

LART MAGAZINE - N°02

LART MAGAZINE

psicche



SALVADOR DALÍ: PSYCHE

PSYCHOANALYSIS: FREUD

DALÍ UNIVERSE
EXHIBITION MODENA

DESCHARNES
COLLECTION

AUTHOR'S MERCHANDISE



***“Dreams are the
royal road
to the
unconscious”***

Sigmund Freud

"I think that dreams are a gateway to our unconscious mind. It suggests that our dreams hold valuable insights and messages that can help us better understand ourselves and our emotions. By paying attention to our dreams and exploring their symbolism, we can gain a deeper understanding of our subconscious thoughts and desires. Dreams can serve as a powerful tool for self-reflection and personal growth, allowing us to tap into the hidden depths of our psyche."

Beniamino Levi



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Exploration of the Human

Psyche

SALVADOR DALÍ

Salvador Dalí's art is deeply rooted in the exploration of the human psyche, a fascination that aligns closely with the core tenets of Surrealism. Drawing heavily from the psychoanalytic theories of Sigmund Freud, Dalí sought to delve into the unconscious mind, bringing to light the hidden desires, fears, and memories that shape human experience. His works serve as a visual representation of the inner workings of the mind, offering viewers a glimpse into the complex and often contradictory nature of the subconscious.

Dalí's interest in the human psyche is evident in his frequent use of dream imagery and symbolism. Dreams, according to Freud, are a window into the unconscious, and Dalí's meticulous attention to the bizarre and illogical aspects of dreams reflects this belief. His paintings often depict dreamlike scenarios where the boundaries between reality and fantasy are blurred, creating a sense of disorientation that mirrors the experience of dreaming.

In works like "The Persistence of Memory" (1931), Dalí uses melting clocks to symbolize the fluid and subjective nature of time in dreams. This piece not only captures the surreal quality of the dream state but also invites viewers to question their own perceptions of time and reality. The distorted and amorphous forms within the painting suggest the malleability of the mind, highlighting how the subconscious can distort and reshape our understanding of the world.

Dalí's exploration of the human psyche also extends to themes of identity and self-reflection. His numerous self-portraits, such as "Soft Self-Portrait with Grilled Bacon" (1941), reveal a deep introspection and a willingness to confront his own fears and insecurities. These works often feature distorted or fragmented representations of his own face, symbolizing the fragmented nature of identity and the multiplicity of the self.

The artist's fascination with Freudian concepts is perhaps most evident in his "Paranoiac-Critical Method," a creative technique he developed to harness the power of the unconscious mind. This method involves inducing a state of self-induced paranoia, allowing Dalí to access irrational thoughts and ideas, which he would then translate into his art. Through this process, he sought to bypass the rational mind and tap into the raw, unfiltered creativity of the subconscious.

Dalí's exploration of the human psyche is not limited to his paintings. His collaborations with filmmaker Luis Buñuel on surrealist films like "Un Chien Andalou" (1929) and "L'Age d'Or" (1930) further demonstrate his commitment to delving into the unconscious. These films feature disjointed, dreamlike narratives and shocking, irrational imagery that challenge viewers' perceptions of reality and provoke introspection.

Through his art, Salvador Dalí invites viewers to embark on a journey into the depths of the human psyche, confronting the mysteries and complexities of the unconscious mind. His work continues to inspire and challenge, encouraging us to explore our own inner worlds and the hidden forces that shape our perceptions and experiences.



DALÍ WITH OCTOPUS

*"the human body is full of
secret drawers"*



Salvador Dalí

Venus de Milo with Drawers - 1936

SALVADOR DALÍ THE DRAWERS PSYCHOANALYSIS AND SECRETS

The symbolism of drawers in Salvador Dalí's works is deeply linked to his studies on psychoanalytical theories developed by Sigmund Freud.

They representing a rich metaphor that evokes themes related to the unconscious, memory and structure of the psyche.

In 1936 Salvador Dalí updated one of the world's most recognizable artworks: the ancient Greek sculpture Venus de Milo. Dalí added six functional drawers to an existing plaster cast of the older work to create his own brand-new sculpture, Venus de Milo with Drawers.

Venus de Milo is an iconic example of Classical woman beauty, it has been a source of inspiration for many artists throughout history.

The recurring attention to the Classical goddess is no coincidence: Dalí was fascinated by the Renaissance period and its unique interpretation of Greco-Roman art, fashioning himself the leader of "a new Renaissance." He once wrote, "The only difference between immortal Greece and the contemporary era is Sigmund Freud, who discovered that the human body, which was purely neoplatonic in the time of the Greeks, is now full of secret drawers that only psychoanalysis can reveal."

According to him, the only difference between classical Greece and the present is Freud:

the body of man, which at the time of the Greeks was purely neoplatonic, today is full of secret drawers that only psychoanalysis can open.

"Venus à la Girafe" is One of the greatest tributes to women ever made in the art world.



Venus à la Girafe - 1973

The drawers are present in many of Dalí's artworks, such as the famous oil painting The Burning Giraffe (1936-1937), where in the foreground is present the "Woman Aflame" with its drawers, which became a famous sculpture in 1980 or in "Venus à la Girafe", a sculptural work from 1973.

Dalí pays homage to women for their "DEEPNESS, BEAUTY AND FARSIGHTEDNESS in one artwork.

With Drawers:

He pays homage to the depth of Women their subconscious. Two drawers one on the chest the other in the larger, deeper belly symbolising motherhood, the 'uterine' sensibility. A depth that sometimes needs support, help, help symbolised by a large crutch.

With the body of the Venus de Milo:

He pays homage to the beauty of women with one of the iconic classical statues symbolising femininity and their beauty.

With the neck and livery of a giraffe:

He Pays homage to The spirituality and the placid power of the woman.

the giraffe symbolizes grace, peace, individuality, protection, communication, perception, and farsightedness.

In these two works, the symbolism of the drawers combined with that of the crutches is intended to indicate the need for a support to open the mind to the search for "the subconscious", a support, that the psychoanalysis and art can give.

The drawers represent the secrets and problems that jealously man guards; it is there fore up to the artist and psychoanalysis, as thieves, the task of opening them and search inside you in search of the true essence of man.

The Symbolism of the Drawers in “The Fallen Angel” from Divine Comedy

In the artwork *The Fallen Angel*, Salvador Dalí masterfully expresses the symbolic meaning of the drawers.

The angel, with bare and crossed feet with claws, leans forward, his curved back emphasizing a posture of introspection and vulnerability.

His hands rummage through the open drawers embedded in his own body, searching to understand, what happened? why he felt from heaven to purgatory in an introspective journey within himself.

His gaze, downwards, suggests a deep inner struggle, reinforcing the psychological intensity of the composition.

In *The Fallen Angel*, Salvador Dalí masterfully incorporates one of his recurring surrealist motifs: drawers emerging from the human body. These drawers serve as a metaphor for the hidden compartments of the subconscious, each revealing a different level of accessibility to one's inner world.

Some drawers have handles, symbolizing aspects of our psyche—fears, anxieties, or emotions—that are relatively easy to access and understand. These are the more conscious parts of our inner self, the ones we can open and confront without much difficulty.

Other drawers are handleless, representing deeper, more enigmatic elements of the subconscious. These are the parts of our mind that remain locked away, difficult to access even by ourselves. They contain unresolved fears, traumas, and repressed thoughts that are not easily explored.

FALLEN ANGEL - 1973



Finally, there are drawers with keyholes, signifying the aspects of the subconscious that require external help to be unveiled. These represent anxieties, secrets, or buried emotions that can only be accessed with the "key" provided by someone else—a guide, a confidant, or even a psychoanalyst. Only through trust, relationships, or therapy can these locked drawers be opened, allowing their contents to surface. Dalí's use of drawers in *The Fallen Angel* aligns with his deep fascination with Freud's theories of the unconscious. Through this striking imagery, he visualizes the complexity of human psychology, revealing how some aspects of our inner world are readily accessible, while others remain locked away, waiting for the right moment—or the right person—to be unveiled.

SALVADOR DALÍ TIME

“We had topped off our meal with a very strong Camembert..”

The Soft Watches represent the idea that time is not rigid or absolute, but rather fluid and subjective.

This challenges the conventional perception of time as a strict, mechanical measure.

In 1931, Salvador Dalí was having dinner one evening with Gala and some friends. After the meal, Gala stood up and said, "Salvador, let's go to the cinema. Do you want to come with us?"

Dalí replied, "No, I have a strong headache. I'm not coming."

Gala and the others left, while Dalí remained alone.

At that time, he was deeply reflecting on Einstein's theories.

Einstein had shattered the classical understanding of time, stating that time was no longer rigid but fluid. Time was no longer objective; instead, it was subjective, time is relative. It was linked to space, speed, and individual perception. Einstein himself explained it by saying:

“Put your hand on a hot stove for a minute, and it seems like an hour. Sit with a pretty girl for an hour, and it seems like a minute. That's relativity.”

Albert Einstein

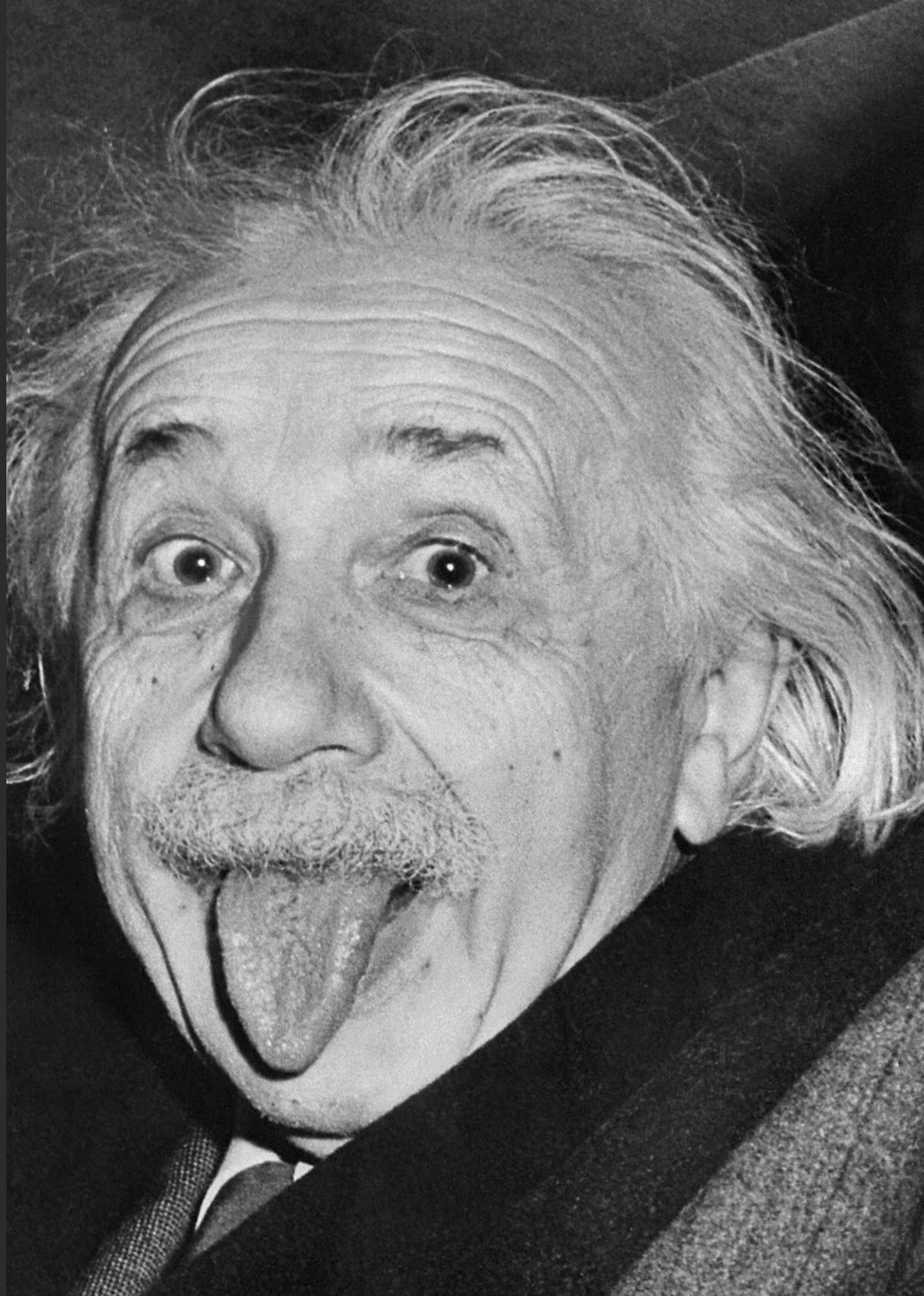
Dalí kept pondering how to bring this concept of time—of extreme malleability—into art.

As he sat there lost in thought, he noticed a plate on the table with remnants of dinner, with a piece of Camembert cheese. The soft, melting cheese sparked an idea. He rushed to his studio, where he had been sketching what would soon become one of the most famous paintings in history, The Persistence of Memory. On the left side of the composition, hanging from an olive tree branch, he painted the first soft watches in history.

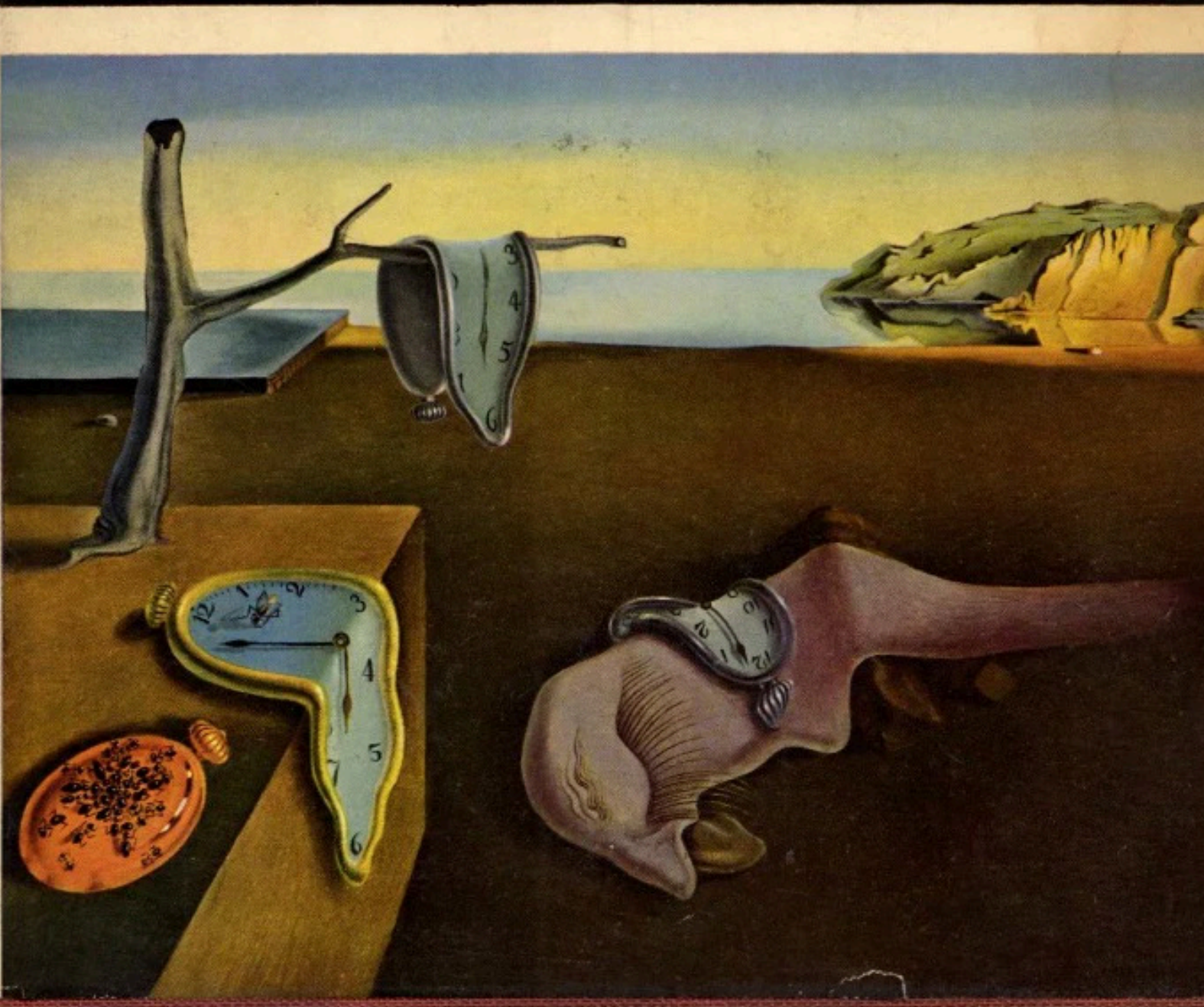
Initially, the painting was titled The Soft Watches. However, when Gala returned from the cinema, Dalí showed her the painting and asked, "Will you ever forget it?"

Gala replied, "It is impossible to forget it." When he then asked, "What did you see at the cinema?" she said, "I don't remember anymore."

From that moment, the painting become The Persistence of Memory., highlighting how some images remain in our minds forever, while others fade away. To reinforce this idea, Dalí even added a fly resting on one of the clocks, a reminder that memory, like time itself, is subjective and fleeting.



