

2016-2017

Artistic and Scholarly Development (ASD) Grant Application

Name(s) Amit Ghosh

Department(s) or School(s) Economics

Title of Project Determinants of Banks Loan Charge-off rates

Amount Requested 3170 Your Email: aghosh@iwu.edu

- If your proposal is funded, would you be willing for the Mellon Center to use it as an exemplary submission in the online Handbook? Yes No
- Will you use human beings as experimental subjects? Yes No
If yes, please submit the appropriate approval notice.
If you have questions about whether IRB approval or exemption is required for your project, please see the pdf link on "Policies and Procedures" at https://www.iwu.edu/irb/forms/IRB_PolicyProcedure.pdf.
- Will you use animals as experimental subjects? Yes No
If so, have you requested IRB and/or IACUC approval? Yes No
If yes, please submit the appropriate approval notice.
(See the IACUC link to protocol forms at <https://www.iwu.edu/associateprovost>)

Please complete the following checklist by placing a check mark against each item to insure that your application is complete. Incomplete and/or late applications will not be considered.

1. Project Summary included in hard copy of proposal and Word copy (emailed to sbrownaj@iwu.edu) Yes No
2. Proposal as per format described in Handbook Yes No
3. ASD grant budget page Yes No
4. A Brief Vita Yes No
5. Reports for previous ASD grants have been filed separately with the Mellon Center Yes No NA

Amit Ghosh 03/10/2017
Signature of Applicant and Date

Laia Orell D'bal 3/14/2017
Signature of Chair or direct supervisor

Please note that a recommendation letter from a direct supervisor or chair is not required for ASD grants.

Print

Clear

ASD Grant Budget Page

Faculty Name(s) Amit Ghosh

Project Title Determinants of Banks Loan Charge-off rates

A. Equipment Description (please give source of recent estimate) \$ _____

B. Supplies and Services (please itemize) \$ 1170

Purchase of statistical software package SAS (see attached for price quote)

C. Travel Expenses (please itemize) \$ _____

D. Consultancy Fees \$ _____

E. Living Expenses (see proposal guidelines) \$ _____

F. Student Wages (see proposal guidelines) \$ _____

G. Faculty Stipend (maximum \$2,000 per faculty Member) \$ 1750

H. Publication Expenses \$ 250

I. Other \$ _____

TOTAL \$ 3170

(Maximum award \$3,500 per individual or \$5,500 for a joint proposal from two or more faculty members)

NOTE: List all expenses, even if the total exceeds the maximum grant. If your budget exceeds the maximum grant, explain how you will make up for the shortfall.

March 6, 2017

Amit Ghosh
Illinois Wesleyan University
aghosh@iwu.edu

Dear Amit:

Per your request, please review the SAS quote below. Don't hesitate to contact me with any questions in the future.

Included with the software:

- The most current release of the software
- Updates made to the software during the license period
- Technical support via 919-677-8008 or <http://support.sas.com/ctx/supportform/index.jsp>
- Documentation found at the following site: <http://support.sas.com/software/>

Option 1: Education Analytical Suite (EAS) for Workstations
Teaching & Academic Research Purposes

SAS Software	Hardware/ Platform	Number Of Installs	2017 Academic Initial Fee	*Estimated 2018 Academic Renewal Fee
<u>Products Included in the Education Analytical Suite:</u> Base/SAS SAS/Access , SAS/AF SAS/ASSIST SAS Bridge for ESRI SAS/CONNECT SAS/EIS, SAS/ETS SAS/FSP, SAS/GRAPH SAS/IML, SAS/INSIGHT SAS Integration Technologies SAS/LAB, SAS/OR SAS/SECURE, SAS/SHARE SAS/STAT, SAS/QC SAS e-Learning Library **Enterprise Guide	Windows Workstation	1 install	\$1,170	\$800

****SAS Enterprise Guide is a powerful Windows application with an easy-to-use graphical user interface designed to enable self-sufficient and fast guided access to much of the analytic power of SAS. Go to www.sas.com/click for further details, including an online demo.**

***This quote is based on the 2017 Fee Schedule and valid for 30 days.**

Terms & Conditions:

Changes in hardware, operating system or configuration may result in additional license fees, effective and invoiced from the date of change. Fees do not include taxes. Renewal fees are based on current prices and are subject to change.

