

HENRY OSSAWA TANNER

1859-1937

My effort has been to not only put the Biblical incident in the original setting . . . but at the same time give the human touch "which makes the whole world kin" and which ever remains the same.

The most distinguished African-American artist of the nineteenth century, Henry Ossawa Tanner was also the first artist of his race to achieve international acclaim. Tanner was born on June 21, 1859, in Pittsburgh, Pennsylvania, to Benjamin Tucker and Sarah Miller Tanner. Tanner's father was a college-educated teacher and minister who later became a bishop in the African Methodist Episcopal Church. Sarah Tanner was a former slave whose mother had sent her north to Pittsburgh through the Underground Railroad. Tanner's family moved frequently during his early years when his father was assigned to various churches and schools. In 1864 Tanner's family settled in Philadelphia where his early artistic interests were developed. At age thirteen, Tanner decided to become an artist when he saw a painter at work during a walk in Fairmount Park near his home. Throughout his teens, Tanner painted and drew constantly in his spare time and tried to look at art as much as possible in Philadelphia art galleries. He also studied briefly with two of the city's minor painters.



Eager to discourage his son's interest in art, Bishop Tanner apprenticed him to a friend to learn the milling business. For Tanner, a frail young man whose health was never strong throughout his life, the work in the flour mill proved too strenuous and he became seriously ill. His parents encouraged his painting during his recuperation, and Tanner lived at home during the next few years except for several trips to the Adirondack Mountains and Florida for his health. In 1880, when Tanner was twenty-one, he enrolled in the prestigious Pennsylvania Academy of the Fine Arts. There he studied with a group of master professors including Thomas Eakins. It was Eakins who exerted the greatest influence on Tanner's early style. Tanner left the Pennsylvania Academy prior to graduating to pursue the idea of combining business with art. In 1888 he

The Savior, ca. 1900-05,
oil on wood, 29 1/8 x 21 7/8 in.

Fishermen at Sea, ca. 1913,
oil on canvas, 46 x 35 1/4 in.

moved to Atlanta, Georgia, and established a modest photography gallery where he attempted to earn a semiartistic living by selling drawings, making photographs, and teaching art classes at Clark College. In spite of his combined efforts, Tanner's Atlanta venture barely profited enough to provide living expenses.

In Atlanta, Tanner met Bishop and Mrs. Joseph Crane Hartzell, who became his primary white patrons over the next several years. In the summer of 1888 Tanner sold his small gallery and moved to Highlands, North Carolina, in the Blue Ridge Mountains where he hoped to study and earn a living by his photography. He also felt that the mountains would be good for his delicate health. While there, Tanner may have made many sketches and photographs of the region and its African-American residents, some of which were later used as subjects in his most important early paintings.

In the fall of 1888, Tanner returned to Atlanta and taught drawing for two years at Clark College. After discussing his ambitions to travel abroad with Bishop and Mrs. Hartzell, they arranged an exhibition of Tanner's works in Cincinnati in the fall of 1890. When no paintings were sold, the Hartzells bought the entire collection. This endowment allowed Tanner to sail for Rome in January 1891. After brief stays in Liverpool and London, Tanner arrived in Paris. He was so impressed by this center of art and artists that he abandoned his plans to study in Rome.

In Paris, Tanner enrolled in the Académie Julian where the painters Jean Paul Laurens and Jean Joseph Benjamin-Constant were among his teachers. It was not long before he painted two of his most important works depicting African-American subjects, *The Banjo Lesson* of 1893 and *The Thankful Poor* of 1894. During the summers of 1892 and 1893, Tanner left Paris and lived in isolated rural areas in Brittany. His best-known paintings from that period are *The Bagpipe Lesson* of 1894 and *The Young Sabot Maker* of 1895. Both depict French peasants, and Tanner assimilated the inhabitants of his rural French environment into his works as he had done previously in the mountains of Highlands, North Carolina.

In 1895, Tanner painted *Daniel in the Lion's Den*, which won an honorable mention in the Paris Salon the same year. Two years later he completed *Resurrection of Lazarus*, which so impressed Rodman Wanamaker, a Philadelphia merchant in Paris, that he decided to finance the first of Tanner's several trips to the Holy Land. Before leaving, Tanner sent his *Resurrection of Lazarus* to the Paris Salon where it was awarded a third class medal and was purchased by the French government for exhibition at the Luxembourg Gallery and eventually entered the collection of the Louvre.

Spurred by his newly found acclaim, Tanner visited Philadelphia for several months in 1893. The visit, however, convinced him that he could not fight racial prejudice. Tanner returned to Paris and focused on painting religious subjects and landscapes. In 1899 Tanner married Jessie Olssen, a white opera singer from

San Francisco, whom he had met in Paris. The couple's only child, Jesse Ossawa, was born in New York in 1903. Their marriage may have influenced Tanner's decision to settle permanently in France, where the family divided its time between Paris and a farm near Étapes in Normandy.

During the final decades of Tanner's career he enjoyed consistent acclaim. In 1900, his 1895 painting, *Daniel in the Lion's Den*, was awarded a silver medal at the Universal Exposition in Paris; the following year it received a silver medal at the Pan American exhibition in Buffalo.

