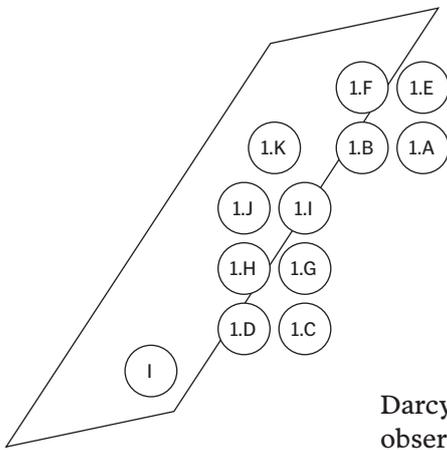


# LANDA LAN A DOCUMENTATION OF DARCY LANGE

A project by Tractora Koop. E.







Darcy Lange called his projects *work studies*. His *work studies* are long video observations of people working. Lange used the word *work*, and not labour, a term associated with the economic dimension of the activity, and politically more connotative. Instead, *work* refers to something more concrete, to the use of effort and action to achieve something. At the same time, *work* as the lowest common denominator for all activity, takes on a general, abstract quality. For its part, studying can be understood as the effort applied to understanding or knowing something. In artistic practice, a study also refers to the preparatory work prior to materialising the final piece of art.

Lange produced *work studies* in factories and workshops, farms, large factories and mines, domestic and educational environments, leisure activities, sporting competitions, performances, and at the workshops of artists, musicians, and poets. The titles given to each work study also identified the person, activity, and the location where they were filmed. On more than one occasion, Lange highlighted the properties of video as a sensitive medium for memory storage. He also expressed the existence of an encyclopaedic will behind his work.

# 1

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|-----|--|
| 1.A | Darcy Lange<br><i>Five Working Studies in British Factories and Workplaces</i> (1972)<br>Darcy Lange. ½ inch video tape. Transferred to digital from an unidentified medium. 1h 51' 25"                    |
| 1.B | Darcy Lange<br><i>Allotment Gardens, U.K.</i> (1972)<br>Darcy Lange. ½ inch video tape. Transferred to digital from an unidentified medium. 52' 01"  |
| 1.C | Darcy Lange<br><i>Ruatoria, Study of a Sheep Gathering and a Tangata Whenua Shearing Gang. New Zealand</i> (1974)<br>½ inch video tape. Transferred to digital from an unidentified medium. 2h 54' 45"     |
| 1.D | Darcy Lange<br><i>Clem Coxhead, Cow Milker. Opunake, Taranaki, New Zealand</i> (1974)<br>Darcy Lange. ½ inch video tape. Transferred to digital from an unidentified medium. 32' 04"                       |
| 1.E | Darcy Lange<br><i>Cantavieja. Work Studies in a Spanish Village. Maestrazgo, Castellón, Spain</i> (1975)<br>Darcy Lange. ½ inch video tape. Transferred to digital from an unidentified medium. 2h 00' 34" |

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1.F Darcy Lange  
*Craigdarroch, Scotland (1973)*  
½ inch video tape. Transferred to digital from an unidentified medium. 1h 30' 30"

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1.G Darcy Lange  
*Portraits of Waitara Freezing Works, New Zealand (1974)*  
½ inch video tape. Transferred to digital from an unidentified medium. 1h 50' 03"

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1.H Darcy Lange  
*Vern Hume, Aerial Top Dressing, Taranaki, New Zealand (1974)*  
½ inch video tape. Transferred to digital from an unidentified medium. 46' 57"

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1.I *Competition Axemen, Agricultural Show, Stratford (1974)*  
½ inch video tape. Transferred to digital from an unidentified medium. 15' 56"

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1.J Darcy Lange  
*HERA, Study of a Tangata Whenua Tree Feller. Waitaanga, New Zealand (1974)*  
½ inch video tape. Transferred to digital from an unidentified medium. 28' 15"

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I The Block  
*Gerry, (2016)*  
16mm film transferred to digital.  
Courtesy of The Block.

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II 1.K Dan Graham/Darcy Lange  
*Performer / Audience / Mirror (1975)*  
½ inch video tape. Transferred to digital from an unidentified medium. 22' 52"  
Courtesy of Electronic Arts Intermix.

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1.1 DLA/000264  
Pencil drawing of Darcy Lange from his student years in New Zealand.

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1.2 DLA/000005, DLA/000006, DLA/000007, DLA/000008  
David Kerr was the shepherd who managed a wool production farm in *Craigdarroch, Scotland (1973)*. He corresponded with Darcy Lange before, during and after he recorded his work on video. After the shooting, Darcy Lange travelled back again to Scotland in his Citroën 2CV to show the tapes to the shepherds. David Kerr could not attend that appointment but insisted on seeing the tapes in London. In one of the letters he sent to Lange, David Kerr congratulates Darcy Lange for the video but kindly asks him to repeat the recording of an activity that had to be done inside the booth due to the bad weather condition on the day of the shooting, which is usually performed outside. David Kerr was worried about giving a bad impression of his activity.

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1.3 DLA/000228  
In Darcy Lange's photographic archive there are numerous images of landscapes taken from inside a car. This photograph is a sample that was taken during a road trip in the USA.

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1.4 DLA/000031  
*A Study of a Woman at her Work* would consist on the filming of a middle-aged woman hanging out her laundry, an activity that he filmed in Super 8 as part of the project called Social Consideration, *Communication and Observation* (1971), after which he started to shoot in video.

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1.5 DLA/000031  
As explained in *Video Art*, in his years as a teacher, Darcy Lange travelled by train to the cities of the Northeast of England where he worked. From the window, he observed the small allotments gardens in the vicinity of the factories. The two projects described here in a very synthetic way, could refer to this situation: *Study of a Businessman Commuting*, and *A Study to be Carried Out in the Allotments, Especially in the Small Plots of the Midlands*. The latter would refer to the video *Allotment Gardens, UK*, (1972). Unlike the former, when he recorded the latter he already owned a car, a Citroën 2CV, and the recording was made from the side of the motorway.

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1.6 DLA/000084  
Darcy Lange owned different cars, all Citroën 2CVs, to whose club he belonged. With the 2CV he toured England, Europe and New Zealand. In his retrospective exhibition *Land, Work, People* (1985), he decided to park it at the entrance door. The 2CV was for Darcy Lange a work tool and a memory repository.

