



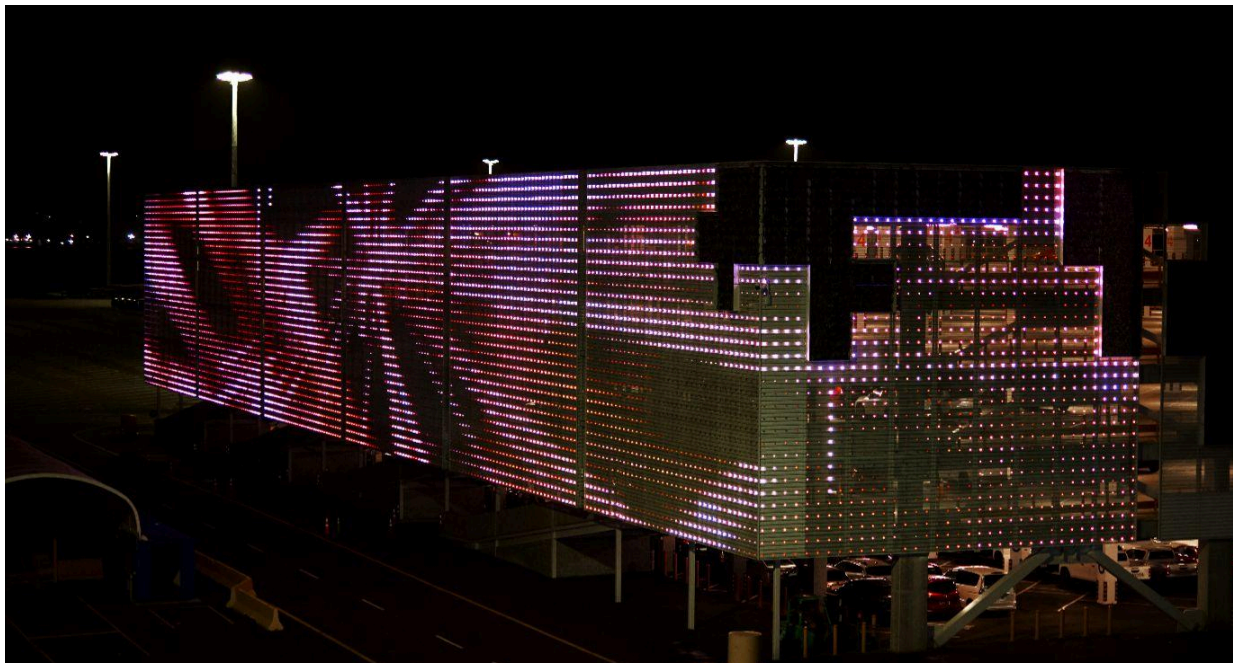
THE LIGHTSHIP

ALEX CHALMERS LAUNCHES NEW WORK ON 'THE LIGHTSHIP'

28 April, 2025

PRESS RELEASE

- The Lightship is pleased to present *Cut Line*, a new piece by Alex Chalmers
- The commissioned site-specific artwork which will be displayed from 5 April - 30 June 2025
- 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



Cut Line

Cut Line presents a single, continuous action: an industrial grinder etching a glowing incision across the façade of The Lightship's screen. The work embraces restraint, allowing the building's structural form to remain visible as the video unfolds. This intervention creates a dialogue between light and architecture, motion and stasis, foregrounding the surface of the city as both site and screen. The act of cutting, central to both fabrication and film editing, becomes a gesture of transformation, reshaping perception through repetition, friction, and illumination.

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The grinder's mechanical force echoes the industrial rhythms of the surrounding environment, where machine-made goods such as automobiles arrive by sea and disperse across the urban landscape. In this context, the work positions the building not just as a canvas, but as a collaborator, drawing attention to the flows of labour and capital that shape both architecture and image.

About Alex Chalmers

Alex Chalmers is a contemporary artist whose work explores the intersection of architecture, ideology, and materiality. Based in Rome, Chalmers integrates historical and cultural references into his installations, inviting audiences to question notions of progress, labour, and preservation in a rapidly changing world.

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
13. *Sky Sculpture*: Andre Hemer
14. *Frequency Colour*: Clinton Watkins
15. *Slow Fever*: Nicola Farquhar
16. *White Collar Eclipse*: Oscar Perry

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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