

Alex: Well, thank you so much. And I'm conscious that you guys have given me an hour. So I want to try and stick to that. So first I was wondering if oh, do you have any questions for me?

Irmela/Uta: Not on my side.

Alex: Do you have any questions for me? Perfect. And then I was wondering if we could open up with each of you explaining your role in the exhibition.

Uta: do You want to start, Irmela?

Irmela: Yes, so [1:07] the exhibition was a part of Pathographics conferences and with our fellows we wanted to curate comics mainly for academics who were literary scholars, medical scholars but also to open up discussion with the public and [inaudible - refer to hand written notes] and so right at the beginning we had this idea of exhibiting or organising an exhibition of graphic medicine but originally we thought about different avenues and a more epistemic/analytical route and then I realised that I know Uta from another exhibition that she did in the Museum of Medical history and we thought that this was a good crowd for this exhibition because it would help us to open a dialogue with comics and medicine and to address people who are not familiar with comics at all or graphic medicine but who might be interested in description of illness or disabilities. [3:00]

[break in figuring out the interference]

Susan: Okay. How would it that much? That sounds better for me? I don't know you about for you Alexandra.

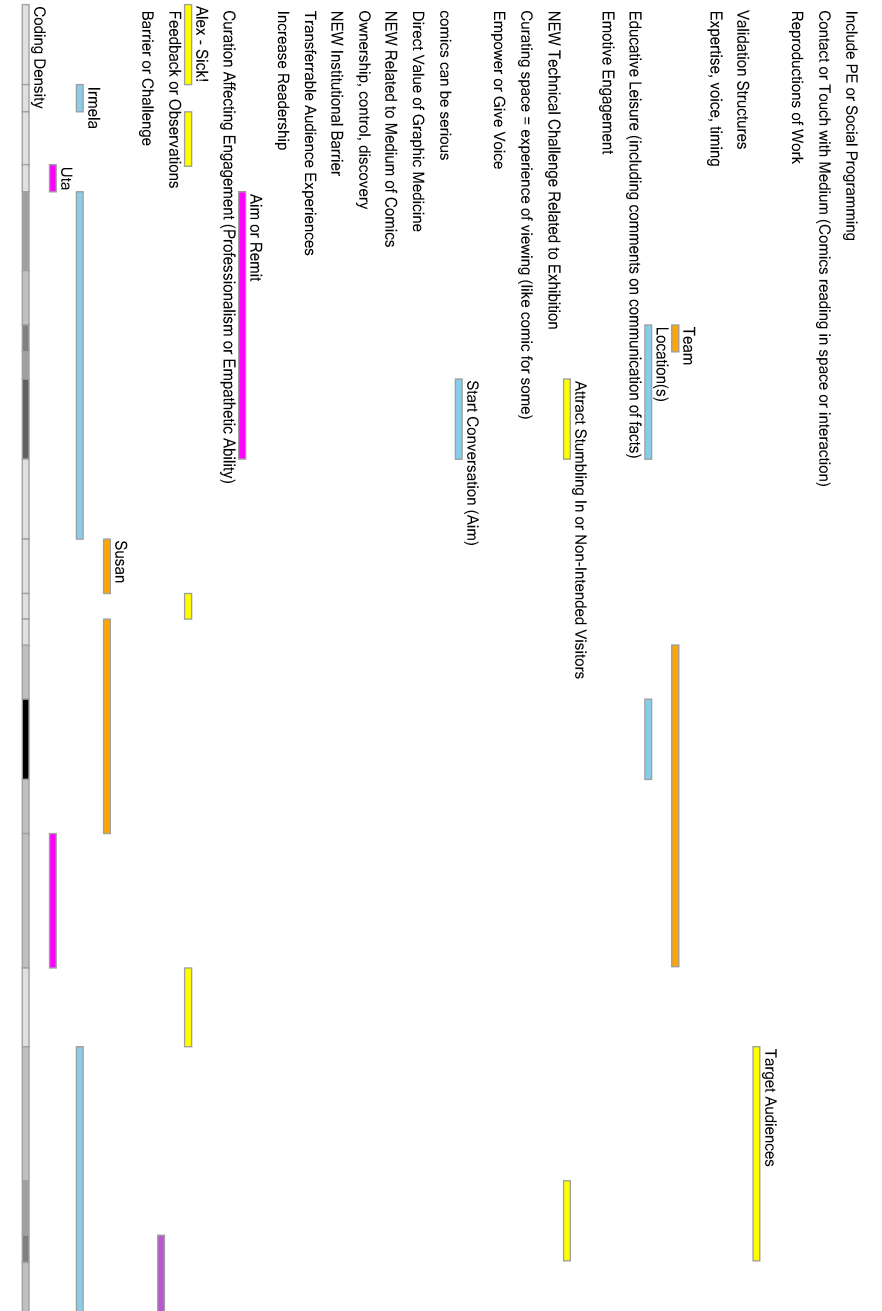
Alex: Yes.

Susan: Alright, so Irmela you were how we thought we wanted to give an exhibit I think and we wanted to do one. And first we were thinking smaller, but then you as I remember not only did you know, Uta but you knew Thomas *Shaka*. who is the medical Museum head curator and so we met with him and it seemed like a great venue to do it right there in the medical museum and to work with the already existing exhibit that they had that are very graphic in a different way. Exhibits of various procedures body parts Etc specimen. So that's what I remember is a meeting with Thomas *schalke* and where we talked to him about it and tried to persuade him. It would be a good idea which he liked so. Now I am muting.

Uta: You want me to continue now? Yeah so Irmela said we knew each other and she had just been visiting and another exhibition that I had done at the medical history museum and so We got talking about the possibilities of bringing the medical Comics into the medical history museum. And yeah, so that's when I joined the team and started looking at Comics together with the researchers. I don't know what what else do you want to know?

Alex: That was a really good introduction. and I I was wondering because you mentioned intended audiences so literary Scholars and then a more general public and I wonder was there anyone else that you thought might encounter this?

Irmela: We of course thought about people from the medical profession. and I know that this museum is regularly visited by people who attends nursing classes in order to become future nurses or occupational therapists, or what's it called physiotherapist, whatever. So medical students go there on a regular basis and people who become health professionals. And normally they this Museum consists of this historical room with the wet and dry specimens by Rudolph *Visual* and a regular exhibition and special exhibitions. And normally people attend the regular And also go to see the *Visual* show and we assume that many of them did not know that they would see Comics there. But we had a guest book. A visitors book and we got very enthusiastic reactions and some even mentioned the the name of their course so that it was a whole class. And there and then they could interact with each other and talk about what

