

*Scenes of Miniature Sculpture  
by Klara Tatarintseva*

*(Each piece is individual and unique)*



This small collection consists of 30 sculptural miniatures reflecting different household scenes

Each miniature is handcrafted out of 100 % cotton fabric of different colours. A medium size set takes two weeks of work

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Like any artist who has achieved a high professional level, Klara Tatarintseva wanted to create something very special, unique, that nobody has done before.

Her moment of enlightenment happened in 1991. In a matter of just 3 hours an idea was born that entirely captured the artist's mind. Three hours of fiddling with some cloth left over from a decoration project produced a necklace. Although it turned out massive and primitive, it was clear that the idea and methodology were intriguing, but substantial efforts were required to advance them. The process of improving the technology started in parallel with creative work.

Costume jewelry and a chest followed, then the artist seated a female figure on top of the chest and a new genre was born.

The unique technique allowed the artist's imagination to go further and detailed dresses were crafted for the doll. Every new work added new features to the form and helped to advance the technological process. The first dolls were legless, later the bottom part of the body was also crafted. The figures were accompanied by furniture and other items of interior décor. These enable the artist's imagination to create scenes united by a certain theme. The scale of the items decreased (with average size of the dolls at 13-15 cm).

There was no intention to make the dolls' faces more detailed – emphasis was placed rather on dress detail to establish a sense of time and place and to achieve a strong impression of history. The main task of any artist is to emotionally involve a viewer and this is achieved in every miniature. The detailed costumes are the result of historical research by the artist, much of the key information has been gleaned from historical archives and manuals on fabric and costume manufacture as well as the displays in national museums..

The first exhibition was prepared in 1994. Although rather eclectic and multicolored, the exhibition was welcomed by visitors and received a positive press.

As time went by the artist started using less color but employed more elaborated technique and introduced far more details into each composition. The arrangement of the figures is designed to attract the maximum attention of the viewer. A long process of improvement of technique gradually eliminated all auxiliary materials and the cotton cloth started to be the dominant material. Thus a new and unique style was created.

The artist does not make any drawings prior to making the sculptures. A desire to create a certain item or a figure triggers the artist's imagination. Then comes a historical and geographical placement of the composition and a long creation process starts. The artist says that she actually feels herself inside of the scene as one of the figures. This is the key factor for Klara in making a judgment on whether the project is complete. If she feels in harmony with the “surrounding” that means the peace of art is ready.

As it can be seen from the illustrations provided a presence of a man is a presumption but not a fact. The artist is mostly interested in the women's world. “Submerging myself in my own mind, making me feel free and safe at the same time. I am happy to detach myself from reality. I dream as any woman dreams. Every woman likes to see herself in a fairy tale, a princess surrounded by desirable and beautiful things that she can reach and enjoy.

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**17 : At home after Attending a Benefit (1820)**



**18 : Trying on a new headdress**



**8 : Young Ladies' Dresses (1600 ) USD250**

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**3 : Lady at rest (1580 – 1600 )**



**11 : The child's upbringing (1580 – 1630 ) USD320**

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**10 : Ladies happily discussing shopping (1875 – 1880 ).**



**30 : Ladies are getting ready for a fiest (1450 – 1460) USD375**



**7 : Mother visiting her daughter (1880 ).**

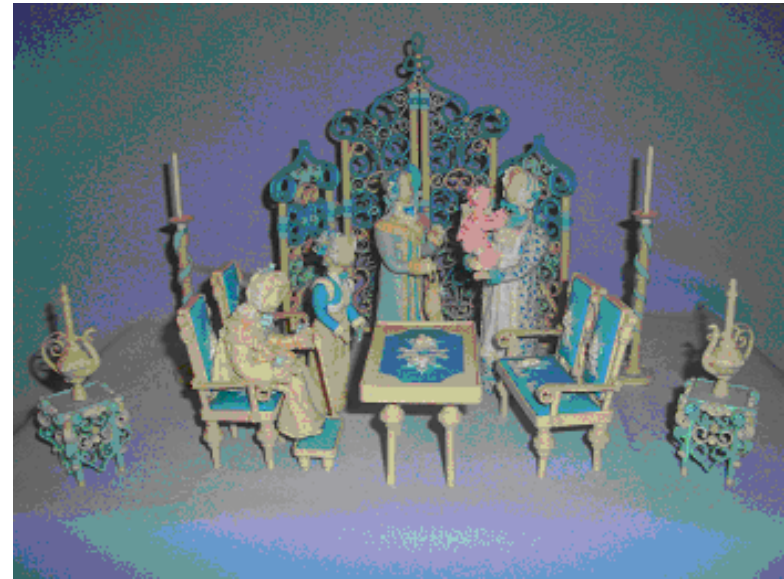


**19 : Unexpected Guest (1635 – 1650 ) USD320**

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**28 : Court circle (1580 – 1590)**



