

INSTINCT & TRADITION
KARL DULDIG 1902 - 1986

Education Kit



THE DULDIG STUDIO
a museum & art gallery

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INTRODUCTION

The exhibition [Instinct and Tradition: Karl Duldig 1902-1986](#) to new audiences. Much of Karl Duldig's work has been created as he travelled and relocated his family from one home to another. Born in Poland in 1902, the third son of a Jewish family, he arrived in Vienna in 1914 with his parents. He studied under the distinguished sculptor [Anton Hanak](#) and embarked on his career as a sculptor. In 1938, after the annexation of Austria by Nazi Germany, Duldig, his wife and baby daughter escaped to Switzerland and then on to the former British Crown Colony of Singapore. From there he was deported to Australia and interned.

This exhibition reflects Karl Duldig's contribution to the arts and, in particular, arts education. He and his wife, [Slawa \(née Horowitz\)](#), brought sculpture and the decorative arts to a wider public in Australia. Not only was Duldig a driving force behind the Victorian Sculptors' Society (later The Association of Sculptors of Victoria), as a secondary school teacher he helped to heighten awareness of modern European art. The works displayed in [Instinct and Tradition: Karl Duldig 1902-1986](#) have been selected to represent the skill and dedication with which Karl Duldig was able to adapt to different social and physical environments and to embrace opportunities to work with the new and varied materials and the inspiration they yielded. It encompasses works from all periods of his life and includes stone, bronze and clay sculptures, ceramics and examples of Duldig's drawings.

The education material seeks to reflect Duldig's dedication to education in the broadest sense. It supports the exhibition by extending this work to a younger audience and placing the work and experiences of Karl Duldig and his contemporaries in a new context. The material is designed to supplement a visit to the exhibition and to inspire further investigation of the role of the creative arts in Australia's cultural, social and historical development.

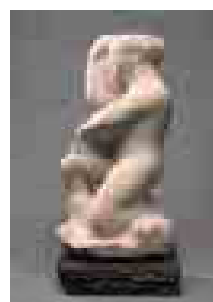
[LINK TO DOWNLOAD PDF OF ROOM BROCHURE](#)

[LINK TO LIST OF EXHIBITIONS AND COLLECTIONS HOLDING WORKS BY KARL DULDIG](#)

[LINK TO BIBLIOGRAPHY](#)

KARL DULDIG - TIMELINE

- 1902 Born on 29 December in Poland, Austro-Hungarian Empire.
- 1914 Karl Duldig moved with his family to the capital Vienna.
- 1921-25 Studied sculpture at the Kunstgewerbeschule Vienna (College of Arts and Crafts) under Anton Hanak. Played international soccer for Hakoah, travelling widely in Europe and to Egypt. Austrian table tennis champion.
- 1925-29 Attended the General Sculpture School of Professor Josef Müllner at the Academy of Fine Arts, Vienna.
- 1929 Sculpture 'Kneeling Nude' (1924) represented Hanak's sculpture school in the Jubilee exhibition of the Kunstgewerbeschule.



- 1929-33 Master student at Professor Müllner's Special Sculpture School, with a studio of his own.
- 1931 Married Slawa Horowitz, a former fellow student of Professor Hanak's sculpture school and at the Academy of Fine Arts.

Karl Duldig - seated on the left with Slawa Horowitz - on the top row fifth from the left



- 1933-38 Freelance sculptor. Shared a studio with Dr Arthur Fleischmann, another former master-student of Professor Müllner. Travelled throughout Europe visiting major art centres and galleries, particularly in Italy and France. Exhibited at Künstlerhaus, Secession, Osterreichische Museum. Ranked in Austrian tennis and competed in tournaments in Switzerland.
- 1938 Birth of daughter Eva. Emigrated to Switzerland. With the assistance of a Swiss immigration officer, he was reunited there with his wife Slawa and baby-daughter Eva.
- 1939 Emigrated with wife and daughter to Singapore, then the British Colony Straits Settlements, arriving 26 May. Established own studio and sculpture school. Completed two life-size portrait sculptures for the Tiger Balm tycoon Aw Boon Haw, and a sarcophagos for the daughter of the Sultan of Jahore, H.H. Tenghu Abu Bakar. First one-man exhibition at his house and studio at 3 St. Thomas Walk.



