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Moya Dyring: An Australian Salon in Paris

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Moya Dyring: An Australian Salon in Paris

Abstract

Part of the early Heide circle, Moya Dyring left Melbourne for Europe in the late 1930s and lived much of her life in Paris, in an apartment on the Ile St Louis which became known as Chez Moya. This exhibition follows Dyring's transition from art student at the National Gallery School in Melbourne (1929-1932), where she met her future husband Sam Atyeo, to Parisian resident and charismatic salonnière – from Heide to the Left Bank.

As a young artist, Dyring was among the first painters in Melbourne to respond to the influence of Cubism, evident in her painting *Melanctha* (1937), which John and Sunday Reed purchased from her first solo exhibition. Arriving in Paris in 1937, she immersed herself in the Parisian art world, meeting artists and attending studios and exhibitions. Later, on numerous excursions into the French countryside with artist friends she painted en plein air. Throughout the war years and up until her death in 1967, Dyring remained in close correspondence with John and Sunday Reed and extracts from their letters, as well as photographs and other archival materials, are displayed in the exhibition.

Keywords

moya, dyring, australian, paris, salon

Disciplines

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MEDIA RELEASE

MOYA DYRING: AN AUSTRALIAN SALON IN PARIS

Part of the early Heide circle, Moya Dyring left Melbourne for Europe in the late 1930s and lived much of her life in Paris, in an apartment on the Ile St Louis which became known as *Chez Moya*. Opening at Heide on Saturday 25 October, this exhibition follows Dyring's transition from art student at the National Gallery School in Melbourne (1929-1932), where she met her future husband Sam Atyeo, to Parisian resident and charismatic *salonnière* – from Heide to the heart of Paris.



Moya Dyring: An Australian Salon in Paris has been guest curated for Heide by Dr Melissa Boyde from Wollongong University and features early works such as *Melanctha* (1937), one of the first cubist-inspired paintings shown in Melbourne, alongside later works made whilst a resident in Paris when Dyring often painted *en plein air*.

In Paris during the post-World War II peace process, with her close friend artist Mary Alice Evatt whose husband Dr Herbert Vere ('Doc') Evatt was the President of the United Nations, Dyring forged various cultural connections and networks. It was in this climate of optimism and rebuilding that Dyring first opened the door to *Chez Moya* where she hosted a transient coterie of Australian artists, some of whom became the best known artists of their generation, including John Olsen, Lloyd Rees, Margaret Olley, Russell Drysdale, Donald Friend and a young Brett Whitely. Her excursions into the French countryside, sometimes in the company of artist friends, produced works that record ways of life and environs that seemed to be vanishing.

MEDIA RELEASE

From her arrival in Paris, through the war years and up until her death in 1967, Dyring was in close correspondence with John and Sunday Reed and extracts from their letters, as well as photographs and other archival materials will also be displayed in the exhibition.



MOYA DYRING: AN AUSTRALIAN SALON IN PARIS **Saturday 25 October 2014 – Sunday 1 March 2015**

Guest curator Dr Melissa Boyde, School of the Arts, English and Media, University of Wollongong NSW, is available for interview.

RELATED PROGRAMS

ART TALK: CHEZ MOYA

Saturday 25 October, 2pm

Join curator Melissa Boyde for a talk on the life and work of expatriate artist Moya Dyring.

FREE with admission

MORNING TEA: MOYA, MIRKA AND OTHER WOMEN MODERNISTS

Thursday 20 November, 10-11.30am

Join Professor Jeanette Hoorn, University of Melbourne, and curator Sue Cramer for a discussion on women artists' contribution to modernism and enjoy a delicious morning tea from Cafe Vue Heide.

Cost Adult \$20.00 Member/Concession \$16.00 (includes admission and morning tea)

MEDIA RELEASE

PERFORMANCE: ELEANOR AND MARY ALICE

Saturday 25 October, 3.30–4.30pm

Join writer Peta Tait and director Deborah Leiser-Moore for a Q&A (for this performance only)

Sunday 26 October, 2–3pm

Saturday 1 November, 2–3pm

Sunday 2 November, 2–3pm

Sunday 9 November, 2–3pm

This play centres on the meeting of two influential and well-connected women, human-rights advocate Eleanor Roosevelt and Australian artist and modernist Mary Alice Evatt, a close friend of Moya Dyring. Resident in Paris at the time, Dyring is an off-stage presence in the play, mentioned often and with esteem and affection by the protagonists.

FREE with admission

-END OF MEDIA RELEASE-

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Heide Museum of Modern Art

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heide.com.au

Museum Opening Hours

Tuesday-Sunday 10am-5pm.

Closed Mondays.

Image captions:

Moya Dyring | *Sunday* c.1934 | oil on composition board | 36 x 26.7 cm | Heide Museum of Modern Art | Purchased from John and Sunday Reed 1980 | © Estate of Judith Innes Irons

Moya Dyring | *Fisherman* c. 1966 | oil on canvas 38.1 x 60.9 cm | Heide Museum of Modern Art | Bequest of John and Sunday Reed 1982 | © Estate of Judith Innes Irons

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