In Honor of Dr. Martin Luther King, Jr.

Contemporary American painting and sculpture donated by artists to be sold for the benefit of Southern Christian Leadership Foundation
The works of art will be exhibited at The Museum of Modern Art, October 31 through November 3, 1968

Honorary Chairman
The Honorable John V. Lindsay
Mayor of the City of New York

Honorary Patron
Mrs. John F. Kennedy

Director of the Exhibition
Carroll Janis

Advisory Committee

Edward Fry
Associate Curator
The Solomon R. Guggenheim Museum

Henry Geldzahler
Curator, Contemporary Art
The Metropolitan Museum of Art

Henri Ghent
Assistant Director
Brooklyn Institute of Arts and Sciences

John Gordon
Curator
The Whitney Museum of American Art

Carroll Greene
Curator
Afro-American Art Collection
Frederick Douglass Institute
Washington, D.C.

Donelson Hoopes
Curator of Painting and Sculpture
Brooklyn Museum

Karl Katz
Director
Jewish Museum

William S. Rubin
Curator of Painting and Sculpture
The Museum of Modern Art

Consultants

Charles Inness
Director
Studio Museum

Edward K. Taylor
Executive Director
The Harlem Cultural Council

Treasurer
Joseph H. Filner

The works of art in the exhibition have been donated by the artists to be sold for the benefit of SCLC.

Visitors interested in purchasing any work should register with the representative of SCLC at the table near the entrance to the gallery.

The exhibition will be on view from October 31st through November 3rd. Admission at 4 West 54th Street is free. Hours are 11 A.M. - 10 P.M. - Sunday noon til 6 P.M.

After October 30th for information regarding purchases contact:

SCL FOUNDATION - MRS. BOWSER
1697 Broadway - Room 503
Phone: 246-3380

The Southern Christian Leadership Conference extends sincere thanks to the Museum of Modern Art and its staff for helping to make this tribute to the late Dr. Martin Luther King, Jr. possible. We are indebted to the many volunteers -- too numerous to list - for their time and effort.

THE EXHIBITION INCLUDES

1.	Albers, Josef	DARK CORE oil/board - 32 x 32"	1967	$ 4,500.00
2.	Alston, Charles	MARCH oil/canvas - 50 x 60"	1968	2,000.00
3.	Andrews, Benny	A SOUL oil & collage/canvas - 59½ x 50½"	1968	2,600,00
4.	Anuszkiewicz, Rich.	SPECTRA SQUARED oil/canvas - 7 x 7'	1968	6,000.00
5.	Bearden, Romare	SOUL THREE oil/collage - 44 x 56"	1968	2,500.00
6.	Bradley, Peter	untitled oil/canvas - 40 x 30"	1968	1,000.00

7.	Brodie, Gandy	THAT'S WHAT OR YOUNG JAZZMAN oil/canvas - 72 x 60"	1966	$ 2,000.00
8.	Browne, Vivian	TWO MEN 1, 22x24"-framed etching/aquatint 4, 9x11"-unframed	1968	100.00 85.00 ea.
9.	Calder, Alexander	SPECTRAL gouache - 29½ x 43"	1967	1,400.00
10.	Chamberlain, John	SLOW CHRISTMAS metal,vinyl - 33x22x11"	1967	2,300.00
11.	Cornell, Joseph	TIME TRANSFIXED collage - 14 x 17 x 3"	1960's	1,500.00
12.	Davis, Gene	FIRE CRACKER acrylic/canvas - 8'9" x 14"	1968	2,000.00
13.	Delaney, Beauford	UNTITLED oil/canvas - 51 x 37½"	1960	2,000.00
14.	Diebenkorn, Richard	OCEAN PARK #8 oil/canvas - 58 x 67"	1968	9,000.00
15.	Dzubas, Friedel	FIREBIRD oil/canvas - 12 x 71"	1967	1,200.00
16.	Flavin, Dan	untitled fluorescent lite - 8' x 2'	1966-68	3,000.00
17.	Gilliam, Sam	AWAY acrylic/aluminium - 104 x 61"	1968	24,000.00
18.	Gordon, Bob	untitled wood, paint fringe - 135 x 36"	1966	1,300.00
19.	Gottlieb, Adolph	HORIZONTALS oil/canvas - 90 x 108"	1965	20,000.00
20.	Held, Al	B. W. IX oil/canvas - 9½ x 11'	1968	9,500.00
21.	Hines, Felrath	RED PAINTING oil/linen - 36 x 24"	1968	450.00
22.	Hinman, Charles	KATYDID acrylic/shaped canvas-57x42x12 "	1967	
23.	Hunt, Richard	NATURAL FORM welded steel - 17 x 29 x 20"	1968	1,800.00
24.	Indiana, Robert	THE BLACK AND WHITE LOVE oil/canvas - diptych - 6 x 12'	1968	
25.	Jenkins, Paul	PHENOMENA PERCHANCE TO DREAM acrylic/canvas - 60 x 78"	1960's	3,200.00
26.	Johns, Jasper	GREY ALPHABETS #5 4 color lithograph - 60 x 42"	1968	3,000.00
27.	Johnson, Daniel	HOMAGE TO RENE d'HARNONCOURT painted wood - 63 x 11 x 31"	1968	6,000.00
28.	Judd, Don	UNTITLED polished metal - 6 x 24 x 27"	1968	
29.	Kahn, Wolf	MEADOW AND APPLE TREE oil/canvas - 50 x 57"	1968	1,500.00
30.	Kelly, Ellsworth	RED/WHITE oil/canvas - 100 x 100"	1968	6,000.00
31.	Krasner, Lee	HAPPY LADY oil/canvas - 55 x 77-5/8"	1963	3,500.00

32.	Lawrence, Jacob	BUILDERS # 1 gouache - 30½ x 22"	1968	$ 2,700.00
33.	Leslie, Al	JANE ELFORD oil/canvas - 9 x 6'	1967-68	8,000.00
34.	Levine, Jack	STUDY FOR THE DAILY GESTURE oil/canvas - 28 x 32"	1968	10,000.00
35.	Lewis, Norman	HISTORIC EVENING oil/canvas - 6 x 4'	1963	5,000.00
36.	Liberman, Alexander	UNTITLED acrylic - 80 x 60"	1965	3,500.00
37.	Lichtenstein, Roy	ROUEN CATHEDRAL oil & magna/canvas - 42 x 28½"	1968	4,000.00
38.	Lipchitz, Jacques	L'ARNO FURIEUX bronze cast 7/7 - 10"	1967	9,000.00
39.	Lippold, Richard	SUMMER MORNING wire and brass - 40 x 40"	1965	6,000.00
40.	Lloyd, Tom	PHINVALLA electronic sculpture- 47 x 96 x 6"	1967	8,000.00
41.	Majors, William	DEAR MARTIN THAT'S WHAT I HAD IN MIND, oil/canvas - 72 x 60"	1968	
42.	Marca-Relli, Conrad	CUNARD vinyl collage - 6'3" x 5'4"	1962	7,500.00
43.	Marisol	KISS polyester, metal & light-9½x8½x6"	1966	1,500.00
44.	Mayhew, Richard	BIRTH oil/canvas - 40 x 40"	1967	1,500.00
45.	Mitchell, Joan	CHICAGO oil/canvas - 64 x 50"	1965	
46.	Morris, Robert	UNTITLED felt - 10 x 72 x 72"	1967	3,000.00
47.	Motherwell, Robert	UNTITLED collage - 30½ x 22"	1968	3,800.00
48.	Nevelson, Louise	BLACK ZAG G wood and formica - 44¼ x 40½"	1968	7,500.00
49.	Newman, Barnett	HERE II stainless steel - 112" x 79" x 51"		50,000.00
50.	Noguchi, Isamu	IRON SCULPTURE iron - edition 1/4 - 6 x 15½ x 10"	1967	1,000.00
51.	Noland, Kenneth	NARROW WAY aquatec on canvas - 22½" x 15'	1968	5,500.00
52.	O'Keeffe, Georgia	ON THE OLD ROAD TO SANTA FE oil/canvas - 16 x 30"	1930	20,000.00
53.	Oldenburg, Claes	MODEL-COLOSSAL MONUMENT & DRAIN PIPE - wood/liquitex - 64x33x17"	1967	6,500.00
54.	Olitski, Jules	BAD BUGALOO acrylic/canvas - 43 x 133"	1967-68	4,300.00
55.	Parker, Ray	Untitled - 24" x 30"	1967	1,000.00
56.	Pollock, Jackson	NON 2341 DC silkscreen, signed & dated 23 x 29"	c.1951-52	1,800.00

