



INSIDE THE GALLERY PODCAST – SERIES 7 EPISODE 5 (MAY 2025)

MICHELLE CHANIQUE

Independent Freelance Curator

**Tim Stackpool:** Michelle, thank you so much for your time on the podcast.

**Michelle Chanique:** My pleasure. Thank you for having me.

**Tim Stackpool:** You refer to yourself, as I explained in the introduction as an independent curator. Tell us what that means.

**Michelle Chanique:** I guess as an independent curator, I really, I call myself an art hustler to be honest. I guess I, I come from a production background.

I used to work in television. I used to make commercials, and then ...

**Tim Stackpool:** you and I used to work together in the television business...

**Michelle Chanique:** That's right. Years ago, right?

**Tim Stackpool:** Yeah. 20 years ago. And then we never crossed paths again until perhaps the last two months or so. Amazingly. But sorry, go on.

**Michelle Chanique:** Anyway from ...

From production, I had a sideline and I decided to go into real estate, which was um, kind of an interesting adventure for me. So I did that for a couple of years actually. So I worked for Belle Property when they first started, so my areas were pretty much Point Piper. Darling Point, Eastern Suburbs. So I did that for a little while and I realised yeah, I just wasn't really cut out for it.

I couldn't sell my soul to the devil. It was just not me. I needed something creative. It was just, I was lacking that creative outlet. So, I went to Uni and I did my Bachelor of Fine Arts in Art. Then I went back and did my Masters at what was then called College of Fine Arts or Art and Design.

And one thing led to another. I was working for a gallery for many years, gallery Pompom. And that was, that was an amazing experience meeting some incredible artists. And one thing led to another, Pompom closed, sadly enough, a few years ago. And so then I found myself in a place where I had to find something to do.

Oh, and so curating was the way to go. I also started a business called Curated Contemporary. Which is a fabulous business I feel like the bridge from the art world to the people, it's a way for people to come and visit galleries, meet artists. It's breaking down the white cube.

So to speak.

**Tim Stackpool:** Being an art hustler, then does that mean you kind of take on whatever position needs to be done? You kind of come in, you solve the problem, and then you take off and go and help somebody else?

**Michelle Chanique:** I think that's probably my production background. It's innate. It just comes naturally to me.

So I take on projects. It was always kind of a way of working for me. And I love, I love problem solving. Give me a situation I'll get you out of it. But it also leans very well into curating a concept. So a lot of the times I'm trying to find avenues of ways of working collaborations. Working as a curator, you are really having to, you have the opportunity to collaborate. And as a curator, it's really important. To remember that it, it is a practice very much like an artist, and it does require a lot of deep thought sensitivity and engagement with artists and the community.

**Tim Stackpool:** I've crossed paths with you in a, a commercial gallery here and there. I know that you are holding the fort for these gallery owners. They ask you to come in, take care of visitors and guests and potential buyers when they come in to the gallery. But outside of that, what is the service that you offered to these galleries?

**Michelle Chanique:** Oh, well, we're talking about Curated Contemporary here. So what that is I organise groups of people to visit precincts. What has happened over the last few years, we have these fabulous precincts that we have.

Surry Hills, there's some great galleries in Surry Hills, and so we'll spend a few hours in, you know, I guess going into all the different galleries and the gallerists will generally be there talking to us. Sometimes we have the artists, which is great. It's all, it's about connecting, it's about the person being able to connect with the art, the gallery, and I guess.

The whole concept of a commercial gallery, which a lot of people are too scared to step into.

**Tim Stackpool:** That happens. Just going back to talking about selling your soul to the devil with the real estate business, not that there's anything wrong with the real estate business, not at all. But are you ever in a position where you are approached perhaps by a gallerist? You go through the motions of seeing what solutions you can offer them. Then take a look at the art or the artist and go you know what? This ain't gonna work for me. Does that ever happen?

**Michelle Chanique:** Look, you really have to put your personal taste aside as a person working in the arts, you. Can't put your taste in the forefront. I think it's important to put on a cap where you look at things as objectively as you can. Even though art is not really an objective practice, is it? I think it's quite subjective.

But you just have to break it down and there's something for everybody. Everybody has such varied taste, which is the exciting thing about the arts. I have this fabulous painting that I bought years ago, and every time my best friend comes to my home, she has to talk about it 'cause she hates it.

