



Smithsonian
Archives of American Art

A Finding Aid to the Billy Al Bengston
Papers, circa 1940s-1989(bulk 1960-1988),
in the Archives of American Art

Michael Yates

Funding for the processing of this collection was provided by the Getty Foundation.

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Archives of American Art
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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:	10.4 Linear feet
Creator:	Bengston, Billy Al
Language:	English .
Summary:	The papers of southern California Pop artist Billy Al Bengston measure 10.4 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

Billy Al Bengston papers, circa 1940s-1989 (bulk 1960-1988). Archives of American Art, Smithsonian Institution.

Restrictions on Access

The collection is open for research. Use requires an appointment.

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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 10.4 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 Alton. 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 12; 0.25 linear feet)
- Series 8: Artwork, 1960s-1987 (Box 9; 7 folders)
- Series 9: Printed Materials, 1958-1988 (Boxes 9-10, OV 12-13; 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
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

Occupations:

Painters -- California

Container Listing

Series 1: Biographical Materials, 1958-1987

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	Membership Cards, circa 1969, 1972

Box 4, Folder 14	Notebook, 1960s
Box 4, Folder 15	Notes, 1960s-1980s
Box 4, Folder 16	Passports, 1958-1972
Box 4, Folder 17	Personal Telephone Directory, circa 1978
Box 4, Folder 18	Phone Bill, 1979
Box 4, Folder 19-24	Phone Messages, 1981-1984 (6 folders)
Box 4, Folder 25	Phone Messages, Loose, 1970s-1980s
Box 4, Folder 26	Recipe, circa 1960s
Box 4, Folder 27	Shopping Cards, circa 1960s
Box 4, Folder 28	Travel Visa, 1968
Box 11, Folder 1-4	Calendars, 1971 (possible mold)

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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 29	A-An, 1968-1987
Box 4, Folder 30	Ar-Av, 1970-1987
Box 4, Folder 31-33	Acquavella Contemporary Art, Inc., 1974-1986 (3 folders)
Box 4, Folder 34	American Airlines, 1982-1984
Box 4, Folder 35	<i>Architectural Digest</i> , 1982-1987
Box 4, Folder 36	Archives of American Art, 1973-1981
Box 4, Folder 37	Art Frame, 1980-1982
Box 4, Folder 38	<i>Art in America</i> , 1982-1984
Box 4, Folder 39	Automobile Club of Southern California, 1972, 1979-1981
Box 4, Folder 40	B-BI, 1970-1987
Box 4, Folder 41	Bo-By, 1969-1987
Box 4, Folder 42	Paula Barton, 1970-1972
Box 4, Folder 43	Andrew Bogle, 1981, 1984
Box 4, Folder 44-45	Brooke Alexander, Inc., 1969-1982

(2 folders)

Box 4, Folder 46	C-Ce, 1967-1987
Box 4, Folder 47	Ch-CI, 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 <i>(3 folders)</i>
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 28	Fine Arts Services, 1980-1981, 1983-1984
Box 5, Folder 29	G, 1968-1986
Box 5, Folder 30-31	Galerie Neuendorf, 1970-1981, 1983-1984 (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 <i>(2 folders)</i>
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
Box 5, Folder 60	La Brea Wilshire Travel Center, 1982-1984
Box 5, Folder 61	La Jolla Museum of Contemporary Art, 1971-1986
Box 5, Folder 62	Linda Farris Gallery, 1981-1985
Box 5, Folder 63	Locksley Shea Gallery, 1981-1982
Box 5, Folder 64-65	Los Angeles County Museum of Art, 1966-1969, 1977, 1980-1983, 1986 <i>(2 folders)</i>
Box 5, Folder 66	Los Angeles International Film Exposition, 1980-1982
Box 5, Folder 67	M-Mea, 1968-1987
Box 5, Folder 68	Med-Mi, 1973-1987
Box 5, Folder 69	Mo-My, 1969-1987
Box 5, Folder 70	Margo Leavin Gallery, 1971-1978, 1984

