The Museum of Modern Art

COMPLEX THEMES OF IRRATIONALITY IN ART INVESTIGATED

The Marriage of Reason and Squalor

March 30–September 19, 2000

Fourth Floor

The exhibition The Marriage of Reason and Squalor examines the myriad ways artists have grappled with the concept of irrationality—whether by questioning the rational world as represented by geometry and physical space; or by confronting the ultimate irrationality—that of violence against the individual or toward groups of people, as seen in racism, sexism, or political oppression. These themes overlap and intersect throughout the exhibition and are exemplified by some 60 works, dating from the early part of the century to the present. Artists represented in the exhibition include Marcel Duchamp, Jacob Lawrence, René Magritte, Hélio Oiticica, Martin Puryear, Doris Salcedo, Lasar Segall, Frank Stella, Joaquin Torres-Garcia, and Kara Walker. The Marriage of Reason and Squalor is organized by Paulo Herkenhoff, Adjunct Curator, Department of Painting and Sculpture, and is part of Making Choices, the second cycle of MoMA2000, which focuses on the years 1920 to 1960.

The title of this exhibition is drawn from Frank Stella’s Minimalist painting The Marriage of Reason and Squalor, II (1959) which greets visitors at the entrance to the exhibition. The artist Carl Andre titled the work for Stella by conflating the titles of the poem "The Marriage of Heaven and Hell" by William Blake and the short story "For Esme—with Love and Squalor" by J. D. Salinger. In Stella’s painting, the coexistence of opposing values is seen: what appears to be an arrangement of geometrically precise white lines on a black background is revealed on closer viewing to be unpainted raw canvas,

organic space where the painting breathes. Similarly, the lines carved in Lygia Pape’s
grainy woodblock prints (1958–59) relate to Lygia Clark’s concept of "organic line" that was fundamental to the Neoconcretismo movement, a historical parallel to Minimalism based in Rio de Janeiro that focused on nonrepresentational art and on reintroducing marks of subjective experience in the geometric language.

Upon entering the galleries, Louise Bourgeois’s woodcut "Has the day invaded the night, or has the night invaded the day?" (1999) is juxtaposed with Magritte’s painting The Empire of the Light II (1950). Bourgeois’s words seem to question Magritte’s iconic work, which depicts a brilliant blue sky over a dark suburban street illuminated by a street lamp. The title of Glenn Ligon’s painting White #19 (1994) contrasts with the black of the canvas and raises political questions about identity as defined by color.
In one section of the exhibition, works are shown in which artists created their own geometric systems that go beyond rational sense. Jean Dubuffet suggests order by ironically naming his lithograph of a formless space, apparently a cosmic sky, *Geometry* (1959). In Giorgio de Chirico’s painting *The Seer* (1915), exaggerated perspectives create a metaphysical space, while in César’s sculpture *The Yellow Buick* (1961), a volume of crushed cars has been reduced to a geometric form. Cildo Meireles presents a folding ruler whose numbers are wrong in *Fontes* (1992) to suggest space that is immeasurable.

The notion of using social space as a symbol of suppression is explored by Francis Bacon in the painting *Dog* (1952). The animal appears to be confined by the geometric grid and to the space, a composition that conveys the feeling of no escape. Geometry becomes architecture in *Homage to my Father (Projeto H.O.*)* (1972) by Oiticica. Recalling the *favelas* (slums) of Brazil, Oiticica conveys the possibilities of creativity, despite marginal circumstances. Jacob Lawrence’s "*Industries boarded their workers in unhealthy quarters. Labor camps were numerous,*" (1941), from *The Migration Series*, shows steps leading up out of the labor camp towards the sun, a potential symbol of hope for those living in seclusion.

A section of the exhibition deals with social and political forms of irrationality: that of violence against the body, or against social groups as seen in racism, sexism, Nazism, and militarism. Violence against oneself is the theme of Jac Leirner’s *Lung* (1987), made of the cellophane wrappers of cigarette packs, symbolizing the delicacy of the human body. Melvin Edwards examines the theme of violence toward others in his *Lynch Fragment* series (1986). Edwards’s four powerful sculptures—welded of blades, tools, chains, locks, and other metal objects—confront the viewer with evocations of the physical cruelty of slavery. Robert Rauschenberg’s series of works on paper illustrating Dante’s *Inferno* (1959–60) traces a contemporary spiritual journey that addresses the complexities of violence, fraudulence, and betrayal.