Okay. Okay. And I love that. I think that's what I tell people. Never be scared, just buy what you like. It's all about you. You've got to buy what you like. And the great thing is that we always have a fantastic yarn about this work. And it, the conversation leads us into other things. It's always a segue.

**Tim Stackpool:** Of course. One of the questions I was gonna ask you was about your own art, which is photography. You love doing that sort of stuff. But then as a curator, of course, you have to put that aside. You have the love for photography. But if you're going to be one of these independent curators or helping people to connect with galleries.

You have to put that, those personal, I'm not gonna say prejudices, but perhaps that's what they are, put them aside and go, well, this art has value, even though it's not the type of art that perhaps I practice in.

**Michelle Chanique:** Well, Tim, you know, you can never have a favourite child. Like it's really it's really not a good thing to have a favourite child.

So it's not my practice. Sure. I love photography because that's fundamentally what. I love to do, and that's what I love to make. But I, you know, I love painting. I mean, it's, to me, it's not about the medium, it's about the work. It really is about the work, not about the medium.

**Tim Stackpool:** Do you think you can effectively curate as well as being a practicing artist?

**Michelle Chanique:** Oh, definitely. Definitely there's a lot of practicing curators out there and people that work in the arts that are also practicing artists. Gallerists, some are practicing artists. The only I guess problem with that is that generally your own practice comes last. So my priority is always working with the artist, working as a curator.

My practice always comes last, but you know, I love that. I feel very fortunate that I can work in this field. And work with these, you know, incredibly creative and sensitive and intelligent artists.

**Tim Stackpool:** Let me take you out of Sydney for a moment, and it's a question that I ask a lot of people on the podcast just to draw a contrast between how art is appreciated in this country as opposed to perhaps Europe. Okay, so as an independent curator here in Sydney, how much different do you think it would be you doing this work in a place, say like Paris?

**Michelle Chanique:** Are you kidding me? I was in Paris in January. I spent some time in Paris. I had the time of my life. As a, as an artist and a person working in the arts, it's the place, it's just so much fun.

There's just so much culture. We, I guess, don't, have as much culture as they do in Europe at the moment. So we're definitely getting there. And I do feel that the world is becoming smaller in that sense. We are becoming a lot more international. But oh yeah, in Paris I would have so much work, I'd be turning down work for sure.

Not the same in Sydney. It's a lot harder, but it does make you more ambitious and it makes you hungrier. If I was really unhappy here, I'd go to Paris, but I'm here. So Paris is great for a holiday, great to spend time, great to do a residency. But I think Australia has a lot to offer and I also think having, talking about international, I think it's great how some of the galleries now are becoming more international.

Yeah. So they're bringing in artists from overseas and we're also taking Australian artists overseas, which I think is really important.

**Tim Stackpool:** Yes, we've had conversations to that effect on this podcast over the years, to be honest. But I often say that when like people go to Paris or Rome or somewhere like that, why?

Why are you going there? Well, I'm going for the art. I'm going there for the culture. I'm going there to see the Sistine Chapel or whatever it might be, or I'm going to visit the Louvre for instance. You don't

necessarily get international tourists saying. I'm going to Sydney for the culture. We do have a culture, but it's not necessarily focused on the creative arts.

We put it like that. We have a culture around the beach. I guess there's a cultural aspect to the harbour as well, but it's not necessarily focused on, on the creative arts. I don't know that will ever change in Australia, unfortunately. We're still gonna have this arts bubble. Do you think there's a way we can break that down or perhaps change that perspective?

**Michelle Chanique:** Probably not. See we have great weather. Here in, in, in Sydney and in Australia in general, which as you said, we're a very kind of outdoorsy group of people. Very outdoorsy, very sporty. So generally speaking, those things always come first in people's minds. People always come to Sydney 'cause they wanna go to Bondi Beach, do the harbour climb, all that kind of jazz.

You do have some internationals that will come here wanting to check out the new art gallery and the MCA and also touch on, you know, some commercial galleries that they may have heard about overseas. But I guess you know, a place like uh, Paris, London. They have colder climates and when you have a colder climate, you tend to do things more indoors, I think.

And you tend to be at home looking at your artworks in your home. People's homes in Europe tend to have a lot more artworks than they do in Australia, I think. And that's because they spend more time at home.

**Tim Stackpool:** Yeah I had a interesting conversation with a group of Swedes the other day, and they were indicating how they noticed that a lot of Australian homes are not necessarily tidy.