1940 Family deported to Australia by the English Colonial Government. Arrival in Sydney 25 September and interned in a camp near Tatura, Victoria.



1942 Released from internment. War service in the 8th Employment Company of the AIF. Discharged for health reasons. Joined the Sunshine Pottery Works. Settled in St Kilda in Melbourne.



1943 Exhibited in Exhibition of Australians in the Services, Atheneum Club Melbourne.

1943-44 Lithographer with Victory Publicity.

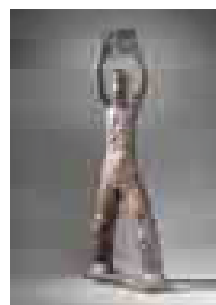
1945 Joined Mentone Grammar School as Art Master. First Australian one-man exhibition at Kozminsky Galleries in Melbourne. Set up cottage industry in hand-made pottery with his wife Slawa.



1946 Naturalised as Australian citizen.

1950 Built and operated first Melbourne studio in the suburb of Gardiner.

1956 Contributed to the Annual Sculptors Society of Victoria exhibition with the terracotta sculpture 'Moses' and received 'Victorian Sculptor of the Year' award. Sculpture 'Moses' purchased by the National Gallery of Victoria. Exhibited at "The Art Festival" accompanying the Melbourne Olympic Games.



1958 Second one-man show at Australian Galleries in Melbourne.

1960 Completed commission for ceramic mural 'Progress of Man', 505 St. Kilda Road, Melbourne.

1961 Carving in eucalypt 'Magna Mater' exhibited in the first Mildura Sculpture Triennial. Exhibited 'New influences' exhibition, Newcastle, NSW.



1962 Founding President Ben Uri Society of Arts, later the Bezalel Fellowship of Arts. Completes bronze relief for Carlton War Memorial.

1964 Exhibited in Mildura Sculpture Triennial.

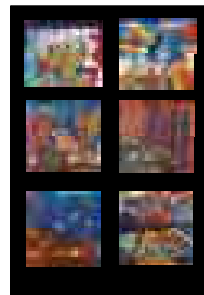
1966 Publication of first monograph 'Karl Duldig Sculpture'.

1967 Retired from Mentone Grammar School.

1968 Went to Israel to complete Monument at the Maccabiah Village in Ramat Gan, Israel, commemorating the sportsmen and women of Hakoah Sports Club who were among victims of the Holocaust. Also visited Europe, USA and Mexico.

1969 Outdoor exhibition in Mt Eliza, Victoria.

1972 Completed commission for the 'Kadimah Cultural Centre', ceramic relief 'The Great Awakening' and a series of stained glass windows (classified National Trust (Vic), 1991)



1975 Retrospective exhibition at Hawthorn City Gallery, Victoria. Slawa Duldig (née Horowitz) passed away.

1977 President of Association of Sculptors of Victoria.

1982-83 Survey exhibition at McClelland Gallery, Langwarrin, Victoria and publication of second monograph 'Karl Duldig Survey-Sculpture and Graphic Works 1922-1982'.

Awarded Honorary Life Membership of the Association of Sculptors of Victoria.

1983 Married Rosie Dorin.

1985 Completed commission 'Raoul Wallenberg Monument' Kew Junction Melbourne.

1986 Exhibition of drawings: Karl Duldig at Mentone Grammar School 1945-67.

1986 Passed away in Melbourne at the age of 83.

MATERIALS & TECHNIQUES

'Every material has its rules and beware anyone who tries to break them. In this way every material has its individual beauty that can be interpreted in its own way - stone, wood, terracotta, bronze, ivory and so on.

The material and its handling are the most important aspects of sculpture and cannot be too highly regarded as yardsticks.' Karl Duldig, 1941¹

Throughout his life, Karl Duldig demonstrated an extraordinary ability to adapt to many new environments. One of the ways that this skill is evident is in his use of the materials yielded by the environment and by the circumstances in which he found himself. As the quote suggests, for Karl Duldig, the material determined the way it would be worked. Duldig's journeys, training and mastery of his art, combined with acute observations of the human form and movement, contributed to a body of work that embraces many styles, materials and techniques.