* * *

SPONSORSHIP

*Making Choices*

is part of *MoMA2000*, which is made possible by The Starr Foundation. Generous support is provided by Agnes Gund and Daniel Shapiro in memory of Louise Reinhardt Smith. The Museum gratefully acknowledges the assistance of the Contemporary Exhibition Fund of The Museum of Modern Art, established with gifts from Lily Auchincloss, Agnes Gund and Daniel Shapiro, and Jo Carole and Ronald S. Lauder. Additional funding is provided by the National Endowment for the Arts, Jerry I. Speyer and Katherine G. Farley, and by The Contemporary Arts Council and The Junior Associates of The Museum of Modern Art. Education programs accompanying *MoMA2000* are made possible by Paribas. The publication *Making Choices: 1929, 1939, 1948, 1955* is made possible by The International Council of The Museum of Modern Art. The interactive environment of *Making Choices* is supported by the Rockefeller Brothers Fund. Web/kiosk content management software is provided by SohoNet.

No. 39
The exhibition *The Marriage of Reason and Squalor* examines the myriad ways artists have grappled with the concept of irrationality—whether by questioning the rational world as represented by geometry and physical space; or by confronting the ultimate irrationality—that of violence against the individual or toward groups of people, as seen in racism, sexism, or political oppression. These themes overlap and intersect throughout the exhibition and are exemplified by some 60 works, dating from the early part of the century to the present. Artists represented in the exhibition include Marcel Duchamp, Jacob Lawrence, René Magritte, Hélio Oiticica, Martin Puryear, Doris Salcedo, Lasar Segall, Frank Stella, Joaquín Torres-García, and Kara Walker. *The Marriage of Reason and Squalor* is organized by Paulo Herkenhoff, Adjunct Curator, Department of Painting and Sculpture, and is part of *Making Choices*, the second cycle of *MoMA2000*, which focuses on the years 1920 to 1960.

The title of this exhibition is drawn from Frank Stella’s Minimalist painting *The Marriage of Reason and Squalor, II* (1959) which greets visitors at the entrance to the exhibition. The artist Carl Andre titled the work for Stella by conflating the titles of the poem "The Marriage of Heaven and Hell" by William Blake and the short story "For Esmé—with Love and Squalor" by J. D. Salinger. In Stella’s painting, the coexistence of opposing values is seen: what appears to be an arrangement of geometrically precise white lines on a black background is revealed on closer viewing to be unpainted raw canvas, organic space where the painting breathes. Similarly, the lines carved in Lygia Pape’s grainy woodblock prints (1958–59) relate to Lygia Clark’s concept of "organic line" that was fundamental to the Neoconcretismo movement, a historical parallel to Minimalism based in Rio de Janeiro that focused on nonrepresentational art and on reintroducing marks of subjective experience in the geometric language.

Upon entering the galleries, Louise Bourgeois’s woodcut "*Has the day invaded the night, or has the night invaded the day?*" (1999) is juxtaposed with Magritte’s painting *The Empire of the Light II* (1950). Bourgeois’s words seem to question Magritte’s iconic work, which depicts a brilliant blue sky over a dark suburban street illuminated by a street lamp. The title of Glenn Ligon’s painting *White #19* (1994) contrasts with the black of the canvas and raises political questions about identity as defined by color.

In one section of the exhibition, works are shown in which artists created their own geometric systems that go beyond rational sense. Jean Dubuffet suggests order by ironically naming his lithograph of a formless space, apparently a cosmic sky, *Geometry* (1959). In Giorgio de Chirico’s painting *The Seer* (1915), exaggerated perspectives create a metaphysical space, while in César’s sculpture *The Yellow Buick* (1961), a volume of crushed cars has been reduced to a geometric form. Cildo Meireles presents a folding ruler whose numbers are wrong in *Fontes* (1992) to suggest space that is immeasurable.

The notion of using social space as a symbol of suppression is explored by Francis Bacon in the painting...
Dog (1952). The animal appears to be confined by the geometric grid and to the space, a composition that conveys the feeling of no escape. Geometry becomes architecture in Homage to my Father (Projeto H.O.) (1972) by Oiticica. Recalling the favelas (slums) of Brazil, Oiticica conveys the possibilities of creativity, despite marginal circumstances. Jacob Lawrence’s "Industries boarded their workers in unhealthy quarters. Labor camps were numerous," (1941), from The Migration Series, shows steps leading up out of the labor camp towards the sun, a potential symbol of hope for those living in seclusion.

