

Nina: With formulated but so that was a rather interdisciplinary group and one of them was kind of like Yep. This speaks nothing to me and and some of them were also very - gotten lots of honest reflections of when I came in I felt this and this that and then but then this happened so we've gotten a few Reflections and on the I was going to do formal research on on these this feedback, but she didn't and hasn't yet. As far as I know. I don't know if you know more than me but It was it was up there as a something to do but because it's definitely There's a range of different I think experiences people have when they come here because of the architecture. Also, there's so many different ways of reading this exhibit just purely circulatory. the enter the ones who enter that room first [facts room] get a very different exhibit experience than the ones who start there [comics wall].

Marte: Yeah, we can't control how people enter the rooms and when they stopped

Nina: Yeah that's an issue

Marte: Yes

Alex: Could you explain that more?

Nina: Well, we when we were so I can also say I'm An Architect by I have an MA in architecture teach at the architecture department. So there is a I had knowledge of the fact of I'm you know, **I knows when you know something when you know a field, you know, how little you know about something so I was very aware of how little we know about how people circulate a space** but then I don't know about it in exhibit design at all, but I tried to use what I know about how people tend to move Around in a space when I was thinking. About where the object should be on the other hand. There was a brief that was set when I came in which was do something in this room. and then we have ours in that room was the medical museums brief initially, And they started with like can you come and make something maybe a few drawings because we don't really know how to write words aren't sufficient in and we don't have any objects through exhibit about anxiety. So we need some artwork that can help out. [whisper] Okay, is it okay if I just explained that the first place and then up until you come?

Marte: Yes.

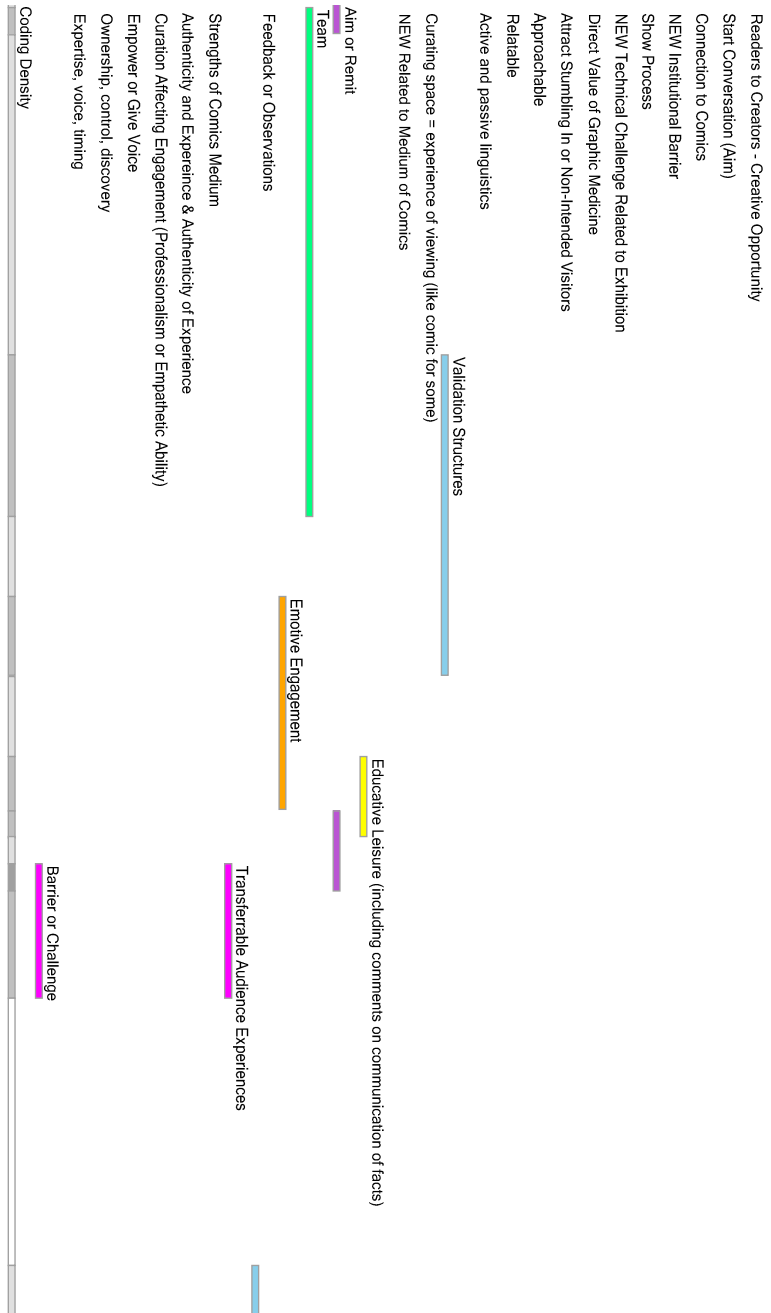
Nina: Because It started with me and I was contacted and then I was one of involved Marta as I realized what I wanted to do and really wanted poetry or wanted Marte to be not just poetry but I wanted Marte to work. We work together before.

Alex: Okay. What did you do when you worked together before?

Nina: before we have - gosh now Marte should be here? We have so I don't forget anything.

We have worked on a project where? where she works with artists in theater and has a lot of experience working with text in theater also in the Arts so she can tell you that background, but we met over a theater piece for children that was going to be transformed into a book and I had done that artwork for the graphic artwork for the theater and then I was invited to do the book and that was where we worked together the first time and we have a we just meet and and create projects together and have a few in the cooking - we're Very slow. we work super slow. We have like years year long projects, but just sort of live behind and in between everything. Oh, yeah. That's how we work we're one of those duos. I've other people that work really fast with me, but I definitely like to it's just I think it's a mutual. Now she needs to be here when I'm saying this anyway, so that was our experience and then I really wanted someone to come in and work with me on this on the stuff that we'll talk about when she's here. But initially it was a very it was a very a lot less than what you see here was the initial brief like that variance sort of low. I would say very low ambition as to what I was going to do because just going to do maybe three to six drawings or somewhere in the area here. Maybe three drawings was their initial brief and I was like Yeah, sure. That sounds good - let me think about what that means and then it grew from there. And so as we started, but they

[illegible]



also it quickly emerged. I worked very closely with Mona. There's a lot of other people involved externally here that are like committees that have opinions and but the people who actually had contact on the in the making of this was Mona Marte and me and Eva to a certain extent. I don't know if you met her who's the project leader?, but Mona's the official sort of doer project or but he His name is [Otto - check notes]. I can't remember the why why all those things that there's a lot of information on that on that board right there about who's involved and who has which role okay, but in the Practical project working it was Mona and I and the administrator, the sectuary...[walks to read board]...the museum committee Eva, so the project leader the project group for the exhibit for Are the ones mentioned up top here but the graphic she had all she had sort of she was in charge and did a lot of the graphic design work that you see here. I'm trying to sort of put together with her. I worked out concept all around concept, but only for this room. And she graphically designed it all in that room whereas the graphic design that wall - if you want to call that graphic design or how the boxes and texts are put together - is me. So that's all my work there together in discussions with Marte. As well as as Marte and I especially Marte worked a lot on how the placement of the texts there and Marte and I really discussed a lot together. How - where the story should be told in this particular room. So this became sort of our this We were what do you call it. We were the people in charge of this room. Whereas the decisions made in that room where a very much sort of team work with the museum. So in this one, we just sort of said this is what it's going to be. There's going to be drawing. So there's going to be some sort of narrative going on and I'm just going to send you guys drawings and at the end of it all you'll see approximately how it's going to be put together that have been very at the last moment. The final final decision. So that was the who's in charge of what areas? but we wanted we all agreed that we wanted them to have the front room as a the room that told that if I talked about the emotion the experience

Marte: Gives the emotion

Nina: Yeah, gives the emotion

Marte: and also to make people feel they have experienced it even if they didn't experience it before and also people that have experienced it could dive into it before the scientific part of it

Nina: the medical the more the scientific perspective. And also early in the brief that was the idea that whatever it was that I did in this room. They could take part of it and integrated into the medical text. So that was I initially I did I guess I didn't really know what I was saying yes to but. I thought yeah, that sounds like a good idea. But in the after it's all up we see what happens and it's interesting to talk about what what is the consequence of that is it was kind of hard to know when we were early now, we know if we ever do This type of work again what the consequences can be. Do you wanna go there right away?

