

## Impact case study (REF3)

<b>Institution:</b> University of Bristol		
<b>Unit of Assessment:</b> 26) Modern Languages and Linguistics		
<b>Title of case study:</b> German Modernism and Women Artists: Transforming Curatorial and Artistic Practice		
<b>Period when the underpinning research was undertaken:</b> 2006 - 2018		
<b>Details of staff conducting the underpinning research from the submitting unit:</b>		
<b>Name(s):</b>	<b>Role(s) (e.g. job title):</b>	<b>Period(s) employed by submitting HEI:</b>
Dorothy Price	Professor of History of Art	09/2006 - present
<b>Period when the claimed impact occurred:</b> 2014 - 2020		
<b>Is this case study continued from a case study submitted in 2014?</b> N		

## 1. Summary of the impact

Professor Dorothy Price's world-leading research on German Modernism and German women artists of the early twentieth century has led to transformative creative, cultural and curatorial impacts across the UK and internationally. Through collaborations with national and regional museums, Price's research has led to sustained changes in practice by curators working in museums and cultural institutions, and the inclusion of new material on formerly neglected artists into major exhibitions. Her research has shaped the transnational legacy of German Modernist art by inspiring the production of new bodies of creative work by American-born British artist Chantal Joffe.

## 2. Underpinning research

Histories and cultural representations of German modernism traditionally focus on the works of male artists, an approach which has marginalised the works and experiences of women artists living in the First World War and Weimar-era Germany. Professor Dorothy Price's ground-breaking research on modern German art and neglected women artists challenges these narratives, offering new perspectives and knowledge of a period that continues to captivate both the British and German cultural imagination.

### Challenging orthodox histories of German Modernism

Over 2014-2015, Price examined the figure of the New Woman in the work of a range of female artists [3.6], including Jeanne Mammen, Dodo (Dörte Clara Wolff), Hannah Höch, Lotte Laserstein, Die Riess (Frieda Gertrud Riess), and Yva (Else Ernestine Neuländer-Simon) and Ringle and Pit (Grete Stern and Ellen Auerbach). Balancing close analysis of selected works with thorough archival research into popular publications, Price's work contrasts the complexity of these artworks with the stereotypes of the New Woman produced by better-known male artists of the day. Between 2016-2017, she explored interconnections between artistic identity and motherhood, a nexus that has been underexplored by previous critics, among female artists working before and during the First World War [3.5]. This research combined close analysis with a study of private journals and letters, focusing on a number of artists, including Käthe Kollwitz and Paula Modersohn-Becker.

### Challenging Mainstream British Perceptions of Early 20<sup>th</sup> Century German Art and History

In 2018, Price was a key contributor to a collection of essays published to accompany the major Tate exhibition *Aftermath: Art in the Wake of World War One*. As Tate Britain's Director states in a foreword to the volume, the intention of the essays was to 'present this period through a shared European history rather than confining it to a national story, allowing us to explore the synergies and differences in approaches to remembering the war through the visual arts in the three countries.' Price's article [3.4] places better known works of male artists such as Otto Dix

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and George Grosz in dialogue with female artists such as Alice Lex-Nerlinger. Price's in-depth studies of women artists such as Laserstein and Mammen led her to challenge the vision of German history staged in the British Museum's 2014 exhibition *Germany: Memories of a Nation*. In her introduction to the 2019 special issue of the world-leading journal *Art History* [3.3], Price shifts the focus from 'the usual suspects of Weimar cultural historiography' (Dix, Grosz, Brecht et al.) to its occluded 'others', including women artists and Weimar Germany's Black subjects.

#### Reconstructing the creative biographies and gendered networks of Modernist Women Artists

Price has explored these issues through in-depth analyses of individual artists. Her 2006 article [3.7] places works by the artist Lotte Laserstein in dialogue with representations of the New Woman in the work of male artists and in the popular press. The result is a portrait of an artist whose work 'challenges hegemonic conventions in both mass cultural representations and fine art practice' as well as a picture of female creativity previously neglected in art historical scholarship of the era. This article set the stage for the 2013 monograph *After Dada: Marta Hegemann and the Cologne Avant-Garde* [3.2] that re-inserts Hegemann into the histories of avant-garde modernism to give a fuller picture of the gendered networks of cultural and artistic exchange in Weimar Germany. The 2018 monograph [3.1] explores a dialogue between contemporary artist Chantal Joffe and German artist Paula Modersohn-Becker (1876-1907), famous for having likely produced the first female nude self-portrait. The book contains reproductions of work by both artists alongside critical essays and memoir by Price and other invited contributors including Olivia Laing.