57.	Porter, Fairfield	QUEEN ANNE'S LACE-EVENING oil - 15 x 12"	1961	$ 900.00
58.	Rauschenberg, Robert	VITAMIN combined painting - 60 x 54"	1960-66	18,000.00
59.	Reinhardt, Ad	ABSTRACT PAINTING oil/canvas - 60-1/4 x 60-1/8"	1960-62	on loan
60.	Ringgold, Faith	ARTIST & MODEL oil/canvas - 30 x 20"	1967	350.00
61.	Rosenquist, James	BABY TUMBLEWEED 18" x 1' chrome plated barbed wire & neon		
62.	Rothko, Mark	WHITE ON MAROON oil/canvas - 26 x 40"	c. 1954	12,000.00
63.	Saar, Betye	BLACK PHRENOLOGY MAN etching & assemblage - 18½ x 29"	1966	500.00
64.	Saunders, Raymond	WALLS I HAVE KNOWN oil/canvas - 81 x 48"	1967	2,000.00
65.	Segal, George	GIRL PUTTING ON MASCARA plaster, wood & plastic-54x36x36"	1968	7,500.00
66.	Shahn, Ben	PORTRAIT OF MARTIN LUTHER KING wood engraving - 22x28½" - edition of 100	1968	100.00 ea.
67.	Sills, Tom	YAXCHILAN oil/canvas - 67 x 72"	1963	2,000.00
68.	Smith, Hughie Lee	MAN IN A BOAT oil - 26" x 36"	1967	1,200.00
69.	Smith, Tony	THE ELEVENS ARE UP 8 x 8 x 8' steel edition 1/3 - plywood mock-up	1963	25,000.00
70.	Stamos, Theodoros	SCOTCH SUN BOX acrylic & oil.canvas - 48 x 60"	1967	3,400.00
71.	Steinberg, Saul	INVENTORY mixed media - 30 x 40"	1967	2,500.00
72.	Stella, Frank	UNTITLED oil on canvas - 5 x 15'		10,000.00
73.	di Suvero, Mark	HOMAGE TO MARTIN LUTHER KING, JR. painted metal - 39½ x 41½ x 75"	Spring, 1968	6,000.00
74.	Thompson, Bob	LA CAPRICE oil - 62 x 52"	1962	2,500.00
75.	Thompson, Russ	AMERICA, AMERICA acrylic & collage/canvas - 48x40"	1968	450.00
76.	Warhol, Andy	MARILYN MONROE 4 silkscreens - 36 x 36"		200.00 ea.
77.	Wesselmann, Tom	GREAT AMERICAN NUDE #97 oil - 55 x 76"	1968	on loan
78.	Westermann, H. C.	A HUMAN CONDITION pine - 36 x 24 x 6"	1964	3,000.00
79.	White, Charles	BIRMINGHAM TOTEM chinese ink - 72 x 40"	1966	2,000.00
80.	White, Jack	UNTITLED #1 50 x 25 x 18"	1967	2,200.00
81.	Whitten, Jacky	PAINTING FOR MARTIN LUTHER KING, JR. - oil - 33 x 39"	1968	1,500.00

The Museum of Modern Art

To Mr. Lowry

CONFIDENTIAL

From Kynaston McShine

Date December 2, 1968

Re Daniel Johnson

A talented young sculptor from California who has been a recipient of a Guggenheim and John Hay Whitney fellowship. Mr. Johnson works in a semi-surrealist vein. The forms are powerful, slightly erotic and fetishistic. The medium is usually highly lacquered wood, and polychromed.

His piece, "Homage to René d'Harnoncourt," in the Martin Luther King memorial exhibition was strong, emotional and of quite good quality.

He was a "protege" of Mr. d'Harnoncourt's and is in Mrs. J.D.R. III's and Mrs. Parkinson's collections. Mr. Johnson will be featured in a forthcoming article on talented Negroes in Look magazine; for it he was photographed in the Museum's garden.

However, there is no urgency for us to take any extraordinary interest in his work at this time. In due course his creativity will be much more clearly formulated. Mr. Johnson's needs are not really that much greater than those of any other struggling young artist, except that he attributes his lack of recognition to racial discrimination.

Telefax WESTERN UNION Telefax

02

DAN Johnson

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RENEE D HARNONCOURT, MUSEUM OF MODERN ART
11 WEST 53 ST NYK
RENEE
DOES ART TRANSCEND RACE IS THE ARTIST WHO IS A NEGRO TRANSCENDABLE
FROM ALL THINGS IN PRESENT DAY AMERICA THERE IS WITH ME GREAT
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DAN JOHNSON 4-6P
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Around the beginning of November,
shall pick you up and bring to my studio.
I have developed a very interesting and intense
image.

I'm looking forward to seeing, and having
you see my thing.

Faithfully
Daniel LaRue Johnson

give Mary address

Daniel Rhine Johnson
134 Beekman st
N.Y.C. 38, N.Y.C.

Dear Rene,

My new constructions are really unbelievable? I owe it all too -talent and New York.

Around the beginning of November, I shall pick you up and bring to my studio. I have developed a very interesting and intense image.

I'm looking forward in seeing, and having you see my thing.

Faithfully
Daniel Rhine Johnson

give Mary address

June 16, 1966

Dear Danny:

Many thanks for your good letter. Here are the problems which we have to face:

1. I won't be in New York until the middle of July.

2. Grants from the Arts Council will be pretty difficult to get. There are very few of them and most will go to people who did not have grants before.

The committees of selection for these grants have not yet been established, so you see this is not anything that you can count on.

If you come to New York with nothing lined up and in the hope of getting a grant or fellowship, you are likely to find yourself in a pretty awkward situation.

Let me know if you have any other tangible plans. I would, of course, like to be of assistance to you if I can.

Warmest regards,

René d'Harnoncourt

Mr. Daniel L. Johnson
2823 Cloverdale
Los Angeles 16, California

Daniel Lafue Johnson
2823 Cloverdale
Los Angeles 16, Cal

Dear Rene,

I hope you and your family are well.

I wanted you to know that my family and I will be moving to N.Y.C. This will take place at the end of June 66. My address will be 134 Beekman Street N.Y.C. 13.

There is a small favor I would like to ask of you. Can you help me get a grant from the "National Council on the Arts"? Thanks to Giacometti, I can say 'I see Painting' and now only question what race is', which has a very important bearing on me asking you to

help me. It has taken me a long time too arrive at this mental state.

Faithfully
Tamie LaRue Johnson

P.S.
Please write me about the "National Council on the Arts". Please

Negroes To Get Part Of $3 Million Art Grant
Negroes will be included among recipients of new grants and allocations announced under a new $3,000,000 program to aid actors, musicians, writers and artists by the National Council on the Arts, council officials told JET.

Daniel LaRue Johnson
P. file

GERALD L. ROSEN

March 31, 1966

Rene' D'Harnoncourt
Director of Museum Art
11 West 53rd Street
New York, N. Y.

Dear Mr. D'Harnoncourt:

Mrs. Rosen and I are active members of the Contemporary Art Council of the Los Angeles County Museum and are very interested in modern art and architecture. Extensive photographs of our home were published in the April 1, 1966 issue of Life magazine.

We are also interested in promising young artists and are writing you in this connection. We have a painting by Daniel La Rue Johnson and for some time have been very interested in his work. We would like to talk with you about making a grant to him through your museum.

We will be in New York on April 15 and would appreciate any information you can send to us before that date so that we can be clarifying our ideas. Please feel free to call us collect: Area Code 213 472-9407.

Sincerely,

Jerry Rosen

Gerald and Arlene Rosen

910 Oakmont Drive
Brentwood, California

DLS

MUSEUM OF MODERN ART

APRIL 1, 1965

MR. DANIEL LARUE JOHNSON
3934 1/2 BRIGHTON AVENUE
LOS ANGELES, CALIFORNIA

ADDRESS REQUESTED 46 RUE HIPPOLYTE MAINDRON PARIS XIV FRANCE BEST REGARDS

RENE D'HARNONCOURT

Charge: Director's Office

CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION
TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-65)

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = Intern Letter

The filing time shown in the time line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

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RENE D'HARNONCOURT, CARE MUSEUM OF MODERN ART
11 WEST 53 ST NYK 5046

1965 MAR 30 AM 2 46

DEAR RENE CAN YOU GIVE ME THE ADDRESS OF GIACOMETTI IT IS IMPERATI
THAT I GET IN TOUCH WITH HIM IMMEDIATELY I MISPLACED HIS ADDRESS
FAITHFULLY YOURS PLEASE WIRE SOON AS POSSIBLE. SORRY TO HAVE
HEARD YOU WERE SICK HOPE YOU ARE FEELING BETTER
DANIEL JOHNSON

Sincerely,
Melvin Edelstein

Dan Johnson's file

March 31, 1965

Dear Mr. d'Harnoncourt,

I had the pleasure of meeting you approximately one year ago at your lecture here at the Los Angeles County Museum. My friend Dan Johnson introduced me to you. Also I believe you were on the Whitney foundation art jury and if so I must presume that you remember my work.

Since this is my first real exhibition I want someone who might have some real interest to know about it.

Sincerely,

Melvin Edwards

March 25, 1965

Dear Dan,

I was just going to write to you explaining why you haven't heard from me when your good note about the Guggenheim arrived. Congratulations - I am very happy for you.

The reason you did not hear from me was because I was not well and during this winter spent most of my time either on sick leave or convalescent leave. Now I am fine and will write you a little later about some of your gallery questions.

