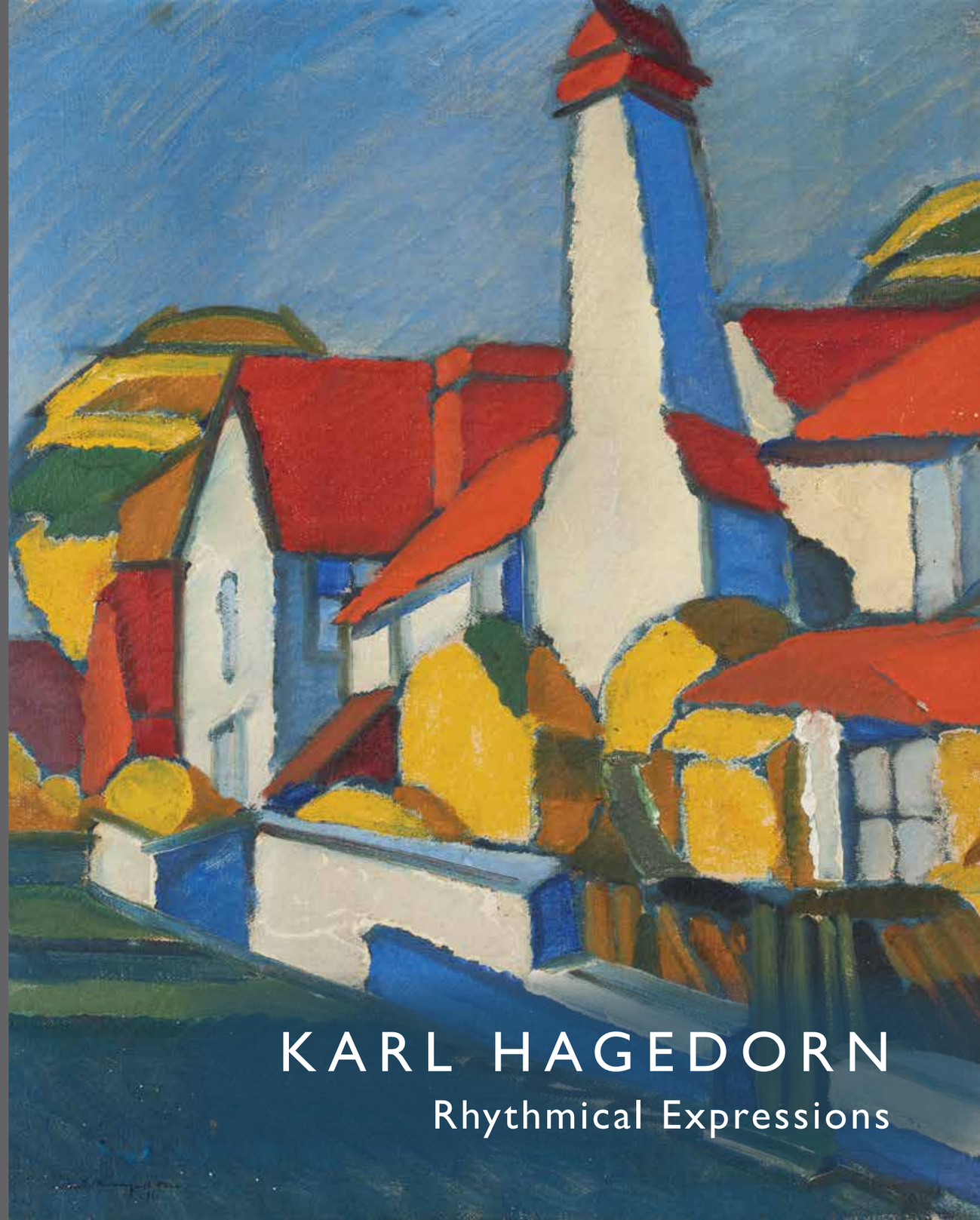


KARL HAGEDORN

Rhythmical Expressions

This catalogue is published on the occasion of the exhibition:

Karl Hagedorn (1889-1969)
Rhythmical Expressions

Pallant House Gallery
9 North Pallant Chichester
West Sussex PO19 1TJ

15 September 2018 – 3 February 2019

The Ambulatory
Mercers' Hall, Ironmonger Lane,
London EC2V 8HE

1 April – 26 May 2019

FIG. 1 – Karl Hagedorn in his studio, 1912-13.

Karl Hagedorn (1889-1969)
Rhythmical Expressions

Edited by Sacha Llewellyn & Paul Liss

A collaboration between
Liss Llewellyn, Pallant House Gallery & The Mercers' Company

LISS LLEWELLYN

Pallant House Gallery

THE MERCERS' COMPANY

Contents

FIG. 2 – *A Home Birth*, oil on canvas, 18 x 22 in. (46 x 56 cm). © Wellcome Collection.

Foreword

In the history of Modern British art Karl Hagedorn presents a conundrum. If one mentions his name to most people it draws little recognition, unless they are an art dealer or an art historian – although, even then, it will more-often-than-not draw a blank. Perhaps the most intriguing response to his name was itself a question: 'Was he not the illegitimate son of the Kaiser?' In a way, this question (whether or not the answer is as sensational as it might be) identifies one of the central problems with Hagedorn: everything about him and his work seems not to fit with the British context in which he found himself in the early twentieth-century. Aside from the question of his possible paternity, to be from Germany whilst living in Britain between 1914-18 would not have made for an easy life of welcoming acceptance, although he did indeed volunteer to serve on the side of his adopted country against his country of birth. But even prior to the First World War, the radically modern character of his art further identified him as an alien influence, an outsider bringing with him strange ideas, jarring shapes and contrasting colours brought from the continent (FIG. 2). Reviewers at the time professed bafflement at Hagedorn's 'cubist puzzles' and referred to him as being like the *Fauves* (or 'wild beasts') who 'had a hatred of what was tame and conventional', as if to suggest that being tame and conventional was somehow a virtue. Hagedorn's 'rhythmical expressions in line and colour' are some of the earliest and boldest examples of Post-Impressionist work produced in this country and yet he has become a footnote in art history.

CAT. 1 – Eric Newton (1893-1965), *Caricature of Karl Hagedorn*, c.1920, inscribed, top right, with EN in monogram which parodies Hagedorn's own monogram, pencil and gouache on paper, 5 x 4 ½ in. (12.5 x 11.5 cm).

CAT. 2 – *Fun Fair*,
gouache on paper,
7 ½ x 5 ¾ in. (14 x 8.9 cm).

Risky business, then, for a museum to be holding an exhibition of Karl Hagedorn's work in an age of blockbuster exhibitions. And yet, Hagedorn's work deserves to be better known and for its place in the story of Modern British art to be properly recognised. The narratives of art are never as straightforward as we are often led to believe, and it is in their complexity that they become interesting, for example, in the question of whether Hagedorn suppressed his early work, and why his style changed so dramatically. So often the moments when artists meet icons such as Picasso and Matisse are recorded in the former's biographies as a kind of baton-passing that may not in reality have had the enormous significance assigned to them over time. Yet, in the case of Hagedorn's 1912 meeting with Matisse in Paris, one suspects it was truly a profound moment, not least because it was manifested in an unlikely holy relic from his encounter: the remains of the cigarette which Matisse offered him that he kept for the rest of his life. Perhaps it is through mapping the constellation of those

artists with whom he associated that one can trace a map of where he should be positioned: his studies at Manchester School of Art under the French Impressionist painter Pierre Adolphe Valette (who also taught LS Lowry around the same time); his subsequent studies at the Slade School in London where his contemporaries included an extraordinary generation of British artists; or his period in the studio of Maurice Denis in Paris that placed him within the orbit of one of the leading Nabis and Symbolist artists.

In many ways Hagedorn's career both reflects and is part of wider tendencies in art, for example, in his retreat from radical modernism in the years following the First World War, which reflects the wider 'Return to Order' manifested in the work of artists such as Pablo Picasso, Andre Derain and Gino Severini on the continent, and artists such as Duncan Grant, Vanessa Bell and Edward Wadsworth in Britain. His watercolours of the 1920s encapsulate the search for solace in the landscape that appears in the work of so many others of his generation. These works have a distinctive clarity and call to mind Paul Nash's question of whether it was possible to 'Go Modern and Be British'. As an outsider, Hagedorn was not weighed down by such a sense of tradition. In the same period he was also designing eye-catching posters that patriotically called on their viewers to 'Buy British' (CAT. 41) applying the lessons of European modernism to commercial advertising for the Empire Marketing Board.

Over the last decade, Pallant House Gallery has made it part of its mission to present overlooked, but deserving artistic figures and to bring their work to wider attention. This goal has also been that of Liss Llewellyn Fine Art and it has been a pleasure to work with them once again, following on from our exhibitions of Evelyn Dunbar and Kenneth Rowntree, to show this little known, but fascinating body of work. The last exhibition of Hagedorn's work, held at the Whitworth Art Gallery nearly twenty-five years ago identified the artist as 'Manchester's First Modernist'. Perhaps with this exhibition we can go further to celebrate a wider significance beyond his adopted city to confirm his place in the narratives of Modern British art.

Simon Martin
Director
Pallant House Gallery

Karl Hagedorn

Alistair Smith

On 23 October 1913, the second exhibition of Manchester's Society of Modern Painters opened to the public with an address by Frank Rutter. Well-known as an art critic and curator of Leeds City Art Gallery, Rutter – the North of England's most prominent supporter of the new art of the time – had recently mounted an exhibition of Post-Impressionism in Leeds under the auspices of the local Art Club. In his opening address in Manchester, he continued to champion the cause of experimental art and was reported in full in the press the next day:

> No one should dismiss the new art forms because he did not understand them. We were not born with an inherited instinct for the best in art, and our experience showed that it was the thing that we understood at first glance that soon became wearisome. The only artist who was sure of his place was the one who contributed some new idea and broke the little conventions of his day. Innovation was one of the qualities that made for lasting success, and because that was so the salvation of art might reasonably come from the amateur instead of the professional artist who had often to live by repeating himself to other people.
>
> Everyone was apt to get out of touch with the aims and ideals of a younger generation, and the stronger and more difficult they appeared, the more reason there was to study them. The two ideals that animated the exhibition were the expression of the joyousness of colour and the giving of an emotional synthesis to the artist's feelings.

Rutter clearly anticipated some negative reactions on behalf of the public. In fact, before giving his opening speech, he might well have already read some press comment, since journalists had already had access to the exhibition. Their assessments varied from the basically serious, if guarded, to the rabble-rousing account in the *Daily Mail*:

> Manchester is moving. Not only is it to have tango teas, but an exhibition of all the latest phenomena in pictorial expression – cubism, post-impressionism, hyper-post-impressionism, futurism and every other '-ism' that a

CAT. 31 – *Rhythmical Expression: Portrait of a Woman*, 1913, detail. See page 76.

> a jaded art palate can be tickled with . . . Art lovers and lay critics are assured of a new experience . . . there are nearly 200 exhibits . . . a first hasty glance around the room is enough to reveal the uncommon nature of the pictures. Further study of individual paintings will please, puzzle, or exasperate, according to the taste of the spectator.
>
> Probably most controversy will be excited by Mr Karl Hagedorn's cubist pictures – 'rhythmical expressions in line and colour', as he calls them. Arcs and triangles of colour spread on the canvas with a free hand, they bear no resemblance to the visual appearance of any object; but as they are not intended to do so it is perhaps unfair to criticise Mr Hagedorn on that account. They will certainly 'keep people guessing'.

The correspondent chose to illustrate his article with a painting by Hagedorn (FIG. 3) which he captioned *A Washstand*, blithely contradicting himself since he obviously recognised the subject. In his article, *The Daily Mail* columnist adopted a style of commentary which had already been employed by journalists and critics in regard to the Post-Impressionist exhibitions held in London in 1910 and 1912 when works by Manet and others were mercilessly lampooned in a manner which remains traditional within the tabloids to this day. The origins of this kind of scornful attack and of the disbelieving employment of specialist artistic terminology had originated in the distant past, but received fresh impetus in 1872, with the first unsympathetic reactions to what became known as Impressionism. From that time, each new artistic movement has met with similar abuse.

Whether the article improved the circulation of the *Daily Mail*, we do not know, but the correspondent was determined to capitalise on the event. He managed to interview Frank Rutter on the day of the opening and clearly asked him his view of Mr Hagedorn's 'cubist puzzles', leaping delightedly on Rutter's reply which, a day later, he quoted under the headline – 'Fauvism. Wild Beast art in Manchester':

> Mr Hagedorn shows Cubistic tendencies in some of his oil paintings but in more of them, and especially in his watercolours, he shows great influence of what is known as Fauvism. Fauve is a French word meaning 'wild beast'.
>
> It was applied to those who had barbaric tendencies, and was accepted by them because it embodied their hatred of what was tame and conventional.

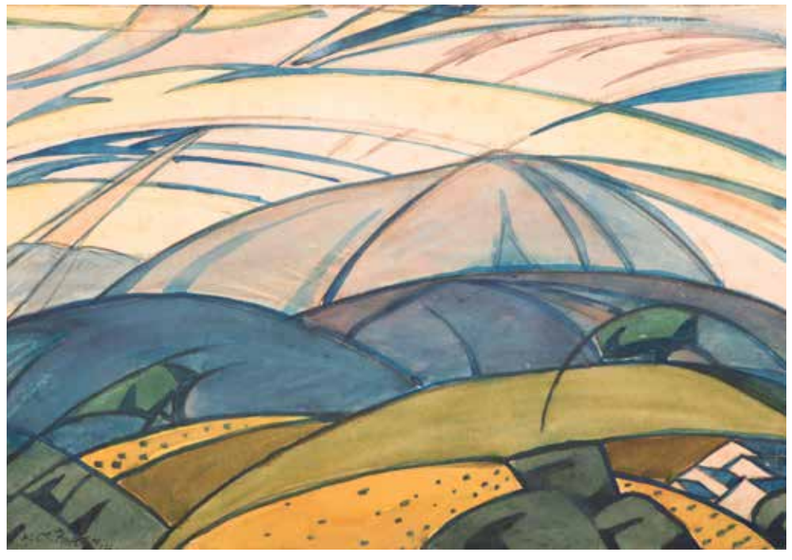
If the *Mail*'s primary objective was to promote controversy, that it achieved. It also served to alert the public to the event, which was claimed by Karl Hagedorn – who was Secretary of the Society of Modern Painters – and other exhibitors as a resounding success. Replying to criticism, they pointed out that eight hundred people had visited

FIG. 3 – *Rhythmical Expression: Washstand,* 1913, oil on canvas laid down on board, 20 ½ x 17 ½ in. (52 x 44.5 cm).

the exhibition and that ten paintings had been sold. Indeed, this could be seen as a considerable success, given the fact that the exhibition was scheduled to run for just over two weeks and was displayed in what amounted to little more than a private house. The Society's members might have thought their greatest achievement, however, to be the reaction it elicited from Mr Frank L. Emanuel. At the Manchester Municipal School of Art, he opened the annual exhibition of the Students' Union Sketching Club by attacking what the *Mail* liked to call the '-isms' of art. In Manchester, he maintained, `one realised the power and nobility of labour . . . progress would be retarded by those who shirked work and joined an '-ism' group'.

This type of reaction was surely what the Society had expected, indeed might have hoped, to provoke. Founded in 1912 by a group which included Adolphe Valette, it aimed to represent in Manchester some of the widely-spread tendencies in contemporary art. By implication, it sought to break what Rutter described as 'the little conventions of [the] day'.

Although Hagedorn was clearly the most advanced artist in the 1913 exhibition, he was not the only artist to be working in an idiom new to Manchester. E. Rowley Smart, for example, painted in colours fiercer than had ever been seen in the region,



CAT. 3 – E. Carter Preston, *Landscape*, 1914, signed and dated bottom left, watercolour on paper, 8 ¾ x 13 in. (22.3 x 33 cm).

and in a style which almost matched the extravagance of his demeanour. E. Carter Preston (1885-1965) (CAT. 3) contributed some mysterious *Spirit Frescoes*. Other well-knownfigures exhibiting in 1913 were Bernard Meninsky and Valette himself. The Society included three members of the Sandon Club in Liverpool and, in 1913, four *invités* from Paris.

The artist who inspired most comment was, of course, Karl Hagedorn, andit may be that he delighted in the pitch of feeling he excited. Nevertheless, Emanuel's criticism struck home, perhaps because Hagedorn himself had been a student at the School of Art and perhaps because members of the Society were themselves active as teachers, some conducting classes in the very studio where the exhibition was shown. Valette, indeed, was Drawing Master at the Manchester School of Art where Emanuel gave the offending address. In any case, Hagedorn wrote to Rutter, asking him to publish a defence of the Society and its exhibition. Rutter declined:

> It is quite impossible for me to reply in the Press to Mr Frank L. Emanuel because personal relations between us are very strained. He has made many personal attacks on me with reference to the Allied Artists' Association in London. However, the Royal Manchester Institution has written me with regard to opening a public debate on 'Post Impressionism' so I hope I may have an early opportunity of replying in a more effective way.

Rutter did, however, try to arrange an introduction for Hagedorn to none other than Percy Wyndham Lewis, soon to be the chief exponent of one of the new `-isms', Vorticism, and certainly one of the most determinedly avant-garde artists of the day. It may also have been at Rutter's suggestion that Hagedorn began to submit his work to the exhibitions of the Allied Artists' Association. These were conducted without a selection committee, all the works submitted being included in the exhibition, inevitably with variable results.

Within the Mancunian context, Hagedorn's work was certainly the most advanced and this undoubtedly inspired a sympathetic reaction on Rutter's part. In fact, Hagedorn's work, and the controversy it created was remembered with something approaching pride when when the Society mounted its twenty-fifth anniversary exhibition at the Whitworth Art Gallery in 1937. At that time, William Grimond – a lifelong friend of Hagedorn – remembered that the 'show [was] a very sensational affair dominated by Karl Hagedorn's *Rhythmical Expressions in line and colour* as he then called his large Cubistic paintings' (*Manchester Guardian*, 6 May 1937).

Even more than eighty years after the exhibition, it is possible to identify precisely some of the works which Hagedorn exhibited, since his contributions were listed

in the catalogue in three sections. Numbers 28 to 37 were all described as *Rhythmical Expressions in line and colour* (and priced at either eight or twelve guineas). These were probably the paintings described by Rutter as 'showing Cubistic tendencies', one of which was the so-called *Washstand* (FIG. 3). Numbers 99 to 103 were catalogued in the *Watercolour* section and entitled *Rhythmical Expressions in colour and line*. They were priced at eight guineas.

Finally, Hagedorn exhibited four works under the heading *Etching*. Numbers 73a and 73b were *Rhythmical Expressions in line* (two guineas each), 81a was titled *Landscape* and 81b *Portrait* (each priced at one guinea).

In addition to the exhibition catalogue, two other forms of evidence aid identification. First, there is the photograph recording the fancy-dress party which celebrated the close of the exhibition, *Cubists Dance Tango in Fancy Dress*.

FIG. 4 – *Still-life with African Sculpture*, 1915. Painting now lost.

The caption identifies, on the right, Mr Karl Hagedorn with Miss Elizabeth Orme Colles, in whose studio the exhibition was mounted. Hagedorn is said to be in front of some of 'his own remarkable paintings'. In the corner, directly behind the couple, is the oil painting *Rhythmical Expression in line and colour: Fishing Boats*. To the right of the man wearing the skull cap and simulating the swaying motion of the tango is the *Rhythmical Expression in line and colour* known as *Washstand*. Behind the head of his partner a larger work is seen to include, in the top left-hand corner, an image of one of Hagedorn's African sculptures, probably part of a still-life. Hagedorn certainly featured it in a painting which is now lost but which is documented in a photograph (FIG. 4). It also appears on the poster for the Society's 1916 exhibition.

