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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1018a.3

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

January 22, 1973

Mr. Luis Fernando Benedit
Ing. Huergo
1191, 4 Piso
Buenos Aires, Argentina

Dear Luis:

I came back to work last week and found your letter. I am glad all is well. The show went smoothly after you left -- the plants grew a little, the mice grew. What was most interesting in a way was how, in spite of the careful structure, the mice managed to find their own paths and ignore the pre-arranged ones. Reactions here were very positive among younger members of the staff and public, but there were people who found the mouse environment cruel and were disturbed by it (they were a minority, however). We still wait for critical reviews, but for these shows they frequently appear quite late.

While you were here you mentioned that the drawings could remain in the Museum. Did you mean that we could add them to the collection? We would like very much to do that. We are always particularly interested in drawings that relate to Museum exhibitions and would be very pleased to have these.

I am recovering well. We spent two weeks in Caracas resting in the sun and that was a great help. I am happy that you are busy and that Monica and the children are well.

Abrozos,

BR/s

cc: Martha Beck
Betty Burnham

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Bs. As. 11/12/72

Querido Bernice:

Como están tus cortillas y el ojo negro!!!
y el hombre de Herbert ????

Esperamos que ya estén los dos sanos y puedan ir a comer al Russian Tea Room !!!!! - Creo mejor que vayan en Subway !!! —

Nosotros ya hace dos semanas que llegamos, por suerte encontramos a todos los hijos bien, somos contentos - Yo tengo mucho trabajo en el Estudio y no pude escribirte antes - Estamos muy satisfechos con el viaje, creo que todo salió bien. Como están los pimientos y los ratones ??

Bernice preciso que me mandes fotos blanco y negro y negativos de las obras, por favor no te olvides y también si salió algún recorte de prensa - Te agradeceré si te pueden mandar información y alguna foto - a Kepes - !!

Ya presenté mis papeles para la Becs Guggenheim y te puse como una de mis recomendaciones, espero que escribas bien de mí.

Esperamos noticias tuyas, un abrazo de Monica y Luis —

Saludos especiales a Herbert —

Felices Fiestas !!

(Esperamos que Herbert te compre la "pellizza")

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Buenos Aires 9 de octubre 1972

Querida Bernice:

Contesto a las ultimas cartas. Espero hayas recibido mi carta donde confirmo que las plantas deben tener aproximadamente 25cms de altura para el dia de exposicion. Confirmo que yo llevara una carpeta con diez o quince dibujos y ustedes tendran listos los marcos. Esto evita cualquier problema de aduana.

Estoy de acuerdo con el hotel Chelsea u otro que consigas y el precio me parece bien.

Te recomiendo mi pasaje pues ya falta poco tiempo.

Un abrazo,

Bernice

Mr. Luis Fernando Benedit
George
11-1, 11-1
Buenos Aires
Argentina

Dear Luis:

I am a little concerned because I have not heard from you about the plants. Perhaps my last letter did not reach you so I am enclosing another copy. How is everything progressing? We are still waiting here to hear from the ADPA but I really don't understand the problem.

I have made to a couple of other places where you might stay but nothing definite yet and I will not commit you to anything until I hear from you. Always to you and Bernice.

Sincerely yours,

Bernice Benedit
Executive Director

Ms.
Ms. Bernice Benedit

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art

cc: Betty Snyder
Susan Torre
Edward Falber
John Strasser
Waldo Hirschman

Sept. 27, 1972

Dear Luis,

I think it is probably better to follow the procedure **October 4, 1972**
in the last letter when you send the drawings. Everything has to
pass through customs and the procedure for getting mailed drawings
Mr. Luis Fernando Benedit the same as the one we outlined -- only
Ing. Huergo stated -- and mail is not really as safe. I enclose
1191, 4 Piesoctions just so that you can see for yourself. It would
Buenos Aires had if a tube of drawings was delayed in the mails or
Argentina and we have known that to happen.

Dear Luis:ing for a place for you. I am not optimistic about finding
a place near the Museum. This area has few living places and the few
there I am a little concerned because I have not heard from you yet
about the plants. Perhaps my last letter did not reach you so I'm
enclosing another copy. How is everything preceding? We are still
waiting here to hear from the ASPCA but I really don't anticipate any
problems. slightly higher. We will keep looking though -- we may have
great luck.

I have leads to a couple of other places where you might stay
but nothing definite yet and I will not commit you to anything until
I hear from you. Abrazos to you and Monica.

Sincerely yours,

Bernice Rose
Associate Curator

Bernice Rose
Associate Curator

Enc.

cc. Bernice Rose

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel: 212-613-1300 Cable: Modernart

cc: Betty Burnham
Susanna Torre
Richard Palmer
John Stringer
Waldo Rasmussen

Sept. 27, 1972

Dear Luis,

I think it is probably better to follow the procedure we suggested in the last letter when you send the drawings. Everything has to pass through customs and the procedure for getting mailed drawings through customs is almost the same as the one we outlined -- only more complicated -- and mail is not really as safe. I enclose mailing instructions just so that you can see for yourself. It would really be too bad if a tube of drawings was delayed in the mails or got crushed and we have known that to happen.

We are looking for a place for you. I am not optimistic about finding a place near the Museum. This area has few living places and the few there are are very much in demand and very expensive. I did call the Chelsea Hotel. A great many artists stay there and find it very agreeable. You would have to use a bus or subway to come to the Museum but they have studio rooms with kitchens and baths and could give us a weekly rate of \$85 or slightly higher. We will keep looking though -- we may have great luck.

See you soon,

Bernice Rose
Associate Curator

Bernice Rose

P.S. I've just heard from the Board of Health and we have no problems with them.

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BR

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

September 22, 1972

Dear Luis,

I'm a little confused about the tomato and lettuce plants. Do you mean they should be 25 cms high when we get them or do you want plants that have just sprouted from the seeds and will grow to 3x25 cms after 30 to 40 days? Please answer immediately because we have to let the greenhouse know when to begin growing them. I have no idea about plants at all since I've never even lived in a house and never grown anything except some ivy on a windowsill!

I've located some white mice and I'm waiting to hear from the Board of Health whether we need any special permits to have white mice in a public place. We also have to get some sort of cooperation from the Society for the Prevention of Cruelty to Animals but it doesn't look like that will be difficult since they helped me to find the mice.

Mr. Gonzalez del Saclar brought the drawings today and we're very happy with the way the project looks. We hope that there will be some more drawings coming.

One thing we forgot to ask on the telephone was whether you would prefer to have the galleries painted white or have some color in mind. For us, white would be preferable.

Abrazos,

Bernice

Bernice Rose

P.S. I've just heard from the Board of Health and we have no problems with them.

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Translated from the Spanish
Aug. 30, 1972 rrk

5231 52317

cc: Susanna Torre
Waldo Rasmussen
John Stringer
Registrar

Dear Bernice:

I am very busy with the FITO TRON and the LABERINTO FA
very glad Susanna Torre has been in Buenos Aires since A
at casa. I have just received some questionnaires from y
regarding the drawings you have bought *BR* ☒ them immediat
ly.
August 31, 1972

Dear Luis: sending you some press clippings and articles, selected from those
that had something to say.

The press-clippings arrived yesterday and will be a great help -- Thank you.