These prices are for degree-granting institutions and their affiliates only.

2016-2017

Artistic and Scholarly Development (ASD) Grant Application

Name(s) Kristine Nielsen

Department(s) or School(s) School of Art

Title of Project "Recasting Postwar German Art History"

MAR 21 2017

Amount Requested \$3500 Your Email: knielse1@iwu.edu

- If your proposal is funded, would you be willing for the Mellon Center to use it as an exemplary submission in the online Handbook? Yes No
- Will you use human beings as experimental subjects? Yes No
If yes, please submit the appropriate approval notice. If you have questions about whether IRB approval or exemption is required for your project, please see the pdf link on "Policies and Procedures" at https://www.iwu.edu/irb/forms/IRB_PolicyProcedure.pdf.
- Will you use animals as experimental subjects? Yes No
If so, have you requested IRB and/or IACUC approval? Yes No
If yes, please submit the appropriate approval notice.
(See the IACUC link to protocol forms at <https://www.iwu.edu/associateprovost>)

Please complete the following checklist by placing a check mark against each item to insure that your application is complete. Incomplete and/or late applications will not be considered.

1. Project Summary included in hard copy of proposal and Word copy (emailed to sbrownaj@iwu.edu) Yes No
2. Proposal as per format described in Handbook Yes No
3. ASD grant budget page Yes No
4. A Brief Vita Yes No
5. Reports for previous ASD grants have been filed separately with the Mellon Center Yes No NA

Kristine Nielsen 3/21/17
Signature of Applicant and Date

[Signature]
Signature of Chair or direct supervisor

Please note that a recommendation letter from a direct supervisor or chair is not required for ASD grants.

Artistic and Scholarly Development Grant Application

Kristine Nielsen, School of Art

Project Title: "Recasting Postwar German Art History"

Submitted March 21, 2017

Summary of Project:

"Recasting Postwar German Art History"

This project will serve as the Introduction to my current book project, *Confronting Inglorious Monuments*. The chapter will demonstrate how two German art histories emerged after World War II, both versions drawing on distinct scientific and political frameworks. Art historians initially forged German identities as victims of the Third Reich. East Germany promoted an art history of objectivity involving at times conflicting German and Soviet traditions. In West Germany, an objective discipline of art history negated particular styles, methods, and language pertaining too closely to the Third Reich. This chapter will explore the tensions in the juxtaposition of these two parallel art histories as well as their merging after 1990. It argues that postwar German art and art histories were fundamentally and urgently iconoclastic in their practices in both East and West.

Summary of Previous ASD Grants: Not Applicable

Narrative

A. End Product

The end product will be a completely new, introductory chapter, "Recasting Postwar German Art History" for my current book project, tentatively titled *Confronting Inglorious Monuments*. I will conduct research at the Archive of the Academy of Arts in Berlin for my chapter, in May 2017, and I will write and complete the book chapter during the summer of 2017.

B. Scholarly Significance of the Project

The nature of the problem to be examined pertains to the developments in art and art history in the two Germanys during the Cold War and during and after German unification in 1990. West Germany, the Federal Republic of Germany (FRG), was at odds about the right way to handle a troubling national legacy after World War II, and so deliberately avoided too many political icons and symbols that might remind viewers of the recent National Socialist past. Abstract art was promoted as a free art in a capitalist society, yet West German art historians also wanted to consider abstraction a-political to counter the Nazi past and Communist East. Meanwhile, the response to the heroic monuments erected by the Nazi regime was a subsequent and general distrust in any type of glorification represented in political images. The result was that few obviously heroic monuments, military parades, or aggressive visual confirmations of a West German identity were erected, performed or showcased after 1945. There were few visual affirmations in public images, but numerous visual negations. Art historians sought to escape the subjectivism and emotionalism of Nazi art language. Thus, postwar art historians in West Germany pushed objectivity in art to the forefront, often erasing any explicit political function and repressing the past. The coded concept of "propriety" (*Anständigkeit*) came to signify personal integrity and scientific quality in West German art research. During my research trip in

Berlin, I will be reading art history publications in the archives, written during the Cold War, to study the preferred viewpoints and interests of art historians.

