

FOR IMMEDIATE RELEASE**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**

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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

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