

SLEEPING



ARRANGEMENTS

Sleeping Arrangements

The Dowse Art Museum
21 April—19 August 2018

Malcolm Harrison, Zac Langdon-Pole,
Grant Lingard, Michael McCabe

Sleeping Arrangements pivots around the early years of the 1990s. This moment marks the beginning of the second decade of the AIDS crisis. By 1992, over 200,000 people had been diagnosed as HIV positive in the United States. More than 180,000 of those people had already died.¹ In Aotearoa at the same time, that number was much lower, in large part due to our geographic isolation and relatively small population: a total of 348 people had been diagnosed, 245 of whom had died.² The spectre of the virus, and its attendant stigmas and misunderstandings, coloured interactions among queer networks of friends and lovers in both countries, prompting the development of new strategies for survival, care, and sexual encounter. These few years also saw a radical shift in societal attitudes towards queerness in Aotearoa, as well as an expansion of the vocabulary used to consider the complications, contradictions and subtleties of sexual identity. This exhibition uses this moment of upheaval to provide a shared social context for artists from three generations. Malcolm Harrison, Grant Lingard, Zac Langdon-Pole and Micheal McCabe each offer distinct perspectives on queerness and its recent histories, the unlikely politics of unlikely

materials, the inadequacy of language to describe intimate relationships, and the strange, tactile pleasures to be found in surface effects and ornamentation.

Sleeping Arrangements begins with a quiltmaker. Malcolm Harrison (1941–2007) was one of Aotearoa's most accomplished textile artists. The four works by Harrison in this exhibition are from a relatively brief period in his career; made between 1989 and 1991. During this time, Harrison produced a series of extraordinary quilts that were figurative in style and ambitious in scale. *Night Swimmer* (1991) and *The Letter* (1990) were first shown in Harrison's exhibition *Echoes and Reflections*.³ This exhibition was a turning point in Harrison's career. It was the largest showing of his work at a public institution at that point, and was quickly followed by a series of large-scale public commissions and institutional exposure in Aotearoa New Zealand and overseas. The largest work in *Sleeping Arrangements*, *Eclipse* (1991) was commissioned for the 1992 Polish Triennial of Tapestry in Łódź. The quilt presents a sleepy scene: a creamy, light-filled panel superimposed over its negative in black. Men cling to each other, and dive

through the air. Around them, a lush, campy poem speaks of mountains, calm seas and dazzled light.

The final work in the exhibition, *AIDS Quilt Dedicated to Simon Morley* (1991), was commissioned by Harrison's friend Rob Calder as a commemorative panel for the New Zealand AIDS Memorial Quilt. It has stylistic sympathies with the other works in this exhibition and throws the form of the quilt, which has long been associated with femininity, domesticity and amateurism, into the turbulent realm of political activism and public mourning.

These works are all undeniably homoerotic, and, with the exception of the *AIDS Quilt Dedicated to Simon Morley*, are autobiographical, but they remain playfully coy. In a statement accompanying *Echoes and Reflections*, Harrison writes, "The works in this exhibition are allegories; echoes and reflections of experiences in my life. The happenings remain obscure for I leave their interpretation in the hands of the viewer."⁴ These works hint at narrative potential—they gesture towards scenes of intimacy, of friendship, and of desire—but do not reveal

too much. In *Night Swimmer*, the busts of two figures face each other, one in red fabric, one in yellow. Slashes in red fabric appear across the yellow figure's face. Beneath them, a figure dives through dark water as two figures in profile flank either side of him. Above, a dense, lively field of hearts, crosses, smaller figures in profile, and the words "If you love somebody set them free." These words, according to Harrison, are from a Sting song, and from graffiti on the Berlin Wall.⁵ The proximity of these words to the two figures positioned face to face, however, does not invite a reading that would locate the phrase at the site of a symbol of the Cold War on the other side of the world (a symbol that was, when Harrison was producing this work, being torn down). It seems obvious to assume the work tells the tale of an ill-fated love affair.