With very best regards to you and the family,

Faithfully yours,

René d'Harnoncourt

Mr. Daniel LaRue Johnson
3934 1/2 Brighton Avenue
Los Angeles, California 90062

DANIEL LARUE JOHNSON
3934½ BRIGHTON AVENUE
LOS ANGELES, CALIFORNIA 90062

Dear Rene,

I just wanted to write you to let you know that I won a Guggenheim fellowship.

I hope all is going well for you and your family.

Faithfully
Dan

Encls.

(Miss) Susan Firestone
Administrative Assistant

2/2/65 - Ptng delivered to Eric Davidson to pick up by Santini

cc: Mrs. MacKethan
Miss Mazo

Tolucsm file

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

551 Fifth Avenue New York 10017, N. Y.

Memorandum to Applicants in Painting

March 2, 1965

Dear Mr. Johnson:

Mrs. MacKethan has told me that you are curious to know what was decided about your assemblage-painting, Freedom Now Number 1, which Governor Rockefeller bought from you and subsequently offered as a gift to our Museum. We are sorry that the decision has taken so long, but the picture had to be seen by our Committee on the Museum Collections (which must pass on all new acquisitions). At the first monthly meeting the Committee did not complete the agenda and your picture was one of those held over. At the following meeting the Committee studied the picture but felt they wanted to see it again before deciding. Finally, at the January meeting they voted to accept the gift for our Study Collection.

I should explain that works in the Study Collection are not published in catalogues of the Museum Collection and are not, as a rule put on exhibition. They are, however, made available for study by students and scholars. They are also re-examined from time to time and are in some cases later transferred to the Museum Collection.

I am enclosing a biographical questionnaire and one on the picture itself. We should be very grateful if you would add to the data we have entered and correct any mistakes you find.

With kind regards, I am,

Sincerely yours,

Betsy Jones, Executive Secretary
The Museum Collections

Mr. Daniel Johnson
3934 1/2 Brighton Avenue
Los Angeles 62, California

BJ:dw
Encls.

2/2/65 - Ptng delivered to Eric Davidson + pickup by Santini

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

551 Fifth Avenue New York 10017, N. Y.

Memorandum to Applicants in Painting

The Foundation's Fine Arts Jury will meet in February, and applicants in painting may wish to present to it a selection of no more than six works for consideration. The Jury is particularly interested in viewing recent work.

We prefer to receive paintings unframed or with minimal stripping. Please fill out a label for each painting and fix it to the upper left-hand corner of the back. Works must be accompanied by the enclosed form, filled out in triplicate.

Ship or deliver material to:

The Seven Santini Brothers
449 West 49th Street
New York, N. Y. 10019

Do not ship or deliver works to the Foundation's Fifth Avenue office. Nothing can be received before Monday, February 8, and nothing after Thursday, February 11, 1965. Hours of delivery are 9 to 12 a.m. and 1 to 4:30 p.m. Deliveries cannot be accepted between 12 and 1.

If you are not located in New York City and representative examples of your work are available here, you may wish to ask the holders to contact us for instructions for delivery to Santini.

Everything submitted is at your own risk and expense, including transportation and insurance both ways. The Foundation receives all works on the understanding that it is not responsible for their loss or damage from fire or any other cause while in its charge or in the course of transmission. By March, all work, subject to the preceding sentence, will be returned. We will try to return all submissions as quickly as possible. If your works have been delivered by hand, we will let you know when to call for them.

If you have any questions, please telephone Susan Firestone or Elizabeth Gottlieb at MU 7-4470 through February 5 and after that date at CO 5-3319.

(Miss) Susan Firestone
Administrative Assistant

2/2/65 - Ptng delivered to Eric Rowlison to pickup by Santini

THE MUSEUM OF MODERN ART

551 FIFTH AVENUE · NEW YORK · N. Y.

cc: Dorothy Miller & Sara Mazo
Ellen MacKethan

Date January 28, 1965

To: Dorothy Dudley

Re: D. L. Johnson: Freedom Now

From: Betsy Jones

December 21, 1964

The artist, Daniel LaRue Johnson, is applying for a Guggenheim and has asked us to send the picture we accepted for the Study Collection (as an anonymous gift) -- Freedom Now -- to Santini for study by the jury.

I am attaching:

1. A sheet of instructions with dates and hours when deliveries can be made to Santini.

2. A sticker which should be put on the back of the picture.

3. A form made out in triplicate which is supposed to accompany the picture. I trust I am right in thinking that there is no need to take out special insurance.

Will you please have arrangments made to deliver this picture according to the instructions? At the same time, will you also have delivered another work by Johnson (owned by Mrs. Bliss Parkinson) which is now in Ellen MacKethan's office.

Charge costs to Museum Collections Budget #357.

Susan Firestone

(Miss) Susan Firestone
Administrative Assistant

SF:mg

Enc.

TELEPHONE • MURRAY HILL 7-4470 - AREA CODE 212 CABLE ADDRESS • GUGMEMORA

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

551 FIFTH AVENUE · NEW YORK · N · Y ·

December 21, 1964

Mrs. Bliss Parkinson
215 East 72nd Street
New York, N. Y. 10021

Dear Mrs. Parkinson:

Mr. Daniel LaRue Johnson, who is applying for a Guggenheim Fellowship in painting, has asked me to send you instructions for the submission of one of his works to the Foundation's jury, and so I am doing.

Sincerely yours,

Susan Firestone

(Miss) Susan Firestone
Administrative Assistant

SF:mg

Enc.

TELEPHONE • MURRAY HILL 7-4470 · AREA CODE 212 CABLE ADDRESS • GUGMEMORA

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

551 FIFTH AVENUE · NEW YORK · N · Y ·

December 21, 1964

Mr. Réné D'Harnoncourt
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Mr. D'Harnoncourt:

Mr. Daniel LaRue Johnson, who is applying for a Guggenheim Fellowship in painting, has asked me to send you instructions for the submission of one of his works to the Foundation's jury, and so I am doing.

Sincerely yours,

Susan Firestone

(Miss) Susan Firestone
Administrative Assistant

SF:mg

THE MUSEUM OF MODERN ART

Date January 28, 1965

To: Ellen MacKethan

Re: Daniel LaRue Johnson

From: Betsy Jones

Here is your file (perhaps slightly disordered) on Daniel LaRue Johnson. I have made copies of those documents that seemed to relate to the picture we now have or were biographical. I have also removed completely the Registrar's temporary receipt for this picture which I trust you don't really need. Should you be putting this file into dead storage one day, we could use the originals of the items I have marked with an M.C.

Mr. Rene d'Harnoncourt
The Museum of Modern Art
11 West 53rd Street
New York, New York

cc: Miss Rubenstein with check
Betsy Jones

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January 5, 1965

D.L. Johnson file

Guggenheim Foundation

x Guggenheim Foundation

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of his message.

January 5, 1964

ROOM 5600
30 ROCKEFELLER PLAZA
NEW YORK 20, N.Y.

MC

November 13, 1964

Dear Rene:

In accordance with your note of the ninth, I am enclosing herewith Nelson's check in the amount of $1,800 payable to The Museum of Modern Art to cover the cost Mr. Daniel Johnson's painting which the Museum recently acquired.

With best wishes.

Sincerely,

Louise

Louise A. Boyer

Mr. Rene d'Harnoncourt
The Museum of Modern Art
11 West 53rd Street
New York, New York

cc: Miss Rubenstein with check
Betsy Jones

D. L. Johnson file

C
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Confidential Report to the John Simon Guggenheim Foundation

x Guggenheim Foundation

Daniel LaRue Johnson

I have known Daniel Johnson's work for considerable time. He is a man of great talent, suffering acutely from the problems of discrimination against Negroes. I don't know of any artist in whose work the emotional rebellion against discrimination is so apparent. Several years ago his work was buoyant with color and entirely abstract. Since then balck gradually invaded his canvases until now they are all black and his message is contained in certain objects fastened to the black surface. Some of his work actually suffers from his preoccupation with the race problem but at his best he manages to create a very powerful imagery.

The jury for the Opportunity Fellowship Program of the John Hay Whitney Foundation, on which I serve, gave him a grant two years ago. His problem is that of so many young artists who are kept by financial worries from concentrating on creative work. I believe in his talent and also believe that only an opportunity for work will get him to the point of complete integration of message and created form. His desire to come to New York is understandable. Inspite of the increased activity in the field of art in Los Angeles, it is still difficult to see as much of contemporary art there are can be seen in New York. To have such an opportunity would also help him to concentrate on the esthetic formulation of his message.

René d'Harnoncourt

January 5, 1965

Pd - 11/23/64
Ck # 1903 r
$78.59

DERN ART 11 WEST 53 STREET NEW YORK 19 N.Y.

DATE October 6, 1964

rd

PURCHASE ORDER № 44066

8

DISCOUNT:

	UNIT PRICE	TOTAL
asing of one box 62 x 62 x 12" to Mr. D. LaRue Johnson for $1,80000.		$78.59
C & C —		37.01
— Cones Arlens		115.60

ORDERED BY Dorothy H. Dudley, Registrar

AUTHORIZED BY

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO TREASURER'S OFFICE.

Re Johns opty

Mr. Daniel LaRue Johnson
3934 1/2 Brighton Avenue
Los Angeles 62, California

Enclosure

THE MUSEUM OF MODERN ART 11 WEST 53 STREET NEW YORK 19 N.Y.

