

# SALVADOR DALÍ

Divina Commedia

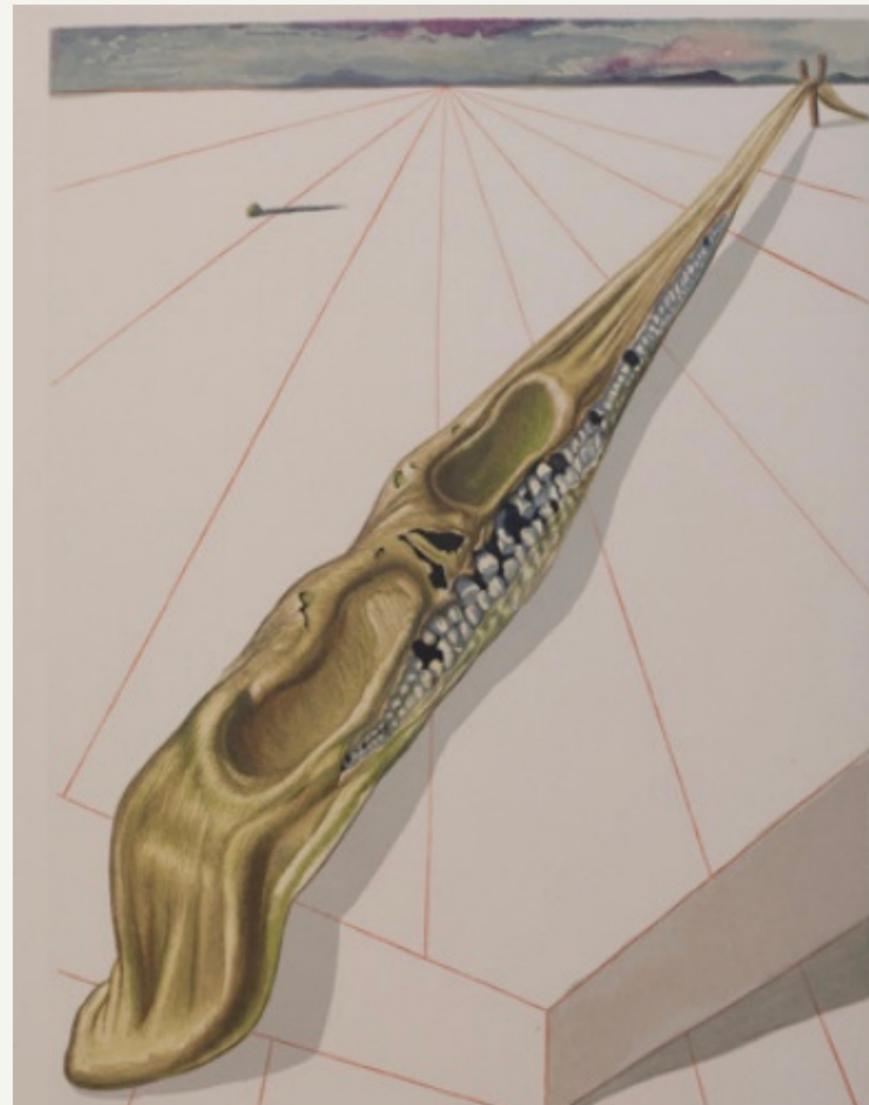




Salvador Dalí was much more than one of the key figures of Surrealism.



Painter, engraver, sculptor, but also writer and set designer, Dalí is recognized as one of the great geniuses of twentieth-century art.



From his earliest works—his first in 1910, when he was only six years old—to his last, in 1983, the Spanish artist created a personal universe in which **dreamlike, eccentric, and symbolic themes** intertwine effortlessly. A virtuoso with extraordinary technical skill, Dalí was also a master of printmaking: he mastered drypoint, etching, woodcut, and lithography with equal excellence, illustrating texts from diverse eras and traditions.

