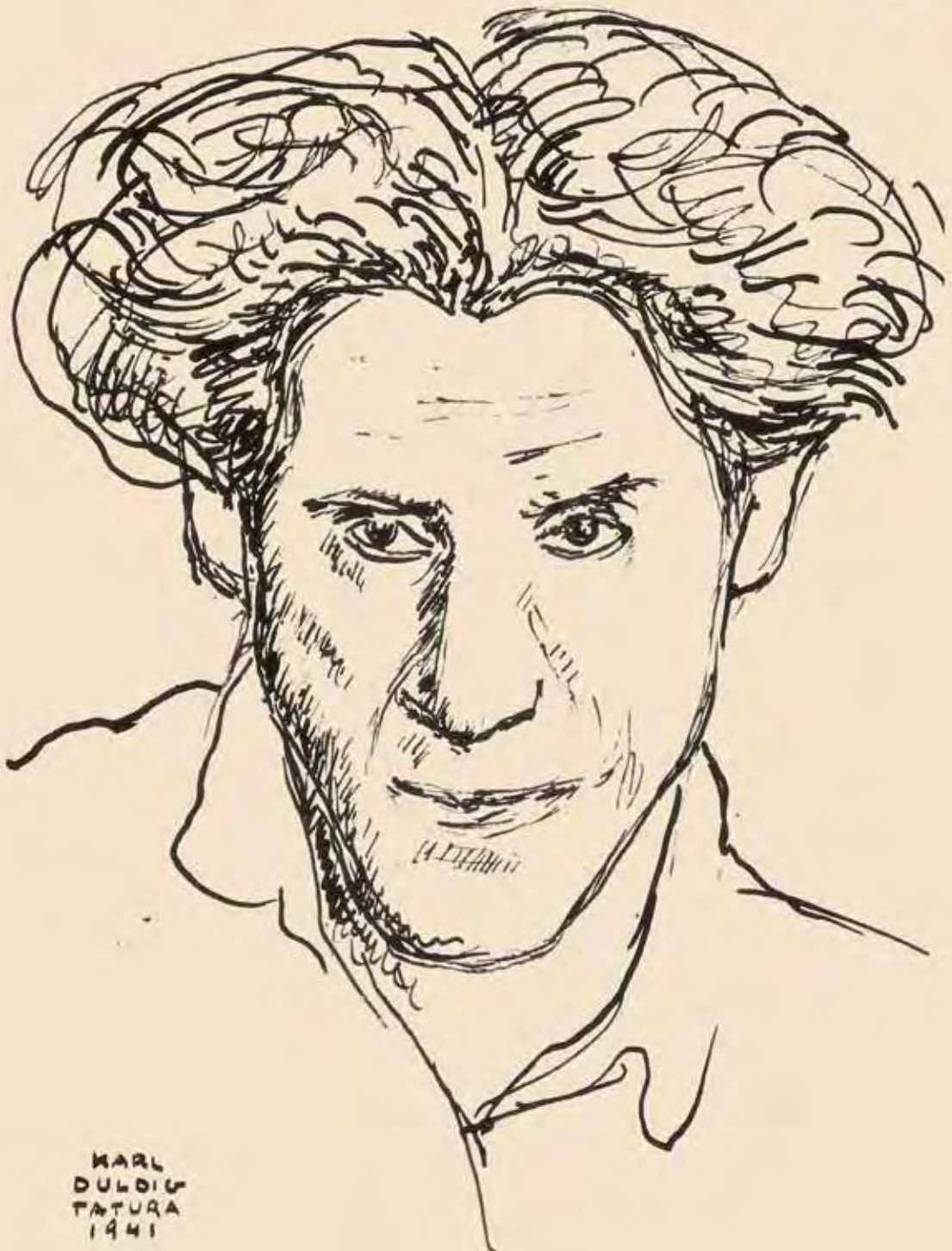




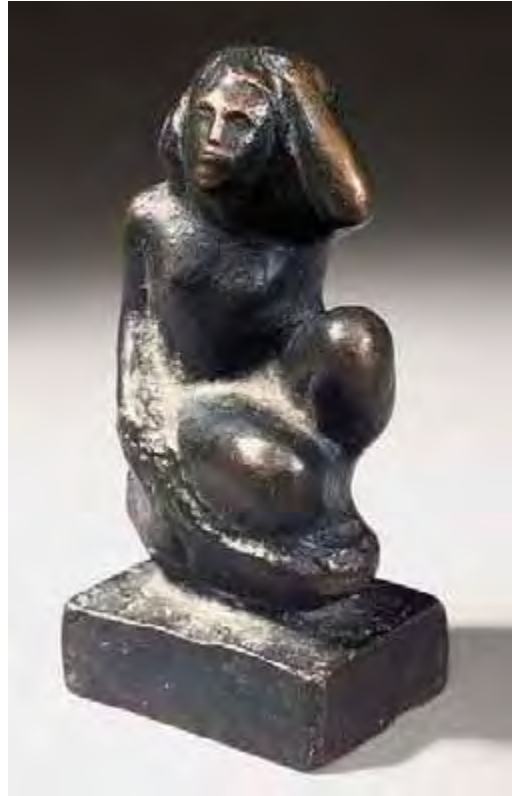
Karl Duldig

BRONZE EDITIONS

2005



KARL
DULDIG
FATURA
1941



1.

Karl Duldig
1902–1986
Crouching
1942
H. 22.2 cm
Edition of 9

Karl Duldig served during World War II in the 8th Employment Company of the Australian Armed Services, based at Royal Park. Assigned kitchen duty, he carved a number of the potatoes into small sculptures. Some of these he presented to the officers as gifts, but three he cast into plaster and saved for himself: *Crouching*, *Kneeling Figure* and *Mother and Child*.

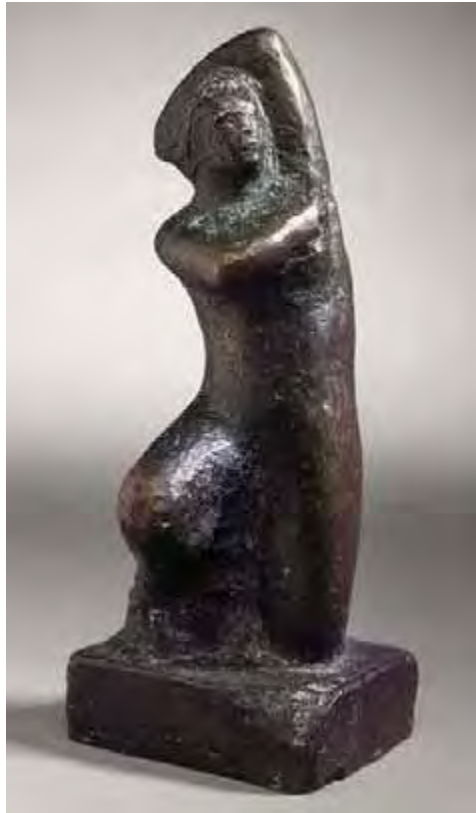
His commanding officer, Captain E.R. Broughton, recognized Karl's special talents and encouraged him to continue working at his art. Karl's portrait of Captain Broughton, and a cast of the potato carving, *Mother and Child*, both in bronze, are held in the collection of the Australian War Memorial in Canberra.

In 1980, the artist completed an enlarged version of *Crouching* in terracotta.

Duldig Studio Inv. Nos 93 & 289 (plaster).

Other casts: Private collections.
Exhibited: Karl Duldig: Sculpture & Drawings, Jewish Museum Vienna, International Cultural Centre, Krakow, and Victorian College of the Arts, Melbourne, 2003, Cat. No. 41; Artworks in Bronze, St. Kilda, 1992.
Select References: Eva de Jong-Duldig, *Karl Duldig Survey: Sculpture and Graphic Works 1922–1982*, Melbourne, 1982, p. 22; Eva de Jong-Duldig, 'Karl Duldig—The War Years 1940–45', *Australian Jewish Historical Society Journal*, Vol. XII, 1994, pp. 559–65.

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2.

Karl Duldig
1902–1986
Kneeling Figure
1942
H. 18.4 cm
Edition of 9

Karl Duldig served during World War II in the 8th Employment Company of the Australian Armed Services, based at Royal Park. Assigned kitchen duty, he carved a number of the potatoes into small sculptures. Some of these he presented to the officers as gifts, but three he cast into plaster and saved for himself: *Crouching*, *Kneeling Figure* and *Mother and Child*.