THE SECRET LIFE of SALVADOR DALI BY Salvador Dalí



It was on an evening when I felt tired, and had a slight head-ache, which is extremely rare with me.

We were to go to a moving picture with some friends, and at the last moment I decided not to go. Gala would go with them, and I would stay home and go to bed early.

*We had topped off our meal with a very strong **Camembert**, and after everyone had gone I remained for a long time seated at the table meditating on the philosophic problems of the “**Super-Soft**” which the cheese presented to my mind.*

I got up and went into my studio, where I lit the light, in order to cast a final glance, as is my habit, at the picture I was in the midst of painting. This picture represented a landscape near Port Ligat, whose rocks were lighted by a transparent and melancholy twilight; in the foreground an olive tree with its branches cut, and without leaves. I knew that the atmosphere which I had succeeded in creating with this landscape was to serve as a setting for some idea, for some surprising image, but I did not in the least know what it was going to be.

*I was about to turn out the light, when instantaneously I “saw” the solution. I saw two **Soft Watches**, one of them hanging lamentably on the branch of the olive tree. In spite of the fact that my head-ache had increased to the point of becoming very painful, I avidly prepared my palette and set to work. When Gala returned from the theatre two hours later the picture, which was to be one of my most famous, was completed.*

I made her sit down in front of it with her eyes shut:

“One, two, three, open your eyes”

I looked intently at Gala’s face, and I saw upon it the unmistakable contraction of wonder and astonishment. This convinced me of the effectiveness of my new image, for Gala never errs in judging the authenticity of an enigma. I asked her:

“Do you think that in three years you will have forgotten this image?”

“No one can forget it once he has seen it.”

“Then let’s go and sleep. I have a severe head-ache. I’m going to take a little aspirin. What film did you see? Was it good?”

“I don’t know ... I can’t remember it any more!”

[...]

A few days later a bird flown from America bought my picture of “soft watches” which I had baptized The Persistence of Memory.”

The Secret Life of Salvador Dalí - 1948

The soft watches



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La Gare de Perpignan - 1965

THE SNCF'S BUTTERFLIES

The journey, the metamorphosis
and the change



Logo of the Société nationale des chemins de fer algériens (SNCF) in the 1960s



1969 - ALPES
Original poster hand signed



1969 - ROUSSILLON
Original poster hand signed



1969 - NORMANDIE
Original poster hand signed

Salvador Dalí often integrated butterflies into his artwork to symbolize transformation, metamorphosis and travel.

Butterflies are also seen as a symbol of the soul, change and carnal desire. Psychoanalysis has often been compared to a journey into the human mind. Freud invited patients to describe their lives as if they were observed from a train window.

“So, tell me everything that comes to mind. Behave, so to speak, like a traveler sitting at the train window describing to someone inside the compartment the changing landscape he sees outside”.
Sigmund Freud

Sigmund Freud was the first to compare the complex path of analysis to a journey.

The concept of travel and change for Dalí was therefore also strongly connected to the “train”, precisely in consideration of Sigmund Freud’s statement. In 1969 when the SNCF (Société Nationale des Chemins de fer Français) French national railway company, commissioned Dalí to create a series of promotional images and advertising, the artist willingly accepted, creating a series of posters in which the common constant is the presence of butterflies precisely to identify the journey, the change.

In particular in the Roussillon County “advertising campaign”, the connection with the artist is even richer in hidden and profound meanings.

In fact, in the poster dedicated to the County of Roussillon, together with its beloved butterflies, there is the image of painting “Perpignan railway station” 1965, which was precisely the historical capital of the Roussillon County.

The Perpignan train station had a strong connection with Salvador Dalí in fact, the town, on the border with the Spain, was close to Port Lligat where he lived with Gala, and where they often went to send works of art.

Over time, the artist noticed an unusual pattern: every time he found himself in this place, great thoughts began to overwhelm him: one brighter than the other. It was precisely there that in September 1963, he completely understood the structure of the universe.

“It turned out that the universe, being one of the most limited things of all that exists, in its structure, observing all the proportions, it is exactly like the Perpignan station, the only difference is that in place of the ticket offices of the universe there would be the same mysterious sculpture, the copy of which carved in stone reminds me pursued for several days.”

Diary of a Genius – Salvador Dalí

SELF INTERPRETATION of DREAMS



The impact that reading Freud's text "Die Traumdeutung" (The Interpretation of Dreams) had on Salvador Dalí was irreversible and decisive for all his artistic production.

"One of the capital discoveries of my life; I was struck by a real vice of self-interpretation, not only of my dreams but of everything that happened to me."

Salvador Dalí

Freud wrote that the way to access the unconscious is the interpretation of dreams, since these reflect the most intimate and hidden of each individual. During sleep, dreaming represents a moment of withdrawal from the outside world allowing elements of the unconscious to emerge without conscious awareness. According to Freud, every dream can be divided into manifest and latent content: the first represents the dream scene apparent, while the second consists of the desires hidden behind it.

Dalí paid a debt to Freud with one of his most iconic works:

"Dream caused by the flight of a bee on a pomegranate a moment before waking up" 1992.

Salvador Dalí represents, in this work, a moment of transition between the world of the unconscious and that of reality, in which the boundaries between dream and waking merge and overlap.

As the title suggests, it represents the moment in which the woman (Gala) is still in a state of unconsciousness, right before awakening caused by the sting of a bee. The images apparently disconnected and devoid of a clear meaning, only through the deconstruction of the individual elements allow hidden meanings linked together to emerge.

The chain that begins with the pomegranate and ends with the rifle might seem meaningless in itself, but the rifle, recalling the ferocity of the tiger, it symbolizes the sting of the bee that will soon wake Gala.

The pomegranate, with its round shape and succulent seeds, is full of sexual symbolism, which transforms into loving eros in the representation of another smaller pomegranate placed under Gala whose shadow forms a heart.

The tigers create a fascinating metaphor to describe the bond between the artist and his wife Gala: a fusion of passion and almost obsessive love.

Dalí's obsession with Gala, whom he affectionately refers to as his "little bee", emerges clearly from his portrayal of his wife as a deity, a graceful nymph who seems to gravitate between dreams and reality.

In this work Dalí depicts for the first time "His Elephants" with long insect legs, animals that historically they were associated with an idea of strength and dominance. The monumentality of the pachyderm is contrasted with the insertion of exaggeratedly tapered legs which, although give a sense of "dangerous", they also give it grace and lightness.

The effect, then, is further emphasized by the obelisk inserted on the animal's back, which makes walking even more uncertain..

SPACE ELEPHANT

Dalinian elephants have exaggeratedly long legs that lift them towards the sky.

These thin and multi-jointed legs contrast with the heavy and powerful body of the animal.

The obelisk alludes to a tiring burden, but the artist distorts reality by making it weightless, with the illusion that it floats almost above the saddle.

The combination of these contradictory elements creates a sense of disorder and metaphysical imbalance that can only exist in a dream world.

The elongated legs and the tall pointed obelisk allude to man's continuous search for something superior.



Salvador Dalí was not only a master of surreal imagery but also an innovator in artistic techniques. His technical prowess and creative experimentation played a significant role in defining his unique style and expanding the possibilities of visual art. Dalí's methods and innovations continue to inspire artists across various disciplines.

One of Dalí's most notable techniques was his use of meticulous, almost photographic detail, combined with surreal and dream-like elements. This approach, often referred to as "paranoiac-critical method," involved a meticulous, almost obsessive attention to detail that gave his fantastical scenes a sense of hyper-reality. This method was instrumental in creating the hallucinatory quality that characterizes many of his works, making the unreal appear convincingly real.

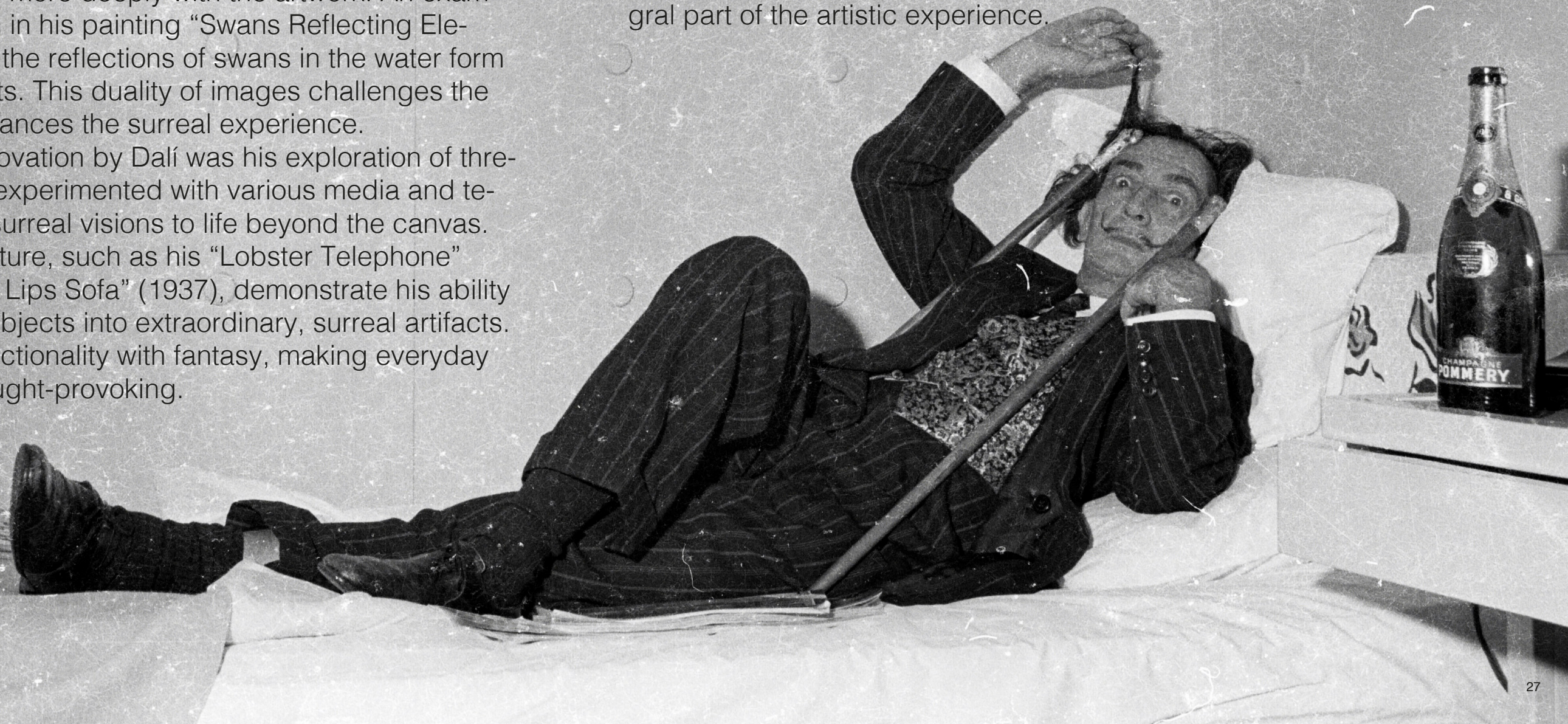
Dalí was also known for his use of "double images," a technique that involves creating images that can be interpreted in multiple ways. This optical illusion plays with the viewer's perception and invites them to engage more deeply with the artwork. An example of this can be seen in his painting "Swans Reflecting Elephants" (1937), where the reflections of swans in the water form the shapes of elephants. This duality of images challenges the viewer's mind and enhances the surreal experience.

Another significant innovation by Dalí was his exploration of three-dimensional art. He experimented with various media and techniques to bring his surreal visions to life beyond the canvas. Dalí's forays into sculpture, such as his "Lobster Telephone" (1936) and "Mae West Lips Sofa" (1937), demonstrate his ability to transform ordinary objects into extraordinary, surreal artifacts. These works blend functionality with fantasy, making everyday items strange and thought-provoking.

Dalí's Techniques and Innovations

Additionally, Dalí was a pioneer in using holography in art. In the 1970s, he created some of the first holographic artworks, exploring the interplay between light and space to create multi-dimensional experiences. His holographic works, such as "Tuna Fishing" (1967-1968), exemplify his relentless pursuit of innovation and his desire to break down the boundaries between different art forms.

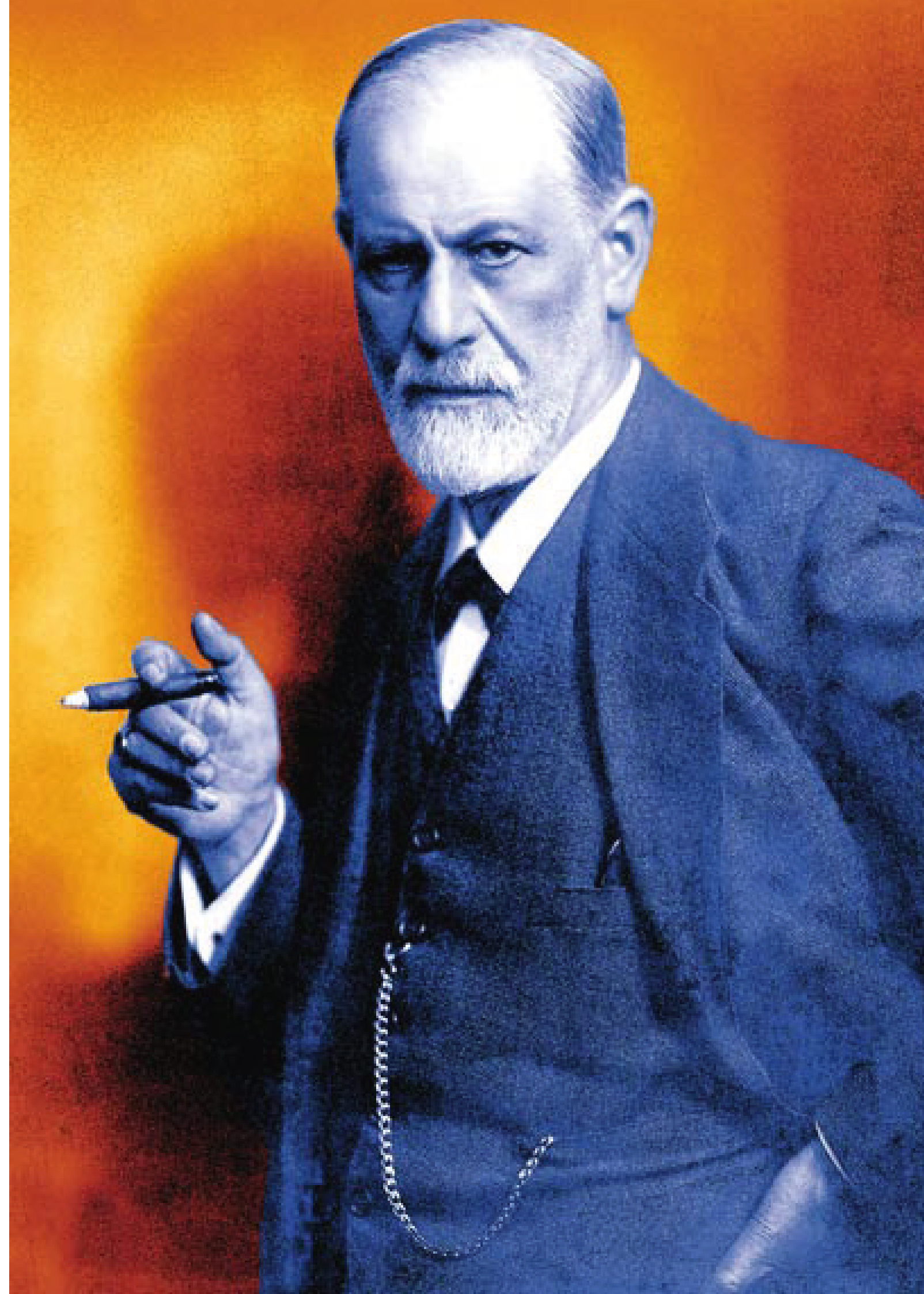
Dalí's techniques and innovations were not just about creating striking images; they were about altering the viewer's perception and challenging their understanding of reality. His relentless experimentation and willingness to push the limits of artistic expression have left a lasting legacy, influencing not only the field of visual art but also the broader cultural landscape. Through his technical mastery and innovative spirit, Salvador Dalí redefined what art could be, making the surreal an integral part of the artistic experience.



