

Large Print Guide

The House of Le Bas

24 Jan – 31 May 2023



Gallery 4

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These artwork captions start with the interpretation panel and labels inside Gallery 4, and then continue on the left as you enter the gallery and follow in a clockwise direction.

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Introduction

Artwork, costume, journals, photographs, embroidery and a record collection come together in this exhibition featuring the work of artists Delaine Le Bas (b. 1965) and her late husband Damian Le Bas (1963–2017).

Part installation and part archive display, the objects on view relate to the life and experiences that the two artists shared, and their perspective as English Romani Gypsy Travellers. As Delaine Le Bas explains, 'we have been and continue to be stereotyped out of our own existence; our mere presence as human beings is a contested site... Artistically I continue to question this.'

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Connecting the diverse materials is an expressive painting by Delaine Le Bas that portrays both artists alongside stitched and collaged items of personal significance. Found texts and headlines incorporated into the artwork relate to the two artists' experiences of policies and attitudes hostile to Gypsy, Roma and Traveller communities.

The painting, a flowing hand-painted gown and a vivid journal illustration each feature an image of the ancient goddess Medusa, known for her terrifying mane of living snakes and power to turn anyone who met her gaze into stone. Delaine Le Bas explains that, for her, Medusa is a misunderstood figure, and stands in her work for those who are marginalised and excluded by the structures and prejudices of wider society.

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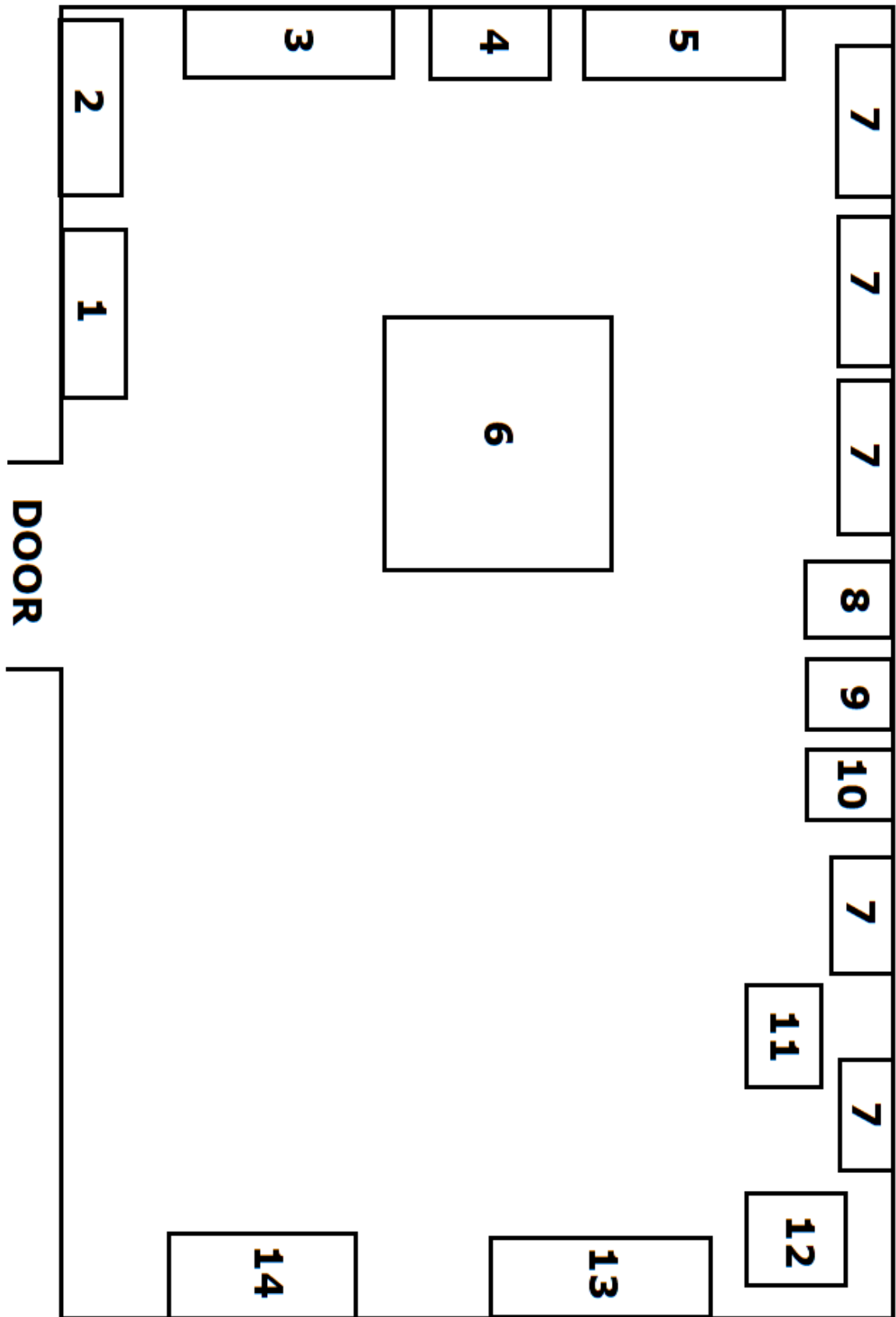
Likewise, dense ink, pencil and collage works by Damian Le Bas transform maps and world globes – usually used to delineate political borders – into a celebration of identities that cannot be contained by real or imaginary boundaries.

