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**The Mystical of the Sublime
The Experience of Salvation in Michelangelo's *Last Judgement***

To portray the experience of salvation through an image we have to understand several things: the theology of the image (to what extent the image succeeds in communicating a specific structure), the perception of the image (how to look at the painting), and finally, how to be involved in its aesthetic language. The evolution of this process can best be understood if we look and compare the revolutionary transformation of the depiction of "salvation of the human being" unfolding from Michelangelo's Conversion of Saint Paul to the one in the *Last Judgement*. In the Conversion of Saint Paul we can see an intimate and psychological transformation of Paul through his meeting with the Lord. The *Last Judgement* goes one step further in the perception of the *tremendum*. This new aesthetics is indeed the attempt by the artists to express the change in the vision of the world, and in the understanding of the metaphysical and natural spheres. Through the use of color, the artists (Leonardo, Newton, Bayle Einstein, etc) were able to make visible the scientific innovations in space and time of their period. The radical new vision of the infinite cosmos caused a radical change of aesthetics in art and in the perception of art. The sublime in art was born. Michelangelo produces a non-figurative painting which is not simply a painting without figures, but rather a painting which offers no space, neither technically nor conceptually, which a solid body might be imagined to occupy. Michelangelo creates space that is no longer defined and limited, thereby generating in the observer a sort of unbalance. He seems to follow Leonardo's advice and creates a transparent, empty light-blue surface. But, while Leonardo uses darker colors to create a mystical sphere, Michelangelo paints a light blue one. Looking at Monet 400 years later, we understand Michelangelo's geniality in anticipating the creation of the new space born with impressionism, where the space in front of us is created only by colored dots. Michelangelo, however, does not use dots but 600 different forms (bodies), distributed over the entire wall. Through the technique, the wall vanishes and we do not only read or observe, intellectually, but we are struck by how immediately we are driven into a huge space.