1938

WHEN DALÍ MET FREUD

*"Freud's cranium is a snail!
His brain is in the form of
a spiral – to be extracted
with a needle!"*



TOTEM UND TABU

EINIGE ÜBEREINSTIMMUNGEN IM
SEELENLEBEN DER WILDEN
UND DER NEUROTIKER

VON

PROF. DR. SIGM. FREUD

DRITTE, UNVERÄNDERTE AUFLAGE

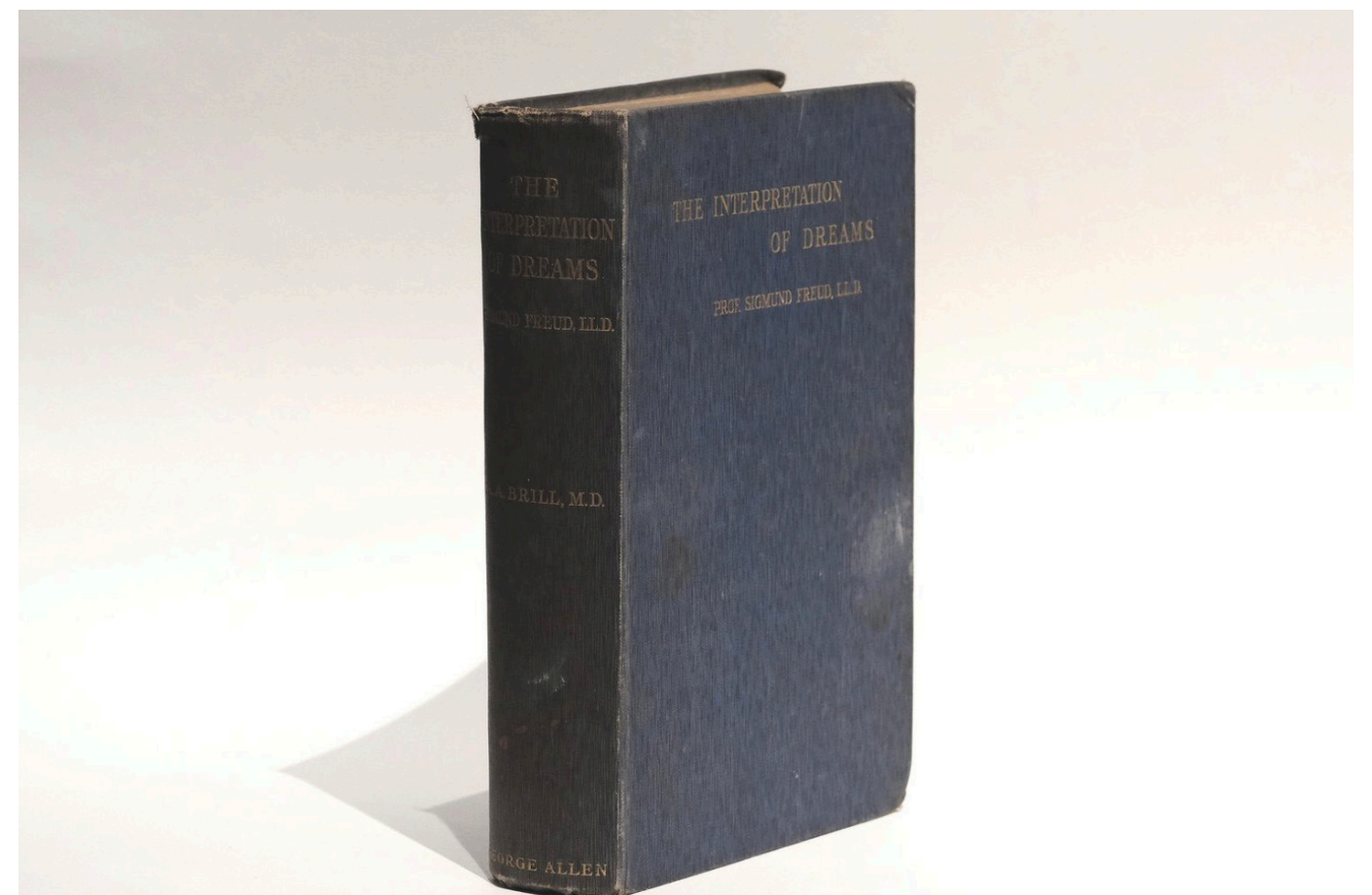


INTERNATIONALER PSYCHOANALYTISCHER VERLAG
LEIPZIG / WIEN / ZÜRICH

Dalí's interest in psychoanalysis began in the early 1920s. He avidly read Freud's works, particularly "The Interpretation of Dreams" and "Totem and Taboo." These texts provided Dalí with a framework to explore his own psyche and the hidden desires, fears, and memories that shaped his art. Dalí's Psychoanalytic Obsession. One of the most significant ways in which Freud's theories influenced Dalí was through the concept of the unconscious. Dalí sought to visually represent the unconscious mind, creating dreamscapes filled with bizarre and symbolic imagery.

Salvador Dalí had a deep interest in Sigmund Freud, seeing the father of psychoanalysis as a key to understanding the unconscious, a central theme in his surrealist work.

However, Freud initially did not fully understand or appreciate the surrealists' interpretations of his ideas. In fact, he had never wanted to meet them, as he disagreed with their interpretations. Nevertheless, Dalí was determined to meet Freud and tried many times to meet him in Vienna without success.



The Interpretation of Dreams, by Sigmund Freud - First English Translation - 1913

In 1938, Salvador Dalí was in Sens, a small commune in the south of Paris, for a gastronomic tour. While enjoying his favorite food, snails, he noticed a man beside him reading a newspaper. In the headline on the front page there was a photograph of Professor Freud that caught his eye, and the notice that Freud was fleeing Vienna, where Hitler had taken control. Freud, being of Jewish origin, was in danger, and even his daughter Anna had already been deported to a Nazi concentration camp.

Freud had obtained a visa for England and had just arrived in Paris where he would stay for two days before going to London for good.

Reading this news, Dalí experienced a moment of enlightenment. In his autobiography, "The Secret Life of Salvador Dalí," he wrote that he let out a loud cry: he had understood the morphological secret of Freud. Freud's skull resembled a snail, and his brain a spiral.

"I uttered a loud cry. I had just that instant discovered the morphological secret of Freud! Freud's cranium is a snail! His brain is in the form of a spiral to be extracted with a needle!"

The Secret Life of Salvador Dalí

This vision was linked to the golden spiral, a symbol of absolute beauty, found in nature from shells and galaxies to sunflowers, and even in cauliflowers.

Dalí sees in the skull of his myth Freud in the shell of a snail and ascribes to his brain the shape of a spiral, to sublimate the perfection of Freud and his theories. Absolute beauty.

After this "vision" Dalí contacted Stefan Zweig that was a Freud friend in order to try to fix an appointment in London. Zweig did it.

On July 19th 1938, Salvador Dalí, the eccentric surrealist, arrived in London, eager to meet Sigmund Freud, the father of psychoanalysis. This meeting had been a long-cherished dream for Dalí, facilitated by Stefan Zweig. Upon arriving at Freud's home, Dalí noticed a peculiar sight: a hot water red bag was attached to a bicycle that was leaning against the wall next to the door of Freud's house and resting on its stopper, there was a snail.

This bizarre image was a confirmation of Dalí's surreal vision in Sens, further supported by the fact that Freud said 'coincidences do not exist'.

Dalí brought his painting 'The Metamorphosis of Narcissus' and some writings on paranoia he wrote to the appointment, hoping to engage Freud. The two sat opposite each other in silence, with communication hampered by language barriers. Freud, who spoke only German and English, while

Dalí, who spoke Spanish and limited English, found themselves in an almost wordless exchange.

"Contrary to my hopes we spoke little, but we devoured each other with our eyes."

The Secret Life of Salvador Dalí

Dalí couldn't help but sketch Freud's portrait, depicting, so, his head as a snail.

Inside, the two men sat silently, observing each other. Freud, impressed yet puzzled by Dalí's intensity, remarked in German to Zweig, "If all Spaniards are like this, no wonder they have a civil war."

After this exclamation by Freud, Zweig, embarrassed, stood up and invited Dalí to leave Freud's house.

Dalí tried to give Freud his writings on paranoia, but Freud, holding them in his hands, did not even glance at them and continued to stare at Dalí.

They left, and Freud and Dalí never met again. Freud, then, died in 1939 from a form of oral cancer that had already partially immobilized his jaw at that time.

Despite the language barrier and the Freud's first "reaction", Dalí felt he had met his idol, even if their interaction was brief and mostly silent.

Before leaving I warned to give him a magazine containing an article I had written on paranoia. I therefore opened the magazine at the page of my text, begging him to read it if he had time. Freud continued to stare at me without paying the slightest attention to my magazine. Trying to interest him.

I explained that it was not a surrealist diversion, but was really an ambitiously scientific article, and I repeated the title, pointing to it at the same time with my finger. Before his imperturbable indifference, my voice became involuntarily sharper and more insistent. Then, continuing to stare at me with a fixity in which his whole being seemed to converge, Freud exclaimed, addressing Stefan Zweig, "I have never seen a more complete example of a Spaniard. What a fanatic!"

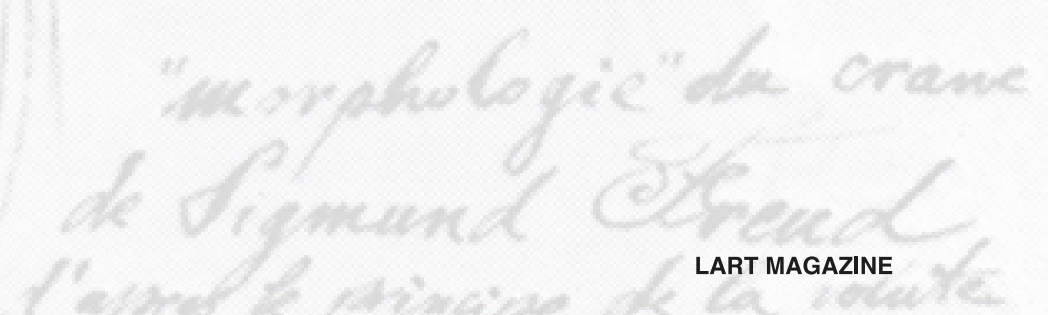
Though the meeting didn't unfold as he had dreamed, it left an indelible mark on Dalí, fueling his artistic explorations and cementing his fascination with the unconscious mind. It was a surreal, fleeting encounter that bridged the worlds of art and psychoanalysis.

Dalí, after the meeting, found in Freud an inexhaustible source of new inspiration, which profoundly influenced more his art.

At the end, during that meeting, Freud was impressed by Dalí's talent and the day after the meeting, he wrote to Zweig:

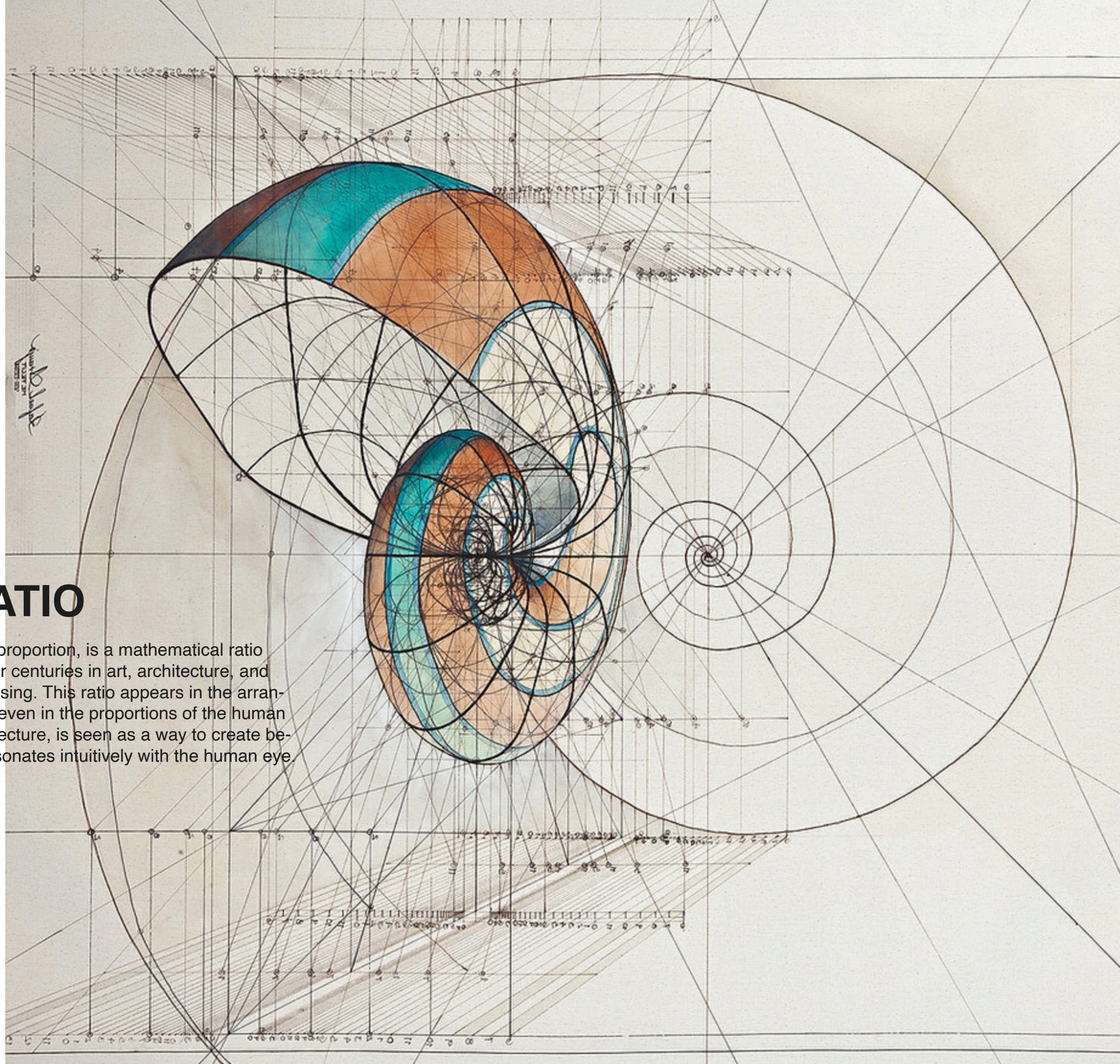
"I really have reason to thank you for the introduction which brought me yesterday's visitors. For until then I was inclined to look upon the surrealists – who have apparently chosen me as their patron saint – as absolute (let us say 95 percent, like alcohol), cranks. That young Spaniard, however, with his candid and fanatical eyes, and his undeniable technical mastery, has made me reconsider my opinion."

Letter to Zweig by Sigmund Freud - 1938



THE GOLDEN RATIO

The golden ratio, also known as the divine proportion, is a mathematical ratio of approximately 1.618. It has been used for centuries in art, architecture, and nature, and is considered aesthetically pleasing. This ratio appears in the arrangement of leaves, the shape of shells, and even in the proportions of the human body. Using this proportion in art and architecture, is seen as a way to create beauty and harmony, a visual balance that resonates intuitively with the human eye.



1968

PSYCHOANALYSIS: FREUD

In the etching, 'Psychoanalysis: Freud' (1968) the veiled but deep reference to Freudian theories on "sexuality" and love, combined with Dalí's symbolism, make the portrait rich in meaning.

Dalí, in this artwork, thus inserts the "Myth of Leda and Zeus" into Freud's skull (Hard/Soft) to highlight, in his surrealist style, the Austrian psychologist's theories on sexuality, desire and love.

Leda was a beautiful woman, and her beauty attracted the attention of Zeus, who spied her from his throne on Mount Olympus, but Leda was the faithful bride of the king Tyndareus of Sparta.

Leda's beauty nevertheless prompted Zeus, falling in love and moved by desire for Leda, to act and the god transformed himself into a magnificent swan, to seduce her.

On the banks of the river Eurota, in the guise of a swan Zeus got Leda's attention and by deception managed to seduce her by mating with her.

The same day, Leda would sleep with her husband.

The concept expressed in the myth of Leda and Zeus about love, sex, libido and seduction 'fit' perfectly into Freud's skull and are in line with his psychoanalytic theories.

The relationship to the myth of Leda and the swan is clearly visible in the oil painting "Leda Atòmica" (1949) as well.



Salvador Dalí depicts two figures wrapped around Freud's head: a woman and a swan, with a clear connection to the myth of Zeus's sexual and amorous desire for Leda.

PSYCHANALYSIS: FREUD Hand-engraved Matrix Plate and Hand Signed Etching - 1968



SALVADOR DALÍ AND CINEMA



Un chien andalou (1929) **Luis Buñuel**

Salvador Dalí's first project in silent cinema sees him co-author together with the surrealist director Luis Buñuel of *Un Chien Andalou*. It is a 17-minute short film, a masterpiece of independent silent cinema of those years.

Un Chien Andalou has very little that is linear and a lot that is dreamlike, surreal and absurd, and plays with these elements with the clear aim of subverting the rules of narrative and thought logic of the time, in full adherence to André Breton's *First Surrealist Manifesto* (1924).

The first and famous scene sees Buñuel himself sharpening a razor while looking at the full moon and shortly afterwards gouging out a woman's eye.

Curiosity:

The eye used in the film, as can be seen in the climactic act, belongs to an animal, an ox or a calf.



L'age d'orb (1930) ***Luis Buñuel***

Salvador Dali's second collaboration with Bunuel is L'age d'Or.

This time it is a feature-length film of approximately one hour, which continues, but in many ways breaks with, the earlier, purer expression of Un Chien Andalou.

The film brings to the cinema this time the content of the Second Surrealist Manifesto, signed a few years earlier by Breton and Max Ernst, which was clearly more social in nature.

The elements of symbolism typical of Dali and Bunuel's work, such as insects in particular, ants, statues and mutilated body parts, are found in other aspects of continuity with Un chien andalou that can be found in the language used, which is deeply related to the world of the subconscious and psychoanalysis.

Curiosity:

The film was screened for only six days at Studio 28 in Paris before being censored. Banned for more than fifty years, the film came back to light thanks to Viscount Charles de Noailles, who originally commissioned it, and who kept it away from prying eyes while waiting to return it to the public.

After the highly experimental works with Buñuel, a few years passed before Salvador Dalí's flair was seen again on the big screen. 1945 saw the theatrical release of Spellbound, directed by the Master of Thriller Alfred Hitchcock.

