Finding aid for the Giuseppe Panza papers, 1956-1990

Lynda Bunting.
Descriptive Summary

Title: Giuseppe Panza papers
Date (inclusive): 1956-1990
Number: 940004
Creator/Collector: Panza, Giuseppe
Physical Description: 117 Linear Feet (311 boxes, 58 rolls, 3 flat file folders)
Repository: The Getty Research Institute
Special Collections
1200 Getty Center Drive, Suite 1100
Los Angeles 90049-1688
reference@getty.edu
URL: http://hdl.handle.net/10020/askref
(310) 440-7390

Abstract: Collection documents the Italian businessman's activities in collecting works by some of the seminal American artists involved with abstract expressionist, pop, minimal, conceptual, environmental, and light and space art. The archive contains material dating from 1956, when Panza began collecting, up to the sale of the second part of his collection to the Guggenheim Museum in 1990. Panza's art collection is documented by correspondence with artists and galleries, photographs, small drawings, invoices, loan requests, announcements, and invitations. The archive also includes a substantial quantity of Panza's writings on art; papers and ephemera related to Panza's associations with museums, galleries, and cultural institutions; clippings and photocopies of articles about the collection; and an extensive group of architectural drawings of potential sites for the collection, many with Panza's installation designs.

Request Materials: Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy.

Language: Collection material is in English and Italian.

1923 Born March 23rd in Milan.
1931 Panza's father, Ernesto, purchases Villa Litta, Varese.
1943 Fled to Switzerland with his older brother to avoid being drafted into the German army.
1948 Bachelors in Law at University of Milan (never practiced, self-taught in art history). Started working in the family businesses of real estate development and the manufacture of industrial alcohol.
1956 Inherited family businesses with his brother. Began collecting.
1957 Acquires first Franz Kline work.
1959 Begins collecting Robert Rauschenberg's work.
1962 Purchases works from Claes Oldenburg's "The Store" and by James Rosenquist.
1966 Acquires works by Robert Morris and Donald Judd.
1974 Forms Modern Painting Trust (disbanded by 1978) and consummates Mönchengladbach long-term loan agreement for art works of the 1950s and early 1960s. Exported works now owned by Museum of Contemporary Art, Los Angeles (MOCA) to Switzerland.
1975 Düsseldorf long-term loan agreement.
1976 Because of a new Italian law regarding estates abroad, Panza must decide to either sell that portion of his collection and bring the money home, or bring the paintings back to Italy. Basle long-term loan agreement. Stopped collecting because of the Italian economic downturn. Museum programs begin in earnest with his collection that contains ca. 600 works.
1978 Negotiations begin with Regione Piemonte about Castello di Rivoli housing the collection.
1980 Offers his villa to Regione Lombardia.
1982 Düsseldorf and Basel exhibitions.
1984 MOCA purchases 50's and 60's works after the Italian government forces Panza to sell the collection and his other programs fail.
1987 Begins collecting works by new artists (numbers close to 1,500 pieces by 1995).
1990 Guggenheim purchases and receives through long-term loan and gifts Minimal and Conceptual works collected prior to 1976.
1992 Exhibition and donation of ca. 200 works to the Lugano museum in Switzerland from Panza's recent acquisitions. Moves to Lugano to be free of Italian governmental restrictions on the collection and archive.
1994 Donates 70 new works to MOCA.
2010 Died April 24th in Milan.

Access
Open for use by qualified researchers.

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Preferred Citation
Giuseppe Panza papers, 1956-1990, Getty Research Institute, Research Library, Accession no. 940004.
http://hdl.handle.net/10020/cifa940004

Acquisition Information
Acquired from Panza in 1994.

Processing History
The archive was extensively organized by members of Panza's family. Giovanni Panza, Panza's son, from 1987-1989 divided all the material according to artist and subject. Giuseppina Caccia Dominioni Panza, Panza's daughter, began in 1989 to check Giovanni's previous work, made files, matched photographs to each work and put all the papers into folders and boxes. In 1990 Cristiana Caccia Dominioni as well as Francesca Gucciardi Panza, daughter in-law of Panza, began helping Giuseppina. Francesca checked all of the physical descriptions of the works of the collection. As of 1995, all three women worked three mornings a week in Lugano on the archive supporting the art Panza currently collects. Lynda Bunting at the Getty Center began physical processing and description of the archive March 1994 and finished May 1995.
The leather boxes were handmade by the Rilegatoria Conti Borbone di Marchesifirm in Milan. Four empty boxes and some folders have been placed at the end of the collection for replacements.

Alternate Form Available
Sections of Series II.A available in photocopies.

Related Material
Seven binders contain photocopies of the index housed in Boxes 156 A-B. The index is an item-level description of everything in Series II.A. Artists. The files are grouped alphabetically by artist and sub-divided into categories of works, miscellaneous personal correspondence, miscellaneous gallery correspondence, announcements and invitations, photographs, works not in the collection (i.e. deaccessioned), shipment and invoice documents and miscellaneous. Each sheet describing an art work is marked in the upper right hand corner with Panza's inventory system of the artist's initials and numbered sequentially and with its corresponding box and folder number. The index was made by Panza's family (see Processing History).

It should be noted that the titles and dimensions listed in the index for the works now at Museum of Contemporary Art, Los Angeles (MOCA) have been updated by that institution's registrarial office. Museum of Contemporary Art, Los Angeles (MOCA) should be consulted for more details.

A separate binder has photocopies of the indices for Panza's Primitive collection and the clippings series.

Scope and Content of Collection
The Giuseppe Panza Papers document the Italian businessman's considerable activities in collecting contemporary art. Panza collected works by some of the seminal American artists involved with Abstract Expressionist, Pop, Minimal, Conceptual, Environmental, and Light and Space art. The archive contains material from the time when he began collecting in 1956 up to the sale of the second part of his collection to the Guggenheim Museum, New York, in 1990. The portion of the archive relating to his most recent acquisitions from 1987 onward, remains in Panza's possession.
The archive has letters and other materials pertaining to Panza's various art related activities and much about his museum programs. He contacted many museum directors and Italian officials to garner support for his proposals to create museums utilizing works from his collection. Panza's art collection is documented by correspondence with and about artists and galleries, photographs, small drawings, invoices, loan requests, announcements and invitations, that were accumulated by...
Panza during the acquisition process and throughout his entire ownership period. There is also much ephemera, photographs and some correspondence with artists that Panza did not collect. The archive also includes a substantial quantity of Panza's writings on art; papers and ephemera related to Panza's associations with museums, galleries and cultural institutions; clippings and photocopies of articles on the collection; and an extensive group of architectural drawings of potential sites for the collection, many with Panza's installation designs.

Indices exist for Series II, III, VIII and Panza's "drawings" collection.

Arrangement note

Subjects - Names
Panza, Giuseppe

Subjects - Topics
Art -- Collectors and collecting
Art -- Private collections -- Italy
Art, Modern -- 20th century
Pop art
Minimal art
Abstract expressionism
Conceptual Art
Art patrons -- Italy
Light in art
Earthworks (Art)

Genres and Forms of Material
Photographs, Original
Photographic prints
Diaries
Architectural drawings (visual works)
Ephemera

Contributors
Turrell, James
Tápies, Antoni
Vedova, Emilio
Weiner, Lawrence
Kosuth, Joseph
Rothko, Mark
Ryman, Robert
Serra, Richard
Long, Richard
Tremlett, David
Wheeler, Doug
Wilson, Ian
Morris, Robert
Museum of Contemporary Art (Los Angeles, Calif.)
Meloni, Gino
Nauman, Bruce
Lichtenstein, Roy
Marden, Brice
Series I. **General files, 1956-1990**

Physical Description: 36 lin. ft. 94 boxes

Scope and Content Note

Series I contains correspondence and other material primarily relating to Panza's collection, and also about art and culture in general, filed alphabetically by correspondent or institution. Of particular interest are files pertaining to Panza's attempt to install his collection for the general public in museums and renovated villas and factories throughout Europe and the United States (especially in Mönchengladbach, Düsseldorf, Basel, Castello di Rivoli, Vigevano and his own villa in Varese). These files contain much correspondence with museum directors and curators, architectural drawings, and a very large quantity of installation designs by Panza which record a focused and methodical approach to curating the collection. Concurrent correspondence with Beni Culturali officials, lawyers and others document Panza's legal problems associated with changes in Italian cultural patrimony laws and tax codes, which affected the eventual sale of part of the collection to the Museum of Contemporary Art, Los Angeles (MOCA) in 1984. There is other correspondence with critics, such as Germano Celant and Pierre Restany, and some with collectors, art world personalities and personal friends. Other material documents Panza's affiliations with various cultural associations, institutions and conferences, such as the Amici di Brera and the International Council of Museums (ICOM).
box 1, folder 2  
**Academie de France a Rome, 1989**  
*Scope and Content Note*  
includes letter from Jean-Pierre Criqui commenting on Turrell's Roden Crater, "the milky way as art" (1989, see Box 306 Art misc. for copy of article), 4 items.

box 1, folder 4  
*Scope and Content Note*  
detailed list of yearly purchases of Minimal and Conceptual art with date of purchase and prices, mostly written by Panza.

box 1, folder 6  
**Allemandi, Umberto & Co. , 1983-1990**  
*Scope and Content Note*  
mostly about *Giornale dell'arte*, including photocopied corrections for two interviews (1983, 1990) and photocopied Panza responses to "best" and "worst" art events and publications of the year, ca.15 items.

box 1, folder 7  
**Ambasciata (Ambassy) USA, 1976-1989**  
*Scope and Content Note*  
includes substantial corresp. about finding a home for the collection in Italy, ca.35 items.

box 1, folder 10  
**American Archives (Archives of American Art) , 1977 1984-1986**  
*Scope and Content Note*  
includes corresp. with Stella Paul about Christopher Knight's interview and housing the archive at the institution, ca.22 items.

box 2  
box 2, folder 1-2  
**AR-ASSI**  
**Architetto Emilio Battisti, Florence, 1981**  
*Scope and Content Note*  
photocopied typescript "Il museo d'arte contemporanea: immagine e filosofia di una istituzione."

box 2, folder 3  
**Archivetio, 1980-1986**  
*Scope and Content Note*  
material relating to this archive, such as annotated inventory lists (1980, 1983, 1985), photo order receipts, Giulio Panza's time sheets (1985), some correspondence, ca.55 items.

box 2, folder 5  
*Scope and Content Note*  
includes correspondence about meetings and "letter of information," and membership lists, ca.35 items.

box 2, folder 6  
**Arte Africana, Franco Monti, 1988**  
*Scope and Content Note*  
Collection appraisal.
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
</tr>
</thead>
</table>
| box 2, folder 7 | Arte Africana, 1981-1990  
Scope and Content Note  
mostly announcements and invitations, and includes photographs of the collection, ca.40 items. |
| box 2, folder 8 | Arte nei Comuni, 1980-1984  
Scope and Content Note  
mostly correspondence about public art in peripheral areas of Milan with project descriptions, ca.16 items. |
| box 3, folder 1-3 | ASSOCIAZIONE DIMORE STORICHE-ADSI, 1978-1990  
Scope and Content Note  
Substantial quantity of newsletters, and also other material in the form of financial reports, membership lists and correspondence concerning conferences and itineraries, ca.60 items. |
| box 4 | ASSOCIAZIONI  
box 4, folder 1 | Amici del Poldi Pezzoli, 1972-1990  
Scope and Content Note  
includes membership cards, program announcements and membership list, ca.45 items. [see also Series V, Box 223 for information on Museo Poldi Pezzoli]. |
| box 4, folder 2 | Italia Nostra, 1972-1990  
Scope and Content Note  
includes membership cards, correspondence about meetings and visits to Varese, program announcements and 2 newsletters, ca.37 items. |
| box 4, folder 3 | Japan Art and Culture Association (JACA) 1982-1987  
Scope and Content Note  
includes correspondence with Nobuo Nakamura and Fumiko Noro regarding Panza visit to Japan, ca.42 items. |
Scope and Content Note  
mostly announcements and invitations to meetings (with schedules) and events, ca.30 items. |
| folder 5 | ASSOCIAZIONI, ca. 1970-1990  
Scope and Content Note  
much from Associazione Amici del Museo Nazionale della Scienza e della Tecnica, Associazione Amici di Arturo Marini and Associazione Amici dei Musei Civici di Varese ca.50 items. |
| box 5, folder 1-3 | ASSOCIAZIONI, 1975-1990  
Scope and Content Note  
miscellaneous material mostly from Italian cultural associations, including a substantial quantity of announcements and correspondence about a variety of topics, such as visits to Varese, lectures, events, invitations, etc.; ca.140 items. |
| box 6 | AT-AV, includes:  
box 6, folder 1 | Attrezzature (outfitters)  
Scope and Content Note  
includes informational brochures, leaflets, receipts and notes by Panza on various materials for making art. |
box 6, folder 3  **Avvocato Erede, , 1983 1985**  
Scope and Content Note  
copies of material contained in Series V, Box 203, and other MOCA files about the sale of the collection, ca.25 items.

box 6, folder 4  **Avvocato Fresa, 1979-1985**  
Scope and Content Note  
letters about legality of long-term loans of Conceptual art, re-importation problems of 2 Serra works, long-term loans to Mönchengladbach, Düsseldorf and Basel and taxation issues surrounding the sale of works to Museum of Contemporary Art, Los Angeles (MOCA), ca.15 items.

box 6, folder 5  **Avvocato Petretti, 1979-1981**  
Scope and Content Note  
letters regarding legal problems of long-term loans of African art from Italian collectors to Italian museums without the works receiving a cultural heritage designation and being taxed upon removal, and contributions to research on counterfeit art with a report, ca.13 items. [see also Brera, Box 18 for more on this problem and Basilea, Box 11 for more with Petretti].

box 7, folder 1-4  **AUGURI VARI, BIGLIETTI, greetings, 1970-1987**  
Scope and Content Note  
Christmas and New Years cards, letters and notes from museum directors, collectors and other art world personalities, ca.350 items (Box 8 included).

box 8, folder 1-4  **AUGURI VARI, BIGLIETTI, greetings, 1987-1990**  
Scope and Content Note  
from museum directors, collectors and other art world personalities. Includes 1988 Christmas card from L.A. Louvre with George Herms print.

box 9  **BANCHE, CREDITO COMMERCIALE**  
box 9, folder 1  **Payment Letters, 1959-1960**  
Scope and Content Note  
photocopies of letters submitting checks for payment on mostly personal matters, some with attached receipts.

box 9, folder 2-3  **Check Stubs and Account Statements, 1961-1983**  
Scope and Content Note  
photocopies of check stubs, many of which are for art purchases; and account statements reflecting money transfers, especially to galleries and artists.

box 10  **BANCHE**  
box 10, folder 1  **Banca Popolare di Milano, , 1960-1990 bulk 1977-1978**  
Scope and Content Note  
photocopies of account statements and receipts for art related foreign transactions, such as subscriptions, storage, membership dues, and to a few artists.

box 10, folder 2  **Credito Varesino, 1971-1974**  
Scope and Content Note  
photocopies mostly of check stubs written to gallery owners and artists and account statements.

box 10, folder 3  **BANCHE, miscellaneous, 1962-1990**
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Date Range</th>
<th>Scope and Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 11, folder 1</td>
<td>Correspondence, 1974-1977</td>
<td>Scope and Content Note includes extensive correspondence with Franz Meyer, Jean-Christophe Ammann, Maja Sacher, staff of Christoph Merian Stiftung and Paul Jolles about 15 year loan of the collection for the &quot;Environmental Art Museum&quot; and problems between Panza and Fondation Emanuel Hoffmann about display of works; cost analysis and reports for renovating Alte Papierfabrik Stöcklin &amp; Cie.; building program schedules; proposition for displaying works from Panza’s collection, Fondation Hoffmann and the Kunstmuseum; letters with small drawings from architect Wilfrid Steib about renovation schemes; and renovation plans; ca.65 items.</td>
</tr>
<tr>
<td>box 11, folder 2</td>
<td>Correspondence, 1978-1979</td>
<td>Scope and Content Note contains similar correspondence as above and also letters with various Italian officials and Panza's lawyer Petretti about the Italian government's potential decline of the 15 year loan request, Panza drawings on graph paper for installations and blueprints for a Basel botanical garden; ca.50 items.</td>
</tr>
<tr>
<td>box 11, folder 3</td>
<td>Correspondence, 1980</td>
<td>Scope and Content Note with Meyer and others mostly regarding the exhibition, ca.40 items.</td>
</tr>
<tr>
<td>box 11, folder 4</td>
<td>Correspondence, 1981</td>
<td>Scope and Content Note includes correspondence with Christian Geelhaar documenting tension over the issue of how the Panza collection should be shown with works from the museum and Fondation Hoffmann (1/13, 2/12, 7/14, 7/27, 9/9); expanding the museum; Geelhaar typescript &quot;Inaugurazine del Museo d'arte contemporanea, 7 Novembre 1981&quot; (also in German), ca.45 items.</td>
</tr>
<tr>
<td>box 11, folder 5</td>
<td>Correspondence, 1982-1983</td>
<td>Scope and Content Note includes some correspondence and other material from Goethe-Stiftung, Basel, about Rembrandt and Hans Arp Prizes (see also Box 68 Rembrandt Prize), letter with questions concerning building of museums from Christiane Schreiter and Panza's response, Italian translation of Geelhaar's article &quot;Museum für Gegenwartskunst, Basel&quot; and list of Panza works still in Basel (1983), ca.30 items.</td>
</tr>
<tr>
<td>box 12, folder 1</td>
<td>Correspondence, 1984-1986</td>
<td>Scope and Content Note includes copies of lists of works returning from Basel (1983), note from Ammann (9/18/84) about the discordance between political and cultural visions in response to Irene Borger's article in Wall Street Journal (see also Box 164), letter to Meyer with Panza's thoughts on the Fondation Hoffmann's recent acquisitions (1/12/85), loan requests, announcements and invitations, ca.30 items.</td>
</tr>
<tr>
<td>box 12, folder 2</td>
<td>Correspondence, 1988-1990</td>
<td>Scope and Content Note includes list of works still stored at Basel (3/22/90), 7 items.</td>
</tr>
<tr>
<td>Box Folder</td>
<td>Description</td>
<td>1976-1980</td>
</tr>
<tr>
<td>------------</td>
<td>-------------</td>
<td>-----------</td>
</tr>
<tr>
<td>12, 3</td>
<td>Loan, 1976-1977 1980</td>
<td>Scope and Content Note includes correspondence from Meyer with lists of works to be on long-term loan, also copied shipping documents, ca.14 items.</td>
</tr>
<tr>
<td>12, 4</td>
<td>Loan contracts, 1978 1980</td>
<td>Scope and Content Note includes 2 with Panza annotations (1978), 1 signed by the Panzas and Meyer (1980) and list of works, 8 items.</td>
</tr>
<tr>
<td>12, 5</td>
<td>Export Documents, 1980</td>
<td>Scope and Content Note photocopies.</td>
</tr>
<tr>
<td>12, 7</td>
<td>Exhibition Studies, 1977</td>
<td>Scope and Content Note includes 8 architectural drawings, drawings on tracing paper of floorplans, detailed Panza suggestions for lighting, floors, walls, etc., drawings on graph paper of installations and 2 letters to architect Steib.</td>
</tr>
<tr>
<td>12, 8</td>
<td>Installation Designs, 1977</td>
<td>Scope and Content Note blueprints of rooms (1977) and installation designs (n.d.), 49 photographs of Kunstmuseum Basel's collection and &quot;Die Sammlung der Emanuel Hoffmann-Stiftung&quot; catalog.</td>
</tr>
<tr>
<td>12, 9</td>
<td>Installation designs: new drawings, undated</td>
<td>Scope and Content Note installation designs, some with Panza annotations, and 2 sheets of graph paper with drawings.</td>
</tr>
<tr>
<td>13, 1</td>
<td>BASILEA (Basel) Successive Arrangement Studies, undated</td>
<td>Scope and Content Note drawings of building on graph paper, and copies.</td>
</tr>
<tr>
<td>13, 2</td>
<td>Electrical, undated</td>
<td>Scope and Content Note 11 architectural drawings with location of outlets and wattage.</td>
</tr>
<tr>
<td>13, 3</td>
<td>Architectural drawings, surroundings, 1979</td>
<td>Scope and Content Note 8 architectural drawings for atelierhaus and another building.</td>
</tr>
<tr>
<td>13, 4-5</td>
<td>Exhibition 1980</td>
<td>Scope and Content Note installation designs, checklists and invitations substantial in quantity.</td>
</tr>
</tbody>
</table>
Series I. General files, 1956-1990

box 13, folder 6  
**Appraisal, 1983**  
Scope and Content Note  
list of works on loan to Basel with their then current values.

box 14

box 14, folder 1-2  
**BE-BIB (Basel)**  
**Beni Culturali, law project, 1979-1982**  
Scope and Content Note  
photocopies of "Norme integrative e modificative della disciplina legislativa di tutela dei beni culturali" (1977, 2 copies), "Legge per i beni culturali" (n.d.), law proposals by the organization Italian Nostra (ca.1980), and "Norme sulla tutela dei beni culturali e sulla riorganizzazione del Ministero" (1982).

box 14, folder 3  
**Beni Culturali, law project (comments) 1977-1986**  
Scope and Content Note  

box 14, folder 4  
**Beni Culturali, correspondence, 1979-1982**  
Scope and Content Note  
mostly with Guglielmo Triches, Director General, regarding donating works to the National Gallery of Modern Art, Rome, and the legal issues regarding African art loans from various collectors to Palazzo Citterio in Milan, 11 items.

box 14, folder 5  
**Beni Culturali, critique, 1985**  
Scope and Content Note  
contains Panza typescript "Critiche alla proposta di legge sui beni culturali," and 3 clippings about government restrictions on exports of Italian cultural heritage.

box 15

box 15, folder 1  
**BIUMO (Basel)**  
**Azienda Autonoma di Soggiorno, Varese, , 1981 1983**  
Scope and Content Note  
correspondence regarding financial support for the proposed museum at the villa, with Panza offering to donate the works and selling or renting out the villa.

box 15, folder 2  
**Museum Proposal, 1978-1984**  
Scope and Content Note  
much correspondence with officials about making the villa a museum, ca.55 items.

box 15, folder 3  
**Letters from Museums, 1978**  
Scope and Content Note  
various directors sending support for Panza's plans for the villa, ca.30 items.

box 15, folder 4  
**Sopraintendenza Monumenti, , 1980 1982**  
Scope and Content Note  
typescript on villa by Gianni Contessi (1980) and photocopy of property registration documents (1982).

box 15, folder 5  
**Legal documents regarding donation of villa and artworks, 1978-1983**  
Scope and Content Note  
drafts and photocopies of legal documents and some correspondence.
box 15, folder 6-7  
**Foundation Ernesto Panza, 1983**  
**Scope and Content Note**  
includes documents drawn up by Giorgio Alpeggiani for Panza's creation of a foundation to support the villa as a public museum, Panza notes for donation proposal, correspondence, cost estimates for up-keep on the villa as a study center and description of works.

box 15, folder 8  
**Provincial Cultural Commission, 1983**  
**Scope and Content Note**  
typescripts of meetings discussing the potential of making the villa a museum.

box 16  
**BIUMO**  
box 16, folder 1  
**Fratelli Panza, 1973-1984**  
**Scope and Content Note**  

box 16, folder 2  
**Valuations for art works, 1984**  
**Scope and Content Note**  
list of values from Castelli, John Weber, Christie's, Konrad Fischer, Heiner Friedrich and Gian Enzo Sperone (1984) of those works to be on display at the villa.

