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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.
