



INSIDE THE GALLERY PODCAST – SERIES 4 EPISODE 9 (October 2022)

AFTER THE GAP YEAR

CLAIRE HEALY SEAN CORDEIRO

In conversation with Professor Pedram Khosronejad

Pedram Khosronejad:

Why were you interested in Florence Broadhurst?

Sean Cordeiro:

It's very strange because we were talking about that this morning and we couldn't quite remember what was the first thing that really grabbed us, but really a lot of things about Florence Broadhurst's life really runs in parallel to our general interests and the interests of our work. So really her life was really informed by modern technology in a lot of senses. Like her ability to move, the access that she had to different cultures and different parts of the world, things that she could see was brought about by new technologies in movement. And then also the technologies that she used to create her wallpapers. And then just, she's a really massive figure.

Claire Healy:

Well, she was really ahead of her time, to think about how she brought wallpapers to the masses of Australia in the '60s. And something that was so vibrant and just crazy, and then be able to then export that as well back overseas. I mean, in the same way that technology has been an aid for her in being able to access these other cultures, she's also been able to use that technology to also export her ideas and wallpapers.

Sean Cordeiro:

A lot of our work does use the found object, but that led us to thinking more about cultural appropriation, and thinking about design and cultural appropriation. And really, I think Florence's output really opens up a lot of questions about that, and is very interesting. And it says a lot about how Australia was opening up during that time, but then also how those kind of images and how the design became part of Australian life. It's interesting.

Pedram Khosronejad:

She was indeed forefront of her time. When I was looking at, for my own interest, Florence Broadhurst and Middle East and Islamic art, when I went through her materials, she did write a letter age of 15 and clearly in that letter talks like a adult philosopher. That she said, "I know what I want to do, and I will be a great person. I will be a good artist, put my things in humanity." That in her adulthood, we don't see media talk about her like this. But when, personally, I went through her materials and life journey as you said, she was really clever. She was not only artist, she was very clever art director, I can say, could see the market, and sell herself and her arts and crafts to different cultures. Being a British, or British speaker, could help her in first, I think, departure to Asia, China, be really good entrepreneur, create her own company, no? In China. For dance, for singing, for being a couturier, fashion designer. And even changed her name, no? Went to London as Madame Pellier.

Claire Healy:

Madame Pellier.

Sean Cordeiro:

Even though she couldn't speak French.

Pedram Khosronejad:

No. And she said, "I'm French." She said, "I'm French-"

Claire Healy:

And how far is London from France?

Pedram Khosronejad:

... And issued visiting card that I did see in her visiting card, Madame Pellier, come here. And all of the magazines in London did write about her, this French designer. And went to France, said, "I'm British, not Australian." And in good time she returned to Australia.

Claire Healy:

Oh, yeah. I think so too. The timing, I think was fantastic-

Pedram Khosronejad:

The timing. She knew very well the calendar of events and when the country maybe needs her, or she can really well place after all of these journeys to Asia, to Europe, second world war veterans are returning and she became a big patron of veterans and raising funds, fundraiser.

Claire Healy:

Any opportunity-

Pedram Khosronejad:

Any opportunity-

Claire Healy:

... She could have to be seen within exactly the public eye, or within that she would call her people.

Pedram Khosronejad:

Exactly.

Claire Healy:

It was all a promo on promotional tool in a way as well.

Sean Cordeiro:

But I think maybe some of it came from her heart too. I think she was a real socialite that, as Pedram was talking about, that kind of manifesto that she wrote when she was 15.

Pedram Khosronejad:

Yes.

Sean Cordeiro:

Very from the heart. It's like she wants to tell us what kind of person she wants to be. Although, I think, she's much more complex with that.

Pedram Khosronejad:

Very complex.

Sean Cordeiro:

And really, what 15 year old thinks like that? Like, "What am I going to be? What am I going to give to society? Am I going to be true to myself?" All these kind of things. And then I think, all those things she spoke about were in lesser or greater parts of her life, how she lived it.

Pedram Khosronejad:

Exactly.

Sean Cordeiro:

Sorry, I don't know whether...

Claire Healy:

No, no.

