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Project acronym	ANCNAR
Project	Experience and Teleology in Ancient Narrative
Researcher (PI)	Jonas Grethlein
Host Institution (HI)	Ruprecht-Karls-Universitaet Heidelberg, Germany
Call details	Starting Grant (StG), SH5, ERC-2012-StG
Summary	<p>The last two decades have seen fascinating attempts to establish new narratologies, basing narratology on cognitive science or coupling it with other approaches such as postcolonial studies. While appreciating that these attempts have raised questions beyond the limits of structuralist narratology, critics have noted that by doing so they tend to abandon narratologys strength, that is its analytical tools. In many cases, narratology has become a label that is as empty as it is fashionable. The project as outlined here, on the other hand, develops a new approach that combines the analytical arsenal of structuralist narratology with a phenomenological take on time in order to provide new answers as to the question of narratives function. By exploring the tension between experience and teleology in ancient literature, it sets out to demonstrate how narrative serves as a mode of coming to grips with time. Besides offering a new narratology that cross-fertilizes the strengths of different disciplines and pioneering a new approach to ancient literature, the project will steer the current debate on experience and presence into a new direction across disciplines in the humanities.</p>
Website (HI)	http://www.uni-heidelberg.de
Max ERC funding	1,383,840
Duration	<i>Start date:</i> 2013-02-01, <i>End date:</i> 2018-01-31

Project acronym ARISTOTLE

Project Aristotle in the Italian Vernacular: Rethinking Renaissance and Early-Modern Intellectual History (c. 1400–c. 1650)

Researcher (PI) Marco Sgarbi

Host Institution (HI) Universita Ca' Foscari Venezia, Italy

Call details Starting Grant (StG), SH5, ERC-2013-StG

Summary From the twelfth to the seventeenth century, Aristotle's writings lay at the foundation of Western culture, providing a body of knowledge and a set of analytical tools applicable to all areas of human investigation. Scholars of the Renaissance have emphasized the remarkable longevity and versatility of Aristotelianism, but their attention has remained firmly, and almost exclusively, fixed on the transmission of Aristotle's works in Latin. Scarce attention has gone to works in the vernacular. Nonetheless, several important Renaissance figures wished to make Aristotle's works accessible and available outside the narrow circle of professional philosophers and university professors. They believed that his works could provide essential knowledge to a broad set of readers, and embarked on an intense programme of translation and commentary to see this happen. It is the argument of this project that vernacular Aristotelianism made fundamental contributions to the thought of the period, anticipating many of the features of early modern philosophy and contributing to a new encyclopaedia of knowledge. Our project aims to offer the first detailed and comprehensive study of the vernacular diffusion of Aristotle through a series of analyses of its main texts. We will thus study works that fall within the two main Renaissance divisions of speculative philosophy (metaphysics, natural philosophy, mathematics, and logic) and civil philosophy (ethics, politics, rhetoric, and poetics). We will give strong attention to the contextualization of the texts they examine, as is standard practice in the best kind of intellectual history, focusing on institutional contexts, reading publics, the value of the vernacular, new visions of knowledge and eclecticism. With the work of the PI, two professors, 5 post-docs and two PhD students we aim to make considerable advances in the understanding of both speculative and civil philosophy within vernacular Aristotelianism.

Website (HI)

Max ERC funding 1,483,180

Duration *Start date:* 2014-05-01, *End date:* 2019-04-30

Project acronym ARSEM
Project LANGUAGE-PHILOLOGY-CULTURE: Arab Cultural Semantics in Transition
Researcher (PI) Kirill Dmitriev
Host Institution (HI) The University Court Of The University Of St Andrews, United Kingdom
Call details Starting Grant (StG), SH5, ERC-2012-StG