Alex: Yeah

Nina: Yeah. Well if we go here we could go into specifics. So we have all that all the images here and some of them reoccur. So if you take this one here, it's in the context and the atmosphere of this story and you don't know Norwegian, so right Before that we're reading before that image. There is Marte's text. You want to try to translate it Marte? It's been...

Marte: rolling co-

Speaker 3: Entangled

Marte: Entangled with themselves. Yes. I think

Nina: that comes before that the Knot. so that's the kind of text that's connected to that image and then here it arises again.and where is it? Where was the understatement of the Year Marte? Remember we read a sentence which is like this is that someone in the audience that it was this is just the understatement of the year.

Marte: Maybe this one.

Nina: Yeah, it just says anxiety can be so strong that it hinders you in functioning As You Wish, so it's very pragmatic. and it's analytical

Marte: yeah this describes all the symptoms. you have pains in your stomach and heart beat and you sweat and yeah, so all the all these words are symptoms, but in that room all the texts are sort of poetic texts or texts that sort of go after a feeling that this is all Explanations.

Alex: Yeah, and what in this room is poetry?

Marte: in the clouds are poetry and that was the last thing that we decided because this rooms were empty. And what should we do with the empty rooms and then we thought of the clouds here, maybe it would be good to repeat that form. In this room as well, and then I took some of the texts that I didn't use in that room That I already have sent Nina and thought about including

Nina: and their sort of connected.

Marte: Yeah

Nina: So all these interesting Dynamics happen that I could just it's too bad. You don't speak Norwegian like

Alex: Yeah, I am getting it translated.

Nina: Are you okay? Because this one's about her the there was a big discussion on how important the genes and the hereditary and the genetic aspects should be in this is a very sensitive topic amongst the people. In the group, so that in itself was interesting. So this one is that they got this much room. Someone wanted it to have a lot more importance and then ended up here and then this one is about

Marte: **being of far away from home and home is an arm one stopped holding. Yeah, so it's it's a poem and you can interpret it in many ways. But when you put it the Poetry together with this text, of course you interpret it in connection**

Nina: and because it's just purely Placed physically next to it and there's a cloud there. I don't know if you discover the last cloud - there's one there and then there's a secret cloud.

Alex: Oh, a secret cloud. No I didn't.

Nina: We saw one person, the first opening, went there was the first thing they did was go there which was really interesting a very self-confident friend of mine that went in there. The first thing without knowing there was a cloud.

Alex: Oh and I worked on an exhibit where we talked about having secret spaces to and it didn't even dawn on me to check for a secret space.

Nina: And this is not a poem. So this is a medical museums text about Hope but it sort of looks like a poem so that gets a little confusing to

Marte: yes

Nina: the just the pure sort of graphic design of it.

Alex: and I should say when I walked through here and did my technical description. I was writing then there's a poem named this on this wall there's poem name that and I did that wall last and I Can't read Norwegian but when I read that title that ohm angsten Tar Over However you say that when I read that I went that doesn't sound like a title of a poem

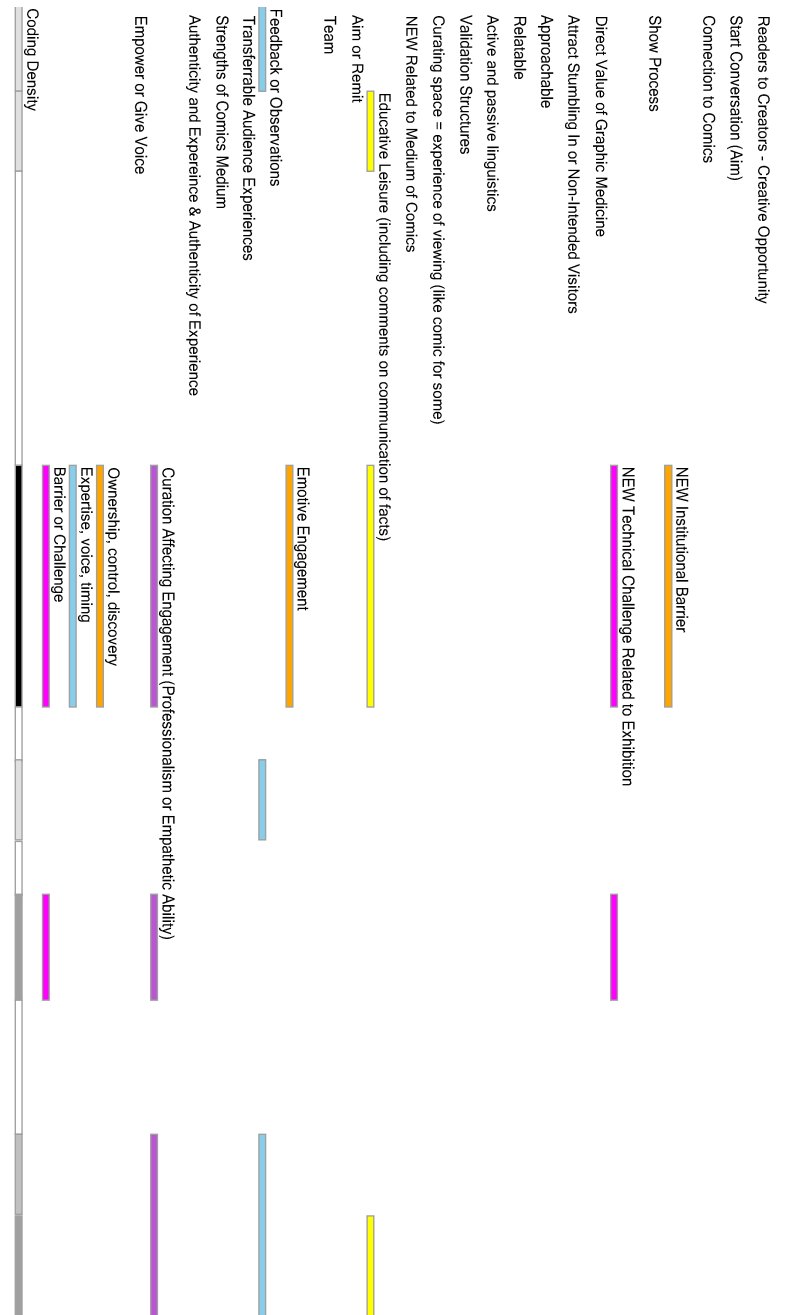
Nina and Marte: No [laughing]

Alex: And I realized that they were all and then I read that next one and I realized they were all probably descriptions and not poetry.

Nina: Yeah, but it is a lot of people been confused about it.

Marte: but I like that because I often Include sort of scientific texts in my poetry books. Yeah, so I play a lot of with that anyway, so

Nina: yeah, it is something we're fascinated by it.



Marte: Yes. But then then I'm using nature geography and geology and things like that not medicine.

Nina: **So as artists we think it's interesting. They're interesting just juxtapositions. But if we try to ask the audience how they experience it and we've gotten a lot of yeah, a lot of them focused sort of on that bit. There's there's almost always a comment about who wrote the text or who is who here and for some reason that becomes important for people and one of my architecture students came in here and said,** did you write this? No, the World Health Organization wrote this. Because I think this is the most angsty thing in the whole exhibit and he had big eyes and he was standing next to this thing and he's just like it's up here whispering in my ear but he's so right it has is very like authoritative and it's an authoritative texts and is telling you what the definition of good health is. And then this one says who am I? Yeah, it makes sense.

Marte: yeah and its the formality, and that the work is up there it's very scary.

Alex: I'm glad you guys translate that because that's the one that I think I could translate the closest just by looking at it, and I also thought interesting.

Nina: yeah its weird. And it is Mona and the team's you know interpreted. Whatever knowledge they have sort of put into their own language. So it's not taken from this is the only one that's like any sort of official medical text. Its them being Museum curators and writing What's the word for that type of text in here

Marte: Curators...?

Alex: Curatorial text?

Marte: Yeah,

Nina: so there's a lot of subjective character in it as well. I think personally.