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III Isidoro Valcárcel Medina  
*Motores (Engines)* (1973). Audio recording on two cassette tapes (1994, Radio Fontana Mix eds.) The tape contains the sounds of car engines. Vehicles used: Citroën Dyane (1973) 602 cc. and Ford Zephyr (1954) 2270 cc. The trips took place on two consecutive Sundays in December 1973, at 9:00 AM.  
Courtesy of SONM, experimental music and sound art music library.  
Puertas de Castilla Centre, Murcia City Council.

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1.7 DLA/000007  
Darcy Lange recorded his work studies with a first-generation Sony Portapak video camera. He started by using one camera he borrowed from Phil Slight, a friend, fellow artist and New Zealander who lived in England, where he also worked as a teacher. In 1974, he became interested in acquiring a camera of his own, and therefore contacted Sony's Asia and the South Pacific division, probably on the way to New Zealand, where he recorded six work studies.

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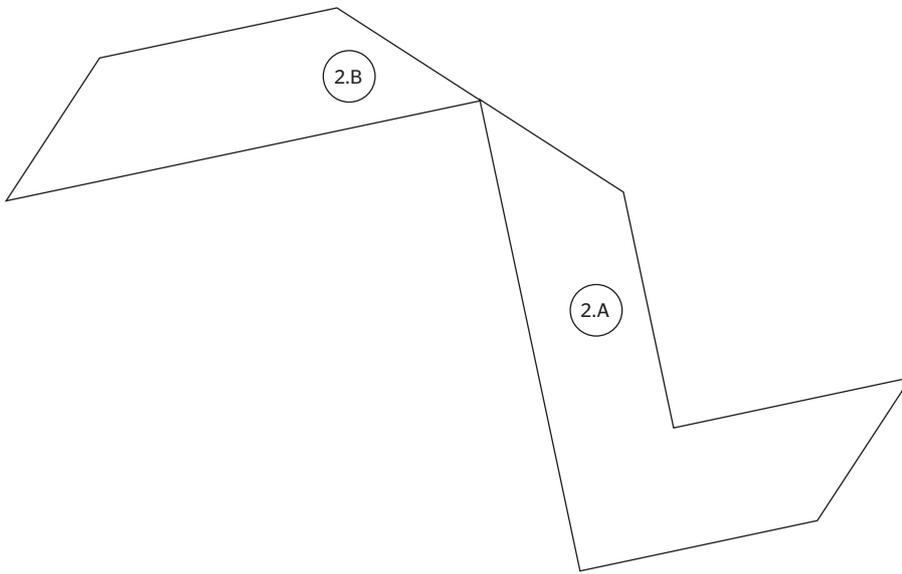
1.8 DLA/000058  
Flamenco guitar strings. Darcy Lange was a flamenco guitarist. He started playing flamenco guitar at the University in New Zealand, and he kept on playing all his life. Phil Slight, who lent him his first camera, also introduced him to his "maestro", Diego del Gastor in Morón de la Frontera.

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1.9 DLA/000016  
Postcard from Canadian artist Ian Murray in which he offers to help Darcy Lange to transfer 60 hours of video to U-Matic.

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1.10 DLA/000016, DLA/000018  
The video tapes he used accompanied Darcy Lange on his travels. The passage of time and the bad conservation conditions deteriorated the tapes at the same time they became obsolete. In the eighties, Darcy Lange sought advice, help and funding to deal with this problem. He contacted some institutions with which he had worked. For the *Land, Work, People* exhibition, the Govett-Brewster Art Gallery enabled the half-inch video tapes to be transferred to U-Matic. Years later they were digitized mainly from that format.



*A Documentation of Calverton and Pleasley Coalmining Communities, Nottingham, UK (1973)* and *A Documentation of Bradford Working Life, UK (1974)* are groups of *work studies* in higher order units which Darcy Lange calls “documentations”. Darcy Lange used the word *cross-section* to refer to this type of approach, which would allow for a comparative analysis between aggregates of studies; in the case of the miners, two pits from the same region, and in the case of Bradford, four companies representing the industrial activity in one city.

*A Documentation of Calverton and Pleasley Coalmining Communities, Nottingham, UK (1973)* focuses on the community life of the miners, meaning the activities surrounding extraction itself, a gesture that extends the idea of leisure, fight, maintenance, etc., that Lange addresses through proximity and experience. In *A Documentation of Bradford Working Life, UK (1974)*, Lange saw a continuation of his work in the mines, but the leap in scale that it entailed forced him to develop a more systematic focus when addressing each of the *work studies* and, as a result, in the organisation of the whole. Therefore, the indexing of each of these projects’ content began taking on an ever more important role, be it through photographs, 16 mm film, diagrams, transcriptions, or combinations thereof.

## 2

### 2.A Darcy Lange

*A Documentation of Bradford Working Life, UK (1974).*

½ inch video tape. Transferred to digital from an unidentified medium. 2h 25' 46"

#### **The First Situation**

Is a steel melting works, Osborne Steels Ltd., Low Moore.

1<sup>st</sup> Study: “Rolling Mill” - N. Magliore, O. Moyston, K. Harper, J. Charington, C. Teleamuque, R. Martin, F. Pashley, D. Robertshaw, B. Cook, A. Josephe.

2<sup>nd</sup> Study: “The Grinding” - Leon Franzier, Godfrey Broadbent.

3<sup>rd</sup> Study: “Furnaces” - Charley Helps, Alan Wright, Harry Barraclough.

#### **The Second Situation**

Was recorded at Whiteheads Woolen Mills

1<sup>st</sup> Study: “French Combing” - Mrs. O'Connor.

2<sup>nd</sup> Study: “Traditional Combing” - Alah Dad.

3<sup>rd</sup> Study: “Spinning” - Mrs. Alice Jennings.

4<sup>th</sup> Study: “Spinning” - Theresa Hird.

#### The Third Situation

Was Hepworth & Grandage Ltd —England's largest producers of pistons and piston rings.

1<sup>st</sup> Study: "The Verson Press" - Roy Penny.

2<sup>nd</sup> Study: "Piston Inspection" - Miss June Bell.

3<sup>rd</sup> Study: "Dual Lathes" - Albert Ozolins.

#### The Fourth Situation

Is a large Mail Order Warehouse — Grattan Ltd.

1<sup>st</sup> Study: "Study of a Packer" - John Wood.

2<sup>nd</sup> Study: "Study of a Packer" - Burford Maunders.

3<sup>rd</sup> Study: "Order Assembly" - Michael Normington.

4<sup>th</sup> Study: "Order Assembly" - Kevin Bulmer.

5<sup>th</sup> Study: "Punch Card Operator" - Janet Thornton.