SALVADOR DALÍ

DIVINA COMMEDIA

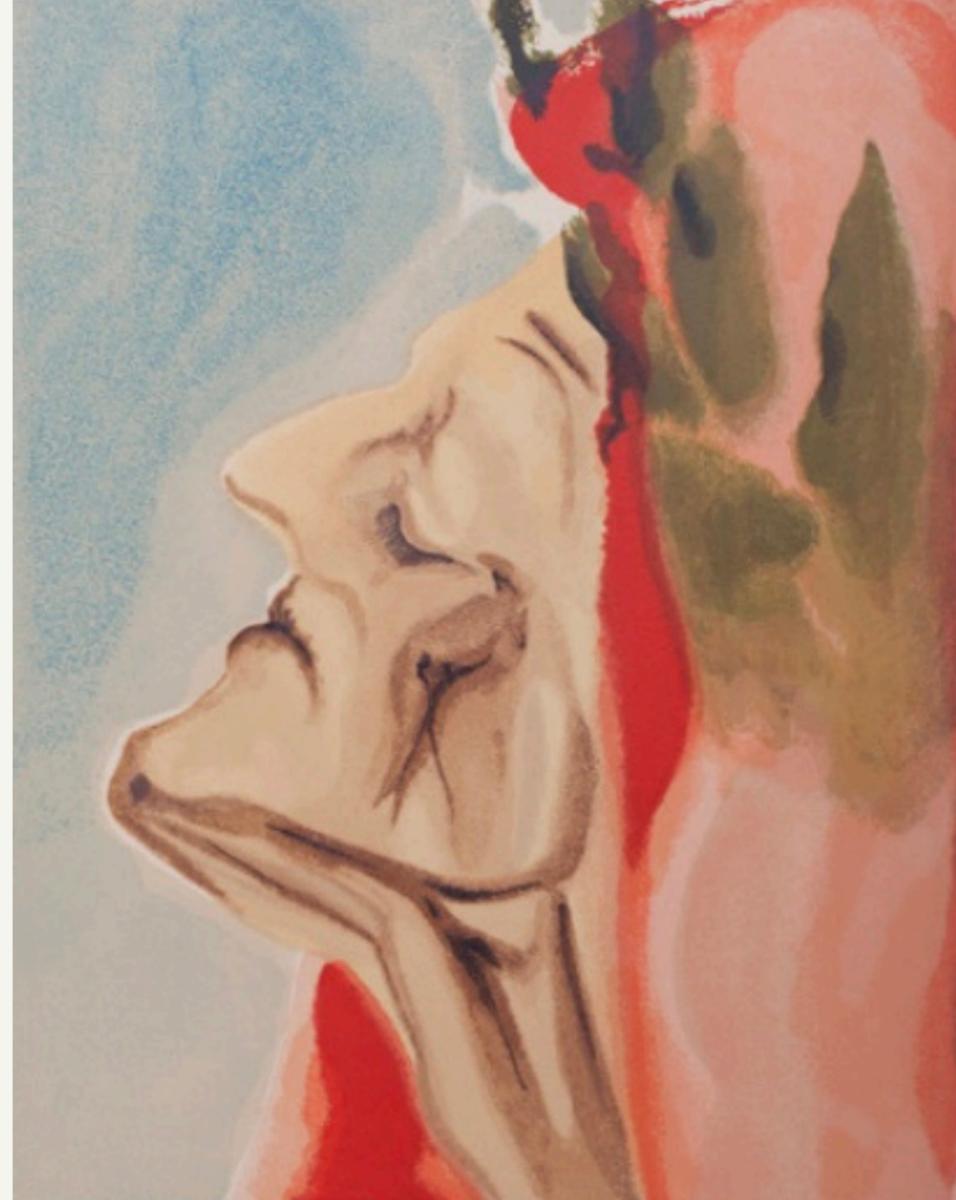


SALVADOR DALÍ  
*Divina Commedia*  
1960  