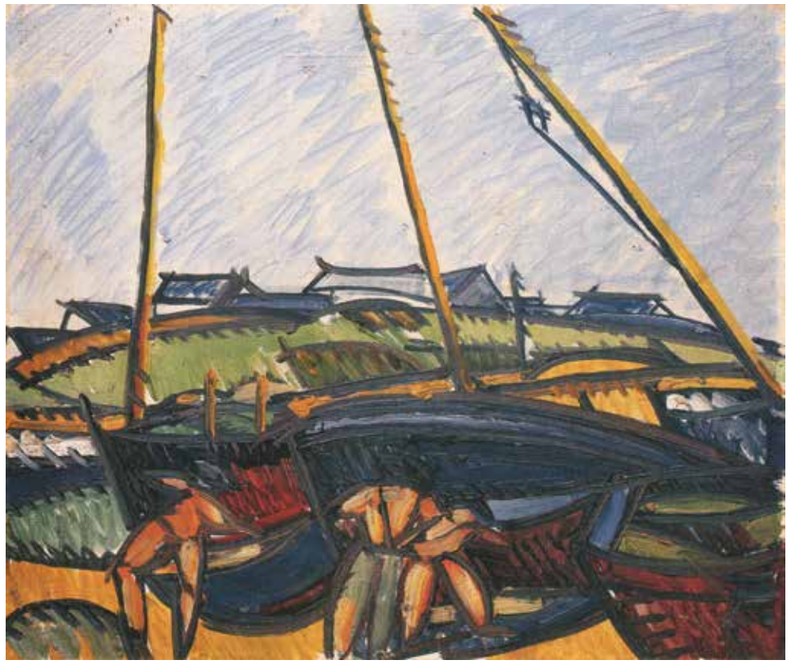


FIG. 5 – *Rhythmical Expression: Fishing Boats*, c.1913,
oil on canvas laid down on board, 17 ½ x 21 in. (44.5 x 53 cm). Private collection.

From this it is apparent that the *Rhythmical Expressions* need not have been abstract, although this might seem to be implied by their titles – even in the so-called *Washstand,* for example, many objects are identifiable, such as the jug, bowl, bar of soap,

shaving brush, razor, bowl of flowers and windows. Naturally, we are more able to 'read' objects in Cubist paintings (or, in this case, a Cubist-derived painting), given almost a century of exposure to them, than were the good folk of Manchester in 1913. Another of the identified paintings also catalogued as a *Rhythmical Expression in line and colour* (FIG. 5) is even easier to read, with figures, fishing-boats and their location all easily discernible. We can deduce either that the *Daily Mail* critic literally could not make out the objects or that he chose to ignore them, disingenuously, for the sake of sensationalism. The latter is more probable, yet it is important not to underestimate the perceptual difficulties which these new images delivered to the spectator. Even today, the overriding impression is not of description, but of energetic linear pattern consolidated by the attack of vivid colour.

Some of the press comment was more responsible than that in the *Daily Mail* and this has the dual advantage of giving us a more accurate insight into reactions at the time and allowing us to identify some more of the works which Hagedorn exhibited:

> The cinematographic effects of Karl Hagedorn will provoke criticism for his 'rhythmical expression in line and colour' supported by over a dozen examples of cryptic sketches, may mean one thing at two yards distance, something else at four yards, or nothing at all at both distances. Naturalism and individuality may go together, revolt against convention may be expressed in temperate limits, as in the case of Monet or Conder or Lavery, but little gain seems possible from the bizarre or unintelligible.
>
> (*Manchester Courier*, 23 Oct 1913)

To turn from Mr Hagedorn's vision of things, seen violently in prisms or recorded boldly in cubes, to the beauty and balance of Mr Preston's decorations, with their unerring sense of rhythm, their singing unity of tones and values, is to experience calm after stress, achieve harmony after experimental harshness. It matters not how one tries to make one's mood chime with Mr Hagedorn's, one is always haunted by the feeling that his works are so many experiments in pigments: that, let us say, allowing one to glimpse in flashes an ideal object through a kaleidoscopic jumble of tinted glass he becomes too preoccupied in refitting his glass pieces according to an up-to-date convention to care about the object.

(*Liverpool Courier*, 23 Oct 191 3)

Mr Karl Hagedorn and Mr Malcolm Arbuthnot are the most modern of the moderns whose work assails the eye on these walls, and their visions, not to say nightmares, are a distinct shock at the first blush. Mr Hagedorn's rhythmical expressions include one which happens to be a sea-green man – Robespierre was pink to him – another seems like a kitchen dresser after an earthquake, a third a badly-broken stained-glass window repaired with coloured wools, and a fourth, of which the colour is undeniably harmonious and pleasing, vaguely suggests a rich tessellated pavement violently repressing any tendency to definite pattern. In the etchings the same spirit produces curves and cross-lines such as might haunt the Christmas dream of a schoolboy gloomily oppressed with thoughts of Euclid.

It is easy to poke fun at these grotesques, but if one candidly seeks their virtues there is to be admit-ted, in all of them, harmony of colour and a kind of mental excitement in the sinuous or angular antics of the lines – something of the kaleidoscopic dazzle, without the kaleidoscope's repetition of design. Sometimes the colour, especially in Mr Arbuthnot's work, strikes you as violent, barbaric. Perhaps he wants it to be like that, and he may take it as a compliment when we say it is just the thing to appeal to very young children. In fact these pioneers suggest Lewis Carrol in paint: as is `Twas brillig and the slithy coves' to 'Sunset and evening star', so are these landscapes and buildings and amusing flicks and swirls of colour to 'naturalistic' painting.

(*Manchester City News*, 25 Oct 1913)

The *City News* critic, while adopting the usual negative, bantering tone, was able to propose that Hagedorn's work might have some positive qualities – 'harmony of colour and a kind of mental excitement' – and he was also able to grasp, and promote, the idea that Hagedorn's paintings chose not to be descriptive, that they sought to create something indefinite, and perhaps even sought to shock. In his assessment he may well have been influenced by Rutter's opening defence – given the day previous to publication – and, in particular, by his statement that 'we had progressed beyond the early Victorian idea that art was merely a question of representation. We asked of a picture not merely that it should tell us what the painter had seen, but what he had thought of what he had seen or felt. The painting must show the mental or emotional state of the artist'. Rutter was propounding one of the central tenets of the art of the twentieth century, which applies equally to literature, music, theatreand cinema, and Manchester was, for the first time, confronted with a new system of values in the visual arts.

From the three critiques quoted above, it is possible to identify, if tentatively, other works exhibited by Hagedorn and thereby to make our own assessment of his art at the time. 'Things seen violently in prisms or recorded boldly in cubes' might well have included a series of female nudes principally in blue and yellow (CAT. 4).

CAT. 4 – *Nude on One Knee*, watercolour on paper, 9 ¾ x 9 in. (24.7 x 23 cm).

The 'sea-green man' mentioned in the *Manchester City News* is surely CAT. 31, the painting now identified as *Portrait of a Woman* and dated 13. The journalist's confusion is easy to understand, since the paintings in the exhibition were not labelled and the catalogue described the picture only as a 'Rhythmical Expression in line and colour'.

The 'kitchen dresser after an earthquake' is clearly *Washstand* (FIG. 3), while the 'badly-broken stained glass window . . . of which the colour is undeniably harmonious and pleasing, vaguely suggesting a tessellated pavement' could well be the watercolour *Rhythmical Expression: Washstand.*

The etchings surely included items which were certainly both geometric and atmospheric enough to have elicited the idea of 'a schoolboy gloomily oppressed with thoughts of Euclid'.

What is most remarkable is that Hagedorn was the only artist of the group to be working in a modern idiom. Since no other artist in Manchester had adopted an advanced style, this suggests that Hagedorn had been influenced by art which he had seen somewhere beyond the confines of the region. The fact that one of the newspapers described him as 'Mr Hagedorn of Paris' not only indicates a possible source of influence, but also suggests that Hagedorn was seen as a foreign presence, an impression doubtless consolidated by his Germanic name, his art and his accent.

Paris did, indeed, effect a change in Hagedorn, as can be discerned by examining the work he did before he went there; but first it might be useful to summarise what is known of his origins and early training. His 1975 biography in the *Dictionary of British Artists working 1900-1950* records details supplied by the artist himself, but which are amplified by Mrs Margaret Harris. Whether or not Hagedorn was descended from the German Royal Family, the other details of his origins are certainly known to be true. Born in Berlin in 1889 and brought up in Freiburg im Breisgau, which lies almost directly between Strasbourg and Basel, he would have been about sixteen in 1905, when he came to Manchester to train in textile production. The notebook which he used to summarise his textile lessons shows his English improving through the years 1906 and 1907 when he was a student at the School of Technology. He also attended Manchester School of Art, and it was here that he formed friendships which were to prove significant, and where he met the fellow student who was to become his wife, Nelly Stiebel. In 1908 Hagedorn, with another student, founded the beginnings of a *Freundschaftsbund* in the German style. Originally, only two artists were involved – Hagedorn and Francis Sladen-Smith – and they entitled this miniature club *Der Künstler Zwei* (Artists Two). Although the group expanded over the next couple of years, the name was to remain the same.

One of the activities enjoyed by this small art association was the creation of a periodical publication – a friendship book which was made by hand, rather than being printed, its distribution surely restricted to members of the group (CATS. 8 and 9). The maximum number of 'copies' thereby created would have been nine, in 1913 when the membership peaked at that number. Among the papers left on Hagedorn's death was a bound volume recording the developing membership in the form of a growing tree. In the volume are drawings and watercolours done in the year 1912, when the periodical had reached Vol. 4.

The watercolours document, after a fashion, the travels which Hagedorn and Sladen-Smith undertook together at this period. Scenes studied include 'Beni Mora' – the

region around Venice, Freiburg – which Hagedorn would have wished to visit for personal reasons, and Paris. It was inevitable that two aspiring young artists would have wanted to spend as much time as possible in Paris, for it was here – as has been said – that the artistic sun shone most strongly in the early years of the century. News not only of Post-Impressionism, but of the development of Fauvism and Cubism had reached England, much to the confusion of the Manchester Press. Central to this process were impresarios like Frank Rutter and Roger Fry, and the importance of the exhibitions which they organised in Leeds (in 1913) and in London (in 1910, 1912 and 1913) cannot be over-emphasised. These exhibitions brought to Britain the work of the continental avant-garde, with artists like Picasso and Matisse being seen on these shores for the first time.

Simultaneously, British artists were making their way to Paris and engaging on courses of study there, at flourishing schools which catered for scores of foreign artists. Most famous among these was perhaps the *Academie Matisse* attended by a large number of Scandinavians. Among the British artists who spent time in Paris and for whom that experience was crucial were Duncan Grant, Frederick Etchells and J.D. Fergusson.

Although we have no record of any connections between Hagedorn and the Scot, Fergusson, the latter was to supply drawings for the periodical entitled *Manchester Playgoer*, to which Hagedorn contributed an essay in July 1914. This certainly suggests that they knew each other, and warrants speculation in other areas. It is known, for example, that in 1911 Fergusson made a painting (now lost) entitled *Rhythm*, and this could easily have inspired Hagedorn's use of *Rhythmical Expression* as a title. Indeed, Hagedorn exhibited a watercolour called *Rhythm in Blue* at the Walker Art Gallery's Autumn Exhibition in 1913. Further, Fergusson's association with leaders of the free dance movement of the time, like Isadora Duncan and Margaret Morris, may have helped to convince Hagedorn of the necessity of infusing his work with a pronounced rhythmic basis. The tango danced on the closing evening of the controversial Society of Modern Painters' Exhibition may be one more example of an interest in new movements and rhythms.

With Paris unchallenged as the centre of the world of modern art, it was only to be expected that Hagedorn and Sladen-Smith would swell the burgeoning foreign community there. It seems that Hagedorn was absent from Manchester from early 1912 to mid 1913 and, given later references to the fact that he actually studied with Maurice Denis there, he may have spent most of his *Wanderjahr* there. Certainly, he exhibited work at Parisian exhibitions. One work in particular, (FIG. 6), with a barge moored by a factory, excites speculation as to whether it was painted in Paris or Manchester. The answer may be that it was in Manchester that Hagedorn had developed this style of painting which sought to capture the distinctive poetry of the industrial townscape, substantially in emulation of Adolphe Valette, and had later discovered scenes in Paris which invited similar treatment. These watercolours of this time, quite

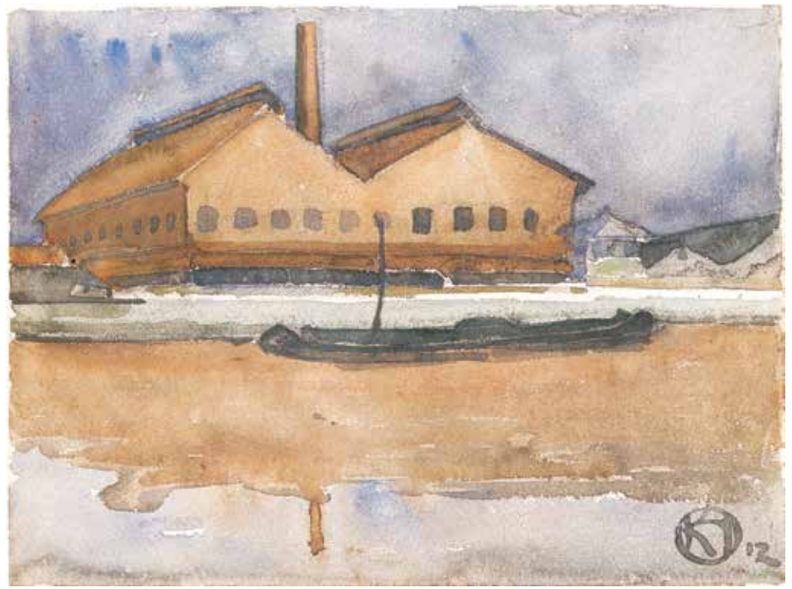


FIG. 6 – *Canal Boat moored by a Factory*, 1912, inscribed, bottom right, with monogram and date 12, pencil and watercolour on paper, 9 ½ x 12 ¾ in. (24 x 32 cm). Private collection.

freely handled, tend to have an overall unifying tone, generally of a rich blue, as do watercolours in the *Künstler Zwei* book.

The most significant event of Hagedorn's Parisian interlude was his meeting with Matisse. By the time the two Mancunians arrived in Paris, the French artist had closed his Académie, which would have held a natural attraction for them. After spending the first months of 1912 in Tangier, Matisse had now settled down to work in his Parisian studio at Issy-les-Moulineaux. It was there that Hagedorn gained admittance to Matisse on the 24th of June, a fact documented in a way which symbolises Hagedorn's adulation of the artist. Until the end of his life, Hagedorn kept by him the remains of a cigarette which Matisse had offered him. He fashioned a little envelope for it and inscribed it twice:

Juni 24.1912
Besuch bei Matisse
92 Rue de Clamart
mit Rik von Hool

"24 JUNI 1912"
CIGARETTE VON MATISSE
IN SEINEM ATELIER mit ihm GERAUCHT.

FIG. 7 – *Walking Nude*, gouache on paper, 16 ½ x 10 ½ in. (42 x 26.5 cm). Private collection.

FIG. 8 – *On the Beach*, 1912, pencil and watercolour on paper, 8 x 10 in. (20 x 25 cm). Private collection.

Hagedorn, then, admired Matisse's work and would have been aware of the *Dance* and *Music* compositions which Matisse had undertaken for his Russian patron, Shchukin. The simplicity of the composition, with the energetic rhythmic figures outlined against a sparse landscape background, had a pronounced effect on Hagedorn, as several compositions of the period attest (FIG. 7). Matisse's adventurous use of colour contrast, in this period generally setting rose and bright green against blue, was also decisive, as were the melodious, rhythmic contours which he lent to both figures and objects. A photograph of Hagedorn (FIG. 1), which must have been taken around this time, shows him seated in a boldly striped deckchair, with what must be one of his own works on the wall behind him – it is an act of homage to the kind of paintings which he would have seen in Matisse's studio on that fateful day. His *On the Beach* (FIG. 8), which is dated 1912, is another example of the impression which Matisse made on him, although Hagedorn has chosen to make the contours of both the clouds and the figures more regular and geometric than any that Matisse ever painted at that time.

Hagedorn seems to have returned to England in the early part of 1913, and the majority of the works which he exhibited in October that year must have been made in the ensuing months. Given his worship of Matisse and his *On the Beach*, it might

have been expected that *Washstand*, *Fishing Boats*, and other works would have displayed the imprint of the French master more openly. True, *Washstand* employs the contrast of pink against blue so beloved of Matisse at this time, but it also indicates that Hagedorn had turned his attention in other directions. Indeed, it exemplifies the willingness of artists of the period to continue to experiment in various different ways. Hagedorn would have encountered several '-isms' in Paris, including Cubism and Fauvism. He reflects the former in his choice of still-life as his subject-matter, which was always a favourite with Picasso and Braque – the main proponents of Cubism in its analytic phase. Also indebted to Cubist examples is the way that the relationship between the objects and their environment is re-interpreted bythe artist, with the rear wall finding its way closer to the spectator, and the top of the washstand tilting upwards to offer itself to him or her, together with the objects laid on it. They, in turn, are described in a facetted way, rather like some of the nudes which Hagedorn had painted earlier in the year. The facets often include the shadows of the object, another way of correcting the balance between object and environment, as if the object is seen through the process of time which shadows log.

But other features of the composition show that Hagedorn had looked hard at something outside the various styles being practised in Paris. The sense of energy and movement in the exhibited works excited the word 'cinematographic' from one of the reviewers. This feeling of the repetition of imagery, thereby reconstructing the passage of time, which is perhaps discernible in the black-and-white works (FIGS. 9-11), shows them to be related to the Italian movement described as Futurism, which Hagedorn would have known in the emerging form of the Vorticist movement led by Wyndham Lewis in England (see Richard Cork's essay). Finally, the small parallel barbs or vanes which run along several of the contours in *Washstand* were developed about the same time in paintings and designs made by the group who formed the Omega Workshops in London.

Hagedorn, then, like many of his peers, was searching for a contemporary mode of expression and employing the various new means which were at hand. The result conveys something of the energy which was universally felt to be part of the new century, and attempts to relocate the object within space and time.

How Hagedorn viewed his own works we know from an article which he published in the *Manchester Playgoer* of July 1914 – an article which shows him to have possessed the zeal of the reformer, if not the precise thought of the theoretician. He used as illustrations an etching of 1911 and a painting, made in the same style as *Fishing Boats*, showing a view of Granville on the North Western coast of France, not far from St. Malo. Hagedorn's essay is entitled *Expressionism in Painting* and begins thus: 'It was interesting work to introduce some time ago a form of painting, hitherto unknown to many people in Manchester' and continues: 'Original expression of individuality is the greatest form of art – only few have attained it and those few only by dint of much thinking.'

FIG. 9

FIG. 10

FIG. 11

FIG. 9 – *Rhythmical Expression: Teapot*, 1913-15,
pencil and black ink on paper,
9 ½ x 8 ¼ in. (24.2 x 21.2 cm).

FIG. 10 – *Rhythmical Expression: Landscape with Figures*, 1913-15,
black ink on paper,
10 ¼ x 8 ¼ in. (26 x 21.2 cm).

FIG. 11 – *Rhythmical Expression: Bathers*, 1913-15,
pencil and black ink on paper,
9 ¼ x 7 ½ in. (23.4 x 19.2 cm).

He then describes his development from the time when he was still fascinated by Impressionism (in 1910) to the time, three years later, when he learned `to represent the intellectual as well as the emotional side that influences the pictorial subject, also to let these be the primary causes that prevail before the mere rendering of subject'. His final sentence becomes a rallying cry: 'We should throw away old and conservative conventions in order to give encouragement and air to a movement that endeavours to create a representation and expression of our own period in its fullest sense'.

Hagedorn uses the term Expressionism to describe modernism in the widest sense. In the course of his essay he propounds the idea that art need no longer represent the subject in a conventional manner, since that function has been taken over by photography. Further, it is form which is the core of art:

> Arrangement must be and always will be the essential in painting, metre in poetry, time in music. ... A day will come when people will see as much beauty in a decorative arrangement of lines and circles as they see now in a laboured masterpiece of the Pre-Raphaelite school, which may have taken years to paint.

And as examples of artists who have pushed the cause of art forward, he cites Whistler, Picasso and Severini, the Futurist.

This, then, was Hagedorn's stated position at the beginning of the First World War when his most recent work had been recognised as having 'Cubist tendencies', perhaps the same tendencies exhibited to a certain degree, both by Britain's Vorticists and by the adherents of the Omega workshops.

