



# THE BLUE ROOM Hub for brilliant conversations

presents

**“A TALE OF MULTIPLE WORLDS | Synthesis possibilities on colours and preciousness”**

**Site-specific project for Schmuck 2024**

Artist List:

Sara Barbanti (ITA)

Gigi Mariani (ITA)

Itto Mishima (Japan)

Fumiki Taguchi (Japan)

Yoko Takirai & Pietro Pellitteri (ITA+JAPAN)

Curator:

Dr. Nichka Marobin

Munich, Internationale HandwerkMesse “HANDWERK & DESIGN” 2024 Fair

28.02.2024 – 03.03.2024

Booth B1.740

**The Waiting Room: introduction and inspiration**

In one of his letters, the French poet Malherbe refers that by the year 1613 Catherine de Vivonne, Marquise de Rambouillet (1588-1665) already was receiving her close friends at the famous Chambre Bleue-The Blue Room. The Marquise, who was tired and ill at ease by the court life at the Louvre Royal Palace, decided to withdraw herself from public life by opening the most intimate of the rooms: her bedroom. Thus, to have good and honest conversations and far from the "rude" atmosphere at Louvre, she distanced herself from mundanity. In her palace in rue Saint-Thomas-Du-Louvre, where the rooms were surrounded by a lovely light and the air perfumed as an eternal spring, she received her friends (most of them women) in her notorious Chambre Bleue/The Blue Room entirely decorated of blue brocade interwoven with silver and gold threads. In her bedroom, the precise place where she received her guests was the *ruelle* - a space between the bed and the wall- where she entertained her selected visitors and guests. The amusements, the brilliant conversations, the great art of entertainment were a “must” at the Hôtel de Rambouillet: the

language was curated and polite, and soon, the Blue Room was *the* place nobody cannot miss the visit (..but only if invited).

Far from the historical facts, Catherine de Vivonne De Rambouillet was the author of a revolution. Distancing herself from the Royal Palace to open her bedroom marked the beginning of the long tradition of the French *salons* where novelists, philosophers, and artists had conversations that gave birth to Enlightenment; by opening her bedroom, she transformed the “alcove” in a social, prestigious and virtuous place.

## **The Blue Room MANIFESTO**

Inspired by Catherine de Vivonne, The Blue Room project aims to open a metaphorical yet tangible room where artistic disciplines dialogue. A catalyst for new curatorial projects in the field of contemporary jewellery art. A different space aimed to build bridges among artistic practices and share different artistic languages.

The Blue Room is meant to be a hub for brilliant conversations in and for contemporary jewelry.

The Blue Room is a project founded and curated by Nichka Marobin, art historian and independent curator, and founder of the blogazette The Morning Bark.

## **The site-specific Project for SCHMUCK 2024**

Conceived as a “hub” for brilliant conversations, our contemporary Blue Room aims to gather jewellery artists from both sides of the world, to show their artistic “language”, practice, and processes on the specific theme of colours.

For the 2024 SCHMUCK edition, The Blue Room hosts a site-specific contemporary jewelry project entitled [“A TALE OF MULTIPLE WORLDS | Synthesis and possibilities on colours and preciousness”](#).

Colours (and specifically the seven following shades: WHITE – RED - BLACK – BLUE- YELLOW- GREEN- VIOLET) have been part of humankind since the beginning. As jewellery, they convey any sort of message; as jewellery, colours are related to the body, to power, religion, art, love, life, and death. As jewellery, colours are connected to social history, anthropology, science, religion, politics, art. As jewellery, they are connected to the significance we give to artifacts. As jewellery, colours are both metaphors and messages. As art, jewels, and colours are full of stories and *leit-motiv*: they are stories, memories, and journeys.

This project aims to emphasize the synthesis and the possibilities provided by colours in a group of artist jewellers who did not use pigments/colours in their artistic practice or who used marginally their potential.

In this way, The Blue Room becomes both the hub and the catalyst for a new dialogue among the artists (colours have different meanings in different cultures) where the personal artist practice is solicited and challenged.

Thus for this project, the artists were kindly asked to create seven new pieces based on the aforementioned shades where the colours display the stories, the curiosity, and the memory.

*Nichka Marobin, Exhibition Curator*



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