THE VIRTUAL CAMPFIRE

Episode 343 | Frankie Boyle | Edited Speaker Transcript

Frankie Boyle | 00:00

You've got to understand technology for the last hundred and eighty years. That a blip in evolution. If you think of evolution in four billion years. And so therefore, we have evolved to understand two moving sources of light: the sun in the sky and the fire into the evening. And that fire communicated to us end of day safety, calm, warmth, creativity, family time, relaxed time.

Tony Martignetti | 00:25

For generations, we've gathered around the campfire to share stories, build trust, and pass along what we've learned. Welcome to the virtual campfire. I'm Tony Martignetti. Here, we go beyond the success you see on the surface to uncover the stories of transformation behind it, the challenges, pivotal moments, and small steps that led to big leaps. Because every journey has a story, and every story has something to teach us.

Let's gather around the campfire where stories spark transformation.

It is my honor and my pleasure to introduce you to my guest today, Frankie Boyle. Frankie is a an experiential artist and speaker whose work sits at the intersection of neuroscience, environmental design, and human behavior. She grew up with developmental language disorder, or DLD. Before she had words, she had light. Learning to read a room before she could read a written word.

And that sensitivity became the foundation of everything she creates. Over the past decade, she has designed immersive environments and sculptural installations for Samsung, Tiffany and Company, Burberry, Magnum, and MK Illuminations. And she has spoken across the UK and internationally from Google and the Royal College of Art to Light and In and Intelligence, building Middle East in Dubai. That's a tongue twister.

She has been a featured author in The Light Within Us, a featured artist in Women Light Artists by Light Collective, and has exhibited at the Sachi Gallery in London. Her talks are visually led and grounded in neuroscience, circadian biology, and human behavior. She translates complex research into clear, embodied insight, leaving audiences with a different relationship to the spaces they design. The

spaces they design, occupy, and commission. Her core belief is simple. The spaces we design ultimately design us. It is truly a pleasure to welcome you to the virtual campfire today Frankie.

Frankie Boyle | 02:42

Hello, how are you? That was sorry, that was probably a bit of a tongue twister that I figured there, wasn't it?

Tony Martignetti | 02:47

used to it. Everyone gives me these really amazing things they've been doing. And sometimes I just I want to get every single word in there because there's so much richness to our paths to getting to where we are. So thank you for being here. I have just been a huge fan of what you put out into the world and I can't tell you how thrilled I am to have you here.

Frankie Boyle | 03:09

that's so kind. That's it's really exciting. It's a very I'm very pleased that you've done the introduction because I always find it's the hardest thing to do is to introduce myself. Cause I'm always like, I don't know, I just like do lights and stuff.

Tony Martignetti | 03:24

I should just say another great human. This is another great human that we have in in space. So so many things I want to tap into because I love all the different parts of how you show up. But you know, the best way to navigate this as I always do in the show is to really see what brought you to what you're doing now through what I call flashpoints, the points in your journey that have ignited your gifts into the world. So in a moment, I'm gonna turn it over to you and

I'll have you share what you're called to share. And along the way, we'll pause and see what themes are showing up and see where that takes us. So are you ready?

Frankie Boyle | 04:01

Ready. I'm so ready.

Tony Martignetti | 04:03

Awesome. All right, Frankie, we'll take it away.

Frankie Boyle | 04:06

I suppose my very first flashpoint, which is the the navigator of everything, is I was born with developmental language disorder, which is known as DLD. It's just nearly as as common as dyslexia, but people just don't really know about it. Now I do have I am severely dyslexic at the same time, but basically a dyslexia is a muddling of letters on the page, where DLD is a muddling of sounds and

pronunciations in your head. So therefore you can very very easily be muddled and also start talking about something and suddenly forget and how to grasp hold of the language inside your head to convey information. And I think at the age seven, because the thing is with DLD, when you're talking to someone, you don't really know how much they're taking on. Like so often people just like nod and agree along. And like you'd love to know, wouldn't you be fascinating to be like,

much are you actually taking on? And that is exactly the thing that my parents suddenly realized that I was pretending to everyone that I was fully on board with everything that was happening. But then they realized that I really knew very little. And some people thought I was profoundly deaf. And then that they started having lots of tests on me. So every two weeks for two years I went to Guy's Hospital in London and they were trying to like really understand like what I was connecting to, what I was picking up.