The film, starring Ingrid Bergman and Gregory Peck, has psychoanalysis as its main theme and instrument, telling the story of a man (Peck) who has forgotten his own identity and the doctor (Bergman) who falls in love with him and tries to discover the truth.

The film is one of the best-loved within Hitchcock's vast filmography, thanks also to the screenplay by the great Ben Hecht and, of course, the dreamlike scene created with Dalí.

Dalí collaborates here in a much larger production than in previous ones. His contribution, however, stops at one particular scene, namely the one in which Gregory Peck's character recounts the dream he had the night before. The sequence opens with floating eyes that are then cut out (with a reference to Un chien andalou), to continue in full surrealist style with what are real paintings of the artist coming to life on screen.

Salvador Dalí also painted the set design of the film with a majestic work with eyes and drapery, which bears the same name as the film directed by Hitchcock, Spellbound.

Salvador Dalí collaborated on other cinematographic works including a Disney short film: Destiny.

In 1945, Walt Disney had noticed Dalí in the film industry after seeing Spellbound and had the brilliant intuition to collaborate with him on animation.

The two of them, together with the Disney animation team, therefore began work on the short film Destiny.



Spellbound - Io ti Salverò (1945) ***Alfred Hitchcock***

“SALVADOR DALÍ, ALBRECHT DÜRER AND THE LACEMAKER”

**The logarithmic curve of a rhinoceros horn is the
symbol of chastity, one of the most powerful
symbols of modern times**

Diary of A Genius, 1965 Salvador Dalí

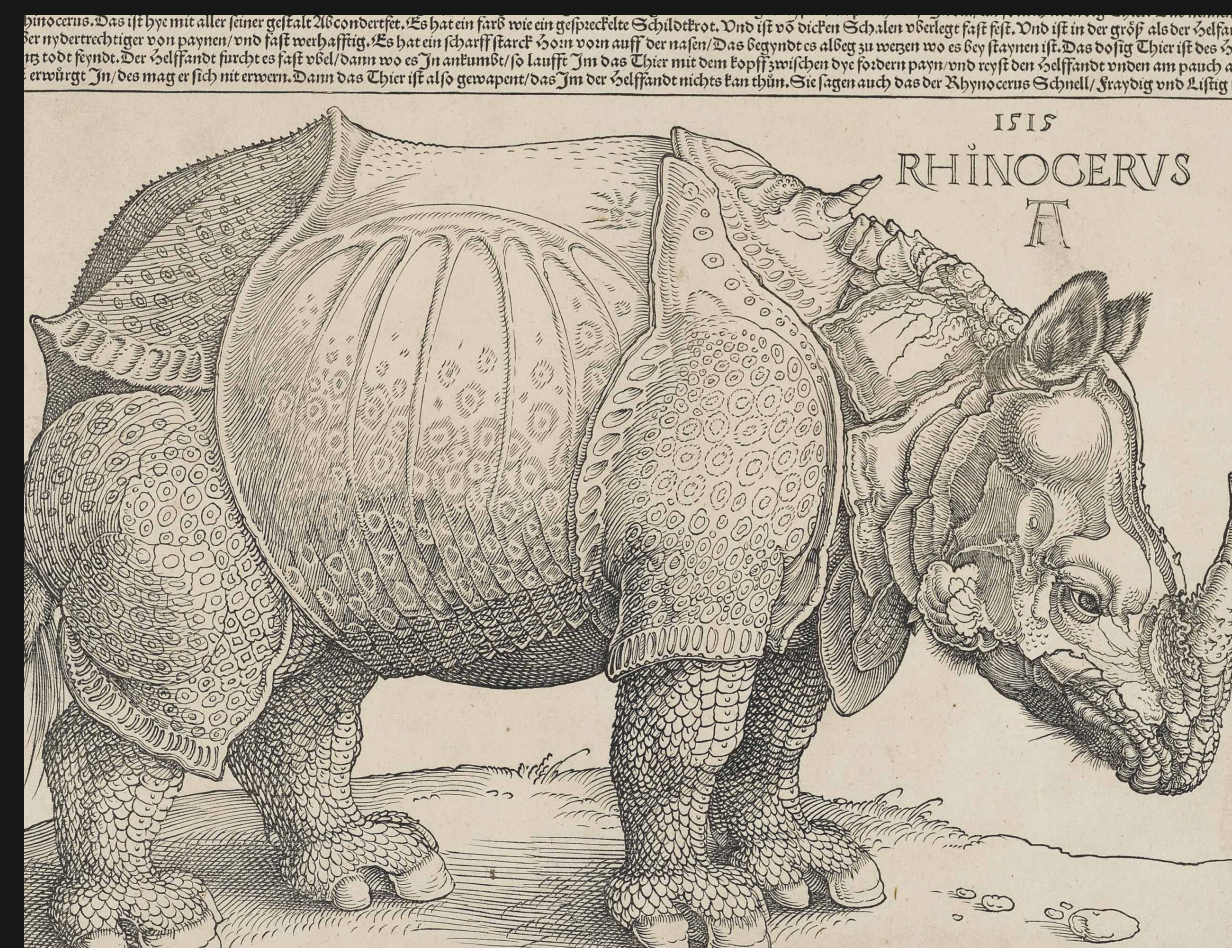
Salvador Dalí nurtured a lifelong obsessive interest in the rhinoceros and its horn, which captured his imagination from an early age. In fact, a framed print of a woodcut of a rhinoceros by Dürer hung on the walls of his paternal home.

Albrecht Dürer's woodcut of 1515, depicted the first live rhinoceros to arrive in Europe in centuries, illustrated by sturdy plates simulating armour with rivets at the joints.

Although Dürer had never seen the rhinoceros, he illustrated it with a detailed description and sketch by an unknown artist who saw the animal in Lisbon.

Salvador Dalí believed that rhinoceros horns enclosed the ideal logarithmic spiral, a shape he considered the most perfect in nature.

PORTRAIT
photo R. Descharnes - © Descharnes & Descharnes sarl



ALBRECHT DÜRER - THE RHINOCEROS

“unique in the animal kingdom built
according to a perfect logarithmic spiral.”

Dalí's obsession with rhinoceroses grew more and more over the years, an obsession that, in the 1950s, led him to a decision that would clarify his ideas about these animals.

In 1955, he visited the Louvre to ask permission to make a copy of Vermeer's painting 'The Lacemaker', a work he immediately identified as a rhinoceros horn, leading him to declare:

THE LACEMAKER AND RHINOCEROS

“The Lacemaker is morphologically a rhinoceros horn”.



SALVADOR DALÍ PAINTING - PARIS ZOO - 1955

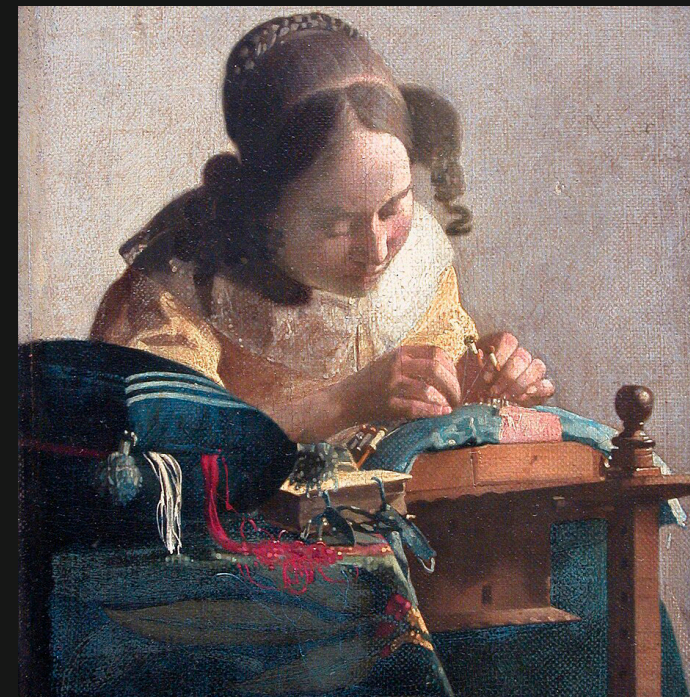
For this project, Salvador Dalí decided that he had to be in front of a rhinoceros, so he asked to go to the Paris Zoo to paint the painting, where he also made a film entitled “The Prodigious Story of the Lacemaker and the Rhinoceros”, directed by his friend Robert Descharnes and produced by Jean-Christophe Averty.

While filming with a copy of 'The Lacemaker' and the rhinoceros named François in the background, he made a cut on the forehead of the copy of Vermeer's work with a narwhal tusk, which symbolises wisdom, chastity and purity.

Dalí later said about the rhinoceros horn:

“...it is the essential basis of every chaste and violent aesthetic”.

The rhinoceros became for the Catalan artist the inspirational animal for many of his works and its obsessive form led him to found a new magazine called 'Rhinoceros', with the aim of dealing with theological, psychological, aesthetic, moral and scientific themes.



JEAN VERMEER - THE LACEMAKER - 1670



SALVADOR DALÍ - THE VERMEER LACEMAKER - 1955

IN THE MIND OF THE MASTER



120th anniversary
DALÍ'S BIRTH

SALVADOR DALÍ
"ART AND PSYCHE"

DALÍ
UNIVERSE

Dalí Universe has proposed for the first time, in Modena Italy, in conjunction with the 2024 Philosophy Festival themed #psyche, an exhibition which tests to the close link between the surrealist method and the psychoanalytic revolution, offering the public an experience that constitutes a true and a journey into the mind of Salvador Dalí.

Surrealist images are in themselves double and indeed multiple, such as to generate different levels of reality through free association, the multiplicity of which the spectator can grasp exactly as happens in the case of a paranoid mind. Dalí's work - of which the exhibition exhibits notable pieces, testimonies and eminent signs - is characterized by a constant engagement with psychological themes, often taken in their symbolic value, as in the morphology of the snail, in the breakdown of the body of the Space Venus, or in the interest in alchemical books and the metamorphosis of matter. In a structured itinerary, the exhibition took the public on a journey into Dalí's mind and Dalí's work on the mind, documenting the creative way in which the artist represented the unconscious and its symbols.

The exhibition aims to introduce you to the mind of Salvador Dalí, allowing you to interpret his art independently step by step during the visit. The exhibition is structured with a series of works considered essential to understanding Dalí's thoughts and working methods, thereby allowing you to enter in "The Mind of the Master". The initiatives studied at the Modena Museum are truly remarkable.

Engaging schools at all levels, from kindergartens to universities, shows a strong commitment to education and the dissemination of art.

The charitable activities, such as those for the ANT and the Lega del Filo D'oro, are a wonderful example of inclusivity. The collaboration with restaurant Patrizia and its Chef Tommaso Zoboli, who created a menu inspired by Dalí's works, add a special touch, making the Dalinian Modena experience even more immersive. It's fantastic to see art made so accessible and engaging for everyone! If you have any more questions or curiosities, feel free to ask!

The exhibition route, has been curated by Mr. Beniamino Levi, also features contributions from Mr. Nicolas Descharnes, one of World's foremost experts on Salvador Dalí, owner of the Descharnes&Descharnes Collection and author with his father Robert of the book "Salvador Dalí The Hard and Soft", and Mr. Jean-Jacques Biagini great European expert on the art of Salvador Dalí and director of the Dalí Universe Museum in Bruges.

DALÍ UNIVERSE EXHIBITION Modena Italy

**IN THE
MIND OF
THE MASTER**
SALVADOR DALÍ
"ART AND PSYCHE"

con il patrocinio di:



Comune di Modena



modena
city of media arts

In occasione di:



2025

The Collaboration Between Anima & Colors Art Gallery and Lart Universe:

ANIMA & COLORS
ARTE - INVESTIMENTI - DESIGN

LART
UNIVERSE

A new synergy is born between Lart Universe Group and Anima & Colors art gallery based in Italy - Sassuolo - Modena, a unique art space managed by Stefano and Carmen Danieli, with the aim of promoting and spreading art in all its forms, starting with the prestigious Dalí Universe collection.

This collaboration represents a bridge between contemporary creativity and the surrealist legacy of Salvador Dalí, offering the public an immersive experience in the world of visionary art.

This initiative includes a series of events dedicated to the Dalí Universe, a significant collection featuring sculptures, graphics, and unique works by the master of surrealism.

Through this collaboration, the goal is not only to celebrate Dalí's art but also to create a dialogue between the past and present of art, engaging artists, collectors, and enthusiasts alike.

The union between Anima & Colors and Lart Universe marks the beginning of an innovative artistic journey, where tradition merges with contemporary expression, and where the language of art continues to evolve—keeping the surrealist dream alive by exploring the unconscious and the marvelous.

The Anima & Colors art gallery, is already known for its commitment to experimentation and artistic innovation.

Anima & Colors is known to be the home of the renowned engraver and painter "maestro" Venturelli, whose work stands out for his mastery of etching and deep aesthetic research.

To celebrate this synergy, Venturelli paid tribute to Salvador Dalí with a piece from his collection "La Bullonite," using "Dalinian Drawers" and Dalí's favorite color: Naples yellow.

Venturelli honored the Catalan artist's genius and provocation, highlighting the link between surrealism and contemporary artistic experimentation.



Collection "La bullonite"
Title: when La Bullonite meets Master of Surrealism Salvador Dalí
Sizes: 65x105
Year: 2025
Technique: mixed media on panel.



BUST OF VELÁZQUEZ METAMORPHOSES INTO THREE PEOPLE TALKING
1974
PAINTED BRONZE

LART MAGAZINE

DALÍ'S DEEP VENERATION FOR DIEGO VELÁZQUEZ

"The only thing that counts is images. I only care for the sum of information contained in old masters..."

One of the least questionable paintings I know, Velázquez's "Las Meniñas", provided me with a cascade of astounding information.

As for the spirit of this work, it accurately reproduces an epoch, and that's why I take off my hat to it.

The people depicted offer me information of an incredible precision and I feel I know the painting down to the smell inhabiting the Infanta's house.

Velázquez also teaches me something about light, reflections, and mirrors and he teaches me a lot more than whole scientific volumes.

His work is an inexhaustible treasure hoard of computation and exact data"

Salvador Dalí

Twist en el studio de Velázquez

Dalí’s three favourite painters were Raphael, Vermeer, and Velázquez. Salvador Dalí’s admiration for Diego Velázquez was solidified by Velázquez’s masterpiece “Las Meninas”, painted in 1656, which is one of the most celebrated works of the Spanish Baroque. Salvador Dalí frequently visited the painting and, tipping his hat, would simply say: “I’m content to say that the painting is sublime and beautiful.”

According to Dalí, art history would have followed a very different path without Velázquez’s influence. The Catalan artist famously stated: “Without Velázquez and the painters imitating him, and without the Prado Museum, neither Monet nor Manet would have existed. The same phenomenon repeated itself: there would have been no cubism without Juan Gris and Picasso.”

In “Twist en el estudio de Velázquez” (1962) part of Dalí Universe Collection, Salvador Dalí sought to capture and amplify the emotions and sensations he felt while observing and admiring Velázquez’s “Las Meninas”.

Salvador Dalí aimed to look beyond the painting, to observe what could not be seen at first glance, using his self-developed method, the “paranoiac-critical method”, which he described as: “a spontaneous method of irrational knowledge based on the interpretative-critical association of delirium phenomena”.

The painting “Twist en el estudio de Velázquez” is a clear example of Dalí’s extraordinary ability to transfer his obsessions and elements of popular culture into art according to a Dalinian, paranoiac, and hallucinatory logic.

On the left side of the painting, Dalí pays homage to Diego Velázquez by illustrating his personal vision of “Retrato del Cardinal-Infante Fernando de Austria” (1609). On the right, Dalí presents a detail from Velázquez’s Las Meninas (1656). However, the center of the composition is dedicated to the Twist, the fast-paced dance popular in the 1960s.

Salvador Dalí had a fascination with dance, which played a prominent role in his life and extensive body of work. The theme of the Twist highlights Dalí’s passion for dance, a passion that began in his childhood due to the influence of his father, Salvador Dalí y Cusí, a lawyer and notary with a love for music and dance. He loved the Sardana, a Catalan dance symbolizing unity and pride, and he passed this interest on to his son, who incorporated dance as a source of inspiration in his art.

Salvador Dalí once said: “When I wake up, I see the dancers jumping in my mind. As I focus on the image, I draw them before they disappear”.

In the masterpiece “Twist en el estudio de Velázquez”, the Catalan master breaks down the dancing human figure into flat, schematic planes, illustrating movement with a surreal perspective that allows the viewer to perceive unexpected, fresh, and distinctly Dalinian images.

The group of human figures, depicted as crumpled and folded cards, transforms the painting into a celebration of movement and dance. This same concept was later used by Dalí in the creation of his sculpture “Dalinian Dancer”, which emphasizes Dalí’s passion for flamenco, demonstrating how dance could stimulate the artist’s mind and fuel his creative development.

Through “Twist en el estudio de Velázquez”, Dalí reveals his profound admiration for the leading artist of the Spanish Baroque, Diego Velázquez, his passion for dance, and his desire to incorporate the popular Twist dance into art through his “paranoiac-critical method”.

In this sense, this masterpiece is certainly a key work for understanding Dalí’s universe, his vision, and his incredible ability to take the real and everyday world and channel it into a surreal one, made up of entirely different images, characteristic of Dalí’s unique universe.