**25 : Eastern Interior (1815 – 1825) USD375**

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**26 : Family comfort (1850 – 1860 ) USD625**



**21 : Grandmother's Parting Words to her Granddaughter before the Ball (1770) USD500**



**2 : Reading a Love Letter (1825 – 1830 )**

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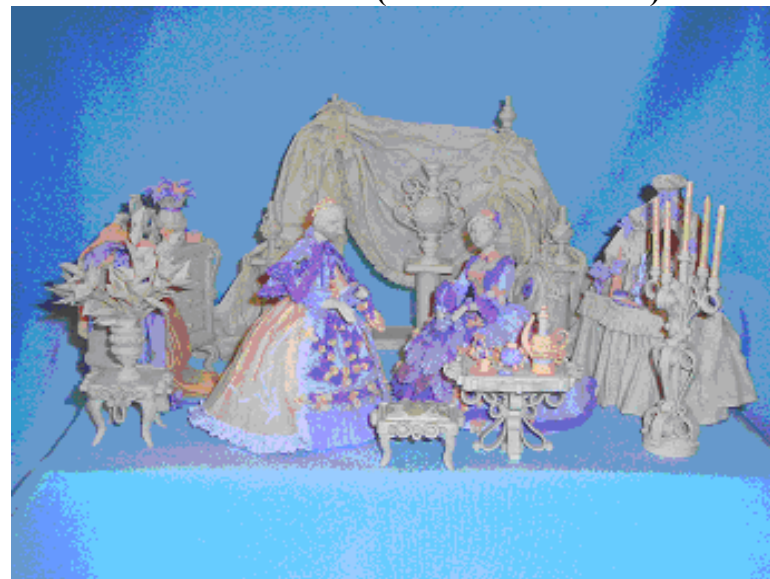
**23 : Sisters Talk before Marriage (1830 – 1835) USD190**



**1 : Ladies' Picnic (France 1775 – 1780)**



**9 : "New Genius" (head dress) (1450 – 1470) USD 375**



**14 : Discussing new dresses (1770 – 1775 r.) USD 440**



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**4 : Lady is Going Shopping (Russia 1880 – 1883 )**



**6 : At a Fortuneteller (1830 – 1835 ) USD190**



**27 : Waiting for Guests (1860 – 1870) USD375**



**13 : Secret Visit (1760 – 1770)**

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**15 : Discussing News and Gossip (1680 – 1700) USD375**



**29 Lady's dreams (1800 – 1805) USD250**



**20 : Congratulations on the Name Day (1815 – 1820 ) 190**



**5 : Family Happiness ( 1814 – 1823 )**

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**22 : Visit during Morning Tea (1760 – 1780) USD375**



**24 : Dressing in the Morning (1750) USD 550**

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**16 : Eastern Pergola (1800) USD500**



**12 : Garden Arch (1670 – 1775) USD190**

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**curriculum vitae**



**Personal information**

Surname(s) / First name(s)

**Tatarintseva Klara**

Address(es)

Moskovskiy. Av.. 49, App. 70, St.- Petersburg, Russia

Telephone(s)

+ 7 812 316 56 91,

Nationality(-ies)

Russian

Date of birth

05.02.1947

**Education and training**

Dates

1965 - 1971

Title of qualification awarded

Masters in Interior Design, Fashion Designer, (Diploma with Merit)

Name and type of organisation providing education and training

Design Academy of Textile and Light Industry, St.- Petersburg, Russia (Former Leningrad Institute of Textile and Light Industry)

**Work experience**

Dates

1971- 2000

Occupation or position held

Decorative Artist (Interior Design)

Name and address of employer

NIIG, St.- Petersburg, Russia

Dates

2000 -

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Occupation or position held	Women's Wear Fashion Designer, Freelance
<b>Exhibitions</b>	1990 - 2005 Regular participation in art exhibitions with a selection of miniature sculptural forms arranged in a historical setting 1994, June - International exhibition St Petersburg – Kizhi –St Petersburg on board the liner “White Nights” 1995, August – “Today’s Art” exhibition at the Central Exhibition Hall, St Petersburg 1997, June – “Folk Art” exhibition in the artistic salon in St Petersburg 1998, May –. “History of St Petersburg’s antiques” exhibition in the Salon of antiques in St Petersburg 2001, July –. “Ancient Living” exhibition at the Museum of Arts, St. Petersburg
<b>Hobbies</b>	Creative writing; modeling women’s wear