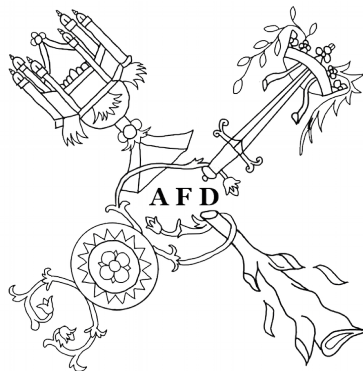


MEDITARE  
LE TAROT  
DE MARSEILLE



## • STORIA •

Considerando l'evoluzione nella storia dell'arte, quella dei Tarocchi occupa un periodo piuttosto breve, ma rispetto a tante correnti e tipologie, è una delle poche che attraverso la stimolazione di un solo senso percettivo, trova un 'suo' spazio applicativo nei più svariati contesti, sia individuali che sociali. Da quando si sono 'materializzati', hanno mantenuto per circa quattro secoli – quasi inalterati – la loro struttura, forse perché gli artisti che hanno contribuito alla loro continuità, non hanno quasi mai apportato troppi personalismi, se non in alcuni tratti del segno espressivo, negli elementi e il colore. Purtroppo, con l'avvento dell'industrializzazione, anche in questo contesto, s'è contribuito negativamente al 'loro' decorso, sostituendone la componente *sacra* per una più *egoica*.

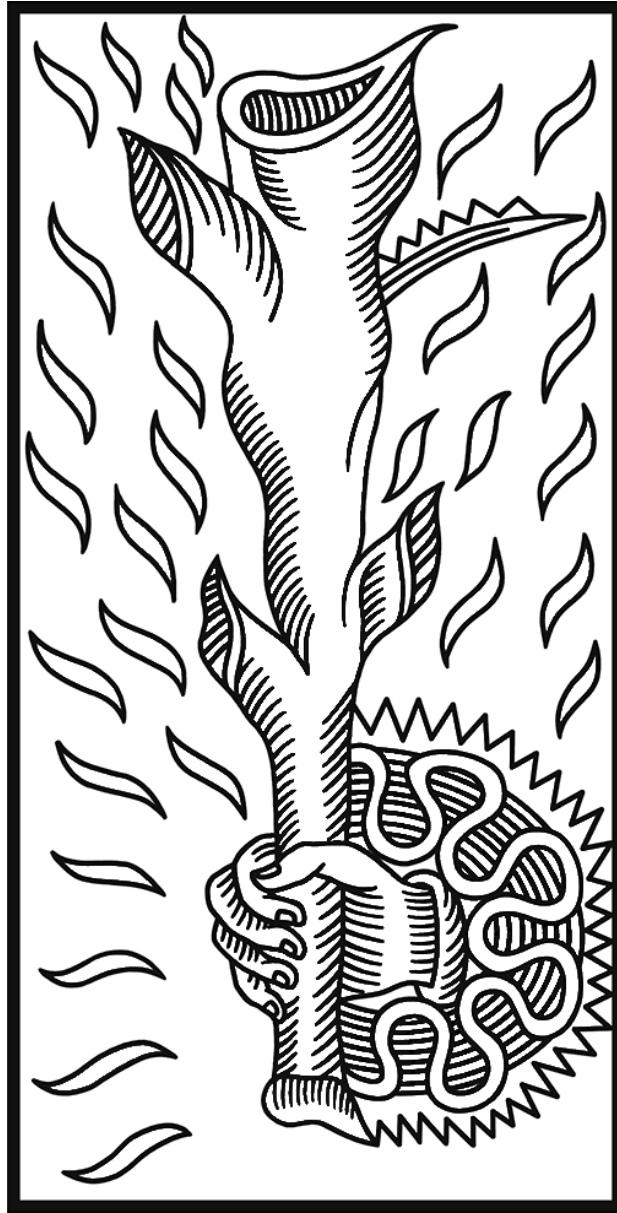
## • SCELTA •

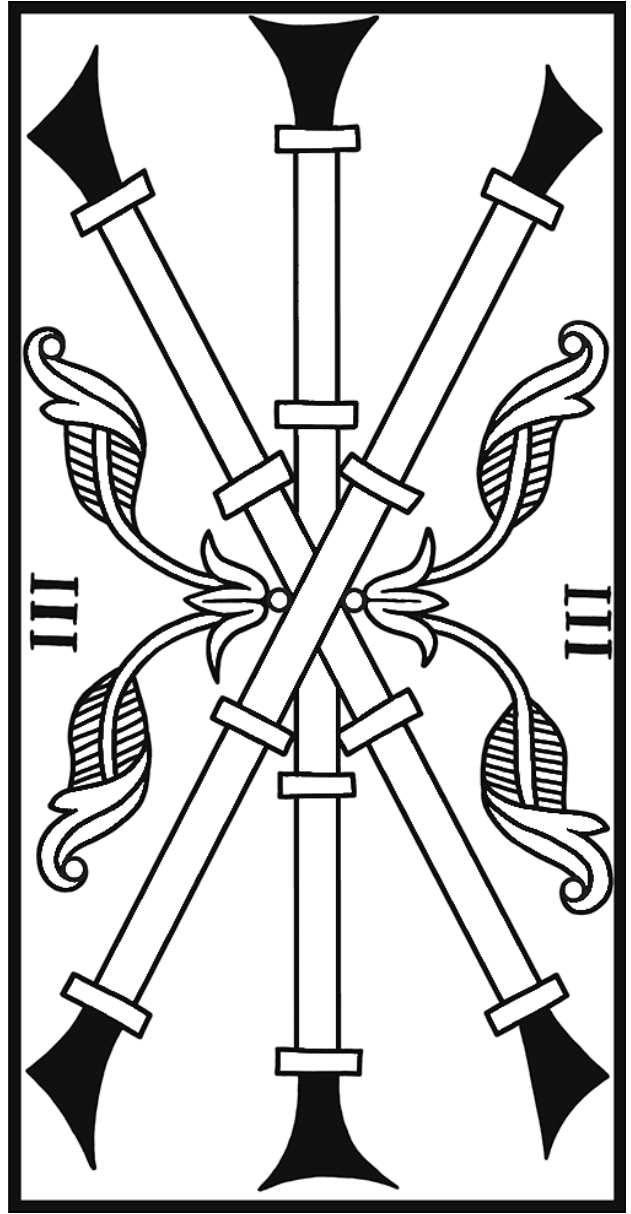
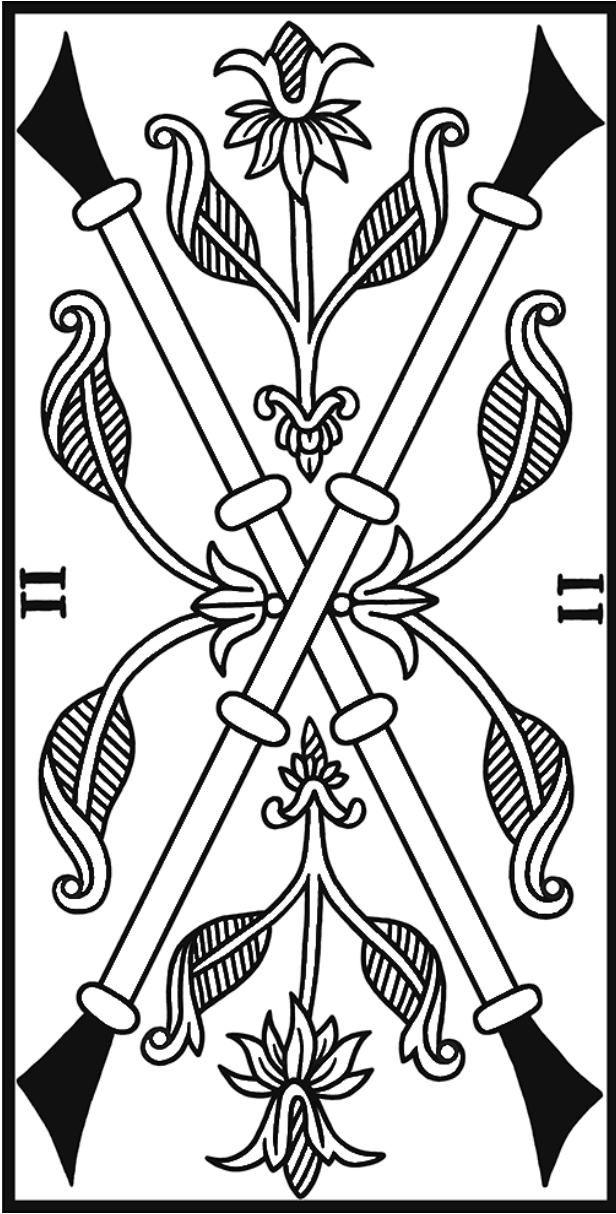
Sono convinto, che tra tutte le versioni e reinterpretazioni esistenti, il lavoro di restauro condotto da Philippe Camoin con Alejandro Jodorowsky è decisamente il più interessante. Non solo perché ha ridato vita al mazzo di Nicolas Conver, ahimè troppo snobbato, ma anche per esser riuscito a far riemergere dei dettagli simbolici, dimenticati o volutamente tralasciati, che, nella loro delicata complessità, hanno dimostrato di essere anche una notevole opera di sincretismo applicato. Ma l'intervento creativo ancor più riuscito, è senza dubbio quello sul colore, dove, ampliandone la gamma cromatica, hanno permesso all'esperienza degli osservatori, una indiscutibile sensazione di pacificazione.

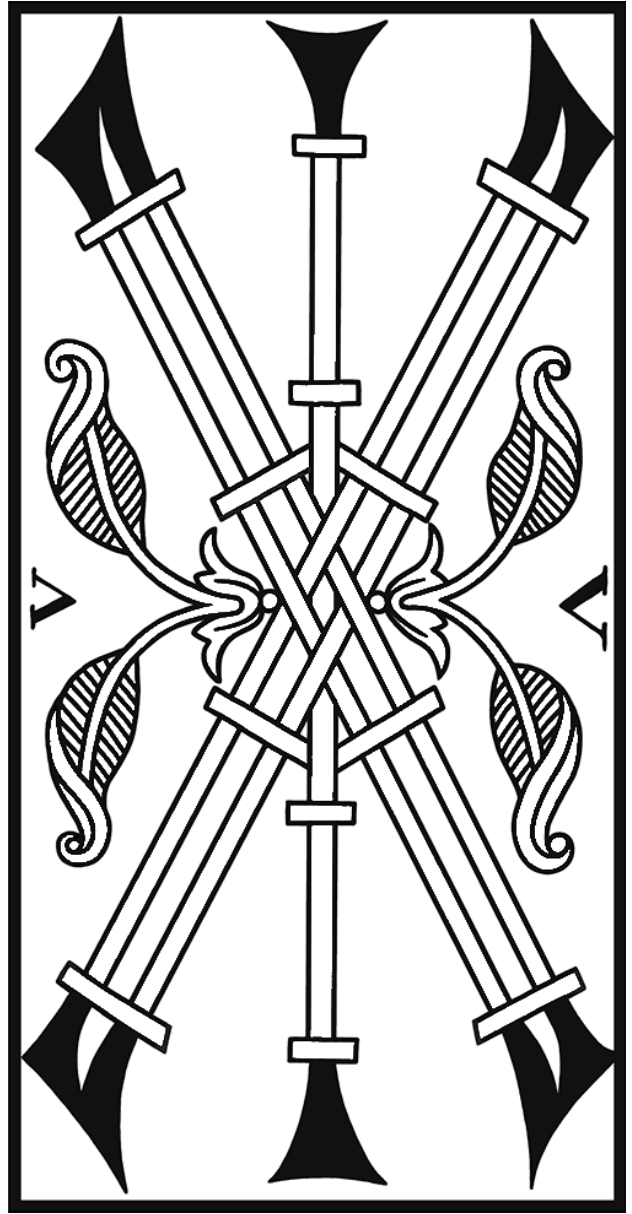
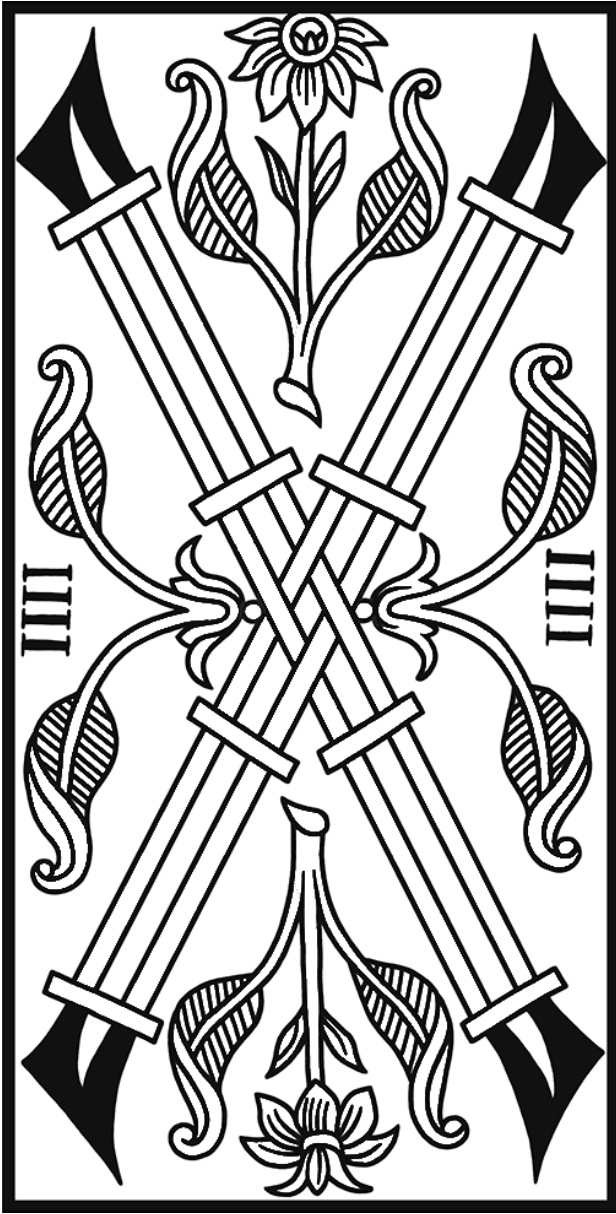
## • INVITO •

