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*Exhibition: Bredif*

## The Museum of Modern Art

To Bernice Rose  
From Roy Williams  
Date December 2, 1972  
Re Exhibition in North West Gallery

I was told that a special agent from the ASPCA came to the museum today at approx. 11'AM, claiming that he was responding to a complaint made to his office about us being inhuman to the mice that are on exhibition in the North West Gallery. The inspector looked at the cages after being informed by Roy Clarke, that the mice were fed and did not have to go through a maze, for food or water. The inspector told Mr. Clarke that he found nothing wrong as long as we <sup>never</sup> are feeding the mice.

*Roy Williams*

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December 26, 1972

Professor Robert Reiff  
Middlebury College  
Middlebury, Vermont 05753

Dear Professor Reiff

Before embarking on the Luis Fernando Benedit exhibition we were careful to check with the ASPCA <sup>to determine if the proposed project was cruel to the mice.</sup> We were informed by their Department of Education that, not only was it not cruel to use mice in a maze, but that mice liked <sup>finding</sup> their way through mazes and could negotiate a maze easily and quickly. <sup>When we checked on the structures involved,</sup> We were told that <sup>they</sup> enjoyed small closed houses where they could huddle together <sup>enjoyed</sup> and scratch <sup>in</sup> in shavings. <sup>mice</sup> We were told further, <sup>for these reasons,</sup> it would be perfectly alright to continue with our project, (As you know, in their natural habitat, mice build their own tunnel systems and, in our larger cities, keep to the maxe of the walls and floors of buildings.)

During the first weeks of the exhibition, the mice were cared for by an animal expert who taught members of our staff how to feed them and clean the environment. The expert still makes regular visits to see that the mice are in good condition. I am sure the lack of water during your visit was only temporary, since food and water are changed daily, periodic checks are made and there is a guard in constant attendance with the mice. During the planning stages of the exhibition, we also took careful temperature and humidity readings in the gallery to make sure conditions were suitable. After the start of the exhibition, at the suggestion of the ASPCA, we lowered the <sup>in the gallery in order</sup> gallery lights, to make the mice more comfortable.

The plants, too, are well cared for, and carefully nourished.



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Professor Robert Reiff

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December 26, 1972

I am sorry that Mr. Hess, a very fine critic, who nonetheless knows nothing about mice, has projected his own values and attributed his own attitudes to Mr. Benedit. Mr. Benedit feels no hostility to mice <sup>or plants.</sup> although he may feel differently about cirtics. The Benedit exhibition is one of a series of small exhibitions which come under the general title Projects. <sup>The program is intended</sup> Projects is designed to show the more recent developments in international avant-garde and experimental art to a larger public than might normally see them in commercial art galleries. <sup>As</sup> Projects is a program meant to provoke discussions of values and limits. We hope that future exhibitions will prove more interesting to you.

Sincerely,

Richard E. Oldenburg  
Director

① Luis Fernando Benedit was among the first artists in the middle 60's to work with living organisms. As such we felt he deserved to be included in any serious presentation of recent art attitudes.

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Fred Coxen

Richard L. Palmer

December 20, 1972

BENEDIT - mouse environment

Dear Fred:

This will follow-up Bernice's memo to me of yesterday's date, of which you have a copy, since I wanted to reinforce her request that the mice be fed and watered daily. I thought this had been set up previously even though we are cleaning the environment only every other day.

I noticed myself Tuesday morning, when I stopped in the gallery briefly, that the environment was a mess and that there was practically no food in the food section - most of it was mixed with mouse excrement and had filtered down through the holes in the bottom of the environment so that it was no longer accessible. Could you make arrangements to have the food changed or added to every day and could the porter who is responsible also check the room at the end of the day to see if the water supply needs renewing? I would hate to be caught again by the ASPCA inspector if things are not up to par.

Can some special arrangement be made for the mice to be fed on Christmas day when I assume no one will be on duty here except the guards?

As for cleaning the pedestal, I think personally we should consider giving it a quick coat of semi gloss white paint so it is more easily cleanable. Is there any way we could set this up before the end of the week or aren't the painters available??

cc: Bernice Rose, Emil Cioc, BENEDIT file

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## The Museum of Modern Art

To: Dick Palmer *Jerry Hatherly*

From: Bernice Rose *Bernice Rose*

Date: December 19, 1972: 12, 1972

Re: Benedict Exhibition *Benedict Exhibition*

Dear Sir,

Dick Oldenburg has received a letter in which there was a complaint that at the time the visitor was present there was no water for the mice. Could we please make sure on a daily basis that there is food and water.

