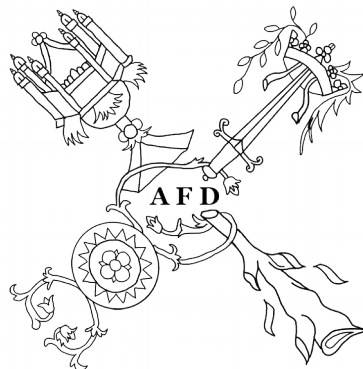


# OSSERVARE LE TAROT DE MARSEILLE



## • 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 vari contesti, sia individuali che sociali. Da quando si sono 'materializzati', hanno mantenuto per circa quattro secoli – quasi inalterati – la loro struttura: gli artisti che contribuirono alla loro sopravvivenza, pur migliorandone le tecniche artigianali, non hanno quasi mai apportato troppi personalismi, se non in alcune scelte del colore, negli elementi decorativi e nell'espressività del tratto. Purtroppo, con l'avvento della rivoluzione industriale, anche in questo contesto, s'è contribuito negativamente al 'loro' decorso, sostituendone la componente *sacra* per una *egoica*.

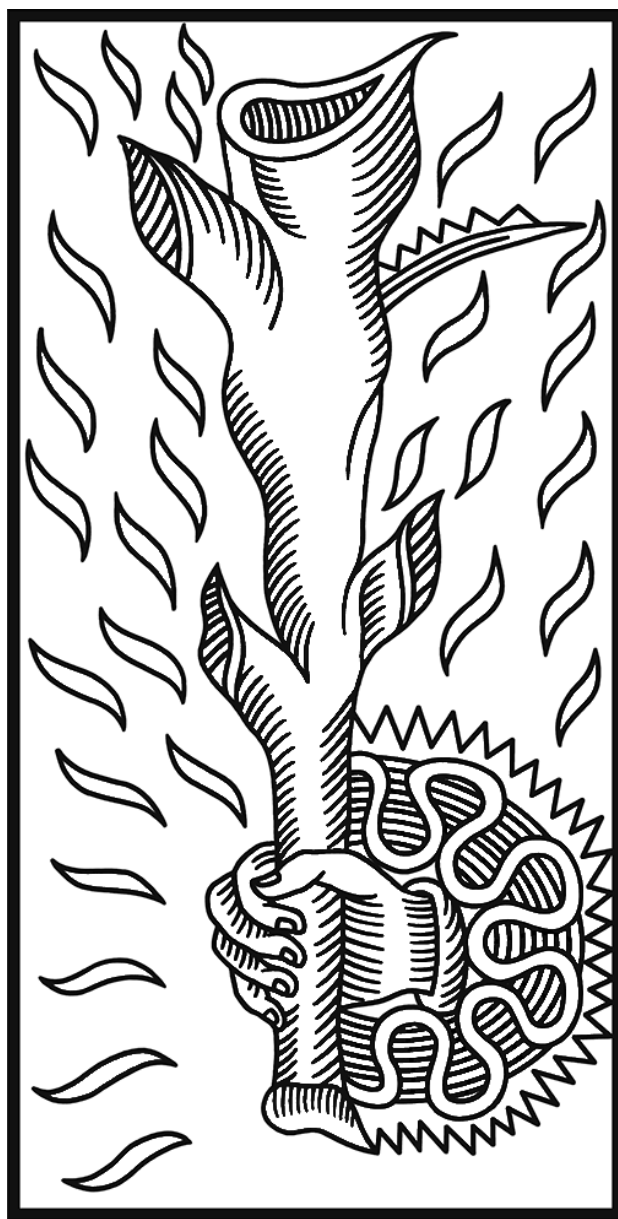
## • SCELTA •

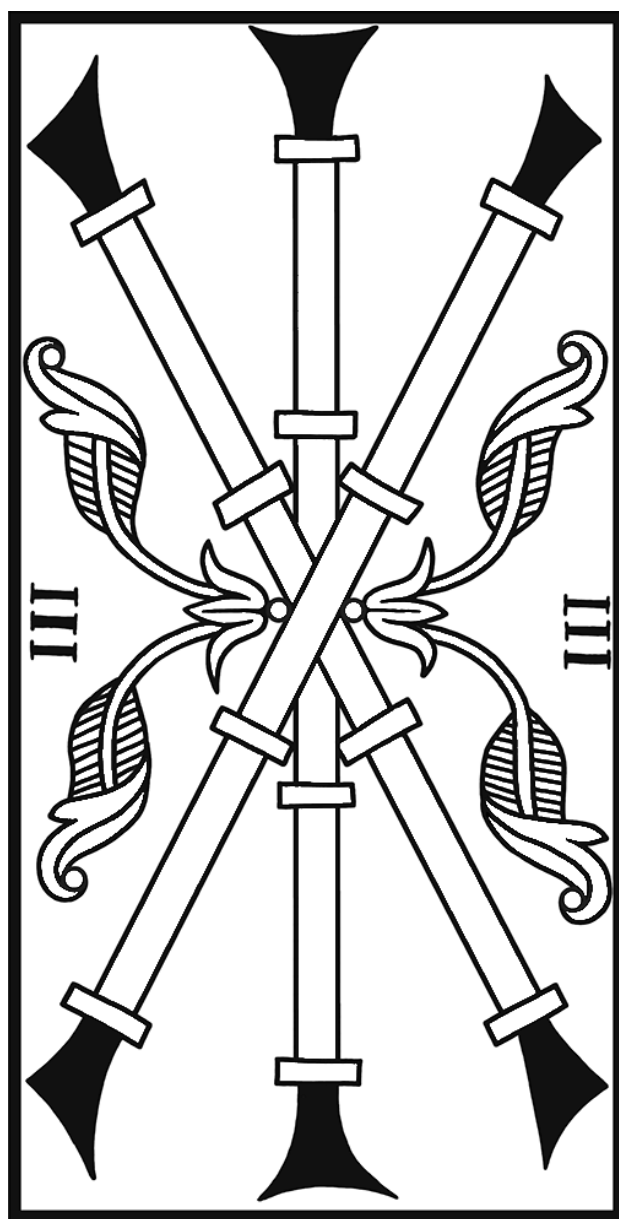
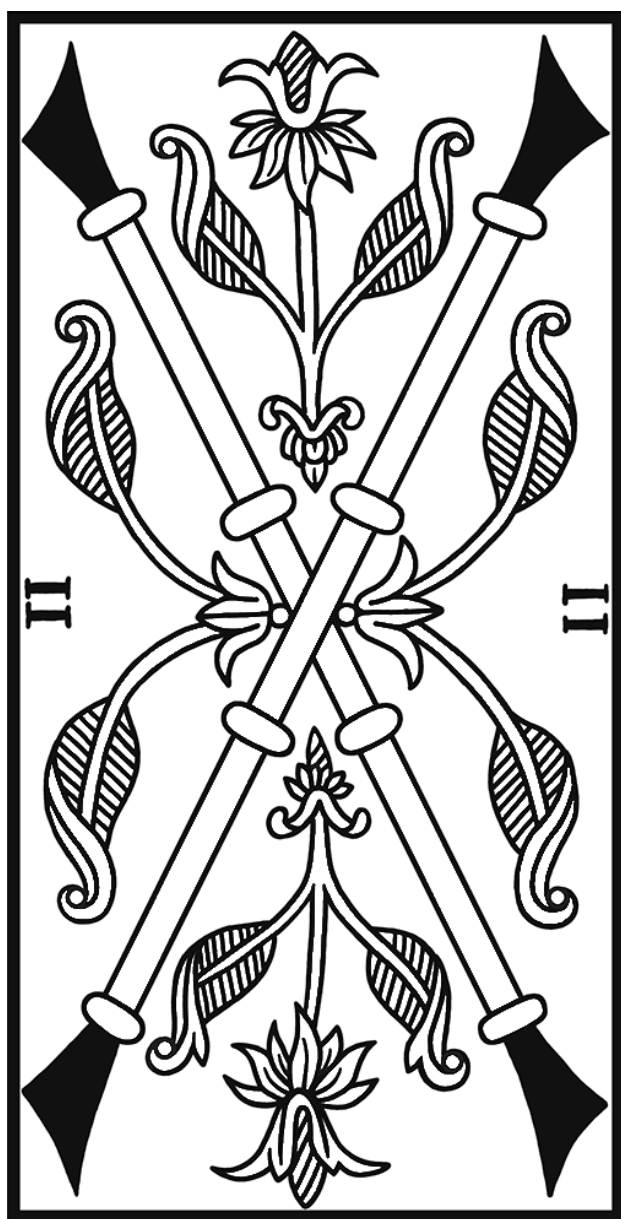
Sono convinto che tra tutte le versioni e reinterpretazioni esistenti, il lavoro di restauro condotto da Philippe Camoin e Alejandro Jodorowsky, è decisamente il più interessante. Non solo perché ha ridato vita al mazzo di Nicolas Conver — ahimè troppo snobbato —, ma per esser riuscito a far riemergere 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 dell'osservatore, un'indiscutibile sensazione di pacificazione.

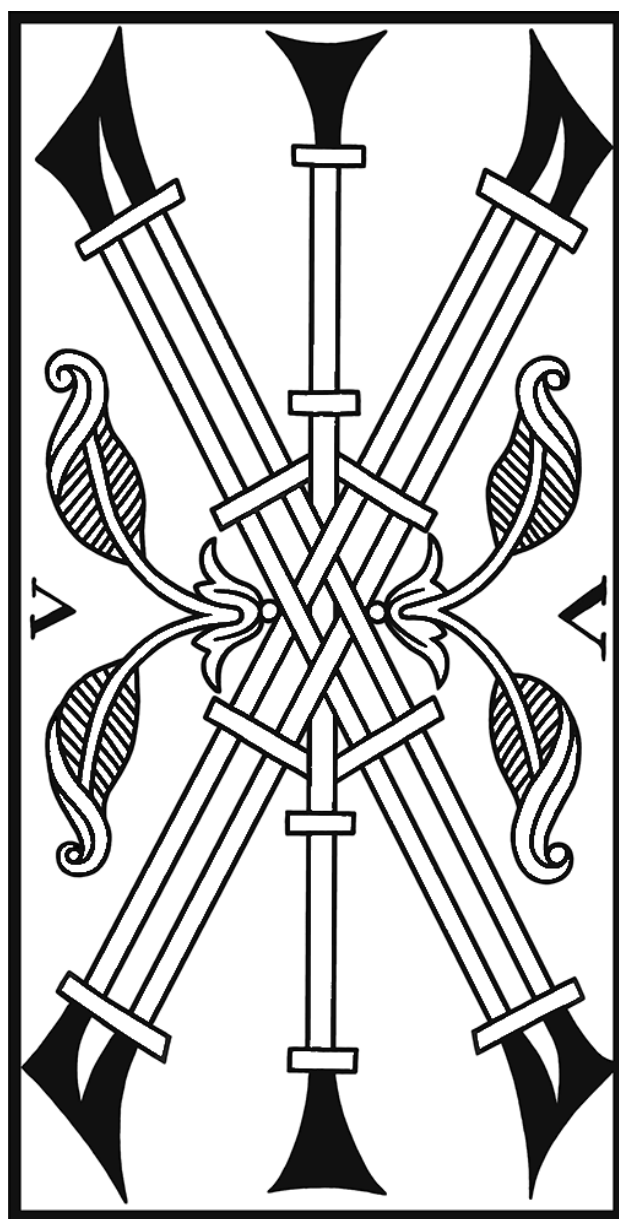
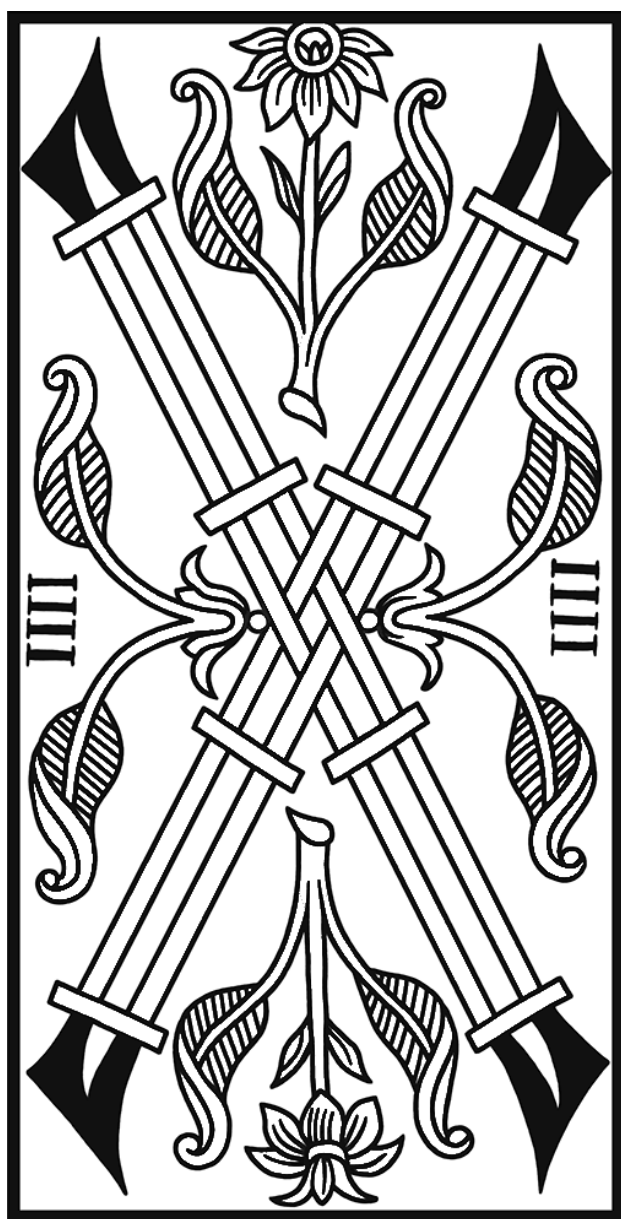
## • INVITO •