woodcut

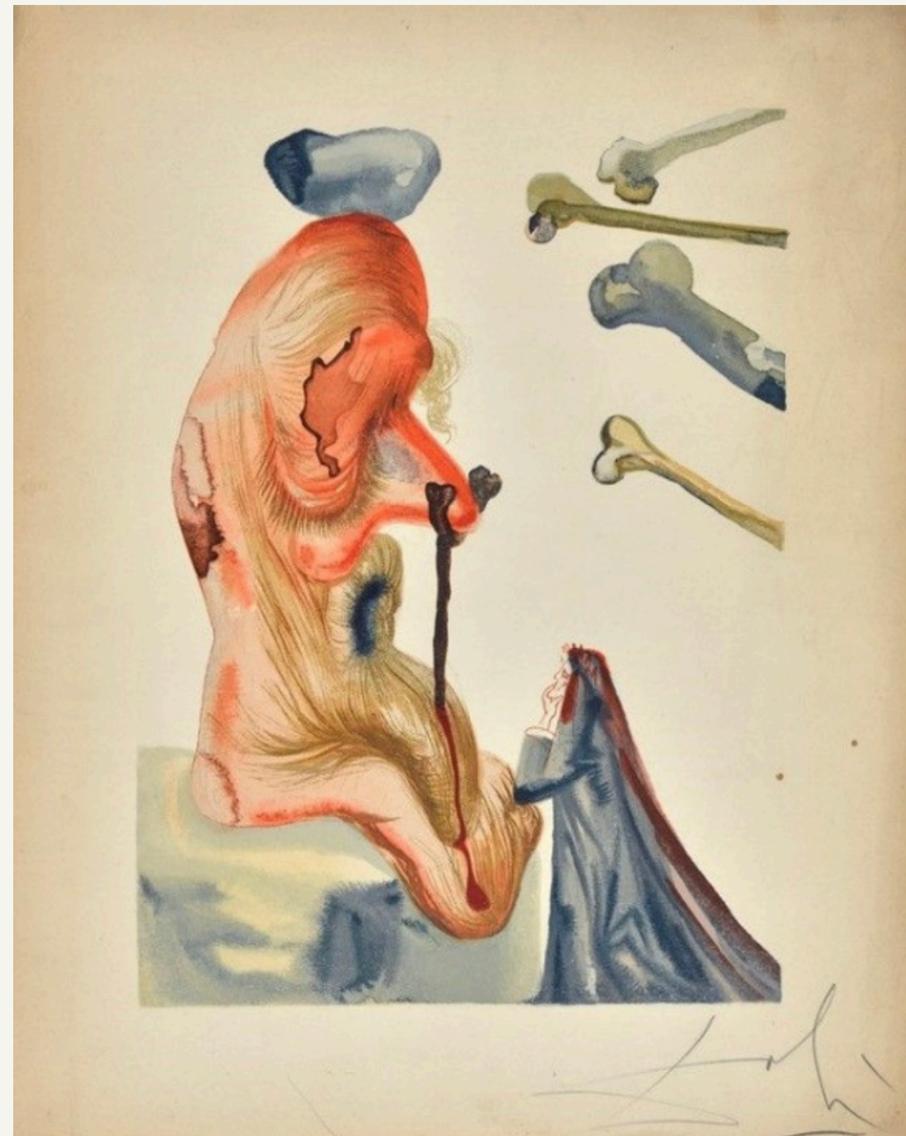
“Drawing is sincerity  
in art.  
There's no room for  
cheating.”