Pedram Khosronejad:

And again, through this personal material I received, when she returned to Australia, she was very well connected to institutions, to religious institutions, churches for charity fundraising, many communication that she had with the wife and families of veterans or those who lost in the war back to Australia. And then she created many art gallery directors. She received many invitations to Opera House for fundraising. This is amazing. They're part of her life that really I hope one day someone opened these things for the public. But as an artist also after the war, here she began to paint and present herself as an artist. There are letters that she did write to the director of galleries. And I did find two, three letters that she was invited as a keynote speaker to talk about art and philosophy.

Pedram Khosronejad:

And she's really talking about French art philosophy, British philosophy of art, which I think if in age of 15, she did write that beautiful letter in those age, she knew very well how to market herself and her work. And when she created that wallpaper business, I think she was mature enough to know, okay, now is time to really change the map of design and Australian design and fashion in a country.

Sean Cordeiro:

It's interesting, your use of the word created the wallpaper business, because in a sense it was more like co-opted in a sense.

Claire Healy:

Yeah. It was John Lang wasn't it? Who had a hired out some premises when she had the trucking company?

Pedram Khosronejad:

Yes.

Claire Healy:

With her husband.

Sean Cordeiro:

Because initially she said she saw his business, it wasn't going very well kind of thing. And she was like, "Why do you want to make wallpaper in this God forsaken country?" That's the quote that I've read?

Pedram Khosronejad:

Oh, I know.

Claire Healy:

Yeah. I'm a little confused that, because I think it may have been a wrapping paper and a fabric company. It could have been wallpaper, but I'm not sure. There's some conflicting references.

Sean Cordeiro:

But she could see the possibilities with it then. Because he was having issues with coming up with the rent and whatnot, and then she slowly co-opted his business. And maybe he was working for her for a little bit. And then just-

Pedram Khosronejad:

He did. And I think this is after that she moved to Paddington, no? That part-

Claire Healy:

Yeah. So I think that might have been in Chatswood.

Sean Cordeiro:

But then also our idea of, our concept of Paddington is quite different now than what it was in those days. Paddington was a lot more working class in those days. A lot of people that lived underneath where the Harbour Bridge was got moved to where Paddington is now. So it's not like when we say Paddington, it's-

Pedram Khosronejad:

Yeah. All right, all right. So then it was our first contact. Now you reached Powerhouse and asked to visit our collection and archive. How was your visit to the archive at Powerhouse of those three boxes of Florence Broadhurst material publications? It was useful for you? What did you get from that?

Claire Healy:

Well, I think your initial lead first to go to the State Library was fantastic. I mean, there were so many personal little scribbles and a lot of diary... Amazing. It was like going through her personal-

Pedram Khosronejad:

Really happy you did that.

Sean Cordeiro:

Yes.

Claire Healy:

.... Archive.

Sean Cordeiro:

That was very strange. It was almost like someone had gone through her second drawer in her wardrobe and just tipped it into archival box or something like that.

Claire Healy:

Oh, totally. Because there were all her invitations.

Pedram Khosronejad:

Everything. Everything is there.

Claire Healy:

But then coming here and checking out some of the... You had three boxes of archives here, which we were... I mean was also very helpful. But I think what we were longing for was to see the materiality of the wallpaper. And I know that everything exists on online and-

Pedram Khosronejad:

Online catalog was useful for you too?

Claire Healy:

Oh, very.

Pedram Khosronejad:

Yeah, all right.

Claire Healy:

Yeah, totally.

Pedram Khosronejad:

Because majority of her works, majority of them digitised.

Claire Healy:

It's fantastic to be able to have that access.

Sean Cordeiro:

Okay, can I just...

Claire Healy:

Yes.

Sean Cordeiro:

One thing that was interesting about going through the archives was that it's very strange in that a lot of it was promotional material and lot of it in the commercial side of things. But it seems like there's almost like some natural flow where there's a Florence Broadhurst revival every 10 years or something like that.

Claire Healy:

So true.

Sean Cordeiro:

A new generation and people rediscover Florence Broadhurst and like, "Oh, my God. What is this?"

Pedram Khosronejad:

Well, I think she was amazing, clever person. I think after her, she wanted people to see her legacy. Those albums that she got from China until, I don't know, Paddington shows historical development of Florence Broadhurst, Madame Pellier and Florence Broadhurst in Sydney. So it is like visual diary of her life and business, showed the development of who am I, who I was and where I'm going. And it's really nice that you see that. Just in that point, when you went to State Library material of Florence Broadhurst, any physicality of those material inspired you for the art that you created after her or no?

