
Michael Yates

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Collection Overview

Repository: Archives of American Art
Title: Billy Al Bengston papers
Identifier: AAA.bengbill
Date: circa 1940s-1989 (bulk 1960-1988)
Extent: 10.2 Linear Feet
Creator: Bengston, Billy Al
Language: English
Summary: The papers of southern California Pop artist Billy Al Bengston measure 10.2 linear feet and date from circa 1940s to 1989, with the bulk of the materials dating from 1960 to 1988. The collection documents the life and work of the artist through biographical materials, correspondence, personal business records, gallery and museum files, teaching files, project and commission files, scattered artwork, printed materials, and photographs.

Administrative Information

Provenance
The collection was donated to the Archives of American Art by Billy Al Bengston in 1990.

Related Material
Found in the Archives of American Art are oral history interviews with Bengston conducted by Susan Larsen, September 9, 1980, and Susan Ford Morgan, August 2-October 7, 2002. Also found are portraits of Bengston in the Photographs of artists taken by Mimi Jacobs collection, and a rare copy of the book Business Cards by Bengston and Ed Ruscha in the Wallace Berman papers.

Processing Information
The collection received a preliminary level of processing at some point after donation. The entire collection was fully processed, arranged, and described by Michael Yates in 2007 with funding provided by the Getty Foundation.

Preferred Citation
Restrictions on Access
The collection is open for research. Use requires an appointment.

Ownership and Literary Rights
The Billy Al Bengston papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

Biographical Note
Billy Al Bengston was born in Dodge City, Kansas on June 7, 1934. After moving back and forth from Kansas to California multiple times, he and his family settled in Los Angeles in 1948. While attending the Manual Arts High School, Bengston became interested in art, especially ceramics. After a brief stint at Los Angeles Junior College, Bengston worked as a beach attendant at Doheny State Beach. While working there he met fellow surfer and future ceramicist Kenneth Price, who became one of Bengston's closest friends. In 1953, he reenrolled in Los Angeles Junior College to study ceramics. For the next four years he attended both the California College of Arts and Crafts and the Los Angeles County Art Institute (now the Otis Art Institute of Parsons School of Design). At these institutions he studied with Richard Diebenkorn, Sabro Hasegawa, Nathan Oliveira, and Peter Voulkos.

Around 1957, Bengston shifted his emphasis from ceramics to painting, and became affiliated with the Ferus Gallery in Los Angeles, founded that same year by Edward Kienholz and Walter Hopps. Bengston's first solo exhibition was held at the Ferus Gallery in 1958, and a second followed in 1960. At this time Bengston began to work with Pop icons combined with Color Field abstractions. His early bold paintings often featured symmetrical strong color compositions with a central image of a valentine, star, cross, chevron, or iris. The irises he called "draculas," after Kenneth Price remarked that they resembled Dracula flying through a window. He first showed his chevron paintings in 1962 at the Martha Jackson Gallery in New York. In the early 1960s, Bengston extended his imagery to the California subculture and created paintings of leisure time activities, focusing on motorcycles, racing, and scuba diving - his own interests as well.

Throughout his career, Bengston experimented with technique and materials. He experimented with automobile lacquer and spray painting techniques associated with car customization. He also used non-traditional surfaces, such as masonite and aluminum. In 1965, Bengston began creating paintings on sheets of aluminum into which he hammered dents and sometimes bent and buckled; these subsequently came to be known as "dentos." Along with painting, Bengston has also created watercolors, ceramics, and furniture. He was also one of the artists selected by Carol and Roy Doumani to design their home.

Bengston first visited Hawaii in 1974, and after several subsequent trips, established a second studio there in 1979. The work Bengston created in the following years was characterized by the use of tropical colors and representational images of running figures, airplanes, and the moon. In 1988, the Contemporary Arts Museum in Houston organized a retrospective entitled "Billy Al Bengston: Paintings of Three Decades," which traveled to the Oakland Museum, the Los Angeles County Museum of Art, and the Contemporary Museum of Art, Honolulu. Bengston also completed several years as an art instructor and lecturer at the Chouinard Art Institute in Los Angeles and The University of California at Los Angeles. Bengston continues to create and exhibit new work.
Scope and Content Note

The papers of Billy Al Bengston measure 10.2 linear feet and date from circa 1940s to 1989, with the bulk of the materials dating from 1960 to 1988. The collection documents the life and work of the southern California artist through biographical materials, correspondence, personal business records, gallery and museum files, teaching files, project and commission files, scattered artwork, printed materials, and photographs.

Found within the biographical materials series are three feet of calendars which extensively document Bengston's personal and professional activities for fourteen years, and include ephemera related to these activities. This series also includes health records, wills, and passports.

Correspondence is with galleries, museums, universities, businesses, friends, and colleagues, and primarily concerns exhibitions, sales, consignments, commissions, and Bengston's personal finances. Bengston's relationship with the James Corcoran Gallery, Janie C. Lee Gallery, John Berggruen Gallery, Martha Jackson Gallery, and Texas Gallery are well-documented here, as well as in the Museum and Gallery Files series. Also found is a limited amount of personal correspondence with collectors, researchers, and friends. A few letters from other artists, including Peter Plagens and a letter from Richard Diebenkorn are interfiled here.

Bengston's professional relationships with galleries, museums, and universities are well-documented in the gallery and museum files, including the galleries mentioned above, Ferus Gallery, and others. Lists of consignments and prices, invoices, records of sales, loan agreement forms, shipping receipts, exhibition checklists, and exhibition floor plans provide information about sales, exhibitions, and loans. A few files provide further information about Bengston teaching activities. His personal business records include art sales records, price lists, lists of purchases, records of investment, and personal finance records. Project files include correspondence, notes, and printed materials related to Bengston's commissions for artwork and personal projects, including a book he worked on with Ed Ruscha, Business Cards.