Summary This project aims to study: • the semantic development of the vocabulary of the Arabic language, • philological discourses on the semantic changes in the language in the classical Arabic philological tradition (8th-10th centuries A.D.), and • the impact of Arabic philology in the wider historical and cultural context of the Judaeo-Arab neo-classical heritage (12th-13th centuries A.D.) and Christian-Arab intellectual history on the eve of modernity (19th century A.D.). The project will explore the universal cultural significance and the pivotal role of language consciousness in the history of Arab culture. It will introduce a new dimension into the existing research on the Arabic language and Arabic philology, which until now have been studied without any comprehensive cultural and social contextualisation. The project will focus on the process of the transmission of Arabic poetry, which provides detailed evidence of the development of Arabic philological thought and its universal significance for the theological, philosophical, historical and linguistic discourses of Arab intellectual history. This project will document the transmission of early Arabic poetry and analyse its vocabulary in a systematic way for the first time. For this purpose it will create an Analytical Database of Arabic Poetry. This publicly accessible database will represent a ground-breaking contribution to European research on the Arabic language and the Arabic philological heritage, which so far lacks even such fundamental tools as an etymological dictionary of the Arabic language or a complete dictionary of Classical Arabic. The database will implement comprehensive analytical tools and will serve as a reference work for wider research on Arabic literature, history and culture. Thus, the project will create an integrative research platform for the history and semantics of the Arabic language—a subject indispensable for understanding the foundations of Arab culture past and present.

Website (HI)

Max ERC funding 1,499,507

Duration *Start date:* 2013-02-01, *End date:* 2018-01-31

Project acronym BEYONDENEMYLINES

Project Beyond Enemy Lines: Literature and Film in the British and American Zones of Occupied Germany, 1945-1949

Host Institution (HI) King's College London, United Kingdom

Call details Starting Grant (StG), SH5, ERC-2013-StG

Summary This project investigates the cross-fertilisation of Anglo/American and German literature and film during the Allied Occupation of Germany. It will be the first study to survey the cultural landscape of the British and American zones of Occupied Germany in any detail. By doing so it will offer a new interpretative framework for postwar culture, in particular in three areas: the history of the Allied Occupation of Germany; the history of postwar Anglophone and Germanophone literature (arguing the two were more intertwined than has previously been suggested); and the history of the relationship between postwar and Cold War. Combining Anglo-American and German literature and film history with critical analysis, cultural history and life-writing, this is a necessarily ambitious, multidisciplinary study which will open up a major new field of research.

Website (HI) <http://www.kcl.ac.uk>

Max ERC funding 1,414,601

Duration *Start date:* 2013-09-01, *End date:* 2018-08-31

Project acronym BLACKBOX

Project A collaborative platform to document performance composition: from conceptual structures in the backstage to customizable visualizations in the front-end

Researcher (PI) Carla Maria De Jesus Fernandes

Host Institution (HI) Faculdade De Ciencias Sociais E Humanas Da Universidade Nova De Lisboa, Portugal

Call details Starting Grant (StG), SH5, ERC-2013-StG

Summary The global performing arts community is requiring innovative systems to: a) document, transmit and preserve the knowledge contained in choreographic-dramaturgic practices; b) assist artists with tools to facilitate their compositional processes, preferably on a collaborative basis. The existing digital archives of performing arts mostly function as conventional e-libraries, not allowing higher degrees of interactivity or active user intervention. They rarely contemplate accessible video annotation tools or provide relational querying functionalities based on artist-driven conceptual principles or idiosyncratic ontologies. This proposal endeavours to fill that gap and create a new paradigm for the documentation of performance composition. It aims at the analysis of artists' unique conceptual structures, by combining the empirical insights of contemporary creators with research theories from Multimodal Communication and Digital Media studies. The challenge is to design a model for a web-based collaborative platform enabling both a robust representation of performance composition methods and novel visualization technologies to support it. This can be done by analysing recurring body movement patterns and by fostering online contributions of users (a.o. performers and researchers) to the multimodal annotations stored in the platform. To accomplish this goal, two subjacent components must be developed: 1. the production of a video annotation-tool to allow artists in rehearsal periods to take notes over video in real-time and share them via the collaborative platform; 2. the linguistic analysis of a corpus of invited artists' multimodal materials as source for the extraction of indicative conceptual structures, which will guide the architectural logics and interface design of the collaborative platform software. The outputs of these two components will generate critical case-studies to help understanding the human mind when engaged in cultural production processes.