Box 5, Folder 71-72	Martha Jackson, 1962-1969, 1979 (2 folders)
Box 5, Folder 73	Anthony Mathews, 1970-1973
Box 5, Folder 74	Mizuno Gallery, 1970-1979
Box 5, Folder 75	Joan Mondale, 1980-1981
Box 5, Folder 76	Morgan, Olmstead, Kennedy, and Gardner, 1981-1982
Box 5, Folder 77	Multiples Inc., 1969-1973
Box 5, Folder 78	Museum of Contemporary Art, 1982-1987
Box 5, Folder 79	Museum of Modern Art, 1966-1971, 1983
Box 5, Folder 80	N, 1974-1987
Box 5, Folder 81	National Endowment For the Arts, 1966-1970, 1982-1984
Box 5, Folder 82	Rolf Nelson, 1969
Box 5, Folder 83	Newport Harbor Art Museum, 1975-1987
Box 5, Folder 84	Nicholas Wilder Gallery, 1972-1976
Box 5, Folder 85	Nimslo Corporation, 1983
Box 5, Folder 86	O, 1970-1988
Box 5, Folder 87	Oakland Museum, 1982-1983, 1988
Box 5, Folder 88	Office of the State Architect, 1974-1987
Box 5, Folder 89	Eliv Olesen, 1980, 1982
Box 5, Folder 90	Ollendorf Fine Arts, 1979, 1988-1989
Box 5, Folder 91	P-Ph, 1973-1986
Box 5, Folder 92	Pi-Pu, 1972-1986

Box 5, Folder 93	Pace Gallery, 1970
Box 5, Folder 94	Jose Paniagua, 1972
Box 5, Folder 95	Pasadena Art Museum, 1969-1970
Box 5, Folder 96	Paul Stuart, 1979-1981
Box 5, Folder 97	Michael Phillips, 1972-1974
Box 5, Folder 98	Peter Plagens, 1971, 1974, 1976
Box 5, Folder 99	Pyramid Gallery, 1974-1975
Box 5, Folder 100	Jack Quinn, 1976-1982
Box 6, Folder 1	R-Re, 1978-1985
Box 6, Folder 2	Ri-Ry, 1969-1985
Box 6, Folder 3	William Radawec, 1980-1984
Box 6, Folder 4	Reese Paley Gallery, 1970
Box 6, Folder 5	Mike Ross, 1972-1973
Box 6, Folder 6	S-San, 1969-1985
Box 6, Folder 7	Sar-Se, 1974-1987
Box 6, Folder 8	St-Sw, 1971-1987
Box 6, Folder 9	Richard Salmon, 1980
Box 6, Folder 10	San Diego State University, 1980-1981
Box 6, Folder 11	San Francisco Museum of Modern Art, 1976-1984
Box 6, Folder 12	San Francisco Tapestry Workshop, 1979
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
Box 6, Folder 17	Benjamin Smith, 1974-1980
Box 6, Folder 18	Syracuse China Corporation, 1975-1976
Box 6, Folder 19	T-Ti, 1969-1987
Box 6, Folder 20	Tj-Tw, 1970-1984
Box 6, Folder 21	Tamarind Institute, 1968, 1978-1986
Box 6, Folder 22-25	Texas Gallery, 1970-1984 (4 folders)
Box 6, Folder 26	Thomas Babeor Gallery, 1980-1984
Box 6, Folder 27	James Tyler, 1975-1976, 1980
Box 6, Folder 28	U-University of California, 1973-1986
Box 6, Folder 29	University of Georgia-Ut, 1970-1986
Box 6, Folder 30	University of California, Irvine, 1978-1985
Box 6, Folder 31	University of California, Santa Barbara, 1969
Box 6, Folder 32	University of Houston, 1978, 1981
Box 6, Folder 33	University of Santa Clara, 1980
Box 6, Folder 34	Utah Museum of Fine Arts, 1967-1969
Box 6, Folder 35	V, 1969-1987
Box 6, Folder 36	Vancouver Art Gallery, 1969-1973
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 40	Whitney Museum of American Art, 1969-1973, 1981
Box 6, Folder 41	Y, circa 1970s-1980s

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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
Box 6, Folder 52	Conejo Valley Art Museum, 1979-1980
Box 6, Folder 53	Contemporary Arts Center, 1983
Box 6, Folder 54-57	Contemporary Arts Museum, 1981, 1984, 1987-1989 (4 folders)
Box 6, Folder 58	Corcoran and Corcoran, Ltd., 1972-1973
Box 6, Folder 59-60	Corcoran Gallery of Art, 1980-1981 (2 folders)
Box 6, Folder 61	David Anderson Gallery, 1981, 1984
Box 6, Folder 62	Diane Gilson Gallery, 1970s-1980s

