

THIS IS HOW WE WALK ON THE MOON

New work by
AMY PEREJUAN-
CAPONE

15th - 29th JULY 2018

ARTSOURCE OLD CUSTOMS HOUSE
FREMANTLE

FORWORD by Risa Horowitz



Through Baudilaire to Perejuan-Capone

We explain things to ourselves to accommodate the inconsistencies of our thinking.

Of course... we should all always be happier elsewhere than where we happen to be.

And people... there is a reason people venture to the farthest reaches of this planet, there are reasons people leave their homes to locate themselves in a place like Longyearbyen, with its feeling of otherworldliness and conflicted sense of isolation (and small-town social traumas).

This is not how we walk on the Moon.

Here; gravity.

Here; pouring rain in January.

Here; ice underfoot.

Here; where human waste flows into the fjord.

Here; where we are proud to know how to operate rifles in case we need to kill polar bears.

Here; where we imagine we are greater than we are and are constantly reminded that we are not.

Here; where we knowingly colonize a(n other) place unfit for human survival (with purple greenhouses of all things!)

Here; where we have no choice but to be uniquely resilient and self-reliant, and to rely on one another... Strangers though we may be.

Here; where the waxing twilight shakes us from the shelter of the dark polar night.

Anywhere! ... We say... Anywhere

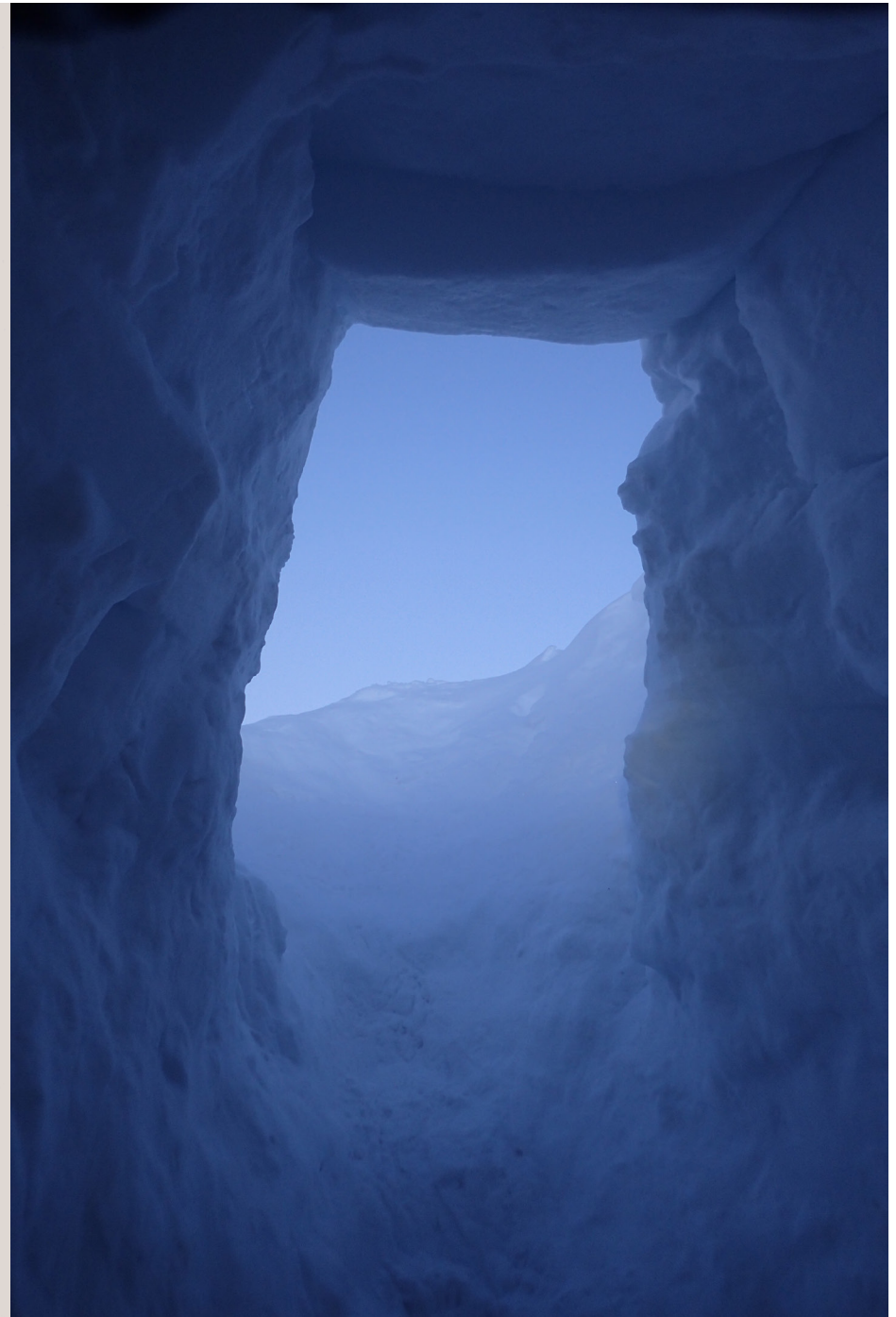
So long as it be out of this world!