Harrison's sexuality remains an open secret. In interviews, he never publicly acknowledged any form of identification. These works in particular invite speculation, yet the existing critical literature on Harrison either quietly accepts homoeroticism as a feature of Harrison's work, or does not mention it. In her review of *Echoes*

and *Reflections*, Ann Packer writes of an "electrifying, provocative" triptych *Creator/Destroyer, Kissing Death, Lies* (all 1990).⁶ The triptych is composed of three square quilts, each split into two fields of contrasting colours—blue and red, black and yellow, purple and blue. At the point where the two fields of colour meet, two male figures cling to the seam, meeting at the lips in the first two, before one turns away from the other in the third. Compositionally, the quilts resemble the *AIDS Quilt Dedicated to Simon Morley*. Yet Harrison closes us off, leaving us no indication of who these men might be. In her essay accompanying Harrison's exhibition, *Minus Reason*, held at Objectspace, Auckland in 2005, Laurence Fearnley writes of Harrison's "coded, private language."⁷ It is important to remember that for most of Harrison's life, the artist was legally bound to silence. By the time the Homosexual Law Reform bill was passed in 1986, Harrison was already in his mid-40s.

It's possible to read this evasiveness—Harrison's hovering at the half-open door of the closet—not as a symptom of internalised homophobia, but as a deliberate strategy, one that played on the linguistic conventions

of the closet and troubled the hermeneutic supposition that scrutiny of a work might reveal something hidden, something essential, about its maker. Queer theorist Nicholas de Villiers describes these kinds of evasive strategies as "queer opacity." In his book, *Opacity and the Closet: Queer Tactics in Foucault, Barthes, and Warhol*, de Villiers describes the tactics of avoidance, passivity and subterfuge adopted by three queer figures in post-World War II France and North America as a set of "creative self-enactments," by which these men "relocated themselves against the massively overdetermined rhetoric of truth, of secrets revealed, of bringing into the light, of transparency."⁸ In a context in which certain mannerisms, patterns of speech and chosen professions read as queer, Harrison chose to remain almost illegible. By avoiding naming himself as anything in particular, by at once inviting speculation and refusing disclosure, the artist refuses this regime of secrecy and truth, and transforms his identity—and its relation to his work—into something contingent.

The form of the quilt has its own opacity. Quilts, at least traditionally, index familial,

regional and national histories, as well as bearing the traces of undervalued (often female) labour, of circles of gossip, care, and collaboration. The legibility of a quilt relies on a viewer's inclusion in, or at least understanding of, the group within which the object was produced. Harrison plays to this. His designs locate the artist within a network of friends, acquaintances and lovers. Across the centre of *The Letter* are the words "yes I'm alive," stitched in an awkward script. These words come from a letter written to Harrison by his friend, Kim Brice, while Brice was recovering from surgery. After *Echoes and Reflections* finished touring, the quilt arrived unannounced on Brice's doorstep. A similar missive appears in the *AIDS Quilt Dedicated to Simon Morley*. The words "Simon bids you farewell" were drawn from a note Morley left on Rob Calder's door before departing for Europe.⁹ The portrait of Simon that appears on the left side of the quilt is based upon a drawing by Terry Stringer, a mutual friend. In these works, Harrison imparts the traces of other hands. These quilts become communal; documents of a time and place accessible only to those who found themselves in close proximity to Harrison, their provenance—as gifts, as memorial tokens—containing as much meaning as their content.

AIDS Quilt Dedicated to Simon Morley has not been exhibited before, and was never intended to be exhibited alone. Its final destination was supposed to be with the New Zealand AIDS Memorial Quilt, where it would have been sewn into a block with seven other panels commemorating seven other friends, lovers and family members lost to the virus. This block would then be stored with others, ready for occasional display as an ever-growing memorial and political statement, monumentalising the enormous scale of the loss wrought by the disease. The version on display here, however, was made to the wrong dimensions. Panels included on the AIDS Quilt measure 6 feet by 3 feet, the size of a standard grave plot. Harrison remade the quilt, and gifted the first one to his friends Tim McWhannell and Terry Stringer.