Writings by Bengston include responses to exhibitions of West Coast art and his thoughts on his career, art, the artistic community, motorcycles, as well as a recollection of John Altoon. Also found are questionnaires sent out by Bengston for an art survey, with responses from Peter Alexander, Carl Andre, John Chamberlain, Dan Flavin, Joe Goode, Robert Graham, Roy Lichtenstein, Robert Motherwell, Ed Ruscha, and others. Writings by others consist primarily of exhibition catalog essays, manuscripts of interviews with Bengston, and other writings about Bengston. Also found is an essay by Walter Hopps. Photographs of Bengston include a family picture from the 1940s, Bengston at work on projects in Los Angeles and Syracuse, New York, and Bengston at social events. Other photographs consist of pictures of friends and artists, Bengston's artwork, documentary evidence of damaged artwork, and of commission sites.

Printed materials from the 1960s - 1980s include clippings, full articles, exhibition announcements and catalogs, and posters. They document exhibitions, art in southern California, and society and art events. The collection houses limited amounts of artwork including sketches, cut-outs, doodles and drawings.

Arrangement

The collection is arranged into 10 series:

- Series 1: Biographical Materials, 1958-1987 (Boxes 1-4, 11; 3.7 linear feet)
- Series 2: Correspondence, 1966-1989 (Boxes 4-6; 1.75 linear feet)
- Series 3: Gallery and Museum Files, 1961-1989 (Boxes 6-7; 1.5 linear feet)
• Series 4: Teaching Records, 1968-1982 (Box 7; 7 folders)
• Series 5: Personal Business Records, circa 1960-1987 (Boxes 7-8; 1.0 linear foot)
• Series 6: Project Files, 1968-1987 (Boxes 8-9; 0.25 linear feet)
• Series 7: Writings, 1967-circa 1988 (Box 9, OV 1; 0.25 linear feet)
• Series 8: Artwork, 1960s-1987 (Box 9; 7 folders)
• Series 9: Printed Materials, 1958-1988 (Boxes 9-10, OV 1-2; 1.25 linear feet)
• Series 10: Photographs, circa 1940s-1987 (Box 10; 0.5 linear feet)

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:
Art -- Economic aspects
Art -- Study and teaching
Art galleries, Commercial
Painters -- California
Works of art

Types of Materials:
Interviews
Photographs

Names:
Alexander, Peter, 1939-
Altoon, John, 1925-
Andre, Carl, 1935-
Chamberlain, John, 1927-2011
Diebenkorn, Richard, 1922-1993
Ferus Gallery (Los Angeles, Calif.)
Flavin, Dan, 1933-
Goode, Joe, 1937-
James Corcoran Gallery
John Berggruen Gallery (San Francisco, Calif.)
Lichtenstein, Roy, 1923-1997
Martha Jackson Gallery
Motherwell, Robert
Plagens, Peter
Ruscha, Edward

3.7 Linear Feet (Boxes 1-4, 11)

The bulk of this series consists of calendars dating from 1971 to 1984, in which Bengston recorded detailed daily activities, such as visiting galleries, social activities, travel, etc. Ephemera include receipts, exhibition announcements, and mailings that have been attached to calendar pages. A notebook contains information about Bengston's paints, works sold and exhibited at Ferus Gallery, lists of addresses, and scattered sketches. Health records detail the damage done to Bengston's back in a 1964 motorcycle accident. Also found here are passports from European and Central American trips, a Mexican travel visa, membership and business cards, certificates, telephone messages, and Bengston's will.

Due to the presence of mold on calendar pages from 1971, these materials have been boxed separately.

Box 1, Folder 1  
Address List, circa 1980

Box 1, Folder 2  
Baseball Card, 1960
Jim Grant

Box 1, Folder 3  
Business Cards, circa 1960s-1970s

Box 1, Folder 4-30  
Calendars, January 1971-October 1977  
(27 folders; see also Box 11)

Box 2, Folder 1-23  
Calendars, October 1977-March 1982  
(23 folders)

Box 3, Folder 1-22  
Calendars, March 1982-June 1984  
(22 folders)

Box 4, Folder 1-7  
Calendars, July 1984-December 1984  
(7 folders)

Box 4, Folder 8  
Certificate of Vaccination, 1960s

Box 4, Folder 9  
Certificates, 1978-1980

Box 4, Folder 10  
Chronology, 1987

Box 4, Folder 11  
Curriculum Vitae, 1968, circa 1980

Box 4, Folder 12  
Driving Citation, 1960s

Box 4, Folder 13  

Box 4, Folder 14-15  
Health Insurance Records, 1973-1984  
(2 folders)

Box 4, Folder 16  
Membership Cards, circa 1969, 1972
Box 4, Folder 17  Notebook, 1960s
Box 4, Folder 18  Notes, 1960s-1980s
Box 4, Folder 19  Passports, 1958-1972
Box 4, Folder 20  Personal Telephone Directory, circa 1978
Box 4, Folder 21  Phone Bill, 1979
Box 4, Folder 22-27  Phone Messages, 1981-1984 (6 folders)
Box 4, Folder 28  Phone Messages, Loose, 1970s-1980s
Box 4, Folder 29  Recipe, circa 1960s
Box 4, Folder 30  Shopping Cards, circa 1960s
Box 4, Folder 31  Travel Visa, 1968
Box 4, Folder 32  Will of Billy Al Bengston, 1960s
Box 4, Folder 33  Will of Raymond Bengston, 1959
Box 11 (pam), Folder 1-4  Calendars, 1971 (possible mold)
Series 2: Correspondence, 1966-1989

1.75 Linear Feet (Boxes 4-6)

The bulk of this series consists of Bengston's business correspondence, mostly to and from galleries and museums discussing exhibitions, sales, consignments, projects, and agreements. Bengston's relationship with the James Corcoran Gallery, Janie C. Lee Gallery, John Berggruen Gallery, Martha Jackson Gallery, and Texas Gallery are well-documented. Many business letters are written by Penny Little and Gretchen Corners in Bengston's name.

