

LIBR588 Oral History Interview Transcript: At Home in 2020

Interviewee: Simone Collins

Interviewer: Sammy Van Herk

Date: March 12, 2021

Location: Toronto (Simone Collins), Vancouver (Sammy Van Herk)

SVH: Alright, I am Sammy Van Herk and I am currently in Vancouver, B.C. It is Friday the 12th of March 2021. Today I will be interviewing my friend and former co-worker on the concept of home in relation to COVID and 2020. If I could just get you to say your name and location for the record?

SC: I am Simone Collins and I am in Toronto Ontario.

SVH: And do you consent to being interviewed today?

SC: I do.

SVH: Thank you. Okay. To start off, could you tell me a bit about where you are currently, could you describe your surroundings for me?

SC: I am in my studio, where I make art, in my home. It's at the top floor so it gets really hot in the summer. It's a little room. What other specific details?

SVH: So what is on the table behind you, what can I see in the back of the shot right now?

SC: This is usually where I paint [gesturing to table behind her], this in front of me is another desk and that's usually where I do the collaging part, and that's the dualism of my art. I collage and paint so it's kind of like the room is divided in half that way. So this is like the liquid side [gesturing behind her] and that's the dry side [gesturing to the table in front of her]. And they can only meet under certain, specific conditions. (Laughs.) Or while I'm in the process, so yeah they're kept separate.

SVH: Right. And would you consider this space to be part of your home?

SC: Definitely, yeah. This is like my special room in the house, which is like both for work but also just like more—this is my creative spot. The dog doesn't even really come in here. My husband only comes in here under specific circumstances (laughs) and yeah, it's like a sacred space.

SVH: [02:08] Within your studio, or within your home in general, for you, what do you think makes a space feel like home?

SC: Who has access to it. The noise levels. Umm, freely decorate it—the stuff on my walls is like reference stuff? But also, um, yeah, it's important to be able to like decorate it how you want to reflect your inner self.

SVH: So would you say home for you is more about tangible things, or intangible, or a bit of both of those things coming together?

SC: It's the perfect mixture of both of them. Pre-covid it was also like who you can invite in—you can't really do that now but—yeah.

SVH: Sort of on that topic, so this week more or less marks the one-year anniversary of the initial phase of lockdown, for COVID-19. Do you remember where you were and what you were doing around this time last year?

SC: Vividly! Because it's my birthday weekend, so last year it was supposed to be a big celebration here —actually, no sorry, specifically I was gonna have a bunch of people over to a friend's house because I live above my sister and she had a very big show that she was going to be doing the next day [phone chimes] so I didn't want to bother her with my friends' loudness. But then her show was cancelled, because of COVID, and we had the decision of like, should we cancel my birthday, or just like sneak it in under the line? And it was like the last thing that we did socially, to the point where my friends joke that my birthday launched the global pandemic, which is really great. But, yeah, like, those two things coincide for me and that was the last time we had people in my house so it's very bittersweet.

SVH: [04:32] And how do you feel about your birthday this year, because that's coming up, with regards to COVID?

SC: It's so much simpler now because you know what to expect, to an extent. So it's like, meet people outside on a hike, a good like four couples people are coming, and dogs. So there's no question of having people in the house—like it's just—I mean, we've been having people over in the backyard, which is like an extension of the home, so that's been really nice, to have a backyard, because people don't have backyards you know, so, yeah.

SVH: And with regards to the actual space, your actual home, in the past year, how has that spaced changed for you? What are the different roles that it's taken on in the past year?

SC: It's the safe space. It's the place where you have to share. With my husband, he is a teacher so he had to teach from home on two separate chunks. And that's, you know, spending twenty-four-seven with somebody (laughs). It's kind of challenging! But um yeah, I'm used to working from home, for I mean some of my work. It vacillated from being two crowded and very nice and comfy cozy, to crowded, and then nice and comfy cozy, so it's a cyclical thing I guess.

