

A Malayan Bungalow

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AN EXHIBITION SUPPLEMENT

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THE DULDIG STUDIO, JULY 2012 - DECEMBER 2013

EIGHT PAGES.

When West Meets East In Singapore

*Grappling With An Uncertain Future,
Duldig Family Seek A New Life In A New Place*

A Malayan Bungalow tells the story of Karl and Slawa Duldig and their time in Singapore after fleeing Vienna in 1938 and before the family was shipped to Australia to be interned as "Enemy Aliens" in 1940.

Their stay in Singapore, then part of the British protectorate of the Straits Settlements, was to be just fifteen short months, but within this time there was an extraordinary amount of activity. Karl opened an art school, held a large solo exhibition of new works, received

Karl Duldig *Ricksha* 1940, pen and ink on card, 85x146mm [Inv.3438.a]



REFUGEE SCULPTOR'S EXHIBITION

In July of 1940, just two months before he and his family had to leave Singapore, Karl Duldig held a solo exhibition.

The catalogue lists 76 items including portraits, large sculptures, masks, bowls and vases as well as drawings and watercolours, all of which illustrate the variety and breadth of Karl's work. The calligraphy on the catalogue cover of this exhibition was written by the respected Chinese writer, Yu Ta-fu, and is addressed to a Mr Chuan, presumably an art expert. He asks Mr Chuan to review and write about the contents of the catalogue expressing urgency, first writing that this would need to be done "within a week"...**continued page 3**

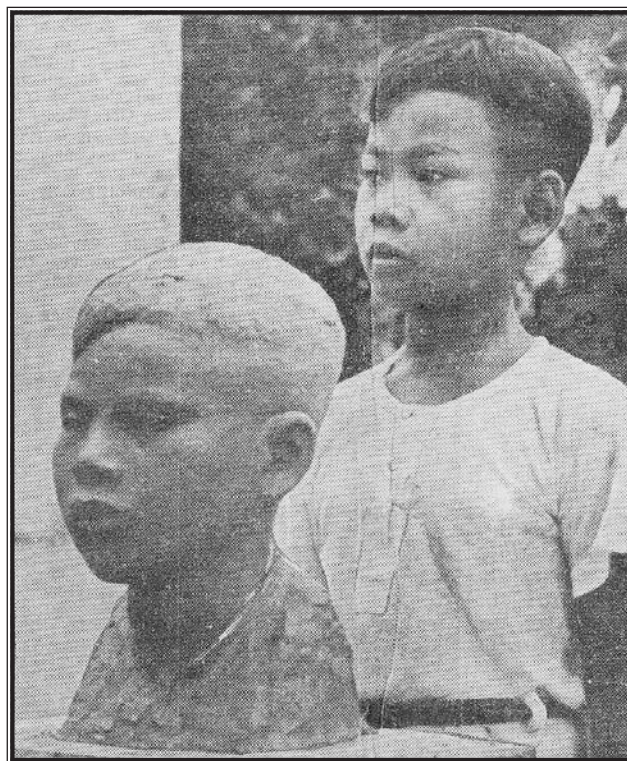


Karl Duldig - Exhibition catalogue cover with calligraphy, 263 x 204mm [Inv.7041]

some remarkable commissions and he and Slawa met some very interesting people.

Slawa worked hard also, securing restoration work, continuing her artistic practice and raising baby Eva, who was just fourteen months old when the Duldigs arrived in Singapore. All this was done while grappling with new languages, cultures and ways of living. While their stay was underpinned by the uncertainty of their circumstances, in Singapore they found a haven – a place that offered new opportunities to reinvent an artistic life. This period was an important stage of transition for Karl and Slawa's art and would

prove their resilience and adaptability. The influence of their new environment opened their eyes to new ways of life, new people, new materials and new methods of making art that would reverberate and strengthen their Australian practice.



(Detail) 'A Malayan Bungalow', *Straits Times Weekly Supplement*, 22 June 1939, 340 x 385mm [Inv.7039]

LOST HEAD FOUND

**LOST AT THE HEIGHT OF THE
SECOND WORLD WAR:**

**FOUND NEARLY SEVENTY
YEARS LATER!**

A bronze portrait by Karl Duldig, modelled in Singapore in 1939 and "lost" at the height of the Second World War, is found nearly 70 years later in amazing circumstances.

In 2006 The Duldig Studio received an email with an attached image of a bronze sculpture depicting a young Malayan boy. The work was identified as Karl Duldig's *Malay Boy*, a portrait of a Malayan ballboy. The email came from a family in Singapore who told the incredible story of how it came to be in their possession.

Karl modelled the young ballboy from clay in 1939. In June of that year, a photograph of the work and subject (pictured above) was accompanied by a short article on the front page of a newspaper supplement. The article generated substantial publicity for Karl who later held a solo exhibition at his home at 3 St Thomas Walk, Singapore, Straits Settlements. Karl made a plaster cast of the portrait to...**continued page 2**



3 St Thomas Walk c.1940, black and white photograph [Inv.6043.01]



Karl Duldig *Malay boy* c.1939, bronze cast (c. 1965), 306 x 177 x 219mm [Inv.0283]

LOST HEAD FOUND

Continued from page 1

... include in the show, which was spotted by a young Englishman named Robert Payne who worked for the British Admiralty in Singapore. He commissioned a bronze of *Malay Boy* which was cast by the bronze foundry, W.W. Wagstaff & Sons in June 1940.

When the Japanese invaded Singapore in February 1942, Payne was forced to leave in a great hurry, along with many other British nationals. A driver for the British Admiralty, Mr Morrison Joseph, took Payne to safety in the British embassy in Chungking. In appreciation, Payne gave the bronze *Malay Boy* sculpture to Mr Joseph, and it was kept by his family for decades before they contacted The Duldig Studio.



Karl Duldig *Malay boy* c.1940, pen and ink on card, 151 x 164mm [Inv.3440]

***Malay Boy* was subsequently acquired by the Singapore Art Museum in 2009 for its permanent collection.**

The original plaster cast is featured in this exhibition, along with another bronze cast of *Malay Boy*.

Who Is Robert Payne?

Patron of Karl Duldig Becomes Famous Writer; Another Lost Portrait Found!