The series also includes a limited amount of personal correspondence including letters with collectors, researchers, and friends. In addition, personal correspondence is often interfiled with the professional correspondence, particularly with gallery owners James Corcoran, Janie C. Lee, and Fredericka Hunter of the Texas Gallery. Also found are a few letters from other artists, including Peter Plagens and a letter from Richard Diebenkorn.

Correspondence is arranged alphabetically by surname or business name. Correspondence related to Bengston's commissions can be found in Series 6, Project Files, and correspondence related to loans of artwork can be found in Series 5, Personal Business Records.

Box 4, Folder 34  A-An, 1968-1987
Box 4, Folder 35  Ar-Av, 1970-1987
Box 4, Folder 36-38  Acquavella Contemporary Art, Inc., 1974-1986  (3 folders)
Box 4, Folder 39  American Airlines, 1982-1984
Box 4, Folder 40  Architectural Digest, 1982-1987
Box 4, Folder 41  Archives of American Art, 1973-1981
Box 4, Folder 42  Art Frame, 1980-1982
Box 4, Folder 43  Art in America, 1982-1984
Box 4, Folder 44  Automobile Club of Southern California, 1972, 1979-1981
Box 4, Folder 45  B-BI, 1970-1987
Box 4, Folder 46  Bo-By, 1969-1987
Box 4, Folder 47  Paula Barton, 1970-1972
Box 4, Folder 48  Andrew Bogle, 1981, 1984
Box 4, Folder 51  C-Ce, 1967-1987
Box 4, Folder 52  Ch-Cl, 1969-1984
Box 5, Folder 1  Co-Cu, 1968-1984
Box 5, Folder 2  California Arts Council, 1981-1982
Box 5, Folder 3  California State University, Long Beach, 1975-1981
Box 5, Folder 4  Cantor/Lemberg Gallery, 1979-1983
Box 5, Folder 5  Frances Causey, 1981-1984
Box 5, Folder 6  Condor Cycles, 1982-1983
Box 5, Folder 7  Conejo Valley Museum, 1978-1979
Box 5, Folder 8-10  Contemporary Arts Museum, 1979-1989  
                   (3 folders)
Box 5, Folder 11  Corcoran Gallery of Art, 1969, 1979-1981
Box 5, Folder 12  D, 1977-1984
Box 5, Folder 13  David Finlay Gallery, 1979
Box 5, Folder 14  Diane Gilson Gallery, 1980
Box 5, Folder 15  Richard Diebenkorn, 1972
Box 5, Folder 16  Dobrick Gallery, 1976-1977
Box 5, Folder 17  Dootson/Calderhead Gallery, 1975-1976, 1979
Box 5, Folder 18  Dorothy Rosenthal, 1975-1984
Box 5, Folder 19  Dorothy Drake Gallery, 1984-1985
Box 5, Folder 20  E, 1969-1988
Box 5, Folder 21  Edizioni O, 1969-1972
Box 5, Folder 22  Greg Erickson, 1982-1983
Box 5, Folder 23  Eve Mannes Gallery, 1984-1985
Box 5, Folder 24  Everson Museum of Art, 1975-1977
Box 5, Folder 25  F, 1973-1986
Box 5, Folder 26  Feldman Gallery, 1971-1973
Box 5, Folder 27  Felicity Samuel Gallery, 1972-1973
Box 5, Folder 29  G, 1968-1986
(2 folders)
Box 5, Folder 32  Helen Gilbert, 1979-1983
Box 5, Folder 33  Gloria Luria Gallery, 1978-1982
Box 5, Folder 34  Guggenheim Foundation, 1975-1985
Box 5, Folder 35  H-Hi, 1972-1986
Box 5, Folder 36  Ho-Hy, 1976-1984
Box 5, Folder 37  Honolulu Academy of Arts, 1974-1980
Box 5, Folder 38  Houghton Mifflin Company, 1981-1982
Box 5, Folder 39  I, 1979-1984
Box 5, Folder 40  J, 1969-1987
Box 5, Folder 41-46 James Corcoran Gallery, 1971-1986
(6 folders)
Box 5, Folder 47-48 Janie C. Lee Gallery, 1968-1973
(2 folders)
Box 5, Folder 49  Edwin Janss, 1976, 1980
Box 5, Folder 50  Jared Sabel Gallery, 1974
Box 5, Folder 51-52 John Berggruen Gallery, 1981-1982
(2 folders)
Box 5, Folder 53  K, 1970-1984
Box 5, Folder 54  Kadison, Pfaelzer, Woodward, Quinn, and Rossi, 1977, 1980-1984
Box 5, Folder 55  Kuafman and Bernstein, 1980-1984
Box 5, Folder 56  Laurence Klein, 1970-1971
Box 5, Folder 57  Alkis Klonaridis, 1980
Box 5, Folder 58  L-LI, 1969-1987
Box 5, Folder 59  Lo-Lu, 1973-1985
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<th>La Brea Wilshire Travel Center, 1982-1984</th>
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<td>Box 5, Folder 61</td>
<td>La Jolla Museum of Contemporary Art, 1971-1986</td>
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<td>Box 5, Folder 62</td>
<td>Linda Farris Gallery, 1981-1985</td>
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<td>Box 5, Folder 63</td>
<td>Locksley Shea Gallery, 1981-1982</td>
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<td>Box 5, Folder 66</td>
<td>Los Angeles International Film Exposition, 1980-1982</td>
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<td>Box 5, Folder 67</td>
<td>M-Mea, 1968-1987</td>
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<td>Box 5, Folder 68</td>
<td>Med-Mi, 1973-1987</td>