SVH: **[06:24]** And is having all of these different roles: living space, working space, your husband's working space, has that changed the way that you see your home? For better or for worse I guess?

SC: I'm just like completely appreciative of having as much space as I do. I've had a couple friends who've had to move and, you know, that's a nightmare to move during COVID. I would know because I helped. It was a ten hour move (sighs). And um—oh, I forgot to mention! Also, I work out now in the room below and that is like super lucky that I can do that because again, that workout—that place where I work out is like where my husband is when he's not off teaching at school. So I only have access to that when he's not around and it's also right above my sister's bedroom so it's like you have to be aware of noise and yeah, in that way. My husband like, won't work out in the house because it's just too loud and so he goes out in the garage. So we don't share workout space so that's good! But like workout space is like so crucial, and lucky that we can like do that here. Cause like I'm normally a hockey player and there's no hockey this year (sighs).

SVH: If you had to list maybe three to five of your favourite parts of your house, either before COVID or during COVID—

SC: Mmm.

SVH: — What would those favourite parts be?

SC: **[08:01]** This is the best room. It's the room where like the coolest things that I do happen. The living room is fun when there's people to populate it but, I mean, I work pretty hard at making it cozy for as many people as possible, which is like kind of funny because, I mean, there's just me and my husband and also like my sister and her boyfriend, so it's like nice to have the whole bubble in there, it changes the space a lot. And, um, I don't know. (Long pause.) What was the question again? (Laughs.)

SVH: Some of your favourite parts of the house.

SC: One of the first things I did when COVID happened was repaint the kitchen and I also repainted my sister's kitchen. There definitely was like a, *Well, we're gonna be stuck here, in this space, so just like make the space work for you more.* And getting around to like doing repairs and stuff that we just sort of let slide because you're not in your home as much. We kind of went like a whole year (laughs) this is ridiculous, but we went a whole year with like six—like five of our six pot lights in our living room being out. Because who cares?! Cause we're not in there. So getting around to like stuff like that, like making the home function more, that was like a COVID push or motivation.

SVH: So would you say that in some ways you kind of appreciate the time that COVID has given you to kind of focus on your home?

SC: **[10:05]** Yeah actually! I hadn't thought of it that way but that's a really good way to put it. If you're forced in a space you're either going to really resent it and feel trapped by it or, the

more optimistic approach I guess is to make it pretty and functional and communicate about sharing (laughs) and all that. So yeah, I guess COVID has done that. That's a good silver lining.

SVH: Was there ever a time in the past year that you did feel trapped by your house? Or trapped by the circumstances?

SC: (Sharp inhale.) Mmmmm. Honestly, my husband working from home was kind of tough. But that's just I guess because it's on top of everything else. So it was like a compounding effect. More so than like in and of itself. And it's just really hard to be resentful or take for granted a space that other people don't have. You hear about evictions and you hear about like—a friend had a baby in their condo that didn't end up getting sold because of COVID and they had the new baby, in addition to their toddler, they had to house the baby in like the bathroom—like this kind of thing. I am totally aware that not having children (laughs) changes the space, and like having space, and like yeah. I will never take for granted that I have a studio where I live, also, super rare. Never gonna take that for granted. I mean, was it caving down on my head for a good year and a half? Yes. But we fixed it finally. (Laughs.)

SVH: [12:14] And so did you live in this space before COVID happened?

SC: Mhmm. We lived in this house since 2015. Yes.

SVH: And when you moved in did it immediately feel like home for you guys or did that take time?

SC: (Sighs.) Moving in was a semi-traumatic event because that was right around the time when my husband had a horrible accident and got sent to the hospital. I didn't have a lot of friends to help me move but yeah, he was in the hospital. That was just like, the actual moving. When it came to it being our home yeah it was pretty homey straight away. That's probably a function from having moved from a really gross little apartment. Anything would be good in comparison! But yeah.

