LWAG TALKS

A podcast by Lawrence Wilson Art Gallery

Ep 9: In the Beginning with Tiwi Design Co-founder Madeleine Clear

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In this episode, Madeleine Clear, co-founder of Tiwi Design, reminisces about the early years of Tiwi Design, where she worked closely with artists in the late 1960s. This episode was recorded during a public talk at Lawrence Wilson Art Gallery on 28 October 2017 as part of the public programs for the exhibition *Being Tiwi*.

**NARRATOR:**

This podcast was recorded at the Lawrence Wilson Art Gallery on the 28th of October 2017. It is part of a series of public programme events accompanying the exhibition *Being Tiwi*.

**LEE KINSELLA (HOST):**

Hello, everyone. Let me start by saying thank you so much for coming. Welcome to the Lawrence Wilson Art Gallery. My name is Lee Kinsella and I am the Special Projects curator here at the gallery.

You've done well to come in on what is a rather strange weather day. But we are very fortunate to be hosting an exhibition called Being Tiwi from the Museum of Contemporary Art which is here in the gallery, one of four exceptional exhibitions that are on at the moment and we're delighted particularly today to welcome Madeline Clear to speak with us about the very early days of printmaking on the Tiwi islands and about her personal experiences on Bathurst Island and her role in the implementation of this new process.

I am so pleased that Madeline can be here and I'm delighted that we get to hear about those very personal experiences and then see indeed some of the prints and then follow on from that point. So thank you very much for coming and please welcome Madeline.

**MADELEINE CLEAR:**

Thank you very much, Lee. Am I at the right height is the sound okay? In Tiwi language, we would say, Kali Kali, which means come here and, often spoken at very high range to mothers chasing their errant children on Bathurst Island. But anyway, Kali Kali, come here and listen.

This exhibition Being Tiwi is very contemporary. It's showing what's being done at the moment on the Tiwi islands that's both Bathurst Island and Melville Island. But I'm going to talk about what got us to this point, or at least part of the way along that path.

The prints that you see here in the exhibition, there's prints on the walls and prints on the central console there, and the ones that I'm concerned with are the early prints. The prints which are the result of multiple processes, the etchings etc, have been done later after my time, and some of them have been done at the Victorian print workshop and some at Charles Darwin University in Darwin.

So anyway, to start, I just like to say, and I've written it so to get it right. Traditional Aboriginal culture does not allow either saying the name or viewing an image of deceased persons. That taboo has relaxed considerably over the 50 years, certainly that we have been associated with the Tiwi, nevertheless, I wish to acknowledge with gratitude, the permission I've been granted to both speak the names and show images of people no longer with us.

There's a similar statement on the wall there, but this is my personal statement. So I thought we'd start with some images which will place Bathurst style and geographically for you all. Some of you may have even been there and so I've got to do this thing. So you've got Bathurst style and the Rumiyunga, which is the current name for the community on Bathurst Island and when we were there, it was called Newyu. And then there's the other two later settlements on Melville Island, Purlingimpi and Milicapiti, and they both have art centres but much more recent Art Centres.

The one on Bathurst Island at Rumiyunga is Tiwi Design and that is the one which we're talking about today. So you can see the islands not far from Darwin and I think it's about 80 kilometres. There's a straight which runs between the two islands, which is swimmable if you are crocodile repellent.

That's an aerial view coming into the mission. You're coming in from the north and there's an air strip further over and you can just see the community settlement here on the corner. There's quite high tides on the right throughout this area and at times this is always reduced just to mud, but there's quite a bit of water in there this time.

This is the same image that's on the catalogue. It's some of the coastal area of Bathurst Island and you can see how red the soil is, it's quite tropical, quite lush in the wet season, and then it dries off considerably as it dries. As you know the dry season comes in. And it's typically tropical, cool temperatures in the mornings in the dry season, and very hot and steamy in the build-up to the wet.

Again, it's another one showing the sort of jungle terrain. Now I'm showing some archival images now which have been made available to us. Some of them are quite old. And this gives you a view of the community settlement, I should call it, from the other side. I'd say this was about the late 40s, maybe early 50s when this was taken. And you can see what I mean about the ocean being not so present in that one. And there you can see the little tin shacks that the Tiwis lived in along the beach there amongst the palm trees. And I should have said also that the word Tiwi means ‘we the people’. When the first white people came to the Tiwi islands and they said you know, ‘Who are you?’ like you know ‘What do you call yourselves?’ and they just said ‘Tiwi’ and that meant we're people, we the people because they have very strong clan structure all with different names according to their totem that their different clan has.

