

John Goodyear

b. 1930 Los Angeles

Summary -

“John Goodyear’s way not so much makes art as it allows art to happen, as if art were somehow there all along, as if latent, awaiting activation.” - *Carl Belz*

In a career that spans more than six decades, John Goodyear has utilized painting, drawing, light, optics, installation, and heat to engage his audience and re-contextualize the viewer’s present observation. These shifting views created throughout his career reveal a body of work that lends itself to both reflection on the inner self and discovery of the outside world. Goodyear said it simply and best: “Art makes one see, what one sees makes art.”

John Goodyear was born in Los Angeles, California in 1930 and later moved to Grosse Ile, Michigan. In 1947 he won a full tuition scholarship to the University of Michigan, Ann Arbor, graduating with a Bachelor in Design in 1952. In 1954 he received his Master of Design from the University. Following graduation, he immediately was drafted into the U.S. Army and served two years in Japan, where his wife, Anne Dixon, whom he met and married at college, joined him. His service in Japan would have an important impact on his work: Japanese architecture and Zen Buddhism led to the sparse ambiguity that would go on to characterize his work.

From 1956 to 1962, Goodyear taught at the University of Michigan, Grand Rapids. While painting his house in the late 1950s, Goodyear formed the idea to paint in the three-dimension, resulting in works that fluctuate between painting and sculpture, in which moving parts invite the viewer to participate. In 1962 he received a grant from the Graham Foundation, which led to a two-year teaching position at the University of Massachusetts, Amherst.

While at UMass, Amherst, Goodyear prepared for the grant a body of work that by 1964 would become his first solo show in New York at the Amel Gallery. During the early to mid 1960s, these three-dimensional paintings resulted in suspended open grids behind which hangs a canvas with a pattern. These hanging grilles are activated not by motors but by the touch of the hand or a walk by creating optical movement, illusions of perspective, and shimmering colors. Goodyear has commented that “chance effects enliven rigid structures” and thus the viewer determines what is seen and reveals that there are multiple ways to see the same thing.

The kinetic artwork was a revolutionary break from the emotionally charged Abstract Expressionist canvases and declared art can be powerfully unemotional by challenging relationships through optical shocks and rhythmic movement. Writing about his show at Amel Gallery in the *New York Times*, Brian O’Doherty said, “It is in fact a staggering display of invention and virtuosity within strict disciplines, a show in which intelligence manipulates feeling with the exact and removed precision of those handling devices for shielded radioactive material.”

These kinetic constructions quickly grabbed the attention of many prestigious museums. He was included in *Art of the Responsive Eye*, Museum of Modern Art, New York (1965), *Optic Art Today*, Albright-Knox Gallery, Buffalo (1965), *Light/Motion/Space*, Walker Art Center, Minneapolis (1966), and three exhibitions in 1966 at the Whitney Museum of American Art, New York.

By 1964 Goodyear was teaching at the Mason Gross School of Visual Art, Rutgers University, replacing Roy Lichtenstein. Goodyear later became chairman of the Art Department.

During the seventies he received a fellowship to work under Gyorgy Kepes at the Massachusetts Institute of Technology’s Center for Advanced Visual Studies, Cambridge, while he was working on sculptures that



featured inner heating. From MIT he had a series of exhibitions that traveled internationally. Six works relating to this *Earth Curve* series were shown at the Museum of Modern Art (1972). Residual affects of the MIT experience may have led to his involvement during the eighties creating public sculpture.

In 1976, around the time Goodyear was returning to the figure in his work he joined the American Abstract Artists (AAA), a group that was formed in 1936 to promote the understanding of abstract art in the wake of Social Realism. Although seemingly paradoxical, it was not: Goodyear would work in both an objective and non-objective manner throughout his career. He continues to be an important member of the organization today.

By the 1980s, Goodyear won the first commission, *The Death of Socrates*, for the New Jersey Arts Inclusion Program. He would go on to do many other public works including one at the State House in Trenton, New Jersey. His Death of Socrates concept stayed on for some time spawning paintings, prints and sculpture. The practice of public works encouraged larger works and what came to be called *Negative Figure* sculptures in which the figure was shown in a space between two abstract shapes. The connection between a public work and its site was copied in a series of paintings where two images were shown interacting with each other.