Website (HI)

Max ERC funding 1,378,200

Duration *Start date:* 2014-05-01, *End date:* 2019-04-30

Project acronym CHARTING THE DIGITAL

Project Charting the Digital: Digital Mapping Practices as New Media Cultures

Researcher (PI) Sybille Lammes

Host Institution (HI) The University Of Warwick, United Kingdom

Call details Starting Grant (StG), SH5, ERC-2011-StG

Summary Maps have changed and with that our sense of space and spatial awareness. The key objective of this research programme is to develop a framework for the conceptualization of digital maps as new techno-cultural phenomena. Digital maps allow a greater degree of interaction between users and mapping interfaces than analogue maps do. Instead of just reading maps, users have far more influence on how maps look. Whether a navigation device that adjusts its route-display according to where the driver chooses to go, or a map in a computer-game that is partly created by players, maps have become more interactive and are now co-produced by their users. With this ERC starting grant I propose to build up a new research programme to investigate what this shift entails. I will do so by conducting a comparative analysis of a broad spectrum of digital mapping devices: in relation to (a) each other, (b) traditional cartography and (c) to other media forms that are concerned with mapping and navigation. This research programme will yield new results on how digital maps can be simultaneously understood as new media, technologies and cartographies by using a unique combination of perspectives from New Media Studies, Science and Technologies Studies. It will also contribute to a recently emerging discussion in which new media are conceived as material cultures that are physically embedded in daily life, countering conventional views of them as just new, virtual and out there. Digital maps underscore all the main assertions that figure in this recent material turn at once: they remediate existing spaces, they merge virtual and physical spaces and are locally used and appropriated yet at the same time products of a global culture. This study will thus break new ground by offering New Media Studies innovative ways for understanding materiality, spatiality and technology.

Website (HI) <http://www.warwick.ac.uk>

Max ERC funding 1,422,453

Duration *Start date: 2011-11-01, End date: 2016-10-31*

Project acronym CISGLA

Project Architecture and Asceticism: Cultural Interaction between Syria and Georgia in Late Antiquity

Researcher (PI) Emma Loosley

Host Institution (HI) The University Of Exeter, United Kingdom

Call details Starting Grant (StG), SH5, ERC-2012-StG

Summary The proposed research is intended to initiate the process of formulating an integrated approach to the evolution and spread of early Christianity in the Eastern Mediterranean, Caucasus and Middle East. Thus far this work has been constrained by geographical, linguistic and denominational boundaries meaning that there has been a plethora of regional studies in the field but no comprehensive overview attempting to develop a coherent picture of wider cultural interaction. By beginning a project that seeks to explore the relationship between the Syrian and Georgian Churches from a variety of different disciplines, this project intends to develop a framework from which to construct a comprehensive overview of the development of Eastern Christianity in late antiquity. This work will open a new phase in the study of late antique Christianity by seeking to place the different denominations that split apart after the Christological and Mariological controversies of the fifth century into a wider context that allows comparative study of their liturgical, architectural and theological development and interaction. It is logical to begin with the Syrian and Georgian traditions as the Georgians wrote in an Aramaic script, known as Armazi, until the evolution of the Georgian alphabet in the fifth century. Syriac, the liturgical language of the Syrian Church tradition, is also an Aramaic dialect that developed in the city of Edessa (now Şanlıurfa in south-eastern Turkey). Edessa stood between Syria and Georgia and provided the main conduit for the transmission of culture between the two regions. In addition Georgia historically received monasticism and a renewed evangelical movement through the "Thirteen Syrian Fathers", thirteen Syrian monks who were credited with expanding on the work of evangelisation begun in Georgia by St Nino of Cappadocia in the fourth century. Beginning with these two inter-linked traditions this framework can be applied to other traditions in future.

