



BRONZE EDITIONS CATALOGUE

KARL DULDIG  
SCULPTURE



DULDIG  
STUDIO

museum + sculpture garden

*“Bronze represents the epitome of durability ... the casting in bronze is a particularly apt way of ensuring the long-term survival of [Karl Duldig’s] works – securing the inestimable legacy he left in his adopted country [Australia].”*

**Dr Jane Eckett**

School of Culture & Communication, University of Melbourne

*“...the qualities of the sculpture of Karl Duldig ... a warm humanity which runs through every work, even when the ostensible subject is not a human being ... a delicate sensibility which is constantly at work and which never allows its owner to rest for a moment.”*

**Dr Eric Westbrook CB**

Director, National Gallery of Victoria 1956-1973

Head, Victorian Ministry for the Arts, 1973-1980

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Karl Duldig Sculpture – Bronze Editions Catalogue

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(cover image) Karl Duldig, 1902–1986, *Echo*, 1972, bronze, H. 188.0 cm; Private collection;

© Duldig Studio 2021; Photo: Stefan Damschke

# KARL DULDIG SCULPTURE

## BRONZE EDITIONS CATALOGUE

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### LIST OF EDITIONS

NUMBER	TITLE	YEAR CREATED	LIMITED EDITION
1.	Crouching	1942	9
2.	Kneeling Figure	1942	9
3.	Mother and Child	1942	9
4.	Viennese Mask No. 2	1924	9
5.	Head *	c. 1940	9
6.	When the Big Men Fly *	1958	9
7.	Aphrodite *	c. 1930	6
8.	Together No. 2 *	1965	7
9.	Dancing Figure *	1976	11
10.	Windblown *	1950	9
11.	Young Love *	c. 1924	6
12.	Queen of the Bush	1969	7
13.	Kneeling Figure *	c. 1972	9
14.	Koré *	1976	7
15.	Nofretéte	c. 1970	9
16.	Helmeted	1955	9
17.	Echo *	1972	7
18.	Thumbelina *	1976	11
19.	Abstract	1968	9

### NOTES

Each Bronze Edition has an individual identification number and is accompanied by a Certificate of Authenticity.

Each work is individually finished by the Duldig Studio, applying techniques perfected by Karl Duldig during his lifetime.

No 5. *Head* was modelled by Slawa Horowitz-Duldig in 1940 and cast by Karl Duldig in 1977.

\* First cast by the artist, Karl Duldig; other editions posthumously cast by the Duldig Studio.

### ENQUIRIES

For further information on prices, availability and lead times please contact [director@duldig.org.au](mailto:director@duldig.org.au) or phone +61 3 9885 3358

# 1. CROUCHING

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**Karl Duldig**  
1902–1986  
*Crouching*  
1942  
H. 22.2 cm  
Cast 1992  
Edition of 9

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

Bronze editions:  
Australian War  
Memorial, Canberra;  
private collections

© Duldig Studio 2021  
Photo: John Amiet

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

His commanding officer, Captain E.R. Broughton, recognised Karl's special talents and supported his artistic endeavours. Karl's portrait of Captain Broughton and bronze casts of three 'potato carvings' are held in the collection of the Australian War Memorial in Canberra.

## 2. KNEELING FIGURE

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**Karl Duldig**  
1902–1986  
*Kneeling Figure*  
1942  
H. 18.4 cm  
Cast 1992  
Edition of 9

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

Bronze editions:  
Australian War  
Memorial, Canberra;  
private collections

© Duldig Studio 2021  
Photo: John Amiet

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

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### 3. MOTHER AND CHILD

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**Karl Duldig**  
1902–1986  
*Mother and Child*  
1942  
H. 20.0 cm  
Cast 1992  
Edition of 9

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

Bronze editions:  
Australian War  
Memorial, Canberra;  
private collection

© Duldig Studio 2021  
Photo: John Amiet

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His commanding officer, Captain E.R. Broughton, recognised Karl's special talents and supported his artistic endeavours. Karl's portrait of Captain Broughton and bronze casts of three 'potato carvings' are held in the collection of the Australian War Memorial in Canberra.

