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### Travels with My Art: Moya Dyring and Margaret Olley

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## 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)

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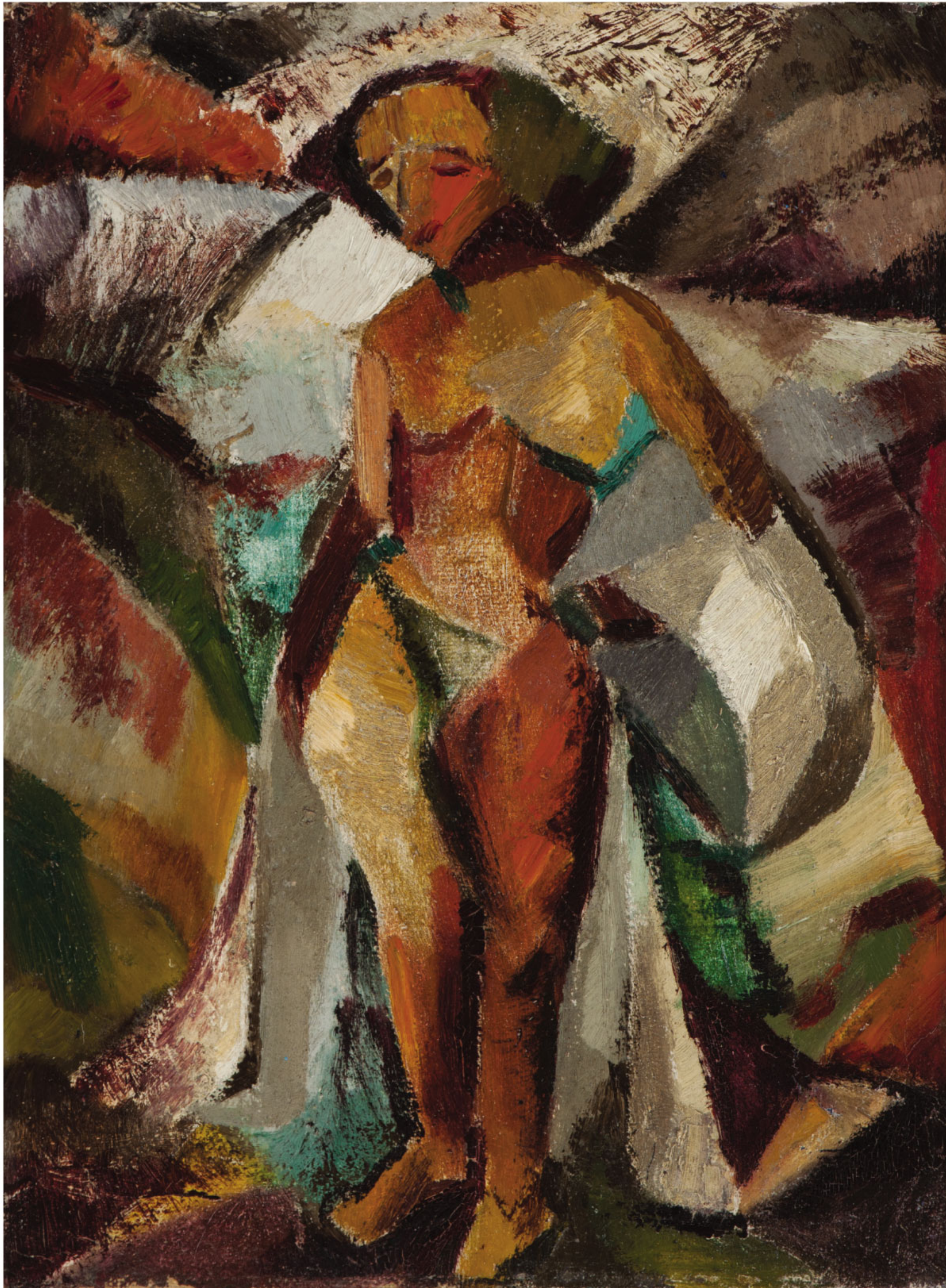
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Travels with my Art  
Moya Dyring and Margaret Olley