I have asked Freddy to have the base of the mouse environment scrubbed.

I understand that the mice are checked every second day and they have, in fact, been properly fed except for those few days when they have seen fit to feed them improperly. They are checked at regular intervals by an outside expert and during the long Thanksgiving weekend, they were checked several times. I think that you and your staff are doing a remarkable job under difficult conditions and appreciate your concern and attention. I hope that this information will ease your anxieties.

B.R.

s

B.R.

cc: Emil Cioc  
John Mincks  
Fred Coxen  
Peter Dworkin

cc: Jody Lefkowitz  
Dick Palmer



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## The Museum of Modern Art

To: ROY WILLIAMS **Jerry Matherly**  
 From: Bernice Rose  
 Date: November ~~26~~ **December 12, 1972**  
 Re: Security **Benedict Exhibition**

cc: Dick Palmer

*Dick Kach*

*PR ✓*

Dear Roy,

I understand that the guard will be withdrawn from the Benedict Exhibition today and the remaining guard will stay in the room with the mice. **Dear Jerry:** Although I have just received your memo of November 26, that no one is to tap the cages, I thought it would ease your mind to know that the mice are taken care of on a regular schedule. Their cages are cleaned every second day and they have, in fact, been properly fed except for those occasions when visitors have seen fit to feed them improperly. They are checked at regular intervals by an outside expert and during the long Thanksgiving weekend, they were checked several times. I think that you and your staff are doing a remarkable job under difficult conditions and appreciate your concern and attention. I hope that this information will ease your anxieties.

B.R.

BR/s

cc: Jody Lenfestey  
 Dick Palmer

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## The Museum of Modern Art

**To** ROY WILLIAMS  
**From** Bernice Rose  
**Date** November 16, 1972  
**Re** Security - Benedit Exhibition

cc. Dick Palmer

*Dick Kark*

*PR ✓*

Dear Roy,

I understand that one guard will be withdrawn from the Benedit Exhibition today and the remaining guard will stay in the room with the mice. Could you please instruct whoever is assigned to guard the mice that no one is to touch anything on the maze and that the guard himself should not tap the cage of the house or try to persuade the mice to come out or wake them up if they are sleeping. In other words, they are to be left to do as they please.

I understand that the lobby guard will check the room with the green house periodically. Could you please ask him that when he sees a school group come in that he make a special check.

Thank you very much.



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## The Museum of Modern Art

To Mrs. Rose  
From Helen Franc *HeLF*  
Date November 15, 1972  
Re Benedit

Dear Bunny:

I very much enjoy the Benedit show and think you did a fine job in installing it, too. Were I not such a cat-lover, I would immediately start to collect white mice!

If it doesn't make too much work, I would like you to change the title of the environment from "Fitotron" to "Phytotron." The former no doubt corresponds to the Spanish orthography but is meaningless in English. The combining form in English, "phyto-" comes directly from the Greek "phyton" for "plant" and exists as a prefix in a number of words all having to do with plant life, botany, etc., as you can see from even the unabridged dictionary. (May also be a suffix, too, as far as I know.) Anyway, to anyone who has had even a high-school science course, "Phytotron" would immediately suggest its meaning and Fitotron is gibberish. Can the labels be changed?

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## The Museum of Modern Art

To CARL LAANES  
From Bernice Rose  
Date Nov. 3, 1972  
Re Mitten letters and half poster for Benedit show

Dear Carl:

Can we please order the usual Mitten letters that are used for projects.

I believe the Mitten letters should read : PROJECTS: BENEDIT but the poster should be Projects: Luis Fernando Benedit. We have photos if you think a photo would be nice on the poster.  
Thank you Bernice

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## The Museum of Modern Art

To Betty Burnham  
From Bernice Rose  
Date October 25, 1972  
Re Projects: Benedit

The address is: Association for the Help of Retarded Children (Greenhouse)  
189 Wheatley Road  
Brookville, New York  
Telephone: (516) 626-1000  
Attention: Nancy Walker

The plants should be picked up early on the morning of the 8th. They will also supply a 50 pound bag of Perlite to be picked up at the same time. I don't know how much space that takes up but there are 4-6 flats of plants which cannot be stacked. If necessary I'll call for exact dimensions.