A little bit messy by their standards anyway. And they decided the reason for that was, is because we spend so much time outdoors.

**Michelle Chanique:** That's right.

**Tim Stackpool:** Our interior spaces don't get a whole lot of attention.

**Michelle Chanique:** Exactly. 'cause, when it's a hot day, people go to the beach, they go to picnics, they're out playing football, whatever. But it's so true.

**Tim Stackpool:** I mean, we do certainly get people from interstate coming to Capital Cities because of particular shows that are on at galleries. I mean, there are people that you and I both know that live in other parts of Australia who will always put in their calendar. I'm coming to Sydney to see the Archibald, for instance.

**Michelle Chanique:** Yeah.

**Tim Stackpool:** Or I'm coming to see the HSC works out of New South Wales, that sort of thing.

**Michelle Chanique:** That's right. They're the blockbusters. They're blockbusters. What I do find frustrating is that um, they're blockbusters and you get a lot of people visiting the Archibald.

And then I'm just wondering where are they? Why aren't they visiting the commercial galleries? Do they not know my job? I feel a lot of the times is educating these people and taking them and saying to them. It doesn't stop there. You've got to come and visit these commercial galleries. 'cause it's a commercial gallery that actually is at call with the artists.

So when a artist has a practice, they may decide to be taken on by a commercial gallery, right? And so the commercial gallery then helps the artists along with their practice and holds exhibitions for them. Now that commercial gallery may then have an institution that will come and visit and go, I will buy that artist works. From that gallery. And then that artist will then be in an institution. And that is such a positive and great thing for an artist to have a work at, say, the Art Gallery of New South Wales or the MCA.

**Tim Stackpool:** Exactly. And I was quite surprised. I had some other guests from the US here a couple of weeks ago. And of course doing the tours as you do, take them to the Art Gallery of New South Wales, the MCA as well. But the question they asked was, are any of these works for sale? So the perspective, perhaps, of international guests is that when you head into a gallery, you've got the opportunity to actually buy some work.

But of course, you know, we take them to the institution, again, I guess we have to create the notion, as you say, that the commercial galleries are of value, of passing value, even though they are of commercial value at the same time, but always worth a visit nonetheless, because you never know which artists that they're representing that they happen to be showing at the time.

**Michelle Chanique:** Exactly. So I'm always telling people, join the mailing list. You know, if there's a commercial gallery that you love you've seen an exhibition join the mailing list because that enables you to see what, you know, the upcoming shows that they have.

**Tim Stackpool:** You are quite the people person, Michelle, and I know in, in terms of various uh, groups that you've taken around, sometimes they're almost out of control, the number of people that you have to look after.

**Michelle Chanique:** Yeah.

**Tim Stackpool:** But how do those tours work? I mean, are you just kind of throwing something up on Instagram and because you have such a following and you have a mailing list that you fill these tours, is it much of a, a grind or a slog in this part of the job?

**Michelle Chanique:** It's very much word of mouth to be honest.

A lot of it is Instagram. I've got a very good mailing list, so I do send emails out. But then everybody gets bombarded with emails, so I don't know what the hit rate is with the emails, so Instagram, word of mouth but they're great. But, so the last um, tour that I did was a studio visit in Alexandria, and it was great because it was, artists in their studios. So I had three fabulous artists. In the same spot. So it was fantastic. And they opened up their studios for us and we had a chat, had a yarn. Then the you know, the people were able to go through their studio, have a look at available works, they and the other, and then at the end of it, we all sat around having a glass of wine and ate some cheese, right?

So it was fun.

**Tim Stackpool:** A unique day out as well. But how sustainable is that? If we go back to Paris, for instance, and these are not just all art galleries, but there's up to like 400 museum art gallery kind of institutions, some commercial, some state. In that city alone, we don't have that.

I mean, is it a handful of commercial galleries that perhaps the type of work you do can concentrate on? What sort of level of opportunity is there?

**Michelle Chanique:** So there's, there, there's, it's great because as I said, we had different precincts. So we have the Paddington Precinct, we've got Alexandria now, we've got Rushcutters Bay.

We've got Marrickville. Marrickville is an exciting precinct. That's gonna be one of my walks in July. Chippendale of course, which is where it all began in Chippendale. Surry Hills, and Paddington, as I said, Paddington earlier on. So there's about, you know. About half a dozen precincts where there's quite a few galleries.