Salvador Dalí





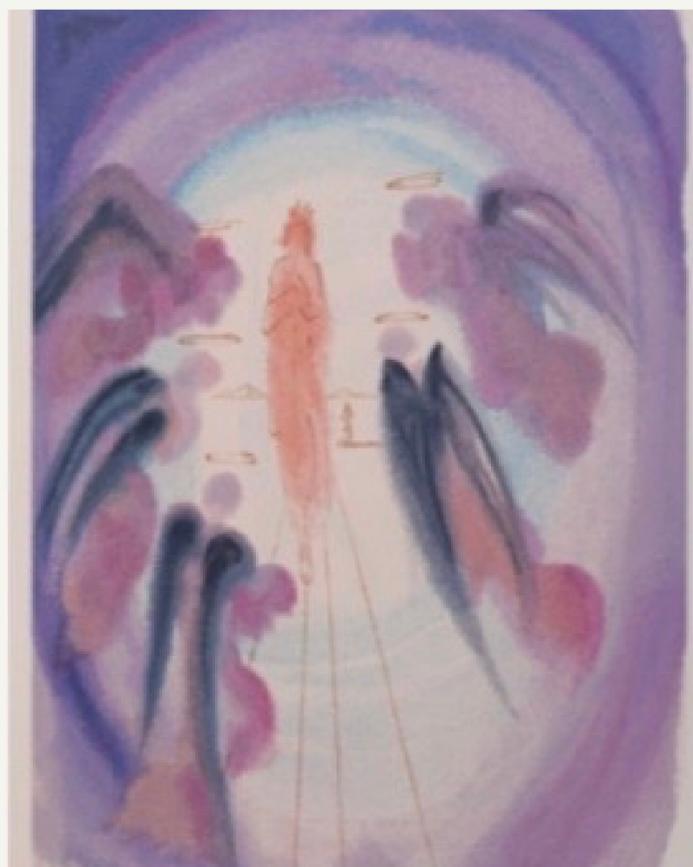
**THE EXHIBITION**



It was 1949 when the Italian Government, in view of the celebrations for the 700th anniversary of Dante's birth, which were to take place in 1965, commissioned Dalí a colossal work that included **the illustration of the Divine Comedy**, a project that, due to alternating events and reasons beyond the artist's control, underwent continuous variations, never reaching completion in the form envisioned.

**PROJECT AVAILABLE FROM  
MARCH 2026**

SALVADOR DALÍ



SALVADOR DALÍ  
*Divina Commedia*  
1960  
woodcut



Dalí's watercolors led to the creation of **one hundred woodcut panels**, the fruit of a further five years of work involving some of the finest master engravers of the time and the use of 3,500 woodblocks onto which the thirty-five colors of each panel were progressively imprinted.

An extraordinary and astonishing work that both recounts the Divine Comedy and **represents the synthesis of Salvador Dalí's personal and artistic journey.**

# ONE HUNDRED TABLES



An unexpected *Inferno* is presented to the observer through works where **light and color** boldly take the place of the shadows and the conventional dark and gloomy hues of the underworld, and where figures that are unusually alternative to the usual ones stand out, such as Minos, Achilles, and Polyxena, unusually chosen instead of Paolo and Francesca to represent the fifth canto, to which Dalí dedicates three panels.

# INFERNO



«When they ask me why I embellished hell with light colors, I reply that Romanticism perpetrated the ignominy of making people believe that hell was as black as Gustave Doré's coal mines where nothing can be seen.