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<td>Box 5, Folder 69</td>
<td>Mo-My, 1969-1987</td>
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<td>Box 5, Folder 70</td>
<td>Margo Leavin Gallery, 1971-1978, 1984</td>
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<td>Box 5, Folder 71-72</td>
<td>Martha Jackson, 1962-1969, 1979 (2 folders)</td>
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<td>Box 5, Folder 73</td>
<td>Anthony Mathews, 1970-1973</td>
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<td>Box 5, Folder 74</td>
<td>Mizuno Gallery, 1970-1979</td>
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<td>Box 5, Folder 75</td>
<td>Joan Mondale, 1980-1981</td>
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<td>Box 5, Folder 76</td>
<td>Morgan, Olmstead, Kennedy, and Gardner, 1981-1982</td>
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<td>Box 5, Folder 77</td>
<td>Multiples Inc., 1969-1973</td>
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<td>Box 5, Folder 78</td>
<td>Museum of Contemporary Art, 1982-1987</td>
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<td>Rolf Nelson, 1969</td>
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<td>Box 5, Folder 83</td>
<td>Newport Harbor Art Museum, 1975-1987</td>
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<td>Nicholas Wilder Gallery, 1972-1976</td>
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<td>Box 5, Folder 85</td>
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<td>O, 1970-1988</td>
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<td>88</td>
<td>Office of the State Architect, 1974-1987</td>
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<td>89</td>
<td>Eliv Olesen, 1980, 1982</td>
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<td>Ollendorf Fine Arts, 1979, 1988-1989</td>
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<td>P-Ph, 1973-1986</td>
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<td>Pi-Pu, 1972-1986</td>
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<td>93</td>
<td>Pace Gallery, 1970</td>
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<td>94</td>
<td>Jose Paniagua, 1972</td>
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<td>Pasadena Art Museum, 1969-1970</td>
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<td>96</td>
<td>Paul Stuart, 1979-1981</td>
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<td>Michael Phillips, 1972-1974</td>
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<td>Pyramid Gallery, 1974-1975</td>
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<td>Jack Quinn, 1976-1982</td>
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<td>1</td>
<td>R-Re, 1978-1985</td>
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<td>2</td>
<td>Ri-Ry, 1969-1985</td>
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<td>Reese Paley Gallery, 1970</td>
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<td>Mike Ross, 1972-1973</td>
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<td>S-San, 1969-1985</td>
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<td>Sar-Se, 1974-1987</td>
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<td>St-Sw, 1971-1987</td>
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<td>Richard Salmon, 1980</td>
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<td>San Diego State University, 1980-1981</td>
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<td>San Francisco Tapestry Workshop, 1979</td>
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Box 6, Folder 13  San Jose State University, 1981-1982
Box 6, Folder 14  Santa Barbara Museum of Art, 1982-1984
Box 6, Folder 15  Seder/Creigh Gallery, 1975-1977
Box 6, Folder 16  Sherry French Gallery, 1983
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Box 6, Folder 21  Tamarind Institute, 1968, 1978-1986
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Box 6, Folder 27  James Tyler, 1975-1976, 1980
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Box 6, Folder 30  University of California, Irvine, 1978-1985
Box 6, Folder 31  University of California, Santa Barbara, 1969
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Box 6, Folder 37  Alberto Vasquez, 1977-1979
Box 6, Folder 38  W-Wa, 1972-1985
Box 6, Folder 39  We-Wu, 1972-1984
Box 6, Folder 41  Y, circa 1970s-1980s
Series 3: Gallery and Museum Files, 1961-1989