His commanding officer, Captain E.R. Broughton, recognized Karl's special talents and encouraged him to continue working at his art. Karl's portrait of Captain Broughton, and a cast of the potato carving, *Mother and Child*, both in bronze, are held

in the collection of the Australian War Memorial in Canberra.

Duldig Studio Inv. Nos 94 & 287 (plaster).

Other casts: Private collections.
Exhibited: Karl Duldig: Sculpture & Drawings, Jewish Museum Vienna, International Cultural Centre, Krakow, and Victorian College of the Arts, Melbourne, 2003, Cat. No. 40; Artworks in Bronze, St. Kilda, 1992.

Select References: Eva de Jong-Duldig, *Karl Duldig Survey: Sculpture and Graphic Works 1922–1982*, Melbourne, 1982, p. 22; Eva de Jong-Duldig, 'Karl Duldig—The War Years 1940–45', *Australian Jewish Historical Society Journal*, Vol. XII, 1994, pp. 559–65.

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3.

Karl Duldig
1902–1986
Mother and Child
1942
H. 20.0 cm
Edition of 9

Karl Duldig served during World War II in the 8th Employment Company Company of the Australian Armed Services, based at Royal Park. Assigned kitchen duty, he carved a number of the potatoes into small sculptures. Some of these he presented to the officers as gifts, but three he cast into plaster and saved for himself: *Crouching, Kneeling Figure* and *Mother and Child*.

His commanding officer, Captain E.R. Broughton, recognized Karl's special talents and encouraged him to continue working at his art. The subject of this sculpture was inspired by Karl's wife, Slawa, and small daughter, Eva.

Karl's portrait of Captain Broughton, and a cast of the potato carving, *Mother and Child*, both in bronze, are

held in the collection of the Australian War Memorial in Canberra.

Duldig Studio Inv. Nos 95 & 291 (plaster).

Other casts: Australian War Memorial, Canberra; and private collections.

Exhibited: Karl Duldig: Sculpture & Drawings, Jewish Museum Vienna, International Cultural Centre, Krakow, and Victorian College of the Arts, Melbourne, 2003, Cat. No. 39; Artworks in Bronze, St. Kilda, 1992.

Select References: Eva de Jong-Duldig, *Karl Duldig Survey: Sculpture and Graphic Works 1922–1982*, Melbourne, 1982, p. 22; Eva de Jong-Duldig, 'Karl Duldig—The War Years 1940–45', *Australian Jewish Historical Society Journal*, Vol. XII, 1994, pp. 559–65.

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4.

Karl Duldig
1902–1986
Viennese Mask No. 2
1924
H. 22.2 cm
Signed “3 IX 1924 Duldig”
Edition of 9

In 1924 Karl Duldig was a student in Vienna at the *Kunstgewerbeschule* (the College of Arts and Crafts). There, under the guidance of his teacher Anton Hanak, he mostly made sculpture by carving directly into stone. At the same time at home he modelled a series of fourteen terracotta masks. It's possible he thought these would prove more readily marketable than the stone sculptures he was making at the *Kunstgewerbeschule*, which required so much more time and effort. In at least one case he made a mould from one of the clay masks, allowing it to be reproduced. Speaking of another, he described his experience of making it:

I was alone in my parents' home one evening working in clay. Suddenly I became acutely aware of the expression of the mask I was modelling . . . In a state of shock I

gazed at it for a moment or two, till I realised that my own subconscious fears must have been transferred into the mask my hands were creating.

Duldig Studio Inv. Nos 245 & 797 (terracotta).
Exhibited, Karl Duldig: Sculpture & Drawings, Jewish Museum Vienna, International Cultural Centre, Krakow and Victorian College of the Arts Melbourne, 2003, Cat. No. 10.
Select References: Eva de Jong-Duldig, *Karl Duldig Survey: Sculpture and Graphic Works 1922–1982*, Melbourne, 1982, p. 44; Lawrence Gallagher, *Karl Duldig: The Vienna Masks*, Research Project, Post-graduate Diploma in Art Curatorial Studies, University of Melbourne, 1992.

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5.