1 Moya Dyring *Melanctha* c. 1934

Cover: 17 Moya Dyring *Montauban on the Tarn* c. 1955



# 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’.<sup>1</sup> 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 arrived in Paris was to ring Moya’.<sup>2</sup> John Olsen ‘appreciated Moya’s work very much’ and remembers her as ‘*vivante*, energetic, disciplined, with a strong work ethic ... an important linkage figure and connector who understood Paris and had an earthy affection for it’.<sup>3</sup>

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’.<sup>4</sup> 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.<sup>5</sup> 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’.<sup>6</sup> 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.

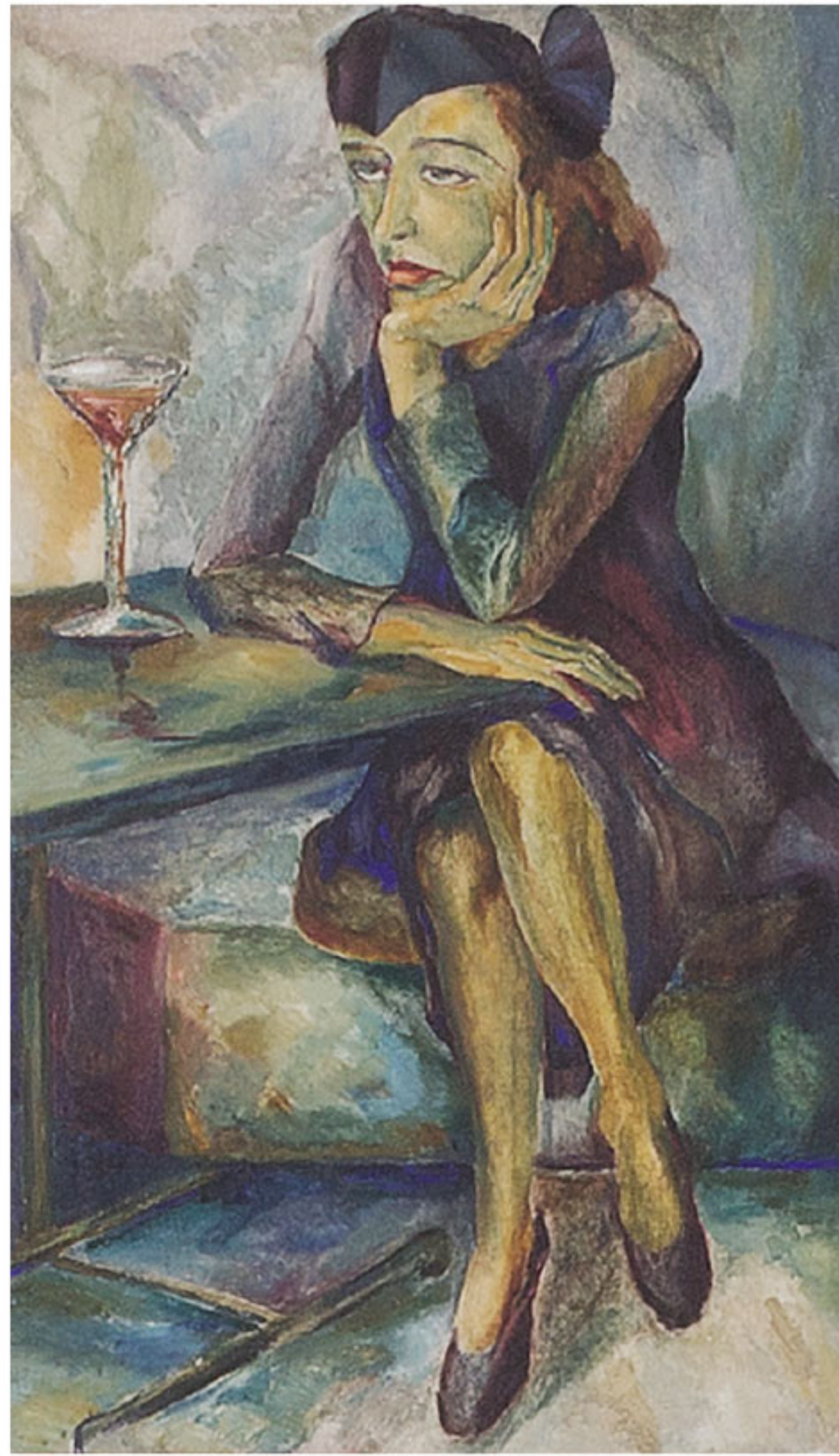
For their part Dyring and Atyeo were breaking new ground in the Melbourne art world – Atyeo’s painting *Organised line to yellow* (c. 1933) is considered to be the first abstract painting exhibited in Melbourne. Art historian Bernard Smith credits Dyring as ‘perhaps the first artist in Melbourne to experiment with cubism’<sup>7</sup> 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:





Moya Dyring with *Holly* 1937



5 Moya Dyring *Holly* 1937



2 Moya Dyring *Portrait of Sam Atyeo* c. 1934

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...<sup>8</sup>

The opening of Dyring's solo show, at the Riddell Gallery in Little Collins Street, was a huge success with over 500 people attending. Dyring 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.<sup>9</sup>

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'.<sup>10</sup> *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 Dyring as 'an audacious colorist'.<sup>11</sup> But some members of the audience clearly did not feel comfortable with her experimental style. Dyring 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'.<sup>12</sup> 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, Dyring travelled to Europe via America.

## World War II

Dyring'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'.<sup>13</sup> By April the next year she writes: 'I have come to think of Paris as home'.<sup>14</sup> 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?<sup>15</sup>

At the outbreak of the Second World War Dyring 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.<sup>16</sup>

Dyring'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





Fred Jessup, David Strachan and Moya Dyring at *Chez Moya*, Paris, early 1950s

vanishing. Years later Dyring 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'.<sup>17</sup> As art historian Juliet Peers notes, Dyring 'gained a considerable reputation among French regionalist and nationalist artists for her sympathetic appreciation of provincial scenes and life'.<sup>18</sup>

Dyring 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 Dyring and Atyeo returned to Paris where together they helped to establish the Australian Embassy (Aty eo was cultural attaché). Their marriage ended in 1948 when Atyeo left Dyring for another woman.<sup>19</sup>

Dyring 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 Dyring's exhibition. Lots of drinks and a rabble of the press and Important

Australians'.<sup>20</sup> Paul Haeffliger 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'.<sup>21</sup> Following this success Dyring 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 Dyring 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. Dyring 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



39 Eugène Baboulène *A Moya* 1954

everyone would congregate at her studio for drinks'.<sup>22</sup> 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





31 Margaret Olley *France* 1950



Margaret Olley and Moya Dyring painting *en plein air*, France, early 1950s

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'.<sup>23</sup>

As well, European artists frequented *Chez Moya*. Eugène Baboulène 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 Aizpiri, 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'.<sup>24</sup>

In the tradition of the best salonnieres 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'.<sup>25</sup> 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.<sup>26</sup> 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'.<sup>27</sup>

### 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'.<sup>28</sup> 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'.<sup>29</sup> 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.<sup>30</sup>

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 Baboulène ... On returning with 100 sketches I started to prepare canvasses





34 Margaret Olley *Concarneau, Brittany* 1952

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*.<sup>31</sup>

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'<sup>32</sup> 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'.<sup>33</sup> 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.<sup>34</sup>

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'.<sup>35</sup> For Olley it brought back memories of her childhood on the Tweed River.