In 1908 his first one-man exhibition of religious paintings in the United States was held at the American Art Galleries in New York. Two years later, Tanner was elected a member of the National Academy of Design. In 1923 he was made an honorary chevalier of the Order of the Legion of Honor, France's highest honor, and in 1927 he became a full academician of the National Academy of Design, the first African American to receive that honor. In his later years, Tanner was a symbol of hope and inspiration for African-American leaders and young black artists, many of whom visited him in Paris. On May 25, 1937, Tanner died at his home in Paris.

FOR IMMEDIATE RELEASE
OCTOBER 22, 1996

CONTACT: MARSHA BERRY
NEEL LATTIMORE
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STEVE COHEN
202-456-2960

**WHITE HOUSE ANNOUNCES ACQUISITION OF HENRY OSSAWA TANNER
PAINTING FOR PERMANENT WHITE HOUSE COLLECTION**

WASHINGTON, DC -- The White House announced today the acquisition of Sand Dunes at Sunset, Atlantic City, a painting by the renowned African-American artist Henry Ossawa Tanner. This is the first painting by an African-American artist to be a part of the White House permanent collection. The painting will be unveiled by the President and Mrs. Clinton at a White House ceremony on October 29, 1996. Following the unveiling, the painting will hang in the Green Room of the White House.

Sand Dunes at Sunset, Atlantic City (c.1885, oil on canvas 29-1/4 x 58-3/4 in.) is a landscape with a "view across the cool gray of a shadowed beach to dunes made pink by the late afternoon sunlight. A low haze over the water partially hides the sun." The painting is considered one of Henry Tanner's largest, most artistically ambitious and most beautiful pure landscapes.

Tanner (1859 - 1937), the son of an African Methodist Episcopal minister and a mother who conducted private school in her home, was born in Pittsburgh, Pennsylvania. He studied under Thomas Eakins at the Pennsylvania Academy of Fine Arts and was greatly influenced by Thomas Hovenden and by Hovenden's genre paintings of the 1880's. Although he spent over half of his life in France where he found an expansive and more accepting environment, he always considered himself an American. He made periodic visits to the United States and served as a lieutenant with the American Red Cross during World War I.

In the Spring of 1994, Mrs. Clinton, Honorary Chair of the White House Endowment Fund, and Endowment Fund trustees worked with the late Sylvia Williams, former Director of the Museum of African Art at the Smithsonian and David Driskell, a leading expert on African-American art, to look for a work that would be compatible with the White House collection and would complement one of the public rooms. "The works of Henry Ossawa Tanner remind us that talent has the power to transcend prejudice. It is a deep honor for the President and me to honor Tanner's contributions to both African-American culture and the cultural life of our Nation. We are so proud to add this painting to the White House permanent collection," said Mrs. Clinton.

The painting was obtained from Dr. Rae Alexander-Minter, grandniece of the artist, by the White House Endowment Fund for \$100,000. The White House Endowment Fund is a non-profit charity and wholly-owned subsidiary of the White House Historical Association. The purpose of the Fund is to raise money to provide permanent support for the White House collection of fine arts and furnishings and to preserve the historic character of the public rooms of the White House.

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THE WHITE HOUSE

WASHINGTON

REX W. SCOUTEN
WHITE HOUSE CURATOR

Rex Scouten first joined the White House staff in 1949 as a Special Agent of the United States Secret Service during President Harry Truman's tenure. He has served ten presidents and held a variety of consecutive positions including Secret Service Agent, Deputy to the Chief Usher and Assistant Regional Director for White House Liaison with the National Park Service.

In 1969, he became Chief Usher, a position he held until 1986 when he briefly retired after 37 years of public service. At that time he was presented with the President's Award for Distinguished Federal Civilian Service by President Reagan in an Oval Office ceremony. He returned to the White House at the request of President Reagan in 1986 as Curator. In this present position, Mr. Scouten is responsible for the White House collection of fine and decorative arts and the continuing research on the history and furnishings of the Executive Residence.

Scouten was born on a farm near Snover, a rural community in Michigan's thumb with a population of 250. He served in the military during World War II, spending his 19th birthday in North Africa, 20th in Italy and 21st in Germany. Following his discharge he returned to college and was graduated from Michigan State University with a degree in Business and Public Service and was recruited by the United States Secret Service.

While assigned to President Truman's detail, Scouten was entering the White House's West Wing when the alarm came about the assassination attempt against President Truman by two Puerto Rican nationalists. Within minutes he was across the street at Blair House. During his assignment with then Vice-President Nixon, he traveled to forty countries. As Deputy to the Chief Usher, he was on duty when President Eisenhower suffered his slight stroke. During the Kennedy administration he assisted Jacqueline Kennedy with the now legendary dinner for Pakistani President Ayub Kahn held at Mount Vernon. Scouten was supervising the redecoration of the Oval Office when word came that President Kennedy had been shot. He put the office back in order later that evening and helped make arrangements for the state funeral and for the visiting world leaders. He did not leave the White House for five days during this period. As Assistant Regional Director for White House Liaison, he made significant contributions to Lady Bird Johnson's beautification program and strengthened the National Park Service's role in historic preservation and interpretation at the White House.

