2015

Travels with My Art: Moya Dyring and Margaret Olley

Melissa J. Boyde

University of Wollongong, boyde@uow.edu.au

Publication Details

Travels with My Art: Moya Dyring and Margaret Olley

Abstract
Moya Dyring (1909–1967) was born in Melbourne where she studied at the National Art School. After a successful solo show of her early experimental cubist paintings, she travelled to France where she remained for most of her life. From 1949 Dyring lived in an apartment/studio on the Ile Saint-Louis, a small island on the Seine behind Notre Dame. The apartment became widely known as Chez Moya - an Australian salon in the heart of Paris. Over the next two decades Dyring hosted a transient coterie of Australian artists at Chez Moya. Margaret Olley was one of the young artists who found her way to Chez Moya and the two women became close friends. With artist friends they often set off on short excursions throughout France, Italy or Spain to draw and paint en plein air.

During the 1950s and 60s Dyring travelled back to Australia every few years with crates full of her 'Paintings from Paris' for exhibitions in most capital cities. During these visits Dyring spent time with Olley and they continued their en plein air painting excursions in Queensland and northern New South Wales. This exhibition showcases a selection of Dyring’s works, rarely exhibited since her death, alongside works by Olley.

Travels with my Art Catalogue (8.59mB PDF)

Curator Dr Melissa Boyde
Senior Research Fellow School of the Arts,
English and Media
University of Wollongong

Keywords
margaret, dyring, olley, moya, travels, art, my

Disciplines
Arts and Humanities | Law

Publication Details

This creative work is available at Research Online: http://ro.uow.edu.au/lhapapers/1981
Travels with my Art
Moya Dyring and Margaret Olley
1 Moya Dyring, *Melanctha*, c. 1934

Travels with my Art
Moya Dyring and Margaret Olley

Melissa Boyde

In 1963 Moya Dyring (1909-1967) and Margaret Olley (1923-2011) held an exhibition of their work at the Skinner Galleries in Perth, opened by the Governor, Sir Charles Gairdner. Reviews hailed it as 'a memorable event in our art world' which 'should on no account be missed'. The reviewers were lyrical – Olley 'has burst into the realm of light and colour with joyous abandon' while 'the greys of the old cities and countryside, soft and moist' are 'warmed and enriched' in Dyring's paintings. A few years later Dyring died in a London hospital aged only 57. She had lived a rich and productive life centred on art, her career stretching from modernist works painted in her hometown Melbourne to her paintings from Paris where she lived from the late 1930s.

Her studio apartment in Paris was a social centre for Australian artists. Russell Drysdale recalls how 'the first thing that one did when in Paris was to ring Moya'. John Olsen 'appreciated Moya's work very much' and remembers her as 'vivant, energetic, disciplined, with a strong work ethic ... an important linkage figure and connector who understood Paris and had an earthy affection for it'.

Despite recognition by her contemporaries, since her death Dyring's work has rarely been acknowledged or exhibited. Her close friend Margaret Olley suggested on several occasions that 'a retrospective of Moya's work is long overdue'. In 2014 and 2015 Dyring's work has been brought to light again through two exhibitions. The first, a retrospective, Moya Dyring: An Australian Salon in Paris, was shown at Heide Museum of Modern Art. In Travels with my Art: Moya Dyring and Margaret Olley works by both artists, inspired by their many excursions together to the ports and villages of Europe, and trips in Queensland and northern NSW, are exhibited – as well as seldom shown works by Dyring, including her early modernist paintings.

Early years in Melbourne

In 1928, aged nineteen, Dyring visited Paris for the first time; she fell in love with the city and decided she would one day return there to live. The following year she commenced her studies at the National Gallery School in Melbourne where she met Sam Atyeo, whom she later married. After graduating she became a regular visitor at the newly established George Bell School, a centre for modernism in Melbourne. Among the students were Mary Alice Evatt and Sunday Reed both of whom became Dyring's life-long friends. From the start, Dyring was at the centre of the social set; friends vividly remembered the parties she gave in Melbourne with stories of: 'bodies all over the floor in various stages of love-making'. But she and Atyeo were serious about art and were part of the intense discussions on modernism at the Bell school, particularly when Mary Alice and Sunday's husbands visited – Dr Herbert Vere 'Doc' Evatt and John Reed were both strong advocates for contemporary art. In 1939 Dr Evatt opened the controversial first exhibition of the Contemporary Art Society at the National Gallery of Victoria.

