



The striking white jug featured in this month's Still Life Challenge.

UNLOCKING MARGARET'S HOUSE

STILL LIFE CHALLENGE: WHITE JUG

Welcome to the seventh still life challenge and final challenge for 2020. We have loved giving special access to the objects that inspired Margaret Olley on the first Sunday of each month this year. We hope you enjoyed 'unlocking' Margaret's house with us and encourage you to try each composition we have created inspired by her paintings and collection of objects.

Margaret Olley filled her home studio with objects that she collected as subject matter for painting. With her once ever-changing home studio now a static re-creation, we love to explore opportunities to enliven this space and return it to its role as subject matter; as inspiration for artists.

We have so enjoyed the responses so far and look forward to seeing more, whether it is through painting, drawing, 3D, mixed media or photography. Don't forget to share your creations on social media with the hashtag **#unlockingmargarets house**.

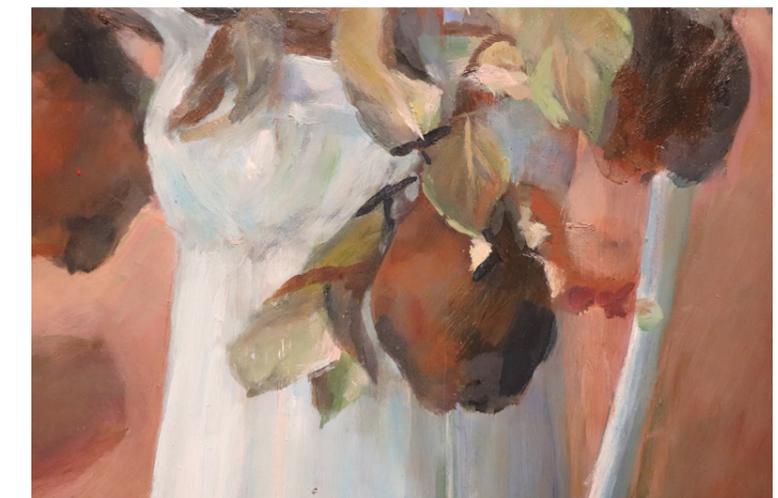
You can view the *Still Life Challenge: White Jug* video [here](https://youtu.be/5exDilpQqh0) or use this link <https://youtu.be/5exDilpQqh0>



LEFT Margaret Olley
(1923–2011)
Katie's Quinces 1976
oil on hardboard
91.5 x 122 cm
National Gallery of Australia
Purchased 1976
© Margaret Olley Art Trust

The striking white jug that is the centrepiece of Margaret Olley *Katie's Quinces* 1976 is the inspiration for this still life challenge. The quince bush branches featured in the painting were brought to Olley by her friend's daughter Katie as subject matter for painting. They reach up and out with beautiful, unpredictable lines, while the white jug with its tall, sleek elegance is a perfect juxtaposition to the full, humble forms of the brown vessels either side.

Details from Margaret Olley's *Katie's Quinces* 1976, with its beautifully realised composition and colour. *Katie's Quinces* 1976, is on display at the Gallery from 26 October 2020 until 2 May 2021. The exhibition *Margaret's House* includes some of the finest examples of Margaret Olley's still lifes and interiors from public and private collections, alongside new work by three leading contemporary Australian painters - Nicholas Harding, Adam Pyett and Pam Tippet, whose work features in this month's Still Life Challenge.



In 2019, artist Pam Tippett was invited to spend a month making new work in response to Olley's home studio re-creation. During this time Tippett re-staged a selection of objects against neutral backgrounds to create her own compositions for painting.



In her work *Margaret's white flour tin, jug and fruit bowl with lemons* 2019, Tippett combined the jug with an aluminium flour tin from Olley's kitchen and a stand from her sitting room, along with fresh lemons and a white cloth. This painting is both a tribute to Olley and to Olley's great love for Italian still life painter Giorgio Morandi.



TOP LEFT Pam Tippett in the Nancy Fairfax Artist in Residence Studio, 2019.

LEFT Pam Tippett *Margaret's white flour tin, jug and fruit bowl with lemons* 2019, oil on linen on panel, 60cm x 60 cm Tweed Regional Gallery collection. Gift of the Friends of Tweed Regional Gallery and Margaret Olley Art Centre Inc. © The artist.

OPPOSITE Pam Tippett's still life arrangement and below a selection of objects from Olley's home studio re-creation alongside their paintings.





ABOVE This month's still life challenge is inspired by Olley's painting *Katie's Quinces* 1976.

In our arrangement inspired by *Katie's Quinces*, we have used what is left of the actual quince bush branches painted by Olley in 1976. Today there are no leaves left at all, and only a few dried and desiccated quinces hold onto the remaining branches. However there is still, 44 years later, a sense of what Olley and her artist friend Justin O'Brien called 'the bones' of the branches. Olley and O'Brien would both use shrivelled and dried-out bunches of flowers and foliage as subject matter for painting because 'the bones', as they called it, still held enough information, like a reminder, for them to paint from. This is why Olley's home studio was always filled with flowers in various phases of their development.

We hope you enjoy making new work in response to this still life challenge arrangement inspired by Olley's *Katie's Quinces* 1976. Using this painting and the remaining branches and objects provided in the re-creation as your starting point, you can paint, draw, collage or print as you like. Whatever you choose – we can't wait to see what you do!

Don't forget to share your artwork with us at **#unlockingmargarethouse**.



ABOVE A green jug from Olley's collection of objects.

RIGHT This month's still life challenge without the quince branches.