## 4. VIENNESE MASK NO.2

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**Karl Duldig**  
1902–1986  
*Viennese Mask No. 2*  
1924  
H. 22.2 cm  
Signed “3 IX 1924  
Duldig”  
Cast 1991  
Edition of 9

Duldig Studio Inv. Nos.  
245 & 797 (terracotta)

Bronze editions:  
private collections

© Duldig Studio 2021  
Photo: John Amiet

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 worked in stone. At the same time at home, he spontaneously modelled a series of fourteen masks in clay. It is possible he thought these would prove more readily marketable. 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 stared at it for a moment or two, till I realised that my own subconscious fear seemed to be transferred into the mask my hands were creating.*

## 5. HEAD

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**Slawa Horowitz-Duldig**

c. 1902–1975

*Head*

c. 1940

H. 9.0 cm

Cast 1977

Edition of 9

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

Bronze editions:  
private collections

© Duldig Studio 2021  
Photo: John Amiet

In Australia Slawa Horowitz-Duldig worked mainly as a painter, 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. Her work received critical recognition in a 1926 Academy exhibition. Her sculptures have been included in solo exhibitions at the McClelland Gallery (1977) and at the Duldig Studio (2018-20), and her *Mask* (c. 1924) was also included in the exhibition, 'Vienna and the Early 20th Century', at the National Gallery of Victoria in 1990.

Karl Duldig greatly respected his wife's artistic skill and after Slawa passed away in 1975, he cast a number of her sculptures into bronze. This head was originally modelled in clay in Singapore.



## 6. WHEN THE BIG MEN FLY

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**Karl Duldig**  
1902–1986  
*When the Big Men Fly*  
1958  
H. 41.5 cm  
Cast c. 1978  
Edition of 9

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

Bronze editions:  
private collections

© Duldig Studio 2021  
Photo: John Amiet

Karl Duldig had a great love for sport. In the early 1920s, as a young man in Vienna, he played international soccer with *S.C. Hakoah Wien* as goalkeeper; was Austrian table tennis champion in 1923, and he was also a top-ranking tennis player. In Australia, he was quick to appreciate the excitement and spectacle of Australian Rules Football; and, as an artist too, he would find in the interaction of players for the ball on the field and in the air, inspiration for his sculpture.

*When the Big Men Fly* was inspired by the iconic pictures of footballers, then (and now) regularly found in the back pages of the Melbourne newspapers: a player spectacularly rides his opponent high into the air to mark the ball – a ‘specky’.

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

## 7. APHRODITE

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**Karl Duldig**

1902–1986

*Aphrodite*

c. 1930

H. 27.0 cm

Cast 1982

Edition of 6

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

© Duldig Studio 2021  
Photo: John Amiet

In 1938, the artist's wife, Slawa Horowitz-Duldig, managed to avoid the confiscation of the contents of their Viennese apartment by the Nazis. They were taken to Paris by her sister, Aurelie Laisné, and hidden throughout the war in the cellar beneath the Laisnés' apartment building.

Eva Duldig rediscovered the sculptures from Vienna on a visit to Paris in 1961 and arranged for some to be shipped to Melbourne, but others, including the original plaster of *Aphrodite*, remained in Paris until 1982 when Marcel Laisné, Aurelie's husband, airfreighted the remaining works to Australia to coincide with Karl Duldig's 80<sup>th</sup> birthday.

Soon after it arrived, Karl cast *Aphrodite* into bronze. The work was clearly of some significance to him and was subsequently prominently displayed in the dining room.

## 8. TOGETHER NO.2

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**Karl Duldig**  
1902–1986  
*Together No. 2*  
1965  
H. 25.0 cm  
Signed with KD  
monogram  
Cast 1970  
Edition of 7

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

Bronze editions:  
private collections

© Duldig Studio 2021  
Photo: John Amiet

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 1920s, Karl 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 therefore 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.

## 9. DANCING FIGURE

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

Duldig Studio Inv. No.  
268

Bronze editions:  
private collections

© Duldig Studio 2021  
Photo: John Amiet

*Dancing Figure* is one of a distinctive series of sculptures modelled in beeswax. Modelling the wax with his hands after carefully softening it over a flame, Karl was able to create a sculpture with a freedom of movement, and of composition, not easily achieved using other materials or methods. In the 'lost wax' method the original wax figure is 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 Karl.

The hexagonal patterning found in the surface of these sculptures, deliberately retained by the artist, derives from the thin honeycomb-textured sheets of beeswax from which they were fashioned, obtained from the artist's friend, the apiarist, Norman Redpath.

## 10. WINDBLOWN

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**Karl Duldig**  
1902–1986  
*Windblown*  
1950  
H. 36.7 cm  
Cast 1977  
Edition of 9

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

Bronze editions:  
private collections

© Duldig Studio 2021  
Photo: John Amiet

Early in his career Karl Duldig principally practised ‘direct carving’ into the raw block – developing the sculpture’s form out of the stone’s given shape. 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.