When Karl and Robert first met, Payne was working for the British Admiralty.

Having met at Karl's exhibition, Payne befriended Karl and made a pledge to reserve a portion of his wages each month to purchase a Duldig sculpture. In addition to Payne's commission of the bronze *Malay Boy*, he also bought Duldig's *Horse's head* and *Malay girl with shawl* and commissioned his own portrait. This was modelled in clay but remained unfired at the time the Duldigs were forced to leave Singapore.



Karl Duldig *Karl's sculpture, Horse's Head* c.1940, black and white photograph

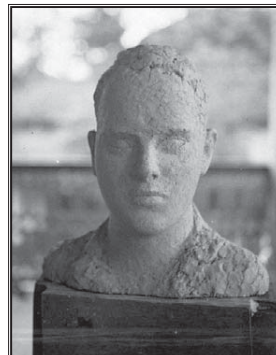
Payne had been a strong advocate for the Duldigs to stay in Singapore and maintained written contact while they were interned in Tatura, Victoria, Australia. He kept Karl up to date with activities in Singapore and occasionally sent gifts such as art books and a small doll for Eva.



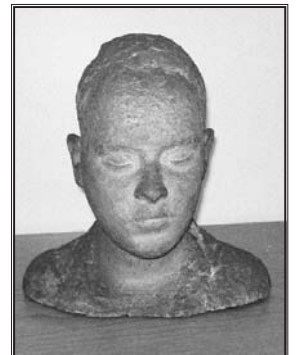
Doll sent to Eva by Robert Payne, porcelain and fabric, 220 x 100mm. Date and maker unknown. [Inv.8019]



Photograph of Robert Payne c.1937. Image courtesy Special Collections and University Archives, Stony Brook University, New York, USA



Karl Duldig *Photograph of portrait of Robert Payne, full face* c.1940, black and white photograph, 140 x 85 mm [Inv.6036]



Photograph of Karl Duldig's 1940 bust of Robert Payne. Image courtesy Special Collections and University Archives, Stony Brook University, NY, USA, 2012.

After having to flee Singapore himself in 1942, Payne travelled extensively, building a career as a historian and writer in England before settling in New York, USA. In his lifetime, Payne became a prolific and respected writer with more than 100 titles to his name. His works included novels and non-fiction, biographies and poetry, translations and short stories. One title, *Caravaggio*, is included in this exhibition,

with a personal inscription from Payne to Karl dated 1968.

In 2012, The Duldig Studio contacted Stony Brook University, New York, where a collection of Payne's archives is held. Here, the clay portrait of Payne that Karl was unable to complete in Singapore was discovered, fired and intact after all these years!



Ssutu Jie Photograph at 3 St Thomas Walk Singapore, 1940. Left to right: The monk Guangqia, Chinese writer Yu Ta-fu, Karl Duldig, Eva Duldig, black and white photograph [Inv. 6038.03]

The Sculptor, The Writer And The Monk

Karl Meets Famous Chinese Writer, Yu Ta-fu And Draws Portrait Of The Monk Guangqia

Although much of Karl's patronage in Singapore came from the European community, Karl and Slawa also made friends among the local Chinese intellectuals.

Of particular note is Professor Yu Ta-fu, an acclaimed Chinese writer. Professor Yu was a member

of the distinguished Chinese Creative Society, whose members were the forerunners of modern Chinese literature. He was also an avowed Nationalist and when China was overrun by the Japanese in 1936 he had fled to Singapore.

Yu Ta-fu spoke excellent English and was very impressed by Karl's

work. On one visit, Professor Yu brought with him his friend, the Buddhist monk Guangqia who Karl asked to sit for him. Using a Chinese brush and ink, Karl drew two portraits of Guangqia in his monk's robe. He had intended to model a life-size sculpture based on these drawings at a later date but this was never to happen. When Karl was finished, Guangqia added inscriptions in calligraphy, stamping his personal red seal beneath. On Karl's portrait *The monk Guangqia, standing*, he includes a quote from a Buddhist poem on the study of *Chan* (Zen) Buddhism, originally written by famed Zen Master, Huineng (638–713).



Karl Duldig *The monk Guangqia, standing* c.1940, brush and ink on paper, 654 x 375mm [Inv.3046]

Dajian

THE REFUGEE SCULPTOR'S EXHIBITION

Continued from page 1

...but crossing this out and writing "within three days as Duldig will be leaving very soon." While the calligraphy is undated, Yu Ta-fu's note suggests that it was written close to the Duldigs' departure on 20 September, 1940.

The timing of the exhibition meant an extremely active month for Karl. In July of 1940, he received a number of important commissions which included a series of four life-size bronze sculptures for Aw Boon Haw, the "Tiger Balm King". He also negotiated the sale of a portrait of the Chinese Nationalist Party leader, Generalissimo Chiang Kai-shek, to the pro-Nationalist Chinese *Yeung Ching*



Karl Duldig *The monk Guangqia, seated* c.1940, brush and ink on paper, 789 x 569mm [Inv.3037]

School and produced the striking ink portraits of the monk Guangqia, who was introduced to him by Yu Ta-fu.

Translation of calligraphy on Karl Duldig's *'The monk Guangqia, standing'*:

In the summer I went with Professor Yu Ta-fu to visit the Austrian sculptor Duldig. He portrayed me today and this poem is for him

When you are living, you sit up, not lying down. When you are dead, you lie down, not sitting up.

We are nothing more than a decaying skeleton. What's the meaning of concentrating on learning Buddha Dharma?

Professor Yu, like many friends Karl and Slawa made in Singapore, was an advocate for the family to remain in Singapore. While the Duldigs were not successful in this, Professor Yu later prepared a letter of reference for Karl to use in his new life in Australia. His letter, written in Chinese and typed in English, was received by Karl on 16 December 1940, while interned at camp 3D, Tatura, Victoria.

While it is unclear precisely what became of Yu Ta-fu, it is believed he was executed by the *Kempeitai* (Japanese military police) in 1945.

MAJOR COMMISSION:
KARL DULDIG MODELS
“TIGER BALM KING”

And His Brother

Karl and Slawa were introduced to the secretary of Aw Boon Haw by Dr Chee Peck Lian, a local physician.