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These artwork captions for Gallery 4 follow the labels as marked in these floorplans.

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GALLERY 4 FLOOR PLAN



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1. Outside of 28 St Elmo Road, Worthing, West Sussex where we have now lived for 22 years.

Four backdrop photographs of 28 St Elmo Road by Tara Darby

1 Romani Revolution flag from exhibition 'O Brishindeskeriatar (From the Rainbow)', The Cardiff Story, Cardiff, Wales, 2012

2 Wall light from the house, tiger mask from 'Shanty Town of the Sleeping Beauties and the Sleeping Demons', Kunsthall

3, 14, Bergen, 2008 3 & yes the world is on

fire, 2021, hand made badge for St Sara Kali

George performance at Worthing Museum and Art Gallery

4 For Damian, 2018, hand-painted

handkerchief by Tom Embleton

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5 Image of the painting My wife Delaine flying on a magical flying carpet with elephant man in Sahara fending off the elitist art gods by Damian, collection of Martin Grover.

6 Small embroidered 'cat' bag made mid-1990s which is featured in the photographs by Tim Walker, 1998, and the painting Meet Your Neighbours, 2005.

7 Horse brasses from Damian's collection

8 Costume on mannequin – sample prototype for 'Rewitching Europe', Maxim Gorki Theatre, 2019

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2. The Front Room of 28 St Elmo Road

1 Doll from our friends Barry and Jamie, mid-2000s

2 Somebody We're Lost in a Love Zone, 1997, painting by Damian

3 Soul Bag by Damian, 1985, found and hand made soul patches on original postman's bag

4 Gypsy Outsider, 2017, small drawing on packaging by Damian

5 Gypsyland globe, by Damian, produced in situ for Frontier De Luxe at Universal

Hospitality, Vienna, 2016

6 Glass cabinet containing various items collected and given to the artists

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7 Vintage 'auricular' frame. Collected heads gifts from friends. 'Romani Embassy' sign with 'fuck off tape', Glastonbury, 2018.

8 Hand-made medallion by Baron von Nasti

9 'I am an artist' lanyard, Athens Biennale

2018 10 Star Wars and checked bag – carriers for archive material

3. The Garden at 28 St Elmo Road

1 Hand-embroidered denim jacket by Damian, 1990

2 There's a storm brewing, it's coming your way, 19.11.09, framed hand-painted and embroidered fabric by Damian and Delaine for 'Foreigners Everywhere' with Claire Fontaine and Karl Holmqvist, Dvir Gallery, Tel Aviv

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3 The Romany Gypsy British Isles, 2007, by
Damian, mixed media on painted vintage map

4 I Love Worthing, performance painting by

Delaine for Zigeuner Sauce: A Trilogy for

'Beware of Linguistic Engineering', with Hera

Santos, 5th Berliner Herbstsalon, Gorki,

Berlin, 2022

5 Witch Hunt III: News from Gypsyland,

performance costume hand painted silk by

Delaine for 'DE-HEIMATIZE IT!', 4th Berliner

Herbstsalon, Gorki, Berlin, 2019

6 Medusa Head, limited edition print by

Delaine and master printmaker Struan

Hamilton, produced at Peacock Aberdeen for

New Aberdeen Bestiary, 2023

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7 Gypsy Revolution, Gypsy Situationists,
Gypsy DaDa, 2012, by Delaine, with mixed
media on canvas with silhouettes of Delaine
and Damian.

4. Meet your Neighbours (Engrained) – Woven
into the Fabric of our Society 2005, mixed
media on canvas

The main image is from a double portrait by
Tim Walker, 1998. The school photograph
from 1970 with a page from a book from
childhood. The text on the left is from a
Conservative one-page ad placed in the
tabloids and broadsheets in March 2005 as
part of their election campaign.

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The 'Meet your Neighbours' headline and drawn image come from the front page of The Sun at the same time. The 'Rubbish Doll' I made in 2004. The painting was first shown in the 'Room' installation at Transition Gallery, 2005, and was in the first Roma Pavilion 'Paradise Lost' at the Venice Biennale in 2007. Medusa appears here emerging from my stomach as a stomach-churning response to what was happening at the time. The assorted archive boxes underneath the painting were used to carry the contents of the glass cases in this room. Courtesy the artist and Yamamoto Keiko Rochaix

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5. The Back Room at 28 St Elmo Road

1 1984 Black and white photograph of Damian taken at West Sussex College of Art and Design for his his successful application portfolio to Royal College of Art in 1984.

Damian was at the RCA 1985 – 1987.

2 Clip board with original drawing by Damian after Rajasthan trip in 2016 for I exist – To Rajasthan performance with Marc Sinan.

Photographs of Damian from W.S.C.D early 1980s. Record list by Damian and Steve McMahon. Batman postcard by John Croft from Damian's Batman and Robin collection.

