

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1018a.5

THE NEW YORK TIMES, THURSDAY, NOVEMBER 16, 1972

Museum Party Blends African Arts and Music

By RITA REIF

The 12 mice in Luis Fernando Benedit's maze-environment were probably asleep in the darkened Museum of Modern Art by midnight Tuesday. For the party to honor the ambassadors to the United Nations of those countries represented in the museum's "African Textiles and Decorative Arts" exhibition was so intense that the 200 guests in black tie, gowns and national costume had fled exhausted into the drizzle earlier than expected, and long before the pumpkin hour.

As for the tiny white rodents in the Argentine artist's behaviorist environment, which was installed as an added attraction a few hours before the party, they were cowering in corners of the labyrinth and seemed totally undone by the excitement by

By then, Prince Franz of Bavaria, one of many foreign guests who gathered for the occasion, which was sponsored by the museum's International Council, was nowhere in sight. Of course, the handsome, genial aristocrat had toured the exhibits and promised to return for a quieter, more thoughtful perusal of the woven robes and beaded hats, the bone combs and bark cloth hangings, the gold bracelets and feather cloaks.

He had also listened, engrossed, for close to two hours to the hypnotic thumping and ear-splitting strains of music produced by Matiwane Manana's 10-member troupe of African musicians.

The Fullest Attention

Prince Franz was not alone in his view that this music commands the fullest attention. He and most of those assembled gave their interest willingly. And at one intermission, he chatted about the remarkable-looking instruments with the musicians, including the leopard-skin-swathed Mr. Manana, a singer and composer from Swaziland.

Mrs. Julius Wadsworth, who came from Washington for the council meetings, arrived early for the buffet dinner party wearing the most spectacular necklace of the night. Purchased abroad (not in Africa, but in India), the necklace was a boldly worked assemblage of a gold chain studded with pearls and rubies, and a pendant faced with rubies and backed by uncut diamonds.

The necklace was a knock-out, worn on a severe black velvet gown by Mrs. Wadsworth, the wife of a former diplomat. Mrs. Wadsworth, who knows Sanskrit, returns regularly to India to visit her guru.

The occasion inspired more



The New York Times/Larry Morris

Prince Franz of Bavaria chatted with African musicians about their hand-built instruments during an intermission of their concert at Museum of Modern Art's party for International Council members Tuesday.

the museum's director of architecture and design, but then she went ahead and helped put it together. She traveled 75,000 miles in a continent-wide search for the best examples of African skills in American collections that she could find.

What she uncovered here and in Canada filled 2,400 slides.

"I've been a collector all my life," recalled Mrs. Reswick, a handsome, forthright woman who had chosen to wear her Calder mobile earrings with a green, black and white brocade gown whose designer she could not identify.

Her first African possessions were gifts, she said, from an uncle. "As a child I used to play on a huge drum he had brought from Uganda," she recalled.

Across the room A.K.M. Otoo, the commercial attaché of the Ghana mission, was explaining to a small group gathered around him that the costume he was wearing was not for ceremonial wear, as was a white one on view. But, he added, the lace shirt, gold velvet pants and orange

and green woven cotton he draped around himself were appropriate for such festivities as this.

"But I should have been in knitted sandals," he conceded, glancing down at his moccasins and stretch socks.

Pierre Okia, the third secretary of the Uganda mission, came in Western dress. He offered his explanation of why those in black tie seemed awed or hypnotized by the music but did not dance or clap:

"You have to live the culture to understand the music. I didn't have any idea what football was all about until I came to live here."

However, Mrs. John A. Willis, who has never been to Africa but who works with the East African Community Development Committee, became the exception to prove Mr. Okia's rule a few minutes later. The wife of the controller of Union Carbide began tentatively clapping her hands to the music. And as the beat intensified and the cacophony of sound reached din proportions, her hips swayed and suddenly she and Dr. Randolph Idey, a lecturer

in 18th-century comparative literature at Columbia University, were twirling and twisting in what passed for a full-fledged ritual dance.

Rand Castile, director of the Japan Society's gallery,

seemed joyous too to be dancing, and weary when it was over. As he departed he called over to Mrs. Douglas Auchincloss, the council's secretary: "It's the best party you've ever given."

The Museum of Modern Art Archives, NY

Collection:

MoMA Exhs.

Series.Folder:

1018a.5

New York Magazine

December 18, 1972

Article by Tom Hess

2nd AVE cor 57th

SEE THE FLICKS at the

FLICK

Free Movies for the Children
Every Sat. & Sun. 2 PM & 4 PM

NEW YORK'S FINEST
All Night

ICE CREAM PARLOUR
Lunch • RESTAURANT • Dinner
Kiddie, Sweet "16" & Private Parties
Breakfast Served Until 5 A.M.
After Theatre Snacks
Open Daily 11 AM to 5 AM
EL 5-9300

DINE IN ROMANTIC VIENNA AT

Jager House

Continental & Viennese Specialties
Excellent Party Facilities
Lexington Ave. at 85th Street N.Y.C.
Tel: RH 4-3820 Open 7 Days

Nightly
(Except Sunday)

Some of New York's
best food and brightest
conversation are
going steady as ever.
Attractive duo!

♦ Dinner: 5:30-9:30.
♦ Supper: 9:30 on...and on.

HOTEL Algonquin
Maitre d': Robert

59 W. 44th St., New York • MU 7-4400
Pre-theatre Diners and Dinner Guests (td 9:30)
Enjoy Free Parking all Evening (5:30 p.m. - 6 a.m.)

Miles of horse trails and acres of swimming pools.

In Phoenix, you can still see horses grazing in town. And ride on trails that weave through the surrounding mountains. Or, you can splash in your choice of 5,000 swimming pools. See ghost towns, Indian ruins, and breathtaking deserts.

Don't worry about rain. Phoenix is the sunniest, driest city in the U.S.

phoenix
IT HAS EVERYTHING UNDER THE SUN

Write for Phoenix Fun Kit.
Phoenix Metropolitan Chamber
of Commerce, Dept 163, 805 N.
Second St., Phoenix, Ariz. 85004

In all the history of modern art, only one concept has never been challenged, that of the Individual Genius, the Leader who makes movements. Now this last bastion of nineteenth-century esthetics seems to be under attack. There are many excellent young artists participating in the return to thick paint. Some are better than others, of course, although it is much too soon to tell; the perspective is much too short. But from this perspective, you can't spot any commanders.

Artists working in this manner include: *Edward Avedisian* at Robert Elkon (through 1/4). *William Jensen* who will show at Fischbach. *Gary Bower* at O.K. Harris. *Dan Christensen*, *John Hoyland*, *Peter Bradley*, *Sherron Francis* and *Pat Lipsky* at Emmerich. *Larry Poons* and *Walter D. Bannard* at Rubin. *James Sullivan* at Paley & Lowe. *Herbert Schiffrin*, although unaffiliated, can be seen at Fischbach; *David Diao* is unaffiliated.

Exhibition Notes

Nell Blaine, one of Hans Hofmann's prize students in 1943, turned to realism in 1954 and ever since has pursued a tough-fibered, intimist vision. Her latest works include garden views of San Francisco plus a portfolio of ink, stick and wash drawings. (Poindexter, 24 East 84th Street, through 12/16.)

Arshile Gorky, that romantic Janus-figure who stands in between Ecole de Paris *peinture* and New York Abstract-Expressionism, is seen in an informal selection that begins ca. 1930, but emphasizes a group of 1944 pastoral abstractions. Roughly crayoned sketches, done from the motif on a farm in Virginia, are developed into svelte hard-pencil drawings and, finally, into the elegiac, bittersweet paintings of the master's final phase. (Allan Stone, 48 East 86th Street, through 12/22.)

Luis Fernando Bedit comes from Argentina to the Museum of Modern Art with another assault on our WASP/JASP sensibilities. He offers a maze in which white mice are subjected to unspeakable mental cruelty, and a set of cages in which 47 pepper plants are treated with the inhumanity man usually reserves for man. In the recent past, we have seen a colony of gerbils turned into sex maniacs at the Jewish Museum and a hecatomb of ants sacrificed on the altar of "Art and Technology." Why can't artists discharge their hostility at traditional targets—parents, lovers, children? Artist-Mice Coalition protests can be presented to MOMA, 11 West 53rd Street, through 1/2.

Alpine skiing?

Instead of a room with
maybe a bath, how
about an apartment
with 33 ski-lifts?



An Apartment-Hotel "ski-village" in the French Alps—Avoriaz, with 33 lifts. It's just one of the glamorous Alpine Apartment-Hotel vacations you can now book instantly as easily as a hotel room through Condomart International. (La Plagne, Le Corbier and Flaine are others—or try Anzere or Verbier in Switzerland.)

You'll find gracious, spacious studio to three-bedroom apartments, with kitchens, full baths, etc. And rates that are often sharply lower than good hotel rooms. Especially when you divide the cost among a group of friends and take advantage of our special one and two-week Swissair Ski Packages.

So see your travel agent. Ask to see our 48-page directory. Call the Swissair Tour Desk. Or write us direct for a personal copy of our directory (enclose \$1 postage and handling) and special terms for groups over 40.

⚡Prefer surf to slopes? Our directory also includes Apartment-Hotel Vacations in the Caribbean, Bahamas, Costa del Sol and West.

**CONDOMART
INTERNATIONAL
INC.**

655 MADISON AVE., NEW YORK, N.Y. 10021

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1018a.5

The Museum of Modern Art

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

NO. 125
FOR RELEASE:
NOVEMBER 14, 1972

PROJECTS: LUIS FERNANDO BENEDIT, an exhibition consisting of two man-made environments for living organisms and a selection of related drawings, will be on view from November 14 through January 2, 1973, at The Museum of Modern Art.

Born in Argentina in 1937, Luis Fernando Benedit currently lives in Buenos Aires, where he works as an architect. His early paintings, produced between 1961 and 1967, included images of animals as well as architectural and mechanical figures. In 1967 he began to work with these elements in a literal and direct way by constructing environments for animals and plants.

The Museum exhibition, organized by Bernice Rose, Associate Curator of Drawings, includes Benedit's "Phitotron," an environment for plants, and a labyrinth for white mice. Each work occupies a separate gallery on the Museum's first floor. The "Phitotron" is a closed environment containing 70 tomato plants and 56 lettuce plants, which are automatically supplied with light and a chemical growth formula. The environment for mice is also self-contained, consisting of a maze, food source, material for burrowing, and an enclosed area for sleeping.

Benedit's work contrasts the carefully constructed plexiglas technical system of the man-made environment with the natural system of the living organisms it circumscribes and modifies. Benedit rejects the static work of art; fluctuation and variation are central to his work. His environments permit the observation of growth, change and repetition in the patterns of living organisms over a period of time.

Among Benedit's previous environments was his "Biotron," an aluminum and plexiglas construction which housed 4,000 bees, shown at the 1970 Venice Biennale. The insects had the choice of feeding from artificial flowers which dripped sugar

(more)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1018a.5

NO. 125

Page 2

at the direction of a computer, or from actual flowers in a nearby garden. The bees preferred the artificial solution.

PROJECTS: LUIS FERNANDO BENEDIT is one of a series of exhibitions of recent work by contemporary artists, and is presented under the auspices of the Museum's International Council.

Further information available from Mark Segal, Assistant, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, NY 10019. Phone: (212) 956-7296, -7501.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1018a.5

The Museum of Modern Art

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

NO. 125
FOR RELEASE:
NOVEMBER 14, 1972

PROJECTS: LUIS FERNANDO BENEDIT, an exhibition consisting of two man-made environments for living organisms and a selection of related drawings, will be on view from November 14 through January 2, 1973, at The Museum of Modern Art.

Born in Argentina in 1937, Luis Fernando Benedit currently lives in Buenos Aires, where he works as an architect. His early paintings, produced between 1961 and 1967, included images of animals as well as architectural and mechanical figures. In 1967 he began to work with these elements in a literal and direct way by constructing environments for animals and plants.

The Museum exhibition, organized by Bernice Rose, Associate Curator of Drawings, includes Benedit's "Phitotron," an environment for plants, and a labyrinth for white mice. Each work occupies a separate gallery on the Museum's first floor. The "Phitotron" is a closed environment containing 70 tomato plants and 56 lettuce plants, which are automatically supplied with light and a chemical growth formula. The environment for mice is also self-contained, consisting of a maze, food source, material for burrowing, and an enclosed area for sleeping.

Benedit's work contrasts the carefully constructed plexiglas technical system of the man-made environment with the natural system of the living organisms it circumscribes and modifies. Benedit rejects the static work of art; fluctuation and variation are central to his work. His environments permit the observation of growth, change and repetition in the patterns of living organisms over a period of time.

Among Benedit's previous environments was his "Biotron," an aluminum and plexiglas construction which housed 4,000 bees, shown at the 1970 Venice Biennale. The insects had the choice of feeding from artificial flowers which dripped sugar

(more)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1018a.5

NO. 125

Page 2

at the direction of a computer, or from actual flowers in a nearby garden. The bees preferred the artificial solution.

PROJECTS: LUIS FERNANDO BENEDIT is one of a series of exhibitions of recent work by contemporary artists, and is presented under the auspices of the Museum's International Council.

Further information available from Mark Segal, Assistant, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, NY 10019. Phone: (212) 956-7296, -7501.

Benedit's work includes the carefully constructed plasticized environment of the "Palace," an environment for plants, and a large glass jar filled with water. In a work, Benedit's gallery on the "Palace" floor. The "Palace" is a closed environment containing 70 plants placed in a large glass jar, which are mechanically exposed with light and a constant growth medium. The environment for plants is also self-contained, consisting of a glass, food source, material for keeping, and an enclosed area for sleeping. Benedit's work includes the carefully constructed plasticized environment of the "Palace" with the natural system of the living organism in circulation and motion. Benedit's work is the study of art, environment, and nature are subject to his work. His work includes the observation of growth, change, and reproduction in the patterns of living organisms over a period of time.

Benedit's work includes the carefully constructed plasticized environment of the "Palace," an environment for plants, and a large glass jar filled with water. In a work, Benedit's gallery on the "Palace" floor. The "Palace" is a closed environment containing 70 plants placed in a large glass jar, which are mechanically exposed with light and a constant growth medium. The environment for plants is also self-contained, consisting of a glass, food source, material for keeping, and an enclosed area for sleeping. Benedit's work includes the carefully constructed plasticized environment of the "Palace" with the natural system of the living organism in circulation and motion. Benedit's work is the study of art, environment, and nature are subject to his work. His work includes the observation of growth, change, and reproduction in the patterns of living organisms over a period of time.

(10/1)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1018a.5

The Museum of Modern Art

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

NO. 125
FOR RELEASE:
NOVEMBER 14, 1972

PROJECTS: LUIS FERNANDO BENEDIT, an exhibition consisting of two man-made environments for living organisms and a selection of related drawings, will be on view from November 14 through January 2, 1973, at The Museum of Modern Art.

Born in Argentina in 1937, Luis Fernando Benedit currently lives in Buenos Aires, where he works as an architect. His early paintings, produced between 1961 and 1967, included images of animals as well as architectural and mechanical figures. In 1967 he began to work with these elements in a literal and direct way by constructing environments for animals and plants.

The Museum exhibition, organized by Bernice Rose, Associate Curator of Drawings, includes Benedit's "Phitotron," an environment for plants, and a labyrinth for white mice. Each work occupies a separate gallery on the Museum's first floor. The "Phitotron" is a closed environment containing 70 tomato plants and 56 lettuce plants, which are automatically supplied with light and a chemical growth formula. The environment for mice is also self-contained, consisting of a maze, food source, material for burrowing, and an enclosed area for sleeping.

Benedit's work contrasts the carefully constructed plexiglas technical system of the man-made environment with the natural system of the living organisms it circumscribes and modifies. Benedit rejects the static work of art; fluctuation and variation are central to his work. His environments permit the observation of growth, change and repetition in the patterns of living organisms over a period of time.