Slawa Duldig
(née Horowitz)
Head
c. 1940
H. 9.0 cm
Edition of 9

Slawa Duldig worked mainly as a painter in Australia, completing portraits and other commissions. As a student in Vienna, however, she studied sculpture with the eminent, Austrian sculptor, Anton Hanak, and at the Academy of Fine Arts under Professor Hans Bitterlich. Her work received critical recognition in a 1926 Academy exhibition. In 1977, some of her sculptures were included in a retrospective exhibition of the artist's work at the McClelland Gallery in Langwarrin. Her work also appeared in the major exhibition, *Vienna and the Early 20th Century*, held at the National Gallery of Victoria in 1990.

Karl Duldig greatly admired his wife's artistic skill and always wished to see

her art preserved. After Slawa passed away in 1975, he had a number of her sculptures cast into bronze. Most of these fragile works, modelled in clay or plaster, were made in Europe or Singapore, or soon after arriving in Australia in 1940, while interned at Tatura.

Duldig Studio Inv. Nos 255 & 577 (earthenware).

Other casts: Private collection.

Exhibited: Slawa Duldig: Artist, Teacher, Inventor, McClelland Gallery, Langwarrin, 1977

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6.

Karl Duldig
1902–1986
When the Big Men Fly
1958
H. 41.5 cm
Edition of 9

Karl Duldig had a great love for sport. In the early 1920s, as a young man in Vienna, he played international soccer with Hakoah as goalkeeper; in 1923 he was Austrian table tennis champion. It is no surprise then, that arriving in Australia, he was quick to appreciate the excitement and spectacle of Australian Rules Football; or that, as an artist too, he would find in the interaction of the opposing teams, and their struggles for the ball on the field and in the air, inspiration for his sculpture.

When the Big Men Fly appears similar to the iconic pictures of footballers, then (and now) regularly

found in the back pages of the Melbourne newspapers: an individual player rides his opponent high into the air to mark the ball, for himself and for his team.

A later drawing by the artist shows the sculpture scaled up to life-size.

Duldig Studio Inv. Nos 264 & 900 (terracotta).

Other casts: Private collections.

Exhibited: Karl Duldig Survey: Sculpture and Graphic Works 1922–1982, McClelland Gallery, Langwarrin, 1982–83, Cat. No. 32.

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7.

Karl Duldig
1902–1986
Aphrodite
c 1930
H. 27.0 cm
Edition of 6

In 1938, to avoid its confiscation by the Nazis, the artist's wife, Slawa (herself, a painter and sculptor; see Bronze Editions No. 5), packed up a selection of his sculptures, along with the furniture from their Vienna apartment, and sent it off to Paris in the care of her sister, Aurelie Laisné; there it lay hidden throughout the war, in the cellar beneath the Laisnés' apartment building.

The artworks were rediscovered by the Duldigs' daughter, Eva, on a visit to Paris in 1961. Some pieces were considered too fragile to risk shipping to Melbourne, and so they remained in Paris another twenty years, until 1982. At that time Marcel Laisné, Aurelie's husband, airfreighted the artworks to Australia to coincide with Karl Duldig's eightieth birthday.

Soon after their arrival, a number of the sculptures were cast into bronze.

Among them was *Aphrodite*, a kneeling female figure displaying neoclassical influences and likely dating from the period when the artist was still a student at the Academy of Fine Arts (1926–1933). A work of some significance to him, the bronze *Aphrodite* was given a prominent place among the many sculptures on display in his dining-room.

Duldig Studio Inv. Nos 265 & 862
(plaster).

Exhibited: Karl Duldig: Sculpture & Drawings, Jewish Museum Vienna, International Cultural Centre, Krakow, and Victorian College of the Arts, Melbourne, 2003, Cat. No. 31.

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8.

Karl Duldig
1902–1986
Together No. 2
1965
H. 25.0 cm
Signed with KD monogram.
Edition of 7

The artistic representation of affection and intimacy between a man and a woman is one of the artist's favourite themes. Already noteworthy in a work of the early 1920's, Duldig continued to explore different aspects of the two-figure group throughout his life. This work is particularly engaging, the seated figures in harmony with each other and with the viewer.

The artist considered this one of his best works and as a result had it cast into bronze in 1970.