So I managed to, you know, take people to about three, four galleries depending and also sometimes include institutions, which is quite nice. So it's nice, it's just, it's nice to mix it up.

**Tim Stackpool:** And how often do you get to do this though?

**Michelle Chanique:** Look, I probably do it every couple of months.

**Tim Stackpool:** Right? It's more than I expected. I'm asking the questions 'cause I'm wondering about the, the viability of being an independent curator. This is why I'm kind of pushing this point

**Michelle Chanique:** Look, I really, it, it is a ticketed event, so you do have to buy a ticket, but you know, it's really all about the love and the passion that I have for the arts, to be honest, it's not really something that unfortunately I'll become a billionaire from, or let alone a millionaire. Because there's a lot of time involved in organising, but I'm just passionate about sharing my love for the arts with people because I've worked in the industry for quite a few years. I'm quite well connected. Yeah. With all the galleries as well as the artists that are represented and artists that aren't represented. So it gives people an opportunity to go behind the scenes. So it's all about trying to connect people with the arts and as I said earlier on breaking down that white cube because there's a lot of people that are scared to walk into a gallery, into a commercial gallery, I should say, because they think, oh, if I walk in, I don't necessarily wanna buy something. I'm too scared. I dunno what to choose. And I just don't know, you know, if I should walk in, but I'm like, walk in, spend some time in there, you know, it's, you know, it's fine to have a look around.

You're not committed to buying anything.

**Tim Stackpool:** And as you say, you never know until you go in, whether you're gonna like anything or not. And to be honest, if something takes your attention, then you consider the purchase. If you don't like it, you just don't like it.

**Michelle Chanique:** Well, yeah. Look it's a long game.

It really is a long game. I've worked with people that have taken years to buy works, but when they start buying, but when they do start buying, they get the bug.

**Tim Stackpool:** Yeah.

**Michelle Chanique:** And it's great. And I love it. So I'll assist them, you know. Buying the works, you know, like just taking them to different places. Taking them to the artist studios, taking them to the galleries, taking them to the, to different places, just to kind of see what kind of works they're like.

Sometimes people think they want something and they end up with something completely different.

**Tim Stackpool:** The difficulty I have, Michelle, is the wall space. 'cause the greatest tragedy in the arts around the world is that so much work is sitting in crates after being purchased. So I run outta wall space and the answer there is to either play with it like you, like the Art Gallery of New South Wales, and put things up and take things down, or just stop buying when you fill your walls.

**Michelle Chanique:** No. No, but the thing is you shouldn't stop buying because it's all about supporting the arts. And if you could, if you can support the arts or buy or go to a grad show, if you go to the National Art School or go to the graduation show and pick up a work for a few hundred dollars or a few thousand dollars, you're supporting an art, you're supporting an artist, and you're also buying work that will enhance your walls. And if you walk into somebody's house that has art, you generally think, wow, this person one has got taste. Two is educated and three likes the arts. And supports the arts. So it's a win-win for everybody having art in your walls. Is I think also medicine for the soul.

**Tim Stackpool:** What's also interesting too, a thought that just came to me as well, is that if you travel through regional Australia, there's always a gallery in a small town.

**Michelle Chanique:** Oh they, they're the best. The regional galleries are the best.

**Tim Stackpool:** That's right. But, and you always visit them. You go and have a look. Whereas that's not necessarily the case if you're in Rushcutters Bay, or if you're in Potts Point or Surry Hills, you know, that's a special trip to make. But then when you're in a tiny little town, you actually go and see the local artworks and possibly even buy something as well. So it's a really interesting kind of psychological situation that's going on here.

**Michelle Chanique:** it's hard, isn't it? Because Yeah. Sometimes it because it's at your doorstep. You go, I'll do it manana, manana, manana. You. You'll do it tomorrow. And Manana never happens. So what I try and do with Curated Contemporary is, let me hold your hand and take you myself because it's just gonna happen and let's just do it.

**Tim Stackpool:** Yeah. And have wine and cheese as part of it as well.

**Michelle Chanique:** Oh, totally. Because what you wanna do afterwards is sit down and have a bit of a chit chat about what you liked, what you didn't like, have a chat about it, you know.

**Tim Stackpool:** Talking about the fine arts bubble in Australia, and you and I both deal with a lot of people who work and live and in, in their own heads, in their minds just exist in that bubble.



