Mari Agaton: Can you hear me all right? I can't hear you, though, so I'm not...

Iris Schencke: Hello!

Mari Agaton: Hello, how are you?

Iris Schencke: Good. Nice to see you.

Mari Agaton: Nice to see you too [laughs].

Iris Schencke: [Laughing] Yeah. This is special.

Mari Agaton: Yeah [laughing].

Iris Schencke: Yes.

Mari Agaton: Very exciting. Again, thank you for participating in this. And, of course, at any time, if you're like, “Okay, I'm, I’m done for today”, or if you want to like to do some now and set up another time or anything you want to do, just let me know and, um…

Iris Schencke: Sure.

[Some overlapping of voices]

Iris Schencke: An hour is a fairly long time.

Mari Agaton: Yeah, yeah. It is a long time.

Iris Schencke: Yeah, yeah.

Mari Agaton: Yeah, so as long as you want to go. If it's 30 minutes, you know…

[Some overlapping voice, speech is unknown]

Mari Agaton: Ok.

Iris Schencke: So I agree.

Mari Agaton: Okay. [laughing] Okay, so... I'm just going to start off by asking you, who you are and… You know, can you please introduce yourself a little bit, tell us who you are…

[This next portion features conversation about technical difficulties and is not pertinent to the interview.]

Iris Schencke: Now you froze. Can you hear me? Huh [sighs].

[background noises]

Iris: Ah, you froze up!

Mari Agaton: Yeah, sorry about that, my internet is a little bit unstable, so um… So if it's okay with you, I'm going to turn off my camera while you're speaking just so I don't have any internet interruptions, if that's okay with you.

Iris Schencke: Okay. All right. So, okay. I’ll start.

Iris Schencke: Um, my name is Claire Iris Schencke and I like to say that I am from Humboldt County, but that my accent is from Sweden. I have lived in California since 1969, and I, and I came to Humboldt County in 1985. I came with my husband and my six month old baby. We had been living in San Francisco and we thought it would be nice to raise him away from the big city and, and in many ways Humboldt County was just a perfect place. I live in Bayside and uh...um… what should I say? I [unintelligible] So, uh, did you want to say something? I can't hear you.

Mari Agaton: No, I'm sorry about that. Go ahead, keep...

Iris Schencke: Okay. So I live in Bayside and I am… I started out in life thinking I would be an artist and, and my mother, who was an artist herself as a young person was very much against it and that made me even more interested in being an artist, and I was accepted to a very good art school in Stockholm, but I realized after a while that she was right in that it was not an easy way which to make a living, so I took a long detour... an exciting detour, that included teaching and also included… many years working for high tech and Silicon Valley. And then when I've... when my son graduated and I ended up with just more time on my hands here in Humboldt County, I… decided to try my art again and it has been very rewarding for me and my art now is sort of related to my high tech experience in that I paint on my iPad and the apps that you can now use on the iPad have become very professional. And it's a very rewarding thing to do. And ah… I’m supposed to be announced... I'm supposed to talk about, or the purpose of this interview is to talk about what it's like to be an artist here in Humboldt County during the Coronavirus times and um, I’m- been thinking about it and I, the first thing I thought about is that we, my husband and I and our friends we, congratulate, congratulate each other on living here in Humboldt County. There is so much… There is so much beauty and freedom with all of- with the fact that we are so few people here and that we have these endless beaches and beautiful forests and… And I think I'm a typical Humboldter in that I love the beaches and I love walking in the forest and I- I could hug redwoods all day long. So that's- that's my first feeling about it all...

But I have, I very quickly ended up changing my art… That the thing that became visually very interesting were the masks. Our masks, other people's masks, creating masks, making masks out of bras. Um, and I started adding masks to things that I already painted, or I- I should go back a little bit and say that my main practice over the last… Over the last now… nine years that the Ipad it has been around has been painting at live jazz performances. Both locally, we have great jazz here locally usually, all is paused right now, and also at various jazz festivals and the jazz cruises, and that of course came to a screeching halt… With, with the virus, and I am, um, I am actually very concerned for all the performers and all the venues, they are, they're having a very rough time. Um... Some of them have started... streaming live jazz performances on television and I've actually spent some time on my iPad painting during the stream shows which is not all that unlike being, being there.

