



Douglas Goodwin 2011

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Statement

This is a collection of interventions made into literature, networks, software, and electronics. It is the first time this work has been gathered into a single volume. A fitting title for the collection might be *Critiques of (Automated) Systems*. The critiques have four concerns: language, performance, compression, and Artificial Intelligence.

Systems that try to act human interest me. Given that computers are symbol-manipulators at heart, language should be the ideal area for computers to advance on human turf. But even here computers fail to persuade us of their humanity. Chatbots, spell checkers, speech-to-text engines, and the *AutoContent Wizard* are some of the systems that try and fail to persuade us of their humanity. These failures reflect well on humanity. I cherish these reflections and put them in my work. *Kerouac's Ear*, and *100% Austen* are mature examples of this approach.

I started working with computers after years of acting and directing live theater. At first this was a practical matter: I needed to find a way to feed myself and computers promised a livelihood. Soon my theater-self started coaxing machines to perform... badly. The machines would consistently fail while playing media. My early work in this area depended on slow processors to provide rhythm and pace to a visual narrative. This work is dead now: pieces that once took an hour to perform start and finish in a literal flash. Yet the opportunity for critique remains. Today's computers still cannot satisfy our desire for media. They employ increasingly sophisticated strategies including asking the machines to use unspecified resources to fix errors. These performances are unpredictable, spontaneous, and heroic. It is remarkable that advances in Vision Science are

following the work being done by video engineers. The engineers are pushing Vision Science into theoretical frontiers. Art and theory need to catch up! By drawing attention to the artifacts the compression generates we may reflect directly on the praxis and economy of media compression. The *Artifact* and *Lossless* series deal explicitly with compression.

My investigation into Artificial Intelligence began in the 1990s at eCollege.com. A colleague won a grant to design an automatic essay grader. He built a prototype that could grade essays written about the Civil War. I was so repelled by the thought of a future of machine-graded writing that I offered to write a perfectly incomprehensible essay to test his system. *Kerouac's Ear* and *RS::Muse* extend this critique.

Douglas Goodwin, Los Angeles, 2011

Select Exhibitions

Migratory Media, **Proteus Gowanus**, Brooklyn/US, 11/2011
Panelist, *Reimagining the Archive*, **UCLA**, Los Angeles/US, 12/2010
Österreichische Filmmuseum, Wien/AT, 2010
Dirty Bits Workshop, **Akademie der Bildenden Künste**, Wien/AT, 12/2010
Orphans 7, NY/US, 2010
Looking, **Cabinet** (with Maggie Nelson, Eileen Myles, and CA Conrad), NY/US, 2009
London Film Festival, London/UK, 2008
Volkshöhne Berlin, Berlin/DE 10/2008
Toronto International Film Festival, Toronto/CA *Wavelengths*, 2008
Sert Gallery Exhibition, **Harvard University**, Cambridge/US, 2008
MassArt Film Society, Boston/US 2008
Franfurter Positionen, Frankfurt/DE 2008 *Zukunft des Körpers*
Moles not Molar, Philadelphia/US, 2008
Pixilerations, Providence/US, 2007
Visiting Artist/Critic, **RISD**, Providence/US, 12/2007
Collision11, **MIT**, Boston/US, 2007
Boston CyberArts Festival, Boston/US, 2007
Harvard Film Archive, Cambridge/US, 2007
Visiting Artist, **Massachusetts College of Art**, Boston/US, 10/2006
Generic Remix, **REDCAT**, Los Angeles/US, 10/2006
Just Add Water, **G825**, Los Angeles/US, 6/2005
Nonsense nor Sensibility, **POST LA**, Los Angeles/US, 4/2005
Reactive System::MUSE, **Dorkbot Social**, Los Angeles, 10/2004

