Almost Bliss
Notes on Derek Jarman’s *Blue*
Vitrines, listed clockwise from left

Vitrine 1

1. The Sketchbooks of Derek Jarman
Deluxe version, edition of 500
Ed. Stephen Farthing and Ed Webb-Ingall
Published Thames & Hudson, London, 2013
Courtesy Stephen Farthing

This new publication explores Jarman’s workbooks from 1964 to 1993 and gives a context to the notebooks on display in Almost Bliss. Courtesy of the publisher copies of this book will be part of the installation effectively creating a reading room and a space to further contemplate Derek Jarman’s creative processes.

The cover of this deluxe edition mimics Jarman’s 1993 Blue sketchbook. The original, now in the BFI archive, was hand-painted blue and overlaid with a sheet of gold leaf, a material that he often used to embellish his notebooks.

2. Blue script
Deluxe letterpress version with print, edition of 150
Published by The Blue Press, an imprint of Salmon Shaw
Dane Watson, 1994
Courtesy Chelsea College of Arts Library, University of the Arts London

This edition of the Blue script was published shortly after Jarman’s death in 1994. The deluxe edition is contained in a solander box, hand-painted blue by Jarman and comes with a signed print, which is exhibited at the end of the ramp at CHELSEA space.
3. **Blue: text of a film by Derek Jarman**  
   Published by The Overlook Press,  
   New York, 1994

4. Programme for *Blue Concert*, Lisbon  
   Edition of 250  
   Edited by Culturgest, 24th June, 1993

5. **Blue script**  
   First impression of 3,000  
   Published by Channel 4 Television and BBC Radio 3, 1993

6. **Bliss**, programme for fundraising event including *Symphonie Monotone, Bliss* and *The Garden*  
   6th January, 1991

7. **Blue**  
   Dual language version in English and Turkish  
   Published by Nisan Yayinlari, 1995

8. **Blue postcard**  
   Designed by Big-i for Channel 4 and BBC Radio 3, 1993  
  Courtesy Neil Dell

9. **Live Blue Roma CD**  
   Recorded at the Palazzo Delle Esposizioni, Rome, July 1993  
   Mute Records, 1995

10. Programme for *Blue* and *Wittgenstein* double bill at Cine Vivant, Tokyo, in association with The British Council

11. **Blue**  
    Dual language version in English and German.  
    Published by Martin Schmitz, 1994

12. **Chroma**  
    Japanese edition  
    Published by Uplink, 2002

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This vitrine contains material relating to *Blue*, including various international editions and ephemera. All items in this case are from the collection of the estate of Derek Jarman, courtesy Keith Collins, except the Blue Postcard (no.8), the reverse of which is reproduced to the left.
12. #2 FROM periodical (ed. Bartomeu Mari, 1999) open at page showing the Blue rooms installation by Peter Fillingham and Keith Collins
Courtesy Peter Fillingham

Courtesy Mark Wallinger

13. *Every Now and Then* folder, 1994
Courtesy Donald Smith

The *Almost Bliss* installation makes reference to two earlier installations linked to Jarman: the first reference is to Peter Fillingham and Keith Collins’ *Blue* rooms for the 1999 *Stimuli* exhibition at the Witte de With in Rotterdam. Fillingham was invited by former Witte de With director, Chris Dercon, (currently Director of Tate Modern) to participate in a group exhibition around the themes of physical and hallucinatory experience. Peter Fillingham took Derek Jarman’s *Blue* as his starting point but, as a close collaborator of Jarman’s, he chose not to make an archive show but rather to create an ambient environment in which to contemplate and celebrate his late friend. Lights and windows were covered in blue gels and photographed pages of Jarman’s *Blue* notebooks were shown in vitrines (the pages were photographed by Donald Smith, now Director of CHELSEA space and curator of *Almost Bliss*).

The second reference is to Mark Wallinger’s installation as part of a show entitled *Every Now and Then* by the curatorial collective, Rear Window and set in the Kensington galleries and home of the art dealer Richard Salmon. Prior to his death, Derek Jarman had used one of these purpose-built Victorian studios to make his large-scale visceral paintings with his assistant and friend Karl Lydon.