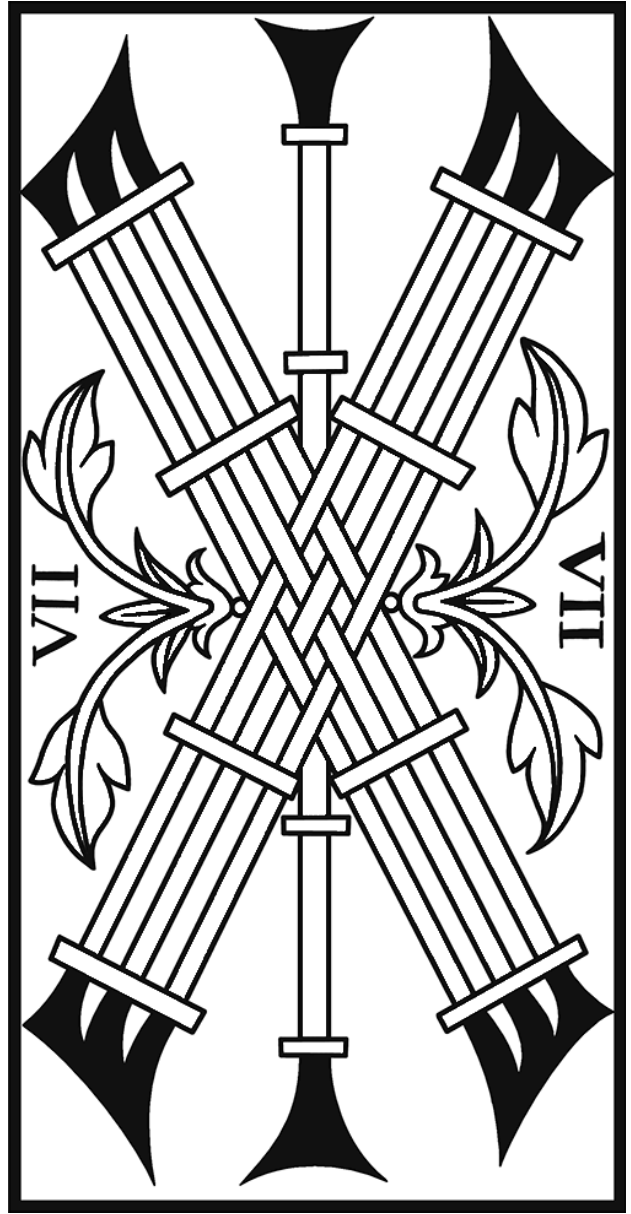
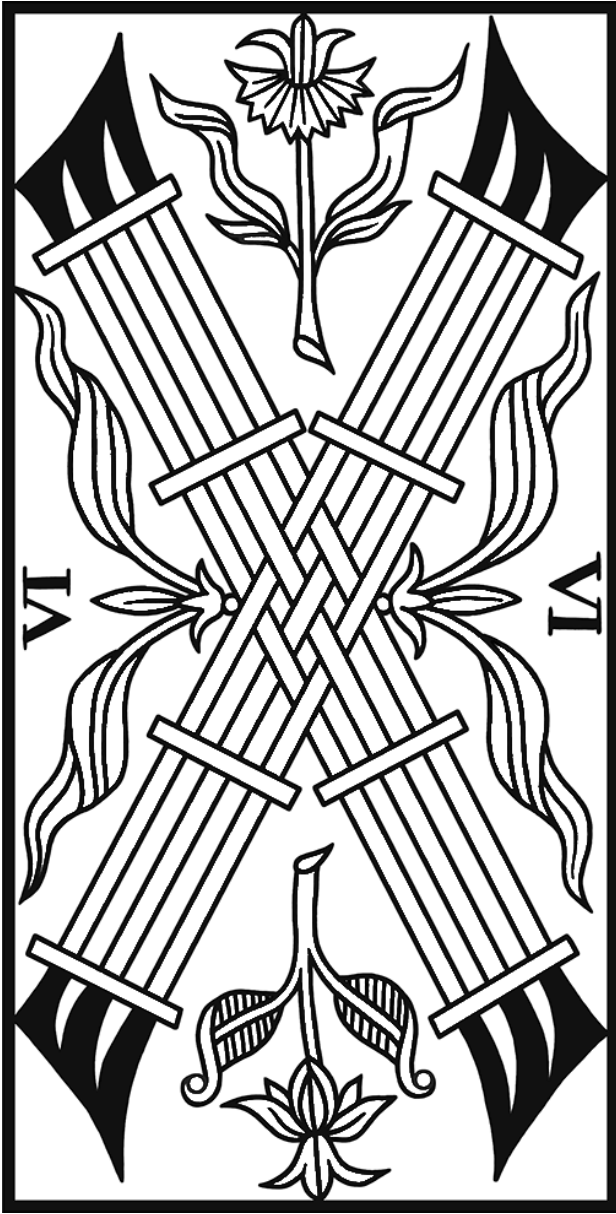
In accordo con molti autori, sono sicuro che un approccio più creativo, anche se meno 'ortodosso', possa avvicinare più intimamente le persone allo studio del Tarocco. Crearli ex-novo, è senza dubbio un'impresa ardua, se non inutile, oltre al fatto che si rischia sempre di inciampare in un prodotto del nostro ego. Ma osservarli, copiarli o ricopiarli e soprattutto tingervi spontaneamente con i nostri colori preferiti, ci potrebbe permettere l'apertura di una porta comunicativa con la nostra dimensione più interiore o, in altri termini, la nostra anima, nonché, la dimensione del sacro.

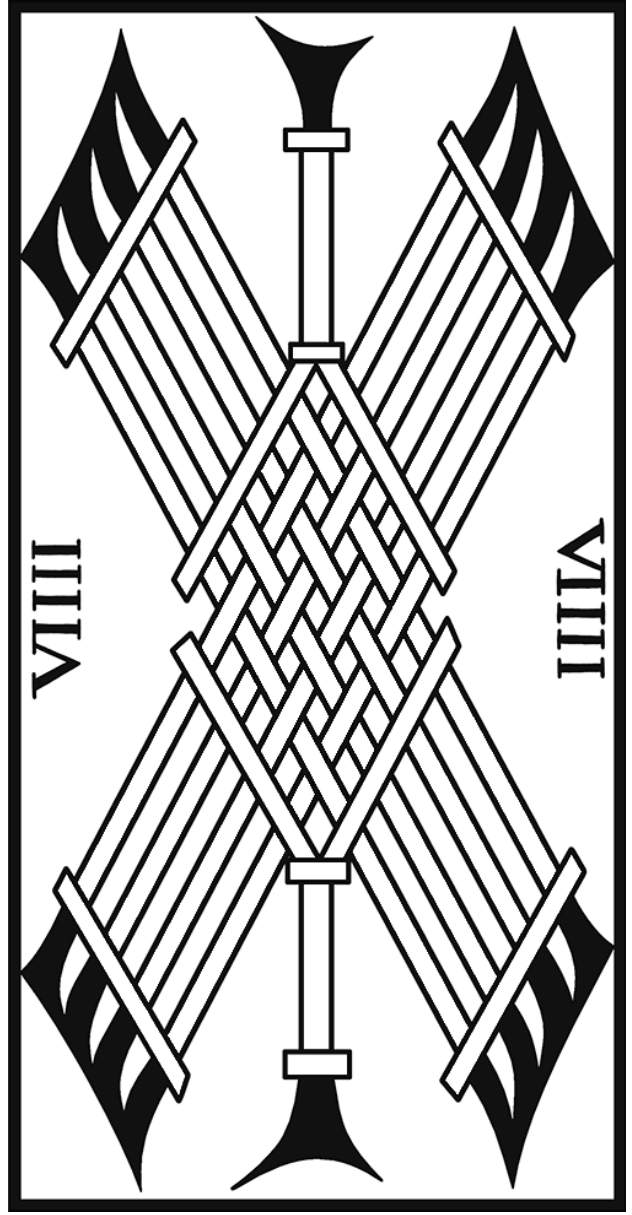
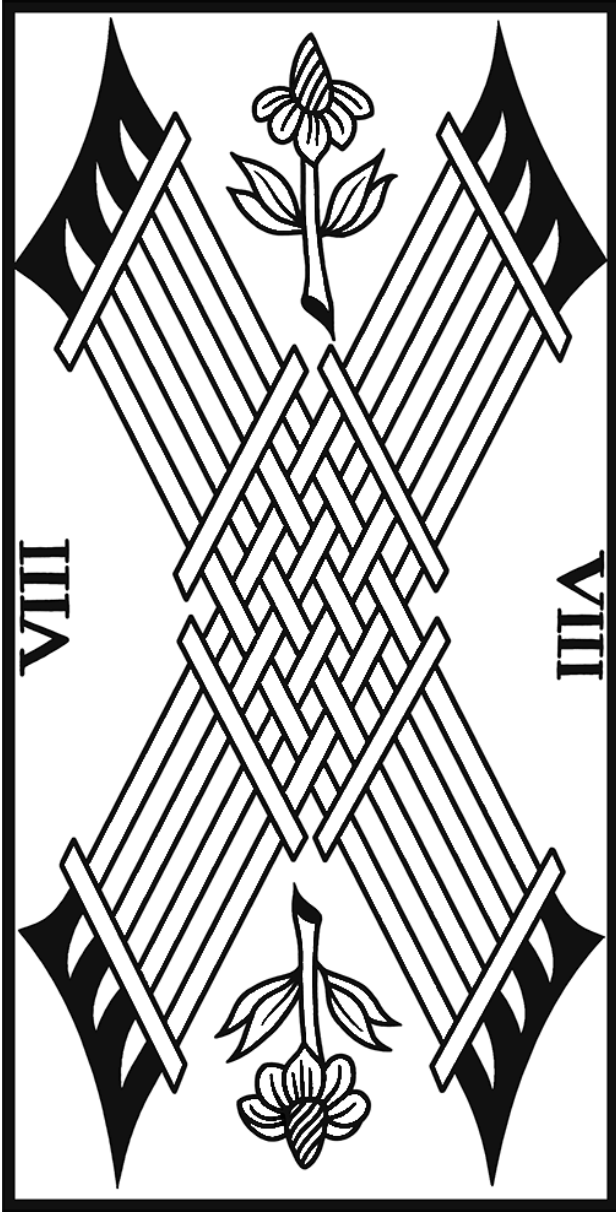
• ARCANI MINORI •



