



PARADIGMS OF RENAISSANCE GROTESQUES

EDITED BY DAMIANO ACCIARINO

This collection offers a set of new readings on the history, meanings, and cultural innovations of the grotesque as defined by various current critical theories and practices. Since the grotesque frequently manifests itself as striking incongruities, ingenious hybrids, and creative deformities of nature and culture, it is profoundly implicated in early modern debates on the theological, philosophical, and ethical role of images. This consideration serves as the central focus from which the articles in the collection then move outward along different lines of conceptualization, chronology, cultural relevance, place, and site. They cover a wide spectrum of artistic media, from prints to drawings, from sculptures to gardens, from paintings to stuccos. As they do this, they engage with, and bring together, theoretical perspectives from writers as diverse as Plato and Paleotti, Vitruvius and Vasari, Molanus and Montaigne. Whether travelling a short distance from Nero's Domus Aurea to Raphael's Vatican logge, or across the ocean from Italy to New Spain, this volume goes further than any previous study in defining the historic understanding of grotesque and, in so doing, providing us with a more nuanced resource for our understanding of an art form once viewed as peripheral.

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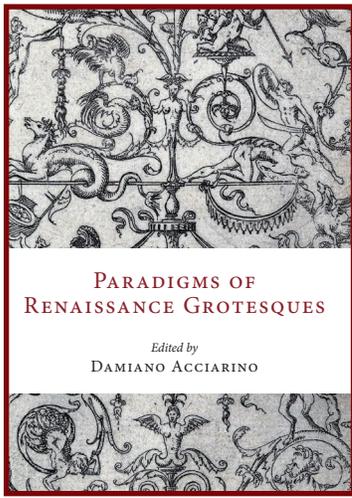
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