For their part Dyring and Atyeo were breaking new ground in the Melbourne art world – Atyeo's painting Organised line to yellow (c. 1933) is considered to be the first abstract painting exhibited in Melbourne. Art historian Bernard Smith credits Dyring as 'perhaps the first artist in Melbourne to experiment with cubism' and John Reed records that Dyring was the first modern woman artist to have a solo show in Melbourne.

During the lead-up to her solo exhibition Dyring stayed at Heide, the Reed's home, for several months, taking breaks from painting to work in the garden, her other great passion. She wrote frequent updates on the garden to Sunday who was on holiday in America:
Oh hell its lots I have to tell ...the vegetable garden first ... I sit in the barrow in warm sun surrounded by weeds mostly ... but the peas came good, they like the frost, so do the broad beans. There are only leeks, endives and parsley to eat that's all but so much planting so much digging so many herbs and straightening out of strawberry beds.\(^8\)

The opening of Dying’s solo show, at the Riddell Gallery in Little Collins Street, was a huge success with over 500 people attending. Dying writes: no one could see any pictures because we were all packed so full as sardines in a tin and the floor wobbled to bursting till Mr Riddell and his boyfriends downstairs said they had to go out into the street because they were afraid the ceiling would fall in.\(^9\)

The reviews were positive. For George Bell the outstanding painting was ‘Melanctha’, a picture tending towards abstraction, well designed in very expressive colour in which the nuances both of tone and colour are very well handled.\(^10\) Melanctha (1934) takes its subject from the principal character in modernist writer Gertrude Stein’s experimental short story ‘Melanctha’ in Three Lives (1909). John Reed purchased the work at the opening.

The same year Melanctha was shown again in the Group 12 show at the Athenaeum which included a number of works from artists at the Bell school, including Drysdale and Mary Alice. In his review Basil Burdett refers to Dying as ‘an audacious colorist’.\(^11\) But some members of the audience clearly did not feel comfortable with her experimental style. Dying writes that an ‘old tart said my work would either drive her mad or to drink, another wanted to know why I painted such a “bad egg” as Holly’.\(^12\) This kind of negativity may have affected her: ‘It’s a terrible show my work I feel stands out but ... where the hell am I in paint?’ Shortly after, encouraged by Bell and the Evatts, Dying travelled to Europe via America.

**World War II**

Dying’s many letters to John and Sunday Reed over the next thirty years give insights into her work, contemporary art and world events. She arrived in Paris in November 1937 and in a letter to Sunday a month later writes: ‘I draw three times a week at a cellar-like place called Colarossi where Modigliani, Matisse, Pablo and all the boys have worked’.\(^13\) By April the next year she writes: ‘I have come to think of Paris as home’.\(^14\) From the start Australians made their way to her studio, sending friends and friends of friends, which at times made it hard to concentrate on her work. To Sunday she writes: I’ve just been painting in a fug of nudes, nudes and more nudes ... I hope to start painting pictures soon — up until now I’ve only painted a million studies and destroyed most of them, but I feel when I get to some quiet place I will start. Does one always feel like this?\(^15\)

At the outbreak of the Second World War Dying lived with Atyeo in a small farmhouse he had purchased in Vence in the south of France and she stayed on alone when he moved to Dominica for work. In 1940 she writes to John and Sunday:

The days go by to weeks and months ... The guns go off in the hills near here the soldiers practising ... boom boom all day. ... I shut the windows, bolt the door, with cotton wool in my ears ... I try to draw and a mistral seems to blow my guts inside, stuffing me of emotion, so I turn again to the earth.\(^16\)

Dying’s landscapes, mostly painted after the war, resonate with the retour à la terre movement that returned to landscape as a cultural expression, her rural life and excursions often producing works that record ways of life and environs that seemed to be
vanishing. Years later Dying describes how she had come to know France so well by painting in its cities, villages and countryside: ‘I love it. And I like to paint what I love’.17 As art historian Juliet Peers notes, Dying ‘gained a considerable reputation among French regionalist and nationalist artists for her sympathetic appreciation of provincial scenes and life’.18