12 Moya Dyring *Concarneau* 1952

## 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 27.1 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.<sup>36</sup> 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.<sup>37</sup> 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'.<sup>38</sup>

## 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 *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





30 Margaret Olley *Old Port, Nice* 1950



6 Moya Dyring *African Woman* c. 1940

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 'Farndon', 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 Île 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'.<sup>39</sup> 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'.<sup>40</sup>

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'.<sup>41</sup> The very talented Olley felt instantly at home there: 'I loved the way she lived'.<sup>42</sup> For Drysdale, Dyring 'became in very truth a universal aunt'. For Olley she became 'like a soul-mate'.





15 Moya Dyring Margaret Olley at 'Farndon', Brisbane c. 1955

## 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 Dyring: 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.

## Endnotes

- <sup>1</sup> C.G. Hamilton, 'Fine Show by Women Artists', *The Western Australian*, 8 May 1963, p.8.
- <sup>2</sup> Russell Drysdale, Moya Dyring Memorial Fund, fundraising letter, 1967.
- <sup>3</sup> Melissa Boyde, interview with John Olsen, pers. comm. 23 Nov. 2009.
- <sup>4</sup> Melissa Boyde, interview with Margaret Olley, pers. comm. August 2009.
- <sup>5</sup> Curated by Melissa Boyde. As well, during the exhibition Gaynor Cuthbert launched her biography of Dyring, *Paintings from Paris: The Life and Art of Moya Dyring* (2014).
- <sup>6</sup> Mary Eagle and Jan Minchin, *The George Bell School: Students, Friends, Influences*. Melbourne: Deutscher Art Publications, 1981, p.43.
- <sup>7</sup> Janine Burke, *The Heart Garden: Sunday Reed and Heide*. Milsons Point: Random House, 2004, p.177.
- <sup>8</sup> Moya Dyring, letter to Sunday Reed, 19 June 1937. John and Sunday Reed Papers, Australian Manuscript Collection, State Library of Victoria, Melbourne. MS 13186. All following MS references to the letters are from this collection. I am indebted to Gaynor Cuthbert for providing me with her transcriptions of Dyring's letters to the Reeds.
- <sup>9</sup> Moya Dyring, letter to Sunday Reed, 26 May 1937. MS 13186.
- <sup>10</sup> George Bell, 'Woman Artist's First Show'. *The Sun*, 25 May 1937.
- <sup>11</sup> Basil Burdett, 'Our Younger Moderns in Experiments.' *Melbourne Herald*, June 1937.
- <sup>12</sup> Moya Dyring, letter to Sunday Reed, 19 June 1937. MS 13186.
- <sup>13</sup> Moya Dyring, letter to Sunday Reed, 20 Dec. 1937. MS 13186.
- <sup>14</sup> Moya Dyring, letter to John Reed, Terminus Hotel Monte Carlo, 1938. MS 13186.
- <sup>15</sup> Moya Dyring, letter to Sunday Reed, London, 3 Oct. 1938. MS 13186.
- <sup>16</sup> Moya Dyring, letter to John and Sunday Reed, Venice, 7 April 1940. MS 13186.
- <sup>17</sup> Reg McMaster, 'Interview with Miss Moya Dyring Painter.' Recorded 18 February 1953, National Film and Sound Archive.
- <sup>18</sup> Juliet Peers, 'Dyring, Moya Claire', *Australian Dictionary of Biography: Online Edition*, <http://adb.anu.edu.au/biography/dyring-moya-claire-10085>.
- <sup>19</sup> Anne Lecoulre, a Swiss woman he met at a United Nations conference.
- <sup>20</sup> Anne Gray, ed., *The Diaries of Donald Friend, Vol. 3*. Canberra: National Library of Australia, 2001-2006.
- <sup>21</sup> David Waring, 'Art, News and Review,' in *The Scotsman*, November, 1949.
