



THE LIGHTSHIP

JACK B HADLEY

NEW WORK ON 'THE LIGHTSHIP'

2 Mar - 24 Apr, 2026

PRESS RELEASE

- TheLightship is pleased to present *Colour Function 3:30* - a new piece by Jack B Hadley.
- The commissioned site-specific artwork will be displayed from 2 March - 24 April 2026.
- Hadley's new work transforms the building into a colour study or exercise, playing off colours against one another, allowing their relative values to inform and mutate the viewer's perception of their neighbours. External elements such as weather and time of day blend and blur the Lightship's geometric palette, creating an overall experience that not only engages the viewer to see the building in its entirety, but see it in a whole new light.



Colour Function 3:30

If one says "Red" (the name of a color)
and there are 50 people listening,
it can be expected that there will be 50 reds in their minds.
-Josef Albers, Interaction of Colour

In Jack Hadley's new work for the Lightship, the display surface is broken down into discrete, square chunks of colour, each of which correlates to part of the physical construction of the grid itself. Rather than projecting a floating, discrete image "onto" the building, Hadley foregrounds the underlying structure, making the viewer "see" the building in its entirety.

Within the confines of this macro-scaled micro-display, Hadley uses his seven coloured "pixels" to transform the building into a colour study or exercise, playing off purples, yellows, greens, oranges and blues against one another, allowing their relative values to inform and mutate the viewer's perception of their neighbours.

Of course, there is a twist to this wistful modernist exercise. It is being conducted under the least controlled conditions possible, displayed via a grid of lights adjacent to the harbour in the midst of downtown. Rain, smoke or fog may obscure and refract the lights; a passing cloud shadow may further break up the grid. The time of day, too, will have an effect on how these colours are perceived, and at night the light pollution of surrounding buildings will create its own washes and shades, blending and blurring the Lightship's geometric palette.

The viewer, too, will play the final role. A commuter, glancing up from the glowing screen of a phone,

might see only fleetingly a half-imagined colour unknown to RGB or CMYK schemas.

About Jack B Hadley

Born 1989, Auckland - Jack B. Hadley is a contemporary New Zealand artist known for playful, anthropomorphic works blending jewellery, furniture design, and mechanical engineering. An MFA graduate from Elam School of Fine Arts (2020), Hadley merges industrial materials and traditional craft, creating sculptures that challenge boundaries between utility and art. Featured in exhibitions like Auckland Art Gallery's Aotearoa Contemporary (2024) and collected by Auckland War Memorial Museum and Chartwell Trust, his inventive practice attracts critical acclaim for its distinct fusion of form, colour, and playful innovation.

About The Lightship

The Lightship, is a space for contemporary art, 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 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.

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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

13. Sky Sculpture: Andre Hemer
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15. Slow Fever: Nicola Farquhar
16. White Collar Eclipse: Oscar Perry
17. Cut Line: Alex Chambers
18. Untitled: Esther Stewart
19. I Have No Body and I Must Move: Jess Johnson and Simon Ward
20. Fathom, Furlong, League: John Ward Knox

The site is programmed by curator Simon Bowerbank, 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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