Marte: yeah

Nina: and and as for the circulation of it all we wanted we wanted people to - agree or disagree Marte - this was - **we realized a lot of people come through different areas cross here [back in emotional room] its a hall - its a walk through room but the common entrance is through elevator and stair so peoples are to enter here and then we're trying to introduce what this exhibit is quickly with large titles and we hoped that they were together a sense of the room and I far as I remember I sort of thought either they come here and they read a little bit about what the exhibit is here or or just get a sense of the listening is an exhibit about anxiety and then 1: start to read the room. on that left wall.** It is sort of it's thought to be read either as a Continuous story that starts from right to left. it has has has some sort of linear quality to it. it continues here has a moment there and it sort of ended in that one. That was our idea we have no idea if people actually do that,

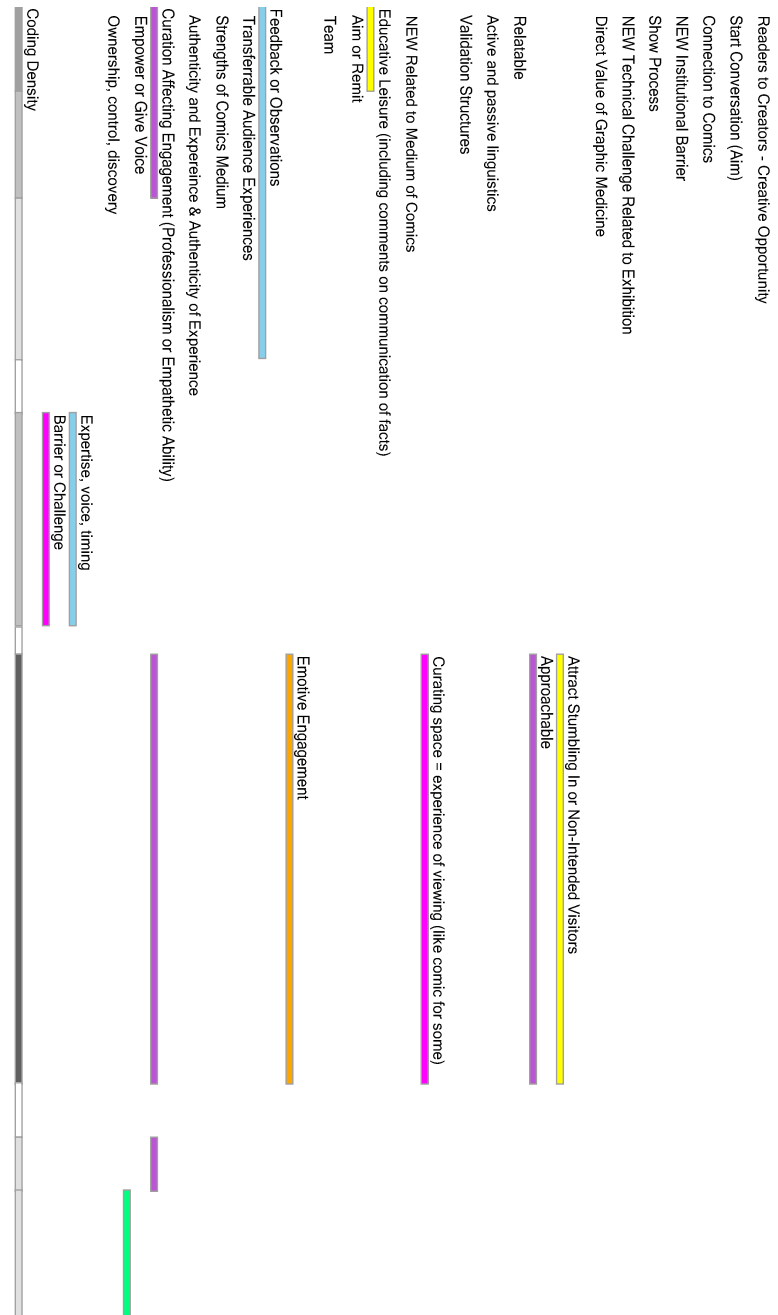
Marte: No [laughing]

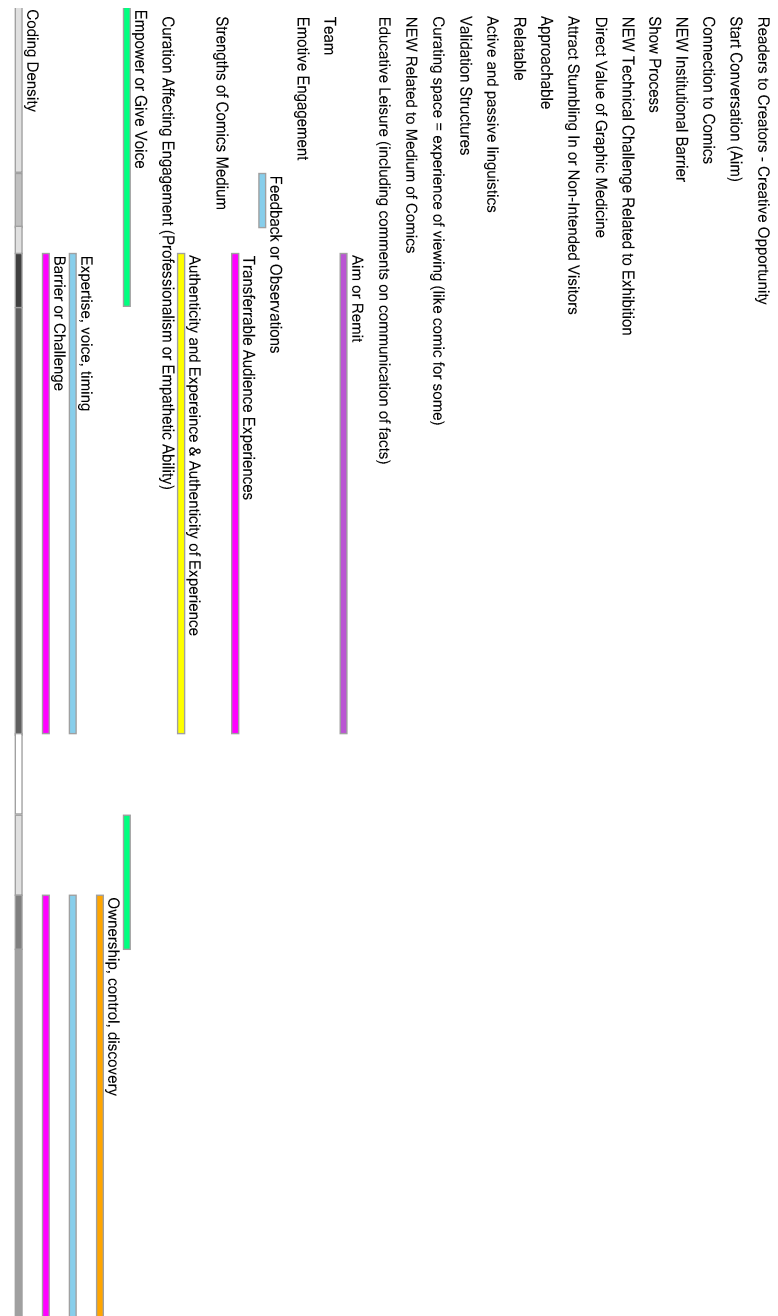
Nina: but it's also something that when you are just entering the room you see this as a collage of large and small images and you focus on whatever your eye needs to focus on and you see whatever you want to see in each image in itself is has has is telling something that doesn't need to be connected to the other images that goes also for the poetic text right Marte

Marte: Yep,

Nina: the but also each each of the boxes.

Marte: It's not important that you Follow the story. so we have made the story. to organize our work. And also when I came into this process and Nina have already worked with with it for a while and it was very easy for me to connect why I'm trying to think about what kind of story do you want to tell so that was a nice frame for the work and all my texts are poetic text. But usually I put a lot of poetic images in my texts but I have to more and more take out the images because this text was connected to images and then I had to find a voice. that more describes what happens inside you without the images more like, ah whats the word





[drama-te- be-ken = something in Norwegian] a play - when you write for a play and this wall is a dialogue

Nina: We call it the dialogue wall.