So this is another view of the wet season and you can tell by all the water here in the trench here in front, very shanty type, that's all gone now, that there's a couple obviously been hunting with their dog.

Now this photograph is of a boat which was built by a marvellous Dutchman who came to Bathurst Island in about 1934. I think it was, he was 64 at the time and he stayed for 30 years and during that time, he built a sawmill. He helped the Tiwis go out and cut timber and he built two wooden boats which are capable of going back into Darwin for supplies.

And he also did a lot of building for the mission as well, because by that stage the history of the settlement, the mission, is quite fascinating and I don't have time to sort of go into that but 1911 was when the first mission priest came to Bathurst Island, Father Zell. He had a very appropriate way of dealing with the Tiwis of working with them, and established wonderful rapport with them. And he, he's the, what's the word I want, I can't think… He’s the sort of pattern of dealing with mission activities that anyone would hope a missionary would have. There are some dreadful stories around of things that went awry on mission settlements. But his was his approach was just what it should have been.

Now this, this next one is one of the buildings that he built. This was the church which was opened in 1941. So probably one of the first buildings he built. You can see it's a boat-builders building, isn't it? All the timber cut on the island, milled in the little sawmill and erected with the help of course of the Tiwi men building it. So this must have been, by this this stage there were nuns living on the mission, and they were taking care of the young girls. Because the Tiwi custom was that a man could have up to 25 wives, and they could be from nine years old onwards. But they were used often as for trading, you know, and you could have a wife for, you know, bag of flour and a couple of axes, you know, that kind of thing. So, Father Zell came in and said, ‘No, we don't want you to be doing that anymore. It's not right for the young girls. It's not right for the young men. You've got no one left’. So he said, ‘Okay, well, I'll buy the girls instead and take them up to the nuns and they live with nuns in dormitories’. So that's what he did. And it worked very well. And so these young women, these young girls, were allowed to become young women and choose their own partners. It was no longer this promise, it was a promise system, that's what it was. So when you had a baby, and it was a girl, you looked around and you decided who you were going to promise it to. And it was a fairly tightly structured, hierarchical, I suppose, way of doing it, but that's what they've been doing for a long time. And I guess it worked in some ways.

This was another one this was the presbytery. The new presbytery, we'll call it because it was built again by Peter De Her and using the same materials. And again, the same type of unique architecture.

This one was interesting. It was obviously someone getting married. So I put it in. It's on the back of a trailer and the bridal couple up there making their vows.

So here's one of the girls from the dormitories. Obviously, the diet was causing problems. There's lots of tummies there. And up until quite recently all the women went topless. This was obviously still very much that time but they were still topless when I was up there by choice you know you could or you couldn't. I chose to keep a top on.

Okay, now we have here this is a quite an old photograph of Pukamani poles (tutini). And when you die, if you're a Tiwi, you hope to have as many Pukamani poles around your grave as possible. And your family had to pay someone to make the poles so elaborately carved, and when they were first put up, painted as well. So, you know, carving is a traditional skill and part of Tiwi life. So being an artist who did that, that was all part of Tiwi culture.

That's another photograph. All the different shapes – these ones have been up for a while. They were generally made of ironwood so they did last for quite some time but eventually they deteriorated.

And this is a hardwood ceremony. I'm not sure what part because I'm not very well informed just about the Pukamani ceremony but these spears were not used to hunt with or to attack people with, they were used for ceremonial purposes. I put these in because I thought they are going to relate to you know

And as you walk around here you can see also the tremendous variety of body painting and the patterns. In the facial painting the use of feathers, the pomminchini, the feathery pom pom around the neck, all on pandanas cords. And the mock beard, the headgear, they're quite stunning and hiding the identity of the person. There's a lovely variety of plays available on the Tiwi islands

This guy down here, this is a reasonably recent photograph, but he's wearing some screen printed fabric on his Naga. I recognise the print. So here we've got these what the Pukamani poles looked like before they were taken out and deteriorated in the weather because traditionally the ochres were mixed with gums that they located from different plants, but then, in more recent times they use the acrylic solution to make the paint stay longer.