Among Benedit's previous environments was his "Biotron," an aluminum and plexiglas construction which housed 4,000 bees, shown at the 1970 Venice Biennale. The insects had the choice of feeding from artificial flowers which dripped sugar

(more)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1018a.5

NO. 125

Page 2

at the direction of a computer, or from actual flowers in a nearby garden. The bees preferred the artificial solution.

PROJECTS: LUIS FERNANDO BENEDIT is one of a series of exhibitions of recent work by contemporary artists, and is presented under the auspices of the Museum's International Council.

Further information available from Mark Segal, Assistant, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, NY 10019. Phone: (212) 956-7296, -7501.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1018a.5

Luis F. Benedit



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.

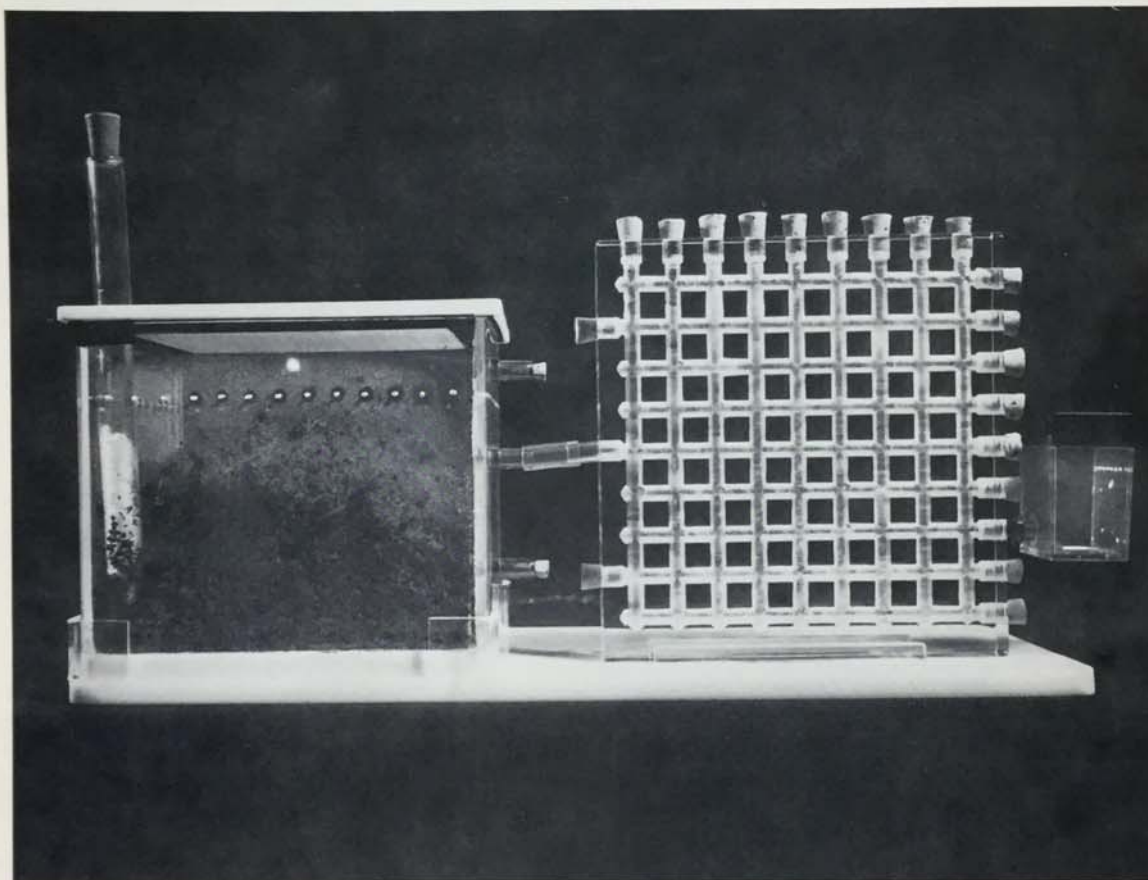
In 1967-68 he lived in Rome on an Italian Government scholarship. He began to study the possibility of transforming the natural habitat of men and animals. In 1968, back in Buenos Aires, he presented his 'Micro Zoo' exhibit at the Galería Rubbers. This show both represented and presented animals. It 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, Benedit 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 Benedit obtained what he called a 'behaviour curve' for the participants.

He lives in Buenos Aires.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1018a.5

BENEDIT



1 "Labyrinth für Ameisen", 1970

E I N L A D U N G zur E R Ö F F N U N G
am 20. Juni 1972, 20 Uhr
vom 20.6. - 29.7.1972 Di-Fr 10-13 Uhr u.
14-18.30 Uhr Sa 10-13 Uhr Mo geschlossen

Galerie Buchholz München Maximilianstr. 29 Tel. 29 88 41



Luis Fernando B e n e d i t
1937 in Buenos Aires geboren. Er studiert dort Architektur (Preis für Entwürfe), macht Reisen in Südamerika. Dann beginnt er zu malen: Architekturen, fantastische Landschaften, Maschinenmenschen, Tiere. Bilder, auf denen Tiere gemalt sind, werden mit denselben lebenden Tieren (realiter) versehen. Desweiteren entwirft er Habitats (Umwelträume) für diese Tiere, beobachtet sie, ihr Verhalten und dessen Veränderlichkeit.

Er verlässt Südamerika, um in Spanien die anonyme Architektur des Volkes zu untersuchen (1964/1965), arbeitet in dieser Zeit als Architekt. Danach entsteht die Arbeit "Blaubart", eine "Ambientación argumental" (schlüssiges

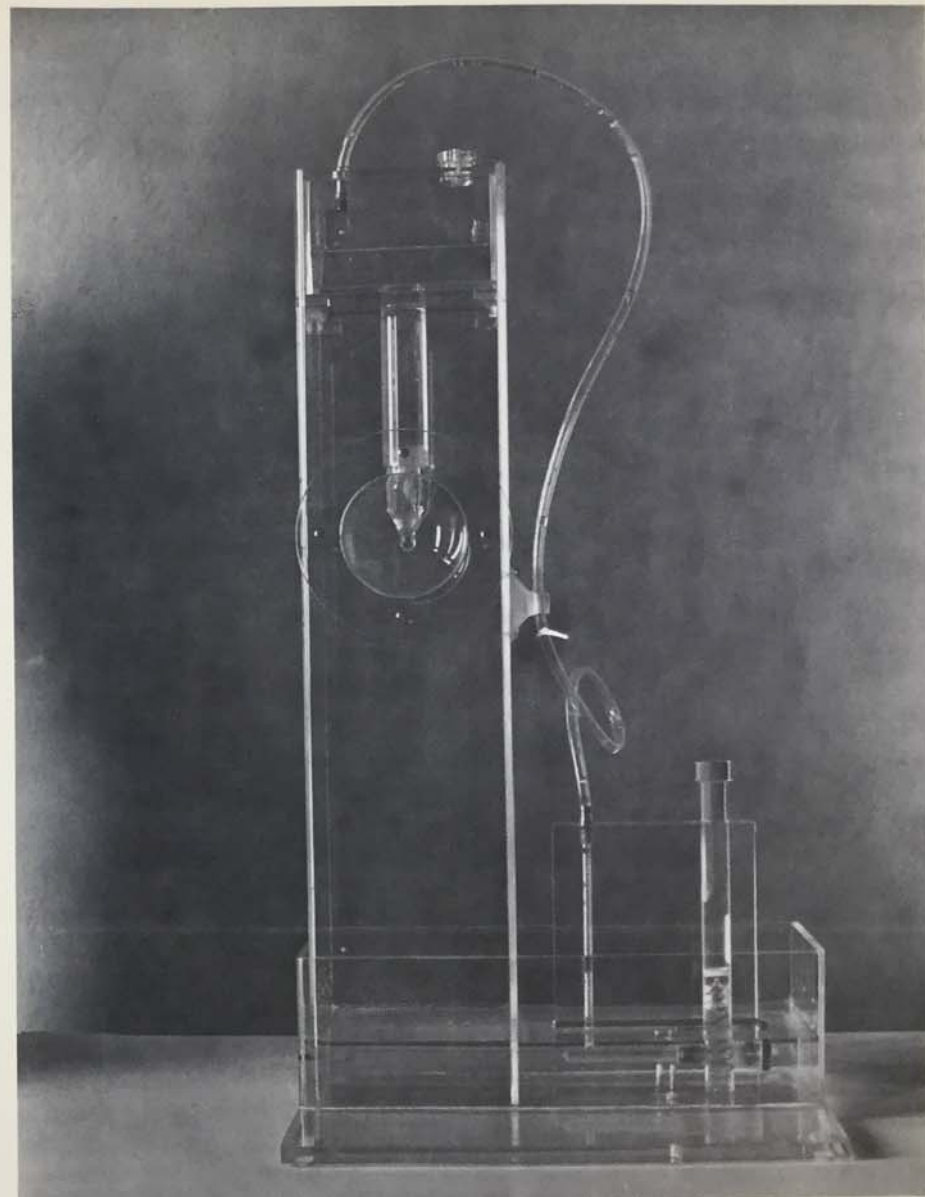
Ambiente), durch die das Publikum fünfzehn Minuten lang, von einem Tonband begleitet, geführt wird (200 qm unterteilt in neun Szenarien, ausgestellt im Museo de Arte Moderno, Buenos Aires).

Ein Italien Aufenthalt 1967/1968 führt zu einer systematischen Untersuchung der Landschaft, des Umweltraumes -seiner Gegebenheit und seiner Veränderungsmöglichkeit-. Sie wird geführt in Hinsicht auf das Tier, auf den Menschen. Insbesondere interessiert ihn die Frage der Unterschiedlichkeit, des gewohnten (natürlichen) und des ungewohnten (artifiziiellen) "Habitats". Hieraus entstehen die Arbeiten zu "Micro Zoo" (Ausstellung Galerie Rubbers, 1968, Buenos Aires).

Die Zusammenarbeit mit Wissenschaftlern (für die er gleichzeitig als Architekt arbeitet) führt zu einer vertieften Einsicht in tierisches Verhalten.

Auf der XXXV. Biennale in Venedig vertritt Bénédict Argentinien. Unter anderem zeigt er das "Biotron", einen durchsichtigen Umweltraum aus Aluminium und Plexiglas (200x300x500 cm) mit 4000 lebenden Bienen und 25 künstlichen Blumen, die, von einer elektronischen Anlage gesteuert, Zuckerlösung absondern.

Sicherlich war dies die auffälligste Arbeit der ganzen Biennale; jeder, der dort war, entsinnt sich daran. So erscheint es uns angemessen, die wir durch Herkunft und Zuneigung Südamerika besonders verbunden sind, ihn -wie schon andere Künstler- in Europa mit einer umfassenden Übersicht, die auch seine zeichnerischen Entwürfe einschliesst, vorzustellen.



2 "Wassertropfen", 1971

Diese Ausstellung entstand unter tatkräftiger Hilfe der Kulturabteilung des Ministeriums des Ausseren und der Kultur sowie der Botschaft der Republik Argentinien.

Fotos: Pedro Roth
Katalog, Texte, Übersetzung: Liebigh

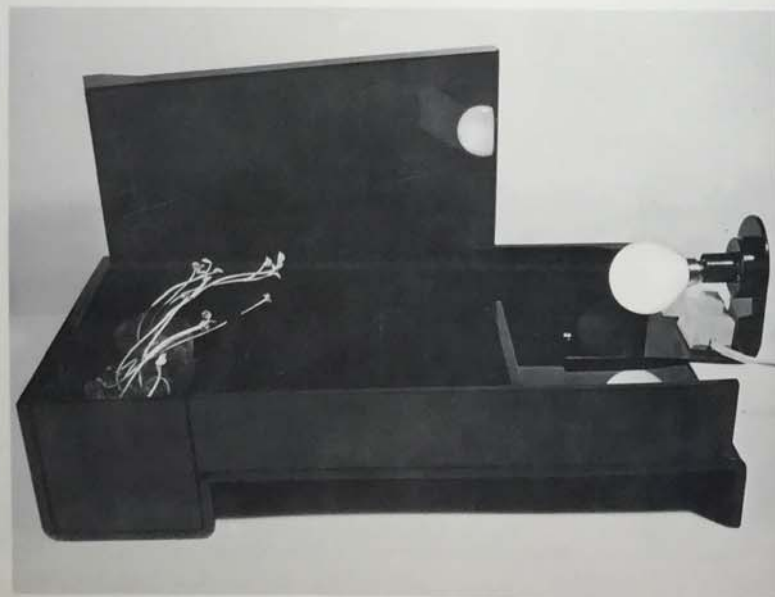
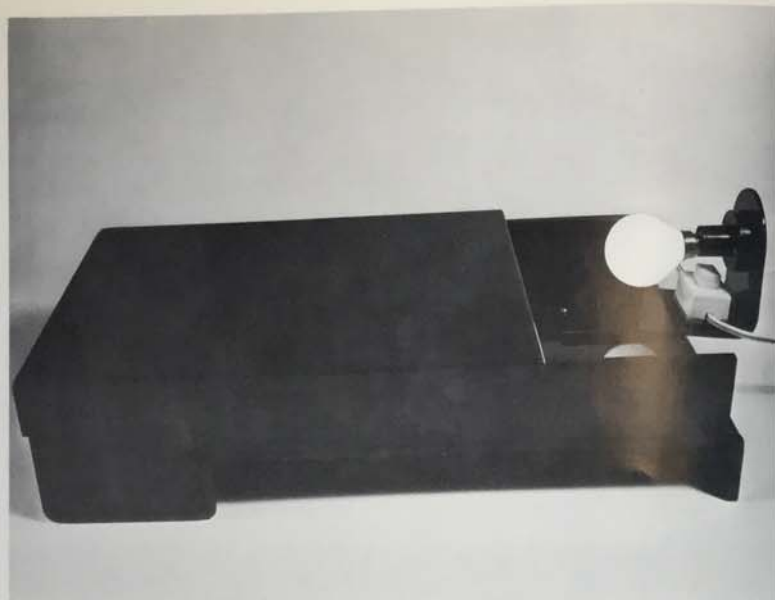
The Museum of Modern Art Archives, NY

Collection:

MoMA Exhs.

Series/Folder:

1018a.5



3 "Labyrinth für Pflanzen", 1972

A.M. BATTRO: 3 LABYRINTHE VON LUIS F. BENEDIT. EIN VERSUCH UBER DIE KUNST DER DISPLAZIERUNG

Nach H. Poincaré, dem grossen französischen Mathematiker, würde ein bewegungsloses Wesen unfähig sein, geometrische und räumliche Vorstellungen zu entwickeln. Es ist bekannt, dass Displazierungen eine mathematische "Gruppe" bilden und dass sie "assoziative" Eigenschaften (zu demselben Ort auf verschiedenen Wegen zu gelangen) und "reversible" Eigenschaften (zum Ursprung auf demselben Weg zurückzugelangen) haben. Ihrerseits haben moderne Psychologen ausreichend nachgewiesen, dass die Displazierung des eigenen Körpers den Grund der räumlichen Abstraktion bildet.