And what they found was that I had a receptive language disorder. So therefore information was coming in, but it was dodgy wiring from that information coming in, understanding what that information is, analyzing of like how to respond to that information and the information coming out. So it's very much like inward, rotating out, and then coming out of the mouth. And I just didn't have any like foundations of language. So therefore

I could understand yes and no because that needed no foundation. But any word that needed a foundation, like multiple bricks, like let's say the word Monday, they needed to understand that that was a day of a week. It's the beginning of the week. There's seven days of the week. So that's sort of how it started. And so therefore, I'm a big believer. If you take one sense away and my sense for actually just communicating like a most children, your other senses grow stronger. And my sense for vision, which was obviously taking on board the whole surroundings, taking on board.

what somebody is saying to me, what somebody is asking from me. So I would look at it, I would detail the micro expressions in body language, facial expression, where we were in an environment, if we were in the hospital environment, what was needed from me. And I was picking up all these different cues, but very like obviously at the time completely oblivious. But I started to realize the older I got, I the more that I understood how to do space and how to do lighting and I understood

Subconsciously, like this type of lighting meant it felt safe and warm and connection, and this type of lighting needed this, and it was positive and sort of like this weird thing that I was like had this sort of like sixth sense kind of superpower of knowing how people acted and moved through space. But I had no idea why I knew all of this. And it wasn't until later on, it was actually my tutor at university, which I suppose is another flashpoint, said to me.

You do realize that you are obsessed with light. And I was like, Am I? I'm absolutely oblivious. And when I look back and it was the most obvious thing that I'd weaven fairy lights from my sketchbook, I had created different colour coding systems. I'd light in different areas to try and like allow my memory anyway. It was just like this fascinating kind of cracking of the nut, as it were, of just like, wow, yeah, this is a thing. And I realized that this really was, once I understood like I knew I was obsessed with colour.

But then you realize that colour is light and light is colour. And then I was like, okay. So it's the sort of the velocity and the vibrancy of the space within it. So yeah, I then sort of started going off that sort of route. And I then was at university knowing that doing a course of three-dimensional design. So I understood how to fabricate things very much hands-on, making things. I have a very three-dimensional mind. I can visualize, hyper-visalize anything.

So yeah, I graduated with trying to do do these like specific designs, but all involved lights. I knew I wanted to do something to do with light, but I absolutely was like, I don't really know. Do I do product? I don't know. That's a thing. I'm conscious I'm just like rabbiting on. Is that something that you're

Tony Martignetti | 08:37

No, it's you're doing perfectly fine. I love what you're sharing. And you know, obviously there's something about this, which is sometimes you know these things and you but you don't know why. And when you started to first of all get that diagnosis, it even didn't have the answers yet. It was still like, okay, well, that's good, but it still doesn't really, you know, give you that sense of what do I do with this understanding of what it is that I that I know. So it's like applying it.

Is where you started to kind of say, Okay, what do I do with all this? And this is where we're heading to now, which I love this. You know, as someone who's also fascinated with light, it still is something that I didn't really know what it meant until I started applying it. But the applying is what's been in my mind a lot. It's like, how do you take something that you understand, but then use it? Yeah.

Frankie Boyle | 09:29

Yeah, a hundred percent. And I think generally most people have that reaction to light because when you say light, people are like, okay, so you work with light bulbs. And I'm like, no. And I think it light is so three dimensional. And only like photographers, the other people who really understand light. And that's another like area of really like, yeah, I get that because everything in the camera involves light. And I suppose people using their own cameras these days hopefully are starting to understand light.

But anyway, yeah, I graduated with these products of lighting things. And I basically hacked my own brain of trying to I I would always forget things. If you could like have a light that connects you to your diary, and if your diary ent entry was yellow and then this light would go yellow and then but it would

throb, so it wouldn't make a noise, so therefore it wouldn't activate your nervous system. And so I was like hacking nervous system and connection and making someone feel safe but seen and like you know moving through life. And using the environment as a tool for communication, which is obviously now

How everything is evolving.

Tony Martignetti | 10:31

To interrupt you for one second, I'll just say like I think about wayfinding too. Like it's like light is it can be used to, you know, when you're navigating a space to say, follow the light, you know, and that's a good way for people to know, that's where I should go.

Frankie Boyle | 10:48

Literally, that's the thing. Like light will it talks to the body before the brain. You are far you understand as soon as you walk into a space, your body has connected to that space way before your mind, has said this space is a threat or this space is safe. And this is where you move through the space. And that is all dictated by the light. Immediately all the other senses as well, but light is sort of the main accelerator of all of those. And to you know to

To draw people's attention, like you know, to a very basic level, you don't walk into a building if all the lights are off. It's very much a statement saying, don't come in here. And so therefore, is it again like at the end of the night, the DJ's finished, all the lights come up? It's a sure sign to say, get the hell out of here. And we understand these basic like ends of spectrum, but there is multitude of levels between these, which we are still navigating and and

Moving to the navigation of this, but it's also subconscious. And again, just like the tutor saying to me, You are obsessed with light, I think this is the reason I'm on this planet is to try and help people understand how they can be conscious of how their environment is talking to their nervous system, how they can get the best out of their environment for their brains, their bodies, their relationship, their connection to self. And

once I hopefully can like unravel the tools and the science of why and how, then people can then use that as tools within their own home and environments themselves.