The war, as for many, was to be an interruption for Hagedorn. For the first year or so, he was able to carry on working in a normal way and exhibited work both in Paris and in London. Being German, he clearly did not rush to volunteer; instead he became a naturalised Briton, and subsequently married Nelly Stiebel in 1915. As late as March 1916, he was still exhibiting at the Allied Artists' Association in London, where he received complimentary notices for his painting of *Bathers* (FIG. 12):

> The best thing in this show that is so unequal – so revolutionary in one aspect and then again so mild and amateurish in another – is a singularly vivid impression, *Bathers* by Karl Hagedorn (presumably a Scandinavian). A company of young men entirely nude and of young women half-clad in sombre tight-fitting dresses are bathing from a tongue of grass-grown land in the midst of a lake overshadowed by bare green hills. The methods of the artist, if extreme, are in this case fully justified. The leaping, the diving, the swimming movements of these men and women, in the full energy of youth and strength, are given with surprising truth and daring.
>
> (Sir Claude Phillips, *The Daily Telegraph*, 13 March 1916)

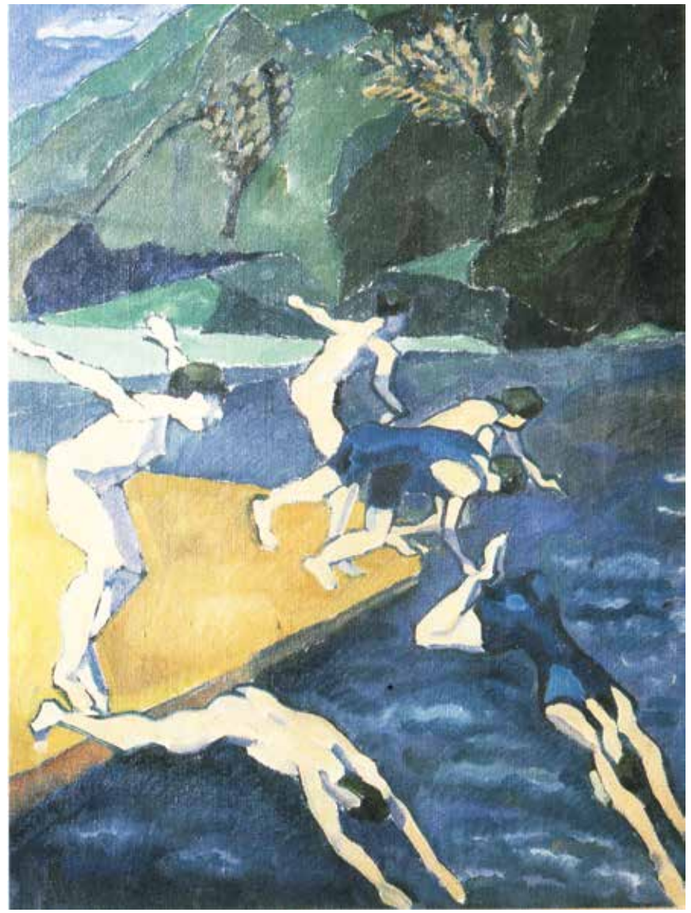


FIG. 12 – *Bathers,* 1914-15, oil on canvas, 36 x 18 ¼ in. (91.5 x 46.5 cm). Private collection.

Another review identified Hagedorn and C.R.W. Nevinson as 'Futurists or Cubists or Synthetists, or whatever we may be allowed to call them'. (*The Westminster Gazette*, 24 March 1916). And elsewhere:

> Fortunately the Cubism of Mr Nevinson and Mr Karl Hagedorn does not sacrifice too much. By eliminating inessentials they intensify the reality of what is left; they seize on forms and colours, co-ordinating and harmonising them into a unity that becomes a true image of their feeling for nature without ceasing to be an image we may recognise.
>
> (*The Westminster Gazette*, 27 March 1916)

Obviously, the critics had, to an extent, been educated by the artists. Certainly, in May of that year when the Society of Modern Painters held its third exhibition in Manchester, a new critical awareness had taken hold:

> We are very far from thinking that a painter has practised a fraud on the public unless he presents a recognisable and detailed likeness of a concrete scene. But if artists are to [produce] more or less abstract form, we are quite sure that oil paint and watercolour are not the best medium to use – the logical course .... is to turn to other materials – mosaic, stained-glass, embroidery, textiles or wood-inlay.
>
> Mr Hagedorn's pictures, which are both more varied and more reasonable than formerly, need in this way to be presented in some material that would itself give satisfaction to the eye.
>
> (*Manchester Guardian*, 17 May 1916)

Despite the more tolerant stance of the critic, it might be suggested that Hagedorn had chosen to exhibit some less advanced work, for one item was entitled *Observatoire, Paris,* and may well have been done in Paris before he developed his modernist style.

A handful of works are traceable from Hagedorn's war years, and a few in the immediate post-war era. The opportunity to paint could not have presented itself too often and materials were scarce – the paper on which he drew one of his wartime companions is of very poor quality. The few photographs which remain in the family's possession verify that other soldiers of non-British origin were part of his unit in the Middlesex Regiment where he rose to the rank of Lance Corporal.

As might have been expected, he won first prize in an art competition while in the army for a work entitled *Labour Company Loading Trains at Bray-Dunes*. Bray-Dunes lies about fourteen kilometres from Dunkirk and had been a resort before the war turned it into the site of an aerodrome designed to intercept German raiders on their way to and from England.

Other pictures allow us an insight into his war, for after it was over, he showed some 'battle-scarred landscapes' at the Allied Artists' Association in July 1919. These included *Dug-outs near Kundahar, Pelawar Farm near Wolverghem* (correctly Wulverghem) and *Devastated Area, Mount Kemmel*, all areas close to the Front. Mount Kemmel itself was the scene of heavy fighting and alternating possession throughout spring and summer of 1918. Hagedorn was there in March 1919 to record the devastation of an area which was soon to be given over to cemeteries.

A month earlier he had created the autograph poster advertising a fundraising event at Hazebrouck, a railway junction which acted as a transport centre for the British Army, after its liberation in August 1918.

Hagedorn's war works, and those made in the two years following the war are totally different from the earlier modern style. Their purpose is simply to record, as it were, camera-like, rather than to invent. After an obviously cheering trip to the Torquay area, he settled, in 1920, to watercolours of the northern industrial townscape, and of men at work, subjects which his erstwhile exhibiting colleague Nevinson, had also employed (FIG. 13).

As Richard Cork's essay tells us, the force of modernism in England had been blunted by the war. The optimism and energy of invention to which the early years of the new century had given birth were replaced by a stunned conser-vatism. The coterie which had earlier committed itself to transforming society through visual shock tactics now applied itself to an art which might console that public rather than energise it. It was within this climate, however, that Hagedorn created some of his most appealing work. He developed, in particular, two sides of his talent, each of which seems to be a logical development of his earlier `Cubistic tendencies'. Through 1922 and 1923, after moving to Derbyshire, he painted a series of local landscapes which fused the geometric principles of his earlier black-and-white works with his new concern for the recording of local landscape. In an amalgam of pen and ink and watercolour or gouache, he created some startlingly attractive and fresh visions of locations in Derbyshire and Cheshire (CATS. 23, 25-28). Looking carefully at these works, one becomes aware that these felicitous compositions, founded as they are on a harmonic, rhyming use of arcs and straight lines, constitute a positive, optimistic vision of the incursion of man into the landscape. This is no embittered revelation of the ills of the Industrial Revolution but a revival of Hagedorn's earlier optimistic belief in progressthrough invention. Neither did he attempt, at this stage, to disown his earlier work, as is borne out by the fact

FIG. 13 – *Stockport*, 1920,
pencil, pen & ink and watercolour on paper, 13 ¾ x 20 ¼ in. (35 x 51.5 cm). Private collection.

that he exhibited, in 1923, his *Still-Life with African Sculpture*, surely the painting of 1915 (FIG. 4).

The foresight and planning which is evident in these watercolour views was clearly central to their success. Hagedorn made this clear when he gave a lecture to the Royal Society of British Artists in 1939. The core of his advice was towards the control of composition. He was most precise:

> You may have a half-Imperial sheet, say 15 x 22. In my reflection of the scene in front of me I have determined what I am going to get into my picture . . . having decided on my size I apply what is known as the Golden mean better known as the Section d'Or. The proportions thus found by mathematics seems to be queerly instinctive in the human mind with a sense of beauty of proportion. The Golden mean seems to be an instinctive example of a fundamentally perfect proportion.

He then went on to describe exactly how he carefully measured the displacement of intervals on his sheet of paper and how this process could be applied

to making landscapes `from your hotel bedroom at the sea-side'. These habits, and skills, are as much those of the designer as of the artist, and indeed Hagedorn had, by this time, discovered in himself a talent for design. His early textile training must certainly have helped but he was willing to turn his hand in several directions. Most impressive, perhaps, are his posters and book covers, some of which achieved approval in the design press at the time. His *Buy British* poster of 1927 for the Empire Marketing Board (CAT. 41) employs the repetitive, geometric forms reminiscent of Futurism, yet translates them into national red, white and blue. It is remarkable that television coverage of the Trooping of the Colour still concentrates on flattened overlapping planes and repetition of form throughout.

Hagedorn undertook much design work throughout the 1920s for charity. In particular, he designed the posters for the University of Manchester Rag Week, and his designs doubled as covers for the Rag publication, *The Rag Rag* (CATS. 42-45). Over a period of eight years, from 1924, he brilliantly reinterpreted the required motifs of sun and serpent in dazzlingly witty designs. In addition, his *Shippers' Tickets* won him a Grand Prix in Paris (CATS. 59-70).

CAT. 5 – Poster: Osman Towels,
signed, top left: Hagedorn,
print, 13 x 8 ¼ in. (33 x 21 cm).

CAT. 6 – Design: Osman Sheets,
signed, top left: Hagedorn,
print, 13 ½ x 9 in. (34.5 x 23.1 cm).

A fair number of other design works exist, principally for textile firms, but also including covers and headings for the *Radio Times*, a publication which employed some of the best artists of the period. The *Radio Times* also published views of sites in London by Hagedorn. Most enchanting among the designs which he left are a number of poster designs, which he obviously created as samples for potential employers. Each of them displays his rigorous sense of proportion, clearly the result of the use of ruler and compasses, and his bold sense of colour.

Just when and why Hagedorn chose to revise his manner is somewhat in doubt. The largish landscape watercolours which he made while travelling show a loosening of tension, and a gradual move towards closer representation. Leslie Worth, who taught with Hagedorn during the late 1940s, tells that he was convinced by Randolph Schwabe, a friend who bore high office at the Slade School of Art, that representation was the first duty of the artist – something which represented a complete turn-about from Hagedorn's beliefs of the teens.

A second version, given by Mrs Margaret Harris – Hagedorn's niece – attributes the change in manner to the tragic death of his daughter at the age of twelve in 1928. Harris suggests that, in order to reduce painful memories, he disowned his early work which was consequently suppressed until after his death.

However, Richard Cork – a specialist in the period – points out that Hagedorn was only one among many artists who revised their modernist style in the aftermath of the war. A child of his time in the heady pre-war years, he was equally a child of the more staid twenties.

Whatever the truth of the matter, by the time he and his family moved to London in 1927 he was working in a substantially representational style, and the watercolours which he exhibited in the early thirties are in the style which he was to maintain for the rest of his life. He devoted the remaining thirty-odd years to his watercolour work, to teaching and to various administrative positions within the art community. Leslie Worth attests to his fascination with shipping, and several examples of his loving attention to the character of the small harbour are included in the exhibition.

Given the schisms which perennially exist within the art world between experiment and tradition, between abstraction and figuration, it is a delight to discover a career which encompasses all aspects. Whether Hagedorn's work is figurative or non-figurative, it always displays the firm geometrical base which he promoted in his 1939 lecture. And certain visual themes which preoccupied him in his pre-modernist period persisted to the end. His *Three Bridges from Cannon Street* mirror his *Bridges on the Seine* of about 1912. In each, he presents a poetic view of a receding townscape measured by overlapping bridges. Man's innovations in architecture and engineering occupy centre stage – surely a perception of the world bred in him by his training in Manchester, the city he adopted, and to which he brought modern art in 1913.

This essay previously appeared in *Manchester's first modernist: Karl Hagedorn 1889-1969*,
The Whitworth Art Gallery in association with Chris Beetles Ltd. (exhibition catalogue, 1994).

CAT. 7 – *Woman*, 1910,
inscribed with monogram and date 10,
pencil and watercolour on paper,
14 x 10 ¾ in. (35.6 x 27.3 cm).

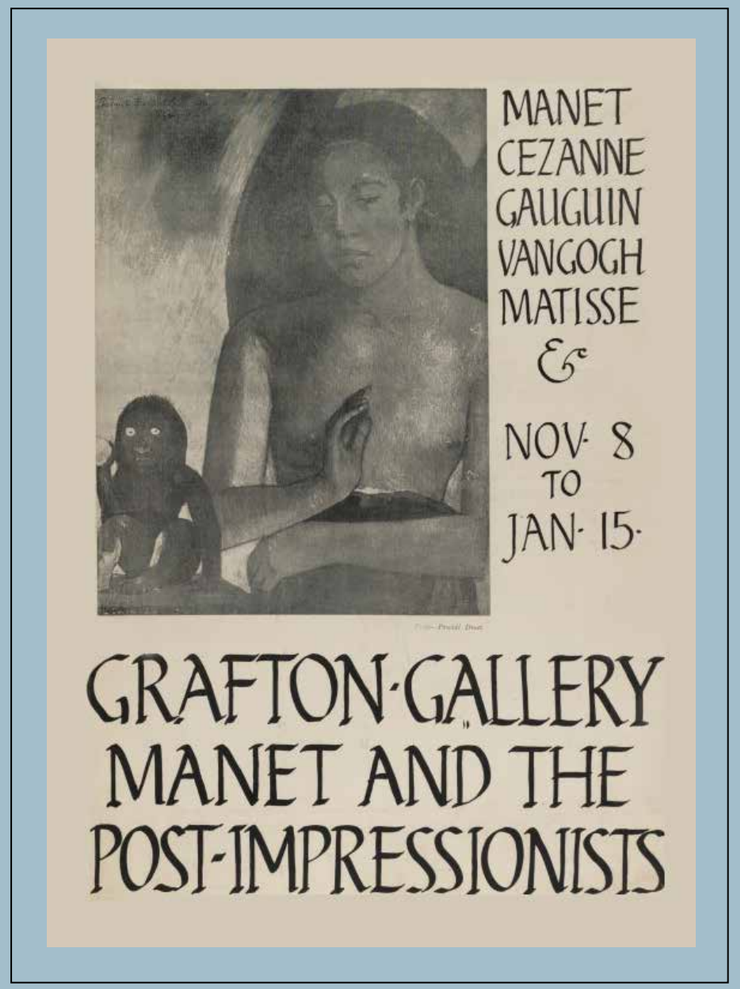


FIG. 14 – Poster for the Grafton Gallery's *Manet and the Post-Impressionists* exhibition of 1910.

The British Avant-Garde: from 'Art-Quake' to Armistice

By Richard Cork

On 5 November 1910, the art critic of *The Times* visited the press view of an exhibition as subversive as the Gunpowder Plot three centuries before. Unlike Guy Fawkes' thwarted Parliamentary explosion, though, this show really did blow up. Reeling from the combined discharge of the paintings assembled at the Grafton Galleries in London, the stunned and angry critic declared that the exhibition 'throws away all the long-developed skill which past artists had acquired and perpetuated'. Incandescent with fury, he concluded that 'it begins all over again – and stops where a child would stop.... it is the rejection of all that civilisation has done'.[1]

Today, the principal artists assembled in this survey are ranked among the most outstanding painters of their era. Roger Fry, the critic who selected them, wanted to concentrate on the great triumvirate of painters who dominated avant-garde art after Impressionism. Positioning Manet as their forerunner, he devoted most of the wall-space to an extensive range of canvasses by Cézanne, Van Gogh and, with the most generous number of works, Gauguin. Their impact amounted to 'the Art-Quake of 1910', as Fry's collaborator Desmond MacCarthy later described it, explaining that the show aimed at 'no gradual infiltration, but – bang! an assault along the whole academic front of art'. [2]

All the same, neither Fry nor MacCarthy could have foreseen the astonishing antagonism and notoriety aroused by their exhibition. During its three-month run, *Manet and the Post-Impressionists* (FIG. 14) quickly became the most scandalous art show ever mounted in Britain. It ultimately shaped the sensibilities of an entire generation, prompting Virginia Woolf to make the extravagant claim that 'on or about December 1910 human character changed'. [3] But few of the hundreds of visitors who streamed through the Grafton's rooms every day wanted to agree with her. As the exhibition secretary, MacCarthy had to supply a special book where they could write down their apoplectic comments, and the newspaper cartoonists were equally uninhibited. H.M. Bateman's drawing, headlined 'Post-Impressions of the Post-Impressionists', [4] showed a top-hatted gentleman arriving at the exhibition, dapper and dignified, only to totter out with buckled legs, gaping mouth and uncontrollable perspiration.

Why did the British public react as if they had been exposed to some appallingly infectious disease? Part of the answer lies in their ignorance of the art on display.

Although the exhibits had mostly been produced a quarter of a century earlier, they seemed to the Grafton's shell-shocked visitors as alien and unexpected as the very latest eruptions in contemporary art. Manet, whose *A Bar at the Folies-Bergeres* provided the survey with the first of its many masterpieces, was disturbing enough to eyes not yet at ease with Impressionism. But Van Gogh's vehement distortions, Cézanne's brusquely-simplified forms and Gauguin's flat, pattern-like colours launched an unprecedented assault on the viewers. The cumulative effect of the two hundred and twenty-eight images on display amounted to a flagrant denial of everything they valued about art.

Some of the most virulent condemnations came from senior artists, who felt professionally threatened by the heretical Post-Impressionist innovations. John Singer Sargent, virtuoso concoctor of polished society portraits, opined of the exhibits that 'I am absolutely sceptical as to their having any claim whatever to being works of art'.[5] And Charles Ricketts, having resisted another critic's proto-Fascist suggestion that the pictures should all be burned, argued in favour of their preservation only because they might be useful to 'the doctors of the body and the students of the sickness of the soul'.[6] Once they heard about Van Gogh's mental torment, the most outspoken antagonists of the show did not hesitate to equate it with outright lunacy. Robert Ross, once an enlightened ally of Oscar Wilde, announced that Van Gogh's work was nothing but the 'visualised ravings of an adult maniac'.[7] The normally liberal poet Wilfred Scawen Blunt was just as dismissive, deciding that the exhibition demonstrated the 'gross puerility which scrawls indecencies on the walls of a privy…They are works of idleness and impotent stupidity, a pornographic show'.[8]

In the light of such inflammatory comments, it seems surprising that the police did not descend on the Grafton, bolt its doors and arrest Fry at once. But the furore succeeded only in magnifying the show's scandalous attraction and sending even larger crowds surging through the gallery's portals. While astounded by what they found there, many visitors would have secretlysavoured the illicit frisson of gazing at pictures which some even regarded as sinister symptoms of political unrest. The hysterical E. Wake Cook, writing in the *Pall Mall Gazette*, came to the paranoid conclusion that Post-Impressionism was 'the exact analogue' to the 'criminal Anarchism which accompanies Socialism like its shadow'. [9] What purported to be an art exhibition was nothing less than a dastardly smokescreen, veiling a threat to the very stability of the British Empire. And Fry found himself shunned as a pariah, even by many of those he had earlier counted among his friends. They could not square Fry in his new role with the man who, in the late nineteenth century, had become a widely respected historian and connoisseur of Renaissance art. A Quaker with a substantial private income, he had been Curator of Painting at the Metropolitan Museum of Art in New York since 1905. His reputation was so high that the Directorship of the National Gallery in London was offered to him – a post he declined. Known as a sensitive critic and a serious yet dogged painter, Fry became converted to the Modern Movement only when he saw two of Cézanne's pictures in a 1906 exhibition. Here, at the age of forty, he cast aside his former scepticism and began to convince himself that Cézanne, as well as being the true heir of the old masters, pointed the way forward. Fry agreed with the prominent German art critic Julius Meier-Graefe, whose widely influential book on modern art was published in English in 1908, that Van Gogh, Gauguin and Cézanne were 'expressionists' who inherited Manet's mantle and renewed his revolutionary initiative.