In der Kunst erfüllt die Displazierung des Betrachters ebenso eine wesentliche Funktion, und für einen vollkommen bewegungslosen Betrachter würde es überhaupt keine Kunst geben. Benedit hat dies mit aussergewöhnlich poetischer Vorstellungskraft vollkommen aufgezeigt, mittels dreier Modelle von fortschreitender Allgemeinheit den eigentlichen plastischen Wert der Displazierung klargestellt. Das erste, BLAUBART, ist ein "figuratives" Labyrinth, eine Erzählung markiert durch Formen, Farben und Klänge. Das zweite, LABYRINTH FÜR AMEISEN, führt zu einer tiefergehenden Untersuchung des Gegenstandes, wo des Betrachters räumlicher Bausinn auf Tiere übertragen wird, die auf ihre Art den räumlichen Vorschlag des Künstlers organisieren. Das dritte ist ein UNSICHTBARES LABYRINTH FÜR MENSCHEN und mit ihm kommt der ästhetische Prozess der sukzessiven räumlichen Abstraktion zu einem Höhepunkt. In diesem Fall, ist der Raum, der erzeugt wird rein "operativ". Der Besucher betritt das "Labyrinth" mit einem bestimmten Ziel: ein Aquarium zu erreichen in dem ein seltsames Tier lebt. Um dies zu tun, bewegt er sich innerhalb eines leeren Raumes, ein Lichtstrahl durchquert diesen Raum und wird von verschiedenen Spiegeln reflektiert. Während er geht, unterbricht er den Lichtstrahl und ein Alarmgeräusch ist zu hören. Wenn er zurückgeht, hört es auf, er beginnt wieder sich in anderer Richtung zu bewegen, und einige Zeit später ist das Alarmgeräusch wieder zu hören. So, durch Versuch und Irrtum, entdeckt der Besucher den unsichtbaren Weg, der ihn zu dem Axolotl führen wird. Diese Amphibie ist ein lebendes biologisches Denkmal, und in dem Baum der Evolution, der ebenfalls ein Labyrinth ist, verkörpert der Axolotl (Siredon mexicana) einen sehr ursprünglichen Zweig. Der biologische Ast, der nach einer unbekannten Zahl von Versuchen und Irrtümern, zur Geburt der menschlichen Rasse führen wird, zweigt irgendwo nahebei ab. Ein Labyrinth ruft nach dem ändern, der Kreis ist geschlossen, aber er entblösst das schreckliche Gebiet der inner-menschlichen Displazierung. BLAUBART, das menschliche Monster, und der Axolotl, ein lebendes Fossil, sind im Besitz eines magischen Schlüssels. Wer immer ihn besitzt, wird die Kammer des Geheimnisses betreten können. Aber um dort hinzugelangen, braucht es einen langen Weg: das Labyrinth. Nach meiner Kenntnis, hat bis heute niemand ein unsichtbares Labyrinth gebaut; aber Benedit tat den entscheidenden Schritt, indem er die armseligen Rattenlabyrinth der Psychologen und die prunkende Pracht der von europäischen Prinzen angelegten Gärten gründlich umformte. Das Wesen des Raumes wird in dem unsichtbaren Labyrinth gefangen: die mathematische Zusammensetzung der Displazierungen.

Betrachten wir die ästhetische Folge: der Raum, der von den Figuren des BLAUBART besetzt war, wurde durch den von Ameisen bearbeiteten Raum ersetzt; der tierische Instinkt ersetzte die menschliche Erzählung. Aber diese autonome räumliche Organisation nähert sich blind der Natur des Labyrinths. Der ungeduldige Besucher will mehr sehen, und der Künstler schlägt ihm ein unsichtbares Labyrinth vor, grausames Paradox, dass den Betrachter zwingt, auf sein inneres Selbst zurückzufallen.

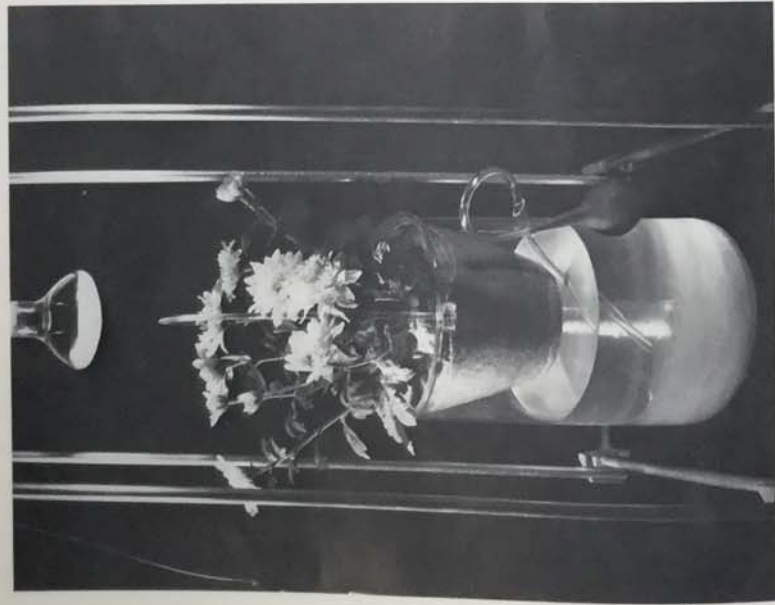
Und dort, falls er sich seiner Displazierung entsinnen kann, falls er sich seines Weges erinnert, gelangt er schliesslich zu dem Axolotl, lebendes Symbol des Labyrinths, das der Ursprung all unserer Labyrinth ist: organisches Leben als das Phänomen der Evolution der Natur.

Auf diese Weise wird ein Ereignis unserer persönlichen Geschichte, eine freie ästhetische Anteilnahme, mit der objektiven und unpersönlichen Geschichte des Planeten verbunden. Der Künstler kann zufrieden sein, denn er hat uns gezwungen, einen heiligen Weg zurückzugehen; von der menschlichen Freiheit zum kosmischen Schicksal, und vom Schicksal zur Freiheit. Diesso können wir zusammenfassen- ist das Beispiel der Displazierungen des menschlichen Geistes.

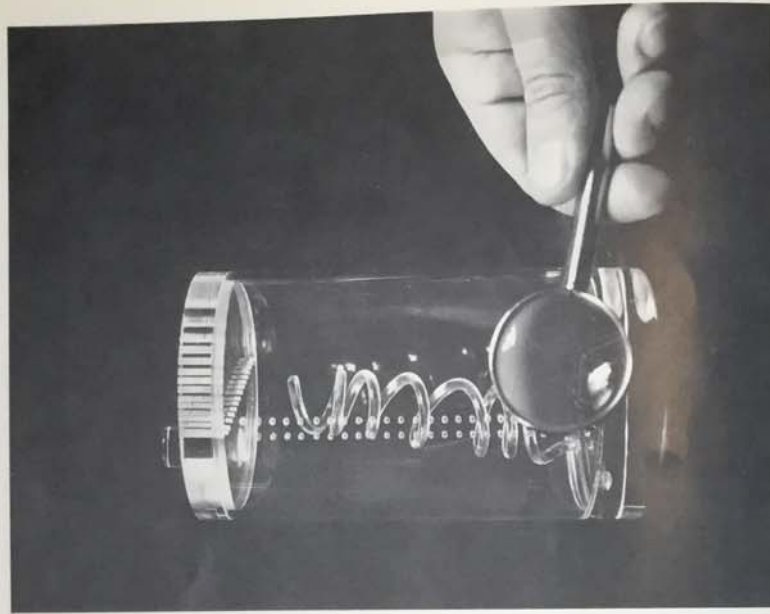
The Museum of Modern Art Archives, NY

Collection:
MoMA Exhs.

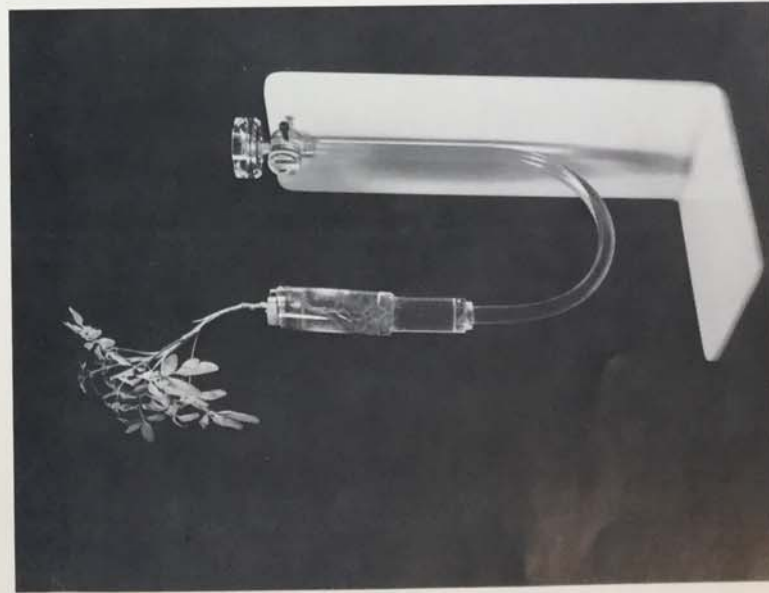
Series.Folder:
1018a.5



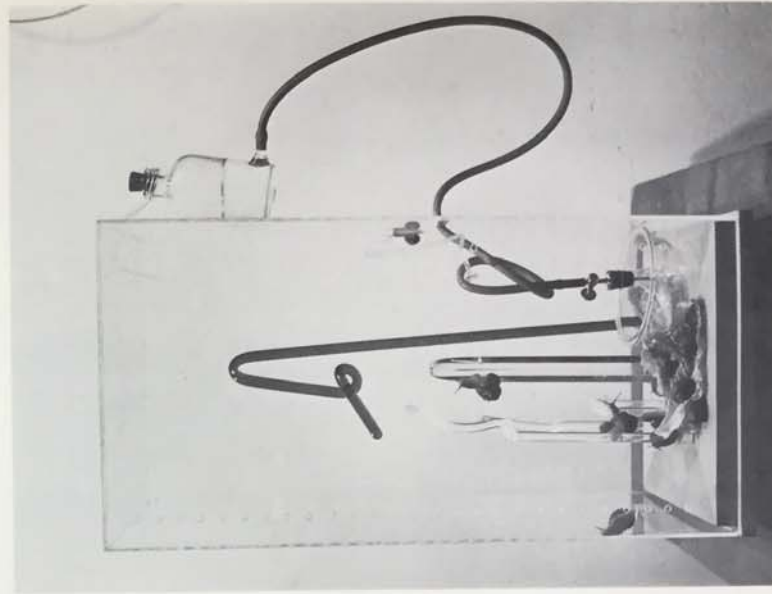
5 "Hydroponisches Habitat", 1972



6 "Minibiotron", 1970

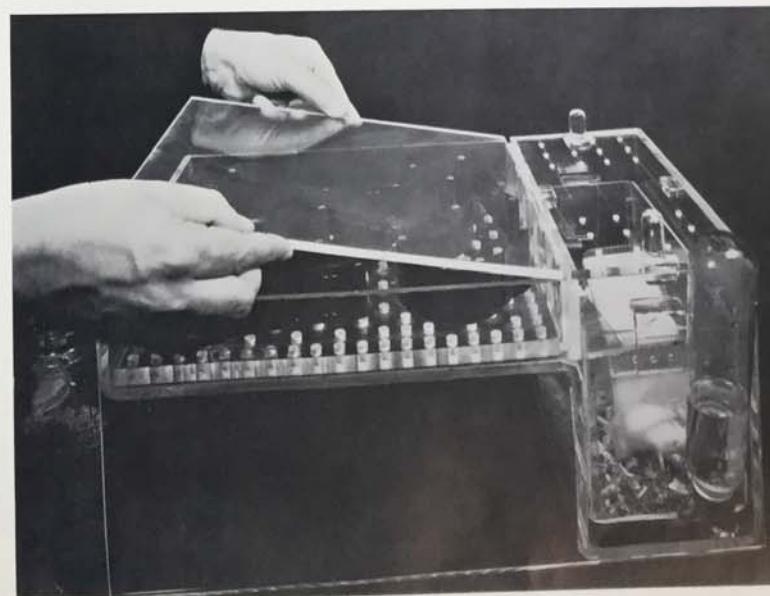
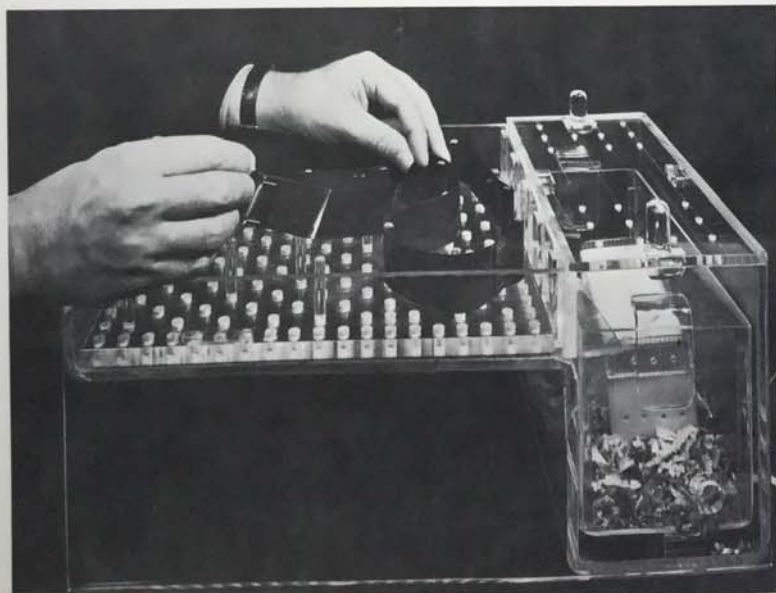
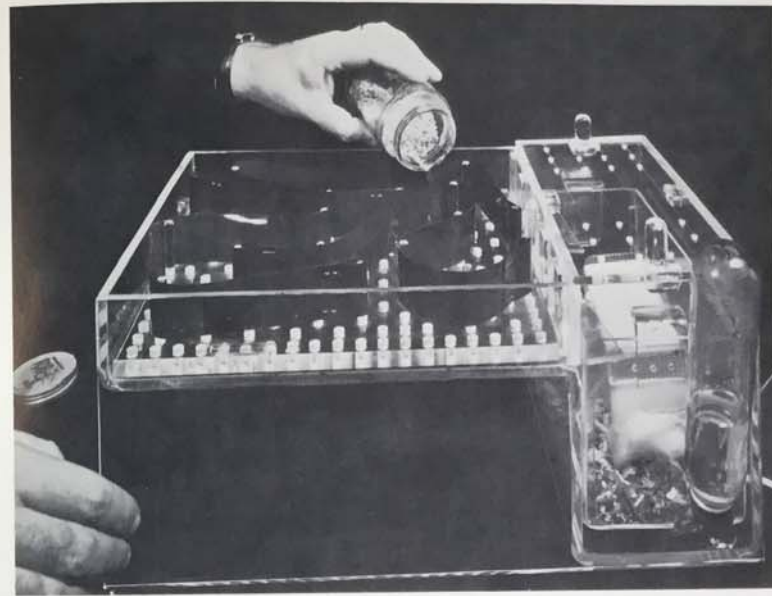


4 "Sachs'scher Evaporator", 1972



"Habitat für Schnecken", 1970, 31x31x75cm,
Plexiglas, Holz, Wasser und Schnecken

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 1018a.5
---------------------------------------	---------------------------	---------------------------

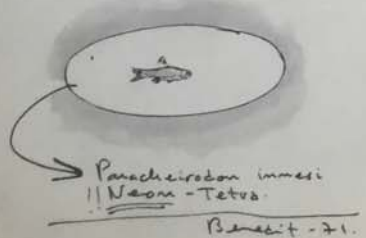
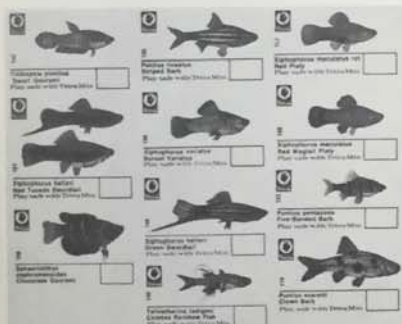


7 "Labyrinth für weisse Ratte", 1971.