Tony Martignetti | 12:19

Yeah, I don't mean to keep on sidetracking you, but I just am so obsessed with what you're talking about. And there's something about this, which is use that word again. So obsession. When you become so obsessed with something that you just continue to follow that rabbit hole and you keep going and going, and you're like, there's something to this. I need to find out more and figure out how to use this to help others. That's where I find a lot of people find the thread that is so important to them that they need to do more.

work in this area. And that's what I'm finding in the story that you're sharing is this sense of go deeper, go deeper, explore deeper, because I know there's something here for people to explore. So I'll stop interrupting.

Frankie Boyle | 13:04

Good. I know you can into I'm all about rabbit holes. I'm so ADHD. I'm like about every rabbit hole, you know, might we might get to the end. yeah, so I graduated. I knew I wanted to do light, I knew pretty much not much about it. I just kept electrocuting myself, you know, just thought it was fun, being like, Great, this is cool. And then I was watching Strictly Gone Dancing, which is America dancing with the stars, and I thought, the lighting on here. There you go. That's what I want to do.

So my naive self out of university found it said, you know, the lighting director Googled them, found an email address, emailed them with my portfolio being like, I love your stuff. This is mine. And I was like, well, I'm never gonna hear from this person. They came back to me and said, Yeah, come meet me on the set. Within half an hour, it came back to me and said, Yeah, we absolutely love your portfolio. Come meet me on the set of strictly. And I was like, my God, Mom, Mom, look at this.

So there I was, went off to Strictly, I apprenticed him for the for the next six months. And at the time, little did I realize, I basically approached like the David Beckham of the light world. That no, you know, anyone that actually knew about this person didn't just directly message them. But back then that wasn't a thing. Anyway, I went to like all the main big TV, live TV shows, which was amazing to be part of that energy and see how things were done and

How the how all the lights were computed and computerized through the desks and how you could create the shows. And anyway, at the end of that six months, they turned to me, or I should say he turned to me and said, Well, you're a woman, so you won't get anywhere in this industry. So you might as well stop now. I think that was a very big flashpoint in my life of it was before the Me Too movement. So it was before I thought I had any agency to sort of argue back or or debate, at least.

So I just was like, all right. And I said, Well, even if it's like, no, no, no one's gonna you have to start off a start off as a gaffer. Nobody's gonna f hire a female gaffer because you're not strong enough. So end of. So I was like, Well, this is a real shame. I was really into this. So I thought, okay, well, I can make things. And I'd created all these contacts in the art department. So then for the next sort of six years, I am in art department and live TV and then I sort of go into film and

dramas and bits and pieces. And then on the side, both my parents are chefs. So I've been brought up in the event world and there I was sort of like, you know, doing both both jobs. And I had built this little product on the side because I was serving food at nighttime in like, you know, garden parties and things, and nobody could see what they were eating. So I was like I'll design a tray with some lights in it. So I went to Maplin, which was a thing at time and learned about circuits and built these things. And anyway. And then I was like, you know what? I really think that this has some legs.

To it. Let's, you it's let's see for who I can approach to say, let's try and get this to market. And there was a lighting company at the time that was working on this TV show that I was art director of at the time, which was called Tipping Point. And most English people probably know that because I think it's on its like 30th series. It's a daytime TV show of like just these coins. And anyway, so I approached them, I said, Look, I really want to get this product to market. I don't have any money, but would you be interested in in going into business with me? Anyway, they said yes.

I then to cut a very long story short, I I then worked with them for the next three years, but I worked with them in their sort of world, which is again in the TV world. So I'm working with Ellie Goulding and Arcadia Spectacular and creating all these amazing suits. And because I then started to understand, and they basically said to me, We'll educate you about electricity. Cause at that point I've still just working out all myself. So about six months in the lab, just understanding data, power, all how they like, you know, create their.

Bits and pieces. And then I had this full understanding of materiality and connection. And I could use my artistic and my electrical sort of knowledge both at the same time and ended up creating these like really, really lovely things. And and then so I had this like almost my dream job of working with these clients and very one-to-one and building. But unfortunately, I then came across another sort of bit of a flashpoint of let's just say not the best situation within the company. So I decided, you know what?