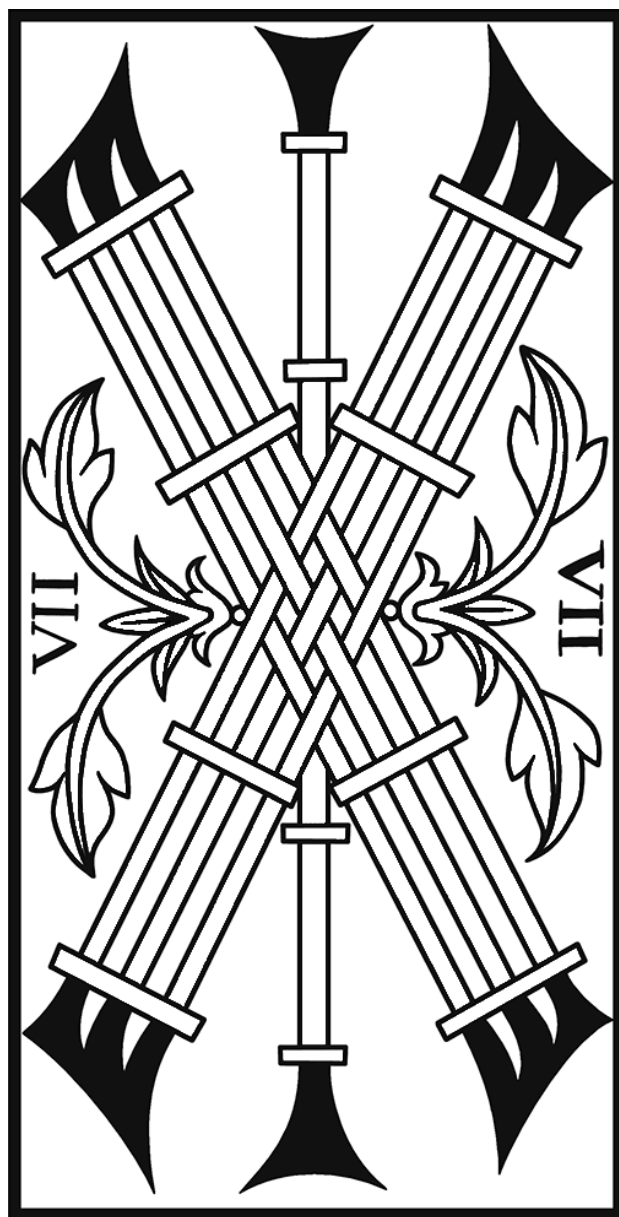
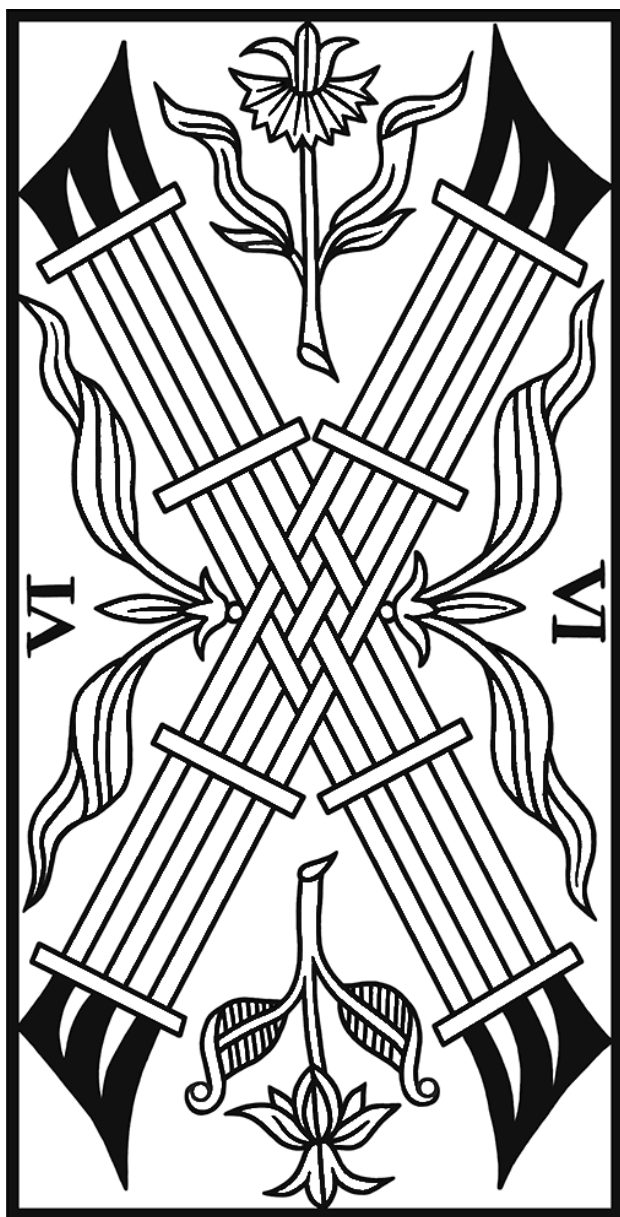
In accordo con molti autori, sono sicuro che un approccio più creativo, anche se meno 'ortodosso', possa avvicinare più intimamente le persone allo studio del Tarocco. Crearli ex-novo, è senza dubbio un'impresa ardua — se non inutile — soprattutto per il fatto di incappare in un prodotto del nostro ego. Ma, osservarli, copiarli o ricopiarli e soprattutto tingerli 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.

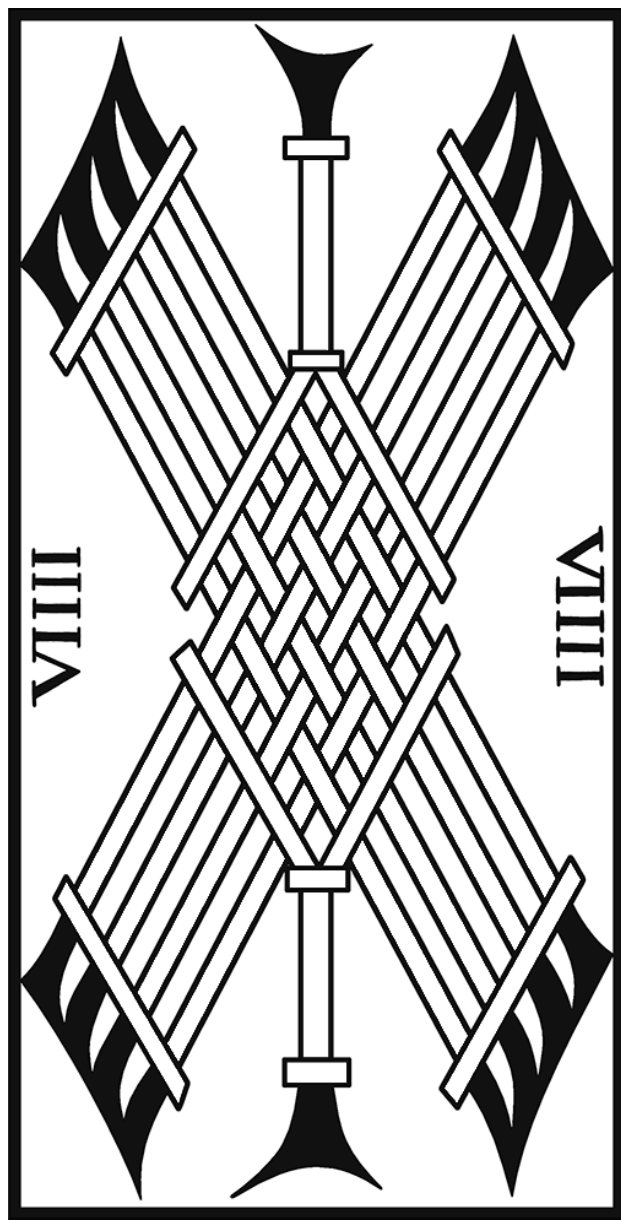
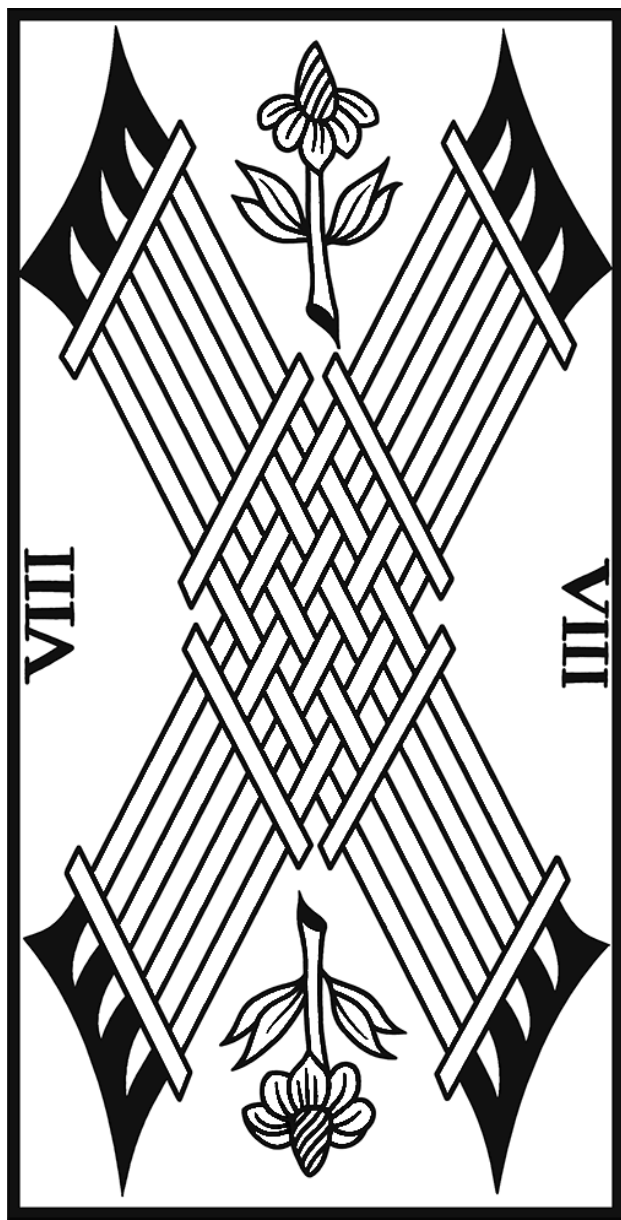
• ARCANI MINORI •