A section of the exhibition deals with social and political forms of irrationality: that of violence against the body, or against social groups as seen in racism, sexism, Nazism, and militarism. Violence against oneself is the theme of Jac Leirner’s Lung (1987), made of the cellophane wrappers of cigarette packs, symbolizing the delicacy of the human body. Melvin Edwards examines the theme of violence toward others in his Lynch Fragment series (1986). Edwards’s four powerful sculptures—welded of blades, tools, chains, locks, and other metal objects—confront the viewer with evocations of the physical cruelty of slavery. Robert Rauschenberg’s series of works on paper illustrating Dante’s Inferno (1959–60) traces a contemporary spiritual journey that addresses the complexities of violence, fraudulence, and betrayal.

***

SPONSORSHIP

Making Choices

is part of MoMA2000, which is made possible by The Starr Foundation. Generous support is provided by Agnes Gund and Daniel Shapiro in memory of Louise Reinhardt Smith. The Museum gratefully acknowledges the assistance of the Contemporary Exhibition Fund of The Museum of Modern Art, established with gifts from Lily Auchincloss, Agnes Gund and Daniel Shapiro, and Jo Carole and Ronald S. Lauder. Additional funding is provided by the National Endowment for the Arts, Jerry I. Speyer and Katherine G. Farley, and by The Contemporary Arts Council and The Junior Associates of The Museum of Modern Art. Education programs accompanying MoMA2000 are made possible by Paribas. The publication Making Choices: 1929, 1939, 1948, 1955 is made possible by The International Council of The Museum of Modern Art. The interactive environment of Making Choices is supported by the Rockefeller Brothers Fund. Web/kiosk content management software is provided by SohoNet.

No. 39

The Marriage of Reason and Squalor

March 30–September 19, 2000

Fourth Floor

The exhibition The Marriage of Reason and Squalor examines the myriad ways artists have grappled with the concept of irrationality—whether by questioning the rational world as represented by geometry and physical space; or by confronting the ultimate irrationality—that of violence against the individual or toward groups of people, as seen in racism, sexism, or political oppression. These themes overlap and intersect throughout the exhibition and are exemplified by some 60 works, dating from the early part of the century to the present. Artists represented in the exhibition include Marcel Duchamp, Jacob
Lawrence, René Magritte, Hélio Oiticica, Martin Puryear, Doris Salcedo, Lasar Segall, Frank Stella, Joaquín Torres-García, and Kara Walker. *The Marriage of Reason and Squalor* is organized by Paulo Herkenhoff, Adjunct Curator, Department of Painting and Sculpture, and is part of *Making Choices*, the second cycle of *MoMA2000*, which focuses on the years 1920 to 1960.

The title of this exhibition is drawn from Frank Stella’s Minimalist painting *The Marriage of Reason and Squalor, II* (1959) which greets visitors at the entrance to the exhibition. The artist Carl Andre titled the work for Stella by conflating the titles of the poem "The Marriage of Heaven and Hell" by William Blake and the short story "For Esmé—with Love and Squalor" by J. D. Salinger. In Stella’s painting, the coexistence of opposing values is seen: what appears to be an arrangement of geometrically precise white lines on a black background is revealed on closer viewing to be unpainted raw canvas, organic space where the painting breathes. Similarly, the lines carved in Lygia Pape’s grainy woodblock prints (1958–59) relate to Lygia Clark’s concept of "organic line" that was fundamental to the Neoconcretismo movement, a historical parallel to Minimalism based in Rio de Janeiro that focused on nonrepresentational art and on reintroducing marks of subjective experience in the geometric language.

Upon entering the galleries, Louise Bourgeois’s woodcut "Has the day invaded the night, or has the night invaded the day?" (1999) is juxtaposed with Magritte’s painting *The Empire of the Light II* (1950). Bourgeois’s words seem to question Magritte’s iconic work, which depicts a brilliant blue sky over a dark suburban street illuminated by a street lamp. The title of Glenn Ligon’s painting *White #19* (1994) contrasts with the black of the canvas and raises political questions about identity as defined by color.