The Museum of Modern Art Archives, NY

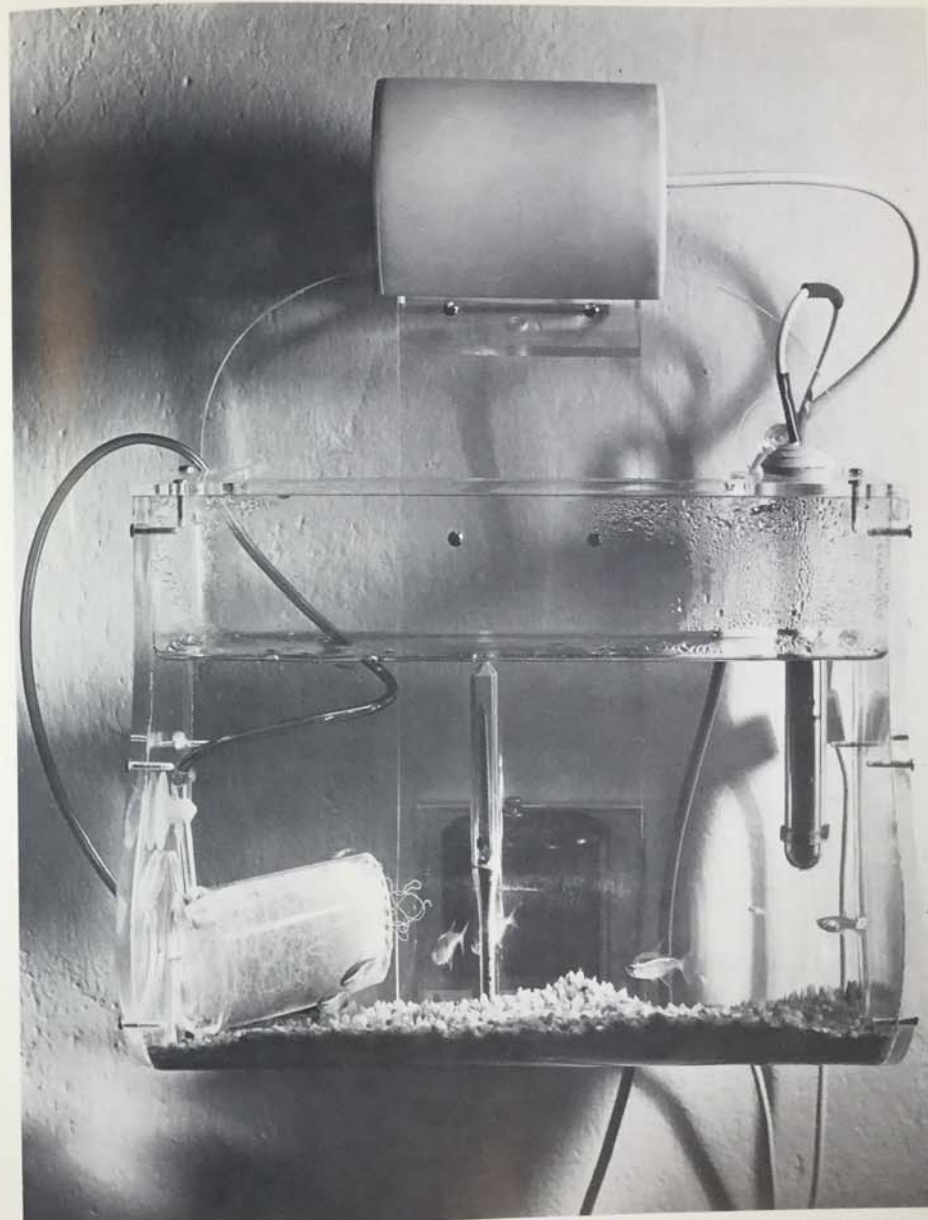
Collection:
MoMA Exhs.Series.Folder:
1018a.5

8 "Labyrinth für tropische Fische", 1971



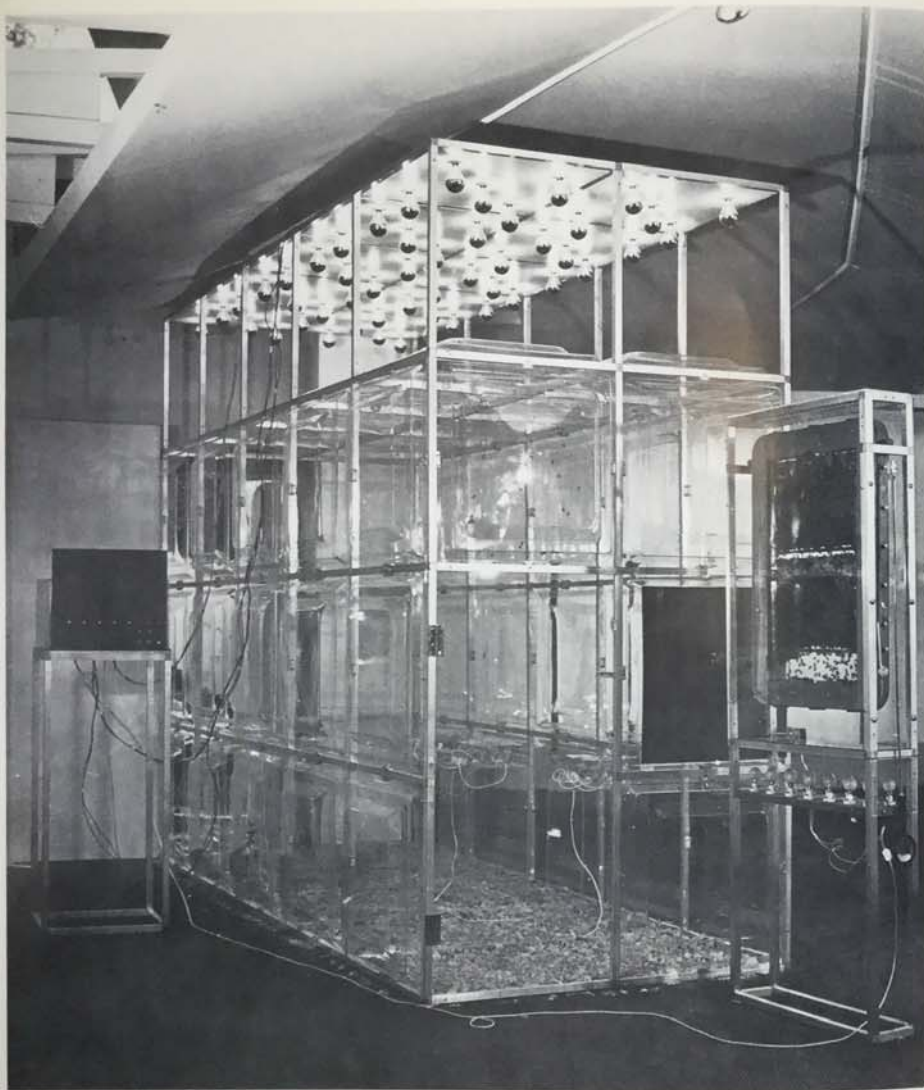
Wir baten einen Künstler eine Karte zu entwerfen, mit der wir uns mit Ihnen in Verbindung setzen können; Luis Benedict, (der Habitats für Tiere entwickelt um so dem Verständnis des menschlichen Verhaltens näher zukommen), entwarf das nebensätzliche Blatt. Der Neon-Tetra (*Paracheirodon innesi*) wurde von ihm gewählt. Er ist ein Leuchtfisch, durch den wir unseren Wunsch, für Sie zu arbeiten, auf einem etwas höheren Niveau als gewöhnlich, darstellen möchten.

(Nach einem Text der Werbefirma
Modulor, Buenos Aires)



"Glas für tropische Fische", 1970, 34x24x44cm, Plexiglas, Termostat, Lüfter, Wasser und Fische

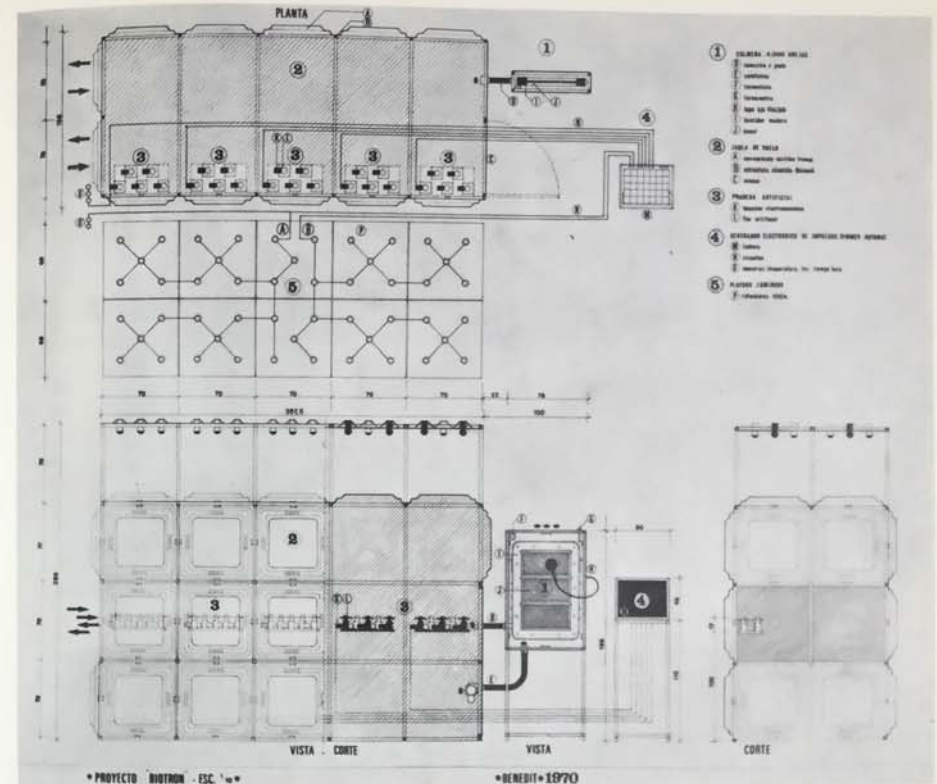
The Museum of Modern Art Archives, NY

Collection:
MoMA Exhs.Series/Folder:
1018a.5

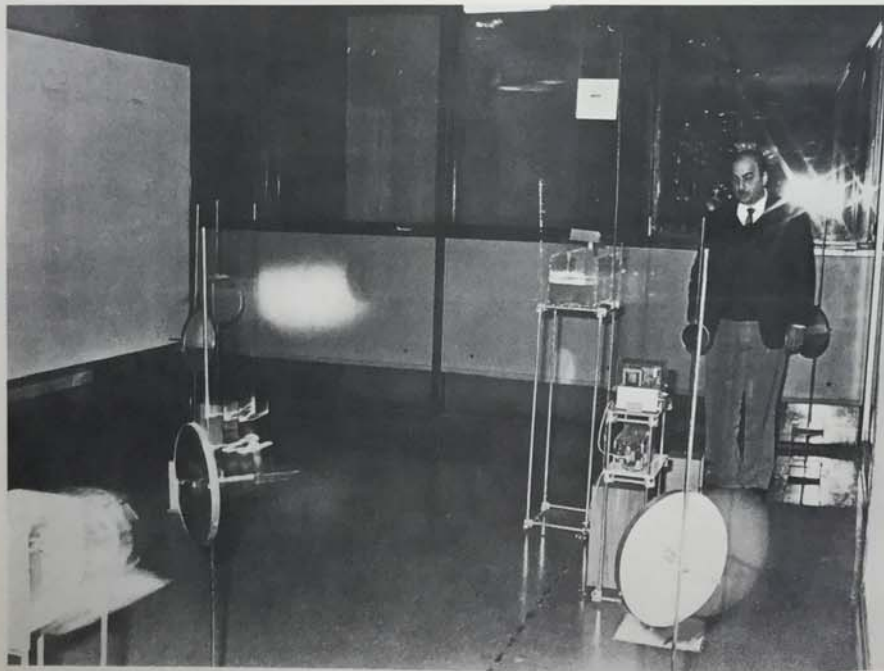
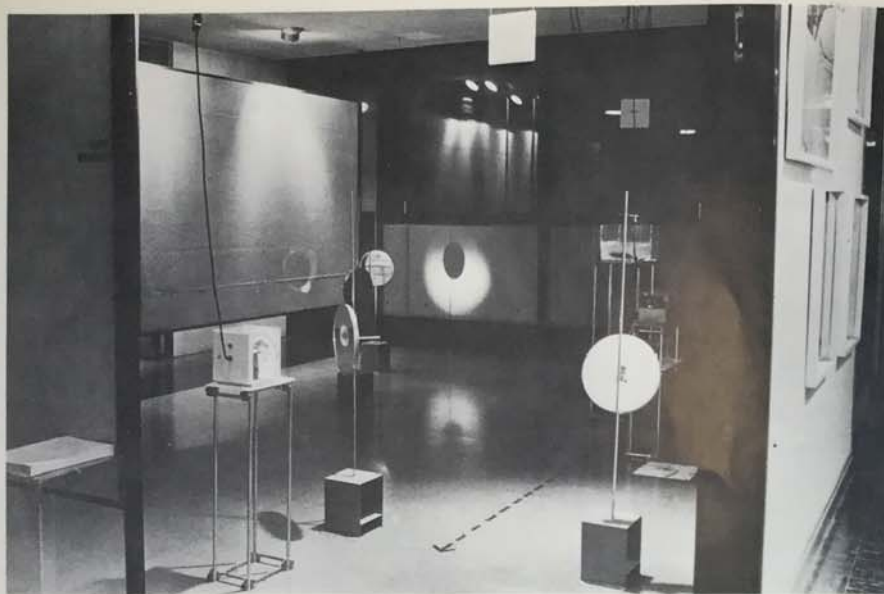
"Biotron", 1970, 200x300x500, 4000 lebende Bienen, 25 künstliche Blumen, elektronische Anlagen u.a.

Zeichnung für "Biotron" (rechts oben)

"Biotron", Detail (rechts unten)
Ausschnitt von vier künstlichen Blumen, die durch 5 Stromkreise und 1 elektronischen Generator gesteuert, künstlichen Nektar absondern.