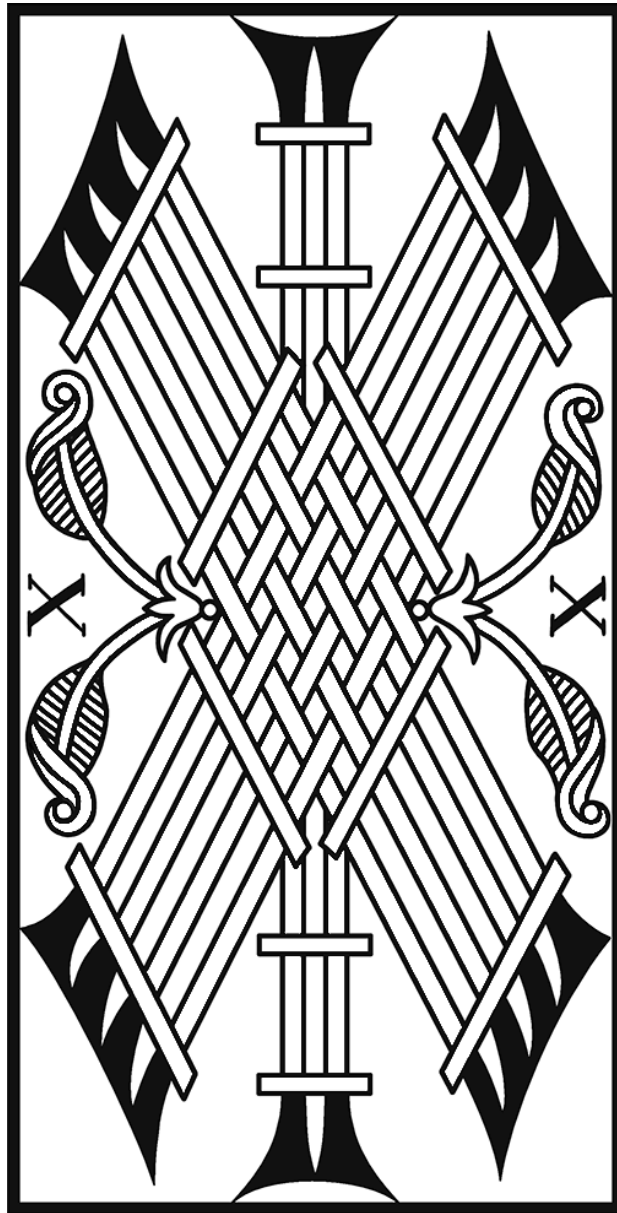














VALET DEBATON.



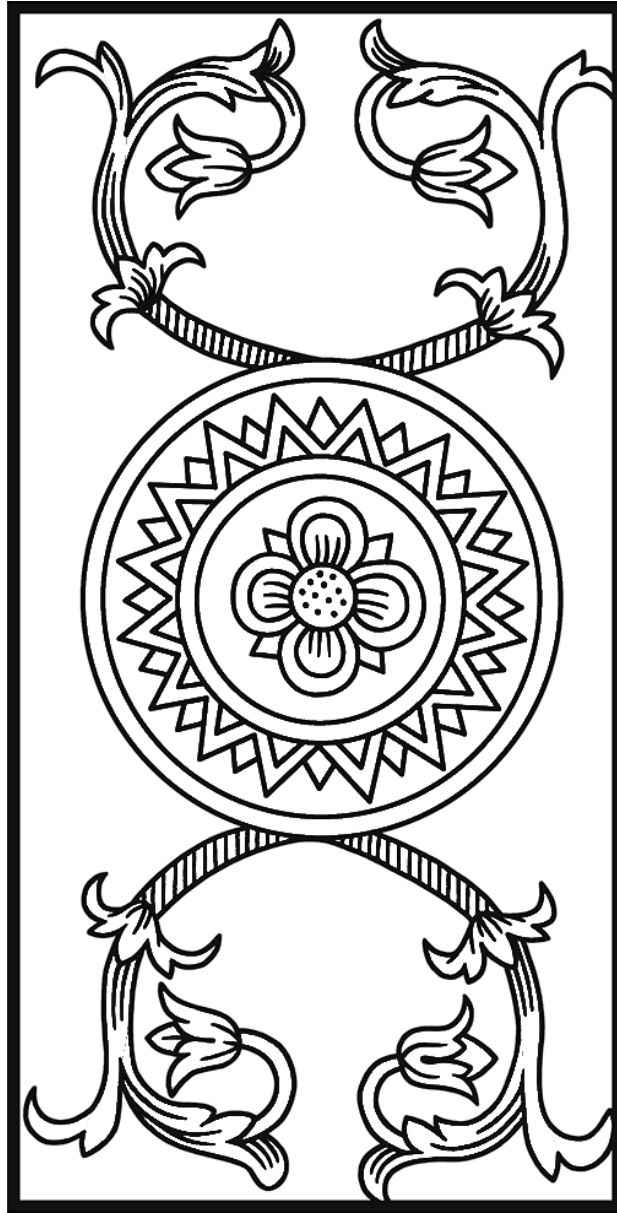
REYNE DE BASTON.

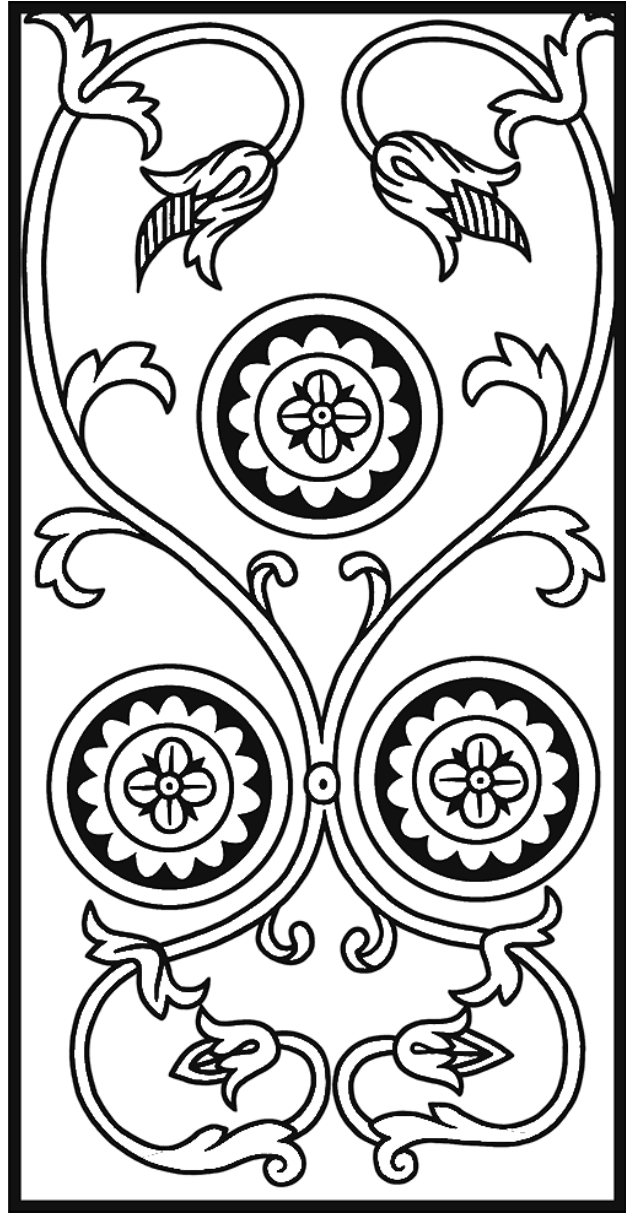
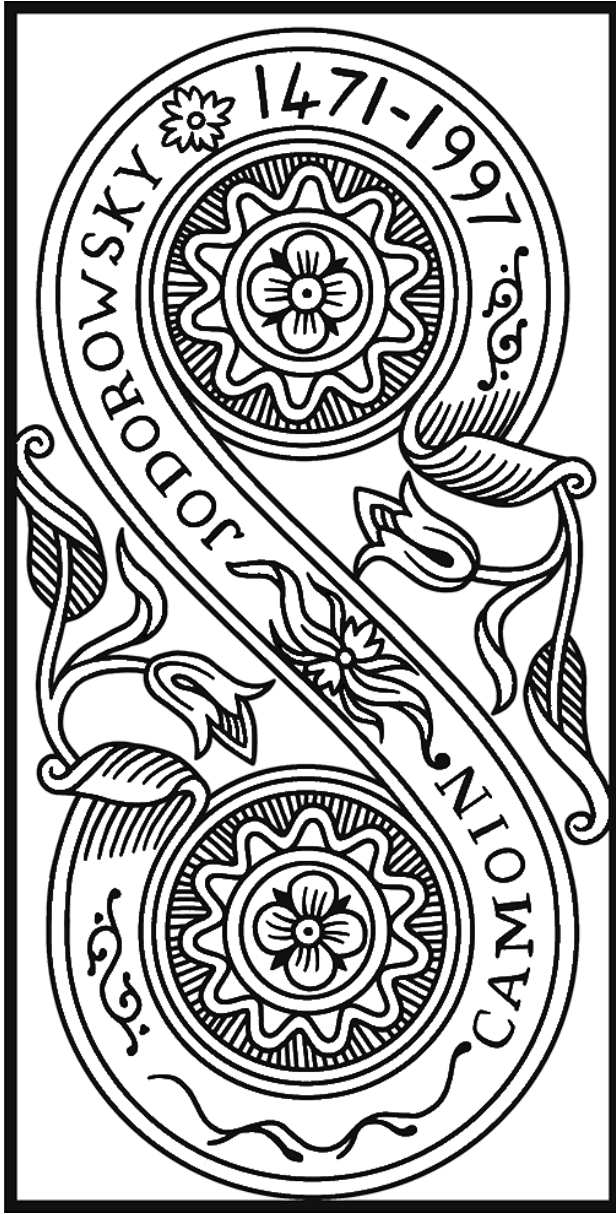


