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Grünewald

Painter and Mystic of the German Renaissance

Edoardo Villata

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- Comprehensive monographic work dedicated to one of the masters of the German Renaissance, whose works are housed in the world's major museums
- The author rereads the painter's entire activity with new iconographic readings and numerous archival discoveries, particularly relating to his training and the relationship with the artists of his time
- Elegant volume with extensive color images and many details, in particular of the restored Isenheim altar, a masterpiece in the collection of the Musée Unterlinden in Colmar

The German painter Matthias Grünewald (c. 1480–1528) has remained one of the most enigmatic figures of the Renaissance, his artistic identity defined by stylistic complexity and historical obscurity. In this study, Edoardo Villata re-examines Grünewald's oeuvre through a critical reassessment of sources, stylistic developments, and the broader network of artistic influences. Moving beyond established interpretations, Villata explores the relationship between documentary research and comparative analysis, situating Grünewald within the artistic and intellectual landscape of his time. By integrating stylistic analysis, documentary research, and an expansive perspective that extends beyond painting to sculpture and religious thought (two of the most relevant results are the discovery of the role of the sculptor Tilman Riemenschneider for his training and of Johann von Staupitz, Luther's mentor, for the iconography of the Isenheim Altarpiece), Villata reassesses Grünewald's possible connections to contemporary artistic centers, offering a new reading of his production and its historical significance. Much more than a monograph, this study challenges prevailing narratives and highlights the necessity of methodological stringency in art historical research. Essential reading for scholars and specialists, it provides an indispensable contribution to Grünewald studies and Renaissance historiography.

Edoardo Villata is associate professor at Northeastern University, Shenyang (Liaoning, China). He is the author of several books and articles on Renaissance artists such as *Leonardo da Vinci* (2005, 2021), *Bramantino* (2012), *Gaudenzio Ferrari* (2004), *Pordenone* (2016), *Macrino d'Alba* (2000); he has curated major exhibitions held in Florence, Milan and Rancate (Switzerland).






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