MOAC Curator & Collections Manager Ingrid Hedgcock with Margaret Olley's blue and white ceramic jug featured in this month's challenge.

UNLOCKING MARGARET'S HOUSE
STILL LIFE CHALLENGE: SPACES IN BETWEEN

Welcome to the fourth 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 **#unlockingmargaretshouse**.

You can view the Still Life Challenge *Spaces In Between* video here or use this link:
https://youtu.be/FS2FeJ28FGc

TWEED REGIONAL GALLERY
& MARGARET OLLEY ART CENTRE | MURWILLUMBAH

Margaret Olley (1923 – 2011), *Evening still life with Turkish pot,* 1982, oil on board, 75 x 120cm
Collection of Max and Nola Tegel. © Margaret Olley Art Trust

Greg Weight, *Cherries* (from the series See you tomorrow at 2), 2011, photograph, permanent pigment on cotton rag paper, 27 x 40cm. Tweed Regional Gallery collection. Donated through the Australian Government's Cultural Gifts Program by the artist, 2013. © The artist

Artist Greg Weight photographed Olley's home studio in the weeks following her death in July 2011, capturing the ceramic blue and white jug which is part of this month's challenge.

Our fourth challenge is inspired by the painting *Evening still life with Turkish pot,* 1982. This Turkish pot, with its elegant stature and fluid figurative lines, is key to the unified triangular composition of this work. The lyrical curves of the handle and spout draw our attention to the blue and white ceramic jug that first appeared in Olley's work in the early 1960s and continued to appear in her work for decades to come. Like actors poised on stage, awaiting their queue, the spatial relationship between each object is vital to the whole. The handle of the blue and white jug connects with the short spout of another neighbouring coffee pot, uniting them on the table top arena. The fabric in the foreground of the composition is key to establishing depth between the viewer and the still life arrangement.

The spaces in between the objects, where they overlap, the turn of a handle, the angle of a spout, the fold in the fabric – these individual elements, that she shapes with evening light – are effortlessly perceived by Olley. Combined, the result is a fine example of the life-affirming paintings that make Olley Australia's most celebrated painter of still life.
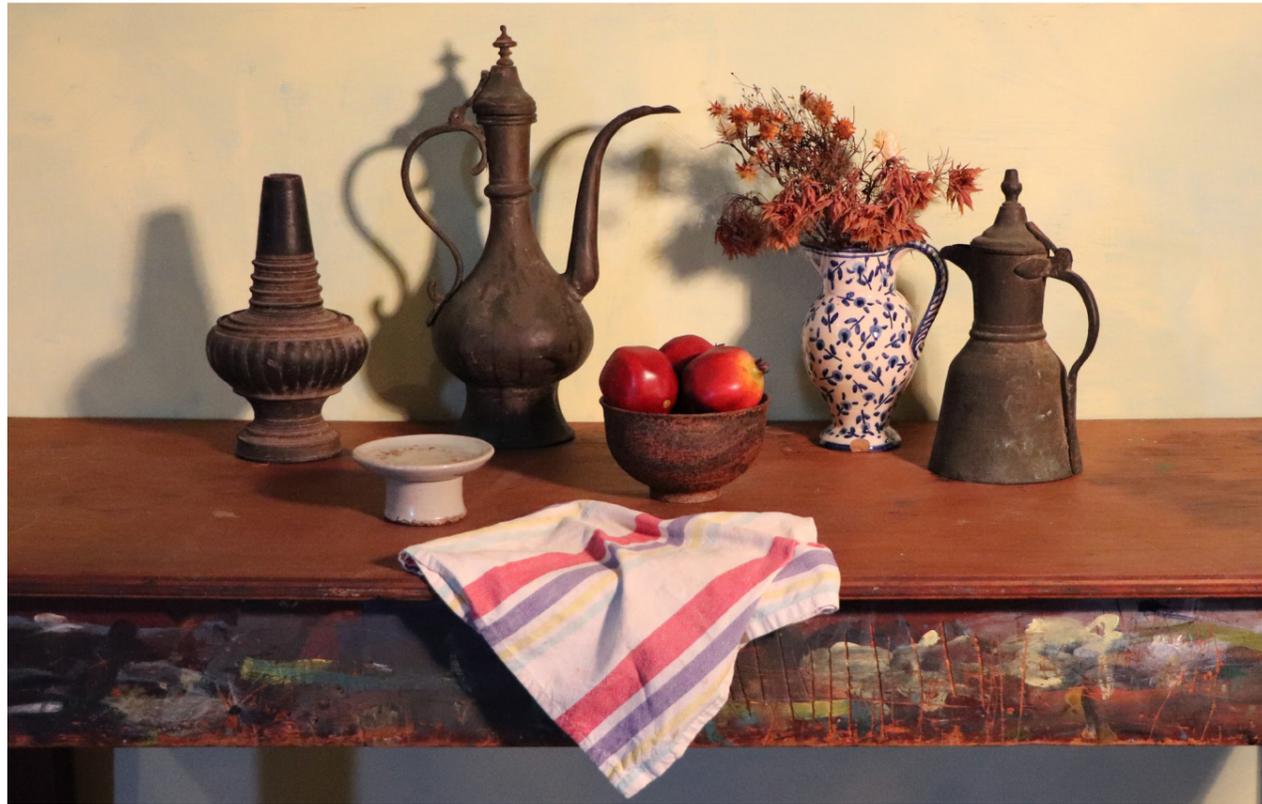

Margaret Olley, Lilies 2010/11, oil on board, 77 x 102cm, Private collection, © Margaret Olley Art Trust

ABOVE This month's still life challenge inspired by *Evening still life with Turkish pot,* 1982.

RIGHT: Turkish pot featured in Olley's painting, *Evening still life with Turkish pot*, 1982.

BELOW from left to right, a bowl of pomegranates used for this month's challenge, the blue and white ceramic jug and a smaller coffee pot from Olley's collection of objects.

Using *Evening still life with Turkish pot,* 1982 and the 'characters' provided in this re-creation as your starting point, you can paint, draw, collage or print as you like. We hope you enjoy exploring the spaces in between the objects, where they overlap, the turn of a handle, the angle of a spout, the fold in the fabric. Don't forget to share your artwork with us at **#unlockingmargaretshouse**. Whatever you choose – we can't wait to see what you do!