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The Museum of Modern Art

EXHIBITION FOCUSES ON COMMON GROUND EXPLORED BY BOTH TRAINED AND "NAIVE" ARTISTS

The Raw and the Cooked

March 30–September 19, 2000

Fourth Floor

The relationship between unschooled artists and trained modernists who employed a regressive or "primitive" style is one of the central issues of the time period between 1920 and 1960. *The Raw and the Cooked* focuses on the common ground explored by both groups--untrained artists seeking to go beyond set patterns or compulsions, and trained artists seeking to escape stale formulas. The exhibition brings to light the Museum's extensive holdings of such work--some 70 drawings, paintings, photographs, and sculptures--by a variety of artists, from "Sunday painters" and psychiatric patients to trained modernists, including George Baselitz, Alexander Calder, Marc Chagall, Jean Dubuffet, Paul Klee, Pablo Picasso, Peter Saul, and H. C. Westermann. Organized by Robert Storr, Senior Curator, Department of Painting and Sculpture, this exhibition is on view from March 30 through September 19, 2000 as part of *Making Choices*, the second cycle of **MoMA2000**.

Early in modernism's development, interest in the works of "naive" artists was intense and widespread. Schooled artists mimicked and borrowed from those who were unschooled, perpetuating the notion that untapped creative energies and psychological realms were available to modernists who deliberately emphasized primal feelings and sought the most direct means of expression. The works by "outsiders"--children, psychiatric patients, unschooled artists, and those under the influence of drugs--ignored modernist standards; works done by sophisticated "insiders"--well-known artists such as Dubuffet, Claes Oldenburg, and Louise Bourgeois--intentionally violated them. Some artists tried to reduce art to its fundamentals by restricting themselves to simplified forms and basic colors, as in Joan Miró's line drawing *Statue* (1926), in which the floating abstract figure is dominated by one large foot. Others looked to the drawings of children or to the work of untrained painters and sculptors for inspiration.

Often the poetic license taken by well-known exponents of high modernism produced mannerisms more exaggerated than those found in the work of their untutored role models. So-called outsider art is frequently orderly in the extreme--meticulously designed and executed, despite its spatial anomalies and representational oddities. For example, Dubuffet's *Evolving Portrait* (1952), is a head-like shape whose outline is tightly packed with meandering lines suggesting multiple eyes and teeth. In contrast, *Psychopathic Drawing* (n.d.) by an unknown artist is a peaceful streetscape neatly drawn with the correct perspective.

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