Claire Healy:

It's probably the online archive-

Pedram Khosronejad:

Yes.

Claire Healy:

... That actually first inspired us.

Pedram Khosronejad:

Powerhouse collection.

Claire Healy:

The colours and the patterns. And actually her persona. She is this individual that has done amazing things, and has had such an incredible... She's like a Svengali. She's had many lives within her life. I don't know, I feel like our practice has always looked at the lone individual. I mean, we've looked at a lot of other literary things within past bodies of works, like Jack Kerouac's *On the Road*. And Luigi Bargini's-

Sean Cordeiro:

Luigi Barzini.

Claire Healy:

Barzini.

Sean Cordeiro:

Peking to Paris.

Claire Healy:

Yeah, Peking to Paris. And just this idea that an individual really, there is this idea of the individual. But then it really takes a society, or it takes many people to-

Sean Cordeiro:

To basically enable that person to do what they want to do.

Claire Healy:

Exactly. Yeah.

Pedram Khosronejad:

Let's go mostly now on talk about your work, and why you choose this support, which is metal and paper. But used material, actually. Somehow you're recycling something.

Claire Healy:

Yeah. Well I think our practice has always used the found object, and I think we've used her designs in a similar way, using it as a found object, which is being used upon the canvas of our car turrets. So what we've done is we've taken some roofs or ceilings of cars. And initially we were interested in cars that maybe were from Japan or Korea or different models and makes. And then we thought, "Well, that would be interesting if we then used a Japanese inspired design of Florence's and paint that on the inside of the car turret."

Sean Cordeiro:

In a sense it's a little bit fun, in a sense. It's always a issue with appropriation of symbols, or use of symbols, and what you can and cannot put on a wall in a sense. And so we were having fun with that in a sense of if someone says, "Oh, how come you're using this Japanese design and you put this on this wall?" But would somebody also say, "Oh, why did you take this Japanese car and put it on the wall?" So what parts of cultures are you allowed to borrow? Or what parts of cultures should you leave alone or this kind of thing?

Pedram Khosronejad:

How about the booze boxes, and how you came to this context? Why this amazing, because I was really amazed?

Sean Cordeiro:

In a sense, it's also another piece of fun, really. I think maybe more in the past, maybe it doesn't happen so much. But it's a real trope that when you see architectural drawings on the back of a drink coaster or a napkin or something like that, is very-

Claire Healy:

And these off the cuff ideas are just quickly sprawled out on a napkin. Yeah, we were playing along with that idea. But we wanted to focus on a particular period of Florence's life, which is when she had come back from Shanghai and traveling throughout Asia, and to India, with... What were they called?

Sean Cordeiro:

The Globetrotters.

Claire Healy:

The Globetrotters. Yeah, that's when she was known as Bobby Broadhurst. But then she came back to her hometown, Mount Perry, where her father owned a pub.

Sean Cordeiro:

She was a barmaid at her father's pub. So really, we are creating these anachronistic objects, taking, extrapolating from her life, thinking about while she was working, she'd had all this... Was it five years or seven years in Shanghai? And then coming back to a country pub and what was, in her head, she'd seen so many things-

Pedram Khosronejad:

She had that ... younger age...She had accident, no?

Claire Healy:

Well, exactly.

Sean Cordeiro:

Well, that's the thing.

Claire Healy:

That's also where we thought, well, that it works with the idea of using these turrets, because she may have been intoxicated at the time. Who knows?

Sean Cordeiro:

She took, it was her father's new car.

Claire Healy:

Yeah.

Sean Cordeiro:

It was a new Studebaker.

Pedram Khosronejad:

The accident was very bad, damaged badly.

Sean Cordeiro:

But it was total Florence because instead of pressing the brake, she pressed the accelerator. And that's her life. She was pressing the accelerator. And she fractured a skull.

Pedram Khosronejad:

Yeah.

Claire Healy:

But look what she went on to do beyond that. We started thinking, "Hang on, was that a case of acquired savant syndrome?"

Sean Cordeiro:

Yeah.

Pedram Khosronejad:

Yeah.

Sean Cordeiro:

Sometimes I don't know if everybody knows acquired savant syndrome. Sometimes people get a head trauma and then suddenly they're a mathematical wizard or something. It is a very cartoon kind of thing. But it does happen in real life. And so that was a conceit within, "Oh, imagine if Florence Broadhurst suddenly became a designing genius from that car accident."