Matters were quite different in East Germany, the German Democratic Republic (GDR), where fascism was negated or displaced as a character belonging to West Germany. East German authorities initiated an approach to the staging of images, which conceptually contrasted with, yet formally paralleled that of the National Socialists. Figurative art was the only art worthy of pursuit. Abstraction was censored and considered decadent and capitalist. Art historians were often writing propaganda in the service of politics. The inauguration ceremonies for public monuments in the GDR were in many ways the ultimate visual claim for power. By the 1980s, the veneration of socialist heroes in public monuments had become one of the main agendas of the East German political party. Postwar art historians in East Germany framed the history of art as an objective science of Marxism, Stalinism, or Marxist-Leninism, stressing art for political purposes while rejecting any identification with a fascist past. My trip to the Berlin archives will include an examination of East German art history textbooks written during the Cold War. What lessons do they want East German students to learn about art?

During the unification process in 1989-1990, the ideological split in art and art history eventually caused an “image strife” (*Bilderstreit*). The West considered the political East German art unworthy of attention and the East wanted to move on and forget the propaganda of the past. Post-1989 exhibits of GDR art often caused controversy, most scandalously with a 1999 Weimar exhibit, *Aufstieg und Fall der Moderne* (“Rise and Fall of the Modern”), that deliberately and provocatively displayed GDR art in an amateurish and negative light as if to convey that the art belonged in a flea market. The topic remains current and relevant today as the ideological split between an eastern and western art history continues to exist and be debated, demonstrating a conceptual blockage in viewpoints. I hope to meet with a few German art historians (such as Horst Bredekamp) in Berlin who are very familiar with these heated debates. I also hope to visit any exhibitions in museums or galleries that might address the topic.

My introductory chapter “Recasting Postwar German Art History” will likely be an important contribution to the understanding of Cold War German art historical practice because of the new way that I am framing the material. **The scholarly significance** of my chapter is that I will argue that both sides approached the study of art as an *iconoclastic practice* by keeping a clear view in mind of what each side was *against*, whether fascism and communism or capitalism. Iconoclasm as a methodology is the destruction of an image, broadly understood, in order to produce a new one that confronts and replaces the former. My argument is that iconoclasm is a consistent tool used to guide artistic activity and worldviews in Cold War Germany. My introductory chapter will frame the topic of iconoclasm that serves as the main theme of my book on public memorials.

In order to complete this new chapter for my book project, I will conduct research at the archive of the Academy of Arts in Berlin (*Akademie der Künste*), which holds crucial documents on art history in Berlin in the twentieth century (including meetings, publications, dissertations, procedures). My earlier research on public monuments was conducted in more politically focused state archives (*Landesarchiv, Bundesarchiv*) where I was able to read the administrative and political goals for monuments. The new direction toward an examination of two art histories

for my Introduction requires that I focus on the art historical discourses in East and West rather than political leadership. Berlin as a divided city during the Cold War remains the best place to study the clashes and differences in aesthetic frameworks.

C. Professional Significance of the Project

The professional significance of this research trip and chapter are paramount at this stage of my professional career as an art historian with a book project near completion. From a scholarly point of view, this research trip will facilitate the completion of my Introduction to my book, while professionally it will also serve as a very important moment to pause and reflect on, and add to, my scholarly accomplishments before I am up for tenure in the fall of 2017. My tenure references are almost exclusively art historians of Cold War East and West Germany and making sure that I am fully up to date on the scholarship is crucial at this moment in my professional career.

D. Proposed Expenses

I am requesting a grant of \$3500, of which \$1500 will go toward my May travel and living expenses while \$2000 will serve as a taxable stipend. I will be using my faculty travel funds (\$600 + \$200 department) for this trip, but this amount only partially covers my travel expenses.