box 16, folder 3  
**Inventory of works returning, 1983-1984**  
box 16, folder 4  
**Photographs of installations, ca. 1965**  
**Scope and Content Note**  
78 mostly color photographs of installations, including 6 of 50's and 60's works and of visitors.

box 16, folder 5-6  
**Architectural drawings, , 1966 1977 1982**  
**Scope and Content Note**  
27 items, some with markings for areas to be demolished and constructed.

box 16, folder 7-9  
**Correspondence and other papers, 1986-1989**  
box 17  
**BO-BRERA, includes:**  
box 17, folder 1  
**Bongard, Willy, 1972-1985**  
**Scope and Content Note**  
includes 3 letters, ca.15 copies of *Art Aktuell*, photocopy of eulogies from many art world personalities written upon Bongard's death, ca.8 copies of Kunst Kompass and clippings, ca.35 items.

box 17, folder 3-5  
**Brera Amici, 1957-1977 bulk 1977**  
**Scope and Content Note**  
includes meeting minutes; correspondence with members, Stella Matalon, Secretary, and some with Carlo Bertelli, Sovrintendente, Beni Artistici e Storici; schedules and agendas; financial statements; various reports; and announcements; concerning topics such as renovation of Brera Pinacoteca, acquisitions, exhibitions, officer nominations, publications, fundraising, Panza's tenure as President (1977-1979), organization of a memorial round table discussion for Franco Russoli (1977). Also contains typescript "Patrimonio culturale ed educazione permanente Sensibilizzazione del pubblico al Museo" (1977), ca.110 items [see also Series V].

box 18  
**BRERA**
box 18, folder 1-7  **Brera Amici, 1978-1990**  
Scope and Content Note  
similar material and topics as Box 17, but also Russoli prize (1978), discussion of Palazzo Citterio renovation and laws regarding display of African and Oceanic art there (1978, 1980, see also Box 6, Avvocato Petretti), and monetary dispute over insurance and shipping of "d'après" works to Musée d'Art Decoratif. 1982-1990 files mostly have program listings and reports of activities.

box 19  **CAB-CAS, includes:**  
  **Caboto (file missing as of Jan 1995).**
  **Capp Street Project, , 1984-1986 1989**  
Scope and Content Note  
8 items.

box 19, folder 4-7  **Casse Biumo, , 1977 1985 1988**  
Scope and Content Note  
contains photocopies of lists of numbered crates with contents and locations, and also lists of document situation (i.e. certificates) relative to works in the collection.

box 20  **CELANT**  
box 20, folder 1  **Correspondence, , 1971-1989 undated**  
Scope and Content Note  
mostly regarding production of the 1980 catalog of the collection, but also about loans for 1970 Turin show on Conceptual art, requests for photographs for various articles, monographs and lectures, and finding a permanent home for the collection, also contains a photocopy of Celant ms "Dall'alta trainer alla subway," ca.35 items.

box 20, folder 2-3  **Catalog, ca. 1980**  
Scope and Content Note  
contains photocopies of 1980 catalog with corrections by Panza [N.B. Museum of Contemporary Art, Los Angeles (MOCA) has updated the titles and dimensions of many of the works they now own.]

box 21  **CEN-CER, includes:**  
box 21, folder 1  **Centri Culturali, 1971-1990**  
Scope and Content Note  
announcements and invitations from various cultural centers, ca.50 items.

box 21, folder 2  **Centre International d'Expèrimentation Artistique Marie-Louise Jeanneret, Boissano, , 1974-1981 1985**  
Scope and Content Note  
correspondence with Jeanneret about choosing artists for the residence program and committee meetings, ca.20 items.

box 21, folder 3  **Circolo Culturale Carlo Perini, Milano, 1978-1990**  
Scope and Content Note  
includes meeting agendas, event announcements and material from Antonio Iosa, President, concerning a public debate "Arte contemporanea ed utilizzazione degli spazi pubblici" (1982), ca.28 items.

box 21, folder 4  **Centro Pio Manzù, 1968-1986**  
Scope and Content Note  
correspondence mostly about monetary contributions, ca.21 items.
Series I. General files, 1956-1990

box 22

CHRISTIE’S

Proposed Sale 1983-1984

Scope and Content Note

notebook of material received November 1983 about dispersement of works now at Museum of Contemporary Art, Los Angeles (MOCA).

box 22, folder 2

Papers regarding possible sale, 1982-1990

Scope and Content Note

includes some correspondence with Martha Baer and others regarding possible sale, with price estimates, and many sale announcements, ca. 75 items.

box 23, folder 1-3


Scope and Content Note

correspondence, meeting schedules and agendas, membership lists, summary reports of meetings, especially concerning 1979 conference “Pour une architecture des musées d’art moderne,” at which Panza contributed a paper, and photocopies of papers given at 1979 and 1990 conferences.

box 24

COL

College of Design, Pasadena (i.e. Art Center College of Design) 1985-1986

Scope and Content Note

includes correspondence, 28 photographs and 2 architectural drawings pertaining to loans for sculpture garden.

box 24, folder 2-5


Scope and Content Note

letters, notes and postcards from collectors, curators and others such as Robert Scull (1966), Seth Siegelaub (1969, 84-85), Joseph and Emily Pulitzer (1973), Franz von Bayern (1976-80), Peter Shelton (1980), Marcia Weisman (1981, 82, 86), Arthur Sackler (1981-82) and Charles Saatchi (1984-85) mostly arranging visits to the villa or sending thank you’s, ca. 300 items, arranged chronologically (see also Box 25).

box 25

COL-CONV, includes:

box 25, folder 1-2

Collezionisti, 1984-1988 1990 undated

Scope and Content Note

Letters and printed ephemera from collectors, curators.

box 25, folder 3-4

Colombo, Giorgio, 1986-1988

Scope and Content Note

mostly invoices for photo reprints, and printout list of negatives with some bibliographic info and many annotations.

box 25, folder 5

Comune di Milano, 1987-1990

Scope and Content Note

invitations, ca. 36 items.

box 25, folder 8

Contemporary Arts Center, New Orleans, 1988-1989

Scope and Content Note

material regarding Sweet Arts Ball, and correspondence with Adolfo Nodal.
box 25, folder 9-11  
Scope and Content Note  
these three folders and Boxes 26-27 include correspondence, invitations, programs, manuscripts, typescripts and photocopied typescripts of talks given by Panza (many not found in Series III. Writings) and others. Also clippings, most notably of XVI and XVII Convegno Internazionale artisti, critici e studiosi d'arte, Rimini-Urbino (1967-1968), Circolo Turati, Genoa, "Quale Museo" (1980).

box 26, folder 1-7  
**CONVEGNI-CONFERENZE, 1982-1987**  
Scope and Content Note  

box 27, folder 1-5  
**CONVEGNI-CONFERENZE, 1988-1990**  
Scope and Content Note  

box 28  
**COS-DED**  
box 28, folder 1  
**Costi - Valori, , 1976 1987**  
Scope and Content Note  
list of works purchased prior to 1976 with prices paid and Sotheby's appraisal list 1987.

box 28, folder 2  
**CRA, Los Angeles (Community Redevelopment Agency), 1985**  
Scope and Content Note  
material about installing the collection downtown, such as correspondence with Marc Pally, discussion draft and photocopied plans of downtown, 1985.

box 28, folder 3-6  
**Critici, 1962-1988**  
Scope and Content Note  
includes correspondence with critics and authors, such as Andrew Forge (1965), Bruce Kurtz (1971-72, 74), Lawrence Alloway (1973), Achille Bonito Oliva (1974), Tommaso Trini (1975, 81-82), Edgar Kaufmann, Jr (1976), Robert Rosenblum (1976), Marcia Tucker (1977, touching on her departure from the Whitney and plans for the New Museum), Peter Iden (1978) and Palma Bucarelli (1982) regarding article and monograph developments, photo permission requests, visits to the villa, Panza's museum programs, etc., ca.150 items.

box 28, folder 7  
**Curriculum Giuseppe Panza, ca. 1984-1985**  
Scope and Content Note  
written chronology of Panza's collecting activities.

box 28, folder 8  
**Daco Verlag, , 1974-1975 1984-1985**  
Scope and Content Note  
contains mostly correspondence with Günter Bläse and contracts regarding unpublished book "Hommage to Panza."

box 29  
**DEM-DR**  
box 29, folder 1  
**De Menil, Christophe and Dominique, 1975-1987**  
Scope and Content Note  
ca.12 items.

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Finding aid for the Giuseppe Panza papers, 1956-1990

940004 15
box 29, folder 2  **Depositi, 1975, , 1978 1982**  
Scope and Content Note  
lists of works in storage, and their values, at Züst Ambrosetti (1975) and Punto Franco (1978, 1982).

box 29, folder 3  **Documenta, Kassel, 1983**  
Scope and Content Note  
includes photocopied "concept papers" and artistic director proposals by Celant, Wulf Herzogenrath, Kasper Koenig, Edy de Wilde, Armin Zweite, Michael Compton, among others, for Documenta VIII (1987), discussed in two separate meeting sessions, both held in 1983.

box 29, folder 4  **Drawings Situation 11 Aug 1985**  
Scope and Content Note  
photocopies of lists of drawings in the collection divided into categories of certificates, executive and complementary, and for sale and not for sale.

box 30  **DÜSSELDORF**
box 30, folder 1-3  **Werner Schmalenbach correspondence (Director of Kunstsammlung Nordrhein-Westfalen), 1973 1976-1984**  
Scope and Content Note  
very extensive, mostly about negotiations with Düsseldorf and Mönchengladbach for long-term loans of those works now at Museum of Contemporary Art, Los Angeles (MOCA) with many discussions of Panza's legal troubles; and 1980 exhibition; ca.110 items (see also Box 58, Mönchengladbach).

box 30, folder 4-7  **Stadt correspondence, 1973-1986**  
Scope and Content Note  
with Bernd Dieckmann, Beigeordneter Oberstadtdirektor Landeshauptstadt, Jürgen Harten, Director of Städtische Kunsthalle, Wend von Kalnein, Director of Kunstmuseum, and others, regarding long-term loans of Minimal and Conceptual art, installation designs, 1980 exhibition and catalog, and also contains transcriptions of meetings with some of the above about Panza's "Modern Painting Trust" and other loan issues (1976-77), and contract copies (1976-1978), ca.140 items.

box 30, folder 8  **Exhibition 1980**  
Scope and Content Note  
mostly checklists and installation designs.

box 31  **DÜSSELDORF, includes:**
box 31, folder 1-3  **Studies and installation designs**  
Scope and Content Note  
mostly architectural drawings (ca.30) and Panza drawings on graph paper for Stadt museum and Kunstsammlung Nordrhein-Westfalen.

box 31, folder 4-5  **Contracts, 1975-1978**  
Scope and Content Note  
copies, drafts and modifications with the Stadt (ca.1977-1978) and Kunstsammlung Nordrhein-Westfalen (1975, 1978).

box 31, folder 6  **Expense receipts, 1980-1981**  
Scope and Content Note  
with paid statements from Banca Popolare di Milano for various expenses.
box 32, folder 1-10  EDITORI, 1967-1988
Scope and Content Note
correspondence with publishers, magazine editors and authors, about various editorial
topics, such as photograph permission requests, journal articles on Panza, subscriptions,
etc. Also includes a small quantity of Panza mss., catalogs and other printed ephemera.

box 33, folder 1-4  EDITORI, 1989-1990 undated
Scope and Content Note
Correspondence with publishers, editors.

box 34  EN-ES, includes:
box 34, folder 3  Environmental Art Museum, correspondence, 1970-1979
Scope and Content Note
letters from Carter Brown, Lawrence Alloway, Pontus Hulten, Robert Murdock, Maurice
Tuchman, Franz Meyer, Martin Friedman, Brydon Smith, Palma Bucarelli, John Pulitzer,
Jr., and others responding to Panza's offer of long-term loans, ca.40 items.

box 34, folder 4  Environmental Art Museum, plans
Scope and Content Note
10 architectural drawings, 4 installation designs and photocopied clippings on Panza's
plans.

box 34, folder 5-6  Environmental Art, clippings
Scope and Content Note
photocopies of articles on environmental art and artists, with many about Meg
Webster, Larry Bell, Robert Irwin and James Turrell.

box 34, folder 7  Esportazione Temporanea, 1978-1979
Scope and Content Note
photocopied correspondence with Italian officials concerning exportation of works for
15 year loans to Mönchengladbach and Basel.

box 35  EU-FAI
box 35, folder 1  Eustorgio, San, 1970-1972
Scope and Content Note
meeting reports, 6 architectural drawings and Milan city maps concerning the
renovation of San Eustorgio for a contemporary art museum.

box 35, folder 2  Evaluation Nov 1985
Scope and Content Note
approximate value of minimal and conceptual works.

box 35, folder 3-4  FAI (Fondo Ambiente Italiano) 1977 1979-1990 undated
Scope and Content Note
includes correspondence, some concerning proposed Biumo museum, newsletters,
meeting agendas, announcements, invitations, etc., ca.80 items.

box 36  FAI-FAT
box 36, folder 1-4  Fair (Int'l Contemp. Art Fair, L.A.) 1987-1990
Scope and Content Note
includes substantial quantity of announcements, invitations, event schedules, advisory
board meeting minutes and agendas (Panza was a member), correspondence with and
memos from Brian Angel and other organizers, photocopied press clippings, press
releases, and some material from Art London.
box 36, folder 5  
**Fatture Personali, 1976-1990**  
Scope and Content Note  
photocopies of receipts and invoices for money exchanges, doctor visits, hotel stays, etc.

box 36, folder 6  
**Fatture miscellaneous, 1959-1990**  
Scope and Content Note  
includes photocopies of receipts and invoices for photographers, postal service and shipping, electric appliances and lighting fixtures, life insurance, etc.

box 37, folder 1-4  
**FELLOWS OF CONTEMPORARY ART 1980-1990**  
Scope and Content Note  
Includes correspondence with Arthur Chester regarding visit to Hughes Aircraft Spacecraft Integration and Test Laboratories (with 24 photographs) and others regarding trips, meetings and membership, and also contains trip schedules and journals, meeting notices, project and event updates.

box 38, folder 1-3  
**FIDAM (Federazione Italiana Amici dei Musei) 1978-1990**  
Scope and Content Note  
Extensive material includes meeting agendas, reports and minutes; conference schedules; letters from President Raffaello Torricelli; programs; project updates; etc.

box 39  
**FIDE-FONDAZIONI, includes:**  
box 39, folder 1  
**Fidejussione (suretyship) , 1972-1974 1978-1979**  
Scope and Content Note  
loan documents.

box 39, folder 2  
**Fiere (fairs) 1979-1990**  
Scope and Content Note  
mostly material from Arte Contemporáneo (ARCO), Madrid, 1987, where Panza gave a lecture.

box 39, folder 3  
**Fischer, Hervé (stamp artist) , 1976 1980-1981**  
Scope and Content Note  
includes letter with questionnaire on verso concerning "La Mort des Avant-Gardes." photocopy of Panza's 3 page response and mail art postcard, 8 items.

box 39, folder 5  
**William Keck Foundation, 1985-1988**  
Scope and Content Note  
mostly correspondence with William Banks and Mrs. Keck and contract drafts concerning potential purchase of the minimal and conceptual works (1986).

box 39, folder 7  
**Fundació Joan Miró, , 1983 1987-1990**  
Scope and Content Note  
mostly announcements and invitations, but also some pieces of correspondence regarding exhibiting the collection, ca.50 items.

box 40, folder 1-2  
**FONDAZIONI**  
**Fundacio Caixa de Pensions, 1986-1990**  
Scope and Content Note  
announcements, invitations and newsletter "Informatiu," ca.45 items.
box 40, folder 3-5  Assorted foundations, bulk 1987-1990
Scope and Content Note
mostly announcements and invitations, but some correspondence from various
foundations, ca.85 items.

box 41  GE, includes:
box 41, folder 1  Gemelli imballaggi (packers) 1978
Scope and Content Note
photocopies of invoices and lists of crated works.

Scope and Content Note
mostly with Harold Williams and Mel Edelstein about sale of archive to the Getty.

box 41, folder 4  Getty Center Relazione, undated
Scope and Content Note
preliminary archive inventory.

box 42  GINEVRA (Geneva)
box 42, folder 1  Correspondence, 1975-1984
Scope and Content Note
with Charles Goerg and others regarding loans and visits to Varese.

box 42, folder 2-6  Palais Wilson, 1987
Scope and Content Note
installation designs, 16 architectural drawings, ca.31 photocopies of architectural
drawings and exhibition checklist.

box 42, folder 7-8  Museé Rath, 1988
Scope and Content Note
correspondence about exhibition of Panza's collection there, clippings about the show,
installation designs and checklist.

box 43  GIO-H, includes:
box 43, folder 1  Giornalisti, 1978-1989
Scope and Content Note
 correspondence with journalists, such as Barbara Isenberg and JoAnn Lewis, mostly
about articles on the collection, ca.40 items.

box 43, folder 2-4  Gondrand, , 1974-1975 1977-1983
Scope and Content Note
photocopies of shipping invoices, insurance certificates, import/export documents and
crate lists, showing movement of works to and from storage.

box 43, folder 6-7  Hangar Santa Monica, 1989-1990
Scope and Content Note
correspondence, installation designs and 3 photographs.

Henselmann, Caspar
Scope and Content Note
moved to Box 183.
<table>
<thead>
<tr>
<th>Box, Folder</th>
<th>Description</th>
</tr>
</thead>
</table>
| 43, 8       | **Hollein, Hans, correspondence, 1977-1987**  
Scope and Content Note  
includes 3 letters from and 2 letters to reflecting an attempt to collaborate in the creation of a contemporary art museum, 6 Christmas and New Years cards, note from and announcements, ca.24 items (see also Box 58 Mönchengladbach). |
| 43, 9       | **Hollein, Hans, Museum für Moderne Kunst Frankfurt**  
Scope and Content Note  
4 photographs of models and 5 blueprint sections and plans with many copies of each. |
| 44, 2-5     | **IB-ICOM1977-81, (International Council of Museums), includes:**  
Scope and Content Note  
very substantial material includes correspondence with Presidents, Secretaries and members; meeting itineraries, schedules and minutes; secretariat activity reports; announcements and newsletters; membership lists; and financial reports from ICOM, ICOM Foundation, and Comitato Nazionale Italiano documenting in particular fundraising and also conferences and projects, such as the Museum Exchange Program (MUSEP) (see also Box 45-46 and CIMAM). |
| 45, 1-7     | **ICOM, 1982-1987**  
Scope and Content Note  
Correspondence and announcements. |
| 46, 1-4     | **ICOM, 1987-1990**  
Scope and Content Note  
Correspondence and announcements. |
| 47, 1-4     | **IL-IN**  
**Illuminazione (lighting)**  
Scope and Content Note  
brochures and catalogs for lighting fixtures. |
| 47, 5       | **Illuminazione Studi**  
Scope and Content Note  
drawings on graph paper. |
| 47, 6-7     | **Indirizzi (addresses)**  
Scope and Content Note  
large quantity of Panza notes and business cards with very miscellaneous names and addresses (see Box 48 for more). |
| 48, 1       | **IN-INK**  
**Indirizzi (addresses)**  
Scope and Content Note  
Panza's notes with names and addresses, plus business cards. |
| 48, 2-3     | **Indirizzi - elenchi (address lists)**  
Scope and Content Note  
photocopies of computer printout and handwritten address lists, as well as handwritten on graph paper. |
box 48, folder 4-5  Industriale Museo, 1981-1982
Scope and Content Note
includes correspondence and 5 photographs regarding potential renovation of Carl Funke steel mill, Essen and other sites for housing Panza's collection, ca.35 items (see also Celant).

box 48, folder 6  INK (Halle für internationale neue Kunst) 1978-1984
Scope and Content Note
ca.14 items.

box 49  INSTITUTI, includes:
Scope and Content Note
announcements and some invitations, ca.46 items.

Scope and Content Note
includes correspondence about donations and exhibition of works from Panza's collection (1976), announcements, invitations and checklist of exhibitions "Sound: Scores, Notations, and Visual Representations of Music," "Sound Works" and "Contemporary Musical Instruments" (1979, the last held at LAICA), ca.30 items.

box 49, folder 4  Los Angeles Institute of Contemporary Art (LAICA) 1980-1985
Scope and Content Note
correspondence with Robert Smith regarding "Il Modo Italiano" exhibition and announcements, ca.14 items.

box 49, folder 7  Institutions miscellaneous, , 1984 1988-1990
Scope and Content Note
includes loan requests from Pontus Hulten for Institut des Hautes Etudes en arts Plastiques, ca.22 items.

box 50, folder 1-3  INVENTARIO, , 1968 1970-1972
Scope and Content Note
Lists of works in the collection with dimensions, valuations, provenance and annotations.

box 51, folder 1-2  INVITI, 1979-1988
Scope and Content Note
Substantial quantity of miscellaneous invitations to attend functions such as dinners, cocktail parties, exhibition openings, weddings, etc., ca.340 items total, including Box 52.

box 52, folder 1-4  INVITI, 1989-1990
box 53  INT-IP, includes:
box 53, folder 1-3  Interview with Christopher Knight
Scope and Content Note
annotated transcript and 2 photocopies (see also Box 54 Jaca and Knight files, and Boxes 169-172 for considerable material on publication of Art of the Sixties and Seventies ).

box 54  J-KN
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 54, folder 1-4</td>
<td><strong>Jaca Book</strong>&lt;br&gt;contains caption lists, caption corrections, illustrations layout, contract, correspondence and copy of Knight’s proposal for Art of the Sixties and Seventies, and also Jaca catalogs (see also Boxes 53, 169-72).</td>
</tr>
<tr>
<td>box 54, folder 5</td>
<td><strong>Kantor Tadeusz, 1975-1988</strong>&lt;br&gt;includes correspondence which makes a few mentions of &quot;Circot 2,&quot; copy of &quot;The Theatre of Death&quot; (Warsaw, 1975) and announcements, 16 items.</td>
</tr>
<tr>
<td>box 54, folder 6</td>
<td><strong>Kline, Franz</strong>&lt;br&gt;photocopies of illustrations from various Kline catalogs.</td>
</tr>
<tr>
<td>box 54, folder 7</td>
<td><strong>Knight, Christopher, 1983 1985-1986 1988</strong>&lt;br&gt;correspondence mostly regarding publishing of Art of the Sixties and Seventies with list of notes and questions about interview, ca.15 items.</td>
</tr>
<tr>
<td>box 55, folder 1</td>
<td><strong>KRÜGER AND LEGGI</strong>&lt;br&gt;correspondence regarding legal matters of long-term loans to German museums (see also Box 58, Mönchengladbach).</td>
</tr>
<tr>
<td>box 55, folder 2-3</td>
<td><strong>Legge 159 and 512, 1977-1984</strong>&lt;br&gt;much material on the passage of laws 159 and 512 governing cultural property, includes correspondence with lawyers and others, and photocopies of legislative documents. 159 (passed 1976, correspondence dated 1977-1980, 1982) changed capital exportation and tax laws, which greatly effected the Panza's negotiations with the German museums and led eventually to the sale of 80 works to Museum of Contemporary Art, Los Angeles (MOCA). 512 (passed 1982, correspondence dated 1982-1984) gave tax breaks to those renovating historical buildings.</td>
</tr>
<tr>
<td>box 55, folder 4-8</td>
<td><strong>Legge Valutaria</strong>&lt;br&gt;includes correspondence and photocopies of legislation and lists of works pertaining to values of works that were imported/exported.</td>
</tr>
<tr>
<td>box 55, folder 11</td>
<td><strong>Legge, Parlamento Interpellanza</strong>&lt;br&gt;photocopy of summary of Parliament's questions to Panza regarding the exportation of the collection.</td>
</tr>
<tr>
<td>box 56</td>
<td><strong>LA-LO, includes:</strong></td>
</tr>
</tbody>
</table>
box 56, folder 1  **Lannan Foundation, 1988-1990**  
**Scope and Content Note**  
photocopies of fax correspondence with Patrick Lannan, Jr. and Lisa Lyons mostly regarding acquisition of a small portion of the California light and space works to be installed at the Santa Monica Airport, ca.40 items (see also LA City Cultural Affairs).