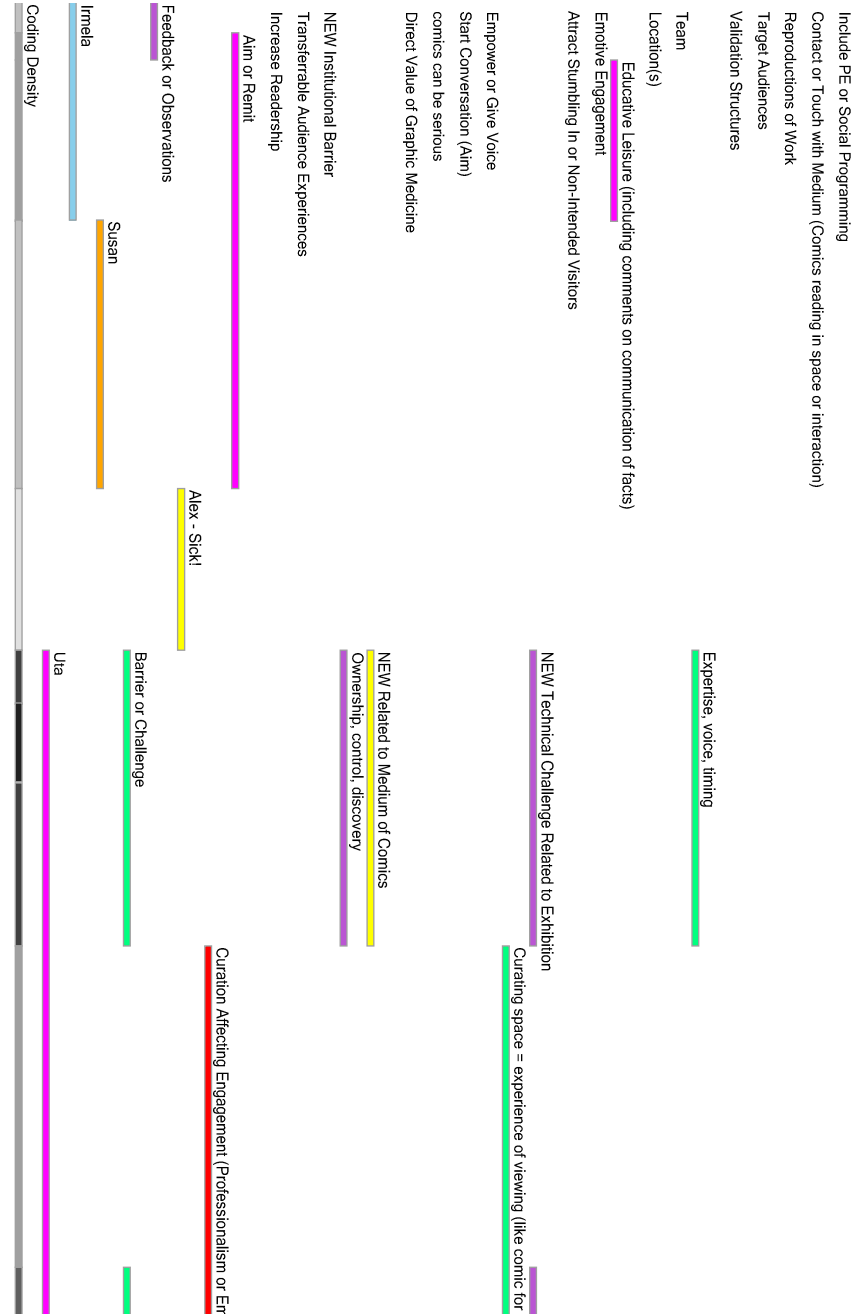


they saw there and they were I guess many of them were surprised but they were very positive about the exhibition. **So it was right from the start was intended to a very diverse audience, which also led to our this decision to display not only Comics but two add. General descriptions of what we think was important to - what we think but what we would like to get across and alsosmall explanations on how to understand and read comics in a general way because we assume that many visitors would not have - wouldn't be familiar with Comics or would just have read comics for entertainment, but not from a more analytical perspective**

Susan: and I wanted to just add one thing. In my own expereince I have seen comics on exhibit in a hospital because Hershey Medical Center in the USA. One of our colleagues Michael Green had taught a Class to his medical students about making comics and the comics were then put up on the walls of the hospital. So that that was another we were sort of really interested in the idea of breaking down institutional boundaries. So maybe Museums don't have comics in them Comics don't intrude into Hospital space. So one of the exciting things about this was making all of those different worlds public hospitals Museum people etc. come into contact with each other in this space. So from my perspective that was another exciting thing which is being done. In other museums like the medical Museum in Copenhagen. but for us it was it was really fun and a first

Alex: and then you've all kind of talked about or started to hint at the display of the works and I I was wondering if you could maybe discuss how how you chose to display the works in the room. So if there was a certain work you thought had to go next to this because I liked I liked Susan what you said and maybe you want to take off from there about graphic medicine, but then the graphic nature of the works that were already there. So how did you decide where to put the works? that gallery

Uta: Because the comics were going in the already existing exhibition. So there was already content obviously in the in the room and our first idea was perhaps we can match up the comics will be with the displays that were already there. And and we soon realized that that isn't that wasn't going to work because the comics that we had which were which we Received through a call for comics. So it was kind of who we had no control really over what - we had no control. We had no control over what subject we were getting and after we looked through the comics that we had and try to match them up with what was already there. We realized that wasn't going to work and that's also a which highlighted again be **The fact that there are certain illnesses or afflictions that are particularly prominent in graphic medicine**, or at least it seemed to us at the moment and others obviously weren't very very prominent in this field. So after we've given up on this idea of matching the comics will be with the specimen. We kind of we looked at, you know, where would it what is a good sequence of comics **through the room assuming that there was kind of a sequence in which visitors looked at the display cases - now you're smiling broadly - And so we realized that it's a good kind of, you know, follow that's a good narrative that we can spin with all these Comics if you go around the room, so you learn step-by-step a few things and your attention is drawn to certain things and not to others so that we can develop the whole story that we wanted to tell through the room.** So the comic exhibition of kind of like a second layer. That wasn't that wasn't mapped onto what was already there. Although we did have some you know, because it isn't a very strong sequence that we had in mind. So sometimes we adopted the comics as well and thought okay. This could go here or there does it make sense with the exhibits on doesn't it? Or you know, so so that was kind of how we how we worked it out. It was really Not a master plan that we had when we looked at what's there and how can it be done? So it was another - it was an emotional decision as well,



you know how to distribute artwork and perhaps one thing that is very special about the medical history museum is that they have a section on birth defects and [cannota] and this is traditionally a very very difficult way to to add another narrative to because it contains very sensitive material. And obviously you don't want to kind of support the 19th century way of presenting terrible birth defects. So that was a very sensitive area, but I think we kind of manage to get that done as well as quite nicely. so that is what we thought And I think it worked. Maybe somebody else would like to add something of beauty.

Irmela: I just I'm sorry. I didn't listen very carefully because I was so let's try to enlarge the screen Uta did you mention that that we had to select a month after we had a call to select all the comics?

Uta: I mentioned that we had a call for comics but I didn't talk at length about our process of selecting them. Would you like me to talk about that?

