

CHELSEA space

#34

Donald Smith
Director of Exhibitions

**Chelsea College of Art
& Design**

16 John Islip Street
London
SW1P 4JU
United Kingdom

Tel: 020 7514 6000
ext. 3710

Mobile:
07905 143 932

Email:
info@chelseaspace.org

Website:
www.chelseaspace.org

the **CHELSEA** programme



PROCESS:

The working practices of Barney Bubbles

curated by Paul Gorman

14.09.10 – 23.10.10

Private View: Tuesday 21st September 6 – 8.30pm

"Barney Bubbles is the missing link between art and culture."

Peter Saville.

This autumn Chelsea Space hosts *PROCESS*, an exciting exhibition focusing on the working practices of one of the giants of graphic design, Barney Bubbles.

The show will contain many never-before-seen items drawn from private collections, including student notebooks, working sketches, original artwork, paintings, books and photography. These were the raw material for videos, record sleeves, t-shirts and posters created by Bubbles for such performers as Ian Dury, Hawkwind, Elvis Costello, The Damned and Billy Bragg (who is contributing a one-off rug with a rendition of the designer's Masereel-quoting cover for his album *Brewing Up With*).

Bubbles (b. Colin Fulcher, 1942-1983) is cited as a major influence by such contemporary practitioners as Neville Brody, Art Chantry, Malcolm Garrett, Kate Moross, Rob O'Connor and Peter Saville.

Until recently a marginalised figure, his oeuvre has been reappraised in the wake of the publication of Paul Gorman's monograph *Reasons To Be Cheerful: The Life & Work Of Barney Bubbles*.

Gorman is curating *PROCESS*, which will demonstrate how Bubbles problem-solved on behalf of his clients by employing powerful symbols and an intense colour sense with bright primaries, stark contrasts, strategies and interventions, such as the deliberate revelation of the printing colour code on the sleeve of Elvis Costello's album *This Year's Model* (1978).

After five years at Twickenham art school, Bubbles cut his teeth in the mid-60s as senior graphic designer at Conran Design. His idiosyncratic, non-stylised approach was honed via art direction of such publications as *Oz*, *Friends* and the *NME*.

In parallel he emerged as the most audacious record sleeve designer of his generation with such packaging as the giant tri-fold sleeve for *The Glastonbury Fayre* (1972), the Constructivist cover to *Your Generation* by Generation X (1977) and the kaleidoscopic *Armed Forces* by Elvis Costello & The Attractions (1979).

CHELSEA space

#34

Donald Smith
Director of Exhibitions

Chelsea College of Art & Design

16 John Islip Street
London
SW1P 4JU
United Kingdom

Tel: 020 7514 6000
ext. 3710

Mobile:
07905 143 932

Email:
info@chelseaspace.org

Website:
www.chelseaspace.org

the **CHELSEA** programme

PROCESS: The working practices of Barney Bubbles

curated by Paul Gorman

14.09.10 – 23.10.10

Bubbles delivered advertising campaigns and integrated branding, designed books, artzines and post-modern furniture, painted privately, and created the catalogue and exhibition poster for the important late 70s group show Lives at The Hayward (curated by Derek Boshier).

Coinciding with the London Design Festival, *PROCESS* will include a programme of events celebrating aspects of Bubbles' work with contributions from collaborators including musicians and photographers, as well as talks, Q&A's and commentary on his legacy by contemporary designers and graphics authorities.

PROCESS will launch the publication of the second edition of Reasons To Be Cheerful, which was announced as MOJO magazine's Book of The Year in 2010. The new edition includes fresh interviews, images and information investigating hitherto unexplored territory relating to the life and work of this intriguing and elusive figure.

For images, information and interviews contact:

Donald Smith, Director of Exhibitions, Chelsea Space
Email: d.s.smith@chelsea.arts.ac.uk
Phone: +44 (0)7841 783129

Paul Gorman
Email: info@barneybubbles.com

University of the
Arts London * *
Chelsea * *
*



Image: Barney Bubbles examines Justin de Blank artwork, 1970. Courtesy: Carol Fawcett Collection