Twist en el estudio de Velázquez - Oil painting on canvas - 1962

Paris, 1973. Salvador Dalí at the Hôtel Meurice in the uniform of a Guard officer Imperial Palace of Tsar Nicholas II. In his autobiography published in 1942, *Life* Salvador Dalí's secret, reveals the prescient vision of a Russian little girl in a theater optician shown by Mr. Trayter, his school teacher. He associates the little girl with his future wife Gala, born in 1894 in the Tsar's monarchist Russia.



C o l l e c t i o n

Photo by Robert Descharnes

D e s c h a r n e s



The meeting between Salvador Dalí and the French photographer Robert Descharnes took place in 1950, on a cruise ship while Descharnes was working as a photographer. A deep friendship and artistic collaboration was immediately born between the two, which saw them united in various projects and publications, including the experimental film "the prodigy adventures of the lacemaker and the rhinoceros".

From 1955 Descharnes began taking photographs of some moments in the Spanish artist's life, which soon turned into a real photographic collection, made up of over 60,000 negatives of Dalí's daily life.

In 1981 he became Dalí's personal secretary.

Robert Desscharnes together with his son Nicolas are also the authors of the "Catalogo Raisonato":
Dalí - The Hard and the Soft - Sculptures & Objects.



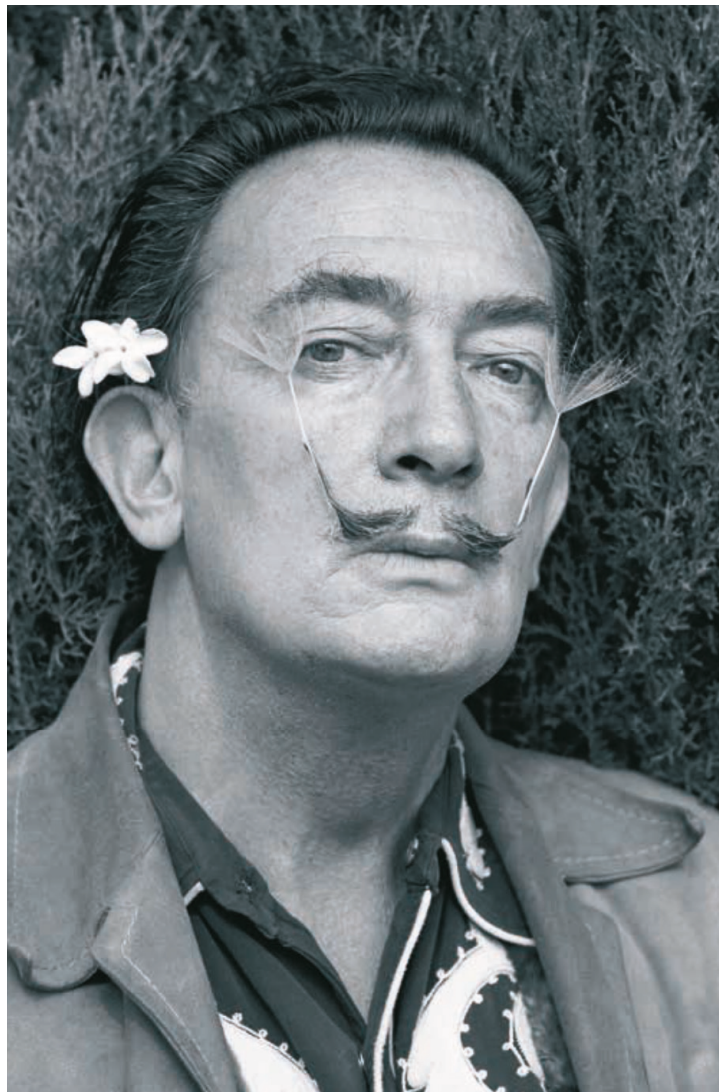
Salvador Dalí holding the dandelion flower. Port Lligat, Cadaqués 11 October 1959. "Like the woman of Larousse dictionary, I was blowing the flower of my dangerous ideas. I sowed in all winds, but virulent seeds. It cannot be imitated Salvador Dalí with impunity. Whoever dares dies! Salvador Dalí, The secret Life of Salvador Dalí, Dial Press, New York 1942, p.318



Port Lligat Cadaqués, 1966. On the patio, Salvador Dalí poses for Life magazine wearing a multifaceted hat created exclusively for him by Paco Rabanne. The jacket is in faux leopard. The hat is inspired by the dodecahedron, whose 12 faces are pentagons (5 sides). In his book *Mysterium Cosmographicum* (1596), Joannes Kepler defined the universe as the 5 Platonic solids contained within each other, with the dodecahedron as the shell final, which represents the Whole.

Portrait with jasmine.
Salvador Dalí attached two dandelion flower petals to the tip of his moustache. Portlligat, Cadaqués 11 October 1959.
"I will end up only allowing myself the sublime and almost imperceptible smell of my feet mixed with that of the jasmine behind the ear." September 1, 1953, Salvador Dalí, Journal d'un génie, Gallimard, Paris 1974, p.127

Cullero, Cap de Creus, Cadaqués, summer 1955.
Salvador Dalí with the barretina Catalan and a cane shepherd. "I am the son of William Tell who has the apple of ambivalence transformed into solid gold "cannibal" that his fathers, André Breton and Pablo Picasso had subsequently placed a dangerous balance on his head. The fragile and beloved one head of Salvador Dalí! Yes, I believe I am the savior of modern art, the only one capable of sublimate, integrate and imperiously and wonderfully rationalize all revolutionary experiences of modern times, in large classical tradition of realism and mysticism, which are the supreme and glorious mission of Spain". Salvador Dalí, Journal d'un génie, mai 1952, Gallimard, 1974, p.38



CHINA INSERT - LART MAGAZINE N°2

LART
MAGAZINE

报纸插页
CHINA INSERT

Dalí Universe
CHINA EXHIBITIONS

横琴 **BEIJING**

横琴 **HENGQIN**





16 AUG – 17 OCT
2024

横琴 BEIJING

约150件超现实主义大师的作品将于中国巡展中展出, 展览标题为《梦境——梦与狂想》。此次展览的文化理念由达利宇宙(Dalí Universe)主席贝贝尼亚米诺·列维(Beniamino Levi)先生与瑞士诺布勒斯北京合作策划。展览开幕式上, 达利宇宙集团副总裁马马可·弗兰基(Marco Franchi)先生出席, 这标志着一次达利之旅的开启, 并将延伸至全国多个城市。

展览将呈现多样的作品, 包括青铜雕塑、玻璃制品、金制艺术品、超现实主义家具以及萨尔瓦多·达利的版画作品集。展览的核心是“达利梦境空间”, 一个沉浸式的环境, 带领观众在视觉与情感层面探索达利的创作思维。

展览通过达利宇宙收藏中的杰作展开叙事, 这批作品由列维先生历经多年悉心汇集。雕塑与艺术品结合多感官效果、舞台布景与投影, 营造出一种恍惚而迷离的氛围, 让观众失去对时间与空间的感知。

About 150 works by the Master of Surrealism will be showcased in China in a unique exhibition tour titled “The Oneiric – Dreams and Delirium.”

The cultural concept of the exhibition has been curated by Mr. Beniamino Levi, President of the Dalí Universe, in collaboration with Swiss Nobleness Beijing.

The tour was inaugurated in the presence of Mr. Marco Franchi, Group Vice President of the Dalí Universe, marking the first step of a Dalinian journey that will extend to several cities across the country.

A wide selection of works will be on display, including bronze sculptures, glass pieces, gold objects, surrealist furniture, and graphic collections by Salvador Dalí. At the heart of the exhibition lies the Dalinian Dream Space, an immersive environment designed to offer visitors a visual and emotional exploration of Dalí’s creative mind.

这一体验呈现出艺术与心理学、潜意识与创造性想象的融合——现实转化为超现实的旅程，而梦境则成为引导观众的向导。

《梦境——梦与狂想》通过潜意识、变形、梦境与精神分析等主题展现达利的艺术。每一件作品都经过精心挑选，以凸显这位加泰罗尼亚大师多样化的创作面貌。本次展览旨在揭示达利鲜为人知的一面，提醒人们他不仅是一个革命者，更是20世纪最具创造力、挑衅性与创新精神的艺术家之一。凭借其非凡的才华与独特的个性，萨尔瓦多·达利至今仍然深深吸引着全球观众。

贝贝尼亚米诺·列维先生对达利作品的全貌有着深刻的理解。他自20世纪60年代起便与达利及其身边圈子相识，并曾多次在巴黎、纽约以及西班牙与艺术家会面。

The journey unfolds through masterpieces from the Dalí Universe Collection, assembled over many years by Mr. Beniamino Levi. Enhanced with multisensory effects, scenography, and projections, the sculptures and artworks immerse visitors in a delirious atmosphere, where the perception of time and space dissolves.

The result is a fusion of art and psychology, the unconscious and creative imagination—where reality transforms into a surreal journey and dreams become the guide along the exhibition path. “The Oneiric – Dreams and Delirium” presents Dalí’s works through the recurring themes of the unconscious, metamorphosis, dreams, and psychoanalysis. Each piece has been carefully selected to highlight different aspects of the Catalan Master’s multifaceted oeuvre.

This exhibition aims to reveal a lesser-known side of Salvador Dalí, reminding audiences that he was a revolutionary—one of the most creative, provocative, and innovative artists of the 20th century. With his extraordinary talent and eccentric character, Dalí continues to captivate audiences worldwide.



PHOTO: CITY AUTHORITY AND DALÍ UNIVERSE VICE PRESIDENT MARCO FRANCHI

BEIJING

THE

达利的形状

1.JUL-7.OCT

FORM

OF
DALÍ

DALÍ
UNIVERSE

SERENSIA
WOODS 臻林

“达利的形状”：一场奥德赛式的超现实主义抵达中国 2025年7月11日，横琴迎来了一场意义非凡的文化盛事：

“达利的形状”展览在备受瞩目的Serensia Woods康养度假园区隆重开幕。这场盛大的展览旨在向传奇的超现实主义大师萨尔瓦多·达利致敬。展览超过170位嘉宾出席了这场独家开幕之夜其中包括全国政协副主席何厚铨，Serensia Woods度假园区所属澳门殷理基集团总裁李安珀和达利宇宙集团副总裁兼上海达利宇宙文化发展有限公司总裁Marco Franchi 出席了独家开幕晚会，来宾们通过雕塑、绘画、时装和装置艺术，沉浸在达利如梦似幻的世界中。

展览由达利宇宙的创建者和主席、也是最后一位成功与大师合作的贝贝尼亚米诺·莱维先生策展，以引人入胜的叙事方式，融合了艺术、时尚、建筑和自然。晚宴以一场以达利美学与想象力为灵感而精心制作的，每一道菜都旨在致敬艺术家的想象力和创造力。

1 JUL – 7 OCT

2025

HENGQIN

横琴

“The Form m of Dalí”: A Surrealist Odyssey Arrives in China

On July 11, 2025, the city of Hengqin hosted a major cultural event: the inauguration of The Form of Dalí, a spectacular exhibition dedicated to the legendary master of Surrealism, Salvador Dalí.

Held at the prestigious Serensia Woods, the exhibition represents the third major Dalí Universe show in Asia, following the successes in Shanghai, Beijing, and Guangzhou.

Over 170 guests, including Ho Hau Wah, Vice Chairman of the National Committee of the Chinese People’s Political Consultative Conference, Amber Li, President of the HN Macao Group and owner of Serensia Woods and Marco Franchi Dalí Universe Vice President and President of Dalí Universe Shanghai Co. Ltd.

attended the exclusive opening evening, experiencing a total immersion in Dalí’s dreamlike universe through sculptures, paintings, fashion, and installations.

HENGQIN



SERENSIA WOODS HENGQIN

“达利的形状”展览于7月13日(星期日)正式向公众开放, 总共展出142件精选作品, 其中包括23件雕塑、95件石版画、6件装置艺术作品、9件珠宝和9件时装, 其中9件时装作品均由国际知名设计师创作向超现实主义大师萨尔瓦多·达利致敬。展览名为“达利的形状”, 展品均来自达利宇宙的珍藏, 总价值超过2亿元人民币。

其中尤为瞩目的两件标志性的城市级雕塑:《时间之舞I》, 一件以达利软时钟为原型的大型雕塑, 首次在中国展出; 以及《背负时间的马》, 上面至今保留着艺术家的指纹。这些作品生动体现了达利对潜意识、记忆以及时间流动性的深切迷恋。

The evening ended with a dinner inspired by Dalí's aesthetics and imagination, where every dish was conceived as a true homage to creativity.

Officially opened to the public on Sunday, July 13, The Form of Dalí presents an outstanding selection of 142 works, including 23 sculptures, 95 prints, six installations, nine jewelry pieces, and nine fashion creations by renowned international designers. Titled “Dalí's Shape”, the exhibition gathers masterpieces from the prestigious Dalí Universe collection, with a total value exceeding RMB 100 million.



Dr. Marco Franchi, Vice President of the Dalí Universe Group - Rod Yang, General Manager of Serensia Woods

HENGQIN



Museum Sculptures - Woman Aflame

展厅内还展出了著名的“卡拉达利面对面沙发”, 其设计由萨尔瓦多·达利的挚友、时装设计师罗莎·夏帕瑞丽 (Rosa Shocking Schiaparelli) 倾情打造, 此外还有博物馆级别的雕塑作品, 例如《蜗牛与天使》、《燃烧的女人》和《太空象》。达利的视觉语言常常受到文学和梦境的启发, 这在其著名画作《记忆的永恒》中达到巅峰。画中融化的时钟象征着“柔软和主观意识的时间”的概念, 这源于爱因斯坦的相对论, 呈现一个超脱逻辑束缚的自由维度。

Among the key highlights are two monumental sculptures: The Dance of Time I, a majestic interpretation of Dalí's iconic melting clock, debuting for the first time in China; and The Horse Saddled with Time, which bears the artist's own fingerprints—symbols of his deep fascination with the subconscious, memory, and the fluidity of time.

Also on display are iconic pieces such as the Vis-à-Vis Gala Dalí Sofa in unmistakable Schiaparelli shocking pink—a tribute to the famous fashion designer and intimate friend of Dalí—and museum-level sculptures like The Snail and the Angel, Woman Aflame, and The Space Elephant. Dalí's visual language, often inspired by literature and dreams, is epitomized in his famous painting The Persistence of Memory, where soft, melting clocks represent the concept of “subjective and malleable time,” reflecting Einstein's theories—a dimension unbound by logic.



Monumental Sculptures - Horse Saddled with Time

HENGQIN



Dr. Marco Franchi and his assistant Xiaodi Yu

此次展览不仅仅是达利杰作作品的展示,更邀请公众沉浸在艺术家的形而上学世界中,引发思索、激发想象力的丰富体验。此次展览历时18个月精心准备,由达利宇宙与臻林康养度假园区 (Serensia Woods) 合作举办。

横琴臻林康养度假园区的创始人李安珀在开幕致辞中表示,此次展览体现了提升横琴国际文化影响力、促进粤港澳大湾区艺术交流以及回应当地居民精神文化需求的愿景。

此外,主办方还希望通过举办如此重量级的展览能够为健康与养生领域带来新的机遇,艺术疗愈正日益成为整体健康理念的重要组成部分。

达利宇宙集团副总裁兼上海达利宇宙文化发展有限公司总裁Marco Franchi博士在致辞中表达了对中国市场的浓厚兴趣,并有意进一步拓展达利宇宙在中国其他城市的艺术影响力。

This exhibition does more than simply present masterpieces—it invites visitors to immerse themselves in Dalí’s metaphysical world, sparking reflection, wonder, and imagination. Organizing such an event required over 18 months of collaboration between the Dalí Universe, the Stratton Foundation, and Serensia Woods. In her opening address, Amber Li, founder of Serensia, highlighted the ambition to reinforce Hengqin’s international cultural presence, promote artistic exchange within the Greater Bay Area (Guangdong-Hong Kong-Macao), and meet the spiritual and cultural needs of the region’s residents. Furthermore, the organizers hope that hosting exhibitions of this scale will offer new development opportunities in the health and wellness sector, with art therapy increasingly recognized as a fundamental element in holistic well-being. In his speech, Dr. Marco Franchi, Vice President of the Dalí Universe Group and President of Shanghai Dalí Universe, expressed strong interest in the Chinese market and the intention to further expand Dalí Universe’s artistic presence in other Chinese cities.



Dr. Marco Franchi, Vice President of the Dalí Universe Group
Amber Li, Chairman of HN Macao Group, owner of Serensia Woods -
Ho Hau Wah, Vice Chairman of the National Committee
of the Chinese People's Political Consultative Conference

LART MAGAZINE CHINA INSERT 报纸插页

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CHINA INSERT - LART MAGAZINE N° 2 - published 2025



CHINA INSERT 报纸插页



Race track driving

Thrills on the track
Car free practice
Motorbike free practice
Clubs and rallies

Safe driving courses

Safe Car Driving Course
Course for companies
and ambulances
Ducati Riding Academy
Riding School by Luca Pedersoli

Agency Services

Corporate events
Give a thrill on the
track
Meetings
and conferences



Salvador Dalí PARANOICAL CRITICAL METHOD AND SYMBOLISM

THE PARANOICAL CRITICAL METHOD

The Paranoid-Critical Method, developed in 1929, was published in 1930 in Paris in the first issue of the journal *Le Surréalisme au Service de la Révolution*.

The Paranoid-Critical Method allows the artist to transport the delirium and paranoia of the subconscious into his works of art, representing a journey into the darkest depths of the human psyche.

