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Project acronym	APARTHEID-STOPS
Project	Apartheid-- The Global Itinerary: South African Cultural Formations in Transnational Circulation, 1948-1990
Researcher (PI)	Louise Bethlehem
Host Institution (HI)	The Hebrew University Of Jerusalem., Israel
Call details	Consolidator Grants (CoG), SH5, ERC-2013-CoG
Summary	<p>This proposal proceeds from an anomaly. Apartheid routinely breached the separation that it names. Whereas the South African regime was deeply isolationist in international terms, new research links it to the Cold War and decolonization. Yet this trend does not consider sufficiently that the global contest over the meaning of apartheid and resistance to it occurs on the terrain of culture. My project argues that studying the global circulation of South African cultural formations in the apartheid era provides novel historiographic leverage over Western liberalism during the Cold War. It recasts apartheid as an apparatus of transnational cultural production, turning existing historiography inside out. This study seeks:</p> <ul style="list-style-type: none"> • To provide the first systematic account of the deterritorialization of “apartheid”—as political signifier and as apparatus generating circuits of transnational cultural production. • To analyze these itinerant cultural formations across media and national borders, articulating new intersections. • To map the itineraries of major South African exiles, where exile is taken to be a system of interlinked circuits of affiliation and cultural production. • To revise the historiography of states other than South Africa through the lens of deterritorialized apartheid-era formations at their respective destinations. • To show how apartheid reveals contradictions within Western liberalism during the Cold War, with special reference to racial inequality. Methodologically, I introduce the model of thick convergence to analyze three periods: 1. Kiptown & Bandung: Novel possibilities, 1948-1960. 2. Sharpeville & Memphis: Drumming up resistance, 1960-1976. 3. From Soweto to Berlin: Spectacle at the barricades, 1976-1990. Each explores a cultural dominant in the form of texts, soundscapes or photographs. My work stands at the frontier of transnational research, furnishing powerful new insights into why South Africa matters on the stage of global history.
Website (HI)	
Max ERC funding	1,861,238
Duration	<i>Start date:</i> 2014-05-01, <i>End date:</i> 2019-04-30

Project acronym	CHINACREATIVE
Project	From Made in China to Created in China- A Comparative Study of Creative Practice and Production in Contemporary China
Researcher (PI)	Bastiaan Jeroen De Kloet
Host Institution (HI)	Universiteit Van Amsterdam, Netherlands
Call details	Consolidator Grants (CoG), SH5, ERC-2013-CoG
Summary	<p>With its emergence as a global power, China aspires to move from a “made in China” towards a “created in China” country. Creativity and culture have become a crucial source for innovation and financial growth, but are also mobilised to promote a new and open China to both the citizenry as well as the outside world. They are part of what is termed China’s “soft power.” What does creativity mean in the context of China, and what does it do? When both the state and profoundly globalised creative industries are so deeply implicated in the promotion of creativity, what are the possibilities of criticality, if any? Whereas creativity has been extensively researched in the fields of psychology, law and neurosciences, scholarship in the humanities has by and large side-tracked the thorny issue of creativity. Yet, the worldwide resurgence of the term under the banner of creative industries makes it all the more urgent to develop a theory of creativity. This project understands creativity as a textual, a social as well as a heritage practice. It aims to analyse claims of creativity in different cultural practices, and to analyse how emerging creativities in China are part of tactics of governmentality and disable or enable possibilities of criticality. Using a comparative, multi-disciplinary, multi-method and multi-sited research design, five subprojects analyse (1) contemporary art, (2) calligraphy, (3) independent documentary cinema, (4) television from Hunan Satellite TV and (5) “fake” (shanzhai) art. By including both popular and high arts, by including both more Westernized as well as more specifically Chinese art forms, by including both the “real” as well as the “fake,” by studying different localities, and by mobilising methods from both the social sciences and the humanities, this project is pushing the notion of comparative research to a new level.</p>
Website (HI)	
Max ERC funding	1,947,448
Duration	<i>Start date:</i> 2014-09-01, <i>End date:</i> 2019-08-31

Project acronym GBR
Project Genius before Romanticism: Ingenuity in Early Modern Art and Science
Researcher (PI) Alexander John Marr
Host Institution (HI) The Chancellor, Masters And Scholars Of The University Of Cambridge, United Kingdom
Call details Consolidator Grants (CoG), SH5, ERC-2013-CoG