In one section of the exhibition, works are shown in which artists created their own geometric systems that go beyond rational sense. Jean Dubuffet suggests order by ironically naming his lithograph of a formless space, apparently a cosmic sky, *Geometry* (1959). In Giorgio de Chirico’s painting *The Seer* (1915), exaggerated perspectives create a metaphysical space, while in César’s sculpture *The Yellow Buick* (1961), a volume of crushed cars has been reduced to a geometric form. Cildo Meireles presents a folding ruler whose numbers are wrong in *Fontes* (1992) to suggest space that is immeasurable.

The notion of using social space as a symbol of suppression is explored by Francis Bacon in the painting *Dog* (1952). The animal appears to be confined by the geometric grid and to the space, a composition that conveys the feeling of no escape. Geometry becomes architecture in *Homage to my Father (Projeto H.O.)* (1972) by Oiticica. Recalling the *favelas* (slums) of Brazil, Oiticica conveys the possibilities of creativity, despite marginal circumstances. Jacob Lawrence’s "*Industries boarded their workers in unhealthy quarters. Labor camps were numerous,*" (1941), from *The Migration Series*, shows steps leading out of the labor camp towards the sun, a potential symbol of hope for those living in seclusion.

A section of the exhibition deals with social and political forms of irrationality: that of violence against the body, or against social groups as seen in racism, sexism, Nazism, and militarism. Violence against oneself is the theme of Jac Leirner’s *Lung* (1987), made of the cellophane wrappers of cigarette packs, symbolizing the delicacy of the human body. Melvin Edwards examines the theme of violence toward others in his *Lynch Fragment* series (1986). Edwards’s four powerful sculptures—welded of blades, tools, chains, locks, and other metal objects—confront the viewer with evocations of the physical cruelty of slavery. Robert Rauschenberg’s series of works on paper illustrating Dante’s *Inferno* (1959–60) traces a contemporary spiritual journey that addresses the complexities of violence, fraudulence, and betrayal.
SPONSORSHIP

Making Choices

is part of MoMA2000, which is made possible by The Starr Foundation. Generous support is provided by Agnes Gund and Daniel Shapiro in memory of Louise Reinhardt Smith. The Museum gratefully acknowledges the assistance of the Contemporary Exhibition Fund of The Museum of Modern Art, established with gifts from Lily Auchincloss, Agnes Gund and Daniel Shapiro, and Jo Carole and Ronald S. Lauder. Additional funding is provided by the National Endowment for the Arts, Jerry I. Speyer and Katherine G. Farley, and by The Contemporary Arts Council and The Junior Associates of The Museum of Modern Art. Education programs accompanying MoMA2000 are made possible by Paribas. The publication Making Choices: 1929, 1939, 1948, 1955 is made possible by The International Council of The Museum of Modern Art. The interactive environment of Making Choices is supported by the Rockefeller Brothers Fund. Web/kiosk content management software is provided by SohoNet.

No. 39

The Marriage of Reason and Squalor

March 30–September 19, 2000

Fourth Floor

The exhibition The Marriage of Reason and Squalor examines the myriad ways artists have grappled with the concept of irrationality—whether by questioning the rational world as represented by geometry and physical space; or by confronting the ultimate irrationality—that of violence against the individual or toward groups of people, as seen in racism, sexism, or political oppression. These themes overlap and intersect throughout the exhibition and are exemplified by some 60 works, dating from the early part of the century to the present. Artists represented in the exhibition include Marcel Duchamp, Jacob Lawrence, René Magritte, Hélio Oiticica, Martin Puryear, Doris Salcedo, Lasar Segall, Frank Stella, Joaquín Torres-García, and Kara Walker. The Marriage of Reason and Squalor is organized by Paulo Herkenhoff, Adjunct Curator, Department of Painting and Sculpture, and is part of Making Choices, the second cycle of MoMA2000, which focuses on the years 1920 to 1960.