**Scope and Content Note**  
mostly letters from Jerry Sohn arranging meetings in Los Angeles, ca.25 items.

box 56, folder 3  **List of unrealized works, 1985**

**Scope and Content Note**  
correspondence with various museum directors and curators, such as Franz Meyer, Henry Geldzahler, Brydon Smith, Franco Russoli, J. Carter Brown (with 12 photographs of models and drawings of the National Gallery of Art), J. Leering and E. de Wilde about long-term loans of the collection, ca.35 items.

Los Angeles: Museum of Contemporary Art, Los Angeles (MOCA) and Los Angeles County Museum of Art (LACMA) [see Series V]

box 56, folder 5  **Los Angeles - Ari Sikora [see also Los Angeles, Community Redevelopment Agency (CRA)] 1985-1986**  
**Scope and Content Note**  
includes 2 long letters from Sikora about redevelopment plans in downtown Los Angeles, ca.10 items.

box 56, folder 6  **Los Angeles City Cultural Affairs, , 1984 1989-1990**  
**Scope and Content Note**  
correspondence with Henry Korn and Mayor Tom Bradley primarily about Santa Monica hangar project, ca.14 items (see also Lannan).

box 56, folder 8  **Citicorp Plaza, Los Angeles**  
**Scope and Content Note**  
1 architectural drawing, installation designs, 19 photographs of works in the collection.

box 57  **MA-MOB, includes:**

box 57, folder 3  **Meccanica Romana, 1980**  
**Scope and Content Note**  
includes 2 items of correspondence with Lauretta Vinciarelli, 10 slides of factory and 4 architectural drawings.

box 57, folder 5  **Ministero degli Esteri (foreign affairs ministry) 1981**  
**Scope and Content Note**  
correspondence with Sergio Romano about Panza's museum programs and a conference, ca.10 items.

box 57, folder 6-9  **Miscellanea, , 1973-1990 undated**  
**Scope and Content Note**  
2 folders of very miscellaneous letters and announcements, folder of Panza notes which includes NY schedules (ca.1975), phone lists, catalog comp. list, and works purchased listed by gallery with amount tallies, and a folder of clippings and photocopied articles.
box 57, folder 10  **Mobili Antichi**  
Scope and Content Note  
includes ca.28 photographs of antique furniture.

box 58  **MÖNCHENGLADBACH**  
box 58, folder 1  **Correspondence, 1973-1974 1976-1977**  
Scope and Content Note  
with Johannes Cladders regarding long-term loan of the collection, disagreement with Hans Hollein's building plans, Cladders thoughts on revising the original plan, Panza's design ideas and contract negotiations, which were called off in 1976, ca.48 items.

box 58, folder 2  **Correspondence, 1978-1981**  
Scope and Content Note  
with Cladders, Schmalenbach and various German city officials about Panza terminating the contract, but loaning his early works instead to Kunstsammlung Nordrhein-Westfalen and his legal problems associated with exporting the works which were stored in Zürich, ca.40 items (see also Box 30, Düsseldorf).

box 58, folder 3  **Contracts, 1974-1975 1978-1979**  
Scope and Content Note  
photocopies of contract versions and some correspondence about them (see also Box 55, Krüger).

box 58, folder 4  **Hollein, Hans correspondence, 1973-1982**  
Scope and Content Note  
ca.18 items (see also Box 43, Hollein).

box 58, folder 5  **Hollein project**  
Scope and Content Note  
many sections and plans.

box 58, folder 6  **Plans**  
Scope and Content Note  
photocopies of architectural drawings and installation designs, and 1 architectural drawing of Humanistisches Gymnasium.

box 58, folder 7  **Articles**  
Scope and Content Note  
clippings and photocopies of German articles about proposed loan and Hollein project, including 2 versions of a long rebuttal from Panza with German translation (original article not in file).

box 58, folder 8  **Announcements and other printed matter, bulk 1988-1990**  
Scope and Content Note  
mostly announcements.

box 59  **MOS, includes:**  
box 59, folder 2  **Mostra Panza, Galleria Nazionale, Rome (Andre, Judd, and Morris exhibition) 1980**  
Scope and Content Note  
3 architectural drawings of gallery, Panza installation designs, valuation list, 2 letters to Dr. Panicelli and loan forms.
Series I. General files, 1956-1990

Finding aid for the Giuseppe Panza papers, 1956-1990

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Scope and Content Note
mostly contains loan requests and forms, and shipping documents for various exhibitions, some of which are not documented in Series IIA, ca. 55 items.

box 59, folder 4  Mostre Collezione, , 1985-1990 undated
Scope and Content Note
includes loan requests and miscellaneous exhibition material (sort of a continuation of the previous folder, except Panza was not lending the collection piece-meal anymore, so most requests were declined), ca. 75 items.

box 60 MOS-OL
box 60, folder 1  Mostra Ugo Mulas, Varese Biumo, 1978
Scope and Content Note
includes Panza notes and typescript for exhibition brochure, and some correspondence

box 60, folder 3  Murphy, Franklin, 1980s
Scope and Content Note
3 letters to Murphy, 1 from.

box 60, folder 4  Musei, lettere di proposta, 1984
Scope and Content Note
correspondence various individuals, such as Peter Iden, Museum für Moderne Kunst, Frankfurt, regarding the acquisition of the collection by a museum, ca. 20 items.

box 60, folder 6  New York University, early 1980s
Scope and Content Note
cia. 8 items from John Brademas.

box 60, folder 7  Nicholas, Fred and Joan, 1984-1990
Scope and Content Note
mostly correspondence about their friendship, but some relating to Museum of Contemporary Art, Los Angeles (MOCA), ca. 30 items.

box 60, folder 9  Norton, Peter, 1989
Scope and Content Note
polite correspondence about visits, ca. 11 items.

box 60, folder 10  Olivetti, , 1981-1983 1988
Scope and Content Note
correspondence in which Panza expresses his thoughts about Olivetti financing exhibitions of traditional vs. contemporary art, 8 items.

box 61 OR
box 61, folder 1-5  Orbat, 1970-1989
Scope and Content Note
photocopies, mostly of financial documents for Panza's distillery business, such as monthly accounting statements, budget forecasts and reports on loans.

Ordre de La Grande Gidouille (file missing as of Jan 1995)
Series I. General files, 1956-1990

Finding aid for the Giuseppe Panza papers, 1956-1990

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>61</td>
<td>6</td>
<td>Orizzonte Turin (Modern Art for Turin Committee, Panza was General Coordinator) 1988 Scope and Content Note includes correspondence with Bruno Villois, General Secretary, and others primarily about &quot;Chagall '89&quot; (with exhibition checklists) and meetings, ca. 75 items.</td>
</tr>
<tr>
<td>62</td>
<td>1-2</td>
<td>PAL-PAM Palazzo Reale, Milan Scope and Content Note correspondence with various people about lending works to proposed contemporary art museum (1978-79, see especially photocopy of letter to Clyfford Still and letter from Jean Dubuffet), Panza installation designs, and 8 architectural drawings and some photocopies of same.</td>
</tr>
<tr>
<td>63</td>
<td>1-2</td>
<td>PAR-PER, includes: Parlemento Interpellanza Scope and Content Note moved to Box 55.</td>
</tr>
<tr>
<td>63</td>
<td>3-4</td>
<td>PDC (Pacific Design Center, Los Angeles) 1984-1988 Scope and Content Note much material includes symposium programs and schedules, correspondence and other material relating to Panza's talk (1985) and announcements.</td>
</tr>
<tr>
<td>63</td>
<td>5</td>
<td>Personale Panza, bulk 1988-1990 Scope and Content Note folder about old master reproductions purchased by Panza 1936-1938 between the ages of 13-15, and a folder of miscellaneous personal items, mostly correspondence, postcards and Panza notes, ca. 75 items (see Box 93 for more material prior to 1988).</td>
</tr>
<tr>
<td>64</td>
<td>1-5</td>
<td>PO, includes: Poggio a Caiano, 1979 1980-1982 Scope and Content Note 4 photographs by Giovanni Panza (1979) correspondence with Mario Leone, President of the Region of Tuscany, and others regarding installation of the collection there (1980-1982), mss. by Lara-Vinca Masini and Francesco Gurrieri with corrections, Panza installation designs and 18 architectural drawings.</td>
</tr>
<tr>
<td>64</td>
<td>6</td>
<td>Politicians, , , 1974 1979 1985 undated Scope and Content Note mostly photocopies of letters about the collection sent to a variety of persons involved with cultural policy decisions, ca. 50 items [bulk 1983-1982].</td>
</tr>
<tr>
<td>65</td>
<td>PROG, includes:</td>
<td></td>
</tr>
<tr>
<td>Box and Folder Details</td>
<td>Description</td>
<td></td>
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<tr>
<td>------------------------</td>
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<td></td>
</tr>
</tbody>
</table>
| box 65, folder 1-3     | **Progetti Ambienti by Giuseppe Panza**  
                      | Scope and Content Note  
                      | substantial quantity of designs with photocopies. |
| box 65, folder 5       | **Progetti Scotland, Donaldsons Hospital**  
                      | Scope and Content Note  
                      | 6 photographs, 4 architectural drawings and a report. |
| box 66, folder 1-3     | **PROG-PROV, includes:**  
                      | Scope and Content Note  
                      | substantial material includes correspondence with Richard Demarco and others regarding installation of the collection in Scottish castles, photographs of castles, 4 architectural drawings and informational brochures and reports on many different structures. Also includes an engraving of Duff House by W. Faithorn after a drawing by J.P. Neale, 1831 (see also Box 242). |
| box 67, folder 1-5     | **QUARTO OGGIARO, VILLA SCHEIBLER, 1977-1980**  
                      | Scope and Content Note  
                      | Much material about installing the collection there includes donation drafts, many project proposals, some correspondence with Carlo Tognoli, Mayor of Milan, and others, 28 architectural drawings, and Panza designs for exterior. |
| box 68, folder 1       | **QUI-RIC, includes:**  
                      | **Quintavalle, A.C., 1981**  
                      | Scope and Content Note  
                      | includes 6 page letter to ACQ, ca.5 items. |
| box 68, folder 5       | **Reich, Steve, 1987**  
                      | Scope and Content Note  
                      | includes 2 photographs and 2 letters from Betty Freeman concerning a concert in Milan, 9 items. |
                      | Scope and Content Note  
                      | includes much correspondence with Alfred Hentzen about jury activities, of which Panza was a member, and the award selection process (especially problems with A.R. Penck's prize, 1980), meeting minutes and photocopied clippings, ca.120 items (see also Box 11, Basel correspondence 1982-1983). |
| box 68, folder 7       | **Restany, Pierre, ca. 1959-1990**  
                      | Scope and Content Note  
                      | friendly letters about meetings, Panza's article for *Cimaise* (1959), Restany giving collecting advice, especially on Fautrier (11/19) and Rothko (5/31/60), the public reaction to abstract expressionism (2/11/59) and an especially important letter about Restany's thoughts on the L.A. and New York art scenes and the art of Oldenburg and other Pop artists (1/5/63). Also includes 2 typescripts on "Nature integrale" (1978), ca.50 items (see also Box 48, Industriale Museo file). |
| box 69                 | **RIMINI** |

Finding aid for the Giuseppe Panza papers, 1956-1990
Meeting per l'amicizia fra i popoli, 1981 1983-1990
Scope and Content Note
includes correspondence with Antonio Smurro, President, many copies of Notiziario and other printed matter, installation designs and notes for 1983 exhibition, and designs for an exhibition (1987).

RIVOLI, includes:
Correspondence about Castello di Rivoli, 1979-1983
Scope and Content Note
substantial material about restoring the Castello di Rivoli and installing the collection there with gifts and loans, including photocopies of letters to architect Roberto Gabetti, Dr. Gianluigi Gabetti, architect Andrea Bruno and others, contract copies and notes.

Scope and Content Note
includes photocopies of letters to Avvocato Agnelli and Dr. Gabetti, correspondence with Piero Gilardi, notes, original agreement (1980) and report by Umberto Allemandi (1984), ca.40 items, 1978-80, 82-85.

Rivoli Loan and Donation, 1980-1984
Scope and Content Note
includes photocopies of letters sent, contracts, lists of works and artists bios.

Restoration, 1979
Scope and Content Note
photocopies of articles and report of restoration project.

Castelli valuations, 1984
Scope and Content Note
list of works and their values.

Photocopies of restoration photographs, ca. 1982
RIVOLI, Installation designs, ca. 1980-1983
Scope and Content Note
mostly Panza drawings on graph paper and ca.51 architectural drawings with installation designs.

RIVOLI-ROC, includes:
Scope and Content Note
7 plans for lighting and alarm system, 14 architectural drawings of renovation, building estimates, 3 architectural drawings for Manica Lunga (adjoining gallery).

ROLANDSECK
Scope and Content Note
substantial quantity of Panza building studies and projects consisting of drawings on graph paper, and 11 architectural drawings.
box 74, folder 1  **Rosc, 1982-1984**  
Scope and Content Note  
correspondence with Rosemarie Mulcahy and Patrick Murphy regarding artist and work selections for 1984 exhibition, problems which led to Frits Becht's resignation from the jury (and potentially Panza's as well) and 4 architectural drawings of Hop Store, ca. 50 items.

box 74, folder 2  **Rotary Club (Panza was president of south-east Milan chapter in 1978) 1972-1990**  
Scope and Content Note  
includes membership cards, lists and nominations, correspondence and two cassette tapes of Panza talks (ca. 1973-1974), ca. 70 items.

box 74, folder 3  **Saatchi, Charles, 1984-1985 1988-1989**  
Scope and Content Note  
ca. 17 items.

box 74, folder 4  **Saccardo, Padre Alessio**  
Scope and Content Note  
4 letters, 1 postcard and 10 long travel letters (see also Box 77, San Fedele).

box 75, folder 1-5  **SAN DIEGO**  
Scope and Content Note  
installation designs and list of works for 10th Ave. Marine Terminal Transit Shed No. 1.

box 76  **SAN DIEGO, SCRITTI, SINIGAGLIA**  
San Diego, 1985  
Scope and Content Note  
installation designs for Cruiser Terminal, 10 lists of works for B Street Pier Warehouse exhibitions, Art Center correspondence with Sebastian (Lefty) Adler, Director, with clippings, and renovation estimate.

box 76, folder 6  **Scritti Panza**  
Scope and Content Note  
photocopies of miscellaneous notes by Panza and others.

box 76, folder 7  **Sinigaglia, Gian Enzo**  
Scope and Content Note  
mostly notes of photo orders.

box 77  **SAI-SAN**  
Saint Paul, Minnesota, the Concourse of Contemporary Art, 1987-1988  
Scope and Content Note  
includes correspondence with Robert Sain and others, itineraries, 4 architectural drawings, checklist with appraisals by Sotheby's, all relating to the potential installation of a portion of the collection there, ca. 65 items.

box 77, folder 3-5  **San Fedele (Centro Culturale) , 1968 1972-1990**  
Scope and Content Note  
substantial material includes correspondence with Eugenio Bruno and others about meetings, exhibitions and contributions; meeting minutes; many photocopied typescripts relating to the meeting "Scienza filosofia arte e fede" and miscellaneous folder with announcements.

box 78  **SE-SOTHEBY'S, includes:**
box 78, folder 2  **Seoul, Dong Woo Development, 1985**

Scope and Content Note

correspondence with Se Duk Lee and Hee-Ja Chung about visits and potentially installing the collection in Korea, and 2 architectural drawings, ca.45 items.

box 78, folder 3-6  **Sotheby’s, 1973-1980 1982-1987**

Scope and Content Note

substantial material includes correspondence with Lucy Havelock-Allan regarding visits, appraisals of the collection and subscriptions, 1983 appraisal, and price and sale results lists.

box 79, folder 1-3  **SOTHEBY’S, 1988-1990**

Scope and Content Note

extensive quantity of announcements, invitations and newsletters, and also contains 1989 appraisal.

box 80  **SP-STUA, includes:**

box 80, folder 1  **Spadolini, Giovanni (Senator) 1975 1978-1980 1982**

Scope and Content Note

correspondence about Panza’s museum programs, ca.15 items.

box 80, folder 4-6  **Stuart Collection, 1982-1990**

Scope and Content Note

includes correspondence with Mary Beebe, photocopy of a letter from Restany about his and Pontus Hulten’s thoughts on the direction of the collection (7/7/84), advisory committee meeting minutes, activities reports, and a file of miscellaneous with mostly photocopied clippings.

box 80  **STUD-TAS**

box 80, folder 1-3  **Studi, 1979-1980**

Scope and Content Note

designs for rooms and installations, and miscellaneous.

box 80, folder 4  **Stuttgart**

Scope and Content Note

2 architectural drawings.

box 80, folder 5  **Surface Requirements, 20 Apr 1985**

Scope and Content Note

list of works with the amount of space in meters needed for installation.

box 80, folder 6-7  **Sviluppo (development) 1984**

Scope and Content Note

substantial quantity of photocopies of Panza letters sent to various influential people in order to drum up support for his museum programs, 1984.

box 80, folder 8  **Tasse di Successione, 1974**

Scope and Content Note

3 letters pertaining to taxation of the collection.
**TAVERNA CASCINA**
Scope and Content Note
Project descriptions. 22 architectural drawings; handwritten restoration designs on graph paper; Cile S.p.a. plans and estimates; and 21 photographs of site and 55 photographs of model.

**TEL-TR, includes:**

**Televisione, French, 1976**
Scope and Content Note
correspondence with Jose Maria Berzosa about making a film on the collection, with photocopied reviews (see Box 244 for photographs).

**Televisione, BBC, , 1982-1984 1988**
Scope and Content Note
includes correspondence about Omnibus program on the collection, 13 items.

**Tesi studentesche**
Scope and Content Note
3 student papers and some correspondence

**Thyssen Collezione, 1980s**
Scope and Content Note
correspondence with Simon de Pury, invitations and photocopied article, 11 items.

**Trasporti**
Scope and Content Note
photocopies of miscellaneous transport documents and information.

**Tribunale**
Scope and Content Note
group of photocopied letters and their translations used as “exhibits” in court to show the importance of the collection.

Scope and Content Note
correspondence mostly with UCLA personnel about visits to the villa, some with Chancellor Charles Young, Vice Chancellor William Schaefer, Prof. Nathan Shapira and others about making the villa a study center, and with Shapira about 2 light programs in Turin. Also includes some announcements and clippings, ca.100 items.

**Vancouver International Sculpture Purchase, 1984**
Scope and Content Note
includes correspondence with Diane Farris and proposals.

**Van de Pas, Annemieke, 1985-1987**
Scope and Content Note
mostly correspondence regarding a possible loan for 1 year of light works to Barcelona.
Scope and Content Note
substantial quantity of letters, notes and postcards regarding visits to the villa and thank you notes from art world personalities and art lovers, such as Franklin Murphy (1983), Terry Winters (1983), Judy Fiskin (1985), Martin Friedman (1986, 1990), Fumio Nanjo (1986, 1990), a few with good color photographs of the collection.

Scope and Content Note
More letters from people who visited, with a souvenir album of a trip made by Gesellschaft der Freunde und Förderer der Landesgalerie, Düsseldorf, 1983.

Scope and Content Note
photocopies of material regarding the history of the villa.

Scope and Content Note
mostly photocopies of miscellaneous correspondence, documents and announcements regarding the city.

includes correspondence, draft of letter to Palma Bucarelli and letters with architects concerning installing part of the collection there, proposals, photocopies of proposal cover letters, Panza building studies, 11 architectural drawings most with installation designs.

Scope and Content Note
installation designs, ca.41 architectural drawings with installation designs and photocopied text on building.

miscellaneous correspondence regarding the potential sale of the Minimal and Conceptual works, ca.27 items.

Scope and Content Note
includes some correspondence about installing works there (1980-1981), notes on project methodology (1988) and 4 architectural drawings.

Scope and Content Note
phone messages, schedules and itineraries, notes, airline tickets, maps, photographs, etc., from the Panzas’ travels.
Series I. General files, 1956-1990

box 90, folder 1-3  
**VIENNA, 1979-1981**  
Scope and Content Note  
correspondence with Hertha Firnberg and others about long-term loan of some of the collection to Palais Lichtenstein and Neugebaude; plans and installation designs for Palais Lichtenstein; and 4 photographs, photocopied articles and renovation proposal for Neugebaude.

box 91, folder 1-7  
**VIGEVANO, 1981-1982**  
Scope and Content Note  
includes some correspondence with Carlo Bertelli and others regarding installation of the collection at the castle there, report, contract copies, ca.82 photographs, installation designs and checklists, and ca.16 architectural drawings.

box 92  
**W-Z**  
box 92, folder 1  
**Walt Disney Productions, 1986**  
Scope and Content Note  
includes correspondence with Van Romans, 8 items.

box 92, folder 2  
**Zimmermann, Bob, ca. 1984**  
Scope and Content Note  
includes 100 slides and 2 proposals=.

box 92, folder 3-6  
**Züst Ambrosetti, 1958-1990**  
Scope and Content Note  
photocopies of shipping documents.

box 93-94  
**PERSONAL correspondence, , 1940s-1990 bulk 1970-1985**  
Scope and Content Note  
includes much correspondence from Panza’s close friends the De Simoni’s, such as Erminia Cicogna De Simoni, Vittorio (brother of Erminia) and Beatrice De Simoni, Marco Cicogna (godson) and Tomino De Simoni; some from Panza’s immediate family; and miscellaneous personal items, such as an old driver’s license and passport, notes, telephone logs, expense lists (1967, 1968, 1970) (see Box 63 for more 1988-1990).

