



Miguel Angel (Spanish Edition)

Eugène Miintz

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Miguel Ángel, como Leonardo, fue una persona con muchos talentos: escultor, arquitecto, pintor y poeta. Alcanzó la cima de la representación del movimiento muscular, que él entendía como la manifestación de la pasión. Modeló, dobló, retorció y estiró sus dibujos hasta el límite de sus posibilidades. En las obras de Miguel Ángel no hay nunca paisajes, todas las emociones, las pasiones, la humanidad de sus obras se personifican, a su modo de ver, en los cuerpos desnudos de hombres y mujeres; rara vez concibió la forma humana en actitud de inmovilidad o reposo. Miguel Ángel se hizo pintor para poder expresar, a través de un medio más maleable, aquello que su alma titánica sentía, aquello que su imaginación de escultor veía, pero que la escultura le negaba. De esta manera, este admirable escultor se convirtió en el autor, en el Vaticano, de la decoración más épica y lírica jamás concebida: la Capilla Sixtina. Su abundante inventiva se extiende sobre una impresionante área de 900 metros cuadrados. Hay 334 figuras principales con una variedad de expresión prodigiosa, muchas de un tamaño colosal, además de otras tantas secundarias que incluyó solo a efectos de decoración. El creador de este vasto esquema tenía solo 34 años cuando comenzó su trabajo. En su obra, Miguel Ángel nos obliga a ampliar nuestra concepción de la belleza. Lo que los griegos situaban en la perfección física para él era irrelevante. Le importaba poco la belleza física, excepto en alguna ocasión, como por ejemplo en su representación de Adán en el techo de la Capilla Sixtina o sus esculturas de la Pietà. Aunque era un maestro de la anatomía y de las leyes de la composición, osaba ignorarlas si lo consideraba necesario para expresar su concepción, y exageraba la musculatura de sus figuras o las hacía adoptar posiciones antinaturales. En una de sus últimas obras, El juicio final de la pared del fondo de la Capilla Sixtina, desahogó su alma e hizo brotar sus emociones a raudales. Miguel Ángel fue el primero en conseguir que la forma humana expresara una multitud de sentimientos, la emoción se convirtió en sus manos en un instrumento del que extraía notas y armonías de una variedad infinita. Sus figuras desplazan nuestra imaginación más allá del significado que le otorgan los nombres propios.

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