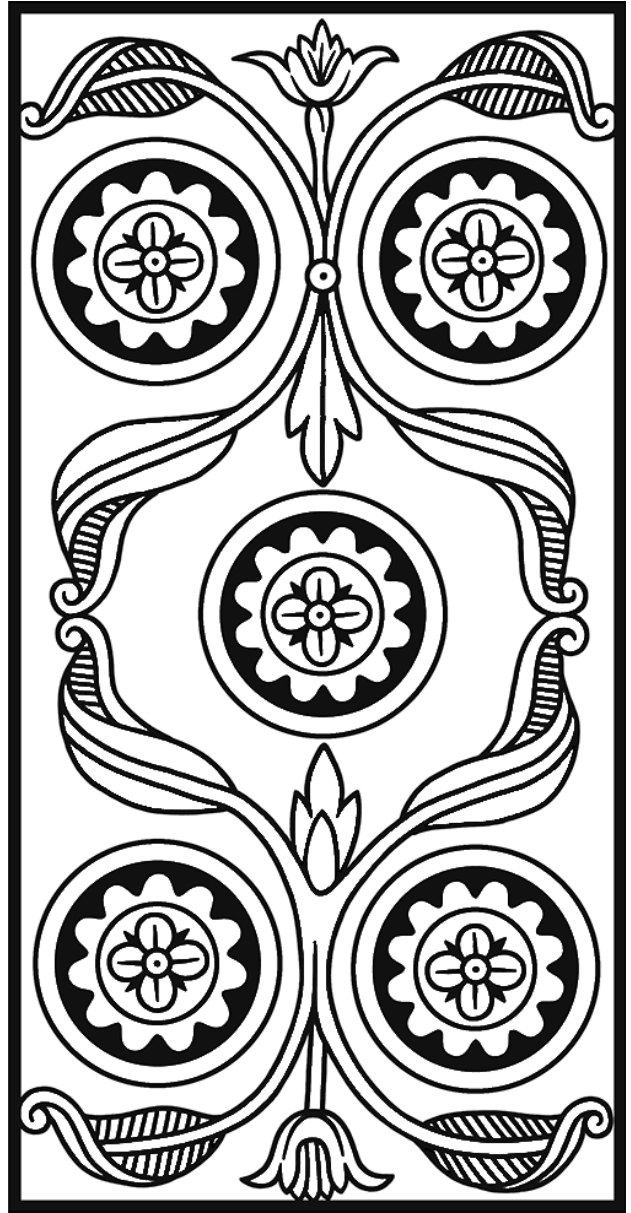
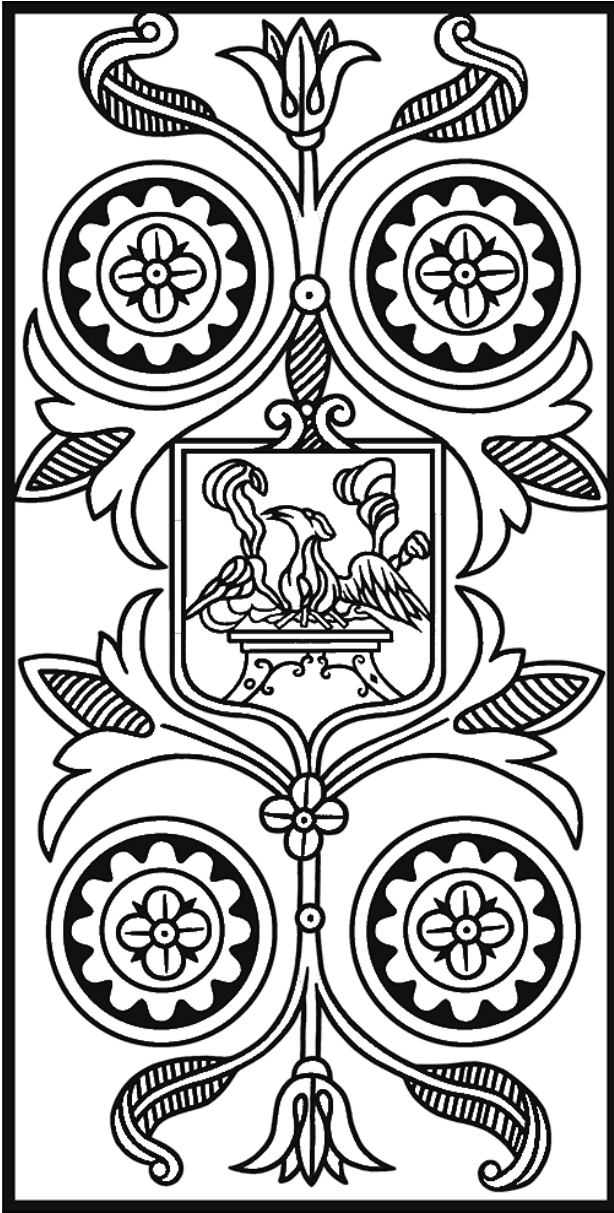
ROY·DE·BATON IIIII

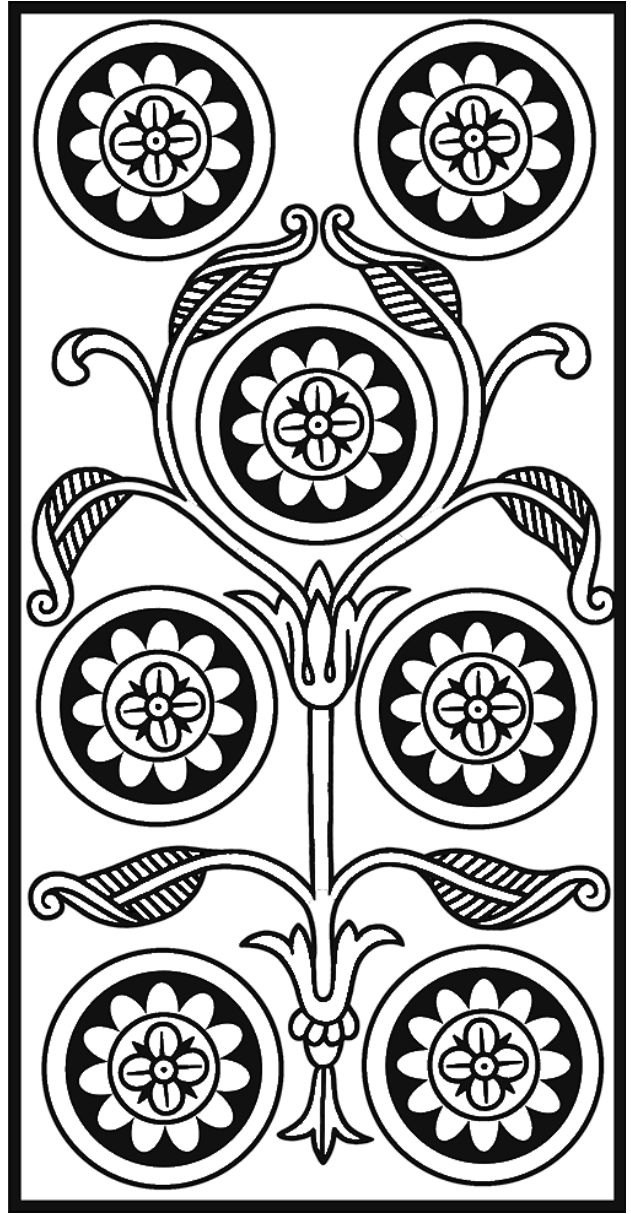
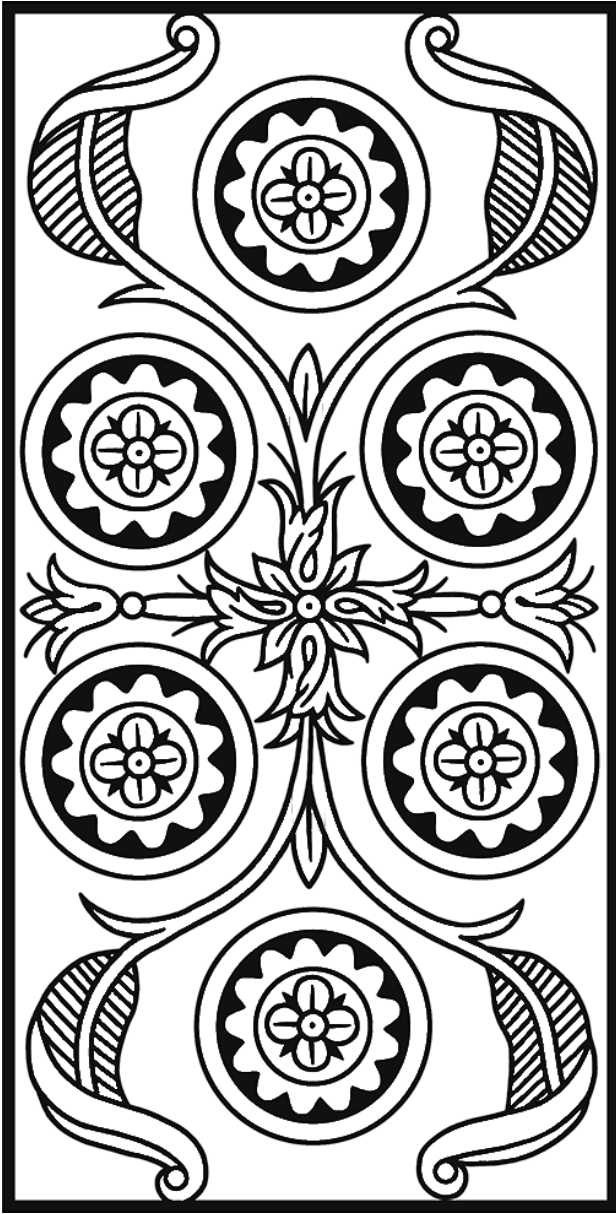


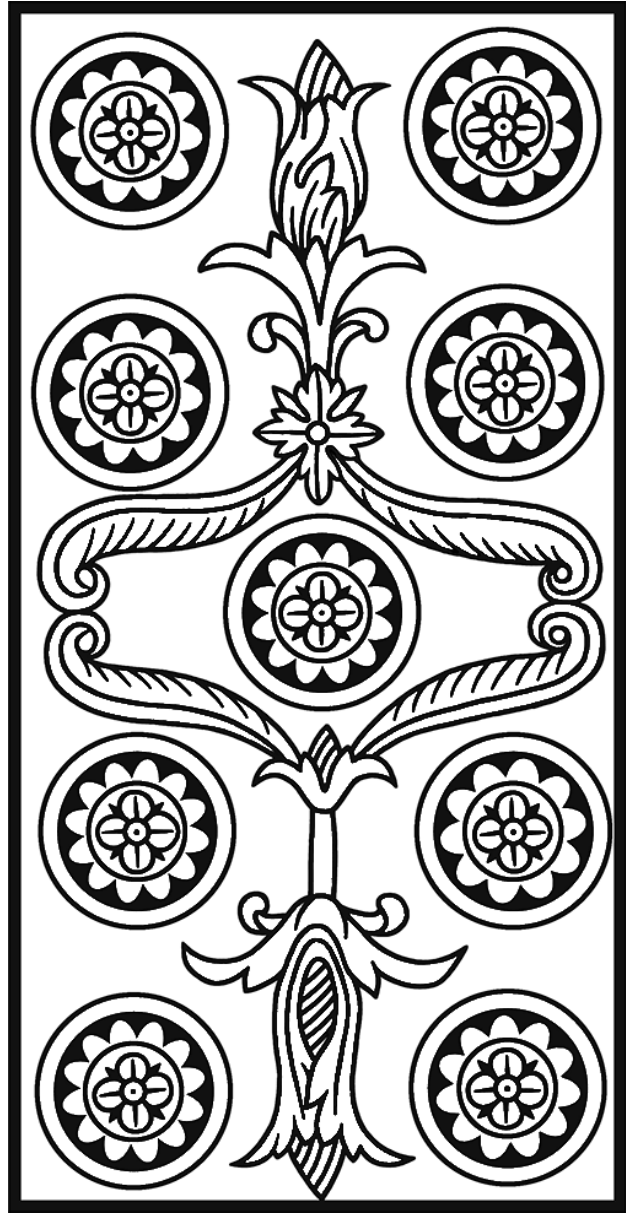
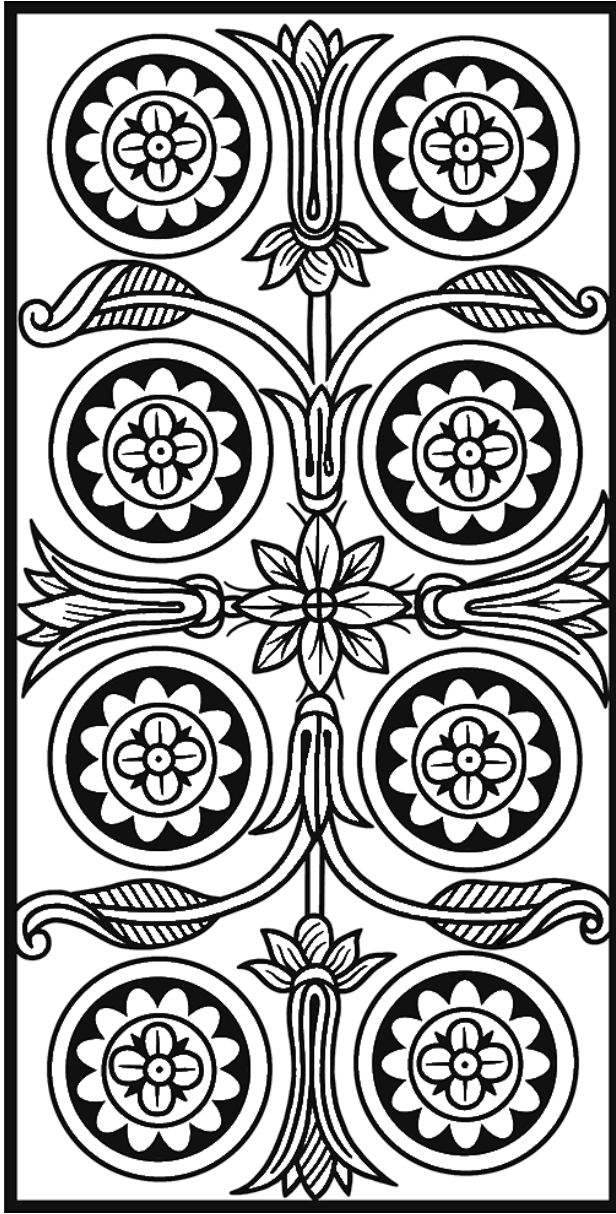
CAVALIER·DE·BATON·



