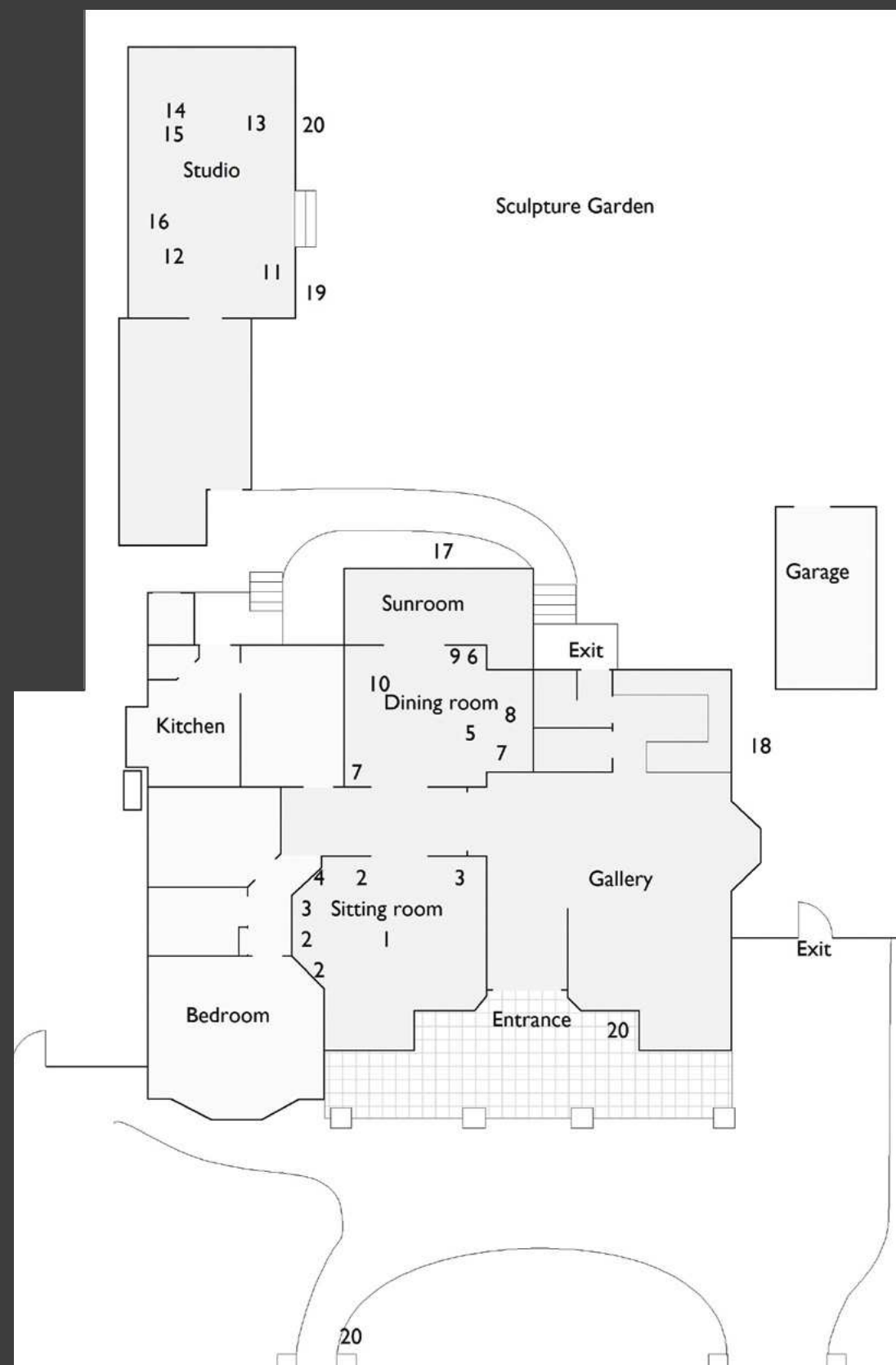


Floorplan



Migration

Searching for home in Europe, Asia and Australia



Migration: Follow the Duldig family's remarkable journey

Karl Duldig, his wife Slawa and daughter Eva travelled across three continents and lived in five different countries before finally settling in Melbourne. Like so many refugees from Nazism, they fled their apartment in Vienna in 1938 after Austria was annexed by Nazi Germany.

After time in Switzerland and a fruitful period in Singapore they were interned in Australia, in 1940. Australia was the place where they re-established a home and successful careers. Follow their journey as told through the art and furnishings of this remarkable house museum – their home since 1955.

Sitting room

The furniture which had been saved by Slawa 'against all odds' and hidden in Paris by her sister Rella was placed here as it was in their apartment in Vienna by Slawa. The cream silk curtains (with curtain track) and lamp are also from their apartment. Other curtains were made by Slawa from fabric purchased from Georges store in 1955. Artworks in the room span all periods of the careers of both artists.