I'm going to not be told by a man anymore that I can't do something. So I'm going to go off on my own and I'm going to prove it wrong. So I did. And don't get me wrong, it's been a roller coaster of so many different things. But every part of that roller coaster has been so insightful. The learning, the stories, just the educational side of it as well has been a real, real turning point. So

And then through lockdown, that was another big flash point as well. So

Tony Martignetti | 17:55

Yeah, we'll get into that in a moment, but I'll just I'll just say there's three things that really come to mind. Oftentimes when I'm hearing people's stories, I think about what are the qualities I see in a person when they're sharing. And the three words that came to mind is courage, resilience, and perseverance. And you know, the side idea that like it takes courage to just reach out to somebody and say, Hey, I wanna talk to you. And I think that some people need to have the guts.

To do that because if you don't ask somebody, even someone who may be intimidating to you or thinking like, they'll never respond, you don't ask, you never get. And I think that is something that is really important to do. The bold moves are what makes things change. So I think it's important to show that courage and then that resilience and the ability to say, okay, some door closes, you gotta get back up and say, okay.

Where am I going to pivot to? How am I going to move forward in the face of resistance? And you did that and you kept on showing up, doing different things, and also finding different ways to bring the gift into the world. And I think that's why I just love what you're sharing. And of course, COVID, the pandemic was such a big moment for all of us. I did an article recently about the pandemic and how it was like a collective breath of like

Okay, now what do we all do? And how do we rethink who we are? And I think AI at this point is also doing that collective breath for all of us because we're saying to ourselves, like, what happens now? Yeah.

Frankie Boyle | 19:34

Yeah, it's a really good way of seeing that actually.

Tony Martignetti | 19:37

Yeah. And so let's hear what happened during COVID for you because I just can't wait to hear what did you do that made things different? Yeah.

Frankie Boyle | 19:46

So up until this point, I had done lots of different things. I done a lot of visual merchandising, worked with the I think the year before COVID, I'd worked with Tiffany and Co. Samsung. I was down to be working with some other really big brands in that year of COVID. So everything was on trajectory, everything was on just like this is finally all coming together. And I sort of remember actually two years before, or maybe a year before that, I think probably two years, you know.

Up until that point, like I'd got some really exciting jobs, but then there'd be lulls and bits and pieces. And I remember my mom sort of saying to me, like, when do we call this like to get a normal job? And I was like, just give me one more year. Give me one more year. And I promise you, it will just be lucrative all the way through. And it did, and it became it. And I was like, Yes. Like I knew that everything was going to come into place. And it was really exciting. And I was working with some incredible people. And then COVID hit. And then I was just like, Well, then who am I?

And who am I without like the thing is like artists, you know, we unfortunately, as much as we'd love to not, we are we tie our self-worth to what is coming through the door through work. And I think I'd

realized this at the point that I tied so much my identity to what I do and why I do it. And then I was like, yeah, obviously, I just so many of you have different experiences, but I went down a hole. I went into a bigger, big, big hole.

Yeah, ended up going back down to Kent where my parents are stayed very fortunate. I'm very, very, very fortunate that my parents are not only together, but they love each other dearly. And it was in the middle of nowhere. And that was really positive. However, my mental space was, who am I? What am I doing? Like, am I ever gonna work again? Who'd who needs a light artist? Like out of all the things that you'd need. Like I'm so bottom of the list. Like I would like be so harsh on myself. And

Like, look, come on, Frankie, you've got to be useful to society. You can't just be like, you know, do I saw that, okay? How can I be useful? I was like, what I'll do is I'll do some vlogs about how important light is to people and how to use light because I don't we're all stuck at home. We we're not understanding that light is quite literally the the sunlight is one of the most biggest tools that we can have, both biologically and psychologically, to our bodies. And I don't think people are aware of this. And especially when I was

At the beginning of COVID in London, I would be walking down streets and people would have this overhead light on, really, really bright. And I'd be like, guys, you cannot have that light on. It will you'll literally go insane all day long if that is your environment, because we're all stuck in these environments. Anyway, so well I was like, okay, well I'll do do these blogs. So I made three like main vlogs. First one was just like basics of understanding how light works. Second one, how to do light in space. And I think the third one was like Zoom call lighting.

Anyway, I then they were like, you know, they created lots of like humor because that's how I like to convey things. And then Google found them. And Google was like, you know what? We absolutely love the way that you're conveying this. We'd love for you to talk to all our employees about how light works. I was like, okay, great. So I then was doing all these Zoom calls everywhere, like webinars about how light was and mental health, because I think we'd had up at that point.

Lots of like breath work people and yoga and like especially women talking about, you know, their menstrual cycles about how to get the energy. But actually not many people were talking about light. So therefore I would then suddenly became quite one of the key figures in in these talks for companies. And again, it because it's information that when I start speaking, so often when people come back with like the questions, they're like something in us already kind of knew this.