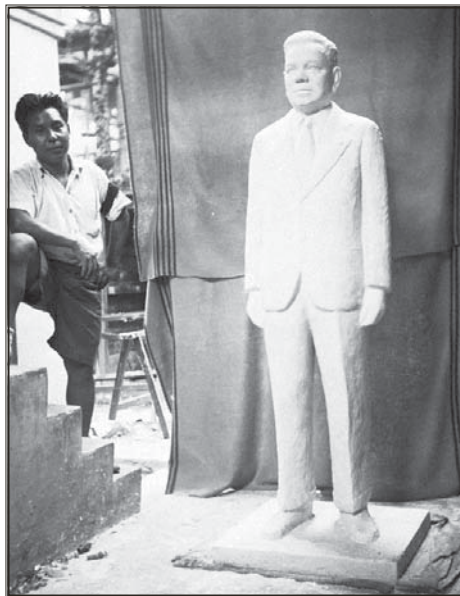
Aw Boon Haw, whose name means gentle and cultured tiger, was affectionately known locally as the “Tiger Balm King”. He was the head of the family firm that invented and manufactured the ointment Tiger Balm, a universally used “cure-all” for such ailments as headaches, stomach-aches, coughs, colds, rheumatism and insect bites.

Aw Boon Haw commissioned Karl to create a total of four life-size bronze statues, two of himself and two of Aw Boon Par, preparing a formal contract for the work dated 31 July, 1940.

It was a monumental task and Karl had to work quickly, uncertain how much longer he would be able to stay in Singapore. With the plaster casts completed, he obtained a quote for the casting of the bronzes from the foundry W.W. Wagstaff & Sons on 13 August, 1940.



Photograph of Aw Boon Haw in the Tiger Balm Gardens, Hong Kong, black and white photograph [Inv.6037]



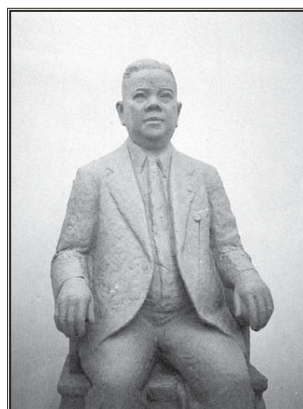
Karl Duldig Photograph of plaster cast of Aw Boon Haw standing figure sculpture, with workman 1940

Eager to see his commission completed, yet aware that Karl’s departure was imminent, Aw sent a letter of appeal to the Colonial Secretary’s Office, requesting that Karl be permitted to remain in Singapore. On 27 August, the request was denied and Karl was forced to leave without seeing the bronze sculptures completed.



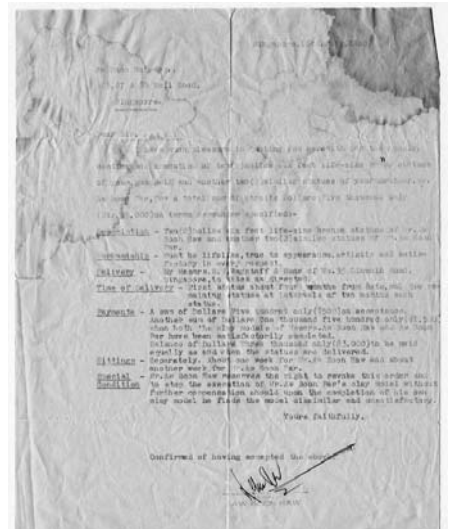
Karl Duldig Photograph of construction of plaster cast of Aw Boon Par seated figure sculpture, 1940

Karl Duldig Plaster cast of Aw Boon Par seated sculpture, (detail) 1940



The statue of Aw Boon Haw has recently been re-located by Sally Aw, the daughter of Aw Boon Haw, to the ancestral town of the Aw family in Fujian Province, China.

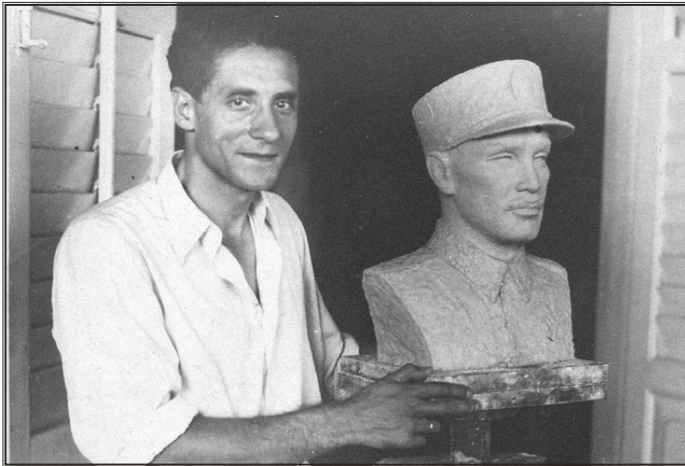
Contract for Aw Boon Haw and Aw Boon Par bronze sculptures, Singapore, 16 July 1940, 280 x 225mm [Inv.7066]



Originally from Fujian Province in China, Aw Boon Haw and his brother Aw Boon Par (gentle leopard) were so successful with the marketing of their medicinal products in South East Asia that they set up a factory in Singapore in 1926 and moved their families there in the same year. Tiger Balm was a household name in Asia and the Aw family was among the richest in South East Asia. They were also known for their generosity and philanthropy and, as they owned several publishing houses, the family was a powerful voice for the Chinese people in Singapore.

In a surprise twist in 1957, nearly twenty years later, Karl and Slawa attended a slide show of a friend’s overseas holiday pictures. Astonishingly, among all the other photographs, Slawa spotted one of Karl’s Tiger Balm sculptures. It was discovered that the bronze casts had in fact been completed and the standing figure of Aw Boon Haw had been installed at the Tiger Balm Gardens in Hong Kong.

In 1968 the Duldigs went on their own world trip and were finally able to see the finished bronze sculpture.



GENERALISSIMO CHIANG KAI-SHEK

General Chiang Kai-shek was a highly regarded Chinese public figure who gained notoriety for his leadership of the Northern Expedition military campaign to unify China in 1926.

After the success of his expedition, he was appointed nominal leader of the *Kuomintang*, or Chinese Nationalist Party, and served as Chairman on the Nationalist Military Council from 1928 to 1948.