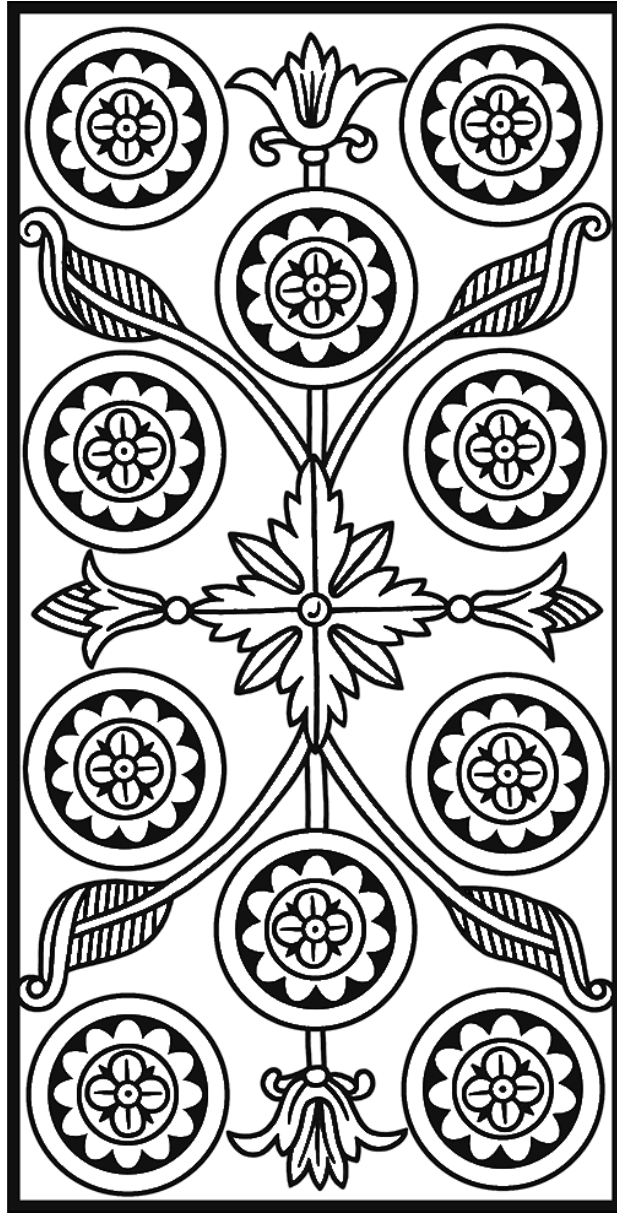


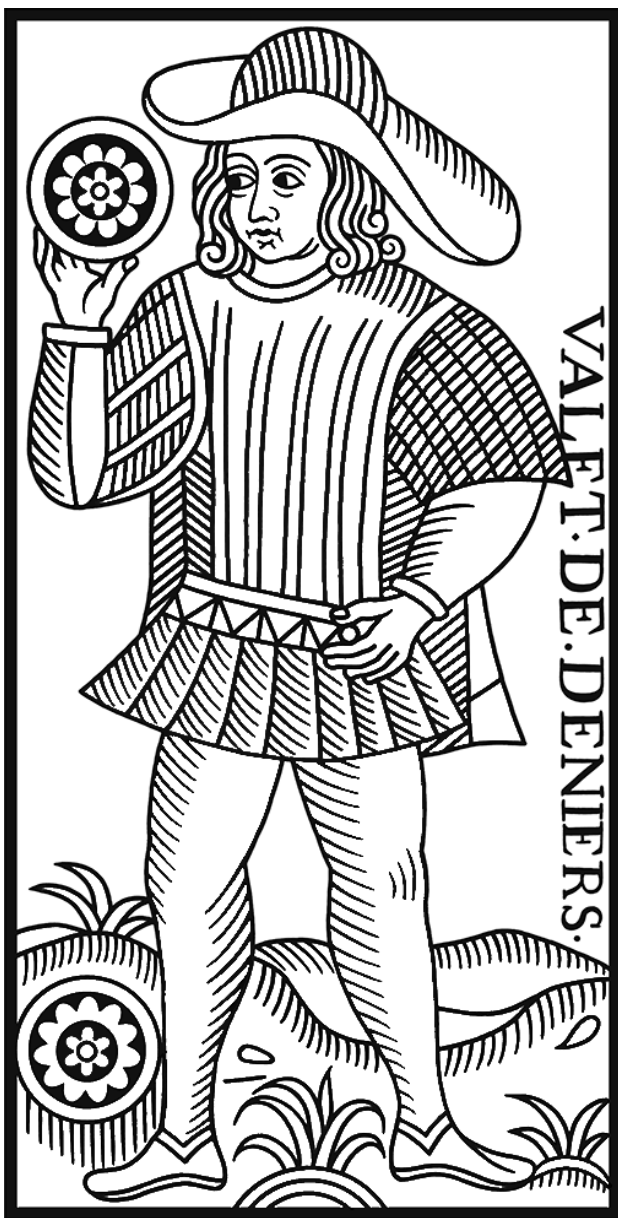










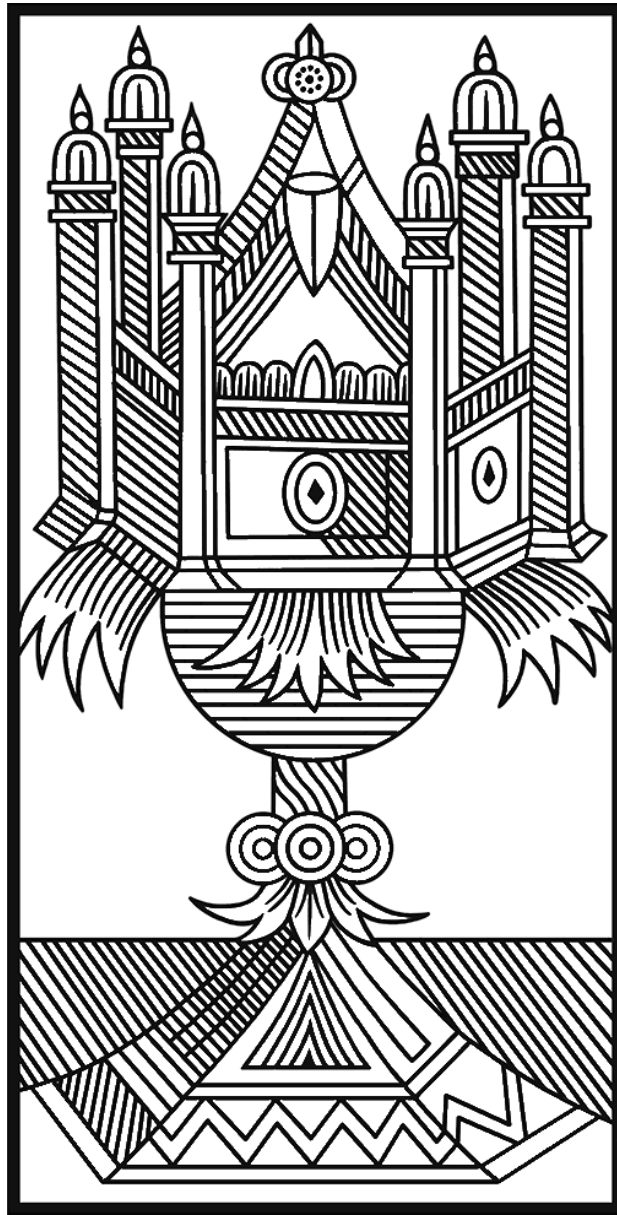


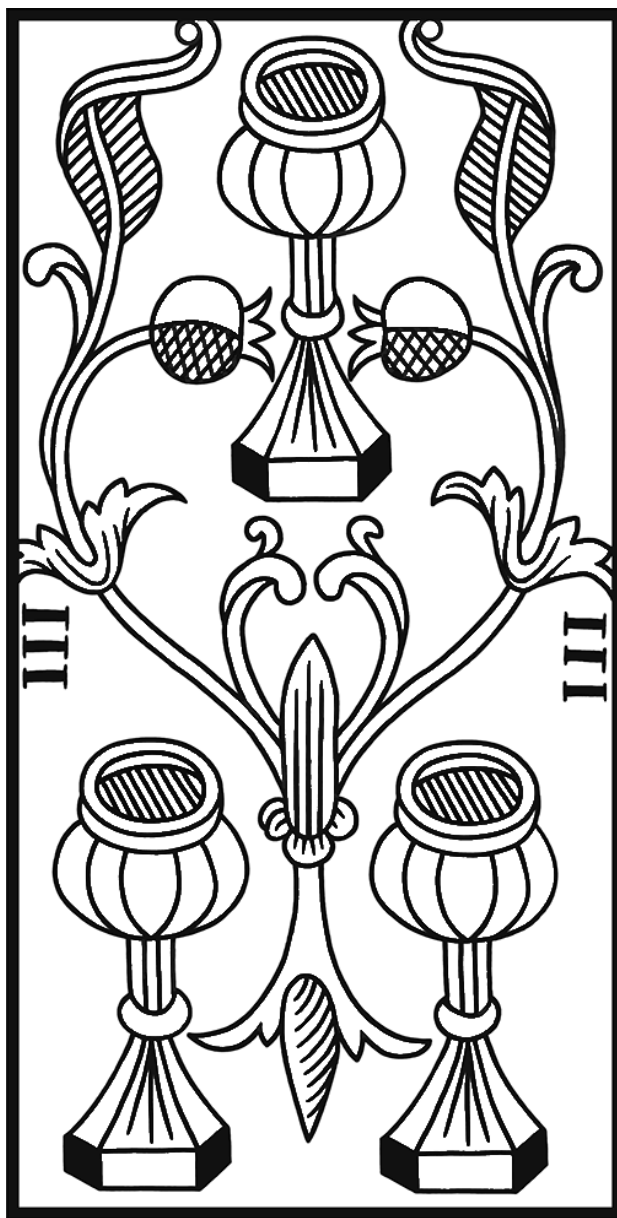
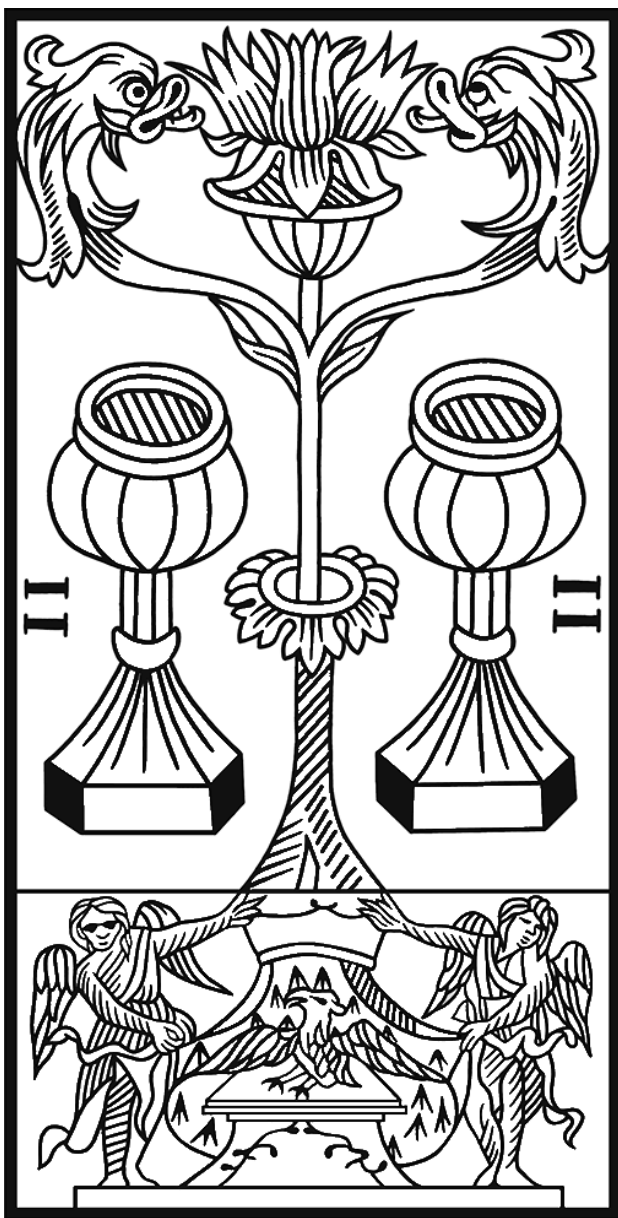