The heat does not get turned off at night. We have a constant control
system which is supposed to maintain the galleries at more or less the
same temperature and humidity level at all times. The problem is that it
is not totally dependable and there can be variations. For example, the
temperature and humidity fluctuate when there are a lot of people walking
through the galleries and the lights are on. At night there is no one and
the lights are off. The system has to adjust. Sometimes it adjusts
better than other times. Also there is the problem of opening and closing
doors which creates drafts that the system finds hard to handle. All this
can probably be accommodated by your system but you have to know the
variations -- usually they are not too great. Therefore I have asked the
engineers to install a meter in the galleries. Unfortunately they cannot
put one in until September 11 but as soon as we have a few days readings
I will send you the information.

Our Curator of Drawings, Bill Lieberman, brought back two drawings from
your Munich show; one is the rat labyrinth. May we photograph it and
use it for publicity for the show? We don't have a meeting for purchases
until October but in the meantime I have been trying to speed up payment
to you for the last two drawings. The new ones are very beautiful and I'm
looking forward to seeing the ones you will ~~bring~~ bring for the show.

Waldo is away for a week and has not seen your letter yet but John Stringer
will make sure he sees it first thing next week. John and I saw the "toy"
you made for Bonniers and liked that, too.

I'm glad you feel easier and are working hard. Best to everyone -- it isn't
too long until we see you here.

Bernice Rose

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Translated from the Spanish
Aug. 30, 1972 rrk

5231 BENEDIT

EX
WR
RP
ST

Dear Bernice:

I am very busy with the FITO TRON and the LABERINTO PARA RATAS. I am very glad Susana Torre has been in Buenos Aires since she has put me at ease. I have just received some questionnaires from your museum regarding the drawings you have bought and I shall answer them immediately.

I am sending you some press clippings and articles, selected from those that had something to say.

The new developments are: 1. I have managed to get a 50% discount on all the plexiglas I need and I am hoping to get a discount also on materials. 2. Regarding the transportation of the works from Buenos Aires to New York and return, it will be necessary for Waldo to write a letter as soon as possible to the Director of the Ministry of Foreign and Cultural Relations, Mr. Ernesto Garzón Valdéz, Av. Presidente Julio A. Roca 721, Buenos Aires, Argentina. This letter should mention the Museum's invitation to me to exhibit my works in New York and should ask for collaboration on the part of the Argentine Government in paying the freight charges. Even though they have little money, I believe there is a possibility they will do something.

I have to know how low the temperature goes at night in the galleries, when the heat is turned off.

I hope Waldo will take pity on me and send me some money. When I get photos of works I'll send them to you; the one from Germany turned out very well.

Greetings from my wife and from me.

/s/ Benedit

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The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

June 20, 1972

July 5, 1972

Dear Benedikt:

Dear Benedikt: to have written to you before and sorry that it caused you worry. It has been a little difficult to coordinate conversations

The temperature in the galleries varies from 70 to 74 degrees fahrenheit with 48% to 50% humidity. The humidity is always more steady than the temperature. Although this seems very steady, the system is not always dependable and your machinery should probably allow for greater variations and drops in temperature at night when the gallery is closed.

I know that November seems a long way off now, but is really

I hope you had a good trip to Germany.

Best, we all very interested in the Sisters but we don't think the Hall will be here -- its too Argentine and would not be understood. Finally, Waldo decided to send Susana Torre to see you in July to work out the details. She knows the space very well and can answer any questions. She will bring the measurements of the temperature and humidity and decide with you on the final plans. Waldo is in agreement on the budget you proposed and he is coordinating the opening of the exhibition to coincide with the Fall meeting of the Museum's International Council -- the group sponsoring the exhibition. The opening date would now be November 13 instead of November 3. Finally, I think we should definitely include a number of drawings, which you can bring with you!

Once again, apologies and, please a warm abraço for Helene,

Best,

Bernice Best

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Translated from the Spanish
June 14, 1972

cc: Susanna Torre
Waldo
John

JUN 14 1972

The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

June 20, 1972

Buenos Aires
June 6, 1972

Dear Benedit:

Dear Rosemary:

I'm sorry not to have written to you before and sorry that it caused you worry. It has been a little difficult to coordinate conversations here since so many people are involved -- Waldo, Kynaston, myself and Susanna Torre -- and everyone is somewhere else all the time. However, I was supposed to write to you at least ~~two~~ weeks ago to tell you to keep working with the ideas we had talked about. My problem has been and absent boss and a Surrealism exhibition which will not hold together and has to be constantly reviewed and replacements made on an emergency basis. I know that November seems a long way off now, but is really very close.

Greetings

We are all very interested in the Biotron but we don't think the Bull will work here -- its too Argentine and would not be understood. Finally, Waldo has decided to send Susanna Torre to see you in July to work out the last details. Susanna knows the space very well and can answer any questions. She will bring the measurements of the temperature and humidity and decide with you on the final peices. Waldo is in agreement on the budget you proposed and he is coordinating the opening of the exhibition to coincide with the Fall meeting of the Museum's International Council -- the group sponsoring the exhibition. The opening date would now be November 13 instead of November 3. Finally, I think we should definately include a number ~~fm~~ of drawings, which you can bring with you.

Once again, apologies and, please a warm abrazo for Monica,

Best,

Bernice Rose

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Translated from the Spanish
June 14, 1972 rrk

JUN 14 1972

BENEDIT

PLEASE REPLY BY SIGNATURE _____

PLEASE REPLY BY POSTAL _____

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Buenos Aires
June 6, 1972

Dear Rasmussen:

I am worried because I have had no word from you since Bernice Rose's visit. I received, via Samuel Paz, the documentation you sent me, with plans and photos, which helped me get a clear idea of the space.

I am leaving for Germany in a few days and shall be back on July 9, 1972. I urgently need to know how much help I can count on from you, because I want to get to work on the exhibition for November.