He retired from Rutgers in 1997 and in 2000 was awarded a major retrospective at the Michener Museum, Doylestown, Pennsylvania. During this time, he and his wife served as co-curators of *Dada Country* at the Hunterdon Museum of Art, Clifton, New Jersey. In the 2000s at least three new series were instigated including over-lapping images called *Double Subject* developed from the large paintings of the nineties and an anti-war installation at the Hunterdon Art Museum in 2005 renewed interest in small Dada style works and three-dimensional kinetic constructions.

In these six decades, Goodyear requires the viewer to become a powerful component of his work. The figure or viewer's engagement creates harmonious dissonances in his abstractions and investigations into the visual concreteness of his figures. It is Goodyear's playful intellect that makes us see these new realities.

John Goodyear's works is held in over sixty museum collections worldwide including the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; National Museum of American Art, Smithsonian Institution, Washington, DC; Solomon R. Guggenheim Museum, New York; and the Whitney Museum of American Art, New York, among many others.

Education -

1954

Master of Design, University of Michigan, MI

1952

Bachelor of Design, University of Michigan, MI

Solo Exhibitions -



2018

Distillation and Wit, Berry Campbell, New York

2017

Dowling Walsh, Rockland, Maine

2015

(~ 2016) *Perspectives – Six Decades*, Berry Campbell, New York

2012

David Hall Fine Art, Wesley, Massachusetts

New Jersey Center for the Arts, Summit, New Jersey

2005

Hunterdon Museum of Art, Clinton, New Jersey

2004

Gallery of Fine Art, Newtown, Pennsylvania

2001

Ben Shahn Galleries, William Paterson University, Wayne, New Jersey

2000

Michener Museum, Doylestown, Pennsylvania

Ericson Gallery, Philadelphia, Pennsylvania

1995

Frank Martin Gallery, Muhlenburg College, Allentown, Pennsylvania

1993

Jersey City Museum, New Jersey



1992

Snyder Fine Art, New York

1989

Pyramid Gallery, New York

1987

Princeton Gallery of Fine Arts, New Jersey

1981

New Jersey State Museum, Trenton

Slusser Gallery, University of Michigan, Ann Arbor

1976

Addison Gallery of American Art, Andover, Massachusetts

Center of Advanced Visual Studies, Massachusetts Institute of Technology,
Cambridge, Massachusetts

1975

New Jersey State Museum, Trenton

1972

Inhibodress Gallery, Sydney

Allegheny College, Meadville, Pennsylvania

Everson Museum, Syracuse University, New York

Andrew Dickson White Museum, Cornell University, Ithaca, New York

1967

Douglass College Art Gallery, Rutgers University, New Brunswick, New Jersey

1966

Amel Gallery, New York



1965

Amel Gallery, New York

1964

Amel Gallery, New York

Group Exhibitions -

2018

Summer Selections, Berry Campbell, New York

2017

Holiday Selections, Dowling Walsh, Rockland, Maine

Construct, Dowling Walsh, Rockland, Maine

2016

Art Wynwood, Miami, FL, Berry Campbell

Center for Contemporary Art, Bedminster, New Jersey

2015

Historical Op-Art, RCM Galerie, Paris

Summer Selections, Berry Campbell, New York

Ten Ways, Derbylius Gallery, Milan (traveled to Clement & Schneider Gallery, Bonn, Germany)

Post-Op: The Responsive Eye 50 Years After, David Richard Contemporary, Santa Fe, New Mexico

2014

Art Silicon Valley/San Francisco, San Francisco, CA, Berry Campbell

Miami Project, Miami, FL, Berry Campbell

The American Collection, Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey



2013

4 Person Show, Palazzo Costa, Mantua, Italy

Boomerang, New Jersey State Museum, Trenton

2011

American Abstract Artists, OK Harris Gallery, New York

2010

1960s Revisited, David Richard Gallery, Santa Fe, New Mexico

Reinventing the Wheel, Taplin Gallery, Paul Robeson Center, Princeton, New Jersey