Pedram Khosronejad:

So how you choose then which design or pattern colour of Florence Broadhurst you want, and how it works with this booze design or this car part?

Sean Cordeiro:

I think in a sense it's an overcompensation situation where, because we are sculptors, we don't usually work with colour. So we're very, very conscious of colour. We did a lot of research on colour combinations and colour, especially orientalist colour matching and how-

Pedram Khosronejad:

The significance probably of culturally? Culturally?

Sean Cordeiro:

Not so much significance, just about what works.

Pedram Khosronejad:

Yeah.

Sean Cordeiro:

Because the colour matching isn't obvious. Not only when we were painting the booze boxes, we were also thinking about the backing that we were going to... Because we knew that there was some parts

where the holes and stuff like that. So the actual mount, the way the work is mounted is really intrinsic within the whole car viewing thing.

Claire Healy:

Well I think it's also just a case of sculptors trying to be painters.

Pedram Khosronejad:

Yes.

Claire Healy:

Here we are working on a canvas that really is a 3D object, but we've somehow, like we do with a lot of our work, we somehow flatten it out or we cut it up, or we pull it apart, to analyse the object in a way. And I think maybe we've done that.

Pedram Khosronejad:

So what's your basic technique. What are the materials that you use for booze?

Sean Cordeiro:

So we went to the local bottle shop and asked if we could go into their bin.

Claire Healy:

Well, first of all, we started off with the cooking wine and just used a cask of, I don't know, De Bortoli Chardonnay.

Sean Cordeiro:

Even that technology is quite similar in time period to when Florence was... The idea of the box wine is actually an Australian invention really.

Claire Healy:

But there's something very amazing-

Sean Cordeiro:

And it's so suburban. It's so middle class, and it goes so well with the whole opening up of culture, the way Florence Broadhurst that time... You can imagine a box of cask wine in front of one of her wallpapers. It's got that kind of-

Pedram Khosronejad:

Well, she was engaged with paper. We know that because she imported for the first series of work, those wallpaper from Scandinavia countries. And later on, she could find a way that produced them here.

Sean Cordeiro:

It's amazing. I mean, she came up with her own technique to print upon metal, which is so hard. Anybody would say, "Why do you want to do something like that for?" It's just stupid. It's so hard.

Claire Healy:

But it seems like the impossible, doesn't it? That Mylar material that she uses has a mirror surface.

Pedram Khosronejad:

Yes, exactly mirror surface.

Sean Cordeiro:

But could you imagine her trying to explain that to some lab guy or some engineer? Like, "What are you talking about? We've ever done that? What do you want to do that for?" Can you imagine how powerful her personality was to be able to just push that through to anybody? Like, "Oh, go away, you silly woman. You can't do that."

Claire Healy:

Well, she did manage the trucking business for a while. Just to imagine her flamboyance and her-

Sean Cordeiro:

No. She's like...

Pedram Khosronejad:

When you listen and watch her, there are some documentaries after her. I don't know if you didn't see or not.

Sean Cordeiro:

No.

Pedram Khosronejad:

The way that she talks, the way that she express herself is really like a gentleman, really sure of herself. And, "This is my business. This is my art. Everything's done by hand. I do everything." She's really consider herself as real producer, artists. And anyway, let's back to technique. I would like to know after preparation of the booze boxes. Did you draw them first and then painted them? Or directly you paint on the paper?

Claire Healy:

I think we sanded the surface first because a lot of... Every booze box was unique in its own sense because it was all on a different type of paper or cardboard. And so the surface had to be prepared first.

Pedram Khosronejad:

But I did see you use the surface too very well. Some of your work, you use the damage of the paper as a part of paper.

Claire Healy:

Maybe that's something that we are very drawn to that. When there is some kind of hint of some past action that may have happened to that object, or there's a mystery.

Pedram Khosronejad:

Do you consider it as that accident that I just asked for? These are part of accidents. Do you consider it?

Sean Cordeiro:

It's that kind of design sense. When you make something, you always try to do your best, but then there's always the possibility of making something a little bit too-

Pedram Khosronejad:

Objects guides you to do these?

Sean Cordeiro:

It's similar in the way ceramics is taking kintsugi or something like that, where you break something, put it back together. It's an imperfection that makes it. Or the idea of the roughness of Japanese tea ceremony balls, compared to the perfection of Chinese tea ceremony? When something is a little bit rough, sometimes that gives it something more rather than being too perfect.