TO Cart and Crate

530 North La Cienega Boulevard

Los Angeles, California 90048

DATE October 6, 1964

PURCHASE ORDER № 44066

DISCOUNT:

	UNIT PRICE	TOTAL
CONFIRMATION ORDER		
Construction, packing and releasing of one box 62 x 62 x 12" conatining a painting belonging to Mr. D. LaRue Johnson to American Airlines, insured for $1,80000.		
Cartage 12.19 Crating and materials 66.40		$78.59
C & C —		37.01
— Amer. Airlines		115.60

ORDERED BY Dorothy H. Dudley, Registrar

AUTHORIZED BY

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO TREASURER'S OFFICE.

re Johnson pty

Mr. Daniel LaRue Johnson
3934 1/2 Brighton Avenue
Los Angeles 62, California

Enclosure

cc: Sarah Rubenstein
Betsy Jones

November 17, 1964

Dear Dan,

At last I am able to send you the check for $1,600 covering the sale of your painting. Its final disposition, whether it will be placed in a private or public collection, has yet to be decided. I expect this decision to be made in early December and will of course let you know so that you will be able to quote the Collection in future catalogues.

I am very sorry that it took so long to get these negotiations settled but, as I told you, one never knows in advance how long they will take.

Give my very best regards to Mrs. Johnson and the children.

Saludos,

Faithfully yours,

René d'Harnoncourt

Mr. Daniel LaRue Johnson
3934 1/2 Brighton Avenue
Los Angeles 62, California

Enclosure

~DLJ file
LAB

THE MUSEUM OF MODERN ART

MC

Date November 9, 1964

To: Mrs. Louise A. Boyer

Re: Daniel LaRue Johnson

From: René d'Harnoncourt

Dear Louise,

The painting by Daniel LaRue Johnson is now at the Museum. Alfred has seen it and will show it to the Collections Committee. Since this matter has been delayed so often and since Daniel Johnson is very much in need of money, I suggest that we do not wait for the decision about the eventual disposition of the painting.

If the Museum could receive a check for $1,800 earmarked for the acquisition of the painting, we will send Johnson a check not identified with Nelson or the Museum. I will write him that the acquisition is to stay anonymous until we decide which organization will be the final recipient of the painting. There are several institutions eager to own the picture should the Museum Collections decide against it.

With best regards,

René d'Harnoncourt

DEAR RENE. HELP!

Faithfully
Daniel Lahue Johnson

OR UNITED STATES GOVERNMENT GRANT 3

istered by the Department of State

REPORT

SPAIN

FOR STUDY OR RESEARCH IN Painting Techniques (country)

rator of The Museum of Modern Art N.Y.C.

Title or Position Department Institution

OMPLETED BY REFERENCE

IN WHAT CAPACITY?

3

daptability, preparation in his field of study, project, project
is experiences, promise of growth, and any other pertinent
scholar representing the United States abroad. (*Please use*

on't
ow
ork.

53 STREET NEW YORK 19 N.Y.

November 16, 1964

CHASE ORDER № 47202

DISCOUNT:

TOTAL

0 $1,600

ON Telefax

OCT 27 PM 14 19

D YET WIRE

VIA AIR MAIL

8¢ U.S. AIR MAIL

LOS ANGELES, CALIF. 81 PM 6 NOV 1964

Mr. Rene d'Harnoncourt
c/o Museum of Modern Art
11 West 53 Rd Street
11 Manhattan 20, New York

Personal

AFTER FIVE DAYS RETURN TO
Daniel Fabre Johnson
3934 1/2 Brighton Ave
Los Angeles 62 Cal

ZIP CODE 90062

1270 (1-51)

MEMORANDUM

To:

From: RENE D'HARNONCOURT

Date:

Subject:

OR UNITED STATES GOVERNMENT GRANT 3

under programs administered by the Department of State

CONFIDENTIAL REPORT

ue Johnson SPAIN

inting FOR STUDY OR RESEARCH IN Painting Techniques (country)

'Harnoncourt Curator of The Museum of Modern Art N.Y.C.

Title or Position Department Institution

ON BELOW TO BE COMPLETED BY REFERENCE

WHAT CAPACITY?

daptability, preparation in his field of study, project, project is experiences, promise of growth, and any other pertinent

Oct 63

Dear Mr. d' Harnoncourt

AFTER FIVE DAYS RETURN TO
Daniel LaRue Johnson
3934 1/2 Brighton Ave
Los Angeles 62, Cal
ZIP CODE 90062

LOS ANGELES, CALIF. PM 6 NOV 1964 18

8¢ U.S. AIR MAIL

VIA AIR MAIL

Mr. Rene d' Harnoncourt
c/o museum of modern Art
11 west 53 rd Street
Manhattan 20, New York

Personal

11 WEST 53 RD NYK
DEAR RENE AGAIN I HAVE BECOME FRUSTRATED ANY WORD YET WIRE
REPLY FAITHFULLY
DANIEL LARUE JOHNSON. 9 nov 68

1270 (1-51)

MEMORANDUM

To:

From: RENE D'HARNONCOURT

Date:

Subject:

OR UNITED STATES GOVERNMENT GRANT 3

under programs administered by the Department of State

CONFIDENTIAL REPORT

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'Harnoncourt Curator of The Museum of Modern Art N.Y.C.

Title or Position Department Institution

ON BELOW TO BE COMPLETED BY REFERENCE

WHAT CAPACITY?

daptability, preparation in his field of study, project, project is experiences, promise of growth, and any other pertinent cholar representing the United States abroad. (*Please use*

Oct 63

Dear Mr. d' Harnoncourt

I really need your help. I need your reference for the FullBright people. I don't like having to asking you, however i don't know enough people who are able to talk about my work.

Thank you
Dan Johnson

53 STREET NEW YORK 19 N.Y.

November 16, 1964

CHASE ORDER № 47202

TOTAL

$1,600

Telefax WESTERN UNION Telefax

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

1964 OCT 27 PM 11 19

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L LSA255 NL COLLECT LOS ANGELES CALIF 27
RENE D' HARNONCOURT, MUSEUM OF MODERN ART
11 WEST 53 RD NYK
DEAR RENE AGAIN I HAVE BECOME FRUSTRATED ANY WORD YET WIRE
REPLY FAITHFULLY
DANIEL LARUE JOHNSON.

1270 (1-61)

FOR

THE MUSEUM OF MODERN ART 11 WEST 53 STREET NEW YORK 19 N.Y.

TO Daniel LaRue Johnson

3934 1/2 Brighton Avenue

Los Angeles 62, California

MC

DATE November 16, 1964

PURCHASE ORDER № 47202

DISCOUNT:

	UNIT PRICE	TOTAL
For purchase of oil painting by Governor Rockefeller	$1,600	$1,600
DO NOT MAIL ORIGINAL - GIVE CHECK TO MR. D'HARNONCOURT		
See also: Purchase Order # 42595 9/17/64 $200		

ORDERED BY René d'Harnoncourt

AUTHORIZED BY

FOR

Signed Date

Address

MEMORANDUM

To:

From: **RENE D'HARNONCOURT**

Date:

Subject:

Daniel Johnson
3934½ Brighton Avenue
Los Angeles 62, California

OR UNITED STATES GOVERNMENT GRANT 3

l under programs administered by the Department of State

CONFIDENTIAL REPORT

ue Johnson SPAIN

inting FOR STUDY OR RESEARCH IN Painting Techniques (country)

'Harnoncourt Curator of The Museum of Modern Art N.Y.C.

e Title or Position Department Institution

ON BELOW TO BE COMPLETED BY REFERENCE

CANT? IN WHAT CAPACITY?

e information on his personality, adaptability, preparation in his field of study, project, project n, his ability as an interpreter of his experiences, promise of growth, and any other pertinent ant as a person and as a potential scholar representing the United States abroad. (*Please use erse side for mailing information.*

Signed Date

Address

APPLICATION FOR UNITED STATES GOVERNMENT GRANT

for study abroad under programs administered by the Department of State

3

CONFIDENTIAL REPORT

NAME OF APPLICANT Mr. Daniel LaRue Johnson SPAIN

FIELD OF STUDY Art History---- Painting FOR STUDY OR RESEARCH IN Painting Techniques (country)

REFERENCE REQUESTED FROM Mr. Rene d'Harnoncourt Curator of The Museum of Modern Art N.Y.C.

Name Title or Position Department Institution

THE SECTION BELOW TO BE COMPLETED BY REFERENCE

1. HOW LONG HAVE YOU KNOWN THE APPLICANT? _____ IN WHAT CAPACITY? _____

2. In evaluating this applicant it is essential to have information on his personality, adaptability, preparation in his field of study, project, project in relation to his preparation, general preparation, his ability as an interpreter of his experiences, promise of growth, and any other pertinent information which would help to see this applicant as a person and as a potential scholar representing the United States abroad. (*Please use typewriter if possible.) Please see bottom of reverse side for mailing information.*

Signed _____ Date _____

Address _____

MC

Proposed Study

Although my work is not concerned with the emergence of non-figurative expression which began only recently in Madrid, the principal seat of traditionalism in painting, would be of important concentration; and to understand the severity and dramatic work of Jose Gutierrez Solana, who was notable in this period. In particular interest to Madrid, I am also concerned with the post-war period, in which modern tendencies were revived with the formation of the Dau-Al-Set, a group in Barcelona 1948. Among the founders, I'm interested in, are such painters as Joan Ponc, and Antoni Tapies.