But we, we do know that there's a much broader cross section of Australia ...

**Michelle Chanique:** which is why I'm always in my head, by the way.

**Tim Stackpool:** yeah. Which is sometimes, which is why those of us who are in the fine arts bubble kind of get surprised by some of the perspectives that we see coming out of politics and outta the mainstream, if I can put it that way.

Do you think. Is there a way we can break that down? I mean, I ask you because you are out and about, you are not attached to an institution so you can speak freely. Sometimes I do get very frustrated with the, what I call, you know, the echo chamber of the fine arts bubble. Whereas people have a perspective. They think this is how everybody thinks. And if we have that perspective, we're actually not gonna change the outlook of anybody else that we're trying to influence, if you know what I mean. Be because we think that everyone's thinking the same way that we do. Do we need to break that bubble? Or does it actually work better for the arts to actually live in a little enclave with our own little fans and our own little buyers and make sure that we satisfy that market?

**Michelle Chanique:** No, I think it's important to make it accessible for everyone. Yeah. And the moment you turn it into a bubble, you're turning it into a club. And I think it's, yeah, it's important to go beyond those trends.

**Tim Stackpool:** The Archibald kind of does a really good job in that respect because out of every arts, competition and prize that exists in Australia, that's the one that gets the most attention, rightly or wrongly. That's the one that the media always seems to do stories on, and then follow up stories as well, and preemptive stories too.

**Michelle Chanique:** That's the blockbuster. It's the blockbuster,

**Tim Stackpool:** yeah. The artworks are coming in. There's the stock room prize, then there's the popular prize. Then, you know, there's the judges prize as well on top of that.

So it actually does get the mainstream coverage. The other side of it though is that I fear that it is creating art, which is motivated by nothing else but the opportunity to win the prize. And to get the notoriety. So it's not actually motivated by that innate compulsion to put art down on canvas, but motivated to win that prize. So it's good in terms of the fact that it actually raises the visibility of the arts, but perhaps it hurts me a little bit because of the motivation behind those who actually submit.

**Michelle Chanique:** No, I disagree with you. Actually, the artists that I know that actually put works in to the Archibald are practicing artists that actually have intention in their work.

And, they actually they do it for a living. You know, they're not just going to enter the competition to win because chances are you won't. I know so many fantastic artists and artworks that have been submitted that don't even get a second look. And you just think, really.

And then you go to the Archibald and you think, wow, really, that artist didn't get in that work? Did not get in. And I'm looking at this. So that goes back to, you know, subjectivity.

**Tim Stackpool:** Yeah,

**Michelle Chanique:** you know what I think is great. You might think, Michelle, that's pathetic, but, so I don't think artists make work just for the Archibald.

They're making it alongside their practice and they're usually making it for a purpose because they, you know, they feel strongly, and I, I actually know a lot of artists that have submitted so many times that they're just not doing it anymore. They don't even want to enter the rat race.

**Tim Stackpool:** Yeah.

Well, I mean, that kind of goes back to my perspective on it, that the only reason you are you're entering is not to satisfy your artistic temperament or compulsion, but

**Michelle Chanique:** yeah.

**Tim Stackpool:** But for the opportunity to win a prize, and as you say, it's kind of like a lottery win because there's just so much competition.

**Michelle Chanique:** Oh, totally. But I think we should put the onus back on the people selecting. They're the ones that are making the decisions. They're the ones that are choosing the artworks that are possibly predictable.

**Tim Stackpool:** I mean, in terms of the amount of art that is available and the different perspectives on what is good art and what is bad art, which is great to have because it means artists have a very expansive market. It's a great conversation to have for the pure, purely for the reason that the Archibald, I think actually does a great job in lifting the visibility of the arts. It's wonderful.

**Michelle Chanique:** Yeah.

**Tim Stackpool:** , maybe the jury is still out with me as to uh, as to what the motivation is, but you know, the Sulemon's on's in there as well. Of course. So it's um, it really is a festival of art, you know, outside of things like Sydney Contemporary and those sorts of things that happen as well. please don't get me wrong, I don't begrudge the Archibald at all. I think it is a fantastic way of actually at least putting the arts visible in the living rooms of more Australians than anything else.

**Michelle Chanique:** Yeah, well that's when you get the moms and dads going to these exhibitions and, you know, they get the kids. It's great, you know, but that's what I'm saying is it would be great to have those people, if I could just maybe kind of capture them.