Thank you.

BR:rm  
cc: Dick Palmer ✓  
Waldo Rasmussen  
John Stringer



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## The Museum of Modern Art

To Waldo Rasmussen

From Bernice Rose

Date October 25, 1972

Re Benedit

I did some thinking about the Benedit exhibition vis a vis the Council meeting after our conversation. Would it not be possible to invite Benedit to the dinner on Tuesday, the 14th, and if anyone is going to make any gracious sounds about the African show, also have them make one gracious sound about Benedit being on view as the first Council-sponsored Project? That would take care of the problem without breaking any policies about no special openings, etc. for Projects since we have in the past invited Projects artists to parties which were happening anyway.

The Center for Inter-American Relations will (at Kynaston's request) give a cocktail party for Benedit on the 15th. Can we, when you send the addendum, notice -- whatever -- put in a note about members who are staying over are invited to that party? That will sort of get us off the hook at least a little for not making a special fuss here.

We are aiming to open the exhibition the morning of the 13th, so it will be viewable by lunchtime.

BR:rm

cc: Dick Palmer  
Kynaston McShine ✓  
John Stringer

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## The Museum of Modern Art

To RICHARD KOCH

From Bernice Rose

cc: Dick Palmer  
Susanna Torre

Date September 26, 1972

Re Projects: Benedi and the New York City Department of Health

Last Thursday I called the Public Relations department of the Department of Health to find out if they had jurisdiction over showing mice in a public place. Public Relations connected me with Pest Control who in turn connected ~~with~~ me with a Dr. Hutt (566-7105). His assistant told me that as far as the Health Department was concerned they had no jurisdiction over the situation described, ie: an artist's placement of mice in a maze in The Museum of Modern Art.

When the exhibition is dismantled, please put one of these notices, with a check mark, on a poster or table in the East Gallery (not in direct sunlight from the window) and the other in the Northwest Gallery. Both must be in areas visible to entrance off from the gallery.

Let the notices run from until the space is needed for the next installation but not longer than one full week. When return them to the Executive and give the checks directly to Bernice Rose. Thank you.

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Ex: Benechit

## The Museum of Modern Art

To Fred Rocchi  
From David Vance  
Date August 28, 1972  
Re Hygrothermograph

cc: Mr. Proom  
Mr. Mayo  
Mr. McShine  
Mrs. Rose ✓  
Mr. Stringer  
Mrs. Torre

Because of special requirements of a Projects exhibition in November, we need hygrothermograph readings for a few days or week from the Northwest and Far West Galleries.

Before I leave for vacation I will carefully recalibrate the two machines that are now in the mezzanine. When The Schwitters show is dismantled, please put one of these machines, with a fresh chart, on a pedestal or table in the Far West Gallery (not in direct sunlight from the window) and the other in the Northwest Gallery. Both must be in areas roped or screened off from the public.

Let the machines run there until the space is needed for the next installation but not longer than one full week. Then return them to the mezzanine and give the charts directly to Bernice Rose. Thank you.



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## The Museum of Modern Art

for an ongoing projects show -- work of this benefit -- the artist has presented a reading on the temperature and humidity in the W and Fur coat galleries. He needs both day and night readings. Would it be possible to install some monitoring device for about a week so that we can get that information to him as quickly as possible?

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DEC 16 1971

cc: JH, WR (hold for)  
KM (hold for)  
RP projects file  
PROJECTS file

DO NOT REPLY WITH SIGNATURE \_\_\_\_\_  
DO NOT REPLY WITH SIG \_\_\_\_\_  
ACTION REQUIRED \_\_\_\_\_  
SEE \_\_\_\_\_  
NO REPLY NECESSARY \_\_\_\_\_  
RE ICE Projects  
INATION COPIES TO: JS  
\_\_\_\_\_  
\_\_\_\_\_

December 15, 1971

Mr. Kynaston McShine  
c/o Arnolde Pomodoro Studio  
via Vigevano 3  
20144 Milano, Italy