Dying lived through uncertain years. She was evacuated from occupied France, later joining Atyeo in Dominica. They married in Barbados in 1941. Not long after, Evatt appointed Atyeo as his personal assistant and they left for the USA, where, among much else, they attended the 1945 United Nations conference in San Francisco. At the end of the war Dying and Atyeo returned to Paris where together they helped to establish the Australian Embassy (Atyeo was cultural attaché). Their marriage ended in 1948 when Atyeo left Dying for another woman.19

Dying focused on her work and the following year, 1949, had a solo exhibition in London at the Twenty Brook Street Gallery. Donald Friend was there, his diary entry notes: ‘I went to a cocktail party for Moya Dying’s exhibition. Lots of drinks and a rabble of the press and Important Australians’.20 Paul Haefliger wrote an introductory essay in the catalogue and the British press reviewed the exhibition very favourably: ‘these are the work of a fresh mind with a good sense of design and a welcome approach to colour’.21 Following this success Dying sent works back to Australia for her first exhibition there since the 1937 solo show. Mary Alice helped organise the exhibition, Paintings from Paris, at the David Jones Gallery in Sydney.

Chez Moya
Paris in the late 1940s was a turning point for Dying when a friend, artist Mitty Lee-Brown, mentioned an apartment she had seen for lease, at 39 Quai d’Anjou, Île St Louis, an island in the Seine behind Notre Dame. The apartment, in a seventeenth-century building, had been completely gutted during the war. Dying purchased a long lease and, from the time renovation work was complete and for the next two decades, she hosted a transient coterie of Australian artists at Chez Moya — the name was painted on the door — some of whom became the best known artists of their generation, including Olley, Friend, Drysdale, Lloyd Rees and Olsen. Olley recounts that: ‘At the end of the day everyone would congregate at her studio for drinks’.22 In many ways Chez Moya was a salon, in the long tradition of salons presided over by women in Paris.

The Parisian salon, typically held in the home of a charismatic salonnière committed to social life, had evolved since the seventeenth century as a site of sociability. One of the first and most famous salons was conducted by the Italian-born Marquise de Rambouillet and held in the private sanctum of her bed-sitting room, known as the chambre bleue, at the Hôtel de Rambouillet, where she received her guests reclined on a lit de repos (a bed of rest). It was there that intellectuals, artists, political figures and other notable people of the time met for discussion and entertainment. For even though Western history for a long time regarded the salons primarily as the place where préciosité – the art of good manners, witty conversation and style – was perfected, they were much more than this. The impact of conversations had and networks formed in the private space of the salon reached into cultural and political fields. The salon flourished in modernist Paris; among the most famous were salons conducted by expatriate women in their homes, such as Stein’s salon at the Rue de Fleurus.
10 Moya Dyring  View from Window 39 Quai d'Anjou, Paris  c. 1950

11 Moya Dyring  View from the Studio  1952
Like the American writers and artists who found their way to Gertrude Stein’s salon Australian artists made their way to Chez Moya. An article in the *Daily Telegraph*, written after her death, describes *Chez Moya*, in Australian vernacular, as a place in Paris where Australian artists could ‘discuss art until the cows came home’.  

As well, European artists frequented *Chez Moya*. Eugène Babouleâne was a close friend, as were the Spanish painter, illustrator and set designer Antoni Clavé (nominated in 1952 for two Academy Awards), the French artist Paul Aïzpiri, and the English artist Sir Francis Rose (who illustrated the *Alice B. Toklas Cookbook*). There were many others – artists, writers, historians and politicians. David Strachan and Fred Jessup were regulars; Strachan called Dyring ‘the catalyst’, she brought people together. Paris-based journalists Margaret Murray and Roland Pullen also frequented *Chez Moya*. Included in what Murray refers to as ‘the Moya set’ were Paul Haefliger and Jean Bellette – Dyring spent a ‘really fantastique’ January with them in Majorca in 1959 when Olsen was also there. Bernard Smith and his wife met Dyring at *Chez Moya* through Mary Alice and, in his words, ‘Moya became a wonderful friend’.