Website (HI)

Max ERC funding 954,523

Duration *Start date:* 2012-11-01, *End date:* 2017-10-31

Project acronym COMPAUL

Project The Earliest Commentaries on Paul as Sources for the Biblical Text

Researcher (PI) Hugh Alexander Gervase Houghton

Host Institution (HI) The University Of Birmingham, United Kingdom

Call details Starting Grant (StG), SH5, ERC-2011-StG

Summary This project will develop a new approach to the textual history of the Pauline Epistles by exploring the biblical text of the earliest commentaries in Greek and Latin. Each author's treatment of their source gives insights into their compositional practices, their attitudes to the Bible and the differing versions of the New Testament known to them. Detailed verbal analysis of the quotations will identify the form of text originally used and situate it within the wider textual tradition. Studying the subsequent transmission of these commentaries in their manuscripts and in other writers will reveal how they were altered or adapted to bring them into agreement with later textual norms and practices. It will also show the development of a hierarchy of authority, first for the biblical and then for the authorial text. The methodology pioneered by the project offers a new paradigm for using biblical quotations and Christian writers to reconstruct early forms of the New Testament text.

Website (HI)

Max ERC funding 1,499,233

Duration *Start date:* 2011-10-01, *End date:* 2016-09-30

Project acronym CUTS

Project Creative Undoing and Textual Scholarship: A Rapprochement between Genetic Criticism and Scholarly Editing

Researcher (PI) Dirk Van Hulle

Host Institution (HI) Universiteit Antwerpen, Belgium

Call details Starting Grant (StG), SH5, ERC-2012-StG

Summary In the past few decades, the disciplines of textual scholarship and genetic criticism have insisted on their respective differences. Nonetheless, a rapprochement would be mutually beneficial. The proposed research endeavours to innovate scholarly editing with the combined forces of these two disciplines. Since genetic criticism has objected to the subservient role of manuscript research in textual criticism, the proposed research suggests a reversal of roles: instead of employing manuscript research with a view to making an edition, an electronic edition can be designed in such a way that it becomes a tool for manuscript research and genetic criticism. The research hypothesis is that such a rapprochement can be achieved by means of an approach to textual variants that values creative undoing (ways of de-composing a text as an integral part of composition and literary invention) more than has hitherto been the case in textual scholarship. This change of outlook will be tested by means of the marginalia, notes and manuscripts of an author whose work is paradigmatic for genetic criticism: Samuel Beckett. His manuscripts will serve as a case study to determine the functions of creative undoing in the process of literary invention and its theoretical and practical implications for electronic scholarly editing and the genetic analysis of modern manuscripts. Extrapolating from this case study, the results are employed to tackle a topical issue in European textual scholarship. The envisaged rapprochement between the disciplines of genetic criticism and textual scholarship is the core of this proposal's endeavour to advance the state of the art in these disciplines by giving shape to a new orientation within scholarly editing.

Website (HI)

Max ERC funding 1,147,740

Duration *Start date: 2013-01-01, End date: 2017-12-31*

Project acronym DISRUPTION
Project The Principle of Disruption. A Figure Reflecting Complex Societies
Researcher (PI) Lars Koch
Host Institution (HI) Technische Universitaet Dresden, Germany
Call details Starting Grant (StG), SH5, ERC-2012-StG

Summary "Disruption" is presented as a starting point for the analysis of formulas of societal self-description. Since the increasing susceptibility of complex societies to disruption cannot be managed solely by technology and the social sciences, it is necessary to develop a new form of cultural criticism which critically reflects on the interaction of societal sub-systems. Therefore, the objects to be studied are strongly repercussive narratives which construct political and socio-cultural coherence through the symbolic reintegration of disruptive incidents - e.g. terrorist attacks, rampage shootings, technical accidents, new diseases. The analysis of this poetics of social normalisation is intended to contribute to resolving the - for complex societies - constitutive problem of self-interpretation. The project is innovative in that it frees the concept of disruption from its restrictive use in media theory, reformulates it culturally and narratologically, and facilitates a correlation of hitherto unrelated subject areas, within the interdisciplinary framework of literary and media studies, the history of ideas and the sociology of culture. Thus, the diagnostic potential of literature, film and TV series in the perception and processing of disruption will be re-defined. These fictional-narrative art forms are conceptualised as cultural scripts, in which one can discern the fear-laden scenarios of disruption that shape the outlook of Western societies. The project also examines the calculated mise-en-scène of disruption using the example of contemporary art, which because it interrupts routines of perception and communication, especially when an artwork provokes a scandal, questions formulas of societal self-description. By focusing on narrativity and performance, the project generates - via the principle of disruption - a figure of reflection that traverses disciplinary boundaries, enhancing the capability of cultural studies to comprehend processes of social integration.