Marte: And We didn't there's no names. This is that person talking and this is that person talking but we have. I have an idea of whose talking of course, but it's not important for me that people know that - because it's sometimes you can have a dialogue inside yourself as well. So it could be that and that's okay. people think its that. and It could also be some some people have some terrific interpreted it as like the therapist and the patient and yeah.

Nina: And initially we had we wanted to have Wall where it was the painful interpersonal emotional Soul physical spiritual experience of anxiety summed up there. And then they said yes. Well, if you have all this Darkness, we really need to have some hope somewhere and it was that's mentioned a little in that in the article. I'll send you but so that that was the that also a brief that evolved after some time that we had the darkness and we have the hope that is has some ambiguity to it intentionally on our behalf and I had to fight for that. Ambiguity because we didn't just want like a happy ending and that this pain is gone forever and that just made no sense to us. And it was a yeah, it wasn't bright enough. It's I think they were pretty worried about it that it would still be too dark and too scary for them that Alex: even this? [final panel]

Nina: Yeah, even that. And it says let go everything you have and hold tight or Hold on.

Marte: Yeah

Nina: But so with these two extremes, I guess you could call them. We really wanted to have that's where this project sort of grew and got larger because we needed to have something in between. What is the purpose like pedagogically why isn't there a therapeutic advisor - for this to be an exhibit and medical exhibit about anxiety. You can't just have that and some text that explain what the physical symptoms are about. We needed some sort of Confrontation or some sort of therapy or some meeting meeting with it, but we didn't have much time for it.

And this is what we managed to do. And so we at that point we're gonna get wish this was a book and we could just add a chapter and we're doing that now so yeah. So that's a big that's a turning into a pumpkin itself. I would rather just make that part the one that goes in between those two little panels there. Yeah, but those ideas came after the exhibit which is interesting for me personally. I I've had a lot of understanding about my own what this is after whether that's coincidence or not. I don't You know not - it's impossible to know but definitely a lot of inner work has been done after this happened which led me to have more to say about the in-between because I understand a little more about where it's coming from now and I did when I made it so it's I guess that's one of the challenges of having someone who has anxiety. They didn't know when they called and asked if I wanted to make the images that I have this pretty big story personally to tell and and it was of course something I had to say rightaway. But yeah I have and I also when I called Marte, what did I say like have you had? because we didn't know that part of art each other that well, it's really a little bit but

Marte: and I have so yeah first hand experience

Nina: because it's hard to have at this type of exhibit where you have to be so explanatory in a way without having experienced it so much

Marte: because it would be hard. Yeah.

Nina: Yeah. But it's also hard to be an artist and not be to emmeshed in your own personal narrative. And yeah, so that was all - it was tricky. It was definitely tricky. and now it's nice to know we could just make it art book that doesn't have to be a medical book, so now it's Freer now we can just have stuff that doesn't make sense. And that doesn't have to be like safe or worried about it being a trigger or

Marte: You told about the rope?

Nina: a trigger. No?

Marte: yeah.

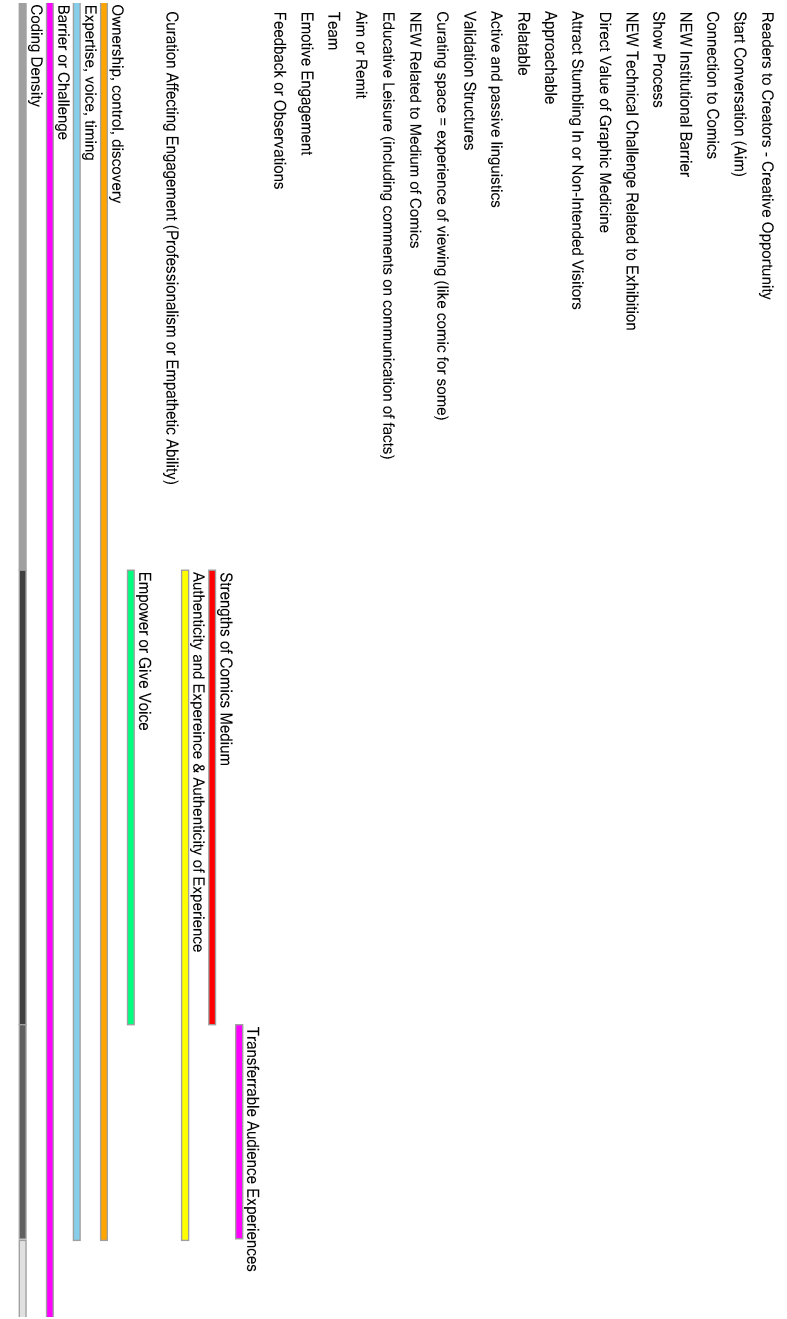
Nina: Yeah, so we can just do that one the what was - part about the trigger.

Marte: No, I know but I wasn't in the meetings when they talked about the rope but there was a discussion if it was - if we could have that image or not, because it could be a trigger

Nina: but it was but before that it was there was a there was a phase in - I'll get to The conflict now there was a part there was halfway through the project we spend about half a year on this so I have when I had the whole concept of demo. All the characters were living and thriving in my head and I had a lot of thumbnails and no finished drawings yet. So nothing really looked good, which is also from working with people. That's always that's always a handicap when my sketches look like sketches and people who aren't used to working with sketches don't understand that this is going to be it's going to be nice they'd seen on my artwork before so they knew I was able to But they get worried. So there was some concern I think based on that which I'm familiar with and I was cool with but then it just sort of stopped when they saw that one and they were introduced to the anxiety Beast or whatever. We don't really have a name for it when that became totally defined. There was some objection in the group and sort of panic literally, but if we should continue and and one of the comments was that this isn't anxiety as if they knew so this isn't what anxiety looks like. This looks like psychosis. And so then it's like, okay. Well we have discussed this trying to go back to what I have sketches and meeting notes and this was all there but then suddenly just became too tangible or to real something something got in the way and so I had to sort of have a with all the people that list a round table meeting where I had a presentation and Actually showed a few images from art history explaining that externalizing an inner so emotional right or inner pain is not my invention.