Greetings

/s/ Benedit

Benedict

Wt

W

Susanna

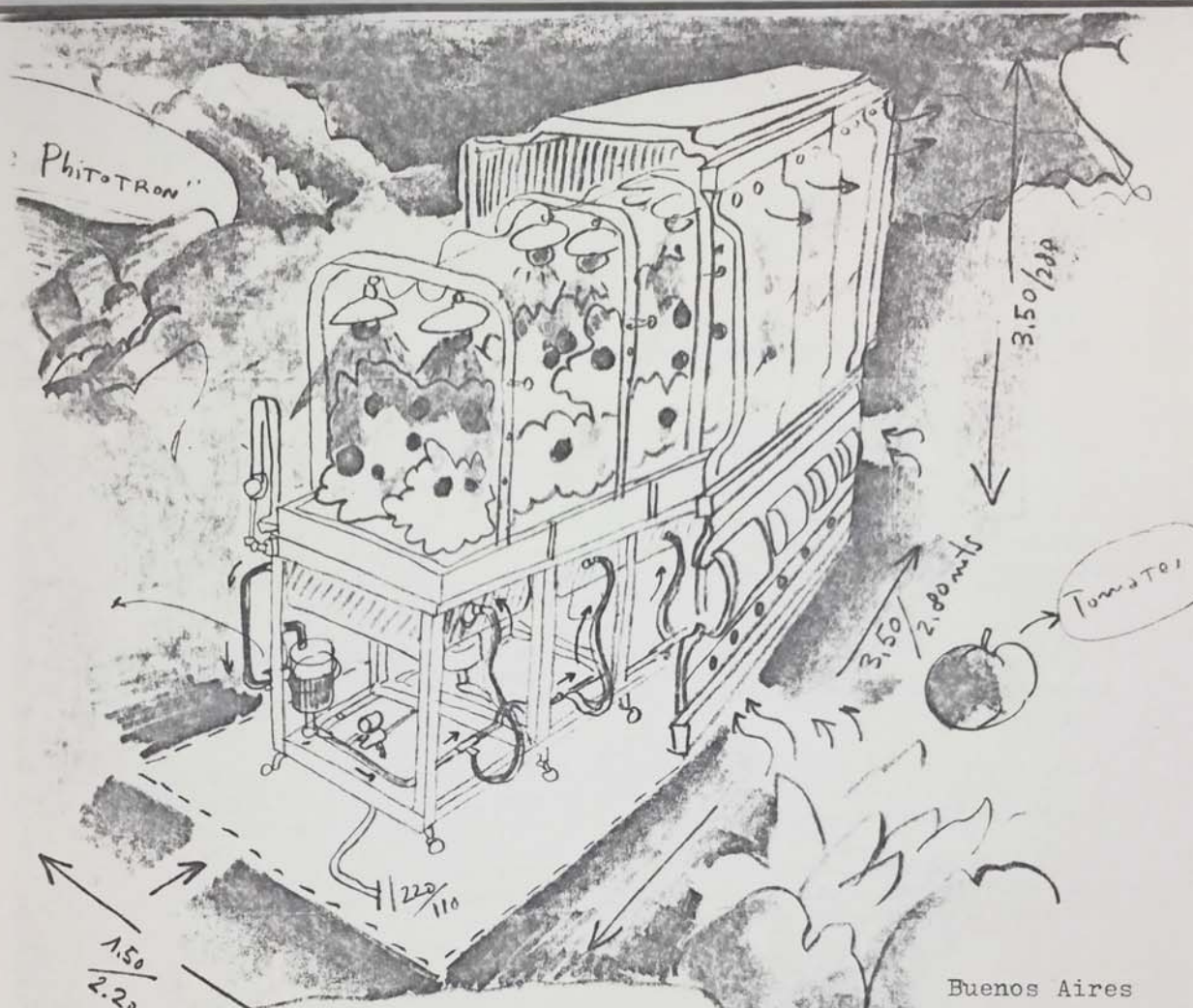
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Dear Rasmussen:

Buenos Aires

6/6/72

Estoy preocupado pues no tengo noticias tuyas desde la visita de Berenice Rose. Recibi, via Samuel Paz la documentación que me envió con fotos y planos, eso me ayuda a ver mas claro el espacio. Yo parto para Alemania en unos días y estare de regreso el 9/7/72. Necesito saber urgente con que ayuda puedo contar por parte de ustedes, pues quiero ponerme a trabajar ya para la exp. de Noviembre.

Espero sus noticias. Saludos

Berenice

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Translated from the Spanish
April 6, 1972 rrk

PROJECT SERIES
LUIS BENEDIT

WR
JS
EvdD
B.R.

Santiago -

Buenos Aires, April 2, 1972

Dear Rasmussen:

I have your letter of March 23 with the good news. I hereby confirm my cable accepting the invitation to show my works at your museum in November, 1972.

I want to make several new works for the occasion and am thinking also of utilizing works already done. I am enthusiastic about the exhibition and am thinking about which works to show.

It would facilitate the mounting of the works very much if I could be in New York. The cost of producing the works would depend on their number and their state of completeness. It would be ideal if I could discuss this with Bernice Rose here in Buenos Aires.

I need the plans and the photos of the galleries which you promised me in your letter. I should also like to have some information about this series of exhibitions - the artists who are participating, the kind of works, etc.

Thank you for the copy of the payment for Gota de Agua; the work is ready but I have no one with whom to send it. Please let me know if B. Rose could take it with her or if I should send it through a shipping company.

The price of the copy of Fishtank is \$50 and payment can be made to the account of Gonzales del Solar. In any case, I want to make you a present of one my original sketches. Please choose one from among the works you have, and don't even think of paying for it.

Cordially,

/s/ Benedit

E

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Mr. Luis Benedit

-2-

cc: Kynaston McShine
Richard Palmer
Bernice Rose (1 Lima)
ICE PROJECTS

March 23, 1972 green

Circ Sasha Schwar

Mr. Luis Benedit July 10, 1972

Buergo 1191

Buenos Aires, Argentina

Dear Benedit:

My apologies for not having written to you sooner, but work has been unusually hectic recently, particularly because we have had the visit of several Latin American museum directors - including our friend Samuel Oliver - and have had a very stimulating week discussing museum problems and possible future activities with them.

I am writing now on behalf of the Painting and Sculpture Department to extend an invitation to participate in the Projects series of exhibitions I mentioned to you when I was in Buenos Aires. We very much hope that you can accept this invitation. Your participation could either take the form of sending works you have already completed, or producing a new work for this occasion. In either case, of course, we would want you to come to New York to supervise the work, and your trip, as well as the costs of materials and production, would be financed by me. Naturally, we would have to investigate the amount of financing required before we could finally confirm that we could proceed, so if you are willing to participate, we hope you can supply sufficient information on the work you would wish to show so we can be certain enough funds are available.

I would appreciate it if you would let me know as soon as possible whether in principle you would like to participate. Bernice Rose whom you met in Buenos Aires last fall is now in Lima for the opening of the Surrealist exhibition, and if your reaction is favorable, she would come to Buenos Aires to discuss the project in more detail with you. I am not sure of the exact date on which she could arrive in Buenos Aires, but it would probably be around April 10.

Under separate cover I am sending you floor plans and photographs of the galleries so you will have a sense of the available space. I should point out that although the space is architecturally a bit awkward, it has the advantage of leading to the Museum's cafeteria, hence is much frequented by our visitors.

If you have not found someone to bring the bag to New York, perhaps Mrs. Rose would bring it with her. I am looking forward to hearing

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Mr. Luis Benedit

-2-

March 23, 1972

The alternate dates on which the galleries would be available are:

June 5 - July 10, 1972

November 3 - December 10, 1972

If necessary, your exhibition could be deferred until after November, but we would hope it might be possible for you to choose one of these two dates. June seems very early, but you could discuss this with Bernice Rose in terms of the nature of the project you wish to execute.

Could I ask that you send me a telegram notifying me whether you can participate? And please let me know in the telegram whether you have a strong preference of dates; if June is clearly impossible for you, we would like to make other arrangements for the gallery during that period.

We hope very much that we will be able to have an exhibition of your work and will look forward to your reply.

With all best wishes, and greetings to your wife.

Sincerely,

Waldo Rasmussen
Director
International Program

P.S.

I am sorry I neglected to write you earlier about payment for the Gota de Agua. I contacted Mr. Silver and he instructed me to deposit payment in the account of Mr. Gonzalez del Solar, which I did on February 17. In case you need it, I attach a copy of the deposit slip. Our drawings department will be in touch with you about payment for the two works purchased by the Museum, in case you wish payment made in this way as well.

I would also like to purchase the photostat drawing for the fishtank, for which the Museum purchased the original drawing. Could you tell me its price and I will deposit payment to Mr. Gonzalez del Solar's account?

If you have not found someone to bring the Gota de Agua up to New York, perhaps Mrs. Rose could bring it with her. I am looking forward to having it.

Encl.