We are here.

Earth.

This is where we belong.

This is how we walk on Earth.





THIS IS HOW WE WALK ON THE MOON

Amy Perejuan-Capone

In early 2018 I wintered in Longyearbyen, Svalbard, the most northern permanently settled place and home to the Global Seed Vault, the worlds largest satellite stations, and a long history of brave (often ill-fated) expeditions in pursuit of knowledge. The brutal conditions of extreme cold, physical isolation, continuous dark or light, and endless blizzards now contrast strangely with advanced fibre-optic internet, rapid connectivity via space, and an energised youthful population. It's a politically unique place governed by the Svalbard Treaty (somewhat similar to the Antarctic Treaty), making it a peaceful 'terra communis' and symbol of international cooperation.

The unique community of people (scientists, artists, adventurers) from all over the world have been drawn to this harsh place for centuries, united by a sense of intrepid curiosity. Insane voyages of the past to reach the North Pole via blimp or by sled pulled by mutinous reindeer and parachute over winter ice once launched from this place. Here now a multitude of research pursuits endeavour to preserve and contribute knowledge for our ecological understanding (and ultimately our survival), as the Arctic becomes a critical bellwether for major shifts in the earth system, and climate change/ global conflicts make biodiversity safe havens necessary. I believe these activities, conducted in uncertain environmental conditions against the odds and often fail, are driven by an essentially human sense of hope.

Over the winter, after weeks in never ending dark, this hope became quite personal. Gradually the endless night and unusual weather weighed heavy and I became quite depressed and anxious. Unknown and very real dangers lurked beyond the pool of street light, unseasonably warm temperatures and relentless melt and re-freeze created an uncertainty that nibbled at my psyche.

But outside my window in the dark there was a Polar Permaculture geodesic greenhouse which became an important beacon for me. Its misplaced pink glow and resilience, quietly going about the business of growing fresh food, encapsulated everything that is hopeful but more than a little absurd about human activities here.

To paraphrase Rebecca Solnit in her *Hope in the Dark* (2005), uncertainty creates room for possibility. During my stay in Svalbard Space X launched its Falcon Heavy rocket (technology that may one day take humanity to Mars, and who's communication data is linked to the SvalSat satellite array atop the mountains that overlook Longyearbyen). The marvel of it struck me, and brought home the drive that unites experiments like an arctic permaculture dome, a vault of seeds, or a treaty of peace.

Beyond the North Pole and the Moon there is Mars. Whilst on the ground under our blue dome so much is increasingly uncertain, so much too seems possible.







Site responsive interventions Old Customs House,
2018.

Pink light, wind, artificial snow.

Recreating an impression of the glowing pink permaculture dome of Longyearbyen during the polar night, absurdly located in the relatively warm and naturally snow-free Fremantle, Western Australia.

Previous page: Old Customs House, Fremantle.,
with intervention.



This Is How We Walk on the Moon, 2018. Single channel video, Toshiba CR-TV.

A small link to the worlds northernmost permaculture greenhouse (in Longyearbyen, Svalbard).