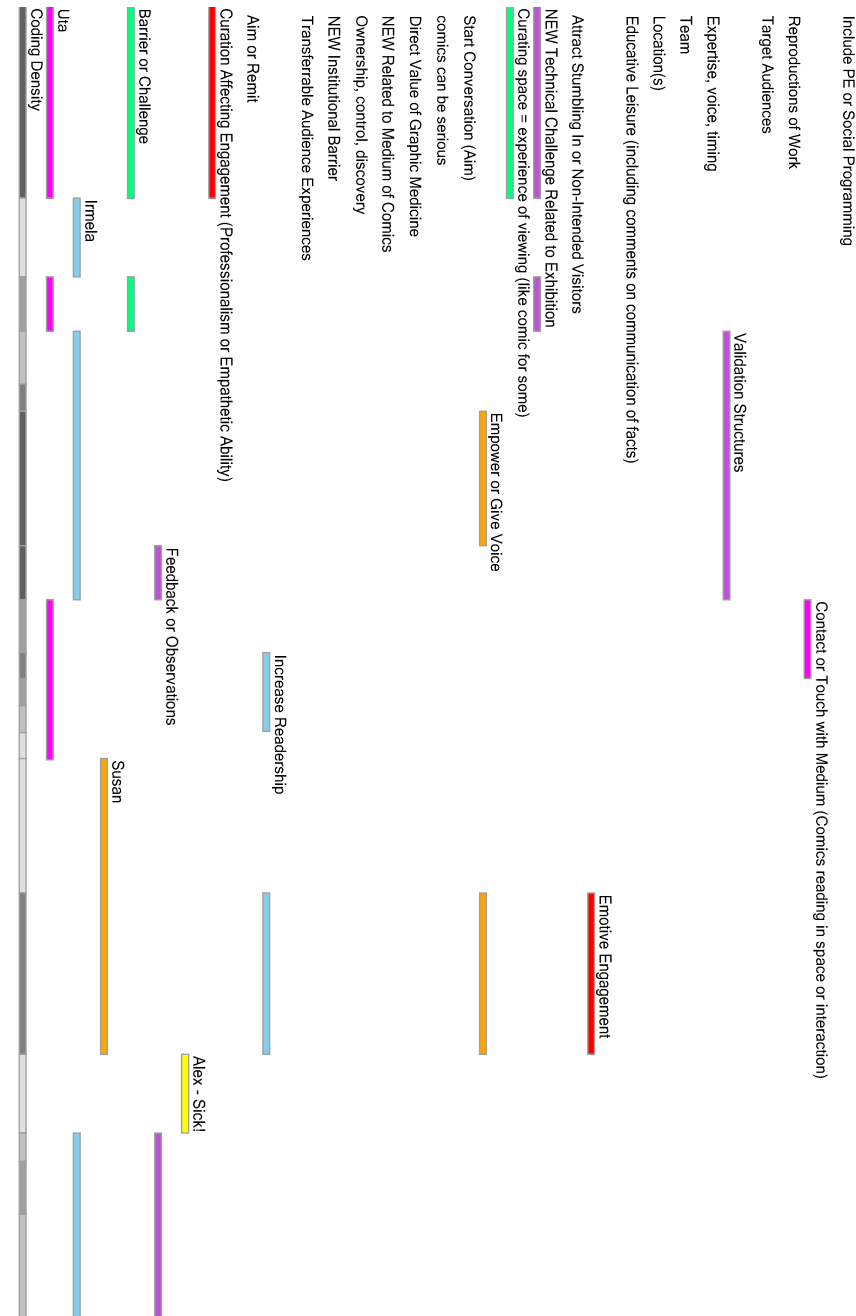
Irmela: Well, I think is important to know that we could only present the comics that we got - we had visitors were often unfamiliar with graphic medicine and they had presentations. but Well-known examples of graphic medicine. Were not on display which we had - so there is apparently a kind of panel for those who are familiar with graphic medicine, and we wanted to give younger artists the opportunity to be on display and not only those who already published Comics or who are a part of the book series. So let's say from an artistic point of view there was a very broad range of terrific comics and Comics by people who just attempted to draw a comic for the very first time and we wanted to include this whole range, even though as with it then later realized people. Some people would have liked to see other comics.

Uta: Though An additional sorry, Susan did I? we had additional published comics in a kind of sort of comic libraries that were in the museum and people were free to take and read or look at the those books there. We had really most of the classics. I would think that was like a background reading bar or reading Library. Yeah. I mean, I know it's a different medium form. Inside the exhibition to have people actually doing the whole work, but you know, it was represented.

Susan: What I wanted to add was that as I remember we took a lot of pleasure in two aspects of the exhibit first that many of the comics we had addressed issues of mental health in in a clinical setting that was more focused. Organs and tissues and so that was sort of fun bringing that part in and then we led with a comic by. Dr. Ahmed. I think is his name on chrons disease and we loved starting with that that had been a submission just out of the blue as I remember and it seems like a very powerful very graphic way to start by looking at chrons disease and since then, Dr. Ahmed has been we I mean, he's become known as a very important cartoonist working with refugees in Australia and he has quite a name. So even though we didn't know it at that point. We were bringing into this exhibit somebody who has a real prominence would go on to have real prominence as a cartoonist so that's exciting with bringing him to Berlin.

Alex: And then you mentioned the guest book and you also mentioned the journalist which I find very interesting. I wonder if even formally or informally, there was any feedback you remember that really stuck with you?

Irmela: **You can have a look at the guest book The Visitor book on our webpage at least on selected Pages. It was very nice to see that many of the or some of the visitors even included little drawings into the guest book, and I also remember one critical remark by Why a person I do not know who complained. He apparently he had to tried to set up an art exhibition in the different clinical setting and was not successful and now he reproach us or the exhibition for assuming that people was ill with illnesses should go to the museum and laugh so apparently He did not really understand the our**



understanding of graphic medicine that it's not about humor only or it's not about making fun of oneself. So I have the impression that this was a complaint that was more addressed to his former experience than to the actual exhibition. The fact that the exhibition has since then traveled to two more venues I think it's a good case in point that it was to some extent very successful. It was again on display in southern Germany in a museum of medical history or history of science.

Uta: Can I just add that it wasn't actually on display in the museum but the museum is in a hospital because the museum is so tiny. They put the exhibition in the entrance foyer of the of the hospital, I mean is one foyer of several but it is a big foyer that leads to many clinical facility. And so it was brought actually even closer to people who have more experience with with hospitals and illnesses just the [title].

Irmela: Thank you. I did not know that. The same happened in Vienna The exhibition is on display there right now and it is in it is on display in the it's called [Ida - card house] or General Hospital of the Medical University of Vienna. **So it's it's the exhibition or the display was organized by people who teach medical students. But, The venue is in in a Viennese hospital and I attended a conference in Vienna last week and I met a social Anthropologist who has very close contact with people in Cairo in Egypt, and she told me that she would be very interested in bringing this exhibition to Egypt because she says that doctors there. They have very many problems in communicating with their patients because they study in English and then they have to interact with their patients in different Arabic languages and they have a very difficult time to create and fix some empathy or to understand what people are feeling or trying to explain to them and she thinks that the exhibition might help them.** And she also liked the fact that our explanatory text. were both in German and in English. So to make visible that Comics can work across languages. You also did not translate the comics from let's say a French or a Portuguese background. But we have English and German explanations to the French whatever comics and this lady also told me that you will try to get funding via medical institutions and also cultural Institute German Germany's cultural institutions like Gutten Institute of German academic exchange service. anybody else?