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Waldo Rasmussen
Director
International Program

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: PROJECTS
LATIN AMERICAN artists
WR (personal)
green
circ

January 24, 1972

Mr. Luis Fernando Begedit
Ing. Huergo 1191, 4 piso
Buenos Aires, Argentina

Dear Bedit:

I was delighted to receive your letter today, and hasten to reply because I was so pleased to learn that the Gota de Agua would be available. I would indeed very much like to purchase it, and would appreciate it if you would let me know whether a personal check is the best method of payment. If you know of anyone coming to Argentina from New York soon, it might be better for me to send the \$150.00 in cash because a check might be subject only to the official rate of exchange. Please let me know which you prefer. I cannot tell you how much I appreciate your generosity and friendliness in offering the work at that price.

I am not sure which piece you meant by the Minibiotron. Am I correct that it is the artificial flower unit we saw in your house, or is it by any chance a miniature replica of the entire large work for Venice?

Kynaston McShine has been delayed in returning from Italy, but I hope we can discuss the possibility of an exhibition next week. I know he will be as grateful as I that you can avoid making other commitments until we can give you a decision. I know, too, that Bernice Rose's meeting regarding the drawings will not take place until early February, but I am sure she will inform you very promptly.

Again warmest appreciation for your thoughtfulness regarding the Gota de Agua, and my greetings to your wife. Perhaps by now you will have been in Chile and I hope you found it as stimulating as I did.

John Stringer sends his warmest regards.

Very sincerely,

Waldo Rasmussen
Director
International Program

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cc: PROJECTS
LATIN AMERICAN artists
WR (personal)
green
circ

January 24, 1972

Mr. Luis Fernando Benedit
Ing. Huergo 1191, 4 piso
Buenos Aires, Argentina

Dear Benedit:

I was delighted to receive your letter today, and hasten to reply because I was so pleased to learn that the Gota de Agua would be available. I would indeed very much like to purchase it, and would appreciate it if you would let me know whether a personal check is the best method of payment. If you know of anyone coming to Argentina from New York soon, it might be better for me to send the \$150.00 in cash because a check might be subject only to the official rate of exchange. Please let me know which you prefer. I cannot tell you how much I appreciate your generosity and friendliness in offering the work at that price.

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Again warmest appreciation for your thoughtfulness regarding the Gota de Agua, and my greetings to your wife. Perhaps by now you will have been in Chile and I hope you found it as stimulating as I did.

John Stringer sends his warmest regards.

Very sincerely,

Waldo Rasmussen
Director
International Program

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1018a.3

Buenos Aires 21/8/71

Cara Berenice:

Estoy en pleno trabajo con el "FITO TRÓN" y el "LABERINTO PARA RATAS", me alegro de que Susana Torre haya estado en Bs As pues me ha tranquilizado. Acabo de recibir unos cuestionarios que me ha enviado el Museo, respecto a los dos dibujos que ustedes me compraron, que contestare enseguida.

Te envío algunos recortes de prensa y artículos de los que algo se puede sacar.

Las novedades son las siguientes: 1-He conseguido en firme un descuento del 50 % para todo el Plexi que necesito y espero conseguir otros descuentos en materiales. 2-Respecto al transporte de las obras BsAs-NY-BsAs, es necesario que Waldo escriba una carta lo antes posible al Director de Relaciones Culturales del Ministerio de Relaciones Exteriores y Culto, Sr Ernesto Garzón Valdéz, Av. Presidente Julio A. Roca 721, Buenos Aires, Argentina. Esta carta debe mencionar la invitación del Museo a exponer en N.Y y solicitar la colaboración del Gobierno Argentino para el pago del flete. Aunque están con poca plata creo que hay posibilidades de conseguir algo.

Necesito saber a cuanto descende la temperatura en la sala grande de noche cuando se corta la calefacción.???

Espero que Waldo se apiade de mi y me mande algunos dólares, cuando tenga alguna fotos de obras te las enviare, lo de Alemania anduvo muy bien.

Saludos de mi mujer y míos.

Benedict.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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20/4/71.
B.S. AS.

GARA SIGNORA ROSE:

Aquí están las fotos que
desgraciadamente no
tuve tiempo de entregarle en el Hotel
Plaza en Buenos Aires.

Lamento que Samuel Paz no la
haya traído a mi casa a ver el
film del "Biotrón" de Venecia. La Sr.
Elaine Johnson creo tiene una copia
muy mala del film que le dejó Jorge Glus-
berg. Les agradecería que me manden
esa copia y lo les enviare una copia en
colores del film, 16mm de 17 minutos
de duración, — es la única forma de
poder ver bien la obra de Venecia —
Además no le oculto mi sordida
intención de vender una copia a su
MUSEUM OF MODERN ART.

TANTI AUGURI
Benedict

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1018a.3

CC: Mr. McShine
Mrs. Rose
PROJECTS series ✓
green circ

December 29, 1971

Luis Fernando Benedit
Ing. Huergo 1191 4^o piso
Buenos Aires, Argentina

Dear Benedit:

After going on from Buenos Aires to Santiago, I am now in New York and back at the Museum after the Christmas holidays last week.

I wanted especially to write to tell you how much both John Stringer and I appreciated seeing your work, and especially your generosity in letting us bring some drawings and photographs for the Museum to consider for acquisition. Bernice Rose will be writing you about the possibility of our acquiring a work for the drawing collection, but I know that the next meeting of her committee will not be until sometime in February.

I wanted to mention, too that I would like very much to purchase one of the drawings personally, but of course I will have to wait until the Museum has made its decision before I can choose which one I can buy. In going over the color transparencies of your work, I also noticed that the Gota de Agua is intended as a multiple object. Have you actually produced more than one copy, and if so, is there one available for sale? I would be most interested in owning it, if the price is within my means, or one of the other projects - especially the fish tank - if it is not available. Could you let me know which of the objects are available for sale, and their prices?

As I mentioned to you, Kynaston McShine, our Curator of Painting and Sculpture Exhibitions, who is in charge of the Projects series of exhibitions, will be returning to New York next month and I hope we can discuss soon the possibility of your participating in the series soon after his return.

Again, many thanks for letting us see your work and the warmest appreciation for your helpfulness in providing documentation for me to present to the Museum.

Please remember me to your wife, and best wishes to both of you for the New Years.

Sincerely,

Waldo Rasmussen
Director
The International Program

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: ICE PROJECTS - Benedit
Rose (2 - 1 Santiago)
RP
K McShine
circ
green

WESTERN UNION INTERNATIONAL, INC.

Cable letter (LT)

Charge No.: 7350-5231

April 3, 1972

MR. LUIS FERNANDO BENEDIT
ING. HUERGO 1191 4^o piso
BUENOS AIRES, ARGENTINA

DELIGHTED YOUR WILLINGNESS PARTICIPATE PROJECTS EXHIBITION stop
BERNICE ROSE ARRIVING BUENOS AIRES ABOUT APRIL 11 WILL CONTACT
OLIVER OR PAZ IN ADVANCE ARRIVAL

RASMUSSEN
MODERNART

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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BUENOS AIRES I de Octubre 1972

Querida Berenice:

Contesto las cartas de septiembre 15, 19 y 22.

1) Envío. Recibido cable Consulado NY. Despachare obras por Expreso Victoria en Aerolíneas Argentinas a pagar flete allí.