I would also like to explore the possible theory that certain aspects of the finest creations by Francisco De Goya, was the most powerful example of an inherent Spainish tendency towards a destructive spirit in art and expressionism in the dissolution of form by an unrestrained technical inventiveness.

As Goya lived in a period of war, revolution, and massive social crisis, I can't help from feeling that the time in which I live there must be some similarity . Although I have never lived through a war, I definitely feel, we as Americans, are experiencing a new social revolution. I feel that my constructions sum up this social epoch--1963.

In this same spirit of Francisco De Goya, I find it important in my life and career to carefully search for a clearer social interpretation to my work. As perhaps Rembrandt guided Goya into psychological depths with Goya's color gradually fading and his figures loomed in a dark uncertain chiarosuro, it reflects the similar change my work has taken under the influences of the American Negroes new emergence and that of Charles White, artist.

I find it compelling to travel in Spain--Madrid and Barcelona. This common affinity with my art and that of Spain, without doubt will allow me to viviset and examine all components of these vital changes in my work.

MC

CURRICULUM VITAE

I, Daniel La Rue Johnson was born February 18, 1938 in Los Angeles, California. As far as I can remember, my interest in art began about the 8th grade. My first art teacher was probably the beginning of my sincere desire to understand the many interesting things I saw, that first day in the 8th grade art class. I could never really understand from that day why I really achieved in every art project that confronted me. In the 9th grade I received two gold keys in all-city school artistic competition. After winning the keys, it opened many doors in mind. In my first year of high school, I was choosen the best artist in my class, which won me a trip to New York. Over the summer there, I couldn't beleive the many wonderful things I saw. The Museum of Modern Art, in which some years later I would be represented, left an impression on me I shall never forget. After my return to Los Angeles for the 11th grade, I was asked by my instructor in art to place some of my pieces for an exhibit; as a result I won $250.00.

In the 12th grade I won a one-year scholarship to Chouinard Art Institute. This was probably the turning point in my life. The first two years in art school I made a tremendous adjustment. At the time I first attended art school I was the only negro there; this really was an adjustment because the high I attended simultaneously was all negro.

After leaving school I returned to New York where I became very close friends with such artists as De Kooning, the late Franz Kline and others. In New York City I digested and consumed a new sensibility. Upon my return to Los Angeles, I married artist Virginia Jaramillo.

My first important exhibit of my work was held in La Jolla, California. As a result Stanley Kramer, motion picture director-producer, purchased one of my works. After several months I tried out for a John Hay Whitney, although I understamd I came very close winning, I didn't receive the fellowship.

I received a letter from Mr. Charles F. Jones, who is the Program Secretary for the John Hay Whitney Foundation, that two people were interested in buying my work for their collection. It turned out that the people who purchased my work were Mrs. John D. Rockefeller III and Mrs. Bliss Parkinson of the Museum of Modern Art. After receiving the checks for $300.00 a peice, it prompted me to try out for the John Hay Whitney the following year. During that year I worked harder than ever before. I almost negated the principals in which an artist works for. On April 15th, 1963 at 1:30, I received a special delivery letter stating I had just won a John Hay Whitney fellowship for $2,750 which was to take me to ten southern states. Before leaving for my southern trek, I received several small write ups. This was followed with a purchase by the Pasadena Art Museum for their permanent collection

MC

FUTURE ASPIRATIONS

It is necessary, at this stage as a painter for me to be exposed to every important development in the theory and history of art. Particularly, I need direct exposer to the concepts that will render the most valid awakening for me and my painting -- both technically and spiritually.

It would be difficult to clearly present to you a detailed plan of my future aspirations. It would appear to me that my desires are mainly to be able to continue painting and become more aware of myself as a painter. I am not really striving to become famous as an artist, but to mature as one. It has been my most recent desire to be exposed to a new philosophy as well as exchange technical view points. Spain being one of the dynamic leaders in art, has been a constant stimulant. In the past three years my attention has taken on a significant social change. I have , for a long time, wished for the chance to correlate the magnificant social works of Francisco de Goya to my own work. It is conceivable that this necessary exposure would without a doubt tend to excelerate my maturity ten fold.

ndh

Daniel Fabre Johnson
3734 ½ Overton ave
Los Angeles 62, Cal

Oct 1964

Dear Rene,

I am trying out for the John Simon Guggenheim fellowships. Could you be my reference? I will send you my plan of study a week.

Sincerely yours in hand
Daniel Fabre Johnson

Johnson, D.L

Daniel Lalue Johnson
3934 1/2 Brighton ave
Los Angeles 62, Cal

10/9/64

Dear Rene,

How are you

I have made my reservation to leave for the South Oct 14, 1964. Could you please send the $1,600 dollars, so as I may be able to leave by then. I will probably see you in nov, after I leave Virginia.

Sincerely yours in Bond
Daniel Lalue Johnson

Phoned 13 Oct
Not to count on money
until received
RH

– Daniel Johnson
Registrar

THE MUSEUM OF MODERN ART

Date October 5, 1964

To: Miss Dorothy Dudley

From: Ellen MacKethan

Re: Daniel Larue Johnson's painting

MC

Dear Miss Dudley:

The attached invoice no. 01047 and postal card from Cart and Crate were received after you telephoned me this morning about the painting sent to Mr. d'Harnoncourt by Daniel Larue Johnson of 39341/2 Brighton Avenue, Los Angeles 62, California. Mr. d'Harnoncourt had the painting shipped at his request. It is being bought by Governor Rockefeller and any expenses in connection with the painting/~~shipped~~ should be billed to the Governor (attention: Mrs. Boyer, Room 5600, 30 Rockefeller Plaza, New York 20, New York). Mr. d'Harnoncourt has asked Mr. Barr to look at the painting and Rona is going to get in touch with you to let you know when he can see it.

I am sorry you were not informed earlier of these arrangements.

MC

Room 5600
30 Rockefeller Plaza

July 29 1964

To: Ellen

From: Carol

Voila the Daniel Johnson photos!

As agreed, you'll pick the one NAR is to buy as a gift to the Museum.

cheers!

C.

Daniel Lakue Johnson
3934 1/2 Brighton ave
Los Angeles 62, Cal

Sept. 28 1964
(approximately)

e,

d in Los Angeles thursday
long hectic trip.
we made it with
one dollar left over.

I am sending the Painting the Governor selected by air frieght Collect as you said I should do.

I talked to mr. DeFranco about a teaching job. I'm still waiting to hear some thing as to job prospects. Thank you again for everything you have done

faithfully, Daniel Johnson

MC.

Daniel Lakie Johnson
3934 1/2 Brighton ave
Los Angeles 62, Cal

Sept. 28 1964
(Approximately)

Dear Rene,

Arrived in Los Angeles thursday night after a long hectic trip. Thanks to you we made it with one dollar left over.

I am sending the Painting the Governor selected by air freight Collect as you said I should do.

I talked to mr. DeFranco about a teaching job. I'm still waiting to hear some thing as to job Prospects. Thank you again for everything you have done

faithfully Daniel Johnson

Telefax WESTERN UNION Telefax

CDB163 433P EDT AUG 19 64 LB275

L LLJ076 PD 7 EX LOS ANGELES CALIF 19 1240P LDT

RENE D-HARNONCOURT, CARE MUSEUM OF MODERN ART

11 WEST 53 ST MANHATTAN NYK

DEAR RENE ANY WORD YET. SINCERELY P.S. PARDON MY IMPATIENCE

DANIEL LA RUE JOHNSON 3934 1/2 BRIGHTON AVE LA 62 CALIF

(13).

1270 (1-51)

this case, I think there is no doubt that the construction with the fragments of a white and a black doll is the best work of art. However, I ought to point out to you that the striped piece of material is a section of a U. S. flag. I do not think that he is politically subversive but there is no question that the symbolism of the construction accuses the United States of mutilation of both the black and the white. The piece showing a black doll's head behind bars on a structure resembling a cross is less controversial but, unfortunately, also less interesting as a work of art.

People here are quite impressed with his work. Motherwell thinks he is the best colored artist.

Please let me know what to do.

Faithfully yours,

Rene d'Harnoncourt

Governor Nelson A. Rockefeller
Room 5600
30 Rockefeller Plaza
New York 20, New York

Daniel Johnson file (x filed NAR) NAR

cc: Mrs. Boyer

mc.

May 19, 1964

Dear Nelson,

Here are two of the paintings or better constructions by Daniel Johnson whom you met in Los Angeles and to whom I wrote with your approval that you would like to see some of his work for possible purchase.