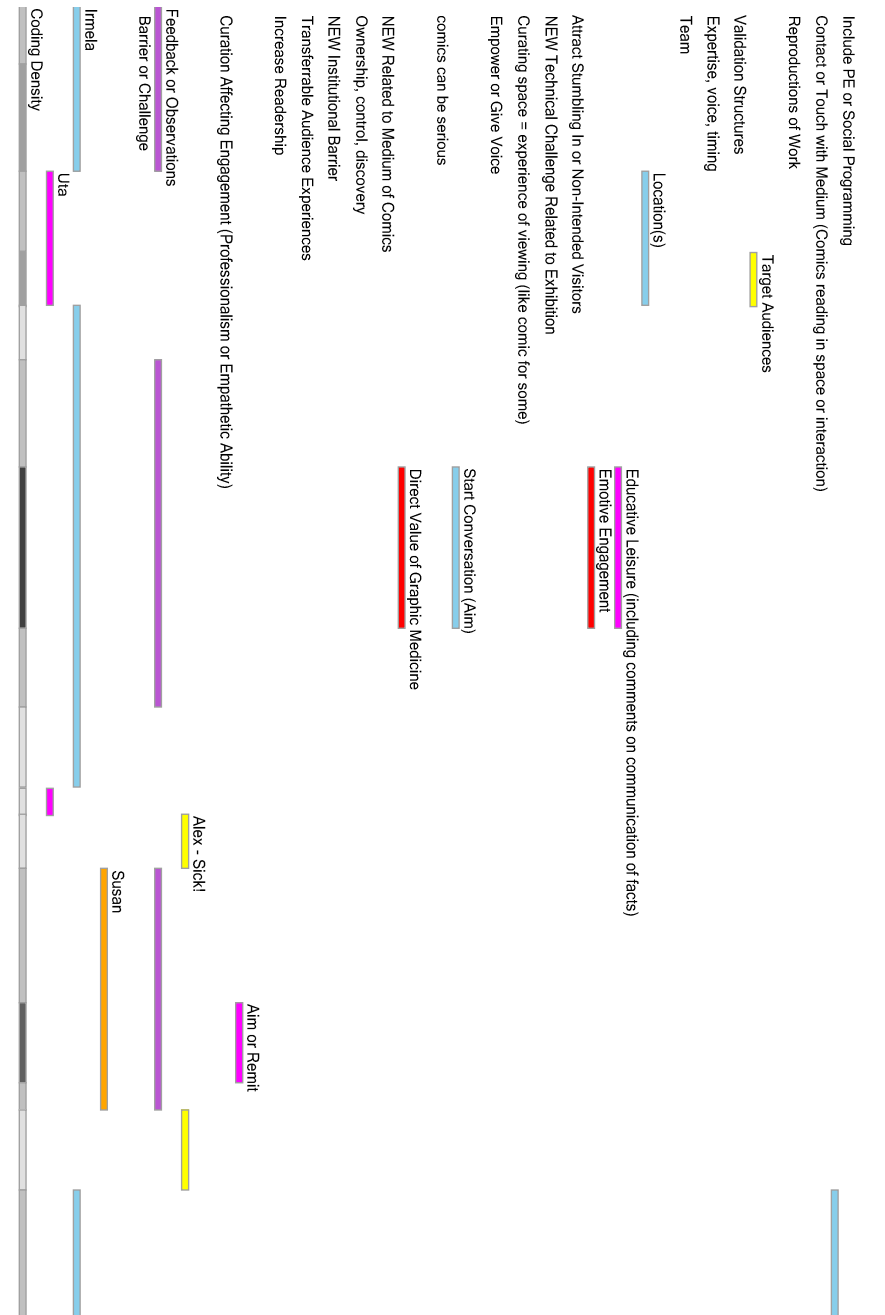
Uta: What was the question

Alex: the question was just on was there any informal or formal feedback that you received? that impacted you

Susan: What I would say is that I had colleagues here from a range of different arts feilds including some people who do bioart which is very different from comics who came to the exhibition and were just they were so excited by it and thought it was just so good. So it moved into other art. fielfs which made me quite happy. I am really thrilled to hear about the possible up take the fact that it has been in Vienna now and the possible uptake in Cairo, **that's just really exciting. I can't wait to hear more of them and the idea that it that we mean that was one of the first pathographics concepts was to work across cultures and across language differences.** So that that person the social anthropologist picked that up like great so.

Alex: That's really exciting. And so I was wondering and this could be at the original one or any of the ones that traveled but what sort of public engagement talks. Classes workshops. Did you guys have to bring people in?

Irmela: Yeah, I would just start when we open the exhibition. We had a international conference and we also invited MK Czerwicz and Ian Williams who are one of the founders of graphic medicines in Great Britian and the United States to introduce or to open the exhibition. And so we had an academic Conference and a TV broadcasting. What's it called, [Zenders], so after which is one of the more well, it's like National broadcasts. They produce

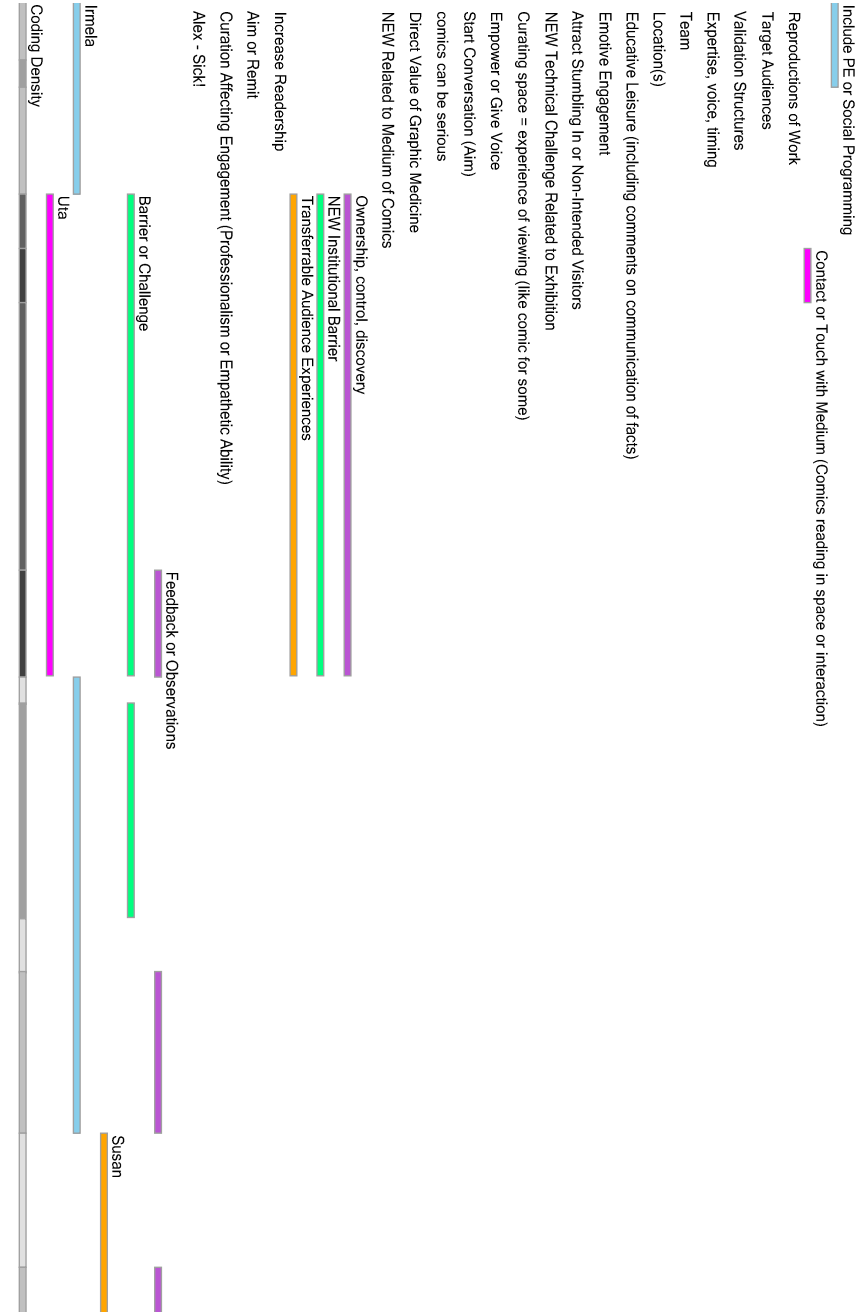


three or six minutes film on this exhibition and interviewed Uta and Nina and Sven who were also part of the PathoGraphics team and myself and Uta did a lot of guided tours for the exhibition with various groups And we also have this free catalogue which is also an Open Access publication where although I have to admit that people who do not visit our web page might not know about it. So it was it was available while the exhibition was on display and it's still available online, but what you will have to look for it, so I don't think that the museum mentions this catalog any longer.

Uta: I made this experience with this catalog as well that I thought it was quite interesting because you have all these ideas when you do an exhibition and you have like, you know, you have a catalog and it's open access and then we printed and give it away for free and never make it interactive this that and the other my experience again, it doesn't seem to think it is that these are all great ideas, but there are separate projects that need to be done and also thought into the future because you can't you know and exhibition is not a it's not a website. It's just as simple as that and there's always there's always a limited capacity and it's a shame to just kind of concentrate on the exhibition its self rather than on Distributing the content even more widely, but that's just the nature of making an exhibition. It has a limited impact if it doesn't travel if it doesn't it doesn't get picked up by the huge other Museum then it is really a local insertion of knowledge, you know, and you can make it make the content available as much as you want but you have ultimately you have not the control of - everybody knows - of putting it right in the center of everywhere and you kind of have to accept that an exhibition has a limited reach but you can try to extend the reach and I'm surprised how widely this exhibition was was noticed and we had a couple of questions a couple of possibilities of we explored a couple of possibilities of which Vienna and this south German location came through.