Las obras deben ir consignadas al Consulado Argentino en New York, por ser un envío de la Cancillería. Creo que esto les facilitara los trámites con la aduana, de cualquier forma mandare un cable a Keating con todos los datos del envío.

Adjunto lista de detalles obras.

Probablemente las obras viajen en el vuelo directo Bs. As. - N.Y de Aerolíneas Argentinas que del domingo 22 de octubre que llega el lunes por la mañana, confirmare fecha.

2) Respecto a los dibujos serán todos de igual tamaño que los que llevo Gonzalez Del Solar, 76 x 56 cts. Sugiero que se preparen doce o quince marcos (o lo que ustedes usen) para presentar los dibujos que yo llevaré conmigo en una carpeta. Viajaremos el miércoles 1 de noviembre en vuelo N° 300 de Aerolíneas Argentinas. Sería ideal que el pasaje que ustedes me envíen sea para este vuelo, o si es de otra compañía que sea endosable. Creo que no podemos contar por el momento con obtener mi pasaje de la Cancillería Argentina.

3) Devuelvo hojas verdes firmadas para seguro obras, he puesto valores bajos, si no les parece bien aumentenlos.

4) Respecto a las plantas las preciso de 25 a 30 cts. para el día de la exposición.

5) El consumo eléctrico será de 2000 wats.

6) Respecto al color de las galerías lo que más me convendría sería color sepia pero creo que puede ser igual blanco si a ustedes les conviene.

No entiendo lo del alpiste (maíz blanco)?, supongo que te referirás a la comida para las ratas que se compra en grano.

Hagánme saber si han conseguido el departamento para nosotros.

Un abrazo

Benedict

P.D: Gracias por los \$\$\$ que ya recibí y
están siendo gastados.

B.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Buenos Aires 25/9/72

Lista de Obras y Especificacion de materiales. Exposicion de LUIS FERNANDO BENEDIT a realizarse en el Museum of Modern Art, New York, desde el 13 Noviembre 1972.

(Las obras deben estar en Nueva York para el 22 de Octubre)

OBRA Nº 1

TITULO. "FITOTRON"
FECHA. 1972
MATERIAL. Plexiglas, aluminio, hierro, polietileno, P.V.C, sistema electrico para bomba centrifuga y lamparas mezcladoras
MEDIDAS. (En metros) ancho 2.00 largo 5.00 alto 2.45

Descripcion

Cantidad	material	medidas
	Planchas de Plexiglas cristal de 6 y 4 mm. de espesor	65 X 69
1	Cajas de hierro con alambre galvanizado	158 X 62.5
2	Caja con tapa Plexi cristal y color	77.5 X 64
16		77.5 X 77.5
	Cupulas de Plexi. moldeado (se pueden apilar)	147 X 81 X 20
14		
9	Bandejas de Plexi. de 6 mm.	70 X 45 X 31
1	Prisma Plexi de 7mm. una cara Abierta	23 X 23 X 75
	Cano cuadrado de aluminio satina de 25 X 25 mm. pared 2 MM.	
82		largo 78
14		" 145
3		" 64.5
2	JFK International Airport	" 63
2	Jamaica, New York	" 158
72	Nudos de aluminio fundido de 40 X 40 mm. Sistema Juvello	4 X 4 c/u
61	Nudos de aluminio fundido sistema Errede de 120 X 1100mm. Aproxim.	12 X 11 X 2.5 c/
1	Bomba centrifuga electrica. 220 V. 12.000 rev. p/m. 2.000 l/h	20 X 25 X 18
6	Lamparas mezcladoras Philips de 250 V.	diam. 10 X 18 c/u
12	Bandejas de chapa Nº 20 esmaltadas 6 ciegas y 6 con portalamparas	(6) 80 X 80 X 3 " 80 X 80 X 15
2	Depositos de Polipropileno de 6mm. pared cilindricos, con tapa	diametro 48 x 70
28	Cuplas plasticas para caneria de 1/2 y 3/4 pulgadas	3 X 2.5 X 5 c/u
30	Metros de tubo de P.V.C. cristal blando de 1/2 y 3/4 pulg. diametro	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Transmitted from the Spanish
Oct. 20, 1972

PROJECTS: BENEDIT
5231

BR
JS
RP

BR
Sa Torno
Registrar

(2

I Termostato. 220 V.
I Termometro-Higrometro
I Electrollave a horario prefijado. 220 V.
I Extractor de aire 220 V. diametro 18x20

Bear Berrica!

OBRA N° 2

TITULO "LABERINTO PARA RATONES BLANCOS"

FECHA 1972

MATERIAL Plexiglas, hierro galvanizado, acetato.

MEDIDAS (En metros) 1.60 X 1.60 X 0.25

Descripcion

- 4 Cajas de Plexiglas cristal de 6mm 70 X 70 X 9 cent.
4 Planchas de Plexi. cristal perforadas 69 X 69
de 7 mm. espesor
4 Marcos de hierro con alambre galvaniz. 71 X 71
I Caja con tapa Plexi cristal y color 30 X 17 X 25
I " " " " 25 X 15 X 25
2) Regarding the sketches: They will all be of the same size as those
20 Metros de cinta de acetato de 1mm de espesor 15 frames (or what you are using) for the showing
4 Bebederos de cristal Diametro 3 x 18

Nota

Las obras deben ser enviadas a:

W.R. KEATING and Company, Inc.

P.O. Box 628

JFK International Airport

Jamaica, New York 11430

FOR DELIVERY TO:

The Museum of Modern Art

20 West 54th Street

New York, N.Y. 10019

I don't understand what you mean by white corn. I suppose it has to do with the food for the rats, which is bought as grain.

Please let me know whether you have found an apartment for us.

An "abrazo"

/s/

Benedict

P.S. Thanks for the money, which I have received and which has already been spent.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1018a.3

Translated from the Spanish
Oct. 9, 1972

PROJECTS: BENEDIT
5231

WR BR
JS Sp.Torre
RP Registrar

Buenos Aires, October 1, 1972

Dear Bernice:

I am replying to your letters of September 15, 19 and 22.

- 1) Shipment. I have received a cable from the Consulate in New York. I shall send the works through Express Victoria on Aerolineas Argentina, freight charges to be paid there. The works must be consigned to the Argentine Consulate in New York as a shipment from the Chancellery. I believe this will facilitate both the shipping and the Customs; in any case, I shall send a cable to Keeling giving them full details on the shipment.

I attach a detailed list of the works.

The works will probably travel on a direct flight from Buenos Aires to New York on Aerolineas Argentina on Sunday, October 22, arriving in New York the following morning. I shall confirm the date.

- 2) Regarding the sketches: They will all be of the same size as those being brought by Gonzalez Del Solar - 76 x 56 cms. I would suggest you prepare 12 to 15 frames (or what you are using) for the showing of these sketches, which I shall take with me in a portfolio. We shall travel on Wednesday, November 1 on Flight No.300 of Aerolineas Argentina. It would be ideal if the ticket you are sending me could be made out for this flight, or if it were transferable from another company. I think we cannot count, for the moment, on obtaining transportation for us from the Chancellery in Argentina.
- 3) I am returning the green insurance forms, signed. I have placed the values low; if you think this is not right, please correct them.
- 4) Regarding the plants: they must be 25 to 30 cms. high by the day of the exhibition.
- 5) The amount of electricity needed will be 2,000 watts.
- 6) Regarding the color of the galleries - the most suitable would be a sepia color, but they could also be white, if this should suit you better.