In the tradition of the best salonières Dyring forged introductions at *Chez Moya* that were at the least memorable and in other cases pivotal. It was through Francis Rose, whom she met at *Chez Moya*, that Olley was introduced to Alice B. Toklas. Toklas invited Olley to tea at the apartment she had shared for almost forty years with Gertrude Stein (Stein died in 1946). Olley recalls that she was ‘overwhelmed by the art that was hanging in the apartment ... there seemed to be wall-to-wall Braques and Picassos’.  

It was at *Chez Moya* that Brett Whiteley met Bryan Robertson, director of London’s Whitechapel Gallery. Murray describes how Robertson was ‘very impressed with the zest and the new feeling that these young Australian artists had’, and he exhibited the work of a number of them, including Whiteley.  

For young Australian artists, a visit to *Chez Moya* was an essential element of their entrée to Parisian life. Dyring facilitated all sorts of connections at *Chez Moya*, ‘she would have parties and introduce French and Australian painters together ... she was able to bring people together and bring them out. And especially the young’.

**Travels with my Art**

Olley was twenty-six when she arrived in Paris with her friends Mitty Lee Brown and Fred Jessup. Strachan introduced her to Dyring and they soon became close friends. Dyring, regularly set off by car from her home in Paris on short excursions in the countryside drawing and painting *en plein air*, her aim was to produce works which ‘give an impression of what one sees and feels about a landscape’.  

Olley joined her on a number of those trips: ‘Moya would take me out painting in her car. I used to pick huge bunches of flowers and bits of grass by the roadside to bring back to the apartment’.  

Olley recalls how Strachan sometimes went too:

We’d go outside Paris in Moya’s old Citroen car which she called ‘a studio’, and settle up by the roadside. They’d paint and I’d mainly draw. ... We all had folding easels and I did occasionally make use of a paintbox like the others.’

Dyring was working intensively during this period, developing what she termed her post-impressionist style. On holiday in Toulon she went out in the car each day, taking gouache, pen, ink and a portfolio: ‘I have drawn more than ever before, also I am painting differently, more construction, due to help and ideas from Babouleâne ... On returning with 100 sketches I started to prepare canvasses
to paint next year at the same place ... with an abstract base of undercolour, calculated so as
when I go back I can paint my pictures direct,
in a few hours, emotionally sur place.\textsuperscript{31}
In 1951 Olley and Dyring set off in the Citroen on
a road trip to Italy, picking up Rose en route.
Days were spent swimming, drawing, painting,
eating and visiting galleries. In Dyring’s words,
in Venice they ‘worked and looked’\textsuperscript{32} and Olley
recalled how the entire time in Venice there was
slight rainfall which made it ‘much easier to draw
and do a wash of watercolour’\textsuperscript{33} They camped out
most of the trip, cooking on a small stove, and
covered over 3,000 kilometres. They had ‘more
fun than you can imagine’, which included calling
in on Rose’s friend Marc Chagall in the south
of France.\textsuperscript{34}
In the summer of 1952, Olley and Strachan
joined Dyring in Brittany where she was spending
several months at Pont Aven, near Concarneau.
It was a happy and productive time, ‘the colour is
singing and such a contrast from the South ...
peaceful water, blue boats with the black sardine
fishing nets being hung over the masts to dry’.\textsuperscript{35}
For Olley it brought back memories of her
childhood on the Tweed River.