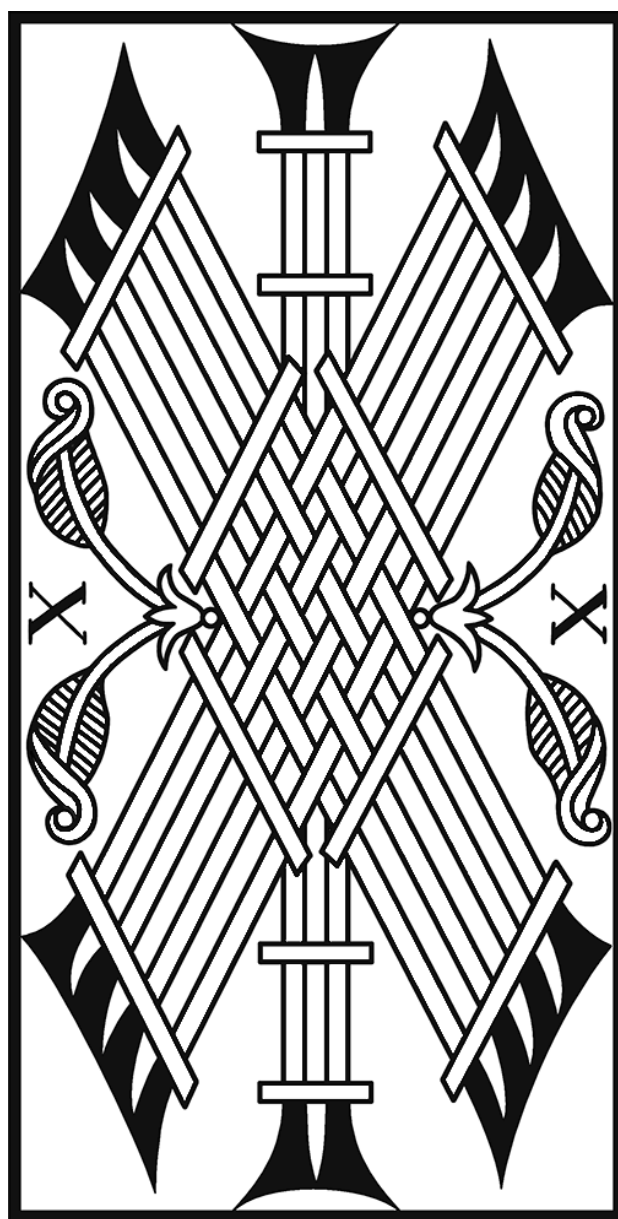






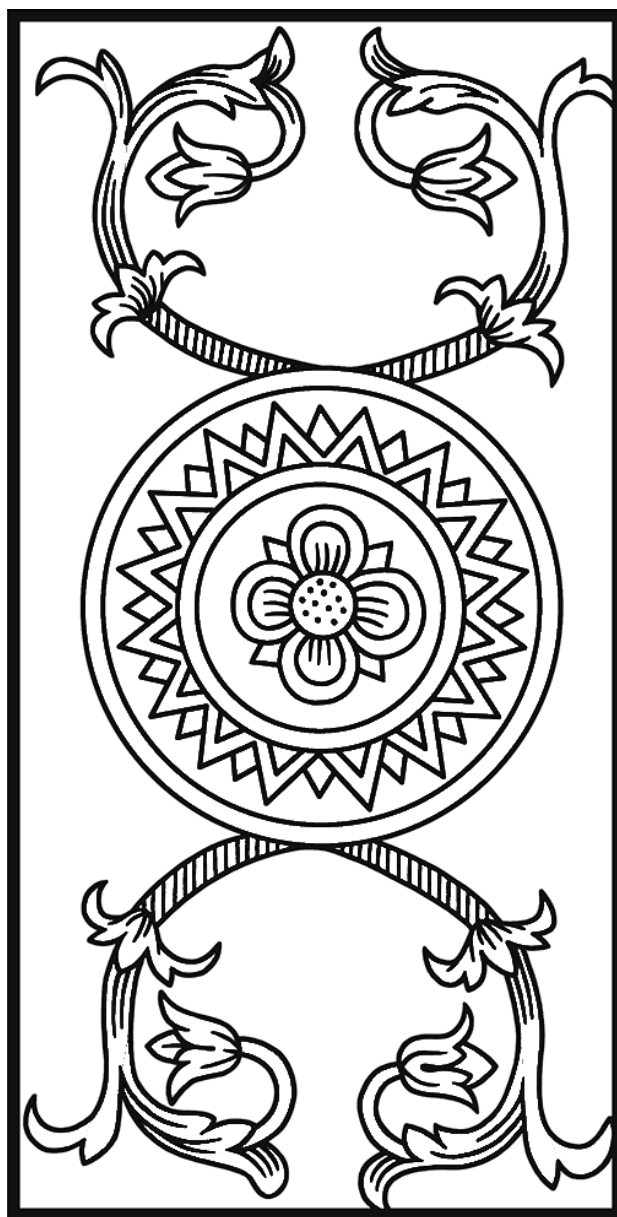


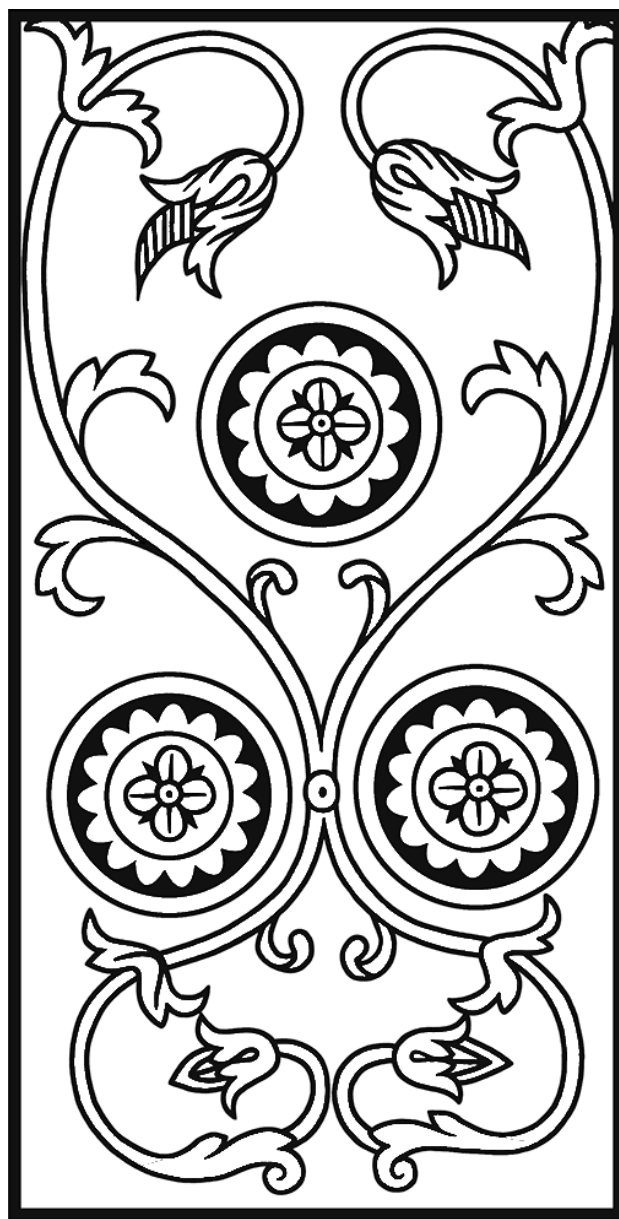


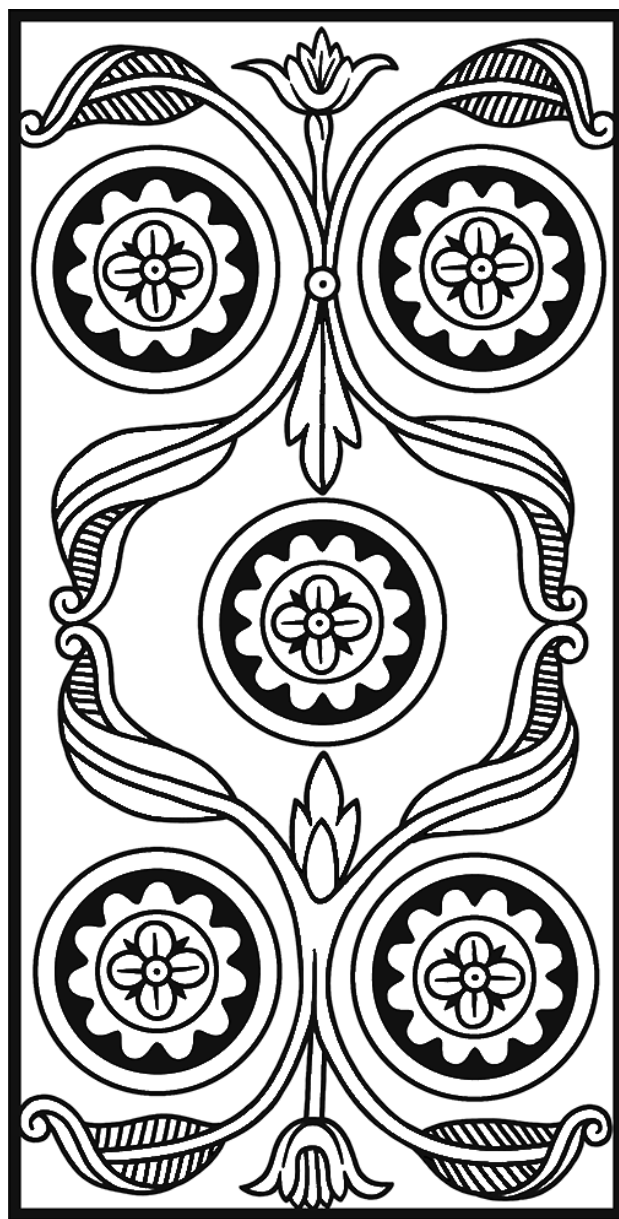
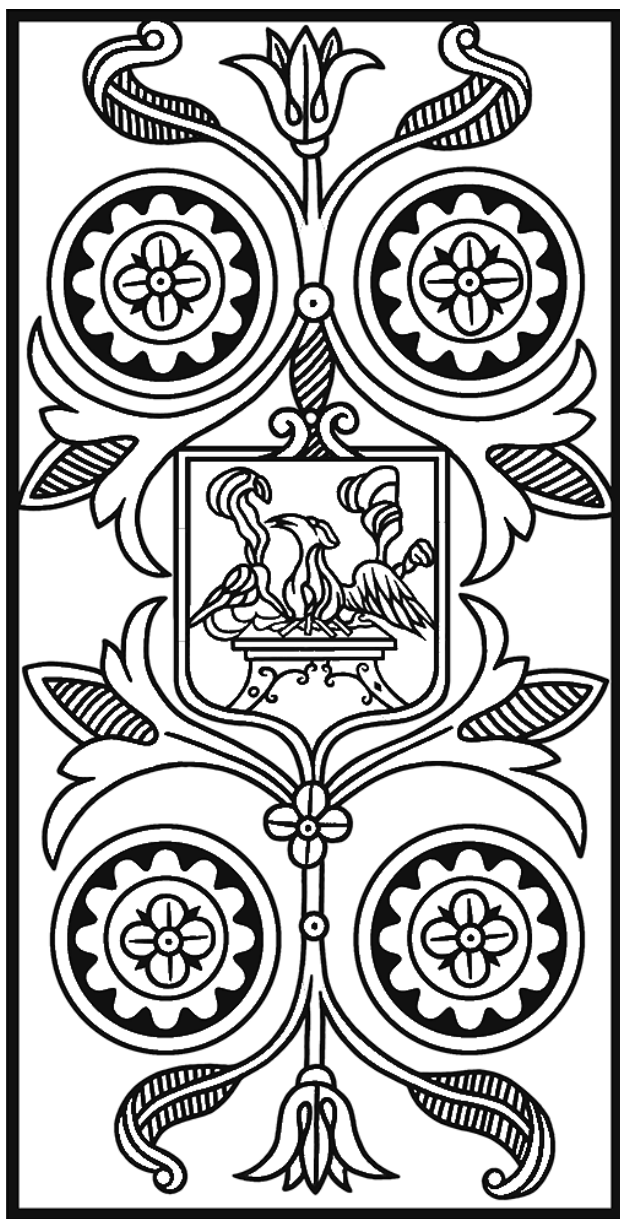


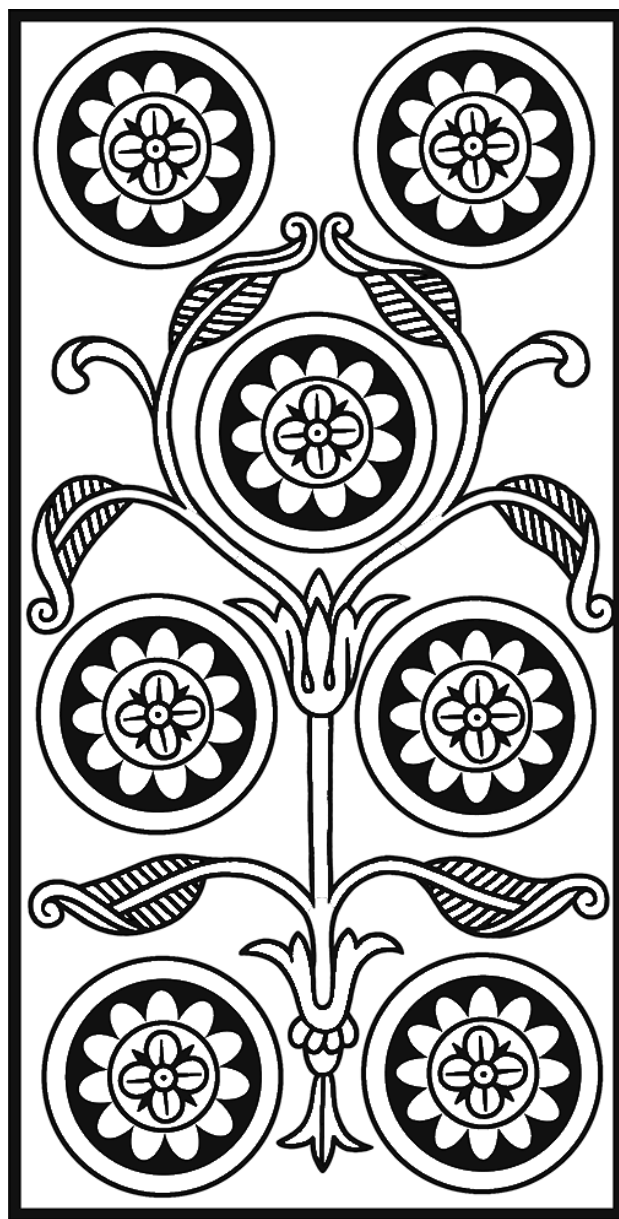
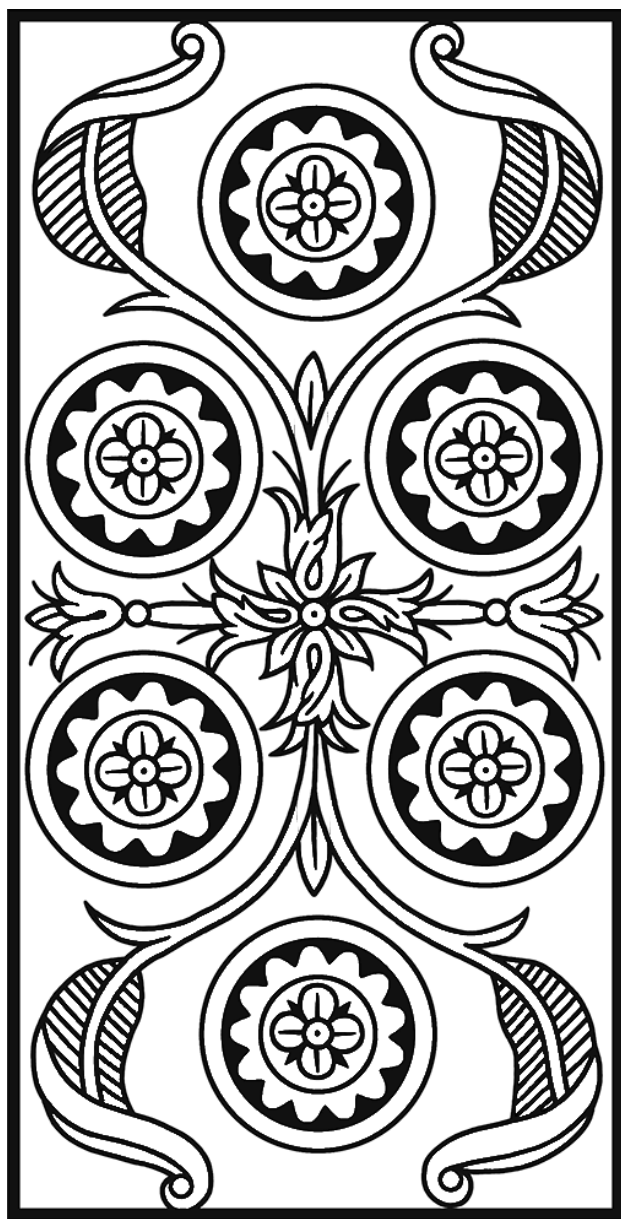