Series II. **Works in the collection, 1959-1990**  
Physical Description: 33 lin. ft. 64 boxes  
Scope and Content Note  
Series II contains documentary material in support of Panza’s extensive collecting activities. It is divided into three sub-series: Artists, Primitive, and Artists Deaccessioned.
Physical Description: 163 box(es)

Scope and Content Note

Series II.A. is filed alphabetically and contains files on artists Panza collected, including Carl Andre, Robert Barry, Larry Bell, Louis Cane, Alan Charlton, Hanne Darboven, Douglas Davis, Walter De Maria, Jan Dibbets, Jean Fautrier, Dan Flavin, Hamish Fulton, Douglas Huebler, Robert Irwin, Peter Joseph, Donald Judd, Franz Kline, Joseph Kosuth, Bob Law, Sol LeWitt, Roy Lichtenstein, Richard Long, Robert Mangold, Brice Marden, Robert Morris, Bruce Nauman, Richard Nonas, Maria Nordman, Claes Oldenburg, Robert Rauschenberg, James Rosenquist, Mark Rothko, Robert Ryman, Richard Serra, Antoni Tàpies, David Tremlett, James Turrell, Lawrence Weiner, Douglas Wheeler, and Ian Wilson. Each artwork has its own file and is labeled according to Panza’s inventory system of the artist’s initials and numbered sequentially. Material in the work files consists of invoices; shipping documents; correspondence with galleries and artists; loan agreements; photographs of the work installed at the villa, photographs from galleries and of important documents in the archive; some small drawings and sketches (see especially Larry Bell, Robert Irwin, Sol LeWitt, Robert Morris, Richard Serra and James Turrell); and copies of certificates of authenticity. Work files have many photocopies and photographs of documents intended as cross-references. There are also miscellaneous files of personal correspondence with the artist, gallery correspondence, announcements and invitations, photographs, works not in the collection, shipment and invoice documents and miscellaneous. Miscellaneous personal correspondence files contain letters from artists regarding personal matters, schedule and work updates, installation instructions and theoretical discussions. Miscellaneous gallery correspondence consists of correspondence with prominent gallery owners and directors, invoices, lists of works offered with descriptions and prices, financial arrangements and loan forms. There are original photographs of works solicited by galleries to Panza, sometimes of substantial quantity. Announcements and invitations files contain postcards, brochures, catalogs, posters and artists’ books. Every item in each file is numbered sequentially, usually on the verso. Occasionally the numbers have been mistakenly duplicated or skipped. Consult Appendix C for an item-level index. It should be noted that when the index states “drawing” or “certificate” the files generally contain either photocopies or photographic copies. Most of the originals remain with Panza. [N.B. there is a group of boxes at the end of the collection (X1-15, ca. 6 lin. ft.) housing photocopies of certain items by some of the Minimal and Conceptual artists in this series.]

Vicenzo Agnetti, Carl Andre
- Vicenzo Agnetti
- Vicenzo Agnetti miscellaneous correspondence
- Vicenzo Agnetti announcements and invitations
- Carl Andre
- Carl Andre miscellaneous personal correspondence

Carl Andre, Art & Language
- Carl Andre miscellaneous gallery correspondence
- Carl Andre announcements and invitations
- Carl Andre miscellaneous photographs
- Carl Andre articles and reviews
- Carl Andre works not in the collection
- Art & Language
- Art & Language announcements and invitations
- Art & Language works not in the collection

Robert Barry
- Robert Barry
- Robert Barry 1-18, 20-21
- Robert Barry miscellaneous correspondence
- Robert Barry announcements and invitations
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<th>Folder Details</th>
<th>Description</th>
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<td>box 97, folder 23</td>
<td>Robert Barry certificates to be returned to Barry (no index card)</td>
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<td>box 98</td>
<td>Larry Bell, Joseph Beuys</td>
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<td>box 98, folder 1-4</td>
<td>Larry Bell 1-4</td>
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<td>box 98, folder 5</td>
<td>Larry Bell miscellaneous gallery correspondence</td>
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<td>box 98, folder 6</td>
<td>Larry Bell miscellaneous personal correspondence</td>
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<td>box 98, folder 7</td>
<td>Larry Bell miscellaneous photographs</td>
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<td>Larry Bell announcements and invitations</td>
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<td>Larry Bell miscellaneous invoices</td>
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<td>box 98, folder 10-11</td>
<td>Larry Bell 1-2</td>
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<td>Joseph Beuys miscellaneous correspondence</td>
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<td>Joseph Beuys announcements and invitations</td>
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<td>box 98, folder 14</td>
<td>Joseph Beuys miscellaneous photographs</td>
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<td>Stanley Brown, Victor Burgin, Daniel Buren, Pier Paolo Calzolari, Louis Cane</td>
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<td>Stanley Brown 1-2</td>
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<td>Stanley Brown announcements and invitations</td>
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<td>Victor Burgin 2</td>
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<td>Victor Burgin announcements and invitations</td>
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<td>Victor Burgin miscellaneous</td>
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<td>Daniel Buren 1</td>
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<td>Daniel Buren works not in the collection</td>
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<td>Daniel Buren miscellaneous correspondence</td>
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<td>Pier Paolo Calzolari 1-6</td>
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<td>Pier Paolo Calzolari announcements and invitations</td>
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<td>Louis Cane, Carpi (CC)</td>
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<td>Cioni Carpi, Alan Charlton</td>
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<td>Cioni Carpi 11-13</td>
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<td>Cioni Carpi miscellaneous invoices</td>
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<td>Alan Charlton 21-35</td>
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<td>Hanne Darboven 1-7, 9-30</td>
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<td>Roy Lichtenstein 1-4</td>
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<td>box 126</td>
<td>Robert Long, Robert Mangold</td>
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<td>Robert Long announcements and invitations</td>
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<td>Robert Morris 21-24, 26-33</td>
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<td>Robert Morris correspondence and material for Williams College catalog</td>
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<td>Bruce Nauman Basel exhibition 1986 (drawings)</td>
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Finding aid for the Giuseppe Panza papers, 1956-1990

Series II. Works in the collection, 1959-1990

Series II.A. Artists, ca. 1959-1990

- box 137
  - Maria Nordman
    - Maria Nordman 1-6, 12-14
  - box 137, folder 1-9
  - Maria Nordman works not in the collection
  - Mbox 137, folder 10
  - Maria Nordman miscellaneous personal correspondence
  - box 137, folder 11
  - Maria Nordman miscellaneous gallery correspondence
  - box 137, folder 12
  - Maria Nordman announcements and invitations
  - box 137, folder 13
  - Maria Nordman miscellaneous photographs
  - box 137, folder 14
  - Maria Nordman miscellaneous
  - box 138
  - Claes Oldenburg
    - Claes Oldenburg 1-16
  - box 138, folder 1-16
  - Claes Oldenburg miscellaneous personal correspondence
  - box 138, folder 17
  - Claes Oldenburg miscellaneous gallery correspondence
  - box 138, folder 18
  - Claes Oldenburg miscellaneous invoices and receipts
  - box 138, folder 19
  - Claes Oldenburg announcements and invitations
  - box 138, folder 20
  - Claes Oldenburg miscellaneous photographs
  - box 138, folder 21
  - Claes Oldenburg miscellaneous
  - box 139
  - Roman Opalka, Dennis Oppenheim, Eric Orr
    - Roman Opalka 1
    - box 139, folder 2
    - Roman Opalka announcements and invitations
    - box 139, folder 3
    - Roman Opalka miscellaneous
    - box 139, folder 4
    - Dennis Oppenheim 1
    - box 139, folder 5
    - Dennis Oppenheim miscellaneous correspondence
    - box 139, folder 6
    - Dennis Oppenheim announcements and invitations
    - box 139, folder 7
    - Dennis Oppenheim miscellaneous photographs
    - box 139, folder 8
    - Dennis Oppenheim miscellaneous
    - box 139, folder 9
    - Eric Orr 1
    - box 139, folder 10
    - Eric Orr miscellaneous correspondence
    - box 139, folder 11
    - Eric Orr announcements and invitations
    - box 139, folder 12
    - Eric Orr miscellaneous blueprints
    - box 139, folder 13
    - Eric Orr miscellaneous photographs
    - box 139, folder 14
    - Eric Orr miscellaneous
    - box 140
    - Lucio Pozzi, R Rabinovitch, Mario Radice, Robert Rauschenberg
      - Lucio Pozzi 1-5
    - box 140, folder 1-2
    - Lucio Pozzi miscellaneous correspondence
    - box 140, folder 3
    - Lucio Pozzi announcements and invitations
    - box 140, folder 4
    - Lucio Pozzi miscellaneous photographs
    - box 140, folder 5
    - Lucio Pozzi miscellaneous
    - box 140, folder 6
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    - box 140, folder 7
    - Mario Radice 1
    - box 140, folder 8
    - Mario Radice announcements and invitations
    - box 140, folder 9
    - Mario Radice miscellaneous
    - box 140, folder 10-20
    - Robert Rauschenberg
      - Robert Rauschenberg miscellaneous gallery correspondence
    - box 141
    - Robert Rauschenberg announcements and invitations
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    - Robert Rauschenberg miscellaneous photographs
    - box 141, folder 2
    - Robert Rauschenberg works not in the collection
    - box 141, folder 3
    - Robert Rauschenberg miscellaneous
    - box 141, folder 4
    - James Rosenquist
      - James Rosenquist 1-8
    - box 142
    - James Rosenquist miscellaneous personal correspondence
    - box 142, folder 1-8
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    - box 142, folder 9
    - James Rosenquist announcements and invitations
    - box 142, folder 10
    - James Rosenquist miscellaneous photographs
    - box 142, folder 11
    - James Rosenquist miscellaneous
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<td>Robert Ryman 7-15, 17-20, 22-32</td>
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<td>Robert Ryman restoration report on 11, 12, 13 by Dr. Paolo Cadorin, April 1990</td>
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<td>Richard Serra 16-18 (works not in the collection)</td>
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<td>Vittorio Tavernari, Jean Tinguely, David Tremlett</td>
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Finding aid for the Giuseppe Panza papers, 1956-1990
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<td>149</td>
<td>11</td>
<td>Jean Tinguely miscellaneous photographs</td>
</tr>
<tr>
<td>149</td>
<td>12</td>
<td>Jean Tinguely miscellaneous</td>
</tr>
<tr>
<td>149</td>
<td>13-22</td>
<td>David Tremlett 1-4, 6-11.</td>
</tr>
<tr>
<td>149</td>
<td>23</td>
<td>David Tremlett miscellaneous gallery correspondence</td>
</tr>
<tr>
<td>149</td>
<td>24</td>
<td>David Tremlett announcements and invitations</td>
</tr>
<tr>
<td>149</td>
<td>25</td>
<td>David Tremlett miscellaneous photographs</td>
</tr>
<tr>
<td>150</td>
<td></td>
<td>James Turrell 1-6</td>
</tr>
<tr>
<td>150</td>
<td>7</td>
<td>James Turrell 6A-B, 6C, 6D, 6E</td>
</tr>
<tr>
<td>150</td>
<td>8-14</td>
<td>James Turrell 8, 10-11, 13 (not in the collection), 14-15, 23</td>
</tr>
<tr>
<td>151</td>
<td>1</td>
<td>James Turrell miscellaneous personal correspondence</td>
</tr>
<tr>
<td>151</td>
<td>2</td>
<td>James Turrell miscellaneous gallery correspondence</td>
</tr>
<tr>
<td>151</td>
<td>3</td>
<td>James Turrell works not in the collection</td>
</tr>
<tr>
<td>151</td>
<td>4</td>
<td>James Turrell plans</td>
</tr>
<tr>
<td>151</td>
<td>5-6</td>
<td>James Turrell Skystone Foundation</td>
</tr>
<tr>
<td>151</td>
<td>7</td>
<td>James Turrell newspaper articles</td>
</tr>
<tr>
<td>151</td>
<td>8</td>
<td>James Turrell miscellaneous shipping documents</td>
</tr>
<tr>
<td>151</td>
<td>9</td>
<td>James Turrell miscellaneous photographs</td>
</tr>
<tr>
<td>151</td>
<td>10</td>
<td>James Turrell miscellaneous</td>
</tr>
<tr>
<td>152</td>
<td>1</td>
<td>Cy Twombly 1</td>
</tr>
<tr>
<td>152</td>
<td>2</td>
<td>Cy Twombly announcements and invitations</td>
</tr>
<tr>
<td>152</td>
<td>3</td>
<td>Cy Twombly works not in the collection</td>
</tr>
<tr>
<td>152</td>
<td>4</td>
<td>Cy Twombly miscellaneous</td>
</tr>
<tr>
<td>152</td>
<td>5-34</td>
<td>Lawrence Weiner 1-14, 14A, 15-29</td>
</tr>
<tr>
<td>153</td>
<td>1-9</td>
<td>Lawrence Weiner 30, 38-40, 45-48, 52</td>
</tr>
<tr>
<td>153</td>
<td>10</td>
<td>Lawrence Weiner miscellaneous personal correspondence</td>
</tr>
<tr>
<td>153</td>
<td>11</td>
<td>Lawrence Weiner miscellaneous gallery correspondence</td>
</tr>
<tr>
<td>153</td>
<td>12-14</td>
<td>Lawrence Weiner announcements and invitations</td>
</tr>
<tr>
<td>153</td>
<td>15</td>
<td>Lawrence Weiner miscellaneous</td>
</tr>
<tr>
<td>154</td>
<td>1-15</td>
<td>Doug Wheeler 1-15</td>
</tr>
<tr>
<td>154</td>
<td>16</td>
<td>Doug Wheeler miscellaneous personal correspondence</td>
</tr>
<tr>
<td>154</td>
<td>17</td>
<td>Doug Wheeler miscellaneous gallery correspondence</td>
</tr>
<tr>
<td>154</td>
<td>18</td>
<td>Doug Wheeler miscellaneous photographs</td>
</tr>
<tr>
<td>154</td>
<td>19</td>
<td>Doug Wheeler miscellaneous</td>
</tr>
<tr>
<td>155</td>
<td></td>
<td>Ian Wilson 1-9 (see also Series III box 165 for notes regarding &quot;Discussion&quot; series), 10 (work not in the collection)</td>
</tr>
<tr>
<td>155</td>
<td>1-10</td>
<td>Ian Wilson miscellaneous personal correspondence</td>
</tr>
</tbody>
</table>
Series II. Works in the collection, 1959-1990

Series II.A. Artists, ca. 1959-1990

<table>
<thead>
<tr>
<th>Box/Folder Details</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 155, folder 12</td>
<td>Ian Wilson miscellaneous gallery correspondence</td>
</tr>
<tr>
<td>box 155, folder 13</td>
<td>Ian Wilson announcements and invitations</td>
</tr>
<tr>
<td>box 155, folder 14</td>
<td>Ian Wilson miscellaneous</td>
</tr>
<tr>
<td>box 156A-156B</td>
<td>Indices</td>
</tr>
<tr>
<td></td>
<td>Box 156A contains 6 7/8 x 7 3/8&quot; index cards with an itemized listing of everything in Series II.A, alphabetized by artist. See the appendices for a complete photocopy, which is cross-referenced with the finding aid. Box 156B houses other indices for Series II.B. Primitive, Series II.C. Deaccessioned Artists, Series III. Writings, Series VIII. Clippings, and Panza's &quot;drawings&quot; collection. See the appendices for photocopies of the Primitive and Clippings series.</td>
</tr>
<tr>
<td>box X1-X15</td>
<td>Duplicates</td>
</tr>
<tr>
<td></td>
<td>Duplicates (photocopies) of material in subseries II.A., especially material related to Minimal and Conceptual artists. 15 boxes.</td>
</tr>
</tbody>
</table>

Series II.B. Primitive, ca. 1959-1990

Physical Description: 2 boxes

Scope and Content Note

Series II.B contains black and white photographs and photocopies of Panza's primitive collection. Many have typed descriptions signed by Franco Monti on the verso.

<table>
<thead>
<tr>
<th>Box/Folder Details</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 157, folder 1-39</td>
<td>Primitives 1-39</td>
</tr>
<tr>
<td>box 158, folder 1-15</td>
<td>Primitives 40-54</td>
</tr>
<tr>
<td>box 158, folder 16</td>
<td>Primitive works formerly in the collection</td>
</tr>
<tr>
<td>box 158, folder 17</td>
<td>Primitive works offered</td>
</tr>
<tr>
<td>box 158, folder 18</td>
<td>Primitive inventory and appraisal 1972</td>
</tr>
<tr>
<td>box 158, folder 19-22</td>
<td>Primitive works not in the collection</td>
</tr>
</tbody>
</table>

Series II.C. Artists Deaccessioned, ca. 1959-1990

Physical Description: 4 box(es)

Scope and Content Note

Series II.C contains material similar to that in the artists' files in Series II.A (photographs, printed materials, letters), but also includes correspondence about Panza's sale of the art works.

<table>
<thead>
<tr>
<th>Box/Folder Details</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 159, folder 1-6</td>
<td>Claude Bellegarde 1-6</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>photographs.</td>
</tr>
<tr>
<td>box 159, folder 7-8</td>
<td>Peter Bruning 1-2</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>photographs.</td>
</tr>
<tr>
<td>box 159, folder 9</td>
<td>Peter Bruning miscellaneous correspondence</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>2 letters from requesting Panza to write a 1 page text about his art.</td>
</tr>
</tbody>
</table>
Camille Bryen 1-7
Scope and Content Note
photographs and letter from L. Bryen in Camille Bryen 1.

Camille Bryen miscellaneous correspondence
Scope and Content Note
1 letter from Bryen (12/22, no year) and 2 from L. Bryen (one dated 8/29/59).

Richard Diebenkorn 1
Scope and Content Note
postcard from the artist (1957), invoice from Poindexter gallery (1958), letter from Martha Jackson agreeing to buy the work (1960), shipping documents and photographs. See Series IV, Box 180, for photographs.

Luis Feito 1-6
Scope and Content Note
photographs.

Luis Feito miscellaneous
Scope and Content Note
photographs and copy of letter from the Venice Biennale (25 Sep 1958).

Philip Guston 1-4
Scope and Content Note
letter and invoice from Janis, photocopies of similar documents (see Series IIA, Kline for originals) and photographs.

Philip Guston miscellaneous gallery correspondence
Scope and Content Note
2 letters from David McKee (1980, 81) and letter from Musa Mayer re catalog raisonne (1983).

Philip Guston announcements and invitations
Scope and Content Note
4 items.

Osvaldo Licini 1-5
Scope and Content Note
photographs.

Osvaldo Licini miscellaneous correspondence
Scope and Content Note
letter from Venice Biennale (1958).

René Laubies 1-4
Scope and Content Note

Gino Meloni 1-14
Scope and Content Note
photographs.
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
</tr>
</thead>
</table>
| 160, folder 25 | **Gino Meloni miscellaneous photographs**  
  Scope and Content Note  
  15 photographs (see also Box 266 for extensive quantity of other photographs). |
| 161, folder 1-5 | **Lowell Nesbitt 1-5**  
  Scope and Content Note  
  photographs, transparencies and announcement. |
| 161, folder 6 | **Lowell Nesbitt miscellaneous correspondence**  
  Scope and Content Note  
  letters from Castelli about sale of all five works (1968), Ivan Karp (Works of Art OK Harris, 1971) and Galerie M.E. Thelen (1971-72) and shipping documents. |
| 161, folder 7 | **Lowell Nesbitt announcements and invitations**  
  Scope and Content Note  
  includes Gimpel & Weitzenhoffer March 9-27, 1971, exhibition catalog, 2 items. |
| 161, folder 8 | **Lowell Nesbitt miscellaneous photographs**  
  Scope and Content Note  
  14 photographs and 5 transparencies. |
| 161, folder 9-13 | **Joe Raffaele 1-5**  
  Scope and Content Note  
  letters and statements from Stable Gallery (1966), shipping documents, Vogue clipping, photographs (including Stable installation), and a transparency. |
| 161, folder 14 | **Joe Raffaele miscellaneous photographs**  
  Scope and Content Note  
  17 photographs. |
| 161, folder 15 | **Mario Sironi 1**  
  Scope and Content Note  
  photographs. |
| 161, folder 16 | **Mario Sironi miscellaneous**  
  Scope and Content Note  
  photographs and letter from Jürgen Harten about Sironi show (1988). |
| 162, folder 1-12 | **Emilio Vedova 1-12**  
  Scope and Content Note  
  photographs. |
| 162, folder 13 | **Emilio Vedova miscellaneous personal correspondence**  
  Scope and Content Note  
  considerable correspondence from the artist about his work (1957-60), ca.30 items. |
| 162, folder 14 | **Emilio Vedova miscellaneous correspondence**  
  Scope and Content Note  
  letters with Robert Elkon regarding sale of works (1960); Nico Abramo (1974); Instituto della Enciclopedia Italiana regarding photo request (1977); Comune di Venezia regarding loans for "Vedova" (1984); Agnès Van der Plaetsen asking to see the collection (1985); Susan Bilar (1987); Berlinische Galerie im Gropiusbau regarding loans for "Stationen der Moderne" (1988). |
box 162, folder 15 Emilio Vedova announcements and invitations
  Scope and Content Note
  3 items, including catalogs for Galerie Springer, Berlin, 1.-31. October, 1957, and

box 162, folder 16 Emilio Vedova miscellaneous photographs
  Scope and Content Note
  1 slide and ca.70 photographs.