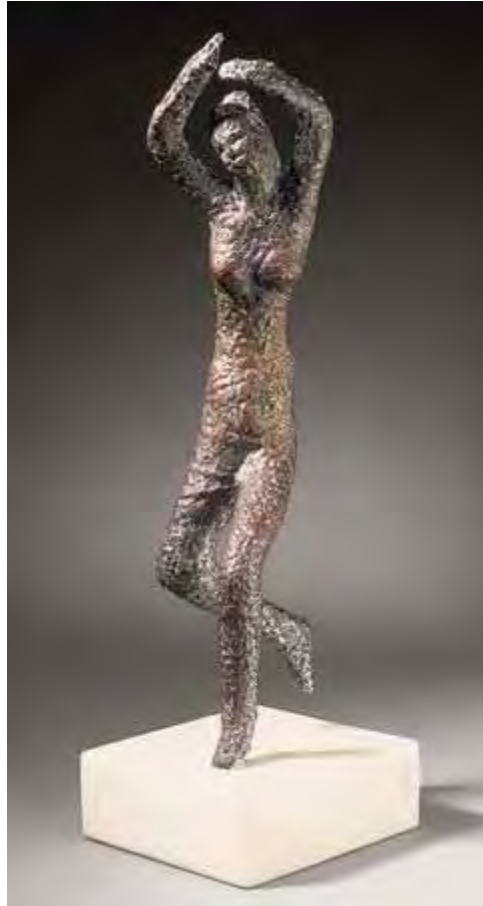
In a drawing from 1979, a proposal for a public art project, the artist shows *Together No. 2* enlarged to life-size and placed in a streetscape.

Duldig Studio Inv. Nos 267 & 310 (terracotta).

Other casts: Private collections.

Exhibited: Karl Duldig: Sculpture & Drawings, Jewish Museum Vienna, International Cultural Centre, Krakow, and Victorian College of the Arts, Melbourne, 2003, Cat. No. 61; Karl Duldig Survey: Sculpture and Graphic Works 1922–1982, McClelland Gallery, Langwarrin, 1982-83, Cat. No. 48.

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9.

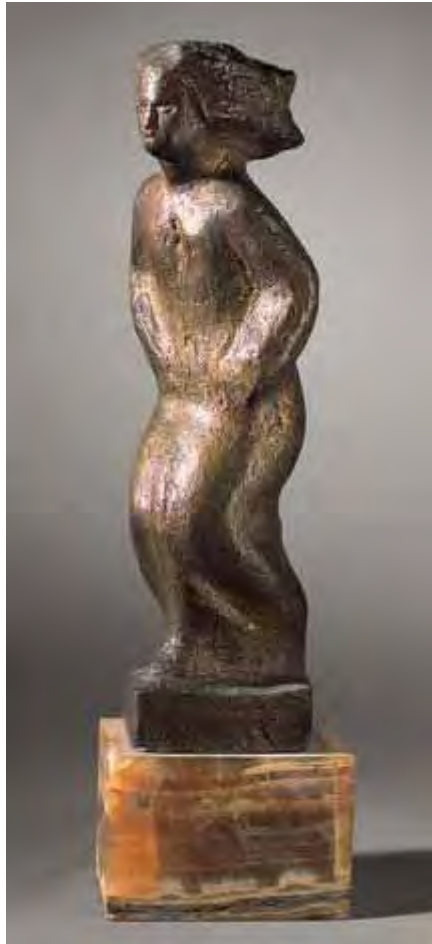
Karl Duldig
1902–1986
Dancing Figure
1976
H. 34.5 cm
Edition of 11

Dancing Figure comes from a distinctive series of sculptures modelled in beeswax and first cast into bronze by Karl Duldig in 1976. The artist used the 'lost wax' method in which the original wax figure is destroyed, consumed in the process by which it is transformed into metal. This simple and dramatic way of creating a bronze sculpture was a new and liberating experience for him. Working directly with the wax, moulding it in his hands after carefully softening it over a flame, he was able to produce a sculpture with a freedom of movement, and of composition, not easily achieved using other materials or methods. The deliberately retained hexagonal patterning found in the surface of these sculptures, derives from the

thin, honeycomb- textured sheets of beeswax from which they were fashioned, obtained from the artist's friend, the apiarist, Norman Redpath.