Dear Kynaston,

Waldo called from Buenos Aires this morning in hopes of finding you here and then spoke to me after finding that Jenny wasn't coming in today either. He was calling to report that he had just seen the work of Luis Benedit - whom I gather you had asked him to check out - and that he was very excited about it and thought it would be excellent for inclusion in the PROJECTS series. Although Waldo will be bringing back rather a lot of material about Benedit's work, including photographs of some recent projects and some original drawings (the latter requested by Bernice) for you to inspect, he had hoped to discuss the matter with you directly and possibly to extend a tentative commitment to the artist while he was there. From conversations with the artist and others in Buenos Aires, Waldo has the feeling Benedit may be on the verge of either getting a New York gallery or possibly of showing at the New York Cultural Center. Since he feels the work is so good, he felt it would do us credit to show it here first.

Since you had already expressed interest, I agreed with Waldo that he should attempt to ask Benedit if he would consider not making a commitment to anyone else until you return from your trip and have an opportunity to look at the material Waldo is bringing back. I wanted you to know this in advance since I suppose you may be lining up other artists on your current trip and didn't want you to make so many commitments that you couldn't squeeze Benedit in the not too distant future.

I gave Waldo the dates of the two open slots on the current schedule - April 25-May 19 and June 5-July 10 - but don't believe he is planning to be that specific. I gather he felt, if the project was done, it might be better sometime after SCHWITTERS.

Although it would not seem necessary at this point, here is Benedit's address in case you should want to be in touch with him:

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

Hope you are having a good trip. Merry Christmas and Happy New Year.

Sincerely,

Richard L. Palmer



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## The Museum of Modern Art

To Berenice Rose

From Susana Torre

Date August 18th., 1972

Re BENEDIT

The following is a translation of some notes and questions that Luis handed over to me before departure.

- Make sure tomatoes available in Nov.*  
*Commercial growers? Hydroponic farm?*
- 1- Works are "Fitotron" and "Labyrinth for white mice" plus some 20 or 30 related drawings.
  - 2- Should I send the drawings framed or would they be framed at Museum?
  - 3- How much does temperature drop at night in the bigger room? I need this information. It is very important.
  - 4- Works need simple but continuous attention when installed. I could take care of them if I remained in N.Y. during the whole time the exhibition is open.
  - 5- Things I will need in N.Y.: tomato and lettuce plants. I will send information about what kind, how many and time of growth next month as well as name and address of places where they can be bought.  
Also: between 20 and 30 white mice, same sex. I think they can be purchased in stores that sell pets.
  - 6- I will need half of the money required to be sent in August in order to start building the pieces. This is important. \*  
(\* Cleared with Waldo in phone conversation)
  - 7- I assume, as it was indicated to me in previous correspondence, that the Museum will pay for my trip to N.Y. and stay during a certain period of time.
  - 8- Whom should I contact for delivery of pieces and how should this be done? \*  
(\* Waldo is negotiating with Ministry of Foreign Affairs through the Argentine Consul for delivery and Benedit's trip expenses. However, Benedit has had previous bad experiences with official delivery to Venice and suggests that this time is done using a professional firm. He suggests Khune y Nagel of Buenos Aires)

Waldo has the complete itemized budget for the construction of the pieces. Mr. Nino Paolini, a plastics manufacturer who has previously contributed to other cultural ventures, will ~~xxxxx~~ donate the acrylic. This is a significant contribution. Even though he has already agreed in our conversation I suggest that he receives a letter from the Museum with the proper acknowledgment.

Don't worry too much about the delirious aspects of the show. I think it is going to be a lot of fun.

S.



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## The Museum of Modern Art

To Bernice Rose  
From Richard Palmer  
Date May 8, 1972  
Re PROJECTS: BENEDIT

Dear Bernice,

This will follow-up our brief telephone conversation of last week when I advised you we would probably want to adjust the dates of the BENEDIT exhibition here slightly. I have now spoken to both Waldo and Kynaston about it, and since you also agreed in principle, have changed the opening date to November 13, 1972. This will make it possible to open the exhibition officially during the International Council's Fall Meeting which is especially appropriate since they are funding it. Although the closing date may be adjusted slightly, I think for the present we should count on keeping the show up through January 2, 1973.