Um, the image is similar, [of course] the feeling of being in your own room, on your own couch is very different feeling than sitting there with other people, but I have added… I have added masks to them. Some of them wore masks, some of them are just given masks on my own. And, uh that's how I adjusted the, uh, live jazz painting practice of mine.

And another thing that I have been doing for many years, is take walks on our endless beaches. I especially like the North Spit, the Ma-le'l Dunes and uh, and uh, Friends of the Dunes Beach, and I have been... gathering up shells and pebbles, and, and I walked with a stick. And when I find something that makes a great head piece, for instance, it could be a dead bird. A dead bird, sad as it is, can also be quite beautiful. It could be um, a jellyfish. It could be seaweed. When I find something that looks like a headpiece, I draw a face with my stick and then I, and then I gather up pebbles and, and debris also. Garbage. Sometimes it looks very pretty. And then I take that away from the beach. I clean the beach as well. And I have been doing that for years, and I, in fact, I had a show recently [unintelligible] with those kinds of paintings and, actually, I shouldn’t call them paintings. They’re, they’re drawings that I photograph with my iPhone and uh, and then I have them printed. Printed on paper or metal. Or canvas. Um...

And those I have, and so what I've done with that is I put, I put masks on them. So now I have a whole bunch of- of these... I'm calling them “Women of Sand” or “Sand Faces”... a whole bunch of them with masks and I uh… There is a very interesting app that I sometimes use called iOrnament, and I've created some imaginary Corona viruses that I placed on the top of, of the sand faces and I collage them together and, um… One of them did well in a competition recently. And that's- that's been kind of fun and um… Yeah, so my practice is changing towards… Towards incorporating virus-like things into my practice and uh… And I can see the beauty in that too.

Um, and then another thing that I've done which, which is, um, which... I should go back to my Scandinavian roots in Finland and Sweden, where I grew up. We have saunas everywhere and a fun thing to do is to… to be very warm in the sauna and then jump into a cold lake or a cold river or if there is soft, new snow [we’ll] all roll in the snow, which is one of the most delicious things you can do, especially when you can get back into the warm sauna afterwards [laughs]. And, uh… so I have discovered something a bit similar here, there, there are people, women, especially here, who do cold water swimming, wild water swimming, and I've just recently started doing that. It is wonderfully invigorating and it seems to chase away, and I have to admit to, even though we feel fortunate, I also have to admit to feeling that this is just going on a very long time and that there is no real end in sight. It- there's no sense of certainty about it coming to an end. I'm even concerned that, that also [I’ll] become such a homebody here in my own comfortable house, that I will be fearful about leaving it, you know? Will I? When will it be possible again to get on an airplane and go to Europe? Um...

It's very hard to say, but when can I, when can I invite my son and his family, our two granddaughters, to come here without worrying about… being infected by them. I would like to have a whole lot of little tests that we could just administer and develop, right at home and see if they turn red or blue [laughs]. Decide if we're safe or not. Anyway, I have, I have my fears about… being as old as I am. I'm 77 years old. My birthday is on the second of November, and that's, that hasn't really, [I haven’t] felt that old, it's feeling it makes me feel older because of the virus. There is something about the uncertainty and the age that uh… I have to admit to it frightening me.

But anyway, I have discovered this new very invigorating new thing that I've incorporated into my art practice as well. And that is jumping into really cold water. If you drive out along the North Spit, the Samoa North Spit, to the, almost to the Coast Guard building, there is a small cove. Framed by a couple of beautiful eucalyptus trees. And the water is very cold. But it's also very pretty at sunset and at sunrise and there are these women, um, who, who do this regularly, they call herself the Humboldt Blue Tits, and I have just become, I've become almost a full member, not quite a full member because I realized I had to climitize myself to this. The first time you do it, you feel as if you're never going to get warm again, especially since there is no sauna to be had, but, uh… So I started doing this and I'm finding it really invigorating, and I've also started painting… something that is actually really quite different from what I have been doing the last few years, these, I am using an app called Paper 53.

A very innovative app. And I'm collaging together… uh, fairly abstract looking… Should I say, images that relate to driving out there and to the cold itself over swimming and, and I'm inserting faces with masks into these images and they're very colorful, the place itself is actually not that colorful, but my, my sense of the place and how, how invigorating, it is to jump in the cold water seems to want to make it very colorful and almost abstract in, and the faces are almost clown-like with their masks under… their head pieces. And that's... this is giving me a feeling of sort of excitement and peace... and, and kind of a gift from this time, this time of isolation. And I'm hoping this… this will be something that I can continue doing and develop and I'll be able to actually swim instead of just taking a quick dip. Eventually.