The title of this exhibition is drawn from Frank Stella’s Minimalist painting The Marriage of Reason and Squalor, II (1959) which greets visitors at the entrance to the exhibition. The artist Carl Andre titled the work for Stella by conflating the titles of the poem "The Marriage of Heaven and Hell" by William Blake and the short story "For Esmé—with Love and Squalor" by J. D. Salinger. In Stella’s painting, the coexistence of opposing values is seen: what appears to be an arrangement of geometrically precise white lines on a black background is revealed on closer viewing to be unpainted raw canvas, organic space where the painting breathes. Similarly, the lines carved in Lygia Pape’s grainy woodblock prints (1958–59) relate to Lygia Clark’s concept of "organic line" that was fundamental to the Neoconcretismo movement, a historical parallel to Minimalism based in Rio de Janeiro that focused on nonrepresentational art and on reintroducing marks of subjective experience in the geometric language.
Upon entering the galleries, Louise Bourgeois’s woodcut "Has the day invaded the night, or has the night invaded the day?" (1999) is juxtaposed with Magritte’s painting The Empire of the Light II (1950). Bourgeois’s words seem to question Magritte’s iconic work, which depicts a brilliant blue sky over a dark suburban street illuminated by a street lamp. The title of Glenn Ligon’s painting White #19 (1994) contrasts with the black of the canvas and raises political questions about identity as defined by color.

In one section of the exhibition, works are shown in which artists created their own geometric systems that go beyond rational sense. Jean Dubuffet suggests order by ironically naming his lithograph of a formless space, apparently a cosmic sky, Geometry (1959). In Giorgio de Chirico’s painting The Seer (1915), exaggerated perspectives create a metaphysical space, while in César’s sculpture The Yellow Buick (1961), a volume of crushed cars has been reduced to a geometric form. Cildo Meireles presents a folding ruler whose numbers are wrong in Fontes (1992) to suggest space that is immeasurable.

The notion of using social space as a symbol of suppression is explored by Francis Bacon in the painting Dog (1952). The animal appears to be confined by the geometric grid and to the space, a composition that conveys the feeling of no escape. Geometry becomes architecture in Homage to my Father (Projeto H.O.) (1972) by Oiticica. Recalling the favelas (slums) of Brazil, Oiticica conveys the possibilities of creativity, despite marginal circumstances. Jacob Lawrence’s "Industries boarded their workers in unhealthy quarters. Labor camps were numerous," (1941), from The Migration Series, shows steps leading up out of the labor camp towards the sun, a potential symbol of hope for those living in seclusion.

A section of the exhibition deals with social and political forms of irrationality: that of violence against the body, or against social groups as seen in racism, sexism, Nazism, and militarism. Violence against oneself is the theme of Jac Leirner’s Lung (1987), made of the cellophane wrappers of cigarette packs, symbolizing the delicacy of the human body. Melvin Edwards examines the theme of violence toward others in his Lynch Fragment series (1986). Edwards’s four powerful sculptures—welded of blades, tools, chains, locks, and other metal objects—confront the viewer with evocations of the physical cruelty of slavery. Robert Rauschenberg’s series of works on paper illustrating Dante’s Inferno (1959–60) traces a contemporary spiritual journey that addresses the complexities of violence, fraudulence, and betrayal.

***

SPONSORSHIP

Making Choices

is part of MoMA2000, which is made possible by The Starr Foundation. Generous support is provided by Agnes Gund and Daniel Shapiro in memory of Louise Reinhardt Smith. The Museum gratefully acknowledges the assistance of the Contemporary Exhibition Fund of The Museum of Modern Art, established with gifts from Lily Auchincloss, Agnes Gund and Daniel Shapiro, and Jo Carole and Ronald S. Lauder. Additional funding is provided by the National Endowment for the Arts, Jerry I. Speyer and Katherine G. Farley, and by The Contemporary Arts Council and The Junior Associates of The Museum of Modern Art. Education programs accompanying MoMA2000 are made possible by Paribas. The publication Making Choices: 1929, 1939, 1948, 1955 is made possible by The International Council of The Museum of Modern Art. The interactive environment of Making Choices is supported by the Rockefeller Brothers Fund. Web/kiosk content management software is provided by SohoNet.


2/3/2009
The exhibition *The Marriage of Reason and Squalor* examines the myriad ways artists have grappled with the concept of irrationality—whether by questioning the rational world as represented by geometry and physical space; or by confronting the ultimate irrationality—that of violence against the individual or toward groups of people, as seen in racism, sexism, or political oppression. These themes overlap and intersect throughout the exhibition and are exemplified by some 60 works, dating from the early part of the century to the present. Artists represented in the exhibition include Marcel Duchamp, Jacob Lawrence, René Magritte, Hélio Oiticica, Martin Puryear, Doris Salcedo, Lasar Segall, Frank Stella, Joaquín Torres-García, and Kara Walker. *The Marriage of Reason and Squalor* is organized by Paulo Herkenhoff, Adjunct Curator, Department of Painting and Sculpture, and is part of *Making Choices*, the second cycle of *MoMA2000*, which focuses on the years 1920 to 1960.

