

## Democrats' election loss results in 'Mars Zone' installation at Hunterdon museum

# War and pieces

### ART

#### **Mars Zone: An Installation by John Goodyear and the 2005 Members Exhibition**

**Where:** Hunterdon Museum of Art, 7 Lower Center St., Clinton

**When:** Through March 13. 11 a.m.-5 p.m. Tuesdays-Sundays

**How much:** Contribution requested. Call (908) 735-8415 or visit [www.hunterdonmuseumofart.org](http://www.hunterdonmuseumofart.org).

**BY DAN BISCHOFF**  
STAR-LEDGER STAFF

Walking into sculptor John Goodyear's "Mars Zone" at the Hunterdon Museum of Art, you might think at first the gallery is under construction.

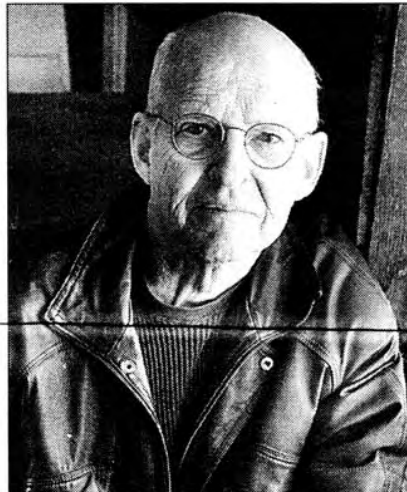
There are shatter-edged holes in the walls, piles of building litter lie helter-skelter at one end, and two lines of what appear to be evenly spaced holes, each smaller than a dime, arc across the walls. A white ceramic goblet lies broken on the floor, and on one wall, a black-on-white version of Sandro Botticelli's "Venus and Mars" is hung, except the painting is split down the middle, so the two main figures appear to be ripping apart from one another.

The subject of this installation is not Renaissance painting or drywall technique, but the war in Iraq, of course. On a bit of debris beneath the Botticelli, a copy of a magazine article about the Pentagon's rejection of elaborate State Department plans for running the occupation is left conspicuously open for visitors to leaf through.

Goodyear, 70, a California native who lives in Lambertville, was for many years a professor at Rutgers University. He has often specialized in the sculpture of negative space. For past shows he has cut a silhouette profile of himself into a gallery wall, and he installed a mural three stories tall called "Taking Flight," constructed entirely of direct and reflected light, in an IBM office building in North Carolina.

Goodyear frequently works with imagery from art history cut into narrow strips, and anyone on South Orange Avenue near the

University of Medicine and Dentistry of New Jersey in Newark can see one of his cutout reliefs in anodized aluminum, "The New Death of Socrates," on the side of The Institute of Forensic Science. The silhouette of the 19th-century painting by Jacques-Louis David can be glimpsed in ripples, formed by shapes cut into vertical bars of aluminum.



FRANK WOJCIECHOWSKI/PRINCETON PACKET

**The war in Iraq and the 2004 election are the inspirations for John Goodyear's stark "Mars Zone" installation (facing page, center).**

A sculptor of absences, then, with an interest in history. "I was originally going to do an exhibition of work that combined two Renaissance paintings overlapping in one work," Goodyear says. "But as it became pretty apparent that the Democrats were going to lose the election, I wanted to do something different. And I was very pleased that they were courageous enough to let me do something like this."

Goodyear's show is the smaller of two exhibitions at the Hunterdon, the larger being the "2005 Members Exhibition" upstairs, which is by no means dominated by images of warfare (though even here there are several — among them Alan Powell's