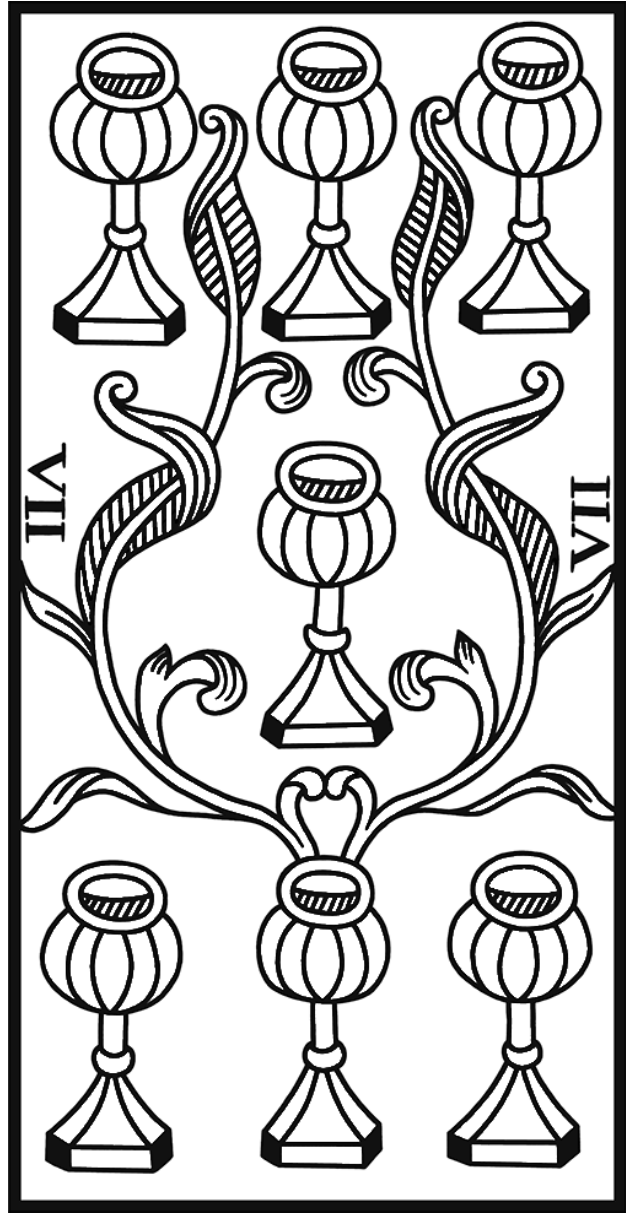
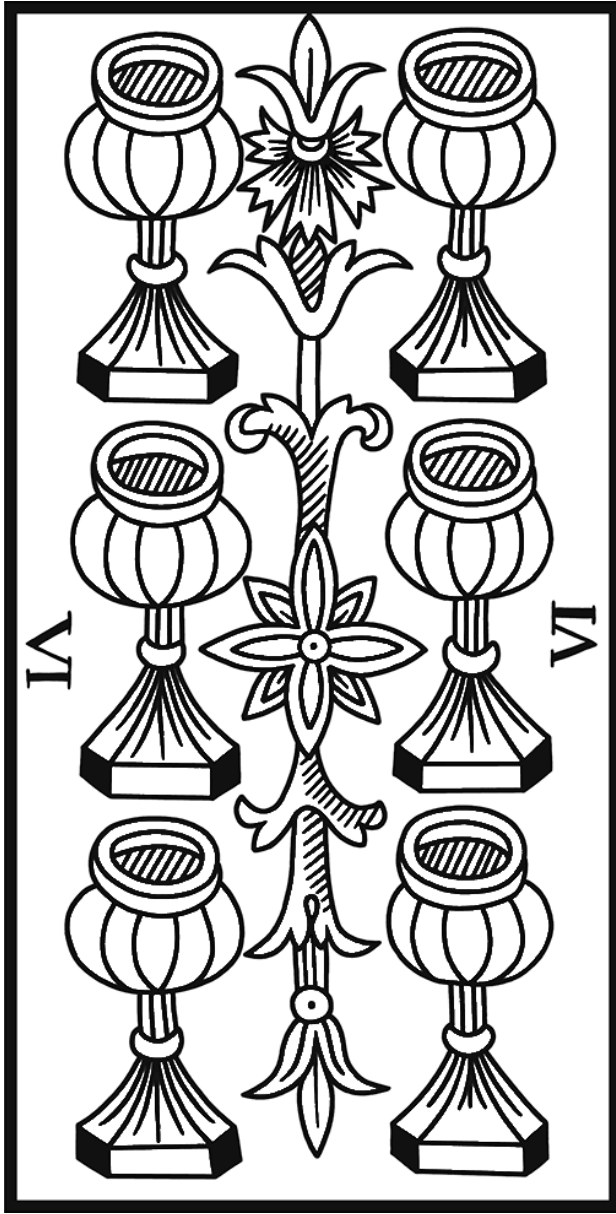
ROY·DE·DENIERS