All his work is influenced by his strong feelings about the Negroes' plight. The best work is full of bitter protest. In this case, I think there is no doubt that the construction with the fragments of a white and a black doll is the best work of art. However, I ought to point out to you that the striped piece of material is a section of a U. S. flag. I do not think that he is politically subversive but there is no question that the symbolism of the construction accuses the United States of mutilation of both the black and the white. The piece showing a black doll's head behind bars on a structure resembling a cross is less controversial but, unfortunately, also less interesting as a work of art.

People here are quite impressed with his work. Motherwell thinks he is the best colored artist.

Please let me know what to do.

Faithfully yours,

Rene d'Harnoncourt

Governor Nelson A. Rockefeller
Room 5600
30 Rockefeller Plaza
New York 20, New York

THE MUSEUM OF MODERN ART

Date May 11, 1964

To: René d'Harnoncourt

Re: Daniel LaRue Johnson

From: Dorothy Miller

May 19, 1964

Dear Louise,

Here are two photos of Daniel LaRue Johnson's work and my letter to Nelson with comments. I have a hunch Nelson may meet him again when he comes near Los Angeles and it might be helpful if he could get letter and photos before seeing him.

Muchissimos saludos,

Rene d'Harnoncourt

Mrs. Louise A. Boyer
Room 5600
30 Rockefeller Plaza
New York 20, New York

Enclosures

Subject:

Ellen
This was paid - check cashed on Friday -
R dH has personal signed receipt!

Daniel Johnson file

DERN ART 11 WEST 53 STREET NEW YORK 19 N.Y.

DATE September 17, 1964

PURCHASE ORDER № 42595

DISCOUNT:

	UNIT PRICE	TOTAL
of work of art for by Gov. Nelson A. Rockefeller	$200	$200

ORDERED BY René d'Harnoncourt

AUTHORIZED BY

FOR

Exchange: Nelson A. Rockefeller

Daniel Johnson file

THE MUSEUM OF MODERN ART 11 WEST 53 STREET NEW YORK 19 N.Y.

TO Mr. Daniel Johnson

DATE September 17, 1964

PURCHASE ORDER № 42595

mc

DISCOUNT:

	UNIT PRICE	TOTAL
Original Not to be Mailed		
Advance toward purchase of work of art to be selected and paid for by Gov. Nelson A. Rockefeller	$200	$200

ORDERED BY René d'Harnoncourt

AUTHORIZED BY

FOR

Exhange: Nelson A. Rockefeller

THE MUSEUM OF MODERN ART

cc: Betsy Jones

Date May 11, 1964

MC

To: René d'Harnoncourt

From: Dorothy Miller

Re: Daniel LaRue Johnson

Dear René:

Alfred has looked at the photographs of Daniel Johnson's "boxes" and does not feel he can commit himself to any choice on the basis of the photographs alone. They are really very hard to see. So I think we will just have to let Nelson choose whichever one he wants. If he should decide to offer it later to the Museum we would then have to see the object itself to decide whether it is desirable for the Collection.

DM

NAR File

THE MUSEUM OF MODERN ART

Date May 4, 1964

To: Miss Dorothy Miller

Re: Daniel LaRue Johnson

From: Rene d'Harnoncourt

May 5, 1964

Dear Daniel,

I sent you a letter this morning just before your wire arrived. Do not let the sale of any one of the paintings intervene with your exhibition. I will be able to let you know before June if the Governor decides on one of the pictures and if it is among those that you want to send to Pasadena, what kind of credit line he would like to see on it.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Daniel LaRue Johnson
3934½ Brighton Avenue
Los Angeles 62, California

THE MUSEUM OF MODERN ART

Date May 4, 1964

Re: Daniel LaRue Johnson

To: Miss Dorothy Miller

From: Rene d'Harnoncourt

me

Dear Dorothy,

I have shown you these photos before. They are the ones that Daniel Johnson sent on Nelson's request since Nelson wants to buy one of his works. It occurred to me that because of the subject matter Nelson may not want to keep them around in which case he might want to give it to us. Therefore .....if you and Alfred would like to consider one of them for the Museum, I would like to tell Nelson.

Saludos,

cc: Mrs. Boyer

MC
ME

March 20, 1964

Dear Mr. Johnson:

I have heard from Governor Rockefeller that he has met you and has received a letter from you recently. He asked me to help him with the selection of one of your paintings for his collection. This of course is a little difficult by long distance. I wonder if you have any of the paintings left which I saw when I visited you last October? If so, please let me know which ones they are to refresh my memory. If you have any photographs of either these paintings or others I have not seen this would also be helpful.

Having this material in hand I would ask you then to send one or two of the pictures to New York so that I can show them to the Governor. Also, please include in your letter the prices of the paintings.

Please let me know if this procedure is agreeable to you.

With very best regards to you and Mrs. Johnson,

Faithfully yours,

Rene d'Harnoncourt

Mr. Daniel Johnson
393½ Brighton Avenue
Los Angeles 62, California

March 20, 1964

Dear Mr. Johnson:

Governor Rockefeller has asked me to thank you for your letter to him of February fourteenth and to apologize for the delay in answering, but as you know, he has had a very heavy schedule these past months.

Although the Governor is most appreciative of your desire to complete your proposed project, he does not feel that he can be of direct assistance. Sympathetic though he is with your problem, the great number of similar requests that he receives makes it impossible for him to comply with all of them and it would not be fair to help in some instances and not in the many others of equal merit and appeal. However, he has asked Mr. Rene d'Harnoncourt, Director of the Museum of Modern Art, whom I believe you know, to be in touch with you as to the possibility of the Governor purchasing one of your paintings. You will be hearing directly from Mr. d'Harnoncourt concerning this matter.

Sincerely,

s/LAB

Louise A. Boyer

Mr. Daniel Johnson
3934½ ~~3931 1/2~~ Brighton Avenue
Los Angeles 62, California

cc. and file to Mr. d'Harnoncourt

Fri. 4 pm.

Louise:

Rd'H will be calling you about this.

c

934 1/2 Brighton Avenue
os Angeles 62, California

MC

Governor about research
assistance

Route to	Date
Mrs. Uht	2/21/64

Follow-up Date

NEW YORK STATE
EXECUTIVE CHAMBER
CORRESPONDENCE CONTROL UNIT
Form No. 34A

m writing you in regard to our conversation
aladium. Probably I was the only painter you
n Los Angeles.

a little about myself. I received a John Hay
n 1963 to do research in ten southern states.
collecting common objects for my construct-
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my project without further assistance.

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s an entity. Because of your awareness, I feel
honored to have had the privilege of corresponding and relating my
problems as an artist to you. I know that if it is within your power,
you will make possible an avenue for me to complete my project, so
I may have my opportunity to realize my potential as a creative art-
ist.

Sincerely yours,

Daniel Johnson

Daniel Johnson

Printed by CROMWELL PRINTERY, INC., Albany 1, New York

Correspondent ST

JOHNSON, Daniel

3934 ½ Brighton Ave.
Los Angeles 62, Cal.

Addressed to NAR Date 2/14/64

Subject

Says he talked to the Governor about research assistance

Route to	Date
Mrs. Uht	2/21/64

Follow-up Date

NEW YORK STATE
EXECUTIVE CHAMBER
CORRESPONDENCE CONTROL UNIT
Form No. 34A

3934 1/2 Brighton Avenue
Los Angeles 62, California

MC

Rockefeller
on

n A. Rockefeller:

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I may have my opportunity to realize my potential as a creative art-
ist.

Sincerely yours,
Daniel Johnson
Daniel Johnson

righton Avenue
les 62, California

February 14,

Governor Ne
The Executiv
Albany, New

Dear Govern

As you reque conversation
at the Los A nly painter you
met while yo

First, let m ved a John Hay
Whitney Fell uthern states.
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Sincerely yo

Daniel Johns

NEW YORK STATE
EXECUTIVE CHAMBER
CORRESPONDENCE CONTROL UNIT
Form No. 34A

righton Avenue
es 62, California

February 14,

Governor Ne
The Executiv
Albany, New

Dear Govern

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Sincerely yo

Daniel Johnson

Correspondent ST

JOHNSON, Daniel

3934 ½ Brighton Ave.
Los Angeles 62, Cal.

Addressed to NAR Date 2/14/64

Subject

Says he talked to the Governor about research assistance

Route to	Date
Mrs. Uht	2/21/64

Follow-up Date

NEW YORK STATE
EXECUTIVE CHAMBER
CORRESPONDENCE CONTROL UNIT
Form No. 34A

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righton Avenue
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February 14,

Governor Ne
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Albany, New

Dear Governo

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Brighton Avenue
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February 1

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NEW YORK STATE
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February 14, 19

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NEW YORK STATE
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3934 1/2 Brighton Avenue
Los Angeles 62, California

February 14, 1964

MC

Governor Nelson A. Rockefeller
The Executive Mansion
Albany, New York

Dear Governor Nelson A. Rockefeller:

As you requested, I am writing you in regard to our conversation at the Los Angeles Paladium. Probably I was the only painter you met while you were in Los Angeles.

First, let me tell you a little about myself. I received a John Hay Whitney Fellowship in 1963 to do research in ten southern states. My research entailed collecting common objects for my constructions and assembleges. I found it necessary as a painter to assemble various found objects which reflect something of the southern folk world. I realize the development in my work has a social realism at this point. Although I have been touched by such painters as Philip Guston, the late Franz Kline and William de Kooning, history tells me that these painters during W.P.A. were very socially-conscious in their work.