3 Pinocchio 'politicians' mask from the archive by Delaine, used in various performances since 2000.

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4 Zigeuner sauce after Betye Saar, 02.09.21,
hand painted vintage t-shirt performance
costume

5 Roma Helter Skelter performance painting
by Delaine for Zigeuner Sauce: A Trilogy for
'Beware of Linguistic Engineering' with Hera
Santos, 5th Berliner Herbstsalon, Gorki,
Berlin, 2022

6 Fucked up Union Jack, vintage hand-painted
flag used in performance Swear to Tell the
Truth Part II, Palace Court, Hastings, 2016,
and then also used for 'The House of Le Bas:
Gypsy Couture,' Anti-Athens Biennale, 2018,
with Zigeuner Sauce mask

7 Archive boxes with some books from the
library

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8 Toilet Rolls by Sam Haggerty

6. Display case in centre of room

- The Stopping Places: A Journey Through Gypsy Britain by Damian James Le Bas, first edition, 2018
- Photograph of Damian, Delaine and Damian James, late summer, 1985, Findon, West Sussex
- Correspondence between Delaine and Sands Murray-Wassink, 2008 – ongoing
- Booklet Paradise Found, 2008, produced for Delaine's solo exhibition at Sonia Rosso, Turin, Italy, 2008, with photographs by Damian Le Bas and Tara Darby and text by Heidi James

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- Photograph of Delaine by Damian, 2008, at 28 St Elmo Road
- In the Forest of Grief I Grow like a Shrub of Gold, diary by Delaine, 2018, after Damian's sudden and unexpected death in December 2017
- Original 1950s drawing by Delaine's Great Uncle Eddie
- Last drawing by Uncle Eddie, January 2017 – he sadly died 14 February 2017
- Bender Tents by Edward Ayers (Uncle Eddie) with illustrations by Juliette Jeffries
- Polaroids of installation at Savi Maski Granza, Findon, 2007, for the First Roma Pavilion, Venice Biennale, 2007
- Outlandish, book by Jo Clement 2022

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- Outside her Clothes, Dutch magazine, 1999
- Original photograph of Delaine and Damian at Christ's Hospital Horsham, 1998, by Tim Walker
- Large colour photograph Delaine and Damian in Delaine's textiles for her MA portfolio application to St Martin's School of Art in 1986, which was successful
- Two black and white photos from 1985 in Worthing
- Small colour photograph of Delaine and Jane at St Martin's School of Art, 1986
- Colour photograph of Damian and Damian James, June 1985, by James Duncalf
- Damian by Delaine in front of one of the glass cabinets filled with his toy collection.

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- Delaine's original X-Ray Spex badge with 'Other Sisters' hand-written fabric ribbon from the exhibition of the same name with Iwona Zajac, Gdansk, Poland, 2013
- St Sara Kali George note / sketchbooks, 2019–20 for The Crack Begins Within, Berlin Biennale, 2020
- Hand-painted fabric featuring St George by Delaine, 1985
- Hand-painted fabric underneath, by Delaine, London 1985

7. Windows:

Damian Le Bas

Enlarged from drawings, 1990s

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8. Steve McMahon, What Is Soul, on 1 Brighton
FM Damian Le Bas Special, 20th January 2017

This is a recording of a radio show where host Steve McMahon invited Damian Le Bas onto 1 Brighton FM to share some of his favourite records. Having collected records together for close to 40 years, the two friends shared a deep love for Northern Soul, which is reflected in this programme. Damian chose both some well-loved soul tracks and some rare picks from his collection, which are listed below.

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List of tracks, selected by Damian Le Bas:

Liberty, 'Girl You Better Wake Up'

General Johnson, 'Don't Walk Away'

Magnetic Touch, 'Ain't Gonna Be a Next Time'

Final Decisions, 'Keep on Walking'

Larry Houston, 'Let's Spend Some Time
Together'

Gloria Gaynor, 'Casanova Brown'

Free Spirit, 'Love You Just As Long As I Can'

R. B. Hudmon, 'This Could Be The Night'

Alton McClain & Destiny, 'It Must Be Love'

Johnson Family, 'Peace In The Family'

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Charles Mann, 'I Can Feel It'

Connie Laverne, 'A House for Sale'

David Washington, 'Games'

Pat Lundi, 'Party Music'

The Majors, 'It Only Happens' (Jackie Wilson
cover)

Lamont Dozier, 'Can't Get Off Until The
Feeling Stops'

Wilson Williams, 'I Think It's Gonna Work Out
Fine'

Alton McClain & Destiny, 'Crazy Love'

J. J. Johnson, 'Don't You Go Away'

Five Special, 'The More I Get To Know You'

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Midnight, 'Keep On Walking By'

Odds and Ends, 'Yesterday My Love'

The Originals, 'Good Lovin' Is Just A Dime
Away'

Avatarr, 'Depression'

Chuck Jackson, 'I Only Get This Feeling'

Jay & The Techniques, 'Help Yourself To All My
Lovin'

Skull Snaps, 'I Can See Him Makin' Love To
You Baby' (Ray Dahrouge cover)

Masterfleet, 'Let Love Stand'

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9. Wall:

Damien Le Bas

Delaine, 2004

Enamel on glass on vintage mirror

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10. Audio Guide by Delaine Le Bas

The House of Le Bas

Established 1984

Transcript

Hello my name is Delaine Le Bas and I would like to introduce you to The House of Le Bas, Established in 1984, when me and my late husband Damian Le Bas got married and started working together. We were both at art school in Worthing in West Sussex.

