

**Hans Ulrich Obrist: How did you find art? Or how did art find you?**

Vera Molnar: How does art find anyone? I had an uncle who was a Freemason and bank manager. These two things meant that he was quite intelligent and quite rich. And on Sundays, he used to paint. He had a seamstress come to his house and make him a copy of a tunic from one of Rembrandt's self-portraits. On Sundays, he'd put that on and paint. He painted little canvases in oil: landscapes, woodland scenes with dappled sunlight on the grass and dancing fairies. I liked it! I thought it was wonderful and I decided that when I grew up, I was going to paint and do things like that. And this uncle, who was a very intelligent man, said to me: 'listen, my dear, if you ever get interested in painting, promise me one thing.' 'What must I promise you, uncle?' 'That you will never do anything like me.' I didn't understand because I thought it was wonderful what he did: I was ten years old. But of course, I was a good girl and I said, 'yes, uncle.' But it was the first time I realised that I don't know anything about art. That was followed by a long series of disappointments.

**HUO: What happened next? Where does your catalogue raisonné start? What was the point at which you would say that your student works ended and your own work began?**

VM: Before that, this same uncle had given me a box of pastels. I was on holiday and found myself with this beautiful box of pastels all lined up: yellow, red, burgundy and blue. Just by having the box, I already felt that I was a very great artist. So I decided to do a sunset at Lake Balaton. But then why did I do something minimalist? Because I couldn't do any better? Or because I liked it? I don't know but it was really minimalist: there was a green line that was the lawn, a blue line that was the lake, a row of hills and the sky, and the setting sun was a red circle.

**HUO: Is there a copy of it?**

VM: Oh no, the war put an end to all of my past, so I don't have anything. I did a sunset at Lake Balaton every evening, always at the same place. No one had ever told me about series. Where did I get this idea from? I don't know. At any rate, I did a sunset every evening and I realised that it was always the same colours that got used up: blue, grey-blue, red... I thought: this is going to be a problem. I'm going to have a bunch of pencils that don't get used. So I came up with a little system (and how did my silly little girl's brain get this idea?) – I'll push each colour to the right. I always take the next pencil on the right, the next on the right. It looked like the first version but it was still different. It's an idea that I still use today.

**HUO: So that was pre-computer?**

VM: Yes, yes. So I must have already had this mindset because no one had ever told me about it. And I think that is the earliest thing I did that is still a bit like what I am doing today. I started very young.

**HUO: But it began, obviously, before you came to France: in Budapest? I'm asking because I knew György Kepes.**

VM: No, really? He was a great friend of mine. And my best show ever was at the Kepes Foundation in Eger [*One Percent Disorder* in 2012]. Where did you meet him?

**HUO: We spoke on the phone towards the end of his life because I wanted to meet him but he was too old and the interview never happened. But we spoke on the phone. And I realised, talking with him, that the avant-garde had actually had an extraordinary history in Budapest. And I was wondering to what extent this had inspired you in the 1940s.**

VM: Well, not at all, because I was at the Fine Arts Academy. In the first year it was still the time of the National Socialist Party, when they were indoctrinating me with the idea that Picasso was degrading women by painting them like that. And then, in 1945, when I was in my third year, suddenly everything changed. Everything. The people were the same but they thought differently and acted differently. Even the janitor at the Fine Arts Academy, who had been a big Nazi, became a militant communist. And the stupidest people became brilliant. And the way one talked about the avant-garde also changed completely.

There was a tiny little bookstore near the Academy, across from the Opera, and they would have little shows of avant-garde art. It was run by Imre Pán, who came to France later, and I saw a little Kandinsky piece at his place: it left me cold. I saw a little Klee piece that left me cold, too. I also saw a painting by Jean Hélion, from his abstract phase because after that he started doing socialist realism, really horrible stuff but there was a year or two before that when he was doing constructivism. And that Jean Hélion I really liked and I said to myself, with my stubborn little girl's mind, that if a French man has the right to do that, then so do I. It encouraged me. But then I didn't stay very long, because I finished my studies and went to Rome. The war ended in 1945, I left in 1947, and I still saw myself as a student so I didn't dare to speak to grown-ups. I met Moholy-Nagy in France. I also met Malevich in France.

