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**THE MUSEUM OF MODERN ART**  
**11 WEST 53RD STREET, NEW YORK**

TELEPHONE CIRCLE 7-7471

Release - Nov. 30, 1932.

Sign painters, ships' carpenters, blacksmiths, stone cutters, sailors, farmers, housewives, girls in boarding school produced the works of art which the Museum of Modern Art, 11 West 53d Street, New York will place on exhibition November 30th. The Exhibition is called "The Art of the Common Man in America" and presents the work of folk painters and sculptors of the 18th and 19th centuries.

Weather vanes and cigar store figures, toys, and wild fowl decoys, ships' figureheads and the paintings on velvet made by young ladies in "female Seminaries", stove plates, cookie moulds are among the items which will be shown.

Including both painting and sculpture, this is the first complete exhibition covering the entire field of American Folk Art, a field in which interest throughout the country has developed rapidly during the past few years.

Holger Cahill, Director of the Exhibition, who has devoted himself intensively to a study of the field says: "The exhibition includes the work of amateurs and craftsmen. It is a varied art which is an honest and straightforward expression of the spirit of a people. It gives a living quality to the story of American beginnings in the arts, and is a chapter, intimate and quaint in the social history of this country.

FOR INFORMATION AFTER MUSEUM HOURS :

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"Most of the artists had little training, but all of them had the art of making things with their hands, an art which has decayed rapidly with the progress of the machine age."

The catalogue of the exhibition, with an introduction by Holger Cahill, will be the first comprehensive survey of the entire field of the art of the common man from about 1750 to the end of the 19th century.

The exhibition will include over 175 items, the majority of which have never been shown to the public before and many of which have come to light only within the last few months. The names of the artists is in most cases unknown. Classification of the objects in the exhibition is as follows:

The painting section includes a group of thirty oils consisting of portraits of limner and sign-painter type, landscapes, allegorical, historical, and genre paintings of the late 18th and early 19th centuries; a group of forty-seven pastels and watercolors which includes a number of examples of the Pennsylvania German fracturs which are a survival in modified form of the medieval art of illumination; thirty-two paintings on velvet made between 1800 and 1840 by young ladies in the "female seminaries of the early 19th century" when it was the fashion for every genteel young lady to know how to paint; a design group which shows one pattern of the type used by the painters of velvet pictures, carried out in five different media. There are about 125 items in the painting section.

The sculpture consists of sixty items which include ships' figure-heads and shop signs, weather vanes, wild fowl decoys, toys, and several portraits of the whittler type, all carved in wood; the metal sculpture group includes lawn figures, weather vanes, the Pennsylvania German jamb stove plates of the 18th century. There is also a group of "Cottage ornaments" in plaster, representatives of the "art of fuser simulacrorum, or the art of making all sorts of images" which was advertised by the

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itinerant peddlers of folk art to the American people in the 18th and 19th  
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centuries.

The Exhibition of The Art of the Common Man in America is shown in connection with the Exhibition of American Painting and Sculpture, 1862-1932, which opened on November 1 and will continue until the end of January, 1933, and which includes as an important exhibit Whistler's "Portrait of the Artist's Mother" loaned by the Louvre. Taken together these two exhibitions form a comprehensive presentation of America's contribution to art, in both its conventional and its unconventional aspects.

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