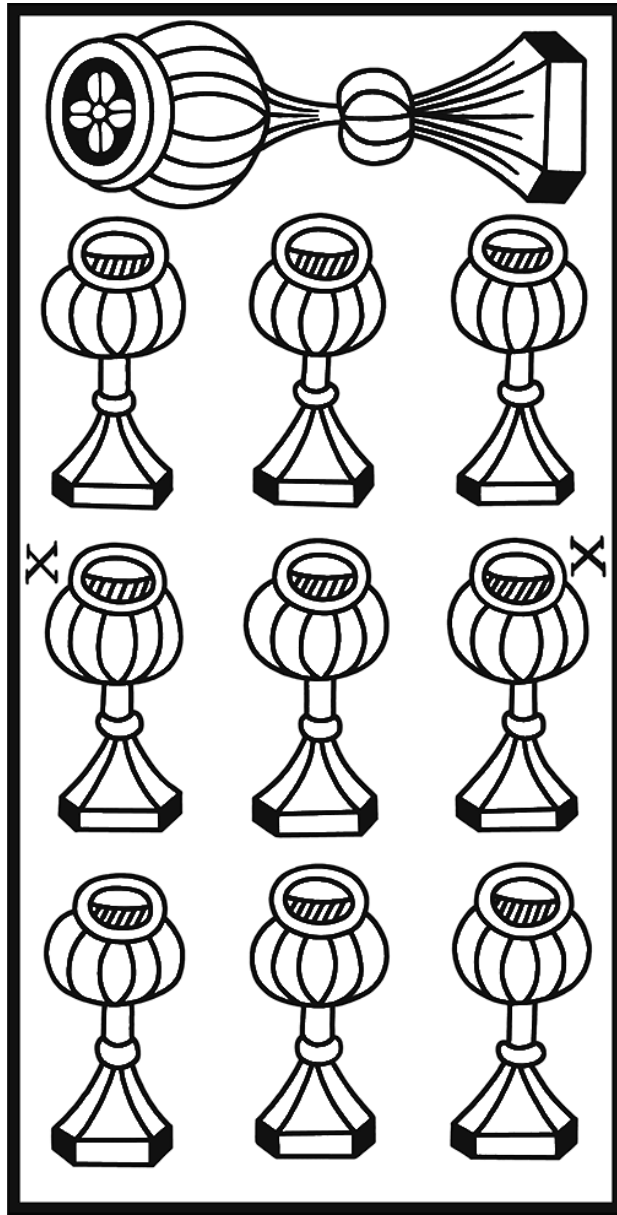
CAVALIER·DE·DENIERS













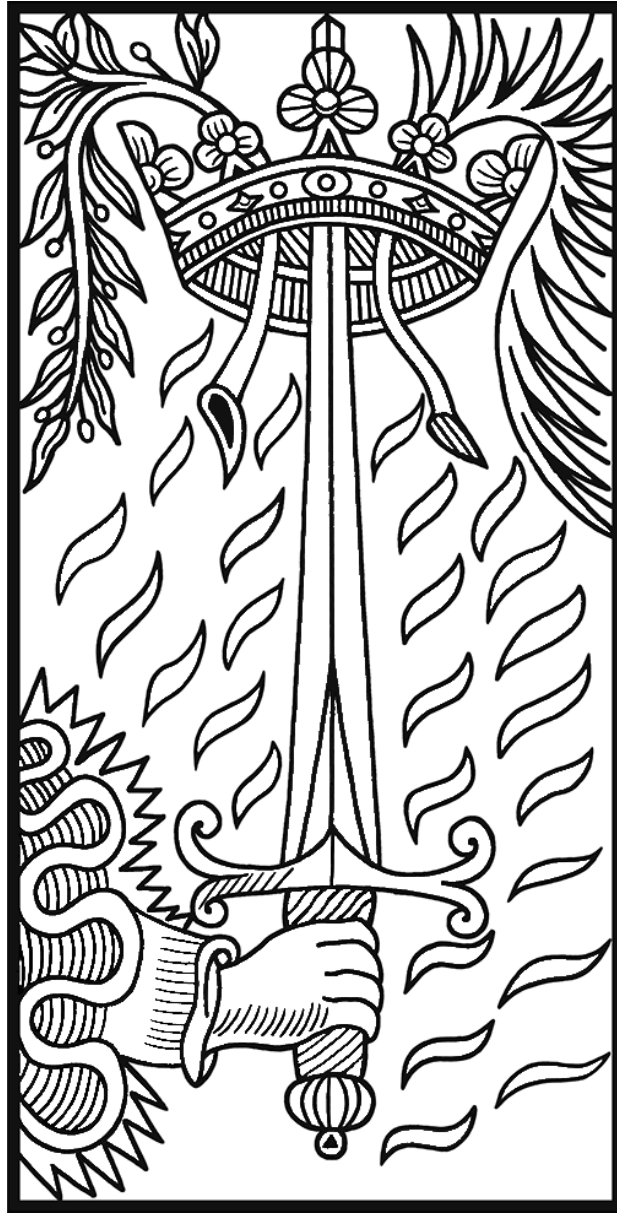


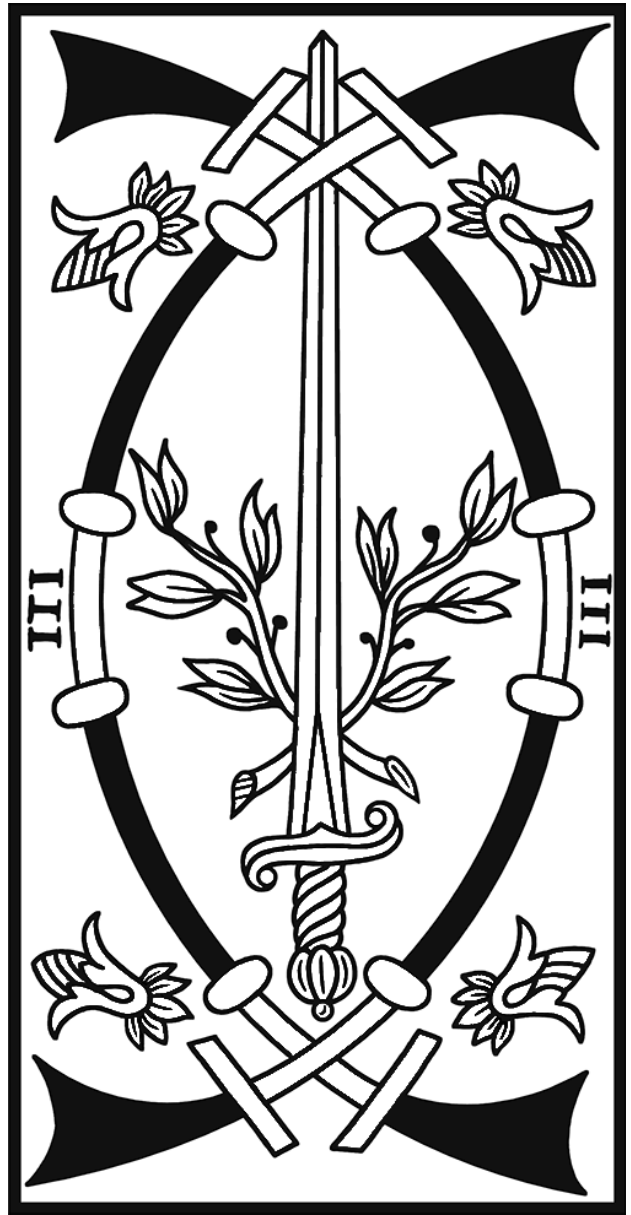
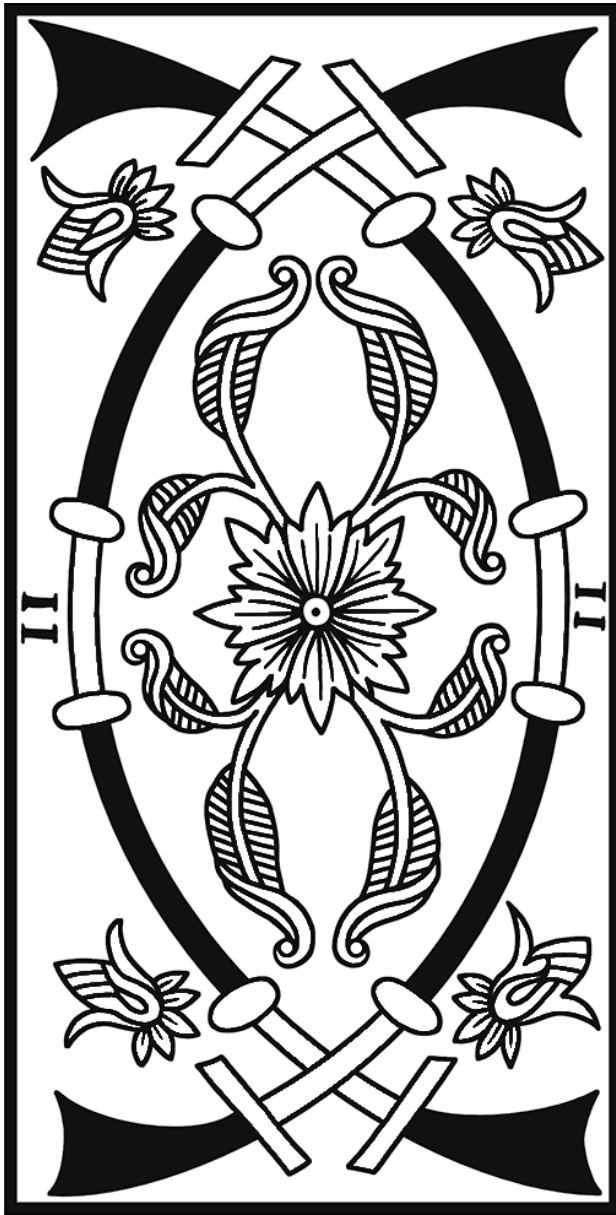
VALET DE COUPE

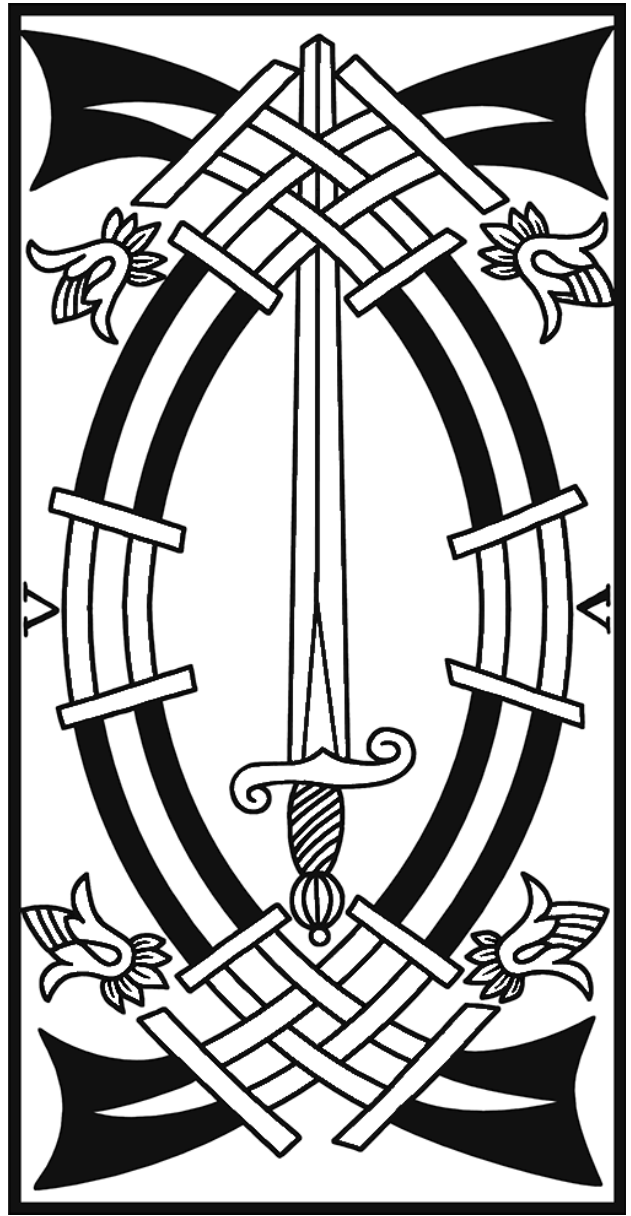


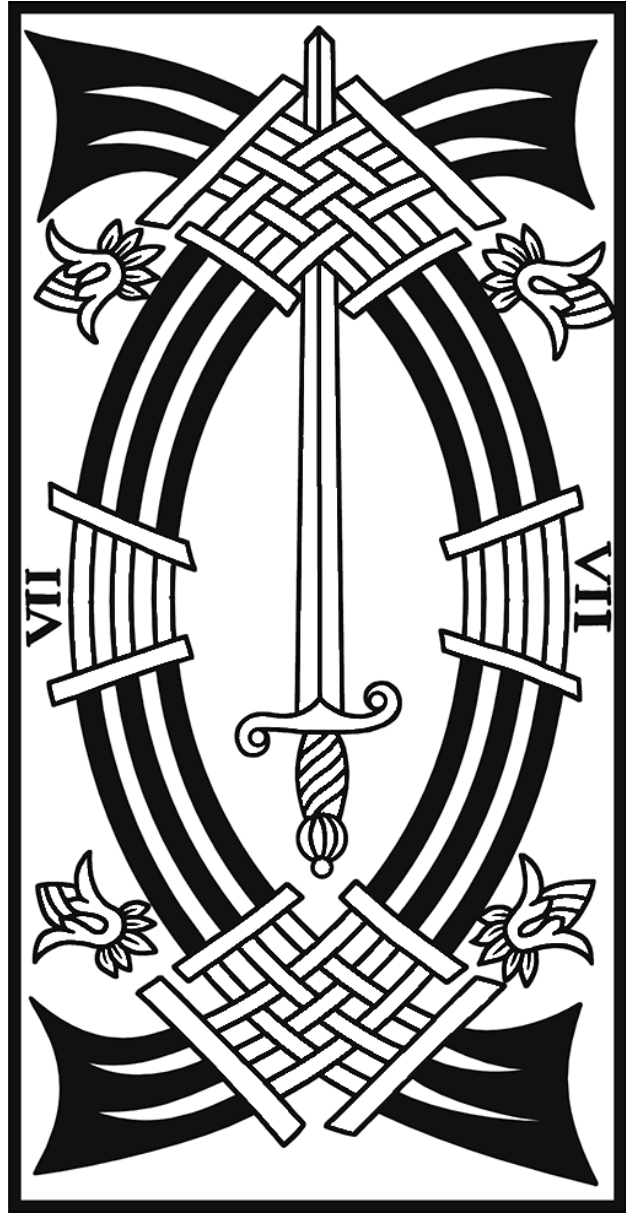
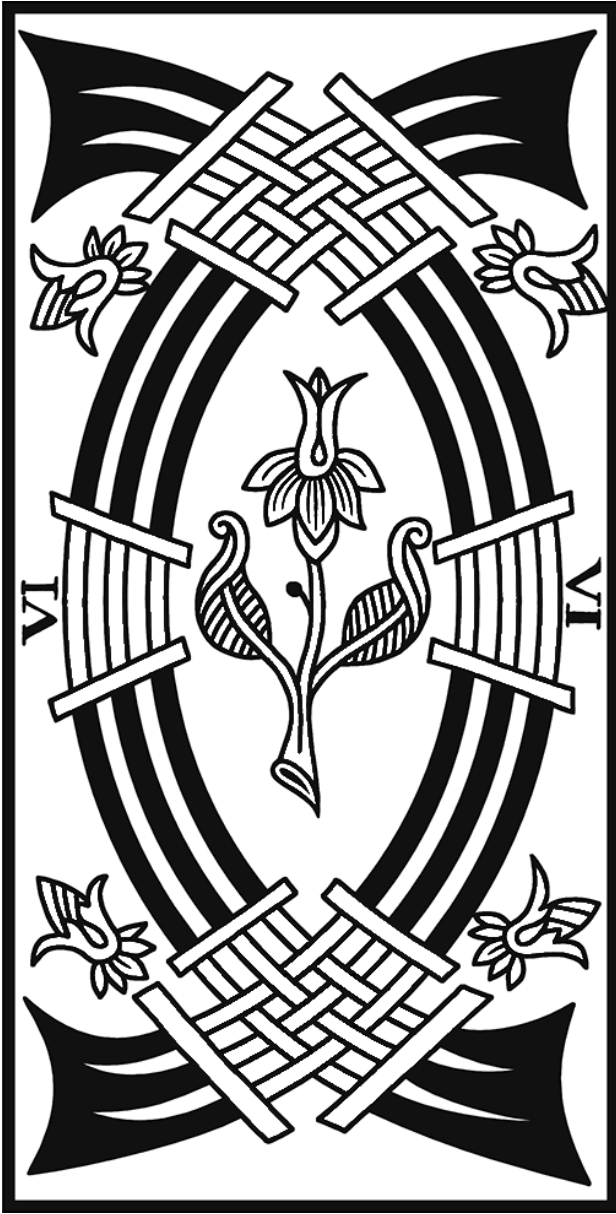
REYNE DE COUPE



