Dryden Goodwin

"These images of strangers become emotionally charged for me; a refuge of thought, an area of intensity and unresolved intimacy"

Dryden Goodwin uses a combination of film, video, photography and drawing to explore the elusive nature of portraiture. He selects strangers from a crowd on the street, for instance through his films or photographs, and then draws them back into the surviving images using a variety of means, from etching to digital animation. He attempts to reveal the substance of a subject by connecting what one can see with what one can only imagine - the films and photographs show what the subjects look like, while the drawings suggest their interior world. By these means, Goodwin suggests that human nature cannot be expressed in a fixed manner. While he maintains a respectful distance from his subjects, recording them with sympathy and objectivity, he nonetheless implicates the viewer in the tense and repressed experience of looking long and hard at an ambiguous and unknowable individual.
Diederick Goossens says: "In the series of 'Dyptich Casting' (2008), I'm making intense drawings of people I've picked up from photographs I've taken at night of these same streets. When I don't know where I'm going, I just walk with the camera. The photographs are very, very small. But I repeat them. It's a little like a memory or a mental image. It's not exactly the same as the experience of walking down the street and seeing something. But it's a transformation of my visual memory, and even a sense of my physical self."

"Every story is just a trace of a memory, but the memory is never quite the same as the actual experience. It's more like a dream."


The transformation of my physical visual apparatus, and even a sense of my physical self changing. I think it's a little like a trace of a memory, but the memory is never quite the same as the actual experience. It's more like a dream.