So there again, that's another carving. That's quite an old one. More ceremonial spears and carrying sticks. This comb-like spear in the exhibition, the paintings on the far wall there which have been made with what looks like rows of tiny dots, they are actually painted with a little wooden comb. And the artists have combs of varying lengths and they dipped them into the ochre and then put them in. Knowing that when you look at those ones, that suite of paintings on the far wall, you can understand, you know, just what's happening there. But obviously the combs that they paint with, the spines are the same length, not curved like that. It's a close up of some painting that was done on a bark basket.

Again, another tunga. Baskets were stitched at the top with pandanas. Another carving that again is a fairly old one. The birds feature a lot in in Tiwi culture. I guess that there are a lot of birds present on the island. But there is a general fascination there I guess.

Okay now these are Inuit Eskimo prints so this is a good place for me to narrate a little bit of personal history because then I'll go and tell you the story of the of the printmaking. I had in 1966, completed four years of study at art school at James Street Art Department of TAFE. And like everyone who had graduated, I wanted to go to Europe but didn't have any money. So I had to go to plan B, which was to go up to the Pilbara or the Kimberley, and paint. And I didn't have a vehicle or anything either. So, I found out that you could go and work on a mission station and you work voluntarily.

But you know, you use what skills that you might have to do whatever was there to be done. I wanted to go up there to paint because I'd heard from lots of other people how wonderful the colours were. And so I went up to what was then called La Grange mission, which was 100 and something kilometres south of Broome, it's now called Bidgedanga. And I spent a year there and I was teaching dressmaking to some of the women. But the working with the indigenous people just felt right. And then I saw an advertisement for a practising artist to work with Tiwi, young Tiwi artists on Bathurst Island who wanted to learn new media new techniques. They no longer want to do just what the old men were doing, carving Pukamani poles, they wanted new things. The advertisement was placed by John O'Laughlin, who was the bishop in Darwin. And he was a cultured man of considerable vision because he, when he made the connection, similarly, he'd been to Canada. He'd seen the stonecuts, which were being produced successfully by the Inuit people. In the early ’50s, the same situation was there as was for the Tiwi people and lots of other indigenous people in the ’50s and ’60s, of, you know, their lifestyle had changed? How are they going to earn a living? What were they going to do? They wanted to stay on their communities, but they needed ways of earning money. And using their traditional skills, their traditional creativity was the logical step. So this is being done so successfully. Port Hudson and somewhere else I can't think of a name in Canada, where the Eskimos traditionally are stone carvers, and they were doing stone carving and lithographs, which is using the surface of the stone to print with. And these are some of the Inuit prints. So I had to put those in just so you got an idea of what you know what was happening at that time. And Bishop O'Laughlin had this in the back of his mind. So when, when I went up to Darwin, I applied for the position. I was given it and I went up, and I had no idea what I was going to be asked to be doing really. I took what gear I had as an art student, which wasn't a great deal and when I got there, he sort of made this proposal. He'd seen the connection that the Tiwi were traditionally wood carvers, and that they would possibly be able to work more two dimensionally and take up printmaking.

So I got the job. And again, as I said it was voluntary. You've got somewhere to live and you were fed and given me work to do. When I first got there, I was living with the other single voluntary workers there. But later I was able to move to the old presbytery. This was the first building that was built for Father Zell and big old wooden louvres. The underneath when I arrived in 1968 was being used as the mission store. But I was allowed to use the room at this end and the next one as a little studio to work in.

So with the personal history bit about a little bit later, after I arrived, someone else came up from the other side of Australia as a volunteer, and he came to instigate a cultural project. He had a background in horticulture, and he from virgin jungle started a plantation of tropical fruit and vegetables which within two years was producing enough to supply the whole community, which was quite fabulous. And he was pretty okay. And we were married in two years time. And that's Tim. And without his support, I think, and I say this absolutely, I don't think that I would have had the perseverance to carry on with what I went on to do.

Okay, so I'm there living in this old building and at the same time, because it was there was no facilities, there was no materials, there's nothing. So the priests in charge of the mission said, we'll start off by teaching art in the primary schools. So that's what I was doing, which was great fun, but there was no facility. So there was all these little kids outside chasing paper in the wind and painting and that was okay, but the next step was to try to make contact with these young guys who were expressing the wish to be artists. They'd finished at school and they wanted to learn new things.