The Whitney Fellowship opened new realizations and images that hadn't existed for me before. Unfortunately, I was only able to complete half of my proposed project due to the lack of adequate funds. In order to finish the project, I will need $5,500 vital to the final stages of it. I am more than grateful for all the assistance that has been given to me to become totally submerged in my work. I could not complete my project without further assistance.

In light of your esthetic commitment and your familiarity with painters, I am sure you understand the problems the artists face in their struggle to emerge as an entity. Because of your awareness, I feel honored to have had the privilege of corresponding and relating my problems as an artist to you. I know that if it is within your power, you will make possible an avenue for me to complete my project, so I may have my opportunity to realize my potential as a creative artist.

Sincerely yours,

Daniel Johnson

Daniel Johnson

Daniel Johnson
3934 1/2 Brighton Avenue
Los Angeles

mc

My paintings are owned by the following persons:

Mr. Rene D'Harnoncourt, Museum of Modern Art (N.Y.C.)

Mrs. Bliss Parkinson (N.Y.C.)

Mrs. John D. Rockefeller III (N.Y.C.)

Stanley Kramer, motion picture producer-director (Los Angeles)

Pasadena Art Museum (Pasadena, California)

Los Angeles County Museum (Los Angeles, California)

DJ:ndh

CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION
TELEGRAM

1201 (4-60)

W. P. MARSHALL, PRESIDENT

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

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A185CC (L LLW121) 8M COLLECT AR LOS ANGELES CALIF 406P PDT MAY 26 1964

MUSEUM OF MODERN ART
RENE D'HARNONCOURT 5026
11 WEST 53 ST NYK (EMD)

DEAR RENE MY ANXIETY IS GAINING MOMENTUM PLEASE FORGIVE

MY IMPATIENCE, IS THERE ANY WORD YET?

DANIEL LA RUE JOHNSON YOURS IN BOND

1110P

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

WESTERN UNION

TELEGRAM

DLS PD MUSEUM OF MODERN ART

MAY 5, 1964

MR. DANIEL L. JOHNSON
3934½ BRIGHTON AVENUE
LOS ANGELES, CALIFORNIA

SINCE SELECTION OF PAINTING HERE WILL BE MADE FROM PHOTOGRAPH URGE YOU SEND WHATEVER YOU WISH TO ~~XXX~~ PASADENA EXHIBITION. DELIVERY CAN WAIT. LETTER FOLLOWS.

RENE D'HARNONCOURT

Charge: Director's Office

CLASS OF SERVICE
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WESTERN UNION
TELEGRAM

W. P. MARSHALL, PRESIDENT

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NM196 (57)LA125
L LLV056 NL COLLECT LOS ANGELES CALIF 4
RENE D'HARNONCOURT
11 WEST 53 ST NYK

DEAR RENE SORRY TO BOTHER YOU AT THIS TIME THERES BEING A SHOW PUT TOGETHER AT THE PASADENA ART MUSEUM IN WHICH SOME OF MY WORK WILL BE REPRESENTED (JUNE -64) WOULD LIKE TO KNOW IF GOVERNOR ROCKERFELLER HAS SELECTED ANY OF THE PIECES I SENT FROM PHOTOGRAPHS I AM BEING PUSHED FOR SOME OF THE PIECES FOR THE PASADENA SHOW HOPE THAT I HAVENT RUSHED ANYTHING BUT YOU KNOW HOW IT IS YOURS IN BOND

DANIEL LARUE JOHNSON.

Two of my constructions seen from front. The constructions titled "Little Pete" and "Freedom now" no#2 are the ones that have been like structures

Rene d'Harnoncourt

Mr. Daniel LaRue Johnson
3934½ Brighton Avenue
Los Angeles 62, California

any other information you might need please write me

Sincerely
Daniel LaRue Johnson

PS. Information on back of photographs

May 4, 1964

Dear Daniel,

Sorry for the delay of this note but we are really hectic here with the opening of the Museum only three weeks away and a fabulous amount of work to be done before then. I expect to hear from the Governor in about two weeks and will then write to you immediately.

With best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Daniel LaRue Johnson
3934½ Brighton Avenue
Los Angeles 62, California

Ernest Arthur Johnson
3934 1/2 Brighton Ave
LA 62, Cal

Dear Rene,

Here are the photographs of my work. If you or the Governor feel that you would like to keep the photograph of painting or construction which is purchased, please feel free to do so.

Two of my constructions open from front. The constructions titled, "Little Pete," and "Freedom now" no #2 are the ones that have door like structure. Any other information you might need please write me.

Sincerely
Ernest Arthur Johnson

P.S. Information on back of Photographs

Ernest Arthur Johnson
3934 1/2 Brighton Ave
LA 62, Cal

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Sincerely
Ernest Arthur Johnson

P.S. Information on back of Photographs

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DLS

MUSEUM OF MODERN ART

NL

APRIL 2, 1964

MR. DANIEL L. JOHNSON
3934½ BRIGHTON AVENUE
LOS ANGELES, CALIFORNIA

CALL ME COLLECT AT MUSEUM CIRCLE 5-8900 MONDAY ~~XX~~ MORNING AT NINE O'CLOCK LOS ANGELES TIME.

RENE D'HARNONCOURT

CHARGE: Director's Office

NAR D. Johnson File

MUSEUM OF MODERN ART

CLASS OF SERVICE
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WESTERN UNION
TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

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MUSEUM OF MODERN ART, ATTN RENE D'HARNONCOURT

11 WEST 53 ST NYK

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1964 MAR 31 PM 6 38

SORRY FOR THE DELAY HAD TO BORROW CAMERA TO TAKE PHOTOGRAPH
IT IS URGENT THAT I TALK TO YOU OVER THE TELEPHONE BUT DONT
HAVE MONEY TO DO SO MAY I CALL YOU COLLECT AT THE MUSUEUM
WHAT WOULD BE CONVENIENT TIME YOURS IN BOND

DANIEL LARUE JOHNSON.

NAR File D. Johnson

DLS

MUSEUM OF MODERN ART

MARCH 26, 1964

MR. DANIEL L. JOHNSON
3934½ BRIGHTON AVENUE
LOS ANGELES, CALIFORNIA

PREFER EIGHT BY TEN BLACK AND WHITE PHOTOGRAPHS.

RENE D'HARNONCOURT

Charge: Director's Office

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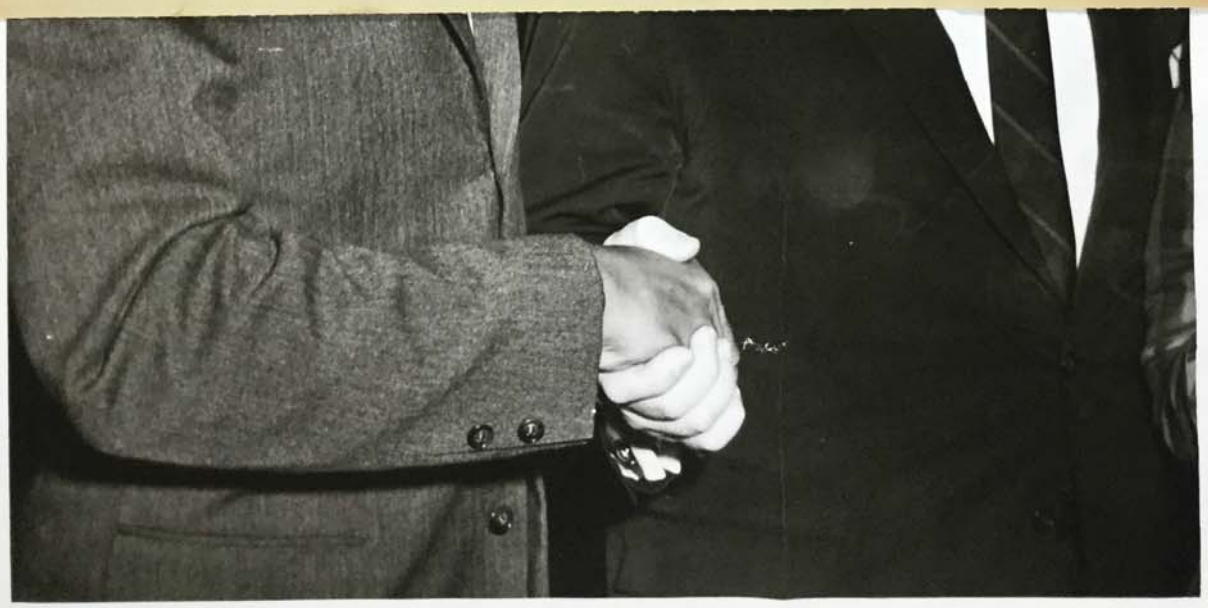
NE131 (46)NC051
(L LLG562) NL COLLECT LOS ANGELES CALIF 25
RENE D HARNONCOURT
11 WEST 53 ST MUSEUM OF MODERN ART NYK
I HAVE THREE CONSTRUCTIONS THAT YOU SAW IN OCTOBER. AM CURRENTLY HAVING PHOTOGRAPHS TAKEN OF THEM AND NEWER PIECES. WHICH WOULD BE MORE ACCEPTABLE COLOR TRANSPARENCIES OR 8X10 BLACK AND WHITE PHOTOGRAPHS YOURS IN BOND
DANIEL LARUE JOHNSON.