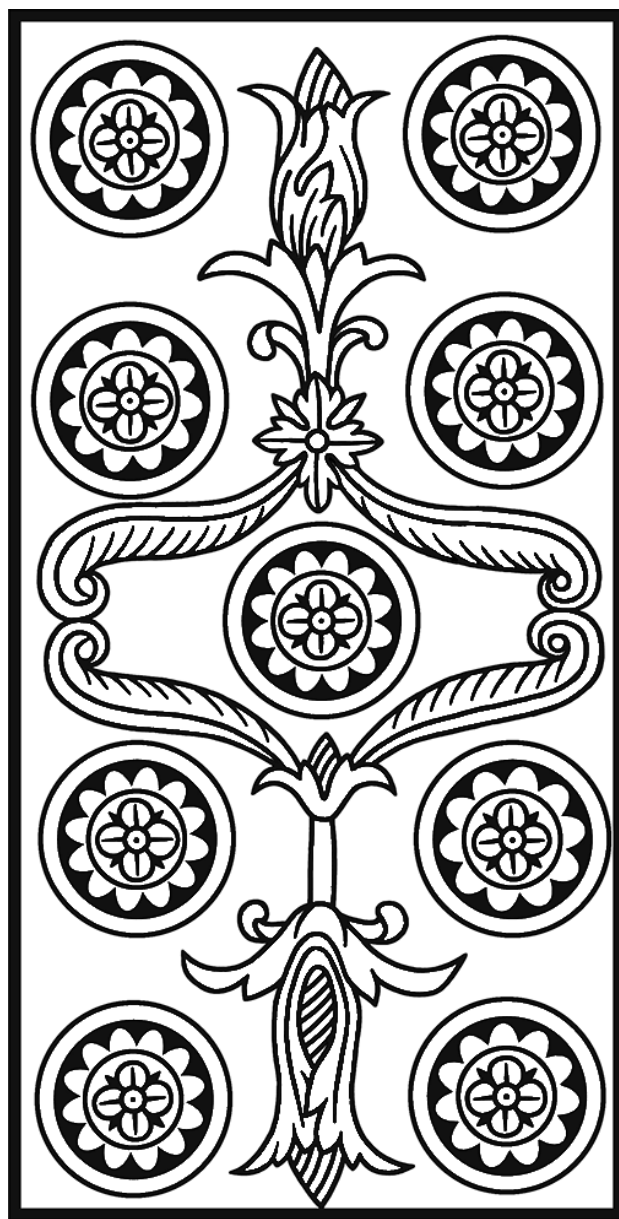
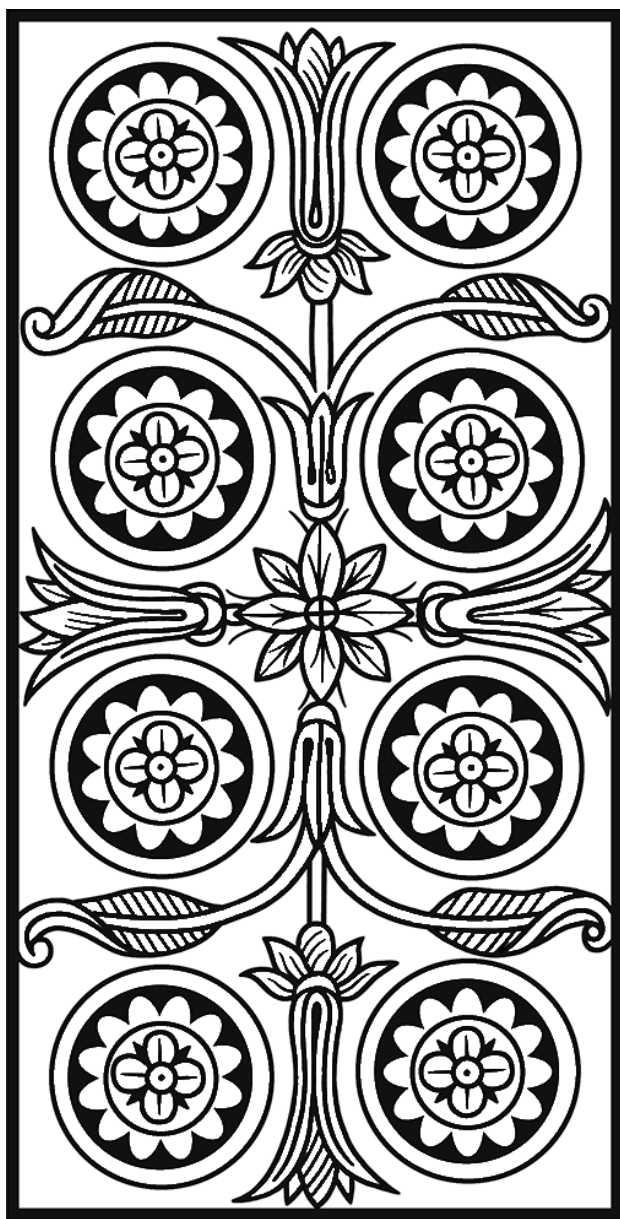