SVH: When you started looking for this space was there a wish list of things that you had that you were looking for?

SC: Honestly I'm not as picky as other people so, I mean my sister also had a say in it. My one thing was just this room. And it's not a big room, and that's okay, that's fine by me. It was just that I wanted a "room of one's own" (said in a sing-song voice). That was the main wish list. And that it was close to the subway (laughs).

SVH: [14:00] You said you moved in 2015?

SC: Mhmm.

SVH: So almost six years ago? Depending on what time of year that was.

SC: (Coughs.) It was Canada Day weekend because then we went to a cottage and then my husband's leg got kind of blown up (laughs) and that's how to position that in my mind. Time flies. I can't believe I've been here for so long. For that long.

SVH: And do you guys see yourselves staying there for much longer?

SC: Well, Toronto real estate is crazy. We do have thoughts about moving, but when you think about buying a house, and you think about how it's like—the statistic I've heard is that two people together need to earn \$200,000 a year to afford a mortgage realistically in downtown Toronto. It's just like—(laughs) that's not—I can't foresee that but yeah. I don't know, I'd like to live on a less busy street and have a home where you don't have to worry about mystery electrical problems that might burn you up while you sleep. This sort of thing.

SVH: That seems fair. (Laughter.) That doesn't seem like a lot to ask for.

SC: It's that thing where it's like ugh, do you fix that, which entails gutting the whole house? Or do you just move on?

SVH: [16:08] And outside of the physical structure of your house, does Toronto feel like home for you?

SC: Yeah, definitely. I was born and raised in Toronto. And I've only ever lived outside of the city during university, and that's only part of the year. So yeah, Toronto has always felt like home. I've never really had a desire to leave. I mean, there's a lot of problems in this city but there's also a lot of cool and great things. It's just a shame that it's so expensive now. A lot of people I know are moving to Prince Edward County, or Kingston, or Hamilton, and even those are becoming unaffordable very quickly so, who knows?

SVH: And of all the places to call home, I mean I guess you only have your perspective on it, but how do you feel that Toronto's been as a place to call home during COVID?

SC: I know that I have a unique perspective because I don't pay rent and so I don't have to worry about being evicted and that's just a completely different thing for, I don't know, most people, and not one that I take for granted. It's been pretty easy to know that I don't have to worry fundamentally like some people do. It's a lot easier to feel like you're at home when you don't have to worry like that.

SVH: [18:05] And just to clarify, you don't pay rent because you guys own the home?

SC: Yepp. My parents—well I don't know, technically my grandparents but anyways, there's generational wealth and they helped buy us a house, me and my sister together. And that is a total life changer, complete. Like I didn't know that they were in a position to do that until it happened. I didn't grow up knowing, *Oh my grandparents are gonna buy me a house*, like that was never even hinted at, until it was like, *how else are you guys gonna ever?*—it's like, *yeah, we'll accept this. Oh yes we will.*

SVH: I know your sister lives in the same building as you, and does the rest of your family live nearby?

SC: They're a couple of TTC stops away. My parents live in the city.

SVH: Do you think that contributes to Toronto feeling like home for you? Having your family close by?

SC: Yeah, and also all of my friends, well most of them, you're in Vancouver, but a good chunk of even university friends live within, if not just right in the city, within the reach of the city so it brings people together that way—proximity. Also it's where I work. I mean I know I work as a barista, I can do that anywhere but, I mean, I've worked in the same café for (laughs) a long time! Since 2013, on and off. I have regular's kids who I knew as they were born and now they're little people! It's crazy. That's my community, my work community. Every time my husband talks about like, *oh if we moved out of the city we could get so much more space!* But it's like, *At what cost? I don't want to* (said in a British accent). (Laughs.)

SVH: [20:49] Going back to work, I know that you work as an artist but also as an artist's assistant, can you tell me a little bit more about that and what that entails for you?