During his tenure as Chief Usher, the most elaborate dinner of modern times was given by the Nixon's to celebrate the return of Vietnam POW's. Nearly fourteen hundred people attended the party on the South Lawn and Scouten's crew laid out forty thousand items for table settings alone. In the Ford administration, Scouten played a role in the numerous state visits honoring our nation's two hundredth birthday. When President Carter restricted his public appearances because of the American hostage crisis in Iran, he helped bring the country to President Carter. There were 377 public events in the White House that year, the most in history. Scouten was in the White House Solarium with Mrs. Reagan when a Secret Service agent hurried in and he heard the dreaded words for the second time - "The President has been shot".

Throughout his career he has traveled to over forty five countries, planned and supervised major ceremonies of state, in happy times and sad, and carefully watched over the development of the formal gardens and grounds of the White House as well as the preservation of the residence and work place of the President of the United States. In his present post as Curator, Scouten provides continuity, experience and affection to the everyday life of the White House.

Scouten's awards include: The President's Award for Distinguished Federal Civilian Service, The George McAneny Award, American Historical Preservation Society. He is an honorary member of the American Institute of Architects, Regent Emeritus of the American Architectural Foundation, a twenty five year member of the Committee for the Preservation of the White House, a board member of the Wolf Trap Foundation for the Performing Arts, the Association of Former Agents of the United States Secret Service, Historic Fairfax City, Inc., and the Very Special Arts Gallery Advisory Board.

In his lectures, Rex Scouten enjoys presenting the rich architecture, design and history of the White House and its collection of fine and decorative art to audiences around the world. When queried about plans of retirement he comments, "The White House is the most exciting place in the world. When I no longer get a thrill when I walk through those gates in the morning, I will know it is time to leave."

DAVID C. DRISKELL**Career Summary Statement**

David C. Driskell was born in Eatonton, Georgia in 1931. Education in the public schools of North Carolina, he received his undergraduate degree in art at Howard University and a Master of Fine Arts degree from the Catholic University of America, both in Washington, D.C. He pursued post-graduate study in Art History at The Netherlands Institute for the History of Art in the Hague and has studied independently, African and African American cultures in Europe, Africa and South America. He has been the recipient of numerous fellowships, among them: three Rockefeller Foundation Fellowships, a Danforth Foundation Fellowship and a Harmon Foundation Fellowship. A one year fellowship was awarded Driskell in the form of a Faculty Research Grant from the College of Arts and Humanities at the University of Maryland in 1984. In 1995, Driskell received the title Distinguished University Professor of Art at the University of Maryland, College Park.

Driskell began his teaching career at Talladega College in 1955. He has taught at Howard and Fisk Universities and served as Visiting Professor of Art at Bowdoin College, The University of Michigan, Queens College and Obafemi Awolowo University (previously the University of Ife) in Ile-Ife, Nigeria, West Africa. He joined the faculty of the Department of Art at the University of Maryland in 1977 and served as its Chairman from 1978-1983. Since 1983, he has maintained an active career in the arts as a teacher, administrator and consultant while continuing to paint and teach at the University of Maryland. He serves on the boards of several nationally known art institutions such as the Skowhegan School of Painting & Sculpture, The American Federation of Arts, The Cosby Foundation Scholarship Advisory Committee, the Commissioners of the Smithsonian's National Museum of African Art and the National Endowment for the Arts.

Highly regarded as an artist and a scholar, Driskell is cited as one of the world's leading authorities on the subject of African American Art. He is also the recipient of eight honorary doctoral degrees in art. He has contributed significantly to scholarships in the history of art on the role of the Black artist in American society, authored five exhibition books on the subject, co-authored four others and published more than thirty-five catalogues from exhibitions he has curated. His articles and essays on the subject of African American art are extensive having appeared in more than twenty major publications throughout the world. He is the recipient of the Distinguished Alumni Award in Art from Howard University in 1981 and The Catholic University of America in 1996.

Driskell has lectured in the United States at the National Gallery of Art, the Metropolitan Museum of Art, The Los Angeles County Museum of Art, The Dallas Museum of Art, The Corcoran Gallery of Art, The Brooklyn Museum, The Art Institute of Chicago, Harvard University, Howard University, the University of Michigan, Spelman College, Harvard University, Haverford College, the University of California at Berkeley and many other colleges, universities and museums in North America, Europe, Africa and South America. His most recent creative project is the execution of 65 stained glass windows for newly renovated DeForest Chapel on the campus of Talladega College in Alabama. The windows were installed in the spring of 1996.

He is no stranger to television having seven films to his credit on the subject of African American Art. He has appeared on NBC's *The Today Show*, CBS's *In The News*, PBS and on television in ten foreign countries. In 1977, Driskell was commissioned by CBS Television to write the script for an hour long television program on African American art which he narrated before camera entitled *Hidden Heritage*. It won a CBS award and appeared three consecutive years on national television after its initial airing in 1977.

In 1989 the Arts Council of Great Britain funded a one hour documentary film which highlights the contributions Driskell has made to the interpretation of African American art history. CUE Films of London produced the documentary *Hidden Heritage: The Roots of Black American Painting* for British Television (Channel 4). It premiered at the Princess Anne Theater, at the British Academy of Film and Television Arts in London on November 8, 1990 to the acclaim of an audience comprised of art enthusiasts from four continents.