Refer images below - [LINK TO ENLARGEMENTS & DETAILS](#)

SECONDARY

INVESTIGATION

Match the works to the timeline and note the changes in material and technique that Duldig adopted. How do these reflect changes in Duldig's social and physical environment? Discuss possible reasons for this.

REFLECTION

Compare 'Malay Boy' with later works. In what ways does it differ from works such as 'Fragment' and 'Nofretête' (1970) and other portraits in the exhibition? Consider material, technique and the finished effect.

EXTENSION

What do the changes in materials and technique suggest about the development of the artist and the way his practice adapted to a new cultural and physical environment? Explore what was happening in the visual arts in Australia and overseas at the same time.

PRIMARY

Explore your environment and gather materials that could be used in a creative way. List these objects and where you found them. Feel them and describe how they look and feel. Think about why you found them interesting. What ideas do they inspire? Swap them amongst your friends.

¹ from Karl Duldig: Survey Sculpture & Graphic Works 1922-1982 p. 8 published to coincide with the exhibition of the same name at the McClelland Gallery, Langwarrin, Victoria, 7 November 1982-15 January 1983.



[Fragment](#), red gum, 1942
Newcastle Region Art Gallery



[Brummel's Café](#), terracotta, 1980



[Mother and child](#), bronze, 1942



[Kicking Out](#), bronze, 1976



Crouched figure, steatite, 1923



Mask [The Machine], earthenware, 1955



Malay Boy, bronze, 1939



Ceramic/glazed earthenware, gumnut design, 1948

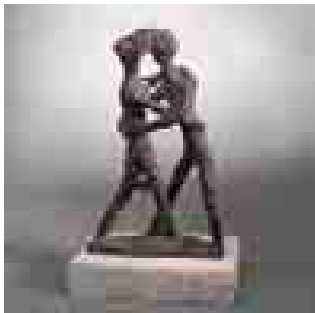
THEMES AND INFLUENCES

Karl Duldig's art was inspired by his immediate surroundings. His acute observation of the movement, expression, interaction and activity of people provided him with endless inspiration. The formal and rigorous training he received in Vienna not only equipped him with sound practical skills, but also an understanding of the European tradition. He had an extensive knowledge of the history of Western art and had travelled widely throughout Europe where he had seen many of the definitive examples of art from ancient Greece and Egypt through to the Renaissance. He was also acutely aware of modern art movements of the twentieth century and an admirer of Rodin, Henri Moore, Picasso and other European artists of the era, such as Salvador Dali and Picasso. Moreover, he was influenced by the work of ethnic, naïve and primitive artists and he held indigenous Australian art in high regard.

Historical, mythological and religious themes such as the Madonna and Child, St George and the Dragon and the Trojan Horse recurred in different guises throughout his creative life. Grand themes of love and suffering contrast with repeated representations of simple human interactions such as children playing, family life, sport and the affection between two lovers. Throughout his life and journeys, Karl Duldig was influenced by his social, historical and cultural surroundings drawing inspiration from that which was unique to each new environment and imbuing it with his own dedication to the human spirit.

Refer images below - [LINK TO ENLARGEMENTS & DETAILS](#)

Lovers



Tango, bronze, 1976

Mother and child



The Family, c. 1960

Australian imagery



When the Big Men Fly, 1958

Mythology



St George and the Dragon, c.1955



Trojan horse, c.1978

Portrait busts



Slawa, 1940

SECONDARY

INVESTIGATION

Identify themes throughout the exhibition. Explore these themes in relation to the timeline.
How do they reflect social and personal change?
How do they reflect the Karl Duldig 'journey'?

'When the Big Men Fly', 1958 reflects Duldig's fascination with human movement, his passion for sport and an interest in Australian Rules football. What other works reflect his interest in Australian social and cultural life?

REFLECTION

Patrick McCaughey² has written that 'the story of the émigrés like Karl Duldig has two sides to it: there is first, the transmission of European visions into the Australian consciousness and, second, the European vision being absorbed and changed by the new context and the new culture.'

