imram Perretta

**SOUND MASTERING:** Tony Perretta

**RESEARCHERS:** Jo Cole, Imram Perretta

**KEY CAST:** Prof Sir Peng Tee Khaw, Prof Sanjeev Gupta, Rosa Curling

**OVERVIEW:** Artist Dryden Goodwin's first feature-length essay film, focuses on four individuals, each with a distinct relationship to looking: an international eye surgeon, a NASA planetary explorer, a leading human rights lawyer and the artist/filmmaker himself. Mixing Goodwin's closely observed drawings, live action and intricately woven soundtrack, the film explores different scales, forms and reasons for looking, in a poetic and metaphysically charged journey. Revealed through intimate access is the empathy and dexterity of the surgeon working with the fragility of the human eye; the quest of the planetary explorer to decipher the cosmos and find evidence of life on Mars; and the scrutiny of the British government, by the lawyer, in extraordinary rendition, drone attack and mass surveillance cases. Goodwin's looking and implicit presence links the lives of these probing observers, exposing a kinship between those who live by the sensory rules of observation, a desire to decode in pursuit of knowledge and insight. The film's perspectives range from the minute details of surgery to panoramic expanses of space. Vignettes of strangers and a brief focus on Goodwin's father and son, invite us to contemplate the known and the unknown, the personal and the remote. Exposing the imaginative leaps we take to reveal what might be concealed or out of sight, the film considers the physical act of looking and the tools we use to perceive the world around us and how these form our own identities.

**DIRECTOR BIOGRAPHY:** 'Unseen: The Lives of Looking' is British contemporary artist Dryden Goodwin's first feature-length essay film. His practice incorporates drawing, often in combination with photography and live action video; he creates gallery installations, short films, projects in public space, printmaking, works on-line and soundtracks. Goodwin's work has been shown extensively nationally and internationally, including exhibitions at Tate Modern, Tate Britain, Tate Liverpool, The Photographers' Gallery, London, The National Portrait Gallery, London, the Venice Biennale and the Hasselblad Foundation in Gothenberg, Sweden. His work is in major collections including The Museum of Modern Art in New

York, The Tate Collection and The National Portrait Gallery, London. His short films have been broadcast on Channel 4, MTV, RAI and SWR and shown in many international festivals since 1995.

Recent solo exhibitions and projects include 'Unseen: The Lives of Looking', Queen's House, Royal Museum's Greenwich, London, accompanied by an exhibition of drawings and artefacts featured in the film; 'Skill', MIMA, Middlesbrough, an exhibition of a 12 part film and related drawings, 2015; 'Poised', Ferens Art Gallery, Hull, a film installation, 2014; 'Wander' a permanent installation of 100 steel etching plates, Cambridge, 2014; 'Breathe', commissioned by Invisible Dust, a large scale projection, animating over 1,300 pencil drawings, projected at night, next to Westminster Bridge, opposite the Houses of Parliament, 2012; 'Linear' commissioned by Art on the Underground, 60 pencil portraits and 60 short films, displayed as posters, on digital screens and at exhibition sites, across the London Underground network and online 2010-2012. 'Coax', Raum mit Licht, Vienna and Fotoforum West, Innsbruck, Austria, 2011; 'Cast', at the Hasselblad Foundation, Gothenburg, Sweden, 2009 and the Photographers' Gallery, London, 2008. Recent group exhibitions include, 'Work, Rest and Play: British Photography from the 1960s until Today' curated by The Photographers' Gallery, London, touring China, 2015-2016; 'Poster Art 150: London Underground's Greatest Designs', London Transport Museum, 2013; 'Everything Flows' commissioned by Film and Video Umbrella exhibited at the De La Warr Pavilion, 2012; 'The World in London', curated by the Photographers' Gallery, shown in Victoria Park, 2012; 'Exquisite Forest', Tate Modern and Google, 2012; 'Poetry of Motion', National Portrait Gallery, London, 2012; 'Images of the Mind', Moravian Gallery in Brno, Czech Republic, 2011; 'Grand National', Vestfossen Kunstlaboratorium, Norway, 2010; 'London Calling: Who Gets to Run the World', Total Museum, Seoul 2009 also Hanjiyun Contemporary Space, Beijing, 2009. He is a Reader at the Slade School of Fine Art, UCL, London. !

## **DRYDEN GOODWIN FILMOGRAPHY**

Heathrow (1994) Duration 13 minutes - experimental

Hold (1996) Duration 5 minutes - experimental

Ospedale (1997) Duration 17 minutes - experimental

Closer (2001) Duration 7 minutes - experimental

Flight (2006) Duration 8 minutes - experimental

Reveal (2003) Duration 15 minutes - experimental

Poised (2012) Duration 28 minutes - experimental

Unseen:The Lives of Looking (2015) Duration 90 minutes - experimental documentary

## **SELECTED PRESS QUOTES**

“Over the past 18 years Dryden Goodwin’s art has been defined by an increasingly rich dialogue between drawing, photography and film. He has consistently focused on the human figure and the portrait form, the resulting work offering a speculative vision that considers the

process of looking and representing. His work marks an intense curiosity, a desire to know, and yet it is always alive with ambiguities about what the act of making work might reveal or obscure." *Prof. David Chandler, from introduction to 'Cast' published by Steidl & Photoworks*

"Goodwin is stimulated by an unholy appetite for unforeseen, risky encounters on his sleepless wanderings through the city. He aims at catching us off-balance, ambushing our eyes and ears - an important talent." *Richard Cork, The Times*

"It is this combination of peeping-Tom-style surveillance with a frank intimacy that makes his films so engaging." *Jessica Lack, The Guardian*

"Not many artists who approach their work with such a detailed eye still realise grand visions; Goodwin is one of the few." *kultureflash.net*

"In his colour pictures, rivers of red heighten the sense that we're looking into the organic inner space of the person - he is imagining an encounter with the warm red stuff of another person's life.....Goodwin achieves something both sweetly simple and massively original. It is an explosion of the heart in the cold medium of the camera.....If you think there's no imagination, soul or talent in contemporary British art, this journey through the streets of London will make you change your mind." *Jonathan Jones, The Guardian*

[www.drydengoodwin.com](http://www.drydengoodwin.com)

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