It was then called West Sussex College of Art and Design – it's now Northbrook, but that's what it was called back in the day.

So if we start outside the gallery it's like a mind map, there are quite a lot of photographs here from the publication 'Room', which was done in 2005.

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All the photographs from Room are by Tara Darby, a great friend of mine. This map is to give a general idea of what's in the room that you're just about to enter but there's some other things on there as well. And there's some links to check out some of the stuff online as well, just to maybe make things a little bit easier, because there's quite a lot to take in.

So we're going to enter into the room. And if we come through the door and go to the left, the first thing we'll see is a picture of our house, which is at 28 St Elmo Road in Worthing. I was born in Worthing, so I'm a local girl as such. And on this house, firstly, you will see a flag and it's a Romany Revolution flag.

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And I first made this for O Brishindeskeriatar [an exhibition], which is a Romany word, which means 'over the rainbow'. And that was done for the Cardiff Story in Cardiff, Wales in 2012. It's been used on various other occasions for Roma day, particularly in London but it's also been in lots of other exhibitions internationally.

The wall light that's hanging, which is a vintage one with small white flowers on, it's just from the house. And it's something that I've got, but I sort of use it as part of a wall installation that's got this tiger mask, which was part of an installation that I did in 2008 in the Kunsthalle 3, 14 in Bergen. And the title of that show was called 'The Shanty Town of the Sleeping Beauties and Sleeping Demons'.

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It's also where I met my great friend Sands Murray-Wassink. And we'll hear more about Sands in a while.

There's a little badge attached to this which says 'And Yes, The World is on Fire', which was handmade for the St Kali George performance that took place at Worthing Museum and Art Gallery in 2021. There's a hand printed handkerchief hanging here by Tom Embleton, who taught me at West Sussex College of Art and Design. And he printed this in 2018. Tom makes these hankies every year for us at Christmas, we always get a really nice present in the post. But this one in 2018 he did for Damian, because sadly, Damian died very suddenly and unexpectedly in 2017.

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There's a tiny little image next to this, which is a little printout from a painting that actually one of Damian's friends Martin Grover actually bought from him many years ago. And it's titled 'My wife Delaine, Flying on a Magical Flying Carpet with Elephant Man in Sahara, Fending off Two Elitist Art Gods'. You'd have to ask Damian about that. It's quite a long title. And he was quite fond of doing this. Unfortunately, he's not here to explain it further. But it makes me laugh this painting because it always brings a smile to my face, and I know it does to Martin every time he looks at it in his house.

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The little horse brasses that are also on this photograph, and all of these big photographs that are used actually in the room are from [the publication] Room, which was done in 2005 by Tara Darby. So I'd like to thank Tara for allowing us to use these and making the photographs this big. The horse brasses is a from Damian's vast collection of various things including horse brasses that he collected at one point. The small embroidered cat bag that is hanging from the tiny window upstairs in the house was made in the 1990s.

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And it is in the photograph by Tim Walker that was taken in 1998, which [I used for the figures in] the big painting 'Meet Your Neighbours' [on the adjacent wall], which really is what this whole show revolves around, and in the image there of me and Damian I'm holding the bag.

The costume on the mannequin standing here is a sample prototype for Rewitching Europe, which was a performance, theatre production that happened at Maxim Gorky Theatre in Berlin in 2019. And I was responsible for the costumes for that production.

So we move along, and the next thing we come to is the front room as it was in 2005 but with things in it that have come from it now. The doll that's pinned to the photograph is from our friends, Barry and Jamie and it comes from the mid 2000s.

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I can't remember exactly when. And it's in the book again that Tara did and it's one of a pair actually. I can't find the other one sadly, because the other one was of Damian. It had a little pink outfit with something written on the back of its waistcoat. I can't exactly remember what it was. But here I am the Bride of Frankenstein, which is quite funny.

The painting is [called] 'Somebody Were Lost in a Love Zone' and this was done by Damian in 1997. It's acrylic on canvas and it's in a painted frame.

Why this is in the show is because it's an earlier version of one of Damian's ways of using a myriad of faces and heads. And I just wanted that connection with the maps that Damian later produced have got lots of heads and things on him. And it also relates to the cabinet that's underneath.

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There's a 'soul bag' hanging on this wall as well, which has got a series of collected and handmade soul patches that Damian did. This is from about 1985, when he was at the Royal College of Art, and I used to use this as my college bag when I was at St. Martin's from 1986 to 1988. It's an original postman's bag, actually. And it's quite unusual because a normal sort of soul bag – if that's the right word to describe it – would be like a bowling bag or something. So this is quite different in that way. And it's got a Yorkshire bitter towel across the top of it as well, because Damian was born in Sheffield originally. So we liked the idea of putting that on it as well.