Pedram Khosronejad:

So definitely texture was important for you in series?

Sean Cordeiro:

There's little...

Pedram Khosronejad:

Little here and there.

Claire Healy:

Yeah. I think it's something that you really have to go with the flow with. Sometimes it can seem too forced. For instance, one of our earlier large scale installations was where we took a house from a property and relocated it into the ArtSpace gallery. And in that time we were going to sort every single component that comprised that house, all the carpets were going to go in one bag, and then all the wood would go into another. All the different materials were going to be sorted. But then once we saw the relationship between the house and the architecture of the gallery in which the house was coming into, we thought, "Hang on, we need to re-look at this and rethink about how we present this." Because there is a relationship and a conversation going on between the materiality and the space and the space.

Claire Healy:

And it's something that I think we try to do that as we work with any found material. It's not until you're actually engaging with it, tearing it apart, cutting it up, that it takes on its own journey in a way. But we try to pick up on those things, I guess.

Pedram Khosronejad:

And why acrylic, if you don't mind? Acrylic was the best medium that you found is closer to Florence Broadhurst? Or this is what you prefer, acrylic?

Sean Cordeiro:

We were doing a residency in Sapporo, and we made friends with this artist who was using this special acrylic wash, and he introduced it to us and we were just really drawn to it in and that it's super flat.

Claire Healy:

It's got a very matte finish. It's magical.

Sean Cordeiro:

So once you put it on something, it's quite different to usual paint. And so there's something a little bit magic in the depth, the intensity of it. So I think we really just used that in it.

Claire Healy:

We fell in love with this material pretty much. And it was a bad time too, to fall in love with it because of the pandemic. Actually, we couldn't buy this paint in Australia. And then we tried to get it from Japan and realised we can't get it there.

Pedram Khosronejad:

It's impossible.

Claire Healy:

The shipping constraints during the whole pandemic was also something that was tricky. So we had to end up buying it from London.

Pedram Khosronejad:

And when we come to Florence Broadhurst and reproduction of her designs, me as a curator, always ask myself copyright. And I know by experience here, there are many, many signature prints. David Lennie, who really sacrificed big part of his, I think, life and business to collect all of the designs of Florence Broadhurst. More than, I think, 2, 300 frames of silk prints are actually in his archive. He explained to me that there are issues with copyright of using the designs or reproduction. Did you think about the question of copyright? If you are imitating, you are not using her work, but you're imitating somehow very close to Florence Broadhurst's artworks. What do you think about that?

Claire Healy:

Well, I feel like we're using Florence Broadhurst designs. It's not like we're-

Pedram Khosronejad:

Branding it.

Claire Healy:

... Not acknowledging that these are Florence Broadhurst. We're using it as a found object. And actually, it's an investigation of a period of her life. And it's more like a homage or a pastiche.

Pedram Khosronejad:

Nice homage. 21st century globalization period, I think, homage. Or post COVID homage altogether.

Claire Healy:

But it's not like we're going to go on and print a whole production line of-

Sean Cordeiro:

Wallpapers.

Pedram Khosronejad:

Yes, exactly.

Claire Healy:

... Of booze boxes with these prints.

Sean Cordeiro:

But then, also I think it's just an interesting conundrum within itself, in the sense of thinking about copyright, intellectual property, when I don't think Florence did.

Pedram Khosronejad:

No.

Claire Healy:

A lot of her designs were inspired by-

Pedram Khosronejad:

This is very good point because-

Sean Cordeiro:

... By William Morris.

Claire Healy:

Well, even some of her employees have said, she would, in her travels, collect wallpaper samples and Kimono fabrics, and her employers would actually copy them.

Pedram Khosronejad:

Well, I interviewed those that still are among us. And they said, "Well, many of these designs are our design, not Florence Broadhurst's design. We were a student. She hired us in her workshop and we designed many, many things."

Claire Healy:

You know that some of them actually secretly put their signatures onto the wallpaper. So they've got their little personal-

Pedram Khosronejad:

Yes, and this is beautiful things that happens. And still, when I told you, there are a lot to talk about and see more, we need to really study very carefully artworks, or the frames of silk screens to see the traces of those who work with her. But this is true. Anyway, in the end of, their legacy goes to Florence. But definitely there are many, many laborers behind that young, talented students designers of the period. Today they are in their 80s and they talk openly about what happened.