**HUO: But around 1946, in Budapest, you already had some abstract, geometric paintings.**

VM: Well, that is, there was a lot of back-and-forths. I tried, I backed off; it doesn't just happen from one day to the next.

**HUO: Were you in contact with Lajos Kassák?**

VM: I knew Kassák very well. At one point he was a professor at the Fine Arts Academy, after the war. I don't know exactly what he taught, but it was more sociology than art.

**HUO: You said in an interview that you invented programs, very simple ones where you did each step by hand. You said that perhaps you were already working with a 'machine imaginaire', an imaginary machine before there were computers. Can you tell me about that?**

VM: I think I just had the mindset. Because of my idea at Lake Balaton to always pick the next colour in line, that's already a program. I must have a predisposition for... I don't know what, I really couldn't say. An imaginary machine that's an excellent concept for me because it combines machine and imaginary. Because my goal is not at all to use a computer, I don't care about computers, but the computer is like a slave in making my dreams a reality. My imagination, if you will.

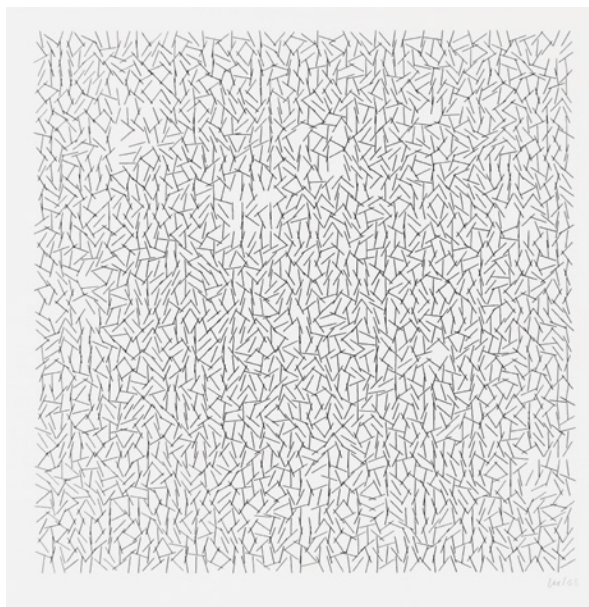
**HUO: Indeed, this mindset is already present in your earliest works, such as your ink-drawing *Hommage à Dürer* [1948].**

VM: For me, that was something very important to happen upon Dürer's magic square in *Melancholia*. I was very young and was looking for a foundation, something that I could hold onto in making non-figurative painting. Because it's very hard to decide, from one day to the next, that from now on I am not going to depict my mother reading a newspaper in an armchair but that I will do it without anything. It's hard to imagine today but it was difficult. So I was looking for a rule, something hidden, a secret, and felt that I'd found it in the magic squares system. My whole life has been a long series of disappointments. The magic square was like that. I liked Dürer's work very much. As I was courageous, hard-working and methodical, I said to myself that I would try with other magic squares because, as usual, it was the Chinese who invented them, not Dürer. And the other magic squares were always very accurate but rather boring, rather neutral. So yet another disappointment. I'm telling you, my whole life has been a long, long, long series of disappointments, but it still adds up to a nice life all the same. [*Laughing.*]

**HUO: Your landscape that you drew when you were ten or eleven, there was perhaps already something of the digital approach in it. But when did it happen for real?**