DANIEL LARUE JOHNSON
3934½ BRIGHTON AVE
LOS ANGELES 62, CALIFORNIA

Dec. 1963 ?

DEAR MR. RENE D'HARNONCOURT

I JUST THOUGHT I WOULD SAY HELLO. I WOULD LIKE TO TELL YOU THAT THE GALLERY SENCE IS TO MUCH FOR ME TO CONCERN MYSELF WITH AT THIS POINT IN MY LIFE.

IF YOU WOULD LIKE TO CONTINUE HELPING ME, I WOULD APPRECIATE IF SOMETIME YOU MIGHT INCLUDE MY WORK IN IMPORTANT SHOWS. I HOPE THAT I HAVEN'T ASKED TO MUCH OF YOU. I HOPE EVERY THING IS GOING WELL FOR YOU.

SINCERELY,
DANIEL LARUE JOHNSON

another letter
n my second letter
ere to send my work

e in reference to
g a gallery or a

rceable position,

Sincerely,
Daniel LaRue Johnson
Painter

Oct 7, 1963

Mr. Rene' d' Harnoncourt
11W. 53rd Street
Manhattan 20, New York

Dear Mr. d' Harnoncourt

I just throught that i would write you another letter to find out wheather you received the ten dollars in my second letter to you? I am also waiting for instructions as to where to send my work and to whom it is to be sent to?

I hope that everything is still the same in reference to our conversation about the possibility of me getting a gallery or a perhaps a purchase from the musem itself.

I hope that i haven't put you in any forceable position, i only want a far break in life.

My very best wishes

Sincerely,
Daniel Salue Johnson
Painter

Johnson, Daniel

October 4, 1963

Dear Mr. Johnson:

Before leaving for Europe last week Mr. d'Harnoncourt asked me to write you to let you know that he will send you instructions for sending your work to New York as soon as he returns from Paris about the second week of October.

Sincerely yours,

Ellen MacKethan

Mr. Daniel LaRue Johnson
3934½ Brighton Avenue
Los Angeles 62, California

Daniel Lahue Johnson
3934 1/2 Brighton Ave.
Los Angeles 62, California

letter received 9/23/63.

Dear René

How are you

I won't be returning to New York city for sometime. My Problems here in Los Angeles are tremendous, However I am looking forward to seeing you again as soon as I am able to working out my Problems.

Would you please send me a letter of instructions as to where I am to send my work. Do you still feel that I should send 4 Objects? Please, if possible give me all information necessary in shipping my Objects to you.

Thankyou
Daniel Lahue Johnson

Johnson, Daniel

12/30/62
3934 1/2 Brighton ave
Los Angeles 62, California

seen by Mr d'Harnoncourt
9/10/63
ew

Dear mr. D'Harnoncourt

for sometime now, I have been wanting to thank you for arranging the sales of my work to mrs. John D. Rockefeller 3rd, and mrs. Bliss Parkinson in June 1962.

Probably the main reason I am writing this is to asked you several questions that possibly you can answer for me. first of all I would like to begin by expressing, it is very evident to me that you are a most fair minded man, and do you think if there were other people like yourself in the art world, there would perhaps be an abundence of negro painters, and sculptures in comparison to other american Painters, sculptures who are flourishing in america today? My last question I would like to asked is, Do you think my work is ready to be shown in a New York gallery? perhaps this is a difficult question for you to answer without seeing my work in sometime. However in the last yea

my work has grown into its own kind of personalye image. I want very much to show in New York because I'm hoping to move there in 3 years. I really can't see myself as a painter being associated with the West Coast painting scene today.

I am sending to the John Hay Whitney foundation again. If possible, I would like for you to tell me whether you feel my work is ready for a New York gallery. Please don't spare my feelings. Thank you very much for everything

Sincerely
Janie Lalue Johnson

MEMORANDUM

To: File - Daniel LaRue Johnson

From: DOROTHY H. DUDLEY

Date: 1/6/69.

Subject:

Original copies of all attached correspondence to Registrar's Office today for their records -

Ellen McKeehan

MEMORANDUM

To:

From: RENE d'HARNONCOURT

Date: 8/7/62.

Subject:

Phoned Charles Jones - he was going to send title of painting to the artist.

R.

MEMORANDUM

To:

From: RENE d'HARNONCOURT

Date: 8/7/62.

Subject:

Phoned Charles Jones. he was going to send title of painting to the artist.

R.

FISHERS ISLAND
JUL 27
4 PM
1962
N. Y.

Mrs. Ellen Mae Kalman
Museum Modern Art
11 West 53rd St.
New York - N.Y.

No wonder I had a

block !

ERP.

MRS. BLISS PARKINSON
215 EAST 72ND STREET
NEW YORK 21, N. Y.

3934 1/2 Brighton ave
Los Angeles 62, California

Dear mrs. Bliss Parkinson

I am very happy to know that you purchase one of my works. I hope that you continue too admire it. Enclosed you will find a receipt for the amount of the painting. I would be very happy if you would please send me the title of your painting. I lost a list with titles of all my paintings.

Thank you

Sincerely
David Hare Johnson

× Whitney Foundation

Johnson, Daniel La Rue

JOHN HAY WHITNEY FOUNDATION
111 WEST 50TH STREET
NEW YORK 20, N. Y.

August 1, 1962

Mrs. Ellen MacKethan
Secretary to the Director
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mrs. MacKethan:

Many thanks for your steady devotion to the cause of Daniel Johnson. Apparently Mrs. Parkinson sent her check to him because Johnson recently wrote to that effect. I am glad the chapter closed successfully.

I hope you have had a splendid vacation and are decompressing more rapidly than I.

With best wishes,

Sincerely,

Charles Jones

Charles F. Jones

CFJ:pac

July 10, 1962

Dear Mr. Jones:

I saw Mrs. Parkinson yesterday. She is going to send her check to Mr. Daniel Johnson directly (I gave her his address in Los Angeles). The only hitch is that it may not be done until after the first of August. I feel this is a very minor hitch indeed and hope you will be as pleased as I am that the deal will be completed.

I'll call when I return from vacation on the 7th of August. In the meantime, I hope you are having a very pleasant summer.

Most sincerely,

Ellen MacNathan
Secretary to the Director

Mr. Charles F. Jones
John Hay Whitney Foundation
111 West 50 Street
New York 20, New York

5/23/62

New address for

Daniel L. Johnson
3934 1/2 Brighton Ave.
Los Angeles 62, California.

(paintings $300 each ?)

6/25
Send check directly to D. Johnson or wait until August & Mr. Jones will handle. Send note to Mr. Jones letting him know what Mrs Parsons has decided to do —

JM

THE MUSEUM OF MODERN ART
11 WEST 53 STREET NEW YORK 19 N. Y.

Receipt No. T R 145.1-5

Date received April 12, 1962

Curator's copy

RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art subject to the conditions listed on the reverse.

From The John Hay Whitney Foundation
111 West 50 Street
New York, N. Y.

For (purpose) viewing by members of the museum staff.

Dorothy H. Dudley, Registrar

Returned to Manhattan Warehouse 5/22/62

Artist, designer or maker	Description	Price if offered for purchase
JOHNSON, Daniel X	TR 145.1 BLACK ACT, oil on canvas	— to be returned
" "	TR 145.2 LET THERE BE LIGHT, oil on canvas	— EBP
" "	TR 145.3 SOUL SEARCHERS, oil on canvas	— BHR — released to Mrs. R - 6/20/62
" " X	TR 145.4 OUR LIGHT, oil on canvas	— to be returned
YASUDA, Robert	TR 145.5 THE SPIRIT OF BUFFOONERY, portfolio of intaglio prints	returned 4/13/62 EM

This space for departmental use.

THE MUSEUM OF MODERN ART Two white copies to be sent to the Registrar 24 hours or more in advance of collection or delivery; 4 days in advance for outgoing foreign shipments.

TO THE REGISTRAR:

Expect ☑ from: John Hay Whitney Foundation **DATE** 4-12-62

Collect ☐ from: c/o Manhattan warehouse on (date): today (4/13/62)

Deliver ☐ to:

Release ☐ to: at (time): ?

The following objects: (artist, medium, size) — Value if needed for insurance or invoice

4 paintings by Daniel Johnson

1 portfolio of prints by Robert Hasao-Yasuda

→ returned to J.H. Whitney (by hand) 4/13/62 - em.

PURPOSE For viewing at the Museum by Mr. J. Hammacher & other staff members.

CHARGES Collect ☐ Prepaid ☑ Bill to:

INSURANCE Ours ☐ Theirs ☑ Charge to:

VIA Railway Express ☐ Parcel Post ☐ Air Freight ☐ Ship ☐

Messenger: Ours ☐ Theirs ☑ or Truck: Ours ☐ Theirs ☑

Department Director's Office Signed Sally MacKellar