The New Zealand Quilt is an unaffiliated offshoot of The NAMES Project Quilt, which was established in San Francisco in 1987. The Quilt, as critic and activist Douglas Crimp writes, was a "public relations effort": a movement to dignify and humanise a group of people who had otherwise been abused, neglected or wilfully misunderstood.¹⁰

Darren Horn makes similar comments about the New Zealand Quilt, "The Quilt project is needed in New Zealand. There remains a wide spread ignorance of the extent of the problem and a general lack of awareness of those directly affected by it."¹¹ For some, though, the implications of the Quilt were troubling. In his 1991 essay, 'The Spectacle of Mourning,' Crimp writes about visiting the Quilt in Washington D.C., witnessing panel upon panel laid out upon a site that looms large in the American national imagination. Crimp describes finding himself moved by this ritual of public mourning, but nonetheless, he remains ambivalent towards it. HIV/AIDS remains inextricably associated with deviance—with queer sex, with sex work, with intravenous drug use—and for Crimp, the quilt's sentimentality risks erasing these factors all together. Crimp writes, "Does the quilt sanitise or sentimentalise gay life? Does it render invisible what makes people hate us? Does it make their continuing disavowal possible?"¹² The baggage of domesticity and femininity that clings to the Quilt, for Crimp and other critics and activists like him, neutralises the Quilt's political sting; such a medium cannot bear the task of insisting that many of the people who are

now remembered on the Quilt were lost as a direct result of homophobia and institutional neglect.

The context in which Crimp wrote 'The Spectacle of Mourning' was one of absolute urgency. In the almost three decades since this essay was published, the Quilt has become a record of the crisis years of AIDS: a mnemonic tool. Crimp's ambivalence about the Quilt highlights the restlessness of textiles—and the sticky, complex mistranslations that occur when objects pass back and forth across the threshold between public and private lives.

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Not long after Harrison produced this suite of quilts, Grant Lingard (1961–1995) began working with textiles of a very different kind. Lingard's first white Jockey flag—the flag on display in *Sleeping Arrangements*—was produced for his solo exhibition *Coop* at Jonathan Jensen Gallery in Christchurch (4–21 May 1994). In *Coop*, the flag was placed above a pair of boots carved out of soap, while six tarred and feathered canvases were hung on an adjacent wall. The motif—white

underwear sewn into different formations, a quilt, a tablecloth, more flags—reappeared in Lingard's practice over the next eighteen months, before Lingard's death from AIDS-related complications in November 1995. Lingard's works pull at fabric's closeness to the body—its tactility, its pliability, its capacity to pick up and hold stains, becoming a record of the body's movements and contact with other bodies, bearing material traces of food, sweat, shit and cum. Lingard makes fabric too close and too public.

Where Harrison remained reticent, Lingard's project was unapologetically political. Lingard's installations point at once to the regulating violence of masculinist culture, while finding a strange erotic thrill in the instruments of that very culture. Jockeys hold an especially potent, especially ambivalent symbolic charge. The brand is lodged in our national mythology, insinuated through the company's sponsorship arrangement with the All Blacks. In recent billboard campaigns, featuring stripped down rugby players in snugly fitting underwear, the figureheads of patriotic masculinity become fleshy objects of both aspiration and desire. Fabric, as Anne Hamlyn writes, conceals objects and

persons while at the same time disclosing them, "hinting at their presence."¹³ In the case of underwear, what is hinted at, or even accentuated, is the possibility of erotic encounter, or else embarrassment. Here, though, the grunts hang limp, concealing nothing but themselves.