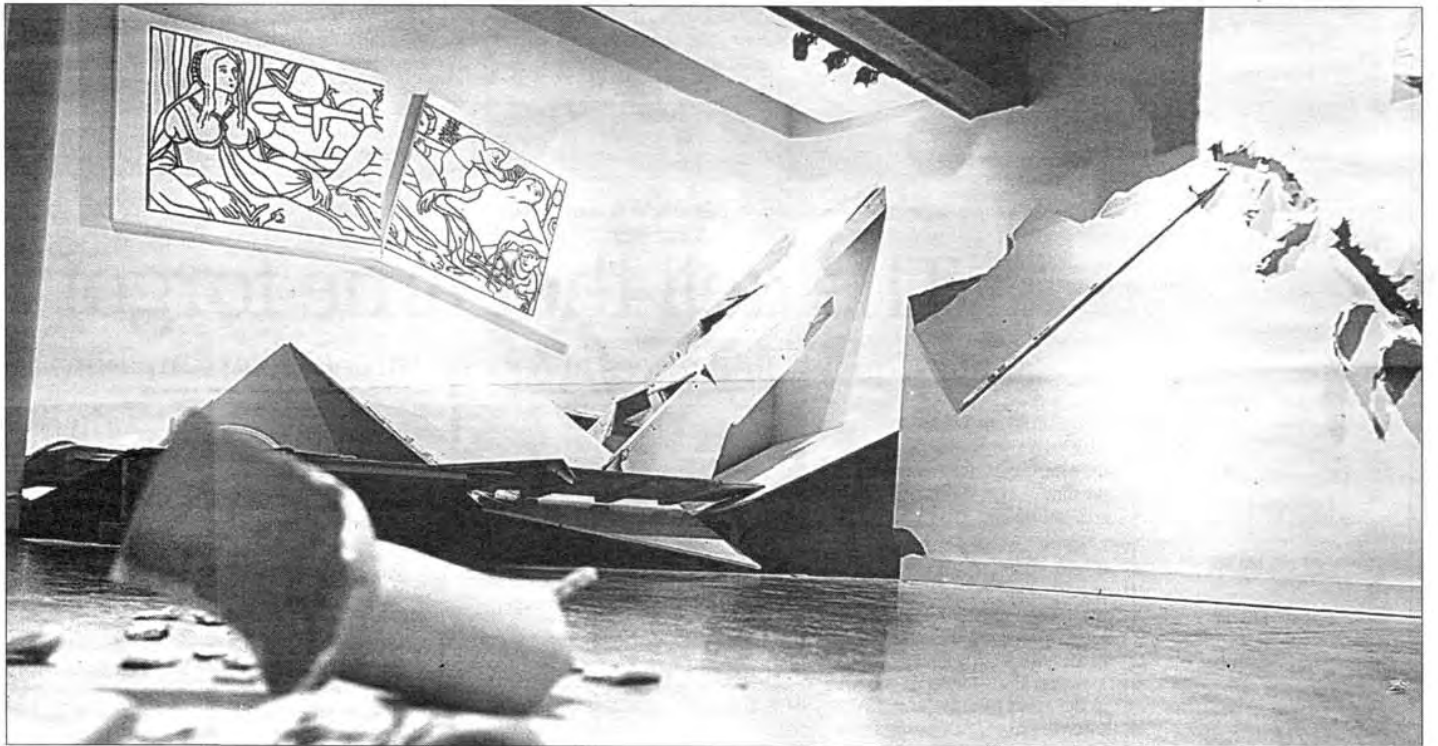
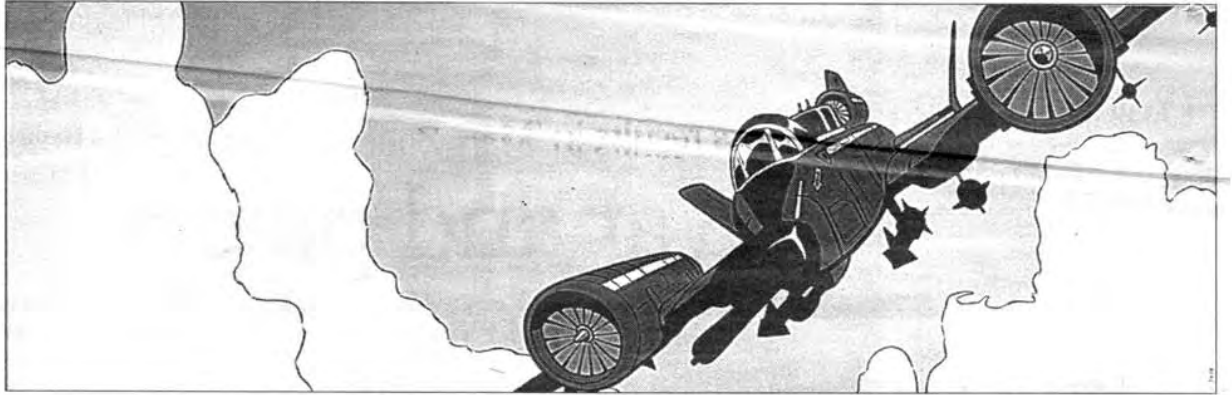
shocking oil, "The Prisoners," based on the Abu Ghraib photos, and William Waggoner's "Cumulus Congestus," a Pop-Artish painting of an A-10 Thunderbolt II, a k a Warthog).

Taking first prize in the Members Show this year is a video, "Conversation," by MaryJo Rosanio, an art teacher in the Hunterdon County school system, who shoots herself playing three different female roles up through a glass tabletop. In one, she wears a harness studded with baby bottles and sorts silverware while babbling cheerfully; in the next, she wears a harness studded with flowers, smiles beatifically and drinks goblets of red wine; in the third, her harness is studded with pill bottles, she cuts lines of cocaine on the tabletop and, every now and then, she looks sharply at the other two images and says things like "You're an idiot" or "I hate this."

Second prize went to Donna Lish, whose beaded constructions are popular at the Hunterdon. The two on display this year, "Saeculum: Volutus" and "Saeculum: 3 Phases," are woven and crocheted of synthetic materials that glisten and go dim as you turn your head. They are both somehow emotionally darker and becoming more architectural than much of her earlier work.

This year's judge was independent curator Susan Hapgood, who chose about one-sixth of the 246 entries. Many, like Lish, are repeat performers, among them the pastelist Roz Hollander, this time showing "Nectarines," which definitely highlights her wonderful technique. But many of the best are completely new to us, like Kim Robertson's delirious "Submit, Submit, Submit To Me Now!" an expressionistic acrylic, or Susan Williams' "Anger Management," a small oil of a storm-tossed tree that has a curiously 18th-century feel (and took an honorable mention).

The psychic anxiety that stalks the country — like Goodyear's Botticelli, cleaved between Venus and Mars — appears as strong in the horse-country exurbs as it is in Chelsea or Jersey City. Seeing that alone makes a visit much more than merely interesting.



PHOTOS BY  
MATT RAINEY/THE STAR-LEDGER

Surrounding John Goodyear's "Mars Zone" installation are three works from the "2005 Members Exhibition" at the Hunterdon Museum of Art's upstairs gallery. William Waggoner's "Cumulus Congestus" is a Pop-Artish painting of an A-10 Thunderbolt II, a k a Warthog. "The Prisoners" is Alan Powell's reaction to reports of abuses at Abu Ghraib. Donna Lish's "Saeculum: Volutus," a beaded construction of crocheted synthetic materials and metal, deviates from the martial theme at the museum.