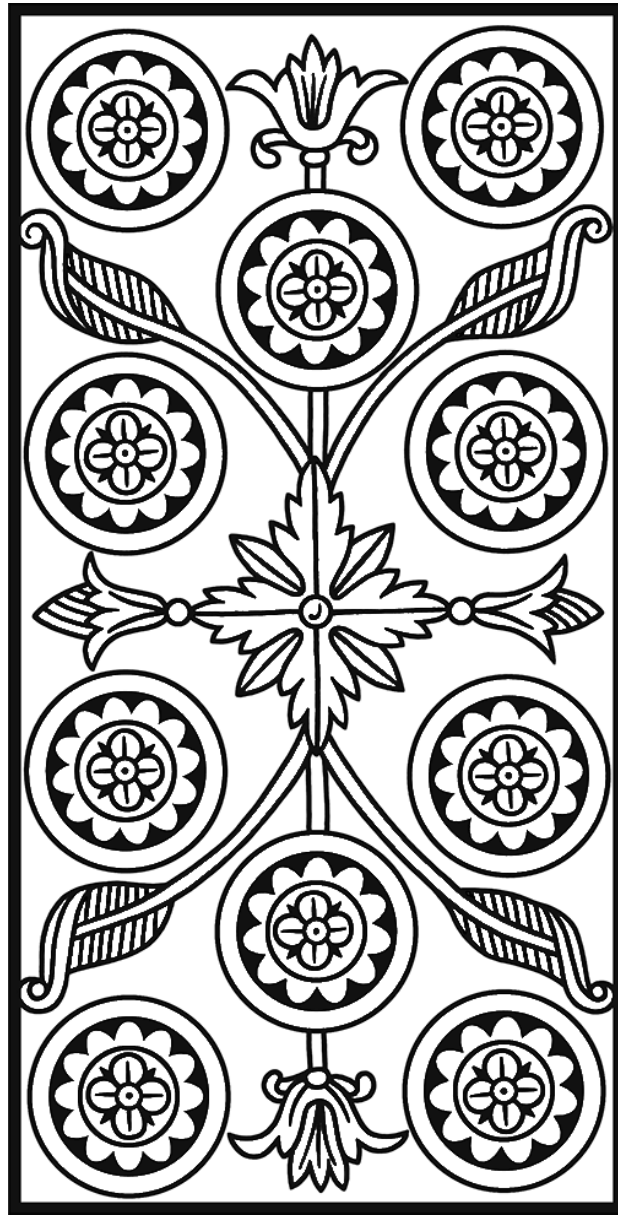


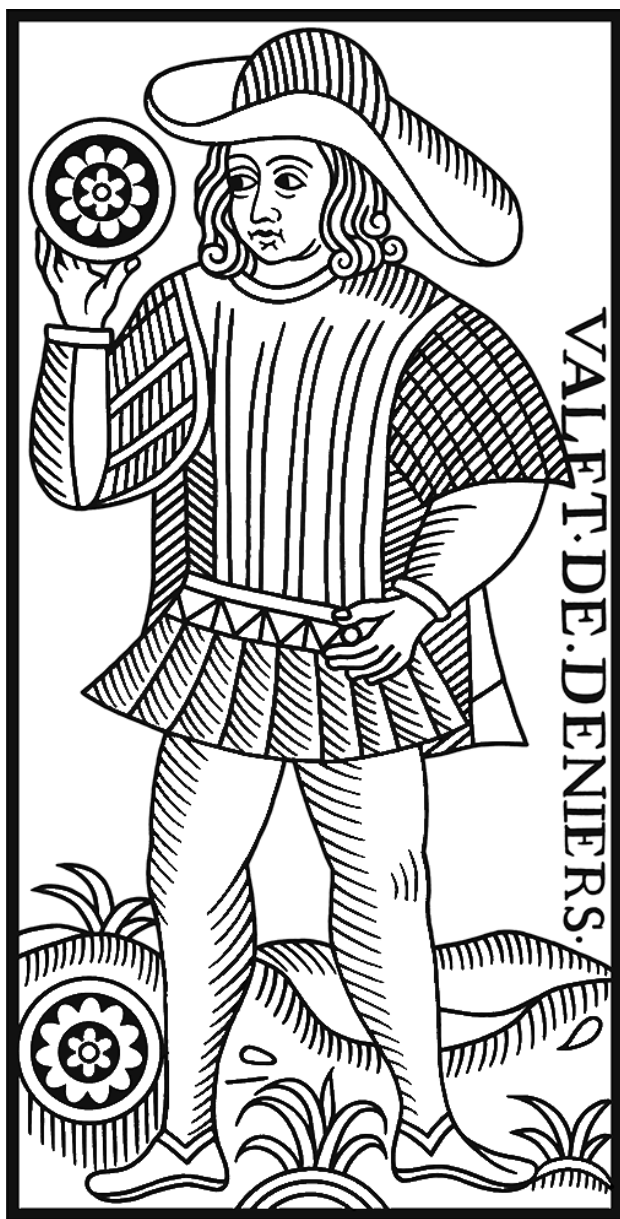


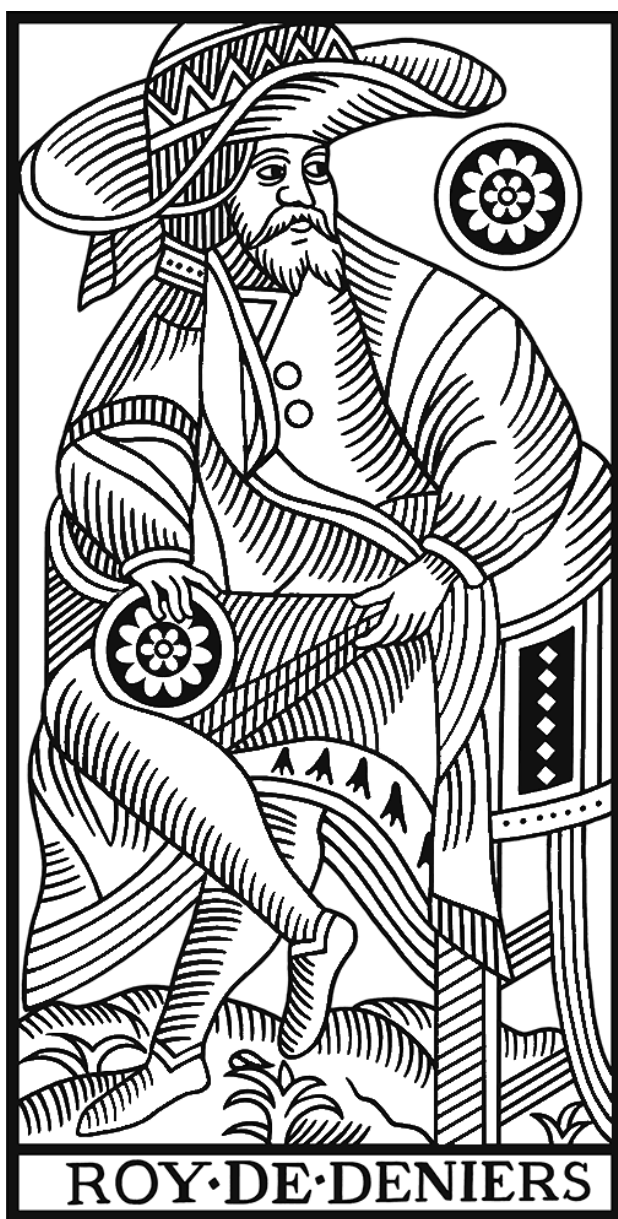


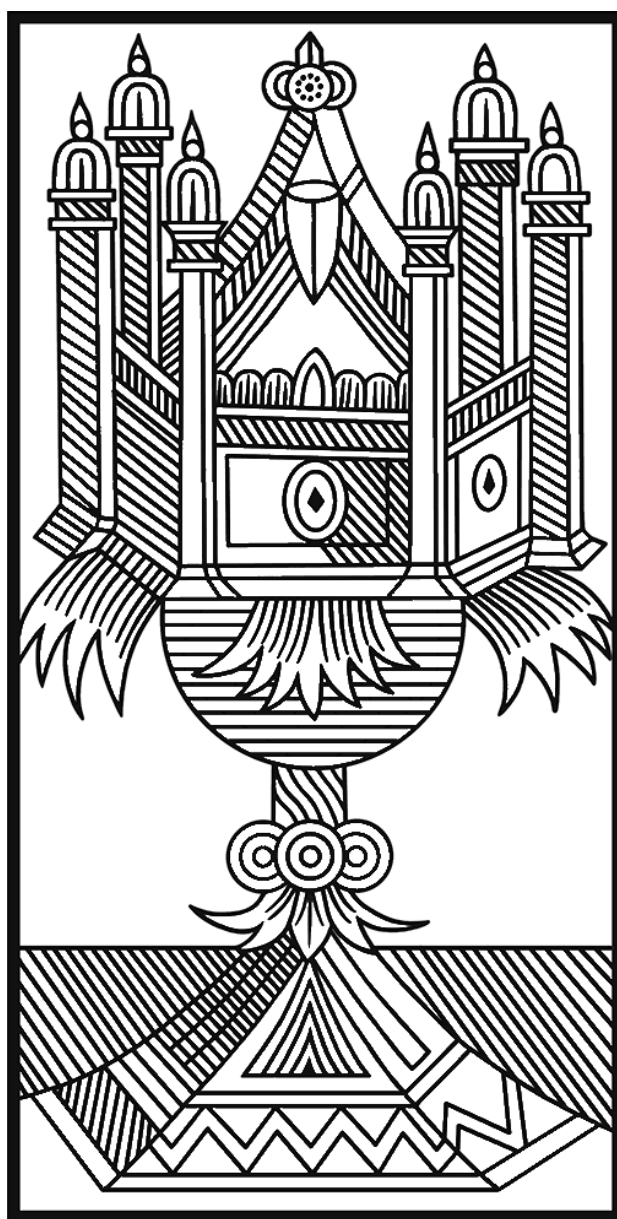


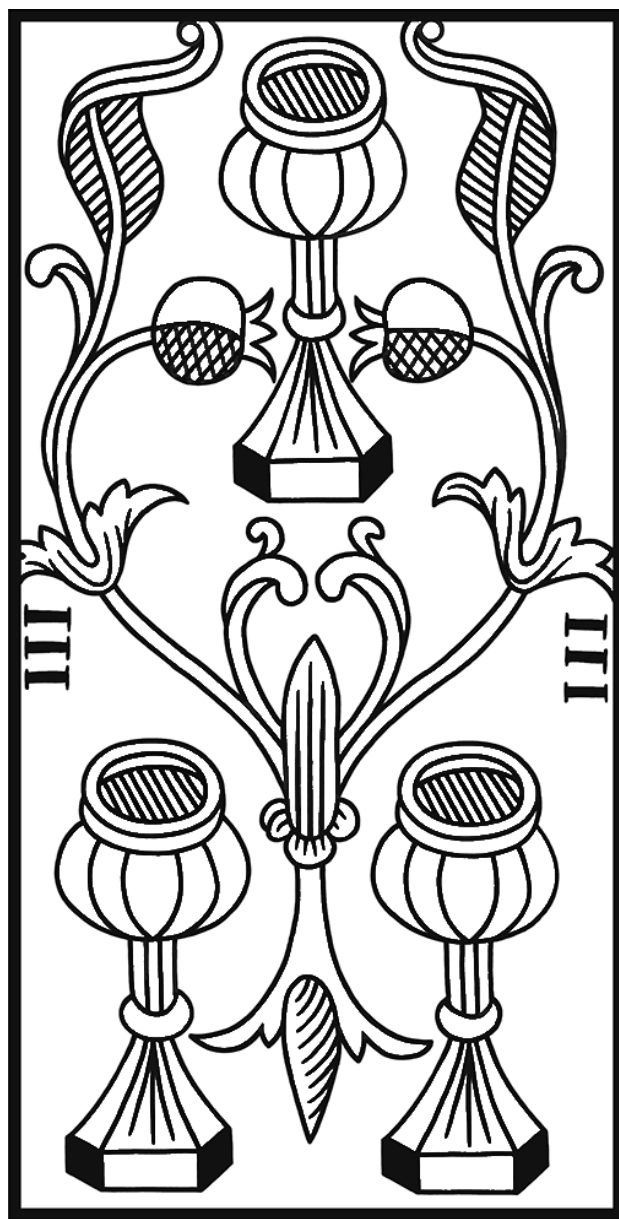
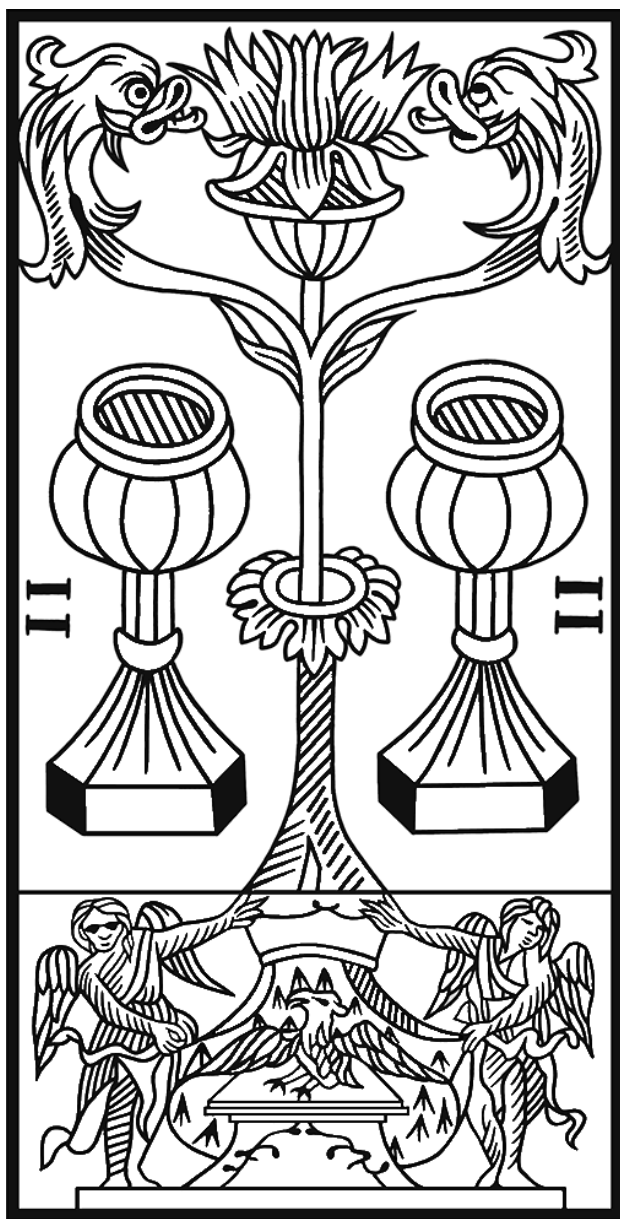


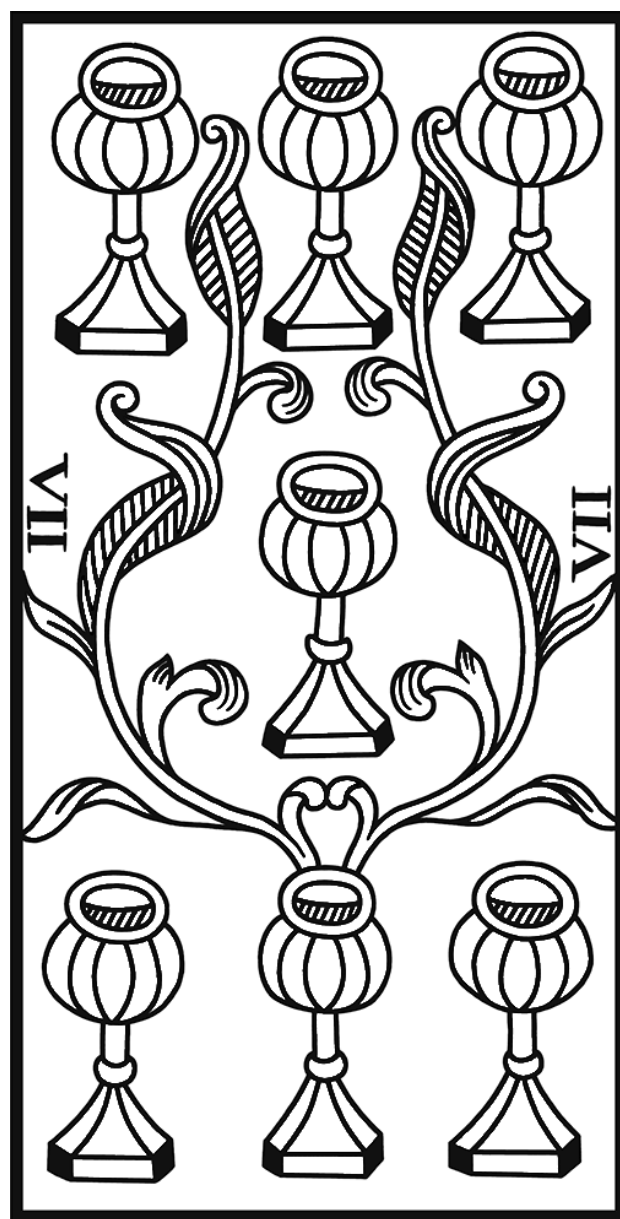
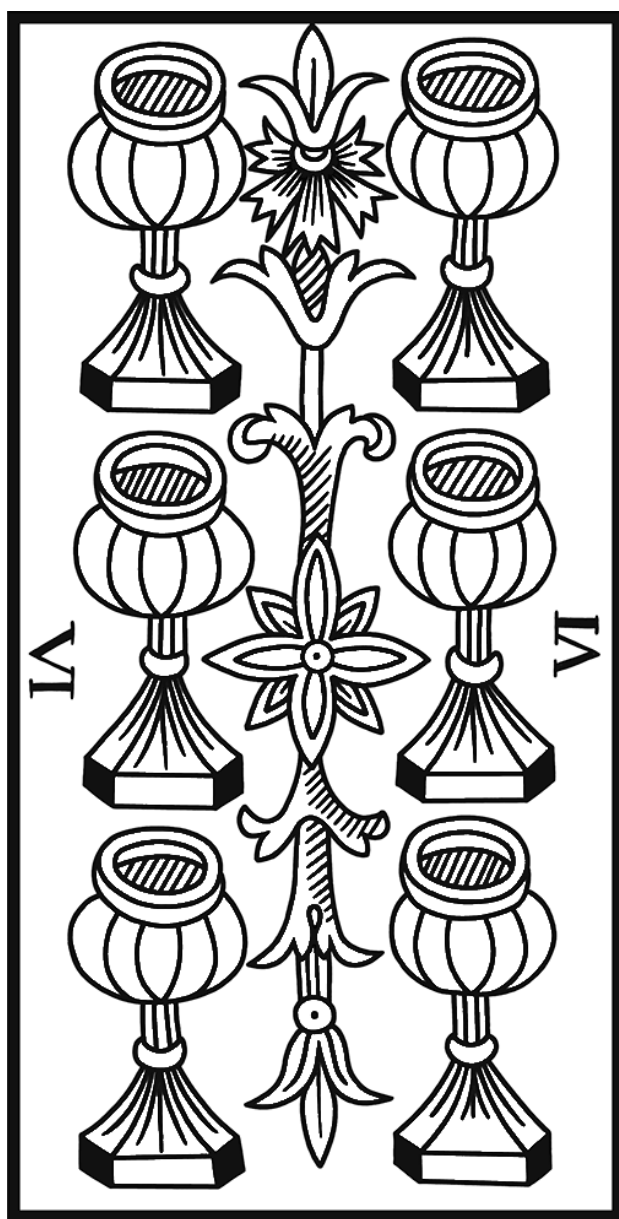


