

AUDIOTRANSSCRIPTIE EXPERT TALK MARTINA FREYA KARTELO – 16 MRT 2024

Martina [00:00:04] Not so. So I'm originally from Croatia, and I am a theater maker, performer and drama educator. And my, most, work is in an international context. And, yeah, that's it. At the moment, I'm based again in Croatia. And that's, in short. Yeah. You know, it's. Yeah, it's just like, you know, the small, intro, but it's all about you, actually. Yeah. You know.

Sofie [00:00:29] No, but I looked up already this morning a bit, so.

Martina [00:00:33] Yeah, sure. Of course. Yeah.

Sofie [00:00:36] What what I wanted to talk to you about is. I'm doing research. Do you know constellation work? It's a it's a family.

Martina [00:00:47] Yeah. Family.

Sofie [00:00:47] Yeah, exactly.

Martina [00:00:48] That's so interesting, because just recently, I like I know about it for long, but just recently I actually took part in it. Not with my story, but I was taking part in other people's stories. So I get to know it a bit better. And I was reading recently also about it inside of autistic context. So wow.

Sofie [00:01:05] Okay.

Martina [00:01:06] And then yeah.

Sofie [00:01:07] Well then you should definitely, send me what you were reading about in the art school because it's hard for me to find, yes.

Martina [00:01:16] Yes.

Sofie [00:01:16] Formation about it.

Martina [00:01:18] Okay. Then just immediately. Now do it because we will forget. Send me your email in the chat, and then I will have your email and I will do it.

Sofie [00:01:27] That's great, I will, yeah.

Martina [00:01:29] But it's just it's just like, this this was about the guy who made this, he founded this concept, and it's called family internal family system. And then in Croatia, we call it family constellations. I don't know if that's the same. Is it the same? Maybe not.

Sofie [00:01:47] But maybe I don't know, but.

Martina [00:01:48] Maybe. Okay. So what what is what do you what do.

Sofie [00:01:51] The research is. Yeah. I was wondering if, this, information we get by, taking a position or representing a certain aspect of a in a constellation, if that could give us information about artworks. So I take, participants into the museum, and we make a constellation around the sculpture or in front of, an art piece, painting, for example.

Martina [00:02:20] Yeah.

Sofie [00:02:21] Then we, we are looking what is what is the attraction of the artwork? And we try to, take certain aspects that intrigue us and we represent them, and then we start moving and feeling in our bodies, how we connect to the artwork, we connect to that certain aspect and how that can tell us something more about our experience or thing.

Martina [00:02:49] So, so when you first, how do you choose? But can you just tell me a bit of your background? What's your background?

Sofie [00:02:56] My my background is, theater, film and, and literature studies. Okay. And I currently work in a museum in the open air museum in Antwerp.

Martina [00:03:10] Oh, nice. Yeah, I know Antwerp. I was living in Brussels, so I a couple of times I came to understand. Yeah. Explore that. It's it's a lovely. It's very interesting place. Very different than Brussels I would say for me. Yeah. Yeah, yeah. Okay. Yeah. It's a bit edgy I like it. Yeah. Which I like.

Sofie [00:03:27] That's true.

Martina [00:03:28] And it's Flemish obviously. Yeah. It's different. Yeah. Culture okay. Yeah.

Sofie [00:03:34] No. And I'm, I'm really curious about art engagement and especially slow art experiences where people can really slow down, work on their, full experience not only with the mind, because we tend to talk a lot about art and we want to understand it.

Martina [00:03:56] Especially here in museums that kind of like called life. That is a painting. Or and then you just come and then you think about it, or maybe just like it or not, and then you. Yeah. So it's yeah, Museum culture's changing a lot nowadays. I think it's great. Yeah. They're becoming more interactive and stuff. Yeah.

Sofie [00:04:12] Yeah. And also because, a lot of museums are really, concerned about well-being of people. And I think, slowing down and working with our bodies is a really important aspect for our well-being to prevent us from burnout and whatever.

Martina [00:04:31] Mental, mental anguish. Yeah. Yeah. Lovely. Yeah. Definitely. Definitely.