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The small drawing which is in the frame, is 'Gypsy Outsiders' [from] 2017. And that's by Damian and it's on packaging. And you can see more of those in the cabinets in the exhibition as well.

The globe was done by Damian in 2016 when we were working in residence for our installation that we both created called 'Frontier Deluxe' at an exhibition called 'Universal Hospitality' in Vienna.

It's called 'Gypsy Land' and it's got various, I would say, iconographies of Damian, different little figures and words and things that he used over and over again. There's a lot of repetitive type imagery in Damian's work and this globe sort of represents that as well in some ways.

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These are standing on top of a glass cabinet that contains various items collected and given to us over the years and that we've given to each other as well. They're things that I would collect when I was away on different trips, working and things. And I think the reason I really wanted to put the cabinet in the exhibition was because it's a representation of the house in another way in terms of the variety of objects, and little faces and little figures and I think all of this can be seen in Damian's work.

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There's a vintage what's called an auricular frame, which is hanging on the wall with some heads from our collection, and a Romany embassy sign with, excuse my language here, 'fuck off tape' as it's called when you're trying to keep people away from things and that was from Glastonbury in 2018.

There's a handmade medallion hanging from this hangar as well, which is by our great friend Baron von Nasty, and my Anti Athens Biennale 2018 'I'm an artist' lanyard. Next to the cabinet is a Star Wars bag and a checked bag, which a lot of the archive material came in for the show.

Okay, now we go into the garden. So this is a photograph from 2005. The trees have grown a lot since this time and the garden was Damian's.

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I would say [this was the one place] where he was really quiet. The garden was the place for this, because he wasn't very quiet most of the time. Usually he had the radio, the TV and the music going on all of the time. And I also work in the garden a lot. This photograph shows the work that I was doing at the time on the washing line. It is an ongoing studio practice of mine because the house is so full of stuff, there's not much room to work inside of it.

On the left hand side we have a hand-embroidered denim jacket by Damian from about 1990. He was much better at embroidery than me actually as you can see on this jacket.

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There's this very small framed work next to this which is a painted embroidered fabric and it's called 'There's a Storm Brewing and it's Coming Your Way'. It's a map from Damian which I then embroidered on the sewing machine, and it's from the 19 of November 2009 and it was actually made for an exhibition called 'Foreigners Everywhere', which we had at the Dvir Gallery in Tel Aviv, with Claire Fontaine and Karl Holmqvist.

'The Romani Gypsy British Isles' is a mixed media map by Damian which is underneath and this is from 2007 and it was also in the 'Radical Landscapes' catalogue that [accompanied] an exhibition at Tate Liverpool in 2022.

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'I Love Worthing' is a performance painting by me for 'Zigeuner Sauce: A Trilogy', which was part of 'Beware of Linguistic Engineering' at the 'Fifth Berliner Herbstsalon' in the Gorky Berlin. And that performance was with Hera Santos. That was only last year in 2022.

The costume that is flying above all of this, like some sort of apparition or some sort of ghost is from 'Witch Hunt III: News from Gypsy Land', another performance. It's a hand-painted costume in silk with lots of drawing and writing on it. And it was for 'De-Heimatize-It!', which was the 'Fourth Berliner Herbstsalon' at Gorky in Berlin in 2019. It has a head, which is Medusa, actually, it's me as Medusa.

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This is a limited edition print, which was made by me and a master printmaker Stuan Hamilton. And this was produced at Peacock in Aberdeen, for 'The New Aberdeen Bestiary' last December, December 2022. So it's quite a recent piece of work. Medusa is an ongoing theme as we will see as you go around the room and also as I speak about the other works that are in the exhibition.

So we come to the painting now, which really is the pivotal piece of work for the whole exhibition. And this is called 'Meet Your Neighbours (Engrained) - Woven into the Fabric of our Society', from 2005 and it's a mixed media piece on canvas. The main image is from the double portrait by Tim Walker from 1998, which is in the archive cabinet in the centre of the room.

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There's a school photograph of me from about 1970 and a page from a book of my own archive of things from my childhood.

There's a text handwritten on the painting, which was from the Conservative manifesto that they were putting out at the time. This was done as one-page ads in tabloids and broadsheets as part of the [2005] election campaign. Sadly, a lot of these things that are on this painting are almost now in law under the Crimes, Police and Sentencing Bill that was passed through recently. The 'Meet Your Neighbours' headline and drawn image for it was from a front page of The Sun at the same time. The rubbish doll [at the bottom of the painting] was from about 2004.

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This painting was part of 'The Room' installation, so as well as being in the book in a way, it was also part of my first sort of major solo exhibition that took place at Transition Gallery in 2005. It was also at the first Roma Pavilion 'Paradise Lost' at the Venice Biennale in 2007, so it's travelled around quite a lot as well. It's been in other shows but I'll just mention those for now. Actually coming out of my stomach in this painting is Medusa. Medusa appears here emerging from my stomach as a stomach-churning response to what was going on, I think, at the time. There's sort of archive boxes underneath this painting and most of the contents are in the cabinets in the room.