### 3. References to the research

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#### Monographs

- 3.1 **Price D** (2018), *Chantal Joffe: Personal Feeling is the Main Thing*, London: Elephant Press and Victoria Miro 175pp. ISBN 978-1-78627-367-3 [Available on request]
- 3.2 **Price D** (2013), *After Dada: Marta Hegemann and the Cologne Avant-Garde*, Manchester: Manchester University Press 285pp. ISBN 978-0719090073 [Available on request]

#### Edited Collections

- 3.3 **Price D** and Smith C (2019). Weimar's Others: Art History, Alterity and Regionalism in Inter-War Germany, *Art History (Special Issue)*, **42:4**, pp. 624-826  
<https://doi.org/10.1111/1467-8365.12454>

#### Selected relevant chapters in books and/ or major exhibition catalogues

- 3.4 **Price D** (2018). Remaking Society, in Chambers E (ed.) *Aftermath: Art in the Wake of World War One*, London: Tate Publishing 128pp. ISBN: 978-1-84976-567-1 [Available on request]
- 3.5 **Price D** (2017). 'Between Us Sleeps Our Child – Art': Creativity, Identity and the Maternal in the Works of Marianne von Werefkin and Her Contemporaries, in Malycheva T and Wünsche I (eds.) *Marianne Werefkin and the Women Artists in Her Circle*, Leiden: Brill 250pp. ISBN: 978-9004328976 [Available on request]
- 3.6 **Price D** (2015). The New Woman, in Olaf P (ed.) *Berlin Metropolis 1918-1933*, New York: Neue Galerie and Prestel Publishing 400pp. ISBN: 978-3791354903 [Available on request]
- 3.7 **Price D** (2006). Representing Herself: Lotte Laserstein between Subject and Object, in Schönfeld C (ed), *Practicing Modernity: Female Creativity in the Weimar Republic*, Würzburg: Königshausen & Neumann pp.68-88. ISBN: 3826032411 [Available on request]

#### 4. Details of the impact

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During this REF period, Price's research has informed successful collaborations with museum professionals and artists, transforming their practice and leading to inclusion of artworks by neglected women artists in exhibitions and cultural representations of the German Modernist period.

##### Transforming Curatorial Practice in the Museum Sector

Price's research on previously neglected or forgotten women artists, as well as the unique perspective that women artists bring to orthodox narratives of German Modernism, has informed the design and development of new exhibitions, as well as reinterpretations of existing exhibitions and holdings, in four major UK cultural institutions.

##### New Walk Museum and Art Gallery, Leicester

In 2014, Price won a GBP24,000 contract with Leicester City Council to consult and conduct research for the New Walk Museum and Art Gallery's unique collection of modern German art - distinguished by its focus on modern German women as patrons, artists, collectors and subjects. As the collection's curator states [5.1], Price was awarded the contract based on her research on Lotte Laserstein [3.7] and her essay for the Manchester 'Sensory War' exhibition (<https://manchesterartgallery.org/exhibitions-and-events/exhibition/the-sensory-war/>). He continues 'the majority of scholarship on the interwar period is about mainstream canonical work, and Dorothy's work is important because it broadens awareness of work that is different in subject, for example, her work on Sella Hasse, Käthe Kollwitz, Lotte Laserstein, Gabriele Münter, Paula Modersohn-Becker – all artists represented in Leicester's collection' [5.1]. Through her research, Price provided a unique perspective into the work and experiences of women artists in Germany in ways that the museum had not previously examined. It is this expertise that informed a permanent re-hang of the galleries, as well as a re-interpretation of the artworks, particularly 'about the role of women and how to represent that in the redisplay' [5.1]. Her new research on Leicester's collection was published online in a series of publicly accessible reports, and included in a dedicated website of further resources on Expressionism in England [5.1].