1. Viennese Furniture

This coffee table, chairs, stools and side table were commissioned by Slawa before their marriage in 1931. They were manufactured by the prestigious Viennese furniture designers Sigmund Jaray to her designs. They are made of Circassian walnut. The chairs are upholstered in grey wool with horse hair filling. Some of the leather straps have been replaced. The standing lamp is also from this firm. Stylistically the furniture is reminiscent of the post-World War 1 Viennese Modernism of architect Adolf Loos.

2. Viennese Sculptures by Karl Duldig

Kneeling Figure (1924) marble (stand)

A student piece, carved in Salzburg marble, it shows how Karl worked, inspired by the stone and working within the limitations of the material's shape, size and composition.



Cascade (1924) steatite (trolley)

Carved in steatite as this stone was easy to carve and easily available, it was often used by students. This work is in two contrasting kinds of steatite.

Mask (c. 1924) terracotta (entrance wall, right)

Masks were a favourite subject to which Karl returned throughout his career. There are a number in this room. Karl's early clay masks show great psychological depth while later works gave him an opportunity to explore a range of styles and techniques (see Sitting room).



3. Paintings by Slawa Horowitz

Self - portrait (c. 1911) pencil (wall, left of entry)

Some of the earliest works in the collection, Slawa's early pieces are a remarkable indication of talent. This was completed in pencil when she was only 9 years old.

Portrait of man with moustache and hat (1920) oil on board (side table, right).

This portrait was painted when she was about 18 years old.



4. Chinese Cabinet

(right of door) Wood, jade, agate and mother of pearl with cast bronze legs.

This significant 18th century Ch'ien Lung (Qianlong) cabinet was purchased by the couple not long after leaving internment. In 1944 Karl and Slawa completed art restoration work for art dealer Joshua McClelland over a year as 'contra payment' for the piece. It was bought as it reminded them of another cabinet they were forced to leave behind in Singapore. Their daughter Eva recalls that as a child she went with her parents to St Kilda beach to gather mother of pearl shells which were used to repair a section of the inlay.

Dining room

Many of the works in this room are from Vienna and also Singapore, where the family lived in 1939-1940. The bookcase (left) and central light fitting are from the Duldig apartment in Vienna. In the bookcase, made of Circassian walnut, are displayed a range of small student pieces from both artists. These are some of the pieces saved by Slawa's sister and hidden in Paris during the war.



Photograph of Sitting room, Viennese apartment, 1930s. Note Karl's 'Mask' on bookcase.

5. Mask (1921)

marble (stand, right of door)

This is a master work of Karl's youth, completed when he was 19 and chosen by his first teacher Anton Hanak to represent the Kunstgewerbeschule (School of Arts and Crafts), where Karl studied, in an international exhibition in Munich in 1925. It is carved directly into the stone, without preliminary drawings. Mask was exhibited in the NGV's 2011 exhibition, *Vienna: Art and Design*.



6. Malay Boy

(1940/1965) bronze (far wall, right)

A 1965 bronze cast of the original piece, which Karl modelled in Singapore in 1940, of the head of a ball boy he met while playing tennis. Karl gained great inspiration from his new environment in Singapore.

7. Drawings of Monk Guangqia Seated

Seated (right of entry door) and Standing (1940) ink on paper (left wall)

These Chinese ink drawings demonstrate the influence of Asian art on Karl's work during the Singapore period. With calligraphy by the monk, they are a remarkable union of East and West. Sadly the family were forced to leave in 1940, transported on the Queen Mary for internment at Tatura in country Victoria for 18 months.



8. Mask

(c.1924) marble (centre, mantelpiece)

Slawa Horowitz completed this finely carved mask in grey Salzburg marble while a private student of sculptor Anton Hanak from 1922 to 1925. Slawa met Karl in Hanak's studio.

9. Portrait of an old lady

(c 1919) oil on board (far wall right)

Slawa painted this powerful portrait of an unknown woman. It makes a striking contrast with the portrait of Karl in oils, which she painted in 1963 (far wall, left).

10. Ring a ring a rosie

(c. 1941) pencil and pen on paper (centre of room)

Only a few of Karl's works executed in Tatura Internment camp while the family were detained as enemy aliens during the Second World War are now on display in the house. In this drawing Karl has contrasted the children playing happily with the barbed wire which confines them.



Sunroom

Karl restored this Sunroom, and often worked here, particularly to finish his bronzes. In the room are some of the many ceramics pieces made by the couple while operating their home based business from 1944 until the early 1960s. Other pieces are throughout the house and Studio.

Studio

Karl's Studio contains works from every period of his career and was designed and built by him in 1962. By 1947 both he and Slawa were naturalized and had become art teachers, Karl at Mentone Grammar and Slawa at St Catherine's School. The Studio enabled them to continue their own artistic practices. It is retained in the state in which Karl left it when he passed away in 1986 and therefore offers a rare and genuine insight into his working life and practices.