The white flag, of course, is a symbol of surrender. Lingard seemed to think of the work differently. In a proposal for his exhibition *Swan Song* held at Firstdraft gallery in Sydney in 1996, Lingard described his flag as "a small Up Yours, victory for me the artist."¹⁴ Perhaps, in this case, acquiescence and gleeful resistance need not oppose each other. Lingard's embrace of textiles, and other domestic materials like soap, beer flagons and clotheshorses, loosely coincides with his HIV diagnosis at some point in 1993. In a letter to curator Christina Barton sent in August 1993 regarding Lingard's inclusion in *Art Now*, a survey of contemporary New Zealand art held at Te Papa in 1994, the artist writes of a change of direction in his work. Of the exhibition that would become *Coop*, he writes, it "will be a different ball game altogether, the humour less apparent and darker, less user

friendly. It nods towards HIV and AIDS, the fear of being invaded (diseased), of becoming something other, a number, statistic, medical experiment."¹⁵ Lingard's diaries and letters from around this time detail a programme of self-affirmation, visualisation, lucid dreaming, and attempts to sustain a regimen of regular exercise.¹⁶ They detail Lingard's attempts to come to terms with his changing body, with familiarising himself with its confines, contours, limitations and potential. Much of Lingard's work previous to the flag reads, at least in part, as playful commentary on the regime of masculinity in which the artist found himself; the work places virility and aggression as measures against which Lingard's queer body was always bound to fail. Lingard's sickness, the withering away of his body in the final two years of his life, makes this failure all the more pronounced. We might, then, read this symbol of surrender as Lingard's embrace of his own failure.

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Sickness, identity and language all come to the foreground in the works *My Body... (Brendan Pole)* (2015) and *Gloss (1–6)* (2016) by Zac Langdon-Pole (b. 1988). *My Body...*

(Brendan Pole) is a poem laid out across the entire length of a wall. The poem, or a version of it, was first spoken to family members by the artist's uncle, Brendan Pole, shortly before he died of AIDS-related complications in 1991. Twenty four years later, Zac Langdon-Pole attempted to reconstruct the poem, based on the recollections of his mother, Cathy Pole. Complicating things further, Langdon-Pole has rendered the poem using photographs of ornamental lettering from centuries-old illuminated texts.

It takes time to find the words. Language, here, both fails and exceeds its communicative function; it becomes decorative to the point of obfuscation. Langdon-Pole's project is one that feels across time towards a moment of unresolved trauma. In this work, we witness at once Brendan's own attempts to negotiate a complicated relation to identity, illness and loss, as well as the artist's attempts to overcome the inevitable elisions of the archive, and the impassable failures of intergenerational memory. The work takes place across several scales at once. For the artist, the work acts as a meditation on the impossibility of knowing a man who died

when Langdon-Pole was three years old. As Langdon-Pole's sister Georgina Langdon-Pole writes in her essay on the work, Brendan, for the Langdon-Pole children, became an "ethereal teacher"—present as a memory, as a narrative with vague beginnings and an ambivalent end, but just out of reach.¹⁷ Simultaneously, Brendan's life and death are thrown into a turbulent political landscape. In 1991, to admit one was HIV positive was to place oneself in relation to transgression; to risk judgement, blame or ostracism. Georgina Langdon-Pole writes that her grandparents, Brendan's parents, were encouraged by doctors to tell friends Brendan had cancer. If Zac Langdon-Pole's method of display renders language almost inscrutable, it may do so because language always carries with it the weight of what is unspoken, or unsayable.

In reading, we become implicated in this work. As readers and viewers, we become, as Georgina Langdon-Pole writes in her essay, "companions of the dead," tasked with keeping Brendan's memory alive, distributing it through our own intimate networks. Yet as an actor in this work, Brendan himself remains elusive. As the author of the poem, Zac Langdon-Pole assumes the first person,

