

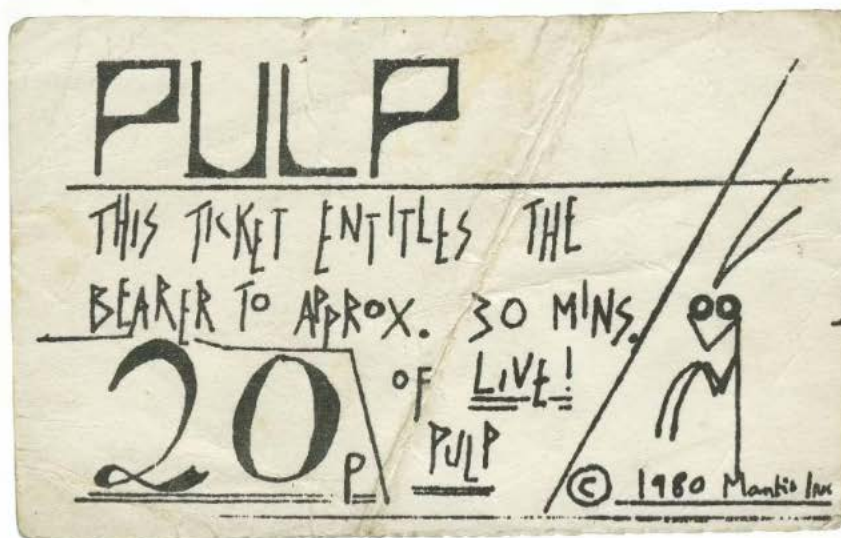


Creative Inspiration

London exhibition mines ephemera from Jarvis Cocker's past

The musician explores the early roots of his creativity and shares photos and writings from his youth in the exhibition at the Gallery of Everything in London

By Eliza Williams 20/05/2022



Pulp Ticket © Mantis Inc (1980), 2022, Jarvis Cocker

Titled Good Pop, Bad Pop – The Exhibition, Cocker's London show is tied into the release of his new memoir, which is focused on his childhood and youth in Sheffield and the early years of Pulp.