Before coming to the University of Maryland in 1977, Driskell chaired the Department of Art at Fisk University from 1966-1976. In 1976, he curated the Bicentennial Exhibition for the Los Angeles County Museum of Art entitled *Two Centuries of Black American Art: 1750-1950*. The exhibition was accompanied by a text by the same name published by Alfred Knoff, 1976. Other exhibitions and accompanying books include *Hidden Heritage: Afro-American Art, 1800-1950*; *Harlem Renaissance: Art of Black America*, Abrams, 1987; *Contemporary Visual Expressions*, Smithsonian Press, 1987 and *African American Visual Aesthetics: A Post Modernist View*, 1995, Smithsonian Press.

Since 1977, Driskell has served as cultural advisor to Camille and Bill Cosby and curator of the Cosby Collection of Fine Arts.

David Driskell and his wife, Thelma, maintain residences in Hyattsville, Maryland, Falmouth, Maine and New York City.



Paul Robeson Cultural Center
Bartholomew Road • P.O. Box 1179 • Piscataway • New Jersey 08855-1179
908/445-3545 • FAX: 908/445-3151

Profile of Rae Alexander-Minter

Dr. Rae Alexander-Minter has served as Director of the Paul Robeson Cultural Center at Rutgers University since 1993. She provides leadership, vision and support for more than 5,000 Black students through cultural programs and educational opportunities that broaden understanding of the African Diaspora in the university and among diverse communities of New Jersey. She also guides the Center's efforts to document and preserve records of African peoples' influence on the artistic, scientific, social and political history of New Jersey and the Americas. In 1995, she initiated a five-year project to celebrate the centennial of Paul Robeson's birth (1898): the multi-media exhibit and series of public programs will tour seven major urban centers in the U.S. and abroad from 1998-2000, and will reconsider the ways history has judged the life and accomplishments of this artist and activist, intellectual and athlete. Before coming to Rutgers, Dr. Alexander-Minter served as Director of Public Programs and Education for The New York Historical Society, where she initiated a series of highly-acclaimed public programs reflecting the rich cultural diversity of the City.

Dr. Alexander-Minter's training and experience as a scholar, educator, exhibition curator and developer of museum- and community-based public humanities and arts programming spans over twenty years. Her research on Henry Ossawa Tanner—important African American artist of the 19th century—inspired a national tour of the artist's work to major museums in 1991-92. The exhibit was accompanied by an extensive catalog that documents his oeuvre and re-focuses attention on its significance in American art history (Rizzoli, Philadelphia Museum of Art, 1991). Dr. Alexander-Minter wrote an essay-memoir, "The Tanner Family: A Grandniece's Chronicle," for the well-reviewed book, and conducted a ten-city speaking tour of the U.S. (1991-96), where her appearances on radio and television generated new interest in Tanner and the important contributions of African Americans to American and European art history.

Her contributions to scholarship on African-American culture and education include landmark studies of women graduates of the Hawthorne School in Washington, D.C. and of a 200 year old community in northeast Philadelphia. She has also conducted a longitudinal study of mathematical and scientific reasoning among African American high school students and developed language arts curricula in African American culture. Her book-length publications include *Children's Books and the Search for Black Identity*, *Books for Children* (an annotated critical bibliography), *What is a Racist Book?*, and *Young and Black in America* (editor). A frequent invited lecturer and broadcast interviewee, she speaks to diverse audiences on African American history and culture, and public and community education.

Dr. Alexander-Minter holds the doctorate in anthropology and education from the University of Pennsylvania (1981), the M.A. in early childhood education and child development from Bank Street College of Education (1971), and the B.A. in journalism and political theory from Boston University (1964). She is a fellow of the American Anthropological Association and the Institute for Education Leadership at George Washington University.

HENRY OSSAWA (OSS-a-wah) TANNER Q & A's

Why has it taken so long for the White House to acquire a painting by an African American artist?

Acquisitions to the permanent collection are purchased through private donations. This is not federally funded. Money has to be raised. We got what we could get when we could get it. Paintings are very expensive, and African American art pieces are not readily available...with many of them in private collections or in galleries and museums not willing to part with them.

Why now?

Sand Dunes at Sunset, Atlantic City was the centerpiece of a traveling show on Tanner's work. We did not want to disrupt the show by removing what was considered the most important piece in the collection. When we did receive it some restoration work had to be done on the frame and then it was difficult to find a time on both the President and First Lady's schedules to host a proper presentation of the painting to the American public.

Isn't this a political move to attract African American voters?

No, this is an historic occasion to be celebrated by all Americans. The White House is the first house of the nation, and should reflect the diversity that makes us great. We have been looking for the appropriate painting for two years, once we learned that there was not an African American artist represented in the permanent collection. And we didn't know that right away because so much of the collection is in storage. Once we realized the need, a search began.

Why Tanner?

Henry Tanner was selected because he is considered to be the most distinguished African-American artist of this century, and was the first African American artist to achieve international acclaim.

Why a landscape instead of a portrait that shows African Americans?

It is very difficult to acquire Tanner paintings. They are in galleries or owned by private collectors unwilling to part with them. Many of the well known pieces portraying African Americans, such as The Banjo Lesson or The Thankful Poor are unavailable. Sand Dunes at Sunset, Atlantic City is considered one of Henry Tanner's largest, most artistically ambitious and most beautiful pure landscapes.

How much was the painting?