*Windblown* was cast into bronze from the original 1950 balsa-wood figure. The soft wood of that sculpture still bears the marks of its making which together with others accrued over its life are all reproduced in the bronze. It is also evident that the movement of the figure, convincingly realised by the artist, was once confined within the flat, rectangular surfaces of the narrow block of balsa.

## 11. YOUNG LOVE

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In 1938, the artist's wife, Slawa Horowitz-Duldig, managed to avoid the confiscation of the contents of their Viennese apartment by the Nazis. Everything was taken to Paris by her sister, Aurelie Laisné, and hidden throughout the war in the cellar beneath the Laisnés' apartment building.

Eva Duldig rediscovered the sculptures from Vienna on a visit to Paris in 1961, and arranged for some to be shipped to Melbourne, but others, including the original plaster of *Young Love*, remained in Paris until 1982 when Marcel Laisné, Aurelie's husband, airfreighted the remaining works to Australia to coincide with Karl Duldig's 80<sup>th</sup> birthday. Soon after it arrived, Karl cast *Young Love* into bronze.

The subject was revisited many times by Karl, though in this work, inspired by his first romance, it is perhaps expressed in one of its most evocative renditions.

**Karl Duldig**  
1902–1986  
*Young Love*  
c. 1924  
L. 50.5 cm  
Cast 1982  
Edition of 6

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

Bronze editions:  
private collections

© Duldig Studio 2021  
Photo: John Amiet

## 12. QUEEN OF THE BUSH

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**Karl Duldig**  
1902–1986  
*Queen of the Bush*  
1969  
H. 2.7m  
Cast 2020  
Edition of 7

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

Bronze editions:  
private collection

© Duldig Studio 2021  
Photo:  
Stefan Damschke

Inspired by his love of the Australian landscape, Karl Duldig created *Queen of the Bush* among the trees and scrub on the Duldig family's 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.

*Queen of the Bush* was the largest freestanding sculpture Karl created and was first cast in bronze for a private collection in 2020.

A neighbour wrote: ...congratulations on the fabulous sculpture you now have in the front garden.... It elevates not just your property but contributes to the entire area, we are all beneficiaries...

## 13. KNEELING FIGURE

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**Karl Duldig**  
1902–1986  
*Kneeling Figure*  
c. 1972  
H. 42.5 cm  
Signed “Karl Duldig”  
Cast 1977  
Edition of 9

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

Bronze editions:  
private collections

© Duldig Studio 2021  
Photo: John Amiet

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

The artist considered this one of his best works and had it cast into bronze in 1977.

A 1980 charcoal drawing of this figure, enlarged to life-size, indicates the artist would have liked to realise a life-size sculpture of this work.



## 14. KORÉ

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**Karl Duldig**

1902–1986

*Koré*

1976

H. 80.0 cm

Signed “Karl Duldig”

Cast 1977

Edition of 7

Duldig Studio Inv. Nos.

1183, 1447 (terracotta)

Bronze editions:

City of Stonnington

© Duldig Studio 2021

Photo: John Amiet

Originally modelled in clay, *Koré* was the first major work completed after the artist's wife, Slawa, passed away in 1975. A maquette of one of his favourite subjects, the female kneeling figure, was scaled up to create this evocative sculpture.

The first bronze cast was commissioned by the City of Caulfield (now Glen Eira) and the Hotham Building Society in 1979 and stood on the corner of Glenhuntly Road and Staniland Street, Elsternwick until it was stolen in 2013.

In 2017 the Municipality of Stonnington commissioned a further bronze edition which is situated in Central Park, East Malvern.

# 15. NOFRETÉTE

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**Karl Duldig**  
1902–1986  
*Nofretéte*  
c. 1970  
H. 80.0 cm  
Signed “Karl Duldig”  
Cast 2002  
Edition of 9

Duldig Studio Inv. No.  
1445

Bronze editions:  
private collections

© Duldig Studio 2021  
Photo:  
Stefan Damschke

Karl Duldig saw the famous bust of the Egyptian Queen Nefertiti, in the Berlin Museum in the early 1920s while on a tour with the *S.C. Hakoah Wien* football team. (Karl played as goalkeeper and had earlier visited Egypt with the team.)