Sofie [00:04:36] And, it's also my personal path. I do a lot of, body work, and I, and I, after I had a burnout myself. I really want to keep it, but my mind, I can't connect with my mind that much anymore. I need to feel more. And. Now I take these people into the museum, and the only thing we do is we work with our bodies, and we tell each other what we. You feel. And it also does something in the social cohesion of the group. And the funny thing is that, people always say that the painting or the sculpture. We we, we, we we we visit, it it always becomes part of our group. It's really big.

Martina [00:05:22] Yeah. And this, that. But I must say, like. Okay, just recently I saw how it works, and it really works. Something happens in the group when we do family. Nobody can explain exactly what. So. But I never heard that somebody did something like you. So it's even, like. Sorry for using this word, but crazy. Crazy in a positive way that it really puts like experience of art on the next level. So like, wow, what a great idea and super. There is a lot of space for exploration I guess. So I would have to two questions first. So how do you how do you choose art? Do you work with art that's already exposed in your museum? Or you are the one you're like curator who chooses which artist will bring the art? And then second, do you actually explore about life, concrete life of the artist and then use these elements in, Family Constellations? Or it's just like experience of audience with, artistic piece. Yeah.

Sofie [00:06:20] So first of all, I just work with, the artworks that are currently exposed in the museums, so I don't, invite artists or it's not a creational part. And it's really intuitive. I decide that morning. Oh, I feel like we have to do this work now. We go to this work, and it can be really abstract. It works with really abstract. Anish Kapoor works and also works with, really figurative paintings or sculptures. That was what, what was interesting. What was interesting? Me as well. But it, it tends to work with any kind of work. And then the other part you asked, no, I really want to stay away from any information, so I don't add information about the intention of the artist or. Yeah. So I don't tell anything about the work. We just work with our experience because I'm really convinced that if we take the time to really explore, to work, people can always look up whatever they want about the work afterwards. My main goal, that, in, in, during the, the experiment is to, to really, create a kind of attachment to the work that makes you never forget it anymore.

Martina [00:07:51] Oh, wow. Okay.

Sofie [00:07:52] And then I think all the information you want or you're searching for afterwards, you can look it up. But I've been constantly thinking, should I add some? Because sometimes something happens during the constellation that actually shows. Some, stills show something about the information that we have about the work and also about the art in that. Okay. Yeah, yeah, yeah. And I could add it, but then, I think it also disrupts, the experience for sure.

Martina [00:08:26] It, it brings some kind of limitation. Right. Because it's, it's about experience of the artist. I mean experience like affect. So I totally can see why you like this free approach to it and how many how bigger groups and how do you find groups and people who want to engage with it?

Sofie [00:08:44] Yeah, actually the groups are really small, six people, because we really take the time to listen to everyone and they also engage with each other. So a lot is happening. If I would do it with bigger groups, it would. We have to, keep the tension. You know, there's like this attention span, of course. And that's really important to keep it because otherwise people will just be lost and, you know, not really attentive, attentive anymore. So that's why I keep it really small. And the people that I, asked to participate are just like friends, people I know, because. Yeah, yeah, for now, it's reasonable.

Martina [00:09:30] Some of them, some of them are experts in Family Constellation or not really.

Sofie [00:09:34] Okay. Some of them have experienced it, but a lot of them haven't. They just the only thing they have in common is that they know me. Good for it. But I now I'm doing this mindfulness course and there's a lot of good mindfulness course. I'm really intrigued. They want to do it. So I mean, I have a list of people now that really want to come.

Martina [00:09:58] That's cool. That's that's a unique. Not unique. I'm also somebody who likes to create different experiences for myself and the audience. So and always using some kind of crazy ideas or not crazy, but like new ideas and unconventional spaces. So this is, this sounds really, really great. And it also I also like it because I am very into, healing powers of art and artistic experience, especially at places like museums, because for younger generations, I think museums are not very interesting. At least in Croatia. And, and then, you know, putting this kind of experience in a museum can really, like, bring different kind of, you know, groups and people coming to museum because usually our museums are not that much visited and for that matter, also theaters like there is I guess there is a transition in the culture to the if you live in the in the times of TV shows and, and movie streaming platforms and stuff like that. So this is really like, you know, a real contact. But in the space of the culture, like, wow, so, so what is so what, what do you have any I don't know, concerns. Like what actually you wanted to talk with us about like mentors here.