But this is so fascinating to prove why I like to have a candle on at nighttime, to prove why I need to be working through the at the by the window through the day. Like it was just like reinforcing people's knowledge exactly why we don't like certain types of lighting, why we need to change our environment up. And so yeah, then I just became like really like, and I think also it then showed my clients that I really understand light from

A to Z. Like first of all, there's no light I haven't touched, working from architectural insulation, TV, but there's also no knowledge that I don't really know both biologically and psychologically, how wavelengths, how materiality, how di the different the the Kelwins, the intensities do to our brains and bodies. So then obviously again started off a bit sort of like in different areas, and then I worked with some other really big clients, which were like very like large restaurants in.

Central London. So it's sort of a turn more sort of architectural and educational and now sort of now coming back round into sort of more of their real, like like artist-led things. So yeah, it's been a really interesting journey. And like we say, light is everything. Light is space. You don't have space without you don't have space without light, or light isn't space without whatever the saying is. There's no space without light. There we go. gosh. And only like there is a sign.

Tony Martignetti | 24:48

There's so many things I just want to tap into here because first of all, I like the idea that you don't have to sacrifice the application, the real the I'm trying to find the right word, but the utility for the artistry. I mean, and you've kind of found what ways to do both. And you know, you can have an artistic application of light and you can have the utility of light and they they can do both at the same time. And in that integration of both is what really makes it.

powerful because people say like, this makes me feel good because aesthetically pleasing. But also I can see that it's actually doing something for me. It has a utility. And so there's something about that and threading that needle and finding a way to help people understand both aspects, which is wonderful. And your work has really been on both sides. It also bridges between the two, which is wonderful. And so I think that's one thing that I'm really picking up from

All that you're sharing. And then also there's something about this getting people to see that invisible, like light is visible, but it's it was like dictating our world without even knowing. But more awareness allows us to say, how can we control it, but know that there's reason why it's doing what it's doing? And that's what a lot of people, you know, when you think about values, for example, our values dictate our lives, but we don't really know.

what they're doing until we become aware of them.

Frankie Boyle | 26:20

my God. Yes. Yeah. Our space literally dic dictates how we move and integrate through life. And that's supposed to the quick sort of like, you know, the top headlines of the summary of how. So very interesting what you talked about, which which is the the visible. So therefore, we've understood like quite a few years ago when the LED started coming in into life, is that we thought we thought that light is just an instrument to be able to see information. So therefore

We take this light source and obviously up until that point we have inf and not infrared, tungsten light, which is a chemical which is basically fire. So it's all of the the wavelengths of light. LED, we come in and we're like, hey, you know what? This tungsten light, it gives off lovely light, but it's it's really hot. It's using loads of energy. We need to take out that energy and we need to become ultra energy efficient. So therefore, we'll just take out this red wavelength because we don't see it. And so therefore we just need the blue. So that's great. Done.

Awesome, energy efficient, tick, we're you know, winning awards on how energy efficient life has suddenly become. Now, we now just need to go back to so we just like freeze frame for a second and just understand how our bodies work. Now, our bodies, so like photosynthesis with plants, light is quite literally the energy and hence why they grow under light. We're not exactly the same as that, however, light.

Basic, if we think of it as as a car, light builds the engine for that car. The food and the water is the fuel for that engine to keep the engine. But if you don't have light, that engine doesn't get built. And that is how we need to understand what that red level. So in sunlight gives you full spectrum, and half of that spectrum is the visible light spectrum. So that's all the colors. The other

half, which is the whole half, is the invisible red spectrum. And this is the part that w our bodies crave for recovery, rest, cell growth. Basically our cells have to have that wavelength for them to be able to be moving and to be working. And obviously without that, we then have every disease and disorder under the sun, quite literally, that the basically any disease or disorder

Is a cell losing its mitochondria, which is built by light. And so therefore, we've now realized that we've almost hit a crisis, a bit like asbestos, as bad as asbestos, that our our whole environment is

being literally penetrated with all of this blue light. So therefore, we are literally starving ourselves of sunlight. Now, we spend 90% of our time indoors.

So therefore, and especially in big brand new buildings, the windows have been put with a film to again stop the energy consumption, has stopped put the film on to stop any red wavelength coming through the window to be able to save. So therefore the room doesn't get hot. So therefore we're like, okay, great, that's energy consumption. But we're literally killing ourselves by cutting off all of these red wavelengths, which is makes audies bright. And I think the information is

So important for people to understand. And the thing is, yes, you've I am an artist and I am not a scientist. However, my whole thing is taking and working with scientists and neuroscientists, which I am, taking it and understanding it in really basic terminology because I'm a big believer, especially with my language disorder. If I start saying all the different, all the different acronyms and the PRGs and the da da da, I lose people because people are like, I don't really know what that meant.

I don't really know what this is. I don't really know if that's even important. You know, so therefore I try and so I'm taking this information and making it really basic for people to really get and understand on a top level and sense. And I can give you different articles and different papers to read for for hours on end if people ever really want to like go away and and research this. So it's about like really understanding that world. But then we then so that's biologically, but psychologically.