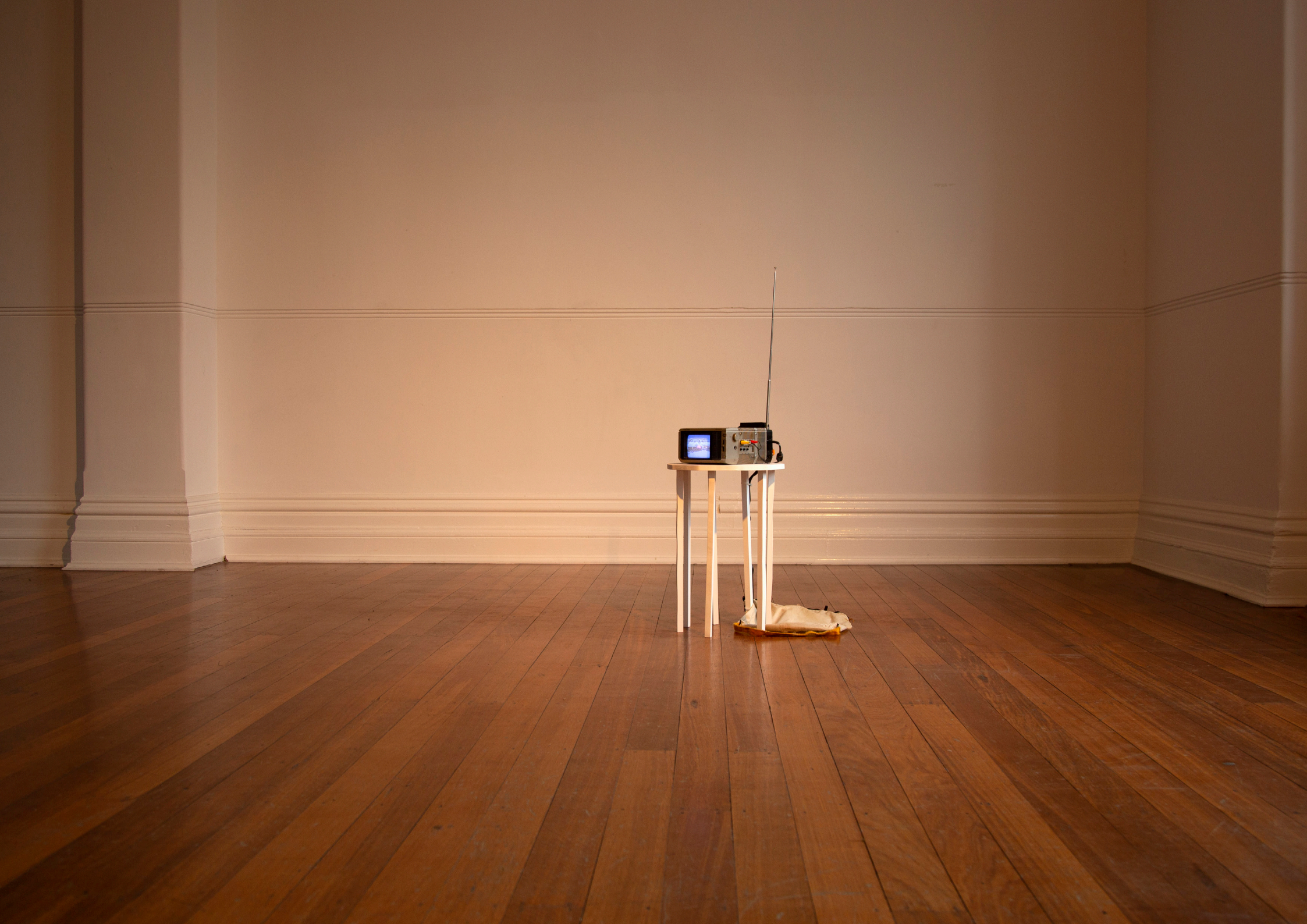
Lyrics to Arthur Russels *This Is How We Walk on the Moon* (1994) slowly scroll across the screen, and the opening bars are slowly repeated. This audio is overlain with a recording made during a rain storm in Longyearbyen, Svalbard, in February, 2018 (an unusual event for winter).

The gale force winds make a chiming sound through the towns buildings, and the rain falls on the frozen ground and reflect the glow of the dome.

View video at: <https://drive.google.com/file/d/1fquOUnO0f7MTZmFsCMvWV7PLwPobpNRc/view?usp=sharing>

Following page: This Is How We Walk on the Moon, 2018 (installation view)









Every Step Is Moving Me Up, 2018.

Aluminium, parachute, papier-mâché, industrial fan.

The geodesic dome symbolises great strength through connectivity, the form is weak until all connections are complete.

This back up parachute belongs to my dad from his hangliding days in the 70s and 80s, the domes aluminium responding to the framework of this kind of aircraft and survival shelters.

Also influenced by the early unsuccessful attempts to reach the North Pole from Svalbard (its only 1000kms away); by blimp, by hot air balloon, by sled pulled by reindeer or parachute over the sea ice.

Previous & following page:

Every Step Is Moving Me Up, 2018 (installation view).







One moment there, 2018.

Papier-mâché, bamboo, steel, three-channel video.

Hand built geodesic dome made to my body's proportions, housing video captured over the bow of the a vessel breaking through ice in Isfjord, Svalbard, March 2018.

The ice was extra thick for the time of year because the unseasonal rain storms of February added freshwater to the surface. Eventually our journey was halted by thick ice the ship was unable to push through.

View video at: <https://drive.google.com/file/d/1AXop6pRnoN8tWPTZpnO-SG6dHvV0pD3V/view?usp=sharing>

Previous page:
One moment there, 2018 (detail view).