So the other person who was very supportive on Bathurst Island at that time, was a brother called Andy Howley. And he had a very, very good rapport with the Tiwis. And, in fact, his understanding of the culture, his ability to bring the old men into the schools and to make sure that the dancing, the singing, and what the young people are in danger of losing was being maintained. And so he had sort of identified two young guys who were wanting to, as I said, wanting to do something different. So the first one was at Eddie Puruntatameri, and he had been doing some carving. And he also had a short stint in Darwin working at the pottery that had been set up by the welfare department. And he'd enjoyed that but that didn't last and so he came back. And so he and another young man called Bede Tungutalum were my first students. So they came and they worked in in the studio, and I introduced them to making wood blocks.

So this is Bede Tungutalum. Bede's work is the body of work in the exhibition on this wall here. He's now a master printmaker. He's done workshops all around Australia. He's got work in Utrecht in Holland, in Cambridge, and Oxford, a very long list.

So you can see if you don't know what a woodblock print is, it's you have a block of wood and you carve away where you don't want it to make contact with the paper once the block is inked. So you can see there Bede's. The block that Bede has got there is a piece of local timber which has been milled and he has carved it. I have to say that the photograph is staged. These photographers turned up and they wanted professional photographers and they wanted to take photographs for promotion. So as you can see there's no ink on the glass – the roller is clean. So it's as I said, it's a bit of a dummy, but it is showing the process of what happens. So the block is carved, it's inked with the roller. Ink’s put on the glass, and it’s inked. And then it goes on the block, and the paper goes on top. And that's rice paper, beautiful rice paper.

Now, by this stage, we had managed to get the store to move out from underneath the old presbytery. And this was where I was now working. And in this instance, this is another young man. This was Giovanni Tipungwuti and this is one of his designs, and the turtle is Bede's. The underneath of the building, as you can see, the heads almost touched, I was okay, Tim had to always now his head and Bede and Giovanni could, you know, just about sort of cope. So it wasn't ideal, but at least it was a space for us to work in.

Now, we're being fairly experimental because I wanted to maintain interest and also trying to make as much of a link to what was happening traditionally. And that I must say that Bede, Giovanni and Eddie, this ones Eddie's, they just took to it like the proverbial ducks to water. They just loved the process. They loved the idea of the design work. And I had hardly to do any input at all. I just, the only input I really gave at any stage was you know, what do you see around you and this was sort of things that came. Now at the top there is a picture of some of the cliffs around the island where they gathered the ochres. And so we went and we got ochres and we mixed them with acrylic painting solution and used them as hallowed ground to print blocks on. So the ochre has been put on with the fingers and then the block has been inked and put on so those are mono prints. That one is in the exhibition. So one's yellow ochre you know obviously one's red ochre, but you can see how beautiful the cliff is. That's that one again. That's another one that's one of Eddie's, again different colour ochre,

is a bit of experimentation using the two different colour ochres. These mono prints were actually shown in Sydney when the exhibition was able to be much bigger. And of course here they've had to edit it considerably because the space just wouldn't allow for all the prints to be shown.

And this was one of the ones that didn't get shown. Oops, I got that twice, how did that happen. Okay, this is one of the early woodblock prints. That's Bede's, Bede's work. We also used Masonite because the milled timber was not that easy to come by. So that one would have been a Masonite print. So again, this is an example of, you know, what they see happening, someone's gone fishing, spearing a fish. That's one of Eddie's. The difference in the design work so far is Eddie had a sort of more delicate approach in lots of ways. And he did some beautiful figure work, which were almost Greek. But unfortunately, I don't have any record of those or any of the actual prints. We used to print the wood blocks in series of five, and there were constantly visitors coming to the island and so the prints were for sale. And this was 1969 at a ridiculously low price of $5. But of course you know by that stage, there was no background to what we were doing. And so it was like, ‘Oh these are nice. Let's buy one’, you know. So the bigger ones figurative ones are some of the first ones to go that's why we don't have any.

So that's one of one of Bede's. Again, fireside camping. This was Giovanni's and he had a much more vigorous approach with his drawing and more movement. Just generally more vigorous with the whole thing.