If the Grafton Galleries had not suddenly found a gap in their programme, however, Fry might never have mounted his revelatory show. It was put together in a hurry, and MacCarthy later confessed that he had 'never seen the work of any of the artists exhibited'.[10] Even Fry was still learning about the painters whose canvasses he now busied himself requesting from the Paris dealers. Looking back on the process of selection, he afterwards regretted his failure to acknowledge the true stature of Seurat, who was only represented by two pictures at the Grafton.[11] Acute pressure of time even meant that he let MacCarthy travel alone to choose the Van Goghs from the collection of the artist's sister-in-law in Amsterdam. Judging by the prices she was asking, extraordinary bargains were on offer at the exhibition: the best of Vincent's pictures cost £120 each, including one of the finest paintings from the *Sunflowers* series.

The crusading confidence which guided the show's selection was notaccompanied by any certainty over its title. MacCarthy related how he, Fry and 'a young journalist who was to help with publicity' met to consider the show's name. Following Meier-Graefe's example, Fry 'first suggested various terms like "Expressionism", which aimed at distinguishing these artists from the Impressionists; but the journalist wouldn't have that or any other of his alternatives. At last Roger, losing patience, said: "Oh, let's just call them Post-Impressionists; at any rate, they came after the Impressionists." '[12]

In this rushed, almost offhand way, Fry coined the label which has henceforth been generally applied to the three painters dominating his show. But he demonstrated remarkable caution over the younger artists on view, the progeny whom the Post-Impressionists were supposed to have sired. Picasso and Matisse had only two or three paintings each, and Fry omitted the Cubist work which Picasso was then producing.[13] Its exclusion doubtless reflected Fry's own reservations about the increasingly austere and arcane development of Cubism. But contrary to his opponents' claims that he was merely iconoclastic, he may also have decided that Post-Impressionism was quite enough for the public to cope with in this particular exhibition.

Despite the vilification it aroused, *Manet and the Post-Impressionists* eventually came to be seen as a landmark event. Britain was at last forced to shed its insular ignorance and confront the radically-changing direction of European painting. `There comes a point when the accumulation of an increasing skill in mere representation begins to destroy the expressiveness of the design', argued Fry and MacCarthy's catalogue preface, explaining how the adventurous artist `begins to try to unload, to simplify the drawing and painting by which natural objects are evoked, in order to recover the lost expressiveness and life.'[14] This, in essence, was the ambition uniting all the diverse artists in the show. And an emergent generation of painters in Britain was decisively impressed by the work they found at the Grafton Galleries. The old guard at the Royal Academy may have denounced it as 'nightmare art', but the most enterprising young painters realised that the so-called madness of Post-Impressionism had transformed the possibilities open to them as the new century asserted its right to challenge orthodox ideas. However urgently Professor Tonks pleaded with his students at the Slade School of Fine Art to avoid the `contamination' of the show,[15] they were enormously stimulated by its audacity. Nor was the burgeoning spirit of renewal confined to London. Fry's friend Clive Bell remembered how `from all over the country came requests for reproductions, lectures and books about modern painting'.[16] The shockwaves sent out from the Grafton's seismic upheaval never subsided, and the disturbance it initiated soon transformed the work produced by the most adventurous members of a remarkably precocious Slade generation.

David Bomberg, Christopher Nevinson, William Roberts, Stanley Spencer and Edward Wadsworth were among the liveliest of the young painters influenced by the Post-Impressionist exhibition. Their excitement intensified in March 1912, when the Italian Futurists mounted their noisily-publicised and provocative London exhibition at the Sackville Galleries. Major canvasses by Boccioni, Carrà, Russolo and Severini [17] presented their disorientated viewers with a fiercely energetic vision, fired by the belief that the modern world was a blurred, whirling machine-age dynamo. Speed inspired the Futurists to rhapsodise about the industrial vigour of the new century, and the belligerence with which they announced their existence inspired some of the Slade students to adopt a new combative vitality of their own.

They were not alone in their awakening determination to overhaul British art. By this time, Fry had gathered around himself another group of painters committed to experimentation. Still an ambitious artist in his own right, he wanted to encourage the growth of mural decorations in the Post-Impressionist style. So he masterminded a cycle of large-scale wall paintings in the dining room of the Borough Polytechnic in South London.[18] Duncan Grant's *Bathing* (FIG. 15) was the most outstanding canvas produced for this scheme, and it proved that he had learned a great deal from Matisse in his search for rhythmic

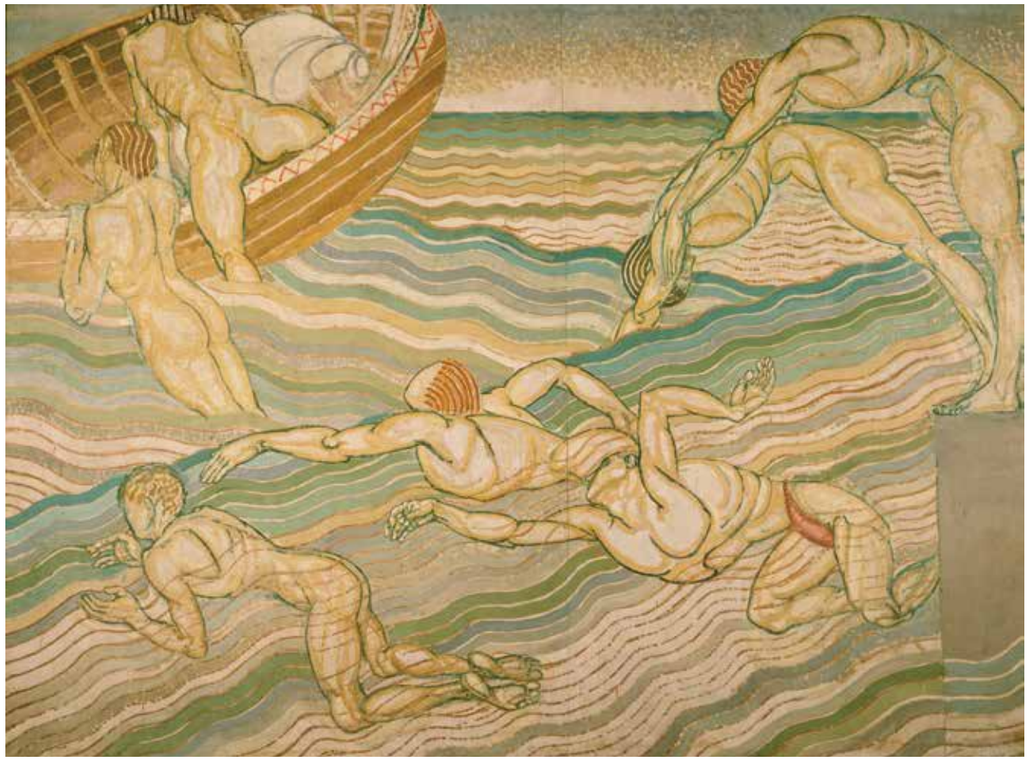


FIG. 15 – Duncan Grant, *Bathing*, 1911,
oil on canvas, 90 × 120 ½ in. (228.6 × 306.1 cm) ©Tate, London 2017

simplification of form. When Fry organised his *Second Post-Impressionist Exhibition* at the Grafton Galleries, in the summer of 1912, he included several young British painters in a special section. They proved that the spirit of innovation was no longer confined to the continent. Vanessa Bell and Frederick Etchells joined Grant among the Bloomsbury artists specially favoured by Fry, but the inclusion of Wyndham Lewis confirmed the fast-growing reputation of another painter bent on extreme renewal. 'The battle is won', claimed a triumphant Clive Bell in his catalogue essay. 'We all agree, now, that any form in which an artist can express himself is legitimate. . .We have ceased to ask, "What does this picture represent?" and ask instead, "What does it make us feel?" We expect a work of plastic art to have more in common with a piece of music than a coloured photograph.'[19]

Plenty of the visitors to this much-debated exhibition, which incorporated Russian artists as well as Picasso's Cubist work and Matisse's recent sculpture, still disagreed vehemently with Bell's argument. But a growing number of young British painters were sympathetic to Fry's standpoint, and some of them joined him in the founding of the Omega Workshops in 1913. There, working from elegant Fitzroy Square premises, they applied the principles of the new art to the decoration of walls, textiles, furnishings and rugs.[20] Commissions enabled them to produce entire interior schemes, most notoriously at the *Daily Mail*'s *Ideal Home Exhibition* in the autumn. At this stage, however, Fry suddenly found himself under attack by a group of four disaffected Omega artists: Lewis, Wadsworth, Etchells and Cuthbert Hamilton. Accusing him of bolstering his own reputation at their expense, they stormed out of the Workshops and soon established a rival organisation called the Rebel Art Centre.[21]

Part of their initial plan was to compete with the Omega for interior decoration commissions. In the summer of 1912, the most effervescent of all these schemes had been unveiled at the Cave of the Golden Calf an uninhibited cabaret club run by the outrageous Madame Frida Strindberg, former wife of the Swedish playwright.[22] The underground premises off Regent Street were enlivened with clangorous murals by Spencer Gore and Charles Ginner, two leading members of the Camden Town Group. But Lewis's monumental painting *Kermesse* was even more startling, and along with sculpture by Jacob Epstein and Eric Gill it ensured that the Cave enjoyed immense acclaim. Lewis hoped to build on its success at the Rebel Art Centre. He carried out inventive schemes for settings as disparate as a Belgravia dining room and a restaurant near Tottenham Court Road. But his formidable energies, as writer and artist alike, were mainly channelled into the birth of an eruptive avant-garde movement: Vorticism.

Its advent was announced, in July 1914, by the publication of the aptly named *Blast* magazine. Edited by Lewis, who wrote many of the polemical essays within, this high-spirited and belligerent organ set out to demolish the lingering legacy of nineteenth-century culture. Despised people and institutions were blasted, others blessed. The principal thrust of the manifestos, however, centred on the emergence of a British movement to rival Cubism, Expressionism and Futurism. The Vorticists had no time for the traditional still-life and figure-subjects favoured by the Cubists. Nor did Lewis and his allies approve of the rapturous romanticism with which the Futurists lauded the machine age. *Blast* placed the mechanised urban world at the heart of its concerns, but took a cooler view than the Italians. Britain, after all, had been the first country to experience an industrial revolution. Hardness, rigid definition and an utter lack of sentimentality were the Vorticists' preferences. Seeking to explain themeaning of the movement's name, Lewis told a friend to think 'of a whirlpool . . . At the heart of the whirlpool is a great silent place where all the energy is concentrated. And there, at the point of concentration, is the Vorticist.' [23]

The illustrations, scattered among *Blast*'s thick, typographically ballistic pages proved that a sizeable array of young artists were aligned with Lewis' cause. Apart from the painters who had stormed out of the Omega with him, the young London-based French sculptor Henri Gaudier-Brzeska signed the manifesto. So did the precocious ex-Slade student William Roberts, and two women, Jessica Dismorr and Helen Saunders. Along with the poet Ezra Pound, who had christened the movement and promoted it in his critical writings, the Vorticists seemed set fair to make British art as vital and innovative as any of its continental counterparts.

Two outstanding artists, David Bomberg and Jacob Epstein, stopped short of becoming *Blast* signatories. But they shared many of the Vorticists' concerns. In July 1914, the same month that *Blast* appeared, Bomberg's first one-man show opened at the Chenil Gallery in Chelsea. It proved that, at the age of 23, he was already one of the most audacious and impressive painters of the British avant-garde. His most recent large canvas, *The Mud Bath*, arrived at a harsh, severely simplified and clean-cut

FIG. 16 –
Wyndham Lewis (1882–1957),
The Crowd, 1914-15,
oil and pencil on canvas,
79 × 60 ½ in.
(200.7 × 153.7 cm)

way of defining energetic figures caught halfway between humanity and the machine world. 'I APPEAL to a *Sense of Form*', Bomberg wrote in his catalogue credo, explaining that 'where I use Naturalistic Form, *I have stripped it of all irrelevant matter*. I look upon *Nature,* while I live in a steel city. Where decoration happens, it is accidental. My object is the *construction of Pure Form*.'[24]

Jacob Epstein could easily have arrived at a similar statement when developing his *Rock Drill* sculpture. Commenced in 1913, it was his most experimental early work and celebrated, at first, the triumphant power of the white plaster driller straddling a black machine mounted on its tall tripod. The drill was real, purchased second-hand like a Duchampian ready-made. But the figure was modelled by Epstein, who displayed this towering ensemble at the London Group exhibition held at the Doré Galleries in June, and Epstein's stern assertion of mechanised, phallic strength would have appeared thoroughly at home alongside the work shown there by Lewis (FIG. 16), Gaudier-Brzeska, Wadsworth, Roberts and their allies.

It was, however, the end of an avant-garde momentum rather than the beginning. By then, the First World War was already approaching its first anniversary. A growing number of avant-garde artists became embroiled in military service, and the opportunities for continuing to make work grew limited. After publishing a 'War Number' in July 1915, *Blast* was itself blasted by a conflict far greater and more bloody than anything which the Vorticists wanted to achieve in aesthetic terms. The sombre 'War Number' contained a black-bordered obituary notice, tersely reporting the death of Gaudier-Brzeska in battle. The urge to revolutionise British art, which had by now spread from London to excite painters like Karl Hagedorn in regional centres, would soon be obliterated by the accelerating horror of the carnage on the Western Front.

Nobody could have predicted just how devastating the war became. By 1916, when the Somme campaign caused even more savage decimation on both sides, the loss of human life had affected most families in Britain. Epstein summed up the gathering sense of trauma by making drastic alterations to his *Rock Drill*. After dispensing with machine and tripod alike, he lopped off some of the driller's limbs as well. Although the remaining figure was cast in bronze, he now looked wary and vulnerable. The embryonic form of a child, lodged so incongruously within his stomach, seems dangerously exposed. The forlorn, damaged driller peers out in search of possible assailants, unable to ensure the protection of the new generation about to be born.

There was a moment, near the war's end, when a surprising number of experimental artists were given the chance to work on monumental paintings. In Ottawa, the Canadian War Memorials Fund commissioned Bomberg, Ginner, Lewis, Roberts and Wadsworth to produce immense canvasses for a proposed building. And in London, a similar scheme for a Hall of Remembrance elicited remarkable contributions from, among others, Paul Nash and Stanley Spencer. Neither building was erected, and the paintings have spent much of their time since then in museum storage. They include some of the most powerful British art of the period, but the styles adopted in these images prove that the avant-garde had been forced to reconsider its pre-war priorities. The move away from abstraction towards a more representational idiom was dictated partly, at least, by the official bodies responsible for these commissions. Their demands, however, coincided with a widely-felt need among the artists themselves to retreat from the vision put forward in their pre-1914 work.

Before the war, they had regarded the machine as an agent of construction, placing its undoubted dynamism at the centre of their art. But the protracted devastation on the Western Front and elsewhere changed everyone's perceptions irrevocably. In the first fully-industrialised conflict to involve the world's major nations, the machine emerged as an agent of unparalleled catastrophe. Never before had soldiers been decimated with such swift and callous efficiency. The wholesale annihilation caused by inventions as powerful as the rapid-fire machine gun meant that all the pre-war fascination with urban modernity gave way to a desire for more tranquil alternatives.

Summing up his own change of vision, from an ardent faith in Futurism to a more traditionalist stance, Nevinson declared in 1919 that 'the effect of war has been to create among artists an extraordinary longing to get static again. Having been dynamic since 1912, they are now utterly tired of chaos. Having lived among scrap heaps, having seen miles of destruction day by day, month after month, year after year, they are longing for a complete change. We artists are sick of destruction in art'.[25] His comments help to explain why Lewis, in the same year, failed in his attempt to resuscitate Vorticism and publish a third issue of *Blast*. His friends' earlier thirst for extreme innovation was replaced by a need to re-examine their relationship with tradition. The experience of war had bred in them an overwhelming need for consolation. Nevinson, after a memorable visit to New York, eventually turned to landscape themes. So did Bomberg, who travelled to Palestine in the 1920s and underwent a profound metamorphosis in his approach to painting. Wadsworth, whose pre-war enthusiasm for industrial cities had been second to none, ended up concentrating on the stillness of seashore locations. Even the fiery Lewis spent an increasing amount of time painting portraits, and eventually realised that abstraction had been, for him, a cul-de-sac.

All over the country an urge to 'return to order' took hold. Even Paris, whose artists had proved so uncompromising in the pre-1914 era, became preoccupied for a while with the past. Picasso's neo-classical phase could hardly have seemed further removed from his earlier Cubism, and Matisse recoiled from the analytical austerity

of his most rigorous wartime paintings. Hagedorn's adoption of a more conservative approach during the 1920s should therefore be seen as symptomatic of a far wider European phenomenon. The heady days of diehard rebellion were, for the time being, over. And when the avant-garde initiative revived in Britain, gradually gathering force through the following decade, most of its artists were too young to have visited the momentous exhibition with which Roger Fry had ambushed London on Guy Fawkes night over twenty years before.

This essay previously appeared in *Manchester's first modernist: Karl Hagedorn 1889-1969*, The Whitworth Art Gallery in association with Chris Beetles Ltd. (exhibition catalogue, 1994).

ENDNOTES

1 Quoted by Virginia Woolf, *Roger Fry* (London, 1940) p. 155.

2 Desmond MacCarthy, 'The Art-Quake of 1910', *The Listener*, 1 February 1945.

3 Virginia Woolf, 'Mr Bennett and Mrs Brown', from a talk given in May 1924 on 'Character in Modern Fiction'.

4 Bateman's cartoon was reproduced in the *Bystander*, 23 November 1910.

5 John Singer Sargent, quoted in *Art News* II, 16 January 1911.

6 Charles Ricketts to C.J. Holmes, quoted by Holmes in *Self and Partners (Mostly Self)* (London, 1936), p. 280.

7 Robert Ross, 'Post-Impressionists at the Grafton', *Morning Post*, 7 November 1910.

8 Wilfred Scawen Blunt, *My Diaries* II (London, 1920), p. 344.

9 E. Wake Cook, letter to the *Pall Mall Gazette*, 10 November 1910.

10 Desmond MacCarthy, op. cit.

11 See Roger Fry, 'Postscript to *Vision and Design* (London, 1920).

12 Desmond MacCarthy, op. cit.

13 Fry preferred to include pre-Cubist Picassos, like the 1905 *Girl with a Basket of Flowers*.

14 Desmond MacCarthy, 'The Post-Impressionist', introduction to the catalogue of the *Manet and the Post-Impressionists* exhibition, Grafton Galleries (London, 1910).

15 Paul Nash, *Outline: An Autobiography and Other Writings* (London, 1949), p. 93.

16 Clive Bell, 'How England Met Modern Art', *Art News*, October 1950.

17 Oddly, Balla was omitted from the exhibition.

18 For a detailed account of the Borough Polytechnic scheme, see Judith Collins, *The Omega Workshops* (London, 1983).

19 Clive Bell, 'The English Group', introduction in catalogue of the *Second Post-Impressionist Exhibition*, Grafton Galleries (London, 1912).

20 See endnote 18.

21 For a detailed account of the Omega rumpus and the Rebel Art Centre, see Richard Cork, *Vorticism and Abstract Art in the First Machine Age*, Vol. I (London, 1975).

22 'The Cave of the Golden Calf' is the subject of a chapter in Richard Cork, *Art Beyond the Gallery in Early 20th-Century England* (New Haven and London, 1985).