Identify examples of the 'new context' in Duldig's journey from Vienna to Australia. Is the influence of new cultures evident in elements of the works displayed?

How does this exhibition reflect the 'two sides' that McCaughey refers to?

Compare and contrast works from different phases of Karl Duldig's creative life to illustrate this point.

EXTENSION

Referring to the timeline, research the social history of your local area. Compile your own timeline by adding details of local events and social change. Consider how your immediate area was affected by world events. What changes were occurring and what was the local reaction?

Research the stories of St George and the Dragon and the Trojan Horse. Look at the images and sculptures representing these stories in the exhibition. Note the periods when Karl Duldig created these works. Consider why these were recurring themes in his work.

PRIMARY

Look around the exhibition and choose the artwork you like best.

Give reasons why the chosen artwork appeals to you?

What do you think the piece represents?

Think of how you could represent your family in a creative way.

² 'Foreword' to [Karl Duldig, Survey: Sculpture & Graphic Works 1922-1982](#) p. 7 published to coincide with the exhibition of the same name at the McClelland Gallery, Langwarrin, Victoria, 7 November 1982-15 January 1983. Patrick McCaughey was then Director of the National Gallery of Victoria (NGV)

NOTES FOR TEACHERS

This education material supplements the touring exhibition **Instinct and tradition: Karl Duldig 1902 - 1986**. It is intended to guide teachers and students through the exhibition and to inspire further investigation, creative experimentation, and consideration and understanding of the ways that artists respond to social, cultural, political and geographic climates.

It includes a [glossary \[link to glossary\]](#) of terms and downloadable PDF versions of the room brochure and [The Kiln - A Personal Perspective](#) by Eva de Jong-Duldig.

The material aligns with the [Victorian Essential Learning Standards \(VELS\) \[link to VELS below\]](#) across all stages from Prep to year 10, and provides a valuable and relevant platform for several [VCE \[link to VCE below\]](#) studies. The [Duldig Studio \[link programs below\]](#) conducts guided tours of the museum and gallery for school groups and offers educational programs that can be tailored to the interests of particular studies and year levels.

THE VICTORIAN ESSENTIAL LEARNING STANDARDS (VELS)

The chart identifies how the curriculum activities relate across learning strands, domains and specific dimensions. It provides a guide to assist teachers in selecting levels that are appropriate and relevant to their school and curriculum, and in planning activities to achieve desired learning outcomes. Activities and questions have been designed to encourage students to observe the works, read the texts and discuss and analyse their personal responses.

STRAND	DOMAIN	DIMENSION
Physical, Personal and Social Learning	Interpersonal Development	Building social relationships Working in teams
	Civics and Citizenship	Civic knowledge and understanding
Disciplined-based Learning	The Arts	Creating and making Exploring and responding
	English	Reading Writing Speaking and listening
	Languages Other Than English	Intercultural knowledge and language awareness
	Humanities - Geography	Geographical knowledge and understanding
	Humanities - History	Historical knowledge and understanding Historical reasoning and interpretation
	Mathematics	Space Structure
	Science	Science at work
Interdisciplinary Learning	Communication	Listening, viewing and responding
	Design, Creativity and Technology	Investigating and designing Producing Analysing and evaluating
	Thinking	Reasoning, processing and inquiry Creativity Reflection, evaluation and metacognition

VICTORIAN CERTIFICATE OF EDUCATION (VCE)

Instinct and tradition: Karl Duldig 1902-1986 is a useful resource for studies in the following VCE subjects in the accreditation period up to 2009.

Applied History in Local Community - unit 1

The exhibition provides an opportunity to learn about the experience of those who arrived in Australia during and after World War II. It is hoped that the experiences of the Duldig family, depicted through Karl Duldig's skill in adapting his creativity to new possibilities will inspire students to explore and research the local history of their own region.

Art - units 1-4

For students of Art, the exhibition provides a context within which to explore materials, techniques and working methods as well as to consider how artworks relate to the social context in which they were created. It is particularly relevant to areas of study that focus on the roles of artists in society and how they develop personal styles and approaches to artistic expression. The exhibition provides an opportunity for students to develop skill in interpreting artworks through comparison and the study of one artist and his work.