Karl Duldig, likely recognising the reverence in which General Chiang was held, modelled his portrait, possibly in hope of attracting a sale. He completed the bust using only photographs as a reference.

In September of 1940, Karl was approached by students of the Chinese *Yeung Ching* School. A pro-Nationalist school, the students were so impressed with Karl's work that they wished to purchase it in order to present it to the school as a display of their patriotism.

Local Chinese language newspapers picked up the story, publishing articles on Karl and Slawa and their escape from Austria. A photo in one of these papers shows Karl with the Chinese Ambassador Gao and the bust of Chiang.

Mr Lin Yao, principal of the *Yeung Ching* School, provided Karl with a letter of reference which commented on the high standard and life-like quality of Karl's work. The reference was provided in Chinese calligraphy on *Yeung Ching* School letterhead as well as typed in English.



Top: Photograph of Karl Duldig with plaster bust of Chiang Kai-shek c.1940, black and white photograph [Inv.6050]

Above: Letter of reference from Yeung Ching School for Karl Duldig, Singapore, 8th October 1940, in Chinese calligraphy, 284 x 216mm, [Inv.7046]



Karl Duldig Photograph of plaster bust of Chiang Kai-shek c.1940, black and white photograph

The Monument For The Sultan Of Johor

Karl's First Commission In Singapore!

One of Karl Duldig's first commissions upon arrival in Singapore was to create a memorial monument for the Sultan of Johor, Ibrahim Iskandar Al-Masyhur ibni Abu Bakar, or Sultan Ibrahim II, to commemorate the death of his daughter.



Karl Duldig Workers moving granite for cenotaph for the Sultan of Johor

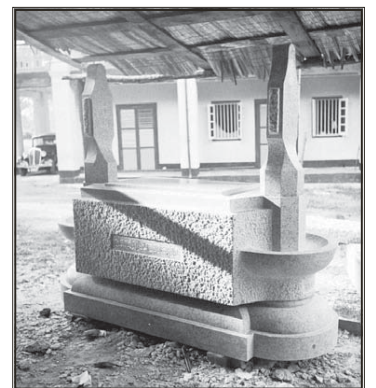
A letter from The Duldig Studio archives indicates that Karl was subcontracted to complete the work by an architectural firm which held the original contract.

Because of the restrictions of the Muslim religion, the cenotaph had to be non-figurative.

The Sultan approved Karl's preliminary designs and Karl then obtained granite for the work from the Fah Shoon Granite Quarry in Johor. Karl subcontracted the labour to the granite contractor, Tan Ng, who quoted \$500 for the job which would take three months to complete. Four pieces of granite were to be cut according to the model designed by Karl. The contract with Mr Ng stated that the granite would be polished to a high gloss and Malay lettering would be inscribed in a number of places. The entire work would be supervised by Karl who could also make slight variations to the original design as the work progressed.



Karl Duldig Eva beside sketch for cenotaph for the Sultan of Johor 1940, black and white photograph.



Karl Duldig Cenotaph for the Sultan of Johor 1940, black and white photograph.

In addition to supervising the work on the tomb-stone itself, Karl was also required to arrange free of charge accommodation for the workmen who lived on-site as well as provide them with fresh water.

A Malayan Bungalow

AN EXHIBITION SUPPLEMENT

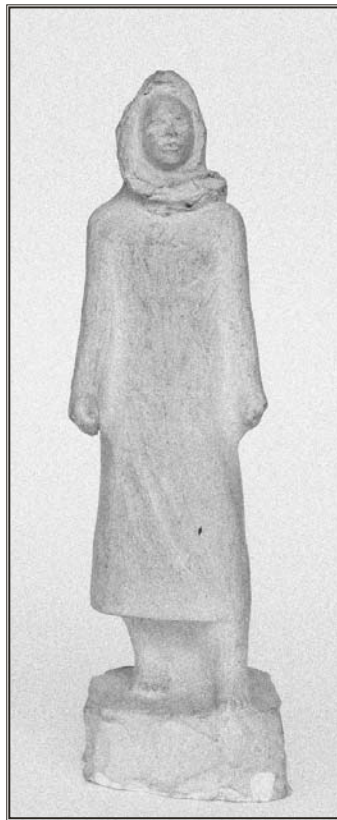
PAGE No. 006

THE DULDIG STUDIO, JULY 2012 - DECEMBER 2013

SINGAPORE STREET LIFE

Robert Payne wrote a tribute to Karl Duldig, capturing the spirit with which Karl's Singapore work communicates. It was included in the publication *Karl Duldig Survey: Sculpture & Graphic Works 1922-1982*.

"... He did a small sculpture of a Malay girl walking along a road, wearing a long gown with a scarf thrown over her head and shoulders, her arms held a little stiffly to her side, and on her unformed face there was a joyous innocence and gaiety. But what was especially notable about the small figure was the thrust, the energy within the Malay girl. She had walked many miles across the earth, she had sat in the sun and taken shade under the palm trees, and was blazingly alive. Yet the planes of her body were Egyptian in their directness and simplicity. Only in the head-dress, the scarf thrown with studied negligence over her head, was there a remote and loving trace of the baroque."...



Karl Duldig *Malay girl with shawl* c.1940, earthenware, 212 x 65 x 74mm [Inv.0288]

Excerpt from "A Tribute", Robert Payne, New York, September, 1982

LETTERS FROM HOME

While in Singapore, Karl and Slawa continued to receive letters from their relatives in Poland and France. These letters were opened by censors and the content read by government security officials before being delivered.

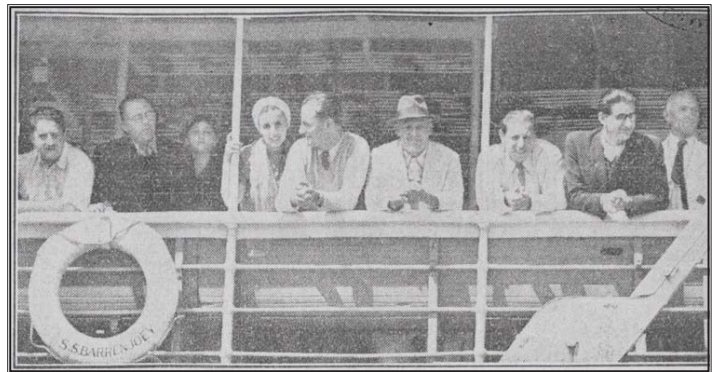
The letters contained distressing reminders of the situation back home in Europe and accentuated the uncertainty of the futures of both themselves and their relatives as the events of the Second World War unfolded.

