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Correspondence (before thought),
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Transcript

From 1969 interview with Mary Vieira. © International Institute of Futurist Studies, Milan.

Translated by Museum Futurdome and edited by Alexander Tillegreen.

MARY VIEIRA: I don't have problems of country, of nationality. Nationality for me doesn't exist. After all, ideas don't have a gender. Ideas are asexual.

The origin of things, the origin of all forms, ultimately comes from movement. You can see it on a plant, if you want. If you look, you see how it's growing and how it makes a movement like this, a spiral. You see it by looking at a leaf. One leaf sprouts here, one sprouts there, and they move all the way to the end. And at the end it's bounded: it doesn't want to go to I don't know where, there's a precise idea that determines its size, the proportions of each thing in the world and its limits, a kind of frame.

That's not, however, the starting point for my work. It's something I realize later on, and it gives me a certain confidence about what I do.

This is the way I feel, to be in harmony with the cosmos, with the cosmic forces.

INTERVIEWER: It's curious, movement in your work has to be activated, it doesn't exist in the sculpture itself. It exists, in fact, but the viewer has to provoke it. How is that?

MARY VIEIRA: Exactly. Let's take nature as an example: an orange or apple seed does not move, it is stationary, but it contains movement. And if people give it the necessary tools to grow, it starts to develop in movement, until it ends.

My work ends with someone. A person from the audience is necessary, someone simple or educated. People need to participate to finish the work, the conditions are already there.

What is the difference between man and animal? The difference is that man thinks, it's endowed with thought. Before thought, we are animals; not so beautiful, not so relevant.