Public life
In Paris, at Chez Moya, life for Dyring was a
harmonious blend of creativity and forging of
networks for friends and colleagues. Like the
earliest salons, where conversation was not only
about cultural affairs but political, Dyring brought
together cultural and diplomatic connections at
Chez Moya through her close friendship with the
Evatts. In the years after the war the Evatts spent
considerable time in Paris particularly while Dr Evatt
held the position of President of the United Nations
General Assembly. Under his presidency, the 1948
Assembly accepted the Universal Declaration of
Human Rights including Article 271 which asserts
the right of everyone to participate freely in cultural
life and to enjoy the arts. As a trustee of the Art
Gallery of NSW Mary Alice was a strong advocate
for contemporary art, influencing collection policy
and developing initiatives to take ‘art to the people’,
such as touring exhibitions of contemporary art to
country towns.\textsuperscript{36} For her part Dyring had first-hand
experiences of the political and cultural changes
that were being forged at this time, as well as of
the atrocities and destruction the war had brought
to Europe and specifically to France. In the 1950s
Evatt formalised the work Dyring had done for
decades when he appointed her to the role of
Australian cultural representative for the UNESCO
conferences which were organised to stimulate
international cultural co-operation between artists
from around the world.\textsuperscript{37} In 1961 Dyring helped to
organise the Australian section of the Biennale de
Paris, arguing for and securing a larger hanging
space than had been allocated – 40 metres instead
of 10. As well she used her connections to have the
Australian section reviewed in the press, both in
Paris and in Australia. The artists whose work was
selected were Charles Blackman, Lawrence Daws
and Brett Whiteley. At Chez Moya they had ‘a dinner
of spaghetti and red wine with thirty young painters
from all countries and a few old buddies of mine’.\textsuperscript{38}

Returns to Australia
Every few years Dyring travelled back to Australia,
most often as a passenger on cargo ships, bringing
crates of completed works with her. En route
she sketched and painted \textit{en plein air} in places
where the ships docked. In 1953 the journey took
45 days with ports including Jeddah, Colombo,
Singapore and Jakarta. From there she spent three
weeks ‘working hard’ in Bali. Olley had returned
to Australia that year and on this and Dyring’s
subsequent visits to Australia, usually every three
years, the two women continued their en plein air
painting excursions. They travelled to Magnetic
Island in 1953 and on a later visit they made a ten-
day trip to Childers. Dyring’s paintings Magnetic
Island (1953), Margaret Olley at ‘Farnond’, Brisbane
(1955) and The Blood House, Childers (1961) were
produced during such travels in Queensland.

While in Australia Dyring held exhibitions at
galleries in the major cities. French artist Claude
Bonin-Pissarro, grandson of Camille Pissarro,
opened her 1953 exhibition of thirty-four paintings
at the Macquarie Galleries in Sydney. In 1960
Mary Alice opened another Dyring exhibition at
the Macquarie Galleries which was followed by
exhibitions in Canberra, Melbourne, Newcastle
and Brisbane, at the Johnstone Gallery. In Brisbane
she stayed with Olley and they spent a weekend
painting in the Tweed district. Dyring’s final
exhibitions in Australia were in Sydney in 1963 at
the Barry Stern Gallery, once more opened by Mary
Alice, followed by the joint exhibition with Olley at
the Skinner Galleries in Perth.

Just after Dyring’s death her friends and
colleagues formed a committee to establish the
'Moya Dyring Memorial Fund', with Strachan as
secretary. Their aim was to purchase a studio for
residencies at the Cité Internationale des Arts in
Paris, for the use of Australian artists and scholars.
Situated almost opposite the Quai d’Anjou on
the Ile Saint-Louis where Dyring had lived, the
studio would continue her generous help to young
Australian artists and the spirit of Chez Moya. Funds
for the studio were raised through donations from
friends and family in Australia, Paris and London and
from the sale of works from a series of exhibitions.
The first, a selection of Dyring’s paintings, was held
at the Canberra Theatre Gallery in 1968. The final
exhibition, a group show, was held the following
year at the Barry Stern Gallery in Paddington.

Artists who supported the fundraising by donating
paintings for sale included Olley, Strachan, Arthur
Boyd, Carl Plate, Tom Gleghorn, Olsen, Friend,
Lloyd Rees, John Coburn, Judy Cassab and Hal
Missingham, then director of the Art Gallery of NSW.
In 1969, only two years after her death, a studio at
the Cité was purchased.