Duldig Studio Inv. No. 268.
Other casts: Private collections.
Exhibited: Karl Duldig: Sculpture & Drawings, Jewish Museum Vienna, International Cultural Centre, Krakow, and Victorian College of the Arts, Melbourne, 2003, Cat. No. 56; Karl Duldig Survey: Sculpture and Graphic Works 1922–1982, McClelland Gallery, Langwarrin, 1982-83, Cat. No. 58.

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10.

Karl Duldig
1902–1986
Windblown
1950
H. 36.7 cm
Edition of 9

Windblown was first cast into bronze by the artist in 1977 from the original he carved in 1950. In his early career Karl Duldig was principally a carver. Later, after leaving Europe, he turned more and more to modelling, though he continued throughout his life to make significant sculptures out of stone and wood.

As a student in Vienna, he had been introduced by his teacher, the Austrian sculptor Anton Hanak, to the practice of 'direct carving' in stone. This meant carving directly into the raw block without making prior studies or a maquette, instead developing the sculpture's form out of the stone's given shape.

In 1950 he worked in a similar way to carve *Windblown* out of a piece of balsa-wood using his pocket knife. The soft wood of that sculpture still

bears the marks of its making, and others accrued over its life (these also are reproduced in the bronze); moreover, it can be seen, quite easily, how the movement of the figure, convincingly realized by the artist, was once confined within the flat, rectangular surfaces of the narrow, block of balsa.

Duldig Studio Inv. Nos 58 (balsa-wood) & 317.

Other casts: private collections.

Exhibited: Karl Duldig: Sculpture & Drawings, Jewish Museum Vienna, International Cultural Centre, Krakow, and Victorian College of the Arts, Melbourne, 2003, Cat. No. 37; Karl Duldig Survey: Sculpture and Graphic Works 1922–1982, McClelland Gallery, Langwarrin, 1982-83, Cat. No. 19.

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11.

Karl Duldig
1902–1986
Young Love
c. 1924
L. 50.5 cm
Edition of 6

In 1938, to avoid its confiscation by the Nazis, the artist's wife, Slawa (herself, a painter and sculptor; see Bronze Editions No. 5), packed up a selection of his sculptures, along with the furniture from their Vienna apartment, and sent it off to Paris in the care of her sister, Aurelie Laisné; there it lay hidden throughout the war, in the cellar beneath the Laisnés' apartment building.

The artworks were rediscovered by the Duldigs' daughter, Eva, on a visit to Paris in 1961. Some pieces were considered too fragile to risk shipping to Melbourne, and so they remained in Paris another twenty years, until 1982. At that time Marcel Laisné, Aurelie's husband, airfreighted the artworks to Australia to coincide with Karl Duldig's eightieth birthday.

Soon after their arrival a number of these sculptures were cast into

bronze, including the plaster, *Young Love*, modelled by Karl Duldig in Vienna around 1924. As was his practice, he completed the finishing of the bronze himself, spending many hours over the next two years, chasing and refining its surface.

This sculpture's theme is one Karl Duldig would revisit many times, though, in *Young Love*—inspired, it is said, by his first romance—we find it expressed in perhaps both its earliest and most evocative incarnation. .

Duldig Studio Inv. Nos 456 (plaster) & 720.

Exhibited: Karl Duldig: Sculpture & Drawings, Jewish Museum Vienna, International Cultural Centre, Krakow, & Victorian College of the Arts, Melbourne, 2003, Cat. No. 30.

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12.

Karl Duldig
1902–1986
Queen of the Bush
1969
H. 2.7m
Edition of 6

Inspired by his love of the Australian landscape, Karl Duldig created the sculpture, *Queen of the Bush*, among the trees and scrub on his own bushland property at Mt. Eliza. Made from cement fondu modelled over a wooden core, it engendered considerable interest when initially shown in 1969 as a part of the first one-man, outdoor exhibition by a sculptor in Victoria. Moved to outside the Hawthorn City Gallery for the artist's major retrospective in 1975, it remained there on public display until 1987.