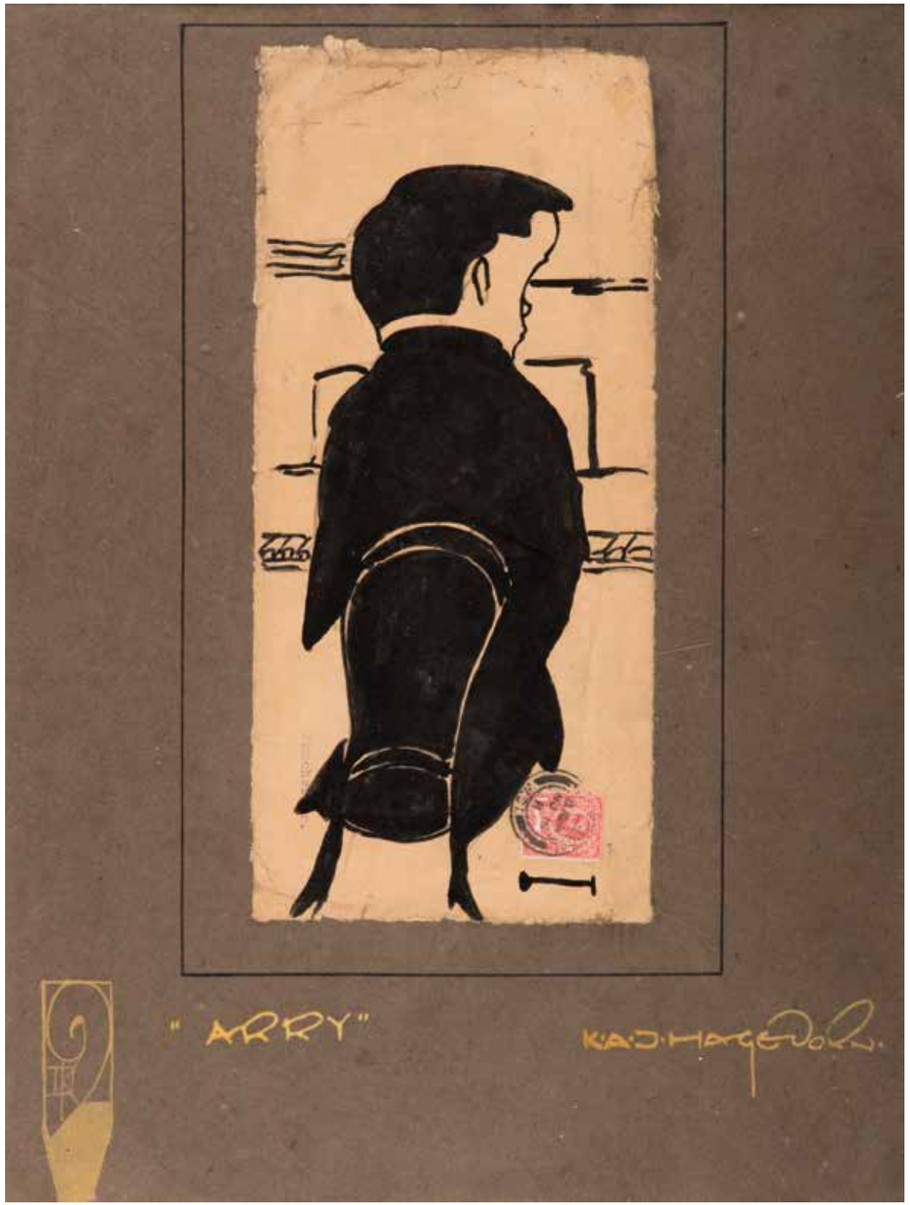
23 Douglas Goldring, *South Lodge* (London, 1943), p. 65.

24 David Bomberg, foreword to the catalogue of his one-man show at the Chenil Gallery, Chelsea.

25 Christopher Nevinson, interview with the *New York Times*, 25 May 1919.

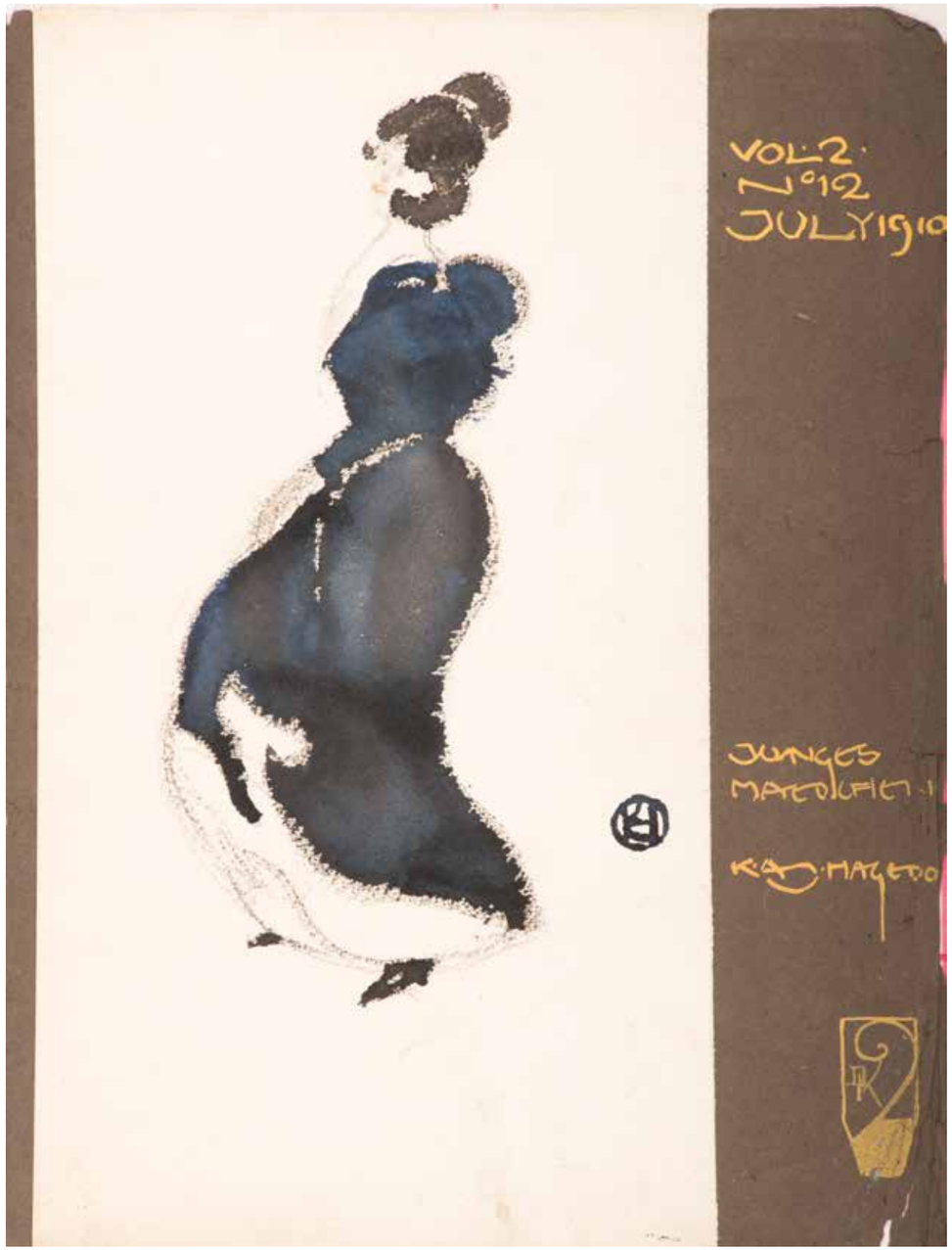
CATALOGUE

I From 'Art-Quake' to Armistice

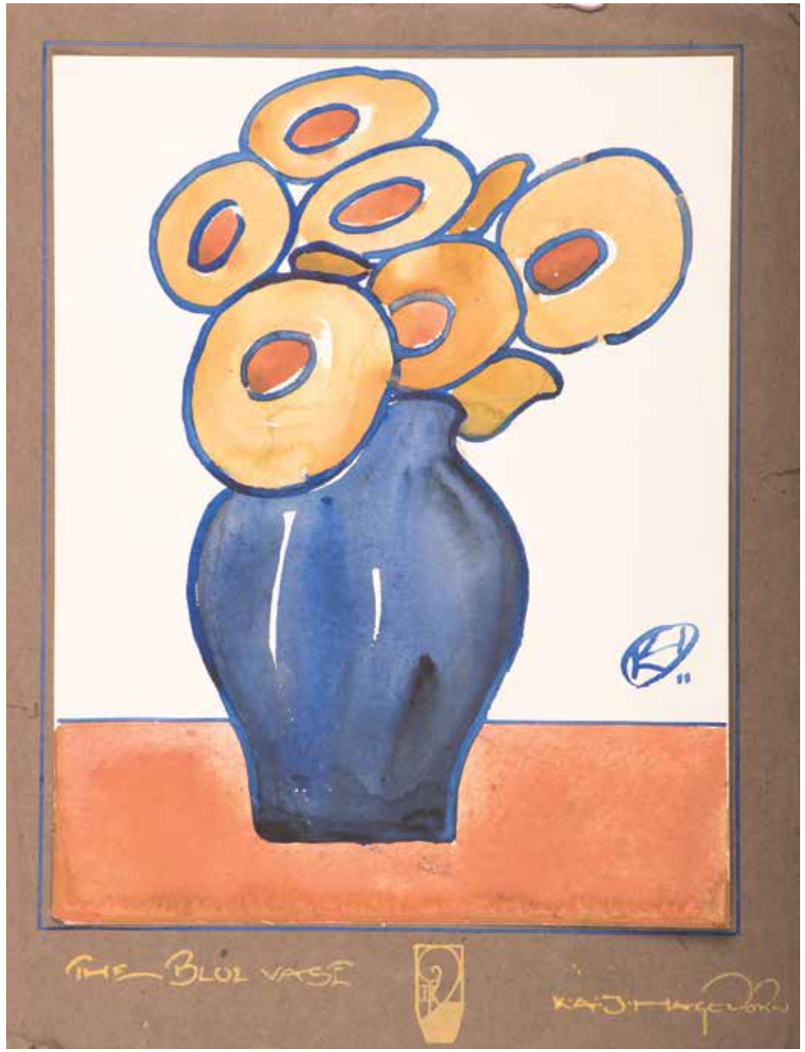


CAT. 8 – Leaf from a Scrapbook: *Harry Coller at the Piano*, c.1911,
inscribed, left: 'Arry'; right KAJ Hagedorn; bottom left: the monogram of the *Künstler Zwei* group.
pencil and ink on an envelope, 10 x 4 ½ in. (25.5 x 11.5 cm).

The postmark on the envelope records that it was posted in Liverpool WCi at 8.10 pm on November 16th 1911. Judging from the coloured paper on which the envelope is mounted, and from the monogram, the drawing originally formed part of the journal of the *Der Künstler Zwei* group.



CAT. 9 – Leaf from a Scrapbook: *Dancing Woman*, c.1911,
inscribed, right: 'Junges Mädchen' and KAJ Hagedorn; bottom right: the monogram of the *Künstler Zwei* group,
pencil and watercolour on paper, 14 x 7 ½ in. (35.6 x 19.1 cm).



CAT. 10 – Leaf from a Scrapbook: *The Blue Vase*, 1911,
inscribed, right with monogram and date 11; bottom right: 'The Blue Vase', the monogram of
the *Künstler Zwei* group and Karl Hagedorn,
watercolour on paper, 13 ¾ x 10 ¾ in. (34.9 x 27.3 cm).

CAT. 11 – *Still-life with Plant*,
pencil and watercolour on paper, 14 x 10 in. (35.5 x 25.4 cm).

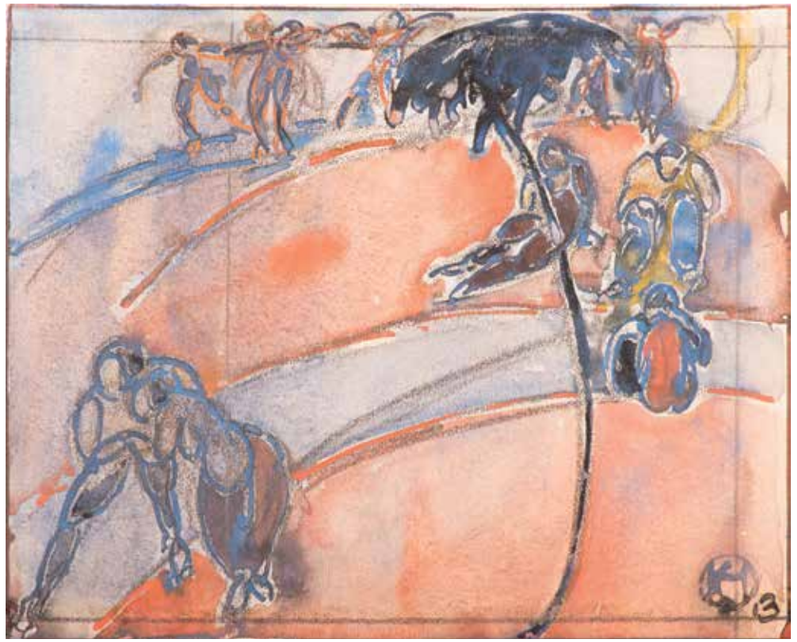
CAT. 13 – *Nude*, pen & ink on paper, 12 ¼ x 9 ½ in. (31.2 x 24.2 cm).

CAT. 12 – *Kneeling Nude*, 1913, inscribed, bottom right, with monogram and date 13, watercolour on paper, 11 ¼ x 8 in. (28.5 x 20.5 cm).

CAT. 15 – *Grain de Groment,* signed with initials and titled, gouache on paper, 8 ¼ x 4 ¼ in. (20.9 x 10.8 cm).

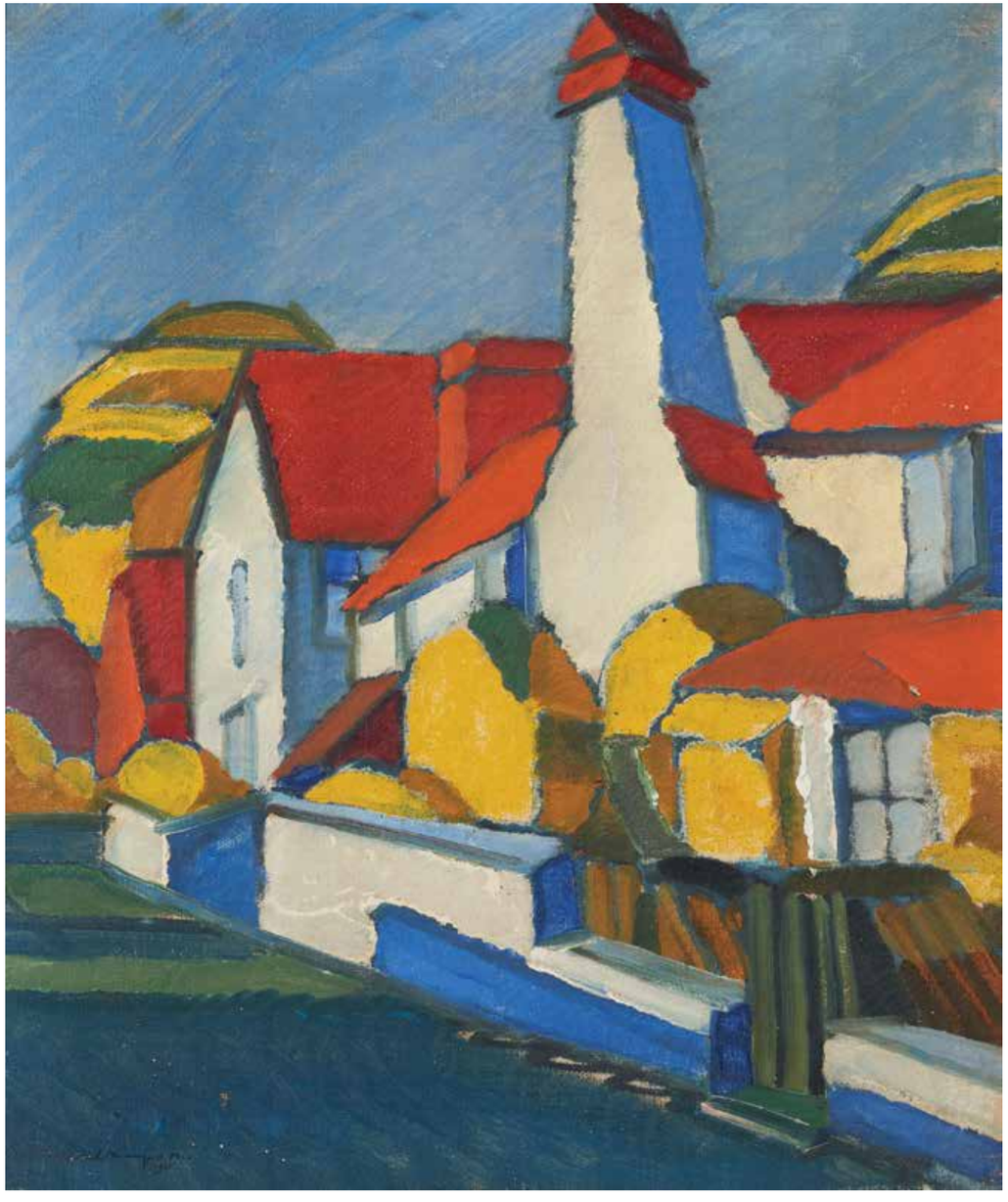
CAT. 16 – *Chanson Triste*, signed, watercolour on paper, ¾ x 4 ¼ in. (22.3 x 10.8 cm).

CAT. 14 – *Oriental Scene*, gouache on paper, 5 ½ x 3 ½ in. (14 x 8.9 cm).



CAT. 17 – *Bathers*, 1913, inscribed, bottom right, with monogram and date 13, pencil and watercolour on paper, squared, 11 ¾ x 10 ½ in. (29.9 x 26.8 cm).

CAT. 18 – *Standing Figure*, watercolour on paper, 9 x 11 in. (22.8 x 27.9 cm).



CAT. 19 – *Village Street*, 1916, inscibed, bottom left, Karl Hagedorn/16, oil on canvas laid down on board, 21 ½ x 18 in. (54.5 x 45.5 cm).

CAT. 20 – *A Camp in Flanders*, 1912-13, inscribed, top right, with monogram and date 17, pencil and watercolour on paper, 8 x 10 ½ in. (20.5 x 26.5 cm).

CAT. 21 – *Babbacombe Bay*, 1919, inscribed, top right, with monogram and date 19, pencil and watercolour on paper, 9 ½ x 13 ½ in. (24.5 x 34.2 cm).

CAT. 22 – *Church*, inscribed, top left, with monogram 13, watercolour on paper, 19 ½ x 12¾ in. (49.5 x 32.4 cm).

II A Return to Order

CAT. 23 – *Buxton from Westbourne*, 1922-27, inscribed, bottom centre: Buxton from Westbourne, pencil, pen & ink and watercolour on paper, 14 ¼ x 20 ½ in. (36.5 x 52 cm).