I don't understand what you mean by white corn. I suppose it has to do with the food for the rats, which is bought as grain.

Please let me know whether you have found an apartment for us.

An "abrazo"

/s/ Benedit

P.S. Thanks for the money, which I have received and which has already been spent.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1018a.3

Translated from the Spanish
Sept. 22, 1972 rrk

PROJECTS
BENEDIT

RP
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Buenos Aires, September 20, 1972

Dear Bernice:

I have your letter of September 15 with all the instructions; I hope you have received my letter of September 12. I am taking advantage of Gonzales del Solar's trip, so that this may reach you more quickly.

A few days ago I had a meeting with Sr. Palacios, who is second in command to Garzón Valdés, and I was able confirm the following:

- 1) The Argentine Ministry will pay, here in Buenos Aires, the costs of PACKING AND SHIPPING the works.
- 2) The Ministry will pay the AIR FREIGHT both ways, but will not be able to do so before December 15. Therefore, the Museum will have to pay the freight charges upon arrival of the works in New York and will have to send the bill to the Argentine Consulate, where it will be paid by a draft which will come from Buenos Aires. Please, if you agree to handle the shipment in this way, write to the Consul, Sr. Vazquez, who knows about it and is awaiting confirmation from you.
- 3) Regarding the other expenses in which the Ministry could participate, at the moment they can promise nothing, but if anything can be done it will be for payment at the end of the year or early in January, 1973, because of their administrative problems.
- 4) I am sending you a few sketches in a cardboard tube. If this arrives in good condition, it would be an ideal way to send the sketches, because I can take them myself directly to the postoffice.
- 5) I shall send you a letter answering all the questions you have asked me.
- 6) Regarding the second part of the payment, I should like to designate the \$1,200. to be paid on October 15 as the final payment. The over-all cost would be \$3,235. I have not included Heating and humidifying because I see from the plans that these are kept constant in the Museum. I have not included, either, the metallic structure and the electrical system for the maze. I don't think the absence of these things will affect the works.

Creetings and an abrazo from

/s/ L. Benedit

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1018a.3

Buenos Aires 20/9/71

Cara Berenice:

Llegó la carta del 15/9 con todas las instrucciones, espero hayas recibido mi carta del 12/9. Aprovecho el viaje de Gonzalez del Solar para que esta llegue mas rápido.

Recién hoy he podido tener una reunión con el Sr Palacios que es el segundo de Garzón Valdez, lo que he podido con firmar hasta el momento es lo siguiente:

- 1) El Ministerio Argentino pagará aquí en Bs As los gastos de EMBALAJE Y DESPACHO de las obras.
- 2) El Ministerio pagará el FLETE de las obras por avion y su regreso pero recién puede hacerlo a partir del 15 de Diciembre. Por lo tanto el Museo debe pagar el flete a la llegada de las obras en N.Y. y presentar la factura en el Consulado Argentino donde será pagada con un giro que se hará desde BsAs. Por favor si están de acuerdo con esta operación deben hacercelo saber al Consul Vazquez quien ya estara enterado del asunto y espera la confirmación de ustedes.
- 3) Respecto al resto de los gastos en que pueda participar el Ministerio todavía no puedo adelantar nada, pero de conseguir algo más, será siempre sobre la base de pagar a fin de año o Enero del 73, por los problemas administrativos que tienen.
- 4) Te envio unos dibujos en tubo de carton, si llegan en buen estado seria ideal mandarlos de esa forma pues los despacho yo mismo directamente desde el Correo.
- 5) Te mandaré una carta contestando todos los datos que me preguntas.
- 6) T Respecto al segundo depósito lo precisaría para el 15 de Octubre por 1.200 dolares como saldo final. El costo final sería pues de 3.235 dolares. He suprimido calefacción y humidificación pues vi por el grafico enviado que esos valores son muuy constantes en el Museo. Suprimi ademas la estructura metalica y sistemas electricos del laberinto. No creo afecten a las obras estas cosas de menos.

Saludos y un abrazo de

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1018a.3

-2-

The following instructions for the firm which will handle the shipping arrangements:

September 15, 1972

Mr. Luis Fernando Benedit
Ing. Huergo 1191, 4 piso
Buenos Aires, Argentina

Dear Luis:

I'm afraid this is going to be a very complicated letter since I want to go over all of the points we covered on the telephone and also provide you with the additional details I promised.

As you know, a letter has gone out by Diplomatic Pouch to Mr. Ernesto Garzón Valdéz, the Ministry of Foreign and Cultural Relations asking that they consider providing you with air transportation from New York to Buenos Aires and return. We have also requested that the Ministry consider paying for the costs of packing and shipping your two environments to New York and that they partially subsidize the actual costs of constructing the environments. We understand that you will call Mr. Valdéz on Monday to discuss this matter in more detail and will then cable us if you are able to get either a yes or no answer.

Packing and shipping

From our conversation, I understand that if the Ministry agrees to pay for the packing and shipment of the environments you will give the pieces to Expreso Victoria to pack and ship. We understand that Expreso Victoria could wait to be paid for packing but would have to be reimbursed immediately for shipment. Since the Ministry would not be in a position to make immediate payment, we could cover the transport costs initially and then be reimbursed by the Ministry later -- is this correct? If the Ministry does not agree to help with these costs I understand you will make arrangements with the packer and shipper you prefer. In this latter case, you should advise us of your packer and shipper's names and addresses as soon as possible.

Regardless of which course of action is finally taken, the cases must as you know arrive in New York by October 22. This is absolutely essential if we are to have them cleared by customs in time to meet the exhibition's installation deadlines.

We would prefer that the environment shipment be sent by direct air cargo. Pan-American has a direct cargo flight to New York on Mondays, Flight 320, which utilizes "707." This is the only direct cargo flight from Buenos Aires to New York. If the government agrees to cover shipping costs they will probably want to use Aerolineas. Since Aerolineas has only passenger flights, it would be very important for you to check carefully on the size limitations of cases which can be accommodated on their planes before any of the boxes are actually constructed.

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Our Registrar has asked me to give you the following instructions for the firm which will handle the shipping arrangements:

Please arrange for the shipments to arrive in New York on a week day if possible (preferably Monday through Thursday, and preferably as close to mid-day as possible). The shipments should be consigned to our customs brokers exactly as follows:

TO: W. R. Keating and Company, Inc.

P.O. Box 628

JFK International Airport

Jamaica, New York 11430

for delivery to: The Museum of Modern Art
20 West 54th Street
New York, N.Y. 10019

The original customs invoices and shipping papers must be airmailed immediately upon completion of arrangements to W. R. Keating and copies should also be airmailed to The Museum of Modern Art, marked to the attention of the REGISTRAR.

Our Museum will insure these shipments from wall-to-wall; therefore NO VALUE should be declared to the carrier. Please send Keating by Telex (#223260) the complete and accurate flight information: airline, flight number, airway bill number, and date of departure. These instructions should be followed for both the drawings shipment and the environment shipment. We would prefer that the drawings be packed flat but you are probably the best judge of that.

Insurance coverage

So that we may make arrangements for insurance coverage, would you please send me a list of the drawings you plan to ship on October 10 as soon as you can conveniently draw it up. It should indicate the title, dimensions and value of each drawing. After you arrive here in November we will give you formal loan agreements to sign for each drawing which will actually be included in the show; in the interim, however, all of the drawings will be insured at the values you specify.