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Okay, so we move on to the back room at 28 St Elmo Road in 2005, and things that have emerged from it now. At the top of this picture is a black and white photograph of Damian from 1984. And this was taken when he was doing some photographs for his portfolio for the Royal College of Art, which he was successful in getting into. Damian was at Royal College from 1985 to 1987. In the photograph, he's wearing some clothes that his friend at the time Gary Austin made and it's got some of his artworks in it as well.

There's a clipboard here, which has got some original drawings by Damian on it.

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One of the drawings is from a trip that we made in 2016 to Rajasthan for something called 'I Exist' with Marc Simon, which was a [musical] production where Damian's drawings were used for the backdrops and we were actually part of the production and we worked with musicians from Rajasthan. There's some photographs also on this clipboard from when Damian was first at West Texas College of Design. And there's a record list, which has got his writing and also his great friend Steve McMahon's writing on with obviously records on it. More about records later. There's a Batman postcard by John Croft. Damian was an avid Batman and Robin collector. He had things from his childhood but he continued to collect them as he went on.

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In the middle of this image of the back room at St Elmo Road is a mask, which is a Pinocchio mask, a vintage one that had that I've used in various performances over the years, and it's got 'politicians' written across it. I think that's quite obvious why that's there. Underneath this is a T-shirt [titled] 'Zigeuner Sauce After Betye Saar.' This T-shirt was made on the second of September 2021 is hand painted on a vintage T-shirt. Betye Saar has been, I would say quite an influence on my work, thinking about the 'Revolutionary Suit' that she made and also the things about Aunt Jemima, which is actually what 'Zigeuner Sauce' sort of emerged from in a way.

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Underneath this is a painting called 'Roma Helter Skelter'. This is another performative painting from the 'Zigeuner Sauce' trilogy for 'Beware of Linguistic Engineering 5' at the Berliner Herbstsalon, Gorki, in Berlin 2022, with Hera Santos. There's a 'Zigeuner Sauce' mask on a hanger from which the fucked up – again excuse my language – Union Jack vintage hand painted flag hanging underneath, which was also from another performance which was called 'Swear to Tell the Truth: Part Two'. This took place on the 30th of January 2016, at Palace Court, Hastings and then this flag was also used for 'The House of Le Bas: Gypsy Couture' at the Anti-Athens Biennale in early 2018, which is really when I thought about making The House of Le Bas an actual physical manifestation.

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There's various archive boxes, and on top of these archive boxes are books from our massive library that we have and there is a list of these available if you ask someone. Next to these books are some toilet rolls that were made for Glastonbury as samples last year but didn't actually get used and they're by my great friend Sam Haggerty.

Okay, now I'm going to go into the archive cases themselves. The one in the centre of the room, I'm going to start with a book called 'Stopping Places: A Journey Through Gypsy Britain' by Damian James Le Bas. This is a first edition, and it came out in 2019. It was written by my son and there was some controversy over this book- I will refer to that in a little while.

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There's also above this a photograph of myself my late husband and Damian James, in late summer of 1985. It was taken in Findon, West Sussex.

Next to this is correspondence between myself and Sands Murray-Wassink who I mentioned earlier.

There's a letter from 2008, there's a little perfume sample that Sands sent me and there's also another card. There's various things in the books that are coming up as well that relate to our ongoing correspondence ever since that point in time.

There's a little booklet here, which was called 'Paradise Found', which was also produced in 2008 for my solo exhibition at Sonia Rosso's gallery in Torino, Italy. And that's got photographs by Damian, myself and Tara Darby, and also a text by Heidi James.

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There's another photograph here of me by Damian that was taken in 2008. And if you look at the photographs, you will see big envelopes with Sands' writing on from things that he sent me. Underneath these things and next to it as a diary, which was titled 'In the Forest of Grief I grew like a Shrub of Gold'. I did a whole series of these after Damian's sudden and unexpected death in 2017.

Next to this is an original drawing from the 1950s by my great uncle Eddie, who I was very close to.

With this as well is the last drawing that my uncle ever did for me from January 2017. It's on the back of an envelope that I gave him with his Christmas card in. And he sadly died on the 14th of February 2017. Next to this is a book that he was responsible for writing in the 1970s.

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He went to lessons to learn how to read and write. And this has illustrations by Julia Jeffreys in it. The reason that this book is in it – and I'll go back to referring to my son's book – is the fact that both of them had terrible trouble with the rest of our family because they'd written things. It's a complicated story. It's part of why the painting, which I've forgotten to mention actually, but I'm just going to mention it now. That's next to the Union Jack 'Roma Helter Skelter'.

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It's why 'Roma Helter Skelter', is there because sometimes that's what it feels like, because it's a very complicated situation to be coming from a community where you're a minority but you may also be a minority within that community because of what you do, or the things you choose to do or the paths you choose to [go down].

It's not always easy as unfortunately myself, my son, my great uncle Eddie knew.

Next to this as well are some small Polaroid photographs of an installation that I was working on before we did the first Roma Pavilion in [2007] with some little mannequins and flags and things. Then there's a book of poetry by Jo Clement that came out in 2022, 'Outlandish'.