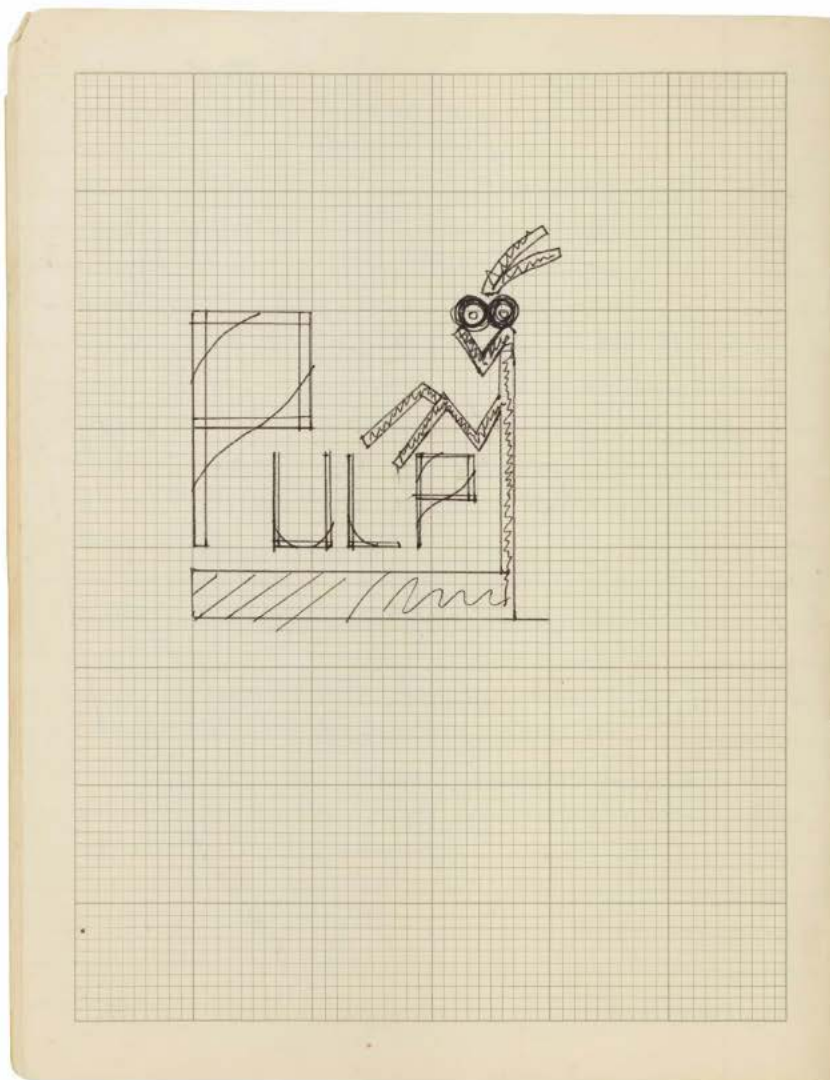


While the band is synonymous with 1990s Britpop, it was actually formed in 1978 and the time period of the book comes to a close in 1986, before the band experienced mainstream success. So its story is less a wild ride into pop fame, and more an exploration of the roots of Cocker's creativity, and life in 70s Britain.

Included in the memoir are a series of photos and images of ephemera that Cocker found stored away in his attic, the clearing out of which fed directly into the book. "The thing that makes it a bit more interesting," he told the Guardian, "is that because it's based on real, tangible objects, sometimes it triggered memories that wouldn't have voluntarily come up. It wasn't just the party line I was giving."



Jarvis in Sheffield Wednesday Kit (Sheffield 1970), 2022, Hugh Hoyland



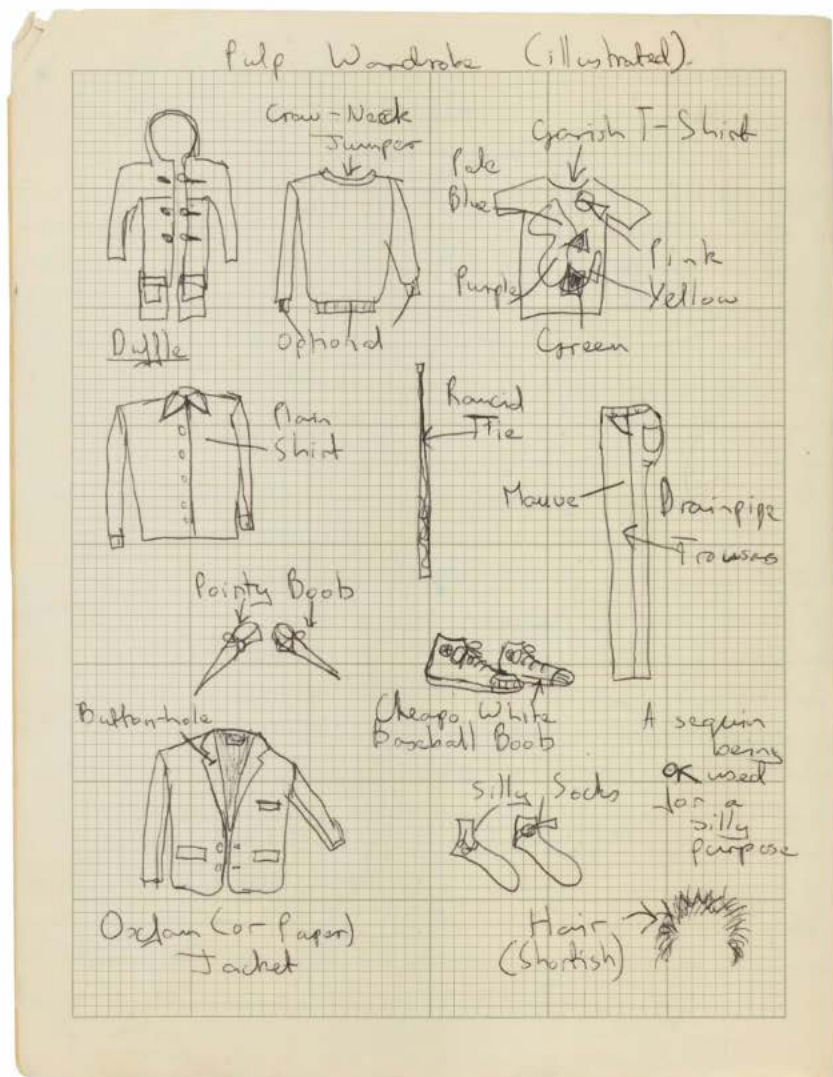
1980 Exercise Book / Pulp Praying Mantis (p14), 2022, Jarvis Cocker