Summary Genius before Romanticism: Ingenuity in Early Modern Art and Science What existed in the European imagination before the Romantic concept of 'genius'? This five-year project will examine notions of unique talent, heightened imagination and extraordinary creativity in art and science by exploring the language, theories, practices and products of ingenium (ingenuity) ca. 1450-ca. 1750. Drawing on the perspectives of history of art, history of science, technology and medicine, intellectual history and literary studies, the project seeks to capture ingenuity across and between disciplines. Studying five countries (France, Germany, the Netherlands, Italy, Spain and England) across three centuries, it will trace ingenuity's shifting patterns and fragmented fortunes over the *longue durée*. Research will be conducted in four strands, focused on distinctive but interrelated aspects of ingenuity. Strand 1, 'Language of Ingenuity', will chart the word history of the ingenuity family of terms. Strand 2, 'Conceptualizing Ingenuity', will explore the intellectual framework of ingenuity through its theoretical treatment in natural philosophy and artistic theory. Strand 3, 'Ingenuity in the Making', will examine the cunning knowledge of ingenious craftsmen and the properties of 'spirited' materials. Strand 4, 'Ingenious Images', will investigate the visual culture of ingenuity, from the iconography of ingenium to the witty disingenuousness of optical games. The findings of the project team will be disseminated to a scholarly audience and the wider public through monographs, volumes of essays, a critical edition, an exhibition, conferences and colloquia, and a project website.

Website (HI)

Max ERC funding 1,785,671

Duration *Start date: 2014-07-01, End date: 2019-06-30*

Project acronym GRAPH
Project The Great War and Modern Philosophy
Researcher (PI) Nicolas James Laurent Fernando De Warren
Host Institution (HI) Katholieke Universiteit Leuven, Belgium
Call details Consolidator Grants (CoG), SH5, ERC-2013-CoG

Summary The First World War was an unprecedented event of destruction, transformation, and renewal that left no aspect of European culture unchanged. Philosophy proved no exception: the war motivated an historically singular mobilization of philosophers to write about the war during the years of conflict; significant works of philosophy were written during the war years and immediately thereafter; the postwar decades of the 1920s and 1930s witnessed a systematic reconfiguration of the landscape of philosophical thought that still largely defines contemporary philosophy. Surprisingly, while the impact of the war on literature, poetry, and the arts, political thought has been a subject of intense inquiry and interpretation, the significance of the war for modern philosophy remains relatively unexamined, often misunderstood or simply taken for granted. This project aims at understanding the impact of the Great War on modern philosophy. It aims to chart an original course and establish a new standard for the philosophical study of the relation between the First World War and 20th-century philosophy through a comparative and critical approach to a diverse array of thinkers. Specifically, this project will investigate the hypothesis of whether diverse philosophical responses, direct and indirect, immediately or postponed, can be understood as formulations of different questions posed, or better: catalyzed by the war itself. This project will additionally argue that the very idea that war could reveal, challenge or legitimate cultural or philosophical meaning is itself a legacy of a distinctive kind of war-philosophy produced during the war. This project will be divided into four sub-projects: (1) "Philosophy of War and the Wars of Philosophy,"; (2) "The Philosophy of Language and the Languages of Philosophy"; (3) "The Care of the Soul"; (4) "Europe after Europe."

Website (HI)

Max ERC funding 1,652,102
Duration *Start date:* 2014-10-01, *End date:* 2019-09-30

Project acronym KNOWING

Project Epistemic intersections in early modern England: the place of literature

Researcher (PI) Subha Mukherji

Host Institution (HI) The Chancellor, Masters And Scholars Of The University Of Cambridge, United Kingdom

