

<b>M15</b>	<b>PORTRAITS OF THE CITY: RETHINKING METHODOLOGICAL PARADIGMS OF REPRESENTATIONS OF THE CITY</b>
<b>Organisers:</b>	Katrien Lichtert (Ghent University) Prof. M. P. J. Martens (Ghent University) Prof. J. Dumolyn (Ghent University) Eva Chodějovská (Czech Academy of Sciences, History Institute)
<b>Period:</b>	Medieval/Early modern
<b>Date:</b>	Thursday, 30 August 2012
<b>Time:</b>	09:00-12:30
<b>Room:</b>	201

### Description

Representations of cities are omnipresent in medieval and early modern visual culture. Examples appear within a broad range of media including illuminated manuscripts, paintings, drawings, prints, maps, stained windows, tapestries, etc. Their character and physical appearances widely divergent. This differentiation ranges from the embellishment of religious scenes through the integration of urban architecture encountered in medieval manuscript illumination or in the paintings of the Flemish Primitives, to large-scale panorama's of cities in regal tapestries and meticulously detailed city views in maps. Only recently, (art) historians started to pay the attention it deserves to these depictions, since they are valuable sources for gaining knowledge on social, cultural and political realities in urban contexts. In this respect, the notion of representation is essential since these objects are obviously visual constructs and not merely objective reproductions of the world as we know it. Rather, they reflect an image of an individual (the artist or / and the patron) or a social group's experienced urban reality, filtered through processes of perception, assimilation and reproduction. Therefore, investigating these images requires a critical methodological approach, one which encounters the visual in terms of cultural significance, social practices and power relations in which it is embedded. During our last session at the EAUH 2010 conference in Ghent (M18 Depicting the City: Urban Views as Historical Sources), we merely focused on the nature and character of these sources. Continuing on these achievements, we will now further explore the different paradigms used when studying representations of the city.

The aim of this session is to reflect on and to redefine the different methodological frameworks through which these sources are investigated. Therefore, we would like to invite (art) historians who investigate representations of the city (in all different constellations), roughly between 1200 and 1750. Moreover, we would like to invite specialists from other fields of study where representations of cities are being investigated, although not in a pictorial form, such as specialists in human geography reflecting on the mental and spatial dimensions of cities, and medieval and early modern literary historians specialized in descriptions of cities. Researchers working in other fields of study focusing on this topic are also warmly invited. With this topic, we hope to create a platform for crossdisciplinary discussion (between scholars from different fields of study) on the methodological aspects involved in studying representations of cities.

## Scientific Programme

- 413 DESCRIBING AND TELLING THE TOWN THROUGH THE ICONOGRAPHIC AND LITERARY SOURCES. STUDY CASES IN THE ITALIAN LATE MIDDLE AGES**  
*Silvia Beltramo* (Politecnico di Torino, Dept. House and City, Torino, Italy)
- 1321 FRAGMENTS D'UN DISCOURS URBAIN: LA FABRIQUE D'UNE IMAGE URBAINE SANS IMAGE À ERFURT À LA FIN DU MOYEN AGE**  
*Morwenna Coquelin* (Université de Bourgogne, UFR Sciences humaines, Dijon, France)
- 1366 THE IMAGE OF THE CITY QUANTIFIED: PICTORIAL REPRESENTATIONS OF URBANITY IN EARLY NETHERLANDISH PANEL PAINTING (1420-1520)**  
*Jelle De Rock* (University of Antwerp, Department of History, Antwerpen, Belgium)
- 1343 IMAGES DE VENISE: PROPOSITIONS POUR UNE NOUVELLE APPROCHE À L'HISTOIRE DE LA VILLE**  
*Valeria Finocchi* (Università Ca' Foscari Venezia, Filosofia e Beni Culturali, Venice, Italy)
- 1150 IDENTIFYING THE (SUB)URBS: EMBEDDED PORTRAITS OF ANTWERP IN PIETER BRUEGEL THE ELDER'S SERIES OF THE MONTHS**  
*Rachel-Anne Johnson* (University of California, Santa Barbara, History of Art and Architecture, Santa Barbara, USA)
- 1098 THE 18TH-CENTURY PRAGUE. JOSEF DANIEL HUBER'S „IMAGES“ OF THE CAPITAL CITY OF BOHEMIA**  
*Eva Chodějovská* (The Institute of History, Academy of Sciences of CR, Prague, Czech Republic); *Jiří Krejčí* (CTU in Prague, Department of Mapping and Cartography, Prague, Czech Republic)
- 362 AL- QUDS BETWEEN THE EYE AND THE HEART - AN OTTOMAN PORTRAIT OF JERUSALEN BY THE FLEMISH PAINTER VANMOUR (1716)**  
*Shlomit Steinberg* (The Israel Museum, European Art, Jerusalem, Israel)
- 353 THE 'DIGITAL THEMATIC DECONSTRUCTION' OF EARLY MODERN TOWN VIEWS AND MAPS**  
*Bram Vannieuwenhuyze* (Katholieke Universiteit Leuven, Department of Medieval History, Leuven, Belgium)
- 1195 LUX PATENTISSIMA AND WORLD PIAZZA: EARLY MODERN DIPLOMATIC PORTRAITS OF ROME**  
*Megan Williams* (Rijksuniversiteit Groningen, Department of History, Groningen, The Netherlands)