Karl in his Studio c. 1977(Photo: Robert Dorin)

11. Head of a Sepp Baumgartner

(1925) terracotta (near door, left)

A Viennese piece, this was completed while Karl was a student of Anton Hanak. It is of a fellow student. Most of the pieces from Vienna were returned to Karl and Slawa over a number of years. This work arrived in 1982, sent from Paris by Slawa's brother-in-law.



12. Rabbi Zvi Perez Chajes

(c.1924) terracotta (near kiln)

Karl also completed a marble bust of the Rabbi, now lost. A bronze of this work is now in the Jewish Museum of Vienna. Karl was only 21 when he created it, having been introduced to the Rabbi by his brother Dr Leo Duldig.

13. Mother and Child by Slawa Horowitz (1926) clay (right)

This remarkable clay piece is unfired and has survived its own journey across Europe, around France and finally to Australia! Exhibited in Vienna, its subject is one which Karl also explored and to which he returned many times throughout his career, most poignantly when interned with wife Slawa and young daughter Eva in Tatura Internment Camp, during the Second World War.



14. Kneeling nude (c.1924) marble (far right)

Another remarkable Viennese work which was exhibited in Vienna in 1929. Carving directly into stone, Karl has revealed the figure or face within. No preliminary drawings, models or maquettes were made for works such as these - a method Hanak encouraged his students to use. Hanak also encouraged the use of various materials such as steatite, marble, wood, clay, bronze etc and taught his students to be aware of the limitations and possibilities of each material.

15. Moses (1956) bronze cast (1979) (right)

Karl's work was recognised in 1956, when he was awarded 'Victorian Sculptor of the Year' for the terracotta of this work. It was exhibited in the Arts Festival Exhibition associated with the Melbourne Olympic Games and was later purchased by Eric Westbrook, then Director of the National Gallery of Victoria for their permanent collection.



16. Totem (1968) wood (centre)

This piece is one of a relatively small number of Karl's abstract sculptures - carved from a eucalypt branch taken from the bush. He has subtly shaped the wood, while leaving large areas untouched. It expresses his love of nature and movement and follows **Magna Mater** (1961) now in the NGV and the earlier lost **Mother and Child** also carved from eucalyptus wood while in internment.

Sculpture Garden

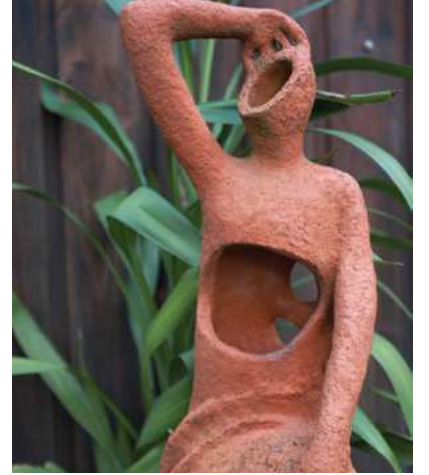
The sculpture garden was developed over a number of years by Karl to display his work and became an extension of his Studio. A number of works here reference the family's migration journey. There are many terracotta figures in the garden. Karl's love of working in clay was developed during the family's brief time in Singapore in 1939 and 1940 when he had an opportunity to explore the possibilities of this medium.



Karl Duldig, Photograph of Water carrier, c.1940 terracotta

17. Figure (1968) terracotta (near sunroom)

Reminiscent of the sculptures of water carriers Karl made in Singapore (photo, above). Karl along with other émigré sculptors who came to Australia in the 1930s and 40s, introduced the principles of Modernist art to Australian audiences. In this figure Karl explored the concept of 'negative space', where the area around or within a solid is as important as the form itself, this time applied to the human figure.



18. Head of Digger (c. 1942) sandstone (courtyard garden)

This head was created during the five months that Karl served as a private in the Australian Army in 1942, after internment. It later featured on the catalogue cover of his first Australian exhibition, at Kosminsky Galleries in Melbourne in 1945.



19. Lest we forget - Padre Young (1972) bronze (next to Studio)

Army chaplain Padre Charles Young became a friend of the family during and after the war. Originally modelled in clay in 1942, while later making a bronze cast of the head, Karl decided to keep this version, attracted by the effect created by the faulty cast.



20. Tiles (various dates) terracotta (next to Studio and front of house)

Many of Karl's murals recall the use made of this technique in Vienna, particularly amongst Secessionist artists and architects, like Adolf Loos. He used the technique for public and private commissions. One of Karl's major ceramic murals, Progress of Man, in St Kilda Road, was destroyed in 1991 and led to legislative changes to better protect public art. Tiles near the gate were placed there by Karl when the family moved here.