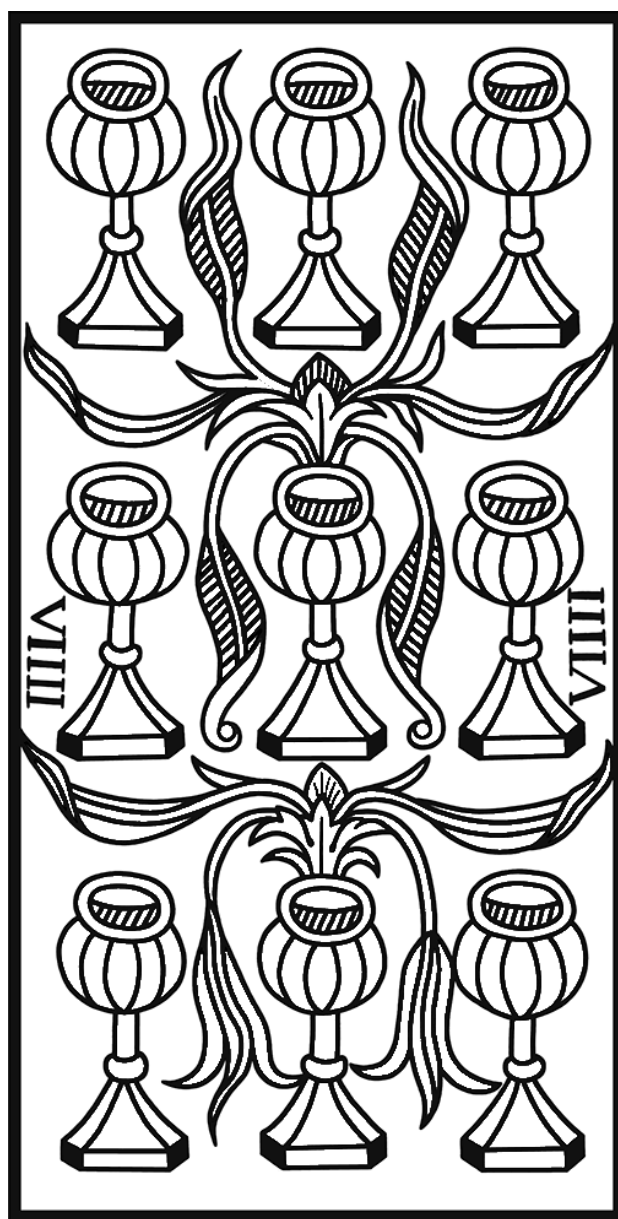
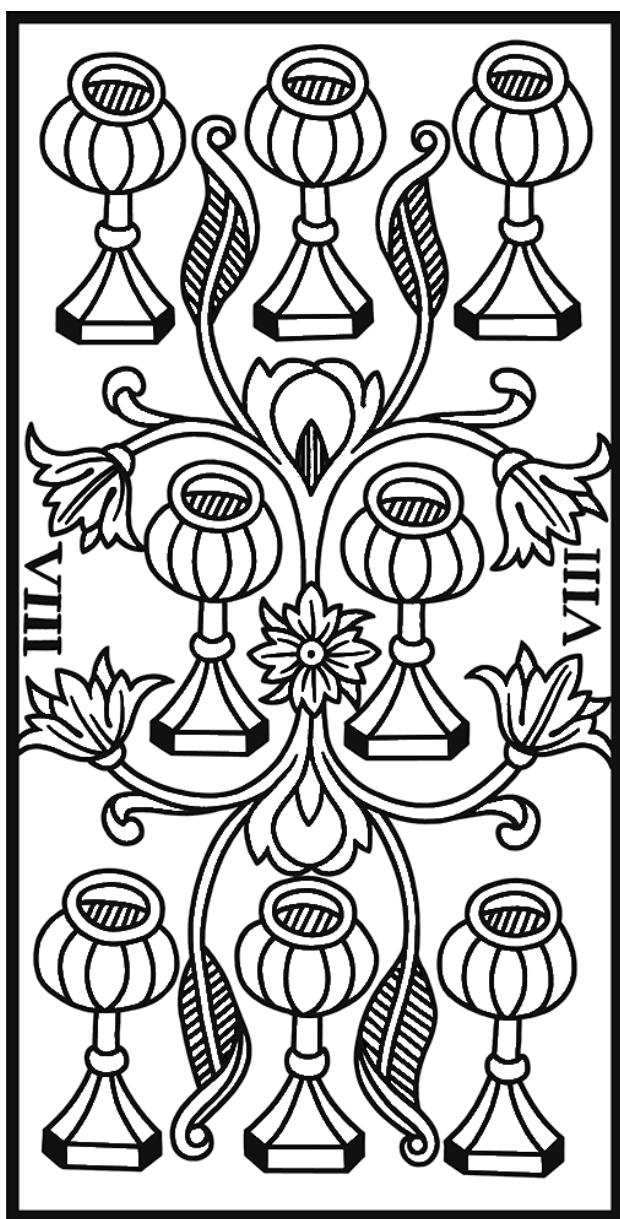


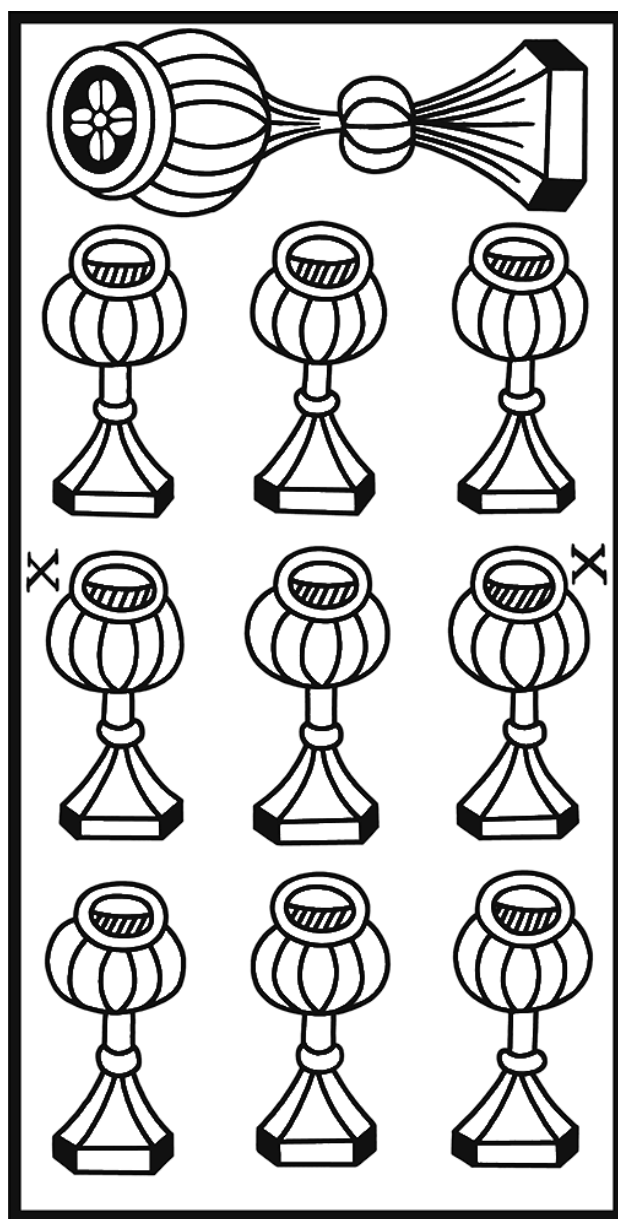








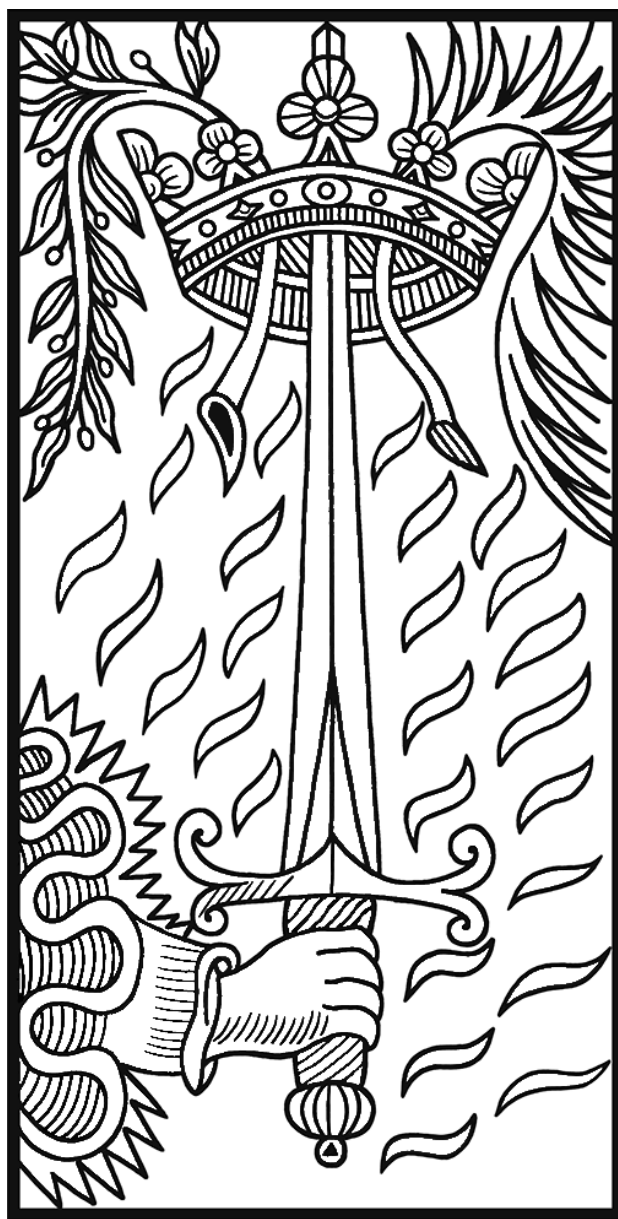


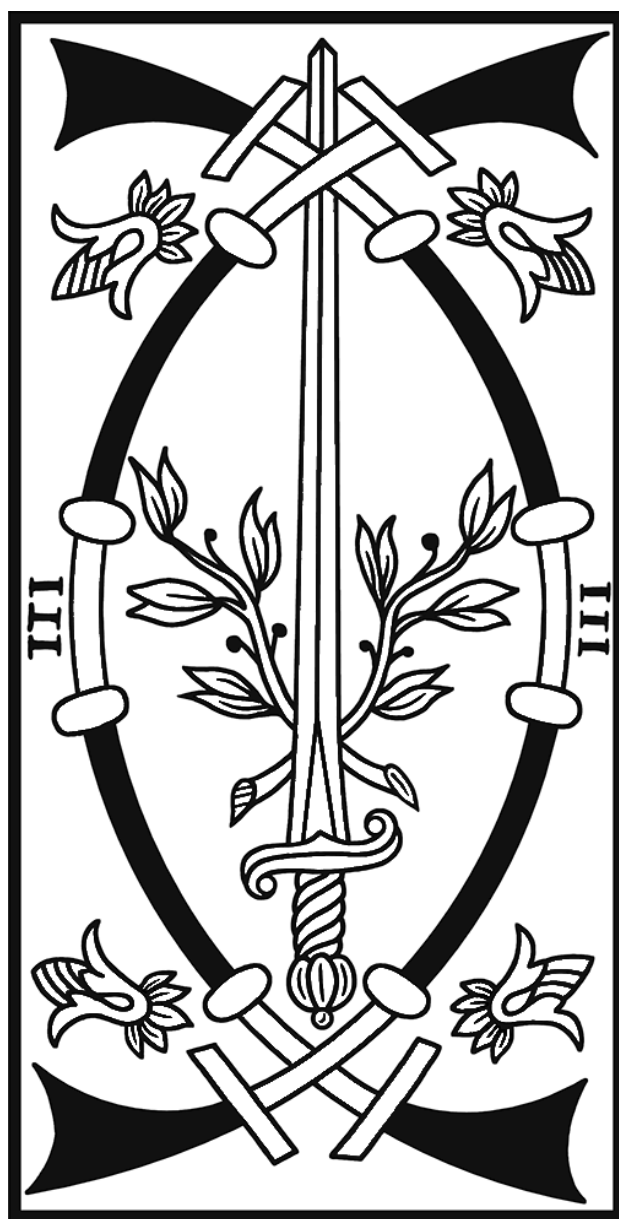
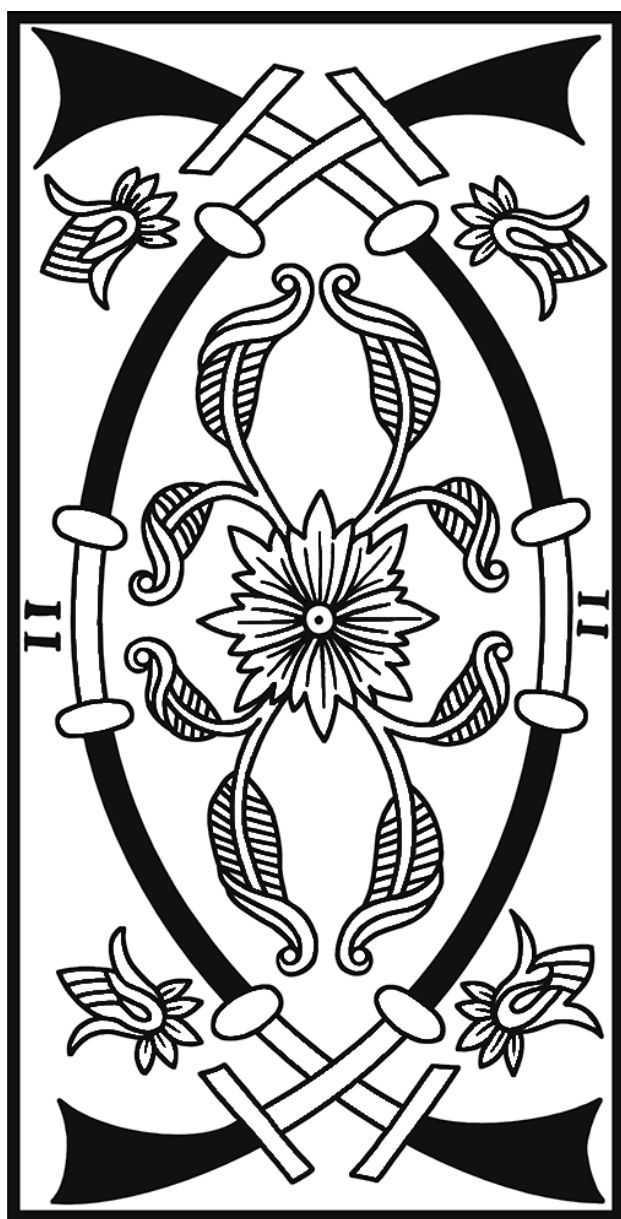