Website (HI)

Max ERC funding 1,291,000

Duration *Start date:* 2013-01-01, *End date:* 2017-12-31

Project acronym EM

Project Elevated Minds. The Sublime in the Public Arts in 17th-century Paris and Amsterdam

Researcher (PI) Stijn Bussels

Host Institution (HI) Universiteit Leiden, Netherlands

Call details Starting Grant (StG), SH5, ERC-2012-StG

Summary By focussing on how the sublime was used in Amsterdam and Paris in grands travaux and in the theatre and spectacle as part of a strategy to persuade the population of the regime's legitimacy, this program aims to reconstruct an unknown part of the history of the sublime, and lay the foundation for a study of its role in the visual arts and the theatre of early modern Europe. The hypothesis of this program is that early, often hitherto unknown editions and varieties of the sublime from France and the Dutch Republic should be understood primarily against a political background. Many of these were dedicated to important members of ruling families, made for prominent politicians, or read by the ruling classes. Many poems, plays, spectacle, paintings, buildings and public spaces that were experienced as sublime have clear connections with political issues, in particular with the legitimacy of new rulers or regimes, the murder of politicians, or even regicide. In Amsterdam and Paris conspicuous public works served to proclaim that legitimacy, but also became the locus of its contestation. The sublime was used both as a means of persuasion and as a way of articulating the effect of these works on the viewer.

Website (HI)

Max ERC funding 1,245,742

Duration *Start date:* 2013-02-01, *End date:* 2018-01-31

Project acronym ETHIO-SPARE
Project Cultural Heritage of Christian Ethiopia: Salvation, Preservation and Research
Researcher (PI) Denis Nosnitsin
Host Institution (HI) Universitaet Hamburg, Germany
Call details Starting Grant (StG), SH5, ERC-2009-StG

Summary Ethiopia is one of the countries with the most ancient Christian history, and the only country in Africa where Christianity became official religion as early as in the 4th century A.D. It is also the only country in the region where the history has been documented in written sources: manuscripts in possession of ca. 600 monasteries and 20,000 churches, some of which date back to early Middle Ages, have been estimated to number up to ca. 200,000. Only a minor part of these archives have so far received scholarly evaluation, only less than one tenth of manuscripts have been microfilmed or digitalized, and only those that have come in possession of European libraries have been duly catalogued and are well protected. A great part of this unique heritage is on the verge of extinction, and urgent action needs to be taken to save it from complete disappearance. A thorough research into the texts will grant insight into the mentality of this African region and provide parallels to the ways other African regions without ancient written tradition may have developed, as well as to the ways Christianity spread in medieval Europe: in monastic Ethiopia some features now lost in the civilized world may still be observed. The project will unite scholars working in the fields of philology, codicology, digital philology, religious studies, anthropology, art history, and book preservation, who will secure the most important pieces of historical written evidence and carry out first-hand in-depth research into the witnesses. Local history and oral traditions collected during field research will allow a comprehensive and complete evaluation of the sources. Focus on historiographic and legal documents will allow a detailed reconstruction of local history of selected regions.

Website (HI)

Max ERC funding 1,746,080

Duration *Start date: 2009-12-01, End date: 2015-05-31*

Project acronym FAMINE

Project Relocated Remembrance: the Great Famine in Irish (Diaspora) Fiction, 1847-1921.

