THE WORLD OF ART

Delgado to Preview Tanner Retrospective Exhibition

Negro-American Artist’s Works to Total 60

BY ALBERTA COLLIER

Through the second half of the 20th Century, it has opened the doors to the wildest of avant-garde art forms, has re-emerged as a genuine interest in the American art of the past.

Art and that of Negro Americans who were born and raised in Pittsburgh in 1898 and went on to create a significant career among his American and European peers.

A retrospective Tanner exhibit, which is assembled by the Washington National Collection of Fine Arts and co-sponsored by the Frederick Douglass Institute of Negro Arts and History, was opened in June 1969 in the National Collection galleries.

The show will be previewed this Friday with an 8 to 10 p.m. reception at the Delgado Museum of Art.

Tanner, the son of Benjamin Tucker Tanner, a bishop of the African Methodist Church, was born in New Orleans and was deeply involved in helping the Negro freedom struggle.

When he was seven, Tanner’s family moved to Philadelphia and the artists’ first education came from the public schools of that city.

Though he showed an early interest in art, Tanner’s formal training came when he enrolled in the Pennsylvania Academy of Fine Arts under the tutelage of the noted American painter, Thomas Eakins.

But after completing his courses cum laude, Tanner found that the artist’s life was too slow and, though he tried to eke out his income with portrait photography, frequently had to resort to a diet of cornmeal and applesauce.

His first break came when a Methodist bishop and his wife arranged a Tanner solo show in Cincinnati and, as the display proved a financial failure, bought out the lot for $300.

Tanner used the money as a stake and, in 1909, set off for France to try out his talents in that center of European art.

His journey, however, shopped with Paris, where he found a climate which was both artistically and socially congenial.

His first real success came in 1894 when his “Music Lesson” was accepted in the Salon of the Societe des Artistes Francais; his biblical and genre paintings were frequently exhibited and, in 1895, he was awarded a gold medal in the Salon.

Tanner married an American girl, whom he had met in France, and made his home there until his death in 1937.

His many honors included membership in both the National Academy of Design in this country and the Legion of Honour in France.

And, though self-exiled, Tanner retained his love for America and, during World War II, worked for the American Red Cross.

The coming exhibition, which will be made up of some of the artist’s watercolors, will be at the Delgado through March 29.

AN EXHIBITION of paintings by the distinguished gallery artist Redmond will be displayed this Tuesday and Saturday at the Municipal Auditorium, in conjunction with the performances of the opera, "Tosca."

The show is sponsored by the Women’s Committee of the New Orleans Opera House Association Guild.

THE KAMAS STUDIO Gallery, 3222 Magazine, has a new show for this Sunday and plans to introduce works by Mary K. Mitchell and Susan Sogin, both of this area, at a reception set for 3 to 6 p.m. that day.

"FROM THE EARTH to the Moon," the first in a new Delgado Museum of Art juvenile cinema series, will be presented at 1 and 3 p.m. this Saturday for subscribers to its "Year of the Moon" films.

This movie, a modern version of the Jules Verne fantasy, will be a fitting introduction to the museum’s "Moonrock and Earthwork" exhibition, which goes on display Tuesday, Feb. 24.

Any nonsubscribers with youngsters wishing to attend, should call the Delgado at HU 3-2179 to ask about available seats.

BY JEANIE BLAKE

A five man, one machine show is currently being featured at the Galerie Simone Stern, 518 Royal.

The machine is, as you might have guessed, an ordinary machine. It is a rather vanguard instrument that uses light, the new "no medium" medium, to transmit designs onto a wall.

The operation is simple, familiar in performance to that of a record player. By the insertion of different slides, the regulation of the speed, and the mixture of solid and liquid disks, a wide variety of effects can be obtained. The slides are by various artists, but the arrangement can be made by anyone. This is supposedly a step forward in bringing art back to the people.

Craig Kaufman’s vacuum-cast molded plastic plexiglass possesses a quiet beauty which is given strength in its solidity. You can not hold a Kaufman piece, you behold it. His drawings are small but nevertheless monumental in quality.

Billy Al Bengston, seemingly the last Californian of this trend, his Wild West show has several works from his famous "Chevon" series. An titled "Chevon" drawing, dated 1962, shows the beginning of what proved to be, for Bengston, a successful voyage.

Ed Moses’ lyrical drawings are exceptionally fine renderings of whatever goes on in this artist’s mind. Peter Alexander’s polyester resin structures do not

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HENRY O. TANNER'S "The Good Shepherd" is one of 60 works which will be in the Tanner exhibition opening Friday at the Delgado Museum.

Anyone wishing further information on the exhibition should write the Holiday Arts Office, 250 Ashton Ave., New Orleans, La., 70117, or call 586-1331 for available tickets.

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Tim Picayune
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