In a handwritten letter written by Karl, addressed to nobody and which he never sent, Karl's state of

Letter, "Opened by Censor", sent to Slawa Duldig, Singapore, 6 August, 1940, 210 x 134mm [Inv.7057.01]



mind is poignantly reflected. It was written on 4 September 1940, about two weeks before he left Singapore.



(Detail) "Luxury Internees" Arrive', Saturday Daily Telegraph, September 28, 1940

Goodbye Malaya...

Duldigs Interned As "Enemy Aliens"; Sent to Australia

When the United Kingdom, France, Australia and New Zealand declared war on Germany on 3 September 1939 the Duldig family received notice that very day that they were "Enemy Aliens" and would be removed from the colony.

By December, parole restrictions were imposed on all German and Austrian refugees in Singapore, prohibiting travel and restricting the use of a car except under certain circumstances such as essential shopping or taking children to school. "Enemy Aliens" were also unable to leave their registered addresses for longer than 24 hours without permission.

Karl and Slawa remained in a kind of limbo; aware of the precariousness of their situation, but hopeful they would find a way to stay in Singapore which had been so good to them.

However, on 22 July 1940, they received news from The Jewish Refugee Relief Committee advising that "it is practically

certain" that within three weeks they would be interned as Enemy Aliens and forced to leave.

On 3 September 1940, Karl and Slawa were delivered their official order to "proceed to internment". Despite desperate efforts made by them, as well as intervention by their friends and their patrons to secure permission for them to stay, these were all denied and the Duldigs had to report to the Sikh Barracks at 8am on 18 September, ready to board the *RMS Queen Mary*, renamed *Transport W1* for the duration of the war, bound for Sydney and internment in Tatura, Australia.

"LUXURY" INTERNEES?

The media portrayal of the internees' arrival in Australia was mixed. One article, published in the *Saturday Daily Telegraph* on 27 September 1940, paints a portrait of the refugees as "luxury" internees who were well dressed, well travelled and wealthy, without any acknowledgement of the circumstances through which these people had become displaced.

SINGAPORE RESONATES

The Duldigs arrived at Tatura Internment Camp 3-D on 28 September 1940. Faced again with uncertain circumstances in a strange new place, Karl continued to produce drawings and sculpture. Several works from the internment period include themes reflecting his time in Singapore, with *Good Bye Malaya*, 1941, a particularly good example, expressing a sense of loss and yearning for the place he was forced to leave behind.

Singapore would continue to resonate in Karl's mind and work. Themes that emerged during his Singaporean experience, such as bowls or vessels placed above the head in drawings and sculpture, continued to be



Karl Duldig *Good Bye Malaya*, 1941 (detail), pen and ink, coloured pencil and pastel, 280 x 440mm [Inv.3789]

expressed in his Australian practice and many examples of this can be seen throughout The Duldig Studio.

--- A COMPLETE EXHIBITION INVENTORY ---

SECTION 1

Karl Duldig Cognac advertisement c.1940, pen and ink on card, 239 x 198mm [Inv.3448]
Karl Duldig Beer advertisement 1 c.1940, pen and ink on card, 119 x 189mm [Inv.3446]
Karl Duldig Beer advertisement 2 c.1940, pen and ink on card, 239 x 255mm [Inv.3447]
Karl Duldig Male head c.1940, pen and ink on paper, 225 x 224mm [Inv.3413]
Karl Duldig Sketch for a sculpture c.1940, pen and ink on paper, 175 x 90mm [Inv.3435]
Karl Duldig Three faces and a ricksha c.1940, pen and ink on paper, 210 x 297mm [Inv.3404]
Karl Duldig Horse and rider with figure c.1940, brush and ink on paper, 210 x 296mm [Inv.3419]
Karl Duldig Ricksha man c.1940, brush and ink on paper, 361 x 260mm [Inv.3453]
Karl Duldig Head c.1940, pencil on paper, 255 x 203mm [Inv.3407]
Karl Duldig Sketch for sculpture c.1940, pencil on paper, 215 x 282mm [Inv.3431]
Karl Duldig Seated figure with bowl c.1980, terracotta and earthenware, 240 x 120 x 160mm [Inv.0625]
Karl Duldig Head of a girl c.1940, pencil on paper, 297 x 210mm [Inv.3393]
Karl Duldig Portrait of a coolie c.1940, pencil on paper, 297 x 210mm [Inv.3409.a]



SECTION 2

*(Enlarged reproduction) 'A Malayan Bungalow', *Straits Times Weekly Supplement*, 22 June 1939, 340 x 385mm [Inv.7039]
 *'Refugee Sculptor's Exhibition', *The Straits Times*, 31 July 1940, 330 x 430mm [Inv.7040]
 Chinese newspaper with two articles marked with a red pencil: one with a picture of Karl and the Chinese Ambassador Gao with his portrait of Chiang Kai-shek, the other with a picture of Karl's sculpture of a kneeling figure, c. 1940, 315 x 450mm [Inv.7078.2]
Karl Duldig Malay boy seated c.1940, pen and ink on card, 189 x 119mm [Inv.3445]
Karl Duldig Malay boy seated c.1940, pen and ink on card, 250 x 161mm [Inv.3444.a]
Karl Duldig Malay boy c.1940, pen and ink on card, 151 x 164mm [Inv.3440]
Karl Duldig Malay boy c.1939, plaster, 310 x 177 x 212mm [Inv.0714]
 *Hand written note from Robert Payne to Karl, c.1940, 173 x 189mm [Inv.7047]
 *Karl Duldig - Exhibition catalogue cover with calligraphy, 263 x 204mm [Inv.7041]
 *Letter from Robert Payne, August 14 1940, 266 x 203mm [Inv.7042.1]
 *Envelope for letter from Robert Payne, August 14 1940, 266 x 203mm [Inv.7042.2]
 *Receipt - W.W. Wagstaff & Sons, Singapore, for casting of head in bronze. Invoice No. 167, September 9th 1940, 101 x 202mm [Inv.7042.3]
Karl Duldig Malay boy c.1939, bronze cast (c. 1965), 306 x 177 x 219mm [Inv.0283]