2009

Lilliput, Walsh Gallery, Seton Hall University, South Orange, New Jersey

Connect/Reconnect, West Windsor Gallery, New Jersey

2008

In Suspension, Mason Gross Galleries, New Brunswick, New Jersey

Nibbling the White Cube, Ann Reid Gallery, Princeton, New Jersey

2007

Conceptual Objects, Francis M. Naumann Fine Art, New York

Demoiselles Revisited, Francis M. Naumann Fine Art, New York

Art20, The Armory, Park Avenue, New York

2004

Twister, Jack S. Blanton Museum of Art, Austin, Texas

Trace, Rosenwald-Wolf Gallery, Philadelphia, Pennsylvania

2002

American Abstract Artists, Swope Art Museum, Terre Haute, Indiana



2001

500 Drawings on Paper, Gary Snyder Fine Art, New York

Off the Wall, Bristol Myers Squibb, Lawrenceville, New Jersey

The Spirit of Abstraction, The Michener Art Museum, Doylestown, Pennsylvania

1997

Geometric Abstraction, 1937-97, Snyder Fine Art, New York

Frankensteinian, Caren Golden Gallery, New York

Drawing Across the Board, Mandeville Gallery, Schenectady, New York

1996

From Cover to Cover, Gallery 181, College of Design, Iowa State University, Ames

Group Show, Baumgarten Gallery, Washington, DC

60th Anniversary, Mishkin Gallery, Baruch College, New York

Six Artists in the 90s, New Jersey State Museum, Trenton

Frankenstein in the Normal, Center for the Arts, Normal, Illinois

Exposito Extrema, The Gallery, Center for the Arts, Easton, Pennsylvania

1995

One Hundred Years, New Jersey State Museum, Trenton

Collaborations, Kamin Gallery, Philadelphia, Pennsylvania

1994

Cracks in the Modern, Art Gallery of Hamilton, Canada

Prints from the Permanent Collection, Nelson Atkins Museum, Kansas City, Missouri

Natural Histories, Pyramid Atlantic Gallery, Riverdale, Maryland

Abstract Art, Ulrich Museum, Wichita, Kansas

1993

Blast Art, X Art Foundation, New York

Russian/American Exchange, Granary Books, New York

Russian/American Exchange, Wilson Art Gallery, Glassboro, New Jersey



The Empty Vessel, Academy Gallery, Stockton, New Jersey

Working Art, New Jersey State Museum, Trenton

Permanent Collection, New Jersey State Museum, Trenton

1992

Ten Steps, Horodner-Romley Gallery, New York

Recent Acquisitions, Frank Martin Gallery, Allentown, Pennsylvania

Kunstler Zwischen Idee und Realization, Orangerie, Biekastel, Saar, Germany

Kunstler Zwischen Idee und Realization, Rahaus, Sinzig, Germany

Kunstler Zwischen Idee und Realization, Amerikahaus, Cologne, Germany

The Persistence of Abstraction, Ulrich Museum of Art, Wichita, Kansas

1991

Idee Und Realization, Cultural History Museum, Madgeburg, Germany

Inaugural Exhibition, Anderson Gallery, Buffalo, New York

Inaugural Exhibition, Columbia Museum of Art, South Carolina

Alumni Exhibition, University of Michigan, Ann Arbor

New Acquisitions, Detroit Institute of Art, Michigan

1990

A Force of Repetition, New Jersey State Museum, Trenton

Idee und Realization, Amerikahaus, Hanover, Germany

Idee und Realization, Amerikahaus, Muich, Germany

Idee und Realization, Amerikahaus, Frankfurt, Germany

Idee und Realization, Deutsch-Americanishes Institut, Tubingen, Germany

1989

American Abstract Artists, 55 Mercer Gallery, New York

Geometric Abstractions and the Modern Spirit, Neuberger Museum, Purchase, New York

Group Show, Henri Gallery, Washington, DC



North American Contemporary Art, Galerie la Merced, Maracaibo, Venezuela, South America

American Art, Muskegon Art Museum, Michigan

Mythic Moderns, Real Artways, Hartford, Connecticut

1988

Four Americans, Robespierre Gallery, Paris, France

Art After Science, Walters Art Gallery, New Brunswick, New Jersey

Massachusetts Institute of Technology, Kunsthalle, Karlsruhe, Germany

Public Art, Nexus Gallery, Philadelphia, Pennsylvania

1987

Abstract Art, City Gallery, New York

Workin Drawings, Korn Gallery, Madison, New Jersey

Group Show, Condeso-Lawler Gallery, New York

Group Show, Kean College Gallery, Union, New Jersey

State Council Fellowships, Morris Museum of Art, Morristown, New Jersey

Abstract Artists, New Jersey State Museum, Trenton

Group Show, Macedonian Center for Contemporary Art, Thessaloniki, Greece

1985

Aspects of Constructivism, The Atrium Gallery, Schenectady, New York

1984

Beyond the Plane, American Constructions, 1930-65, The Art Gallery, Maryland University, College Park