Sean Cordeiro:

To think about it, it's very similar to the way music has worked in the 20th century, really. When you think about American music and the roots of it being in blues or things like that, and then becoming rock music, and then that rock music getting sampled. Who owns sound, and then who owns these symbols. Is it a kind of folk art? Or does it become, can somebody own these things? It's very strange. Because people put time and effort into these things, so obviously people feel that they own designs or whatever. Is culture able to move on when we're always thinking about copyright and stuff like that? How do we move on through culture? Because culture's about building upon other people's knowledge. That's how we-

Pedram Khosronejad:

You develop the culture, yeah. Yes.

Sean Cordeiro:

So then if everything's always tied up legally, are we going to progress or are we going to stagnate? Of course, we have to be careful that people don't get things stolen from them. But then on the other hand, we need to progress also. Or not progress, keep things fluid.

Claire Healy:

In a way, I feel like this project is, we are appropriating the appropriator.

Sean Cordeiro:

Ooh.

Pedram Khosronejad:

Oh, wow. All right. Very, very, very nicely said. May I ask what's the next step for you after this project? What's post Florence Broadhurst?

Claire Healy:

Yeah, we've got a number of things on the boil. We've got a big show out at the new Mudgee Arts Precinct, which is happening towards the end of 2023.

Sean Cordeiro:

The next big thing... You finish up your thought.

Claire Healy:

We have our fingers crossed for a residency in Tokyo in December this year, but it all depends if funding come through.

Sean Cordeiro:

No, no. The next big thing is big public work in Parramatta. So this is Paramatta Square, which is a new thing. It's our new sculpture that we've just had created working with UOP in Brisbane. And it's a eight meter aluminum cast bus.

Pedram Khosronejad:

Wow. Congratulations. Where it's happening?

Sean Cordeiro:

It's very crazy. It's in there right now. And basically, it's very fun in that it talks a lot about the local history of Paramatta.

Pedram Khosronejad:

Yes.

Claire Healy:

Yeah, so similarly to this project, I guess it picks up on local histories, and we've looked at one of the first Lebanese migrants. She bought property within Paramatta. So we've got this bus that's like an old Leyland-

Pedram Khosronejad:

Who was that?

Sean Cordeiro:

... 1960s bus.

Pedram Khosronejad:

Oh, that's Rosie Broheen.

Claire Healy:

Rosie Broheen. Have you heard of her?

Sean Cordeiro:

Her name changed to Rosie O'Brien, but her married name is Rosie Norman.

Pedram Khosronejad:

Oh, right.

Sean Cordeiro:

So it's very interesting, within her life, you can see this kind of trans acculturation and shifts and stuff like that. But she bought property in 1922, is it, in Paramatta.

Claire Healy:

Early 1920s, yeah.

Sean Cordeiro:

It's very interesting the relationship that Paramatta has with the Kfarsghab community, and how deeply it goes. We wanted to make something that did reference non-European immigration into the town.

Pedram Khosronejad:

Beautiful.

Sean Cordeiro:

So there's a lot of layers to the work. But the major thing is the bus that, because it's Paramatta, it's based upon, in the 1980s, the Paramatta Eels won at their premiership. And when they had a big party, they actually burnt their own stadium down.

Pedram Khosronejad:

Oh, wow.

Sean Cordeiro:

So it's such a Paramatta story.

Claire Healy:

Yeah, the coach then, Jack Gibson, they didn't have a stadium to-

Sean Cordeiro:

They had nowhere to train.

Claire Healy:

Yeah, so Jack Gibson, their coach at the time, went and bought an old government bus for them to have their meetings within. And so for the next two years after that 1981 premiership, they went on to win two more premierships-

Sean Cordeiro:

Being coached out of that bus.

Claire Healy:

Yeah, so what we've done is we've got this eight metre bus that is actually on its end, it's headlights heading to the heavens, and it looks like a massive trophy.

Pedram Khosronejad:

Oh, well I know that your exhibition that we talk today will be open to the public to 29th October at N.Smith Gallery in Paddington.

Claire Healy:

Yeah, we're super excited. We're working with Nicholas Smith in Paddington. It'll all be our first show with him. Please come along.

Pedram Khosronejad:

We will. And thank you so much for your time.