- <sup>22</sup> Margaret Olley qtd in Meg Stewart, *Margaret Olley: Far from a Still Life*. Sydney: Random House, 2005, p.231.
- <sup>23</sup> *Daily Telegraph*, 19 September 1969, p.8.
- <sup>24</sup> Melissa Boyde, interview with Bernard Smith, pers. comm. 29 September 2006.
- <sup>25</sup> Margaret Olley qtd in Stewart, p. 252.
- <sup>26</sup> Peter Coleman, 'Interview with Margaret Murray', 25 Oct. 1992, National Library of Australia.
- <sup>27</sup> Peter Coleman, 'Interview with Margaret Murray', 25 Oct. 1992, National Library of Australia.
- <sup>28</sup> Reg McMaster, 'Interview with Miss Moya Dyring Painter.' Recorded 18 February 1953, National Film and Sound Archive.
- <sup>29</sup> Margaret Olley qtd in Stewart, p.234.
- <sup>30</sup> Margaret Olley qtd in Stewart, p.234.
- <sup>31</sup> Moya Dyring, letter to Sunday and John Reed, 5 Aug. 1951. MS 13186.
- <sup>32</sup> Moya Dyring, letter to Sunday and John Reed, 12 Nov. 1951. MS 13186.
- <sup>33</sup> Margaret Olley qtd in Stewart, p.254.
- <sup>34</sup> Moya Dyring, letter to John and Sunday Reed, 12 November 1951; Olley qtd in Stewart, p.254.
- <sup>35</sup> Moya Dyring, letter to John and Sunday Reed, June 10 1952.
- <sup>36</sup> Melissa Boyde, 'Making It Accessible: Mary Alice Evatt and Australian Modernist Art,' in R. Dixon and V. Kelly, eds, *Impact of the Modern: Vernacular Modernities in Australia 1870s-1960s*. Sydney: Sydney University Press, 2008, 125-136: <http://works.bepress.com/boyde/1/>
- <sup>37</sup> Gaynor Cuthbert, *Paintings from Paris, The Life and Art of Moya Dyring*, Kerrimuir, Vic.: Rose Library Publications, 2014, p.110.
- <sup>38</sup> Moya Dyring, letter to Sunday and John Reed, 10 Oct. 1961. MS 13186.
- <sup>39</sup> Peter Pinson, interview with Darani Lewers and Helge Larsen: [http://www.cultconv.com/English/Conversations/Larsen\\_Lewers/HTML5/testimonybrowser.html](http://www.cultconv.com/English/Conversations/Larsen_Lewers/HTML5/testimonybrowser.html).
- <sup>40</sup> Nicholas Harding, 'Robert Malherbe Masterclass': [http://www.olsenirwin.com/pages/articles\\_details.php?pressroom\\_id=183](http://www.olsenirwin.com/pages/articles_details.php?pressroom_id=183)
- <sup>41</sup> Rolan Pullen, 'A warm door closes in Paris...' *Melbourne Sun*, Friday 26 Jan 1967.
- <sup>42</sup> Margaret Olley qtd in Stewart, p.219.





27 Moya Dyring *Quai d'Anjou, Winter* 1963



# Travels with my Art: Moya Dyring and Margaret Olley

## Friday 20 March – Sunday 21 June 2015

### List of works

#### MOYA DYRING 1909 – 1967

- 1 *Melanctha* 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 Atyeo* 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 2013

- 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 50cm  
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 'Farndon', 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 Rowan 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 H.V. 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 Dyring
- 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  
Gifted in memory of the Pilgrim family of Bilambil Heights, NSW, 2000
- 31 *France* 1950  
watercolour on paper, 38.5 x 51.5cm  
Tweed Regional Gallery Collection  
Gift of the Margaret Olley Estate 2013
- 32 *Jardin du Luxembourg, Paris* 1950  
watercolour, gouache, pen and ink on paperboard, 57 x 67.5cm  
Queensland Art Gallery  
Purchased 1950
- 33 *Château Fontcreuais, 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 53.1cm  
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 Dyring

#### 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

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