Researcher (PI) Margu rite Christina Maria Corporaal

Host Institution (HI) Stichting Katholieke Universiteit, Netherlands

Call details Starting Grant (StG), SH5, ERC-2010-StG

Summary The Great Hunger (1845-49) radically transformed Ireland: it led to the wide-scale eviction of farmers, killed one million of the rural population, and caused massive emigration to other parts of the British Empire and the United States. Moreover, the Great Famine encouraged anti-English, nationalist sentiments and its trauma is pivotal to the development of an Irish postcolonial consciousness between 1847-1921. There is a vast unexplored transatlantic corpus of prose fiction, written between the aftermath of the Famine and the Anglo-Irish Treaty of 1921, which remembers the years of starvation and diaspora. My project is the first to inventorise and bring together this under-researched body of literature, written in Ireland and by Irish immigrants in England, Canada and the United States. This fiction requires intensive examination for significant reasons, offering alternative perspectives on how the Famine was culturally experienced than previous studies have displayed, and representing subaltern voices and recollections. Moreover, the texts are written in the homeland as well as in diaspora, by migrated Irish or their descendants. An examination of the corpus will therefore move beyond the largely nation-oriented frontiers of cultural memory studies towards innovative, transnational approaches. The project specifically investigates how remembrance is mediated through time, from one generation to another, and space, in diaspora. It aims to evolve a novel theoretical model about the interaction between temporal and spatial relocation in literary remembrance. This pioneering model will generate groundbreaking insights into the interaction between memory and ethnic identity in comparative texts of cultural dislocation, a colonised homeland and migrant communities; and in processes of cultural relocation: de-colonisation and ethnic integration. At the same time, the project will analyse genre aspects which play a dynamic role in processes of cultural remembrance, tributing a new perspective to the interdisciplinary debate on media of recollection in cultural memory studies.

Website (HI) <http://www.ru.nl>

Max ERC funding 741,000

Duration *Start date:* 2010-10-01, *End date:* 2015-09-30

Project acronym FASLW

Project FORENSIC ARCHITECTURE: The Space of Law in War

Researcher (PI) Eyal Weizman

Host Institution (HI) Goldsmiths' College, United Kingdom

Call details Starting Grant (StG), SH5, ERC-2010-StG

Summary Although violations of International Humanitarian Law (IHL) and human right (HR) conventions are frequently undertaken in cities and by means that deliberately manipulate the elements that constitute their built fabric, this project contends that organizations of international justice could benefit from a closer engagement with the operational procedures, conceptual assumptions, methodologies, and technologies of urban and architectural analysis. Legal claims of the kind that are brought to international courts and tribunals or made to circulate within the general media often invoke images of destroyed buildings or of menacing new constructions, but these are too often merely treated as self-evident illustrations of atrocity. This project attempts to transform the built environment from an illustration of alleged violations to a source of knowledge about them and as a resource through which controversial events and processes could be reconstructed, analysed and better understood. To be undertaken at the Centre for Research Architecture, a multidisciplinary group of spatial practitioners directed by the PI, the project will employ new technologies and novel forms of spatial analysis in order to query the function of space as evidence within the different forums of international justice. The project is organized around the investigation of several legal controversies, each with a distinct spatial dimension. The project is driven by the introduction of a new operative concept Forensic Architecture (FA) which is proposed as a new field of practice and as an analytical method for probing the political and social histories inscribed in spatial artefacts and in built environments. The project will result with web-based interactive platform, an exhibition accompanied by a large edited catalogue and a symposium, and a monograph by the PI.

Website (HI)

Max ERC funding 1,197,704

Duration *Start date: 2011-02-01, End date: 2015-01-31*

Project acronym FOI
Project The formation of Islam: The view from below
Researcher (PI) Petra Marieke Sijpesteijn
Host Institution (HI) Universiteit Leiden, Netherlands
Call details Starting Grant (StG), SH5, ERC-2007-StG