Series III. Writings, 1956-1990
  Physical Description: 4.5 lin. ft. 11 boxes
  Scope and Content Note
  Series III contains manuscripts and typescripts by Panza, some annotated and many
  photocopied, on art related topics, some of which are unpublished. For those that have been
  published the files sometimes include clippings, photocopies or journals. Some of the works
  were written or translated into English and French. There is much production material
  relating to Christopher Knight’s book Art of the Sixties and Seventies: The Panza Collection
  (New York, 1987). This series also includes one box of datebooks (1978-1990) with an
  address book (1956).

box 163, folder 1 "Il collezionista creatore? La collezione e' un'opera" (article in 5 pages in Italian)
  Scope and Content Note
  1 photocopy typescript, 1 English original typescript 7 pages (The Art Collector, a
  Creator? The Collection is a Work of Art, published, 1983), 1 photocopy of article in Gran
  Bazaar (Apr 1983).

box 163, folder 2 "Il regime fiscale dei beni culturali" 1981
  Scope and Content Note
  9 pages, 1 photocopy typescript; "Critiche alla proposta di legge sui beni culturali": 3
  sheets handwritten and 2 pages photocopy typescript; "Osservazioni al progetto legge
  concernente la disciplina legislativa dei beni culturali, limitatamente ai beni mobili di
  proprieta privata" (24 Feb 1981): 3 pages, 1 photocopy typescript; "Gli obiettivi della
  legge sul regime fiscale dei beni culturali": photocopy of an article by Vincenzo Scotti
  with comment by Panza.

box 163, folder 3 "Milano - Los Angeles" undated
  Scope and Content Note
  1 photocopy typescript of 4 pages in Italian, and 1 photocopy typescript of 8 pages in
  English.

box 163, folder 4 "La Collezione Panza - 600 opere degli anni 50-60-70" undated
  Scope and Content Note
  2 pages in Italian, 3 photocopy typescript.

box 163, folder 5 "80 opere degli anni 1945-1962 della Collezione Panza," undated
  Scope and Content Note
  4 pages in Italian, 3 photocopy typescript.

box 163, folder 6 "La piazza nella storia delle citta' italiane..." 1981
  Scope and Content Note
  photocopies of 17 handwritten pages in Italian, 3 copies.
box 163, folder 7  "L'arte contemporanea ed il suo ambiente sociale" undated
Scope and Content Note
23 pages in Italian, 1 orig typescript, 1 photocopy typescript, 9 sheets handwritten, 1 photocopy typescript in English of 18 pages (Contemporary Art and Its Social Environment), 1 original typescript in French of 21 pages, translations by Eve Rockert.

box 163, folder 8  "Documenti dell'arte americana dal 1950 al 1975" (published) undated
Scope and Content Note
1 photocopy typescript.

box 163, folder 9  "Il mecenatismo puo' ancora esistere?" undated
Scope and Content Note
6 sheets original hw; 1 original typescript and 1 photocopy typescript of 9 pages.

box 163, folder 10  "Il trascendente come componente dell'arte moderna" undated
Scope and Content Note
16 pages in Italian, 1 original typescript and 1 photocopy typescript; 11 sheets handwritten; 6 pages of original typescript of English translation (The Transcendent as a Component of Modern Art).

box 163, folder 11  "L'arte minimale e la Tradizione del Classico" (published) undated
Scope and Content Note
6 pages, 3 photocopy of article, 5 sheets handwritten.

box 163, folder 12  "L'arte ambientale" (published) undated
Scope and Content Note
7 pages in Italian, 1 original typescript and 2 photocopy typescript; 7 and 11 pages hw; 9 pages of English translation (Environmental Art), original typescript, 1 photocopy typescript of 7 pages in English; article of 3 pages with photographs.

box 163, folder 13  "Perche' collezioino l'arte americana" (Why I Collect American Art) undated
Scope and Content Note
6 pages in Italian, original typescript, 3 photocopy typescript; 6 pages of English translation, 2 original typescript and 3 photocopies; 11 sheets handwritten.

box 163, folder 14  "Environmental Art Museum" (published) 1974
Scope and Content Note
5 pages in English, 1 original typescript, 3 photocopy typescript; Data vol. IV, no. 12. (1974), 6 pages.

box 164, folder 1  "Che cosa gli amici dei musei vogliono dai musei: Il collezionismo privato" (published) 1980
Scope and Content Note
2 photocopy typescript of 6 pages; 5 sheets hw; "Il collezionismo privato" in Amici dei musei no. 17-18 (Dec. 1980).

box 164, folder 2  "Quale museo per la societa' di oggi?" undated
Scope and Content Note
1 original typescript and 2 photocopy typescript of 12 pages; 11 sheets handwritten; 3 photocopy typescript of 3 page summary; 5 sheets handwritten.

box 164, folder 3  "Musei d'Arte Moderna in Europa e in America" undated
Scope and Content Note
11 sheets handwritten and 1 photocopy.
box 164, folder 4  "How a Museum of Contemporary Art Should Be" (1979, CIMAM conference, see Box 23) ca. 1979
  Scope and Content Note
  1 corrected photocopy typescript, 1 original typescript and 2 photocopy typescript of 15 pages; 10 sheets handwritten.

box 164, folder 5  "Which Kind of Museum Need a Collector of Today Art" undated
  Scope and Content Note
  1 original typescript and 1 photocopy typescript of 8 pages; 6 sheets handwritten.

box 164, folder 6  "Riuso di edifici monumentali come musei d'arte moderna" 1982
  Scope and Content Note
  1 photocopy typescript of 17 pages; 4 sheets handwritten; letter to Sig. Coltro (27 Oct 1982); letter to Miss Teresa (undated); 1 photocopy typescript of 13 pages; letter to Sig Coltro (3 Nov 1982); 2 typescript (1 of them original) with corrections.

box 164, folder 7  "Perche' fare dei musei d'arte contemporanea" undated
  Scope and Content Note
  1 photocopy typescript and 1 original typescript of 14 pages; 9 sheets handwritten.

box 164, folder 8  "Un ringraziamento" (Vernissage du samedi, 8 novembre 1980, 17 heures; Minimal + Conceptual Art de la Collection Panza; Allocution du Panza) 1980
  Scope and Content Note
  7 sheets handwritten in Italian; 5 sheets handwritten in French; 2 photocopy typescript of 6 pages in French (8 Nov 1980).

box 164, folder 9  "Ambiente e arte" undated
  Scope and Content Note
  15 sheets handwritten; 11 sheets handwritten.

box 165, folder 1  "L'arte visiva contemporanea e il suo ambiente" undated
  Scope and Content Note
  12 sheets handwritten.

box 165, folder 2-3  "Le origini dell'arte minimale e concettuale" 1986
  Scope and Content Note
  1 original typescript and 2 photocopy typescript of 10 pages; 6 sheets handwritten (1 Apr 1986); 1 original and 1 photocopy typescript in English (The Origins of Minimal and Conceptual Art).

box 165, folder 4  "L'arte degli anni 60-70 - arte minimale - concettuale e ambientale" undated
  Scope and Content Note
  14 sheets handwritten; 4 pages typescript with corrections.

box 165, folder 5-6  "Light and Space Museum Institute for Perceptual Studies" undated
  Scope and Content Note
  6 photocopy typescript of 1 page; 4 pages handwritten; letter to Ari Sikora (9 Jul 1985); letter to Mark Pally (9 Jul 1985).

box 165, folder 7  "Collezioni pubbliche e private - un confronto per un progresso" undated
  Scope and Content Note
  1 original typescript and 1 photocopy typescript of 20 pages.
<table>
<thead>
<tr>
<th>Box Folder</th>
<th>Description</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>165, 8</td>
<td>&quot;The Words of the Collector&quot; (published) 1958</td>
<td>1 original typescript of 5 pages in Italian; <em>Cimaise</em> no. 2 (Dec 1958) article in French and English.</td>
</tr>
<tr>
<td>165, 9-10</td>
<td>&quot;Il nuovo Museo Pompidou&quot; (published) 1986</td>
<td>4 sheets handwritten in Italian; 9 pages photocopy typescript; 14 sheets handwritten in English; 3 sheets handwritten in English; clipping of <em>Il Sole:24 Ore</em> &quot;La ville lumiere sfida New York&quot; no. 34 (Feb 9-10, 1986); 1 original typescript and 1 photocopy typescript of 9 pages in Italian; 1 photocopy typescript of 6 pages in English with corrections; 1 original typescript and 1 photocopy typescript in English.</td>
</tr>
<tr>
<td>165, 11</td>
<td>Letter to Irene Borger 30 Jun 1984</td>
<td>(see also Box 12) in response to her <em>Wall Street Journal</em> article, Panza outlines in detail his attempts to house the collection permanently in Italy. 3 photocopy handwritten of 5 pages.</td>
</tr>
<tr>
<td>165, 12-13</td>
<td>Rotary Club articles, , 1959-1960 1984</td>
<td>&quot;Conversazione Rotary&quot;: 31 pages handwritten and 16 pages original typescript; <em>Arte Astratta</em>, Estratto dal no.4 del 1960: booklet of 8 pages, reprint; <em>Rotary Club di forlì</em> no. 277 (May-Jun 1959), includes &quot;Arte Astratta&quot; article; speech, 1 photocopy typescript of 16 pages; Rotary Centro speech (17 Apr 1984), 1 original typescript of 6 pages.</td>
</tr>
<tr>
<td>165, 14</td>
<td>Letter giovanile</td>
<td>3 pages handwritten.</td>
</tr>
<tr>
<td>165, 16</td>
<td>Writings 1980s</td>
<td>includes transcript for meeting &quot;Il collezionismo lombardo&quot; (1980); letter regarding article by Sergio Bianchi (1982); &quot;Arte per spazi pubblici&quot; (1984); &quot;Documenti dell'arte americana dal 1950 al 1975&quot; (published, n.d.); &quot;Milano e Torino: i musei piangono&quot; (published, 1984); and &quot;Perche' dipingere&quot; (n.d.).</td>
</tr>
</tbody>
</table>
Writings miscellaneous

Scope and Content Note


"L'arte europea e il mondo d'oggi" n.d.

Scope and Content Note

2 photocopy typescript of 3 pages, 2 sheets handwritten.

"Una storia di immagini e l'immagine di una storia" copied typescript by Germano Celant 1980

Scope and Content Note

30 page photocopy typescript.

"L'arte ambientale di Los Angeles" (published) 1987

Scope and Content Note

see Notiziario in Box 69, Rimini). 2 sheets handwritten, 2 pages photocopy typescript.

"Lo stupore della creazione" undated

Scope and Content Note

1 sheet handwritten and photocopy.

"Arte e rappresentazione della realta" undated

Scope and Content Note

original typescript of 7 pages, 16 pages handwritten.

"Collezionare arte moderna" ca. 1986

Scope and Content Note

10 pages photocopy typescript with annotations, 37 pages handwritten, 11 pages original typescript.

Convegno Osservatorio 1986

Scope and Content Note

5 sheets of notes; letter from Cinzia Macchi (321 Mar 1986); cost sheet and pcs: "Noi e le stelle convegno..." 2 sheets handwritten.

"Arte sull'acqua" n.d.

Scope and Content Note

1 sheet original typescript and 2 photocopies, 2 sheets handwritten.

Geneva Conference ("Le Present de l'Art dans le Monde Contemporain") 1988

Scope and Content Note

letter from Adelina von Fürstenberg (1 Feb 1988) with 7 pages photocopy typescript.
<table>
<thead>
<tr>
<th>Box Folder</th>
<th>Description</th>
</tr>
</thead>
</table>
| box 166, folder 11 | Interview with Pontus Hulten, Richard Koshalek and Julia Brown (published) 24-27 Sep 1982  
Scope and Content Note  
35 pages original ts, 14 page photocopy typescript w/corrections, 33 pages photocopy ts w/corrections, photocopy page proof w/corrections, photocopy of book text. |
| box 166, folder 12 | Interview with Kerry Brougher (published) 8 Nov 1984  
Scope and Content Note  
20 pages photocopy typescript with corrections. |
| box 166, folder 13 | 2 Interviews Museum of Contemporary Art, Los Angeles (MOCA)  
Scope and Content Note  
14 sheets handwritten, 12 pages original typescript, 4 sheets handwritten. |
| box 166, folder 14 | Elenco opere d'arte compilate da Giuseppe Panza  
Scope and Content Note  
ca. 157 pages, mostly photocopies, of a list of works in the collection with dimensions and small drawings. |
| box 167, folder 1 | Note su artisti vari  
Scope and Content Note  
"Enzo Ardito": 4 pages photocopy typescript, photocopy of text from Galleria San Fedele (9/28-10/14); "Incontra con Vittore Frattini": 1 photocopy of text in MuseoVarese 19;  "Kandinsky: giochi di colore per dipingere l'anima": 3 sheets handwritten, 4 pages original typescript, original and photocopy of clipping in Il Sole-24 Ore (7 Jan 1985); "Richard Long": 2 sheets handwritten, 3 pages photocopy typescript; "Molti artisti di valore": clipping of Corriere delle sera (4 Oct 1970) and photocopy in 4 pieces; "Richard Nonas": 3 pages original typescript, photocopy of article; "Mauro Staccioli": 3 pages photocopy typescript in Italian, 2 pages photocopy typescript in English; "Tàpies": 1 sheet handwritten, photocopy of text in il giornale dell'arte no. 24 (June 1985), 2 pages photocopy typescript, 1 sheet handwritten. |
| box 167, folder 2-3 | "Beuys" n.d.  
Scope and Content Note  
2 sheets handwritten, 2 copies of 6 pages photocopy typescript in Italian, 5 pages original typescript in English. |
| box 167, folder 4-5 | "Gli impacchettamenti di Christo sono arte?"  
Scope and Content Note  
3 photocopy typescript of 5 pages; 3 sheets handwritten in Italian; 3 sheets handwritten in English (The Christo Packing Could Be Called Art?); photocopy of text in il giornale dell'arte no. 28 (Nov 1985); 5 pages original typescript with corrections and 2 photocopy typescripts. |
| box 167, folder 6 | "Vittore Frattini" undated  
Scope and Content Note  
1 sheet handwritten. |
| box 167, folder 7 | "Robert Irwin - artista della percezione" undated  
Scope and Content Note  
2 photocopy typescript of 16 pages. |
box 167, folder 8-10

"Turrell" (published in Occluded Front as "Turrell: Artist of the Sky") 1985
Scope and Content Note
13 sheets handwritten, 30 pages photocopy typescript, 2 photocopy typescript with corrections of 19 pages (20 Mar 1985), 13 pages photocopy typescript w/corrections, all in English; 10 sheets handwritten, 17 pages original typescript, 4 sheets handwritten, 2 photocopy typescript and original typescript of 7 pages, all in Italian; and 1 original of a newspaper and photocopies; 2 original typescript of 5 pages, photocopy typescript with corrections, 3 sheets handwritten.

box 167, folder 11

"Jim Turrell - Conversazione sull'arte ambientale" (conversation between "D." and "R.") undated
Scope and Content Note
20 pages photocopy typescript.

box 167, folder 12

"Il piu' importante artista vivente" (about Ian Wilson) undated
Scope and Content Note
1 original typescript and 2 photocopy typescripts of 6 pages; 3 sheets handwritten; 2 photocopy typescript of 7 pages in English (The Most Important Living Artist).

box 167, folder 13

miscellaneous notes, ca. 1985
Scope and Content Note
ca. 25 items.

box 167, folder 14

Writings G. Panza miscellaneous, undated
Scope and Content Note
"Deserto": 1 sheet handwritten; "Progetto": 4 pages photocopy typescript and 2 sheets handwritten; "La parola e l'arte concettuale": 20 pages handwritten; "Situazione collacazione collezione Panza in edifici pubblici": 2 pages handwritten photocopy; "Considerazioni sul reddito indotto Provocato dalla eventuale trasformazione ... Villa Menafoglio Panza a Biumo Superiore": 3 pages original typescript; "Considerazione sul reddito indotto alla economia della città di Vigevano...": 3 sheets handwritten, 3 pages photocopy typescript; "Musei e conservazione quando l'arte contemporanea diventa documento del XX secolo e quindi deve essere conservata": 10 pages typescript, 4 pages typescript; "Light and Space Museum": 3 pages handwritten, 3 pages typescript; "Arte minimale concettuale e ambientale": 3 pages handwritten photocopy; "Museomania o crescita culturale": 6 pages handwritten, 3 pages photocopy typescript; "Considerazioni sul convegno promosso da Ass. Dimore Storiche, il Sole 24 Ore e Cassa di Risparmio di Torino" 1986
Scope and Content Note
4 sheets handwritten and pc; 6 pages original typescript with corrections and photocopies.

box 168, folder 3

"I grandi stabilimenti per la produzione dell'acciaio abbandonati per obsolescenza possono rivivere come musei d'arte minimale e della storia dell'industria" n.d.
Scope and Content Note
orig and photocopy typescript of 3 pages in Italian; 3 pages in English (How Abandoned Steelworks Due to Obsolescence Could Be Used as Minimal Arts Museums and Industrial History Museums); original and photocopy typescript of 7 pages in German; 2 original typescript and 1 photocopy of 3 pages in French.
"Quale museo? Opportunita' di un centro culturale per l'arte contemporanea a Genova" (presented at Circolo Turati conference) 1980
Scope and Content Note
see Series I, Box 26. 1 original typescript and 1 photocopy typescript of 13 pages.

"Progetti ambientali San Fedele" (published) n.d.
Scope and Content Note

"Sistemazione Villa Menafoglio-Panza di Biumo per adibirla a museo" n.d.
Scope and Content Note
pc typescript of 23 pages, 8 shets handwritten.

"Villa Menafoglio, Litta, Panza" (published) n.d.
Scope and Content Note
also includes plans.


Rivoli and Venaria varie: "I Palazzi di Rivoli e Venaria come sede di opere d'arte moderna"
Scope and Content Note
5 sheets handwritten, 7 pages photocopy typescript; "Proposta per un museo d'arte moderna nel Palazzo di Venaria": 4 pages photocopy typescript; "Arte degli anni 60-70 nel Castello di Venaria": 2 pages photocopy typescript; "The Venaria Hunting Lodge": 1 page photocopy typescript.

Rivoli and Venaria: "I Palazzi di Rivoli e Venaria come sede di opere d'arte moderna" n.d.
Scope and Content Note
7 pages photocopy typescript.

Christopher Knight, Art of the Sixties and Seventies
Original transcript of Christopher Knight interview with Panza
Scope and Content Note
with annotations, edited version of interview (copy), manuscript of book, Italian translation of interview (see also Box 53-54 Knight and Jaca files for more on interview and book production).

Christopher Knight, Art of the Sixties and Seventies
Frontmatter and illustrations,
Scope and Content Note
Italian translation of forward by Richard Koshalek, introduction, production instructions, artist biographies, alpha list of works in the collection and layout drawings for illustrations (Art Informal, Abstract Expressionism, Proto-Pop, Pop) with copies.

Christopher Knight, Art of the Sixties and Seventies
Layout drawings for illustrations (Minimal, Conceptual) with copies

Art of the Sixties and Seventies
box 172, folder 1-7

**Layout drawings for illustrations, photographs**

**Scope and Content Note**

(Environmental, Land Art, Kinetic [Mochetti]), photo info, drawings for photo reductions and photocopies of color and black & white photographs.

box 173

**Panza's Date Books, 1956 1978-1990**

**Scope and Content Note**

Date books note appointments related to art, with one address book from 1956.

**Series IV. Miscellaneous artists, 1969-1990**

**Physical Description:** 9 lin. ft. 24 boxes

**Scope and Content Note**

Series IV contains material sent to Panza from galleries or artists to solicit sales. In some cases there is much material which Panza accumulated as he seriously considered whether or not to make acquisitions. Most of the artists are from the United States, especially Southern California. Material consists of correspondence with artists and galleries, photographs, slides, transparencies, announcements, invitations, biographies, photocopied articles and clippings. The bulk of the material is from the 1970s and 1980s.

box 174

**AB-ASH, includes:**

**List of artists contained in this series**

**Abish, Cecile, 1978 1982 1983**

**Scope and Content Note**

includes 3 letters from and photocopied article, 6 items.

**Abrams, Frederick S., 1982**

**Scope and Content Note**

letter from.

**Acconci, Vito, 1988**

**Scope and Content Note**

includes announcements, photocopied article, 11 slides, 10 photographs, bio and “Some Notes on Activity and Performance” and 2 letters from Jean Milant, Cirrus, ca. 34 items.

**Anselmo, Giovanni**

**Scope and Content Note**

23 photographs, announcements and invitations, ca.29 items.

**Antonakos, Stephen, 1971-1979**

**Scope and Content Note**

includes announcements and invitations, 6 photographs, 2 postcards and 4 letters from (1971, 1975, 1976, 1979), photocopy of Panza letter to, 52 slides, 2 xeroxed articles, short typescripts for 6 neon installations and “Proposed Rooms #1, 2 and 3,” ca. 80 items.

**Armleder, John M., 1980-1985**

**Scope and Content Note**

mostly announcements and invitations, but also 2 letters from Marika Malacorda (1980, 1985), ca.20 items.
Series IV. Miscellaneous artists, 1969-1990

<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Artist</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>174, folder 27</td>
<td><strong>Asher, Michael, 1974-1977</strong></td>
<td>Includes correspondence with Asher, Asher's lawyer and Nicholas Logsdail of Lisson, resale and contractual arrangements for purchase of three adapted reconstructions of the situational work shown at Toselli, Lisson and Friederich, and Panza's reasons for not purchasing (1974); extensive quantity of letters from the artist with proposals and arrangements for Varese room and sale of Biennale work (1975-1977); 8 page agreement commissioning works of art; 26 photographs; and announcements; ca. 60 items.</td>
</tr>
<tr>
<td>175</td>
<td><strong>ASS-BAR, includes:</strong></td>
<td><strong>Aycock, Alice, 1978-1988</strong></td>
</tr>
<tr>
<td>175, folder 3-5</td>
<td></td>
<td>Includes bio, photocopied articles, 13 slides, 26 photographs, announcements and invitations, 2 letters from John Weber (1978, 1988) and letter from the artist (1979), ca. 60 items.</td>
</tr>
<tr>
<td>175, folder 6</td>
<td><strong>Aziz, Philip</strong></td>
<td>Letter from.</td>
</tr>
<tr>
<td>175, folder 13</td>
<td><strong>Bailey, Mark, 1975</strong></td>
<td>Letter from regarding his thoughts on the commercial aspects of the art world.</td>
</tr>
<tr>
<td>175, folder 16-18</td>
<td><strong>Baldessari, John</strong></td>
<td>Includes 2 photographs, 14 slides, &quot;General Idea&quot; microfiche, photocopied projects, announcements and invitations, ca. 35 items.</td>
</tr>
<tr>
<td>175, folder 20</td>
<td><strong>Balth, Carel, 1976-1978</strong></td>
<td>Includes letter from with statement about his photo works (1976), letter from (1978), photocopied typescript &quot;Work with Light and Perception&quot; and 6 photographs, ca. 13 items.</td>
</tr>
<tr>
<td>176</td>
<td><strong>BAS-BOG, includes:</strong></td>
<td><strong>Baselitz, Georg</strong></td>
</tr>
<tr>
<td>176, folder 1-2</td>
<td></td>
<td>Scope and Content Note announcements, invitations and poster, 11 items.</td>
</tr>
<tr>
<td>176, folder 5-6</td>
<td><strong>Baumann-Hudson, Edith, 1986-1987</strong></td>
<td>Includes 2 letters (1986) and 1 postcard from (1987), letters from Joni Gordon, Newspace (1986-87), 11 slides, 4 photographs, photocopied articles and &quot;Visual Silences&quot; brochure, ca. 28 items.</td>
</tr>
<tr>
<td>176, folder 7-8</td>
<td><strong>Baumgarten, Lothar</strong></td>
<td>3 photographs of &quot;Projection Piece&quot; mounted on Konrad Fischer stationary with notes, 6 announcements and invitations, and many photocopied articles.</td>
</tr>
</tbody>
</table>
Series IV. Miscellaneous artists, 1969-1990