The painting was obtained from Dr. Rae Alexander-Minter, grandniece of the artist, by the White House Endowment Fund for \$100,000.

What was the process?

Edward Bell, a citizen who toured the White House, corresponded with the President about the omission of an African American artist in the White House. The President directed Mrs. Clinton who is Honorary Chair of the Committee of the Preservation of the White House and the White House Curator, Rex Scouten to focus their attention on adding to the collection. Scouten, assisted by the late Sylvia Williams, Director of the Museum of African Art for the Smithsonian, and Professor David Driskell, a renowned expert on African-American art, began the search for the right piece to add to the White House permanent collection.

After nearly 9 months, the search committee presented its selection to the committee for the Preservation of the White House, of which Mrs. Hillary Rodham Clinton is the Honorary Chair. The selection was unanimously approved by the committee. Shortly after, the White House Endowment fund approved the funding and purchased the painting for \$100,000. Although purchased in early Spring of this year, the White House didn't receive the painting right away because it was the centerpiece of a traveling exhibit.

President's List

**TANNER PAINTING UNVEILING RECEPTION - Tuesday OCT 29 1996 - 6:00 PM State Floor - Business -
East Visitors Entrance** For Official Government Use Only

Page 1

THE PRESIDENT AND FIRST LADY

REPORT DATE: October 25, 1996
REPORT TIME: 3:40 PM

Accepts and No Responses

Mr. Henry "Hank" Aaron

The Atlanta Braves
Atlanta, GA

Rev. Charles G. Adams

Past President, Progressive National Baptist Convention
Washington, DC

A Hon. Jane Alexander

Chairman, National Endowment for the Arts
Washington, DC

Guest: Mr. Alexander D. Crary

Dr. Maya Angelou

Wake Forest University
Winston-Salem, NC

A Reverend Wendell Anthony

Fellowship Chapel
Detroit, MI

Ms. Jeanne Ashe-Moutoussamy

New York, NY

A Mrs. Norma Ketay Asnes

New York, NY

Mr. Edward J. Babb

Barnes, McGhee, Seque & Harper
New York, NY

A Dr. Leon Banks

Los Angeles, CA

Ms. Paula A. Banks

President & Executive Director, The Sears-Roebuck Foundation
Hoffman Estates, IL

Mr. Don H. Barden

President, Barden Communications, Incorporated
Detroit, MI

A Mr. and Mrs. Edward Bell

New Paltz, NY

A Dr. Tritobia Hay Benjamin

Associate Dean of Fine Arts, Howard University
Washington, DC

Mr. Lerone Bennett

Executive Editor, Ebony Magazine
Chicago, IL

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Page 2

REPORT DATE: October 25, 1996
REPORT TIME: 3:40 PM

Accepts and No Responses

Dr. and Mrs. John Biggers
Houston, TX

Mr. Julian Bond
America's Black Forum
Washington, DC

Mr. Al Boute
President, Independence Bank of Chicago
Chicago, IL

A **Dr. Alex Boyd**
President, Black Caucus of the American Library Association
Newark, NJ

Mr. U. Lawrence Boze
President, National Bar Association
Houston, TX

Hon. John Brademas
President Emeritus, New York University
New York, NY

A **Mr. Robert L. Breeden**
Chairman of the Board, White House Historical Association

Mr. Frank Brooks
President, Brooks Sausage Company, Inc.
Kenosha, WI

A **Ms. Elizabeth Broun**
Director, National Museum of American Art
Washington, DC

Mrs. Alma Brown
Washington, DC

Mr. Bob Brown
B & C Associates
High Point, NC

A **Hon. J. Carter Brown**
Chairman, Commission of Fine Arts
Washington, DC

Hon. Jesse Brown
Secretary of Veterans Affairs, Department of Veterans Affairs

A **Ms. Mary A. Brown**
Washington, DC

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Page 3

REPORT DATE: October 25, 1996
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Accepts and No Responses

Mr. Michael Brown
President, Ki Technology, Inc.
Washington, DC

A **Mr. Raymond Alexander Brown**
Washington, DC

A **Mrs. Edith Buffalow and Mr. Sidney Buffalow**
Ramee Gallery
Washington, DC

Mr. Thomas J. Burrell
Burrell Communications Group
Chicago, IL

A **Mr. Samuel A. Carradine**
Executive Director, National Association of Minority Contractors
Washington, DC

A **Ms. Cheri Carter**
The White House, Office of Public Liaison
Washington, DC

A **Mrs. Marion "Oatsie" Charles**
Washington, DC

A **Ms. Gabriella Coleman**
President, The Prudential Foundation
Newark, NJ

A **Mr. George Curry**
Editor, Emerge Magazine
Washington, DC

A **Rev. William A. Davidson**
Christ Church Riverdale
Riverdale, NY

A **Ms. Leslie Tanner Moore Derby**
Philadelphia, PA

A **Dr. and Mrs. David Driskell**
Hyattsville, MD

A **Mr. Ofield Dukes**
President, Ofield Dukes and Associates
Washington, DC

A **Dr. Ramona Edelin**
President & CEO, National Urban Coalition
Washington, DC

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Page 4

REPORT DATE: October 25, 1996
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Accepts and No Responses