His sculpture *Nofretéte* recalls the configuration of the Egyptian portrait: the head supported on its long neck by partial shoulders and surmounted with a large crown. Working in clay, the artist modelled a skeletal impression, which features the Queen’s aquiline nose, high forehead and strong jaw. The regal crown is transformed into an ethereal basket-like feature, while the Queen’s piercing eyes, protruding from the back of the head, serve as a surreal detail in this intriguing sculpture.

## 16. HELMETED

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**Karl Duldig**  
1902–1986  
*Helmeted*  
c. 1955  
H. 41.1 cm  
Signed “Karl Duldig”  
Cast 2004  
Edition of 9

Duldig Studio Inv. Nos.  
1610, 1200  
(earthenware)

Bronze editions:  
private collection

© Duldig Studio 2021  
Photo:  
Stefan Damschke

Originally modelled in Campbellfield clay, this sculpture illustrates the artist’s mid-career interest in the exploration of spatial elements in the human form and head. In this work he has reduced and simplified the head to its bare essentials, nonetheless respecting the proportions and essential features of the original form. The sculpture rewards viewing from all sides and its successful transition into bronze has opened further interpretive options.

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

## 17. ECHO

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**Karl Duldig**  
1902–1986

*Echo*

1972

H. 188.0 cm

Cast 1972

Edition of 7

Duldig Studio Inv. No.  
1142 (terracotta)

Bronze editions:  
McClelland Sculpture  
Park + Gallery; private  
collections

© Duldig Studio 2021

Photo:

Stefan Damschke

*Echo* illustrates Karl Duldig's lifelong fascination with the female form.

The elongated arms which envelop the head expose Karl's sensitive and skilful use of the classical semi-clad draped form to create an elegant flowing figure. Technically challenging, the over life-size figure was built up entirely hollow in clay without the support of an armature, enabling the artist to fire and retain the terracotta original for himself.

*Echo* was commissioned by Jim Fisher who was drawn to a small ceramic maquette in the artist's studio. This first cast is now in the McClelland Sculpture Park + Gallery, Langwarrin.

## 18. THUMBELINA

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**Karl Duldig**

1902–1986

*Thumbelina*

1976

H. 9.6 cm

Cast 1976

Edition of 11

Duldig Studio Inv. No.  
263

Bronze editions:  
private collections

© Duldig Studio 2021

Photo:

Stefan Damschke

This tiny figure is one of a distinctive series of sculptures modelled in beeswax. Modelling the wax with his hands after carefully softening it over a flame, Karl was able to create a sculpture with a freedom of movement, and of composition, not easily achieved using other materials or methods. In the 'lost wax' method the original wax figure is 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 Karl.

The hexagonal patterning found in the surface of these sculptures, deliberately retained by the artist, derives from the thin honeycomb-textured sheets of beeswax from which they were fashioned, obtained from the artist's friend, the apiarist, Norman Redpath.

## 19. ABSTRACT

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**Karl Duldig**

1902–1986

*Abstract*

1968

H. 48.7 cm

Cast 2021

Edition of 9

Duldig Studio Inv. No.  
1623

© Duldig Studio 2021

Photo:

Stefan Damschke

The 1960s was arguably the most prolific and successful decade of Karl's career. This work, one of a select group of non-figurative works, was first exhibited in Realities Gallery Melbourne, in 1969.

This elegant, stylised composition is unusual in the artist's oeuvre. While seemingly abstract the sculpture nonetheless alludes to one of Karl's favourite subjects – the embracing couple.

Originally modelled in clay, the work is ideally suited to the finely textured finish of the bronze medium, in which the fingerprints of the artist are still clearly distinguished.

# DULDIG STUDIO

## museum + sculpture garden

*Inspiring creative journeys*

The Duldig Studio is a house museum dedicated to interpreting the lives and art of Karl Duldig (1902-1986) and Slawa Horowitz-Duldig (c.1902-1975). Comprising the artists' home, studio, sculpture garden and purpose built gallery, the museum preserves and presents a nationally significant collection and key narratives of the Duldig family.

Founder: Eva de Jong-Duldig  
President and Board of Management  
Director: Lyndel Wischer  
Curator: Stefan Damschke

### VISIT

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Malvern East, Victoria 3145  
AUSTRALIA

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## SELECT REFERENCES

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**Karl Duldig Sculpture** – Vienna, Singapore, Melbourne; F. W. Cheshire; Pamela Ruskin, 1966;  
Foreword: Eric Westbrook

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