SC: I work for Cybele Young. She makes a variety of different work but I mainly work with her on paper sculptures and I help her do fabrication. I've been able to do that from home pretty—not pretty easily—I mean it's sad to not be in the same space, but it's easy enough to get a load of paper and you know it will last you. [Holds up pile of paper.] This is the very flowy paper which I got yesterday. But she has her physical studio space quite nearby as well, again just a couple subway stops. So that's closely linked to my home. My work is closely linked to my home. My parents are closely linked to my home. The subway is very important and good. And I can bike.

SVH: [22:06] Have you been able to work in the studio at all since restrictions have lightened a little bit or not?

SC: We did for a chunk in—from May to September I think, because then you could keep the doors open, everyone wears masks and what not, and that was good, especially for more confusing mechanical things. But I can also just use this space to do that work.

SVH: Do you find that you work differently when you're in the studio surrounded by other people? Do you find that the workflow is different?

SC: Snags in confusion last less long because you can get them clarified. There is something to be said for being in person when you're fabricating something. Sometimes it's hard to communicate with just words or even drawings. Artists are good at communicating in some ways and (laughs)—but also, if it's a finicky detailed thing, that's more challenging. And maybe it's a little bit lonelier.

SVH: With that in mind do you find that, as an artist, I guess also as an artist's assistant but primarily as an artist who has a home studio, have you found that living and working and

working out and having your husband living and working and also trying to create in this space, do you think that's affected your artistic practice in any way?

SC: **[23:58]** I already had such an appreciation for time alone but now it's renewed, definitely. When everything closed down and I couldn't go—and you had to be home—it's funny, now you have exponentially more time but you don't necessarily have exponentially more creative—I don't want to say “juices”, that is not the word I want to use—but that is a resource that you have to maintain and can get tapped out. And then after that you might still be plugging away and working on something but I feel like I'm more apt to make things that I don't like or make mistakes, or more egregious mistakes or whatever. Because creative work is—there is an organic thing to it, it's been both great and finnickily.

SVH: I know that because we got to know each other through working for Cybèle Young and I think it's safe to say that a lot of her work is informed—and a lot of her inspiration is kind of informed by—serendipity and happenstance and the hilarity that ensues from mishearing what someone has said and eavesdropping on conversations at local cafés and restaurants. Not having that for almost a year, do you see that reflected in your own work, in your creativity? And I guess, tied in with that, where are you getting most of your creativity from now? What's your inspiration drawing from?

SC: **[26:16]** A bunch of things that I had thought to do before the lockdown happened are coming out kind of just now. I don't know that I ever, for my own work, that I am ever that affected by like things that are going on in the media. I think a lot of my work is a reflection of internal stuff and memories and dreams and that very naval gazing kind of thing. (Laughs.) But you're supposed to create what you know so. Yeah. That's my answer to that.

SVH: With regards to your own art, have you participated in any of the COVID-19 art projects?

SC: Like what?

SVH: I know there's been a lot of calls for submission, some specifically for artists about contributing a kind of portrait or COVID related art piece.

SC: Truuuue. I — (long pause).

SVH: Like Gallery1313 for example.

SC: **[27:52]** Yeah, I don't know, I see those and (sighs), I don't know, I'm not super motivated. I did make one piece that's gotten sold actually, but that was like my COVID piece. It was a little girl, it was called “Girl Sanitizing Bug” and it was a girl in a space kind of closing in dark around her. I don't know if I set out to make a COVID piece but that's what came out. The rest of it is more subtle because I do collages where I'm combining biological and mineral and plant, so there is imagery of microscopic things invading. It's actually really weird, I started working in January 2018 on a collage I did of a bisected skull and throat and it's being buried in the ground and then a bacteriophage is entering in and that was right before I heard about COVID. Sorry,

January 2019 I should say. That was like, *where did that come from?! I didn't know about COVID when I started this piece.*

SVH: Do you worry at all that people are going to misread your work now because it has those elements or do you not worry about that so much?