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#### 2.B Darcy Lange

*A Documentation of Calverton and Pleasley Coalmining Communities, Nottingham, UK (1973)*

½ inch video tape. Transferred to digital from an unidentified medium. 2h 00' 52"

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#### 2.1 DLA/000033

This document summarizes the different elements that make up *A Documentation of Calverton and Pleasley Coalmining Communities (1974)*: photographs, video, 16 mm film and the transcription of a part of the interview with one of the miners, called Patrick Phelan. All of them act as an index to the video, as forms that summarize its content. Lange did not record inside the mines, which can be interpreted in two possible ways: the first is related to the technical limitations of the camera to record in poor lighting conditions. The second is related to the consideration of the idea of work beyond the strict work activity, encompassing the life and leisure activities of the mining families as a whole.

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#### 2.2 DLA/000033

Typewritten transcript of an interview with a miner called Patrick Phelan.

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#### 2.3 DLA S/N

Manuscript of *Video Art (2001)*, the only monograph published during the artist's lifetime. Initially thought of as a publication that could function as a catalogue of his retrospective exhibition *Land, Work, People (1985)*, it is written in an emotive autobiographical tone that links vital experience and artistic practice. Both the images and text account for the good momentum being experienced by the miners, who had just seen their demands met by the government after the 1972 strike in defence of their labour rights.

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#### 2.4 DLA/000033

Map of the mines published by the National Coal Board, an organization created in 1947 to manage nationalized mines in the United Kingdom. Darcy Lange had the Board's permission to enter the mines. On the map, there is a hand-drawn circle around London with the note: "where the money lives"

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2.5 DLA/000033  
Information booklet about the activity in the mine published by the National Coal Board.

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2.6 DLA/000213  
In this exhibition, through photographs, Darcy Lange documented the work for his solo exhibition, titled *Land, Work, People. A Documentation of Calverton and Pleasley Coalmining Communities* was installed with all of its elements: photographs, video and a 16mm cine camera double projection in a loop crossing the three floors of the exhibition hall (an old cinema), were installed with all their features. There is a certain formal analogy between the extraction infrastructure in the mines and the loop mechanism of the projectors.

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2.7 DLA S/N  
*Land Work People* was a retrospective exhibition that the artist himself organized, upon his return to New Zealand, where he relocated with his family. As the original poster announces, the exhibition lasted a month.

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2.8 DLA/000062  
Invitation from the Govett-Brewster Art Gallery to Darcy Lange's exhibition, *Land, Work, People*. The Govett-Brewster Art Gallery is a publicly-owned art centre in Darcy Lange's home region. Under Govett-Brewster Art Gallery currently holds the artist's archive, which is the property of the Darcy Lange Estate.

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2.9 DLA/000215  
The authorship of the photographs that appear in this contact sheet is attributed in the Darcy Lange Archive to John Miller, a photographer and friend, of Māori origin, with whom Darcy Lange collaborated on different projects in New Zealand. The photographs document the opening of the *Land, Work, People* exhibition (1985), as well as an improvised lunch at the museum's facilities, probably during the installation of the exhibition. Darcy Lange's *work studies* frequently included both lunch and preparation. Often Darcy Lange himself appeared in his videos spending the lunch hour with the workers, thus equating work on both sides of the camera.

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IV Ore sample from the Erzberg open-pit iron mine (Styria, Austria).  
Weight: 27 kg Fe content: approximately 38.0 to 40%. Work document by Usue Arrieta and Vicente Vázquez in the framework of The Exhaust Note (2013) project.  
Courtesy of Usue Arrieta and Vicente Vázquez.

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V *Gold 20* glass sample, produced by Guardian Industries in its factory in Tudela (Navarre). Work document by Ainara Elgoibar in the framework of the *Gold 20* project (2012).  
Courtesy of Ainara Elgoibar.

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VI Number 818. Coal sample. From the Santa Lucia mine (León). Work document by Nader Koochaki in the framework of the Cielo Abierto (Open Sky) project (2018).  
Courtesy of Nader Koochaki.

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VII DLA/000433  
Possible original of *Footnotes, Bibliography of Post Partum Document for ICA New Gallery 1976* by M Kelly, found in Darcy Lange's archive. This document worked in Mary Kelly's exhibition as an index and annotation to the pieces that comprise *Post-Partum Documents*, which the American artist Mary Kelly exhibited at the ICA in London in 1976. On the artist's website, the project is described with the following words: "Post-Partum Document is a six-year exploration of the mother-child relationship. When it was first shown at the ICA in London in 1976, the work provoked tabloid outrage because Documentation I incorporated stained nappy liners. Each of the six-part series concentrates on a formative moment in her son's mastery of language and her own sense of loss, moving between the voices of the mother, child and analytic observer. Informed by feminism and psychoanalysis, the work has had a profound influence on the development and critique of conceptual art." Mary Kelly moved to London to study at Central St. Martin's School of Art in 1968. In the Lange archive there are also meeting minutes of the Artists' Union of which Kelly was founder and president.

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VIII DLA/000397  
The document by the artist Tom Burrows, entitled: "Squatting: A Contemporary Phenomenon" can be found in the Darcy Lange archive. Tom Burrows is a Canadian sculptor who carried out a project in the 1970s to document this social phenomenon in Canada, Europe, Asia and Africa. It was a context in which he actively participated. Burrows offered "documentation packages" consisting of talks accompanied by slide shows and/or audio-visual material, all part of "a seven-month written, audio-recorded and photographic documentation". The piece, today entitled "Skwat Doc" (1981-1983), belongs to the collection of the Morris and Helen Belkin Art Gallery, in Canada.  
On the cover of "Squatting: A Contemporary Phenomenon", the contact of Tom Burrows and a contact person in Amsterdam who was the "best person to contact the squatters" is hand written. Darcy Lange visited Holland on different occasions, eventually residing there permanently.

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IX *Manifesto for Maintenance Art 1969! Proposal for an Exhibition 'CARE'* (1969). Mierle Laderman Ukeles. (USA, 1939). Mierle Laderman Ukeles wrote his manifesto for art maintenance a year after his first child was born. It is an appeal to reconsider the status of maintenance work and care in the private and domestic as well as public spheres. His intention through this gesture is to break the barriers that separate what is thought of as "work" and what is labelled as "work of art".

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X *Dressing to Go Out/Undressing to Go In.* (1973) Mierle Laderman Ukeles (USA, 1939) (negatives from 1973, printing 1998). 145.57 x 112.87 x 2.06 cm. 48.26 x 33.02 cm. It is a continuation of his *Manifesto for Maintenance Art 1969! Proposal for an Exhibition 'CARE'* (1969), Ukeles began to explore maintenance work as art, documenting her domestic work as a mother, including daily and repetitive tasks such as changing

nappies or dressing her children to go out. By raising her domestic tasks to the level of art, she focused attention on the importance and difficulty of working in domestic tasks and motherhood. These photographic series record the moment of dressing and undressing the artist's children: Yael, four and a half years old, and Rachel, two and a half. The photographs are of a hurried nature, which reflects the repetitive and invisible work of being a mother, and at the same time, the intimacy that occurs within the family.