If we straight line white walls tells our nervous system to be on alert, because again, our nervous system has evolved over four billion years of evolution to be outdoors, and there's no straight lines outdoors. You know, bright white is the only artificial color that there is. And so we have been telling our nervous system to be on alert. We're not even like telling our nervous system to be calm. And again, there's been so many different studies about putting people into space. And actually, people, although people might say,

this, I really like this room, which might be like really clean, straight, like well, they're actually looking at their heart rate. They're looking at their nervous system response to this, and they're actually on edge. So you we might think that this is a nice space because it's nice and clean. However, it's not literally communicating to your body to relax, be calm, and connect. And low ceilings, although it creates calmness, it creates like.

Anxiety at the same time. So you can be in it for a while, let's say overnight, because that's a cave that you're sleeping in. But if you are trying to be a creative in a room with a a low ceiling, it's near impossible. So anyone that's in a creative industry needs to have a nice tall white, you know, ceilings, not white ceilings, but tall high ceilings that emanates the sky. So therefore it's creative. It feels air fresh and you know, moving around. And then we can get into so many different levels of different light. And I just don't know how much to geek.

Tony Martignetti | 32:11

Well, no, I love the geeking out and this is what we do. And I think it's interesting because as you start to to go into this, science is what helps us to validate our theories. I mean, we have a theory or an idea. You know, sometimes it starts with a passion or a deep un feeling that there's something about this that we believe, but a belief then gets validated through deeper research and science. And so thank you for the scientists in the world. So I think that is what's wonderful. And

One thing that's in the back of my head as I think about this is that we would not exist, we would not be alive today without light and water. So I think those two things coming together is what makes everything possible.

Frankie Boyle | 32:55

my God, literally. And then I think the whole like really interesting I felt for this podcast is the campfire mentality, is because in the end of the day, like again, over four billion years of evolution, you've got to understand technology for the last 180 years. That a blip in evolution. If you think of evolution in four billion years, and so therefore we have evolved to understand two moving sources of light: the sun in the sky and the fire into the evening. And that fire.

Communicated to us end of day, safety, calm, warmth, creativity, family time, relaxed time. Not only is it signifying that embedded information into our DNA, physically on a biological level, when a campfire is on, the amount of infrared light that you are getting, it's like the ultra face mask that everyone is wanting right now. my God, if to sit in front of a campfire is the ultimate red light that you have to heal.

And to help your skin, the aging, the detoxification, the anti-inflammatory, it's it's quite literally allowing our brain to be far more creative, which but you can't necessarily be logistical. So it's actually really interesting that actually soft, warm, and descent lighting allows creativity and connection and relaxing your nervous system. However, if you are needing to be in a very alert or like on it sensitivity, then you actually need to be under really bright white light.

But you've got to understand to hack your brain. If you're in the evening and you think, okay, I need to be on something, I'll put on the by all means do. But you are going to really pay for that later on down the line. So you have to understand this rest and accelerate. And you have to balance it because at the moment we're just accelerating, we're not resting.

Tony Martignetti | 34:40

Yeah. I mean, I think there's one of the things that I'm taking away from that as well is this idea that we need to have some time to just step out of our environment and change up the environment from time to time. Because if you find yourself stuck or feeling like I'm not getting where I need to go in terms of throughout the day, it's the pattern interrupt is so important. That's why going out in nature, I always say like if I'm feeling like burnt out or just drained, I step outside and just get

A little bit of fresh air, some nature, the light, natural light, helps me to recharge and come back in feeling energized. So so those pattern interrupts are what we need because it gives us that different lighting that allows us to come back and feel, now I'm in a new space.

Frankie Boyle | 35:29

Yeah, definitely. A sensory deprivation, which is a real severe thing. Like if you are in a space that doesn't have any sensory changing input, our brain actually becomes smaller and weaker and it becomes basically shriveled. So therefore, the more sensory stimuli you can have over the day and constantly like overlap it with others, the bigger, the fatter, the more activity your brain is going to have. And the more activity your brain is having, the more.

ability you have to be creative and happy and you're changing windows.

Tony Martignetti | 36:01

So I got a few more questions for you before we come to a close. Number one, and this is gonna be a personal question about your journey. What have you learned about yourself in this exploration that you haven't shared yet? what is something that's like a personal learning?