<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Artist</th>
<th>Dates</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 176, folder 11</td>
<td>Belcher, Alan</td>
<td>1987</td>
<td>Includes letter from Anne Livet (1987) and 29 slides.</td>
</tr>
<tr>
<td>box 176, folder 17</td>
<td>Bertocchi, Fabrizio</td>
<td></td>
<td>&quot;L'Architettura viceversa: tempo, luogo, immaginazione.&quot;</td>
</tr>
<tr>
<td>box 176, folder 23</td>
<td>Blank, Irma</td>
<td>1978</td>
<td>Includes small catalog (1978) and typescript by Paolo Fossati, 5 items.</td>
</tr>
<tr>
<td>box 176, folder 26</td>
<td>Bochner, Mel</td>
<td>1972</td>
<td>Includes letter from Sonnabend (1972), 10 photographs and announcements, 17 items.</td>
</tr>
<tr>
<td>box 177, folder 27-28</td>
<td>Boetti, Alighiero</td>
<td></td>
<td>9 photographs, announcements and invitations, 16 items.</td>
</tr>
<tr>
<td>box 177, folder 5</td>
<td>BOL-BY, includes:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Brainin, Jerald Lee</td>
<td></td>
<td>Scope and Content Note letter from (1988) and 11 slides.</td>
</tr>
<tr>
<td>box 177, folder 7</td>
<td>Brauntuch, Trudy</td>
<td></td>
<td>Scope and Content Note 8 slides, 2 announcements.</td>
</tr>
<tr>
<td>box 177, folder 8</td>
<td>Brecht, George</td>
<td></td>
<td>Scope and Content Note 3 photographs, 1 announcement.</td>
</tr>
<tr>
<td>box 177, folder 13</td>
<td>Brown, James</td>
<td></td>
<td>Scope and Content Note 3 photographs, 3 announcements.</td>
</tr>
<tr>
<td>box 177, folder 15</td>
<td>Burattin, Rinaldo Frank</td>
<td></td>
<td>Scope and Content Note 2 postcards from.</td>
</tr>
<tr>
<td>box 177, folder 16</td>
<td>Burn, Ian</td>
<td></td>
<td>Scope and Content Note 5 photographs and 3 typescripts (1973).</td>
</tr>
<tr>
<td>Box and Folder</td>
<td>Artist Name</td>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>---------------</td>
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<td>----------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>177, 17</td>
<td>Burri, Alberto</td>
<td>includes letter from (1982), copy of letter to (n.d.) and transparency, 5 items.</td>
<td></td>
</tr>
<tr>
<td>177, 18</td>
<td>Burson, Nancy</td>
<td>2 letters from (1978), invitations and copied articles, 6 items.</td>
<td></td>
</tr>
<tr>
<td>177, 20-21</td>
<td>Burton, Scott</td>
<td>4 transparencies, 3 photographs, 7 slides, announcements, letter from Max Protetch,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>ca.14 items.</td>
<td></td>
</tr>
<tr>
<td>177, 22</td>
<td>Burton, Sigrid</td>
<td>letter from with decals, crayon doodles and reflective and sparkle cut pieces (1985),</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>another letter from (n.d.) and announcements with personalized notes, 7 items.</td>
<td></td>
</tr>
<tr>
<td>177, 23</td>
<td>Butler, Eugenia</td>
<td>5 photographs.</td>
<td></td>
</tr>
<tr>
<td>177, 25-26</td>
<td>Byars, James Lee</td>
<td>letter from Marian Goodman (1977), photo, 2 announcements and piece of fabric with</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Byars name.</td>
<td></td>
</tr>
<tr>
<td>178</td>
<td>CA-CH, includes:</td>
<td>6 postcards and 1 poem from.</td>
<td></td>
</tr>
<tr>
<td>178, 1</td>
<td>C., Richard, 1980-1981 1983</td>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cadere, Andre</td>
<td>announcements and typescripts &quot;numéro un&quot; and &quot;deux,&quot; 6 items.</td>
<td></td>
</tr>
<tr>
<td>178, 4</td>
<td>Callis, Jo Ann</td>
<td>includes 27 slides, and postcards and notecards with Callis's work, ca.48 items.</td>
<td></td>
</tr>
<tr>
<td>178, 9</td>
<td>Cavellini, Guglielmo A.</td>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>set of postcards, decals, envelope decorated with &quot;international postage,&quot; 8 items.</td>
<td></td>
</tr>
<tr>
<td>178, 11-12</td>
<td>Chamberlain, John</td>
<td>includes catalog &quot;In Honor of John Chamberlain,&quot; announcements and 4 photographs,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>13 items.</td>
<td></td>
</tr>
<tr>
<td>178, 15</td>
<td>Christensen, Judi</td>
<td>14 slides, 8 photographs, 7 postcards, 2 letters and a note from Pietro Giustina (1985).</td>
<td></td>
</tr>
<tr>
<td>Box/ Folder</td>
<td>Artist/Name</td>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>------------</td>
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<td>----------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>box 178, folder 16</td>
<td>Chorpenning, Susan</td>
<td>postcard from (1981), letter from (1987) with descriptions of 34 slides enclosed and performance instructions for &quot;To Meet, To Meet Again&quot;</td>
<td></td>
</tr>
<tr>
<td>box 178, folder 17-18</td>
<td><strong>Christo, 1969-1985</strong></td>
<td>includes 20 photographs (one photo of the Pont Neuf Wrapped is signed by the artist), postcards from, letters from Anny De Decker (1969) and Jeanne-Claude Christo (1985), announcements and press releases, ca.72 items.</td>
<td></td>
</tr>
<tr>
<td>box 179, folder 1-2</td>
<td><strong>Ci-CU, includes:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 179, folder 4-5</td>
<td>Ciarli, Carlo, 1984-1989</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 179, folder 8</td>
<td>Clemente, Francesco</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 179, folder 11</td>
<td>Conner, Bruce</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 179, folder 12-13</td>
<td>Cotton, Paul</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 179, folder 16-17</td>
<td>Cragg, Tony</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 179, folder 18</td>
<td>Cucchi, Fabio</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 180, folder 4</td>
<td>Cumming, Robert</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 180, folder 5-6</td>
<td>Davis, Michael, ca. 1984-1988</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Finding aid for the Giuseppe Panza papers, 1956-1990**
<table>
<thead>
<tr>
<th>Box Folder</th>
<th>Name</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>180, 7</td>
<td>Davis, Ron</td>
<td>4 slides, 4 photographs.</td>
</tr>
<tr>
<td>180, 8</td>
<td>Davis, Stephen</td>
<td>14 transparencies.</td>
</tr>
<tr>
<td>180, 10</td>
<td>Delahaye, Jacques Charles</td>
<td>18 photographs and copy of a letter from Stadler.</td>
</tr>
<tr>
<td>180, 11</td>
<td>De Luca, Michelangelo</td>
<td>includes letter from (n.d.) and 10 sheets with diagrams and text.</td>
</tr>
<tr>
<td>180, 12-13</td>
<td>De Maria, Nicola</td>
<td>8 announcements and invitations and a poster.</td>
</tr>
<tr>
<td>180, 17</td>
<td>Diebenkorn, Richard</td>
<td>19 photographs and 1 announcement (see also Series II.C, box 158, for works formerly in the collection).</td>
</tr>
<tr>
<td>180, 19</td>
<td>Dine, Jim</td>
<td>15 photographs.</td>
</tr>
<tr>
<td>181, 4</td>
<td>DO-Fi, includes:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dubuffet, Jean</td>
<td>7 announcements and invitations.</td>
</tr>
<tr>
<td>181, 5</td>
<td>Duchamp, Marcel</td>
<td>6 announcements and invitations.</td>
</tr>
<tr>
<td>181, 8</td>
<td>Eldred, Dale</td>
<td>photocopy of &quot;Helsinki Project&quot; text and 39 slides.</td>
</tr>
</tbody>
</table>
box 181, folder 13  
**Estenger, Max, 1989**  
Scope and Content Note  
2 photographs, 14 slides and letter from.

box 181, folder 17-18  
**Finlay, Ian Hamilton**  
Scope and Content Note  
includes copied typescript of how art relates to Callanish for the Edinburgh Festival; 7 page letter from regarding Panza's recent visit to his house, how the construction of his garden corresponds to the creation of his poetry and his problems with the Art Council (1975); announcements and invitations; ca.8 items.

box 181, folder 21-22  
**Fischer, Joel**  
Scope and Content Note  
7 announcements and invitations.

box 182  
**FL-GR, includes:**  
**Floriani, Sergio**  
Scope and Content Note  
letter from with photocopy of and blueprints for "Traces" (ca.1988), clipping and announcements, 4 items.

box 182, folder 5-6  
**Francis, Sam**  
Scope and Content Note  
5 announcements and invitations.

box 182, folder 7  
**Frattini, Vittore, 1984-1986**  
Scope and Content Note  

box 182, folder 9  
**Gablik, Suzi**  
Scope and Content Note  
3 photographs.

box 182, folder 10  
**George, Herbert**  
Scope and Content Note  
letter from (1982), 32 slides, bio and photocopied text.

box 182, folder 15  
**Goldberg, Glenn**  
Scope and Content Note  
announcement, 3 invitations, 12 photographs and bio.

box 182, folder 16  
**Goldstein, Jack**  
Scope and Content Note  
8 slides and an announcement.

box 182, folder 17  
**Goldstein, Zvi, 1973-1987**  
Scope and Content Note  
includes letter and 5 postcards from, 2 photographs, announcements and invitations, 16 items.
<table>
<thead>
<tr>
<th>Folder</th>
<th>Artist/Event</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 182, folder 18</td>
<td><strong>Gormley, Anthony</strong></td>
<td>7 announcements and invitations.</td>
</tr>
<tr>
<td>box 182, folder 19</td>
<td><strong>Graham, Dan</strong></td>
<td>includes 3 photographs, announcements and invitations, 12 items.</td>
</tr>
<tr>
<td>box 182, folder 20</td>
<td><strong>Griffa, Giorgio</strong></td>
<td>12 photographs.</td>
</tr>
<tr>
<td>box 182, folder 21</td>
<td><strong>Grosvenor, Robert, 1968</strong></td>
<td>6 photographs, transparency and letter from Marilyn Fischbach.</td>
</tr>
<tr>
<td>box 183, folder 2</td>
<td><strong>GU-HEN, includes:</strong></td>
<td></td>
</tr>
<tr>
<td>box 183, folder 2, GU-HEN</td>
<td><strong>Guarducci, Mario, 1986</strong></td>
<td>ca.20 slides and letter from.</td>
</tr>
<tr>
<td>box 183, folder 4</td>
<td><strong>Gutrof, Gerhard</strong></td>
<td>31 mounted photographs and copied articles.</td>
</tr>
<tr>
<td>box 183, folder 8</td>
<td><strong>Halley, Peter</strong></td>
<td>8 slides, 3 photographs announcements and invitations, correspondence with Rafael Jablonka, Julian Heynen of Krefelder Kunstmuseen and Sonnabend Gallery regarding the potential purchase and loan of &quot;Cell with Conduit,&quot; (1988-1989), ca.27 items.</td>
</tr>
<tr>
<td>box 183, folder 10</td>
<td><strong>Harris, Susanne</strong></td>
<td>note from, note from Ugo Gerranti and 2 photographs.</td>
</tr>
<tr>
<td>box 183, folder 11</td>
<td><strong>Harrison, Helen and Newton</strong></td>
<td>includes 4 slides, bio, copied articles and Artweek. ca.10 items.</td>
</tr>
<tr>
<td>box 183, folder 12</td>
<td><strong>Hayward, James, , 1985 1988</strong></td>
<td>includes original printed christmas card (1985), letter from (1988), announcements and invitations, 8 items.</td>
</tr>
<tr>
<td>box 183, folder 14</td>
<td><strong>Henselmann, Caspar</strong></td>
<td>100 slides, letter from (n.d.), photocopied texts.</td>
</tr>
</tbody>
</table>
box 184, folder 1
HER-J, includes:
Hera (Betty Voelker) 1981
Scope and Content Note
69 slides, letter from, announcements and many copied articles.

box 184, folder 3
Heywood, Scot
Scope and Content Note
resume, 13 slides, copies articles.

box 184, folder 5
Hobson, Diana, 1987
Scope and Content Note
20 slides, note from and bio.

box 184, folder 6
Hockney, David
Scope and Content Note
4 announcements and invitations and 3 photographs.

box 184, folder 7
Höck, Inge, 1984
Scope and Content Note
includes fiber collage "Tiroler Landschaft" and letter from, 3 items.

box 184, folder 8
Hoeydonck, Paul van
Scope and Content Note
22 photographs.

box 184, folder 11-12
Horn, Rebecca
Scope and Content Note
8 announcements and invitations.

box 184, folder 14
Indiana, Robert, 1966
Scope and Content Note
4 slides of Stable Gallery exhibition.

box 184, folder 23-24
Johns, Jasper, 1961-1962
Scope and Content Note
includes letter from Castelli (1962) and 42 photographs, with some shots of 1961 Castelli show, announcements and invitations.

box 184, folder 25
Johnson, Larry
Scope and Content Note
6 slides, bio and copied articles.

box 185, folder 6
K, includes:
Keinholz, Edward
Scope and Content Note
21 photographs of the Alexander Iolas Gallery 1963 exhibition and 5 from Dwan's 1963 exhibition, 33 photographs total; transparency; 2 letters from Dwan (1963); and telegram from Eugenia Butler (1975).

box 185, folder 7-8
Kelly, Ellsworth
Scope and Content Note
3 photographs, 6 announcements and invitations.
box 185, folder 10  **Kiefer, Anselm**
Scope and Content Note
7 announcements and invitations.

box 185, folder 12  **Knauff, Steve**
Scope and Content Note
8 slides.

box 185, folder 14  **Koenig, John**
Scope and Content Note
etching (1959) and note.

box 185, folder 15-16  **Kooning, Willem de**
Scope and Content Note
4 photographs and 2 announcements.

box 185, folder 17  **Krebs, Penelope**
Scope and Content Note
includes 12 slides.

box 185, folder 20-21  **Kuhen, Gary, 1989**
Scope and Content Note
7 photographs, transparency, letter from Jule Kewenig.

box 186, folder 2  **L-MATI, includes:**

**Lawson, George**
Scope and Content Note
4 slides and a transparency.

box 186, folder 8  **Longo, Robert**
Scope and Content Note
4 slides and 2 announcements.

box 186, folder 10  **Lysohir, Marilyn**
Scope and Content Note
6 photographs and 2 announcements.

box 186, folder 11  **Magnuson, Eric, 1989**
Scope and Content Note
letter from Kent Klamen of Dennis Anderson (1989), 35 slides and 2 transparencies.

box 186, folder 12  **Manzoni, Piero**
Scope and Content Note
photographs, announcements, invitations and clippings, ca. 16 items.

box 186, folder 14  **Marika, Denise**
Scope and Content Note
7 items.
box 186, folder 16  **Markham, Michael, 1979**  
Scope and Content Note  
letter from (1979) and photocopies of photographs and typescripts for "Fieldpiece" and other works.

box 186, folder 17  **Martin, Agnes**  
Scope and Content Note  
3 photographs.

box 187  MATS-MI, includes:  
**Matsuno, Jeff** (young artist interested in mysticism, who befriended the Panza's, especially Giovanni, while working at Museum of Contemporary Art, Los Angeles (MOCA). He lived with the Panzas in Milan for a while and converted to Catholicism with Panza's help)  
Scope and Content Note  
considerable material consisting of many long letters to Panza concerning mysticism and spirituality in art and life with some responses from Panza (see especially on love 15 Sep 1985); drawings and copies of plans and proposals for "Pretend Zen" (later to be performed anonymously as “Lectio Divina” at LAICA, Los Angeles), "Bardo Retreat," "Monastery" and others; photocopies of his notes made during "Lectio Divina"; and photographs; 1984-1989 (see also Series I, Box 19, Capp Street Project file).

box 187, folder 1-3  **McCracken, John**  
Scope and Content Note  
6 slides, 6 photographs, announcement and letter from Fred Hoffman (1988).

box 187, folder 4-5  **Merz, Mario**  
Scope and Content Note  
8 photographs, transparency, articles, announcements and invitations, ca.21 items.

Scope and Content Note  
includes 30 slides, letter from Jeffrey Linden (1987) and note from Millar (1988).

box 187, folder 12-13  **Miss, Mary**  
Scope and Content Note  
letter from Rosa Esman (1975), letters from Miss (ca.1975, 77), 31 photographs, 2 plans and announcement.

box 188  ML-N, includes:  
**Mooney, John David**  
Scope and Content Note  
photocopied articles, letters from the artist (1976, 77), and press releases, ca.12 items.

box 188, folder 7  **Moroni, Lucrezia**  
Scope and Content Note  
20 slides and transparency.

box 188, folder 9  **Mouraud, Tania**  
Scope and Content Note  
includes 9 photographs, 11 items.
<table>
<thead>
<tr>
<th>Box Folder</th>
<th>Artist</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>188, 12</td>
<td>Mudford, Grant</td>
<td>10 slides and bio.</td>
</tr>
<tr>
<td>188, 14-15</td>
<td>Mullican, Matt</td>
<td>Scope and Content Note includes slides and announcements, ca.10 items.</td>
</tr>
<tr>
<td>188, 17</td>
<td>Murch, Anna Valentina</td>
<td>8 slides.</td>
</tr>
<tr>
<td>188, 21-22</td>
<td>Neuhaus, Max</td>
<td>Scope and Content Note includes letter from (n.d.) and another letter (1982) with information about his &quot;siren&quot; project, and announcements.</td>
</tr>
<tr>
<td>188, 24</td>
<td>Nevelson, Louise, 1961</td>
<td>Scope and Content Note letters from Galerie Daniel Cordier and Martha Jackson and 7 photographs.</td>
</tr>
<tr>
<td>188, 25</td>
<td>Noland, Kenneth, 1961</td>
<td>Scope and Content Note includes 7 photographs and letter from André Emmerich, 10 items.</td>
</tr>
<tr>
<td>189, 1</td>
<td>O-PIA, includes:</td>
<td></td>
</tr>
<tr>
<td>189, 1</td>
<td>Olivieri, Claudio, 1976</td>
<td>Scope and Content Note letter from and announcement.</td>
</tr>
<tr>
<td>2</td>
<td>O'Neill, George D., 1985-1986</td>
<td>Scope and Content Note 2 letters from and 26 transparencies.</td>
</tr>
<tr>
<td>189, 4-5</td>
<td>Paladino, Mimmo</td>
<td>Scope and Content Note 7 announcements and invitations.</td>
</tr>
<tr>
<td>189, 9-10</td>
<td>Paolini, Giulio</td>
<td>Scope and Content Note 10 announcements and invitations.</td>
</tr>
<tr>
<td>189, 13</td>
<td>Pascali, Pino</td>
<td>Scope and Content Note 17 photographs and 2 announcements.</td>
</tr>
<tr>
<td>189, 15</td>
<td>Pearlstein, Philip</td>
<td>Scope and Content Note 9 photographs.</td>
</tr>
<tr>
<td>Box/Folder</td>
<td>Artist</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>-----------</td>
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<td>------------------------</td>
</tr>
<tr>
<td>189, 16-17</td>
<td>Penck, A.R.</td>
<td>includes small exhibition catalog from Gillespie-Laage-Salomon (1982) and announcements, 10 items.</td>
</tr>
<tr>
<td>189, 18</td>
<td>Penone, Giuseppe</td>
<td>includes announcement with long statement and 6 other announcements and invitations.</td>
</tr>
<tr>
<td>189, 20</td>
<td>Piacentino, Gianni</td>
<td>includes letter from (n.d.), drawing, photographs, transparencies and announcements, ca.25 items.</td>
</tr>
<tr>
<td>190</td>
<td>PIC-PR, includes:</td>
<td></td>
</tr>
<tr>
<td>190, 2-3</td>
<td>Picasso, Pablo</td>
<td>includes:</td>
</tr>
<tr>
<td></td>
<td>scope and content note</td>
<td>12 announcements and invitations.</td>
</tr>
<tr>
<td>190, 5</td>
<td>Pinto, Bruno, 1980</td>
<td>includes letter from (1980), small catalog from Galleria San Luca (1980) and photographs, 11 items.</td>
</tr>
<tr>
<td>190, 7-8</td>
<td>Pistoletto, Michelangelo</td>
<td>includes:</td>
</tr>
<tr>
<td></td>
<td>scope and content note</td>
<td>11 announcements and invitations.</td>
</tr>
<tr>
<td>190, 9</td>
<td>Pizzo Greco, Alfredo</td>
<td>includes posters with interview of Panza about Pizzo Greco.</td>
</tr>
<tr>
<td>190, 11-12</td>
<td>Polke, Sigmar</td>
<td>includes:</td>
</tr>
<tr>
<td></td>
<td>scope and content note</td>
<td>7 announcements and invitations.</td>
</tr>
<tr>
<td>190, 13-14</td>
<td>Pollock, Jackson</td>
<td>includes:</td>
</tr>
<tr>
<td></td>
<td>scope and content note</td>
<td>8 photographs, including one of the main wall of Janis exhibition (1957), 2 transparencies and an announcement.</td>
</tr>
<tr>
<td>190, 17-18</td>
<td>Prokot, Inge, 1986</td>
<td>includes:</td>
</tr>
<tr>
<td></td>
<td>scope and content note</td>
<td>5 photographs, letter from, announcements and invitations, ca.13 items (see also Box 308*).</td>
</tr>
<tr>
<td>191</td>
<td>RA-ROCC, includes:</td>
<td></td>
</tr>
<tr>
<td>191, 2-3</td>
<td>Rainer, Arnulf</td>
<td>includes:</td>
</tr>
<tr>
<td></td>
<td>scope and content note</td>
<td>ca.17 announcements and invitations and copied statement (1987).</td>
</tr>
<tr>
<td>Box</td>
<td>Folder</td>
<td>Artist</td>
</tr>
<tr>
<td>-----</td>
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<td>--------</td>
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<tr>
<td>191</td>
<td>4</td>
<td>Rajlich, Tomas</td>
</tr>
<tr>
<td>191</td>
<td>5</td>
<td>Rancati, Daniela</td>
</tr>
<tr>
<td>191</td>
<td>13</td>
<td>Rempfler, Hedwig Keel</td>
</tr>
<tr>
<td>191</td>
<td>14</td>
<td>Rhode Island School of Design, 1987</td>
</tr>
<tr>
<td>191</td>
<td>19</td>
<td>Rocco, Ron, 1987</td>
</tr>
<tr>
<td>192</td>
<td></td>
<td>ROCK-SCHI, includes:</td>
</tr>
<tr>
<td>192</td>
<td>2</td>
<td>Rockburne, Dorothea, 1972</td>
</tr>
<tr>
<td>192</td>
<td>3</td>
<td>Rohel, Richard Ralph, 1984 1987</td>
</tr>
<tr>
<td>192</td>
<td>5</td>
<td>Rottella, Mimmo</td>
</tr>
<tr>
<td>192</td>
<td>6-7</td>
<td>Rückriem, Ulrich</td>
</tr>
<tr>
<td>192</td>
<td>13</td>
<td>Saret, Alan</td>
</tr>
<tr>
<td>192</td>
<td>16</td>
<td>Schiavino, Patrick A.</td>
</tr>
<tr>
<td>193</td>
<td></td>
<td>SCHN-SP, includes:</td>
</tr>
<tr>
<td>Box and Folder</td>
<td>Artist/Entity</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>---------------</td>
<td>--------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>box 193, folder 5-6</td>
<td><strong>Schumacher, Emil</strong></td>
<td>3 photographs and 6 announcements and invitations.</td>
</tr>
<tr>
<td>box 193, folder 9</td>
<td><strong>Scully, Sean</strong></td>
<td>includes 13 transparencies, 16 items.</td>
</tr>
<tr>
<td>box 193, folder 10</td>
<td><strong>Self, Colin, 1966</strong></td>
<td>11 photographs and copied note from Robert Fraser.</td>
</tr>
<tr>
<td>box 193, folder 11</td>
<td><strong>Shafrazi, Tony, 1973</strong></td>
<td>typescripts from Galleria Toselli.</td>
</tr>
<tr>
<td>box 193, folder 12</td>
<td><strong>Shaw, Joyce Cutler, 1985</strong></td>
<td>brochure folder containing small exhibition pamphlets, two letters from, photographs and copied article.</td>
</tr>
<tr>
<td>box 193, folder 15</td>
<td><strong>Simonetti, Gianni Emilio</strong></td>
<td>10 photographs.</td>
</tr>
<tr>
<td>box 193, folder 18</td>
<td><strong>Smithson, Robert, 1968</strong></td>
<td>letter from Virginia Dwan with copied price list of &quot;Earthworks&quot; exhibition, 3 photographs from Dwan gallery (one of &quot;Earthworks&quot; installation) and announcement.</td>
</tr>
<tr>
<td>box 193, folder 23</td>
<td><strong>Sonnier, Keith</strong></td>
<td>ca.30 photographs, 2 transparencies and 5 announcements.</td>
</tr>
<tr>
<td>box 194, folder 1</td>
<td><strong>ST-T, includes:</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Staccioli, Mauro</strong></td>
<td>Scope and Content Note, photographs, announcements, copied articles, ca.25 items.</td>
</tr>
<tr>
<td>box 194, folder 3</td>
<td><strong>Stankiewicz, Richard</strong></td>
<td>14 photographs, mostly from Stable Gallery.</td>
</tr>
<tr>
<td>box 194, folder 4-5</td>
<td><strong>Stella, Frank</strong></td>
<td>7 announcements and invitations.</td>
</tr>
</tbody>
</table>
box 194, folder 8  
**Strauss, Meredith**
Scope and Content Note
8 slides, bio and 2 announcements.

box 194, folder 20-21  
**Tuttle, Richard**
Scope and Content Note
9 photographs, 12 announcements and invitations and letter from Yvon Lambert (1972).

box 195  
**U-WE, includes:**
box 195, folder 4  
**Vaccarino, Robin**
Scope and Content Note
10 slides and 2 announcements.

box 195, folder 8  
**Varini, Felice**
Scope and Content Note

box 195, folder 10-11  
**Vermiren, Didier, 1976**
Scope and Content Note
includes letter from Massimo Manini, 7 items.

box 195, folder 14-15  
**Warhol, Andy**
Scope and Content Note
15 announcements and invitations and 3 photographs.

box 195, folder 17  
**Wayne, Alan**
Scope and Content Note
includes 7 slides and bio.

box 195, folder 19  
**Enger, Edwin**
Scope and Content Note
includes 8 photographs, 11 items.

box 196  
**WI-Z, includes:**
box 196, folder 2  
**Wilson, Ann**
Scope and Content Note
16 photographs.

box 196, folder 3  
**Winter, David, ca. 1988**
Scope and Content Note
includes 20 slides, 5 photographs and letter from the artist.

box 196, folder 5  
**Wisdom, Norton**
Scope and Content Note
includes 20 slides.

box 196, folder 12  
**Zazeela, Marian**
Scope and Content Note
contains typescript notes and announcements regarding La Monte Young’s "Dream House."
Series IV. Miscellaneous artists, 1969-1990

- **Zehr, Connie, 1984**
  Scope and Content Note
  letter from, 12 slides and bio.