SECTION 3

Karl Duldig Portrait of Robert Payne, 1/4 view c.1940, black and white photograph, 140 x 85 mm [Inv.6035]
 *(Reproduction) *Photograph of Robert Payne* c.1937. Image courtesy Special Collections and University Archives, Stony Brook University, New York, USA
Karl Duldig Photograph of portrait of Robert Payne, full face c.1940, black and white photograph, 140 x 85 mm [Inv.6036]
Robert Payne Caravaggio 1968 (showing hand written inscription, 1968), book, 240 x 170 x 35mm [Inv.8037]

SECTION 4

Karl Duldig Ricksha 1940, pen and ink on card, 85x 146mm [Inv.3438.a]
Karl Duldig Sketches for sculptures and signatures c.1940, pen and ink on card, 185 x 84mm [Inv.3441.b]
Karl Duldig Head of a ricksha man c.1940, 56 x 89mm [Inv.3433]



Karl Duldig Mother and child c.1940, pen and ink on card, 120 x 97mm [Inv.3437]
Karl Duldig Three sketches for sculpture c.1939, pencil on paper, 276 x 210mm [Inv.3394]
Slawa Duldig Female figure c.1940, earthenware, 257 x 74 x 78mm [Inv.0040]
Karl Duldig Malay girl with shawl c.1940, earthenware, 212 x 65 x 74mm [Inv.0288]
Slawa Duldig Female figure c.1940, bronze cast (1976), 257 x 70 x 75mm [Inv.0178]
Karl Duldig Sketches c.1940, pen and ink on paper, 202 x 253mm [Inv. 3428]
Karl Duldig Water carrier c.1940, pen and ink on paper, 202 x 253mm [Inv.3429]
Karl Duldig Man carrying a vessel on his head c.1940, brush and ink and gouache on paper, 225 x 135mm [Inv.3460]
Karl Duldig Standing male figure with vessel on his head c.1940, pen and ink on paper, 228 x 110mm [Inv.3457]
Karl Duldig Horses rearing c.1940, brush and ink on paper, 174 x 163mm [Inv.3427]
Karl Duldig Profile c.1940, pen and ink and gouache on card, 127 x 77mm [Inv.3443]
Karl Duldig Girl's head with bowl c.1939, salt-glazed stoneware, 307 x 233 x 180mm [Inv.0683]

SECTION 5

*Letter of reference from Yeung Ching School for Karl Duldig, Singapore, 8th October 1940, in Chinese calligraphy, 284 x 216mm, [Inv.7046]
 *(Reproduction) Photograph of Karl Duldig with plaster bust of Chiang Kai-shek c.1940, black and white photograph [Inv.6050]
 *'Austrian Helps War Fund', *The Malayan Tribune*, 1 August 1940, 131 x 140mm [Inv.7079]
 *Chinese calligraphy by the monk Guangqia, gifted to Karl Duldig, c.1940, 280 x 173mm, [Inv.7051]
 *(Reproduction) Photograph of Karl Duldig with Ssutu Jie outside 3 St. Thomas Walk, Singapore c.1940, black and white photograph [Inv.6043.03]



SECTION 6

*(Reproduction) Photograph of Aw Boon Haw in the Tiger Balm Gardens, Hong Kong, black and white photograph [Inv.6037]
Karl Duldig Eva c.1940, earthenware, 265 x 215 x 200mm [Inv.1128]
Karl Duldig Concept drawings for installation of the Aw Boon Haw and Aw Boon Par sculptures c.1940, pencil on card, 360 x 250mm [Inv.3432]
Karl Duldig The monk Guangqia, standing c.1940, brush and ink on paper, 654 x 375mm [Inv.3046]
Karl Duldig Profile of a monk c.1940, pen and ink on paper, 193 x 383mm [Inv.3416]
Karl Duldig Standing monk c.1940, pen and ink on paper, 138 x 320mm [Inv.3421.b]
Karl Duldig Slawa c.1940, plaster, 347 x 245 x 225mm [Inv.0711]
Karl Duldig The monk Guangqia, seated c.1940, brush and ink on paper, 789 x 569mm [Inv.3037]

CABINET 1

*Chinese figure c.1930, wood, 90mm. Maker unknown. [Inv.6037]
 *(Reproduction) **Karl Duldig Eva and amah** c.1940, black and white photograph [Inv.6042]
 *(Reproduction) **Karl Duldig Eva and boy** c.1940, black and white photograph [Inv.6041.02]
 *Vase, bronze, 88mm. Date and maker unknown. [Inv.9040]
 *Teapot, stoneware, 105mm. Date and maker unknown. [Inv.9036]
 *Receipt - Leong Man Pan, Singapore, \$80 for rent of house, 3 St Thomas Walk, August 1940, 275 x 213mm [Inv.7061]
 *Children's wooden clog, wood, paint, varnish, imitation leather and nails, 29 x 75 x 160105mm. Date and maker unknown. [Inv.8039]
 *(Reproduction) 3 St Thomas Walk c.1940, black and white photograph [Inv.6043.01]
 *Receipt - Leong Man Pan, Singapore, 75 cents for night soil removal at 3 St Thomas Walk, 1 September 1940, 187 x 64mm [Inv.7062]
 *(Reproduction) **Karl and Eva** c.1939, black and white photograph [Inv.6044]
 *Business card - A. Onderyzyer & Co., Diamond Merchants, Singapore and Penang, 111 x 70mm