The Museum of Modern Art Archives, NY

Collection:
MoMA Exhs.Series.Folder:
1018a.5

9 "Unsichtbares Labyrinth", 1971

Katalog

- 1 "Labyrinth für Ameisen", 1970, 16x36x21cm, Plexiglas, P.V.C., Erde und lebende Ameisen
- 2 "Wassertropfen", 1971, 25x25x44cm, Plexiglas, Handpumpe, Tropfer und Wasser
- 3 "Labyrinth für Pflanzen", 1972, 21x44x13cm, Plexiglas, Lampe 40W, Kartoffelpflanze
- 4 "Sachs'scher Evaporator", 1972, 15x32x11, Plexiglas, Wasser, Pflanze mit Wurzeln
- 5 "Hydroponisches Habitat", 1972, 30x60x95, Plexiglas, Wasser, chemische Lösung, Sand, Lampe 100W, Pflanze
- 6 "Minibiotron", 1970, Dm 9x18cm, Plexiglas, Vergrößerungsglas und lebende Spinne
- 7 "Labyrinth für weisse Ratte", 1971, 27x44x22cm, Plexiglas, Azetatband, Sagemehl, Wasser und weisse Ratte
- 8 "Labyrinth für tropische Fische", 1971, 27x50x28cm, Plexiglas, Azetatband, Lüfter, Thermostat, Lampe 25W, Wasser und tropische Fische
- 9 "Unsichtbares Labyrinth", 1971, A) Eine Fotozelle mit elektronischem Mechanismus, 17x18x19cm
B) Eine Lampe (Schwachstrom) mit Transformator a 220V, 17x21x20cm
C) Sechs Spiegel mit 38cm Durchmesser und einer mit 17cm
D) Sieben lackierte Metallständer, a 30x30x85cm

10 - 30 "Zeichnungen" und "Projekte"

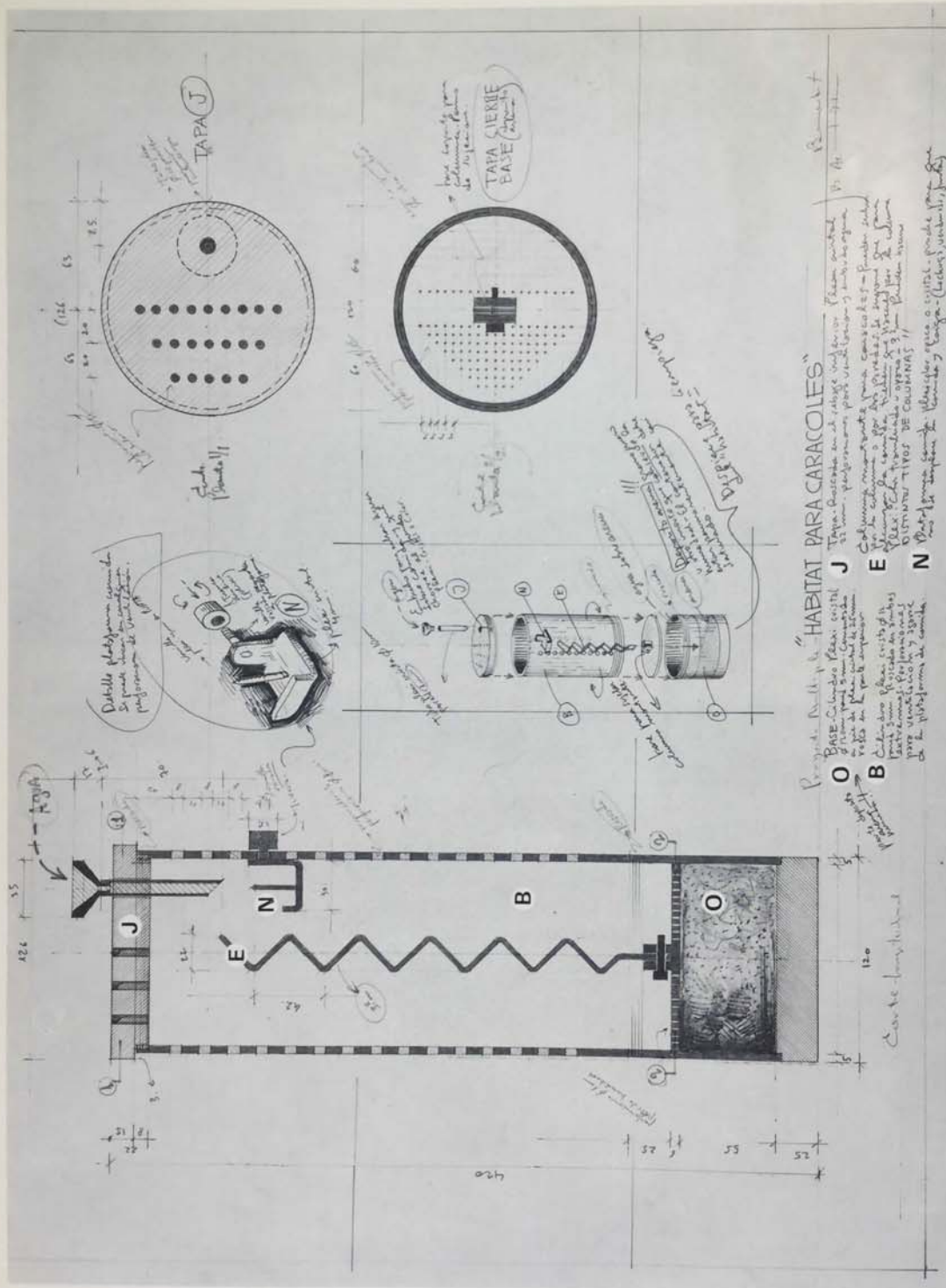
Einzelausstellungen

- 1961/1962/1964 Galería Lirolay, Buenos Aires
 1963/1967 Galería Rubbers, Buenos Aires
 1965 Galerie Europe, Paris
 1966 Galerie La Balance, Bruxelles
 1966 "BARBA AZUL", Museo de Arte Moderno, Buenos Aires
 1968 "MICRO ZOO", Galería Rubbers, Buenos Aires
 1969 Panamerican Union, Washington
 1970 XXXV. Biennale von Venedig
 1972 Galerie Buchholz, München

In öffentlichen Sammlungen

- Museum of Modern Art, New York - Braniff Collection, Museum of the University of Texas, Austin - Art Foundation, Connecticut - Museum of Rhode Island - Museo de la Organización de Estados Americanos, Washington - Museo de Arte Moderno, Buenos Aires - Museo de Bellas Artes, La Plata, Argentinien - Museo Rosa Galisteo, Santa Fe, Argentinien - Fondo Nacional de las Artes, Buenos Aires - Museo de Bellas Artes, Tandil, Argentinien

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1018a.5



"Habitat für Schnecken", Zeichnung, 75,5x56cm

GALERIE
BUCHHOLZ:

Adami
Baruchello
Benedit
Bertholo
Bonomi
Botero
Brüning
Buthe
Camargo
Chillida
Cruz-Diez
Filliou
Kitej
Liebig
Luque
Macció
Negret
Pichler
Reichert
Soto
Titus Carmel
Vangi
Wiegert
Yoshida

Ausstellung
September/
Oktober:
BOTERO
Zeichnungen

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1018a.5

PROJECTS is a continuing series of exhibitions designed to provide an opportunity for artists working in experimental modes and provoking conventional concepts of art to show their work and to inform the public of the most recent developments in art both here and abroad.

The Museum would like to thank the following ~~public~~ organisations ~~for~~ ~~their~~ and individuals for their help:

The Government of Argentina

The AspCA

Sr. Miguel Ocampo

~~and particularly~~

The exhibition would not have been possible without the continuous aid and cooperation of my colleague, Susanna Torre.

ER

An Exhibition Sponsored by The International Council of The Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1018a.5

Lois Fernando Benedit was born in Buenos Aires, Argentina. His work PROJECTS is a continuing series of exhibitions designed to provide an trained and works as an architect. Between 1960 and 1967 he had opportunity for artists working in experimental modes and provoking himself to narrative paintings which almost invariably depicted landscapes and architectures, animals, and mechanical figures. In 1967 of the most recent developments in art both here and abroad. while working on an architectural project for a group of behavioral

The Museum would like to thank the following ~~public~~ organisations for their and individuals for their help. Like any other artist of this

The Government of Argentina creates a marriage between science, sociology and The AspCA. His paintings underwent a concrete transformation and began to Sr. Miguel Ocampo for other animals and plants.

~~subsequently~~ The exhibition would not have been possible without the continuous aid and cooperation of my colleague, Susanna Torre. In fact, human perception of space, one of

our primary experiences depends on the movements of one's own body, or what scientists call "displacement." A series of displacements -- or movements --

An Exhibition Sponsored by The International Council of The Museum of Modern Art remembering and reversing these groups in almost infinite variations. Growth

itself represents mathematical displacement through accretion. The constant variations of these mathematical groupings create satisfying results. A mathematical

group are both concrete, to our immediate experience of displacement. "Displacement" is a concept, as it is a concept that is related to

displacement. It is a concept that is related to displacement. It is a concept that is related to displacement. It is a concept that is related to displacement.

displacement is a concept that is related to displacement. It is a concept that is related to displacement. It is a concept that is related to displacement.

displacement is a concept that is related to displacement. It is a concept that is related to displacement. It is a concept that is related to displacement.

displacement is a concept that is related to displacement. It is a concept that is related to displacement. It is a concept that is related to displacement.

displacement is a concept that is related to displacement. It is a concept that is related to displacement. It is a concept that is related to displacement.

displacement is a concept that is related to displacement. It is a concept that is related to displacement. It is a concept that is related to displacement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1018a.5

Luis Fernando Benedit was born in Buenos Aires, Argentina, where he was trained and works as an architect. Between 1960 and 1967 he devoted himself to narrative paintings, ^{that} which almost invariably depicted fantastic landscapes and architecture, animals, and mechanical figures. In 1968, while working on an architectural project for a group of behavioral scientists, he became interested in the behavioral patterns of the creatures ^{that appeared} he had been depicting in his paintings. Like many other artists of this century Benedit set out to create a marriage between science, sociology and aesthetics. ^{art} His paintings underwent a concrete transformation and ^{he} began to construct environments for ^{living} actual animals and plants. (D)

From this point on the static work of art no longer interested Benedit. ^{DS movements} Life is a process of flux and change; in fact, human perception of space, one of our primary experiences, depends on the movements of one's own body, or, what scientists call "displacement." A series of displacements -- or movements -- constitutes a mathematical group. Living creatures are capable of associating, remembering, and reversing these groups in almost infinite variations. Growth itself represents mathematical displacement through accretion. The constant variations of these mathematical groupings create satisfying aesthetic patterns; these are ^{our sensations, movement or} both concrete, in our immediate ^{physical} experience of them, ^{as we move} or abstract, as we observe them in relation to objects outside ourselves. Most often these patterns seem random, open to "chance," although science claims a pattern even for chance.

Benedit's work is founded on his belief in these rationales. ^{DS} His labyrinths and botanical environments create situations in which the artist orders the terms of ^{in which as an architect orders the movement of people} these groupings and patterns. ^{As such his structures function as} symbols -- or allegories -- of ^{life} human experience. ^{Benedit's environments} ^{through} ^{structures}

PROJECTS is a continuing series of exhibitions designed to provide an opportunity for artists working in experimental modes and provoking conventional concepts of art to show their work ^{to inform the public of the most recent developments in art both here & abroad.}

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1018a.5



cayc



luis fernando benedit
obra: circuito nacional/1960



cayc



luis fernando benedit
obra: microparaiso II/1969



cayc



luis fernando benedit
obra: jaula para cotorras
australianas/1968



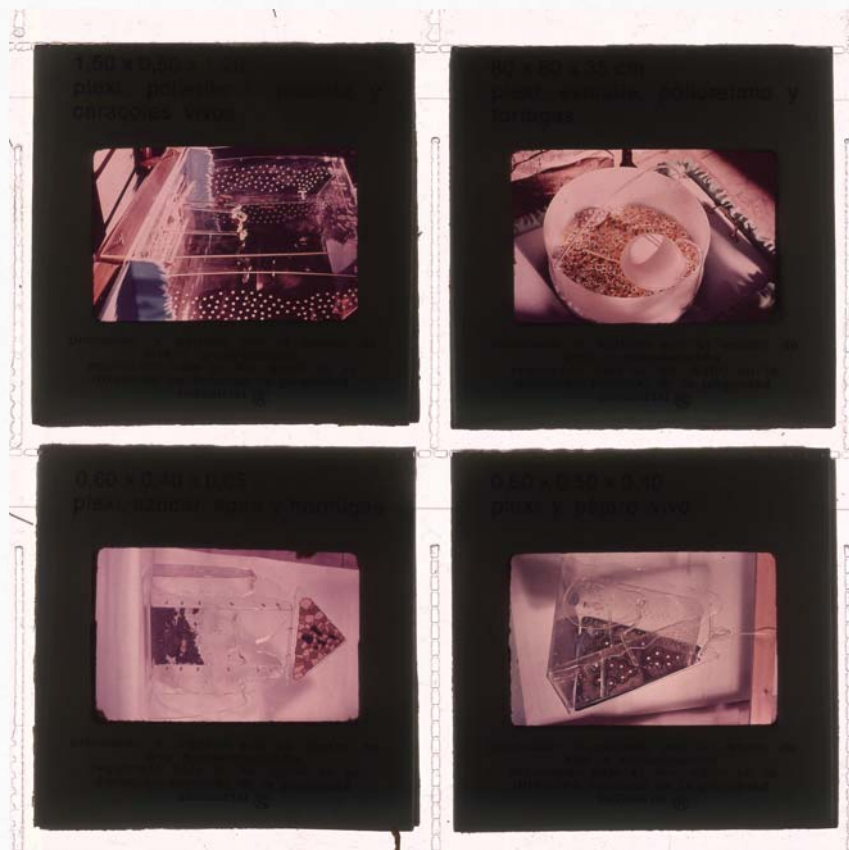
cayc



luis fernando benedit
obra: hormiguero para cargar
con hormigas coloradas/1968

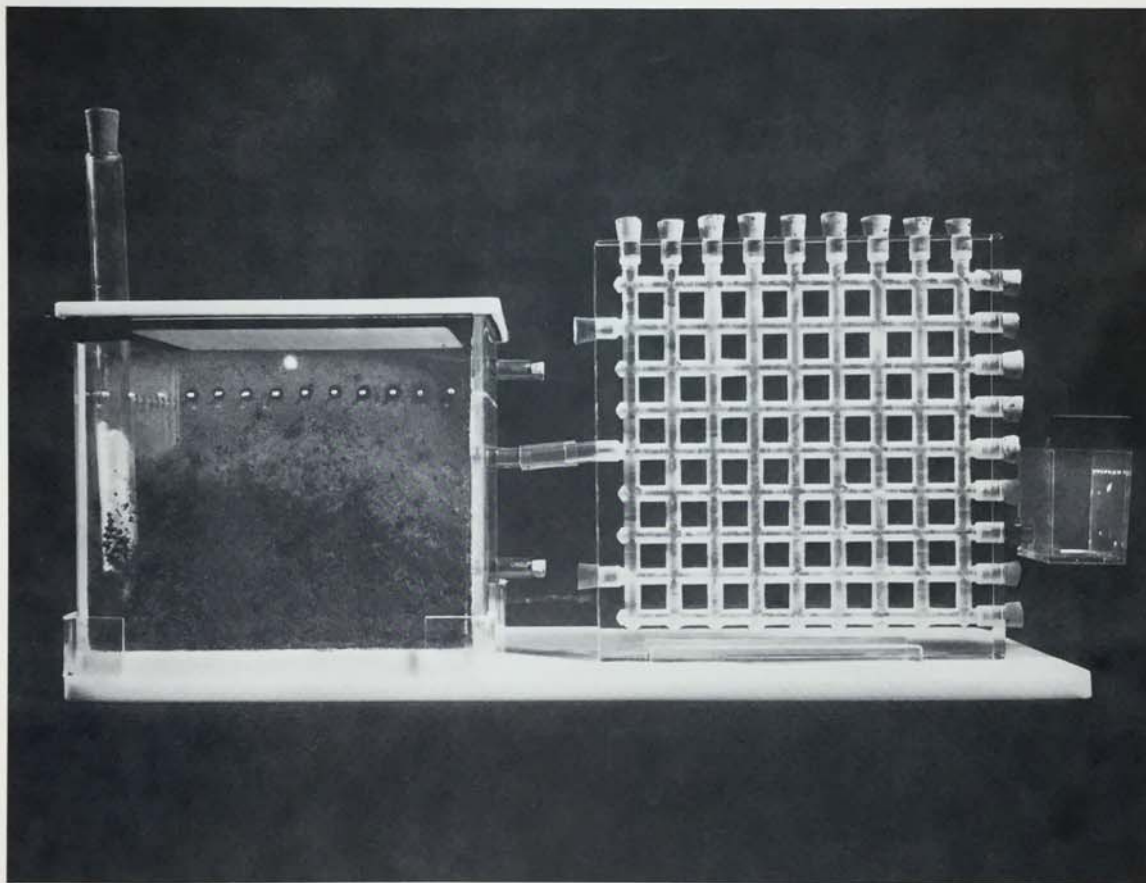
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1018a.5



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1018a.5

BENEDIT



1 "Labyrinth für Ameisen", 1970

E I N L A D U N G zur E R Ö F F N U N G
am 20. Juni 1972, 20 Uhr

vom 20.6. - 29.7.1972 Di-Fr 10-13 Uhr u.
14-18.30 Uhr Sa 10-13 Uhr Mo geschlossen

Galerie Buchholz München Maximilianstr. 29 Tel. 29 88 41

The Museum of Modern Art Archives, NY

Collection:
MoMA Exhs.Series.Folder:
1018a.5

Luis Fernando B e n e d i t
1937 in Buenos Aires geboren. Er studiert dort Architektur (Preis für Entwürfe), macht Reisen in Südamerika. Dann beginnt er zu malen: Architekturen, fantastische Landschaften, Maschinenmenschen, Tiere. Bilder, auf denen Tiere gemalt sind, werden mit denselben lebenden Tieren (realiter) versehen. Desweiteren entwirft er Habitats (Umwelträume) für diese Tiere, beobachtet sie, ihr Verhalten und dessen Veränderlichkeit.