Mari Agaton: Can you kind of explain why the mask is so like... visually striking to you and why you decided to incorporate it into so many of your- your art pieces?

Iris Schencke: That's a good question. I think that I have, ever since I have some paintings and drawings that I've made as a young child. My mother saved them. They're on really bad papers or they're very yellow, but they're kind of cute and... and they are faces of women, but with fancy clothes too, sort of fashion-like, except... funny looking and and it seems to come naturally to me to take a stick and to draw a face. And to embellish it the way I do on the beach with the pebbles and the junk. The shell casings, and the bottle caps, and um… The Mask fits in there. It's sort of a decorative piece too, and it's a mask to protect us, us from each other, but it's also a decoration of sorts. I have um, I took a workshop in Venice, maybe 15 years ago and I came home and I painted a bunch of masks, Venetian kinds of masks, and although they are not on top of the mouth, they're more on top of the face, they're more related to the eyes, but um… Yeah, I mean it is if you go out in the world right now that is the most striking difference.

In at least in Humboldt County where most people seem to go along with the idea quite willingly.

You know, how are the people on- on- on the radio, who are encouraging this, “stay safe, wear the mask, don’t make us ask” [laughs].

Mari Agaton: So you've been using the iPad for, it sounds like... a few years at this point. What...

Iris Schencke: Ever since- ever since it was invented.

Mari Agaton: Ok.

Iris Schencke: Yes.

Mari Agaton: What were you doing before, and kind of, why did that become appealing to you?

Iris Schencke: I uh… When I started out, long time ago, I painted with watercolors mostly and then I moved on to, to mixed media. Then I had, then I had almost six years of being absolutely enthralled with monotype, oil-based monotype. I took a class from Patricia Senate who is a well known local artist who is an absolute master at monotype. And I took a class, I thought I would spend three months doing this and I spent, I spent three years with her. And then I had, then I had a six year fascination with glaciers. Without... talking about cold and ice and cold water and all of that [unintelligible] you know I have. I am really, it really appeals to me, actually, and I have, in fact I have women sitting in glaciers… from that period on my model types. I had a nice show at [unintelligible] at the end of that.

I- I went to, we went to, Alaska and Iceland and Patagonia. And I was fascinated by the glaciers. On location I painted, I made watercolor sketches and then I... use those for making my… monotypes.

[unintelligible: is that your question?]. Does that answer your question?

Mari Agaton: Yes.

Iris Schencke: Does that answer your question, I need to be loud enough for you to hear me.

Mari Agaton: Oh, yeah. [laughs] No, no, no, no! During this time period has making art become more difficult for you or do you feel like you're- you're able to still create art, like more organically?

Iris Schencke: I think for a while, I stopped. There was this feeling I think among creative people there was this feeling that there would be nothing to do, so you would have tremendous amount of time to make fantastic new projects. That didn't happen. In fact, I ended up spending much more time cooking than I usually do- did before. Mostly because I couldn't say to my husband “I don't feel like cooking today, you go get something”. [laughs] That wasn't something we could do for a while. But now I seem, it seems to me that- that has now that stage has passed, and I'm feeling very excited about what I'm doing here.

It's taking me in a new direction also using a different app, an app that I used for a while and that app got away from me. Some apps update and develop in directions that might feel uncomfortable and this one did, but now I'm sort of finding my way back to it. So, so, no. I mean [laughs], it hasn't stopped me at least, not anymore.

Mari Agaton: How is the pandemic affected the way you exhibit your art or show your art?

Iris Schencke: Well, uh, well that's the sad thing, you know. Just a few years ago we had, we had a large number of very exciting galleries, you know. Third Street and the Black Faun and [unintelligible] and… Yeah, and they're all closed now and gone away. And even if they were here, they probably wouldn't do much of anything. It's, this is really a difficult time for that. So to the extent I could say that I'm exhibiting my artist, it's all done really on social media. Which also means I'm not selling it really. I get some pleasure out of people liking things which is maybe ridiculous but that's [laughs, unintelligible]. Yeah, so yes. You have to be able to feel like you're an artist, even if you're not selling things, these things.