Sofie [00:11:08] Yeah. Because, I was wondering, because you have experience in performance. Yeah. I, I was always thinking, okay, what I do is develop a method, but, I like to give it a more artistic twitch for myself. So how could I maybe turn this into a performance so that when I'm. Yeah. Or maybe an event score or something, so that I use the information that I get from my participants and I turn, I develop this in into this kind of events, cause that people in museums can take and, experience a bit of what we were doing, bomb them on themselves or something, but. Right. Yeah, it's something I, I, I'm quite stuck. I don't know if that would be a good idea or.

Martina [00:12:06] Yeah. Yeah. Where would you you would perform it in the same space in the museum with the with the same art piece. Is that what you would be interested to do?

Sofie [00:12:17] Yeah. But, it wouldn't maybe not be a live performance of me, but, invite, the, museum visitors to experience the performance of the constellation work we did before.

Martina [00:12:34] I see. Okay. Okay, so there is I don't know if, you know, there is this concept of device theater. I forgot I think it came from Britain. It's pretty new. And actually, it's it talks about the theater can start from anything, because usually, you know, in the in classical way, you start with text, there is a theatrical text, then you read it, then you apply to the stage. In this case it it can start with the song. It can start with the talk now. So in your case it would be the artistic piece museum that will be the starting point. And then what comes to to my mind you could do two things. You could improvise. Like what you already doing. You could improvise to invite a group of people with you to do what you're already doing, and then also invite audience to look what's happening. Or you could actually direct like, you know, take, take already done experience and direct it again in the same way, but then also invite audience to to watch directed piece and third option that you could do actually record it. So perform it or show it to the audience in a, you know, video, in a video which would be implanted in, some area in museum, maybe you could use like different non-conventional spaces or museum or whatever, outdoors, indoors. So this is what comes to my mind. That could be quite, doable and even quite fast. The solution? I don't

know if you understood. So it could be like a musician, but you invite the audience. The audience knows that it's Friday at 5 p.m. they will. There will be event, they don't know what. And then you can actually direct. But then I don't know, how does it go with you? Because usually people who volunteer who performance, they should be paid. You know there's like legalities about that. I don't know how that works in, in your context. You know, sometimes it's volunteers. They just get food for the time they rehearse, you know. But you need to also think about this. And then it's also about time because if you recorded on video, you can show it any time, as long as people give you their consent. And if you want to perform it to live as directed piece, then obviously you need to have people giving you much more of their time. Yeah, because it will be like theatrical piece gesture museum. Right. So you would you would literally like direct what people say like theater piece like what they say, where they move. You know, I mean, it could be also in that way, I guess. Yeah. For me it can be interesting both ways. Yeah.

Sofie [00:14:58] Yeah. But what you're saying really. Brings it to life in my mind, so that's good. The the the thing I was, the thing I was thinking about, like, for example, we had a painting, with, a singing grandmother, and, the person who was representing the grandmother really felt like she really wanted to sing for.

Martina [00:15:22] A great.

Sofie [00:15:22] Yeah. And suddenly we could she was singing, and we could really hear what that grandmother on the painting would sound like.

Martina [00:15:31] Wow. Wow. That's. Yeah.

Sofie [00:15:33] Yeah. And and I was thinking, like, okay, maybe I can just write down on little cards this event score of, like, how people can, be invited to be that grandmother and to start singing internally the song that she would sing. And that would just be the invitation. And like every painting or every sculpture we did in the museum, I would, make a card or a couple of cards and put them there and so people can. Yeah, are invited to be their own performers.

