

MANIFATTURA TABACCHI

Tatiana Mantovani

Tatiana's artistic research has always been varied and has so far included painting, sculpture, photography and video. Modern and specular expressive means for a generation-Z personality, find themselves in a multi-faceted and dynamic reality. She has always cultivated and develop a profound analysis of the human element and social collectives: bringing back behavioural effects and dynamics that are consequently assumed within a contemporary context. It is a journey that goes from research into signs, perception and formal expressive gestures, to the deepening of a more interior, ephemeral and individual expression. As such, it finds a natural abstraction of matter, marginally limited in its free expansion by the artist, who exhibits a superficial and illusory perfection, in contrast with the more natural, intimate and existential dynamic that is at the centre of her work.

Tatiana Mantovani was born in Russia and grew up in Verona. Enrolled at the Academy of Fine Arts as a painter, a fascination with the subject led her to take on many extra courses in sculpture. Her life, like her artistic research, is never static and this leads her to naturally wander between various means of expression.

The experience at the Manifattura has allowed her to question different artistic realities, living in an environment where she is surrounded by contemporaneity, in a place which is perpetually evolving and permeable to the outside world. This coexistence within the spaces, and a perceptive analysis of the spatial dynamics of the place and the personalities enclosed within Manifattura Tabacchi has accompanied her artistic development and maturity.

*“Layers, internal dynamics, points of equilibrium, limits and non-limits.
I express a reality that I perceive as constructed and apparent on the surface.
I act by searching for internal states of mind, limiting the natural expansion
of matter itself, rendering it ever more perfect for the individual human.
A natural imperfection that was already perfection,
but which we're not capable of managing or recognising.”*

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