SC: I don't worry about it because it is—I mean it is happening. (Sighs.) Bodily invasion was a thing before COVID it's just people are more hyper vigilant about it now. And maybe we'll go back to not being hypervigilant about it one day. Who knows?

SVH: **[30:14]** With those calls for submission, I know there's been a really long list of institutions and archives and galleries that have been calling for people to submit either journal entries, or e-mail correspondence, or recipes, photos, videos, art pieces and portraits, and I think to some extent even this interview could be considered part of that grouping of asking people to reflect on what could possibly be a really traumatic time for people. I'm just wondering if you had any thoughts on that kind of desire to collect and asking people to submit work that might be traumatic for others to consume?

SC: Well anytime you think about a historical happening like this, like with the 1918 influenza epidemic, the first thing I always think about is, *What were they thinking? What were they feeling? How was it daily for them? How did they really relate to like what was going on while it was going on?* I mean journal entries and that kind of thing, that would be pretty fascinating. Was there a rise in people making sourdough then? (Laughs.) Who knows? So yeah, it is important to try and archive the inner lives of people. That's a hard thing to do. It's just that when it comes to artworks there's more literal, on the nose artwork, and then there's—there's also an aspect of you can't really talk about something until you've had time to reflect on it and we're nowhere outside of it being over and being able to reflect on it from a normal standpoint. So that will—obviously I meant that's just time passing.

SVH: **[32:30]** So I wonder with these places that are doing calls for submission, if their submission portals will close around the time that everyone gets vaccinated but based on what you've just said, it could be really interesting to leave those—

SC: Yeah.

SVH: — portals open, to give people that time to reflect.

SC: The wave of the actual reflections as opposed to reactions. That'll be a whole different thing.

SVH: And do you think it's important for these centralized repositories to be collecting reflections of a bunch of people, to be stored in one place, for the future to reflect on them? Or do you think it's important for people to be keeping these things for their own personal use? Or a bit of both?

SC: Whoever is willing to share their personal experiences, brave — kudos to them! Brave. (Clears throat.) I guess if there's protection of anonymity and such that would be useful. I would want to see that stuff when enough time has passed. Mhmm.

SVH: [33:58] And I think the ones that deal with more creative interpretations of COVID are maybe a little bit different but I know we've talked in some of my classes about the ethics around asking people to submit journal entries or reflections on COVID and what kind of community that might reflect based on who might have the time to even be bothered to submit—

SC: (Laughing exhale.)

SVH: — stuff like that. [Phone chimes.] I don't know if there's a question in there but just if you have any thoughts about that from an artist's point of view, if you worry about that being a kind of skewed record of what this time was like?

SC: I mean, one should always check the sources. The responsibility for it not being skewed is on—not observer —intaker? (Laughs.) What's the word?

SVH: Consumer?

SC: Yes, that's the word! Consumer. (Sighs.) I don't know, I'm loosely part of like —I used to intern at a gallery called Propellor Centre for Visual Arts —they have a lot of open calls so you don't need to be a member to submit. There is a financial aspect to that though, there is a fee to submit. But it's easy to find free places to submit on Akimbo for instance, I don't know if you know Akimbo?

SVH: [Nods head in agreement.]

SC: Yeah, so there's always those, that's good. Mhmm. (Long pause.) Ask me another question. (Laughter.)

SVH: [36:05] In general, would you say that concepts of home influence the work that you do? Does that influence your artistic practice at all?

SC: I don't know. Yes? I feel like my process now is to create a space and then populate it and that can be an interior. Often it is. And I use a lot of architectural books and do-it-yourself renovation books and also catalogues and stuff but with interior spaces. And then when I mean populate a piece I don't just mean people I mean animals and objects or whatever. I definitely am aware of creating an environment in the space and usually those are playing with the idea of something that seems familiar but also threatening and one aspect of that is to create a home-like atmosphere and then subvert it. Yes. To play with indoor and outdoor. I do that a lot too.