Box 6, Folder 63	Dobrick Gallery, circa 1976
Box 6, Folder 64	Dootson/Calderhead Gallery, 1975-1976
Box 6, Folder 65	Dorothy Rosenthal Gallery, 1980-1984
Box 6, Folder 66	Douglas Drake Gallery, 1984
Box 6, Folder 67	Edizioni O, 1969-1970
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
Box 6, Folder 71	Fendrick Gallery, 1974
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
Box 6, Folder 76	Hokim Kaufman Gallery, 1984
Box 6, Folder 77	Honolulu Academy of Arts, 1980
Box 6, Folder 78	Hunsaker/Schlesinger Gallery, 1981, 1984
Box 6, Folder 79	Indianapolis Museum of Art, 1984
Box 6, Folder 80	Jack Glenn Gallery, 1971
Box 6, Folder 81-92	James Corcoran Gallery, 1976-1983 (12 folders)
Box 7, Folder 1-3	James Corcoran Gallery, 1984-1986 (3 folders)
Box 7, Folder 4	Janie C. Lee, 1969-1973

Box 7, Folder 5	Janus Gallery, 1980-1981, 1984
Box 7, Folder 6	Jared Sable Gallery, 1974
Box 7, Folder 7-8	John Berggruen Gallery, 1973-1975, 1978-1985 (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
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 16-20	Los Angeles County Museum of Art, 1968-1970, 1980-1981, 1983, 1988 (5 folders)
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 26-27	Martha Jackson Gallery, 1962, 1964-1969 (2 folders)
Box 7, Folder 28	Metropolitan Museum of Art, 1974
Box 7, Folder 29	Mirage Editions, 1981-1982, 1984
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
Box 7, Folder 37	Oakland Museum, 1983, 1988
Box 7, Folder 38	Otis Art Institute, 1980, 1982
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
Box 7, Folder 43	Pyramid Galleries, 1974-1976
Box 7, Folder 44	Reese Paley Gallery, 1970
Box 7, Folder 45	Rhode Island School of Design, 1975
Box 7, Folder 46	Ronald Feldman Fine Arts, 1972
Box 7, Folder 47	Rosamund Felsen Gallery, 1983
Box 7, Folder 48	Ruth Schaffner Gallery, 1975-1976
Box 7, Folder 49	San Diego University, 1980-1981
Box 7, Folder 50	San Francisco Museum of Modern Art, 1976, 1980-1981
Box 7, Folder 51	Santa Barbara Museum of Art, 1983
Box 7, Folder 52	Seder/Creigh Gallery, 1975-1976

Box 7, Folder 53	Shoshana Wayne Gallery, 1984
Box 7, Folder 54	Signature Gallery, 1984
Box 7, Folder 55	Smith Anderson Gallery, 1984
Box 7, Folder 56-61	Texas Gallery, 1971-1984 (6 folders)
Box 7, Folder 62-65	Thomas Babeor Gallery, 1980-1984 (4 folders)
Box 7, Folder 66	Tortue Gallery, 1975-1976
Box 7, Folder 67	University of Houston, 1978, 1981
Box 7, Folder 68	University of South Florida, 1980
Box 7, Folder 69	Utah Museum of Fine Arts, 1969-1970
Box 7, Folder 70	Vancouver Art Gallery, circa 1969
Box 7, Folder 71	Whitney Museum of American Art, 1967, 1970s, 1981-1982
Box 7, Folder 72	Works Gallery, 1980

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Series 4: Teaching Records, 1968-1982

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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Series 5: Personal Business Records, circa 1960-1987

1 Linear foot (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 for Studio, circa 1960s, 1974-1981
Box 8, Folder 8-9	Inventories, circa 1970, 1979-1983 (2 folders)
Box 8, Folder 10-12	Invoices, 1968-1975, 1980-1986 (3 folders)
Box 8, Folder 13	IOU, 1971

Box 8, Folder 14-34	Loans, 1966-1982, 1986-1987 (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)
Box 8, Folder 45-47	Purchases, 1970, 1972, 1979-1984 (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	United Artists Ltd., 1971-1983