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The reason that's here is because it's with the Dutch magazine from 1999. And [on the cover of both books is] the original photograph that Tim Walker took of me and Damian in 1998, which is the one that I used for the big painting that's on the wall. Then above this is a large colour photograph of me and Damian in my textiles for my portfolio for my application to St. Martin School of Art in 1986, which was successful, and there's some black and white photographs of me and Damian from when we were at college in 1985, and also with Damian James. There's a small photograph, another photograph, of Damian and Damian James and that's from the summer of 1985. It was taken by my friend James Duncalf, who actually I was at primary school with.

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Then there's a photograph that I took of Damian in front of one of the other glass cabinets in the house. It's filled with his toy collection. Next to this there's a little original 'X-Ray Specs' badge with 'Other Stories', which is a fabric hand-written piece of ribbon from an exhibition I did in Gdansk in 2013 with Iwona Zajac called 'Other Sisters'. Yeah, 'X-Ray Specs' – I've got a record that I will be playing. I'm not going to leave it out because it's one from my original collection but when I'm here one day, if you happen to be here too, you'll hear me playing it. 'Identity', something that I took into a music lesson when I was at school.

Then there's some St Sara Kali George notebooks or sketchbooks from 2019 to 2020.

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This was work that I did for the Berlin Biennial in 2020, 'The Crack Begins Within.' There's some hand printed fabric with this as well which is also got St George on and that's from when I was at college and was printed in 1985. The hand painted printed fabric this lying underneath all of these things is titled London 1985. I did that at college at that time. The reason why the St. George fabric is in there as well is to show the sort of the circularity of the work the work going round – it's sort of almost time travelling with the work in a way.

Okay, so now we get to the large archive case that's at the back of the room. There's a black and white photograph of me and Damian that was taken by Christoph Klauke for *Butterfly*, issue 4.

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There's some more drawings of Damian's in pen on packaging. There's a sketchbook 2008 – 2009 by me. There's a head of Medusa from a page from another sketchbook from 2010. There's a 'Rewitching Europe' notebook / sketchbook from 2019, again with Medusa.

The Romany Embassy – there's a photograph of me during the Romani Embassy and that this book was done in Czarna Góra in Poland, where we used to go to residency there called Jaw Dikh! [Come See!] run by my very good friend Gosia Mirga Małgorzata Mirga-Tas. That book was from 2017. There's a tiny little drawing with a Mickey Mouse head and some arrows and things on it. That's from the 17 December 2009 and has got 'furious control' written across it.

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There's another sketchbook St Sara Kali George from 2019 to 2020. Then there's a sketchbook from 'Frontier Deluxe', which I spoke about earlier, the show that me and Damian did in Vienna. We used to sometimes work in these sketchbooks together.

There's also a series of black and white photo booth pictures of me and Damian from that time as well, when we were in Vienna. Then there's a diary notebook from 2019. That's also got some little photobooth pictures poking out of it, which are of Keiko Yamamoto Rochaix and my great friend Paul Green. Then the Athens Biennial notebook, 'The House of Le Bas: Gypsy Couture', 2018. Then there's another book [called] 'In the Forest of Grief, I Grew Like a Shrub of Gold', the diary from 2018.

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Then there's a couple of Roma Armee scripts, which both myself and Damian were involved in – the whole production from the beginning – from 2017.

Two notebooks, which we both worked in at the time, are full of drawings and notes about the whole project, and little drawings and stuff. Then there's a notebook from 'Disintegration: The Berliner

Herbstsalon' in 2017. This is when I first drew

'Zigeuner Sauce' as an idea, as a tiny little drawing in there. That's the original drawing and then above

that, there's a little print that was done by my

friend Danny Holiday that was used for when I did

'Zigeuner Sauce' in 2021 at Yamamoto Keiko

Rochaix [gallery].

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Then the poster, a folded up invite from 'Beware of Linguistic Engineering' at Gorky, the fifth Berliner Herbstsalon in 2022. This show was actually 'Zigeuner Sauce' but because you can't use the words 'Zigeuner Sauce' in Germany, we've changed the title to 'Beware of Linguistic Engineering', which was the title of another painting. Then there's a notebook well, it's sort of a series of photocopies all put together, called 'Ancient and Precious by An 'Gyptian 2022, which was material for a performance at [the exhibition] Radical Landscapes that I did at Tate Liverpool in June 2022. There then as a tin that belonged to my great granny Pachie, a photograph by Lincoln Cato for Rinkeni Pani, which means 'beautiful water'. Rinkani Pani is 'beautiful water' in English Romani.

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This was a performance and film footage that we did before I made the installation for the Radical Landscapes show. And there's a sketchbook which has got an open page which has got a digital print for the costumes. The reason the tin is there is because actually on the print, which is not really possible to see on the photograph of the dress, is an image of my great granny but also of my great uncle Eddie as well.

Then within the cabinet, there's some very small toys and they're all from Damian's collection. So just a little bit more about Medusa. I've always been interested in her as a character, obviously, she's one of the Gorgons. But she's also a woman that was wronged by a man that was then wronged by another woman.