Martina [00:16:11] Yeah. Yeah, it could be. It could be totally. Okay. Okay. I see, well, I would call that kind of stuff living installation, live installation. Which means I put, I did similar stuff, like, I put my actors or performers into space and then they repetitively perform something, and then and then you all obviously want to do interactive art, which is always fun, but I don't know. Ha! Belgium people, actually, I know with our Belgium they're a bit shy as well. I can tell you in public they're super shy, but then in some countries they're not. But anyway, it's always, it's always about, you know, for our own sake, like for, you know, whatever I do in that kind of context is audience. It's for my experience, you know, like, so as long as I don't break anything. So yeah, that could also be it's very short. So you would have different people in different spaces I guess, and then they would repeat it and then people would be invited to actually do what they would do. Like in the case of singing grandmother, they would come in front of the lady and they could sing with her. Is that how? Or the lady wouldn't be there or the lady wouldn't be there?

Sofie [00:17:14] I think there's also a more poetic version, like, do you know this book Grapefruit by Yoko Ono?

Martina [00:17:21] Yes, I heard of it. I'm not. No, I know, I don't know exactly. What is it? What? You know.

Sofie [00:17:25] It's actually it's a really poetic book with just, like a one sentence that invites you, for example, today, burn all your books.

Martina [00:17:35] Yes, yes, yes.

Sofie [00:17:38] And it would, it would be I think more like that. So like a poetic invitation where I wouldn't expect that people are start really, really start singing. But internally start.

Martina [00:17:53] yeah I thinking about it. Yeah. Yeah. Like. Yeah feeling it. Yeah yeah yeah yeah yeah I got it. Yeah.

Sofie [00:17:59] Yeah. For a Belgian person I think it's, I think it would be a lot already.

Martina [00:18:06] Yeah yeah yeah yeah yeah of course I mean I met some Belgian people who, who, who, who are very open. But I guess it's also about the context. And you know, we all are kind of shy in museums because that's not what we expect when we enter in the museum, even if it's contemporary modern museum. But you definitely would break the stereotype and, give a different approach. Yeah, this could work. And I mean, in this case, you could then have like, as you said, like a note or you could record, like you could have, like, you know, ear, what's the word? Earphones. Yeah. You know, sometimes in a museum you have these installations or paintings and then you put them in forms, and then they give you the headphones, they give you instructions what to do. So that could be an option.

Sofie [00:18:49] Yeah.

Martina [00:18:51] You could, you could do visually, as I said, video option or voice or it could it doesn't need to be with, earphones. It could be like, you know, just you press the button somewhere and then there is the voice telling you, welcome to. You know what I mean? There is a lot of different ways, depending on the limitations of the museum and your position, how much power you have to do something like that in the museum. Right?

Sofie [00:19:13] Yeah. But but I think like an audio and audio tour where people get invited to, do stuff, do, yeah. Based on the experience I have with the groups I experimented with would be actually nice.

Martina [00:19:29] Yeah, actually, actually, I must say now it reminded me, I recently I went to one of the biggest, galleries in my city. I live in the second biggest city in Croatia, so it's kind of a cultural city. It's not, but we try to. And anyway, there was this kind of, how do you call it like, exhibition a point where you had like a small, map, like you and you just saw the numbers one, two, three, four, five in different spots of gallery. And then on every spot there was, there was the voice. There was the recording that you put. The earphones, and then it tells you the story in relation to the painting that you are looking at. So they were maybe trying to do similar thing that you it was not based on family installations, but it was it was like combination of modern voices and oh, and voices because paintings were from the far past and the recordings were from the contemporary people. So super interesting, super interesting. But I was a bit critical of the lady who I said to her, you know, if I didn't know, if I wouldn't be curious, I wouldn't know that this like sometimes I didn't see these

numbers and the possibility that I can. So maybe you should make it a bit more visible. Yeah, yeah. You know, it was kind of hidden, which was not the point. Yeah.

Sofie [00:20:44] And I think I also like to work to work with, the expectations of the people that they. Every time you get a headphone in, in a museum, you, you think you're going to get information through. I think I'd like to turn it around. And how can people can add information?