- **Zimmerman, Elyn, 1982-1984**
  Scope and Content Note
  13 slides and two letters from Koplin Gallery.

- **Zorio, Gilberto**
  Scope and Content Note
  31 photographs, 6 transparencies and announcement.

**Miscellaneous, includes:**
Small amount of miscellaneous correspondence, photographs, slides, printed material.


**USA, Museum of Contemporary Art, Los Angeles (MOCA) 1980-1982**

- **Board of Trustees**
  Scope and Content Note
  meeting minutes and some correspondence outlining important board functions, including architect selection and construction of the Bunker Hill site, building renovation for the Temporary Contemporary, operating budgets, fund-raising, acquisitions policy, nomination of new trustees, etc.

**USA, Museum of Contemporary Art, Los Angeles (MOCA) 1983-1985**

- **Board of Trustees**
  Scope and Content Note
  meeting minutes and some correspondence documenting similar topics as above, and also includes "Strategic Development Plan," community relations, exhibitions program, acquisition of and financial arrangements for the Panza Collection.

**USA, Museum of Contemporary Art, Los Angeles (MOCA) 1986-1987**

- **Board of Trustees**
  Scope and Content Note
  meeting minutes and some correspondence about the chief curator search, education programs, bookstore start-up financing and construction, volunteers.

**USA, Museum of Contemporary Art, Los Angeles (MOCA) 1980-1987**

- **Philosophy**
  Scope and Content Note
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Entry Description</th>
</tr>
</thead>
</table>
| 201, folder 2 | **Acquisition Committee, 1982-1984**  
Scope and Content Note  
meeting minutes, policy drafts and reports about acquisitions (see also Board of Trustees). |
| 201, folder 3 | **Bylaws**, see box 203, folder 9 for amended bylaws. undated |
| 201, folder 4 | **Financial, 1980-1987**  
Scope and Content Note  
includes reports from Touche Ross & Co. (1980-1981) and Financial Planning and Budget Committee meeting minutes (1984, 1987; see also Board of Trustees). |
| 201, folder 5 | **Recognition Opportunities, 1985 1987**  
Scope and Content Note  
summary and report regarding donor recognition. |
| 202, folder 1-16 | **USA, Museum of Contemporary Art, Los Angeles (MOCA)**  
**Correspondence, 1980-1988**  
Scope and Content Note  
consists of letters and telegrams with Richard Koshalek, Eli Broad, William Kieschnick, other board members and Museum of Contemporary Art, Los Angeles (MOCA) staff regarding various topics, such as: Panza's election to the board (1980); Panza's delight over museum's progress, his concern about the relatively small quantity of exhibition space, which makes the installation of environmental art difficult, and Panza's museum plans in Italy (1981); negotiations for the purchase of 80 works from the collection (1983-84); many telegrams with Julia Brown and other Museum of Contemporary Art, Los Angeles (MOCA) staff regarding exhibition of works in Panza's collection for "The First Show" (1982-83), "The Panza Collection" (1984-85) and the Turrell exhibition (1985); Panza's concerns about Museum of Contemporary Art, Los Angeles (MOCA) skylights (see boxes 205-206 for schematics and Panza drawings), ideas for a sculpture garden (see box 24 for Panza installation designs), importance of keeping the Temporary Contemporary facility and finding a permanent home for his Minimal and Conceptual works (1984); 3 slides of Oldenburg reinstallation at Museum of Contemporary Art, Los Angeles (MOCA) and Panza's concerns for changes in the Barry entrance room (1985); Panza ideas for installation of Minimal and Conceptual works in the BH courtyard (similar to sculpture garden idea) and confusion over board potentially selling works (1986, see especially letter from Kathy Bonner 11/4). Also many short telegrams coordinating Panza's schedules while in L.A. and visitors to Varese. |
| 203, folder 1 | **USA, Museum of Contemporary Art, Los Angeles (MOCA)**  
**Regione Piemonte acquisition correspondence, 1983**  
Scope and Content Note  
copies of Panza letters regarding placement of the works now at Museum of Contemporary Art, Los Angeles (MOCA). |
| 203, folder 2 | **Proposed collection acquisition, 1983-1984**  
Scope and Content Note  
correspondence and copies of Museum of Contemporary Art, Los Angeles (MOCA) agreement and appraisals by Sotheby's and Christie's. |
| 203, folder 3 | **Original sales contract, undated**  
Scope and Content Note  
written by Panza. |
<p>| 203, folder 4 | <strong>Contract copy, 15 Dec 1983</strong> |</p>
<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Description</th>
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<tbody>
<tr>
<td>box 203, folder 5</td>
<td>Contract changes, 24 Jan 1984</td>
</tr>
<tr>
<td>box 203, folder 6</td>
<td>Banca Popolare correspondence, 1984</td>
</tr>
<tr>
<td>box 203, folder 7</td>
<td>Bill of Sale, 1985</td>
</tr>
<tr>
<td>folder 8-9</td>
<td>Sergio Erede correspondence, 1985-1986</td>
</tr>
<tr>
<td>box 203, folder 10</td>
<td>Bill of Sale, 1987</td>
</tr>
<tr>
<td>box 203, folder 11</td>
<td>Mutual General Release agreement, 1988</td>
</tr>
<tr>
<td>box 203, folder 12-13</td>
<td>Potential acquisition of Minimal and Conceptual works, 1985</td>
</tr>
<tr>
<td>box 203, folder 14</td>
<td>Photocopies of 38 works</td>
</tr>
<tr>
<td>box 203, folder 15-16</td>
<td>Loan Forms</td>
</tr>
<tr>
<td>box 204</td>
<td>USA, Museum of Contemporary Art, Los Angeles (MOCA) 1984-1985</td>
</tr>
<tr>
<td>box 204, folder 1-4</td>
<td>Installation designs for the TC (Temporary Contemporary)</td>
</tr>
<tr>
<td>box 204, folder 5-6</td>
<td>Installation designs for Bunker Hill (i.e. MOCA building), 1984-1985</td>
</tr>
<tr>
<td>box 204, folder 7</td>
<td>Installation designs for California Plaza (i.e., MOCA building) undated</td>
</tr>
<tr>
<td>box 205, folder 8-10</td>
<td>Installation designs for sculpture garden, 1984</td>
</tr>
<tr>
<td>box 205</td>
<td>USA, Museum of Contemporary Art, Los Angeles (MOCA)</td>
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<td>Box/Folder</td>
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</tbody>
</table>
| 205, folder 1-2 | "Individuals" checklists, 1986  
Scope and Content Note  
copies of typescript artists checklist and handwritten works checklist by Julia Brown with three letters from. Separate folder contains typescript checklist (28 Jan 1986) and short bios of artists. |
| 205, folder 3 | Exhibitions 1986  
Scope and Content Note  
consists mostly of press releases. |
| 205, folder 4-7 | Press Releases, 1980-1987  
Scope and Content Note  
A very incomplete set, from scattered years. |
Scope and Content Note  
contains copies of newspaper and journal articles regarding new building, exhibitions, and various other Museum of Contemporary Art, Los Angeles (MOCA) related topics, (bulk 1987). |
| 205, folder 11 | Skylight Studies  
Scope and Content Note  
| 206, folder 1 | USA, Museum of Contemporary Art, Los Angeles (MOCA)  
Skylight Blueprints  
Scope and Content Note  
for the Bunker Hill MOCA site. |
| 206, folder 2 | Interviews  
Scope and Content Note  
copies of "The First Show" catalog and annotated typescript of "The Panza Collection." |
| 206, folder 3 | Cards and Invitations  
Scope and Content Note  
includes invitations to Museum of Contemporary Art, Los Angeles (MOCA) openings and parties given by trustees, ca.43 items. |
| 206, folder 4 | miscellaneous Cards  
Scope and Content Note  
includes thank you notes and invitations, ca.23 items. |
| 206, folder 5 | Schedules  
Scope and Content Note  
notes, letters and invitations written primarily by Museum of Contemporary Art, Los Angeles (MOCA) staff to coordinate Panza's schedule while visiting L.A. |
| 206, folder 6 | Addresses and phone numbers  
Receipts, 1988  
Scope and Content Note  
some express mail receipts for documents sent to Museum of Contemporary Art, Los Angeles (MOCA), withholding tax forms for sale of collection and insurance and shipping receipts. |
box 206, folder 8  photographs
Scope and Content Note
mostly of Panza Collection installation, 10 items.

box 206, folder 9  miscellaneous
Scope and Content Note
reports, memos, notes, announcements, etc.

box 207  USA, Los Angeles County Museum of Art (LACMA)
box 207, folder 1-2  Contract correspondence and agreement, 1984-1986
Scope and Content Note
much correspondence with Earl A. Powell regarding possible acquisition of the
collection and copies of contract draft.

box 207, folder 3  List of works
Scope and Content Note
copies of lists made by Panza.

box 207, folder 4  Acquisition recommendation, 1985
Scope and Content Note
list of works recommended for acquisition, generated by Los Angeles County Museum
of Art (LACMA).

box 207, folder 5-6  Third and Fourth floor plans
Scope and Content Note
blueprints of Los Angeles County Museum of Art (LACMA)'s Anderson building's fourth
floor and Panza drawings for installations.

box 207, folder 7  Correspondence
Scope and Content Note
includes letters about visits to the collection from Maurice Tuchman and loan
requests.

box 207, folder 8  Press releases
Scope and Content Note
announcements, press releases, collection lists, etc.

box 208  USA, Museum of Modern Art, New York (MOMA)
box 208, folder 1  1960-1969
Scope and Content Note
membership cards.

box 208, folder 2-6  1972-1984
Scope and Content Note
consists of material from the International Council of MOMA, such as correspondence,
meeting minutes and itineraries, exhibition lists, financial statements, reports, etc.

box 209  USA, Museum of Modern Art, New York (MOMA)
box 209, folder 1-5  1985-1990
Scope and Content Note
mostly general membership materials, including newsletters, calendars,
correspondence, announcements, invitations and some items from the International
Council,.
USA, Whitney Museum of Art

Correspondence
Scope and Content Note
letters from Richard Armstrong and other personnel about visits to Varese and loans.

Membership letters and info., 1988-1990
Scope and Content Note
much material requesting donations and listing events.

Announcements and invitations
Scope and Content Note
c.a.35 items.

USA, A-F; includes:
Arizona
Scope and Content Note
primarily contains material from Phoenix Art Museum in the form of correspondence and schedules regarding the Panza's visit there (1987).

California, La Jolla Museum of Art, 1985-1987
Scope and Content Note
includes extensive correspondence with Hugh Davies and others about possible loan and installation of the collection at the B Street Pier Warehouse (1985-1986), with copy of a letter from Panza outlining 10 different exhibition programs. Also includes announcements and Biennial Report 1986 and 1987.

California, Long Beach Museum of Art
Scope and Content Note
substantial correspondence with Jan Ernst Adlmann regarding 15 year loan of the collection (1974-75) with agreement, contract, blueprints of I.M. Pei's design for new museum and 6 slides of model.

California, miscellaneous
Scope and Content Note
includes correspondence and announcements from various art institutions in Calif.

Florida, Center for the Fine Arts, Miami, 1979-1980
Scope and Content Note
polite correspondence re Jan van der Marck's appointment as director.

USA, I-N; includes:
Illinois, ca. 1974-1985
Scope and Content Note
correspondence from James Speyer of the Art Institute of Chicago about visiting Varese and from various staff from Museum of Contemporary Art, Chicago.

Iowa, Des Moines Art Center, 1987-1990
Scope and Content Note
includes some correspondence with Julia Brown Turrell about personal matters and long-term loans from the collection (1987), and "New Museum Architecture and Contemporary Art" symposium and copy of text written by Brown Turrell for *Journal of Art* about Panza's contractual arrangements with artists concerning fabrication (1990). Also includes press releases and telegrams, ca.27 items.
Massachusetts, Museum of Contemporary Art

Scope and Content Note
substantial correspondence with Thomas Krens and others about acquisition and long-term loans of works in the collection and government approval problems associated with the overall MASS Museum of Contemporary Art, Los Angeles (MOCA) project (1986-87). Also "MASS Museum of Contemporary Art, Los Angeles (MOCA) Project Realization Political Milestones," "Executive Summary" of project and blueprint (3 copies) of Williams College Contemporary Museum of Art renovation.

Michigan, Detroit Institute of Arts

Scope and Content Note
includes letters regarding Panza's 1985 lecture there.

Minnesota, Walker Art Center

Scope and Content Note
includes much polite correspondence with Martin Friedman.

New York, Dia Art Foundation

Scope and Content Note
includes correspondence with Philippa Pellizzi, Heiner Friedrich and Helen Winkler about De Maria's "Lightning Field" (see Series IIA Box 106.5 for some of the original letters) and Panza's museum programs, and announcements, ca.60 items.

USA, N-Z; includes:


Scope and Content Note
correspondence with Tom Messer and other personnel regarding financial contributions, loans for Rothko, Ryman and Lichtenstein exhibitions and visits to Varese (1969-1987), and includes copy of contract draft for purchase of works now at Guggenheim (1989).

New York, miscellaneous

Scope and Content Note
correspondence, announcements, membership cards, etc., from various museums.

Texas

Scope and Content Note
includes letter from and response to Stephen Nash, Dallas Museum of Art, about collection placement and loan request from Robert Murdock, Dallas Museum of Fine Art.

Washington, D.C.

Scope and Content Note
includes some letters from personnel of the Hirshhorn Museum and the National Gallery of Art.

Correspondence with directors

Scope and Content Note
thank you notes from, and letters arranging visits and discussing Panza's museum plans with Jan van der Marck, I. Michael Danoff, Richard Koshalek, J. Carter Brown, Marcia Tucker and many others.

France
Bordeaux, Musée d’Art Contemporain, 1980s
Scope and Content Note
correspondence with Jean-Louis Froment and other staff members about loans, visits and other matters. A separate folder contains newsletters, announcements, invitations, etc.

Lyon, Musée St. Pierre
Scope and Content Note
correspondence with Thierry Raspail about the exhibition of the collection (1989) and “La Couleur Seule (1988), announcements, invitations and newsletters. Also substantial quantity of plans drawn by Panza for Flavin exhibition with many photographs and slides of the museum.

France
Paris, Pompidou Center, 1970s-1980s
Scope and Content Note
correspondence with Dominique Bozo, Pontus Hulten and staff re exhibition and long-term loans, visits and other matters, and a substantial quantity of announcements and invitations.

Paris, Musée d’Art Moderne de la Ville de Paris
Scope and Content Note
mostly correspondence about “Electra” exhibition (1983) and also a letter from Pierre Gaudibert about the date change of the Rauschenberg show (1968).

St. Etienne
Scope and Content Note
primarily correspondence with Bernard Ceysson regarding the exhibition of Nauman and Long works (1988-1990) and 5 different plans drawn by Panza for various installations.

France, miscellaneous
Germany, Japanese
Berlin
Scope and Content Note
includes correspondence with Lucius Grisebach about loans and a text for the “New York in Europa” exhibition (1976) and with Werner Haftmann, both of the Nationalgalerie, regarding loans for the Rothko show (1970-1971).

Köln
Scope and Content Note

Stuttgart
Scope and Content Note
correspondence with Gudrun Inboden, Peter Beye and others about loans and placement of the collection at Staatsgalerie (1976-85).

Germany, miscellaneous
Scope and Content Note
1972-81.
<table>
<thead>
<tr>
<th>Box Folder</th>
<th>Location/Scope</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>216, 5</td>
<td>Germany, miscellaneous</td>
<td>Scope and Content Note 1983-88.</td>
</tr>
<tr>
<td>216, 6</td>
<td>Germany, correspondence with directors</td>
<td>Scope and Content Note some miscellaneous correspondence</td>
</tr>
<tr>
<td>216, 7</td>
<td>Austria</td>
<td>Scope and Content Note 1 item.</td>
</tr>
<tr>
<td>216, 8</td>
<td>Japan</td>
<td>Scope and Content Note correspondence with Fumio Nanjo of the Japan Foundation (1983).</td>
</tr>
<tr>
<td>217, 1</td>
<td>Belgium, Iran, Mexico, Holland</td>
<td>Belgium, 1971-1972 Scope and Content Note some correspondence about loans for &quot;Metamorphoses de l'Objet&quot; and announcements.</td>
</tr>
<tr>
<td>217, 2</td>
<td>Iran</td>
<td>Scope and Content Note 1 item.</td>
</tr>
<tr>
<td>217, 3</td>
<td>Mexico</td>
<td>Scope and Content Note 4 items.</td>
</tr>
<tr>
<td>217, 4-5</td>
<td>Holland</td>
<td>Scope and Content Note includes correspondence with Rudi Fuchs of Van Abbemuseum Eindhoven, Edy de Wilde of Stedelijk Museum, R.W.D. Oxenaar of Rijksmuseum Kröller-Müller and their staffs regarding loans and other matters. Also many blueprints of Van Abbemuseum Eindhoven.</td>
</tr>
<tr>
<td>218, 1</td>
<td>Spain, Reina Sofia</td>
<td>Correspondence, 1985-1988 Scope and Content Note with Carmen Giménez and others regarding the loans, 1988 exhibition of the collection and other matters.</td>
</tr>
<tr>
<td>218, 2</td>
<td>Announcements and invitations</td>
<td>Scope and Content Note ca.40 items.</td>
</tr>
<tr>
<td>218, 3-6</td>
<td>Plans for 1988 Exhibition</td>
<td>Scope and Content Note includes blueprints, schematics, installation plans, and checklist.</td>
</tr>
<tr>
<td>Box/Folder</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>-------------</td>
<td></td>
</tr>
</tbody>
</table>
| 218, folder 7 | **Articles**  
Scope and Content Note  
clippings and journals, some about the 1988 exhibition. |
| 218, folder 8 | **miscellaneous**  
Scope and Content Note  
includes correspondence, insurance information and visitors record for 1988 show, 7 photographs of the building before it was renovated and 4 photographs of the interior after renovation. |
| 219 | **Scandinavia, Spain (miscellaneous), Switzerland, United Kingdom**  
**Scandinavia**  
Scope and Content Note  
letters from Knud Jensen of Louisiana Museum of Modern Art about possible loans and acquisition of the collection (1971, 1978), Björn Springfeldt and others.  
**Spain**  
Scope and Content Note  
some correspondence about collection placement, 10 items, and 1 architectural drawing and installation designs for El Borne project.  
**Bern, Kunsthalle**  
Scope and Content Note  
includes letters from Franz Meyer regarding 1959 Tàpies exhibition and much material for 1979 exhibition of the collection, such as correspondence with Johannes Gachnang, checklist, installation plans, blueprints, typescript "Un conciliante dialogo d'arte" and 20 photographs of the exhibition.  
**Geneva, Musée Barbier-Mueller**  
Scope and Content Note  
letters from Martine Renaud and others from l'Association des Amis du Musée Barbier-Mueller concerning shows, bulletins and other matters, and also includes announcements and invitations, 1981-87.  
**Zürich, Kunsthalle**  
Scope and Content Note  
includes correspondence with Erika Billeter and R. Wehrli about loans, and collection lists.  
**Switzerland, miscellaneous**  
Scope and Content Note  
includes correspondence with Martin Schwander regarding loans for Internationale Skulpturen-Ausstellung, Wenkenpark Riehen (1980) and many press releases and announcements from Kunstmuseum Luzern and other various institutions (see Series I, Box 11-13, for more regarding Basel, especially the long-term loan negotiations).  
**United Kingdom**  
Scope and Content Note  
miscellaneous correspondence from Alan Bowness of the Tate Gallery and the staff of various museums about loans, collection placement and visits to Varese. |
| 220 | **Canada, Australia, Italy** |
box 220, folder 1  
**Vancouver Art Gallery, 1977-1984**  
Scope and Content Note  
mostly correspondence with Luke Rombout about long-term loans of the collection and booklet "Vancouver Sculpture Project 86."

box 220, folder 2  
**Canada, miscellaneous**  
Scope and Content Note  
contains mostly correspondence with the staff of the National Gallery of Canada about Panza writing a text on his collection, various loans and visits.

box 220, folder 3  
**Australia**  
Scope and Content Note  
2 items.

box 220, folder 4-5  
**miscellaneous Italy**  
Scope and Content Note  
letters, brochures, announcements, invitations, etc.

box 220, folder 6  
**miscellaneous Italy, correspondence with directors**  
Scope and Content Note  
includes 2 letters from Palma Bucarelli (1974, 1980) and 2 letters to (1979, 1982).

box 220, folder 7-8  
**Biennale di Venezia, 1986**  
Scope and Content Note  
includes much correspondence regarding loans for "Arte e scienza" (1986) and loans for other exhibitions, and announcements and invitations.

box 221, folder 1-6  
**Italy, Triennale di Milano**  
Scope and Content Note  
Primarily extensive material for "Light, Space, Perception, Energy" (1990), such as correspondence, background materials, checklists, cost sheet, blueprints, installation plans.

box 222  
**Italy, Brera**  
**Project Palazzo Citterio**  
Scope and Content Note  
blueprints, Panza notes, "Relazione Architettonica" by Stirling, Wilford & Associates, 2 photographs of model.

box 222, folder 3-4  
**miscellaneous**  
Scope and Content Note  
includes much information from L'Associazione Amici di Brera, such as correspondence, schedules, invitations, invitation lists, financial report, etc. (see also Amici di Brera in Series I); and also letters from Sovrintendenza per i beni artistici e storici, newsletters, announcements and blueprints from Gregotti Associati, 1976-86, n.d.

box 223  
**Italy**  
**Milan, Museo Poldi-Pezzoli, 1979-1990**  
Scope and Content Note  
mostly announcements and invitations, but also some letters from Alessandra Mottola Molfino (see also Series I, Box 3 for Associazione Amici del Museo Poldi Pezzoli).
box 223, folder 2-3  
**Prato, Museo d’Arte Contemporanea Luigi Pecci, 1986-1990**
Scope and Content Note
includes many letters from Massimo Bellandi, programs of activities, Panza typescript "L'arte europea ed il mondo oggi," announcements and invitations.

box 223, folder 4  
**Turin, Lingotto, 1987-1988**
Scope and Content Note
some correspondence and installation drawings by Panza for Luce-Torino exhibition.

box 223, folder 5  
**Varese, Lodovico Pogliaghi, 1987**
Scope and Content Note
correspondence with Vera Rosnati Pogliaghi and lists of Panza donations.

box 223, folder 6-7  
**Venice, Palazzo Grassi, 1984-1987**
Scope and Content Note
includes correspondence with Pontus Hulten and others regarding exhibitions (Arcimboldi and Tinguely), letters from Furio Colombo with materials regarding Amici di Palazzo Grassi, announcements and invitations.