Irmela: So we as a Pathographics team we are not museum scholars or experts so we were quite naive when we decided to do this exhibition. Naive in terms of budget and funding. we had not applied for money to get a curator we just assumed that while we provide the content and somehow this content would move into the exhibition the museum by miracle and then we realised that we need a curator and we had to apply for additional funding to pay Uta. So this just tells you that people from let's say art or more in more from the literary studies might be enthusiastic about expanding their Outreach, but they have to get expertise by other people and they have one course they have to provide money for that on the other hand. I realized that the layout of our free catalog seems to have influenced a second catalog that now is the catalog to the second the exhibition in Vienna. So in Vienna, there are two exhibitions that face each other on on the one hand or on the one side of the let's Say the building, you will see the sick exhibition and on the other side, you will see an exhibition that was curated in Vienna and they also have a free catalog and the layout the design the way they somehow try to use images and text resembles very much our catalog. So I thought well it would have been nice to tell us in advance. But I also see that. We did seem to be convincing to them. So the artist is the the graphic artist who worked for them. Somehow was inspired by the catalog, possibly.

Susan: Did you bring that back? I hope good. Am I still on I think I am. Yeah, one other thing I wanted to say and this is thinking about our Speaking about a parallel exhibition that happens at my home University in the USA at Penn State a colleague of mine also a literary scholar put together an exhibition on plastics at the art museum. And so it has many many works by artists working with plastic. Some of them actually are from Berlin. And it was a lovely Museum that then traveled several other places But what they did not do and in a sense what we didn't do either which is a shame is they did not do a complete catalog a formal



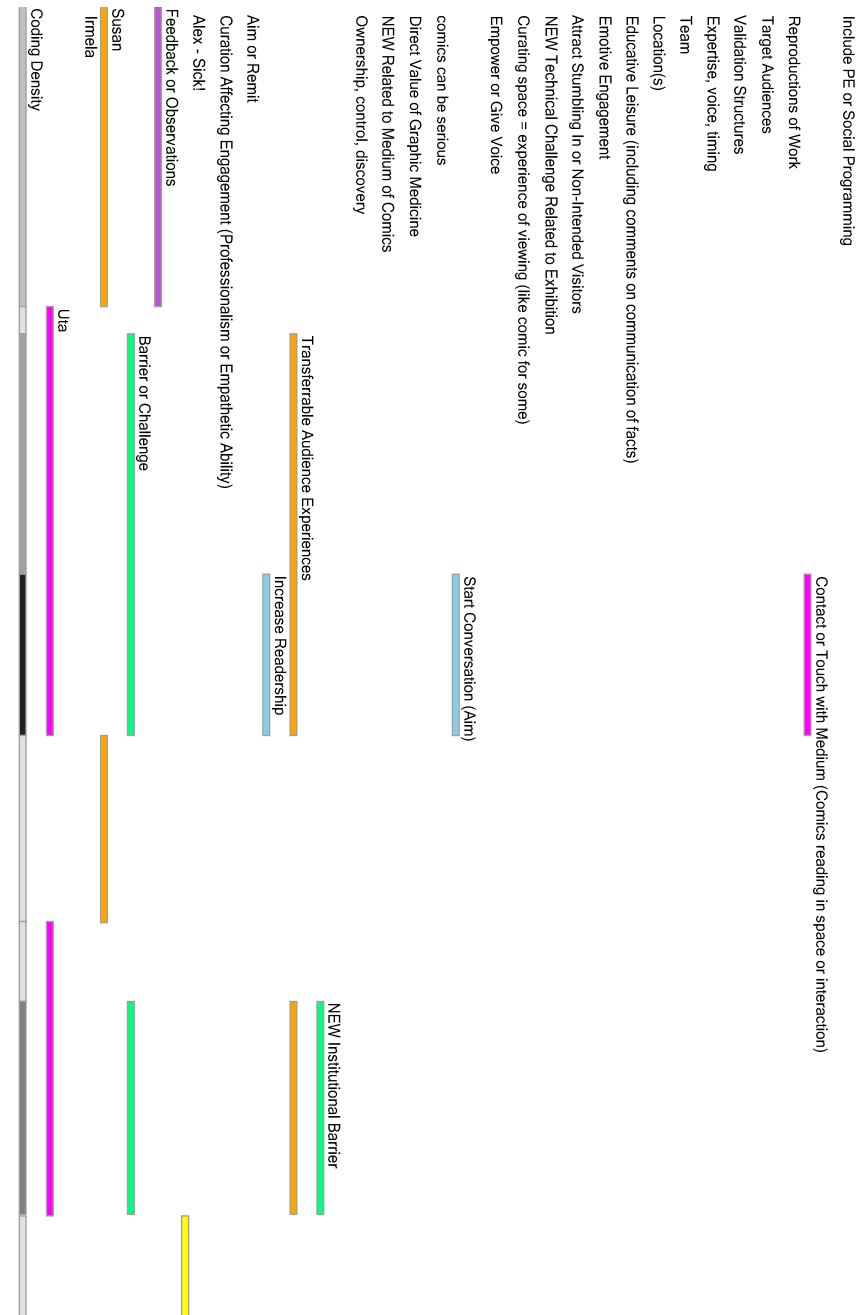
catalogue of the exhibition with all of the pieces reproduced and a scholarly introduction and some essays on it - which gave it which they really could have done and it would have been great and they didn't plan it we didn't do it. Either but our stress was not so much on the exhibition as on the conference that followed and we do have a record of a scholarly record of that conference, but it does suggest that an exhibition is an opportunity to have a really serious long-form catalog that the Plastics exhibit never had one with people in it whose work was amazing. It's a real sad thing I think for ours the facts. Some of the comics we included had been published elsewhere. I think may make it less crucial but still I wish we had done that. I mean the Sick exhibit catalog is beautiful, but it would have been great if we could really have taken more time and expanded on it and had a scholarship on the art of the cartoonist. So - oh well.

Uta: I would like to add that we read it. I've heard you everything that was in the exhibition all the panels and all the artwork. But I mean, I agree it would have been great to have academic articles and essays in there I had that just with another exhibition that there is the problem with the exhibition catalog and the scholarship is that there is a time lag that is that it's kind of very difficult to overcome on the one hand. You have the exhibition and you want something to go with the exhibition, but then usually the exhibition is the starting point for scholarship or it's kind of in the middle. The scholarship isn't actually presentable at that time. And so it's very difficult to bring both both things, Together because once the scholarship is ready. Nobody is interested in the documentation of an exhibition. they can't see anymore, you know, so I think I think it's probably better to have two separate publications that kind of tied together, but I think for practical reasons its Better to keep them apart. And also we wanted all the public the broader public to take the catalog home and bring it to their friends and show them and all that and if there is there had been a lot of writing in there I think that would have put off so, I mean while I agree to what you're saying, it wasn't academically as substantial as this current I think for the purpose of the exhibition It's probably better to keep it a bit low key.

Susan: and I was only thinking now that the exhibit has traveled to more places and since it may go another place at that point you just think oh my goodness may be tracking its travels and then doing something at the end of it that would curate that would talk about very different Creations would be interesting from sort of I don't know. I'm not in art but I would think if I were involved in art or Museum curating it would be really interesting to see how differently it was displayed the exhibit Who's involved. and that kind of thing and have that be.