Call details Consolidator Grants (CoG), SH5, ERC-2013-CoG

Summary This project uncovers the interface between imaginative literature and epistemology in its wider sense in early modern England (1500-1700). This period of intense literary production also saw the cultural forces of humanism and the Reformation collide; crucial shifts in the law; scientific advancement; and dramatic expansion in trade and travel. At stake across the board was knowledge: its theories and technologies, its excitements and anxieties. We examine intersections between literary forms and apparently disparate areas of thinking about ways of knowing: • theology • natural philosophy • economic thinking • law Subsequent disciplinary segregation has obscured the understood relations among these disciplines: epistemic transactions vital to the experiences of knowledge and belief which so deeply vexed and shaped the period's thought. Our quarry is the specific intervention of literary texts in this conversation. What does literature know, or tell us, that other discourses cannot, or do not, because of their disciplinary investments? What aspirations to objectivity or assurance will it not share with science, religion or the law? How does it complicate economic ideas of insurance by translating them to affective notions of risk and surety? And how do these cognate practices engage with literary constitutions of knowledge? To recover the multiple frame against which this culture articulates its conceptions of knowledge, we read these fields as coeval but distinct. Across the five years, we use two thematic foci to explore and institutionalise the blind spots of knowledge, thereby rewriting the story of early modern epistemology: i) knowing and knowingness; ii) doubt and unknowing To grasp the dialogic relations, we must harness specialist expertise in each discipline. Research will be organised along the four disciplinary strands in the first four years, with literary engagement as a constant, the final year consolidating the project with specific events.

Website (HI)

Max ERC funding 1,996,743

Duration *Start date:* 2014-10-01, *End date:* 2019-09-30

Project acronym LATTAL
Project The Latin Talmud and its Influence on Christian-Jewish Polemic
Researcher (PI) Alexander Fidora
Host Institution (HI) Universitat Autònoma De Barcelona, Spain
Call details Consolidator Grants (CoG), SH5, ERC-2013-CoG

Summary While polemics and dialogue between Judaism and Christianity are as old as the Christian religion itself, one can clearly distinguish different periods, trends and intensities in the relations between the faiths. A significant landmark in this long and complex history is the Latin translation of large sections of the Talmud, the most important Jewish post-biblical text and the basis for the development of Rabbinic Judaism. When during the 13th century Christian theologians started to examine and translate the Talmud from Hebrew and Aramaic into Latin, they were faced with a huge body of texts which represented centuries of legalistic and homiletic materials. The discovery of this immense post-biblical Jewish literature became a source of fascination for Christians who believed that this text, which encompasses every aspect of Jewish life, was fundamental both for refuting the Jewish faith and for substantiating the truth of Christianity. This realization heralded a rethinking of the place of Jews in Christian society and redefined Christian-Jewish dialogue and polemic. The purpose of our project is to edit and publish the largest extant collection of Talmudic passages translated from Hebrew into Latin, that is, the "Extractiones de Talmud", while studying this groundbreaking document in the context of the trial and burning of the Talmud in 1240-42 and its aftermath. This project addresses vital questions of Jewish and Christian identity, still relevant to the 21st century, and can only be carried out by a transdisciplinary research team including specialists from Latin Philology, Hebrew Studies and History.

Website (HI)

Max ERC funding 1,292,700

Duration *Start date:* 2014-10-01, *End date:* 2018-09-30

Project acronym NAMO

Project Narrative Modes of Historical Discourse in Asia

Researcher (PI) Ulrich Timme Kragh

Host Institution (HI) Københavns Universitet, Denmark

Call details Consolidator Grants (CoG), SH5, ERC-2013-CoG

Summary Modern historiography produced in Asia belongs to the history-paradigm of the European humanities and it is from within these epistemological confines that Western as well as Eastern scholars of Asian studies view the Asian writing of the past. While source criticism and historicism have today become key parts of historical consciousness in Asia, Asian historical representations are nonetheless firmly embedded in pre-modern Asian literary traditions via specific uses in historical writing of traditional rhetorical structures of narrative, emplotment, tropes, and literary imagery. Taking such linkage between present and past Asian traditions of historiography as its premise, project NAMO – with four team members consisting of the PI and three Postdocs – will examine the literary features of Asian historiography in India, China, and Tibet across the longue durée of the classical, medieval, and modern periods. First, a new method for the study of the literary forms that characterize historiography in Asia will be established by adapting basic analytical principles from Asian literary theories drawn from twelve classical Indian and Chinese works on poetics. Next, the team will determine the specific literary characteristics of narrative, plot, tropes, and historical explanation found in seventeen classical and medieval histories composed in China, India, and Tibet. Finally, it will be examined to which extent those traditional literary features still function as constitutive rhetorical elements in modern Asian history writing. This will be done by analyzing the literary forms used in a selection of twenty representative histories written in the People's Republic of China and the Republic of India during the period 1980-2010. The outcome will be a novel approach for the empirical study of Asian history that will open up a new level of comparative work in the theory of history across non-Western and Western traditions.