Installation

F OLD NEAL CASSAD
I DON, T CARE WHAT PPL
, T THINK OF IT. I THINK
ING. I THINK ID JUST D
OUT. YES. OH. OY. I DON



Yeah. Well it is time for me to go to bed. It was good seeing everyone again and meeting some new people. Ill be back tomorrow. I've silver tounge a few girls into doing things they normally wouldn't.. So do all of us. Back when I was only concerned with some fun, I was the sliver tounge devil.. Pm it. No, problem, I didn't know.. Im bored someone talk to me. No not really i'll talk about anything except if you live on drama and want. I gave up that.. Im just gonna roll a joint and drink my bear. Drink my bear. Yeah. Im drinking bear. I've been drinking a lot of sam adams double bock lately. I might clear out. Dont like bourbon zu? Oh. I drink beer cause it takes longer. He doesnt mean the drink! He just enjoys jack. I like beer much much more than liquor. Im dont really like beer. Beer goes with food for me. I drink it for the same reason as



Kerouac's Ear

Restored Teleprinter, Teletype paper,
custom electronics, software chat-logger

Kerouac's ear is writing new novels. The teleprinter machine is monitoring chat-rooms for writing that passes for Kerouac. When text of sufficient Kerouac-ness is found, it's typed onto a long roll of paper. Over the course of approximately three weeks the roll is filled and a new one is loaded into the machine. The chat-rooms which provide the text have names like #allnitecafe, #depression, #football, #24_7, #bonghit, and #dude. These chat-rooms are populated 24/7 by hundreds of people from around the globe. Tens of thousands of lines of text are considered each day.



Reactive System::MUSE

custom electronics and software
2003-04

The Reactive System is a framework designed to support real-time interactive art-works involving synthetic actors. RS promotes the simulation of conversation over limited-bandwidth media including email, SMS text, IRC chats, faxes, threaded discussions, voicemail, and webcams. RS operates either synchronously or asynchronously, and maintains emotional state over extended periods of interaction. RS is modular, so it may facilitate communication with any number of actors and people.

NONSENSE
NOR
SENSIBILITY:

A NOVEL SESTINA.

IN TWO VOLUMES.

BY

JUAN SATEEN
AUTHOR OF "PRIDE AND IMPUDENCE."

THE FIRST EDITION

VOL. I.

Los Angeles:

PRINTED FOR THE AUTHOR.
By D. Goodwin, Pasadena, Bird O'Paradise Alley.
2004.

Nonsense nor Sensibility

512 pages, 8.6x14.5" when open
paper, pasteboard, glue, linen thread, book cloth

The text of *Nonsense nor Sensibility* was generated using Stylometric analysis. Stylometry is an analysis of linguistic style typically used to attribute text to famous authors. For this piece the analysis was inverted in order to produce new text with a 99% chance of having been written by Jane Austen. The synthetic text was broken into appropriate paragraphs and chapters, printed, and bound into a book. Despite all this validation, the 1024 pages of *Nonsense nor Sensibility* remain wholly unreadable.