Courtesy of Ronald Feldman Gallery and Mierle Laderman Ukeles.

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- 2.10 DLA/000035  
“A *Documentation of Bradford Working Life*” (1974) project description. The text reads: “My intentions are to convey the image of work as work, as an occupation, as an activity, as creativity and as a time consumer”.  
Facsimil
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- 2.11 DLA/000035  
Card with toll rates of M1 motorway linking London with the cities of Northern England, such as Bradford, Birmingham, Leicester and other cities where Darcy Lange worked as a teacher.
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- 2.12 DLA/000007, DLA/000006  
With the help of the Industrial Inquiry Centre in Bradford (Industrial Research Centre), Darcy Lange contacted different companies to shoot at their facilities. Some declined the proposal, others accepted. In one of these letters, the Head of Training at Grattan Ltd., a mail order company, informed Darcy Lange of his interest in viewing the tapes he had recorded on his premises.
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- 2.13 DLA/000035  
Thornton Labour Club membership card, Bradford. In *Video Art* Darcy Lange mentions that being a member of such club made him feel really proud
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- 2.14 DLA/000006  
1973. Trade Union's Congress card that proves Darcy Lange attended, possibly as a preparation for *A Documentation of Bradford Working Life, UK* (1974).
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- 2.15 DLA/000035  
A document describing the process of textile production in Bradford, from the purchase of wool in the Australian market to the production of fabrics.
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- 2.16 DLA/000006, DLA/000007, DLA/000008  
The exhibition of *A Documentation of Bradford Working Life* (1974) at the Bradford Industrial Museum underwent successive delays for different reasons, as detailed first by the Bradford City Art Gallery and Museums and later by the Bradford Metropolitan District in these letters. Initially scheduled for 1974, it was finally inaugurated in 1976.

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2.17 DLA/000007

Letter from the United Kingdom Home Office to Darcy Lange in which he is informed that his UK residence permit is extended and his passport has been sent to him. Throughout the years he lived in England, Lange had to justify his status as a worker on many occasions to be able to renew his visa.

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2.18 DLA/000110

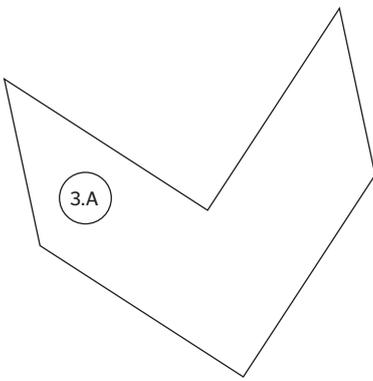
Documentation of Darcy Lange's work process in the framework of the "Social Consideration, Communication and Observation" (1971) project, filmed on Super 8 before he discovered video. Listed in the archive as "English Industrial Town", a photograph of children playing between reinforced concrete pipes in a school playground next to a factory can be found.

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XI

Other material related to the bearings production process, from the SKF factory in Tudela (Navarre). Document of the work process of Usue Arrieta and Vicente Vázquez in the framework of the Goitik behera, behetik gora and GELDI: descents of goitibeheras (2011-2018) project.

Courtesy of Usue Arrieta and Vicente Vázquez.



# 3

Darcy Lange began studying music at the University of Auckland, but soon left the programme because he thought it was excessively academic. Later, he graduated from the same university with a degree in sculpture before travelling to London to study on a scholarship at the Royal College of Art. Once he completed his studies, Lange worked as a professor at various institutions in England, the Netherlands, the US, and Canada. His interest in teaching extended to his artistic practice. *Study of Three Birmingham Schools, UK* (1976) and *Studies in Four Oxfordshire Schools, UK* (1977) are two of his best known and most systematic projects, in which he carries out a comparative study of teachers and students at various schools in Birmingham and Oxfordshire. A distinctive trait of these *work studies* is the role played by feedback; Lange first recorded lessons, and then showed the resulting tapes to teachers and students. Upon viewing the tapes, he recorded the reactions of both the teacher and the students. At the Museum of Modern Art Oxford, where *Studies in Four Oxfordshire Schools, UK* (1977) was first exhibited, Darcy organised a debate session in which all of the teachers and students from all of the schools, as well as certain individuals from the art world linked to the exhibition participated. The debate itself was also recorded on 1/2 inch magnetic video tape.

## 3.A Darcy Lange

“*Study of Three Birmingham Schools, UK*” (1976)

1/2 inch video tape. Transferred to digital from an unidentified medium.

5h 24' 24

### **Ladywood Comprehensive School.**

Roger Perks. Teacher Reaction.

Roger Perks. Student Reaction.

Mr. Brenton. Class Study.

Derek Hamburton. Physics.

Paul Nagle. Roman Roads.

### **King Edwards Grammar School.**

Mr. Trott. English Language & Literature. Study I.

Martin Stead. Business Studies.

Mr. Rigby. Biology. Part I.

### **Leabank Junior School.**

Mr. Hughes. The Wheel.

Mr. Hughes Interview.

Miss Hunter. Teaching the Infants.

### **Ladywood Comprehensive School.**

Christmas Day.

### **Leabank Junior School.**

Infants Assembly.

### **King Edwards Grammar School**

Antzerki taldea.

### **King Edwards Grammar School.**

Theater Group.

Darcy Lange

*Studies in Four Oxfordshire Schools, UK (1977)*

½ inch video tape. Transferred to digital from an unidentified medium.

8h 47' 18"

**Banbury Comprehensive School.**

Tony Morgan. Art Class.

Tony Morgan's Interview.

Students' Reaction.

**Cheney Upper Comprehensive School.**

Eric Spencer. Art Class.

Chris Wright. History Class Study. Study I.

Chris Wright. History Class Study. Study II.

Chris Wright. History Class Study. Chris Wright's Interview.

Chris Wright. History Class Study. Students' Reaction.

Bailey. Chemistry Class Study.

Bailey. Students' Reaction.

**St. Mary's Private Girls School Wantage.**

Mrs. Shalgosky. Art Class.

Mrs. Shalgosky. Mrs. Shalgosky's Response.

Mrs. Shalgosky. Students' Reaction.

Mrs. Webb. History Class Study.

Mrs. Webb's Response.

Mrs. Webb. Students' Reaction.