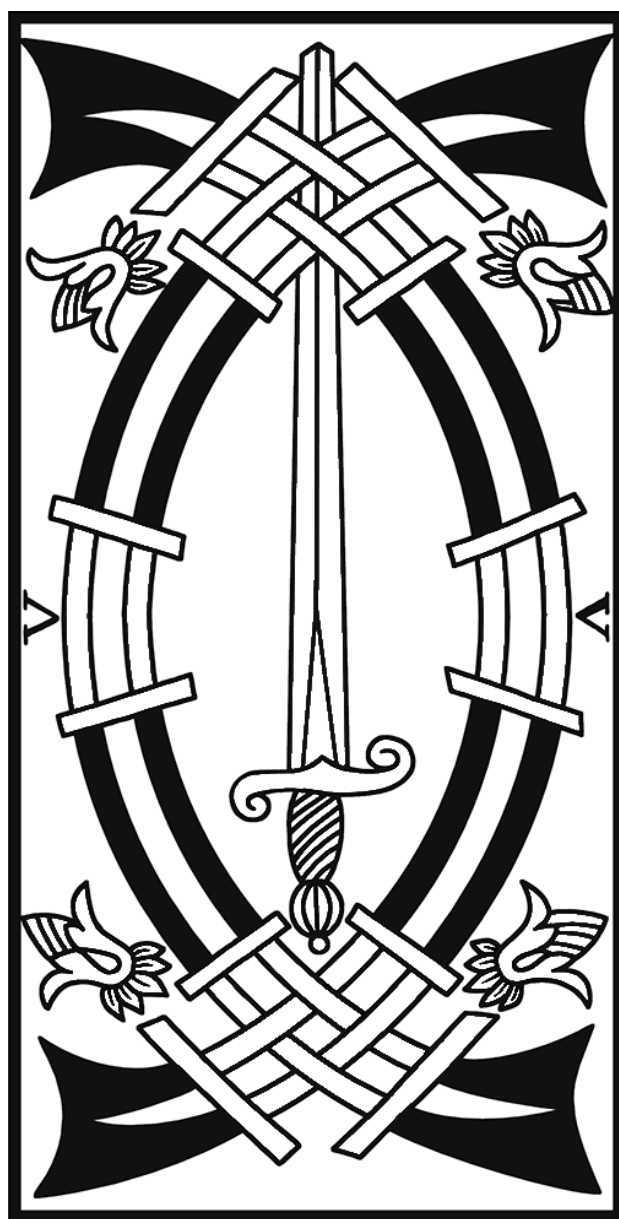


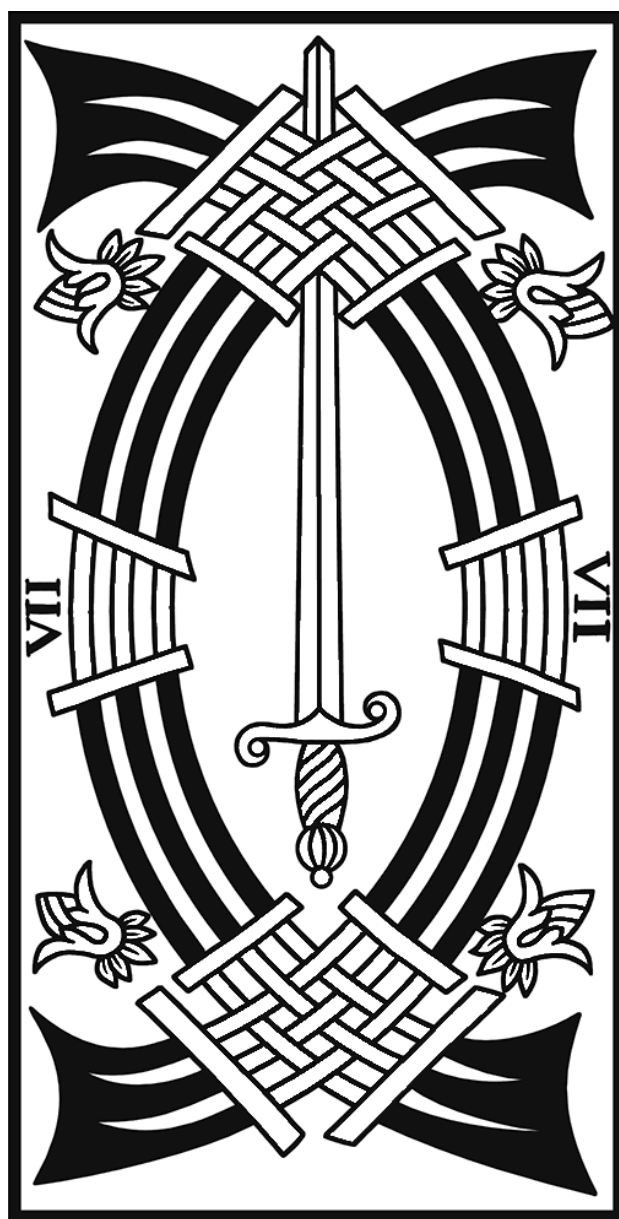
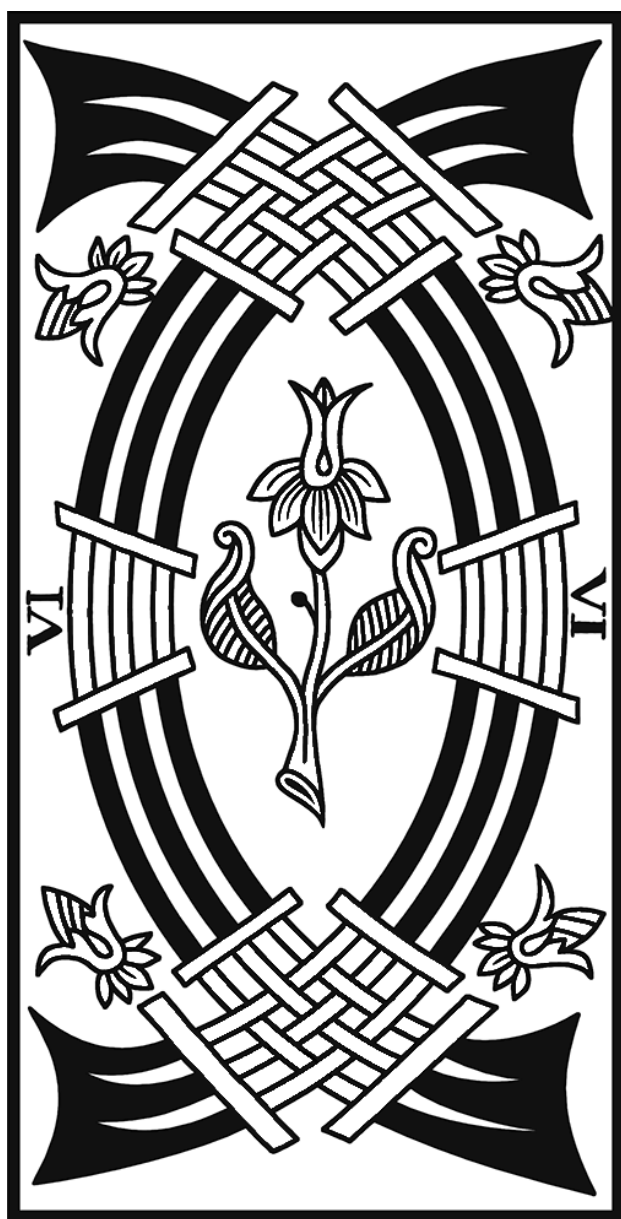


