



Pattern detail on cushions from Margaret Olley's house. Pattern played an important role in Olley's paintings and is the focus of this month's challenge.

UNLOCKING MARGARET'S HOUSE

STILL LIFE CHALLENGE: PATTERN

Welcome to the fifth still life challenge giving special access to the objects that inspired Margaret Olley. On the first Sunday of each month, we will 'unlock' Margaret's House and bring to you a composition from her 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.

On the first Sunday of each month, we will continue to bring to you a composition from her collection of objects, and invite you to make a work in response as part of our Gallery At Home program. Whether it is through painting, drawing, 3D, mixed media or photography – we want to see how you respond to the challenge. Don't forget to share your creations on social media with the hashtag **#unlockingmargarethouse**.

You can view the *Still Life Pattern Challenge* video [here](#) or use this link: <https://youtu.be/z2VtUr8z-8A>



Margaret Olley (1923 – 2011), *Still Life*, 1986, oil on board, 61 x 91.5cm
Ipswich Art Gallery collection. Acquired with funds donated by the CS Energy through the Ipswich Arts Foundation, 1999

This is *Still life*, 1986 and it is the inspiration for our next still life challenge. Here Olley covers the table top with a kilim featuring a geometric pattern of triangles. The flattened pattern silhouettes the lower half of the still life arrangement – while in the top half the tiger lilies, reflected in the colour of the kilim and the fruit – explode with striking colour and strong angular form. Olley set this arrangement up in the front room of her Duxford Street home studio, this beautiful arrangement is an evocative celebration of the domestic, to which she adds subtle signs of time and life in the fallen flower petals and the scissors.

In 2019 we invited contemporary artist Adam Pyett to make new work in response to the re-creation of Olley's home studio. He began this process by drawing a metal stand with dried pomegranates and papers on the mantelpiece in the Yellow Room. He later made drawings of patterns on cushions from Olley's sitting room lounge. On return to his own studio in Victoria, he merged these ideas, flattening the pattern of the cushion fabric to form a covering for the mantelpiece.

RIGHT Adam Pyett (b.1973)
Dried pomegranate with papers 2020, oil on linen,
64 x 56.5 cm. Tweed Regional Gallery collection. Gift of
the Friends of Tweed Regional Gallery and Margaret Olley
Art Centre Inc., 2020

BELOW Adam Pyett drawing in the re-creation
of Margaret Olley's Yellow Room.



ABOVE Margaret Olley (1923–2011) *Yellow room* c.1989, oil on board, 59.8 x 74.7cm
Tweed Regional Gallery collection, Gift of the Tweed Regional Gallery Foundation Ltd., 2016
© Margaret Olley Art Trust



We hope you enjoy exploring pattern in this month's challenge, as this played an important role as subject matter for painting – bringing rich pattern and colour to her compositions.

Using Olley's painting *Still life*, 1986 and the flowers and objects provided in this 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**.

FROM TOP
Detail of lily in glass; ceramic pot and stand featured in Margaret Olley's *Still Life*, 1986; and cushion used as inspiration for Adam Pyett's *Dried pomegranate with papers* 2020