VM: The real, actual computer was in 1968. That I remember really well. In 1968 we thought that everything was possible and all you have to do is knock on the doors and the doors open. So, armed with this certainty, I went and knocked at the door of the Paris University computing centre, which was in Orsay, and I explained to the head of the centre that I wanted to try to make art with a computer. He gave me a look and I had the feeling that he was considering whether he should call for a nurse to sedate me or lock me up or something. Later, when I got to know this man, he told me: 'I said yes to you because I thought of a famous quote by Voltaire, the one where he says: "I completely disagree with everything that you are saying but will defend until my death your right to do or say or write what you have in mind"', and so he said yes. That was easily said, it was an honour for me, but I had no privileges whatsoever because it was for scientists and researchers: I was nothing in all that. Back then, it was very expensive, we had to rent computers by the minute, so I sort of shrunk in a corner, the last in line, but I was still there. And I remember, very soon after 1968, they came up with the first visualisation screen because in the beginning, you couldn't see anything with computers. You would work with numbers and there wasn't this wonderful dialogue of invoking something and seeing it appear before you. You had to calculate 01, or give it to the dispatching, wait to see what they show you three days later, which was never what you wanted. But with screens it changed, it became a dialogue.

**HUO: What was the very first piece that you made with a computer?**



Vera Molnár, *Interruptions*, 1968

VM: These were the first ones. [Showing the earliest computer-drawings in the catalogue of her exhibition, *(UN)ORDNUNG. (DÉS)ORDRE.* at the Digital Art Museum – DAM, Bremen, 2014.] I was not very good at programming but I finally understood how to do very simple things, this geometric way of working.

**HUO: These are computer graphics? We could still imagine that you did them by hand. Can you explain them to me?**

VM: They're square grids, and in each frame there's either a vertical or a horizontal line, or nothing. 45° and 135°. Four inclines, plus empty space. This you can't do by hand. It's the same thing – I still work like that with grids, it's one of my subjects.

**HUO: It reminds me of the micrograms by Robert Walser. How many did you do in the beginning? Were there a lot of variations?**

VM: It depended on the availability of the computer. The blessed days for me were when there were demonstrations or labour union meetings because then all the students were at Saint-Michel or at La Sorbonne and I was alone at Orsay with a technician, a cleaning lady and a coffee machine, and then I got a lot done. But when everyone was there, I was the last in line and I would do a piece or two. From *Love Stories* [1974], I did a lot because there was a strike or something. I was alone, it was joyful.

**HUO: What I'm wondering is whether, at that time, you were already able to do things with computers that you wouldn't have been able to do by hand.**

VM: Yes, yes. Exactly – there it was possible, and here [showing *Interruptions*, 1968–69] it wasn't possible any more. I increased the number of my elements, so to speak. Try to find someone who is able to make all these tiny, regular lines, 25 by 25 – it's not possible.

**HUO: Why are they called *Interruptions*?**

VM: Because there, when I made the grids and would make an empty space at random, I said to myself – I could favour space and create shapes of some kind. To reconnect with the problem of painting, which is basically a background with shapes on it. So I wanted to create shapes with this interruption. Good luck trying to do that by hand! [*Laughing.*] The idea was to create forms out of a set of regular structures: little lines, with tilt to different tilts, and suddenly you make these lines disappear. You can see forms, which are not there; you make things and you see something else; you see not exactly the little lines, but you see the holes, 'le néant', something that is nothing. It disappears... I have had other drawings where the disappeared area is bigger.

**HUO: There is never repetition? Are these sole editions?**

VM: These are all different, since I had the random generator on all the time, which calculated where the pen should touch the paper. And it is always a little bit further – only within a limit. The limit was defined by me – it is perhaps two or three millimetres in x, y, in plus, minus.

**HUO: You told me before that you used the computer to make computer drawings not only with ink but also with blood and with all kinds of unexpected liquids. Can you tell me about that?**

VM: I also tried to attach a vulgar pencil to my plotting taper but it didn't work well. I tried with blood, I tried with all kinds of juice, with red fruits, but they disappeared – it was better to buy some high-quality ink.

**HUO: So in 1968 or 1969, you were already going into a *terra incognita*, something that is beyond what can be done by hand?**

VM: Yes, definitely breaking new ground, because everyone jumped at me, saying, 'you're completely crazy, you're dehumanising art: what is this – bringing art closer to machines...'

