



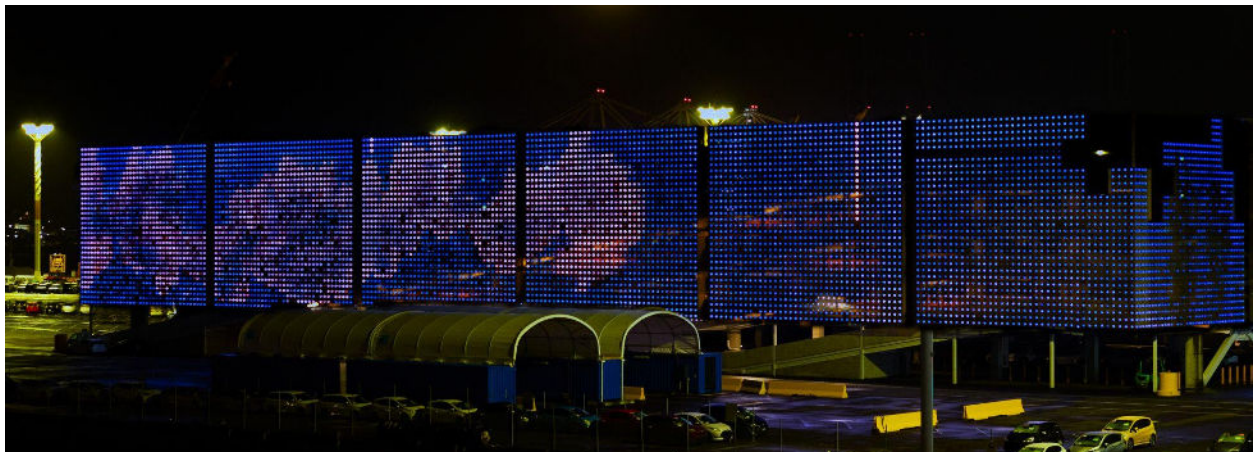
THE LIGHTSHIP

JAE HOON LEE LAUNCHES NEW WORK ON 'THE LIGHTSHIP'

21 September, 2023

PRESS RELEASE

- The Lightship is pleased to present *A Long White Cloud*, a new work by Jae Hoon Lee
- The commissioned site-specific artwork which will be displayed from 6 October 2023 – 21 January 2024
- In the piece, the work presents a panoramic window onto a sublime archetype of the sky-as-metaphor, symbolising freedom, release, salvation, and any number of other positively charged ideas



A Long White Cloud

In Jae Hoon Lee's new work for *The Lightship*, a scrolling band of clouds drifts across an impossibly blue, sparkling sky. The work presents a panoramic window onto a sublime archetype of the sky-as-metaphor, symbolising freedom, release, salvation, and any number of other positively charged ideas. What, then, sets it apart from the countless advertisements, desktop backgrounds and other media that also display the cloud-heaven ideogram?

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The answer will become apparent to astute viewers after one or two cycles, as they begin to notice the inconsistency of the light sources illuminating the clouds' edges, their impossibly tangled and contorted forms, and the overall subtle scent of unreality that permeates the work. Like all of Lee's photographic output, this sky is a composite, constructed in image editing software from a library of other photographs. Lee is, of course, hoping to be caught; his works are adroitly designed to draw attention to their own artificiality and, by extension, the fundamentally duplicitous nature of photography as a whole, a medium that seeks to become invisible by presenting itself as an unfiltered facsimile of the real.

Watching the clouds go by, viewers may ask themselves, what other seemingly innocuous images have I been exposed to lately that were equally as contrived, and for what purpose?

About Jae Hoon Lee

A self-proclaimed cultural wanderer, Korean-born photographer Jae Hoon Lee grew up in Seoul, emigrated to the USA in 1993 to study at the San Francisco Art Institute, and then in 1998 to Auckland, New Zealand, where he graduated MFA (2001) and DocFA (2012) from the University of Auckland's Elam School of Fine Arts. Lee's multiple migrations and his preoccupation with expanding technological advances have continued to define and inform his practice. His work makes apparent his enduring concerns of place, movement, and individuality. Lee's digitally enhanced, hyper-real landscapes are a composite of images he personally gathers in his travels. While his works initially deceive the viewer with their familiar appearance, closer inspection reveals an acutely subjective engagement with the visual texture of a location, an elaborate visual trick.

Lee's digital photographs, video installation and sculpture have been exhibited widely in New Zealand and internationally over the past fifteen years, and acquired for both public and private collections. Lee won the prestigious Wallace Arts Trust Paramount Award in 2013, including a 6-month residency in the International Studio and Curatorial Program in Brooklyn, New York City; and in 2014 was awarded the Asia New Zealand Foundation's Cemeti Art House Residency in Indonesia. Lee lives and works in Auckland, New Zealand.

About The Lightship

The Lightship, is a new site for contemporary art, which was launched by Port of Auckland in October 2020. The large-scale digital light wall on Quay Street provides Tāmaki Makaurau Auckland with a unique place for public art to be enjoyed.

The Lightship is a 110-metre-long, 13-metre-high light wall that wraps around the western façade of the port's new car handling building. It is made up of seven panels with nearly 8,500 individually programmable LED lights and is visible from busy Quay Street, city wharves, local buildings and the water.

The Lightship's inaugural commission was a new artwork by Janet Lilo entitled *ISLOVE* which went live from 8 October, 2020.

This was followed by;

1. *Come Up For Air*: Sorawit Songsataya
2. *Skylined*: Tyson Campbell
3. *Broken Embraces*: Sione Tuívailala Monū
4. *Pūtahitanga kura*: Abigail Aroha Jensen & Georgina Watson
5. *Onepanea*: Natalie & Sam Tozer
6. *Kupesi Sisi Huelo 'oe Taulanga Waitematā moe Funga*
Tāmaki Makaurau: Sione Faletau
7. *Whakakiwi*: SINŌ
8. *EVERYTHING*: Fiona Jack
9. *Broken Sovereignty*: Parasite
10. *Emma's Rain*: Andrew Beck
11. *Heavy Frame (wairua)*: Turumeke Harrington

The site is programmed by curator Bridget Riggir-Cuddy, and sits near another significant public artwork, *The Lighthouse* by Michael Parekowhai on Queens Wharf – cementing the area as a destination for contemporary public art.

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About the Car Handling Building

The car handling building was developed by Plus Architecture as part of Port of Auckland's 30-year master plan. It is designed to reduce the space taken up by imported vehicles and better integrate Auckland's port into the surrounding community.

The car handling building is no ordinary 'car park'. It is a harbour-saving building, which removes the need to take more of the Waitematā harbour for reclamation by stacking cars vertically. On its southern wall, facing Quay Street, it has the world's largest soil-based vertical garden, which was created by local company Hanging Gardens. The western wall, facing Queens Wharf, holds The Lightship.

It is a remarkable building, weaving the functional and the aesthetic together to create a building that works both for the port and the city.

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