The Moya Dyring Memorial Studio, administered
by the Art Gallery of NSW, was launched in 1971
and Olley, Charles Blackman, Olsen and Plate
were among the first to take up residence. Since
then over 200 artists and scholars have stayed in
the Moya Dyring Memorial Studio and for many
the opportunity has been life changing. Darani
Lewers recalls the impact of the residency she
and her husband Helge Larsen were awarded in
1972: ‘living for nine months at the Cité had the
most tremendous impact, both on our work and
our lives. ... it has been with us ever since’.39 A
recent resident at the Paris studio writes: ‘this time
I had a warm, well-lit-studio – thank you, Ms Moya
Dyring – to work in. ... These last two months gave
me the chance to soak in the paintings and then
dash back – sometimes I literally ran back – to my
studio to paint’.40

During Dyring’s lifetime Chez Moya offered
creative refuge for many artists who had travelled to
Paris. After her death an obituary headed with the
words ‘A warm door closes in Paris...’ records how at
Chez Moya ‘you could meet French and Australian
artists, musicians, diplomats, actors, professors or
just plain hikers. They were all welcome, always.
... The young and the old, the talented and the
less talented all felt happy in a strange land at
her place’.41 The very talented Olley felt instantly
at home there: ‘I loved the way she lived’.42 For
Drysdale, Dyring ‘became in very truth a universal
aunt’. For Olley she became ‘like a soul-mate’.
Endnotes

4 Melissa Boyde, interview with Margaret Olley, pers. comm. August 2009.
8 Moya Dying, letter to Sunday Reed, 19 June 1937. John and Sunday Reed Papers, Australian Manuscript Collection, State Library of Victoria, Melbourne. MS 13186.
9 All following MS references to the letters are from this collection. I am indebted to Gaynor Cuthbert for providing me with her transcriptions of Dying’s letters to the Reeds.
10 Moya Dying, letter to Sunday Reed, 26 May 1937. MS 13186.
13 Moya Dying, letter to Sunday Reed, 19 March 1937. MS 13186.
15 Moya Dying, letter to John Reed, Terminus Hotel Monte Carlo, 1938. MS 13186.
17 Reg McMaster, ‘Interview with Miss Moya Dying Painter’, Recorded 18 February 1953, National Film and Sound Archive.
19 Anne Lecoultre, a Swiss woman he met at a United Nations conference.
25 Margaret Olley qtd in Stewart, p. 252.
28 Reg McMaster, ‘Interview with Miss Moya Dying Painter’, Recorded 18 February 1953, National Film and Sound Archive.
29 Margaret Olley qtd in Stewart, p.234.
30 Margaret Olley qtd in Stewart, p.234.
31 Moya Dying, letter to Sunday and John Reed, 5 Aug. 1951. MS 13186.
32 Moya Dying, letter to Sunday and John Reed, 12 Nov. 1951. MS 13186.
33 Margaret Olley qtd in Stewart, p.254.
34 Moya Dying, letter to John and Sunday Reed, 12 November 1951; Olley qtd in Stewart, p.254.
35 Moya Dying, letter to John and Sunday Reed, June 10 1952.
38 Moya Dying, letter to Sunday and John Reed, 10 Oct. 1961. MS 13186.
42 Margaret Olley qtd in Stewart, p.219.

About the curator

Dr Melissa Boyde is a Senior Research Fellow in the Faculty of Law, Humanities and the Arts at the University of Wollongong. Her research is in the fields of modernism and animal studies. She curated *Moya Dying: An Australian Salon in Paris*, Heide Museum of Modern Art, Melbourne, October 2014 – March 2015; *Mary Alice Evatt ‘Mas’ 1898 – 1973*, national tour, 2002 – 2006; and *Art and Politics: Mas Evatt and the Evatt Collection*, Flinders University City Gallery, 2006.
Travels with my Art: Moya Dying and Margaret Olley
Friday 20 March – Sunday 21 June 2015

List of works

MOYA DYING 1909 – 1967

1 Melanchta c. 1934
oil on canvas on plywood, 30 x 22cm
Heide Museum of Modern Art, Melbourne
Bequest of John and Sunday Reed 1982

2 Portrait of Sam Ateya c. 1934
oil on canvas, 41 x 32.8cm
Heide Museum of Modern Art, Melbourne
Purchased from John and Sunday Reed 1980

3 Sunday c. 1934
oil on composition board, 36 x 26.7cm
Heide Museum of Modern Art, Melbourne
Purchased from John and Sunday Reed 1980