**HUO: So people were hostile?**

VM: Oh my goodness, no one was spitting on me because that just wasn't done. And besides, I was married to a young scientist and people had to be polite to him. I put things on the wall to see them and when people came they would look to the side so as not to get some kind of terrible eye affliction from looking at them. And on the other hand, it made me stronger. I remember the day when I first said to someone, just like that – 'I think that there is nothing more human than a computer because it was invented by men. It wasn't the good Lord who plopped it down in front of us, it was made by an intelligent man. Thus, the most human art is made by computer, because every last bit of it is a human invention'. Oh my, the reactions I got! But I survived, you know.

**HUO: Were there other artists that you could share your experiences with at the time? Or were you pretty much on your own?**

VM: I have one wonderful memory. It was in 1970 or 1971. I was invited to the University of Vincennes, where you could be admitted even if you hadn't finished high school.

**HUO: Deleuze and Guattari were there and Derrida, too.**

VM: And Frank Popper was there, too. So they invited me to talk about my work. I was so touched, so, so touched! And I remember when I got to Vincennes, someone led me into a classroom. There was a table, some people, there was the lectern, I don't know what else. They asked me to take a seat, and I saw 34 pairs of shoes in front of me, right in my face, because everyone had put their feet up on the table. In my day, people stood up when the teacher walked in. I said to myself – if I start crying, I'll make a fool of myself, I may as well just pretend it's normal. So I talked to the shoes because the heads were behind the shoes. And so now, a memory: among them, there were some future colleagues, like Manfred Mohr. And Manfred later said: 'I didn't put my shoes on the table', and I said, 'oh yes you did put your shoes on the table because everyone put their feet up on the table'. So we still argue about that today, whether or not he put his feet on the table – he says he didn't.

**HUO: So there were already some colleagues, like Manfred Mohr? You already knew them in the 1960s?**

VM: I think I met him there, at Vincennes.

**HUO: Did you meet François Morellet there, too?**

VM: Morellet I also met in 1968. He was the manager of a factory that made toy cars for children, it was in Cholet. Ellsworth Kelly was a good friend of his and he'd gone back to the U.S. He didn't have any friends, nobody. He was feeling very isolated and he came to Paris in his big car with canvases, because he was working a lot. He showed them to a bunch of people but nothing happened, then he brought them to Denise René and she made him wait. He was the boss of a factory, he wasn't used to having to wait like that. So in this moment of despair, Soto shows up at Denise René's. He looks at his work and says: 'oh, I know a couple who would like this.' So Morellet says – 'that was the moment when Jesus appeared!'. Jesus, because it was Jesús-Rafael Soto. And he called us that very day and we invited them for dinner.

**HUO: Before we would talk about your collaboration with them, I wanted to talk about your most important collaboration, that with your husband. And I wanted to know how this collaboration between art and science worked. Did he follow the same pathway?**

VM: We met at the Fine Arts Academy. He was doing the same stuff as me. I was two years ahead of him because he'd been in the war and I hadn't been in the war. Women are smarter, they don't get involved in all that rubbish. I met him and soon I must have realised who this man was that I'd run into in the corridor of the Fine Arts Academy. I was dragging an easel and canvases around, struggling, and he offered to help and I said yes. I was a young teaching assistant and my career was progressing very rapidly at the Academy. He asked if he could come in and see my work. OK, I said. And what are you doing now? I said that I was in the process of selecting gouache paintings for a student exhibition. He said, 'Go ahead, don't mind me.' So I went ahead and I picked up my paintings one by one, saying as I went along: bad, good, and making two piles: this gets shown, this doesn't. And then this impertinent creature, who was two years below me, he asks me: 'Miss, in the name of what exactly are you deciding what is good and what is bad?' I could have smacked him. How impertinent! Me, a third-year Fine Arts student! This man was there and what fascinated him, what obsessed him, was: where are the criteria? How do I understand this? How do I approach it? How do I verify this? How do I prove this? Very soon, it was in France, he completely abandoned the practice of painting and turned towards science.

