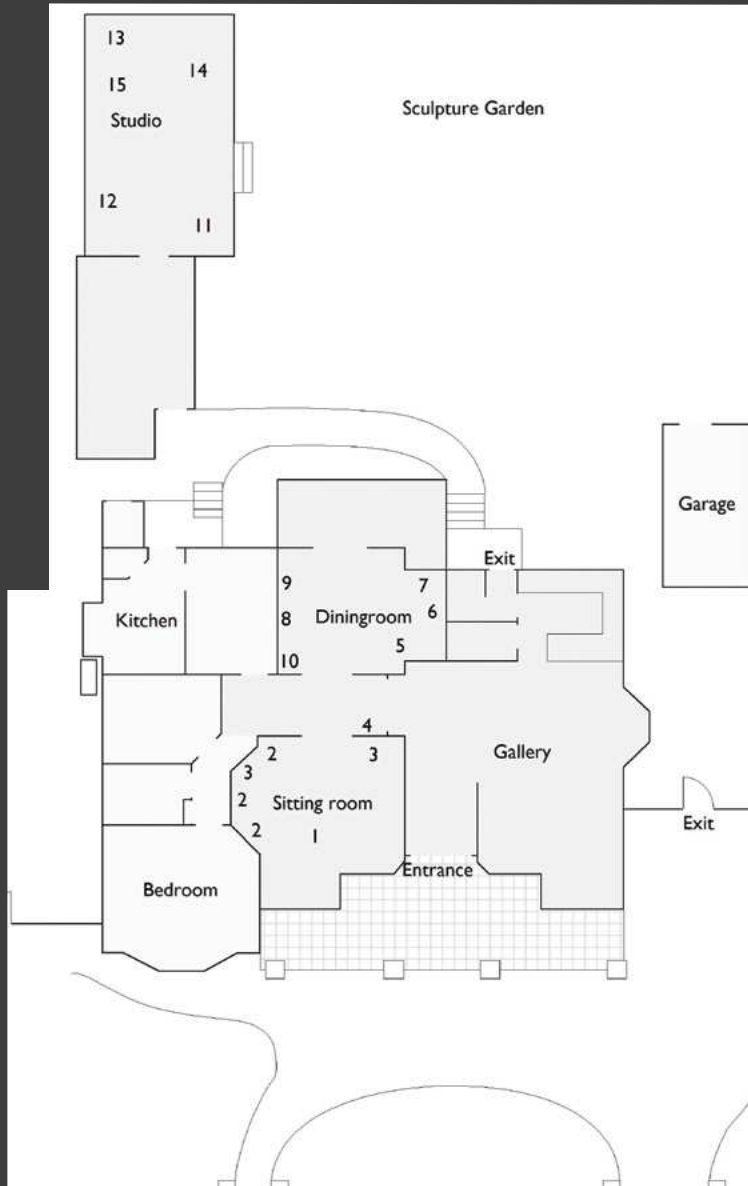


Floorplan



Brochure prepared by Melinda Mockridge, Duldig Studio 2015

A little piece of Vienna in Melbourne

Vienna between the wars



These materials can be used in conjunction with the video
*Against all odds – the remarkable survival of a Viennese
treasure and Re-shaping the world – Karl Duldig,
A European Modernist in Australia*

Karl and Slawa Duldig grew up in Vienna and studied art in the 1920s. Vienna at that time was a remarkable place. The birthplace of Austrian early Modernism (the Secession movement) and though still an exciting and stimulating place to be as artists, life was changing, particularly for Jewish people.

This house museum holds furniture and artwork from that period, saved by Slawa and later hidden by her sister Aurélie (Rella) in Paris during the Second World War. As you walk through the house, garden and Studio you will gain a sense of what life was like for the Duldigs in Vienna before the war.

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. Hallway

Umbrella Patent (1929) reproduction (left wall)

Slawa is also recognised for her remarkable folding umbrella which she patented in 1929. A copy of the patent is in the Hall and prototypes are in the desk. Slawa came up with the idea for her version of the folding umbrella while visiting the Kunsthistorisches Museum in Vienna with Karl on a rainy day, while they were courting! She wrote later, 'It happened one May morning, a cold and rainy day I armed myself with a big umbrella and muttered to myself why on earth must I carry this utterly clumsy thing, can't they invent a small foldable umbrella which could be easily carried in a bag?'. She called it Flirt!

Dining room

Many of the works in this room are from Vienna. The Bookcase (left) and central light fitting are also from the apartment Karl and Slawa lived in when first married. Furniture such as this which integrates a number of functions was common in Viennese apartments and is similar to the furniture of architect and designer Adolf Loos. In the bookcase, made of Circassian walnut, are displayed a range of small pieces from both artists. These are some of the pieces saved by Slawa's sister and hidden in Paris during the war.



Photograph of 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. Mask (c.1924) marble (centre, mantelpiece)

Slawa sculpted 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.



7. 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).



8. Bookcase - Student works (c. 1920s) various materials

These tiny pieces are mainly works carved by Karl and Slawa while students. Slawa was a private pupil of Anton Hanak. At that time women could not formally enrol at the Kunstgerwerbeschule (School of Arts and Crafts).

9. Bookcase - Female figure (c.1921) bone

This and three other bone pieces were carved by Slawa and shown to Anton Hanak when she applied to become a private student at the Kunstgerwerbeschule. Hanak was impressed and accepted her on the basis of this work.



10. Portrait mask of Adela Duldig (c. 1924) terracotta (Stand, left of door)

(c. 1924) terracotta (Stand, left of door)

Adela was Karl's mother, and this terracotta mask is a poignant reminder of Karl's family - his mother and older brother Ignaz who returned to their home town in Poland before the war, and were executed by the Nazis in 1942.



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.



Photograph: Karl's works displayed in a room of his family's apartment, Vienna, 1925

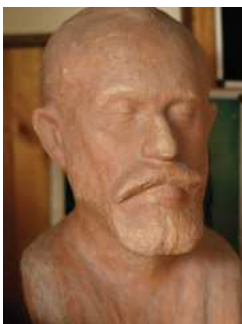
11. Head of a Sepp Baumgartner (1925) terracotta (near door, left)

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. Enigma (c.1924) marble (far right)

Karl found this piece of marble in Hanak's studio. The stone was difficult to carve with many fault lines that could fracture at any moment. This powerful image was conceived in the round and the untouched surfaces are also an important part of the sculpture. It may be an imaginative likeness of Karl's mother.



14. Mother and Child by Slawa Horowitz (c.1926) clay (right of door)

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



15. Kneeling nude (c.1924) marble (centre)

Another remarkable Viennese work which was exhibited there in 1929. Carving directly into stone, Karl has revealed the figure 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 including steatite, marble, wood, clay and bronze and taught his students to be aware of the limitations and possibilities of each material.