Frankie Boyle | 36:17

there's there's to be honest with you, there's been so many. But I was thinking about this the other day of just like the different the story. Like you're seeing all these Gen Zs being like, you know, you gotta have some failures. And my God, I was like, God, I should do a whole episode on just like, you

know, the failures. But I think the biggest thing, and people so often say, and actually, even you have said through this podcast, is my resilience. Because you not only going through school because I was severely dissetic and

DLD, you know, I was a weirdo. I was also ginger, which you know, both those things go together. Love the ginger. So you build with the things that get said to you through school, you build very strong resilience. And I do recommend, you know, so many people, so many mums try and protect their child from being bullied or whatever. And my God, yes, in today's world must be horrific, especially with social media. And thank God I didn't have social media.

But there is this if you are given those types of things through school, you know, your resilience and your determination builds. And yes, you know, that can come out in different ways, but it it really gives you a good baseline. So failure for me has always happened. So therefore, you know, I might as well try. I might as well just reach out to that person. I might as well just do that because I've felt so much of my life. I remember my English GCSE teacher said, Do you even want to take this exam?

And I said, I'll be all off. Why not? Like it was just one of these things. It was like, I was so used to failing. So whatever was better than a fail was great. And then resilience, because this this world is hard. It is very, you know, the art world is judgmental as hell. And people will be cruel. This with your art is very much like you're showing somebody your vulnerability. And here's my heart, here's my vulnerability. And you have to constantly, you get rejected so many times. And it's about just

getting up and starting again and getting up and starting again. So I think that is definitely something I've learned. I've realized that to just listen, like, you know, I think listening is such a key thing to people's stories, to people's opinions, to thought processes. Like I love just like listening and taking on information.

There was a time I think when I came out, I was just, you know, as we all do in our twenties, we're like, I understand the world now and I'm gonna do this. And then you realize into your thirties, you're like, my god, I don't know anything. And then into your forties, you're a bit like, well, fuck it. So it is like sorry to is like these these roller coasters that you do and every time that you I think just be really personable. I think I definitely came into the world with

with a hospitality background because both my parents were chefs and that's how I learned it was also yes, sir, no sir, whatever you want. And then I realized, especially in this world like the the creative world, that I had to almost unpin all of that. Yeah. Because I had to be more personable and actually see and hear and be there rather than like this facade. So another that was another real learning. So yeah, I think there's there's so many and so much of it revolves around psychology. And I found psychology fascinating.

Tony Martignetti | 39:28

Yeah, there's something about what you shared and I'll just it's interesting. Like I always say embrace your weird in many ways because I think what makes us weird and different is exactly what makes us brilliant. But I think that's hard to tell a a young child, especially when trying to belong or fit in is kind of like the thing, the only thing that matters at that stage. But eventually as you become an adult, you start realizing that's the thing.

that we need to really lean into. So in hindsight, it makes more sense, but definitely doesn't make sense when you're younger.

Frankie Boyle | 40:03

my god, no. If if if only someone told me at the time that if someone is being nasty to you, it means that they they see this thing in you and they're they're envious. They're like, you know, they don't

really know what to do with it because you're different to everyone and different makes you stand out, which makes you have attention. And so therefore, when you do stand out, and you know, I was tall, I was ginger, I everything was weird about me, like I stood out like a sore thumb. And all I wanted to do was blend. I like literally

And then but then later on in life, when I'm sitting there with my life coach and I'm like, I've got this real issue that I all I want to do is just like have these art pieces and sat. And she said, The thing is, you're like subconsciously fighting against yourself because your programming is all about I just want to fit in. But you've chosen a career which is I just want to stand out. And she was like, You are literally like bashing like both sides. And I was like, my God, that's so like obvious. And she was like,

You were never designed to blend in. You were always designed to stand out. And I was like, okay. But the thing is with being an artist, and it took me so long to be able to say, I'm an artist, because I always saw that as like, well, that's pretty like, you know, selfish to be an artist, to be like, yeah, it's all about like what you know, me. And I thought, I can't do that. I've got to you know, like help society. And then you're like, actually, no, I can help and educate and teach and

I want to be a team player. I want to be all about team, about bringing this information to people and helping people and working with teams and working with things, but bringing the knowledge at the same time. And I think there's definitely been a lot of work about, you know, like what an artist is to me, like what that what that terminology sort of means.

Tony Martignetti | 41:49

Yeah, the identity of an artist, and I'll say it like this, is that there's a sense of it has an existential crisis built into it and

Frankie Boyle | 41:58

And entitlement.

Tony Martignetti | 41:59

Yeah, and I think in many ways we all are an artist in some way. And we just have to realize that it takes a lot of courage to own that identity in some way and and know that deep down we're gonna express it in in so many different ways. And it takes so much courage to show up and to keep showing up. So we could talk for hours. I just feel like there's so many things I want to get into. I do have one last question to ask you because we're gonna wrap.

one or two books or more that have had an impact on you and why?