Through this medium, the artist's eyes abandon the rational observation of reality to plunge into the remotest recesses of the inner self, where elusive fantasies and visions manifest themselves.

The first phase of the method, called PARANOIC, is characterised by a total immersion in the madness of paranoia, which allows the artist to give form and substance to these obscure contents.

This is followed by the CRITICAL part of the process, in which the artist emerges from the fog of his paranoia to extract rational and conscious elements from the depths of the subconscious: it is in this phase that the objects of inner torment come alive, acquiring new life and meaning through a critical and conscious reworking.

The result is a harmonious fusion of the surreal and the real, a reconciliation between paranoia and reason, in which the profound truth of the work is hidden behind the multiple images that the viewer can read and interpret arbitrarily.

Jacques Lacan, Dalí's French psychoanalyst, was instrumental in the development of the Paranoid-Critical Method.

The Paranoid-Critical Method was also strongly influenced by Freudian psychoanalysis, in particular the exploration of dreams, the unconscious mind and the idea of repressed desires.

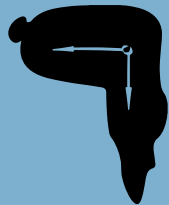
The works of art are thus the result of the fervent imagination of the unconscious, which reworks phobias, fears, desires, repressed sexual instincts and all the hidden conflicts that reside in the subconscious.

LE SURREALISME
AU SERVICE DE LA RÉVOLUTION



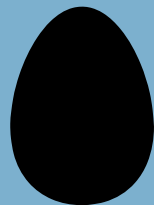
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DALINIAN SYMBOLS



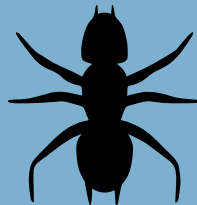
SOFT WATCH

In Dalí's world, time is not rigid; it is fluid. Through the use of this symbol one wants to communicate that the human perception of time changes according to mood and actions. Time is subjective.



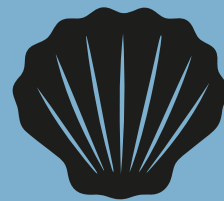
EGG

Dalí links the egg to prenatal images and to the intrauterine universe, thus symbolising hope and love. The egg symbolises life, fertility, creation and birth.



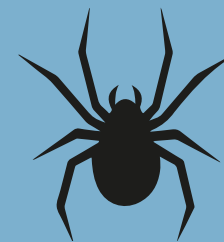
ANT

Ants represent death and decline. They can also symbolise a form of chaos, irrepressible sexual desire, persistence and even a form of mysterious order.



SHELL

Shells are symbols of the unconscious, femininity and motherhood in Dalí's art, also taking on a religious appeal. The shell, in the iconographic tradition Christian iconographic tradition, has a special Marian significance. Their organic form evokes ideas of protection, fertility and mystery.



SPIDER

Spiders are symbols of creativity, intertwined destinies and sometimes fear in Dalí's art. Their presence evokes ideas of texture, connection and mystery.



LABYRINTH

Labyrinths are symbols of the unconscious, the inner quest and search for meaning in Dalí's work. They evoke ideas of confusion, exploration and self-discovery.



MIRROR

Mirrors are used to symbolise reflection - reflection, introspection and self-perception. They also represent the duality between the real world and the world of the imagination.



SNAIL

The snail is one of the universal symbols of time. It symbolises patience and human frailty. The snail's shell by its spiral shape is reminiscent of the golden ratio or divine proportion.



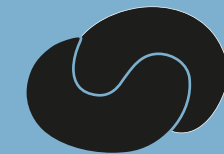
ELEPHANT

Dalí's elephants have long, thin legs that accentuate the contrast between robustness and fragility. Elephants are symbols of power, memory and longevity in Dalí's work. They often evoke notions of inner strength and wisdom.



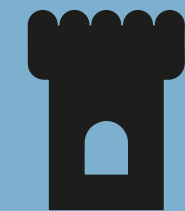
ANGEL

Angels are symbols of spirituality, protection and enlightenment. Their presence evokes ideas of connection with the divine, of guidance and aspiration to transcendence and of bearers of gifts.



YIN AND YANG

Represented as two overlapping cashews, the concepts of 'yin' and 'yang' represent, good and evil, man (below) and woman (above), masculinity and femininity. They are also an expression of the concept of Dalinian 'duality



TOWER

Towers and bell towers are symbols of transcendence, connection with the divine everlastingness. Their presence evokes ideas of spiritual elevation, meditation and contemplation.



SKELETON

Skeletons and bones are symbols of death, vanity and finiteness in Dalí's work. Their presence evokes ideas of transition, fragility and of the passage of time.



KEY

Keys are symbols of mystery, hidden truths and infinite possibilities in Dalí's art. Their presence evokes ideas of access to the unknown, passage to the other world and self-discovery.



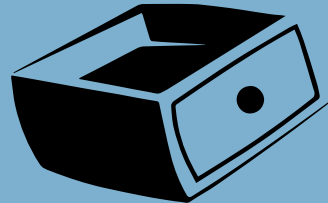
DEFORMED HEAD

Deformed or fragmented heads are symbols used by Dalí to explore the concepts of identity, fragmentation of self and altered perception. They often represent the different facets of the human personality.



SKULL

Skulls are often used to evoke death, temporality and the vanity of life. They can also symbolise the duality between life and death, light and darkness.



DRAWER

Drawers represent the hidden desires and secret sensuality of women in particular. Drawers symbolise secrets, memories and the subconscious mind.



BUTTERFLY

Butterflies represent the journey, the liberated spirit and progress towards a higher awareness. The butterfly also embodies metamorphosis and transformation.



DOOR

Doors are symbols of passage, transition and transformation. Their presence evokes ideas of openness, discovery and new possibilities.



CRUTCH

For Dalí, the crutch symbolizes help for someone who is weak and unable to stand on their own or help for something that is missing or needed.

The Dalinian Menu



Salvador Dalí, a renowned representative of surrealism, balanced aesthetics and pleasure with excess and sin in his life. His gastronomic obsession is reflected in his works and personal life, defining it as "an edible delirium." From childhood, he aspired to be a cook, fascinated by intense smells and flavors, and considered art to be "gastronomic, spermatic, existential."

In 1973, he published the surrealist cookbook "Les Dîners de Gala", an eclectic collection of recipes, illustrations, and reflections on food. He hosted lavish banquets featuring theatrical and eccentric elements, transforming them into sensory experiences. Food also appears in his works, such as Lobster Telephone and sculptures related to the egg, a primordial and intrauterine symbol.

In Dalí's art, food takes on psychological and philosophical meanings, representing desire, consumption, and the passage of time. A famous example is the connection between his soft watches and runny Camembert cheese, which inspired The Persistence of Memory. The fluidity of the forms in the painting symbolizes the relativity of time. Dalí also used food in his performances to amaze and provoke, as seen when he returned to Paris with a car full of cauliflowers, fascinated by their "logarithmic curve."

INSIDE THE MASTERMIND

Dalí Universe and the restaurant Patrizia have joined forces to merge Salvador Dalí's surrealist art with the culinary innovations of the Chef Tommaso Zoboli. Patrizia, Zoboli's restaurant, which recently celebrated its first anniversary, is hosting this extraordinary experience.

While Dalí Universe has brought the exhibition In the Mind of the Master to Modena's Palazzo dei Musei—thanks to the support and sponsorship of the Municipality of Modena—Zoboli, who was named Italy's Best Young Chef Under 30 in 2021, has crafted a special Dalinian Menu inspired by Salvador Dalí.

From escargot, a nod to The Snail and the Angel, to Camembert risotto evoking the "soft clock" of Dance of Time I, and pigeon with mushrooms and truffle inspired by Dalin in Dancer or the Catalan Cream, each dish is thoughtfully paired with artworks that explore the subconscious and its symbolism, offering a journey into Dalí's mind and artistic vision.

The entire experience is presented in a beautifully designed 50-page menu, featuring detailed descriptions of the dishes, artworks, and photographs of Dalí, transforming it into a collector's item; a true Culinary Surrealistic Manifesto.

The inaugural dinner of the Dalinian Menu took place at Patrizia in Modena on October 10, 2024, and was attended by Beniamino Levi, president of Dalí Universe, along with Mr. Marco Franchi, Mr. Nicolas Descharnes, Mr. JJ Biagini, and other esteemed guests.

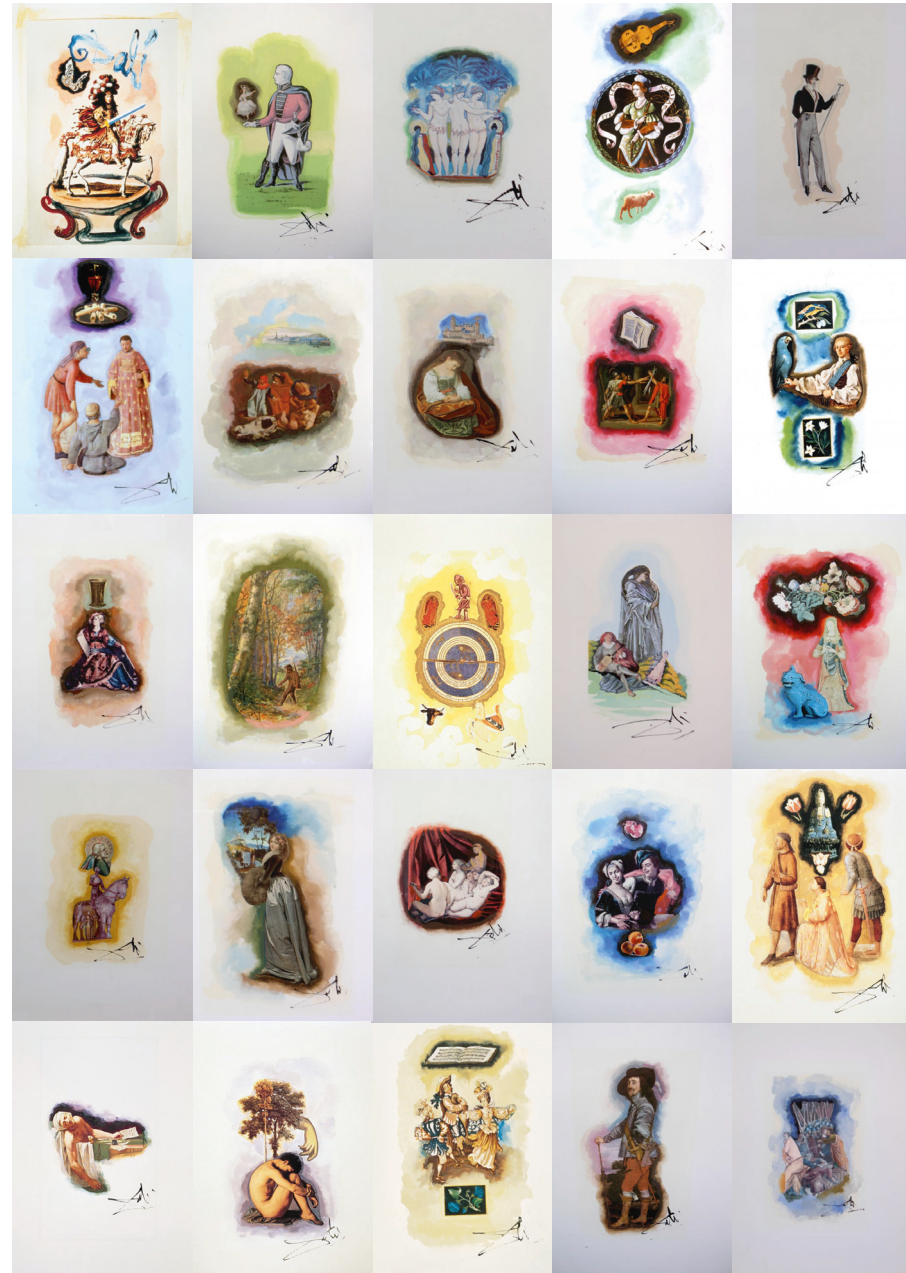
"All of Dalí's works are imbued with profound meaning and intricate thought, born from his relentless pursuit of knowledge and his deep fascination with psychology and Freudian theories—elements that Chef Tommaso Zoboli has brilliantly captured and reinterpreted in his dishes," said Beniamino Levi.



THE TAROT

Salvador Dalí

Surrealism Meets Divination



TAROTS CARD COLLECTION - 1970

In 1970 Dalí created these famous original artworks represent the universal “Tarot”, in collage, watercolour and gouache before they were printed in actual card form.

Dalí worked diligently on each image, creating profound connections between the meaning of the tarot card depicted with works of art from the past depicting famous people, symbolism and divine and mythological figures, his is a pastiche of old-world art, surrealism, Christian iconography and Greek and Roman sculpture.”

It was Gala, Dalí’s wife and lifetime muse, who nurtured his interest in mysticism, and it was for her that this beautiful series was painted. Dalí’s “Tarot” is the first reinterpretation of the major and minor Arcana since 1910, and the only set to have been painted by a great artist.



SALVADOR DALÍ - TAROTS FULL DECK OF CARDS - 1984



007 - "LIVE AND LET DIE" - SOLITAIRE JANE SYMOUR - 1973

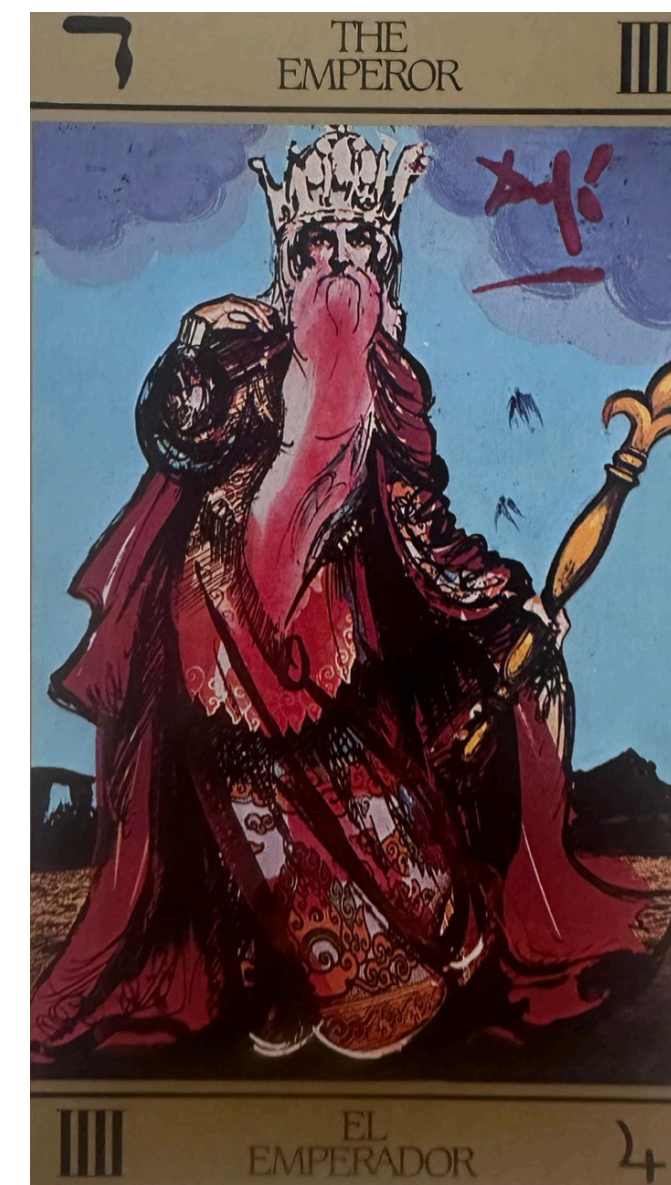
In 1973, producer Albert R. Broccoli commissioned Salvador Dalí to create a set of tarot cards for the upcoming James Bond film *Live and Let Die*. Dalí demanded a huge fee from Broccoli and so his tarot set was not used for the film due to the high costs.

It was then the artist Fergus Hall who designed the pack of cards for the film, used by the Bond girl Solitaire, played by Jane Seymour, for a much lower price.

Dalí continued to work on the set of cards after Broccoli withdrew his offer and in 1984 published a limited edition of the deck starting from the he Rider-Waite Tarot, the popular tarot reading deck first published by Rider in 1909, based on the instructions of academic and mystic A. E. Waite and illustrated by Pamela Colman Smith, both members of the Hermetic Order of the Golden Dawn.

Also known as Waite-Smith, Rider-Waite-Smith or Rider Tarot, the deck was published in numerous editions and inspired a wide range of variants.

Dalí's deck mixes motifs typical of his surrealistic art with traditional Tarot symbolism all elaborated with elements of his bombastic personality.



THE EMPEROR CARD - 1984

In the first Tarot card, 'The Bagatto or Magician', the artist himself presents himself as the Magician, while in another his wife, Gala, takes on the role of the Empress, and in "The Emperor", Dalí even mocks Roger Moore, the then new actor who would play James Bond, by including the face of 'the original 007' Sean Connery in the card. The end result sees both Gala's influence and mystical inclinations and Dalí's surrealist background and strength.



NINE OF PENTACLES
Year: 1970
Paper Size: 49.8 x 32.4 cm
Tecnicue: collage, gouache and watercolor on board

Dali used the image of Jacques-Louis David's 1781 painting "Portrait of Count Stanislaw Potocki" (National Museum in Warsaw) for the Nine of Pentacles.