Summary My project is to write a history of the formation of Islam using the vastly important but largely neglected papyri from Egypt. Until the introduction of paper in the 10th C., papyrus was the Mediterranean world's primary writing material. Thousands of papyrus documents survive, preserving a minutely detailed transcription of daily life, as well as the only contemporary records of Islam's rise and first wave of conquests. As an historian and papyrologist, my career has been dedicated to developing the potential of this extraordinary resource. The prevailing model of Islam's formation is based on sources composed by a literary élite some 150 years after the events they describe. The distortions this entails are especially problematic since it was in these first two centuries that Islam's institutional, social and religious framework developed and stabilised. To form a meaningful understanding of this development requires tackling the contemporary documentary record, as preserved in the papyri. Yet the technical difficulties presented by these mostly unpublished and uncatalogued documents have largely barred their use by historians. This project is a systematic attempt to address this critical problem. The project has three stages: 1) a stocktaking of unedited Arabic, Coptic and Greek papyri; 2) the editing of a corpus of the most significant papyri; 3) the presentation of a synthetic historical analysis through scholarly publications and a dedicated website. By examining the impact of Islam on the daily life of those living under its rule, the goal of this project is to understand the striking newness of Islamic society and its debt to the diverse cultures it superseded. Questions will be the extent, character and ambition of Muslim state competency at the time of the Islamic conquest; the steps – military, administrative and religious – by which it extended its reach and what this tells us about the origins and evolution of Muslim ideas of rulership, religion and power

Website (HI)

Max ERC funding 1,000,000
Duration *Start date:* 2009-03-01, *End date:* 2015-02-28

Project acronym FRRO
Project The Fragments of the Republican Roman Orators
Researcher (PI) Catherine Elizabeth Wannan Steel
Host Institution (HI) University Of Glasgow, United Kingdom
Call details Starting Grant (StG), SH5, ERC-2011-StG

Summary This project gathers together, edits and interprets the surviving evidence for the orators of the Roman Republican period whose speeches do not survive in complete form. Its scope includes material which is, or is preserved as if it is, the actual words spoken by Republican orators as well as material about occasions when men spoke, who their audiences were, and the kinds of arguments they used in order to persuade. Cicero is the only Republican orator whose speeches are transmitted in their entirety; the work of his predecessors and rivals is scattered across the surviving texts of antiquity. By making the fragments and testimonia of all Republican orators accessible to the scientific field, this project will transform our understanding of Roman public life, political ideology, and culture. The Project Team, based at the University of Glasgow and supported by an international Advisory Board, will i) prepare the edition of the fragments and testimonia ii) disseminate the findings of the project through a series of colloquia and a major international conference in 2015 iii) engage the scientific community with the project through invited colloquia and conference presentations and organised panels at other relevant conferences and scientific gatherings.

Website (HI)

Max ERC funding 1,161,451

Duration *Start date:* 2012-02-01, *End date:* 2017-01-31

Project acronym HISTANTARTSI

Project Historical memory, Antiquarian Culture and Artistic Patronage: Social Identities in the Centres of Southern Italy between the Medieval and Early Modern Period

Researcher (PI) Bianca De Divitiis

Host Institution (HI) Universita Degli Studi Di Napoli Federico Ii., Italy

Call details Starting Grant (StG), SH5, ERC-2010-StG

Summary From the 12th-century southern Italy was overrun by foreign rulers and their houses and saw fierce dynastic struggles for succession. In attempting to cope with these sudden changes and upheavels, the local urban communities continually found themselves faced by the need to legitimize and reconfirm their status through actual negotiations with the king, and eventually with the baron. In this context the procedures and methods used to construct specific local identities take on particular importance, as do those used by individuals and families to affirm their social position. Through an interdisciplinary team the project seeks to identify the conscious and strategic use of archival and literary sources, and of local antiquities, in methods of self-representation adopted by the elite and by the local communities in the Regno di Napoli between the medieval and early modern period beginning with Campania and then extending to Puglia, Calabria, Lucania, Molise and Abruzzo. The aim of the project is to establish a balanced view of southern continental Italy and to create new instruments which will improve not only international academic knowledge but can benefit civil society as a whole, as well as institutions in laying the foundations for a new conservation strategy to protect and manage the cultural patrimony of southern Italy, a region which has contributed significantly to the formation of a European identity. An accessible database on the Internet will be specifically designed and programmed to gather together all the data from this research pre-requisite for studying such themes, and will provide a new instrument and new prospects of research for scholars world-wide.