**HUO: He became a scientist.**

VM: He totally dropped painting. And so one of my life's greatest hardships – really, a hardship – was that he was just so convinced that the secret to art lay in science but that it had to be developed by people who were trained as artists because it's only then that you can really understand the issues and what's at stake. And he didn't understand that I didn't want to stop my pictorial practice.



**HUO: There's a very nice paragraph where you say that François was much more radical than you were because you didn't want to stop your artistic practice. And it's very beautiful because you say that, still today, your greatest pleasure in life is how a pencil tip glides over a piece of paper, watching the mark it makes, rubbing it out, and starting over. Even despite computers...**

VM: Listen, I can't say it any other way: what makes me happy is getting up in the morning, making myself some tea, picking up a pencil... and I'm completely bowled over by this joy that a pencil leaves on paper when you move it around. And that's not even art yet, it's nothing, but it's leaving a mark, making something that hadn't existed until then. So that's it, he would have wanted that, but he was a fair player and understood that it wasn't what I wanted... Furthermore, deep down inside, I feel that he was more important than me because I remained an artist. But what he was trying to do was to get down to the very basics but I couldn't help myself, already as a child I loved painting, like my uncle's fairies, seeing and smelling the oil paints...

**HUO: Once Morellet said that you and your husband were a two-headed painter. In the show organised by Max Bill in Zurich in 1960, which founded *art concret* [*Konkrete Kunst – 50 Jahre Entwicklung (Concrete Art – 50 Years of Development)*], you exhibited works which were signed by the both of you. So how did this Molnár method work? Who did what in your collaboration?**

VM: At the very start of our collaboration, it was very naïve. We did things like Mondrian's work. We had horizontal and vertical strips that we thumbtacked onto the wall and everyone was allowed to move them up or down, left or right. Once the whole computer thing started, each of us did what we did best. I was good at inventing an algorithm in principle and he had the ability to calculate it, to make it. So, in the end, neither of us existed without the other.

**HUO: I worked with Julio Le Parc and he told me about the GRAV group [*Group de Recherche d'Art Visuel*]. There are not so many groups of artists like that today, with a manifesto and everything, and you were a part of this one. Could tell me just a little bit about how you saw the founding of this group and the part you played in it. Because not everyone in this group was working with computers.**

VM: No; actually that was pretty much why we quit. With them, it was a prenuptial divorce. We left really soon.

**HUO: There was the CRAV – the Centre for Visual Arts Research [*Centre de Recherche d'Art Visuel*] and the GRAV, which was the group itself.**

VM: It was the same thing, they made their status after we left.

**HUO: The algorithms you were working with soon became very complex, with *Interruptions*. How did you continue with the computer, with this complex and dynamic system?**

VM: It's fairly simple, we are actually quite intelligent: we know what we want to do and we try to aim a little higher. All the projects we have can be done at about 5% more complexity. We could make 5 by 5, 25 lines, or 10 by 10, but not 25 by 25. So complexity was not so much an issue, though in a way it was... because it had become possible. And thanks to the computer, you can dream up very complex grids. We couldn't have done *Interruptions* without that.

I always had the taste for the very simple things but it was perhaps due to the idea that you cannot do more complex things because you are limited, in your physical possibilities. And with a computer, you could imagine very complicated things. Perhaps the transition of the very minimal things and the complex structures came from the idea that I came to a point where I could realise them. But I think I also have this permanent taste for minimal since I come back to minimal structures all the time but with the possibility to go back to more complex things. All the openings, all the 'ouvertures', are opened with a computer.

**HUO: So was it a change in taste or a change due to the options that were available to you?**

VM: I really couldn't say. Because even today I still hesitate between that which is very simple and that which is much more complicated. I have no principle. Not in politics either. I always listen to the person who explains their case the best and agree with them until the moment when someone else explains their case better.

**HUO: Later, in the 1970s, we get into order and chaos because there is something else in your work, there are these two systems. Could you tell me about that?**

VM: Oh yes, that too is still a major topic for me today. I love order but I can't stand it. So the method that I have found in order to live in peace with myself and with order, is that I make ordered structures and I put in – include, inject, that's how to say it – 1% of chaos. Why 1%?