Australian History - units 3 and 4

The education material has been designed to encourage students to view the works displayed and interpreted in the exhibition in the broader context of Australian society and to illustrate changes in Australia's social and cultural landscape over time in response to world events.

Design and Technology - unit 1

For students of Design and Technology, the exhibition and education resources provide an opportunity to investigate the use of materials and techniques to adapt to particular purposes and circumstances and how these have developed and changed over time and in response to changing circumstances.

Studio Arts - units 1-3

For students of Studio Arts, the exhibition is an opportunity to closely examine examples of the work of one artist. It is particularly relevant to learning outcomes that focus on artistic inspiration and techniques and on studio production and professional art practices.

20th Century History - units 1 and 2

The story of Karl Duldig and his contribution to the arts in Australia provides an excellent case study for these units. It is particularly relevant in the context of a consideration of the ways in which significant change in the 20th Century affected peoples lives and the ways that individuals and communities responded to local and international political, economic and social developments.

THE DULDIG STUDIO - EDUCATIONAL PROGRAMS

The Duldig Studio - a 'house museum' - comprises the residence, sculpture garden and artists' studio of the internationally renowned sculptor Karl Duldig and his wife, the artist and inventor, Slawa Duldig (née Horowitz). Both a cultural and educational resource, the museum holds an extensive collection of sculptures, paintings drawing and decorative arts presented in the artists' authentic home setting.

Since 1986, the Duldig Studio has sponsored [The Duldig Lecture](#) on Sculpture at the National Gallery of Victoria.

Floor talks and lectures and 'Clay for kids' will be offered in conjunction with the exhibition at each of the venues as it tours through regional Victoria during 2006 - 2008.

Clay for kids

Make a pot, a mask or a pet

Free - numbers limited - bookings essential

Most suitable for children in grades 4-6

Duration: one hour

All materials are included

Tutor: Stefan Damschke, sculptor and resident curator The Duldig Studio

(The Duldig Studio gratefully acknowledges the support of the [Telstra Foundation](http://www.telstrafoundation.com) (link to www.telstrafoundation.com) for assistance in offering this program)

EDUCATION LINKS

Victorian Essential Learning Standards

<http://vels.vcaa.vic.edu.au/essential/>

Victorian Certificate of Education

<http://www.vce.vcaa.vic.edu.au/studies/index.html>

Arts Education Victoria

<http://www.aev.edu.vic.au>

History Teachers' Association of Victoria

<http://www.htav.asn.au/>

GLOSSARY

abstract [art]	art that does not depict recognizable scenes or objects, but instead is made up of forms and shapes for their own expressive sake. In normal usage the term refers to 20 th century painting and sculpture that abandon the traditional European conception of art as the imitation of nature.
bas-reliefs	'relief' is a sculpture that projects from a background surface rather than standing freely. A 'bas'-relief is one in which the degree of projection is low. ('bas' from the Italian word <i>basso</i> meaning low in height).
biscuit ware	porcelain or ceramic after firing but before glazing and painting.
bronze	a brown alloy made mainly of copper and tin; a work of art made from bronze.
carve	produce by cutting (statue, portrait, representation in relief, inscription, design); change material by cutting.
cast	model made by casting in mould; moulded mass of solidified material. To shape liquid substance - especially molten metal - by hardening in a mould; to form from metal. (Also <u>see</u> sand casting and lost wax casting)
ceramics	objects produced by a process of strong heating of clay; pottery. An object made by firing clay in a kiln at high temperatures.
clay	stiff, viscous earth found in many varieties in beds or other deposits near the surface of the ground or at various depths below it. With water it forms a paste that can be moulded into any shape that hardens when dried. It forms the material of bricks, tiles, pottery and earthenware.
cubism [cubist]	a style of art in which objects are presented to give the effect of an assemblage of geometrical figures. The cubist movement was originated by Picasso and Georges Braque from c. 1907 to 1914 and is recognised as one of the major turning points in Western art. They abandoned traditional notions of perspective, foreshortening and modelling, and aimed to represent solidity and volume in a two-dimensional plane.
earthenware	baked clay; objects, articles or utensils made of baked clay. (<u>see</u> clay).
émigré	one who leaves one's country for another especially for political reasons; an emigrant.
enemy alien	during World War I, the Australian Government enacted regulations requiring all currently registered non-citizens and those entering the country to register as 'aliens'. Such legislation remained in place for several years after the end of World War II and, during the war, non-citizens and new arrivals from Europe were defined as 'enemy aliens' and many were interned in camps throughout regional Australia.
foundry	a place where metals are melted and moulded.
glaze	the glassy coating used to render ceramics impervious to liquid and smooth to the touch.
impressionism [impressionistic]	style of art, music or writing that gives general tone or effect rather than defined finish or detail. The movement originated in France in the 1860s in opposition to the classical academic training of the art schools. These