Miss Astani. Chemistry Class Study.

**Radley Private Boys School.**

Charles Musset. Art Class.

Charles Musset's Interview.

Charles Musset. Students' Reaction.

Museum of Modern Art Oxford Discussion.

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3.1 DLA/000262

Drawing exercise at the Elam School of Art in Auckland (New Zealand), where he graduated in sculpture. The scene he draws is not limited to the body of the model, but it integrates instead the rest of the students, his classmates, while they draw the model.

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3.2 DLA/000002

After completing his training as a sculptor in New Zealand, Darcy Lange applied for a scholarship to continue his studies at the Royal College of Art in London. The letter mentions that the sale of some of his sculptures to the University of Auckland would allow him to live there for a year but given the work limitations for a foreigner coming from the Commonwealth, he would need the scholarship to live in London until completing his studies. He was awarded the scholarship.

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3.3 DLA/000005

While studying in London, Darcy Lange received several interchangeable gift vouchers for 5 pounds sterling of lamb meat worth that his mother sent to him from New Zealand.

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3.4 DLA/000004, DLA/000007, DLA/000010, DLA/000014

After completing his studies at the Royal College of Art, Darcy Lange sought work as an art teacher, which allowed him to earn a living and renew his residence permit in the United Kingdom. They were mostly part-time jobs, first in England and later in prestigious institutions in Europe, the US and Canada.

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3.5 DLA/000004  
Training programme project for a hypothetical group of students. In the document, Darcy Lange encourages them to come into contact with the work of people belonging to their working and social environment by observing and recording their interaction with them for further analysis.

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3.6 DLA/000008  
In 1970, the Canadian conceptual artist David Askevold created a subject at the NSCAD (Nova Scotia College of Art and Design) called “Advanced Media Seminar and Studio Course”. As part of the programme he invited experimental artists to devise a series of exercises to put into practice with the students. In this note, written on an invitation card for an exhibition held in California in 1976, Askevold tells Darcy Lange that he will contact him when the opportunity arises to teach a class or give a lecture.

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3.7 DLA/000011  
In 1976, the American artist Dan Graham taught the “Advanced Media Seminar and Studio Course” at NSCAD (Nova Scotia College of Art and Design). Dan Graham invited a number of artists and thinkers, including Darcy Lange. One of the characteristics of this course was to work with a cable television channel that served at the same time as a subject and medium for artistic production.

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XII Narayana’s Cows (1989). Tom Johnson (USA, 1939). Narayana was a fourteenth century Indian mathematician who proposed the following problem. If a cow produces a calf each year, at the beginning of the fourth year, each calf will produce in turn a calf at the beginning of each year. How many cows will there be in total at the end of, for example, seventeen years? This piece by Tom Johnson is based on this mathematical problem and proposes its resolution in a combination of text, image and music.  
This piece will be played live as part of the activities scheduled for the *finissage* of the exhibition.  
Courtesy of Tom Johnson.

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3.8 DLA/000009  
In this postcard sent from Toronto, the unidentified sender expresses his admiration for the video tapes that Darcy Lange exhibited in the city. Among other things, he says that “Krzysztof Wodiczko’s comment that you are ‘the Engels of videotapes’ is really appropriate”. The postcard is from A Space Gallery, founded in 1971, the first artist run space in Canada.

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3.9 DLA/000194  
On his return from the US, Darcy Lange would begin filming the first of his two major projects in schools on ½-inch video. As was usual throughout his life, video work was accompanied by photography. These contact sheets are part of Lange’s working method in touch with *Study of Three Birmingham Schools*, UK (1976).

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3.10 DLA/000009  
Darcy Lange kept on top of the Toronto and Vancouver art world. In this postcard, the artist Ian Murray (Halifax, Nova Scotia, Canada) raises the possibility of working together with Lange.

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3.11 DLA/000265  
The second of his projects in schools was *Studies in Four Oxfordshire Schools, UK* (1977), which was more systematic than the first. Lange himself said that this project was influenced by Graham's work.

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3.12 DLA/000311  
Original catalogue of the *Study of Teaching in Four Oxfordshire Schools, UK* (1977) exhibition at the Museum of Modern Art in Oxford.

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3.13 DLA/000038  
Darcy Lange often shows his videos together with selected transcripts of their contents. In the case of the schools, we found transcription extracted from Mr. Hughe's class (Leabang Junios School), Mr. Benton's (Ladywood Comprehensive School), and Mr. Trott's (King Edward's Grammar School). In Oxfordshire the transcriptions belong to the interviews with Tony Morgan, Charles Musset, Mrs Shalgosky and Mrs. Webb, all of them teachers after viewing the tapes. Tractora has added a selection of the debate that took place during the presentation of the project in the Museum of Modern Art of Oxford.

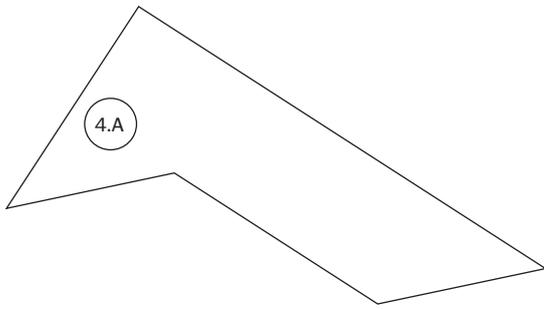
Facsimil

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3.14 DLA/000038  
While completing *Study of Teaching in Four Oxfordshire Schools, UK* (1977), Darcy Lange proposed to produce and present at the VI Documenta in Kassel a film shot in 16 mm, which would complete the project. There are photographs that prove that some of the studies in Oxford schools were shot in both video and 16mm.

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3.15 DLA/000038  
Darcy Lange requested funding for the production of the 16mm film on schools from the Arts Council of Great Britain. In addition to working in the classroom, Lange sought to expand the study to the social and domestic contexts of students and teachers. The film is regarded as inconclusive.