Mari Agaton: So kind of going back to, uh, you know, your interest in art, um... Where you, you know, self taught mostly, um, did you take a lot of, I know you had talked about taking some classes, did you go to school for art or are you kind of like a mix of the two?

Iris Schencke: I… right after high school I was admitted to the best art school in Stockholm. It's called Konsfack. Sadly though, even though I felt extremely proud of having gotten in, I didn't really thrive there and I continued my art by studying art history at the Stockholm University, and uh… Then there were years when I really didn't do much art at all. And I returned to art. When I returned to art, already as a, after, after sort of retiring from the tech business I uh, I took classes and there are some people here that I really that I feel are excellent teachers like Bob Benson, who is now retired, and Leanne Tron, and, who was at HSU and also at CR [College of the Redwoods] and Cynthia… Hooper? At CR. So I've taken classes and I have also taken workshops. When it comes to the iPad painting, I've, I've taken workshops and been the presenter at workshops as well. Um…

So… self taught? No, I don't think of myself as autodidact, I don't necessarily think that that's the way to go. On the other hand, learning the technique of using the iPad is something I've, I've done with some help, but also quite, quite a bit on my own. But I am… you know, I don't think of myself as naive in the sense of just doing it on my own.

Mari Agaton: How did you kind of get interested in using the iPad? Why was- like what drew you to that?

Iris Schencke: Well, you know, I worked for Steve Jobs. And I was fascinated [inaudible], I… I felt the thing was beautiful. I had spent a little time on a regular computer doing some things, very clumsy and very hard to do, you know, with a mouse and stuff but...

It seemed- it seemed to me like a natural thing. I don't know, I just took to it. The fact that you could… the fact that you can use a pencil. On a screen. And, and, oh yes. Now this is actually a really important point since I was, I was trying to draw and paint at live performances. But to do that with, you know, paper and ink… and this is very difficult, very clumsy and completely visible. The iPad is such a small thing. You can sit with, sit with it here in your, near your chest and it's almost invisible. It takes up no space. It's really powerful. It's like you have a whole art studio and it's not messy. You don't spill anything on yourself. So it's like an ideal thing to do if you want to paint a live performance. Yeah. Because I had already started doing that, I mean going and trying to paint or draw at performances. Those things didn't turn out very well [laughs]. Good questions. Thank you for the questions, it actually helps.

Mari Agaton: Yeah, yeah, no problem.

Iris Schencke: Yeah.

Mari Agaton: Do you think the pandemic, you know, kind of going back to that. Do you think that will have like a really big impact on the artistic community up here?

Iris Schencke: It has a really big impact on… You know, one could maybe even talk about artists as gig people, not all that different from Uber drivers in that we depend on… We don't depend on being able to show things and maybe depend on sort of customers, clients, audiences and, as such, I think it would have an enormous impact. On the other hand, there might also be people, artists among us who have reputations, that are such that they can reach out without actually having to show in a gallery. But no I am… There is every reason to be very concerned.

Mari Agaton: Can you kind of explain what some of your, your fears are about that and for the future?

Iris Schencke: Hm. You might have to ask somebody who is a more successful artist in terms of commercial stuff, really selling a lot. I am, I am not really that. My concern though is that… Well, it's, it's always difficult to sell art [as, as] anybody who is in the art. Anyone who is an artist knows it's difficult to break through. Right now, I think it's probably almost impossible. And then the venues are… They must all be collapsing.

Mari Agaton: How long do you think it'll kind of take for this area, like the arts community in this area, to kind of come back to where it was before?

Iris Schencke: [Sighs] Well, you know, you know, I mean, these galleries that I mentioned they closed before Covid happened. There isn't that much of a... there is not really an art buying audience here. I was thinking about the show was at, at Black Faun- do you know Black Faun? Yeah, they were amazing shows. But in some ways, Black Faun ended up being sort of a museum giving a lot of free stuff to people. I mean, when I had my show there, we had just like jazz performances for free. Four times during my show and, um… So in that sense, the galleries operate much more like museums, then sort of businesses and that probably didn't work out for it- didn't work out for the people. They had to have some other kind of income and do it as a, as a sort of a fun thing to do and… But, but, on the other hand, there are some new trends here. I don't know if you, if you know that real estate right now is going up in value tremendously. People have discovered that this, this little bit of coast here doesn't burn and it's not so hot that you can't live here. And that there's good food here. We might end up with people coming here who can afford to buy art possibly… They might also make it very difficult for regular people to live here, but that's a different question. Yeah.