Er verlässt Südamerika, um in Spanien die anonyme Architektur des Volkes zu untersuchen (1964/1965), arbeitet in dieser Zeit als Architekt. Danach entsteht die Arbeit "Blaubart", eine "Ambientación argumental" (schlüssiges

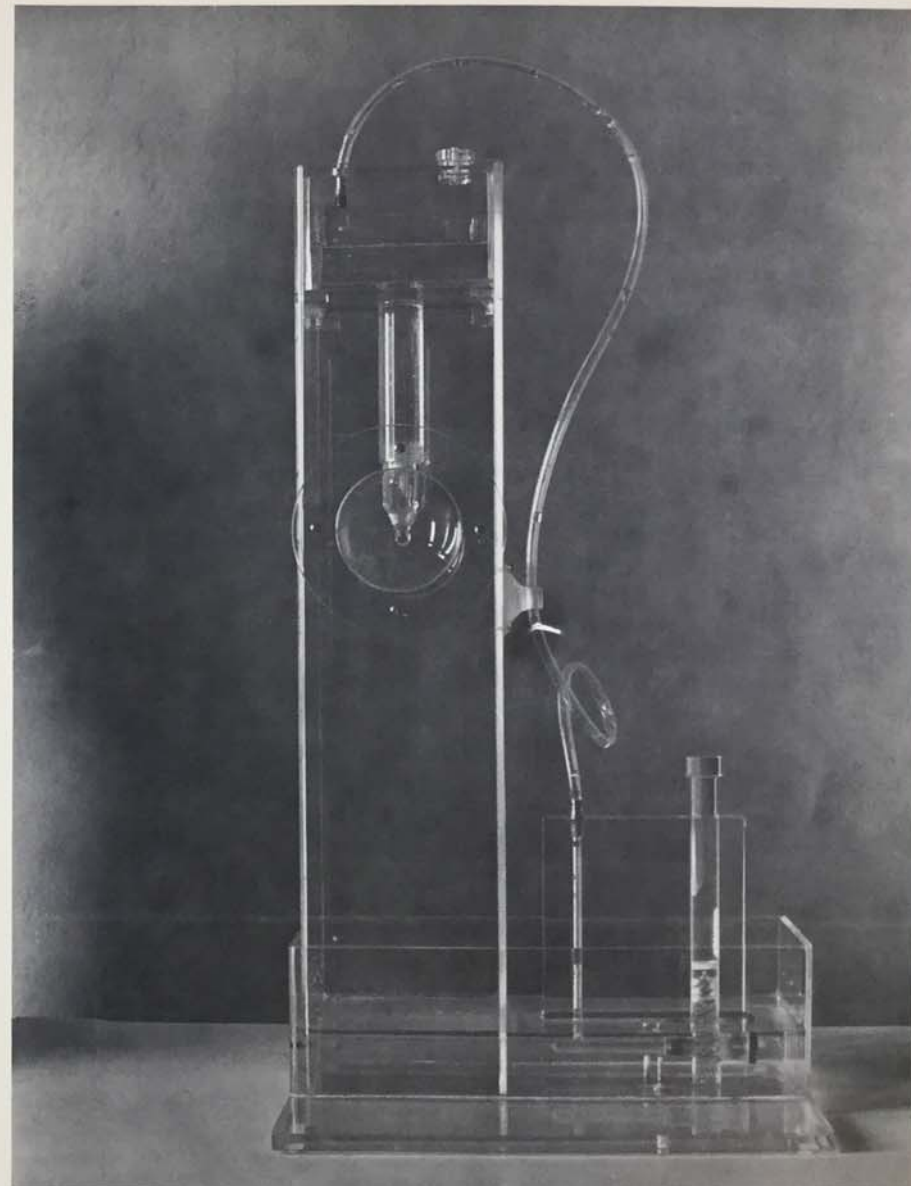
Ambiente), durch die das Publikum fünfzehn Minuten lang, von einem Tonband begleitet, geführt wird (200 qm unterteilt in neun Szenarien, ausgestellt im Museo de Arte Moderno, Buenos Aires).

Ein Italien Aufenthalt 1967/1968 führt zu einer systematischen Untersuchung der Landschaft, des Umweltraumes -seiner Gegebenheit und seiner Veränderungsmöglichkeit-. Sie wird geführt in Hinsicht auf das Tier, auf den Menschen. Insbesondere interessiert ihn die Frage der Unterschiedlichkeit, des gewohnten (natürlichen) und des ungewohnten (artifiziiellen) "Habitats". Hieraus entstehen die Arbeiten zu "Micro Zoo" (Ausstellung Galerie Rubbers, 1968, Buenos Aires).

Die Zusammenarbeit mit Wissenschaftlern (für die er gleichzeitig als Architekt arbeitet) führt zu einer vertieften Einsicht in tierisches Verhalten.

Auf der XXXV. Biennale in Venedig vertritt Benedit Argentinien. Unter anderem zeigt er das "Biotron", einen durchsichtigen Umweltraum aus Aluminium und Plexiglas (200x300x500 cm) mit 4000 lebenden Bienen und 25 künstlichen Blumen, die, von einer elektronischen Anlage gesteuert, Zuckerlösung absondern.

Sicherlich war dies die auffälligste Arbeit der ganzen Biennale; jeder, der dort war, entsinnt sich daran. So erscheint es uns angemessen, die wir durch Herkunft und Zuneigung Südamerika besonders verbunden sind, ihn -wie schon andere Künstler- in Europa mit einer umfassenden Übersicht, die auch seine zeichnerischen Entwürfe einschliesst, vorzustellen.



2 "Wassertropfen", 1971

Diese Ausstellung entstand unter tatkräftiger Hilfe der Kulturabteilung des Ministeriums des Ausseren und der Kultur sowie der Botschaft der Republik Argentinien.

Fotos: Pedro Roth
Katalog, Texte, Übersetzung: Liebig

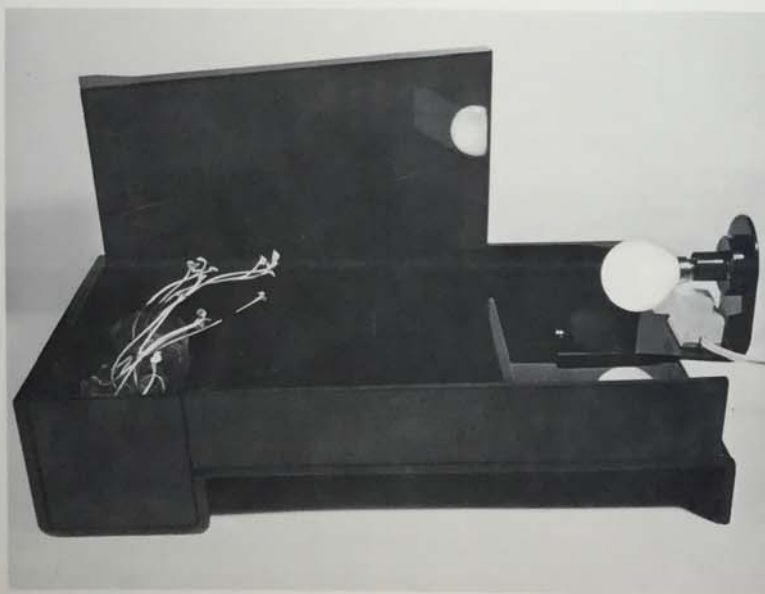
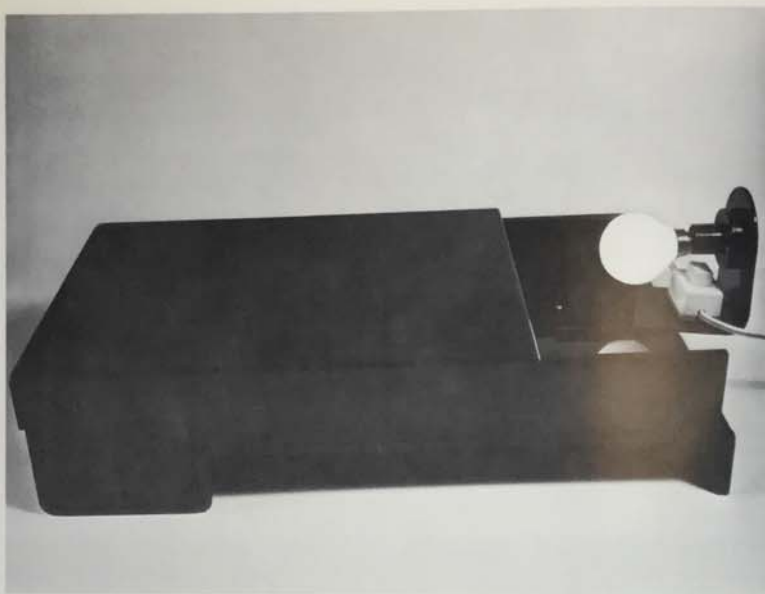
The Museum of Modern Art Archives, NY

Collection:

MoMA Exhs.

Series/Folder:

1018a.5



3 "Labyrinth für Pflanzen", 1972

A.M. BATTRO: 3 LABYRINTHE VON LUIS F. BENEDIT. EIN VERSUCH UBER DIE KUNST DER DISPLAZIERUNG

Nach H. Poincaré, dem grossen französischen Mathematiker, würde ein bewegungsloses Wesen unfähig sein, geometrische und räumliche Vorstellungen zu entwickeln. Es ist bekannt, dass Displazierungen eine mathematische "Gruppe" bilden und dass sie "assoziative" Eigenschaften (zu demselben Ort auf verschiedenen Wegen zu gelangen) und "reversible" Eigenschaften (zum Ursprung auf demselben Weg zurückzugelangen) haben. Ihrerseits haben moderne Psychologen ausreichend nachgewiesen, dass die Displazierung des eigenen Körpers den Grund der räumlichen Abstraktion bildet.

In der Kunst erfüllt die Displazierung des Betrachters ebenso eine wesentliche Funktion, und für einen vollkommen bewegungslosen Betrachter würde es überhaupt keine Kunst geben. Benedit hat dies mit aussergewöhnlich poetischer Vorstellungskraft vollkommen aufgezeigt, mittels dreier Modelle von fortschreitender Allgemeinheit den eigentlichen plastischen Wert der Displazierung klargestellt. Das erste, BLAUBART, ist ein "figuratives" Labyrinth, eine Erzählung markiert durch Formen, Farben und Klänge. Das zweite, LABYRINTH FÜR AMEISEN, führt zu einer tiefergehenden Untersuchung des Gegenstandes, wo des Betrachters räumlicher Bausinn auf Tiere übertragen wird, die auf ihre Art den räumlichen Vorschlag des Künstlers organisieren. Das dritte ist ein UNSICHTBARES LABYRINTH FÜR MENSCHEN und mit ihm kommt der Ästhetische Prozess der sukzessiven räumlichen Abstraktion zu einem Höhepunkt. In diesem Fall, ist der Raum, der erzeugt wird rein "operativ". Der Besucher betritt das "Labyrinth" mit einem bestimmten Ziel: ein Aquarium zu erreichen in dem ein seltsames Tier lebt. Um dies zu tun, bewegt er sich innerhalb eines leeren Raumes, ein Lichtstrahl durchquert diesen Raum und wird von verschiedenen Spiegeln reflektiert. Während er geht, unterbricht er den Lichtstrahl und ein Alarmgeräusch ist zu hören. Wenn er zurückgeht, hört es auf, er beginnt wieder sich in anderer Richtung zu bewegen, und einige Zeit später ist das Alarmgeräusch wieder zu hören. So, durch Versuch und Irrtum, entdeckt der Besucher den unsichtbaren Weg, der ihn zu dem Axolotl führen wird. Diese Amphibie ist ein lebendes biologisches Denkmal, und in dem Baum der Evolution, der ebenfalls ein Labyrinth ist, verkörpert der Axolotl (Siredon mexicana) einen sehr ursprünglichen Zweig. Der biologische Ast, der nach einer unbekannten Zahl von Versuchen und Irrtümern, zur Geburt der menschlichen Rasse führen wird, zweigt irgendwo nahebei ab. Ein Labyrinth ruft nach dem ändern, der Kreis ist geschlossen, aber er entblösst das schreckliche Gebiet der inner-menschlichen Displazierung. BLAUBART, das menschliche Monster, und der Axolotl, ein lebendes Fossil, sind im Besitz eines magischen Schlüssels. Wer immer ihn besitzt, wird die Kammer des Geheimnisses betreten können. Aber um dort hinzugelangen, braucht es einen langen Weg: das Labyrinth. Nach meiner Kenntnis, hat bis heute niemand ein unsichtbares Labyrinth gebaut; aber Benedit tat den entscheidenden Schritt, indem er die armseligen Rattenlabyrinth der Psychologen und die prunkende Pracht der von europäischen Prinzen angelegten Gärten gründlich umformte. Das Wesen des Raumes wird in dem unsichtbaren Labyrinth gefangen: die mathematische Zusammensetzung der Displazierungen.

Betrachten wir die Ästhetische Folge: der Raum, der von den Figuren des BLAUBART besetzt war, wurde durch den von Ameisen bearbeiteten Raum ersetzt; der tierische Instinkt ersetzte die menschliche Erzählung. Aber diese autonome räumliche Organisation nähert sich blind der Natur des Labyrinths. Der ungeduldige Besucher will mehr sehen, und der Künstler schlägt ihm ein unsichtbares Labyrinth vor, grausames Paradox, dass den Betrachter zwingt, auf sein inneres Selbst zurückzufallen.

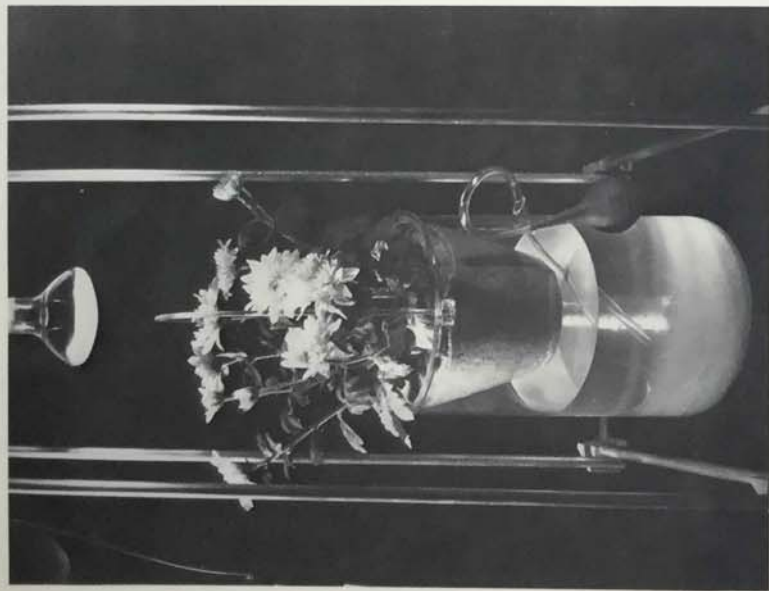
Und dort, falls er sich seiner Displazierung entsinnen kann, falls er sich seines Weges erinnert, gelangt er schliesslich zu dem Axolotl, lebendes Symbol des Labyrinths, das der Ursprung all unserer Labyrinth ist: organisches Leben als das Phänomen der Evolution der Natur.