Series VI. **Galleries, 1959-1990**

Physical Description: 7.5 lin. ft. 19 boxes
Scope and Content Note
Series VI contains printed ephemera in the form of announcements and invitations, with some notable correspondence interfiled. A separate box contains correspondence with prominent gallery owners, including Leo Castelli and Richard Demarco, about purchases, the settlement of accounts and Panza's involvement with the Edinburgh Art Festival.

box 224  
**France**

box 224, folder 1  
**Dijon, 1988-1990**

box 224, folder 2  
**Nice, 1988-1990**

box 224, folder 3  
**Marseille, 1988**

box 224, folder 4  
**France, miscellaneous, , 1982 1985-1990**

box 224, folder 5  
**Paris, 1959-1986**
Scope and Content Note

box 225  
**France**

box 225, folder 1-5  
**Paris, 1987-1990**

box 226  
**Germany**

box 226, folder 1  
**Berlin, 1976-1990**

box 226, folder 2  
**Bonn, , 1980 1987-1990**

box 226, folder 3-4  

box 226, folder 5  
**Frankfurt, 1960-1990**

box 226, folder 6  
**Hamburg, 1972-1990**

box 227  
**Germany, Austria**

box 227, folder 1-2  
**Köln, 1974-1990**

box 227, folder 3-4  
**Munich, 1968-1990**

box 227, folder 5  
**Stuttgart, 1988-1990**

box 227, folder 6  
**Germany, miscellaneous, 1978-1990**
box 227, folder 7  Innsbruck, 1983-1990
box 227, folder 8  Vienna

Scope and Content Note
1987-90.

box 228  Italy
box 228, folder 1  Emilia-Romagna, 1978-1990
box 228, folder 2  Florence, 1986-1990
box 228, folder 3  Genoa, 1975-1990

Scope and Content Note
includes 4 letters from Paolo Minetti of Galleriaforma (1978, 1980).

box 228, folder 4  Lombardy, 1957-1990
Scope and Content Note
includes letter from Guido Le Noci (1957); 7 items of correspondence with Marilena Pasquali and Franco Solmi of Galleria d'Arte Moderna, Bologna, regarding loans for "Europa/America" (1976).

box 228, folder 5-6  Milan, 1973-1987
Scope and Content Note
includes Françoise Lambert copied typescript "Notes on 'Cathexis'" (ca.1974) and original etching by Pierre Lindner (1980).

box 229  Italy
box 229, folder 1-5  Milan, 1988-1990

box 230  Italy
box 230, folder 1-2  Rome, 1960-1990
box 230, folder 3  Turin, 1975-1990
box 230, folder 4  Venice, 1975-1990

Scope and Content Note
includes 6 letters from Gabriella Cardazzo of Galleria d'Arte del Cavallino (1975-1978).

box 230, folder 5-6  miscellaneous, , 1983 1985-1990

box 231  Australia, Belgium, Canada, Japan, Holland
box 231, folder 1  Australia, , 1984 1987
box 231, folder 3  Belgium, Brussels, 1985-1989
box 231, folder 4  Belgium, miscellaneous, 1975-1990
box 231, folder 5  Canada, 1975-1990
box 231, folder 6  Japan, 1977-1990
box 231, folder 7  Holland, Amsterdam, 1980-1990
box 231, folder 8  Holland, miscellaneous, , , 1976 1978 1980

box 232  Switzerland
box 232, folder 1  Basel, 1959-1990

Scope and Content Note

box 232, folder 2  Bern, 1979-1990
box 232, folder 5  Luzern, 1988-1990
box 232, folder 6  Lugano, 1974
Zürich, 1973-1990
Switzerland, Sweden, Norwegian, Spain, Portugal, miscellaneous
Swiss, miscellaneous, , 1983 1986-1990
Sweden, , 1985 1987-1990
Scope and Content Note
mostly from Anders Tornberg in various shapes and using materials inventively.

Spain, 1986-1990
miscellaneous, , 1982 1985-1990
United Kingdom
Scope and Content Note
includes correspondence with Whitechapel Art Gallery about long-term loans at the National Gallery of Modern Art, Edinburgh (1979).

Scope and Content Note
includes some correspondence with staff about new works for Varese (1990).

Scope and Content Note
see box 242 for considerable correspondence with Richard Demarco.

miscellaneous, 1979-1990
USA
New York, 1957-1987
Scope and Content Note

USA
New York, 1988-1989
New York, 1989-1990
California, Irvine, 1987-1990
Scope and Content Note
includes correspondence with Melinda Wortz, UCI, about a museum for perceptual art.

California, Los Angeles, 1973-1989
Scope and Content Note
includes letter from Betty Asher (1981) and much material about loans to Ace Gallery for "The Innovators/Entering the Sculpture" (1989, see also Venice for other letters from Douglas Christmas).
<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Location</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>241, folder 2</td>
<td>California, miscellaneous, 1977-1990</td>
<td></td>
</tr>
<tr>
<td>241, folder 3</td>
<td>Illinois, Chicago, 1979-1990</td>
<td></td>
</tr>
<tr>
<td>241, folder 4-5</td>
<td>United States, miscellaneous, 1970-1990</td>
<td></td>
</tr>
<tr>
<td>242, folder 1</td>
<td>Correspondence</td>
<td></td>
</tr>
<tr>
<td>242, folder 3-6</td>
<td>Castelli, Leo, 1972-1976 1979-1988</td>
<td>substantial correspondence mostly contains photocopies of letters from Panza documenting minimal and conceptual art purchases, exchanges, his need for drawings and certificates from the artists, settling of accounts, Panza's museum programs and appraisal of the collection (1984), ca. 50 items.</td>
</tr>
<tr>
<td>242, folder 7</td>
<td>Demarco, Richard, 1975-1987</td>
<td>includes extensive correspondence with Demarco, staff and others regarding Edinburgh Arts Festival, covering topics such as exhibitions, fundraising, lectures, visits to Varese and festival itineraries. Also correspondence about finding space for the collection in Edinburgh (see also Series I, Box 65-66), copied typescript of Demarco's interview with Pontus Hulten (26 Mar 1982), Demarco Gallery board meeting minutes and clippings, ca. 180 items.</td>
</tr>
<tr>
<td>242, folder 8</td>
<td>Friedrich, Heiner, 1966-1978</td>
<td>includes correspondence about purchases and Panza's account with list of purchases, and 1 page description of La Monte Young and Marian Zazeela's &quot;Sound and Light Environment&quot; (1966) ca. 20 items.</td>
</tr>
</tbody>
</table>
Series VII. Photographs, ca. 1959-1990

Physical Description: 13.5 lin. ft.

Scope and Content Note

Series VII contains photographs of works in the collection, duplicating the photographs in Series II.A, with separate boxes of duplicate photographs filed numerically; the Panzas’ furniture and tapestry collections, and original Ugo Mulas prints. Two separate boxes include photographs of Panza and his family, and Panza and his wife attending art related functions. Also contained within this series are glass slides, mostly of the works now at the Museum of Contemporary Art, Los Angeles (Museum of Contemporary Art, Los Angeles (MOCA)), slides of various artists’ works and some oversize photographs of Minimal and Conceptual drawings in the collection.

box 243

Family photographs

Scope and Content Note

Substantial quantity of photographs of Panza alone or with family and friends, including 6 original prints by Betty Freeman, 6 by George D. O’Neill, Jr., 13 by Il Giorno and 16 of Panza and collection by Oliviero Zanni.

box 244

Photographs of Art Related Functions

Scope and Content Note

Extensive quantity of photographs of Panza and his wife attending various art related functions, such as openings, dinners, meetings and group trips. This box also contains a photo of Claes and Pat Oldenburg, signed by the artist (1963), photo by Turrell of the Panza’s near the Roden Crater at sunset (1973), 4 photographs of 1961 Kline exhibition at Galleria Civica d’Arte Moderna, Turin, with Frank O’Hare and 36 photographs documenting the making of a film by Jose Maria Berzosa about the collection for French television.

Artist Albums

Scope and Content Note

Twenty albums contain black and white photographs of works in the collection with many in situ at the villa. Most of these photographs are duplicates of prints in Series II.A including photographs which serve as copies of original documents, such as certificates, artists’ correspondence and drawings. The last three boxes are photographs of Panza’s Primitive and decorative arts collections, photographs of Gino Meloni’s work and miscellaneous exhibitions. The photographs were primarily shot by Gian Sinigaglia, Giorgio Colombo and Panza, but some were also by Ugo Mulas in Spring 1961. This series only has Sinigaglia reprints of those originally shot by Panza (see especially Varese installations of Pop art bordered at the bottom with a white strip), and also contains Sinigaglia reprints of those originally shot by Mulas (for originals see box 265). Colombo, Panza’s current photographer, holds most of the negatives and has made prints of Sinigaglia’s photographs.

box 245

Ambienti

Scope and Content Note

various works installed and in situ at the villa.

box 246

1950s

Scope and Content Note

Abstract Expressionist and Pop art works installed, and Fautrier, Kline, Lichtenstein, Oldenburg
box 247  
**1950s**  
Scope and Content Note  
Rauschenberg, Rosenquist, Rothko, Segal, Tàpies

box 248  
Agnetti, Andre, Barry, Bell  
box 249  
Beuys, Buren, Cane, Carpi, Charlton  
box 250  
Darboven  
box 251  
Davis, De Maria, Dibbets, Ferrari, Flavin  
box 252  
Fulton, Gilbert & George, Hains, Highstein, Huebler  
box 253  
Irwin  
box 254  
Joseph, Joubert, Judd  
box 255  
Kawara, Kosuth, Law  
box 256  
LeWitt, Long  
box 257  
Mangold, Marden, Mochetti  
box 258  
Morris  
box 259  
Nauman  
box 260  
Nauman, Nonas  
box 261  
Nordman, Opalka, Orr, Pozzi, Radice, Ryman  
box 262  
Serra, Shapiro, Tavernari, Tinguely, Tremlett  
box 263  
Turrell  
box 264  
Twombly, Weiner, Wheeler, Wilson  
box 265  
Primitive, Furniture, Tapestries, Mulas (original prints)  
box 266  
Meloni album  
Scope and Content Note  
ca. 88 photographs.

box 267  
Museum of Contemporary Art, Los Angeles (MOCA) 1985 exhibition  
Scope and Content Note  
ca.13, Basel (ca. 33) and Düsseldorf (ca.21) 1980 exhibitions, and ca. 29 miscellaneous photographs with 12 of the villa and 3 photographs of Panza with Marcel Duchamp and others.

Duplicates  
General note  
Twenty-one 8x10x3 boxes of photographs duplicating those in Series II.A housed primarily in numerical order with many gaps in the sequence. Boxes 268-286 are photographs shot or printed by Sinigaglia. Box 287 has more by Sinigaglia and part by Colombo. Box 287 houses the remainder of Colombo, not numerically but grouped by artist, which includes Nauman, Turrell and others.

box 289  
"Drawing" Collection  
Scope and Content Note  
133 photographs of Panza's "drawing" collection 9 1/2 x 12, 4 images on each photo

oversize **1  
oversize **1-2  
box 290-294  
1 Nauman photo, and 2 Morris xeroxes and 10 photographs.  
21 Nauman, 19 Judd and 2 Serra photographs.

Glass Slides  
Scope and Content Note  
2 5/8 x 2 5/8 slides of works in the collection, most are duplicates of above, but there are a few miscellaneous shots of installations in the villa (see especially Oldenburg), filed alphabetically by artist.

box 290  
23 slides of Jean Fautrier, 6 Dan Flavin, 31 Franz Kline, 11 Roy Lichtenstein  
box 291  
35 Brice Marden, 35 Claes Oldenburg  
box 292  
33 Claes Oldenburg, 37 Robert Rauschenberg
Series VII. Photographs, ca. 1959-1990

Scope and Content Note
miscellaneous slides of various artwork mostly purchased from Portable Gallery, filed alphabetically by artist.

Series VIII. Clippings, ca. 1960-1990
Physical Description:
10.5 lin. ft.

Scope and Content Note
Series VIII contains magazine and newspaper clippings and photocopies of articles primarily about the collection. Most of the German texts have an accompanying Italian translation. See the appendices for a photocopy of the item level index in Box 156B.

Series VIII contains magazine and newspaper clippings and photocopies of articles primarily about the collection. Most of the German texts have an accompanying Italian translation. See the appendices for a photocopy of the item level index in Box 156B.
| box 301* | Italy, Scotland, Spain |
| box 301*, folder 1-6 | Italy, Varese, 1978-1990 |
| box 301*, folder 7 | Italy, Vigevano, 1981-1982 |
| box 301*, folder 8 | Scotland, 1981-1984 |
| box 301*, folder 9 | Spain, , undated 1986-1988 |
| box 302*, folder 1-9 | Switzerland, 1974-1989 |
| box 303*, folder 1-14 | USA: Southern California, 1980-1990 |
| box 304* | USA, miscellaneous |
| box 304*, folder 1-3 | USA, 1987-1990 |
| box 304*, folder 5-10 | Collection, 1967-1990 |
| box 305* | Art miscellaneous, 1966-1990 |
| box 305*, folder 2-6 | Soprintendenza, , 1974-1978 1985-1986 |
| box 305*, folder 7 | Conferences, , , 1975 1981 1984 |
| box 305*, folder 9 | Art miscellaneous |
| box 305*, folder 10 | Francesco Clemente Watercolor, 1983 |
| box 306* | Art miscellaneous, 1966-1990 |

Scope and Content Note


Scope and Content Note


Scope and Content Note


Scope and Content Note


Scope and Content Note

9 3/8 x 12 3/8 in., 23.7 x 31.2 cm.; inscribed in pencil on verso "FRANCESCO CLEMENTE/2 APRIL TO 30 APRIL 1983/SPERONE WESTWATER 142 GREENE STREET NEW YORK/MARY BOONE 417 WEST BROADWAY NEW YORK"; paper printed " ©1983 Francesco Clemente." Image consists of a large human head with three smaller groupings of two figures engaged in sexual activities on either side and mid-section of head and bust with skull head in upper left corner, painted in ocher, brown, red, blue and green.
Series VIII. Clippings, ca. 1960-1990

miscellaneous oversize
Scope and Content Note
Rimini diploma (from Series I), 4 items from Ordre de la Grande Gidouille, 3 signs for proposed sale at Christie’s (1984), photocopy of Kosuth’s “Fifth Investigation” (1969, from Series IIA). Also photographs: 7 by Marcello Morandini, 9 of Inge Prokot’s work (both removed from Series IV) and 3 of Peter Joseph’s and 1 of Rauschenberg’s work (both removed from Series IIA).

Series IX. Architectural drawings, ca. 1974-1990
Physical Description: ca. 980 items
Scope and Content Note
Series IX houses plans, sections and elevations of Panza’s museum projects, some with Panza’s installation designs. There are many duplicates within this series. Some duplicates are filed in Series I.

box *308 Pamphilj Doria
Scope and Content Note
14 plans, some with installation designs.

box *309 Basel
Scope and Content Note
very extensive quantity of architectural plans with installation designs.

box *310 Venaria Reale
Scope and Content Note
114 plans, sections, elevations, etc.

oversize **2 Basel
Scope and Content Note
3 plans and elevations.

oversize **3 Basel
Scope and Content Note
3 plans.

oversize **4 Basel
Scope and Content Note
8 plans, elevations and axiometrics.

oversize **5 Basel
Scope and Content Note
24 plans, sections and elevations.

oversize **6 Basel
Scope and Content Note
16 plans, sections and elevations.

oversize **7 Basel
Scope and Content Note
17 plans, sections, elevations and structural details.
<table>
<thead>
<tr>
<th>Oversize</th>
<th>City/Location</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>**8</td>
<td>Basel</td>
<td>9 axiometrics, sections and plans.</td>
</tr>
<tr>
<td>**3</td>
<td>Basel</td>
<td>42 plans and sections.</td>
</tr>
<tr>
<td>**9</td>
<td>Bologna</td>
<td>2 plans.</td>
</tr>
<tr>
<td>**10</td>
<td>Bonn</td>
<td>10 plans and sections.</td>
</tr>
<tr>
<td>**11</td>
<td>Bonn Museo and Massachusetts Museum of Contemporary Art (MASS MoCA)</td>
<td>Bonn 1 pencil drawing and Massachusetts Museum of Contemporary Art (MASS MoCA) 3 plans.</td>
</tr>
<tr>
<td>**12</td>
<td>Cascina Taverna</td>
<td>10 plans and sections, some with installation designs.</td>
</tr>
<tr>
<td>**13</td>
<td>Cascina Taverna</td>
<td>12 plans and sections, some with installation designs.</td>
</tr>
<tr>
<td>**14</td>
<td>Donaldson School, Edinburgh</td>
<td>8 plans.</td>
</tr>
<tr>
<td>**15</td>
<td>Düsseldorf</td>
<td>5 plans.</td>
</tr>
<tr>
<td>**16</td>
<td>Düsseldorf</td>
<td>8 plans and interior elevations w/installation designs.</td>
</tr>
<tr>
<td>**17</td>
<td>Düsseldorf</td>
<td>5 plans w/installation designs.</td>
</tr>
<tr>
<td>**18</td>
<td>Düsseldorf</td>
<td>11 plans, elevations and sections</td>
</tr>
<tr>
<td>**19</td>
<td>Düsseldorf</td>
<td>21 plans and sections, some with installation designs.</td>
</tr>
<tr>
<td>Oversize</td>
<td>Location</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>----------</td>
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<td>------------------------</td>
</tr>
<tr>
<td><strong>20</strong></td>
<td>Düsseldorf</td>
<td>14 plans and elevations.</td>
</tr>
<tr>
<td><strong>21</strong></td>
<td>Düsseldorf</td>
<td>14 plans and elevations for installations and lighting.</td>
</tr>
<tr>
<td><strong>22</strong></td>
<td>Environmental Art Museum</td>
<td>12 installation designs.</td>
</tr>
<tr>
<td><strong>23</strong></td>
<td>Environmental Art Museum</td>
<td>14 plans and sections.</td>
</tr>
<tr>
<td><strong>24</strong></td>
<td>Kassel</td>
<td>3 plans.</td>
</tr>
<tr>
<td><strong>25</strong></td>
<td>Lingotto</td>
<td>1 plan.</td>
</tr>
<tr>
<td><strong>26</strong></td>
<td>Long Beach Museum of Art (design proposal by I.M. Pei office)</td>
<td>34 photocopies (some are of text), 17 plans with a few design schematics in ink and marker, 1974.</td>
</tr>
<tr>
<td><strong>27</strong></td>
<td>Los Angeles County Museum of Art (LACMA) (Anderson Building)</td>
<td>10 plans and sections.</td>
</tr>
<tr>
<td><strong>28</strong></td>
<td>Teatro dell'Arte di Milano</td>
<td>3 plans.</td>
</tr>
<tr>
<td><strong>29</strong></td>
<td>Palazzo Reale di Milano</td>
<td>8 plans.</td>
</tr>
<tr>
<td><strong>30</strong></td>
<td>Mönchengladbach (Hans Hollein)</td>
<td>15 plans and sections.</td>
</tr>
<tr>
<td><strong>31</strong></td>
<td>Mönchengladbach</td>
<td>14 plans.</td>
</tr>
<tr>
<td><strong>32</strong></td>
<td>Mönchengladbach</td>
<td>14 site plans, street elevations, sections and plans.</td>
</tr>
<tr>
<td>Oversize</td>
<td>Location</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>---------</td>
<td>-----------------------------------------------</td>
<td>------------------------------------------------</td>
</tr>
<tr>
<td><strong>33</strong></td>
<td>Villa Reale Monza</td>
<td>3 plans.</td>
</tr>
<tr>
<td><strong>34</strong></td>
<td>Museum of Contemporary Art, Los Angeles (MOCA), Cal. Plaza</td>
<td>1 plan.</td>
</tr>
<tr>
<td><strong>35</strong></td>
<td>Museum of Contemporary Art, Los Angeles (MOCA), TC</td>
<td>4 plans.</td>
</tr>
<tr>
<td><strong>36</strong></td>
<td>Pamphilj Doria</td>
<td>3 plans.</td>
</tr>
<tr>
<td><strong>37</strong></td>
<td>Pamphilj Doria</td>
<td>14 plans, sections and elevations.</td>
</tr>
<tr>
<td><strong>38</strong></td>
<td>Poggio a Caiano</td>
<td>10 plans, some with installation designs.</td>
</tr>
<tr>
<td><strong>39</strong></td>
<td>Poggio a Caiano</td>
<td>9 plans, some with installation designs.</td>
</tr>
<tr>
<td><strong>40</strong></td>
<td>Reina Sofia</td>
<td>14 plans.</td>
</tr>
<tr>
<td><strong>41</strong></td>
<td>Rivoli</td>
<td>24 plans and sections with installation designs.</td>
</tr>
<tr>
<td><strong>42</strong></td>
<td>Rivoli</td>
<td>14 plans and sections with installation designs.</td>
</tr>
<tr>
<td><strong>43</strong></td>
<td>Rivoli</td>
<td>13 plans and sections.</td>
</tr>
<tr>
<td><strong>44</strong></td>
<td>St. Paul Station</td>
<td>14 plans and sections.</td>
</tr>
<tr>
<td><strong>45</strong></td>
<td>Venaria Reale</td>
<td>15 plans.</td>
</tr>
<tr>
<td>Oversize</td>
<td>Location</td>
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</tr>
<tr>
<td>----------</td>
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<td>----------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>**46</td>
<td>Venaria Reale</td>
<td>4 plans.</td>
</tr>
<tr>
<td>**47</td>
<td>Venaria Reale</td>
<td>53 plans and sections with installation designs.</td>
</tr>
<tr>
<td>**48</td>
<td>Venaria Reale</td>
<td>29 plans and sections.</td>
</tr>
<tr>
<td>**49</td>
<td>Venaria Reale</td>
<td>34 plans with installation designs.</td>
</tr>
<tr>
<td>**50</td>
<td>Venaria Reale</td>
<td>11 plans and installation designs.</td>
</tr>
<tr>
<td>**51</td>
<td>Venezia Arsenale</td>
<td>2 plans.</td>
</tr>
<tr>
<td>**52</td>
<td>Venezia Arsenale</td>
<td>1 plan.</td>
</tr>
<tr>
<td>**53</td>
<td>Venezia Arsenale</td>
<td>5 plans.</td>
</tr>
<tr>
<td>**54</td>
<td>Vigevano</td>
<td>11 plans, sections and axiometrics.</td>
</tr>
<tr>
<td>**55</td>
<td>Vigevano</td>
<td>28 plans, sections and axiometrics.</td>
</tr>
<tr>
<td>**56</td>
<td>Vigevano</td>
<td>28 plans, sections and axiometrics.</td>
</tr>
<tr>
<td>**57</td>
<td>Vigevano</td>
<td>25 plans, sections and axiometrics.</td>
</tr>
<tr>
<td>**58</td>
<td>Zürich Kokshalle</td>
<td>6 plans and sections.</td>
</tr>
</tbody>
</table>