Since you will be directing the exhibition, I would appreciate it if you would be in touch with Benedit to advise him of the change in dates as soon as possible so that he may plan accordingly.

You know that Waldo mentioned, in his letter to Benedit of March 23, that we would need to secure sufficient advance information to make a realistic budget estimate for the project. The International Council has agreed to provide a specified sum for the year (which is to cover 3 or 4 projects) so it is especially important to be able to consider the probable costs of the Benedit project (which will probably be more expensive than average) in light of the overall budget. Is it still too early or do you think you could press him a bit at this time for more details about the contents of the show? Let me know if you want to discuss this before you write.

cc: Mrs. Stern, Mr. Rasmussen, Mr. McShine, BENEDIT

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## The Museum of Modern Art

To Bernice Rose  
From Richard L. Palmer  
Date November 26, 1972  
Re BENEDIT

Dear Bernice,

As I mentioned on the phone, I asked Benedit the sales prices of his drawings in case we receive any enquiries. He said they were all \$250. each since they were all the same size. Do you want to advise the information desk by means of a memo that the drawings are for sale and that any enquiries should be directed to you? I would do so myself only I have no way of knowing if you have already earmarked certain of them for the collection.

We were able to get Benedit's per diem check issued quickly this morning and Rosette handed it to him so we are straight on that score. He also gave me an accounting of his expenses in fabricating the two environments which I will have translated and then discuss with you. I believe they turned out almost exactly in accordance with his estimates.

I have spoken to Else and she will try to spring one of the electricians today to remove some of the lamps in the Northwest Gallery in order to cut down on the intensity of the light. Riva very generously agreed to supervise.

I will have a couple of small signs made cautioning viewers against touching the environment and dropping food or other small objects into it.

cc: R. Koch, R. Castleman, Registrar, BENEDIT file



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cc: PROJECTS: BENEDIT  
R. PALMER  
B. ROSE  
SUSANA TORRE  
JS  
CIRC

## The Museum of Modern Art

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

September 13, 1972

Sr. Ernesto Garzón Valdéz  
Director de Relaciones Culturales  
Ministerio de Relaciones Exteriores y Culto  
Av. Presidente Julio A. Roca 721  
Buenos Aires, Argentina

Dear Sr. Garzon Valdez:

I am writing at the suggestion of Minister Rafael Vazquez to request the assistance of the Ministerio de Relaciones Exteriores y Culto for an exhibition of the artist Luis Benedit which will be presented at The Museum of Modern Art in New York in November.

As you are undoubtedly aware, our Museum of Modern Art has presented many important exhibitions in Argentina, including the exhibition EL ARTE DEL SURREALISMO shown at the Museo de Bellas Artes with great success last year. Since 1968 when the famous exhibition DE CEZANNE A MIRÓ was sent by our exhibition to Buenos Aires, we have worked closely with our Argentine colleagues in developing plans for exchange projects. Several important exhibitions are being planned for the future, including the graphic work of Picasso, an exhibition of such masters of figurative art as Giacometti, Dubuffet, Bacon and de Kooning, and a major exhibition of 20th century industrial design.

Exhibitions we have sent Argentina have been heavily subsidized by our Museum's International Council, a membership group of art patrons from the United States and abroad. We believe our program has made an important contribution to the art world of Argentina. Consequently, we hope that the Ministerior de Relaciones Exteriores y Culto may be able to assist with arrangements for a reciprocal exhibition from Argentina, that of the distinguished artist Luis Benedit.

Attached is a letter to Minister Vazquez describing plans for the Benedit exhibition in some detail. Since that letter, we have raised considerable funds for the exhibition, but hope that the Ministerio could supply the following assistance with the costs:

1. Construction of project in Argentina.  
We request that the Ministerio contribute one-half the costs of producing the project in Argentina, and our Museum would match this amount. The total costs are estimated at \$4,620.



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2. Round-trip air ticket for Mr. Benedit.  
We request that the Ministerio supply a travel grant to the artist since his presence is essential to install the work. Our Museum will provide living expenses for Mr. Benedit.
3. Shipment of construction from Buenos Aires to New York.  
We request that the Ministerio provide air transportation for shipping the construction, to arrive in New York no later than October 22.

Our Museum will provide the costs of installing the exhibition in our galleries (estimated at \$2,350), and of course the staff time required to present the exhibition.