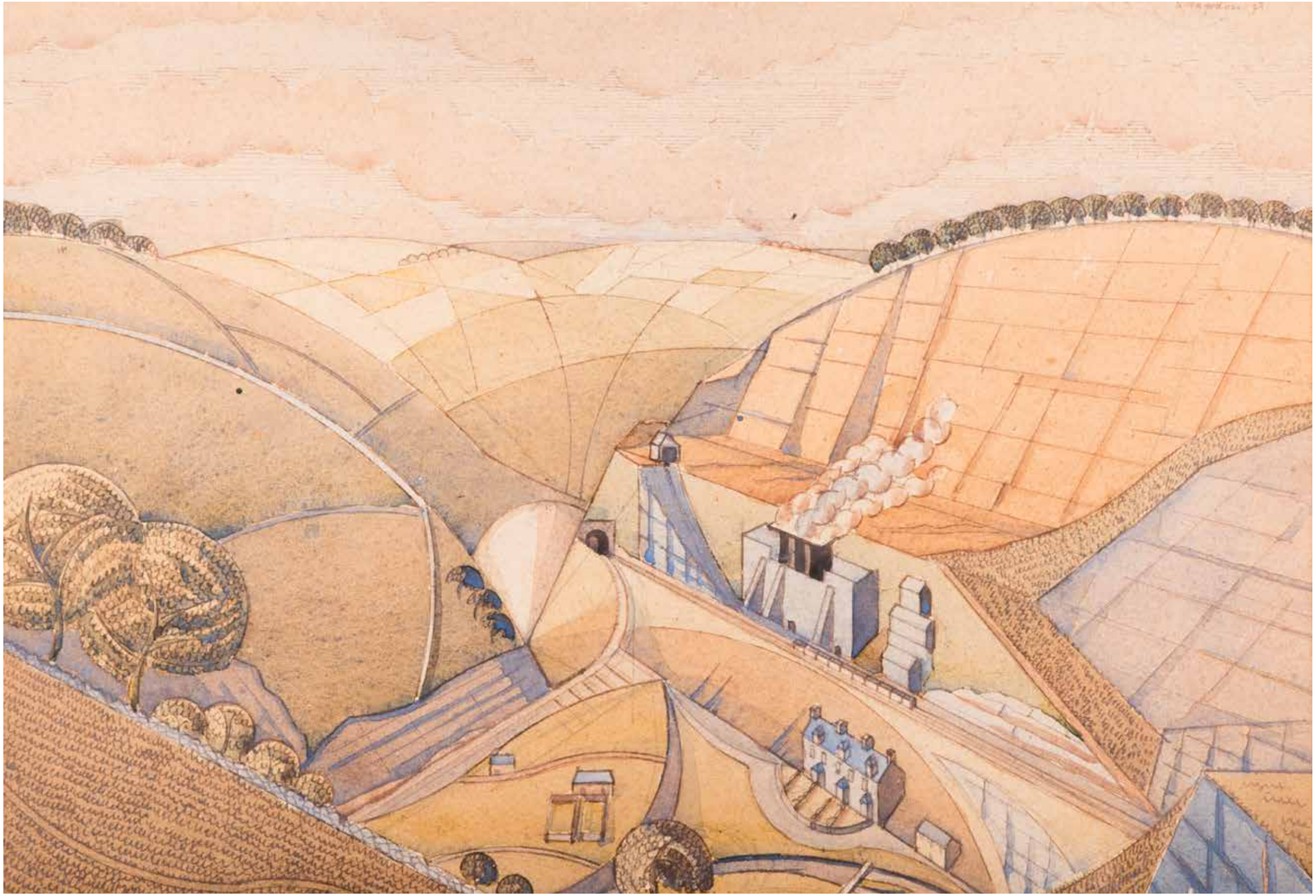
The artist studied this scene from his studio window in Buxton, where he lived between 1922 and 1927.

CAT. 24 – *Dolceacqua*, pencil and watercolour on paper, 15 ¾ x 22 ¼ in.(40 x 56.5 cm).

CAT. 25 – *Farm Scene*, pencil and gouache on brown paper, 13 ¾ x 20 ½ in. (35 x 52.1 cm).

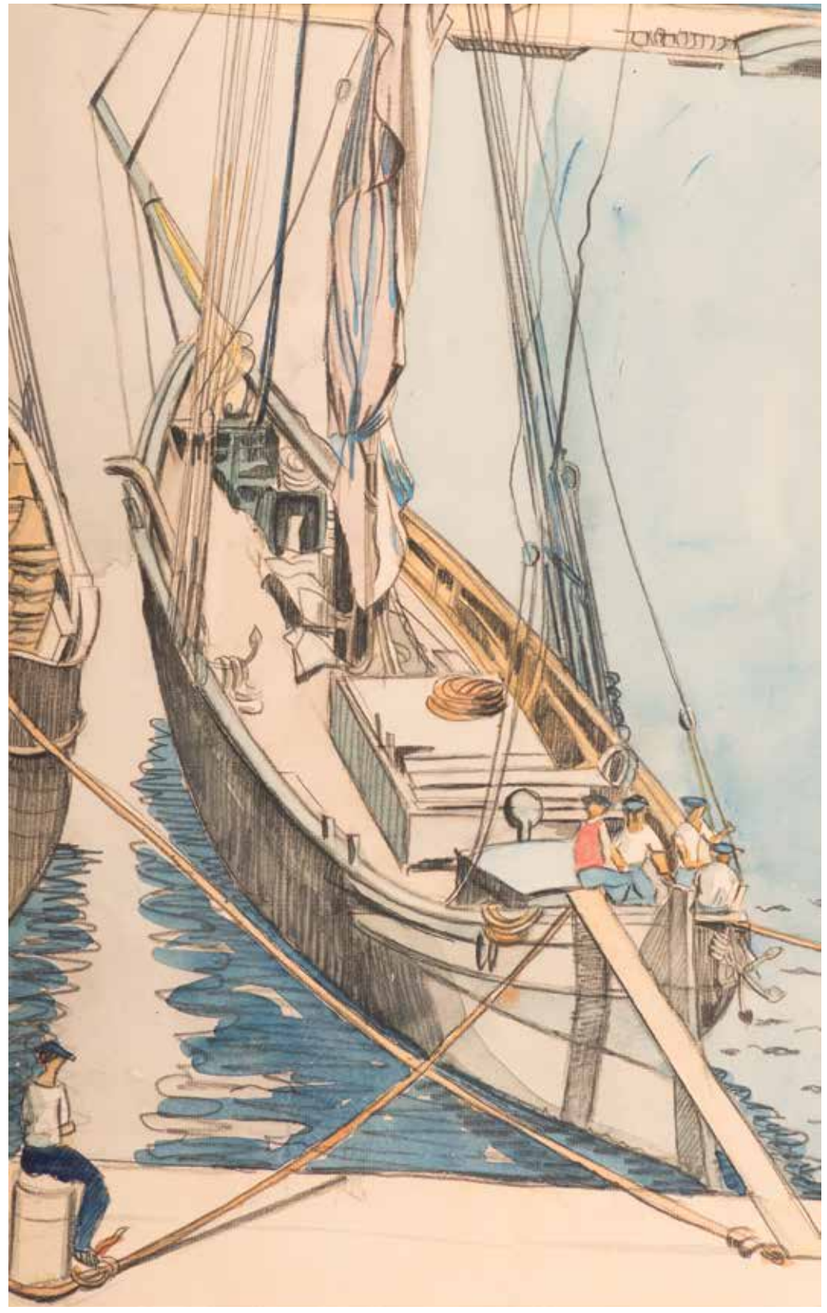
CAT. 26 – *Buxton,* 1923, inscribed, top right: Karl Hagedorn 23, pen & ink and watercolour on paper, 13 ½ x 20 in. (34.5 x 50.5 cm).

CAT. 27 – *Burford,* 1923,
inscribed, top left, with artist's
monogram and date 23,
pencil and watercolour on paper,
13 x 19 ¾ in. (33.5 x 50 cm).



CAT. 28 – *Topley Pike,* 1923,
inscribed, top right: Karl Hagedorn 23,
pencil, pen & ink and
watercolour on paper,
14 x 20 ½ in. (36 x 52 cm).

CAT. 29 – *Chesterfield*, 1923, inscribed, bottom left: Karl Hagedorn,
pencil, pen & ink and watercolour on paper, 17 ¼ x 13 ¾ in. (44 x 35 cm).

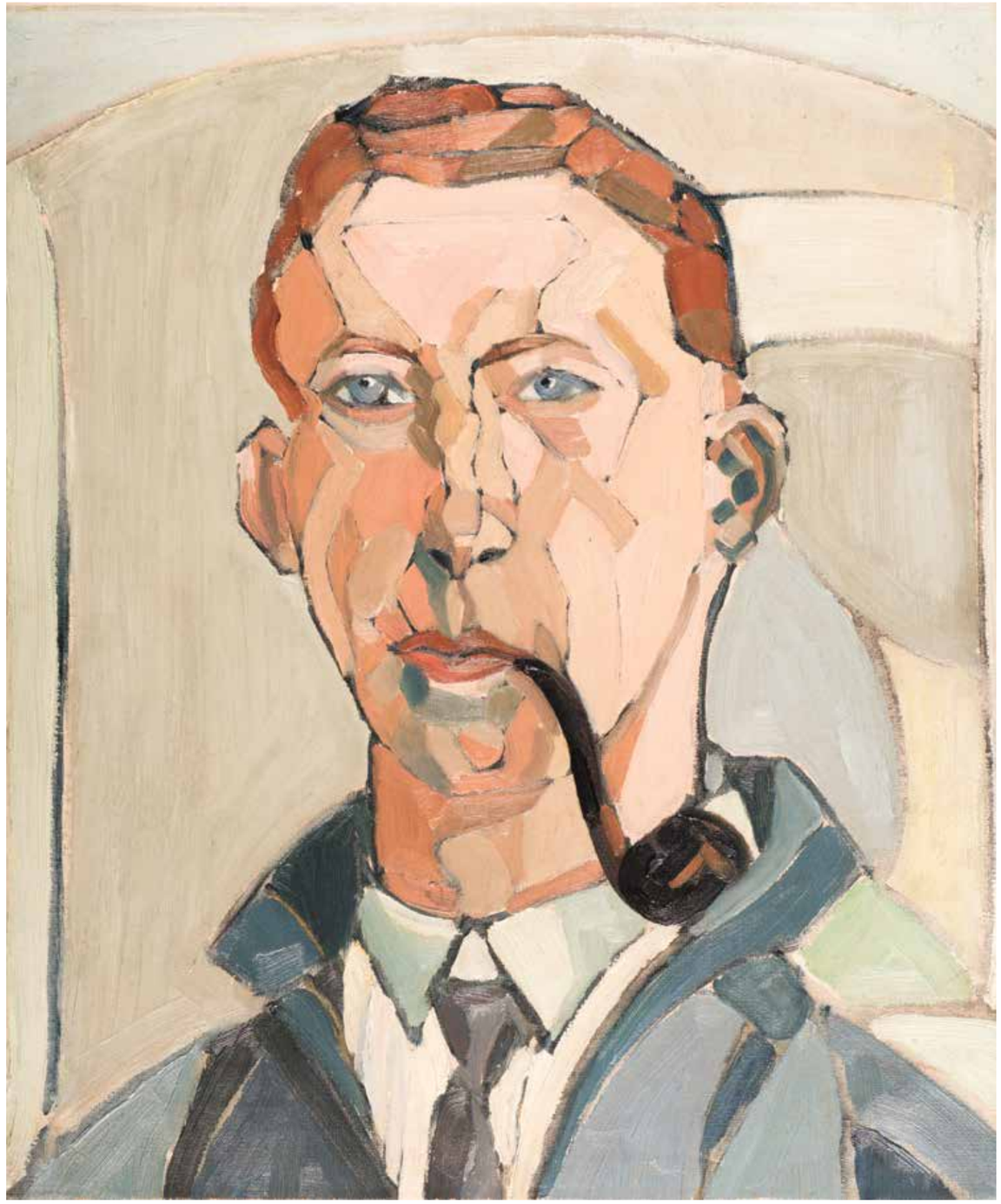


CAT. 30 – *Sailing Boat, 'The Discovery'*,
pencil and watercolour on paper, 19 ¾ x 12 ¼ in. (50.4 x 31.4 cm).

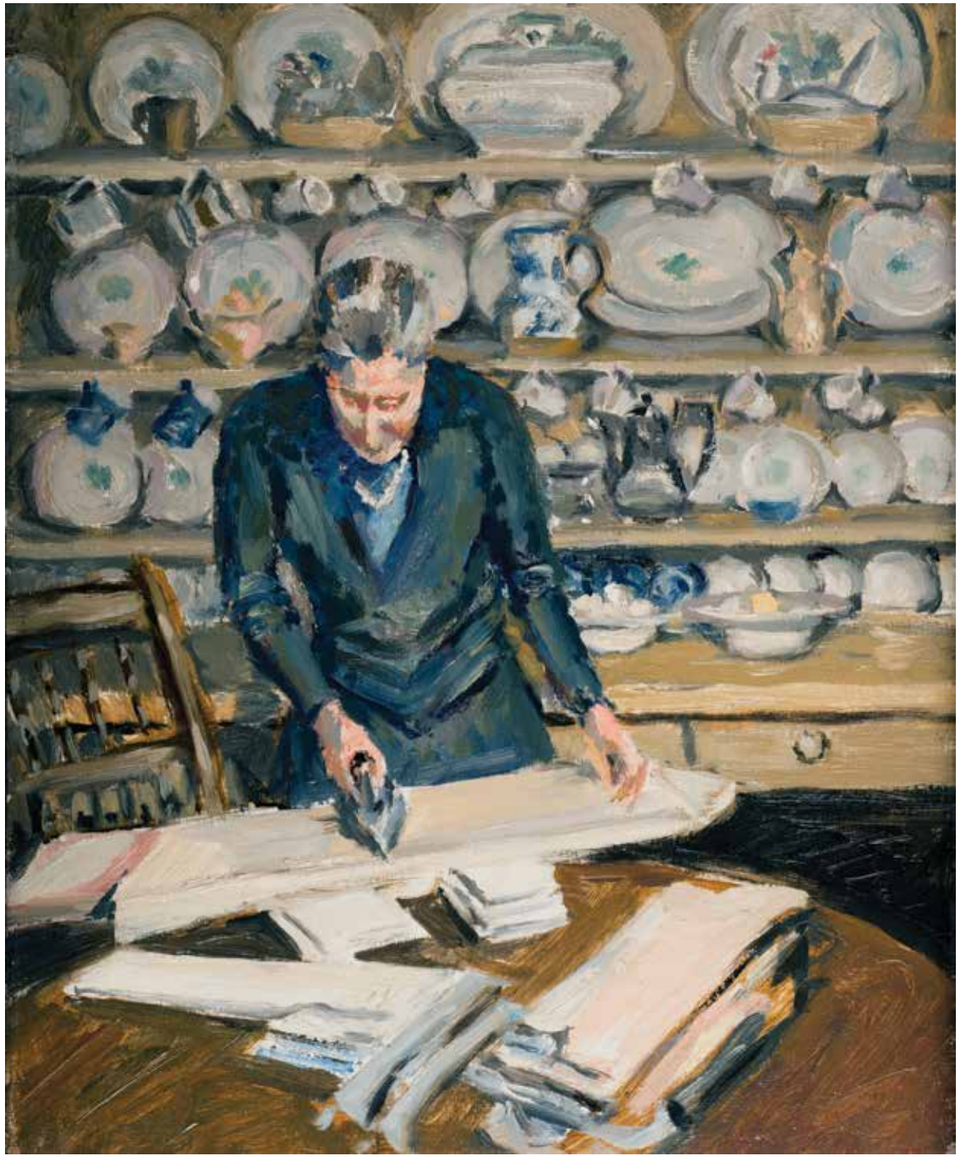
III Portraits & Self-Portraits

CAT. 31 – *Rhythmical Expression: Portrait of a Woman*, 1913, inscribed, top right, with monogram and date 13,
oil on canvas laid down on board, 21 x 18 in. (53.5 x 46 cm).

CAT. 32 – *Self-portrait with Pipe*, c.1915,
oil on canvas laid down on board, 21 x 18 in. (53.5 x 46 cm).



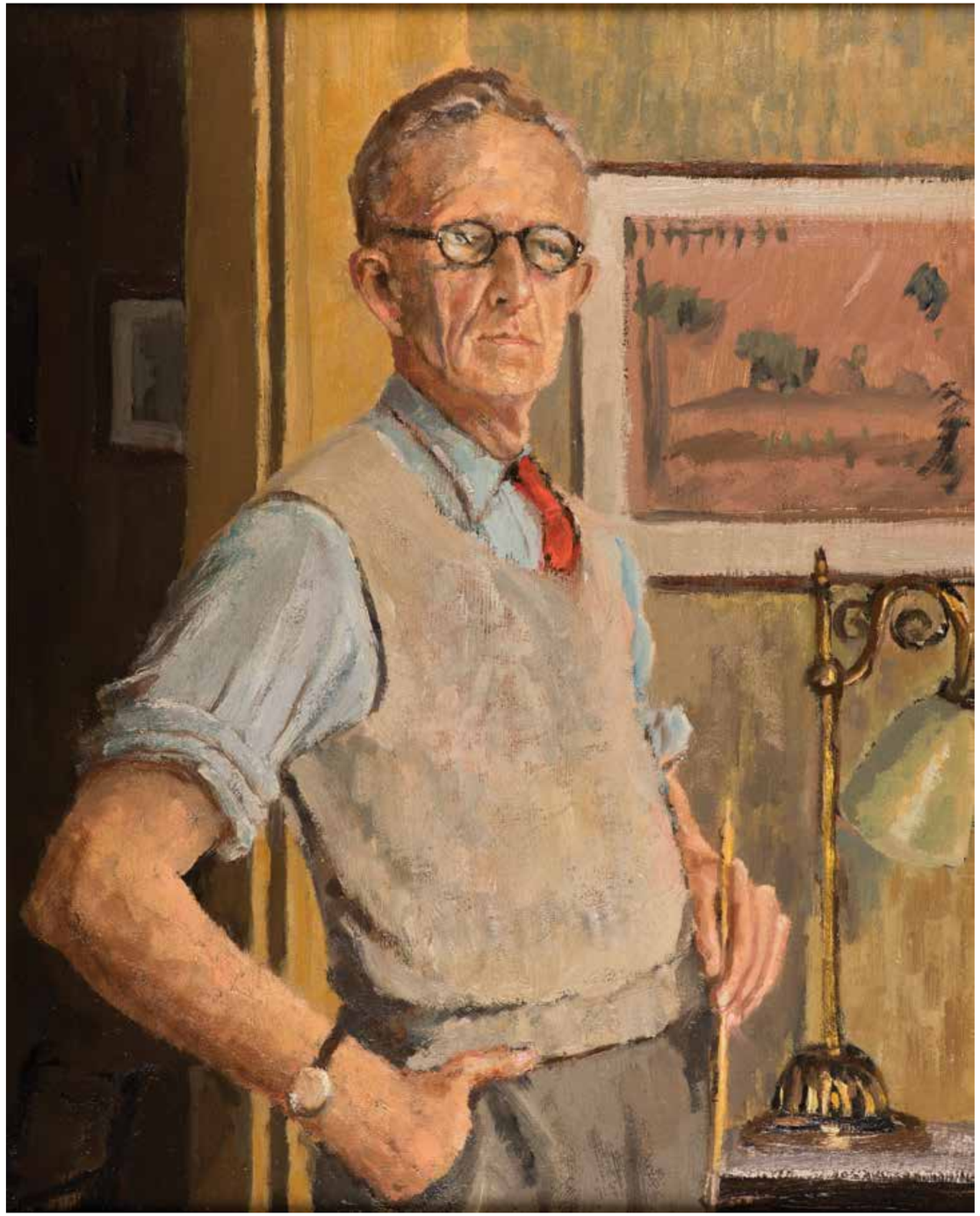
CAT. 33 – Study for *Woman Ironing*, signed and dated 3-3-46, ink on paper, 16 ¼ x 14 in. (43.3 x 35.6 cm).



CAT. 34 – *Woman Ironing*, c.1946-47, oil on panel, 18 x 14 in. (45.7 x 35.5 cm).

CAT. 35 – *Self-Portrait,* (verso of CAT. 34), oil on panel, 18 x 14 in. (45.7 x 35.5 cm).

CAT. 36 – *Self-Portrait,* oil on canvas, 48 x 22 in. (122 x 56 cm).



CAT. 37 – *Self-portrait*, oil on panel, 18 ½ x 14 ¾ in. (47 x 37.5 cm).

CAT. 38 – *Self-portrait*, squared, repaired cut along left side, ink on paper, 19 ¾ x 15 ½ in. (50.2 x 39.3 cm).

CAT. 39 – *Self-portrait*, ink on paper, 20 x 14 ½ in. (50.7 x 37 cm).

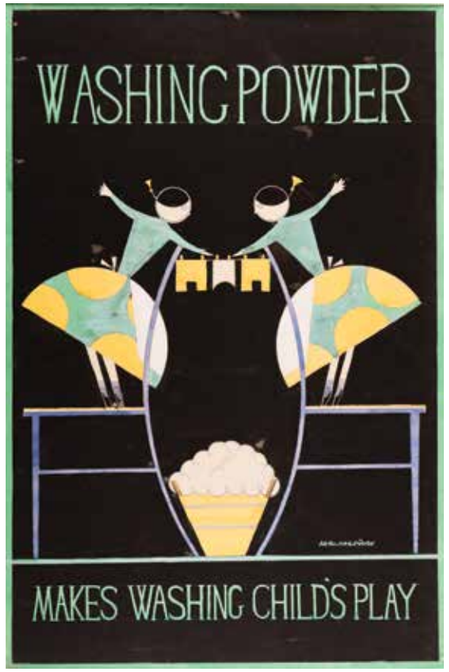
CAT. 40 – *Self-portrait and mirror*, oil on panel, 18 x 14 in. (45.7 x 35.6 cm).

