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The Museum of Modern Art

A SELECTION OF PAINTING AND SCULPTURE FROM THE NEW YORK SCHOOL REVEALS INFLUENCES AND CROSSCURRENTS AMONG ARTIST

New York Salon

April 30–September 26, 2000

Third Floor

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Aesthetic affinities and contrasts also integrated the scene. Gesturalism inflected the paintings of both abstract and figurative artists, while others reacted against such looseness, and began to produce clear, silhouetted shapes. Lindner's *The Meeting* (1953), for example, depicts a crowded room filled with highly defined figures that represent his past. Totemic imagery appeared in painting and sculpture, including Pollock's *Easter and the Totem* (1953), Nevelson's *Hanging Column* (1959), and Smith's *History of LeRoy Borton* (1956).

SPONSORSHIP

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is made possible by Mr. and Mrs. Donald B. Marron. ***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.

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