[Inv.7063.15]
 *Visiting card - Dr. E. Laidlaw Thomson, 111 x 70mm [Inv.7063.08]
 *Snuff bottle, metal and enamel, 73 x 44 x 44mm. Date and maker unknown. [Inv.9124]
 *Business card - Yoong Cheong Shoe Co., 'The Fashion Shoe Shop', Singapore, 103 x 63mm [Inv.7063.16]
 *Visiting card - Cav. Rodolfo Nollì, 38 x 77mm [Inv.063.07]
 *Business card - E. F. L. Russell, Sime, Darby & Co., Ltd., Singapore, 51 x 76mm [7063.13]
 *Visiting card - Mrs. William A. Merkel, 52 x 77mm [7063.05]
 *Chinese tea cups, porcelain, 60mm. Date and maker unknown. [9042]
 *Doll sent to Eva by Robert Payne, porcelain and fabric, 220 x 100mm. Date and maker unknown. [8019]
 *Letter from Payne to Karl in Internment Camp, 9 May 1941, 266 x 203mm [Inv.7098.01]
 *Envelope for letter from Payne to Karl in Internment Camp, 9 May 1941, 108 x 139mm [Inv.7098.02]

CABINET 2

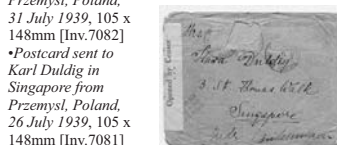
*'Refugee Sculptor To Exhibit', *Malaya Tribune*, 1940 [Inv.7052]
 *Business card - T. H. Tan, *The Malaya Tribune Press Ltd.*, Singapore, 40 x 76mm [Inv.7063.14]
 *(Reproduction) **Karl Duldig Marble portrait of Mrs Elias**, c.1940, black and white photograph [Inv.6048.204]
 *Business card - Low Ah Kow, Salesman, *William Jacks & Co. (Malaya) Ltd.*, Engineering Department, Singapore, 50 x 78mm [Inv.7063.12]
 *Business card - Choog Yee, *Fah Shoon Granite Quarry, Johore* [sic], 68 x 100mm [Inv.7063.10]
 *Business card - Singapore Casket Co., 41 x 77mm [Inv.7063.06]
 *Business card - Tan Ng, *Granite Contractor, Singapore*, 40 x 77mm [Inv.7063.06]
 *Letter from Ipoh Concrete, Lime & Marble Limited to Karl Duldig, Singapore, 14 July, 1939, 275 x 213mm [Inv.7060]
 *Reference letter from Victoria Theatre and Memorial Hall, Singapore, 10 August 1940, 330 x 203mm [Inv.7069]
 *(Reproduction) **Karl Duldig Eva and Slawa**, c.1940, black and white photograph [Inv.6052]
Slawa Duldig Head with topknot c.1940, earthenware, 100 x 55 x 165mm [Inv.0577]
 *(Reproduction) **Ssutu Jie 3 St Thomas Walk** Singapore, 1940. Left to right:



The monk Guangqia, Chinese writer Yu Ta-fu, Karl Duldig, Eva Duldig, black and white photograph [Inv.6038.03]
 *Beads - 1900, wood and silk, Ø5mm beads x 780mm length. Maker unknown. [Inv.9093]
 *Quote - W. W. Wagstaff & Sons, Singapore, for casting of Aw Boon Haw and Aw Boon Par sculptures in bronze, 13 August 1940, 280 x 217mm [Inv.7053.01]
 *Tiger Balm Ointment, glass jar with metal lid and colour printed paper packaging, 37 x 43 x 47 mm [Inv.8038]
 *Business card - Dr Chee Peck Lian, *The People's Dispensary*, 45 x 98mm [Inv.7063.2]
 *Receipt - W. W. Wagstaff & Sons, Singapore, for \$250, as first payment on the bronze sculptures of Aw Boon Haw and Aw Boon Par, 4 September 1940, 101 x 202mm [Inv.7053.03]

CABINET 3

*Letter sent to Karl Duldig, Singapore, from his father-in-law, Nathan Horowitz in Poland, 150 x 191mm [Inv.7085.02]
 *Envelope for letter, Inv. 7085.02, postmarked 22 June 1939, 100 x 155mm [Inv.7085.01]
 *Hand-sewn, muslin bag, originally containing cosmetic samples, sent to Slawa in Singapore from her sister Aurélie in Paris, c. 1940, 310 x 200mm [Inv.8036]
 *Letter written by Karl Duldig in Singapore, no address, never sent, dated 4 September 1940, 258 x 207mm [Inv.7097]
 *Postcard sent to Karl Duldig in Singapore from Przemysl, Poland, 31 July 1939, 105 x 148mm [Inv.7082]
 *Postcard sent to Karl Duldig in Singapore from Przemysl, Poland, 26 July 1939, 105 x 148mm [Inv.7081]



*Letter sent to Karl Duldig in Singapore from Przemysl, Poland, 26 June 1939, 190 x 150mm [Inv.7095]
 *Letter sent to Karl Duldig in Singapore from Przemysl, Poland, 26 May 1939, 258 x 207mm [Inv.7096]
 *Letter, 'Opened by Censor', sent to Slawa Duldig, Singapore, 6 August, 1940, 210 x 134mm [Inv.7057.01]
 *Envelope for letter, Inv. 7057.01, 112 x 146mm [Inv.7085.02]