Martina [00:21:05] Yeah, sure. Yeah yeah yeah.

Sofie [00:21:07] Yeah yeah yeah.

Martina [00:21:08] Yeah yeah. You also have. Yeah. You also can get them engaged with the writing. There can be like things, you know, because if you want people to leave them like to leave somebody something after them or of them, you can make them right. You can make them record themselves. You can make them, you know, you can make it virtual, like send email or I mean, it can be that is really a lot of, you know, there is freedom. Like there is lot of options depending on your, you know, if you like, what are your tools? Yeah. If you would need to pay for this or you know, I don't know, how does it work with, with the museum, but you would you would figure it out, I'm sure. Yeah. How what would be the best for you? Yeah.

Sofie [00:21:49] Yeah. For example, with the singing grandmother, it would be so nice if people had a, like, a little booth where they could where they could really intimately sing the song. And then, yes, people can listen to all these songs. People associate with the the grandmother.

Martina [00:22:06] Yeah, yeah, yeah. So this thinking grandmother is this contemporary, is this living artist or it's it's oh.

Sofie [00:22:12] It's really old. It's really old. It's, it's a really, well-known painting in Belgium. It's from old master. Nice. So. Yeah. Yeah, it's, and but yeah, like, for example, we took an Anish Kapoor as well. It's, around, blue, work, and that we, we, we someone was representing the color blue. That was also.

Martina [00:22:40] Yes. Yeah, I love it. We had this thing that okay, that like our teacher of sending moments, she said to us be a color blue, like, do it. And we were like, you know, youngsters like looking so like, what are you. I just don't like how so that. And then of course, because it activates different way of imagination and different ways of creativity. Also, one thing that comes to my mind, because we already do it in a way, you have a group and you're moving in the space like a tour guide. Yeah, interactive performative tour guide through the museum, you know? Yeah. But then I don't know, how would it work if people would need to pay ticket for it, or if you would need like to have people come at organize time, like, you know, all these things organizational wise, you need to figure out. But like artistically, it could be also something super interesting for you and for the. But then yeah, we moved. We moved now quite away from the family. So what what exactly like why are you exactly interested in family constellations? Like, is there like, personal, I don't know, experience with it or like. Yeah. Why?

Sofie [00:23:46] Because it in the past, it gave me a lot of information, that, that helped me to to really, well, solve problems or actually let them go.

Martina [00:23:59] Give them, give them, give you some answers.

Sofie [00:24:02] Yeah, yeah, yeah, yeah. And, but but also because. Yeah, I was telling, you know, after this burnout, the, I had, I took a lot of therapy and a lot of talking and that was in the time at the time it was really necessary. But now I'm in this phase of my life that talking is really not not working anymore for me. So I'm looking for all these kind of, things where I can work with my body to explore. Yeah, kind of healing.

Martina [00:24:35] Yes, yes, I totally understand. Yeah.

Sofie [00:24:37] And that's for me to say with constellation work, because it's the only thing you have to do is feel and it gives you.

Martina [00:24:44] Yeah, yeah.

Sofie [00:24:45] And look and look at each other and and.

Martina [00:24:47] Yeah yeah yeah yeah yeah. It's about, it's about interpersonal interacting. And you don't know much about what you are doing and about the person. But you don't talk much but you feel.

Sofie [00:24:56] Yeah. Yeah. And they call it, they call it like the information comes from the. The morphogenetic fields.

Martina [00:25:02] Yeah. It's on.

Sofie [00:25:03] And that's also something that really fascinates me because we can maybe explain what it is.

Martina [00:25:10] But it is, isn't it? It is.

Sofie [00:25:12] Yeah. For example, I had this, sculpture and I was participating in that one with that, there was a sculpture and we didn't really have a close look at it, but, someone said, yeah, can you be the dragon tail of that sculpture? Because he thought the sculpture had a dragon tail. And then suddenly there was this, moment where everyone started moving and we got really seasick, like what it was like during these kind of waves. And then afterwards we had a close look at the, at the sculpture and it was called Aussie, Aussie Anita. Which meant it was this ocean. What do you mean?