4 Portrait of a Woman c. 1934
oil on burlap, 50.8 x 71.7cm
Heide Museum of Modern Art, Melbourne
Bequest of John and Sunday Reed 1982

5 Holly 1937
oil on canvas on plywood, 98.2 x 51.2cm
Heide Museum of Modern Art, Melbourne
Gift of Barrett Reid 1993

6 African Woman c. 1940
watercolour on paper, 21.5 x 22.5cm
Private collection, New Zealand

7 Two Figures in Landscape c. 1940
oil on canvas, 25 x 32.5cm
Heide Museum of Modern Art, Melbourne
Bequest of John and Sunday Reed 1982

8 Three Figures c. 1940
oil on canvas board, 30.5 x 22.7cm
Heide Museum of Modern Art, Melbourne
Bequest of John and Sunday Reed 1982

9 Notre Dame c. 1950
oil on canvas on cardboard, 45 x 37cm
Heide Museum of Modern Art, Melbourne
Gift of the Trustees of the Museum of Modern Art and
Design of Australia, to the National Gallery of Victoria 1981.
Transferred to Heide Museum of Modern Art by the Council of
Trustees of the National Gallery of Victoria 2005

10 View from Window 39 Quai d’Anjou, Paris c. 1950
oil on linen, 54.5 x 37.5cm
Tweed Regional Gallery
Gift of the Margaret Olley Estate 2010

11 View from the Studio 1952
oil on canvas, 89 x 65cm
Private collection, New Zealand

12 Concarneau 1952
pen and watercolour wash on Whatman’s Hot Press
paper, 32.5 x 90cm
Collection of Juliet and Peter Lithgow

13 Magnetic Island 1953
oil on canvas on board, 59 x 79.5cm
Collection of Anthea and Philippa Evatt

14 Playground at Cronulla 1953
oil on canvas, 61 x 76.5cm
Private collection, Melbourne

15 Margaret Olley at ‘Farrand’, Brisbane c. 1955
oil on canvas, 55 x 38cm
Private collection, Melbourne

16 (Untitled Landscape) c. 1955
coloured pastel on paper, 47 x 61.5cm
Art Gallery of New South Wales
Gift of Veronica Romani 1997

17 Montauban on the Tarn c. 1955
oil on canvas, 73 x 92cm
Art Gallery of New South Wales
Gift of David Strachan 1971

18 The China Mender c. 1955
oil on canvas on board, 21 x 26cm
Collection of Anthea and Philippa Evatt

19 Saint Gervais, Paris c. 1955
oil on board, 48 x 63cm
Private collection

20 Harbour, South of France c. 1960
pastel on paper, 48 x 63.5cm
Collection of Anthea and Philippa Evatt

21 Friends in Paris c. 1960
oil on canvas, 52 x 71cm
Collection of Gaynor and Graeme Cuthbert

22 Park Montsouris c. 1960
oil on board, 25.5 x 40cm
Private collection, Melbourne

23 Wharf c. 1960
pastel on paper, 48 x 59cm
Private collection

24 The Blood House, Childers, Queensland 1961
watercolour and gouache on paper mounted on
paperboard, 44.2 x 59.7cm
Art Gallery of New South Wales
Gift of Mrs HV Evatt 1967

25 Place, Paris 1961
oil on board, 32 x 40cm
Collection of Anthea and Philippa Evatt

26 Port Dauphine 1962
oil on canvas, 55 x 38cm
Collection of Megan Dying

27 Quai d’Anjou, Winter 1963
watercolour, ink and gouache on paper, 35 x 54cm
Art Gallery of New South Wales
Purchased 1963

28 The Tweed 1964
oil on canvas, 37 x 60cm
Private collection

29 Fishermen 1966
oil on canvas, 38.1 x 60.9cm
Heide Museum of Modern Art, Melbourne
Bequest of John and Sunday Reed 1982

MARGARET OLLEY 1923 – 2011

30 Old Port, Nice 1950
pen, wash and gouache on paper, 40.5 x 52.5cm
Tweed Regional Gallery
Gift in memory of the Pilgrim family of Blambil Heights,
NSW, 2000

31 France 1950
watercolour on paper, 38.5 x 51.5cm
Tweed Regional Gallery Collection
Gift of the Margaret Olley Estate 2010