One of the largest, freestanding sculptures produced by the sculptor, he envisioned *Queen of the Bush*

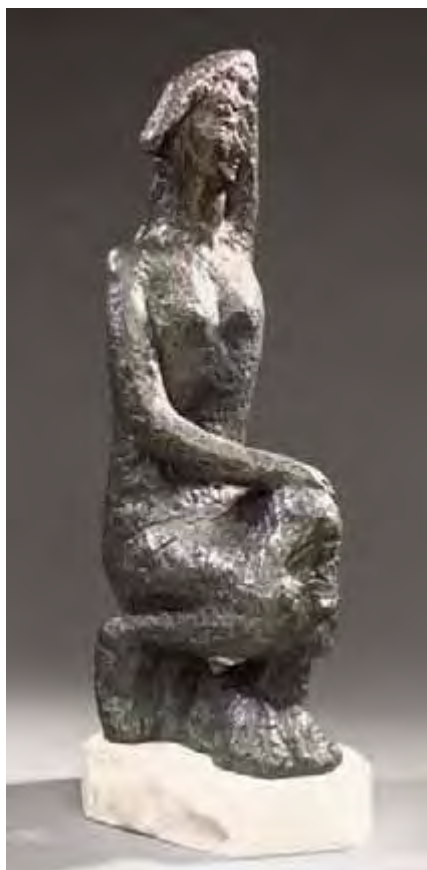
cast in bronze and placed in an open, public space somewhere. In 1988 the sculpture was moved to the Duldig Studio at which time a mould was taken, a first step towards the realization of that dream.

Duldig Studio Inv. No. 1141 (cement fondu, wire & wood).

Exhibited: Karl Duldig Retrospective, Hawthorn City Galleries, 1975; Karl Duldig Outdoor Sculpture, Tolarno Galleries, Mt Eliza, 1969.

Select References: Eva de Jong-Duldig, Karl Duldig Survey: Sculpture and Graphic Works 1922-1982, Melbourne, 1982, pp. 35-36.

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Photo Karl Duldig



13.

Karl Duldig
1902–1986
Kneeling Figure
c 1972
H. 42.5 cm
Signed "Karl Duldig"
Edition of 9

The kneeling or crouching figure appears as a favourite subject early on in the art of Karl Duldig. It can be traced back in modelled and carved sculptures to at least the early 1920s. Later works of this kind include *Aphrodite* from around 1930 (see Bronze Edition No. 7), the potato carvings, *Crouching* and *Kneeling Figure* from 1942 (Nos 1 and 2), *Kneeling Figure* c. 1972 (No. 13) and the large 1976 sculpture, *Koré* (No. 14).

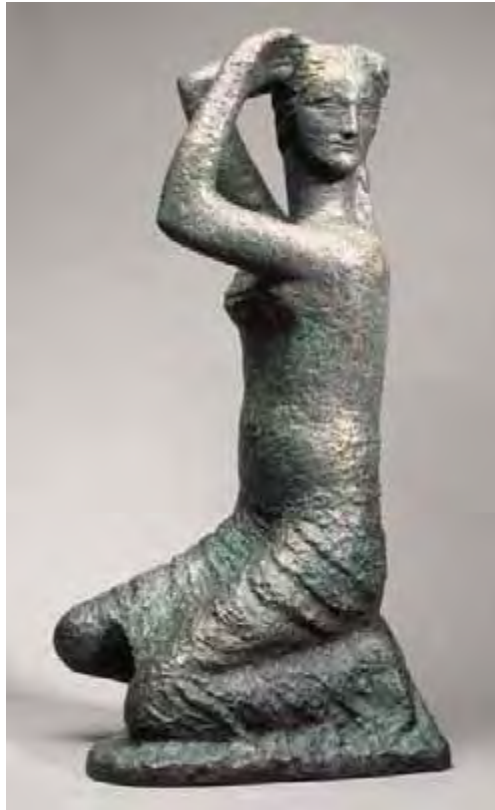
Kneeling Figure c. 1972 was cast into bronze by the artist from the terracotta in 1977. Since then displayed outside in the sculpture garden, its surface has developed a rich, dark-brown patina.

A 1980 charcoal drawing of the sculpture, enlarged to life-size, indicates the artist's desire to make a life-size sculpture of this work.

Duldig Studio Inv. Nos 1111 (terracotta) & 1216.

Other casts: Private collections.
Exhibited: Karl Duldig: Sculpture & Drawings, Jewish Museum Vienna, International Cultural Centre, Krakow, and Victorian College of the Arts, Melbourne, 2003, Cat. No. 62.

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14.