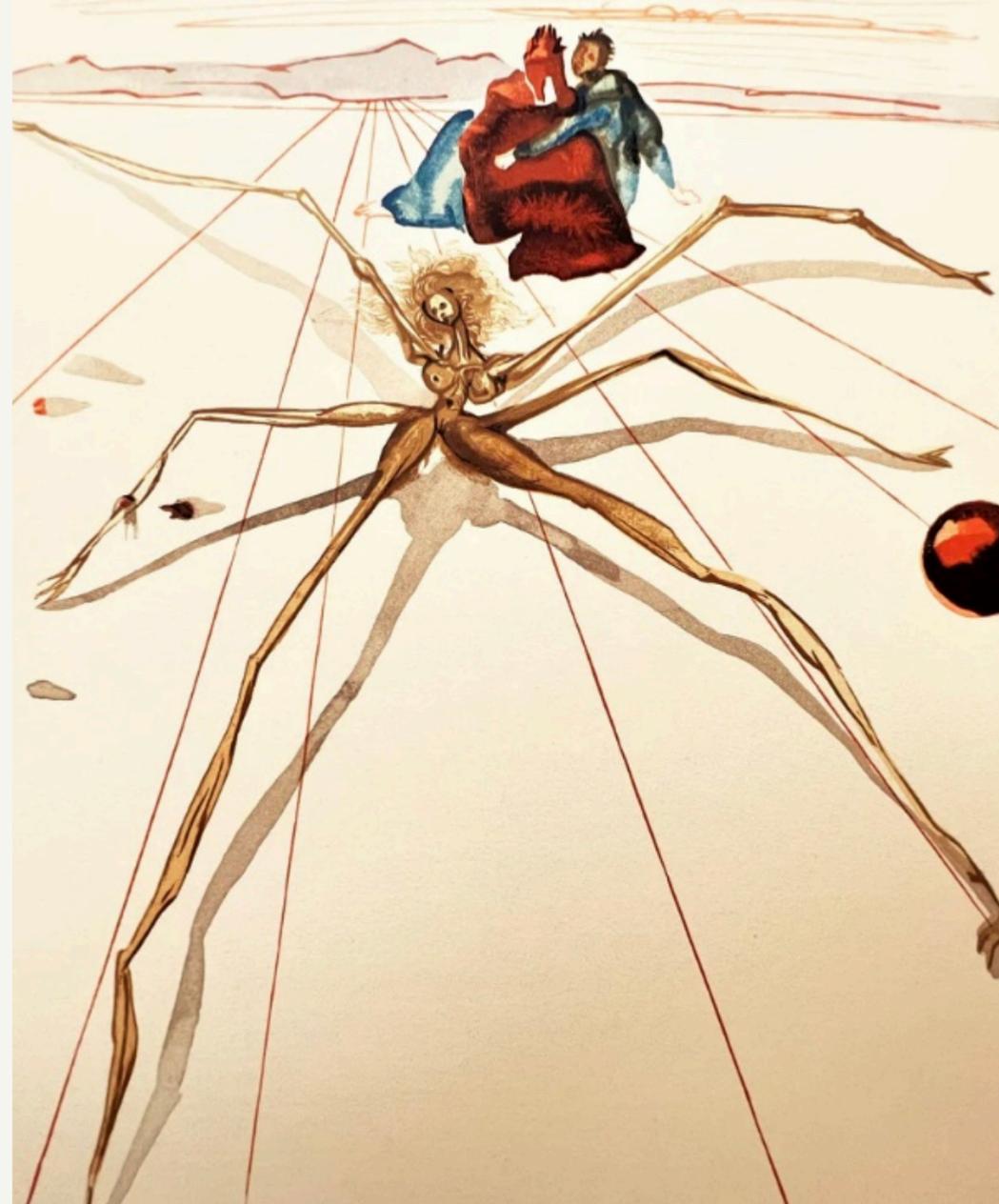
All this is false. Dante's hell is illuminated by the sun and honey of the Mediterranean, and that's why the terrors in my illustrations are analytical and super-gelatinous, with their angelic viscosity coefficient.»

Salvador Dalí

SALVADOR DALÍ

**Fantastic characters** and **metaphysical landscapes** characterize each of the *Purgatorio* panels, giving a face and an image to the protagonists and the stories told by the canticle.

# PURGATORIO



It is the “middle world”, understood as a bridge between **the dreamlike and surreal atmospheres of *Inferno*** and the **celestial iconographies of *Paradiso***.