This is one of Bede's – the possum. These are both prints of Bede's. It's the one that you now see on the tablecloth. So by this stage we were, you know, producing quite a lot of prints and people were sort of wondering what these two young guys were doing up in my studio with me every day, you know? And so, Andy Howley said, ‘Well, you know, it's time we perhaps let people see what was happening’. So we banged up sheets of Masonite around the little workshop downstairs and put up prints and metal posters and stuck them all around the villages so that people could see that it was on. And it was very exciting because nothing like this has happened before. And it was like, Ah, you know, this is so new. This is, you know, of the moment, and it was really exciting. And the kids in particular, you know, they be, ‘Oh, look, look, crocodile!’, you know. And you can see that’s the print that's there in the exhibition, which was one of the very first block prints done. Gorgeous little kids there.

Then we decided that we'd try sceen-printing and I had brought out a little silkscreen that I’d had from art school days. I had done just a very small component of print-making in my course and so fortunately I had brought that up with me and so we started printing. This is a bit further down the track. There wasn't a lot of opportunity for taking photographs. It was expensive and I had no money and there was nobody there really doing it. So in hindsight, I think it is such a shame that so many opportunities for recording history didn't happen but that's how it was. In the background there you can see the table where at that stage I had a group of young girls and taught them how to do drawn threadwork on the some of the finished articles that we printed.

Another one of the same you can see the low ceiling. By this stage you know we were doing quite well – we'd had some input from the mission. I'd tried to get money from the Department of Native Welfare to help us you know buy inks. I had to get everything up by barge up from Darwin up from Perth from Jacksons and you know somebody has to pay the bill. So in the end the mission put aside I think it was a $1000 and with that we were able to put glass louvres in where before it was wooden slates, build simple tables and we even got a fan! And, as I say at this stage it was a bit further down the track with the printing. So the idea was that the designs were fine art produced in series and we were going to make it into a cottage industry that would become a source of employment, of occupation for the men and the women. That was the dream.

Here we are printing table mats. Now they actually brought in some samples of the tablemats which you're welcome to look at afterwards. That is that one being printed. And here we have a couple of the girls doing the stitching. Again, you can see the drawn threadwork. This is beautiful Irish linen, which we managed to source, drawn threadwork and then the edges all finished like that. So it was really a craft item. It wasn't something that was mass-produced and cheap. It was beautiful.

Here we have Bede and one of the other staff members, with again that same, the Brolga. It's the one that's here on the end of the table. It's not the one they're holding up, it's another version of it. So that Brolga design was printed initially as a block – a single block – and then put onto a screen and each one of those colours printed separately.

Bede's wearing his dragonfly shirt and we've got some lengths of fabrics hanging here under the clothes pegs.

Here's a couple of the wall hangings. We produced these little wall hangings. That was the eagle you saw in the block print. With the silk screen printing, if you know anything about silk screening, the usual way is using, or was back in the ’60s, using a lacquer paper which you cut out with a little sharp knife and you end up with a very clean but quite severe line when you are printing. But the lacquer paper didn't like the climate so we improvised and ended up by covering the screens with butter muslin and painting the blocked-out part with acrylic solution. And that worked very well because you got this really nice sympathetic line that was hand-painted. You can't actually see it there that well, but when you look at it on these things you can.

I'd better move along a bit hadn't I? Okay, so we printed cards. This was for a concert. There's our set of six tablemats, which won six Good Design awards from the Design Council of Australia and that was the first time any Aboriginal work had been allocated, been awarded designs so there you go. There's the range of tablemats. There they are without label and bearing the Good Design award. Just a close-up of it and a close-up so you can see the edges and finishes on the mats.

Okay, this is a range of cards we produced so they were printed on linen cut and stuck down. More cards.

Now this is Eddie with one of the pots he made. He went on to become a wonderful potter and I’ve run out of time so I can't go into all that but there is documentation on his work. Sadly, Eddie is no longer with us but his pottery on Melville Island is still producing pots – his family has continued. That's one of his pots.

This was the kiln. The pottery started. They started pottery on Bathurst Island and it was working for several years and very successfully, but then things went awry. And very sadly it is now a fully equipped pottery sitting there with a kiln and last time we saw it looked like something out of Great Expectations, you know, where everything's just been suddenly left, and bags of clay, and just waiting for someone to come along and say, ‘That's what want to do. I want to get this all going again’. Yes, and that's another one of his pots.

So this is another piece that is here, I think. This is one of the all-over prints. While I was still there, we just didn't have the space to do huge commercial lengths of fabric so this was as good as we got using a single unit on a screen and printing it many times. That's another one. These are actually sarong lengths. There's a lot of printing in that.

This was the design which was commissioned for the Eucharistic Congress in Melbourne in 1960 or ’72, I think it was. It produced a series of vestments printed on wool and one set is still held at the Vatican.