SVH: Is there a particular work, or just more generally, a way you could talk about how you subvert expectations?

SC: [38:02] Someone just contacted me that they wanted to purchase my most favourite piece I've ever done, which is called "Pink Room" and so I've gotta part with that piece (pause) good though. But it is a room in that it's walls but then it's just an open sky, or maybe it's just a domed ceiling, I've kind of hopefully left it up ambiguously. Also I try to put waterfalls inside of living rooms or plants growing out of not just pots but the floor, and that kind of thing. And lighting. Trying to make lighting not come from artificial light sources but a kind of glow—like when lighting hits but sustained. Yeah.

SVH: And what about the way that you put people in these spaces?

SC: Usually their scale is off. They don't fit the room how you would expect them to or they look ambiguous—are they enjoying where they are and who they're with? Especially if they're interacting with an animal. That kind of thing. Are they at home or are they uneasy?

SVH: And I know you said that a lot of your work is inspired by inner thoughts, and feelings, and dreams. Have you noticed that your dreams have changed at all from COVID? Has that impacted your work? (Pause.) That you're aware of I guess.

SC: [40:09] I think the weirder stuff has gotten weirder. The main reoccurring dream, broad theme, that I'm trying to transpose is having either been forced to relinquish any control and give up organization, say like an aquarium, or a plant, or taking care of a small animal or even infant and then this little area, over there, goes to seed. Or stuff mutates. Or some stuff suffers but other stuff grows and thrives and you come back to it and it's this whole different little environment either out of like negligence or because you've been forced to leave it alone. I don't know how (laughs) does any of that make sense? Because it's hard to (laughs) describe it and it's also been hard to put it down on a panel. That has gotten a lot more frequent during COVID.

SVH: And outside of your artistic practice are there other hobbies that you've found that you've really nurtured that maybe you didn't expect, or ones that you've kind of let go to seed that maybe you thought you'd be spending more time on?

SC: [41:57] I became more of a plant person, that's definitely a COVID thing that people are doing. I just got two snake plants that are like my little babies and everyone is on a good, organized watering schedule. And having greenery in every room but oddly not this one. But yeah, every room in the house, that was a priority. Greening the house. For air quality and environmental [aura?] And I never thought of myself as a plant person. Indoor.

SVH: Was it a conscious choice to not have a plant in the studio or did that just happen?

SC: There's not the most room in here. I also knew it was gonna be renovated, so now it has, so now there's no excuse. I do want greenery on the windowsill. I'm just waiting for the right plant to enter my life. (Laughs.)

SVH: So the other side of that question, are there things that you haven't spent a lot of time on that you thought, maybe now that you have this extra free time, supposedly, you thought you would kind of take up?

SC: I don't know. I guess I should be doing my taxes or something with all that time. That's probably not gonna happen. I'm also pretty surprised that I am doing regular workouts cause I never thought that that was my thing either. I would have to go outside of the house to workout. I don't know, things that I've not gotten around to? It would just be so ridiculous for me not to have done all the things that I need to do. I'm very (laughs) privileged, so I can't think of anything really. I've really stuck to my guns and like refused to cook more than I do. (Laughs.)

SVH: [44:36] [Both speaking at once.] Do you find it easier structuring your time now that you're home most of the day?

SC: Yes and no. Maybe I'm a bit of a neat freak but I'll procrastinate getting to artwork unless I know everything is clean in the rest of the house. Maybe that's a latent sexist thing, where I don't feel good about myself unless I know I have a clean house or something? I don't know. I'll be working through that. (Laughs.)

SVH: Do these ideas of gender and expectations of gender come out in your work?