Mari Agaton: Going back to, you know, your art that you're making now, um, what kind of inspired you to branch out in your mediums and, you know, why did you decide to go so far away from using the iPad into, you know, as your main media to drawing on the beach?

Iris Schencke: [I love drawing on] the beach. Well, if you spend so much time on the beach you have to do something on the beach. [Laughs] I don't know! You know what I- from my mother whenever she would sit down and talk on the phone she would always doodle a lot, and draw, and draw. I wish I had saved those- they were very creative things. I do that too. If I'm somewhere and there's something you can draw, I will draw on it. That's just natural for me, it's- drawing on the beach was another- I don’t know, it just happened.

And there were so many, so many cool things that you could add to drawing. You know? And every time you go to the beach here, the beach is different, and I go to the same beach all the time. And there's always something new to be discovered. You know, the seasons [inaudible].

Sometimes the whole beach is blue. It does by the wind sailors. And other times it's full of huge, huge jellyfish. Other times, there are dead seals and lots of dead birds. And after [inaudible], there are, there is more plastic debris to decorate the faces with.

[Pause]

And then I was using my- my tech with that too, and I really like my iPhone as a camera. I think of it more as a camera than anything else. And, ah... it's a very versatile instrument.

Mari Agaton: So would you say that your, your mom and you know the way she… drew when you were younger, that's kind of like a big inspiration of what kind of got you interested in art in the first place?

Iris Schencke: Very much so. Very much so. My mother… I was born right during the war in Helsinki, Finland into a Swedish speaking family. We thought of ourselves as Swedes. And, ah…

[Pause]

Those were difficult times, and my mother, my mother did things to [sort of] amplify the income by- she painted on trays and she painted… things like that. And, and she would be standing with an easel and I would be by her feet and whatever she was working with, I also got a little bit of that to work with. I remember at one point, she was gilding something, she had made an Egyptian kind of drawing on a piece of, piece of wood that was going to become tray- serving tray sort of decorative thing and, um...

And so then we both had gold colored nails afterwards because we've painted our nails too with the same gold. I remember that distinctly. I was her little, little child on- by her feet kind of doing the same thing she was doing. Yeah… Later on she was ashamed of this. She thought those things were kind of cheapy things, but that was what she felt she had to do, but it was inspiring for me.

But then when- a later on when my my school, my art teacher at school always thought that I was really talented and they were talked to my mom and say, “[she’s] talented” but my mother was so afraid of that because she had ambitions as an artist too and it didn't work out for her. She didn't really want me to do it. So, you know, you get your kids paintings and you put them on the refrigerator. She didn't [laughs]! Yeah, so she was both an inspiration and also in some ways an obstacle. [Pause] But… She was lovely and very beautiful.

Mari Agaton: Can you kind of explain like your style- like the way, you know, in your jazz photograph- or jazz paintings, are very abstract and very free flowing and a lot of your other art seems to kind of be in that same vein, can you kind of like explain why?

Iris Schencke: Well I, you know I grew up in Stockholm, in the mid to late 60s, and we had a very- we had a brilliant guy who ran the modern Museum of Art, and I thought of that as my home away from home. I spent so much time there and I was, my main- the thing that I like the best was avant-garde stuff. Okay? And then of course that was sort of modernism. You know, like, you know, if you know about artists like [inaudible]. Anyways, I was steeped in that kind of art. I… sometimes I'm bothered by Humboldt County’s…

[Pause]

Big [inaudible]... Big addiction and admiration for the fairly realistic oil painting of a landscape. I mean, there are people that do that very well. But there are also lots of other things you can do with art. I'm sort of doing the other things with art and I grew up in that kind of way, too. I always think you can use a camera if you want something really photorealistic [laughs].

Mari Agaton: Do you have any, like big plans for any new projects or are you just kind of taking- taking your projects as you go?

Iris Schencke: Right now I am focusing both on the sort of practice of learning and enjoying and taking advantage of this wild cold swimming, which actually, it takes- it takes thought, it takes planning because if you don't do it right, you're going to end up with hypothermia and die so [laughs] so it has to be done with some caution. And- and combining that with art and there are places here, beautiful places to go to, like Stone Lagoon and Big Lagoon. And, and, of course, these coasts, right here on the coast. But nearby, and I- that, that- it just came to me and I think “this is something I can continue doing”, and it feels new and fresh as well.