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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 56	Artist Studio Open House, 1973-1975
Box 8, Folder 57	Blankets, 1977-1979
Box 9, Folder 1	The Broadway, 1981-1982
Box 9, Folder 2	Building Arts Production Company, 1987
Box 9, Folder 3	<i>Business Cards</i> , Correspondence, 1973-1975
Box 9, Folder 4-5	<i>Business Cards</i> , Financial Materials, 1968-1977
Box 9, Folder 6	<i>Business Cards</i> , Notes, circa 1968
Box 9, Folder 7	<i>Business Cards</i> , 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 (2 folders)
Box 9, Folder 20	Prestonwood Towne Center, 1977
Box 9, Folder 21	Scarf Design, 1977
Box 9, Folder 22	Security Pacific Bank Exhibition, 1978
Box 9, Folder 23	Sidecar, 1984-1985
Box 9, Folder 24	Venice Family Clinic, 1984
Box 9, Folder 25	Watercolors For Jerry Brown Campaign, 1982
Box 9, Folder 26-27	Zodiac, 1970s-1980s (2 folders)

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Series 7: Writings, 1967-circa 1988

0.25 Linear feet (Box 9, OV 12)

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	Writings by Bengston
Box 9, Folder 28	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 32	Letters of Recommendation, 1970, 1976, 1981, 1984
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	Writings by Others
Box 9, Folder 40	[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
- Oversize 12, Folder "Late Fifties at Ferus," 1969
(see also Box 9, F31)

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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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Series 9: Printed Materials, 1958-1988

1.25 Linear feet (Boxes 9-10, OVs 12-13)

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	Clippings
Box 9, Folder 70-72	Articles About Bengston, 1968-1975, 1977-1985 <i>(3 folders)</i>
Box 9, Folder 73-94	General Clippings, 1962-1964, 1966-1988 <i>(22 folders; see also OV 1)</i>
Box 10, Folder 1-18	Reviews and Notices, 1962, 1968-1988 <i>(18 folders; see also OV 1-2)</i>
Box 10, Folder 19-21	Exhibition Announcements, 1959, 1970-1984, 1988 <i>(3 folders)</i>
Box 10, Folder 22-26	Catalogs, 1958, 1966, 1968, 1972, 1974, 1976-1977, 1979, 1981-1984 <i>(5 folders)</i>
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
Box 10, Folder 34-36	Posters, 1969-1970, 1973, 1975-1976, 1978-1983 <i>(3 folders; see also OV 2)</i>
Box 10, Folder 37	Press Releases, 1968-1969, 1971-1972, 1976-1978, 1982, 1984, 1988
Box 10, Folder 38	Reproductions of Art Work, 1970s-1980s
Box 10, Folder 39	Running Seminar Brochure, 1979
Oversize 12, Folder	General Clippings, 1964, 1966, 1971, 1974 <i>(see also Box 9, F73-94)</i>
Oversize 12, Folder	Reviews and Notices, 1965, 1967-1968 <i>(see also Box 10, F1-18)</i>
Oversize 13, Folder	Reviews and Notices, 1971, 1973, 1975, 1978-1979 <i>(see also Box 10, F1-18)</i>
Oversize 13, Folder	Posters, 1956, 1960-1962, 1988 <i>(see also Box 10, F34-36)</i>

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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 41-51	Artwork, 1961, 1968, 1969, 1975-1976, 1980-1983, 1986, and undated (11 folders)
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 60-61	Galleries, 1969, 1978, 1983, 1987 (2 folders)
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	Slides
Box 10, Folder 72	Artwork, 1971-1972
Box 10, Folder 73	Artwork, 1973
Box 10, Folder 74	Artwork, 1974
Box 10, Folder 75	Artwork, 1975
Box 10, Folder 76	Artwork, 1976
Box 10, Folder 77	Artwork, 1977-1978
Box 10, Folder 78	Artwork, 1979
Box 10, Folder 79	Artwork, 1980
Box 10, Folder 80	Artwork, 1981
Box 10, Folder 81	Artwork, 1982
Box 10, Folder 82	Artwork, 1983
Box 10, Folder 83	Artwork, 1984
Box 10, Folder 84	Artwork, 1986

Box 10, Folder 85	Undated Artwork, 1970s-1980s
Box 10, Folder 86	Illustrations For Unknown Publication, circa 1977
Box 10, Folder 87	Installation of "Billy Al Bengston: Paintings of Three Decades" at the Contemporary Arts Museum, 1988
Box 10, Folder 88	Installation of "Billy Al Bengston: Paintings of Three Decades" at the Oakland Museum, 1988
Box 10, Folder 89	Installation of "Billy Al Bengston: Paintings of Three Decades" at the Contemporary Museum of Art, Honolulu [?], 1988-1989
Box 10, Folder 90	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

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