Travel expenses

Flight to Berlin (found on Orbitz) and local transport \$1200

Living expenses:

Hotel in Berlin (5/15-5/20; Orbitz) \$ 750

Food \$ 350

Total \$2300

Subtracting university faculty funds \$2300-\$800 **\$1500**

E. Proposed Timetable

15-20 May, 2017 Berlin research trip
June-August, 2017 Write and complete book chapter

F. Student Assistants: Not Applicable

G. IRB/IACUC Review: Not Applicable

Print

Clear

ASD Grant Budget Page

Faculty Name(s)	Kristine Nielsen	
Project Title	"Recasting Postwar German Art History"	
A. Equipment Description (please give source of recent estimate)		\$ N/A
B. Supplies and Services (please itemize)		\$ N/A
C. Travel Expenses (please itemize)		\$ 400
Flight to Berlin and local transport \$1200		
(Subtracting university faculty funds 1200-800)		
D. Consultancy Fees		\$ N/A
E. Living Expenses (see proposal guidelines)		\$ 1100
F. Student Wages (see proposal guidelines)		\$ N/A
G. Faculty Stipend (maximum \$2,000 per faculty Member)		\$ 2000
H. Publication Expenses		\$ N/A
I. Other		\$
TOTAL		\$ 3500

(Maximum award \$3,500 per individual or \$5,500 for a joint proposal from two or more faculty members)

NOTE: List all expenses, even if the total exceeds the maximum grant. If your budget exceeds the maximum grant, explain how you will make up for the shortfall.

Kristine Nielsen
Ames School of Art
Illinois Wesleyan University
knielse1@iwu.edu

ACADEMIC POSITIONS

Assistant Professor of Art, 2013–present
Ames School of Art, Illinois Wesleyan University, Bloomington, Illinois

Visiting Assistant Professor of Art, 2012-2013
Ames School of Art, Illinois Wesleyan University, Bloomington, Illinois

Andrew W. Mellon Postdoctoral Fellow in the Humanities, 2010-2012
Illinois Program for Research in the Humanities
University of Illinois at Urbana-Champaign, Illinois
Position included an appointment as Visiting Assistant Professor in the Program of Art History and the Department of Germanic Languages and Literatures

EDUCATION

The University of Chicago, Chicago, Illinois
Ph.D. in Art History, 2010
Dissertation Title: “Gestures of Iconoclasm: East Berlin’s Political Monuments, from the Late German Democratic Republic to Postunified Berlin”
Specialization in Modern and Contemporary Art, minor in Historiography and Theory
M.A. in Art History, 2003

Københavns Universitet, Copenhagen, Denmark, and University of Rome ‘La Sapienza’, Rome, Italy
Cand.Mag. in Art History, 2001
B.A. in Art History, minor in Linguistics, 1999

HONORS AND AWARDS

*Mellon Foundation Team-Teaching Grant, Illinois Wesleyan University, spring 2017
*Mellon Foundation Class Project Grant, Illinois Wesleyan University, spring 2017
*Curriculum Development Grant, Illinois Wesleyan University, spring 2016
*Mellon Humanities Fellow, Illinois Wesleyan University, Bloomington, IL, 2015-2016
*Junior Faculty Leave, Illinois Wesleyan University, spring 2015
Stone Summer Theory Institute Fellowship, School of the Art Institute of Chicago, 2011
Getty Research Institute, Library Research Grant, Los Angeles, CA, 2011

PEER-REVIEWED PUBLICATIONS

“A ‘Freak of Nature’: Mattias Olofsson’s Stor-Stina and the Burden of a Colonial Past,” *Identities and Identifications* (under review).

* “Monumental Attack: The Visual Tools of the German Counter-Monument in Two Works by Jochen Gerz and Esther Shalev-Gerz, and Horst Hoheisel,” *Images: A Journal of Jewish Art and Visual Culture*, Vol. 9 (2016). Print and online.

* “A Perfectly Nebulous Experiment: C.T.R. Wilson’s Cloud Chamber,” in *Art, Technology and Nature*, edited by Camilla Skovbjerg Paldam and Jacob Wamberg. London: Ashgate, 2015. Pp. 175-184.