We sincerely hope that the Ministerio de Relaciones Exteriores y Culto may join us in presenting the work of this important Argentine artist to the public in New York. Naturally we will be glad to acknowledge the Ministerio's assistance in any publicity material issued in connection with the exhibition.

We have asked Mr. Benedit to be in touch with you personally to supply additional details regarding his exhibition which might be useful, and we shall look forward to learning your reaction to this proposal.

Sincerely yours,

Waldo Rasmussen  
Director  
International Program

WR:ls

Enclosure: Letter to Ministro Vazquez

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cc: PROJECTS: BENEDIT  
R PALMER  
✓ B ROSE  
SUSANA TORRE  
JS  
CIRC  
MR. VAZQUEZ  
MR. BENEDIT

9/13/72

Sr. Ernesto Garzon Valdez  
Director de Relaciones Culturales  
Ministerio de Relaciones Exteriores y Culto  
Av. Presidente Julio A. Roca 721  
Buenos Aires, Argentina

Estimado Senor Garzon Valdez:

La escribo por sugerencia del Sr. Ministro Rafael Vazquez para solicitar la asistencia del Ministerio de Relaciones Exteriores y Culto para una exposicion del artista Luis Benedit que sera presentada en el Museo de Arte Moderno de Nueva York en Noviembre proximo.

Como sera sin duda de su conocimiento, nuestro Museo de Arte Moderno ha presentado muchas exposiciones de importancia en Argentina, incluyendo EL ARTE DEL SURREALISMO en el Museo de Bellas Artes que obtuvo un gran exito el ano pasado. Desde 1968, cuando la famosa exposicion DE CEEZANNE A MIRO, fue enviada por nuestro Museo a Buenos Aires, hemos trabajado estrechamente con nuestros colegas argentinos en el desarrollo de planes para proyectos de intercambio. Varias exposiciones importantes estan siendo planeadas para el futuro, incluyendo la obra grafica de Picasso, una exposicion de los maestros del arte figurativo Giacometti, Dubuffet, Bacon y de Kooning, y una gran exposicion de diseno industrial del siglo XX.

Las exposiciones enviadas a Argentina han sido posibles gracias al subsidio economico del Consejo Internacional del Museo, un grupo asociado de amigos del arte, de los Estados Unidos y del extranjero. Pensamos que nuestro programa ha realizado una importante contribucion al mundo cultural de Argentina. Consecuentemente, esperamos que el Ministerio de Relaciones Exteriores y Culto pueda existirnos en los arreglos pertinentes para una exposicion reciproca de Argentina, la del distinguido artista Luis Benedit.

Incluimos una carta enviada al Sr. Ministro Vazquez describiendo detalladamente los planes para la exposicion de Benedit. Desde la fecha en que la carta fue enviada, hemos recolectado una considerable cantidad de fondos para la exposicion, pero esperamos que el Ministerio pueda proveer la siguiente colaboracion con respecto a los costos:

1. Construccion del proyecto en Argentina.  
Solicitamos que el Ministerio contribuya la mitad de los costos de produccion del proyecto en Argentina, y nuestro Museo contribuira la otra mitad. Los costos totales estimados son cuatro mil seiscientos veinte dolares (USA 4.620.-)



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2. Viaje de ida y vuelta por avion para el Sr. Benedit.  
Solicitamos que el Ministerio provea una Bolsa de viaje para el artista, desde que su presencia es imprescindible para instalar la obra. Nuestro Museo proveera los viaticos durante la estadia del senor Benedit en Nueva York.
3. Envio de la construccion desde Buenos Aires a Nueva York.  
Solicitamos que el Ministerio provea el transporte aereo para el envio de la construccion de tal manera que llegue a Nueva York antes del 22 de Octubre.

Nuestro Museo proveera los costos de instalacion de la obra en nuestras galerias (estimados en USA 2.350.-), y, por supuesto, el tiempo del personal requerido para presentar la exposicion.

Esperamos sinceramente que el Ministerio de Relaciones Exteriores y Culto se aune en nuestros esfuerzos para presentar la obra de este importante artista argentino al publico de Nueva York. Naturalmente, nos complacera reconocer la asistencia del Ministerio en todo el material publicitario que sea emitido con motivo de la exposicion.