1983

American Abstract Artists, Moody Gallery of Art, Tuscaloosa, Alabama

American Abstract Artists, Weatherspoon Art Gallery, Greensboro, North Carolina

Abstraction in Action, City Gallery, New York



1981

American Abstract Artists, Summit Art Center, New Jersey

1980

Aspects of Fire, Frank Marino Gallery, New York

Spirit of Constructivism, Neuberger Museum, Purchase, New York

Fund Purchase Exhibition, American Academy and Institute of Arts and Letters, New York

1979

New Jersey Currents, New Jersey State Council on the Arts, New Jersey

1977

Drawing Exhibition, University Art Museum, Austin, Texas

1976

New York Studio School Benefit Drawing Show, Leo Castelli Gallery, New York

1975

Projects in Nature, Merriewold West Gallery, Far Hills, New Jersey

Constructivist Art, New Jersey State Museum, Trenton

1974

Curator's Choice, New Jersey State Council on the Arts, New Jersey

1973

Center of Advanced Visual Studies, Massachusetts Institute of Technology, Cambridge

Museum of science and Industry, Chicago, Illinois

Cincinnati Contemporary Arts Center, Ohio

Palace of Arts and Sciences, San Francisco, California

Delgado Museum of Art, New Orleans, Louisiana



The Franklin Institute, Philadelphia, Pennsylvania

1972

Arte de Sistemas II, Centro de Arte y Comunicacion, Buenos Aires, Argentina

Espace/Situation/72, Impact Gallery, Montreux, Switzerland

3 Bienal de Arte Coltejer, Medellin, Colombia, South America

Untitled III, The Museum of Modern Art, New York

Constructivist Tendencies, Museum of Art, University of Iowa, Iowa City

De Cordova Museum, Lincoln, Massachusetts

1971

Unlikely Photographs, Institute of Contemporary Art, London

Elements of Art, Museum of Fine Arts, Boston, Massachusetts

Constructivist Tendencies, The Art Galleries, University of California

Fine Arts Gallery of San Diego, California

Art Gallery, University of Alabama, Tuscaloosa, Alabama

Minnesota Museum of Art, St. Paul, Minnesota

Akron Art Institute, Akron, Ohio

Andrew Dickson White Museum of Art, Ithaca, New York

Indiana University Art Museum, Bloomington

1970

Software, The Jewish Museum, New York

Explorations, Hayden Gallery, Massachusetts Institute of Technology, Cambridge

Constructivist Tendencies, State University of New York, Albany, New York

University Art Museum, University of New Mexico, Albuquerque

1969

Bienal de São Paulo, São Paulo, Brazil

1968

Annual, Whitney Museum of American Art, New York



Plus by Minus, Albright-Knox Gallery, Buffalo, New York

Options, Chicago Museum of Contemporary Art, Illinois

Options, Milwaukee Art Center, Wisconsin

Artists under Forty, Whitney Museum of American Art, New York

1967

Radius 5, Smithsonian Institute, Washington, DC

1966

Light/Motion/Space, The Walker Art Center, Minneapolis, Minnesota

Contemporary American Sculpture, Whitney Museum of American Art, New York

Light as a Medium, Carpenter Center for the Visual Arts, Harvard University, Cambridge, Massachusetts

Light in Art, Contemporary Arts Museum, Houston, Texas

Obelisk Without an Eye, Walker Art Center, Minneapolis, Minnesota

400 Years of American Art, Whitney Museum of American Art, New York

Annual Exhibition, Whitney Museum of American Art, New York

Lights in Orbit, Howard Wise Gallery, New York

Light/Motion/Space, Walker Art Center, Minneapolis, Minnesota

1965

The Responsive Eye, The Museum of Modern Art, New York

Art in Science, Albany Institute of History and Art, New York

Kinetic and Optic Art Today, Albright-Knox Gallery, Buffalo, New York

On the Move, Howard Wise Gallery, New York

Faculty Art Exhibition, University of Massachusetts, Amherst

1962

New England Art Today, Northeastern University, Boston, Massachusetts

1960

New Forms-New Media I and II, Martha Jackson Gallery, New York



Commissions -

2002

The Four Arts, aluminum, 126" x 30" x 30" Douglass Campus, Rutgers University, New Jersey