The title of this exhibition is drawn from Frank Stella’s Minimalist painting *The Marriage of Reason and Squalor, II* (1959) which greets visitors at the entrance to the exhibition. The artist Carl Andre titled the work for Stella by conflating the titles of the poem "The Marriage of Heaven and Hell" by William Blake and the short story "For Esmé—with Love and Squalor" by J. D. Salinger. In Stella’s painting, the coexistence of opposing values is seen: what appears to be an arrangement of geometrically precise white lines on a black background is revealed on closer viewing to be unpainted raw canvas, organic space where the painting breathes. Similarly, the lines carved in Lygia Pape’s grainy woodblock prints (1958–59) relate to Lygia Clark’s concept of "organic line" that was fundamental to the Neoconcretismo movement, a historical parallel to Minimalism based in Rio de Janeiro that focused on nonrepresentational art and on reintroducing marks of subjective experience in the geometric language.

Upon entering the galleries, Louise Bourgeois’s woodcut "Has the day invaded the night, or has the night invaded the day?" (1999) is juxtaposed with Magritte’s painting *The Empire of the Light II* (1950). Bourgeois’s words seem to question Magritte’s iconic work, which depicts a brilliant blue sky over a dark suburban street illuminated by a street lamp. The title of Glenn Ligon’s painting *White #19* (1994) contrasts with the black of the canvas and raises political questions about identity as defined by color.

In one section of the exhibition, works are shown in which artists created their own geometric systems that go beyond rational sense. Jean Dubuffet suggests order by ironically naming his lithograph of a formless space, apparently a cosmic sky, *Geometry* (1959). In Giorgio de Chirico’s painting *The Seer* (1915), exaggerated perspectives create a metaphysical space, while in César’s sculpture *The Yellow Buick* (1961), a volume of crushed cars has been reduced to a geometric form. Cildo Meireles presents a folding ruler whose numbers are wrong in *Fontes* (1992) to suggest space that is immeasurable.

The notion of using social space as a symbol of suppression is explored by Francis Bacon in the painting *Dog* (1952). The animal appears to be confined by the geometric grid and to the space, a composition that conveys the feeling of no escape. Geometry becomes architecture in *Homage to my Father (Projeto H.O.*)* (1972) by Oiticica. Recalling the *favelas* (slums) of Brazil, Oiticica conveys the possibilities of
creativity, despite marginal circumstances. Jacob Lawrence’s "Industries boarded their workers in unhealthy quarters. Labor camps were numerous," (1941), from The Migration Series, shows steps leading up out of the labor camp towards the sun, a potential symbol of hope for those living in seclusion.

A section of the exhibition deals with social and political forms of irrationality: that of violence against the body, or against social groups as seen in racism, sexism, Nazism, and militarism. Violence against oneself is the theme of Jac Leirner’s Lung (1987), made of the cellophane wrappers of cigarette packs, symbolizing the delicacy of the human body. Melvin Edwards examines the theme of violence toward others in his Lynch Fragment series (1986). Edwards’s four powerful sculptures—welded of blades, tools, chains, locks, and other metal objects—confront the viewer with evocations of the physical cruelty of slavery. Robert Rauschenberg’s series of works on paper illustrating Dante’s Inferno (1959–60) traces a contemporary spiritual journey that addresses the complexities of violence, fraudulence, and betrayal.

***

SPONSORSHIP

Making Choices

is part of MoMA2000, which is made possible by The Starr Foundation. Generous support is provided by Agnes Gund and Daniel Shapiro in memory of Louise Reinhardt Smith. The Museum gratefully acknowledges the assistance of the Contemporary Exhibition Fund of The Museum of Modern Art, established with gifts from Lily Auchincloss, Agnes Gund and Daniel Shapiro, and Jo Carole and Ronald S. Lauder. Additional funding is provided by the National Endowment for the Arts, Jerry I. Speyer and Katherine G. Farley, and by The Contemporary Arts Council and The Junior Associates of The Museum of Modern Art. Education programs accompanying MoMA2000 are made possible by Paribas. The publication Making Choices: 1929, 1939, 1948, 1955 is made possible by The International Council of The Museum of Modern Art. The interactive environment of Making Choices is supported by the Rockefeller Brothers Fund. Web/kiosk content management software is provided by SohoNet.

No. 39