Le hemos solicitado al Sr. Benedit que se ponga en contacto con usted personalmente para proveerle con detalles adicionales conectados con la exposicion que puedan ser utiles para usted, y esperamos saber de sus impresiones sobre esta propuesta.

Esperando recibir su respuesta a la brevedad, saludo a usted con mi consideracion mas distinguida,

Waldo Rasmussen  
Director  
International Program

WR:la

Se incluye copia de la carta al Sr. Ministro Vazquez



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cc: PROJECTS: BENEDIT  
R. PALMER  
✓B. ROSE  
SUSANA TORRE  
JS  
CIRC  
MR. VAZQUEZ  
MR. BENEDIT

## The Museum of Modern Art

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

9 - 13 - 72

Señor Ministro Rafael M. Vazquez  
Consul General de Argentina  
Consulado Argentino  
12 West 56th Street  
New York, New York 10019

Estimado Sr. Ministro:

Estas líneas son para formalizar nuestra conversación telefónica de la semana pasada, referente a la exposición de obras de Luis Benedit a realizarse en nuestro Museo en Noviembre próximo.

Como le había mencionado, la exposición de Benedit pertenece a la serie de exposiciones denominada Proyectos, para indicar que el interes primario es en la obra de artistas que trabajan fuera de los límites convencionales de los medios artísticos. Con el objeto de que desarrollos en el campo del arte que se realizan fuera de los Estados Unidos estén tambien representados, el Consejo Internacional del Museo de Arte Moderno está patrocinando tres o cuatro exposiciones anuales en la serie Proyectos dedicadas a la obra de artistas extranjeros. La exposición de las obras de Benedit será la segunda de estas exposiciones patrocinadas por el Consejo, y su inauguración coincidirá con la Reunión Anual del Consejo Internacional, cuando miembros de todo el país y del exterior se reúnen para discutir nuevas propuestas para exposiciones y futuros programas.

Como es el caso con casi todas las instituciones culturales estos días, los fondos disponibles para la serie Proyectos son extremadamente limitados, obligándonos por lo tanto a buscar ayuda adicional de otras fuentes fuera de nuestra institución. Consecuentemente, esperamos que el Gobierno Argentino pueda contribuir alguna ayuda financiera para la exposición de Benedit. Ya hemos obtenido cooperación del extranjero en exposiciones previas, específicamente del Consejo Británico para la presentación de obras de artistas ingleses.

Los costos de la exposición de Benedit son, aproximadamente, los siguientes:

- |  |               |
|--|---------------|
| 1. Construccion del proyecto en Argentina:                                       | U\$A 4.620,00 |
| 2. Viaje de ida y vuelta por avión para Luis Benedit, Buenos Aires - Nueva York: | 574,00        |

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- |    |  |             |
|----|--|-------------|
| 3. | Viáticos para el Sr. Benedit, por dos semanas:   | U\$A 560,00 |
| 4. | Gastos de instalación:   | 2.350,00    |
| 5. | Envío de la construcción desde Buenos Aires a Nueva York: Los gastos no han sido estimados todavía |             |

Estaremos profundamente agradecidos al Gobierno Argentino por la consideración que preste a esta solicitud y cualquier ayuda financiera que pueda otorgarnos. Naturalmente, estaremos complacidos en reconocer esta contribución en todo el material publicitario que se emita en conexión con la exposición. Si no recuerdo mal, usted mencionó en nuestra conversación telefónica que sería posible contribuir una Bolsa de viaje para el Sr. Benedit y los gastos de envío, pero si esta ayuda puede ser extendida a las otras areas mencionadas, sería para nosotros una enorme ayuda.

Nos complace mucho presentar la obra de este brillante joven artista argentino y estamos seguros de que suscitara un interés poco común. Para su información, le adjunto una copia del catalogo de su reciente exposición en Munich.

Recuerdo con mucho placer nuestro encuentro en el Museo y espero que nos encontremos nuevamente en un futuro cercano. Le ruego extienda mis saludos a Miguel Ocampo.