1991

The Dawn of Law, Five marble reliefs, the State House, Trenton, New Jersey

1984

Drawn from the Water, Stone reliefs, The Jewish Center, Princeton, New Jersey

1981

Taking Flight, Light construction, International Business Machines, Triangle Park, Raleigh, North Carolina

1980

The Test, Kinetic painting, Educational Testing Services, Princeton, New Jersey

1973

Chiron, Plaza Tableau in cement slabs, University College of Medicine and Dentistry, Piscataway, New Jersey

Collections -

Art-in-Embassies Collection, United States Department, Washington, DC

Biblioteca di Galleria Nazionale d'Arte Moderna, Rome, Italy

Bibliothèque Nationale, Paris, France

Blum Gallery, College of Atlantic, Bar Harbor, Maine

Boca Raton Art Museum, Florida

Bristol-Myers Squibb, Princeton, New Jersey

British Museum, London, England



Bronx Museum of Art, New York
Brooklyn Museum, New York
Cincinnati Art Museum, Ohio
City University of New York Art Gallery, New York
Columbia Museum of Art, South Carolina
Corcoran Gallery of Art, Washington, DC
Detroit Institute of Arts, Michigan
Frank Martin Gallery, Muhlenberg College, Allentown, Pennsylvania
Fogg Art Museum, Harvard University, Cambridge, Massachusetts
George Rickey Collection, Neuberger Museum, New York University, Purchase, New York
Georgia Museum of Art, Athens
Heckscher Museum of Art, Huntington, New York
Herbert F. Johnson Museum, Cornell University, Ithaca, New York
Hoechst-Celanese, Somerville, New Jersey
The Houston Museum of Fine Arts, Texas
Indianapolis Museum of Art, Indiana
Instituto Cultural Peruano-Norte Americano, Lima, Peru
Jack S. Blanton Museum of Art, University of Texas, Austin
James Michener Collection of 20th Century American Paintings, Austin, Texas
James A. Michener Museum of Art, Doylestown, Pennsylvania
Jane Voorhees Zimmerli Art Museum, New Brunswick, New Jersey
La Jolla Museum of Contemporary Art, California
Library of Congress, Washington, DC
Macedonian Center for Contemporary Art, Thessaloniki, Greece
Metropolitan Museum of Art, New York
Mills College Art Gallery, Oakland, California
Milwaukee Art Center, Wisconsin
Mulvane Art Center, Topeka, Kansas
Muscarelle Art Museum, Williamsburg, Virginia
Musée des Beaux Arts de l'Ontario, Toronto, Canada
Museum of Contemporary Art, Barcelona, Spain



Museum of Fine Arts, Houston, Texas
Museum of Modern Art, New York
Muskegon Museum of Art, Michigan
National Museum of American Art, Smithsonian Institution, Washington, DC
Newark Museum, New Jersey
New Jersey State Museum, Trenton
New York Public Library, New York
Philadelphia Museum of Art, Pennsylvania
Princeton University Art Museum, New Jersey
The Rose Art Museum, Brandeis University, Waltham, Massachusetts
San Francisco Museum of Modern Art, California
Sheldon Swope Art Museum, Inc., Terre Haute, Indiana
Smith College Museum of Art, Northampton, Massachusetts
Snite Art Museum, Notre Dame, Indiana
Solomon R. Guggenheim Museum, New York
Spelman College, Atlanta, Georgia
Stiftung fur Konstrucktive und Konkrete Kunst, Zurich, Switzerland
Ulrich Museum of Wichita State University, Kansas
University Gallery, Fine Arts Center, University of Massachusetts, Amherst
University of Michigan Museum of Art, Ann Arbor
Wadsworth Atheneum, Hartford, Connecticut
Walker Art Center, Minneapolis, Minnesota
Weatherspoon Art Gallery, University of North Carolina, Greensboro
Worcester Art Museum, Massachusetts
Yale University Art Gallery, New Haven, Connecticut

Bibliography -

Perspectives, 5 Decades, 2015-2016, Berry-Campbell Gallery, NYC

John Yau and Mary Birmingham, *John Goodyear, Shifting Views*, 2012, essays by John Yau, The Visual Arts Center of New Jersey, Summit, New Jersey

Stephen Westfall, *John Goodyear, Thinking into Form, 1950-2000*, Michener Museum of Art, Doylestown, Pennsylvania