Wallinger’s installation preserved the atmosphere of the working studio minus the artist; Jarman’s painting paraphernalia - brushes, paints, etc. were left in place along with his paint splattered overalls draped over his old armchair. Around the walls were blank canvases and in the middle of the room, a grand piano and the sound of a piano being tuned, giving an overwhelming sense of the potential of all of the art that was never made.

**TV monitor**

Chris Dercon, excerpt from *Still/A Novel*, 1996
Edited for *Almost Bliss* by Debra Welch
Courtesy Chris Dercon

This excerpt from *Still/A Novel*, a documentary by Chris Dercon about film in art, shows the closing moments of the film, re-edited by artist Debra Welch. In it, the figure of Chris Dercon walks in front of the projection of Derek Jarman’s *Blue*. The voiceover interview between Chris Dercon and film producer and director Hartmut Bitomsky, ends ‘the cinema, in order to survive?’ ‘it will vanish.’
Ramp

Framed Print

Derek Jarman, *Blue*, 1994, original print to accompany the deluxe script, 37 of 150, signed by the artist. Courtesy Chelsea College of Arts Library, University of the Arts London.

Sound

Yves Klein, *Monotone Symphony*, 1949, 2:51

Waves on the Beach at Dungeness, recorded by Keith Collins, 6:52

Waves on the Beach at Dungeness, recorded by Keith Collins, 14:08

Main Space

Facsimiles of each page of A Blueprint for Bliss film project, 1989 and A Blueprint for Bliss Notes for the Script, 1989. The original sketchbooks are contained in the vitrine.

Vitrine

15. Test reel of 35mm film for the film Blue
16. Draft script with notes for the film Blue
17. A Blueprint for Bliss Notes for the Script, 1989
18. A Blueprint for Bliss film project, 1989
19. A Blueprint, July 1992
20. Blueprint
   Draft script, 1993
21. Blue research book
22. Handwritten notes from the Blue research book
23. Notes on Alchemical Blue
24. Bliss

All objects in this vitrine are from the collection of the estate of Derek Jarman, courtesy of Keith Collins.

Curator Donald Smith previously showed the film reel and the A Blueprint for Bliss film project book in the exhibition Turtle: an anarchic salon in 2006 at CHELSEA space.
DEREK JARMAN: ALMOST BLISS
A day of talks, performances and screenings that relate to the work of Derek Jarman.
Friday 14 February, 2014, 11am - 5pm
Banqueting Hall
Chelsea College of Arts
16 John Islip Street
London SW1P 4JU
Entrance via Atterbury Street (opposite Tate Britain)
Free, booking required
Working with specialists, friends and fellow artists the day will examine the space produced by Jarman’s work, whether it be through works on paper, painting and film, or his connection and influence on choreography and performance. Speakers include Philip Hoare, James Mackay, Christopher Hauke, Peter Fillingham, Jo Melvin and a panel discussion chaired by Donald Smith with Stephen Farthing, Ed Webb-Ingall and friends and colleagues of Derek Jarman. The event includes a screening of films by Derek Jarman and Joachim Koester and a performance by Patrick Staff.
With thanks to the Luma Foundation and Jan Mot Gallery.
For more information and further programme details, contact Karen Di Franco: info@chelseaspace.org

Jarman2014
Almost Bliss coincides with Jarman2014, a year-long celebration of the life and work of Derek Jarman (1942–1994). Artist and queer activist, filmmaker and set designer, writer and memoirist, painter and poet – Jarman’s extraordinary body of work was at the forefront of creative practice for three decades. With a range of exhibitions, screenings and retrospectives, readings, commissions and other events at a variety of London’s most significant cultural institutions, Jarman2014 revisits the artist and his work, twenty years after his death from AIDS-related causes.
Jarman2014 is coordinated by the Cultural Institute and Department of English at King’s College London.
www.jarman2014.org

Screenings of Blue in London
Level 4, Room 8, Tate Modern, until Sunday 6th April, 2014
www.tate.org.uk
Imax presentation of Blue, Monday 7th April, 2014, 7pm
BFI Imax
London Southbank Centre
To book tickets, contact the box office 020 7928 3232
or check online www.bfi.org.uk/whatson