1.5 Linear Feet (Boxes 6-7)

This series consists of a wide variety of materials documenting Bengston's business with galleries, museums, and universities, such as sales, exhibitions, and loans. Files may include consignment lists, price lists, invoices, pages from ledgers, shipping receipts, legal agreements, exhibition checklists, lists of catalog reproductions, floor plans, and mailing lists. Galleries represented in the files include the Ferus Gallery, James Corcoran Gallery, Janie C. Lee Gallery, John Berggruen Gallery, Martha Jackson Gallery, Texas Gallery, and Thomas Babeor Gallery. Extensive documentation exists for Bengston's 1968 retrospective at the Los Angeles County Museum of Art, his 1981 exhibition of watercolors at the Corcoran Gallery of Art, and his 1988 retrospective organized by the Contemporary Arts Museum.

Note that the bulk of the correspondence with museums and galleries is found in Series 2 above. Folders relating to university galleries have been titled by the name of the university rather than the name of the gallery.

Box 6, Folder 42-45  Acquavella Gallery, 1978-1986
Box 6, Folder 46  American Craft Museum, 1985
Box 6, Folder 47  American Federation of Arts, 1967-1968
Box 6, Folder 48  Aspen Art Museum, circa 1986
Box 6, Folder 49  Auckland City Art Gallery, 1981
Box 6, Folder 50  California State University, Fullerton, 1982
Box 6, Folder 51  Cantor/Lemberg Gallery, 1979-1983
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Box 6, Folder 62  Diane Gilson Gallery, 1970s-1980s
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Box 6, Folder 65  Dorothy Rosenthal Gallery, 1980-1984
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Box 6, Folder 68  Eve Mannes Galleries, 1985
Box 6, Folder 69  Everson Museum of Art, 1975-1976
Box 6, Folder 70  Felicity Samuel Gallery, 1971-1973
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Box 6, Folder 72  Ferus Gallery, 1961-1962, 1964-1965
Box 6, Folder 73  Fuller Goldeen Gallery, 1978-1986
Box 6, Folder 74  Galerie Neuendorf, 1970-1973
Box 6, Folder 75  Gloria Luria Gallery, circa 1982
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Box 7, Folder 4 Janie C. Lee, 1969-1973
Box 7, Folder 6 Jared Sable Gallery, 1974
2 folders
Box 7, Folder 9 Joslyn Art Museum, 1970
Box 7, Folder 10 Koplin Gallery, 1984
Box 7, Folder 11 La Jolla Museum of Contemporary Art, 1986
Box 7, Folder 12 L.A. Louvre Gallery, 1982-1983
<p>| Box 7, Folder 13 | Laguna Beach Museum of Art, 1986 |
| Box 7, Folder 14 | Linda Farris Gallery, 1981-1986 |
| Box 7, Folder 15 | Locksley Shea Gallery, 1971 |
| Box 7, Folder 21 | Los Angeles Institute of Contemporary Art, 1983 |
| Box 7, Folder 22 | Lowe Art Museum, 1980 |
| Box 7, Folder 23 | Malibu Art and Design, 1980 |
| Box 7, Folder 24 | Malinda Wyatt Gallery, 1980-1983 |
| Box 7, Folder 25 | Margo Leavin Gallery, 1969-1974 |
| Box 7, Folder 28 | Metropolitan Museum of Art, 1974 |
| Box 7, Folder 30 | Mizuno Gallery, 1970-1980 |
| Box 7, Folder 31 | Multiples Inc., 1968-1973 |
| Box 7, Folder 32 | Municipal Art Gallery, Barnsdall, 1984 |
| Box 7, Folder 33 | Museum of Contemporary Art, 1983 |
| Box 7, Folder 34 | Museum of Modern Art, 1979 |
| Box 7, Folder 35 | Rolf Nelson, 1968-1969 |
| Box 7, Folder 36 | Nicholas Wilder Gallery, 1972-1976 |
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| Box 7, Folder 39 | Pace Gallery, 1970-1971 |
| Box 7, Folder 40 | Pamela Auchincloss Gallery, 1984 |
| Box 7, Folder 41 | Pasadena Art Museum, circa 1970 |
| Box 7, Folder 42 | Portland Center For Visual Arts, 1976 |</p>
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<th>Box 7, Folder 43</th>
<th>Pyramid Galleries, 1974-1976</th>
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<tr>
<td>Box 7, Folder 44</td>
<td>Reese Paley Gallery, 1970</td>
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<td>Box 7, Folder 45</td>
<td>Rhode Island School of Design, 1975</td>
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<td>Box 7, Folder 46</td>
<td>Ronald Feldman Fine Arts, 1972</td>
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<td>Box 7, Folder 47</td>
<td>Rosamund Felsen Gallery, 1983</td>
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<td>Box 7, Folder 48</td>
<td>Ruth Schaffner Gallery, 1975-1976</td>
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<td>Box 7, Folder 49</td>
<td>San Diego University, 1980-1981</td>
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<td>Box 7, Folder 51</td>
<td>Santa Barbara Museum of Art, 1983</td>
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<td>Box 7, Folder 52</td>
<td>Seder/Creigh Gallery, 1975-1976</td>
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<tr>
<td>Box 7, Folder 53</td>
<td>Shoshana Wayne Gallery, 1984</td>
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<tr>
<td>Box 7, Folder 54</td>
<td>Signature Gallery, 1984</td>
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<tr>
<td>Box 7, Folder 55</td>
<td>Smith Anderson Gallery, 1984</td>
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<tr>
<td>Box 7, Folder 56-61</td>
<td>Texas Gallery, 1971-1984 (6 folders)</td>
</tr>
<tr>
<td>Box 7, Folder 62-65</td>
<td>Thomas Babeor Gallery, 1980-1984 (4 folders)</td>
</tr>
<tr>
<td>Box 7, Folder 66</td>
<td>Tortue Gallery, 1975-1976</td>
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<tr>
<td>Box 7, Folder 67</td>
<td>University of Houston, 1978, 1981</td>
</tr>
<tr>
<td>Box 7, Folder 68</td>
<td>University of South Florida, 1980</td>
</tr>
<tr>
<td>Box 7, Folder 69</td>
<td>Utah Museum of Fine Arts, 1969-1970</td>
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<tr>
<td>Box 7, Folder 70</td>
<td>Vancouver Art Gallery, circa 1969</td>
</tr>
<tr>
<td>Box 7, Folder 72</td>
<td>Works Gallery, 1980</td>
</tr>
</tbody>
</table>

7 folders (Box 7)

Found here are scattered documents relating to Bengston's brief teaching career and lecture series at the University of California, Irvine, University of Colorado, and the Art Center of the College of Design. There is also one folder concerning the California Arts Council Master/Apprentice program and three folders of papers written by his students at University of California, Irvine.