Mr. Kenneth Edmonds
C/o Hervey & Company
Los Angeles, CA

Ms. Eva Evans
Supreme Basileus, Alpha Kappa Alpha Sorority
Lansing, MI

• A **Dr. and Mrs. Walter O. Evans**
Detroit, MI

A **Ms. Myrlie Evers-Williams**
Chair, NAACP
Baltimore, MD

A **Dr. and Mrs. Alan Fern**
Director, National Portrait Gallery
Washington, DC

Ms. Tina Flournoy
DNC Trustee, Philip Morris Management Corporation
New York, NY

A **Mrs. Nancy "Bitsy" M. Folger**
Chairman, Board of Directors, The White House Endowment Fund

A **Dr. Kenneth A. Forde and Mr. Kareitha Forde**
Dobbs Ferry, NY

A **Ms. Marcia Fudge**
President, Delta Sigma Theta Sorority
Washington, DC

A **Dr. and Mrs. William Funderburk**
Washington, DC

Mr. Willie E. Gary
Senior Partner, Gary, Williams & Parenti
Stuart, FL

— A **Ms. Charlene Hunter Gault**
NewsHour with Jim Lehrer
Arlington, VA

Mr. Sam Gilliam
Artist
Washington, DC

A **Mr. William Granville**
National Chairman & CEO, Granville Academy
Trenton, NJ

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Page 5

REPORT DATE: October 25, 1996
REPORT TIME: 3:41 PM

Accepts and No Responses

- A **Mr. and Mrs. Ernest Green**
Managing Director, Lehman Brothers
Washington, DC
- Mr. Richard Griffey**
Chairman, Solar Records
Hollywood, CA
- **Mr. Bryant Gumbel**
The Today Show
New York, NY
- A **Mr. and Mrs. Selvin Gumbs**
Tinton Falls, NJ
- Mr. Andre Harrell**
President & CEO, Motown Records
Los Angeles, CA
- Mr. Robert Harris**
Grand Polemarch, Kappa Alpha Psi Fraternity Inc.
Philadelphia, PA
- A **Mr. and Mrs. George B. Hartzog**
McLean, VA
- A **Hon. Alexis M. Herman**
Assistant to the President & Director of Public Liaison, White House
- A **Hon. Michael Heyman**
Secretary, Smithsonian Institution
Washington, DC
- A **Dr. James K. Hill**
Retirees Association of Howard University
- Mr. Jesse Hill**
Chairman, Atlanta Life Insurance Company
Atlanta, GA
- A **Mr. Neil W. Horstman**
Administrator, White House Endowment Fund
Washington, DC
- A **Hon. (Rep.) Sheila Jackson-Lee**
D/Texas, House of Representatives
Washington, DC
- A **Hon. Charlene Drew Jarvis**
Washington, DC City Council
Washington, DC

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Page 6

REPORT DATE: October 25, 1996
REPORT TIME: 3:41 PM

Accepts and No Responses

- A **Mrs. Addie Collins Johnson**
Sharon, MA
- A **Hon. James Johnson**
Asst. Sec. Enforcement, Department of the Treasury
Washington, DC
- A **Mr. and Mrs. Joseph Johnson**
Washington, DC
- A **Mr. and Mrs. Robert Johnson**
President & CEO, Black Entertainment Television
Washington, DC
- Mr. Robert B. Johnson** *sub*
Office of Public Liaison
- Mr. Christaan Julius and Dr. Elizabeth Higashi Julius**
- A **Mrs. Harriet O. Kelley**
The Harmon & Harriet Kelley Collection of African American Art
San Antonio, TX
- A **Ms. June Kelly**
Director, The June Kelly Gallery
New York, NY
- A **Dr. Anne Marie Keyes**
New York, NY
- A **Ms. Holly Laffoon**
National Museum of African Art
Washington, DC
- A **Mrs. Dorothy Leavell**
President, National Newspaper Publishers Assn.
Washington, DC
- A **Mr. and Mrs. Forrester A. Lee**
Claymont, DE
- A **Mr. David C. Levy**
Director, Corcoran Gallery of Art
Washington, DC
- A **Mr. and Mrs. Jay Levy**
Black Radio Network
New York, NY
- A **Ms. Peggy Lewis**
Office of the First Lady, The White House
Washington, DC

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Page 7

REPORT DATE: October 25, 1996
REPORT TIME: 3:41 PM

Accepts and No Responses

- A **Mr. and Mrs. Robert F. Lewis**
Washington, DC
- A **Mrs. Virginia Brown Lewis (Spouse of: Ronald Lewis)**
- A **Mr. Aaron Lewis (Guest of: Ronald Lewis)**
- A **Miss Cameron Lewis (Guest of: Ronald Lewis)**
- A **Miss Nicole Lewis (Guest of: Ronald Lewis)**
- Mr. Stephen C. Lewis**
President, National Black MBA Association, Inc.
Chicago, IL
- A **Hon. Evelyn S. Lieberman**
Assistant to the President and Deputy Chief of Staff, The White House
- A **Hon. Gordon J. Linton**
Administrator, Federal Transit Administration, Department of Transportation
Washington, DC
- A **Dr. Catherine Lowe**
West Palm Beach, FL
- A **Mr. William Lucy**
President, American Federation of State, County and Municipal Employees
Washington, DC
- A **Mr. Richard L. Mays**
Partner, Mays & Crutcher Law Offices
Little Rock, AR
- Hon. Floydetta McAfee**
Special Assistant to the President, Public Liaison
- A **Mr. Colman McCarthy**
The Washington Post
Washington, DC
- A **Ms. Ellen McCulloch-Lovell**
Executive Director, President's Committee on the Arts and Humanities
Washington, DC
- A **Mr. James I. McDaniel**
Associate Regional Director & White House Liaison, National Park Service National Capital Region
Washington, DC

