

Interview 35 - Anon. - 19 minutes (# hr. transcription)

(In all transcripts I have edited out ums, likes, ahhs and stutters from both the interviewer and interviewee unless it was deemed they added to the context of the response.)

Alex: When did you view the exhibition?

Anon: Do you want a date? It was 22 noon on Wednesday the 24 of July 2019. Within the past half an hour I would say.

Alex: For how long were you viewing the exhibition would you say?

Anon: I can't tell. Maybe 15 minutes to half an hour. I was in the space for about half an hour I think.

Alex: And did you view the exhibition with anyone?

Anon: Well yourself was around but not in the, not in the actual space for part of it.

Alex: And then, based on what you said (cheeky tone) did you have any conversations?

Anon: Yes, absolutely.

Alex: Any of them based on the content (of the exhibition) that you are willing to share?

Anon: Yeah, I don't think so. They were more about the technicalities rather than the actual content of the exhibiton I feel. Though you might disagree, but then (laugh).

Alex: Do you remember what order you viewed the exhibition in?

Anon: Kind of. Yes, let's say yes.

Alex: Could you please describe that order.

Anon: Yep, so first went into the bit on the left with Wild Child, then kinda looked at the central bit and then I went outside and looked at the wall outside and then went a back in and looked at the central bit again. Looked at the wall on the right hand side and then the wall on the left hand side again, but not the Wild Child. The more installation part and then I went in and out a few times and then looked at the outside in the sense of the exhibition text on the left and then the exhibiton text on the right. There was not a lot of and like I walked around quite a bit. In and out a few times.

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Was I paying attention the whole of that time? No. (laugh)

Alex: And then, can you describe your experience viewing the exhibition? As far as your thoughts and reactions to the works.

Anon: I find it tricky because of what I am doing. For me viewing an exhibition has been ruined in that I look more about, I sort of look more at how its been done rather than the content itself, so after like satisfying my needs essential I went sort of back and tried to kinda take in what the works were as well. And sort of try to read the comics as well. I think my main feeling was that the video piece was a shame that it was quite small. I think for me it was kinda like, I find quite often I have to make myself watch a video piece if there is a video piece in the exhibition, but that's, I'm generally not drawn to that kind of, that type of medium in general, like film, animation, tv I don't tend to watch. But I did that just to sort of see and then I realized that it was like a tiny screen that had pre-recorded an installation which must have been amazing in the flesh, but obviously it wouldn't be possible to recreate that, so yeah, I guess that was the best that could have been done with that work under circumstances, but my question is was it that good to...so I just don't think that it gave it justice to that particular piece.

Alex: So you talked about the technical things that came to your mind but was there any other free association that came to your mind when you viewed the exhibition?

Anon: So do you mean in respect to a particular work....or anything?

Alex: In general or yeah anything.

Anon: Well, now I don't want to be harsh, but I feel like it is always those kinda of university exhibition spaces are a little bit sad when there like tucked in between the café and like in between the Starbucks and something else and its sort of, it is such a difficult thing because, you want to have these things and they're always called nice things like Atrium Gallery or we have the Tower Foyer Gallery in my institution so it always sounds a lot better on paper than when you are actually in the space. I think it was good location in the sense that it was definitely its own separate thing, but I feel like kind of one of the walls is only the people who get their milk in the Starbucks will view it. It's sort of like, I don't know, in a way in one hand its good because it sort of like embeds the art in more kinda like day to day experience of it in that you don't have to go to this like guarded institution, but on the other hand it's sort of a little bit sad I feel. But then maybe I am the one that's wrong there in that like maybe more of this would be better, because it could like improve the quality of the space in general when you have the artwork there than if you didn't and I don't know whether or not people would respond to things or not. Yeah, I don't know, I think the funny one was, like regards to the specific pieces, I find it hard to take in the more artistic interpretations, so I would say the stuff in like the central part did not really make sense to me. it was not really, um, it was kinda hard for me to get

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into. Part of it might be because the actual style is one that massively I respond to as a person. I think the thing I would have responded to most I the video piece which was, because I am, I love like fine art but immersive experiences are the ones that I tend to be most interested in but this I just like a recording of an immersive experience, so its not quite that. But that was the most interesting one to me in that whole section. And then the exhibition text was like, I was like I don't know what these words mean.

Alex: What specific exhibition text? All of it...

