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Guardini and Michelangelo: The Suffering of Art
The Polar Opposition in Artistic Creation

The aim of the essay is to examine in the analysis by Guardini on the artistic work of Michelangelo, the basic notions of his philosophy. All of Guardini's analysis, from the reference to his poems to the structure of artistic creation in Michelangelo, relates to the possibility of developing a system that can express a specific experience: the experience of a look that, like *Weltanschauung*, is able to reconstruct the real as a concrete-living. The look expressed by the work of art, according to Guardini, presupposes a grip on the world as immanent and more transcendent. It seems that in 1907 Guardini sensed this look, when he tried to express with poetry his look of Vittoria Colonna - loving her without being able to see her. Seeing for Michelangelo is a passive act, but at the same time active because he gathers from this look the essence of himself. The book on Michelangelo reveals these Guardinian concepts in the concreteness of the analysis. The form is intended by Guardini as a creative form. The form is always both concrete and dynamic, like the poems of Michelangelo. The artistic form is to be searched for and this happens in the event of recognizing oneself in the other; so too the creative act has an action character, it neither denies nor contradicts the nature of the foundation nor does it merely express it. Guardini shows us that it was not an idea or an ideal to lead Michelangelo, but the encounter with the other (in this case with Vittoria Colonna). He sees the other with love and thus recognizes the "noble", which is in the other and which makes him/her beautiful. A process of anthropological, spiritual and aesthetic recognition