



THE LIGHTSHIP

ANDRE HEMER LAUNCHES NEW WORK ON 'THE LIGHTSHIP'

12 February, 2024

PRESS RELEASE

- The Lightship is pleased to present *Sky Sculpture (Viewport)*, a new work by André Hemer.
- The commissioned site-specific artwork which will be displayed from 29 January 2024 – 24 April 2024.
- The piece focuses on the idea of materiality in relation to digital space by using 3D scans of sculpted paint elements to create rotating digital forms or intersecting groups of enigmatic objects.



Sky Sculpture (Viewport)

This piece is part of an ongoing series of works by André Hemer that focuses on the idea of materiality in relation to digital space by using 3D scans of sculpted paint elements to create rotating digital forms or intersecting groups of enigmatic objects. In most of the *Sky Sculpture* series, these objects are rendered as shiny, visually appealing digital phantoms. However, in this work for *The Lightship*, the aforementioned paint-forms are rendered using the titular “viewport” mode, designed to create a quick, schematic output of a work in progress, without the lush texture-mapping and reflections of the finished product.

//

This unusual rendering choice results in a roiling field of matte, light-purple fluid paint-forms with distinct outlines that flow and churn across *The Lightship* screen, creating an uneasy sense of mutability and impermanence. By treating *The Lightship* itself as another kind of “viewport,” a narrow window onto a larger, more complex space, Hemer paradoxically reconfigures its massive dimensions as a tightly constrained field of view. Casting its ethereal glow over passing pedestrians and the waters of the Waitemata Harbour below, *Sky Sculpture (Viewport)* becomes a portal into an alternate digital universe of pure, chaotic potentiality.

About André Hemer

André Hemer's works explore the intersections between digital media and painting. His interest in sampling digital media—including scans, found digital images or systems, and digital drawings—is born out of a desire to synthesise the concerns of the post-internet age with more traditional methods and techniques. Combining digital and traditional processes, Hemer sculpts images out of paint, which are scanned on a flatbed scanner. The scans are printed on canvas and function as an underlayer onto which paint is applied and the original sculpted paint is attached, creating a dialogue between material and image. His works embrace and reveal the transformations and transactions occurring between the contemporary digital image and the traditional painted object.

Hemer's work has been exhibited widely, with solo presentations at the Kristin Hjellegjerde Gallery; COMA Gallery, Sydney; LUIS DE JESUS, Los Angeles; Gow Langsford Gallery, Auckland; Yavuz Gallery, Singapore; and Chalk Horse Gallery, Sydney. His work has also been shown at a range of art fairs, including presentations at Art Basel, Art Shanghai Contemporary Fair, and Manila Art Fair, and in group presentations across Asia, Europe, and the United States. In 2017, Hemer was awarded a six-month residency at the International Studio and Curatorial Program in New York.

Hemer was born in New Zealand in 1981. He received a Ph.D. in Painting from Sydney College of the Arts, University of Sydney, Australia in 2015 and M.A. from the University of Canterbury, New Zealand in 2006, including a Postgraduate Research Residency at the Royal College of Art, London also in 2006. Hemer lives and works in Vienna, Austria.

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
12. *The Long White Cloud*: Jae Hoon Lee

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.

www.thelightship.co.nz

hello@thelightship.co.nz

IG [@the_light_ship](https://www.instagram.com/the_light_ship)

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.

//

ENDS

For further information, contact:

Julie Wagener
Head of Communications
M: +64 27 421 6697
E: julie.wagener@poal.co.nz.