Alex: Yes its called visual metaphor

Nina: yeah and its used in this commercial. It's used in this children's book and it's used in Titian's painting Renaissance painting of the Mare Yeah. And so then they're like, oh, yeah. Okay. I know that commercial So that was fun. So then they were convinced of the concept. They were sort of released of the responsibilities that they were doing something that was dangerously Innovative and with regards to that visual metaphor. I mean and then but they're being very innovative here in trying to - as a medical Museum, and I honor them a lot for that really just keep your hopes up. This is going to be good. You guys are doing something really good. And then we had the talk about the Noose. So in the brief, they said we they wanted to challenge stigma around mental illness and normalize it or introduced a new - a broader sense of normal. That is what they came to me with big words and then I sort of reminded them of those words and as someone who's myself has been suicidal. I really feel as a former patient more than maybe as an artist that if that's not actually included in this message, you are stigmatizing it you're hiding it. You're just adding to the - it's not to me. It was very I was provoked by their resistance. **And so their argument was that suicidal ideation can spread or it can its contagious so they were afraid it would send some sort of message that this is What you should do if you have anxiety, but yeah, we managed to and it helps there in that sense. It'll help to be the one who has been. It was a weird sort of situation of power source power Power Balance where I was the patient who had before always been the patient with the doctors who say oh Blah blah blah as doctors do or medical personnel can do and here I am that patient saying no, but I want to be heard but also where the artists and are we have artistic Freedom. So there was there was two different sort of focuses that I think they felt they just couldn't say no, but I don't think they really wanted to have it there**



Marte: No. And they also kind of mentioned it in the speech on the opening day. Yeah, I don't remember how but it I understood that. That was what the person having the speech meant. Yeah. Yeah, We have had certain discussions and about images or questions yeah I don't know.

Nina: Yeah, probably yeah - that was such a weird speech. We were mentioned in one sentence when they're all standing in this room. We were barely mentioned

Alex: and did you speak at all?

Nina and Marte: No, no,

Nina: it's very weird...and but they don't I guess they They have no experience with [fairnessauges] and we had artists in the group that are used to openings of art exhibits that were like, what is what is happening when's the opening part because someone just had a speech that introduced a bunch of people and they're not really mentioning the artwork even so it was it was a weird. Very unprofessional.

Marte: Yeah, that's part

Nina: And and we have talked about it. So yeah, he knows, and then we made a booklet afterwards. So they know what to say about the exhibit. They have like a guide if people come. they have a guide that Marte and I have been involved in making but Mona made it but we all agree of the content of how to talk about the exhibit and So how to have people involve the learning or reflective aspect from when they have young people here? The schools. Yeah, so that helped to know now we agree we have to talk about the exhibit. That didn't go so well that introduction but

Marte: Yeah

Nina: let's try to make this work. Yeah. And then the objects are here to sort of try to connect this into one experiential room. its my [evening] with all the hospital atmosphere. But for this is one one attempt to pull the room together.

Marte: Yeah. Also the colors.

Nina: Yeah, and the colors of that artwork are just Eyeball, but trying to integrate different because this furniture with here. Yeah, so just trying to really make this a part of the room was an intention.

Alex: Because are these clouds black or...purple?

Nina: Yeah its all the same purple brown color? Yeah, we didn't want black and white because it just would be much harder and harsher than I wanted. I wanted there to be a softness. Becuase it's a very bold and harsh expression anyway, so just trying to calm it down a little and then that one in color.

Alex: And where did the character develop from?

Marte: You have to answer that because you already invented them when I came into the process.

Nina: Yeah, and then I found an old drawing for the one of the monster mom with the breast milk on the floor and the kids where - the collage I showed you I realized they were already had this character slightly already developed. I just didn't know it until I found an old drawing on the photo. There's like a black and white photography of random family. I just buy them it you know vintage stores and I drew that character but more in a she form and without the mask and there's leaking breast milk on the floor and kids with blindfolds anyway, so it's been around and but the the idea was to externalize it to really have a piece of - have it outside of her. I tried for a long time to have her. express it visually or to have more abstract drawing around it, but I wanted to keep it very - whats the word -. **I wanted objects and characters was one of the earlier things I've decided now. We're breaking it up with more abstract moments as well. things were they're not just two characters anymore. But there were more characters than these two there. When I re I actually realized there's something**



called the internal family systems as a way of organizing mental - mental ways of function. It's a form of therapy. Oh and they actually do that. They have you categorize all the different aspects your inner - some of them. We've already heard of like your inner child or your inner critic and theres a few other ones. And without knowing that this I've learned after the this work, but so I guess I was doing my own internal family systems work through ART and then the masks I've just always had a tendency to be fascinated by masks. But the mask is there as a way of having having avoiding expression. I wanted it to just be expressionless. But I worked a lot with the mask. I walked around with several mask designs asking people which one looks like a protector of gone overboard. which mask says that like it's a protector, but it's just too much. and then everyone agreed on that one almost everyone so I didn't want it to be too aggressive but Yeah aggressive enough. Yeah, and then the Gribb that bird is the one that I forget the English word

Alex and Marte: vulture

Nina: vulture. yeah The vulture is the one that sort of represents just destructive thought and suicide suicidal thoughts. And so I had them separated into two different characters. Because I had an initial idea that I wanted the suicidal character to sort of vanish at some point. I guess I always knew that the anxiety Beast was going to be around the fear. had to be to be a part of the story until the end.

Marte: Yeah.

Alex: And I was wondering with the text hmm here where she's putting on. her false Identity or like the putting on her face. What does it say right there?

Marte: I must not Show my darkness

Nina: and then it behind her. It says I must show no face.

Alex: Oh and so you said something very interesting that when you were writing the text you have to take out the imagery. and I wonder if you could explain that process. for yourself.

Marte: Yeah, because when Nina invited me to to work with this. I am looking to my computer to find texts and part of text that I could use or I always work like that. I have a large Archive of texts that I reuse and don't use and put it aside and and mix over and over for new. Projects and that's sort of a way to find out which kind of text. Can I use here? And then I I found a lot of texts with imagery in it to Define metaphors for what is anxiety and yeah, I sent Nina lot of this texts or What should I call it? Sketches? Yeah, could this be a way to write could this be can you use this can this inspire you? Yeah, very open process

Nina: and they're always very inspiring.

Marte: Oh, thank you, Nina

Nina: Because their so visual their very

Marte: but then the imagery Goes into the image and then you have to find what who is speaking which voice am I expressing?

Nina: So it's almost like the texts that - we used a lot of texts are taken away that were supportive of the image, but we just ended up taking away their text in a ways?

Marte: Oh yeah always. Oh, yeah. Yeah.

Nina: Yeah, we put up the sentences. We have a lot of images and then put a sentence on it and just stick together looking at what what happens? You don't know until it's there and you have to just stand there and look at what's going on not really saying much but we just sort of Hmm. Yes, no try this one and then up because and then we can try to put words into it. We needed to see the interaction.

Marte: Yes

Nina: between the image and whatever sentence or sentence

Readers to Creators - Creative Opportunity	
Start Conversation (Aim)	
Connection to Comics	
NEW Institutional Barrier	
Show Process	
NEW Technical Challenge Related to Exhibition	
Direct Value of Graphic Medicine	
Attract Stumbling In or Non-Intended Visitors	
Approachable	
Relatable	
Active and passive linguistics	
Validation Structures	
Curating space = experience of viewing (like comic for some)	
Educative Leisure (including comments on communication of facts)	
Aim or Remit	
Team	
Emotive Engagement	
Feedback or Observations	
Transferable Audience Experiences	
Strengths of Comics Medium	
Authenticity and Experience & Authenticity of Experience	
Curating Affecting Engagement (Professionalism or Empathetic Ability)	
Empower or Give Voice	
Ownership, control, discovery	
Expertise, voice, timing	
Coding Density	
Barrier or Challenge	
NEW Related to Medium of Comics	

Marte: and often we found out it's already there. So put - take out the text. But I think my texts is. Often the inner voice of the girl. not always but most of it. Yeah.

Nina: Here's one of the one where we took her text directly on the raining. So this is one of the ones where we dare to use raindrops or small the growing flood of Tears the sky falls down on my head when everything dissolves my Fallout of myself and disappear down. So this is one of the ones where it is sort of work to have a lot of the same the human tears and drops and sky and the sky is connected to that one. So I feel like we almost got safer with it after because it actually is I think things kind of the drawings did kind of grow this way. We worked quite with finishing the one doing the process.

Marte: **Yeah, because I also think the text is more like a graphic element here. Then it's okay that they talk about the same as image. Yeah. And we do that as well. I think yeah**

Alex: and would you read this like from here over with each?