# 4

In 1977, Darcy Lange travelled to New Zealand and joined the social movement that fought for the land and rights of the Māoris, who occupied and were later forcibly removed from Bastion Point, one of its critical points. The video tapes that Lange recorded at Bastion Point served as a basis for the exhibition of the *Māori Land Project* (1977-1980) at the Van Abbemuseum (the Netherlands), which aimed to bring attention to the Māori cause questioning at the same time video editing. Participating in a complex, modern phenomenon meant a substantial change in Lange's work methodology, which in this case was particularly tense and difficult both on an economic and emotional level, particularly in terms of his relationship with the Māori individuals with whom he collaborated. However, his commitment to the defence of Māori rights persisted and, thanks to his mediation, Colin Clark was invited to Rotterdam for the Fourth Russell Tribunal on the Rights of the Indians of the Americas in representation of the Māori community. Upon his definitive return to New Zealand in 1985, he remained involved both in his work dedicated to teaching, as well as video, with a more activist and community focus, both in terms of Māori culture, as well as the practice of video. *Lack of Hope. Coop for a New Future* (1986) delves into the collaborative practices of Māori communities, and their use of cooperatives as alternatives to unemployment. It also shows his interest in forestry exploitations and certain Māori communities' resistance to extensive pine plantations by multinationals. The forestry industry and sheep farming for wool production are the economic pillars of the New Zealand settlers, and their operations are the basis for the dispossession of lands, which stirred the Māori Movement in 1970. Both activities were depicted extensively through Lange's *work studies*.

4.A Darcy Lange  
*Lack of Hope. Coop for a New Future* (1986)  
½ inch video tape. Transferred to digital from an unidentified medium.  
1h 23' 36"

4.1 DLA/000049  
In *Māori Land Project*, Darcy Lange engaged in video editing for the first time, and did so by questioning editing as a formal strategy. For its exhibition at the Van Abbemuseum (Eindhoven, Holland) in 1980, 4 different editions of the tapes recorded by Darcy were made: the first was commissioned from the group of activist film makers, Victor Jara Collective, for the NOS TV channel. This same group published two more versions, this time for a sociology research group led by Leonard Henny: one with a favourable perspective on the Māori, and another, without. Both films were shown to groups of students in the Netherlands in order to study the impact of the edition on the opinion of the viewers

about a topic that was initially unknown to them. The last edition, the longest, was that of Darcy Lange. This document displays a timeline, which is a general outline of the project.

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4.2 DLA/000011

René Coelho, founder of the video distribution company Montevideo, based in Amsterdam, was a crucial figure in this project. In this letter, Coelho informs Darcy Lange that he is requesting funds so that he can travel to Holland and carry out the project. He also informs him of the “product” that should be edited for television and for the “alternative circuit”.

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4.3 DLA/000045

Project proposal for the exhibition in Van Abbemuseum. The text says: “An Analysis of the Māori People and Their Land Issue. The general aim of this exhibition is to further the understanding of the Māori people (the native people of New Zealand) and the land issue and Māori socio-political position today in New Zealand. Brought together under the umbrella of this exhibition concept are specialists in the field of film, sociology and aesthetics to provide the highest level of analysis of the materials I gathered, and to provide public, educational and artistic usage. Best suited to bring a new understanding to the Māori peoples and their issues”.

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4.4 DLA/000042

Timeline for the editing of *Māori Land Project* by Darcy Lange.

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4.5 DLA/000201

Invitation to the exhibition *Het land van de Māori* at the Van Abbemuseum (Holland)

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4.6 DLA/000042

*Māori Land Project* addresses the occupation and eviction of Bastion Point (New Zealand), an enclave of strong symbolic value for the Māori struggle to recover their lands. This poster shows a photograph of the eviction of the *Marae*, which is the space that articulates the community life of the Māori communities. The photograph is accompanied by a poem dedicated to the 222 people who were arrested and ends with a call for the Māori struggle.

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4.7 DLA/000042

The editing and the exhibition of *Māori Land Project* proved to be problematic from the perspective of the Māori people with whom Darcy Lange worked. Despite Lange’s efforts, they did not become actively involved in the edition due to economic problems. In this letter, John Miller, photographer, friend and collaborator of Darcy Lange explains to Leonard Henny (who would use the material shot by Darcy Lange for his sociological studies) his position on the Māori conflict, as well as on the content and the use of the tapes that Lange recorded. In his opinion, the Māori community is immersed in the process of analysing its own situation. Lange’s tapes, whilst valuable, do not offer sufficient coverage of the conflict.

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- 4.8 DLA/000049  
Document on “Why you should vote ‘yes’ in the Bastion Point referendum”. The document explains the conflict.
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- 4.9 DLA/000050  
This photograph documents the newspaper clipping as they were hanging in the wall of the Van Abbemuseum (Holland). It is accompanied by a document that shows the detail of each clipping. Darcy Lange showed these elements in the exhibition
- 
- 4.10 DLA/000232  
Darcy Lange produced work studies in schools in New Zealand, both with *pakehas* (descendants of settlers) and Māoris. It is a continuation of the projects he undertook in Birmingham and Oxfordshire (Great Britain) years before.
- 
- 4.11 DLA/000013  
Letter in which Leonard Henny informs Māori people known to Darcy Lange - including John Miller - that the Māori cause will be included in the Fourth Russell Tribunal: On the Rights of the Indians of the Americas and that will be covered travel and maintenance expenses for one person.
- 
- 4.12 DLA/000051  
Darcy Lange’s participant accreditation in the Fourth Russell Court on the Rights of the Indigenous People of the Americas.
- 
- 4.13 DLA/000051  
Leonard Henny’s publication: *Film and Video in Sociology*, published by the Media Studies Programme of the Institute of Sociology at the University of Utrecht (Holland).
- 
- 4.14 DLA/000051  
Hand programme of the Fourth Russell Court on the Rights of the Indigenous People of the Americas.
- 
- 4.15 DLA/000051  
Original presentation card of the Fourth Russell Court on the Rights of the Indigenous People of the Americas. Announcing the presentation of Colin Clark, chosen to present the Māori cause.
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- 4.16 DLA/000051  
A poster which reads: “To our America. 50 years in history. The problem of the Land. The problem of the Indian. The Problem of the Races in America”.
- 
- 4.17 DLA/000051  
Original publication entitled *The Great Law of the Longhouse People*. A photograph by Darcy Lange showing Colin Clark, a Māori representative, speaking with representatives of Indian people... (unidentified).