The exhibition was opened by Leicester's City Mayor in September 2014, who commented 'Leicester's collection of German Expressionist art is already internationally renowned, but the new gallery and the presentation of the collection online for the first time will open up the artworks to a whole new audience' [5.9]. Price promoted the collections and the rehang through participation in a public symposium (50 attendees) held onsite in the gallery shortly after its re-opening. In 2018, she was interviewed on BBC Radio 4's *The Cultural Front* to discuss the collection (<https://www.bbc.co.uk/programmes/b05spjym>).

##### Tate Britain

In 2017, Price collaborated with Tate Britain in developing their First World War centenary exhibition, *Aftermath*, which ran from 5 June to 23 September 2018. Price's expertise meant the Exhibition Curator was able to include more works from Germany in the exhibition than would otherwise have been the case [5.2]. The exhibition included 13 female artists [5.4]. Furthermore, the Exhibition Curator noted that Price's research [3.4] 'led me to shift in how I thought about work in the Tate's own collection... An example is Edward Burra's *The Snack Bar*... Dorothy's interpretation was about women's increased freedom in public spaces and this gave us a different perspective on this work, which we have previously discussed in terms of the theme of prostitution. Dorothy's work here has encouraged the institution to re-think the painting's interpretation' [5.2]. According to a Tate report, the exhibition exceeded its target of 64,935 visitors, with 67,585 attending [5.4]. Visitor responses were very positive. Comments included: 'emotional and enlightening', 'most powerful exhibition I have ever attended', 'wonderful and beautifully curated', 'brilliant, moving and some incredible paintings' [5.4].

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In addition, as a result of a public 'in conversation' event held at Tate Britain in conjunction with the *Aftermath* exhibition, the Tate's Curator of Public Programmes indicated that Price made a significant contribution that enabled the event to achieve its aim of 'provok[ing] critical reflection on the subject of the exhibition, to get members of the public thinking more deeply about the subject matter and to stimulate their learning' [5.3]. Price provided new cross-cultural perspectives on the work by women artists presented in the exhibition and engaged a public audience of c. 80 people who attended on a mid-weeknight in June. Price continues to work with Tate as a consultant on a regular basis.

### The Lowry, Salford

In 2017, Price collaborated with artist Chantal Joffe on a co-curated exhibition of Joffe's work in dialogue with German Expressionist artist Paula Modersohn-Becker for The Lowry in Salford (August 2017-May 2018). The exhibition, entitled *Personal Feeling is the Main Thing*, was visited by over 24,000 people, including children and schools [5.6]. As one visitor commented 'about time images of women in public galleries are of themselves and not as objects. Very moving' [5.7]. Through Price's influence and contacts, the exhibition brought Modersohn-Becker's work to the North of England for the first time [5.5].

### Arnolfini, Bristol

Price was invited by the Arnolfini Exhibitions Producer as the leading expert on artist Chantal Joffe [3.1] to co-curate an exhibition with the artist. The exhibition *Chantal Joffe. For Esme with Love and Squalor*, ran from 3 September 2020 to 22 November 2020. The exhibition was originally planned for April 2020 - September 2020 but was postponed due to Covid-19. After being curtailed on 2 November, a film of the exhibit extended the exhibition until 31 December <https://arnolfini.org.uk/whatson/rising-arts-agency-chantal-joffe/>. Arnolfini's Exhibitions Producer comments that 'the project has been enriched by [Dorothy's] critical understanding of art history, positioning Chantal's work within a fascinating lineage of artists and writers, strengthening the overall context of the exhibition' which has allowed Arnolfini 'to develop a number of different access points for audiences, creating multiple layers and narratives to explore what might otherwise not have formed in such a way'. Price's approach enabled Arnolfini to position artists within different transnational contexts and histories, which the Exhibitions Producer commented gave her 'pause for reflection when approaching similar projects' [5.8].

According to the Exhibitions Producer at Arnolfini 'the role that Dorothy has played in this has been crucial to this process. Through her intimate knowledge of Chantal's work (and working methods) she has contributed substantially to the selection (and reconsideration) of artwork, the development of key themes and the narrative drive of the exhibition' [5.8].