Uta?Irmela?: I think it would be a great opportunity if there was Another location for the exhibition to review the catalog and see whether we could add something or you know, whether we could actually help we could make something more more for it, you know for the next location. Obviously we can always do this, but it again it takes money and time and effort. And with today's scholarly funding system where people are hunted for projects. And then once the project is finished they have to do other stuff. It's difficult for perhaps to kind of bring everybody together again for a more substantial Publications. I mean, I don't know we'll have to see So there are all these different problems, you know, the exhibition isn't a book and it's not a publication in the common sense that has limited reach and limited depth You can present. but also not look like and then also how scholarship is arranged or is funded is the problem that is kind of affecting exhibition.

Alex: Yeah, I think That I think that discussion definitely led into because I'm some of my questions are where would you take this? What are barriers and I think that's very I was an art historian and my Master's was built on these types of documents different catalogs different postcards that I went to the archives and I found and and I did I think there's something

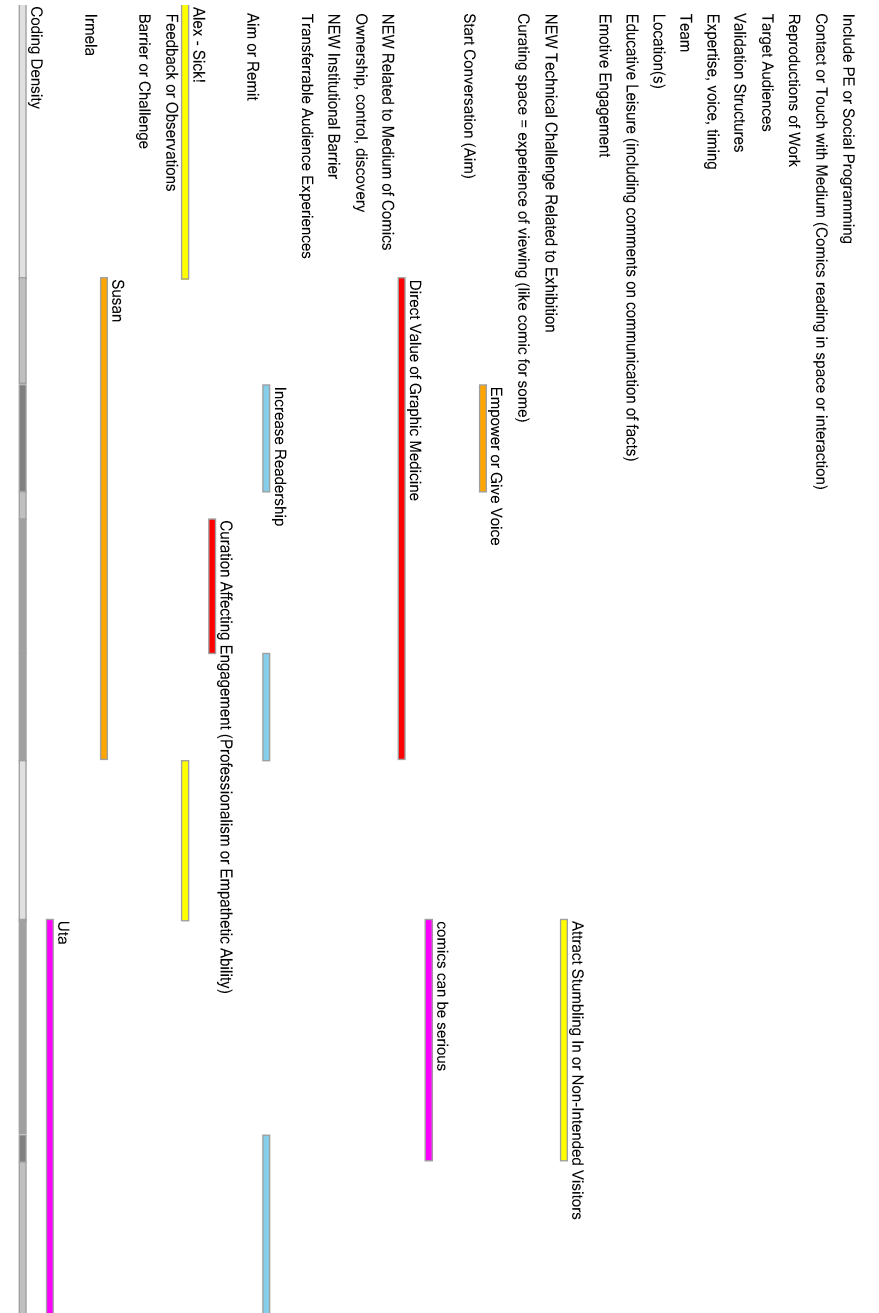


interesting in there when you have like the Gagosian. And are you have these bigger places that can have the exhibition up for two weeks for the scholars to go to to then write the paper for before it's open and then they have I don't know if you were familiar with Gagosian and he's really rich and so Larry can turn around these things. So I think I think there's something really interesting in the artifacts that get brought especially thinking that these things often. Get written about after because at least I think graphic medicine exhibitions have a bit of Grassroots to them that feel and so I think that that was really interesting and so my next my next question and it might be tied to these different artifacts you you made or kind of your hopes for it you're different. Scholarly positioning yourself, but would be why what value do you think graphic medicine has to to Publix to audiences through exhibition?

Susan: Im going to stArt by talking about the fact that graphic medicine as a field has sort of a double history of exhibitions first of all, every graphic medicine conference has two kinds of have you ever gone to a graphic medicine conference you were there working? Yeah thats what I thought. So,we have two kinds of exhibitions we have the sort of informal exhibition that happens at the when. Artists table their work and sell their work. And so that's one kind of exhibition and then there's the other kind of exhibition that is our posters or the exhibits. You give of people whose work is presented and their asked if they want to put up a large forms of their work so that people at the conference can go through but there are also now there is also good In the USA. a traveling exhibition exhibit a graphic medicine that has been paid for and sponsored by I think the National Library of Medicine and Ellen Forney and some other graphic medicine people were involved in creating that Ellen Forney. MK Czerwiec. I can't remember right now who else maybe Brain Fies and that's traveled and it's not a big exhibit, but it's like four maybe five six. folding panels, large folding panels, but it's been in several different places. I've seen it up. And so that does something else and then and I don't know how you would figure this in but there's also now a moved to get graphic medicine book club kits not exactly an exhibit, but it's bringing together books that are examples of graphic medicines which are loaned out by libraries to book clubs. So it's sort of moved from the visual into the visual and textual.

Alex: Perfect. No, I think that's it's really interesting to kind of hear the different types of exhibition. And I guess I hadn't thought about the tables and where they're selling them, but they are very visual it is set up and curated so I'm definitely going to take that away with me and think about that and so I was wondering also about I know that your graphic medicine Scholars and all this but I wonder if you could also speak to why exhibit graphic medicine? Because it does come in book form. So I wondered if anyone had any thoughts on that.

Uta: Well, if I may start this, I think I'm a graphic medicine is not only books. I mean, sometimes it's just a page. And so I think that's quite appropriate to exhibitions like a poster and you can have presented like a poster and I think that's that's quite quite nice and quite appropriate but on the other hand, I agree if it's a it's a graphic novel than obviously an exhibition isnt perhaps the best way but I think what we achieved and what is also very important for graphic medicine is to compare different styles different different stories different approaches.and that You can only do in a comparison and obviously the way we did it was focusing more on comparison of the breadth of style so that you can actually get to know the drawer you don't get to know particularly. Well the the single on separate public individual public publication, but you get a sense of the genre and then you can look at the reading bar or the book shop or something. And get the full work. So I think for the individual work, it's perhaps not as revealing as as it would be if it was just in a book shop, but I think to reach other people than people who would actually go and seek out graphic medicine to find people and get them interested in the genre that they may not know about I think that's A good task for an exhibition. It's a good reason for an exhibition.