Website (HI)

Max ERC funding 1,500,000

Duration *Start date: 2011-01-01, End date: 2015-12-31*

Project acronym IDEAOFANIMATION
Project The Idea of Animation: Aesthetics, Locality and the Formation of Media Identity
Researcher (PI) Kristian Olav Moen
Host Institution (HI) University Of Bristol, United Kingdom
Call details Starting Grant (StG), SH5, ERC-2013-StG

Summary This project examines how changing notions of animated film emerged during the period of its consolidation, from the introduction of animated films in cinema programmes in the mid-1910s to the surge in interest in animation and the global prominence of Walt Disney studios in the 1930s. The project investigates how a changing cultural and aesthetic identity of animated film was negotiated within films and articulated in the discourse surrounding cinema. As a new medium, animated film was marked by shifting understandings of its identity, with animated films themselves often experimenting with and reflecting on the form. Sometimes situating themselves within contexts of modernity and modernism, animated films negotiated the place of animation as a medium within a wider cultural and social field. Animation was also closely entwined with other media and arts; in addition to live action film, music, comic strips, illustrated books and theatre all played a prominent role in the constitution and development of animated film. Further shaping its identity, the reception and discourse of animation – including marketing, theorizations and discussions in the popular press – contributed to an emerging sense of what animation was, what it could (or should) do, and what its place in a wider context of visual culture entailed. In order to trace these various facets of animated film, the project will focus on three of the most significant national contexts of exhibition and production during the period: the United States, England and France. This will allow for a comparative examination of ideas of animation, linked to national and transnational spheres of production, exhibition and reception. In doing so, the project will develop new approaches to the historiography of animation that enlarge our perspective on this crucial subject in the history of twentieth century visual culture, during an under-researched period in its development.

Website (HI)

Max ERC funding 560,734

Duration *Start date:* 2014-01-01, *End date:* 2018-12-31

Project acronym INTELEG

Project The intellectual and material legacies of late medieval sephardic judaism: an interdisciplinary approach

Researcher (PI) Esperanza Alfonso

Host Institution (HI) Consejo Superior De Investigaciones Cientificas, Spain

Call details Starting Grant (StG), SH5, ERC-2007-StG

Summary From the 13th to the 15th centuries, the Jews of the Iberian Peninsula (Sephard) lived side by side with Christians and Muslims. Although persistent tensions existed between these three groups, their members also participated in a common artistic, intellectual and scientific endeavour that produced the requisite conditions for the dawn of the European Renaissance. The worldviews of all three communities revolved around their sacred texts

Website (HI) <http://www.csic.es>

Max ERC funding 719,336

Duration *Start date: 2008-09-01, End date: 2012-08-31*

Project acronym JEWCOM

Project History of European-Jewish Communication in the 20th Century

Researcher (PI) Bettina von Jagow

Host Institution (HI) Universitat Erfurt, Germany

Call details Starting Grant (StG), SH5, ERC-2009-StG

Summary The project focuses on European - Jewish communication about political and socio-historical events as well as on private discussions. 10 significant correspondences written by German speaking Jewish authors in the 20th century travelling through Europe, Palestine/Israel and to the US, will be analysed to examine how an individual memory as part of the cultural area Europe is shaped. The aim of the project is to examine the interferences of individual and cultural memory in order to show that cultural memory is mainly structured through individual perception. Prof. von Jagow proposes that beyond traditions of describing cultural memory in a historic way the analyses of the letters can widen the perspective because letters as ego-documents are a medium of private and public discussion. Although it is unconventional to analyse a history of European-Jewish communication on the basis of letters, it is evident that these sources open completely new horizons on cultural memory by a theoretical approach beyond the state-of-the art which stems from transdisciplinary methodology. It is grounded in the fact that literary documents are of highest cultural and anthropological value. The project is centered in a highly advanced theoretical approach of history from below centered in emphasizing subjectivity. Works of art are of extraordinary value taking into consideration that they are both: a seismographic code of political and socio-historical reflections and a personal and aesthetic perspective upon. As an another companion of Jewish writing and thought, a history from below emphasizes on subjectivity and perception in order to enlarge the European-Jewish memory in a completely new approach to cultural remembering. This approach is of general interest not only in literary critics, but also in other disciplines like in history, history of science and medicine and ethics.

Website (HI) <http://www.uni-erfurt.de>

Max ERC funding 600,000

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