I am now enclosing Loan Agreement forms covering the two environments. Would you kindly insert the insurance values and any other information available at this time and return the original green copies to me after you have signed and dated them. This is also essential for insurance purposes.

Construction of environments

We will make arrangements immediately to deposit the sum of \$2,035 in the Julio Gonzalez del Solar account at the First National City Bank here. If you have not already done so, perhaps you should notify del Solar that this deposit will be made shortly. Please let me know as soon as you have decided when the second deposit should be made and exactly how much it should be.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1018a.3

Translated from the Spanish
Sept. 30, 1972

rrk

-3-

NOV 13 - JAN 12

PROJECTS

BENEDICT

BP 98

NR 102

JA 1040

We await the arrival of the specifications for the plants and mice required for the environments. We may have to order the plants especially grown so it is important to have these details very soon.

Buenos Aires, September 12, 1972

We also need to know the specific power requirements of your electrical equipment so that we can get the proper transformer. Please let me know the voltage and amperage of your equipment and also advise exactly what we are powering. What is the output and input, etc.?

Please let me know also if you definitely want us to build bases here for the environments. If so, you should provide plans with complete specifications. Things that might change in case of difficulties have been indicated.

As soon as possible, we also need to have your estimate of the number and sizes of cases which will be required to contain the environment elements, as well as the approximate cost of fabricating the cases.

With regard to the hydrothermograph readings: you should probably expect the temperature to be about five degrees fahrenheit lower in November.

Your trip

We thought that if you were to arrive the first of November you would be able to set up the two pieces and have a few days to see that they are operating properly before the show opens.

Would you like us to look for a place you can sub-let? Susana says you are thinking of spending about a month here.

Abrazos to everyone and we look forward to seeing you, being that they should be green, with green or reddish leaves, and that they should be able to be translated without difficulty.

I shall need approximately SEVEN CUBIC METRES OF "PERLITE" (Perlite). This is derived from volcanic lava and is used instead of soil made in New York and I shall send you the address of a dealer who sells it and the type of grain to ask for (THICK grain).

BR:dd

encl: 2 loan agreement forms for environments (on the trouble of sending one).

bc: Mr. Rasmussen, Mr. Palmer, Mr. McShine, Registrar, Drawings 1.00 metres deep. It can be made of mixed kinds of woods that can be painted with suitable paint. It should be finished with care, because the glass is transparent and will rest directly on this base.

Ms. Rose ✓



Quantity: ONE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Translated from the Spanish
Sept. 20, 1972 rrk

NOV 13 - JAN. 2

PROJECTS
BENEDIT
RP SB
WR ✓BR
JR EVD

Buenos Aires, September 12, 1972

Dear Bernice:

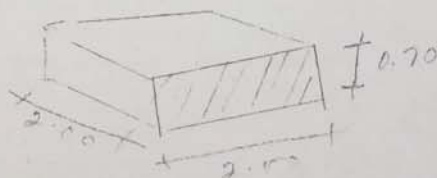
About an hour ago I spoke over the telephone with Susana and I hasten to send you all the information I can at the moment - which is: the list of things I need; things that ~~can be~~ changed in case of difficulty have been indicated.

- 1) Vegetables to raise. I need plants that will sprout and be ready for transplanting in 30 to 40 days, measuring approximately 25 cms. in height for the tomatoes and about 20 cms. in height for the lettuce. Where they come from is not important, but it would be better if they came from a greenhouse, since it is important that they should not suffer in transit. THEY SHOULD BE RECEIVED IN THE MUSEUM FIVE DAYS BEFORE THE EXHIBITION. ~~It would be ideal if~~ they could be ordered some time during the week preceding the opening.

- A) 70 Tomato plants (Lycopersicum Esculentum) (Mill.) variety, Cherry.
- B) 56 Lettuce plants (Lactuca Sativa (L.)). These can be of any variety, with green leaves or the kind called Four Seasons Marvel with reddish leaves.

If you can't get these plants, others can be used, since there is a wide variety of these edible plants, the important thing being that they should be GREEN, WITH GREEN OR REDDISH LEAVES, AND THAT THEY SHOULD BE ABLE TO BE TRANSPLANTED WITHOUT DIFFICULTY.

- 2) I shall need approximately SEVEN CUBIC METRES OF "PERLITE" (Perlite expandida.) This is derived from volcanic lava and is used instead of soil to support plants. It is made in New York and I shall send you the address of a dealer who sells it and the type of grain to ask for (THICK grain).
- 3) A base for the rat maze. (That would save me the trouble of sending one). It should be a prism .0.75 metres high by 2.00 meters wide by 2.00 metres deep. It can be made of mixed kinds of woods that can be painted with water-resistant, washable paint. It should be finished with care, because the labyrinth is transparent and will rest directly on this base.



Quantity: ONE

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Translated from the Spanish
Sept. 20, 1972 rrk

PROJECTS
BENEDIT

Letter, Sept. 12, 1972

Page 2

- 4) Mice. I don't know the scientific name. I have used the kind that are usually used by laboratories and that are WHITE and smaller than rats. I shall need a dozen or a dozen and a half, all of the SAME SEX, to avoid multiplication when they are 20 days old and have not been subjected to experimentation.
5. The matter of SHIPMENT OF THE WORKS. Next Tuesday I shall speak, without fail, with Garzon Valdez, to find out what effect Waldo's letter has had and I shall send you a cable telling you what has happened. If we should get a completely negative answer from the Chancellery, I shall arrange to make shipment through Khume and Nagel, payment to be made on arrival in New York. In any case, the works will be there by October 22. I shall send you in advance a COMPLETE LIST, in detail, of everything that is being sent.

I am very glad that the drawings Liberman bought in Munich have arrived. I think they could be used for publicity. At the end of September I shall send some drawings, with a person who will be traveling to New York. And one way or another I shall send you more during the month of September, by mail, if you will send me instructions.

The work in general is going well, although I am short of time. I have a functioning model in my house with strawberries and tomatoes and it seems to be doing well.

Regarding money: As agreed with Susana, you will deposit in my account now \$2,000, and \$1,000 October 15. I shall try to simplify matters by reducing costs. I think the Chancellery will contribute part of the costs, but I don't know WHEN.

Regarding our stay: I shall arrive with my wife between the first and the 3rd of November and we shall stay 25 to 28 days; it would be ideal if we could have a very small place near the Museum.

I think that is all I have to tell you. Let me know if there are any difficulties. Regards to Waldo and Susana.

With friendly greetings,

/s/ Benedit

P.S. I think it would be a good idea to get additional plants to have in reserve, so that we can replace them if anything goes wrong, or if there is unforeseen damage, - so that the public may always see something perfect.

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Buenos Aires 12/9/72

Cara Berenice:

Hace una Hora que hablo por telefono con Susana y me apuro a mandarles todos los datos que puedo hasta este momento. Esto es una lista de necesidades, las cosas que puedan ser cambiadas en caso de problemas estan comentadas.