Because I love to make things specific. Maybe it's not 1% but 2% and with age it becomes more and more. And even that doesn't come from a change in taste but from a change in mental capacities: I make mistakes, I stutter, I mix up my words. And so it is that chaos perhaps came from this (and is this true or am I just inventing it now for the sake of storytelling?). I think it came from seeing these big surfaces of perfectly regular square grids on the computer screen, and then I said to myself, seeing as it is technically possible, let's see what happens if I take one square out, and I must have liked it.

**HUO: Then you arrived at a square in a certain way because it is part of these lines in the square.**



Vera Molnár, *Transformations of 10x10 Squares 1-16*, 1975

VM: As to why I got to the square, I really couldn't say. Then came another obsession: the idea of making drawings from a single line. You put your pen down and don't lift it, only at the end. There was a French engraver, Claude Mellan, who did that. I saw those drawings from a single line. The only variable was the thickness of the line and he made a portrait of Jesus on Saint Veronica's terry-cloth towel. With just one line! Others did it, Picasso did some, too. So I do lots of things with just one line.

**HUO: Are you still doing that?**

VM: Well, I can tell you something about the genesis of that, of the one-line thing. At the time when I already had a computer at home, so after Orsay, around 1980, it was just wonderful: a slave who works day and night but who bothers you at night because he's noisy and when the pen is lifted and put down again when you're trying to sleep. So I invented what it could be if I don't even give the order to lift up the pen: I make my shapes from the same line, that is, I set the pen down.

**HUO: So it doesn't make noise anymore?**

VM: It doesn't make any more noise. So it's maybe this obsession about doing it with a single line.

**HUO: Once you said that the letter 'M' is like a square. Letters are found shapes. And later on, in your programs with computers, there are often letters. What is the role of the letters?**

VM: At the simplest level possible: there is a grid of squares. Putting ten squares in a line and ten squares in columns with no square. Mies van der Rohe used to say that 'less is more' and to make fun of him, some started saying 'less is bore'. So I was getting this feeling that, square, square, square... And that's when I came across the letter 'M'. The letter 'M' is a wonderful thing because it's a square, only it has a direction, it is vectorised in some way. From the moment that it's no longer a square but a letter 'M', there are already four positions and that really enriches the situation. So, putting two and two together, so to speak, from the letter 'M', I went on to the letter 'N', which can also fit inside a square, or not.

**HUO: Considering that with computers, with digital art, you can – at least in theory – make an infinite number of reproductions, how did that influence your view of publishing editions?**

VM: It has nothing to do with it. What was so marvellous with the computer was that you never repeat yourself unless you want to. All you have to do is plug in a randomness generator and every time that the pen begins to draw and makes this infernal noise, it will choose, for example, between four positions. You say that there's a 25% chance it will be positive in x, negative in y, thus every time, except if it's a very



irregular grid, such as the holes in *Interruptions*, they always end up in different places. It did happen once or twice that I repeated the same thing but it was extremely complicated, I don't know how I managed.

**HUO: So it hasn't really convinced you to make unlimited editions, to make art more accessible.**

VM: No, no, not at all. It's funny, I should have had this idea because I was a communist when I was young but I never did. I find it intoxicating to have a subject. And with these little randomisation margins, leaving choice up to chance, you always end up with something different and it's still always the same thing and never the same thing.

**HUO: At the heart of your catalogue published by the Kepes Institute, *One percent disorder*, there is the 'Molnár Program', from 1974 to 1976, a flexible program that was developed by you and François, which is in a way the apex of your collaboration with François. Can you explain this to me?**

VM: It's no big deal. It promises a lot and there is nothing to it. It's the possibility of taking a square grid and of removing certain squares or not, of removing certain sides or not, randomly. Basically, it's the possibilities that you can derive from a set of squares. So there, I take some squares away. There, I take two sides of the square away. So you have the story about the right angles and that is not here, that's where I got the idea of taking away three sides out of four. And that's when I started to do Mondrian simulations because it gave me structures – horizontal, vertical – distributed at random... I wasn't the only one, I met people who were doing that at Bell Laboratories, much better equipped than I was, much more sophisticated...