IV Design

CATS. 42-45 – Designs for Manchester University *Rag Rag*, 1924-27, prints, 9 ½ x 7 ¼ in. (24 x 18.5 cm) each.

CAT. 41 – Poster: Buy British, signed, lower left: KH, print, 30 ¼ x 20 in. (77 x 51 cm).

The original design for this poster is in the Victoria and Albert Museum, to whom it was donated by the Empire Marketing Board.



CAT. 46

CAT. 47

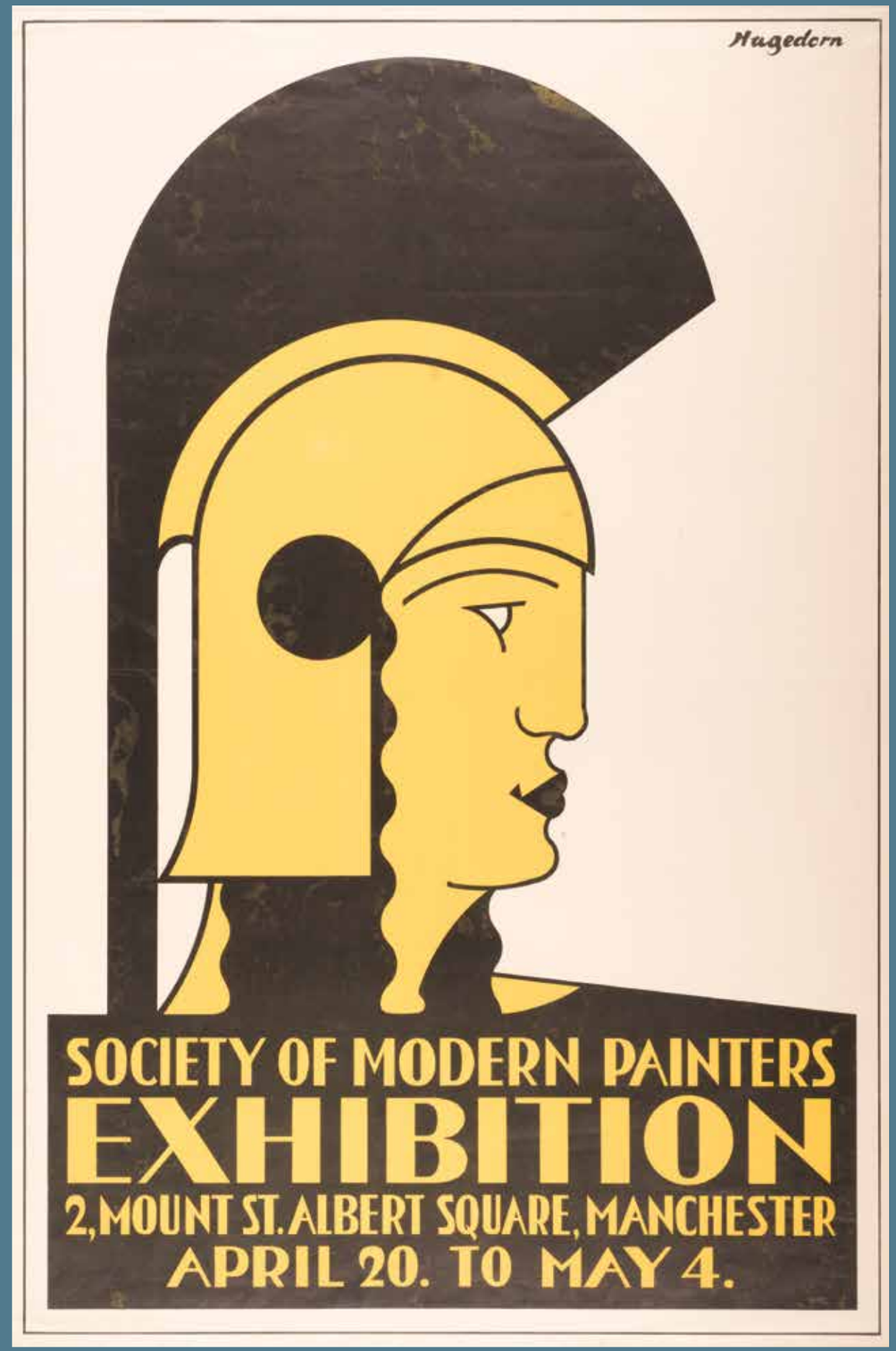
CAT. 46 – Design for Poster: Washing Powder,
signed: KARL HAGEDORN,
pencil and gouache on paper, 30 ¾ x 20 ¾ in. (78 x 53 cm).

CAT. 47 – Design for Poster: Washing Powder,
signed: KARL HAGEDORN,
pencil and gouache on paper, 30 ¾ x 20 ¾ in. (78 x 53 cm).

CAT. 48 – Design for Margarine, Don't Forget it Mum
signed, inscribed with title,
gouache on paper, 29 x 19 in. (73.5 x 48.2 cm).

CAT. 49 – Poster: Society of Modern Painters Exhibition,
signed, top right: Hagedorn,
print, 28 ¾ x 19 in. (73 x 48.3 cm).

CAT. 48

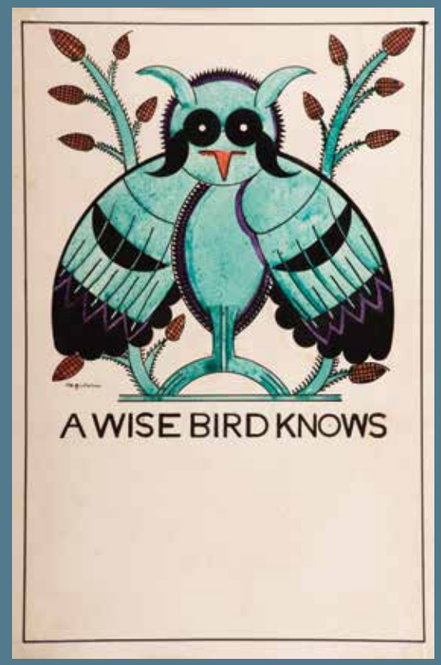


CAT. 49

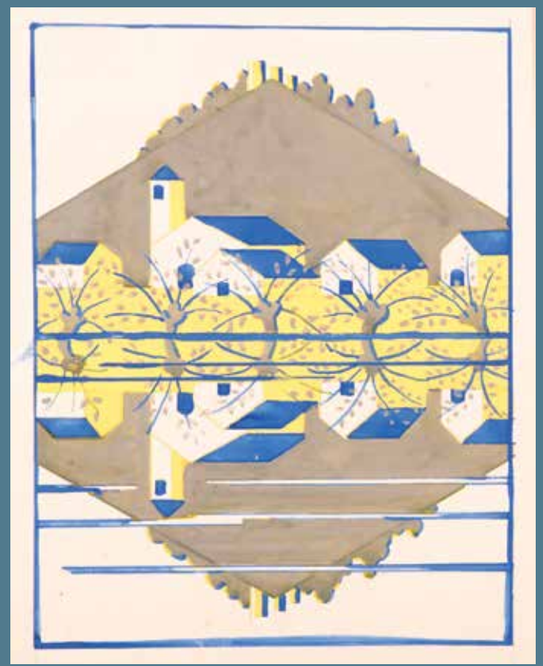
CAT. 50

CAT. 51

CAT. 52



CAT. 53



CAT. 54

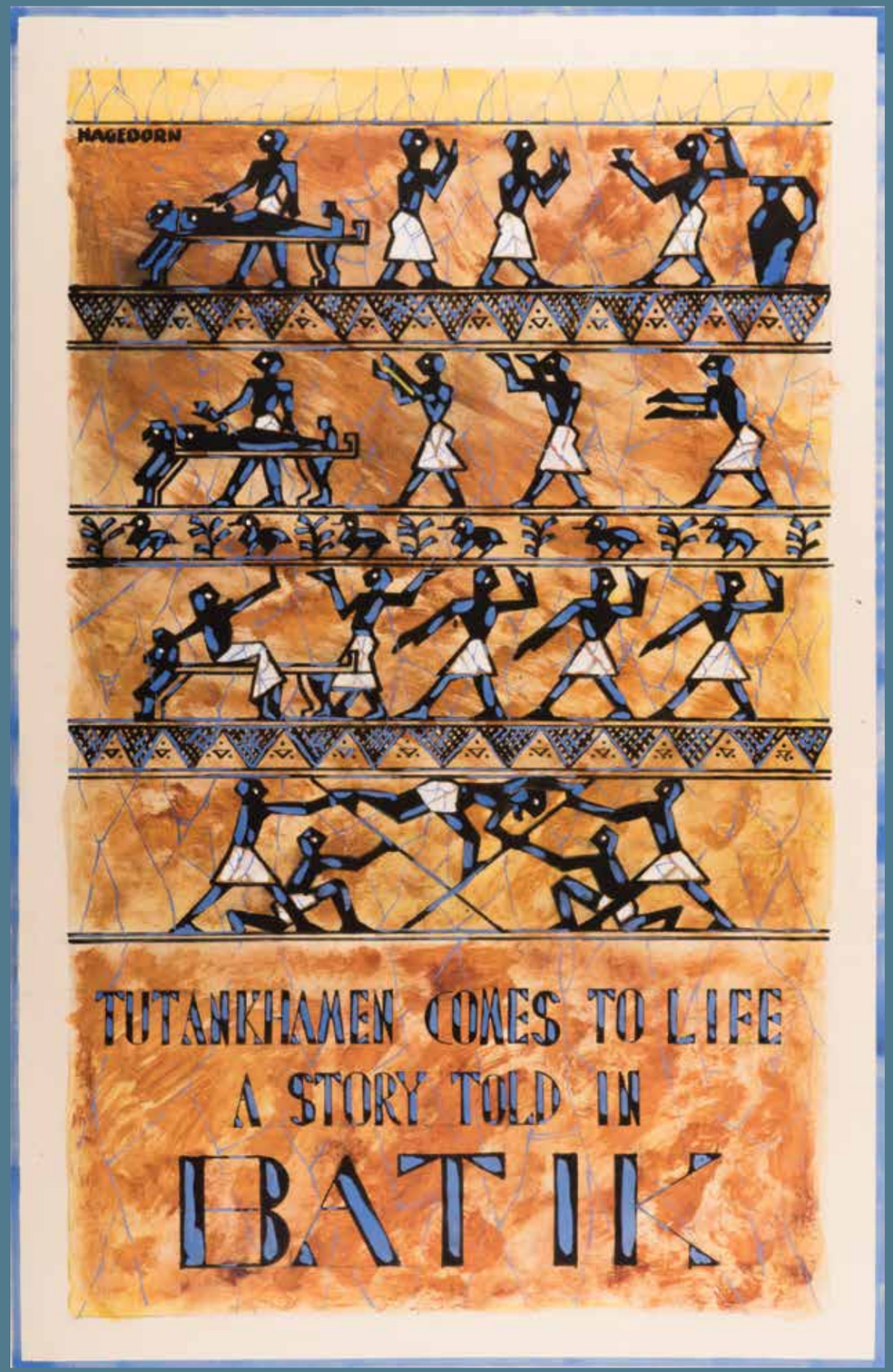
CAT. 50 – *Gloria in Excelsis Deo... All Good Wishes*, signed, inscribed, dated,
ink, gouache with gold paint, collage on paper,
9 ½ x 11 ¼ in. (24.1 x 28.6 cm).

CAT. 51 – Special March Offer, Walpoles
print, 7 x 8 ½ in. (17.8 x 21.6 cm).

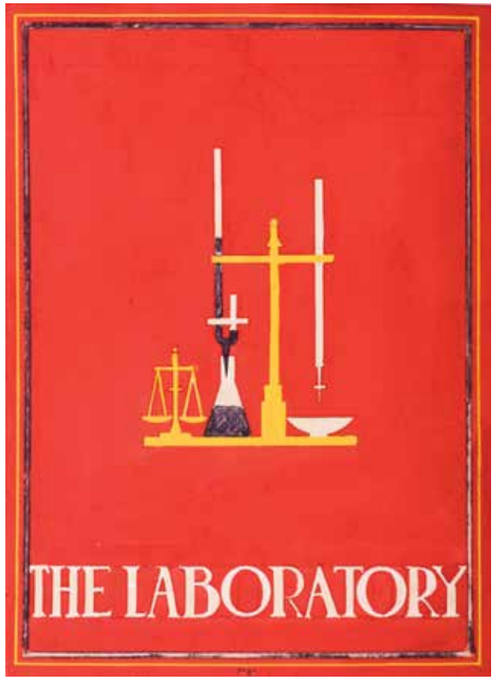
CAT. 52 – Design with bird motif,
gouache on paper,
11 ¾ x 7 ¾ in. (29.8 x 19.8 cm).

CAT. 53 – A Wise Bird Knows, signed and titled.
ink and watercolour on paper,
15 x 9 3/4 in. (38.1 x 24.8 cm).

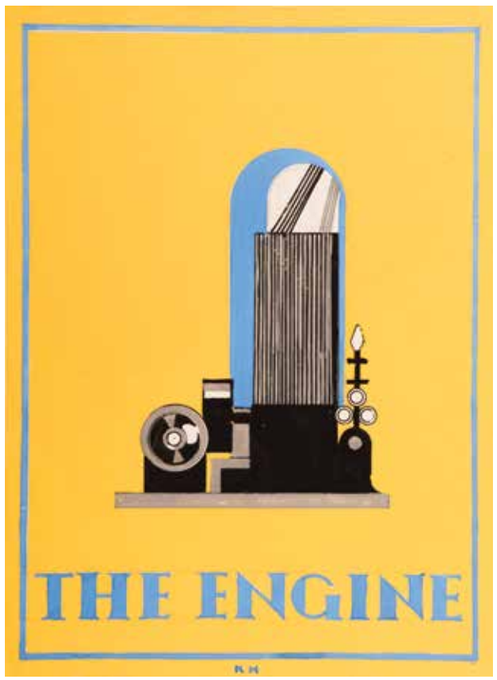
CAT. 54 – Design with Village Scene,
gouache on paper,
11 3/4 x 7 3/4 in. (29.8 x 19.7 cm).



CAT. 55



CAT. 56



CAT. 57

CAT. 58

CAT. 55 – Design for Poster: Batik,
signed,
gouache on paper,
25 x 16 in. (63.5 x 40.6 cm).

CAT. 56 – Design: The Laboratory,
signed, bottom centre: KH,
pencil and gouache on paper,
11 x 8 in. (28 x 20.5 cm).

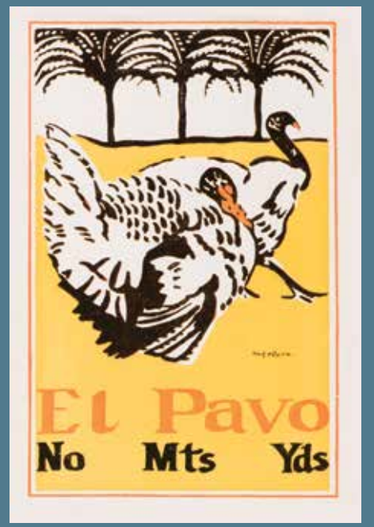
CAT. 57 – Design: The Engine,
signed, bottom centre: KH,
pencil and gouache on paper,
11 x 8 in. (28 x 20.5 cm).

CAT. 58 – Design: Musical Instruments,
gouache with white highlights on paper,
13 x 13 in. (33 x 33 cm).

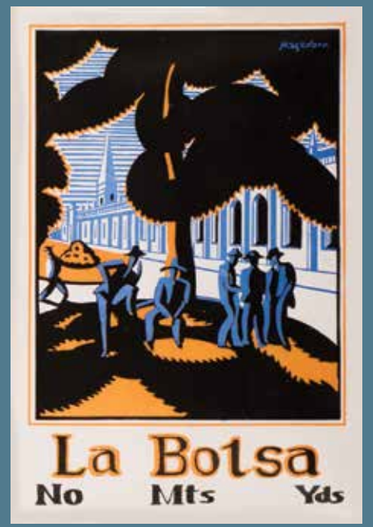
CAT. 59 – *Nodescolora*

CAT. 60 – *La Yunta*

CAT. 61 – *La Catedral*



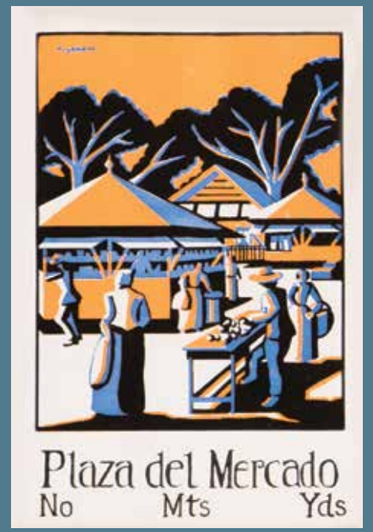
CAT. 65 – *El Pavo*



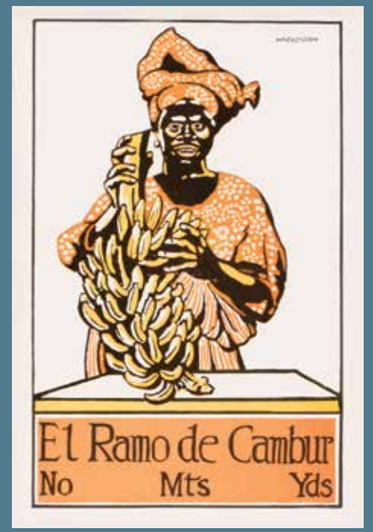
CAT. 66 – *La Bolsa*

CAT. 67 – *Hija de Madrid*

CAT. 62– *El Monumento*



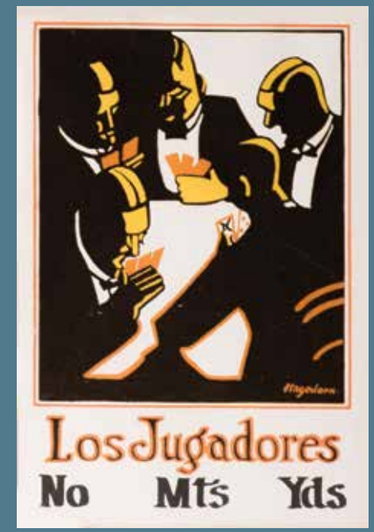
CAT. 63 – *Plaza del Mercado*



CAT. 64 – *El Ramo de Cambur*

CAT. 68 – *Los Dos Gatos*

CAT. 69 – *La Siesta*



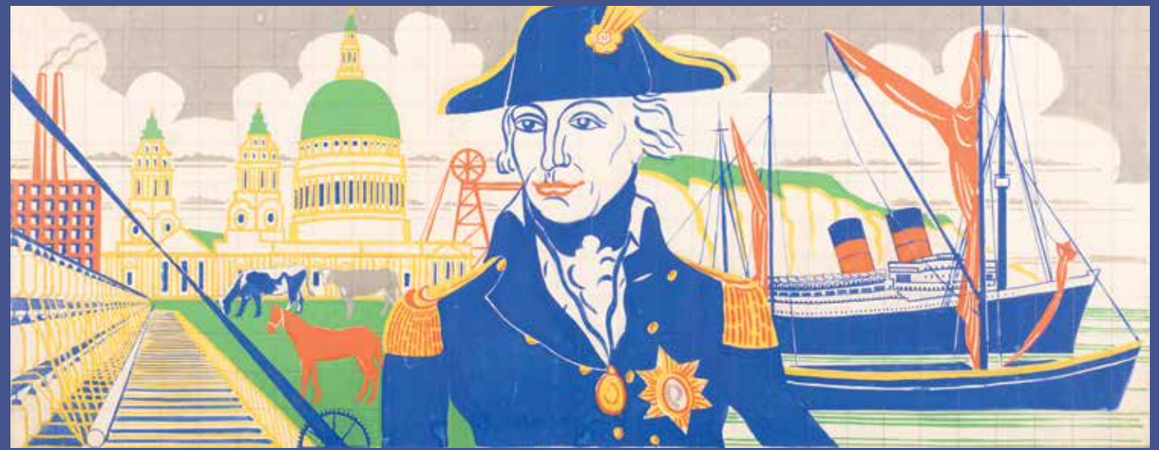
CAT. 70 – *Los Jugadores*

Shippers' Tickets,
print, 5 ½ x 3 ½ in. (14 x 9 cm) each.