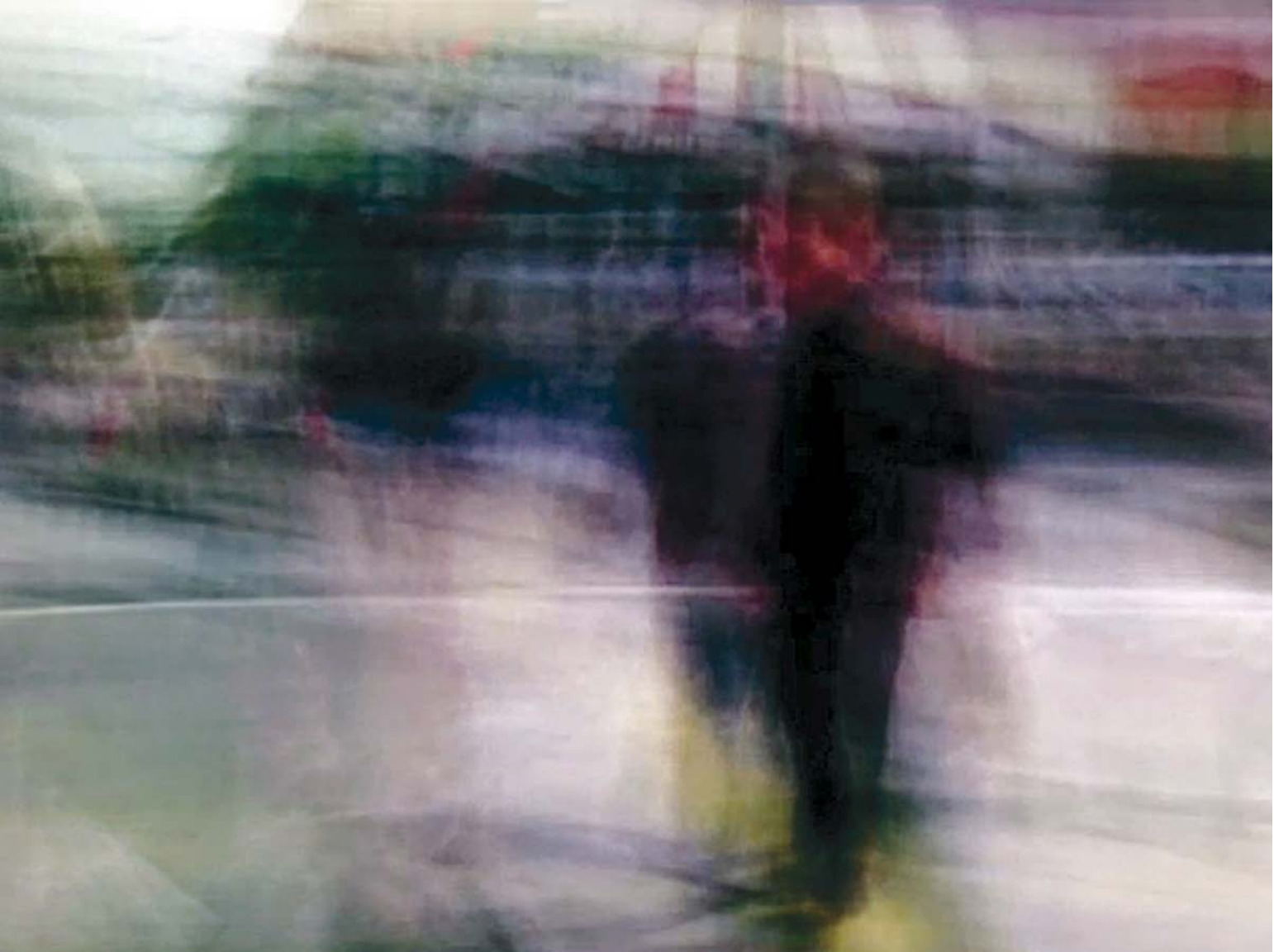
Elinor confirmed it was a great satisfaction to Elinor that Mrs. Jennings, by being much engaged in her own room, could see little of what was passing. The tea things were brought in, and already had Marianne been disappointed more than once by a rap at a neighboring door, when a loud one was suddenly heard which could not be mistaken for one at any other house, Elinor felt secure of its announcing Willoughby's approach, and Marianne, starting up, moved towards the door. Every thing was silent; this could not be

100% Austen

2 sheets of antique paper
early 19th century ink

This text was produced using the 'reverse stylometry' technique described earlier. In this case the text was given to a calligrapher who produced a document with a 100% chance of being attributable to Jane Austen.