SC: Yeah, I think so. Maybe not very explicitly. Whenever I look at my art I'm like, *A woman made that*. In a good or bad way, there's no like—or, I don't know, maybe it's just impossible to look at your own work and see it how other people see it. But I've definitely been told “Oh your work is very feminine.” Like, is it?? There's (sighs) dead bugs and human teeth and fetuses—and what is the feminine part? What are people seeing? I don't know.

SVH: [46:16] Yeah, I was gonna ask you what you think people mean when they say that.

SC: The colours? There's a lot of pinks and maroons. I also do tend to put little girls in my pieces and they are often Victorian or frilly, but that's just to offset—I don't know. I always think of my juxtapositions of imagery as coming out as androgenous but apparently not. I'm fine with that. I don't think it's a bad thing to be feminine. I think it's a great thing. Yay me.

SVH: Do you think these works that have these little girls in what could be interpreted as domestic scenes, do you think people are interpreting that as a statement on domesticity and femininity?

SC: (Sighs.)

SVH: Or do you want them to? Or do you not want them to interpret it that way?

SC: The scenes are, I hope, not just uncomplicated interior domesticity scenes. I hope I've made it strange enough that there's an adventure going on in the piece. And that that is a nice reflection of traditional femininity being subverted because even if it is rooted in the familiar, traditional girlishness, there's a strange expansive quality to it too hopefully.

SVH: [48:25] And to pull that back a little bit to ideas of the home in general, do you think any of that impacts your understanding of home and ideas about roles in the home?

SC: (Long pause.) Can you say that again because it was skippy.

SVH: Sorry, do you think any of what you put into your work about domesticity and roles in the home, do you think that influences your definition of home or your ideas about home?

SC: I guess (long pause) I don't know. (Long pause.) I don't know. I don't know if once you've made something if then it influences you—that's a chicken and egg question, Sam (laughter) so how do I answer something so philosophical? (Laughter.)

SVH: Maybe there is no answer to that one.

SC: Maybe not, but it is an interesting idea. (Pause.) Actually, so once a piece is finished, you're looking at it like, *Wow, so I made that I guess*. There is more stuff to think about. You know what I'm uncomfortable by is like, *I'm so inspired by my own work*,—like that's just so—like that's not it—

SVH: [50:16] But you see things that you maybe didn't—

SC: Mhmm.

SVH: —intend to be there maybe?

SC: Mhmm. Yeah. I don't know, even through this interview, I didn't think about the domesticity part of my work but that is in there, so yeah. There's always more to reflect on. Or refract on. (Laughs.)

SVH: Well, with that in mind, as we are starting to wrap up on almost an hour here, after talking about ideas of home, either directly or indirectly, I'm just wondering if you would be able to give a brief definition of what home means to you?

SC: It's where you feel safest and you feel the most yourself. (Long pause.) It's the place that you create or you create with other people. And it's the place where you maintain that peace and tranquility. Purposefully.

SVH: [51:57] And lastly, I guess to tie that back into COVID, would you say that any of those aspects have been heightened by the pandemic? Or influenced overtly by the pandemic?

SC: Just never take for granted your space when you have it. Especially because you know how rare and good it is. That's become more stark. It was always there but this is like stark.

SVH: Okay, well, that feels like a good note to end on unless there's anything else that came up while we were talking that you want to add, anything that you wish that I'd asked you about that I didn't ask you about, any closing thoughts?

SC: I'm good.

SVH: Okay.

SC: You were a great interviewer!

SVH: (Laughs.) Thank you and thank you for taking this time to talk to me about home during what is still a crazy time, one year later from when it all started.

SC: Good timing. Complicated. And it will be complicated for some time.

SVH: Yeah. And I'm hoping, going back to what you said earlier, that this will serve kind of maybe as a time capsule, both for myself and for you, in a couple years from now to hopefully to look back once we're out of the thick of it, to be able to reflect on what was actually going on at this time. For better or worse.

SC: Yeah. That will be good to have. To know that it exists.

SVH: [54:00] Alright. Thank you very much.

[End of Interview]