Auf diese Weise wird ein Ereignis unserer persönlichen Geschichte, eine freie Ästhetische Anteilnahme, mit der objektiven und unpersönlichen Geschichte des Planeten verbunden. Der Künstler kann zufrieden sein, denn er hat uns gezwungen, einen heiligen Weg zurückzugehen; von der menschlichen Freiheit zum kosmischen Schicksal, und vom Schicksal zur Freiheit. Dies-so können wir zusammenfassen- ist das Beispiel der Displazierungen des menschlichen Geistes.

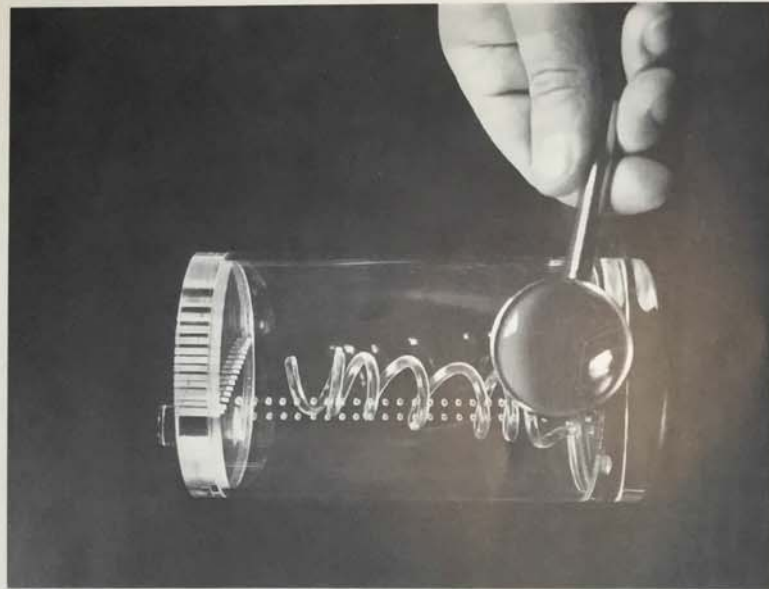
The Museum of Modern Art Archives, NY

Collection:
MoMA Exhs.

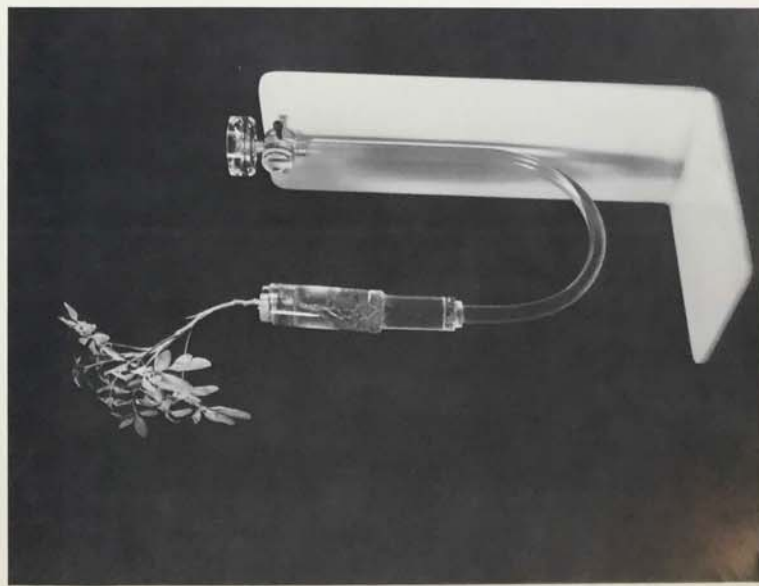
Series.Folder:
1018a.5



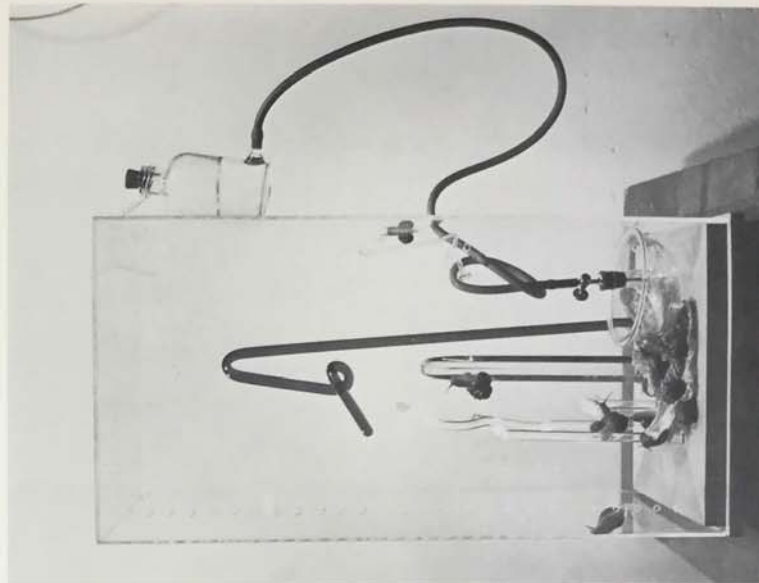
5 "Hydroponisches Habitat", 1972



6 "Minibiotron", 1970



4 "Sachs'scher Evaporator", 1972

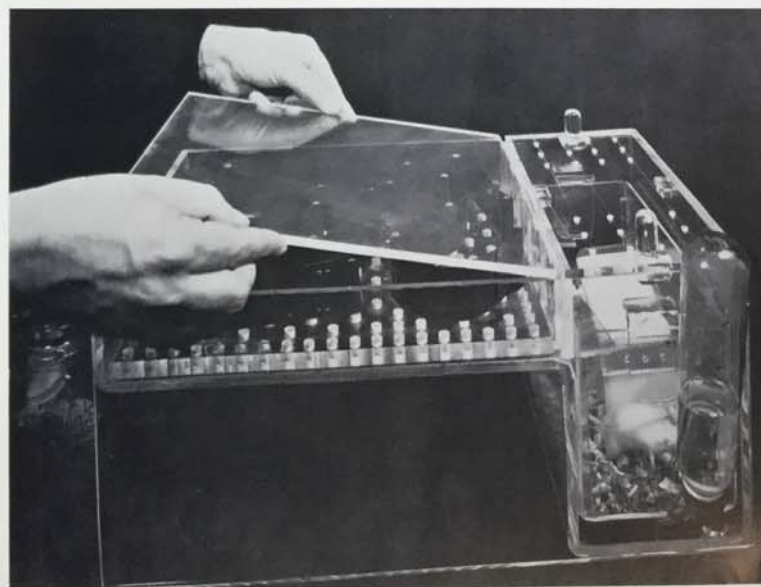
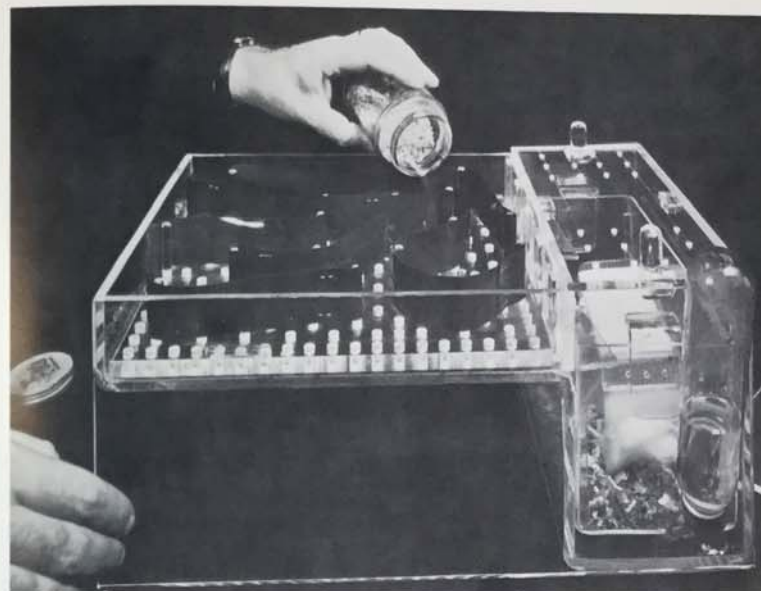
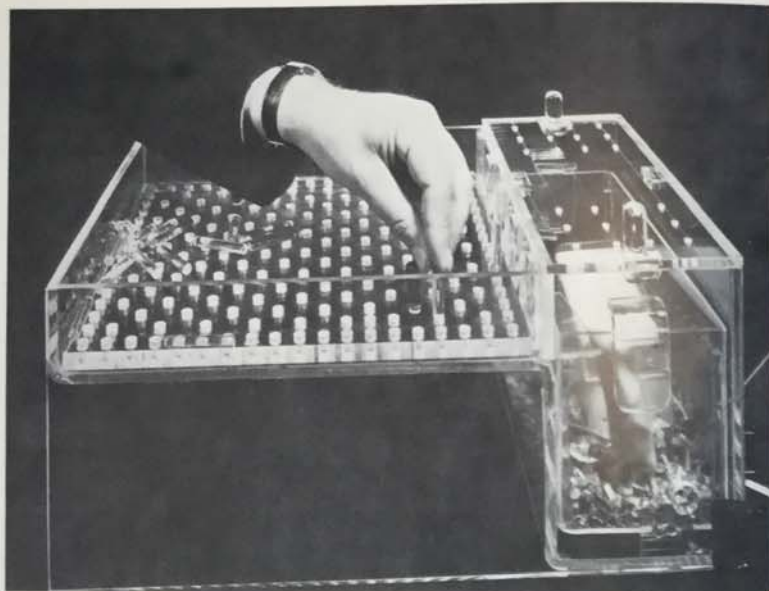


"Habitat für Schnecken", 1970, 31x31x75cm,
Flexiglas, Holz, Wasser und Schnecken

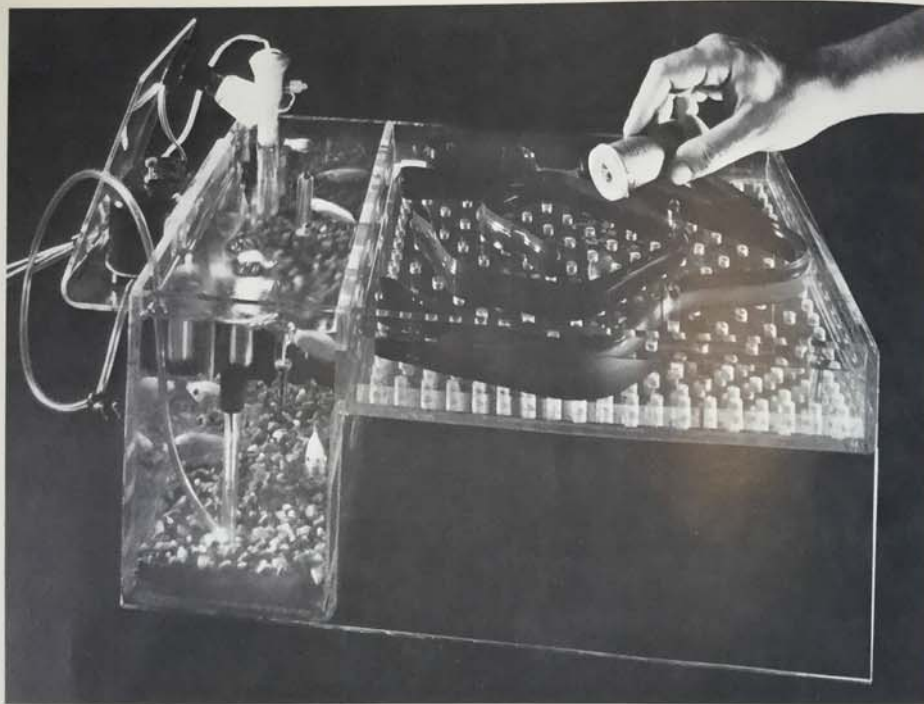
The Museum of Modern Art Archives, NY

Collection:
MoMA Exhs.