**One tiny, tiny, tiny, move /
Its all I need and I jump over, 2018.**

Papier-mâché, cane, glass,
agitator, seeds (variable species).

Frequencies flow through matter, allowing all matter to communicate. This installation references the Global Seed Vault, a safe haven for food crop-seeds from around the world that can be drawn upon by nations in the event of catastrophic disruption to food production. The vault is built into increasingly compromised permafrost in Longyearbyen.

Previous page:

One tiny, tiny, tiny, move / Its all I need and I
jump over, 2018 (installation view).





New Snow / Clean Up, 2018. Artificial snow machine, papier-mâché, timber.

A pair of domes spews snow/catches it in a clearer's bucket. Snow machines activated by motion sensor, and gallery attendant endeavours to mop up residue after each regurgitation.

Following page:
New Snow/Clean Up, 2018 (detail).





Im so far away, 2018.

Two-channel synchronised audio installation in symmetrical bank vaults, 30min loop.

Layered audio from NASA launches 1960s-1990s and Space X first test launch of Falcon Heavy (February 6th 2018, a vehicle with the potential for return missions to Mars).

Installed site responsively in the Customs House dual vaults increases the sonic resonance of the sound, the vibrations physically affecting the body.

Listen to sample at:

https://drive.google.com/file/d/1uh6_E0dNQVtPCDStVmg52rSmZvBs5TmA/view?usp=sharing

Following page:

Im so far away, 2018 (installation view).



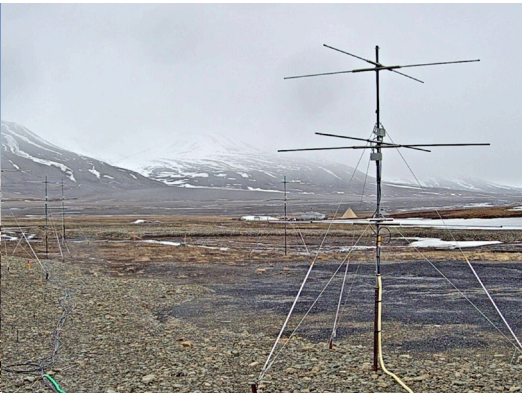
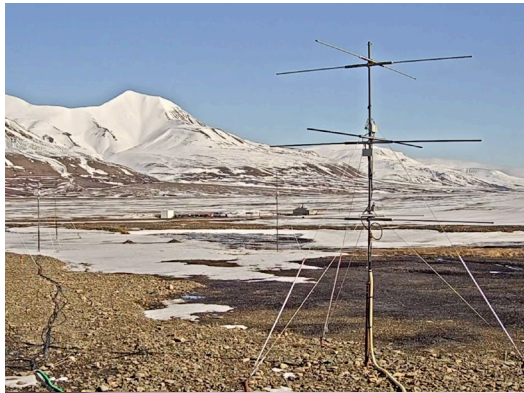


Around Town (June-July), 2018.

Single channel video, papier-mâché. Duration variable.

Ongoing online weather cam footage around Svalbard collected during the month previous.

Following page:
video stills from Around Town (June-July 2018)



AMY PEREJUAN-CAPONE

Amy is an artist/designer living between Fremantle, Western Australia, and various locations in the Arctic. She graduated with a BA(Fine Art) from Curtin University in 2009 and an Advanced Diploma of Industrial Design from Central Institute of Technology in 2014.

Since launching her first design label in 2015 with furniture and ceramic collections inspired by living in Iceland, Amy has exhibited widely both nationally and internationally. Escaping the Perth summer has become essential to her practice, and has won residencies in Iceland (NES and SIM, 2013-2015), Greenland (Upernavik Museum, 2017), Tasmania (UTAS, Launceston 2017), Ireland (Sirius Art Centre, 2017), and Japan (Shigaraki Ceramic Culture Park, 2019). Alongside this extensive travel is ongoing observation of her home, the port town Fremantle.

RISA HOROWITZ

Risa is a Canadian visual and media artist. Her works have been exhibited across Canada and internationally. Her work has been shown at Canada House in London, England, and is included in its permanent collection. She is currently an associate professor at the University of Regina, Saskatchewan, Canada. Risa & Amy spent the northern winter/polar night of 2018 both in residence at Galleri Svalbard, Longyearbyen.

Special thanks to Artsource and the City of Fremantle for supporting this project.

Very special thanks to Jacobus Capone and Bennett Miller for their incredible support, it couldn't have happened without you.

This exhibition was held on Whadjuk Noongar land and we wish to acknowledge continued connection to country and pay respect to elders past, present, and emerging.



Supported by:

artsource



For more info: www.amypcapone.com

www.artsource.net.au/whatsOn

Instagram icon @wilhelm_wandering