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Page 8

REPORT DATE: October 25, 1996
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Accepts and No Responses

A **Mrs. Donna Kay McLarty**

Mr. Michel McQueen

White House Correspondent, ~~Wall Street Journal~~
Washington, DC

A **Mr. Courtland Milloy**
Columnist, The Washington Post
Washington, DC

A **Honorable Cheryl D. Mills**
Associate Counsel to the President, Office of White House Counsel
Washington D.C.

A **Dr. Thomas K. Minter and Dr. Rae Alexander-Minter**
Riverdale, NY

A **Dr. and Mrs. William Arthur Minter**
Guilford, CT

A **Mr. Lewis Tanner Moore and Ms. Judy Heggstad**
Warrington, PA

A **Ms. Minyon Moore**
Political Director, Democratic National Committee
Washington, DC

A **Mr. Richard B. Moore**
Philadelphia, PA

Ms. Thelma Moore

President, National Association of Black County Officials
Washington, DC

A **Dr. Dewey F. Mosby**
Hamilton, NY
Guest: Ms. Rebekah Presson

Hon. Bob J. Nash

Assistant to the President & Director of Presidential Personnel, The White House
Washington, DC

A **Ms. Michele Norris**
ABC News
Washington, DC

Hon. Leon E. Panetta

Chief of Staff to the President, The White House
Washington, DC

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Page 9

REPORT DATE: October 25, 1996
REPORT TIME: 3:41 PM

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- A **Hon. Deval L. Patrick**
Assistant Attorney General for Civil Rights, Department of Justice
Washington, DC
- Hon. (Rep.) Donald M. Payne**
D/New Jersey, House of Representatives
Washington, DC
- Hon. (Sen.) Claiborne Pell**
D/Rhode Island, United States Senate
Washington, DC
- A **Dr. Lois Jones Pierre-Noel**
Washington, DC
- A **Dr. Richard Powell and Mrs. C.T. Woods-Powell**
Professor of Art & History, Duke University
- A **Ms. Mary Puryear**
Manager, The Prudential Foundation
Newark, NJ
- Hon. Franklin D. Raines**
Director, Office of Management & Budget
- Hon. Dwight P. Robinson**
Acting Deputy Secretary, Department of Housing and Urban Development
Washington, DC
- A **Mr. William D. Rollnick and Ms. Nancy Ellison**
Miami, FL
- Ms. Ingrid Saunders-Jones**
Vice President, The Coca-Cola Company
Atlanta, GA
- Mrs. Cynthia Schneider**
Associate Professor of Fine Arts, Georgetown University
Washington, DC
- Dr. Joseph J. Seneca**
Vice President of Academic Affairs, Rutgers University
New Brunswick, NJ
- A **Mr. Darrel Sewell**
The Robert L. McNeil Jr. Curator of American Art, Philadelphia Museum of Art
Philadelphia, PA
- Dr. Ronald Sharps**
Director, Benjamin Banneker Museum
Annapolis, MD

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Ms. Ann Elizabeth Sheffer
President's Committee on the Arts and the Humanities

A **Mr. Hugh Sidey**
Contributing Editor, Time Magazine
Washington, DC

Hon. Leonard L. Silverstein
Silverstein and Mullens
Washington, DC

Honorable Rodney E. Slater
Federal Highway Admin, Department of Transportation
Washington, DC

Mr. Sidney Small
Chairman, American Urban Network
New York, NY

A **Mr. Clarence O. Smith**
President, Essence Communications
New York, NY

Mr. Wayman F. Smith
Vice President, Corporate Affairs, Anheuser Busch Companies, Inc.
St. Louis, MO

Dr. Rowena Stewart
Director, African-American Historical & Cultural Museum
Philadelphia, PA

A **Mr. and Mrs. Lou Stovall**
Washington, DC

A **Mrs. Joy Carter Sundlun**
Washington, DC

A **M. Jacques Tanner and Mme. Chantal Tanner**

A **Ms. Florence Tate**
Washington, DC

A **Ms. Sandra E. Taylor**
Director, Public Affairs, Eastman Kodak Company
Washington, DC

Ms. Susan P. Thomases
Willkie Farr & Gallagher
New York, NY

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Page 11

REPORT DATE: October 25, 1996
REPORT TIME: 3:41 PM

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- A **Mr. Thurlow Evans Tibbs**
Washington, DC
- A **Ms. Isabella Tanner Treece**
Columbus, OH
- A **Hon. Ann F. Walker**
Special Assistant to the President and Director of Research, The White House
Washington, DC
- A **Mr. and Mrs. Milton Washington**
Pittsburgh, PA
- A **Hon. Togo D. West**
Secretary of the Army, Department of Defense
- Ms. Marty Wikstrom**
Vice President & General Manager, Nordstrom
McLean, VA
- Mr. Carl Williams**
Vice President, Information Technology, Amoco Corporation
Chicago, IL
- A **Mr. Charlton Williams**
Smithsonian Institution
Washington, DC
- A **Hon. Margaret (Maggie) A. Williams**
Assistant to the President & Chief of Staff to the First Lady, The White House
- Ms. Deborah Willis**
Board Member, CAA
Washington DC, DC
- Ms. Oprah Winfrey**
c/o Deborah Hermelee, Harpo Entertainment
Chicago, IL

