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Nota di contenuto	List of Figures -- Notes on Contributors -- Synagonism: An Introduction -- Yannis Hadjinicolaou, Joris van Gastel and Markus Rath -- PART 1: Theory and Practice -- 1 El Greco's Synagonism -- Yannis Hadjinicolaou -- 2 Touch and Trace: Clay in the Hands of the Baroque Sculptor -- Joris van Gastel -- 3 Raphael's Mond Crucifixion and the Lesson of Santa Maria Novella -- Franz Engel -- PART 2: Collaborations -- 4 Normatively Conditioned Synagonism: Competition and Collaboration, Specialization and Quality Enhancement in the Context of Guild Monopolies on Painting -- Danica Brenner -- 5 A Soul for a Bridge: On the History of Architectural Collaborations with the Devil -- Jasmin Mersmann -- 6 The Burden of Success in Quattrocento Sculpture: Lorenzo Ghiberti, Mino da Fiesole, Donatello -- Fabian Jonietz -- PART 3: Intermedialities -- 7 Sound Spaces: Visualizations of Religious Music in Caravaggio -- Isabella Augart -- 8 Beyond the Paragone : Andrea del Sarto's Color-Reduced Fresco Cycle in the Chioostro Dello Scalzo in Florence Considered as a Case Study of Synagonism -- Helen Boeßenecker -- 9 Medial Difference and Medial

Synthesis in the Winged Altarpiece: The Oscillating Play of Artforms and the Range of Human Vision -- Sandra Hindriks -- PART 4: Nature and Art -- 10 Hands at Work: the Stone Cutter and the Artist -- Maurice Saß -- 11 Renaissance Architectural Culture and Geological Inquiry -- Elizabeth J. Petcu -- 12 Synagonism in Stone -- Markus Rath -- Index.

Sommario/riassunto

The present volume explores for the first time the concept of synagonism (from “”, “together” and “”, "struggle") for an analysis of the productive exchanges between early modern painting, sculpture, architecture, and other art forms in theory and practice. In doing so, it builds on current insights regarding the so-called paragone debate, seeing this, however, as only one, too narrow perspective on early modern artistic production. Synagonism, rather, implies a breaking up of the schematic connections between art forms and individual senses, drawing attention to the multimediality and intersensoriality of art, as well as the relationship between image and body.