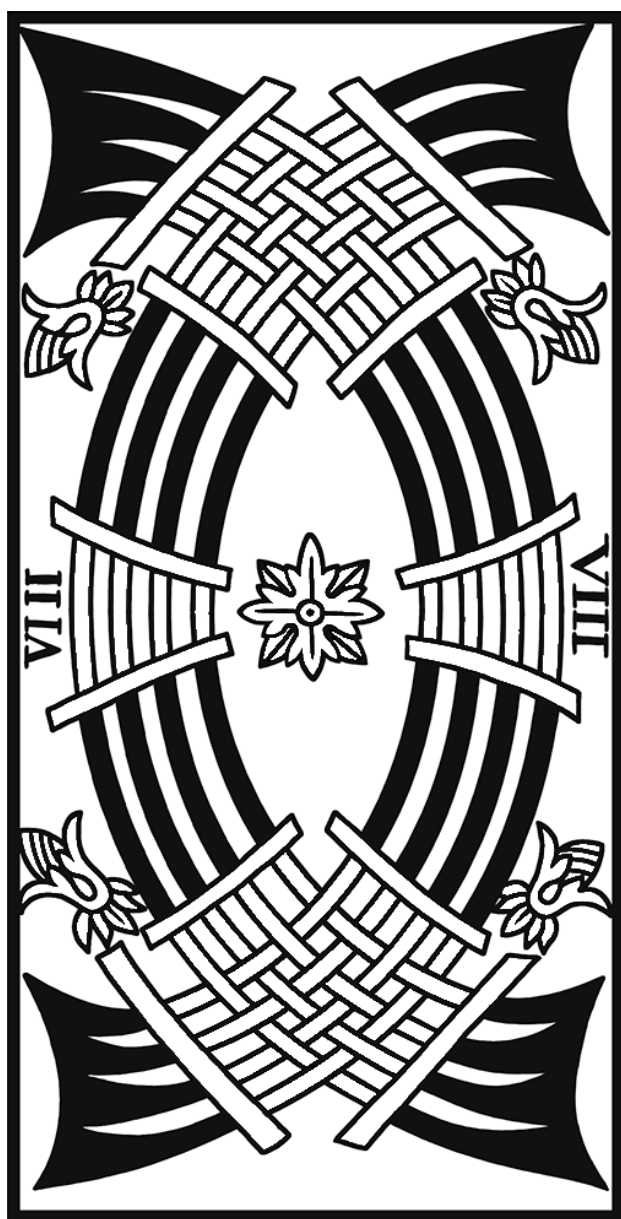


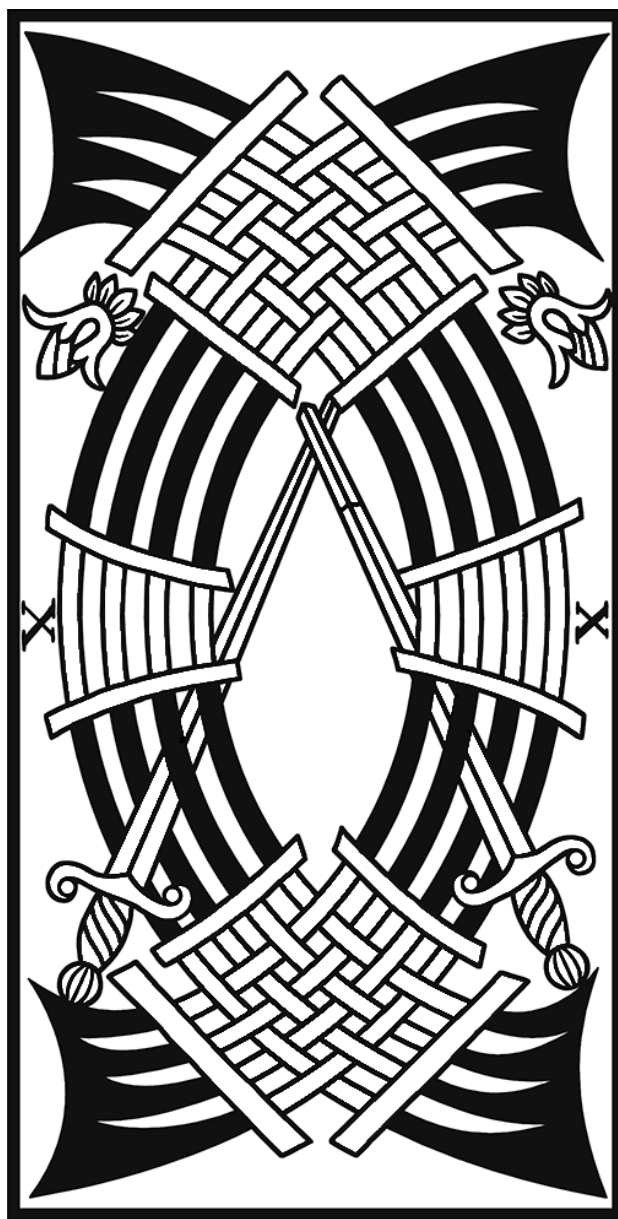


















• ARCANI MAGGIORI •





IIII



LEMPEREUR

V



LE PAPE

VI



||| LAMOVREX |||

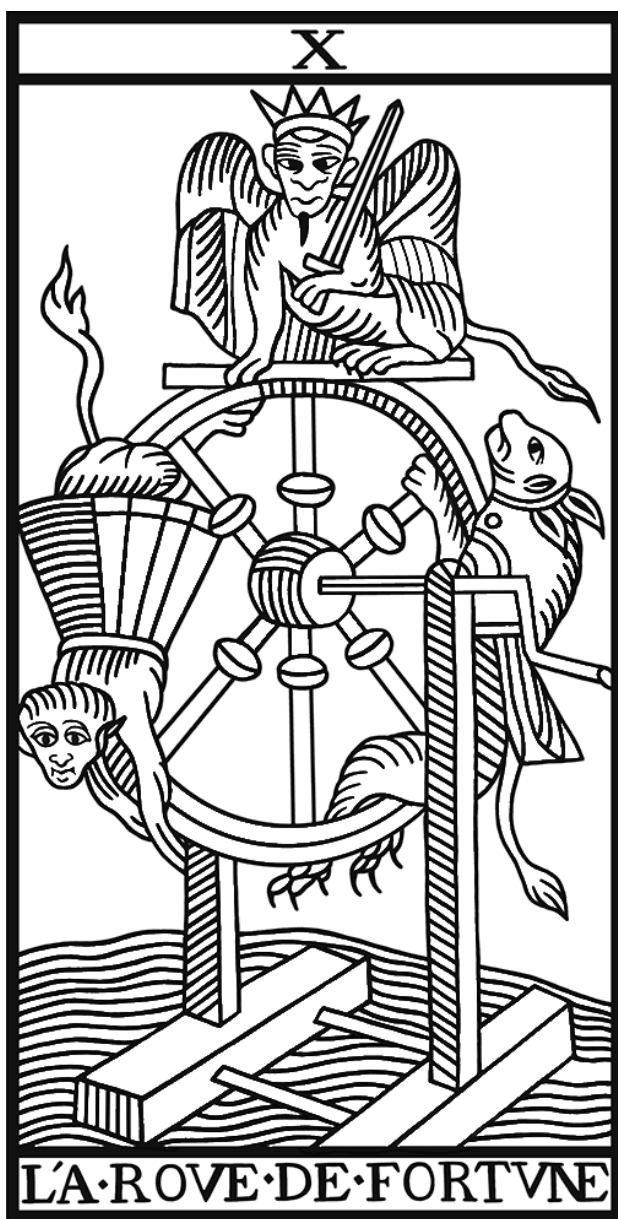
VII



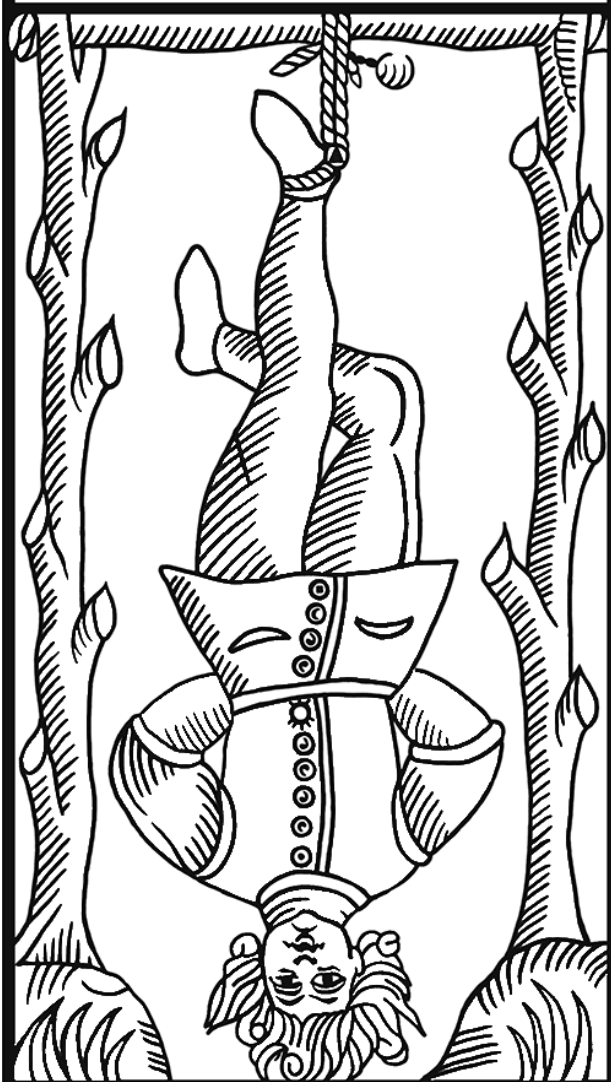
LE CHARIOT.







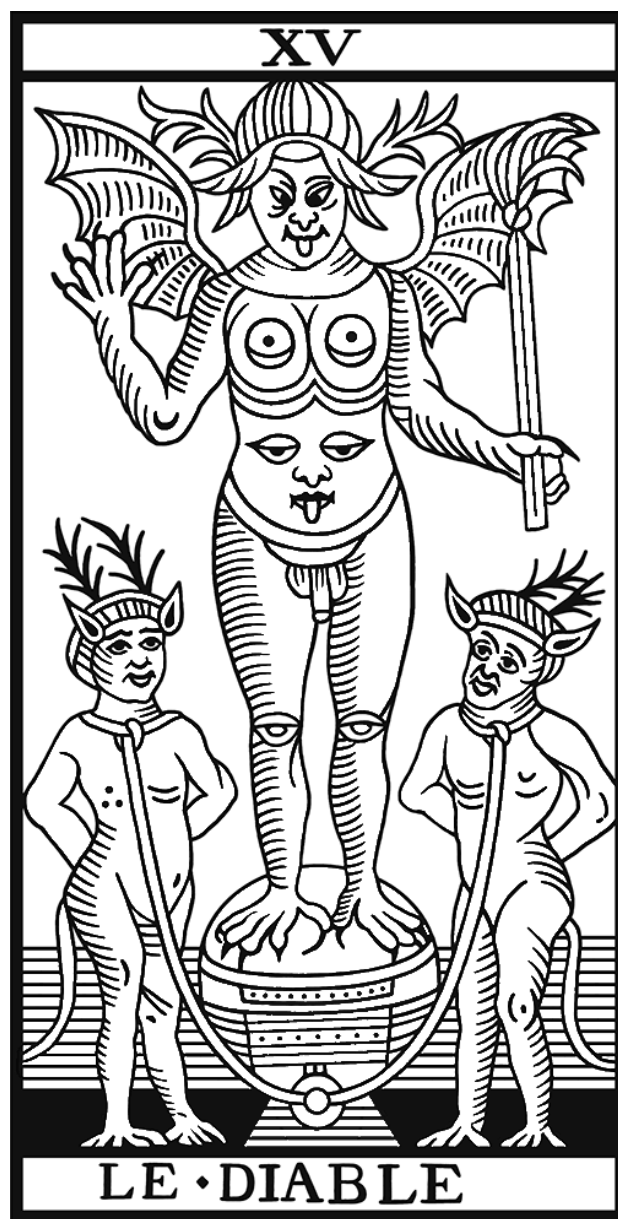
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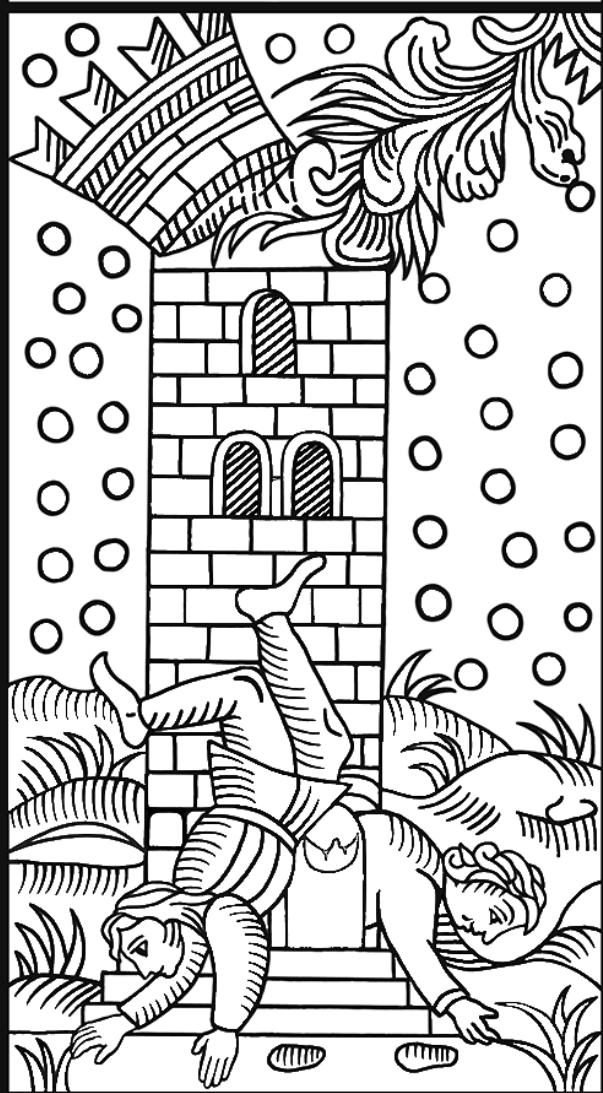
LE • PENDU

XIII





XVI



LA·MAISON·DIEV

XVII



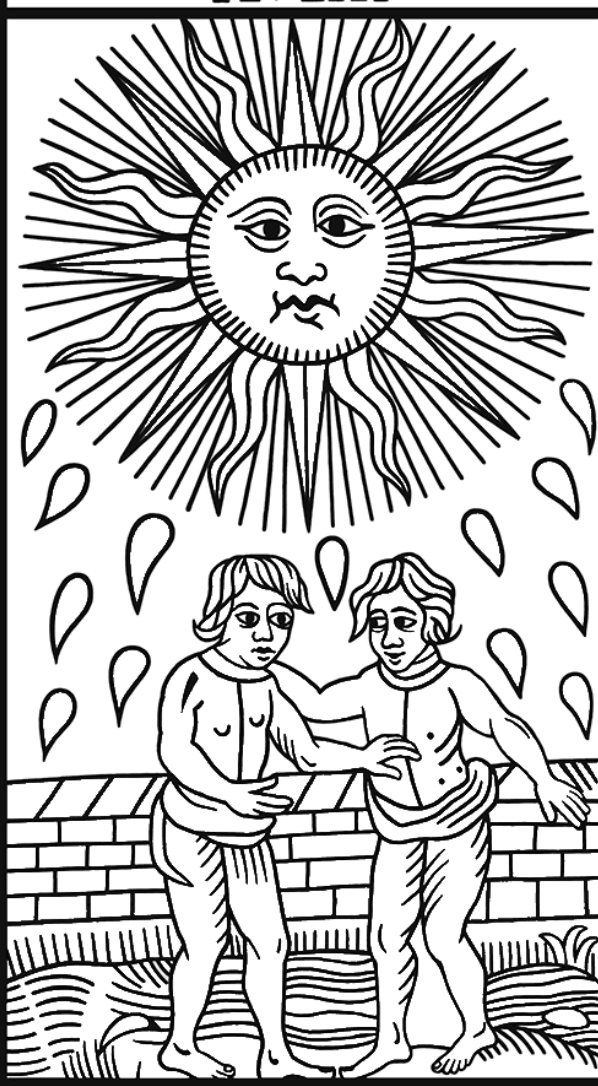
LE TOILLE

XVIII

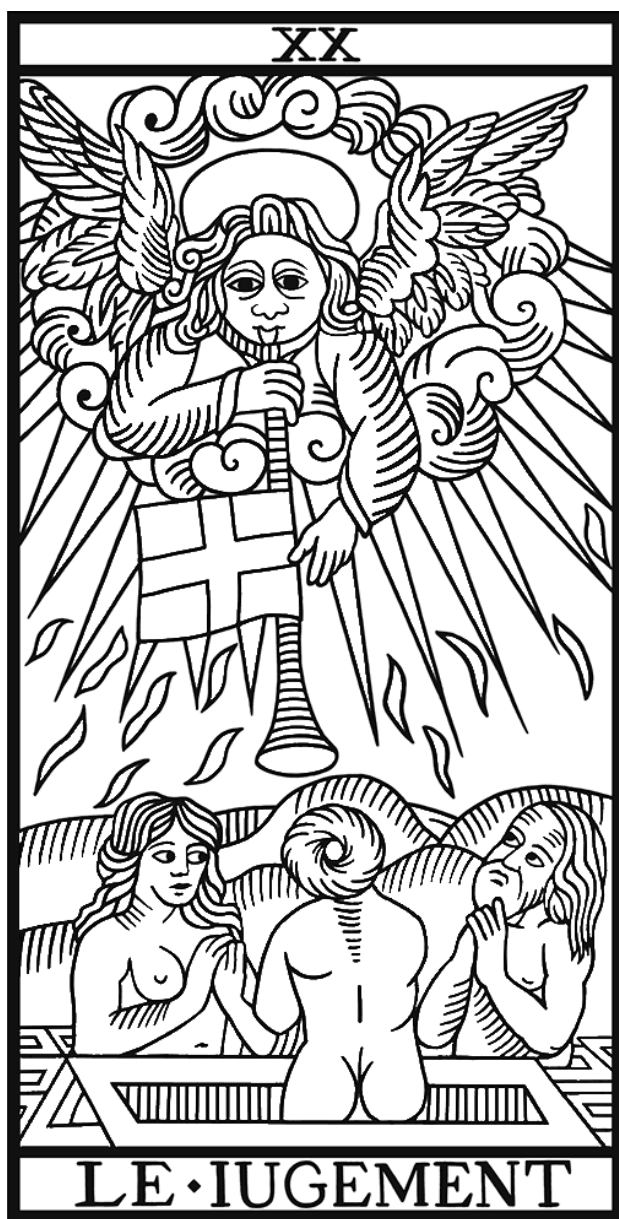


LA LUNE

XVIII



LE SOLEIL







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