Despite the restrictions of social distancing as a result of Covid-19, visitor numbers for the exhibition have been healthy. Visitor feedback has been positive, including the ex-president of the RWA saying it was the best show they had seen here in years. The exhibition had 6,644 visitors as of 25 October 2020, which given that they are operating reduced hours under Covid-19 is fantastic; and the catalogues and postcards are continuing to sell really well [5.8]. As part of the exhibition, Price co-hosted an 'in conversation with' public event with the artist Joffe on 28 October 2020 (<https://arnolfini.org.uk/whatson/art-in-the-city-chantal-joffe-dorothy-price/>). The recorded event was attended by 79 members of the public (GBP5.45 per ticket).

### Further collaborations with the museum sector

Price has also been commissioned to consult on, curate, or conduct research for:

- Manchester Art Gallery – The *Sensory War 1914-2014* exhibition essay (2014)
- Neue Galerie, New York — *Berlin Metropolis* exhibition catalogue essay on 'The New Woman' (2015)
- Museum Ludwig, Cologne — Karl Schenker exhibition catalogue essay (2016)
- Schirn Kunsthalle, Frankfurt — *Splendour and Misery* exhibition catalogue (2017)

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- The Lowry, Salford - co-curated exhibition and catalogue, Chantal Joffe in dialogue with Paula Modersohn-Becker (2017-2018)
- Sky Arts *Mystery of the Lost Paintings* feature length documentary about German Expressionism (2018)
- RA250 lecture - Invited public conversation with Chantal Joffe to celebrate RA 250 anniversary (2019)

Beyond this REF period, Price was commissioned by the Royal Academy of Arts, London, in 2018 to curate their upcoming *Rethinking Expressionism* exhibition, which is due to run from October 2022 to January 2023, before touring to the Kunstmuseum, The Hague, from March 2023-June 2023. This landmark exhibition will be the first female artist only exhibition in the 252-year history of the Royal Academy of Arts.

### Inspiring Artistic Practice and the Production of New Artworks

As well as placing German modernist women artists within shared European histories of art, Price's research has shaped their transnational legacy. Her work on German women artists [3.6] Paula Modersohn-Becker, Gabriele Münter and Lotte Laserstein, as well as her knowledge of the contexts in which they worked, has had a deeply profound effect on Chantal Joffe's practice as an artist, which has inspired new bodies of work. Through conversations with Price, Joffe was able to gain a better understanding of post-war German art, which she described as 'really meaningful for me, my practice, and my knowledge of Modersohn-Becker... Without Dorothy I would never have gone to Worpswede. It led me to do different things, such as use polaroids to document the trip, which I see in many ways as a pilgrimage, and these polaroids ended up in the exhibition book - something that hadn't been planned.' Through Price's research, Joffe was able to learn about Gabriele Münter (a German expressionist artist), which inspired Joffe to a new series of paintings of 'interiors' in her kitchen after seeing Münter's paintings of the inside of her house [5.5].

### 5. Sources to corroborate the impact

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- 5.1 Letter of Support from the Curator of Fine Art, New Walk Museum & Art Gallery (May 2019); [video of Price on New Walk's German Expressionism website](#) (September 2014)
- 5.2 Letter of Support from the Curator, Tate Britain (September 2018)
- 5.3 Testimonial from the Curator of Public Programmes Tate Britain (June 2018)
- 5.4 Tate Britain *Aftermath: Art in the Wake of World War One* Exhibition Report (November 2018)
- 5.5 Testimonial from Artist Chantal Joffe (October 2020)
- 5.6 Email correspondence with Galleries Coordinator, The Lowry, Salford (October 2018)
- 5.7 Visitor Comments from The Lowry, Salford (2018)
- 5.8 Testimony from the Exhibitions Producer, Arnolfini (October 2020). See also the film of the Arnolfini exhibition: <https://arnolfini.org.uk/whatson/rising-arts-agency-chantal-joffe/>
- 5.9 Artylst article (29 September 2014), [Leicester Opens German Expressionism Collection To Public After Major Revamp](#) [Accessed 7 January 2021]