Box 7, Folder 73      Art Center College of Design, 1968
Box 7, Folder 74      California Arts Council, 1982
Box 7, Folder 75-78   University of California, Irvine, 1973
                      (4 folders)
Box 7, Folder 79      University of Colorado, 1969

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1 Linear Feet (Boxes 7-8)

This series houses Bengton's personal business records documenting sales, loans, shipping, and the restoration of his artwork through correspondence, inventories, invoices, price lists, and receipts. Also found are records of sales and loans of artwork by others in his possession, and his representation of Paula Barton.

Records of personal finances include purchase orders, insurance estimates, tax forms, utility bills, investment records, and grant applications to the Guggenheim Foundation and the National Endowment for the Arts.

Box 7, Folder 80-85  Art Sales, circa 1960, 1968, 1970-1974
  (6 folders)
Box 7, Folder 86  Paula Barton, 1969-1972
Box 7, Folder 87  Bill of Sale, 1980
Box 7, Folder 88  Brooke Alexander Inc., 1969-1984
Box 7, Folder 89  Check Fraud, 1983
Box 7, Folder 90  Consignment Sheets, 1968-1971
Box 7, Folder 91  Contracting, 1977
Box 8, Folder 1  Damaged Artwork, 1966-1972
Box 8, Folder 2-4  Guggenheim Foundation, 1967-1971, 1975
  (3 folders)
Box 8, Folder 5  House and Apartment Rentals, circa 1970s
Box 8, Folder 6  IBM, 1978-1986
Box 8, Folder 7  Insurance, circa 1960s, 1974-1981
Box 8, Folder 8-9  Inventories, circa 1970, 1979-1983
  (2 folders)
  (3 folders)
Box 8, Folder 13  IOU, 1971
  (21 folders)
Box 8, Folder 35  National Endowment For the Arts, 1975
Box 8, Folder 36  Pacific Interconnect, 1982-1983
| Box 8, Folder 37-41 | P.C. Associates, 1980-1986  
|                     | (5 folders) |
| Box 8, Folder 42   | Personal Appearance Release, 1987 |
| Box 8, Folder 43-44 | Price Lists, circa 1960s-1980s  
|                     | (2 folders) |
|                     | (3 folders) |
| Box 8, Folder 48   | PYTKA, 1985 |
| Box 8, Folder 49-52 | Shipping Receipts, 1979-1987  
|                     | (4 folders) |
| Box 8, Folder 53   | Sprint, circa 1986 |
| Box 8, Folder 54   | Swim Swim, 1979-1981 |
| Box 8, Folder 55   | Tax Materials, 1973-1975 |
| Box 8, Folder 56   | United Artists Ltd., 1971-1983 |
Series 6: Project Files, 1968-1987

0.25 Linear Feet (Boxes 8-9)

This series includes scattered correspondence, agreements, floor plans, notes, and printed materials related to several of Bengston's commissions and projects. Projects include the book Business Cards with Ed Ruscha, work with Mexican weavers and ceramicists, and the construction of a studio in Hawaii. Commission files are found for artwork Bengston executed for various public buildings in California, including the California State Office Building and the Prestonwood Towne Center. Also found are files concerning Bengston's Zodiac series, work on posters for the 1984 Olympic Games and the Broadway, watercolors to raise money for Jerry Brown's 1982 gubernatorial campaign, and designs for the house of Roy and Carol Doumani. Also found are a few scattered miscellaneous files concerning an exhibition held at Bengston's studio and one at the Security Pacific Bank.

Photographs related to projects and commissions are found in Series 10, Photographs.

Box 8, Folder 57    Artist Studio Open House, 1973-1975
Box 8, Folder 58    Blankets, 1977-1979
Box 9, Folder 1     The Broadway, 1981-1982
Box 9, Folder 2     Building Arts Production Company, 1987
Box 9, Folder 3     Business Cards, Correspondence, 1973-1975
Box 9, Folder 4-5   Business Cards, Financial Materials, 1968-1977
Box 9, Folder 6     Business Cards, Notes, circa 1968
Box 9, Folder 7     Business Cards, Printed Materials, 1968
Box 9, Folder 8     California State Office Building, Long Beach, 1981-1983
Box 9, Folder 9     Doumani House, circa 1978-1984
Box 9, Folder 10    Exhibition Announcement Contest, 1973
Box 9, Folder 11    Hawaii Studio, circa 1979
Box 9, Folder 12    Houston Ballet, 1978-1979
Box 9, Folder 13    Institute of Experimental Printmaking, 1978-1985
Box 9, Folder 14-15 Irvine Hilton, 1984-1986
                   (2 folders)
Box 9, Folder 16    Los Angeles Institute of Contemporary Art, 1976
Box 9, Folder 17    Mexican Ceramics, 1973-1974
Box 9, Folder 18-19 Olympic Poster, 1981-1983
<table>
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<th>Box 9, Folder 20</th>
<th>Prestonwood Towne Center, 1977</th>
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<td>Box 9, Folder 21</td>
<td>Scarf Design, 1977</td>
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<td>Box 9, Folder 22</td>
<td>Security Pacific Bank Exhibition, 1978</td>
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<tr>
<td>Box 9, Folder 23</td>
<td>Sidecar, 1984-1985</td>
</tr>
<tr>
<td>Box 9, Folder 24</td>
<td>Venice Family Clinic, 1984</td>
</tr>
<tr>
<td>Box 9, Folder 25</td>
<td>Watercolors For Jerry Brown Campaign, 1982</td>
</tr>
<tr>
<td>Box 9, Folder 26-27</td>
<td>Zodiac, 1970s-1980s</td>
</tr>
<tr>
<td></td>
<td>(2 folders)</td>
</tr>
</tbody>
</table>
Series 7: Writings, 1967-circa 1988

0.25 Linear Feet (Box 9, OV 1)

This series consists of writings by Bengston and others. Writings and notes by Bengston concern exhibitions of West Coast art, thoughts on being an artist and the artistic community in general, motorcycles, autobiographical essays, and a recollection of John Altoon. Also included are art survey questionnaires sent out by Bengston; respondents include Peter Alexander, Carl Andre, John Chamberlain, Dan Flavin, Joe Goode, Robert Graham, Roy Lichtenstein, John McCracken, Robert Motherwell, Ed Ruscha, Frank Stella, Peter Voulkos, and H.C. Westermann. Clippings of published articles by Bengston have been filed in this series.