**HUO: And why do you call it the Molnar method?**

VM: Oh, a little nod to the Dadaists – Molnar, why not?

**HUO: Was Dadaism important to you?**

VM: No, for Morellet yes, for me no. I found it amusing at the time but not at all. The big difference between Morellet and me is that I like Matisse and he likes Marcel Duchamp. So we've been talking and arguing about that for forty years now.

**HUO: What is the role of randomness in your work? Is randomness at the heart of what you do? Or not?**

VM: Listen, if you replace the word 'random' with 'intuition', there you have it. With intuition, suddenly you say – now what if I used a curve instead of a straight line and what sort of a curve? And then you try it – that's intuition. Randomness does the same thing.

**HUO: Perhaps there is some randomness, or a bit more, in the *Hyper-Transformations* series?**

VM: I found myself face to face with concentric squares and then, at a certain point, I didn't want to make grids with x number of squares in a line, and x squares in columns but to deal with a single set of concentric squares and to try to bring some life into it. So as I gently began moving the vertices and connecting them by a straight line, it brought me all the way here. And hyper-transformation – that's what I call it when I go from one vertex to another, using segments from parabolas or hyperbolas. To use curved lines in an orthogonal system: it was totally forbidden by the religion of constructivists. So I gave these the name 'hyper-transformation'.

**HUO: You always indicate the precise moment of production.**

VM: Yes, the date: the year, the day of the year, the hour and minute. You can see I like order, but I also like disorder.

**HUO: In *Letters from My Mother* you took your mother's handwriting...**

VM: I did a simulation, first by hand and then by machine, and at the end, I even combined the two. One line out of two is made with a plotter and a computer... and every second line is made by hand. So there again, it was a misunderstanding. People kind of liked it because they misunderstood: they saw the love of the mother, the daughter's love towards her mother, towards the dead, and so on. But actually, it was not at all a sentimental story. It was about curiosity: whether you can make a pictorial composition with the principle of a crescendo towards the right and not at all the classical counterpoint that they teach at the Fine Arts Academy. So this whole work was based on this crescendo towards the right and that is something that people didn't want to hear about. They were talking about a daughter's love... I simply adored my mother, incidentally, but that's something completely different. So, taken from the computer aspect, that's where I was the most successful in achieving what I wanted. That was exactly how she wrote. If I didn't have my glasses on, I wouldn't be able to tell whether that was done by me, by the machine, or by my mother. So it's positive. Compared to all those many disappointments.

**HUO: You have often paid homage to other artists. Could you speak to me about this?**

VM: I don't know, let me just think about when I started to do homages... Sonia Delaunay, that was right away, I liked that – her circles, her semi-circles. Sonia Delaunay impressed me very much when I met her. And she encouraged me, one day she told me something, when I was really young, she said this young girl is going to go far or something like that, and that really motivated me a lot. Besides that, we had a sort of special connection because she also came from the East. She was born in Ukraine, I think, and grew up in Moscow, and I came from Budapest; so we were kind of the same breed of wild women, from the Danube or the Volga.

**HUO: Do you have any unrealised projects? I'm very interested in that.**

VM: I have two boxes, called *Livrimages*, or Book-images, that are zero-edition series, ones that were never made at all. Now I've found a young girl who is helping me to clean up a bit. I'm in the process

of cleaning all of that up. I have a lot of unrealised things. And, secondly, I am now doing a lot of things that I wasn't doing back then: I didn't have the time, or the interest, or the money, or the right technology, or a thousand other things... I am continuing or picking up again on lots of things, things that I once started and didn't finish.

**HUO: I wanted to know what advice you would give to a young artist today?**

VM: Work, working. Listen, today, at my age, the only thing that really brings me pleasure and fills my life with joy is working. I do it all the time. There are little bits of paper with drawings on them in my kitchen and on the table where I drink my morning tea, I have paper and pencils...

**HUO: Thank you very much!**