Martina [00:25:53] It was on the what? Oh my god. And like, we didn't.

Sofie [00:25:57] We didn't look at the title. It was such an abstract figure that we couldn't actually see what it was and then think.

Martina [00:26:04] And you totally felt it like, wow, this is. No, I mean, I'm actually it's really like, it's good that you share the male. We will definitely stay in touch. I oh, this this is really like wow I never thought about this approach but it totally shows that it works.

Sofie [00:26:19] Yeah it does. And I was so happy because it was, a bit of. Yeah, I mean, it's an experiment. I didn't know if it would work, but this time it worked. So, now.

Martina [00:26:31] Well, yeah.

Sofie [00:26:32] Really developing like how? Because it takes three hours. It's really.

Martina [00:26:37] Long. I know it's long. Yeah, and it's a minimum. I would say three hours. It's minimum acceptable to get in the mold and you know.

Sofie [00:26:44] Yeah.

Martina [00:26:44] But figure out something. Yeah.

Sofie [00:26:46] Yeah. But then the people always tell me. Yeah, but we feel like in camp it's kind of in, like, this, zone where time doesn't exist. I agree, I mean, go in the flow, and it's amazing. Yeah. I thought everyone would be dead tired, but it's. They are tired. They are tired, but in a kind of, energetic way.

Martina [00:27:09] In a good way. Yeah, it's a good. I call it a good tiredness, for sure. I was also tired, but I felt especially if you help somebody else, like. And actually now it comes to me that actually this could be done also with other like for example, in the statues in the city, like a monument. It could be actually done with. Yeah. Not just like museum pieces, like, with with, I don't know, theater in the theater buildings area. I mean, it's, it's really like. Wow.

Sofie [00:27:35] Yeah.

Martina [00:27:36] Yeah, yeah. So I don't know, do you have before we, we have some a bit more time. Do you have any more concrete questions? Because we will definitely continue this dialog through email. I will send you the, literature that I was reading. I just need to figure out if it was the article or book I need to figure out, because I'm reading a lot these days. So I need to see what was it exactly? But do you have any any more concrete like doubts, questions, confusions.

Sofie [00:28:02] At the moment? Yeah. That was the performative part that I was a little bit struggling with. But you gave me some, inspiration about that, these things. What I, what I, what I really, struggle with also is to find. Yeah. Literature and because. Yeah.

Martina [00:28:23] You mean you mean do you mean the literature between family installations and art and. Yeah. Okay. Yeah, I must say, yeah, I never heard yeah, I didn't yeah. Even though even though a lot of artistic people and artists are involved with family like the and family installation people are also therapists. Therapists are so involved in some kind of art. But yeah, there is not many publications. I would say it's quite new. You know, family installations are quite new. Yeah. As a, as a therapy therapeutic tool. So it's, you know, maybe that's why. So maybe you will be the, you know, maybe you will write a book in, you know. Yeah. It's something you never know. No. This is this is all how it starts. Yeah. Okay. Yeah. So definitely I will think a bit about it. And I know a couple of people who are involved with it in, in my city. So I can also talk to them and ask them if they know about some publications. And I will definitely let you know. I do not know myself much except this, that recently I was just reading, but yeah. Yeah. Like wow. Okay. Yeah. It's like pleasure.

Sofie [00:29:23] Talking to your. Yeah enthusiast.

Martina [00:29:25] Yeah I yeah, yeah. But I must say I said to previous student as well, you, you guys are such, so, so it's such inspiration for me at least. I don't know about other mentors, but, like, such amazing, questions you raised, like, things that I never thought about. And it's always. And it's always a pleasure, you know, especially when you are a bit longer in this, in this job, in this work to get new insights. Right. Yeah. And how things can work, you know, if so. So yeah. It was lovely to chat with you, Sophie. And we talk through email and have a long weekend. Yeah. And and good luck with your work.

Sofie [00:29:59] Thank you so much. Yeah. Yeah. Okay. Bye. Bye bye.