The bulk of the writings by others are essays written for exhibition catalogs. Also found are transcripts of interviews with Bengston, exhibition reviews, an article about the Doumani House project, essays about Bengston and his work, including one by Christopher Isherwood, and a proposed exhibition program by Walter Hopps, Robert Irwin, and Joshua Young.

Box 9, Folder 28  Writings by Bengston
  Artist's Survey, 1970

Box 9, Folder 29  Autobiographical Writings, circa 1968

Box 9, Folder 30  "Grab Ass,"; circa 1970s

Box 9, Folder 31  "Late Fifties at Ferus,"; 1969
  (see also OV 1)


Box 9, Folder 33  "Los Angeles Artists' Studios,"; 1970

Box 9, Folder 34  On Artistic Community, 1960s

Box 9, Folder 35  On John Altoon, circa 1969

Box 9, Folder 36  On Motorcycles, circa 1970s

Box 9, Folder 37  On "West Coast: 1945-1969" at the Pasadena Art Museum, circa 1970

Box 9, Folder 38  "The Revolution and Invelopment of California Art in California,"; late 1960s

Box 9, Folder 39  "Sequential Order For Artistic Downfall,"; late 1970s

Box 9, Folder 40  Writings by Others
  [Biographical Sketch and Exhibition List], 1979

Box 9, Folder 41  [Copy For New Works In Clay Catalog], 1976

Box 9, Folder 42  [Doumani House], circa 1982
| Box 9, Folder 43 | "A Remembrance of the Emerging Los Angeles Art Scene," by Henry Hopkins, circa 1988 |
| Box 9, Folder 44 | "Artist's Dialogue: a Conversation With Billy Al Bengston," by Fredericka Hunter, 1984 |
| Box 9, Folder 45 | [On Bengston's Paintings] by Christopher Isherwood, circa 1976 |
| Box 9, Folder 46 | "Interview With Billy Al Bengston" by Andrea Leavin, 1975 |
| Box 9, Folder 47 | "Billy Al Bengston: Some Retrospective Thoughts" by Jane Livingston, circa 1988 |
| Box 9, Folder 48 | [Introduction to *Billy Al Bengston: Watercolors 1974-1980*] by Jane Livingston, circa 1981 |
| Box 9, Folder 49 | "Billy Al Bengston, For Example" by Jeff Perrone, circa 1981 |
| Box 9, Folder 50 | "Billy Al Bengston: New Paintings" by Peter Plagens, 1975 |
| Box 9, Folder 51 | "Preface [to *Billy Al Bengston: Paintings of Three Decades*]" by Linda Cathcart and Christina Orr-Cahall, circa 1988 |
| Box 9, Folder 52 | "Proposal For Exhibition Program" by Walter Hopps, Robert Irwin, and Joshua Young, circa 1970s |
| Box 9, Folder 53 | [Biographical Sketch] by Allan Shean, 1967 |
| Box 9, Folder 54-55 | "Painting As a Visual Diary" by Karen Tsujimoto, circa 1987 (2 folders) |
| Box 9, Folder 56 | "The Installation of *Billy Al Bengston* at the Los Angeles County Museum of Art" by Maurice Tuchman, 1987 |
| Box 9, Folder 57 | Unidentified Manuscript, 1960s |
| Box OV 1, Folder | "Late Fifties at Ferus.," 1969 (see also Box 9, F31) |
Series 8: Artwork, 1960s-1987

7 folders (Box 9)

This series consists mainly of artwork created by Bengston for projects and commissions, including sketches for the Building Arts Company, Prestonwood Towne Center, and Sidecar lamp projects, and drawings for the Zodiac project. Also included are drawings of frames and paintings, two watercolors, and doodles.

Box 9, Folder 58  Drawings, 1960s-1970s
Box 9, Folder 59  Drawings For Zodiac Project, 1970s-1980s
Box 9, Folder 60  Print, circa 1978-1982
Box 9, Folder 61  Sketches For Building Arts Production Company Project, 1987
Box 9, Folder 62  Sketches For Prestonwood Towne Center, circa 1977
Box 9, Folder 63  Sketches of Lamps For Sidecar, 1984
Box 9, Folder 64  Watercolors, 1970s-1980s

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1.25 Linear Feet (Boxes 9-10, OV 1-2)

This series includes clippings, exhibition announcements, exhibition catalogs, posters, press releases, and reproductions of artwork. Clippings are about Bengston, reviews of group and solo exhibitions, articles about southern California art and culture, and coverage of art and social events. The majority of exhibition catalogs are for group exhibitions, while exhibition announcements include both solo and group shows. Also included are advertisements, product catalogs, bus schedules, and athletic and outdoor club brochures collected for Bengston's personal use. Of interest is a poster for Bengston's first exhibition in 1956, the exhibition catalog for Bengston's first solo exhibition in 1958, a poster for a 1962 exhibition autographed by Buster Keaton, and the exhibition catalog designed by Ed Ruscha for Bengston's 1968 retrospective at the Los Angeles County Museum of Art.