DIVINA COMMEDIA





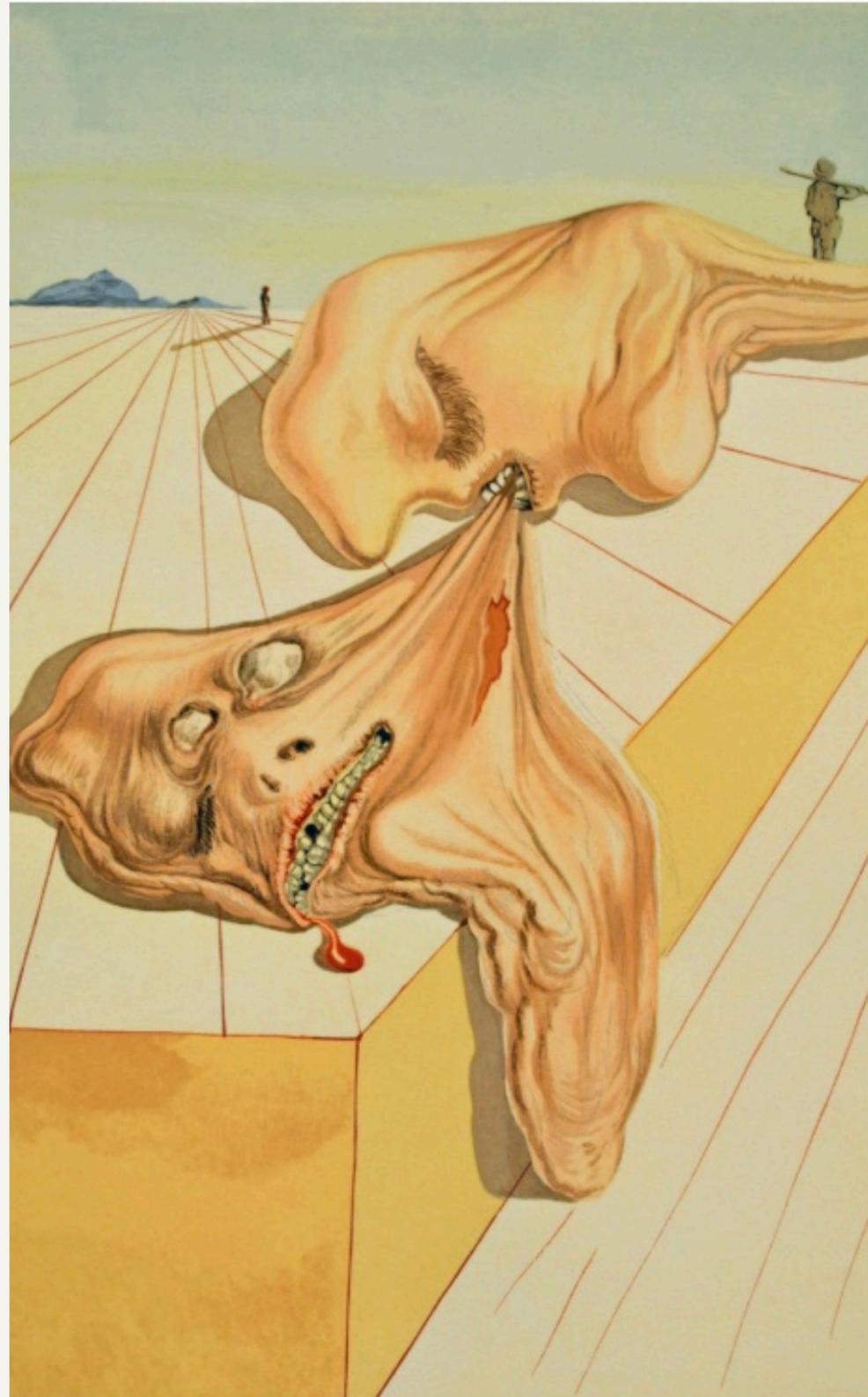
# PARADISO

Finally, the final kingdom, placed by Dalí "neither above nor below, neither to the right nor to the left, but exactly in the center of the chest of the man who has faith." Here, once again, the **metaphysical** and **psychological conception** of the Comedy emerges:

the great **evocative power of the images**, some of which become increasingly larger, soft and reassuring, others instead **evanescent, light, ethereal, immersed in the glow of light.**

Dalí's works create a series of images that engage with surprising naturalness in dialogue with the otherworldly worlds imagined by Dante. The artist does not simply illustrate the *Divina Commedia*, but **reinvents its imagery**, offering a **new, unexpected universe capable of amplifying the poem's visionary power**.

The result is a **radically innovative** visual work, far removed from any previous figurative interpretation of the *Divina Commedia*.



**The melting of time and space, the paranoid critical method** and the **bold metaphysical** spaces give life to a continuous suggestion and **psychic tension**, where the eye runs and gets lost in the beauty and brilliance of the color and the evanescence of the images.

# THANK YOU



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