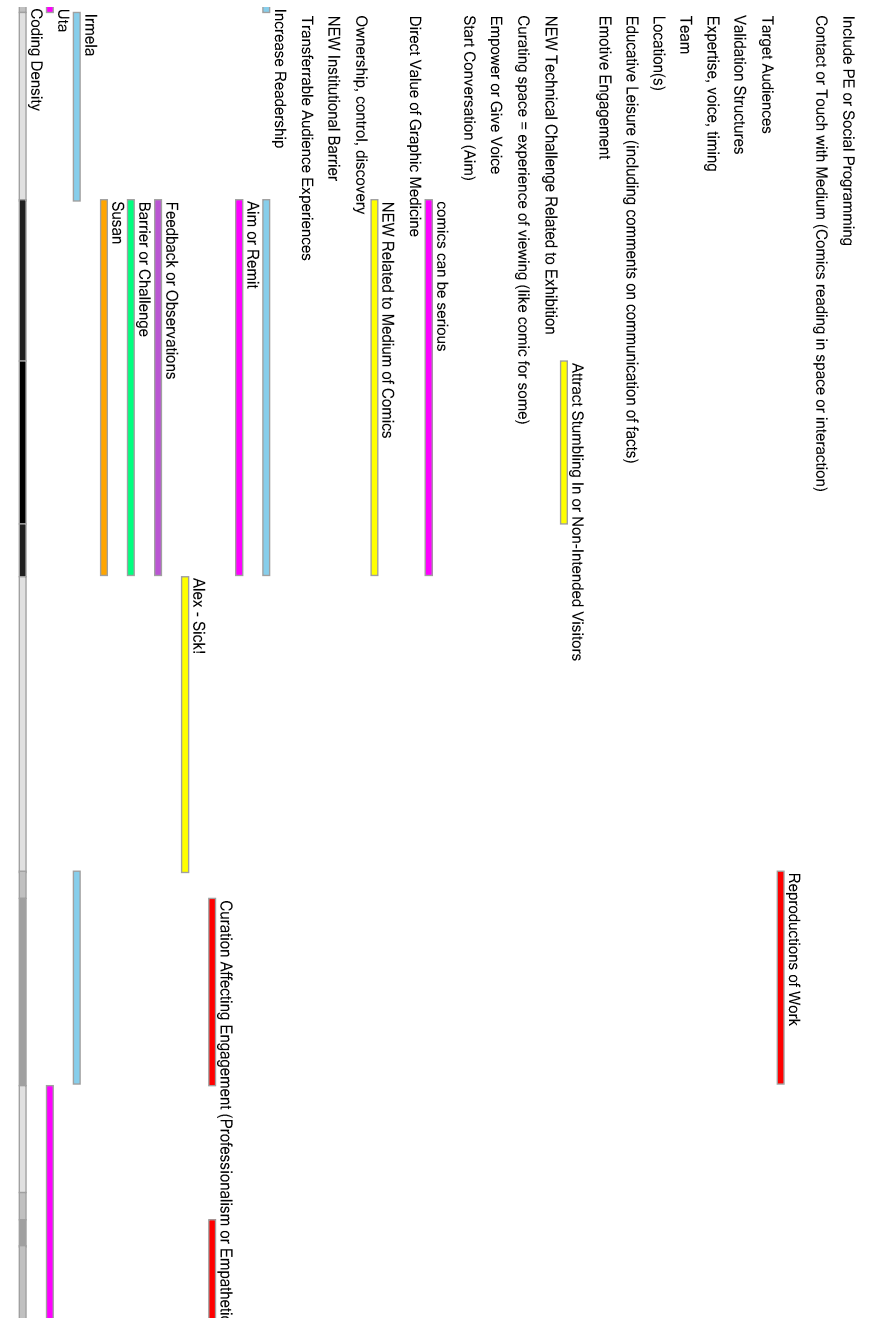
Irmela: now I would like to add a teaser or an invitation so we did not display at the whole stories, and we were forced so to say to condense these stories at these if the artist had not sent us just one or two pages and my impression was that this work very well so that you can get a feeling both for the content and and as I mentioned the Style of the richness of different styles by looking just as at the poster size comic that might consist of different panels or just very few panels. So yeah, there's this art of having to reduce it to a very few panels was actually very helpful.

Susan: One thing I would have had to that is done, particularly If you're in a realm that is medical or maybe historical I have often come up against the idea that as comics are inherently funny people don't seem to understand that comics can be more than just funny and i mean Uta and Irmela have both heard this but I have a very strong memory of a neurosurgeon. I was explaining that I was working on comics and graphic medicine and he said I fail to see what funny about illness and, like no no no no no I don't know what to tell you, so people who come into a medical Museum expecting one set of things and then come across these graphic images that we described. as Graphic medicine and also describe as comics and also include instructions on how to read a comic I think that's a very positive thing because it catches them off guard and they might for the first time think oh. Okay. Maybe there's actually something here. I should look at as (method info here to consider for chapter) as opposed to nipping comics from the beginning as something that our juvenile trivial meant to be funny and have no relationship to the great themes of illness and medicine and disability. So we're hoping that would happen as well.

Alex: Wonderful. I think that's all really interesting and a lot of different points to why because in another part of my research, I interview visitors of a graphic medicine or I already have I've done that to try and see if curators intentions reach the experiences. And then also what different experiences happen that we don't think of and so those really resonate Both the positive and maybe the misinformed feedback is something that I've received but mostly positive. So I find that really interesting because you bring up new things that I haven't thought of when I curated that but also there's these connections. These are experienced that are being met but I think that is all I have for you at this time if I Read when I do the transcript if anything pops up that I feel I need more I may send an email, but I was just wondering with the last few minutes if there was anything that my questions didn't get at, but you thought was very important to the exhibition that you would want to share.

Irmela: Well in terms of artistic presentation I think that it was important that Uta decided to put the comics in a way that, well I think that Uta can explain it better, to have that on a additional board to create a kind of three dimensional feeling and [inaudible - i think discussing another comics exhibition perhaps if memory serves me right the one parallel to theirs in Vienna] so it was simply slap and printed on the same surface, which was okay in terms of if getting information across but the experience of being able to interact with these Comics was very somehow lower or less interesting. So this attempt to move beyond the two dimensional space. I think was very important for this exhibition.

Uta: Yeah. I agree. I also saw it once without the distance holders and. It looks very flat. I mean my aim in an exhibition is always to kind of to present something that cannot be presented in any other format. And then it's the feeling of an object and I mean usually is easy because you have objects. But once you you only have like a PDF that if your art object, then you have to think about how to make it into something more tangible than people can relate to and so we So we decided to kind of push the the actual work the away from from the object relations and actually push it into the space of the of the reader to come. kind of off the wall and hover in front of the wall to also to draw attention that this is something special. It's not something that we just printed all out of the internet or something. But there is, you know,



there's an artist behind this and there's a lot of thought and energy and everything that goes into the making of such comics and that its kind of not something that you can just see by reading all the stuff around it and then you have it. But to to see that there is this is the different level of text that's presented. So so for that, you know, I thought that was quite important to me to kind of have these two levels of information or the levels of communication.

Susan: I try. I'm wondering - I'm trying to remember didn't we have some of the cartoonists whose work within the exhibition presents for the opening? I think we had Emily Steinberg and a couple of others and that's also a thing. We hadn't really thought of but it's integrated beautifully. They were very excitable and of course Steph was there and so she had a comic in it. So so then we got the artists there getting pictures taken with the exhibition of their comic that was quite exciting.

Irmela: And then we're also like to add that the way **we just displayed the comics showed that if so is so the comic to say it became a body. They were like bodies in front of these panels and this is a very nicely link I guess to the bodily the experience of living with an illness or disability. So it's not just Not just talking about images and experiences but experiences have a corpeal Dimension to them** this I think was beautifully conveyed by the way this was on display and then to have this additional Corporal Presence by several artists was of course, very nice.