Box 9, Folder 65  Advertisements, circa 1981
Box 9, Folder 66  Biographical Sketch, circa 1978
Box 9, Folder 67  Book Catalog, 1988
Box 9, Folder 68  Catalog of Exhibitions, 1981
Box 9, Folder 69  Catalogs, 1985 and circa 1980s
Box 9, Folder  8  Clippings
Box 9, Folder 70-72  Articles About Bengston, 1968-1975, 1977-1985
                   (3 folders)
                   (22 folders; see also OV 1)
                   (18 folders; see also OV 1-2)
Box 10, Folder 19-21  Exhibition Announcements, 1959, 1970-1984, 1988
                   (3 folders)
                   (5 folders)
Box 10, Folder 27  Exhibition Flyers, circa 1969
Box 10, Folder 28  Furniture Advertisements and Catalogs, 1981
Box 10, Folder 29  Hawaii Materials, circa 1976
Box 10, Folder 30  Invitations, 1976
Box 10, Folder 31  Los Angeles Children's Museum, 1979
Box 10, Folder 32  Maps, 1978
Box 10, Folder 33  Postcards, circa 1970s-1980s

   (3 folders; see also OV 2)


Box 10, Folder 38  Reproductions of Art Work, 1970s-1980s

Box 10, Folder 39  Running Seminar Brochure, 1979

Box OV 1, Folder  General Clippings, 1964, 1966, 1971, 1974
   (see also Box 9, F73-94)

Box OV 1, Folder  Reviews and Notices, 1965, 1967-1968
   (see also Box 10, F1-18)

   (see also Box 10, F1-18)

Box OV 2, Folder  Posters, 1956, 1960-1962, 1988
   (see also Box 10, F34-36)
Series 10: Photographs, circa 1940s-1987

0.5 Linear Feet (Box 10)

Photographs are of Bengston, his friends, galleries, exhibitions, sites of Bengston's commissions, and one family photograph dating from the 1940s. Photographs of other artists include Carlos Almaraz, Richard Diebenkorn, David Hockney, Garry Winogrand. Also included are photographs of artwork, including the Plato de Moreno series of watercolors commissioned in 1982 by Jerry Brown's gubernatorial campaign. Photocopies of photographs not found elsewhere have been kept. Of interest are photographs of Bengston during his 1975 residency at the Everson Museum of Art, helping to construct the house of Roy and Carol Doumani, and Bengston conversing with Buck Henry.

Also found are slides of Bengston's artwork for the installation of his 1988 retrospective.

Box 10, Folder 40  Artists, 1982
Found are photographs of Carlos Almaraz, Richard Diebenkorn, David Hockney, Garry Winogrand.


Box 10, Folder 52  Artwork By Others, 1970
Found are photographs of artwork by Father Lee Lubbers

Box 10, Folder 53  Billy Al Bengston, circa 1940s, 1975, 1981-1982

Box 10, Folder 54  Billy Al Bengston (Photocopies), 1959, 1970s

Box 10, Folder 55  Billboard, 1987

Box 10, Folder 56  California State Office Building, Long Beach, circa 1982

Box 10, Folder 57  Damaged Artwork, 1969, 1970s

Box 10, Folder 58  Doumani House, circa 1978-1980

Box 10, Folder 59  Fredericka Hunter and Ian Glennie, circa 1978


Box 10, Folder 62  Installation of Artwork, 1970s

Box 10, Folder 63  Institute of Experimental Printmaking, circa 1978-1982
Found are photographs of Sam Francis

Box 10, Folder 64  Irvine Hilton Project, circa 1985-1986

Box 10, Folder 65  Hans Neuendorf, 1960s-1970s

Box 10, Folder 66  Justyn Notcek, 1976

Box 10, Folder 67  Mexico, circa 1978
Box 10, Folder 68  Olympic Posters, 1983
Box 10, Folder 69  Prestonwood Towne Center Project, circa 1977
Box 10, Folder 70  Transparency, 1970s
Box 10, Folder 71  Unknown Girl, circa 1960s
Box 10, Folder 72  Slides
Box 10, Folder 73  Artwork, 1971-1972
Box 10, Folder 74  Artwork, 1973
Box 10, Folder 75  Artwork, 1974
Box 10, Folder 76  Artwork, 1975
Box 10, Folder 77  Artwork, 1976
Box 10, Folder 78  Artwork, 1977-1978
Box 10, Folder 79  Artwork, 1979
Box 10, Folder 80  Artwork, 1980
Box 10, Folder 81  Artwork, 1981
Box 10, Folder 82  Artwork, 1982
Box 10, Folder 83  Artwork, 1983
Box 10, Folder 84  Artwork, 1984
Box 10, Folder 85  Artwork, 1986
Box 10, Folder 86  Undated Artwork, 1970s-1980s
Box 10, Folder 87  Illustrations For Unknown Publication, circa 1977
Box 10, Folder 88  Installation of "Billy Al Bengston: Paintings of Three Decades" at the Contemporary Arts Museum, 1988
Box 10, Folder 89  Installation of "Billy Al Bengston: Paintings of Three Decades" at the Oakland Museum, 1988
Box 10, Folder 90  Installation of "Billy Al Bengston: Paintings of Three Decades" at the Contemporary Museum of Art, Honolulu [?], 1988-1989
Box 10, Folder 91  Building Arts Project, 1987
Box 10, Folder 91  California State Office Building, Long Beach, 1981-1983
Box 10, Folder 92  Institute of Experimental Printmaking, 1978-1985
Box 10, Folder 93  Irvine Hilton, 1984-1986