Shippers' tickets were used to identify cotton goods during transport.
These won Hagedorn a Grand Prix at the *Exposition Internationale des Arts Décoratifs et Industriels* of 1925 in Paris.

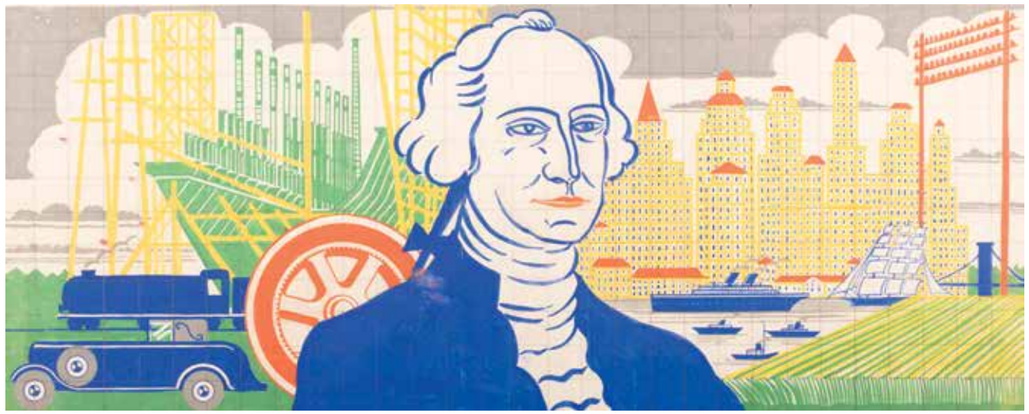
V Nations & Continents

England & America

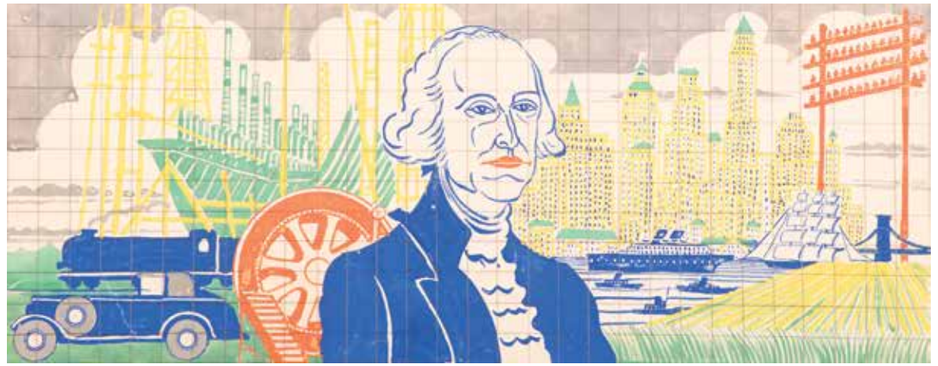


CAT. 71 – *England*, squared and inscribed with title, pencil and gouache on paper, 16 ¼ × 31 in. (41.2 × 78.7 cm).

CAT. 72 – Study for *England*, squared, gouache on paper, 10 ¾ × 16 ½ in. (27.4 × 41.9 cm).



CAT. 73 – *America*, squared and inscribed with title, pencil and gouache on paper, 16 ¼ × 31 in. (41.2 × 78.7 cm).



CAT. 74 – ~~Study for~~ *America*, squared, gouache on paper, 9 ½ × 16 ¾ in. (24.1 × 42.5 cm).

CAT. 75 – Study for *America*, watercolour on paper, 7 ½ × 18 ¼ in. (19.1 × 46.4 cm).

CAT. 76 – *Australia II*, squared and inscribed with title, gouache on paper, 15 ¼ × 22 in. (38.7 × 55.9 cm).

CAT. 77 – *New Zealand*, squared and inscribed with title, gouache on paper, 15 × 22 in. (38.1 × 55.9 cm).

CAT. 78 – *Canada*, squared and inscribed with title, gouache on paper, 15 ½ × 22 in. (39.4 × 55.9 cm).

CAT. 79 –
Study for *Canada*,
squared,
gouache on paper,
11 × 15 in.
(27.9 × 38.1 cm).

CAT. 80 – *Czechoslovakia,* squared and inscribed with title,
gouache on paper, 22 x 15 ¼ in. (55.9 x 38.7 cm).

CAT. 81 – Study for *Czechoslovakia,*
squared,
gouache on paper,
11 x 6 ½ in. (27.9 x 16.5 cm).

CAT. 82 – *Poland,* squared and inscribed with title,
gouache on paper, 22 x 15 ¼ in. (55.9 x 38.7 cm).

CAT. 83 – Study for *Poland,*
squared and inscribed with title,
gouache on paper,
11 x 7 ½ in. (27.9 x 19.1 cm).

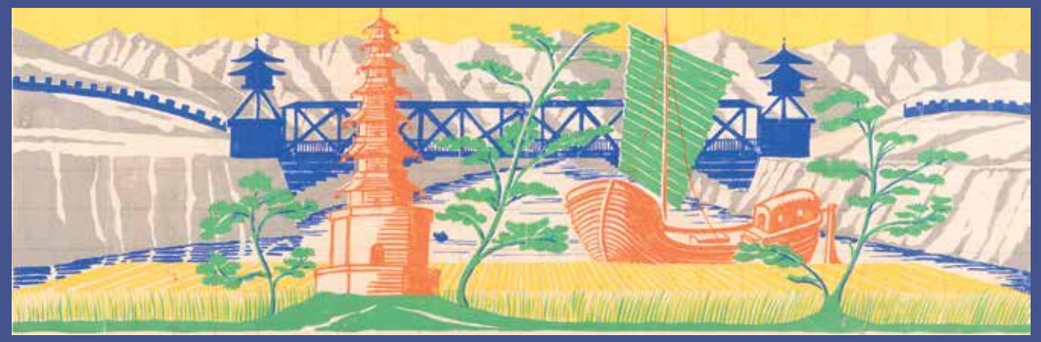
CAT. 84 – *India*, squared and inscribed with measurements, instructions, title and "'India' to go with 'China' over the doors", gouache on paper, 11 x 29 in. (28.9 x 73.6 cm).

CAT. 85 – Study for *India*, squared, pencil and watercolour on paper, 8 ¼ x 16 ¼ in. (21 x 41.3 cm).

CAT. 86 – *Africa*, squared, gouache on paper, 22 x 15 in. (55.9 x 38.1 cm).

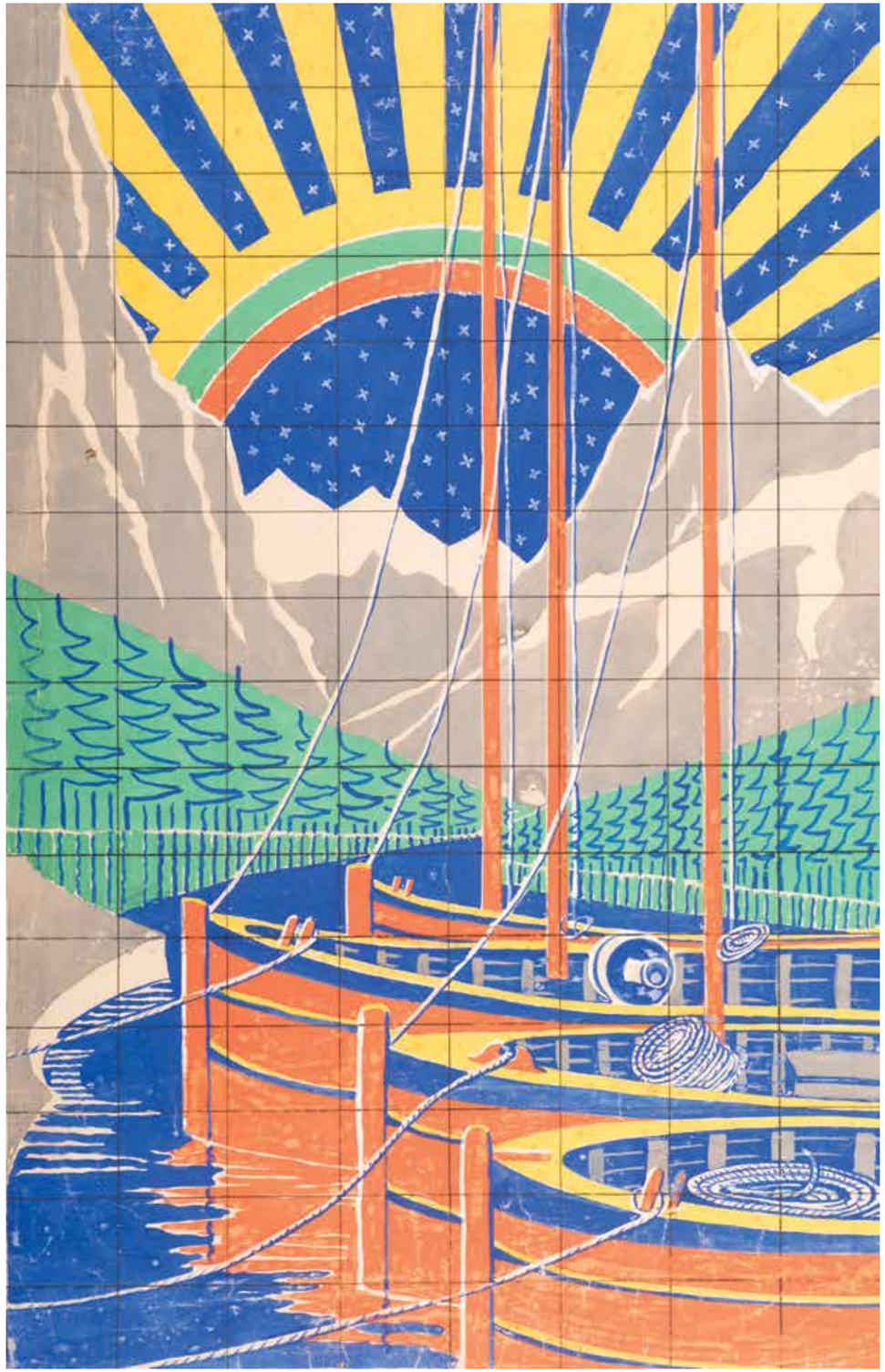
CAT. 87 – Study for *Africa*,
squared,
inscribed with measurements
and instructions
gouache on paper,
11 x 8 ½ in.
(27.9 x 21.6 cm).

CAT. 88 – *China I*, squared, gouache on paper, 8 x 11 in. (20.3 x 27.9 cm).



CAT. 89 – *China II*, squared and inscribed with measurements, gouache on paper, 11 x 29 in. (28.9 x 73.6 cm).

CAT. 90 – *Japan*, squared and inscribed with instructions, gouache on paper, 22 x 15 in. (55.9 x 38.1 cm).



CHRONOLOGY

1889 (11 September) Birth of Karl Hagedorn in Berlin, Germany.
1905 (5 October) Arrived in England.
1905-10 Joined Bevings firm as an apprentice creating designs for cloth used in the cotton trade of West Africa.
1910 Became a full-time student at the Manchester Art School, England.
1911-20 Exhibited frequently at Walker Gallery, Liverpool, England.
1912 Moved to Paris, France.
Exhibited at the Student Exhibition, City Gallery, Manchester, England
1912-24 Exhibited frequently at the *Salon d'Automne*, Paris, France.
1913 Exhibited at the Walker Gallery in Liverpool, England.
1914 Naturalised as a British Citizen.
1914-16 Exhibited for Allied Artists' London Salon at Holland Park House, London, England.
1914-19 Served in the British Army.
1914-22 Exhibited at the *Salon des Indépendants*, Paris, France.
1915 Married Nelly Stiebel.
1916 Birth of his first and only child, Anne.
Exhibited at the Society of Modern Painters, Manchester, England.
1916-33 Became an official designer of Printed Cotton Goods for West, East and South African trade.
1916-68 Exhibited at the New English Art Club, London, England.
1922 Moved to Buxton, England.
1924 Exhibited at the Manchester Art Federation, England.
Exhibited at Manchester War Fund and Manchester Art Federation, England.
Visited San Remo, Italy.
1925 Exhibited and won the Gold Medal Award for the Decorative Arts exhibition in Paris, France.
1925-26 Visited Cassis, France.
1927 Moved to London, England.
Textile Exhibition, Edinburgh, Scotland, Great-Britain.
1928 Death of his only daughter Anne.
Visited St.Tropez, France.
1929 Visited Sweden.
1930 Visited St. Malo, France.
1933-45 Ongoing correspondance with artist Frances Hodgekins.
1934 One-Man exhibition at the Fine Art Society, London, England.
1935 Became a member of the Royal Institute of Painters in Water Colours, The Manchester Academy, National Society, New English Art Club and Royal Society of Marine Artists.
Visited Tossa de Mar, Spain.
1937 Elected member of council at the Royal Society of British Artists.
1939 Visited Portofino, Italy.
Visited La Rochelle, Rouen, Honfleur, France.
1939-45 Worked for the 'Recording Britain' scheme.
1947 Began teaching at the Epsom Art School, England.
Visited Bruges, Belgium.
1948 Visited Carcassonne, France.
1949 Visited Venice, Italy.
1950-68 Exhibited at the Manchester Academy of Fine Arts, England.
Exhibited at the Royal Society of British Artists.
1952-68 Exhibited at the National Society of Painters.
Exhibited at the Royal Academy, London, England.
1954 Exhibited at the Russel Cotes Gallery, Bournemouth, England.
1954-68 Exhibited at the Royal Institute of Painters in Water Colours
Exhibited at the Royal Society of Marine Artists.
1955 Visited Rome and Naples, Italy and Freiburg im Breisgau, Germany.
1957 Visited Milan and Florence, Italy.
1958 Visited Venice, Italy.
1960 Resigned his position at the Epsom School of Art, England.
1961 Visited Madrid, Ibiza Spain.
1962 Visited Barcelona, Spain.
1962-69 Exhibited at the Lord Mayor's Art Exhibition, London.
1963-69 Exhibited frequently at the Chelsea Art Society.
1963 Visited Madrid, Spain.
1964 Exhibited with the Industrial Painters Group.
Visited Sicily, Italy.
1965 Visited Athens, Greece.
Visited Collioure, France.
1967 Visited Malta.
1968 Exhibited at the Kensington & Chelsea Exhibition, London, England.
1969 (31 March) Death of Karl Hagedorn, London, England.
1976 Death of Nelly Hagedorn.
1994 Exhibition at the Whitworth Art Gallery: *Manchester's First Modernist: Karl Hagedorn 1889-1969*, Manchester, England.

ACKNOWLEDGEMENTS

A debt of gratitude is due to Sue Cowan and Nick Harris, the artist's great niece and nephew, for entrusting this project to LISS LLEWELLYN.

We are grateful to Richard Cork and Alistair Smith for allowing the use of text originally commissioned for *Manchester's First Modernist, Karl Hagedorn 1889-1969,* The Whitworth Art Gallery in association with Chris Beetles ltd (exhibition catalogue, 1994).

We would like to thank

Chris Beetles
Simon Cowan
De'Longhi, Headline Sponsor of Pallant House Gallery
Daniel Dullaway
Nick Higbee
Sarah Holdaway
Alanna Jones
Harriet Judd
Claudia Milburn & Louise Weller
Conor Mullan
George Richards
Toovey's Fine Art and Antique Auctioneers and Valuers
Petra van der Wal
Ruth Williams
&
All those who wish to remain anonymous

First published in 2018 by LISS LLEWELLYN

ISBN : 978-0-9930884-7-6

Photography: Pierre Emmanuel Coste & Petra van der Wal

Design and Typesetting by David Maes
Printed by Zenith Media, July 2018

FIG. 17 – Karl Hagedorn on one of his numerous painting expeditions.

LISS
LLEWELLYN

Founded in 1991 by Paul Liss and Sacha Llewellyn, LISS LLEWELLYN are exhibition organisers, publishers and Fine Art dealers specialising in the unsung heroines and heroes of British art from 1880 to 1980. During the last twenty-five years LISS LLEWELLYN have worked in association with museums and cultural institutions in the United Kingdom and abroad to develop a series of in-depth exhibitions to encourage the reappraisal of some of the lesser-known figures of twentieth century British art.

EXHIBITIONS

LISS LLEWELLYN exhibitions have been staged at Sir John Soane's Museum (London) / Pallant House Gallery (Chichester) / Cecil Higgins Gallery (Bedford) / Harris Museum (Preston) / Alfred East Gallery (Kettering) / Young Gallery (Salisbury) / Royal Albert Memorial Museum (Exeter) / Royal Museum and Art Gallery (Canterbury) / Fry Art Gallery (Saffron Walden) / Beecroft Art Gallery (Southend) / The Church of England / The British School at Rome.

PUBLICATIONS

LISS LLEWELLYN have published over twenty books on British Art and Artists. Our last four publications have all been longlisted for the Berger Art History Prize. *Alan Sorrell – The Life & Works of an English Neo-Romantic Artist* was chosen as one of the best art books of 2013 by Brian Sewell. *Evelyn Dunbar – The Lost Works* was chosen as one of the best books of 2015 by *The Guardian*.

FINE ART DEALING

Our website offers over 1500 works of art for sale. Email campaigns are sent out every three weeks and over 500 items of new stock are introduced every year. 95% of our works are sourced privately. We aim to deal with museum quality works.
Our choice not to run a gallery or participate in art fairs leaves us free to follow our interests without succumbing to the pressures of an exclusively retail environment.

MUSEUMS

LISS LLEWELLYN sells to museums throughout the UK, in Europe, America, Canada, Australia, and New Zealand. Our clients include:

Tate / The Victoria & Albert Museum / The permanent collection of the House of Commons / The Imperial War Museum / The Science Museum / The British Museum / The National Portrait Gallery / The Fitzwilliam / The Ashmolean / Leeds City Art Gallery / Jerwood Gallery / Southampton Art Gallery / Wolverhampton Art Gallery / Cheltenham Art Gallery / The Ferens City Art Gallery / Scottish National Gallery of Modern Art / Garden Museum (London) / The Hull University Art Collection (Hull) / Williamson Art Gallery and Museum (Birkenhead) / The Bowes Museum (Co. Durham) / Central St Martins Museum and Study Collection / Geffrye Museum (London) / The Whitworth Art Gallery (Manchester) / Metropolitan Museum of New York / Yale Center for British Art / National Gallery of Canada / Le Musée National du Moyen Âge (Paris) / Palazzo Strozzi (Florence) / Art Institute (Chicago) / Wolfsonian Museum (Miami Beach, Florida) / Musée Cluny (Paris) / The Frick Library (New York) / The Museum für Kunst und Gewerbe (Hambourg) / The Gates Foundation

We have gifted work to the following museums:

V&A, British Museum, UCL Art Museum, National Maritime Museum, Ben Uri, Tate Archive, Imperial War Museum, The Garden Museum. and The Wolfsonian, Miami. The collection that we created for Laporte in 2000 was the winner of the Corporate Collection of The Year Award.

LISS LLEWELLYN

Rue de l'Eglise – 30700 Saint Siffret, France
London: 0207 520 9225
France: 00 (33) 4 66 22 65 77

PAUL@LISSLLEWELLYN.COM SACHA@LISSLLEWELLYN.COM

www.LISSLLEWELLYN.COM

RECTO: *Village Street*, 1916, inscribed bottom left, Karl Hagedorn/16, oil on canvas laid down on board, 21 ½ × 18 in. (54.5 × 45.5 cm).

ISBN 978-0-9930884-7-6

LISS LLEWELLYN

Pallant House Gallery

THE MERCERS COMPANY