Video





Artifact #1

13:14

1080P @25fps 16:9 video with sound

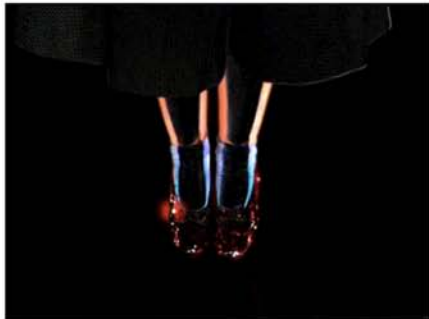
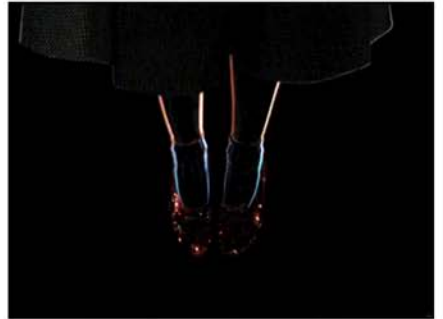
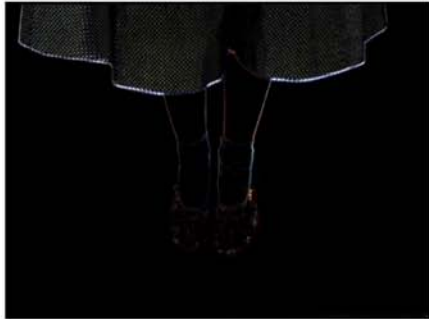
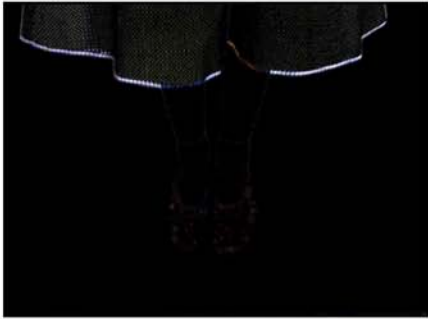
Artifact #1 is the first in a series about the perceptual systems employed in cinema. Here the interruptions between source frames have been filled in with light and color from neighboring frames. This procedure emphasizes the flow of sound and imagery we experience in the world. The abstractions revealed by this procedure happily distract us from the business of speeding cars, landscape and narrative.



Artifact #2

07:35

1080P @25fps 16:9 video with sound



Lossless #1

16mm film loop
Collaboration with Rebecca Baron

In Baron and Goodwin's Lossless series the "materiality" of the digital becomes the source-code for experimental execution. The artists' renditions of appropriated films are certainly not "lossless" (i.e. a copy of the original in which nothing is lost), but rather gainful: through various techniques of digital disruption—compression, file-sharing, the removal of essential digital information—the artists reveal the gain of a "new" media, full of material forms ripe for aesthetic sleuthing.

Braxton Soderman

Program for the *Inappropriate Covers Show*, 2009



Lossless #3

10:00

1080P @25fps 16:9 video with sound

Collaboration with Rebecca Baron and Ernst Karel

Removing keyframes from a digital version of John Ford's The Searchers, Baron and Goodwin attack the film's temporal structuring to render a kinetic "painted desert" of the West. The dust kicked up by the movement in the film is pure pixel, unanchored from the photographic realism that used to constrain it. "Truth, 24 frames a second!" is rewritten according to the odd clock-times of digital processing, splaying movement and transition into the void of machine temporality. In the Lossless series, the artists themselves are the searchers, seeking to uncover differences between the bitstream and the celluloid strip. These differences might be blurry at our historical juncture, but Baron and Goodwin's work leads us closer to the over-coded heart of the digital video image, dissecting its anatomy to expose its entrancing mechanisms.

Braxton Soderman

Program for the *Inappropriate Covers Show*, 2009

Performance





Carmageddon

Realtime timelapse video, 36 hours total
Performed on Metro.net, July, 2011

I don't like that frenetic pace of most timelapse movies. That frenzy gives me an uneasy feeling that it's stealing time away. I have been working on techniques to put more time into each frame. Here I've compressed a full minute into each frame much as you would if you left your shutter open for a minute. By deepening the time in each frame we can experience a compressed duration without sacrificing time itself.