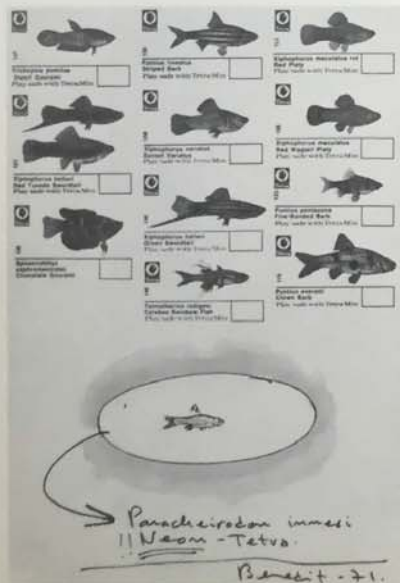
Series.Folder:
1018a.5



7 "Labyrinth für weisse Ratte", 1971

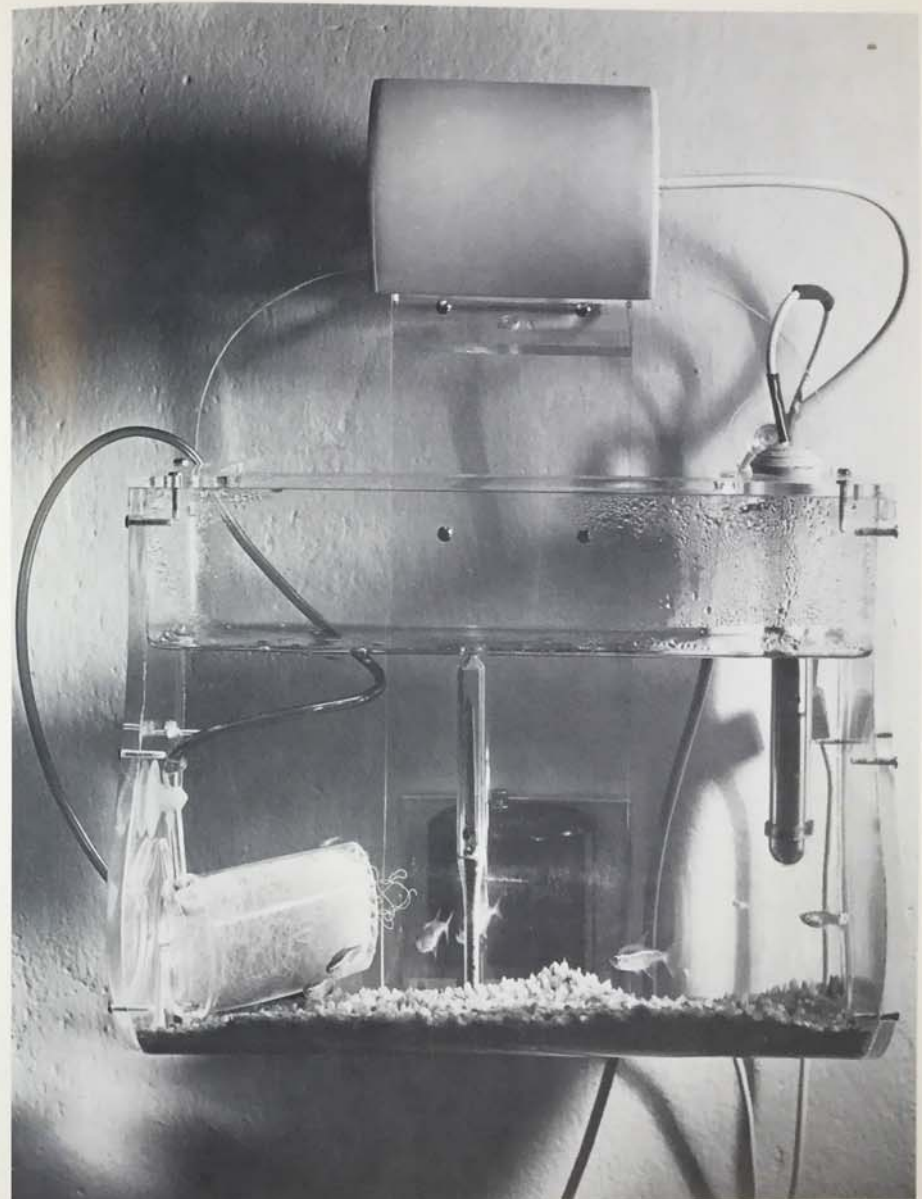


8 "Labyrinth für tropische Fische", 1971



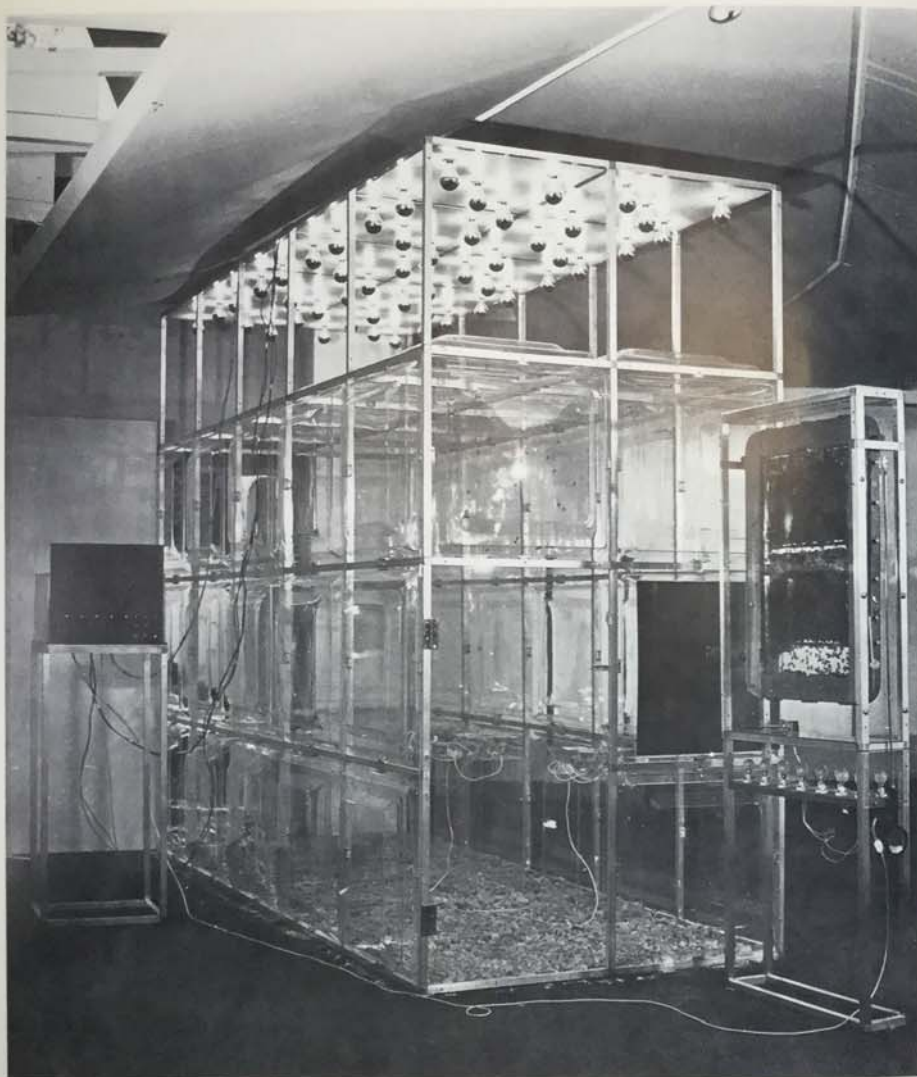
Wir baten einen Künstler eine Karte zu entwerfen, mit der wir uns mit Ihnen in Verbindung setzen können; Luis Benedit, (der Habitats für Tiere entwickelt um so dem Verständnis des menschlichen Verhaltens näher zukommen), entwarf das nebenseitige Blatt. Der Neon-Tetra (Paracheirodon innesi) wurde von ihm gewählt. Er ist ein Leuchtfisch, ein "erleuchteter" Fisch, durch den wir unseren Wunsch, für Sie zu arbeiten, auf einem etwas höheren Niveau als gewöhnlich, darstellen möchten.

(Nach einem Text der Werbefirma
Modulor, Buenos Aires)



"Glas für tropische Fische", 1970, 34x24x44cm, Plexiglas, Termostat, Lüfter, Wasser und Fische

The Museum of Modern Art Archives, NY

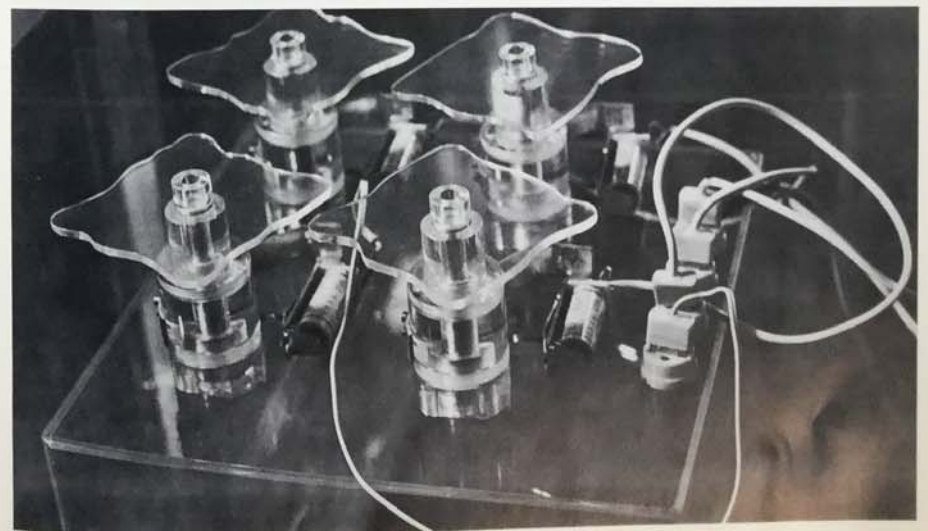
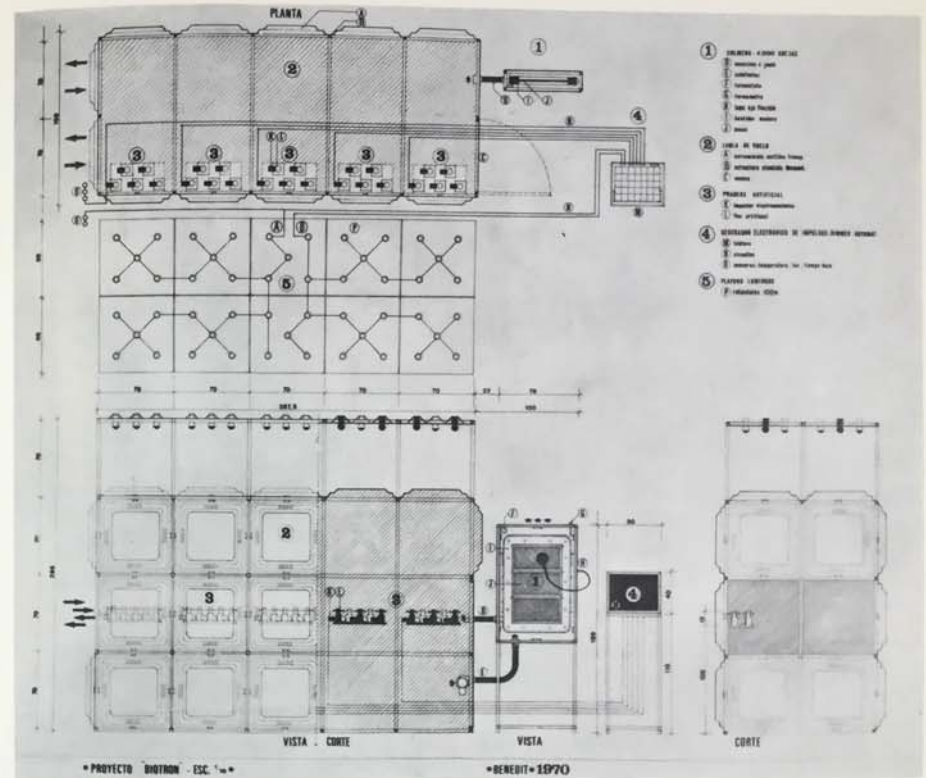
Collection:
MoMA Exhs.Series.Folder:
1018a.5

"Biotron", 1970, 200x300x500, 4000 lebende Bienen, 25 künstliche Blumen, elektronische Anlagen u.a.

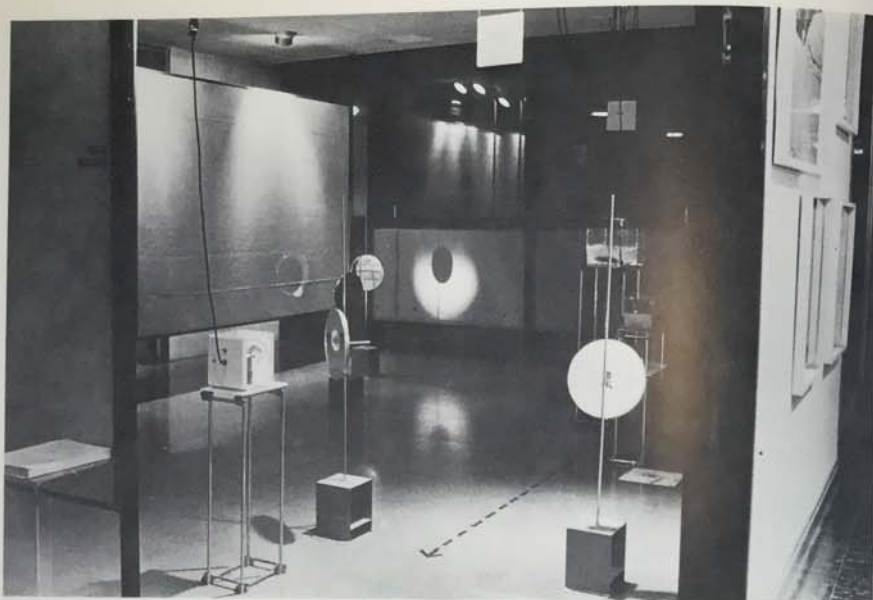
Zeichnung für "Biotron" (rechts oben)

"Biotron", Detail (rechts unten)

Ausschnitt von vier künstlichen Blumen, die durch 5 Stromkreise und 1 elektronischen Generator gesteuert, künstlichen Nektar absondern.



The Museum of Modern Art Archives, NY

Collection:
MoMA Exhs.Series.Folder:
1018a.5

Katalog

- 1 "Labyrinth für Ameisen", 1970, 16x36x21cm, Plexiglas, P.V.C., Erde und lebende Ameisen
- 2 "Wassertropfen", 1971, 25x25x44cm, Plexiglas, Handpumpe, Tropfer und Wasser
- 3 "Labyrinth für Pflanzen", 1972, 21x44x13cm, Plexiglas, Lampe 40W, Kartoffelpflanze
- 4 "Sachs'scher Evaporator", 1972, 15x32x11, Plexiglas, Wasser, Pflanze mit Wurzeln
- 5 "Hydroponisches Habitat", 1972, 30x60x95, Plexiglas, Wasser, chemische Lösung, Sand, Lampe 100W, Pflanze
- 6 "Minibiotron", 1970, Dm 9x18cm, Plexiglas, Vergrößerungsglas und lebende Spinne
- 7 "Labyrinth für weisse Ratte", 1971, 27x44x22cm, Plexiglas, Azetatband, Sägemehl, Wasser und weisse Ratte
- 8 "Labyrinth für tropische Fische", 1971, 27x50x28cm, Plexiglas, Azetatband, Lüfter, Thermostat, Lampe 25W, Wasser und tropische Fische
- 9 "Unsichtbares Labyrinth", 1971, A) Eine Fotozelle mit elektronischem Mechanismus, 17x18x19cm
B) Eine Lampe (Schwachstrom) mit Transformator a 220V, 17x21x20cm
C) Sechs Spiegel mit 38cm Durchmesser und einer mit 17cm
D) Sieben lackierte Metallständer, a 30x30x85cm

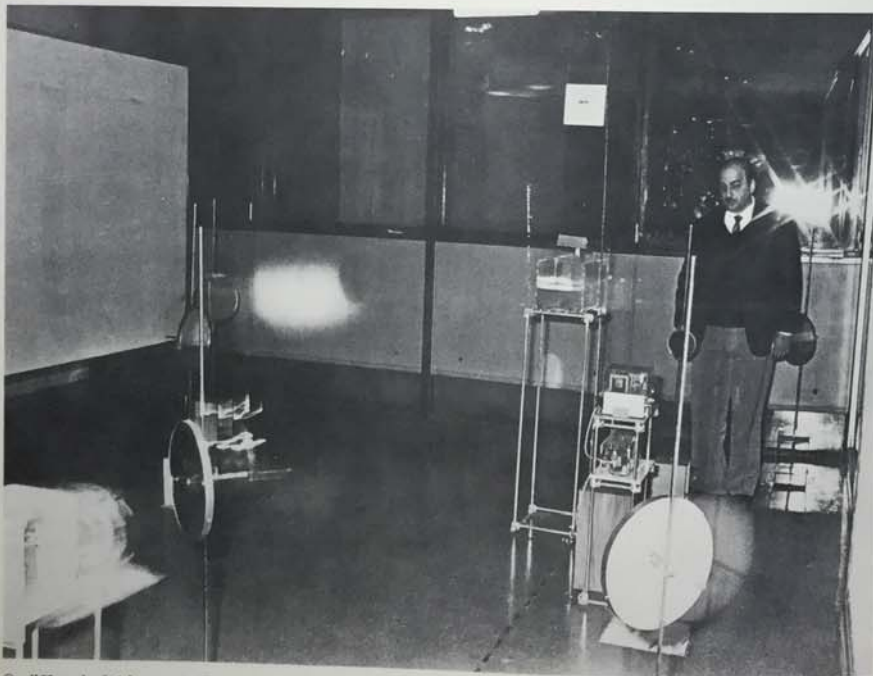
10 - 30 "Zeichnungen" und "Projekte"

Einzelausstellungen

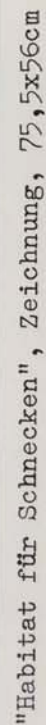
- 1961/1962/1964 Galería Lirolay, Buenos Aires
 1963/1967 Galería Rubbers, Buenos Aires
 1965 Galerie Europe, Paris
 1966 Galerie La Balance, Bruxelles
 1966 "BARBA AZUL", Museo de Arte Moderno, Buenos Aires
 1968 "MICRO ZOO", Galería Rubbers, Buenos Aires
 1969 Panamerican Union, Washington
 1970 XXXV. Biennale von Venedig
 1972 Galerie Buchholz, München

In öffentlichen Sammlungen

Museum of Modern Art, New York - Braniff Collection, Museum of the University of Texas, Austin - Art Foundation, Connecticut - Museum of Rhode Island - Museo de la Organización de Estados Americanos, Washington - Museo de Arte Moderno, Buenos Aires - Museo de Bellas Artes, La Plata, Argentinien - Museo Rosa Galisteo, Santa Fe, Argentinien - Fondo Nacional de las Artes, Buenos Aires - Museo de Bellas Artes, Tandil, Argentinien



9 "Unsichtbares Labyrinth", 1971



Ausstellung
September/
Oktober:
BOTERO
Zeichnungen