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- 4.18 DLA/000050  
After the Russell Tribunal, Darcy Lange drafted a new project entitled “Haka/Four Winds Project”. It was intended not only to complete the Bastion Point film, but also an exhibition of Māori art included in European museums, to support Colin Clark’s desire to set up a Court for Land Rights in the Pacific inspired by the Russell Tribunal and to deliver a video and media workshop for Māori people and other minority groups in the Netherlands.
- 
- 4.19 DLA/000055  
A video course programme to be taught at the Otara Community Centre (New Zealand) in which Darcy Lange will be the tutor. The objective is to train “videographers” that are able to work professionally for the community.
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- 4.20 DLA/000055  
Weekly video course programme by Darcy Lange based on the structure of a music course, in which the musical instrument is replaced by the video camera.
- 
- 4.21 DLA/000079  
Polling document for “Real Pictures Video”, an institution dedicated to the distribution, exhibition and video production that Darcy Lange founded together with Ian MacDonald. The document states that “(Real Pictures Video) will attempt to provide a service to help people. A cooperative spirit together with commercial realism will be maintained to encourage and remunerate committed groups and individuals”).
- 
- 4.22 DLA/000055  
Darcy Lange appears as a member of the “Initial Planning Group Parihaka Hui” of the Cooperative Workers’ Association (Co-operative Worker’s Trust), which schedules various workshops. In the content of one of them, the “Mondragón Model” is named.
- 
- 4.23 DLA/000054  
Poster of the *Lack of Hope* (1986) video project, which documents various cooperative initiatives in the Māori collectives as an alternative to the economic crisis that New Zealand was going through at the time. One of the main reasons that caused such a crisis was the incorporation of Great Britain into the European Union, which strongly affected New Zealand exports. This fact, together with a neoliberal turn in government, caused high unemployment rates. *Lack of Hope* pays special attention to the Māori conflict related to the logging of its territory by multinational companies based on the cutting down of native trees and massive pine plantations.
- 
- 4.24 DLA/000054  
Document describing the content of *Lack of Hope*, which includes a series of instructions on how to use the video: “HOW TO USE THIS VIDEO. Lack of Hope - Coop a New Future has many ideas that you will want to think about and discuss with others. We suggest that you watch it with others interested in or suffering from unemployment. Leave the lights on. Talk about the programme as you watch it. Stop it and talk. Play parts back

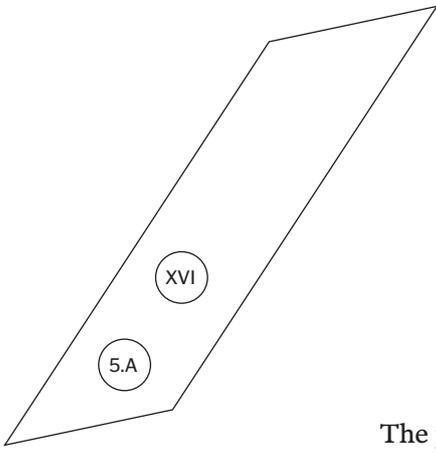
if you miss something. If you don't want to, or you can't watch it in one day or evening don't worry —watch more of it another time. If your group is only interested in one or two sections then just look at those parts.”

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4.25 DLA/000221  
Documentation of *Māori Land Project*.

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XIII Ibon Aranberri  
*Aurretik eta ondoren* (Before and After). (2018) Provisional slideshow of 80 images recreated by Ibon Aranberri, from a series of photographs taken in 1998, in which he tried to capture the archetype of the horizontal silhouette of the insignis pine forests. The initial photographs were taken from the AP-8 motorway, on the bus route.



The production of image-time and the “toque” flamenco, two facets of Darcy Lange as an artist, unfurled throughout his life in parallel. He began playing flamenco guitar at the Elam School of Art. In England, Phil Slight, who was working as a professor at the same time as Lange, lent him his first camera and also introduced him to Diego del Gastor, who became his maestro. Each summer during his time as a student at the Royal College of Art, Darcy Lange would drive his Citroën 2CV to Morón de la Frontera to learn from his gypsy and flamenco art and lifestyle, including flamenco’s productive, economic, and political dimensions. Upon Lange’s definitive return to New Zealand with his family, flamenco became the work that sustained his family economically through the workshops and performances of Paco Campana (also known as De La Campaña, or Paco de Taranaki) and María Helena (Maria Sneijders, his flamenco dancer and wife). With *Aire del Mar* (1988-1994) Darcy Lange united his passions —video, guitar, and travelling through landscapes, or, in their more abstract form, work, life, and nature— in an “Audiovisual Musical Opera” that was only a widdled-down version of something that should have been much more grand. Pedro G. Romero cites Dan Graham —Darcy Lange’s good friend— in a text entitled *Antípodas; Darcy Lange, trabajo y flamenco en la cadena de producción de imagen*, included in *Darcy Lange. Estudio de un Artista en su trabajo*, a book edited by Mercedes Vicente: “In the 1970’s, avant-garde rock and experimental music in New York occupied a position of marginalisation not dissimilar to that of flamenco”. Some of the *performances* of *Aire del Mar*, such as the one that can be seen in this exhibition, were documented in video.

# 5

5.A Darcy Lange  
*Sea Air* (1988-1994)  
 Digital video transferred from an unidentified medium. 42' 20"

XIV Ferrán Llagostera  
*Life and work on the Newfoundland Sea* (1989).  
 High-8 digitized video tape. 1h 2' 00".

Ferrán Llagosterak ( Sant Joan de les Abadesses, Girona, 1947) bideoan Ferrán Llagostera (Sant Joan de les Abadesses, Girona, 1947) videotaped scenes from the shooting of his film *Gran Sol* (1989), such as the life and work of fishermen on the high seas. *Life and work on the Newfoundland Sea* compiles recorded footage in Saint Pierre and Miquelon and in the seas of Newfoundland, aboard a fishing boat on which Llagostera and his team embarked and whose crew was mostly Galician. The film crew included three people: Xavier Camí (camara), Jaume Segura (sound) and Ferrán Llagostera (director). Saint Pierre et Miquelon is a French overseas territory located off the coast of Canada that has historically served as a port for codfishing vessel pairs from the Bay of Biscay.