but this is a shared first person—capable of being read as both Brendan and the artist, or the artist speaking where Brendan cannot. This sentiment—of writing as relational, of the first person dependent upon someone else—carries over into the framed photographs positioned above the poem. These photos are details cropped from a single photograph in a photo album belonging to Langdon-Pole's mother. We catch glimpses of limbs, of hands reaching to touch, the legs of a child chasing a balloon across the floor. Debossed on these images are texts, 'footnotes' to the poem, from writers and theorists, which open up the poem to multiple readings and problematise Langdon-Pole's role as author. In one photo, a hand reaches across the frame, almost landing on a soft toy. It's unclear whether the owner of the hand intends to touch the plush fabric toy, or to guide the hand of one of the children who stand outside of the frame, elsewhere in the scene. Across the image, barely visible, Judith Butler is quoted. She writes of mourning, "It is not as if 'I' exists independently over here and then simply loses a 'you' over there, especially if the attachment to 'you' is part of what composes who 'I' am. If I lose you, under

these conditions, then I not only mourn the loss, but I become inscrutable to myself."¹⁸ The line to which this footnote is attached, "I am with him" allows itself to be read multiple ways, suggesting multiple speakers and multiple referents. Through writing, Zac may be with Brendan, and the viewer may be with him too. Brendan himself may, perhaps, be with a friend or a lover. Langdon-Pole's time is a queer time, one in which the past and the present open themselves up to flirt with, interrupt and alter each other.

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Langdon-Pole's model of time finds sympathies in Micheal McCabe's work. For *Sleeping Arrangements*, McCabe (b. 1994) has designed a pair of benches that occupy the middle of the gallery. The benches punctuate the space, providing necessary pause, a place to sit. But they aren't particularly comfortable. This is deliberate. Sitting in this place, among these artists, among these sprawling, elliptical and interrupted political and sexual histories, is difficult work. McCabe calls his benches "queer objects that support a form of pedagogical intimacy."¹⁹ Queer knowledge is intimate knowledge—it

is a catalogue of knowing glances, double entendre, back rooms, safe routes home. Its sites of transmission have historically been intimate spaces: the bedroom, the tea room, the nightclub.

McCabe trained as an architect. As an object-maker, he pays particular attention to surfaces and the sensations they may elicit. McCabe's materials are odd, unfinished and awkwardly combined. Vinyl might be better suited to the flooring of a nightclub than to seating. It's cleanable and durable, marketed for its capacity to sustain multiple impacts from multiple bodies and the residues they may leave behind. The shapes routed into the plywood seem to suggest imprints of other people: artificial signs of use.

McCabe's historiography is a bodily one. He invites history to enter and alter the body. While sitting and contemplating the episodes sketched out by the other works in *Sleeping Arrangements*, one might feel their legs slip awkwardly into the plywood's routed edges, or, when adjusting oneself or rising to leave, one might feel the vinyl coverings stick to their skin, tugging slightly. McCabe's historical methodology

might be read as what Elizabeth Freeman calls 'erotohistoriography.' For Freeman, erotohistoriography encounters the present as a hybrid time, and "admits that contact with historical materials can be precipitated by particular bodily dispositions, and that these connections may elicit bodily responses, even pleasurable ones, that are themselves a form of understanding."²⁰ For McCabe, history is intimate and overwhelming all at once.

Being with McCabe's benches makes the body strange to itself; it also heightens one's awareness of the other bodies that have traversed this space, and will occupy this space in the future. Their positioning is fitting, then, among a set of quilts that themselves belong to a queer network of friendship; near a flag that at once surrenders to and gleefully resists the violence of masculinity and homophobia; and beneath a poem that reaches across time and space to the site of an unresolved historical trauma. Malcolm Harrison, Grant Lingard and Zac Langdon-Pole likely never met each other. The sexual and social worlds they inhabit and inhabited bear similarities, but remain distinct from one another. Micheal McCabe's benches help bind these men in space and time. Together,

these artists engage in an intergenerational conversation about sexuality's ambivalence and complications, and reveal the unexpected contact points where bodies and materials—both past and present, living and non-living—meet each other.