* “Vittigheden som politisk våben,” Special Issue on Image Wars, *Periskop – forum for kunsthistorisk debat* 15 (2012): 98-123. Print.

“*Quid pro Quo*: Assessing the Value of Berlin’s Thälmann Monument,” in *Art Outside the Lines: New Perspectives on GDR Art Culture*, edited by Elaine Kelly and Amy Wlodarski. Volume 74 of the German Monitor Series. Amsterdam and New York: Rodopi, 2011. Pp. 65-89.

“Reframing The Workers’ Militia Monument in Post-Unification Berlin,” Special Issue on 3D-Sculpture-Installation-Monuments, *Passepartout* 32 (2011): 229-247. Print.

“What Ever Happened to Ernst Barlach? East German Political Monuments and the Art of Resistance,” in *Totalitarian Art and Modernity*, edited by Mikkel Bolt Rasmussen and Jacob Wamberg. Aarhus: Aarhus University Press, 2010. Pp. 147-169.

“Politisk ikonoklasme og idolatri i den moderne visuelle kultur” (Political Iconoclasm and Idolatry in Contemporary Visual Culture), in *Visuel kultur – viden, liv, politik*, edited by Hans Dam Christensen and Helene Illeris. Copenhagen: Multivers, 2009. Pp. 329-348.

Book Reviews, Contributions, Translations, and Entries

* Contributor to *Farewell to Visual Studies* (Stone Art Theory Institutes), edited by James Elkins, Gustav Frank, and Sunil Manghani (University Park, PA: Pennsylvania State University Press, 2015).

* Review of *Architecture, Politics, and Identity in Divided Berlin* by Emily Pugh, *Sehepunkte* 15 (2015), No. 6. <http://www.sehepunkte.de/2015/06/25238.html>. The review also appears in *Kunstform* 15 (2015), No. 6.

* Translation of Hans Dam Christensen, “A Sign of the Times? Art History as/vs Cultural History,” in *Images of Culture: Art History as Cultural History*, edited by Mikkel Bøgh et al. Copenhagen: Museum Tusulanum Press, 2014.

Review of “Theories of Memory: A Reader” edited by Michael Rossington and Anne Whitehead, *Ekfrase: Nordic Journal of Visual Culture* 1 (2010): 72-73.

PRESENTATIONS

* “Performing the Sami Experience”

Fourth Euroacademia International Conference, *Identities and Identifications: Political Uses of Collective Identities*, Venice, Italy, March 4-5, 2016

* “Inglorious Images: Postwar German Confrontations”

Invited lecture, 53rd Fine Arts Season Lecture Series, Fine Arts Society of Peoria, Peoria, IL, Oct 8, 2015

* “Division and Unity: Cold War Memorials in East and West Berlin”

Faculty Colloquium Speaker Series 2015-16, Illinois Wesleyan University, Bloomington, IL, Sept. 11, 2015

* “Medium Matters: Berlin’s 750th Anniversary”

International Conference, Transatlantic Institute for the Study of East German Art and Iowa State University, *Reassessing East German Art: 25 Years After the Fall of the Berlin Wall*, Ames, IA, Sept 16-17, 2014

* “Iconoclasm and the West German Counter-Monument”

German Studies Association Annual Conference, *Modes of Memory in Late 20th and early 21st Century German Culture: Compensation, Revenge, and Iconoclasm*, Denver, CO, Oct, 2013

* “Transitional Territories: Berlin’s Socialist Cultural Heritage”

College Art Association Annual Conference, *Destruction of Cultural Heritage in European Countries in Transition 1990-2011*, New York, NY, 2013

* “The Post-1989 Disposal of Communist Waste”

Mid-America College Art Association Annual Conference, *Laid Waste: Dead Matter, New Landscapes and the Politics of Trash*, Wayne State University, Detroit, MI, 2012

“What Ever Happened to Ernst Barlach? East German Political Monuments and the Art of Resistance.” Invited Keynote Speaker for *Writing With Images: An Art Symposium*, graduate student symposium, Program of Visual Culture, Department of Art History, Illinois State University, Normal, IL, 2011