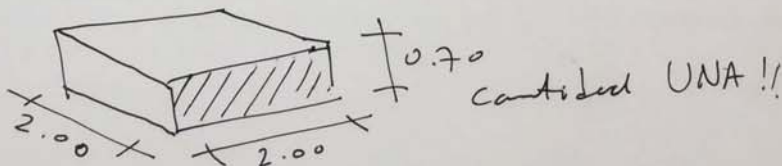
- 1) Vegetales para cultivo. Necesito plantas ya desarrolladas y aptas para ser transplantadas de unos 30 o 40 dias, de aproximadamente 25 ctms. de altura para los tomates y unos 15 o 20 ctms. para la lechuga. El origen no importa aunque es mejor que sean de invernadero, lo principal es que no sufran con el transporte. ESTO DEBE ESTAR EN EL MUSEO CINCO DIAS ANTES DE LA EXPOSICION. El ideal seria poder pedir las en CUALQUIER momento dentro de la semana anterior a la inauguracion.

A) 70 plantas de TOMATE (Tomatoe) LYCOPERSICUM ESCULENTUM (Mill.) variedad CHERRY.

B) 56 plantas de LECHUGA (Lettuce) LACTUCA SATIVA (L.) Esta puede ser cualquier variedad de hoja verde o la llamada Marvilla de Cuatro Estaciones de hoja colorada.

Si no se consiguen estas plantas pueden ser otras, pues la formula de nutricion que utilizo es muy amplia, lo que si es importante es que sean VERDURAS, QUE SEAN DE HOJA VERDE Y CARNOSA Y QUE NO TENGAN PROBLEMAS DE TRANSPLANTE.

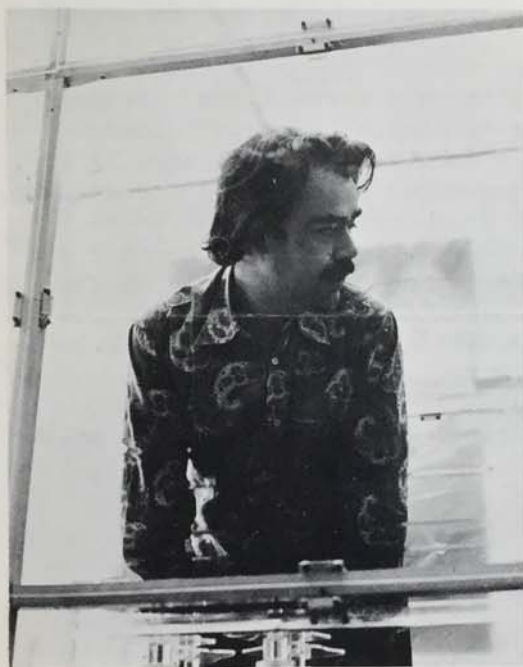
- 2) Necesito aproximadamente SIETE METROS CUBICOS DE "PERLIT" (Perlita expandida) Esto es un derivado de lava volcanica que se utiliza en vez de tierra para sostener las plantas. Se fabrica en N.Y. y les mandare la direccion de quien lo vende y el tipo de grano que preciso. (Grano GRUESO)
- 3) Base para el laberinto de ratas. (Esto me ahorra el envio de una estructura de sosten) Debe ser un prisma de 0.75 metro de altura por 2.00 X 2.00 metros de lado. Puede ser de madera aglomerada con superficies para ser pintadas con pintura que resista bien el lavado y el contacto con agua. La cara superior debe estar bien terminada pues el laberinto es transparente y va apoyado directamente sobre esta base.



- 4) Ratones. No se cual es el nombre cientifico. He utilizado los que emplean normalmente los Laboratorios que son BLANCOS y mas pequenos que las ratas. Precisaré UNA DOCENA o docena y media, que sean del MISMO SEXO para evitar multiplicaciones y de unos 20 dias de edad y que no hayan sido utilizados en experiencias.

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Luis F. Bedit



Born in Buenos Aires, 1937. Graduated as an architect from the University of Buenos Aires in 1963.

In 1960, after visits to Chile and Peru, he devoted himself exclusively to painting on canvas using industrial enamels and depicting narrative subjects akin to children's illustrations. The works between 1961-67 invariably feature animals, architecture, fantastic landscapes, and mechanical figures. In Buenos Aires he showed paintings of animals, with the same live animals living in the large hollow frames. He then became interested in designing 'habitats' for these animals. He has exhibited widely both at home and abroad. In 1966 he returned to Buenos Aires and at the Museo de Arte Moderno, in a space of 200 square meters and in 9 scenes, he presented 'Barba Azul' ('Bluebeard'), based on the plot of the famous story.

In 1967-68 he lived in Rome on an Italian Government scholarship. He began to study the possibility of transforming the natural habitat of men and animals. In 1968, back in Buenos Aires, he presented his 'Micro Zoo' exhibit at the Galería Rubbers. This show both represented and presented animals. It included an artificial beehive with live bees which flew through a hole in the wall and out into the street in search of food, several transparent plexiglass anthills and various containers with birds, turtles, fish and lizards. He also showed plants and vegetables in various stages of germination and growth. Simultaneously he was working as an architect for a group of scientists and this is how he became acquainted with animal behaviour.

In 1970 he represented Argentina at the XXXV Venice Biennale, where he showed, as a principal work, 'El Biotron', and aluminium and plexiglass construction with 4,000 live bees flying inside. The insects could choose between feeding in the nearby gardens or from 25 artificial flowers which dripped sugar under the control of an electronic computer. In 1971, in the 'Arte de Sistemas' show at the Buenos Aires Museo de Arte Moderno, Bedit showed an 'Invisible Labyrinth'. Here the spectator was asked to follow a path marked out by an invisible ray of light. All errors reported by an alarm system were computed and noted down and Bedit obtained what he called a 'behaviour curve' for the participants.

He lives in Buenos Aires.

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- 5) Asunto FLETE DE LAS OBRAS. El lunes que viene hablare sin falta con Garzon Valdez para ver que efecto tuvo la carta de Waldo, mandare ~~x~~ un cable contando lo ocurrido. Si veo una negativa completa por parte de Cancilleria arreglare el envio con Khune y Nagel a pagar en Nueva York contra entrega. De cualquier forma las obras estaran alli para el 22 de Octubre. Enviare antes una LISTA COMPLETA de todo lo enviado bien detallada.

Me alegro que hayan llegado los dibujos que compro Liberman en Munich, creo que si se pueden utilizar como publicidad. A fin de Septiembre enviare dibujos con una persona que viaja a N.Y. De cualquier forma el mes que viene enviare mas por Correo si me mandan las instrucciones.

La obra va bien en general aunque estoy corto de tiempo. Ya tengo un prototipo funcionando en casa con frutillas y tomates y parece que anda bien.

Respecto Vil Metal de acuerdo con Susana ustedes me depositarian ya 2.000~~x~~ dolares y 1.000 el 15 de Octubre. Yo estoy tratando de simplificar las cosas para reducir costos. Yo creo que la Cancilleria va a contribuir con parte de los gastos pero no se CUANDO

Respecto estadia alli yo llegaria con mi mujer entere el 19 y 3 de Noviembre y nos quedariamos unos 25 o 28 dias, seria ideal poder contar con un departamento minimo que no estuviera muy lejos del Museo.

Bueno creo que esta todo dicho, espero noticias si hay dificultades en conseguir algo, saludos a Waldo y Susana.

Amistosamente

Benedict

P.D. Creo que convendria pedir mas plantas para tener de reserva y poder reponerlas si algo sale mal, ojos que no ven corazon que no siente y el publico vera siempre algo perfecto!!!!

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