NOTICEBOARD



*Notice from the Jewish Refugee Relief Committee, Singapore, July 22, 1940, 280 x 219mm [Inv.7080]
 *Notice of removal from the Colony from Special Branch, Straits Settlement Police, Singapore, 3 September 1940 - K.Duldig, 160 x 204mm [Inv.7068.01]
 *Envelope for notice of removal from the Colony from Special Branch, Straits Settlement Police, Singapore, 3 September 1940 - K.Duldig, 102 x 125mm [Inv.7068.02]
 *Notice of removal from the Colony from Special Branch, Straits Settlement Police, Singapore, 3 September 1940 - S.Duldig, 160 x 204mm [Inv.7068.01]
 *Envelope for notice of removal from the Colony from Special Branch, Straits Settlement Police, Singapore, 3 September 1940 - S.Duldig, 102 x 125mm [Inv.7068.02]
 *Notice to proceed to internment, at 8 AM on 18 September 1940, from Ag. Supt., Special Branch, Singapore, 330 x 203mm [Inv.7070]
 *Chan & Eber, correspondence, In the matter of Permission to remain in Singapore, 23 July - 19 August 1940, 359 x 128mm [Inv.7077]
 *Letter from Secretary for Defence, Malaya, to Chan & Eber, Singapore, 29 August, 1940, 167 x 204mm [Inv.7065.1]
 *(Reproduction) **Karl Duldig John Eber, Eva and Slawa in a car**, 1940, black and white photograph [Inv.6051]
 *Letter from Aw Boon Haw to Colonial Secretary's Office, Singapore, 22 August, 1940, 280 x 225mm [Inv.7067.01]
 *Letter from Colonial Secretary's Office to Aw Boon Haw, Singapore, 27 August, 1940, 226 x 170mm [Inv.7067.02]
 *Envelope for a letter from Colonial Secretary's Office to Aw Boon Haw, Singapore, 27 August, 1940, 97 x 125mm [Inv.7067.03]
Karl Duldig Good Bye Malaya, 1941 (detail), pen and ink, coloured pencil and pastel, 280 x 440mm [Inv.3789]
 *Letter of reference by Yu Ta-fu for Karl Duldig, Singapore, 16 December 1940 - Chinese calligraphy, 257 x 340mm [Inv.7044]
 *Letter of reference by Yu Ta-fu for Karl Duldig, Singapore, 16 December 1940 - Typed English, 264 x 208mm [Inv.7043]
 *(Reproduction) "'Luxury Internees' Arrive', *Saturday Daily Telegraph*, September 28, 1940
 *Tourist class dining ticket, *Transport W1*, 1940, 63 x 76mm [Inv.7072.01]
 *Tourist class dining ticket, *Transport W1*, 1940, 63 x 76mm [Inv.7072.02]
 *Tourist class dining ticket, *Transport W1*, 1940, 63 x 76mm [Inv.7072.03]
 *Berthing card, *Transport W1*, 1940, 76 x 116mm [Inv.7073]

ADDITIONAL ITEMS IN NEWSPAPER

Karl Duldig Karl's sculpture, Horse's Head c.1940, black and white photograph
 Photograph of Karl Duldig's 1940 bust of Robert Payne. Image courtesy Special Collections and University Archives, Stony Brook University, NY, USA, 2012.
Karl Duldig Photograph of plaster cast of Aw Boon Haw standing figure sculpture, with workman 1940
Karl Duldig Photograph of construction of plaster cast of Aw Boon Par seated figure sculpture, 1940
Karl Duldig Plaster cast of Aw Boon Par seated sculpture, (detail) 1940
 Contract for Aw Boon Haw and Aw Boon Par bronze sculptures, Singapore, 16 July 1940, 280 x 225mm [Inv.7066]
Karl Duldig Photograph of plaster bust of Chiang Kai-shek c.1940, black and white photograph
Karl Duldig Photograph of plaster bust of Chiang Kai-shek c.1940, black and white photograph
Karl Duldig Eva beside sketch for cenotaph for the Sultan of Johor 1940, black and white photograph.
Karl Duldig Cenotaph for the Sultan of Johor 1940, black and white photograph.

A Malayan Bungalow

AN EXHIBITION SUPPLEMENT

PAGE No. 008

THE DULDIG STUDIO, JULY 2012 - DECEMBER 2013

Have You Seen These People?

These are some of the portraits modelled in clay and photographed by Karl Duldig while in Singapore. The identity and location of many still remain unidentified. If you recognise the names or faces of any of these people or have information that may assist in locating them, please contact The Duldig Studio!



Name: Mrs Elias
Location: Unknown



Name: Unknown
Location: Unknown



Name: Unknown
Location: Unknown



Name: Unknown
Location: Unknown



Name: Unknown
Location: Unknown



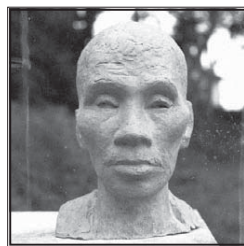
Name: Unknown
Location: Unknown

According to a newspaper clipping of the time, Mrs Elias was a Singapore personality. This is the only portrait Karl was to carve in marble while he was in Singapore with evidence indicating he ordered the marble especially for this purpose. Mrs Elias' son, John Elias, shared Karl's love of tennis and was instrumental in introducing Karl to many important people in Singapore. In gratitude, Karl gave this portrait to the Elias family when he was forced to leave. John wrote to Karl in the Tatura internment camp and even suggested he should return to Singapore to play in a tennis tournament with him! John Elias was killed in Singapore after the Japanese invasion.



Name: Unknown
Location: Unknown

Karl is quoted in a newspaper article saying that "Children are usually difficult but interesting subjects and I hope to model many more in Singapore." Indeed, several children's portraits have been located in The Duldig Studio's photographic archives but their identities remain mysteries. They are likely to be the children of well-to-do families who would have commissioned a portrait, such as Eva Flinter's portrait, below.



Name: Portrait of a coolie
Location: Unknown



Name: Eva Flinter
Location: Unknown



Name: Unknown
Location: Unknown



Name: Unknown
Location: Unknown

While it is unknown whose portrait this is, records indicate that Karl modelled a portrait of a woman named Mrs Rabak and also completed a portrait of the wife of the Belgian Consul to Singapore. It is possible that this sculpture could be one of these women but so far her identity is unconfirmed. Do you recognise her?

Singapore coolies were Chinese immigrants employed mainly as physical labourers in a variety of work including construction, mining and also as rickshaw-pullers. The term "coolie" is believed to have originated from the Hindi word *kuli*, which in Indian Tamil language means "hire". This striking portrait of a coolie was purchased by the Raffles Museum in Singapore before the Duldigs left. However in the 1980s, when Eva Duldig visited Singapore and made enquiries at the Raffles, there was no longer any trace of it.

Eva Flinter was the daughter of Mr and Mrs A. Flinter, a Jewish family living in Singapore at the time. A photograph of Karl with Eva and her portrait is featured in a newspaper article from the *Straits Times Weekly Supplement*, "In A Malayan Bungalow", included in this exhibition. The Flinters were delighted with Karl's portrait of their daughter and subsequently introduced Karl to other prospective clients. According to the newspaper article, the Flinters lived on Cavanagh Rd, Singapore.



Name: Unknown
Location: Unknown



THE DULDIG STUDIO

PO Box 182 Glen Iris
Melbourne 3146 Australia
P +61 3 9885 3358
F +61 3 9885 6957
www.duldig.org.au
enquiries@duldig.org.au

The Duldig Studio is a not-for-profit public museum and art gallery.