Website (HI)

Max ERC funding 1,995,162

Duration *Start date:* 2014-12-01, *End date:* 2019-11-30

Project acronym PERFORMEAST

Project Performance-Art in Eastern Europe (1950-1990): History and Theory

Researcher (PI) Sylvia Monika Sasse

Host Institution (HI) Universitaet Zuerich, Switzerland

Call details Consolidator Grants (CoG), SH5, ERC-2013-CoG

Summary The aim of this project is to provide, for the very first time, an overview of the historical and transnational development of performance art (performances, actions, happenings) in Eastern Europe during the dictatorship period. Performance art shall not only be presented as an object of study, but also as a central art genre implicitly and explicitly involved both in the investigation of cultural practices and in the creation of alternative ways of action. The project focuses, for one, on the artistic exploration of totalitarian or real-socialist practices, rituals, and gestures, but also on artistic ways of action developed in the course of underground activity. Eastern European performance art came to life under conditions in which it was from the very start considered as dubious both aesthetically and contentwise. However, tolerance, hindrance, and sometimes even prohibition led to a heightened degree of self-reflection, minimalism, abstraction, and analysis; in other words, to characteristics representative of the specificity of East European performance art between 1950 and 1990. At the same time, the proposed project is to be understood as an archaeological one, for it sets out to reconstruct correlations and interactions between unofficial artistic production and official cultural practice. Moreover, it aims to make available to a broader public artistic endeavours that until now could not be centred on in research fields like art history, theatre-, and cultural studies in an Eastern European context. The project will concentrate on the following four research areas: 1. Territorial interrelationships (between the Eastern European countries, between East and West) 2. Specificity of practice in Eastern European performance art (subversive affirmation, minimalism, abstraction) 3. Interrelationships between artistic action and political activism in the underground 4. Self-reflection in Eastern European performance art (self-archivisation, self-commentary)

Website (HI)

Max ERC funding 1,998,302

Duration *Start date:* 2014-10-01, *End date:* 2019-09-30

Project acronym RECIRC
Project The Reception and Circulation of Early Modern's Women's Writing, 1550-1700
Researcher (PI) Marie-Louise Coolahan
Host Institution (HI) National University Of Ireland, Galway, Ireland
Call details Consolidator Grants (CoG), SH5, ERC-2013-CoG

Summary This project will produce a large-scale, quantitative analysis of the ways in which women's writing was received and circulated in the early modern period. By exploring the phenomenon of early modern literary reception in a rigorous and comprehensive way, the project will allow us to see more clearly the importance and function of reception; specifically how the field of reception articulates and develops critical and aesthetic engagements, how it reveals the extent to which gender shapes ideas about authorship, and how it historicizes our current debates about intellectual impact and gender. Existing reception scholarship has focused on qualitative case studies and tended to prioritize print culture; the field requires a quantitative approach that takes full account of the realities of textual transmission in a period when manuscript circulation retained its broad appeal. RECIRC overcomes the logistical challenges by focusing on the category of the manuscript miscellany and on networks as centres of textual circulation, producing new knowledge about transmission and book ownership. The project will test the hypothesis that the attribution of texts to anonymous, pseudonymous and gender-designated authors is revelatory regarding how gender determined reception. RECIRC's specific objectives are: to challenge assumptions that women's penetration of the literary field in this period was limited by focusing on textual reception rather than production; to transform current thinking on the nature of impact and the quality of reception by classifying and analysing the modes of textual engagement in new ways; to provoke a new understanding of the invention of the author in this period by approaching the question via reception, grounding it in a gendered understanding of the complex constructions of authorship that includes the exploitation of anonymity and pseudonymity; and to advance current discourses about scholarly impact by opening up and critiquing their historical contexts.

Website (HI)

Max ERC funding 1,823,928

Duration *Start date:* 2014-07-01, *End date:* 2019-06-30