artists aimed to capture the immediate visual impression rather than the permanent aspects of a subject

internment camp	camps set up to accommodate those who are considered enemy aliens in times of war when government policy determines that they are to be confined within limits.
ivory	hard creamy-white substance which makes up the tusks of elephants, hippopotamus and walrus. Ivory is now illegal and rarely used for sculpture or artefacts.
lithography	a method of printing from a design drawn on a surface of stone or other suitable material which is treated with chemicals so that what is to be printed can be inked but the remaining area rejects the ink.
lost wax casting	In the process of casting by the 'lost wax' method, a mould is made from rubber and plaster to make an exact copy of the plaster sculpture with wax. A wax pouring cup is added to this and it is placed upside down on a flat surface resting on the pouring cup. The wax sculpture is thickly covered with a mixture of plaster and materials able to withstand high heat. The original shape of the sculpture is no longer visible but resembles a large block of white plaster. This is placed in a kiln and heated slowly. The wax sculpture melts inside the plaster and runs out through the pouring cup. When this is complete and the plaster is completely dry it is removed from the kiln and molten bronze is poured into the plaster mould through the pouring cup. The plaster is broken away when this is cooled to reveal the bronze sculpture that is then cleaned and finished.
maquette	a small preliminary model, often in clay or wax, for a work or sculpture.
model	figure in clay or wax to be reproduced in another material; to fashion or shape in clay, wax or other malleable material; give shape to.
modernism	the methods, style or attitude of modern artists; specifically a style
[modernist]	of art in which the artist deliberately breaks away from classical and traditional methods of expression
pigments	any substance used as a colouring agent, particularly finely ground particles which constitute a paint. Most pigments are now manufactured but traditionally pigments have been made from plant, mineral and animal sources.
St George and the Dragon	To the early Christians a dragon symbolized evil, in particular paganism. The conversion of a heathen country to Christianity by a saint would thus be depicted in symbolic form as the slaying of a dragon with a spear. In later times, when the meaning of the original story had been lost, the image was interpreted in terms of the traditional stories from antiquity. St George was said to have fought the dragon on the seashore outside the walls of a city in order to rescue the king's daughter who was being offered as a sacrifice.
sand casting	The mould into which the molten bronze is poured is made from special sands and binders which, when compressed against the plaster surface, retain the details of the modelling. The mould is made of many pieces so that it can be removed without sticking into undercuts on the surface of the sculpture.
soapstone/steatite	a variety of talc stone that is very soft and smooth and has the appearance of marble but with a soapy texture. It is so easily worked that it can be carved with a knife and polished. It is a dull greenish or bluish grey, sometimes veined in many colours. It is vulnerable to dampness.

- terracotta** clay that is baked to become hard and compact.
- Trojan Horse** from Greek legend and told in Homer's Illiad and Aeneid. The Greeks are said to have captured Troy by gaining entrance to the city inside a huge, hollow, wooden horse filled with armed warriors. The horse was left on the shore and the Trojans were convinced to take it into the city, believing that it would mysteriously be made invulnerable. Released by a Greek spy, the armed troops killed the guards, opened Troy to the Greeks and it was captured and burned.
- void** empty or unfilled space in a two- or three-dimensional work of art.

compiled from The Oxford Dictionary of Art, The Compact Oxford English Dictionary, Dictionary of Subjects and Symbols in Art by James Hall, and the assistance of Stefan Damschke, sculptor and resident curator of The Duldig Studio.