Anon: No no the one before the like, the central part. Because that was like, I have seen it before on the call for submissions and I read it and I was like ahhhhh...I don't really know what's happening and didn't respond to the call and obviously got reached out to later, which was kinda like oh cool, cause I was like does my work respond to space stuff. Nah, not really, good bye. Because that was kinda like really hard because I feel like that part (of the text) is maybe important for research, but I feel like maybe ridiculous, because I am not a person who is alien to the art world and yet that text for me was impenetrable. So, like I went to art school, I am use to dealing with...bullshit.

(joint laughter)

Like, or like you know, talking about like kinda more conceptual things in like a really particular language. Whereas this was just yeah...Like I just could not...do you want me to keep going? I could do it like...for hours.

Alex: Its fine (as in "up-to-you" sort of tone).

Anon: Um, yeah.

From personal responses to pieces there was one on the outside that was the, the one of the kinda brain cut in half and you saw the idea and kinda the thought process (Marshland) and then it kinda goes to, and the thought process was like all the self doubt about whether to do it or not and that did not stuck, that was not resonate with my experience, what was the kinda like sudden "oh Columbo's on...oh is that the episode...." And then a detailed description of that episode and its like my brain just goes from like this thing to particular this thing then it gets like really diverted but I don't have self-doubt in that kind of way, not with my work, but that was the one that kind of was like, I guess I would respond to most outside of the, outside of the art one. The first one in there about the breathing techniques and stuff, I was like, ahhh I have seen so many of these now, its like the new popular thing on social media. How deal with anxiety and depression and make cutesy comics about it which is like, I have mixed feelings about as well. I don't know.

Alex: Would you like to share those mixed feelings?

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Anon: Yeah, I, well, I think there is like a tendency of some artists to create some like really cutesy representations of depression as a big monster thing but it sort of like, I feel like they kinda maybe want to make it more familiar with people and it is a sort of representation, but at the same time I think making twee things out of pretty serious mental illness is not necessarily a good way to proceed with those. Does that make sense? Because it is not cutesy when your mom doesn't get out of bed for days, like, and you have to make dinner for a younger sister, you know, and that's the kind of things that happen, I don't know. Do you want me to drop names? (laugh)

Alex: Completely up to you. That's fine. Did you do any drawing as a part of your viewing?

Anon: No. I did not.

Alex: And then thinking back to the exhibition as a whole. I have a few questions on that. How would you say your experience of the topic of spatial anxieties came across through the exhibition?

Anon: I did not really feel that *at all*.

Alex: What about the topic of anxiety more generally in the exhibition?

Anon: Nope.

Alex: And, you have already talked about that you research comics in exhibition and feel free to be as honest as you want with this, but what was your experience of the comics medium in the exhibition?

Anon: How do you mean?

Alex: Perhaps just comics being used, or not used but displayed in exhibition, specifically in this one?

Anon: I think specifically in this one the way it was displayed is probably one of the more common ways. I think with kinda like budget restrictions, and availability, I guess security of the space, you can't really afford to have originals on display. So I feel like it was done the way I've seen hundreds of them done, so I would say pretty standard. Um, I sort of wish it was maybe a bit more experimental because I think there was a scope at some point for pieces to have, not necessarily, um, not necessarily, all the same size because with a comic I guess when you view, when you read it there is a certain rhythm of the pages and some pages are more kinda stronger or important I guess that maybe conveyed with the size of the, because there is nothing, like in the book you have to have them all the same size, in the gallery space you don't, so I feel like, it's not something I thought about earlier, but just seeing this exhibition was something that I was thinking about, but normally like when I've seen these before they would always do every page the same size, so that's pretty normal, but yeah I think it could have been interesting to see some of

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them maybe bigger to put emphasis on things, like in the one where the guy has ADD or something, I think it was three pages, and it feels like the last page is the most important one, so I think it could be maybe more a nicer lead up, I would say it was pretty standard.

Alex: And then, so this one might be a two part question, but then overall what was your impression of the exhibition?

Anon: It definitely felt like, like there were separate parts of it that hadn't necessarily, like it was not obvious the link of them, from just viewing it. Like particular the graphic medicine section being on the outside. That felt very removed from everything else, part was the style was so different but also because like spatial it was outside.

Alex: Well I think that's all I have for you, was there anything about your experience or anything that you came up that you would like to add that I didn't get at?

Anon: I don't think so. Yeah, I don't know, do you think there is anything?

[End]

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