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Tataborello

Jewellery Textures

Edited by Paola Stroppiana

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- Tataborello jewellery is born from the encounter between creativity and craftsmanship
- This book recounts 25 years dedicated to research, passion, and beauty
- Founded in 2001, is now a renowned international brand, widespread in Europe, Japan, the United States, and the Middle East
- Despite the brand's growth and global reach, the atelier's creative heart remains deeply rooted in Turin
- Handmade items in semi-precious stones, crystals, lurex ribbons, and top-quality metal chains are the DNA of all the collections
- The Tataborello team is entirely female: empathy, collaboration, and passion inspire the Atelier every day

Founded in 2001 by Federica Borello, when she was just twenty-three years old, Tataborello (from her family nickname combined with her surname) is now a renowned international brand. Widespread in Europe, Japan, the United States, and the Middle East, with a yearly production of over 20,000 pieces. Yet, despite the brand's growth and global reach, the atelier's creative heart remains deeply rooted in Turin, Federica's hometown. In the workshop on Via degli Artisti—a name, a destiny—14 workers create the collections daily, keeping the sartorial dimension alive: a feminine microcosm made of crystals, French wire, semi-precious stones, metallic threads, and meticulous craftsmanship; here, the time of manual skill dictates the rules.

The collections stand out for their refined craftsmanship, inspired by the textile universe and the geometric elegance of Art Deco, reinterpreted in a contemporary style to create pieces with a strong, unmistakable identity. This year, Tataborello proudly celebrates its 25th anniversary: an important milestone that tells a story of passion, dedication, and close teamwork.

Text in English and Italian.

Paola Stroppiana (Turin, 1974) is an art historian, journalist and independent curator. She graduated with honours in History of Medieval Art at the Faculty of Letters and Philosophy of the University of Turin with a thesis on sacred goldsmithing of the 15th century. In recent years she has dedicated much of her research to artist's jewellery and its historical contextualisation in Italy and on the international scene from the Second World War to the present day. On this subject she has curated exhibitions in the public and private spheres; in particular, he contributed to the monographic exhibition on Max Ernst at Palazzo Reale in Milan with an essay on goldsmith production and the relationship with sculpture (Max Ernst, 2023, Electa), she created the texts for publication on the Bollmann Collection and on Giovanni Corvaja for Florence Jewellery Week 2022; among others, she has curated the exhibitions *GianCarlo Montebello, The Many Lives of a Brilliant Mind*, (BABS Art Gallery, 2023), *Golden Sculpture. Artist's Jewels for a New Renaissance* (Galleria Nazionale delle Marche - Palazzo Ducale di Urbino, 2019, Gli Ori), *Il Segno e l'Ornamento. The Jewels of Gio' Pomodoro* at the Jewellery Museum of Vicenza (Basilica del Palladio, 2018, Gli Ori), *Vertiginous Jewels, Ada Minola and the artistic avant-gardes in Turin after the Second World War* (Civic Museum of Ancient Art of Turin - Palazzo Madama, Silvana Editoriale).





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