Marte: Yes, but you could also just read one or only the black

Nina: and here suddenly this yeah, it was connected to falling out of myself from that. I mean, it's the complexity of things are I mean, there are so many subtle/sudden moments where things are, I mean We've never made a graph graphic novel, but we decided to make it an architectural space. First time. It was kind of ridiculously hard with our own personal SOB stories. Yeah, so

Alex: and ahead of this did either of you read graphic medicine?

Nina: I read graphic novels. I've always grown up with

Marte: Yeah not so much but I I did but not while. We were working on it I think but after

Nina: after after we've done lots of yeah, we had another Library nerd out.

Marte: Yeah but not during the process I think so. I went to exhibition in Berlin because I was there in my work with text in the beginning. They had a graphic medicine Exhibition at the medical museum. did you see it there?

Alex: Ah, pathographics? was it Sick!?

Marte: Yes.

Alex: I didn't see

Marte: Yes, but I was very disappointed because I have been to this Museum before and it was The same exhibition but they had just some small presentations in between the shelves just on the end. Very small and they didn't use the objects in the museum or try to integrate and that was what I was curious about if they could do that. But yeah, just put foamboards?

Alex: Yes foamboard.

Marte: Yeah, so that was one thing I did for research. but there are also some Norwegian poets working with images like almost like cartoons and So yeah, my I work from The Poetry angle. I also work with other visual artists before, like text for installations but Nina and i tried to work together.

Nina: yeah when we started on a project that just

Marte: didn't work

Nina: the the yeah, but look at the one with the theater piece. Yeah. Well that was that was I told her about that. Okay, did that process and then but it's yeah, it didn't become a book because the person who sort of engaged us.

Marte: She Didn't follow up

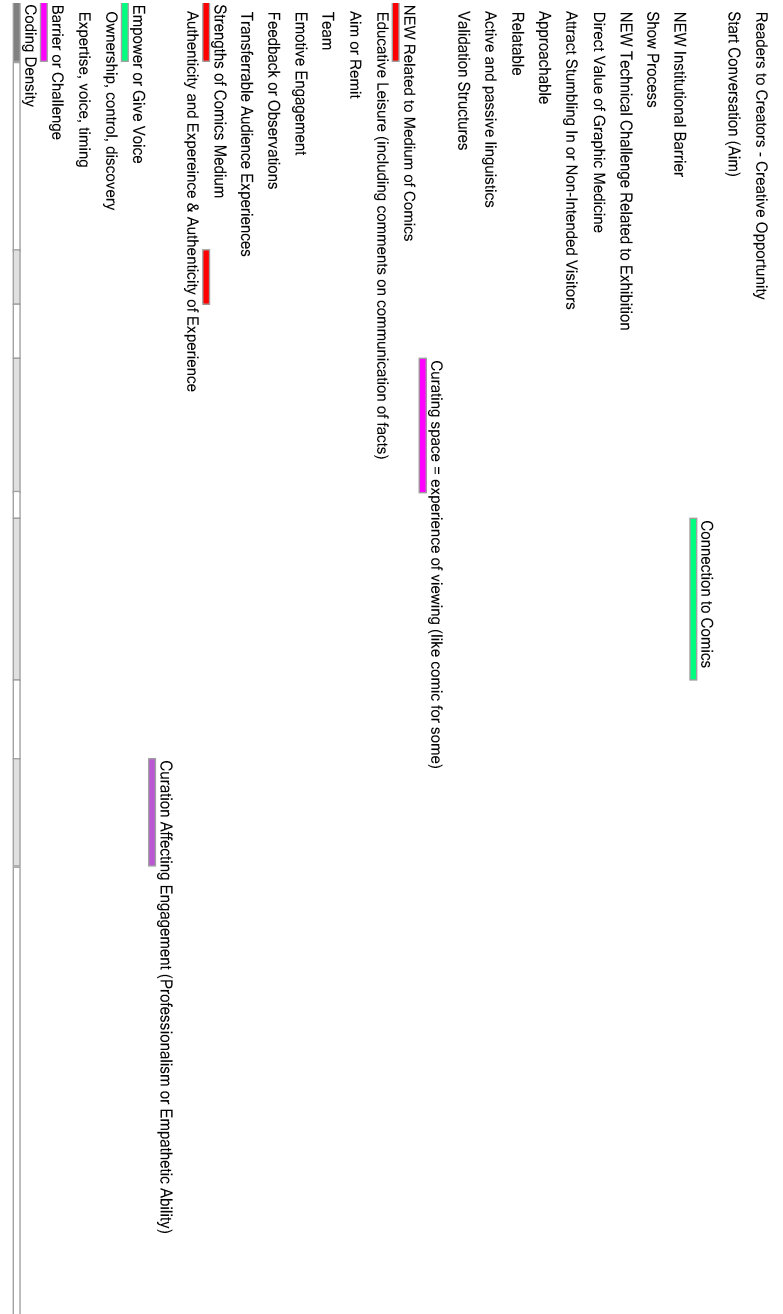
Nina: She didn't follow up. I guess you could say.

Alex: And then the paper sculpture is that your sketches?

Nina: yeah they're all my sketches

Alex: I was going to ask you why they're in English, but then I think I know the answer now

Nina: Yeah. Yeah, and and so that I work with text when I draw sometimes the random sentence comes in or I actually write a lot around my ideas and like yeah, I like what happens



and complex emotional story and just the because I've obviously always been working with inner turmoil through indirectly through my art but here it became so very explicit and very direct and very public. this was something that was very secret actually. For a long time not up until this exhibit. Otherwise, I would never say yes to the exhibit. Right but the fact of making it so public and having to put to manifest it really that's my takeaway. It's it was very transformative for me personally and emotionally. I think it really sent me into a new journey through that mirror to another, yeah so that was. Very good. That was my main. And other than that, I really want to work more with. Word and drawing in installation with Marte. and that seems writing writing a book or drawing and writing a book is seemingly easier than making it first in a room. But we'll see. We haven't made the book yet. It is easier to control the contents

Marte: right

Nina: easier to control people and

Marte: how people read it

Nina: Well, I think so anyways. Whats yours Marte?

Marte: Well I think I learned something about being Direct. More directly. to sort of not hide because imagery can also be a way to hide to make everything be a parallel world or something like that. Just to peel off all the layers and to find the core of it. What is what am I talking about? What is this? I think I am. I learned something very important and that I also brought this into the project that I work with after that my poetry book. So it was easier for me to peel off and to be direct.

Nina: Yeah me too.

Marte: so it was very importnat for me to work with this in this collaboration and I am looking forward to diving into it with you.

Nina: Very done with these drawings thought - thats the only prob- like in a way. I'm so finished with them.being here for two years. So I don't even want to put them up like on indesign but loving the next chapter so I think were just going on to that chapter - part 2

Alex: so interesting.

Nina: No, but yeah, it was definitely and also it was. The most I think emotionally draining project I've ever done when I started at least the beginning was that I had to start thinking about stuff that I thought I was done thinking about but I realized wait it actually induce a lot of anxiety in the beginning. I had to go sleep like in the middle of the day. Yeah, so that was surprising. Wow. I can actually trigger old suppressed issues by just writing about and I think that through a graphic medicine perspective is very interesting what other people have to say about that. Yeah. Yeah. And it's does it now too now that we're working on the other one. It can sometimes be a little but it's good. It just means oh there's more there's more to explore there's more stuff here, but it doesn't have to be so like we said now we can go back into hiding again. Now we can be direct but make it less we have less responsibility to to educate Trondheim about anxiety.

Marte: yeah because we had to educate not - So that's the difference.

Nina: **That's also one of our conclusions that education through ART is super exciting as an idea, but it's a very complex process and the more people you have involved the more complex that gets because there's no there's definitely multiple perspectives on how to do that.**

Alex: And we're there any other challenges that? You had in putting this together that you haven't mentioned yet.

Nina: Other than the patriarch or patriarchy of working in a hospital an academic hospital with a male gray-haired leader. That wasn't actually taking or he was in charge of Sending all the decisions up to the other people in the group who were in charge. Whereas the one who's



actually my my art director. So to speak we - had no mandate supposedly or according to her on an artistic and content-wise level. So there was a very slow and very unfair process for the people who are really trying to do the work. That was amazingly complicated.

Marte: Yeah it must be hard for Mona I think. She was really in between everyone. and we work really good together with her.