Saludo a usted con mi consideración mas distinguida,

Waldo Rasmussen  
Director  
International Program

WR:ls



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## The Museum of Modern Art

To Susana Torre  
From Richard Palmer *Rich*  
Date September 11, 1972  
Re PROJECTS: BENEDIT

Dear Susana,

I understand you will probably be calling Benedit in Buenos Aires shortly to confirm the amount of the advance he requires in order to begin construction of the two pieces for his show here. Since it is important for us to know very soon specifically what expenses will be involved in the overall project - in order to determine what funds will remain for other international projects during Fiscal 1972-73 - could I request that you attempt to secure answers to the following points:

1. Construction of environments

What is the revised estimate of total costs now that Benedit has secured a reduced rate for plexiglas and has the hope of securing other "materials discounts"?

(Also, did you reach an agreement with Benedit regarding financial details if the environments are sold at some point. Presumably, we should be able to recover at least a part of our expense - either in the form of a discount should the Museum acquire a piece - or as a refund if one should be sold to someone outside the Museum or to another institution.)

2. Transport and packing of environments

Could you secure an estimate of the number of cases which will be required to contain the two environments? Also, if possible, the approximate dimensions and weights of the cases. Since we cannot at this point count on an outside subsidy to cover these costs, we must for the time being make provision to cover them within the project budget. (I assume Benedit will have already taken into consideration the fact that size limitations are involved in air freight shipments!)

Although I have not yet discussed this with the Registrar, I assume we would want to make arrangements for the shipment from BA to reach New York at least three weeks before our opening - this would entail an arrival date here of about October 22.

(continued)



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Memo to: Susana Torre

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3. Installation of the exhibition

Do you already know what special requirements the installation of the pieces here might have. Will they be completely operable after they are assembled or will special equipment have to be purchased in New York. I assume we will have to acquire the "rats" here - how much does this involve. Also, what will maintenance of the exhibition involve?

Please let me know in advance of your telephone call if you have questions about any of these points. I am hoping we may be able to get together with Bernice and Waldo early this week to go over the whole project so we can work out a detailed work schedule.

cc: Ms. Rose, Mr. Rasmussen, Mr. Stringer, Registrar, PROJECTS: BENEDIT

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## The Museum of Modern Art

To

From

Date

Re POINTS TO BRING UP IN CONVERSATION WITH BENEDIT

### Outside funding

1. WR wrote Minister Rafael M. Vazquez, Consul General in N.Y. on August 29 to investigate possibility of Argentine government subsidy towards costs of project. Spoke to him today and was advised to write directly to Director of Ministry of Foreign and Cultural Relations, Mr. Ernesto Garzon Valdez in BA. Letter will go out by diplomatic pouch and should reach Valdez on Friday, September 15. Will Airmail Benedit a copy immediately. CAN BENEDIT CONTACT MINISTER ON MONDAY TO DISCUSS IN MORE DETAIL. *yes -*

2. CONSTRUCTION OF ENVIRONMENTS *get Diskect #*

According to our calculation, plexi discount should reduce overall costs to approximately \$4,070. Has Benedit secured further cost reductions - if so, what is total estimate at this point. We propose to transfer to his account 1/2 of the actual funds needed for production - this would be done immediately. When would he require the balance of funds? *1st week next month -*

3. SPECIFICS REGARDING ENVIRONMENTS

Exactly what type and sizes of plants will be required for the environment. (we must place an advance order in order to secure what he needs.

What type of rats - and sizes and ages - (and number) does he require.

4. PACKING AND TRANSPORT

We will need to receive the shipment of environments here by October 22 in order to have them cleared through customs etc. in time to make the material available for assembly and installation in accordance with our deadlines.

Believe therefore he should proceed to have the environments packed by a reliable packer as soon as they are completed.

Can he estimate:

1. number and sizes of cases (and approx. weight)
2. cost of fabricating cases

5. DRAWINGS

*Expresso Victoria*  
*can wait for print copy that not urgent*

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Oct. 10<sup>th</sup>

Can the drawings be shipped in advance so that we may make arrangements to have them framed? If so, we will provide full shipping instructions by mail immediately. (will all be coming unframed??)

Call Keston

6. BENEDIT TRIP → arrived Nov. 1<sup>st</sup> in <sup>how many days</sup> - he wants to test pieces?

7. Cases for pieces? can be built here?

8- Are works in need for US current? -

ask him for  
voltage etc  
power requirements

transformers -

ask Charles Farnum



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Susana Torre

Richard Palmer

September 11, 1972

PROJECTS: BENEDIT

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