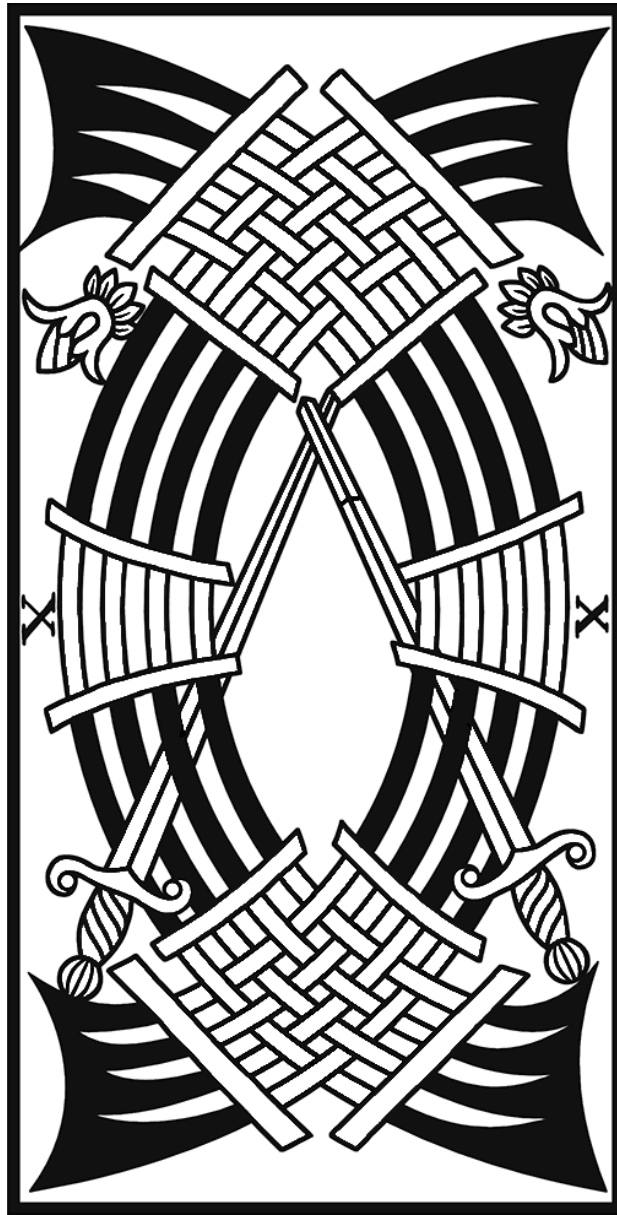


















ROY · D EPEE



CAVALIER D'EPEE |||||

• ARCANI MAGGIORI •



II



LA PAPESSE

III



L'IMPERATRICE

III



LEMPEREUR

V



LE PAPE

VI



||| LAMOVREXX |||

VII

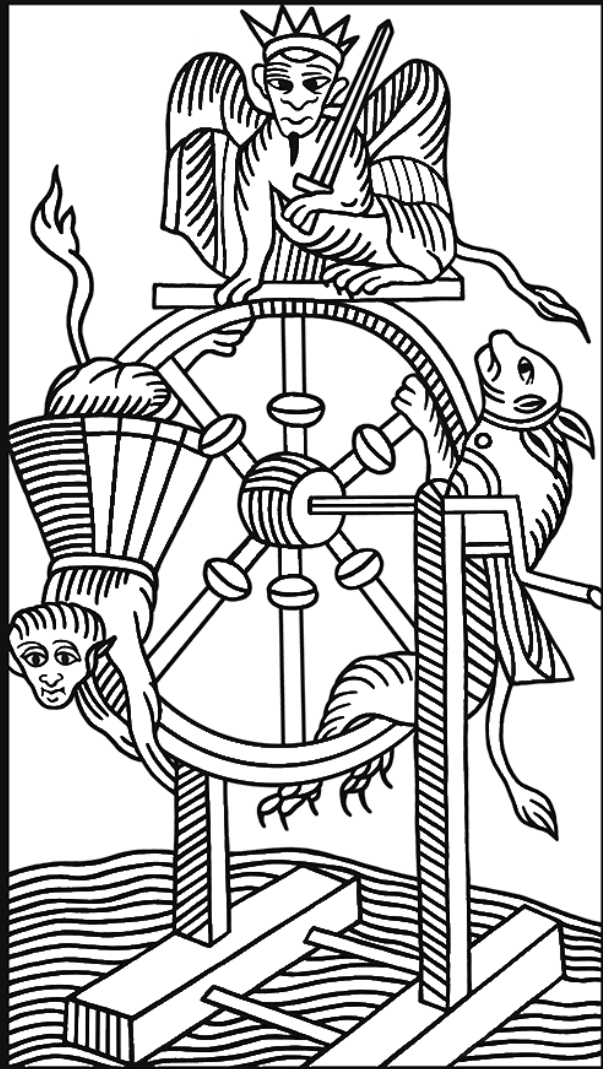


LE CHARIOT.





X



L'A·ROVE·DE·FORTVNE

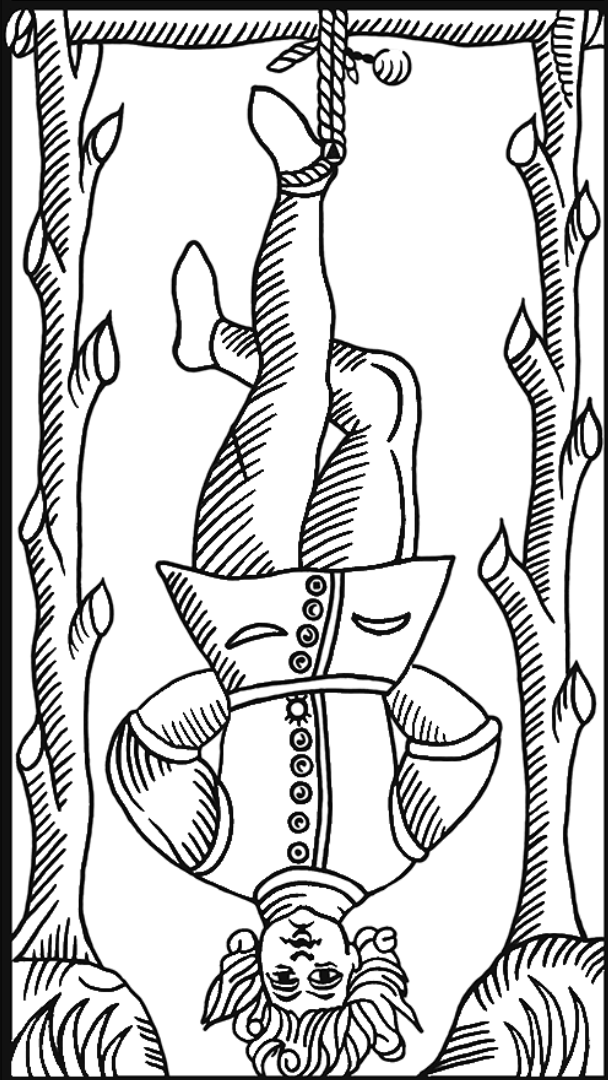
XI



LA·FORCE



XII



LE · PENDU

XIII

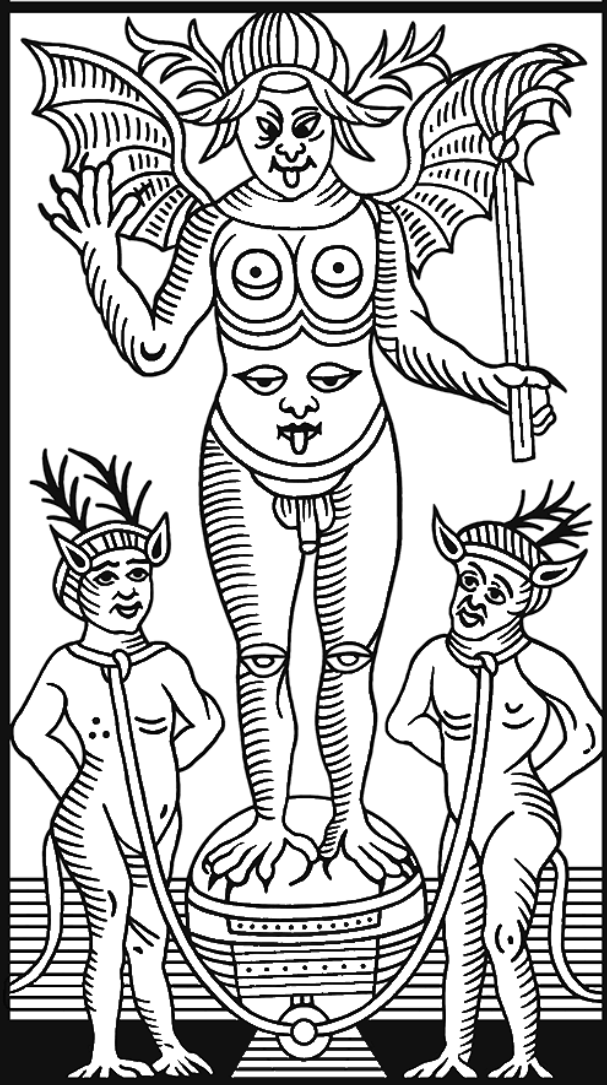


XIII



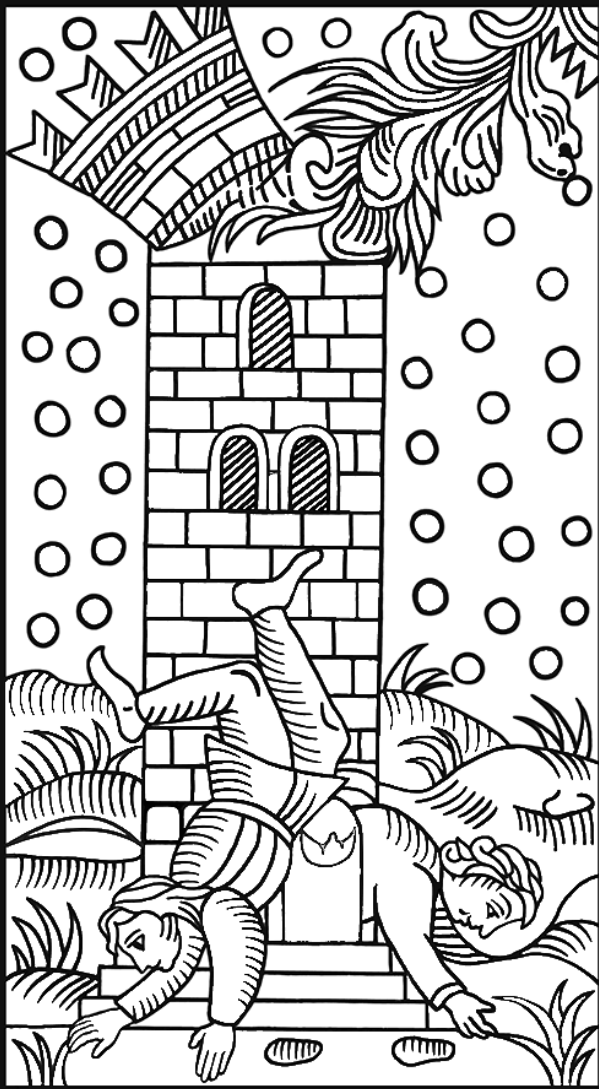
TEMPERANCE

XV



LE • DIABLE

XVI



LA·MAISON·DIEV

XVII



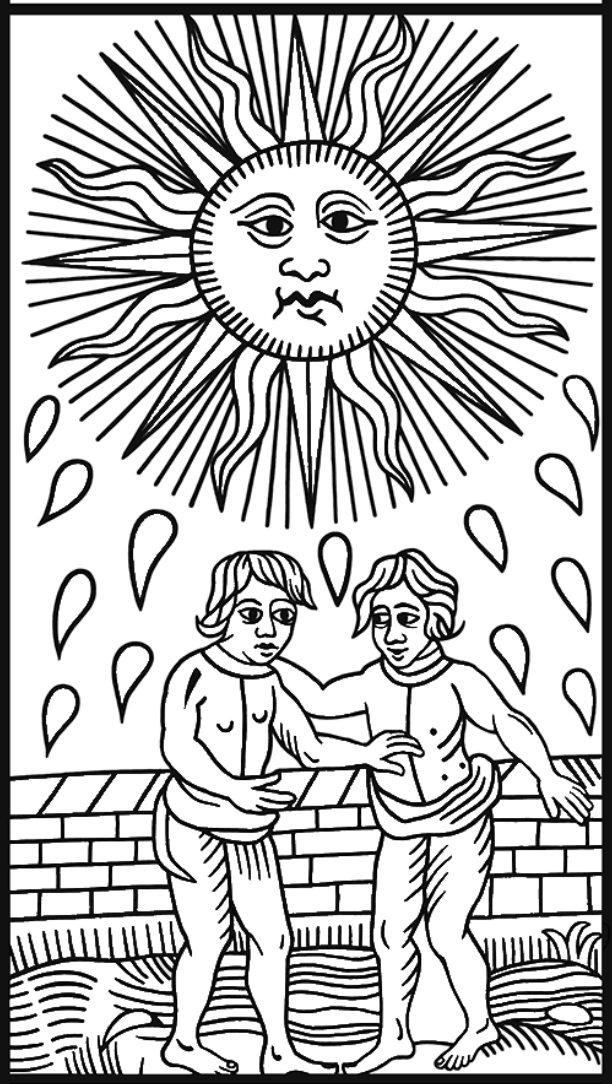
LE TOILLE

XVIII



LA LUNE

XVIII



LE SOLEIL

XX



LE • JUGEMENT

XXI



LE • MONDE





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