—**Simon Gennard**

2017 Blumhardt Foundation /
Creative New Zealand Curatorial Intern

List of Works

Malcolm Harrison

Night Swimmer, 1991

quilted fabric

collection of The Dowse Art Museum

The Letter, 1990

quilted fabric

collection of Kim Brice, Nelson

AIDS Quilt Dedicated to Simon Morley, 1991

quilted fabric

collection of Tim McWhannell and Terry Stringer, Auckland

Eclipse, 1991

quilted fabric

collection of The Dowse Art Museum, gift of the artist, 1993

Grant Lingard

Flag, 1994

mixed media

collection of the Christchurch Art Gallery Te Puna o Waiwhetu, purchased 1996

Zac Langdon-Pole

My Body... (Brendan Pole), 2015

297 individual photographs

courtesy of the artist and Michael Lett, Auckland

Gloss 1–6, 2016

six framed digital photographs,

de-bossed text

courtesy of the artist and Michael Lett, Auckland

Micheal McCabe

waiting outside, 2018

wood, ply, steel, vinyl

courtesy of the artist

Notes

1. Centres for Disease Control and Prevention, "HIV and AIDS – United States, 1981–2000," *Morbidity and Mortality Weekly Report* 50:21, 1 June 2001. Retrieved from www.cdc.gov/mmwr/preview/mmwrhtml/mm5021a2.htm. Last accessed 22 February 2017
2. AIDS Epidemiology Group, University of Otago, *AIDS NZ Newsletter*, 15, November 1992, pp. 1-2
3. *Echoes and Reflections* was held at Manawatu Art Gallery (now Te Manawa) in 1990, before touring to The Dowse Art Museum, and Fisher Gallery (now Te Tuhi) in 1991
4. Malcolm Harrison, Artist statement, *Echoes and Reflections*, Palmerston North: Manawatu Art Gallery, 1990
5. "Zips 'n things," *Capital Times*, 20 July 1994, unpaginated
6. Ann Packer, "Malcolm Harrison at The Dowse," *Craft New Zealand*, 36, Winter 1991, p. 15
7. Laurence Fearnley, *Minus Reason*, Auckland: Objectspace, 2005
8. Nicholas de Villiers, *Opacity and the Closet: Queer Tactics in Foucault, Barthes and Warhol*, Minneapolis: University of Minnesota Press, 2012, p. 3
9. Terry Stringer, interview with the author, 30 January 2017
10. Douglas Crimp, *Mourning and Melancholia: Essays on AIDS and Queer Politics*, Cambridge, Massachusetts: The MIT Press, 2002, p. 198
11. Darren Horn, "The New Zealand Quilt Project," in *Implicated and Immune*, Auckland: Fisher Gallery, 1992, p. 38
12. Crimp, p. 200
13. Anne Hamlyn, "Freud, Fabric, Fetish," in Jessica Hemmings (ed.), *The Textile Reader*, London and New York: Berg, p. 45
14. *Swan Song* was staged in January 1996, two months after Lingard's death. The works were fabricated and installed according to the artist's specifications by a group of Lingard's close friends: Trevor Fry, Teri Johnson, Mary Kay, Graham McFelin, Ruth Watson, and Lingard's partner Peter Lanini. Grant Lingard, *Swan Song Proposal*, 1996
15. Grant Lingard to Christina Barton, 3rd August 1993
16. Grant Lingard Archives, E.H. McCormack Library, Auckland Art Gallery Toi o Tāmaki
17. Georgina Langdon-Pole, "Where Our Bodies Begin and End," *The Pantograph Punch*, 6 January 2016
18. Judith Butler, *Precarious Life: The Powers of Mourning and Violence*, London: Verso, 2006, p. 22
19. Micheal McCabe, email to the author, 11 December 2017
20. Elizabeth Freeman, *Time Binds: Queer Temporalities, Queer Histories*, Durham: Duke University Press, 2010, p. 95