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THE WHITE HOUSE

WASHINGTON

WHITE HOUSE ACQUISITIONS

William J. Clinton Administration

January 20, 1993 - Present

FINE ARTS - Paintings

HERBERT E. ABRAMS, 1921-
Barbara Pierce Bush (Mrs. George Bush); oil on canvas, 1994,
38 x 31 7/8 in.
Gift of Robert E. and Elizabeth W. Krueger. 995.1753.1

HERBERT E. ABRAMS, 1921-
George Herbert Walker Bush; oil on canvas, 1994,
50 1/4 x 40 1/8 in.
Gift of Robert E. and Elizabeth W. Krueger. 995.1752.1

WILLIAM FRANKLIN DRAPER, 1912-
John F. Kennedy; oil on canvas, 1962, 30 x 25 1/16 in.
Gift of the White House Historical Association. 996.1764.1

CHILDE HASSAM, 1859-1935.
Seascape; oil on canvas, 1900, 18 3/16 x 22 in.
Bequest of Alice Tully. 996.1768.1

CHILDE HASSAM, 1859-1935.
Street Scene in Winter (Snowstorm, New York);
oil on canvas, 1901, 16 1/2 x 12 1/2 in.
Bequest of Alice Tully. 996.1767.1

WILLIAM HENRY POWELL (attributed), 1823(?) - 1879.
Emigrant Scene; oil on canvas, c.1837, 37 x 61 in.
Gift of the White House Historical Association. 995.1745.1

NORMAN ROCKWELL, 1894-1978.
Statue of Liberty; oil on panel, 1946, 21 1/2 x 16 15/16 in.
Gift of Mr. and Mrs. Steven A. Spielberg - S.A.M. Trust. 994.1742.1

GILBERT STUART, 1755-1828.
Dolley Payne Todd Madison (Mrs. James Madison);
oil on canvas, 1804, 29 3/16 x 24 1/8 in.
Gift of the White House Historical Association. 994.1737.1

(n)

HENRY OSSAWA TANNER, 1859-1937.

Sand Dunes at Sunset, Atlantic City; oil on canvas, c.1885,
30 1/8 x 59 1/2 in.

Gift of the White House Endowment Fund.

995.1759.1

GUY C. WIGGINS, 1883-1962.

The White House in Spring; oil on canvas, c.1940,
24 1/2 x 29 1/2 in.

White House Acquisition Fund.

996.1762.1

ELLEN AXSON WILSON (Mrs. Woodrow Wilson), 1860-1914.

Princeton Landscape; oil on canvas, c.1913, 12 x 16 in.

Gift of Eleanor Axson Sayre.

995.1758.1

The White House Endowment Fund

WHITE HOUSE ENDOWMENT FUND ACQUIRES HENRY OSSAWA TANNER PAINTING

The White House Endowment Fund has acquired Sand Dunes at Sunset, Atlantic City, a painting by the noted African-American artist Henry Ossawa Tanner. This is the first painting by an African-American artist to be a part of the White House permanent collection.

Sand Dunes at Sunset, Atlantic City (c. 1885, oil on canvas, 29-1/4 x 58-3/4 inches) is a landscape with a "view across the cool gray of a shadowed beach to dunes made pink by the late afternoon sunlight. A low haze over the water partially hides the sun." The painting is considered one of Henry Tanner's largest, most artistically ambitious and most beautiful pure landscapes.

Tanner (1859-1937), the son of an African Methodist Episcopal minister and a mother who conducted private school in her home, was born in Pittsburgh, Pennsylvania. He studied under Thomas Eakins at the Pennsylvania Academy of Fine Arts and was greatly influenced by Thomas Hovenden and by Hovenden's genre paintings of the 1880's. Although he spent over half of his life in France where he found an expansive and more accepting environment, he always considered himself an American. He made periodic visits to the United States and served as a lieutenant with the American Red Cross during World War I.

Mrs. Clinton expressed interest in including a painting by an African-American artist in the White House collection. Her

The White House Endowment Fund

2

interest resulted in a recommendation by the Committee for the Preservation of the White House to purchase Sand Dunes at Sunset, Atlantic City. The painting was obtained from Dr. Rae Alexander-Minter, grandniece of the artist, by the White House Endowment Fund for \$100,000. The White House Endowment Fund is a non-profit charity and wholly-owned subsidiary of the White House Historical Association. The purpose of the Fund is to raise a \$25 million endowment to provide permanent support for the White House collection of fine arts and furnishings and to preserve the historic character of the public rooms of the White House.

Sand Dunes at Sunset, Atlantic City, is presently on exhibition at the Terra Museum of American Art in Chicago and will be delivered to the White House at the conclusion of the exhibition on April 28.

For additional information, please contact the White House Curator's Office at (202) 456-2550.

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