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- 5.1 DLA/000058  
Photographs owned by Darcy Lange from the Diego del Gastor's circle in Morón de la Frontera (Cádiz). Diego del Gastor was a well-known flamenco guitarist and maestro of Darcy Lange. During the summers in which he was residing in Europe, Lange would travel there in his Citroen 2CV to learn from him. Darcy Lange wrote in *Video Art* that Diego del Gastor was one of the most important influences for him in music and in life.
- 
- 5.2 DLA/000234  
Personal photographs of Darcy Lange on one of his trips to Spain with Maria Sneijders, the Dutch flamenco dancer. Darcy and Maria lived then (1980-1981) in Holland, from where the Citroën 2CV in which they travelled along with the guitar came.
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- 5.3 DLA/000059  
In 1975, Darcy Lange sent a project to the British Film Institute entitled "Flamenco as work". In the general introduction, he said: "This project will be centred around treating Flamenco as work, covering associated areas also, i.e. people working the land, in olive processing plants, working in industry; people who have worked in Germany and France as guest workers, people in tourism and generally getting an income. (Possibilities of prostitution and living off friends, tourists and pupils, etc".)
- 
- 5.4 DLA/000495  
In the *A Study of Flamenco as Work* project, Darcy Lange mentions that he will be assisted by Don Pohren, who wrote *The Lives and Legends of Flamenco*, which together with *The Art of Flamenco*, by the same author, was highly influential in the Anglo-Saxon flamenco world. Pohren owned Cortijo Espartero, a farm on the outskirts of Morón de la Frontera and also near the US military air base in Morón. The Cortijo Espartero was a meeting point for many foreigners, mostly Anglophones interested in flamenco music and the gypsy way of life, who met at parties that Pohren himself organized and which focused on the guitar playing of El Gastor.
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- 5.5 DLA/000008  
Letter in which the British Film Institute informs him that it will not finance *Study of the Art of Flamenco as Work*.
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- 5.6 DLA/000058  
Script on Gastor, Cádiz, published in tribute Diego del Gastor that includes the poem "La Gastoreña", whose subject matter is the domestic work of a woman.
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- 5.7 DLA/000058  
Poster of a Darcy Lange concert at the ICA in London in tribute to his teacher, Diego del Gastor, whose photograph appears in the central part. Diego del Gastor died in 1973, after Darcy recorded *Craigdarroch, Scotland* (1973). In *Video Art*, Lange expresses the blow that Diego del Gastor's death was for him.

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- 5.8 DLA/000058  
Local press cutting in Urenui, New Zealand, which portrays Darcy Lange, Maria Sneijders and their children, Darcy and Rawinia. Flamenco became the family's way of life.
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- 5.9 DLA/000035  
Poster advertising a Darcy Lange and Maria Sneijders flamenco performance.
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- 5.10 DLA/000035  
Poster advertising a Paco de Taranaki (Darcy Lange) and Maria Helena (Maria Snijders) performance.
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- 5.11 DLA/000035  
*Aire del Mar* (See Breeze) poster, an "Audiovisual Musical Opera" on which Darcy and Miriam Lange are listed under their names as performers. *Aire del Mar* (1988-1994) was a live guitar, singing and flamenco dancing performance against a background of synchronized slide projections and two video monitors in which images of various kinds were shown, including some from *work studies* of *Studies of A Documentation of Bradford Working Life, UK* (1975).
- 
- 5.12 DLA/000059  
"Plan for flamenco performance: The initial tour will be a simplified version of a later more complex idea. Slides representing different landscapes and subjects, thus different feelings and comments.  
I.e. soleared has in flamenco a spirit of solitude sadness and destitution. And during this slides of Goya and the mountain of Spain might be shown.  
For *seguriya* which is about tragedy slides of blackness i.e. Goya's *Horrors of War* might be shown, in conjunction with dying landscapes such as dying forest etc. The relation to New Zealand will be in the use of Landscape i.e. the virgin bush for creation life itself." The drawing shows the simplified version of *Aire del Mar*, with a single slide show, a guitarist and dancer.
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- 5.13 DLA N/A  
Marker drawings that show the formal analogy between Goya's *The Third of May 1808*, an image that is part of the *Aire del Mar* slides, and a dying tree.
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- 5.14 DLA/000042  
Original brochure for the Rainbow Warrior. Darcy Lange had connections to Greenpeace. Its symbol is the white dove that carries an olive branch. Both the Rainbow Warrior and the white dove are part of the iconography of *Aire del Mar*, in which the concern for ecology and nature was an important factor.

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- 5.15 DLA/000027  
Postcard from Dan Graham to Darcy Lange, in which he says that he is “planning on a “film” (in video) which you (Darcy Lange) partly inspired about rock music and religion”: “Now I am planning on a “film” (in video) which you partly inspired about rock music and religion. I start from the Shakers, then to whole Southern rock’n roll, then to communalism/individualism in the art-world- i.e. art career or music dilemma of many in NYC (also you!) I want the music-soundtrack to be dominant and to work with Glenn Branca (a musician friend) on editing. Yes, it is like your work. But it is about America and Britain. —Perhaps you could help me with it—Perhaps I could come to Europe in summer as a “vacation”.
- 
- 5.16 DLA/000140  
Contact sheet from his time as a sculpture student at the Elam School of Art (Auckland), where he produced ambitious hard-edged metal sculptures lacquered in colour and which simulated a balance of power. Darcy Lange placed the sculpture outside, near the Auckland Memorial War Museum, and filmed it with the help of his colleagues - including his partner Alyson Hunter - in 16 mm. While the camera was rolling from a sidecar that someone was pushing as a dolly for the tracking shot, Darcy photographs the scene, that is, the artists working. Amongst the photographs there is also one dedicated to a car.
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- 5.17 DLA/000058  
Cover of a CD by Paco Campana (or Paco Campaña, or Paco de la Campaña), all artistic names of Darcy Lange.
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- 5.18 DLA/000199  
Final thesis in Elam School of Art presented by Darcy Lange, which deals with Marcel Duchamp. Duchamp means, in French, the Campaign.
- 
- 5.19 DLA/000035  
*People of the World*-eko (1983-1984) ikus-entzunezko performance-a. Poster for *People of the World* (1983-1984) an audio-visual performance in which Darcy Lange played along with musicians belonging to the ethnic minorities of Holland, the country where the performance took place.
- 
- 5.20 DLA/000052  
Photographs from *People of the World* (Holland, 1983-1984)
- 
- 5.21 DLA/000015  
Letter in which Darcy Lange explains a project entitled *The World Guests*, defined as an opera performance with the ethnic minorities living in Utrecht, which would be accompanied by a series for television with five half-hour chapters, each of which would feature with a culture and a worker.
- 
- 5.22 DLA/000022  
Letter from the New Zealand Arts Council to Darcy Lange, 1988, in which he is informed that he has not been granted funds from the visual arts international programme to take the *Aire del Mar* performance to Canada and the United States.

Flag of Saint Pierre and Miquelon, the French overseas territory located off the coast of Canada that has historically served as a port for the pairs of cod fishing vessels from the Bay of Biscay.

Courtesy of Ferrán Llagostera.

\* Documents belonging to the Darcy Lange Archive (DLA) are displayed courtesy of the Darcy Lange Estate and Govett-Brewster Art Gallery. All Darcy Lange videos are shown courtesy of the Darcy Lange Estate, Govett-Brewster Art Gallery and Nga Taonga Sound & Vision.



Exhibition

2018.12.01 - 2019.03.10

1st floor

Opening hours:

From Tuesday to Thursday: 12:00 - 20:00

Friday: 12:00 - 21:00

Saturday: 10:00 - 21:00

Sundays and bank holidays: 10:00 - 20:00

**TABAKALERA**