The artwork portrays the Polish aristocrat Count Potocki, who became very wealthy after his marriage with Aleksandra, daughter of Princess Julia Lubomirska, cousin of the Polish King Stanislaus II Augustus Poniatowski.

Count Potocki, was a good-looking young man who loved to travel and enjoy life. He was also an educated art lover with many interests: an architect, art historian and collector, he amassed at his residence in Wilanov a considerable collection of paintings and antique objects acquired during his many travels. Dali links the image of the Count and his life to the classical meaning that the tarot assigns to the nine of pentacles.

In the Dalí's card a parrot is placed on the Count's arm, a symbol of elegance, art, communication and reflection.

The parrot is intended to replace the hawk, present in the traditional tarot Rider card, symbol of success and wealth achieved through hard work expressed by the eight of pentacles.

The parrot communicates the Count's lively, extrovert, communicative character and his love of art, study and culture.

The kingfisher and the lilies are images derived from the Cabinet de Louis XVI, (Joseph Baumhauer 1770 - Louvre Museum) and symbolise respectively the concept of abundance the first and nobility the second.

Does Dalí see in the Count's features and in the symbolism of the images on the card many aspects of his life and personality?

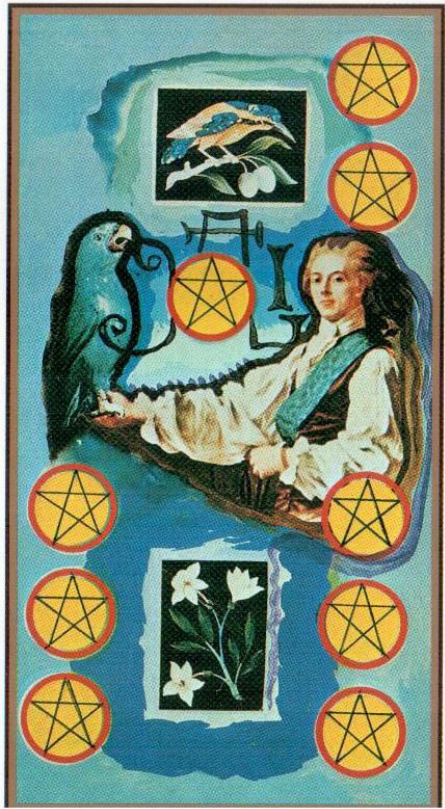
RIDER WIDE TAROT
NINE OF PENTACLES

Cultivate hobbies and interests
Seeking refinement and luxury
Enjoying the finer things in life
Succeeding in one's endeavours
Reaping the rewards of one's efforts
Achieving a comfortable lifestyle
Finding stability and security

In the Rider-Wide Tarot, the nine of pentacles depicts a well-dressed noblewoman standing in a lush vineyard. Nine coins mingle with bunches of grapes.

Gracefully, a falcon rests on the woman's left hand and in the distance a castle and mountains can be seen.

The clothes, the hair, the castle, the falcon and the vineyard are all symbols of the wealth achieved through the hard work of the eight of coins. He no longer needs anything because he possesses all the material goods he could wish for.



SALVADOR DALÍ TAROT
NINE OF PENTACLES



1770
Cabinet di Louis XVI
Joseph Baumhauer
Museo Louvre



1781
Ritratto del conte
Stanislaw Potocki
Jacques-Louis David

DALÍ TAROT

THREE OF CUPS



THREE OF CUPS

Year: 1970

Paper Size: 49.8 x 32.4 cm

Technique: collage, gouache and watercolor on board

For the Three of Cups, Dali used the image of the Plate with the Three Graces, painted by Giorgio Andreoli from Gubbio in 1525, now in the Victoria and Albert Museum in London.

The work depicts the three Graces (The Charites), daughters of Zeus, goddesses of the joy of life who infuse the joy of Nature into the hearts of gods and mortals.

Aglaia: Ornament, beauty

Euphrosyne: Joy or Gladness

Thalia: Fullness or Prosperity and Bearer of flowers

The palm trees and the blue cave are also symbols of joy, happiness and enchantment. The nudity of the figures in the Dalinian card symbolises beauty and nature and encourages truthfulness and at the same time warns against impudence.

The three figures also invite us towards consistency in our actions and towards mutual help.

The amphorae are both container and content and represent in every sense the meeting-conjunction of all reciprocals existing in nature and express, on the level of manifest consciousness, a conscious, inclusive and total dimension, in which the contemplative and sharing aspect of reality prevails.

RIDER WIDE TAROT

THREE OF CUPS

Participating in social events
Getting involved in relationships
Celebrating with loved ones
Sharing one's joys
Collaborating on a common project
Finding companions
Helping each other
Relying on the support of others



SALVADOR DALÍ TAROT
THREE OF CUPS

In the Rider-Wide Tarot in the Three of Cups, one can see a trio of young people dancing as they raise their glasses in a joyful toast. Their arms intertwine, as do their feelings, represented by the cups. The landscape is surrounded by flowers, fruit and a pumpkin, symbolising the celebration of an abundant harvest and the sharing of wealth. The three girls also bring to mind the three Graces, which are mythological figures representing beauty, joy and prosperity. All these attributes fit well with the scene shown in the card. The women could also represent through the colour of their clothes: the mind (white), the body (flesh pink) and the unconscious part (red). If we analyse the card in this light, we can deduce that the three of cups represents the idea of the harmonious union of the various aspects of oneself.



1525
Piatto con le tre Grazie
Giorgio Andreoli da Gubbio
Victoria and Albert Museo
Londra.



FOUR OF PENTACLES

Year: 1970

Paper Size: 49.8 x 32.4 cm

Tecnicque: collage, gouache and watercolor on board

The Four of Pentacles shows a detail from an affresco by Beato Angelico, painted between 1447 and 1448, on the central wall of the Niccolina Chapel in the Apostolic Palace in the Vatican, depicting two scenes with Stories of St. Lawrence.

Dalí inserts figures of St. Lawrence receiving the Church's treasures in the centre, a Roman soldier from behind on the right and a poor man (the blind man) on the left.

St. Lawrence receives the Church's treasures and then gives charity to the poor.

St Lawrence was a Roman deacon at the time of Sixtus II, at a time of intense persecution of Christians by the Emperor Valerian. Here the saint is shown receiving the treasures of the Church from Pope Sixtus.

The image of the Pope and the saint are carefully illuminated, while the Roman soldiers, repeatedly pounding at the door, are anonymous, greedy and threatening figures.

Dalí inserts above the three figures a Chinese sculptural work in enamelled biscuit

depicting the goddess Guanyin. China, Qing dynasty, Kangxi period (662-1722)

The Goddess is depicted seated on a lotus supported by a pedestal, serene with her hands resting on her knees.

In Chinese mythology, Guanyin is the goddess of mercy and is considered the physical embodiment of compassion. She is an all-seeing and all-knowing being who is invoked by the faithful in times of uncertainty, despair and fear.

Dalí inserts a profound symbolism given by the works used to emphasise the meaning of the tarot card, also indicating the right path to take.

Beware of avarice, receiving and possessing goods should not lead us to cling to them and it invites us to generosity.

RIDER WIDE TAROT

FOUR OF PENTACLES

Creating limits and rules
Stability and security achieved
Directing the situation
Insisting on one's own point of view
Clinging to someone/something
Possessing goods
Being greedy

The Four of Pentacles represents stability, security achieved. It can also express immobility resulting from the fear that the good results achieved will be lost.

Beware of avarice, it invites to generosity.

In the image the king is seated jealously holding his denarii, two under his feet, one in his hands and one hovering over his head.

In this way he guarantees himself the preservation of his possessions but does not have the possibility to move.

The city in the background, far away and behind him, signifies his renunciation of social life.



SALVADOR DALÍ TAROT
FOUR OF PENTACLES



662-1722
Periodo Kangxi dinastia
Qing - Dea Guanyin



1447-1448
Cappella Niccolina Palazzo
Apostolico - Città del Vaticano
Beato Angelico

DALÍ TAROT

FIVE OF SWORDS

Dalí dedicates the Five of Swords to Charles I King of England, using Antoon Van Dyck's painting dedicated to the king on the prowl.

Charles I of England during his reign made unorthodox attempts to achieve results for his own interests by means against morality and by power plays that fueled discord and wars. The exploits of Charles I of England perfectly represent the meaning of the Five of Swords in tarot symbolism.

Charles I Stuart who was king of England, Scotland and Ireland, became the heir to the throne in 1612 upon the death of his brother Henry, and in 1625 ascended the throne. As soon as he was elected, Charles immediately faced the hostility of Parliament, which denied him financing to strengthen the military fleet and wage war in Europe.

In order to succeed in obtaining the necessary funds, the ruler dissolved Parliament several times and had the MPs who opposed him arrested, and he became complicit in several power games. He was the promoter of several questionable choices made for purely personal and power purposes that led him to dissolve parliament several times.

Charles I of England was the cause of civil war in England and many internal rebellions, even to the point of being the architect of secret agreements with the Scottish royals that led to the attempted invasion of England. Charles was executed for treason on January 30, 1649.

RIDER WIDE TAROT

FIVE OF SWORDS

Creating limits and rules
Thinking only of one's own interests
Obtaining a victory by unorthodox means
Losing sight of one's morality
Letting the end justify the means
Participating in power games
Being in a hostile environment
Choosing to fight

Fostering discord
In the Five of Swords card we find a man in the foreground, picking up swords from the ground. He contemptuously observes two other men walking away grimly. The two swords on the ground suggest that a battle has been fought.

The main figure symbolises arrogance and egocentricity. The Five of Swords identifies a battle in which you are either the winner or the loser but after this fight you feel angry, sad and disappointed.

In any case, the relationship has deteriorated. This battle has cost you the trust or respect of others and isolated you from them.

If you are in a conflict, it may be an invitation to apologise. Do not seek excuses for your behaviour. Rather find a compromise or simply ask for forgiveness. Even more than the five of clubs, the Five of Swords asks you to choose your battles, and to think carefully about the consequences.



SALVADOR DALÍ TAROT
FIVE OF SWORDS



1635-1638
Carlo I: Il Re a Caccia
Antoon Van Dyck
Museo del Louvre

FIVE OF SWORDS

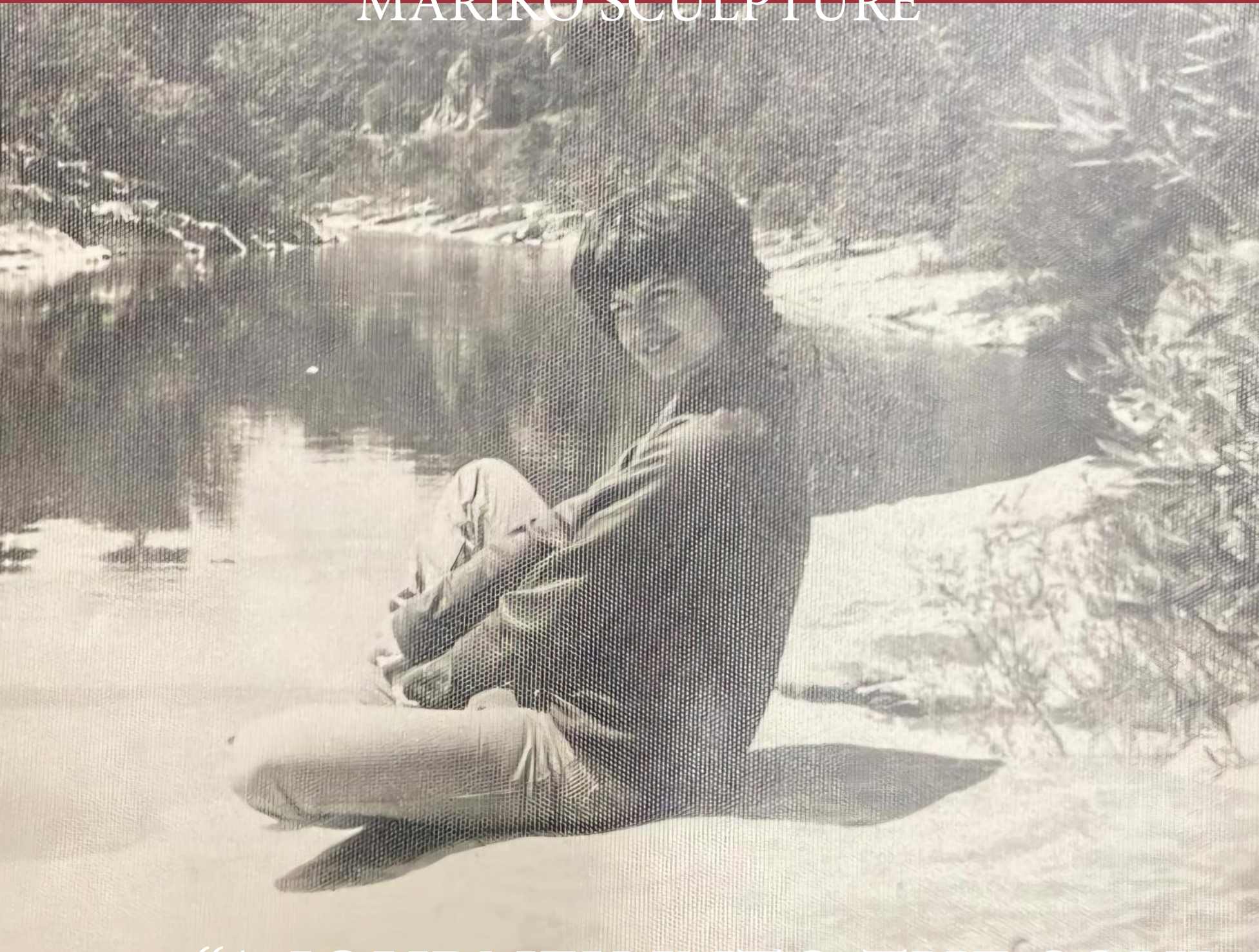
Year: 1970

Paper Size: 49.8 x 32.4 cm

Technique: collage, gouache and watercolor on board

FLORENCE COMBESCURE

MARIKO SCULPTURE



“A JOURNEY INTO THE SOUL OF
THE ARTIST”



Salvador Dalí, “that true friend, who unfortunately I never met”.

Florence Combescure was born in Avignon on 11 July 1958, moved to Africa at a very young age, grew up in Madagascar, where she remained fascinated by the work of local artisans since adolescence. During those years he explored the different sculpture techniques by traveling between Kenya, Mauritius and Île de la Réunion, up to Corsica and the Ivory Coast.

The period spent in Kenya, for Florence, is the moment in which, at just 12 years old, he approached sculpture thanks to his acquaintance with the Masai tribe.

At the age of 14, Florence had already decided to become an artist, but since she was too young to attend art school, she took private lessons from the director of the School of Fine Arts in Abidjan, Ivory Coast where she she had moved with her family.

Her art has always been influenced by Salvador Dalí, who Florence loves to call “that true friend, who unfortunately she never met”.

Mariko’s artistic inspiration, in her own words, comes when she goes to Figures in Spain, the birthplace of Salvador Dalí, where in silence and contemplation he finds new sources of creative inspiration.

“It’s like an appointment that renews itself... every time I feel the need.”

In the early 1980s, Mariko left Africa to continue her artistic education in France, where she studied clay art and sculpture at the Beaux-Arts de Montpellier.

The choice to represent THE REVOLT OF THE Catholic SAMURAI OF SHIMABARA riding imposing rhinoceroses, an animal for which Salvador Dalí had a morbid obsession, is certainly not accidental.

Today in her laboratory in the small Corsican village of Santa Lucia di Tal-la, Mariko, always accompanied in her deepest and most interior self by her “friend Salvador”, creates her surrealist-inspired art.

SEVEN SAMURAI



The Belfry Tower of Bruges

The exhibition is located in the enchanting medieval tower, The Belfry of Bruges. This monument is one of the most iconic of the city, 83 meters high, it offers its visitors an incredible view of the urban center.

The majestic tower is located in the central square of Bruges called Market Square.

The historic building, now a UNESCO World Heritage Site, was built in 1240, and due to several fires it was destroyed and then rebuilt, over the centuries it was used as an administrative place, which housed the municipal archives and kept a treasure. The peculiar height of this building also allowed the inhabitants of the city to observe the presence of fires or any dangers such as enemy attacks.

In the sixteenth century the tower was already equipped with manually operated bells and their sound marked the activities of city life, since 1523 a carillon was inserted, and thanks to that, some bells were allowed to ring in an automatic way at some religious and profane events.

This majestic Adornes hall has regained its ancient force thanks to the restyling carried out by The Dalí Universe company, which contributed to increasing the value of this building exposing one of the largest private collections of the Catalan artist's works.

The exhibition offers unpublished three-dimensional pieces of art, design works and wonderful glasses.

DALÍ UNIVERSE EDUCATION



PRESIDENT LART UNIVERSE GROUP MR. BENIAMINO LEVI
AND CULTURAL COUNCILOR CITY OF MODENA ANDREA BORTOLOMASI



ELEONORA FIETTA
DALÍ UNIVERSE EDUCATION

The educational project of the Dalí Universe explores the vast artistic production of Salvador Dalí, integrating his works into an educational program that spans various disciplines. Adapted for different educational levels, from elementary school to university, the project touches on fields such as religion, literature, mathematics, physics, psychology, cinema, history, design and abusly art.