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She's an outsider, in so many respects. So I've also sort of manifested myself recently into Medusa in the print that's on the wall that I did at Peacock [studios in Aberdeen]. And she's screaming, because I feel sometimes that's what we're all doing, is screaming and no one's listening to us. On the windows, as you come in, you'll see very large sections from some of Damian's drawings and these are from various dates throughout the 1990s. There's a mirror hanging on the wall, which is me by Damian. It's enamel on glass on a vintage mirror, and it's from 2004. I've got a series of these and they actually hang on the wall in the hallway of the house, but we've just brought this one for the exhibition.

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Then there's a whole series of photographs. The one that you can see at the front – and these are bound together – is from 1984. And it's Damian with his sister Maz who sadly died as well some years before Damian, and it's them both wearing Damian's clothes again, made by Gary Alston, with some more of his work. These photographs were for his Royal College portfolio.

Standing next to this is a mannequin, and this has got a costume on for St Sara Kali George, which I made for the Berlin Biennial, in 2020, 'The Crack Begins Within', and if you look through the window, you will see a very small painting of Damian's. It's quite good to read that because it's all in Damian's words.

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I think sometimes it's better for you to read his words or listen to his words than hear me speaking about him.

There's also two listening posts. One you'll be hearing me talking like I am now. The other one is Damian and his friend Steve McMahon doing a radio show where Damian's talking about his records, and they're playing lots of his records. So that tells you more information about the record collection.

There's also a small record player and a few records that are also in Damian's record collection that if you asked one of the invigilators, you can play in the space as well.

And now I'm just going leave something that Damian said that I found on a piece of paper when I was going through the archive.

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It's got his name at the top 'Damian Le Bas' written in his writing, you'll see it on the wall as well in the show:

'For me, my work is just a projection of my inside thoughts. My mind sends messages through my body, which is a projection of what I create in the projected image.'

I hope you enjoy it and if you've got any questions, the invigilators have my email address. You can always send me a message. Thank you.

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11. Stacked frames

Damian Le Bas

Self-portrait with Maz, 1984

Colour photograph of Damian Le Bas with his sister Maz in garments made for Royal College of Art application portfolio.

12. Mannequin:

Delaine Le Bas

St Sara Kali George, 2020

Costume for Berlin Biennale

13. Long Display Case

- Black and white photograph of Damian and Delaine by Christoph Klauke for Butterfly, Issue 4
- Drawings in pen on packaging by Damian
- Note / sketchbook 2008–09 by Delaine
- Note / sketchbook 2010, by Delaine with Head of Medusa after Caravaggio
- Rewitching Europe note / sketchbook by Delaine, 2019
- Romani Embassy, Czana Góra, 2017
- Fear is Control, 17.12.09, drawing by Delaine
- St Sara Kali George note / sketchbook, 2019–20, by Delaine

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- Frontier De Luxe note / sketchbook and photo booth pictures of Delaine and Damian, Vienna, 2016
- Diary notebook 2019
- Berlin photo book pictures with Keiko Yamamoto Rochaix and Paul Green
- The House of Le Bas Gypsy Couture note / sketchbook for Athens Biennale, 2018
- In the Forest of Grief I Grow Like a Shrub of Gold, diary by Delaine, 2018
- Roma Armee, scripts and two notebooks by Delaine and Damian
- Notebook from Disintegration, Berliner Herbstsalon, 2017

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- Ziegeuner Sauce, original drawing and print by Danny Holiday for Ziegeuner Sauce, Yamamoto Keiko Rochaix, 2021
- Beware of Linguistic Engineering at Gorki, 5th Berliner Herbstsalon, 2022
- Ancient and Precious by An'Gyption, 2012
- Performance material for 'Radical Landscapes' at Tate Liverpool, June 2022
- Tin belonging to Delaine's great granny Pachie
- Photograph by Lincoln Cato for Rinkeni Pani: Beautiful Water, performance 2022
- Sketchbook with digital print for costume for Rinkeni Pani: Beautiful Water, performance 2022
- Small toys from Damian's collection

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14. Damien Le Bas

I first met Damian when he arrived as a student, bewildered, at the Royal College of Art in 1985. I loved his attitude right away. He painted things he liked, stuck toys and other objects to his desk, and more importantly, brought in his Northern Soul tapes to share with the world. He said, "this is the prettiest music that has ever been made", a pretty good description I thought!

He was cheeky, wore big dungarees and the best ever shoes, liked a boot-sale and would draw on anything he could lay his hands on.

We would 'DJ' together at college parties, the BEST nights, and he would always try to buy my records off me.

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What I really liked about Damian was that he always did his own things. H never quite managed to complete college projects (I don't think he was ever interested) but he always came up with something better, something unique, funny and right from the heart. The older tutors thought he was mad. In his final degree show, Damian exhibited his work along with all his possessions...which he had painted GOLD! Gold shoes, gold drawing boards, gold paint brushes...I never knew why, BUT I LIKED HIS STYLE!

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Over the years we have bumped into each other, I have worried about him (he sold his Northern Soul AND GOT INTO Country!), I have admired him (Don't you ever stop painting!) and I have laughed with him.

In a world of Apple Macs, shit music and bland Corporate art, Damian has kept the faith, kept it together and kept smiling. Nice one!

Paul Burgees – Brighton 2002

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