Right. And have a chat to them and kind of take them to the commercial galleries and go that, you know, don't you stop there. Let's continue this.

**Tim Stackpool:** And tell me, do you confer with other independent curators? Freelance curators?

**Michelle Chanique:** Probably not enough. Mm-hmm. I don't think that discussion happens a lot actually.

Curators tend to um, you know, do what they do quietly.

**Tim Stackpool:** Well, like artists in a way.

**Michelle Chanique:** Yeah. Yeah. But at least with artists who have artists, you know, having them, they share studios together. That doesn't happen with, that doesn't happen with curators. Yeah.

**Tim Stackpool:** Yeah. It's a very interesting. I find curators, gallerists not so much, but curators a very interesting bunch of people because they do work, as you say, rather isolated.

However, pretty much on the whole, they're very articulate individuals and very good at explaining and giving their perspective on whatever subject, whether it be art or something else. And yet they kind of live a fairly enclaved sort of work environment.

**Michelle Chanique:** Yeah. And I think with this line of work as well, it's all about juggling. Because it would be very hard just to exist as a curator, unless you worked for an institution. So when you're a freelance curator it's a juggling game. That's why I've got Curated Contemporary. So I do other things as well as curating.

**Tim Stackpool:** Okay. So can you draw me a demarcation between those two things? You're talking about the group tours, right? Initially.

**Michelle Chanique:** That's right. So I've got Curated Contemporary, and then I do freelance curating.

**Tim Stackpool:** Okay.

**Michelle Chanique:** So when I curate, I look for projects. Yeah. So I currently have a project at Macquarie University. Right. So I worked that, , side, you know, , side by side, my curator, contemporary art walks.

**Tim Stackpool:** Yeah. And in terms of the tours, you said, have you got another one coming up in a few months time?

**Michelle Chanique:** Yeah, I have one coming up at Rushcutters Bay. That'll be on the 31st of May. And that'd be great 'cause we'll do Sally Dan, Art House, DOMINIK MERSCH Contemporary.

**Tim Stackpool:** And how long do these run for?

**Michelle Chanique:** Well, they go from seven for about three hours. So two till five.

**Tim Stackpool:** Well look, Michelle we've really jumped around here with this conversation, but it's we have, it really is kind of the typical thing that if we're in the pub we bounce around these discussions. I wonder if there's any, is there anything else that you wanna raise about the work that you do or perhaps the aspirations that you have for the arts in Sydney or Australia as a whole?

**Michelle Chanique:** Gosh that's do you have a few hours?

Look I, I think the um, the Sydney art world is pretty vibrant and I love how there's a few new galleries popping up, which is fantastic. Sadly, a few are disappearing, you know, there's always. Out with the old in, with the new, I guess. And it's important just to be up to date in what's happening in the art world, you know?

There's always openings and things to go to.

**Tim Stackpool:** Yes. It's a great, it's a great pastime actually doing the opening hops around, around Sydney. Melbourne, of course, has a great. Cultural perspective as well, but it really does take local knowledge, doesn't it? Which is what's, I think, unique about what you are doing. And I guess it would be unique for independent and freelance curators who are perhaps doing a similar thing in Melbourne, but it would have a completely different flavour, I reckon.

**Michelle Chanique:** Oh, definitely. I mean, I love Melbourne. I mean, I think. Melbourne has got uh, a lot of exciting galleries. A lot of hidden little galleries which is great in town.

**Tim Stackpool:** Yes, I remember heading down into basements underneath little independent stores and fashion boutiques and stuff, it really, it's a different vibe in Melbourne and I do recommend to anyone who's visiting any town which is separate and different to their own, to at least hit the websites. And to at least hit the internet and do a bit of a search for art galleries or art tours close by where they are within walking distance perhaps of where they're staying, because it really doe uncover some lovely gems.

**Michelle Chanique:** Oh, agreed. Agreed, agreed.

**Tim Stackpool:** Michelle, thank you so much for your time on the podcast. It's been a really, like I say, somewhat, would you say peripatetic conversation,

**Michelle Chanique:** Tim, Always a pleasure. Always great. You know, we could yarn for hours really.

**Tim Stackpool:** I know, but an interesting insight into actually what you are doing, at least in Sydney. And your perspective has been very much appreciated. Thank you so much, Michelle.

**Michelle Chanique:** Thank you. Thank you so much.