Nina: Yeah. Yeah, and then and then there was this this tricky. Perspective of having people who are medical experts some and others academic theorists in the group wanting to do this correctly and not working - not at all used to working with artists and they were just very fearful of what they were doing. If it was right. They didn't know if what they were doing was right

Marte: because we work with personal stories. One story and that is very scary thing. I think for academics because yeah, they want everything to be

Nina: general

Marte: **yeah evidence evidence evidence and a story should be based on what several people have said. and not only one single so I think that's that's always the problem or the difference between art And the academic world - as an artist you can. You can write about yourself and your story that you can work on that anecdote level and think that it's important to tell this story. But then this is a bit scary for. People that want to be sure and is this the right angle**

Nina: and they decided at one point that this wasn't visual communication. It was Art. It was actually a decision. They made at one point. **We're going to call it an artistic installation and not a visual communication when they refer to it that for them freed them of the responsibility.**

Marte: Yes.

Nina : It's also very technical in way, but it's still just here in the - okay. If that helps you formally in some way feel like it's less of a threat still a person who walks into the space is going to have the same experience whether they call it this or that yes, it's from at fascinatingly odd, but that sort of calm them down. Okay. Our backs are clear. its Art, but they still wanted to control the content. It's so it's like we weren't free cuz people who have artistic installations here. There's a lot of artists at St. Olavs, So I don't know if you've noticed but there's tons and they all have the art curator who's hired from the municipality or somewhere that are used to working in these situations working with the hospital and artists and making contracts and understanding that these two perspectives. Yeah, but there was there was no such roll here. So we as artists sort of had to keep representing ourselves and our artistic freedom and our personal stories. And it was just that weird mesh of this is a lot of responsibility. I think on our behalf. That was nice to be done when it was over but everyone certainly learned a lot and yeah and the committee also involved are very happy that we did. Did it

Marte: and I think I'll stay around also and proud of

Nina: yeah definitely - they were super proud to have done this

Marte: so it all went well

Nina: Yeah at the end but through the process there was a lot of strange conflicts of - styles of working but very very Norwegian quiet. Subtle.

Alex: Okay, so I would not have picked up on it.

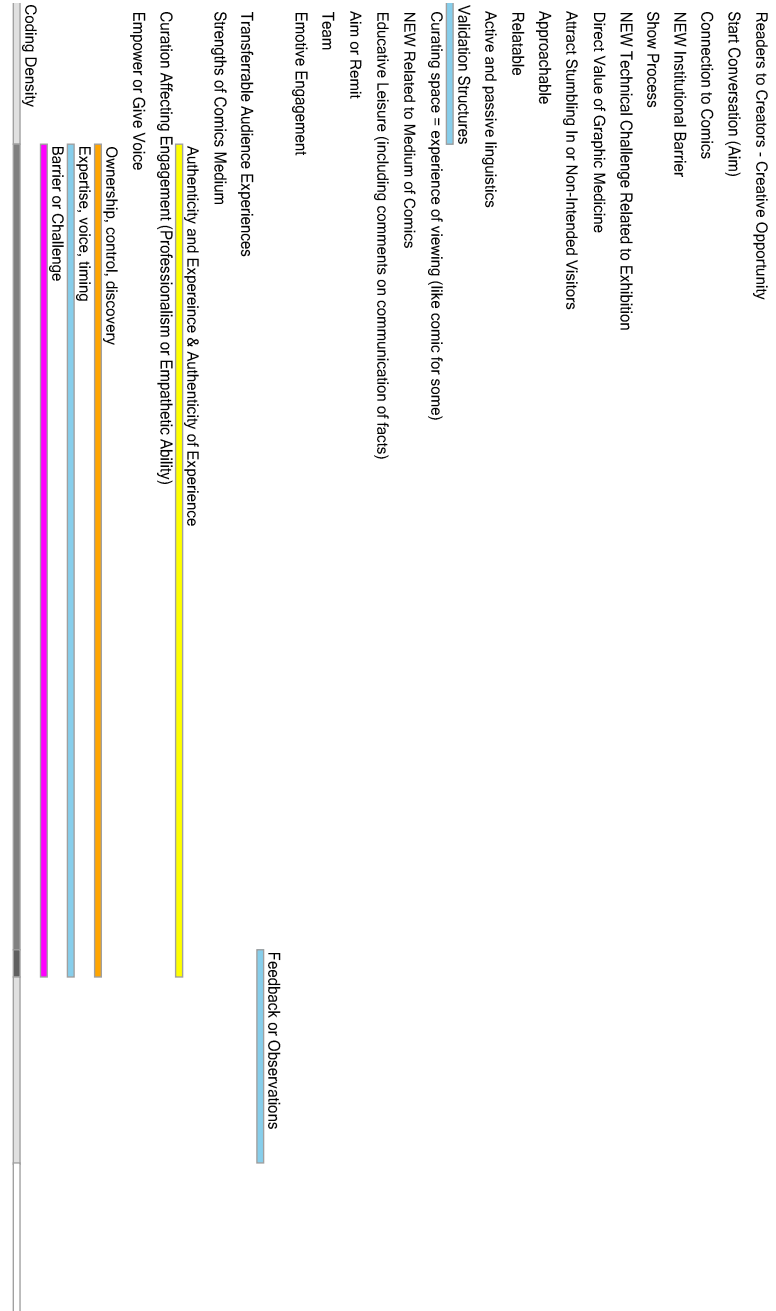
Nina: ha, yeah. I came into the room and said Okay, I'm going to be American and yeah say it

Alex: And the arrows...?

Nina: the arrows!

Alex: I don't want to bring it up. (Nina: ehbbb) But could you tell me the story of the arrows?

Nina: No, it's me. It's my bad. I couldn't decide. It's embarrassingly shitty.



Alex: I actually love them. They remind me of Chris Ware, but someone said they happened afterwards.

Nina: Ah, Chris Ware that's true... Yeah, I don't know. I'm glad you like them. No one's really I haven't I just when they weren't there the Arrow when it was just nothing there. It was very easy. To read it that you know, I know that way I want it to be. This is this wall is like I said something that you can just read all together or randomly. But if I'm going to choose the way we were thinking through the story it sort of starts that she wakes up or just one is maybe from a long night. There's a lot of sketches where I had a horrible night of no sleep here. She comes again with this wakes up and I was very concrete about trying to make so some references to I remember anxiety as a very physical experience so the physicality of and all the different levels and layers for levels of anxiety and forms of anxiety. Also, it was personally for me very very - so the sort of Subtle, but very intense thing that you wake up with we're often using humor. He's our says Boo at the top there. It's kind of meant to be - or doesn't have to be funny. Some people find it funny, I find it funny, and here Marte and I worked up again having the understated text. Just something that is subtle and just Understated or mundane, I guess so just as a new day has begun. and then for thoughts we were translating this the thoughtspin. This one is from this one. We wanted it to be a level of ambiguity all the time. As soon as this one also isn't supposed to make you. Oh, she's actually thinking this particular thought but if you want to know that my thought behind it. It was also based on just the experience of it of laying in bed. Wondering if you should Hang yourself or boil an egg. So the way the mundane intertwines with the suicidal and revised and release so then the vultures is insinuating. He says it's all gonna go to hell. or shit or yeah, hell I guess, and then her egg is there. she chose the egg and he Says I cannot. Take it. life. To live it. How does one do it. and then she has to go out. and then she puts this suit on actually both the masks and the suit someone asked this or did we do a lot of research and we did go on a lot of social media channels to see what young people are expressing and I noticed there is a lot of Mask and armor and suits and

Marte: I went to web pages where people wrote poetry about anxiety just to find - what kind of images they and how they talk about it. When I write poetic texts about it

Nina: that one is kind of for me kind of inspired by things like I see - But it definitely grew into a very important part of the story. And then she's trying to get out of the house or the whatever wherever she is and then she's out there. Maybe he's here or maybe he's every where And then it says why is everyone staring at me? So just meeting that wall of people. train people, and it says...unraveling, maybe

Marte: I don't know the word

Nina: when when you take your shirt and [noise and body gesture like tearing]

Marte: Yeah it's what's happened here [points at someone's shirt]

Alex: Yeah, I think unraveling. Yeah could be it.