Artist bios

Malcolm Harrison (1941–2007) was one of Aotearoa's most accomplished textile artists. During his four-decade long career, he worked in quilting, tapestry, embroidery, as well as collage and painting. Harrison was born in Ōtautahi Christchurch in 1941. He began his career as a window-dresser for the department store D.I.C. in Ōtautahi Christchurch, while attending night classes in pattern drafting and garment construction. In the 1970s, Harrison worked as a dressmaker. His first exhibition of quilts was held at Denis Cohn Gallery, Auckland in 1979. He continued to exhibit regularly around Aotearoa during the 1980s and 1990s. In 2004, he was awarded the inaugural Creative New Zealand Craft/Object Fellowship. Significant solo exhibitions include *Fabric Sandwich*, Fisher Gallery, Auckland (1986); *Echoes and Reflections*, Manawatu Art Gallery, Palmerston North (1990); *Open and Closed Spaces*, Te Manawa, Palmerston North (2004); *Minus Reason*, Objectspace, Auckland (2005).

His work is held in major public collections around the country, including significant

holdings by The Dowse Art Museum, Te Awakairangi Lower Hutt; Te Papa Tongarewa, Te Whanganui-a-Tara Wellington; Auckland War Memorial Museum Tāmaki Paenga Hira, Tāmaki Makaurau Auckland; and the New Zealand Parliamentary Art Collection. Malcolm Harrison died at his home on Waiheke Island in 2007, aged 66.

Grant Lingard (1961–1995) was born in Greymouth, Aotearoa. He graduated from Ilam School of Fine Arts, University of Canterbury in 1984. During the 1980s and 1990s, Lingard developed a visual language involving the redeployment of everyday materials in poignant, humorous ways. Lingard's work examines the regulatory violence of Aotearoa's masculinist culture, gay histories and sexuality, and stigmas associated with HIV/AIDS. In 1989, Lingard relocated to Sydney. He continued to exhibit regularly in Aotearoa and Australia until his death from AIDS-related complications in November 1995, aged 34. Significant exhibitions include *Smells Like Team Spirit*, Jonathan Jensen Gallery, Ōtautahi Christchurch (1993); *Coop*, Jonathan Jensen

Gallery, Ōtautahi Christchurch (1994); *Art Now* (group), Museum of New Zealand Te Papa Tongarewa, Te Whanganui-a-Tara (1994); *Swan Song: a work in progress*, Firstdraft, Sydney (1996). Lingard's work is held in the collections of Christchurch Art Gallery Te Puna Waiwhetu, Ōtautahi Christchurch; Te Papa Tongarewa, Te Whanganui-a-Tara Wellington.

Zac Langdon-Pole (b.1988) was born in Aotearoa in 1988. In 2010, he graduated from Elam School of Fine Arts, University of Auckland. In 2016, he graduated from Städelschule, Staatliche Hochschule für Bildende Künste, Frankfurt am Main. Recent exhibitions include *ars viva 2018*, S.M.A.K., Belgium (2018); *Le Grand Balcon*, La Biennale de Montréal, Canada (2016); *grammars*, Dunedin Public Art Gallery, Ōtepoti Dunedin, Aotearoa (2016); *On the Shoulders of Giants*, Kunsthalle Mainz, Germany (2016); *Four Practices*, CCA, Singapore (2016); and *Meine Bilder*, The Physics Room, Ōtautahi Christchurch (2015). In 2017, he was awarded the Ars Viva 2018 Prize. Langdon-Pole lives and works in Darmstadt and Berlin, Germany.

Micheal McCabe (b.1994) is an interdisciplinary designer based in Tāmaki Makaurau Auckland. He graduated with a Masters of Architecture (Prof) from University of Auckland in 2017. He has designed theatre sets for Company of Giants and Proudly Asian Theatre, produced public installations for Auckland Artweek and Satellites, Tāmaki Makaurau Auckland, and designed exhibition furniture for Objectspace, Tāmaki Makaurau Auckland (2017). His installation *building has limits, a club has to end* was exhibited at Window Gallery, Tāmaki Makaurau Auckland in 2017.

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