Mari Agaton: Could you go a little deeper into the exact way you're incorporating the cold water swimming with your art?

Iris Schencke: Well as I drive up there, it usually is at sunset, the sun is so intense, I can barely see [laughs]. It, it, it… When there is a definite visual input there, the cove itself is, is, it's at sunset, it's colorful and then it becomes- and other times it's completely gray. Something unbelievably gray with the color of the water and the color of the sky is the same. And there are just a few lines, sort of round lines. So I draw, I draw out there and I am -I'm actually stopping and taking pictures. I take more time than I need, because I feel it's a visual adventure, as well as a physical experience, and, ah… And then, the fact that the experience of getting in the cold water is so intense. That seems to affect the… almost the way my hand moves when I'm drawing. And also, it adds color and the fact that it's intense makes the colors intense, so awesome. And I'm actually surprised at that myself because what I'm doing, I mean, I am enjoying the sort of muted colors or the… golden colors of the sunset. I'm enjoying them and I get them in pictures but my paintings don't really look like that. My paintings, you know I think I sent some to you, that my paintings have a much more garish set of colors in them. That just happens. When it happens, I go with it [laughs]. It's nice when things happen. I also, in my, in my background, I also have two years in Mexico City when I was a teenager, and that's a place with a huge amount of intense colors, the whole Mexican life, architecture, crafts, all that is very colorful, very, very colorful compared to Scandinavia. And I think that I did take some of that. Some of that ended up being part of me. It was an exciting time for me.

Mari Agaton: Is there anything in specific you would like to add that I haven't

asked, or that you haven't been able to talk about yet?

Iris Schencke: That's always a good question. At this point, I don't think so. No. I suppose we could add more if there is something that comes up, is that true?

Mari Agaton: Yes. Yeah, yeah.

Iris Schencke: Yeah. Now I feel like asking you all these questions, but I guess that's not how it's done [laughs]! Yeah, okay. Actually, no, there is something I like to say. I have, I have a five year old granddaughter that I wish I could see more often and she is- I think she's showing some real artistic abilities, she draws beautifully and she also, she’s sort of three dimensional, she makes herself dinosaur costumes. Today she wore a homemade- she makes it out of paper and tape. And today she wore at home, a, you know, costume she made herself for Halloween. So I'm sort of excited about- and she has my first name. My name is Claire. I'm sort of excited about her continuing in this artistic name.

Mari Agaton: If there's something you want to tell, like future listeners that you think would be important… like, what would that be, like one thing you would like, to like to share?

Iris Schencke: Should it be related to this crisis that we're experiencing? So is that our focus here, by and large?

Mari Agaton: Yeah. Yeah, it's like on that, but also on you as an artist living through this time here in Humboldt County. So, you can kind of interpret that question in any way you'd like to... like to interpret it.

Iris Schencke: Ok. Then I would like to say that it's extremely gratifying to feel that my creativity has not in any way diminished. In fact, it's maybe even more there than before, even though I'm this old. I expect that I will continue doing art tonight, I just can't lift my hand anymore. I am...

That is something wonderful, and when I- when I returned to art, I wasn't sure. But it's, it is, it doesn't go away. And- and in some ways, being an older person, you are- Or if I feel free in so many ways, it doesn't matter to me all that much, what other people think, for instance. I think you're more self conscious when you're younger possibly. And so... yeah, I'd like to say that to- to artists and people of all kinds that creativity doesn't go away just because- because you become old. Or it hasn’t for me.

Mari Agaton: Well, okay. Is there anything else you'd like to talk about? I feel like we've kind of- you kind of answered all of my questions, pretty fully.

Iris Schencke: I could say one more thing. One more thing. I think we tend to think of creativity as related mostly to the arts, and having spent time with software engineers at a place like Apple Computer, I have to say that they are incredibly creative too. There are so many ways of being creative. You can be creative in the art, you can be creative with technology, you can be creative…

[Pause]

You can probably be creative, as a fire- as a firefighter. I mean, I think creativity is… Is there in so many, in so many ways for human beings.

[Pause]

Mari Agaton: Well, thank you. That was great.