Alex: And then did you do anything to kind of point out that they were artists or did they kind of do that or were they almost? covert members of the audience

Irmela: I just remember that those who came from Berlin, like Steph or Chris[tina or Guy-na] they of course came with friends who knew them as artists and talked aobut it and gathered in front of the specific panels. I am not sure about the international artists well I don't remember.

Susan: I can't quite remember. Did we have a bit of The Bad Doctor? No. So was Emily Steinberg the only one that came internationally.

Uta: Wasn't [owen] there and wasn't there someone from the Portuguese crew as well?

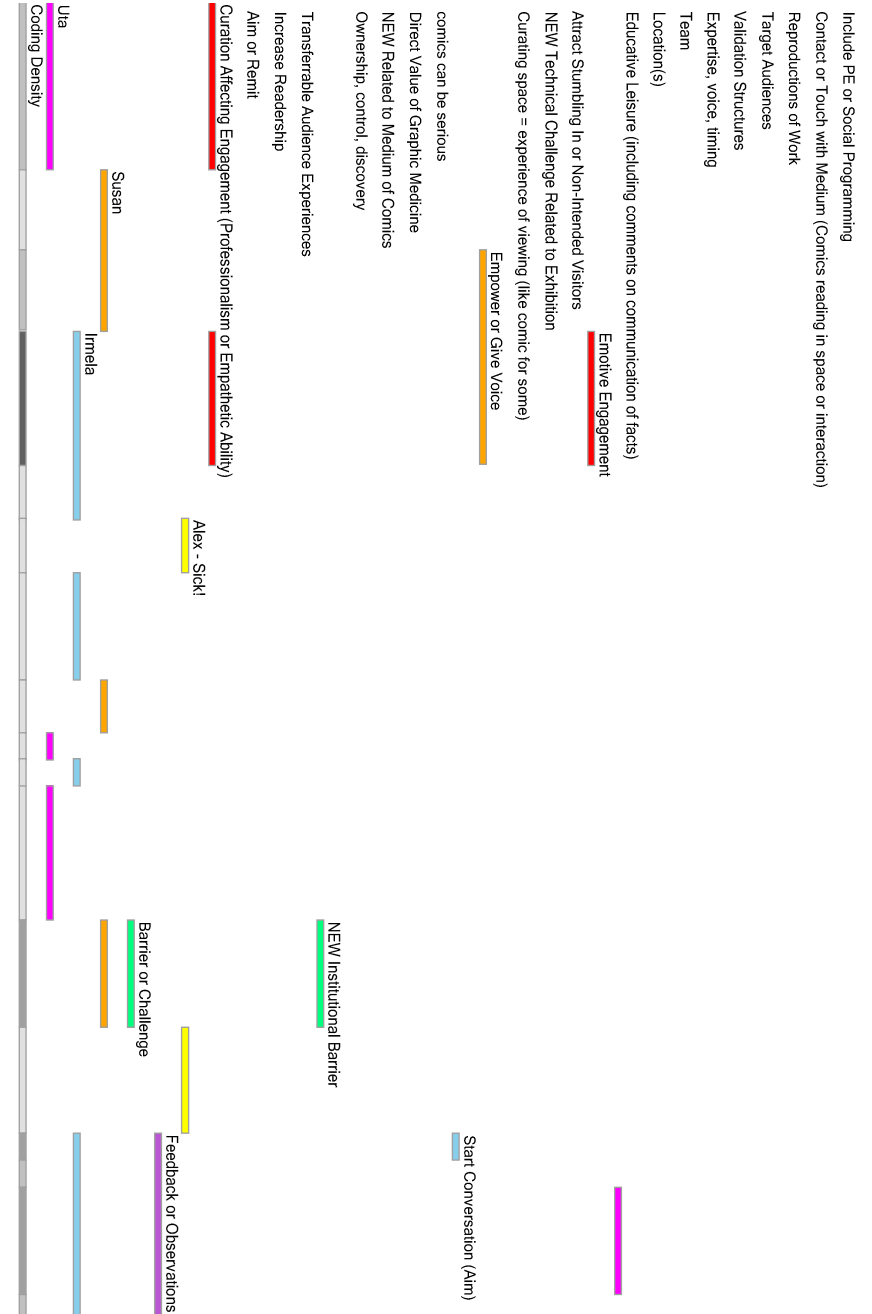
Irmela: yeah probably

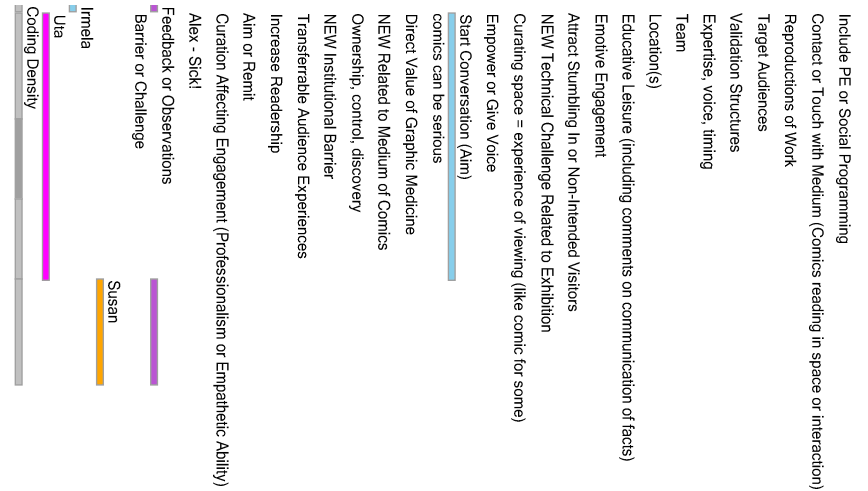
Uta: Yeah I can't quite remember but there were quite a number and I'm not sure whether they came for the conference and that's why they could be there or whether they just came to see the opening. But I mean we: don't point them out to the audience or anything and I think they were they weren't very keen on that anyway, but I think they may have had a more active part in the conference. I don't know I can't remember.

Susan: it was a matter of money. I mean it would have been nice to be able to invite all of the artists whose work was in the exhibition be there, but we couldn't pay for that. so there were people who - i think even mentioned it. like they would have liked to come but we didn't have the funds.

Alex: I feel like one thing popped up but I didn't write it down - oh - and you mentioned conversations. So in the space since it is a traditional Museum did it open up conversation we visitors? In your maybe observations of visitors. Was it a social space or was it more singular viewing and maybe Whispers?

Irmela: I think during the opening it was definitely a social space because there were so many people - it was very crowded. but when we, Uta and I met again for this art exhibit we also realised that there were small groups that visited the exhibitions - I guess it was also class from nursing schools or probably secondary schools, regular schools and they most often gathered in small groups in front of the panels and also interacted and talked about it and it pointed to specific things they noticed of course we can't tell what other visitors said who went to the exhibition said but





Uta: From my experience the medical history museum is not a museum that gets visited much by individual visitors it is usually that they are a part of a group or couples or you know its very - i don't often see just one person walking around. its usually visited by small groups. which means that they talk about what they see. i mean theres a lot of talk anyways in the museum becuase there are some spectacular exhibits and i mean it is something that everybody is concerned with the body you know the human body and everyone's got one so you know you usually loosens tongues in that room anyway, and I thought that came that was a great Advantage also far our intervention that people were already in, you know, kind of not in the art museum mode where they hush but that they are they were like kind of in a more conversing mode anyway to stop

Susan: I remember Thomas [Shanalka] saying that he was thrilled that the exhibit brought people into the museum who might not otherwise have been there. Thats my memory that it brought in a lot of people of the public, off the street, and that he really liked the exhibit for that reason that its brought in new visitors. Thats my memory.