A number of these objects are now on display at the Gallery of Everything, an unusual space which describes itself as “a platform for alternative, neurodiverse and non-academic art-makers”. The show includes a recreation of Cocker’s teenage bedroom, as well as artefacts, photos and musical instruments. There is also the Periodic Table of Influences, a series of images of ‘elements’ that make up Cocker’s story, including broken glasses, a Marmite lid, and a beer mat from an early Pulp concert scribbled with the set list.



On sale at the gallery are prints of sketches and drawings editioned by Jarvis, a set of modern colour prints of original photographs by Hugh Hoyland, and a poster of Jarvis' Periodic Table of Influences.

Perhaps the most illuminating items in the exhibition come from a school exercise book where Cocker idly sketched logos for the band as well as detailed drawings of the 'Pulp Wardrobe'.





THE PULP MASTER PLAN
Section A - Music
Being fresh and forward, a new
unit it is fitting that Pulp's first
concept should be of the music
business. The group shall work its
way into the public eye by
producing fairly conventional, yet slightly
off-beat, pop songs. After reaching
a well-known and necessarily
successful status the group can then
begin to subvert themselves and
experiment with the music-business
and music itself.

The Music Business

After reaching first stage an
own self-financed label the group
shall be signed up on a major
record company. After fulfilling
their contract Pulp shall then use
their amassed resources to set up
their own record label and bring

of record shops. Thus all money
made on a Pulp record shall be
back to Pulp, except for the UK
retail and like-minded artists shall
be signed to Pulp's label and
payment will be immediate. The
music market will be of diverse
and challenging forms but must
be handled correctly so that
Pulp funds are not squandered
with the label and retail outlets
well established. Vertical integration
shall take place so that Pulp
control every stage of the
productive process and become
truly self-sufficient and self-
supporting. Thus the Pulp label
will become a major force in
the record business and even if
the group choose to be will continue
to function. This aim will be
to demystify the recording
process and give the opportunity for
new talent to emerge.

1980 Exercise Book / The Pulp Master Plan (p8, 10), 2022, Jarvis Cocker

Included alongside this is 'The Pulp Master Plan', a two-page handwritten description of Cocker's hopes for the band. The tone of the text is formal but its words are prescient. "The group shall work its way into the public eye by producing fairly conventional, yet slightly off-beat, pop songs," he writes.

Cocker then lays out his plan for Pulp's success to be a vehicle for others to make it in the industry too. "Its aim will be to demystify the recording process and give the opportunity for new talent to emerge."

There is something wonderfully ordinary about these relics of Cocker's past – it's easy to believe that many an attic across the UK may contain similar hopes and dreams for bands which sadly never came to fruition. Thankfully, Cocker's did, to the benefit of us all.





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Yes - the rumours are true: "Good Pop, Bad Pop" is also an exhibition. Artefacts featured in the book are now on display at @gallevery until May 29th (closed on Mondays). Shots by @debrahurfordbrownphotographer from today's "soft" opening. Swipe for a look at the periodic table of GPBP, a peek at the recreation of my teenage bedroom & a discussion of electronic dice between myself & @maltpress_trading

Thanks so much to everyone who came down to the gallery today. I was very touched.

Please visit if you're in the area.

#makinganexhibitionofmyself

#thegalleryofeverything

#loftyambitions

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Mac Sending the Kids into Space (Portsmouth 1970), 2022, Hugh Hoyland



Jarvis in the Playground (Dronfield Park 1969), 2022, Hugh Hoyland

“If it could be represented in visual terms, the contents of my brain would probably resemble the contents of this loft,” he writes in a text accompanying the show. “A jumble of things with no one factor in dominance – it’s the mix that’s important. Seemingly inconsequential items can end up having long-term effects if added to the mix in the right quantities.”

Good Pop, Bad Pop – The Exhibition is on show at the Gallery of Everything in London until May 29; gallevery.com

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