Karl Duldig
1902–1986
Koré
1976
H. 80.0 cm
Signed “Karl Duldig”
Edition of 7

The kneeling figure was a favourite subject for Karl Duldig and throughout his career he would return to it, reproducing the pose in a number of variations, in different sizes and in different media—the large sculpture, *Koré*, is prefigured in the pose of a small clay maquette made in Vienna around 1930.

Koré, modelled out of clay, was the first major work completed after the passing of the artist's wife, Slawa, in 1975. The first bronze cast was made in 1977 and purchased by the City of Caulfield (now the City of Glen Eira) in conjunction with the Hotham Building Society. It stands on the corner of Glenhuntly Road and Staniland Street in Elsternwick.

In 1978 the artist completed a slightly modified cast which remains in the collection of the Duldig Studio.

Duldig Studio Inv. No. 1183.
Other casts: City of Glen Eira.
Exhibited: Karl Duldig: Sculpture & Drawings, Jewish Museum Vienna, International Cultural Centre, Krakow, and Victorian College of the Arts, Melbourne, 2003, Cat. No. 63; Association of Sculptors of Victoria Survey 1933–1985, 1985, Cat. No. 22; Karl Duldig Survey Sculpture and Graphic Works 1922–1982, McClelland Regional Gallery, Langwarrin, 1982–83, Cat. No. 55.
Select References: Eva de Jong-Duldig, *Karl Duldig Survey: Sculpture and Graphic Works 1922–1982*, Melbourne, 1982, p. 42.

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15.

Karl Duldig
1902–1986
Nofretête
c 1970
H. 56.4 cm
Signed "Karl Duldig"
Edition of 9

Karl Duldig saw the famous bust of Queen Nefertiti, the consort of the 18th Dynasty Pharaoh Akhenaten (c.1353–1336 BC.), in the Berlin Museum in the early 1920s while on a tour with the Hakoah Wien football team. (Karl played as goalkeeper and an earlier trip had already taken him to Egypt.)

His sculpture *Nofretête* from around 1970, an abstract bust, recalls the configuration of that Egyptian work: the head supported on its long neck by partial shoulders and surmounted with a large crown. Working in clay, the artist started with an unfired agricultural pipe. Still soft and malleable, he cut through the wall of the pipe and opening it out adapted it for the basic form. To this, in a skeletal impression, he added the Queen's most recognisable features – the aquiline nose, the high forehead and the strong jaw. The regal crown is transformed into an ethereal basket-like feature, whilst

the Queen's piercing eyes, protruding from the back of the head, serve as a surreal detail in this intriguing sculpture.

('Nofretête' and 'Nefertiti' are alternative spellings of the Egyptian queen's name.)

Duldig Studio Inv. Nos 333 (terracotta) & 1445.
Exhibited: Karl Duldig: Sculpture & Drawings, Jewish Museum Vienna, International Cultural Centre, Krakow, and Victorian College of the Arts, Melbourne, 2003, Cat. No. 51; Association of Sculptors of Victoria Survey 1933–1985, 1985, Cat. No. 22; The Duldig Ceramics: A Retrospective, Caulfield Arts Complex, Caulfield, 1988, Cat. No. 108; Karl Duldig Survey Sculpture and Graphic Works 1922–1982, McClelland Regional Gallery, Langwarrin, 1982–83, Cat. No. 87.

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16.

Karl Duldig
1902–1986
Helmeted
c 1955
H. 41.1 cm
Signed "Karl Duldig"
Edition of 9

Originally modelled in Campbellfield clay this sculpture illustrates the artist's mid-career interest in exploring various spatial elements using the human form and the head as a starting point. In this work he has reduced and simplified the structure to its bare essentials, but nonetheless respects the proportions and essential features of a head form. The sculpture rewards viewing from all sides and its successful transfer into bronze has opened further options to its interpretation by the viewer.

The first cast was commissioned in 2004 by Margaret Benady for her house in Naxos, Greece.

Duldig Studio Inv. No. 1200 (earthenware).
Other casts: Private collection.
Exhibited: Karl Duldig Survey Sculpture and Graphic Works 1922–1982, McClelland Regional Gallery, Langwarrin, 1982–83, Cat. No. 28; Victorian Sculptors Association, c. 1960.

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Photo Eva de Jong-Duldig