These are the wall hangings showing. We had one of the carvers carve the rods for them and pandanus cords to hold them up with.

There again using the crab. So we left in 1974 in the March before Cyclone Tracy. By that stage I had, or we had, two children. And that was a very full-time job so it was a pretty busy time and we had to make the decision, you know, very sadly after six years we decided we had to say farewell to the Tiwi. By this stage money had been granted by the Australia Council, things had changed government wise, and they were able to get someone to come up and pay a good salary. So they got first of all a wonderful artist-anthropologist, Diana Conroy, and she was followed by subsequently some very skilled, very accomplished screen printers who picked up on the beginning. You can see, here's a picture of Bede with an all over print using body patterns.

So things were moving along in a far more, I won't say commercial but sort of. So this is what's happening at Tiwi Designs now. You can get metres and metres of the most beautiful printed silks, different fabrics, different colour ways. The textiles go all over the place. People like Jenny Kee have made whole suites of clothing using Tiwi designed fabrics. There is outlets in all the major cities for Tiwi-designed fabrics. You can go online, they've got a fabulous website and you can see what's being produced now.

Okay, so that's really it from me. Any questions anybody would like to ask?

**AUDIENCE MEMBER:**

[undecipherable]

**MADELEINE:**

I think I’m not all that informed on that, I have to confess. But when it was a case of the patterns going on your body, they were quite definitely belonging to different clans. How much leeway has been used now in the fabric printing, I'm not too sure.

**AUDIENCE MEMBER:**

What language did you communicate in?

**MADELEINE:**

A lot of hand language. I never mastered Tiwi. I'm not good at languages but just enough to be able to say. But the children went to school and they were learning English so the age of the young fellows I had working with me, it was sort of pigeon English but then when they spoke to each other it was all in Tiwi. As I said both our children were born up there and our daughter, the first one, she used to come down to work with me in the workshop and she'd sit there with the girls, they'd put her up on the table and they'd chatter away to her in Tiwi. And she had a few Tiwi words but I think that's the beauty of being that age, you know, you’re able to pick it up.

**AUDIENCE MEMBER:**

Did you get to do much of your own artwork while you were there?

**MADELEINE:**

I did to start with. The first couple of years, I had produced a couple of wax sculptured heads and about half a dozen paintings I suppose. But then it all sort of got pushed to one side, you know, the printing and the studio took over, and one thing and another.

**AUDIENCE MEMBER:**

What about now?

**MADELEINE:**

Oh yes, I'm a full-time artist now, yes.

**AUDIENCE MEMBER:**

And has it influenced your work?

**MADELEINE:**

I've been asked that question before. I think my sensitivity to the environment is something which my work is very much about and which was certainly very apparent there, living in that sort of environment with the people who would go out hunting on the weekend and go out on bush time. And that close association with what comes out of the sea, what comes out of the bush, all of that yes.

**LEE KINSELLA:**

Are there any other comments? If not, I'm sure Madeleine would be very happy to talk with you formally afterwards. I'd just like to take this opportunity to thank you so very much for this presentation and your remarkable insights. It's been a complete delight and a little gift from the Lawrence Wilson Art Gallery.

**MADELEINE:**

Thank you very much.

**LEE:**

Thank you.

[applause begins]

**MADELEINE:**

I wonder what it is. Do I open it now?

**LEE:**

Oh, if you want.

[applause ends]

**LEE:**

I should also say, we’re incredibly fortunate to have such a richness and diversity of Indigenous cultures here at the moment. We’re standing on Whadjuk Noongar land, we have Noolan Gimby, and of course, the Tiwi here. So I think we’re very fortunate at this moment to see such things.

**MADELEINE:**

The exhibition when it was at the Sydney gallery ended with a group of dancers coming down from…Ohhh…

**LEE:**

A collection book…

**MADELEINE:**

Oh, fabulous. Thank you very much. Thank you, Lawrence Wilson. Um, it ended with a celebration of Tiwi dancing, which was absolutely fabulous. And the guys were all there in their red nagas, and their feathers, and their paint and the whole bit. And so they were all clapping and dancing. So that was fantastic. And we’re not doing that here, are we?

**LEE:**

No, but I would encourage people to come have a look at the marvellous textiles that Madeleine and Tim have brought in as well. So thank you so much for coming and come take a look.