Dalí's genius is exemplified through his reinterpretation of the "Divine Comedy", iconic designs like the "Mae West Lips Sofa" and the "Bracelli" lamp, and his collaboration with Elsa Schiaparelli in fashion. Additionally, his interest in physics, as seen in his "soft watches" works, and mathematics, through the study of the golden ratio and the Fibonacci sequence, highlights his multidisciplinary contributions.

Art

Exploring Salvador Dalí's unique artistic techniques, including surrealism, symbolism, dreams, and illusion.

Understanding how Dalí revolutionized modern art through painting, sculpture, and multimedia.

History & Culture

Analyzing Dalí's influence on 20th-century art and the historical context of his works.

Exploring Dalí's connections to past artworks, particularly in his tarot collection, such as the Five of Swords card, where Charles I of England is depicted or

Mathematics

Studying Dalí's fascination with geometry, the golden ratio, and the Fibonacci sequence.

Physics

Examining Einstein's concept of time and Newton's theory in relation to Dalí's work.

Medicine and Science

Studying animals in Dalinian symbolism (e.g., ants, elephants, giraffes, or rhinoceroses) and nature through his Fruit Collection, or explaining his Book "Medicine and Science" (1970) where consisting of 8 drypoint etchings with color depicting characters such as Louis Pasteur, Pierre Curie, Madame Curie, Enrico Fermi, Alexander Fleming.

Psychology & Dreams

Discussing the role of the subconscious and dreams in Dalí's art, exploring Sigmund Freud's studies.

Philosophy & Symbolism

Analyzing Dalí's recurring use of symbols and their meanings.

Understanding his philosophical outlook on reality and perception.

Literature & Poetry

Exploring the works illustrated by Dalí, such as The Divine Comedy, Ovid's Ars Amatoria, Gargantua and Pantagruel or "Much ado about Shakespeare".

Studying Dalí's collaborations with poets, playwrights, and novelists.

Fashion & Design

Examining Dalí's impact on fashion, including his collaboration with Elsa Schiaparelli.

Analyzing his contributions to jewelry design and advertising, such as the creation of the Chupa Chups logo. Studying his influence on interior design, including the Mae West Lips Sofa, the Leda Chair or the Vis a Vis Gala Dalí sofa.

The Beauty and The Bold

SARDINIA - PORTO CERVO - ITALY
SUMMER 2025



The Beauty and the Bold: Latitude 41's Boldest Summer Yet

A bold, elegant, and unforgettable summer has come to life in Porto Servio, Sardinia, thanks to Latitude 41, the boutique in Piazzetta del Principe launching its most iconic season yet: The Beauty and the Bold. A title that's a statement in itself—where beauty meets bravery in a series of exclusive events celebrating art, design, yachting, and taste.

Every week, the boutique becomes a vibrant creative salon, hosting vernissages, cocktails, special guests, and unique presentations. Supporting this one-of-a-kind season are exceptional partners such as **Dalí Universe** and **Lart Universe**, bringing the visionary power of surrealism and a limitless cultural outlook.

Joining them are lifestyle and luxury icons like Freccianera Franciacorta, Centouno Navi, Yachts Collections, CGPH Banque d'Affaires and the Cantine Nuraghi Antigori, each lending their signature excellence to the events. Among the most anticipated highlights are the works of artist Angelo Accardi, whose contemporary sensitivity meets visionary flair.

Latitude 41 offers more than fashion—it's a way of life: free, refined, and one-of-a-kind. The Beauty and the Bold is your invitation to be inspired and to experience art and style with daring elegance.





VISIONARI

VISIONARIES

ART EXHIBITION

MATERA

VIA SAN GIOVANNI VECCHIO, 7

lartuniverse.com matera@lartuniverse.com @lartuniverse_official

LART
UNIVERSE

FONDAZIONE
SASSI

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www.ciaotickets.com

"Visionaries" Illuminate Matera

A new exhibition has just opened in the heart of Matera, at Via San Giovanni Vecchio 7, bringing together three extraordinary names: Picasso, Chagall, and Dalí. Titled "Visionaries", the show celebrates the genius behind the creation, the moment when imagination takes form.

From Picasso, we see a rare and powerful selection of preparatory sketches for his iconic Guernica—raw, urgent studies that expose the anatomy of tragedy before it explodes on canvas.

Chagall offers light and spirit through luminous maquettes of stained-glass windows created for the Hadassah Medical Center synagogue in Jerusalem. These works, crafted in leaded glass, represent the Twelve Tribes of Israel in a glowing dance of color and faith.

Dalí returns to Matera, after the acclaimed 2018 exhibition, with a selection of surreal masterpieces including the bronze sculpture Space Venus, the dreamlike Man with Butterfly, graphic lithographs, and original etching plates from.

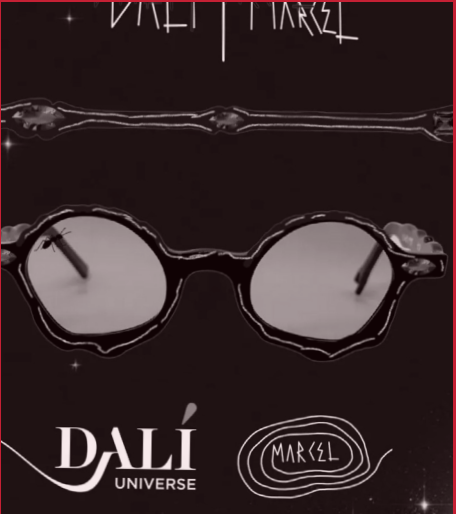
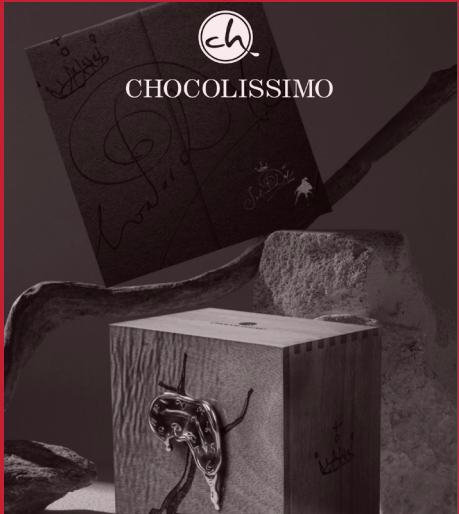
Curated by Lart Universe, in collaboration with Fondazione Sassi the exhibition winds through Matera's stone interiors in a multisensory journey that has already drawn thousands of visitors. Open daily, "Visionaries" confirms Matera's role as a cradle of culture, where past and future meet in the language of visionary art.



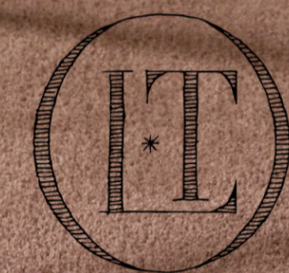
CABINET ANTHROPOMORPHIQUE - Salvador Dalí

AUTHOR'S

Explore the stories behind Dalí Universe exhibits.
Discover art, history, and inspiration at our bookshop!



MERCHANDISE



OLYMPIA LE-TAN

OLYMPIA LE-TAN

Olympia Le-Tan® (OLT) is a Parisian fashion house that redefines the codes of luxury by combining art, culture, and exceptional craftsmanship.

Founded in 2009 by Gregory Bernard and Olympia Le-Tan, the brand is globally renowned for its iconic creations, including its hand-embroidered minaudières, true wearable works of art, adored by celebrities such as Reese Witherspoon and Natalie Portman.

Drawing inspiration from a wide range of references—literature, cinema, art, music, and contemporary cultural icons—OLT offers pieces crafted in limited, numbered editions, reflecting unparalleled artisanal expertise.

At the intersection of art and fashion, OLT empowers its clients to express their identity with creativity and irreverence. Known for its prestigious collaborations with artists, cultural institutions, and iconic brands, Olympia Le-Tan® stands apart as a truly unique name in the world of luxury.

In 2018, Olympia Le-Tan stepped down as artistic director. Her legacy continues to thrive, with the brand exploring new inspirations while honoring the core values of the brand.

Based on an artwork by Salvador Dalí

Book clutch with the iconic design from
Olympia Le-Tan®
Hand embroidered silk thread and felt
appliqué
Stainless steel frame
Unique printed lining for each piece (could
be different from the picture)
Limited edition numbered

The Dalí Collection celebrates the surreal and the extraordinary, bringing Salvador Dalí's imaginative universe to life through bold and intricate designs. Each piece captures the essence of his dreamlike artistry, blending surrealist motifs with meticulous craftsmanship.

CHOCOLISSIMO

“Surrealism is destructive, but it only destroys what it considers the chains that limit our perception of the world.”

Salvador Dalí.

Profile of Time, a surrealist sculpture created by Salvador Dalí, is one of the most iconic interpretations of his own painting, The Persistence of Memory. This extraordinary work of art embodies Dalí's fascination with the passage of time. Surreal and deeply symbolic, this visualization of time has become recognizable around the world.

At Chocolissimo, we believe that true elegance goes beyond the taste of chocolate. From the finest chocolate to careful packaging, we celebrate the art of chocolate as a form of expression that elevates the senses. That is why we always appreciate art and visionary artists such as Salvador Dalí and his works, which we highly esteem.

To mark the 120th anniversary of Salvador Dalí's birth, Chocolissimo presents an interpretation of the famous Profile of Time sculpture. This piece was created with the kind permission of Dalí Universe and was inspired by an original work by the artist.

We invite you to embark on a unique journey into the world of art and chocolate...





Dalí Drip Scholar Smeraldo

MARCEL

In an unprecedented collaboration, EYEWEAR MARCEL proudly partners with the esteemed DALÍ UNIVERSE to present a limited edition collection of “Wearable Sculptures.” Inspired by the iconic bronze sculptures of Salvador Dalí, this unique collection marries art and eyewear in a celebration of creativity and craftsmanship.

Launching on the birthday of Salvador Dalí, this exclusive pre-order event unveils four distinct SKUs, each limited to just 111 pieces. These extraordinary pieces are meticulously crafted from premium acetate and adorned with precious metals such as gold and platinum. Each design is further embellished with exquisite precious stones, making every pair a true masterpiece.

Handcrafted in Modena, Italy, these wearable artworks come with bespoke, distinctive packaging, and bear the official stamps of the Dali Universe and the Marcel Katz Estates, ensuring their authenticity and exclusivity.

This collaboration is more than just eyewear; it is a fusion of visionary art and luxury fashion, designed for the discerning collector.

LITOLITE

Salvador Dalí is the artist who most iconically depicted TIME as in his soft clocks in the painting “The Persistence of Memory” or in his sculptures “The Dance of Time I, II and III”. Time for Dalí was fluid, deformable, unreal, and this vision was reflected in his art and surrealist aesthetics. As with Salvador Dalí, time is subjective for “cigars.” The aging time

of a cigar can affect its flavor and the quality of the smoke. Mature cigars have more complex and mellow flavors, and require an aging period of years, stored in high quality humidors such as Litolite products. The smoking of a cigar is subjective and is related to the perception of time as a moment of relaxation and enjoyment, with a slow and meditative relationship.



LITOLITE



CAPOVILLA

CAPOVILLA

Salvador Dalí is the artist who most iconically represented TIME as in his soft clocks in the painting “The Persistence of Memory”

or in his sculptures

“The Dance of Time I, II and III.”

Time for Dalí was fluid, deformable, unreal, and this vision was reflected in his art and surrealist aesthetic.

Time plays a fundamental role in the production of Capovilla distillates, an Italian brand specializing in artisanal spirits, grappa, brandy and rum.

Just as for Salvador Dalí, for Capovilla time is an essential variable.

“Time” refers both to the distillation process and to the maturation and aging of the spirits to achieve the right concentration of aromas and flavors

It's a journey that has lasted more than 30 years.

By travelling and talking to people, you discover a lot of things. Curiosity and interest create new pathways and make you go a little further every day. But everything started from a simple equation: the better the fruit, the better the final product. Starting from exceptional raw materials, the only risk is that of ruining it.

I haven't invented anything, all things considered..

ACETAIA LEONARDI

Salvador Dalí is the artist who most iconically represented
TIME as in his soft clocks in the painting
“The Persistence of Memory”
or in his sculptures
“The Dance of Time I, II and III.”

Time for Dalí was fluid, deformable, unreal, and this vision was
reflected in his art and surrealist aesthetic.

Leonardi Balsamic Vinegar of Modena is the result of long
aging, transformed by TIME into something more precious and
complex.

Just as Dalí showed time as a mutable entity, balsamic vinegar
is an example of how time can embellish matter, giving it new
dimensions of flavor and depth.

PATIENCE, DEDICATION AND
RESPECT OF THE TRADITIONS

form the basis for a sublime

Balsamic Vinegar like ours

Leonardi Balsamic Vinegar was born on Modena hills where
the typical grape varieties of Lambrusco and Trebbiano are
grown to obtain the so-called grape Must basic ingredient of
our Balsamic Vinegar of Modena.

From the pick-up of grapes up to the bottling the Leonardi
family follows all the production phases of this ancient condi-
ment brown and velvety very versatile magic balance of sweet
and sour flavours.



I YOU

Chi soffre di **tumore** ha bisogno di **amore**,
ANT glielo porta a casa.



DONA IL TUO
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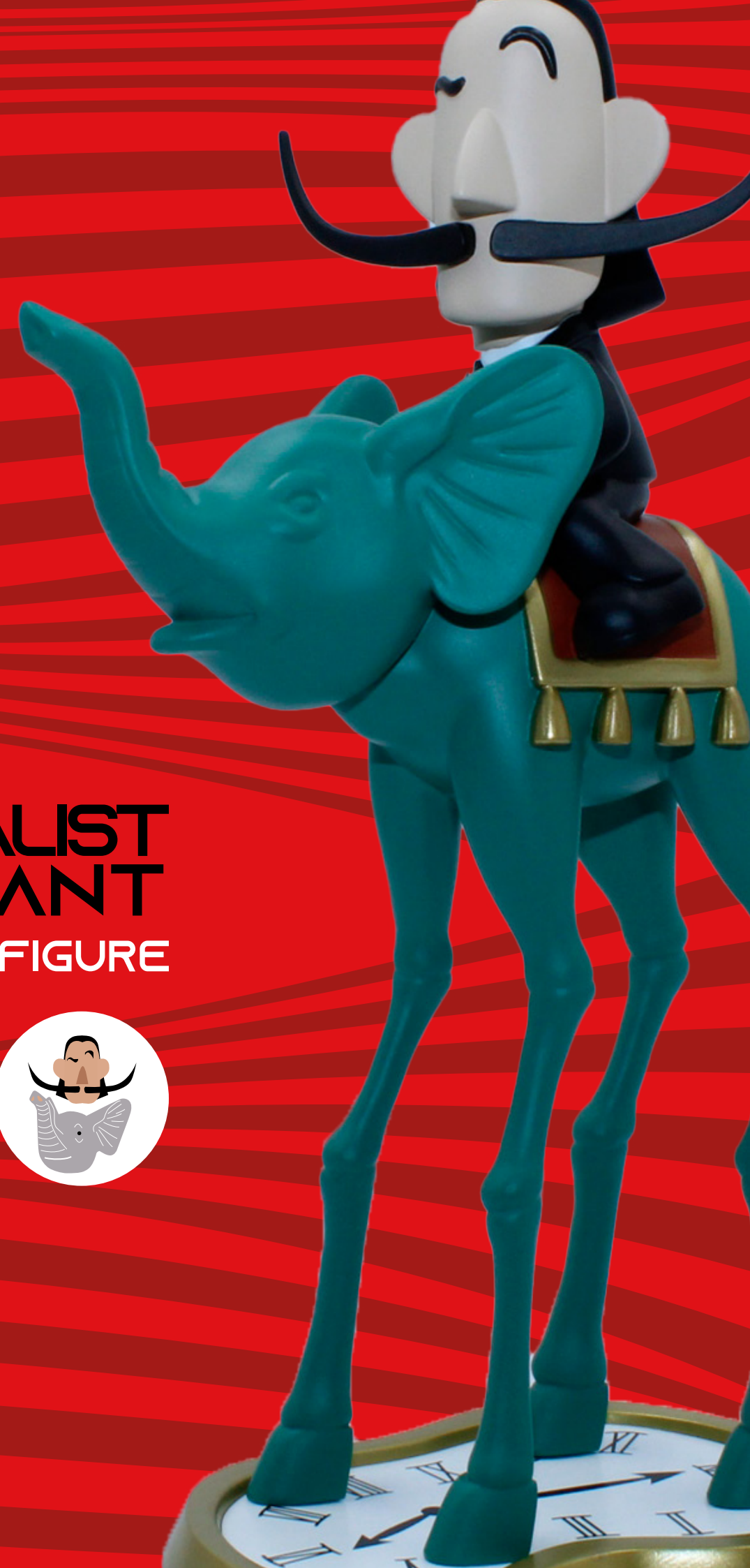
FONDAZIONE
ANT
FRANCO PANNUTI

01

**SURREALIST
ELEPHANT**
VINYL FIGURE



DALÍ
UNIVERSE





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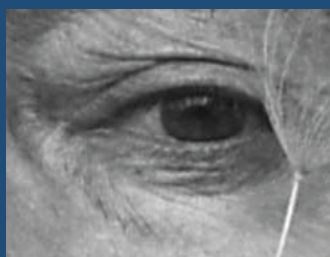
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N° 2 - published 2025





psyche

 **LART**
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