Frankie Boyle | 42:36

Geeky one, which is the circadian code. I don't know what I hope it's by, but the but I can find out. The circadian code literally just blew my mind of just like the science of how important our circadian rhythms are to us. And I don't think I really connected every disease and disorder, cancer, every single thing is all about a disrupted circadian rhythm. And of this night and day cycle, like I think we had become so we have become so detached from

evolution and working with quite literally the stars, quite literally being in this evolution of four billion years. And now in the last 180 years, we feel we're superior to all of our ancestors. And we're not. We are so we're basically the 20 year old self, aren't we? And just be like, I know everything. And sooner enough we'll realize, God, we know nothing. And I think that's a real interesting cycle how evolution sort of happens.

So that was really important to me. Another one which is called My Brain or Your Brain? Your Brain on Art. Your Brain on Art. Yes. Another absolute winner. In a way, I would love it to be more sort of

sciencey on the title because it is so it's all about facts. It's all about how our bodies literally need art and beauty. my god, there was a whole beauty thing that I wanted to talk to you about. But another episode.

Tony Martignetti | 43:57

Another episode.

Frankie Boyle | 43:59

Another episode.

And then I think the third one, which is probably a bit it sounds like it sounds so terrible because when I tell people it's a really good book, it's you are a badass.

Tony Martignetti | 44:09

Yeah. Again Sincero.

Frankie Boyle | 44:11

Yes. And it sounds terrible, but it's so insightful. And she does it in such a brilliant way. Like if someone isn't woo woo, isn't into like spirituality, isn't into like, you know, learning or helping yourself, you just need to know the facts. She just does it so perfectly. She's like, These are the facts. This is how psychology works. Get over it. And I love it. And so yeah, that's so

Tony Martignetti | 44:35

What a great combination. And and I will just say that Susan Mag Salmon and Ivy Ross were past guests of my show. And one of my favorite episodes, I just they were so lovely. And if there's one book I wish I could have written, that was the book. And like that is just such a wonderful book. So before I let you go, I want to start by saying, my gosh, I'm so grateful that you came here. This is wonderful. So many great insights and stories. Thank you.

Frankie Boyle | 45:04

thank you. That's really, really kind. And my God, I could talk to you for days and it's yeah it's

Tony Martignetti | 45:08

More to come for sure. And before I let you go, I want people to know where they can find out more about your work and where they can follow your journey from here on.

Frankie Boyle | 45:17

Yes, so Instagram, which is Frankie Boyle Studio. And I'm very soon to be dropping a sort of no how often vlog on YouTube, but it'll be probably fortnightly or monthly vlog. with the insights in the I've just been filming lots about very exciting jobs that I've been doing, conversations I've been having with professors, scientists, and I just feel like all of this information should be should be shared. so that will be yeah, soon to be watching.

Tony Martignetti | 45:47

Absolutely. And hopefully you'll be sharing some podcasts that you've been on with some interesting bald headed guests.

Frankie Boyle | 45:52

Maybe just a few.

Tony Martignetti | 45:56

Awesome. Thank you again. Thanks listeners for coming on this journey with us. And truly, I know you're leaving with a new understanding of light and how it impacts our world. And that is a wrap. Thank you.

Frankie Boyle | 46:09

Thank you.

Tony Martignetti | 46:10

What an illuminating conversation with Frankie Boyle. What stays with me most is how something that initially made Frankie's life more challenging ultimately helped her discover her extraordinary gift. Growing up with a developmental language disorder, Frankie learned to understand the world differently. Before she could fully rely on words, she was learning to read expressions, environments, and the subtle ways that people respond to the spaces around them.

And what began as a way of navigating the world became her way of changing it. I love that reminder that sometimes our greatest gifts are hidden inside the very things that make us feel different. Frankie's journey also challenges us to think about something we rarely notice. How profoundly our surroundings influence the way we feel, think, create, and connect. We spend so much time trying to change ourselves.

But how often do we consider changing the environments we're in? And perhaps most fittingly, Frankie brought us right back to the campfire itself. For generations, fire has represented warmth, safety, connection, and a place to share our stories. It's a reminder that light does more than illuminate what's around us. It can influence how we experience the world and one another. So here's something I'd love you to consider.

What if the very thing you've spent your life trying to overcome is actually pointing you towards something you're uniquely meant to contribute? And what might change if you stopped trying to fit into the world around you and started creating an environment where you could truly shine? Frankie, thank you for reminding us that we weren't all designed to blend in. Sometimes we're here to bring a different kind of light into the world. And to everyone listening,

Thank you for joining us around the Virtual Campfire. If this conversation sparks something in you, please share it with someone who might benefit from hearing Frankie's story. And remember, the virtual campfire is proudly produced by It All Works. Until next time, keep following your curiosity, embrace what makes you different, and never underestimate the light you bring into the world. Keep your fire burning.