32 Jardin du Luxembourg, Paris 1950
watercolour, gouache, pen and ink on paperboard,
57 x 67.5cm
Queensland Art Gallery
Purchased 1950

33 Château Fontcrevasse, Cassis 1951
watercolour, gouache, brush and ink on smooth
wove paper, 39.6 x 52.8cm
Queensland Art Gallery
Purchased 1951

34 Concarneau, Brittany 1952
gouache, pen and watercolour on paper, 40 x 50cm
Newcastle Art Gallery
Gift of the estate of the late John Beresford Kingsmill 2013

35 Venice 1952
monotype and watercolour on paper, 47.5 x 63cm
Queensland Art Gallery
Gift of the Margaret Olley Art Trust through the Queensland Art
Gallery Foundation 2012

36 San Giorgio Maggiore from Riva degli Schiavoni I 1952
watercolour on monotype, 43.5 x 54.5cm
Tweed Regional Gallery
Gift of the Friends of the Tweed Regional Gallery 2015

37 Concarneau 1952
Monotype, printed in dark green/brown ink, watercolour wash,
scraping out on grey textured paper, 40.3 x 53cm
Art Gallery of New South Wales
Gift of Barbara Merrington 2012

38 Moorings, Tweed River 1963
pen, ink and watercolour on paper, 40 x 48 cm
Collection of Felicity Dying

EUGENE BABOULENE 1905 – 1994

39 A Moya 1954
oil on linen, 35 x 27.5cm
Tweed Regional Gallery
Gift of the Margaret Olley Estate 2013

Image credits
1, 2, 5, 6, 10, 11, 12, 15, 17 and 27 © The Estate of Judith Innes-Irons. 30, 31 and 34 © The Margaret Olley Estate. 39 © Eugene Babouline/ADAGP Licensed by Viscopy, 2015, 6 photographed by Graeme Cuthbert. 12 photographed by Matt Kingerlee. 15 photographed by Gaynor Cuthbert. 17 photographed by Dean Beletich. Photographs: p.2 Moya Dying with Holly 1937 Courtesy Australian Manuscripts Collection, State Library of Victoria, M3161; p.3 Fred Jessup, David Strachan and Moya Dying at Chez Moya, Paris, early 1950s and p.5 Margaret Olley and Moya Dying painting en plein air, France, early 1950s Courtesy Dying Family Collection.

Catalogue design: rangestudio.com

Acknowledgements
Curator Melissa Boyle and Tweed Regional Gallery wish to thank the following people and organisations for their assistance with this exhibition: Pat Boyes, the late Judith Innes-Irons, David and Joan Dying, Felicity Dying, Belinda Ranis, Megan and Sophie Dying and the rest of the Dying family; Gaynor and Graeme Cuthbert; Rosalind Carrodus; Anthea and Philippa Evatt; Sally and Kate Barter; Mary Strachan; Juliet Lithgow; Amanda Lawton; the private lenders; Christine France; Philip Bacon AM and staff of Philip Bacon Galleries; Heide Museum of Modern Art, in particular Sue Cramer, Samantha Vawdrey, Katarina Paseta and Jennifer Ross; the Art Gallery of NSW; Newcastle Art Gallery; Queensland Art Gallery; State Library of Victoria; State Library of Western Australia; Faculty of Law, Humanities and the Arts, University of Wollongong.

TWEED REGIONAL GALLERY
& MARGARET OLLEY ART CENTRE | MURWILLUMBH

Tweed Regional Gallery & Margaret Olley Art Centre is a community
facility of Tweed Shire Council. Tweed Regional Gallery & Margaret
Olley Art Centre is assisted by the NSW Government through Arts NSW.

UNIVERSITY OF WOLLONGONG
AUSTRALIA

Tweed Regional Gallery & Margaret Olley Art Centre  |  Open 10am – 5pm (DST) Wednesday to Sunday – Free admission.
P: 02 6670 2790  |  F: 02 6670 2797  |  E: tweedart@tweed.nsw.gov.au  |  W: artgallery.tweed.nsw.gov.au  |  PO Box 816 (2 Mistral Road) Murwillumbah South NSW 2484