Nina: Yeah, unraveling and the Here is screaming in every cell. of my body and then she's in the woods somewhere. She's going to go back to soon the next chapter.: And they're sort of Terror terrorizing her. and then that one up there is very unsolved. The only I really didn't just I just didn't have any way time to solve. It was kind of the the hardest piece and I'm just I wasn't I didn't know how to do it and it didn't want to do it explicitly and I don't want to explain it directly where they are attacking it needed abstraction and then we just didn't have time so it sort of Came up there and then there's the post anxiety attack so that it is sort of accumulating to a form of attack and anxiety and then the aftermath of it which in my experience is very very much exhaustion and sadness and overwhelming all those things. Yeah,

Alex: and then what happens here?

Readers to Creators - Creative Opportunity
Start Conversation (Aim)
Connection to Comics
NEW Institutional Barrier
Show Process
NEW Technical Challenge Related to Exhibition
Direct Value of Graphic Medicine
Attract Stumbling In or Non-Intended Visitors
Approachable

Active and passive linguistics
Validation Structures
Curating space = experience of viewing (like comic for some)
NEW Related to Medium of Comics
Educative Leisure (including comments on communication of facts)
Aim or Remit
Team
Emotive Engagement
Feedback or Observations
Transferable Audience Experiences
Strengths of Comics Medium
Authenticity and Experience & Authenticity of Experience
Curation Affecting Engagement (Professionalism or Empathetic Ability)
Empower or Give Voice
Ownership, control, discovery
Expertise, voice, timing
Barrier or Challenge
Coding Density

Reliable

Marte: This is what I thought or we thought the dialogue between the anxiety monster and the girl. so they have talked and I could try did Mona translate it for you or Hello, there you are. I don't know want to say You can talk the lungs fill with ..

Nina: The lungs Keep keep filling with less air.

Marte: Yeah, that's because you forget to breathe. There's a lot of things to be afraid I want to save you from everything that's

Nina: Painful

Marte: painful. Yeah, so that's the answer the anxiety monster has the answer and does everything because he wants to save her. in a way, he's overprotective and then they meet we can comfort each other with the voice while we're talking

Nina: Yeah we can compare each other with her voice while we speak.

Marte: yeah, while we speak. Yeah.

Nina: Or talk. Yeah.

Marte: Yeah and then the vulture flies away

Nina: and then their sitting in a mediative pose. on purpose

Marte: So that's our private Story how we organized the images and the text But I think it's nice that we do. give the opportunity to to go into it and Not be sure. What is the story because we want to a lot of people will see this and we want to tell our story that many people can recognize or identify with. Yeah, so it was yeah.

Nina: or resonates

Marte: yeah So maybe with some of the images talks to you or some of the texts and not everything. It's okay I think

Nina: Yeah, and it's interesting there in my experience is that and I talk to other people about it? There seems to be two groups the ones who really don't identify with that Monster World of it the fantasy not realism ish. Really really are - really like the ones where it's only her and or its only people and atmosphere and then there are the ones who are on the other side who really identify with him or like the humorous aspect of that character. So it's kind of doing two things at once. I don't know. It's just my feedback. That's what I noticed . people seem to be either or.

Alex: I'm trying to...So I think that's everything I have for you guys as far as the exhibition goes, but is there anything you want to add that my questions didn't get it.

Nina: Not that I can think of.

Marte: We could mention that we tried to find a way to make it travel.

Nina: Yeah. there have been a lot of inquiry. a lot of inquiry from all over

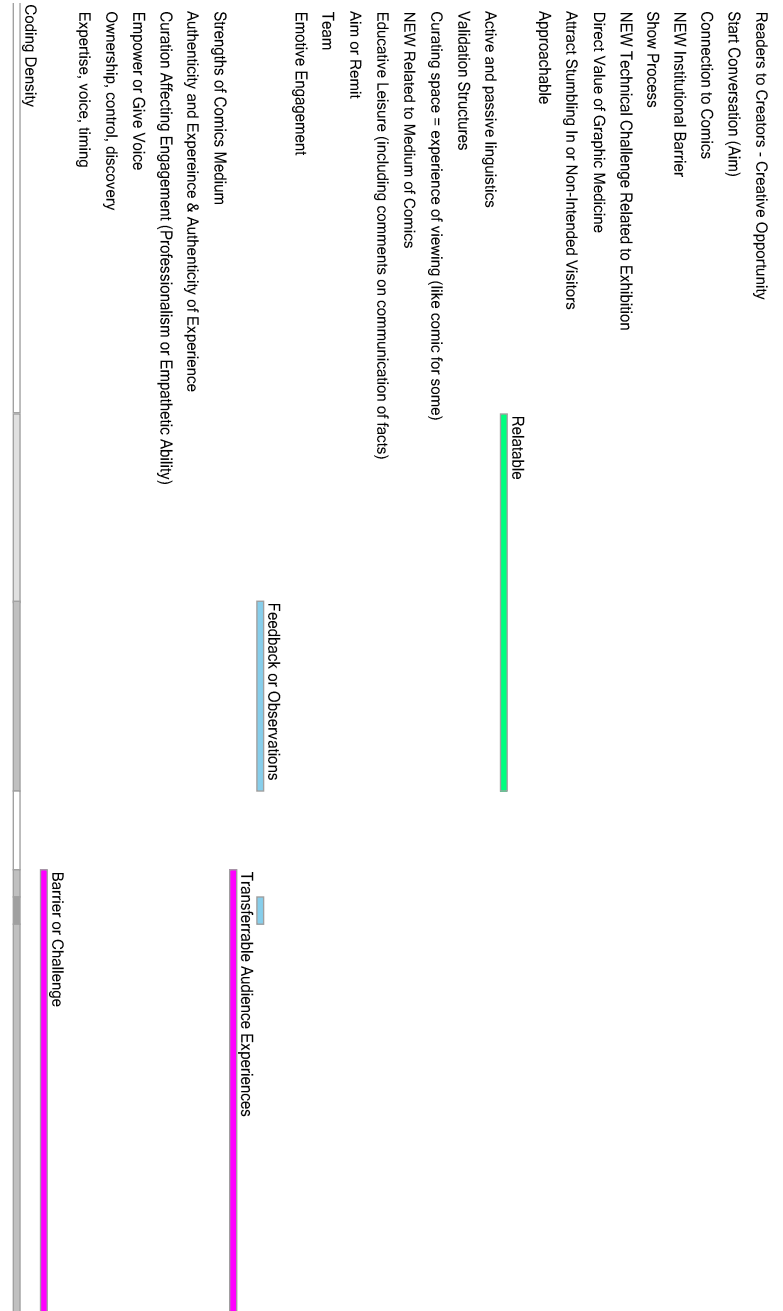
Marte: but you can't move these two rooms. So then you have to think about how to organize it in a way that can travel. But we

Nina: But what happen also is that we have in our contracts a substantial fee that they that the someone needs to pay us for reuse. as you do and since the people have been contacted is the museum by other other cities and other universities and so on at this point in time. Anyway, The Faculty didn't want to pay for That so the faculty that is in charge of the budget that the museum has I think didn't want to spend the money and also it was a big project to you sort of have to sit down and think what we have to redesign and rethink the whole process.

Marte: because its really made for this space. I think you have to think everything over again.

Nina: Yeah we had a meeting about it. and everyone was like, yeah possible we could do that. Let's look at the budget and then It's the museum didn't want to pay and personally I'm kind of glad to just make this into a book. Now we're talking I'll just be in charge and I'm not yeah charge of communication. Yeah communication is hard

Marte: and more exploration.



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- Approachable
- Relatable
- Active and passive linguistics
- Validation Structures
- Curating space = experience of viewing (like comic for some)
- NEW Related to Medium of Comics
- Educative Leisure (including comments on communication of facts)
- Aim or Remit
- Team
- Emotive Engagement
- Feedback or Observations
- Transferable Audience Experiences
- Strengths of Comics Medium
- Authenticity and Experience & Authenticity of Experience
- Curation Affecting Engagement (Professionalism or Empathetic Ability)
- Empower or Give Voice
- Ownership, control, discovery
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Nina: Yeah. And I know what he looks like without a mask or he or the thing
Marte: alright (surprise laughter) I didn't know
Nina: I know
Marte: thats exciting news
Alex: Well then I am going to stop.