



SKY

CAVE

SKY CAVE

Amy Perejuan-Capone
Sky Cave

Central Galleries
PICA
Perth Institute of
Contemporary Arts

22 October 2021
– 09 January 2022



STICKERS BY AMY



Hang Gliding gave the masses
Wings. The ability to get airborne.

In 1961 Francis Rogallo
devised a way to return capsules
to earth during the NASA Mercury
Space Program using Delta Gliders.

NASA decided not
to run with the idea.

What Francis Rogallo
un-wittingly did was give
one of the greatest gifts
to mankind.

Aspect Ratios (Nose Angle)



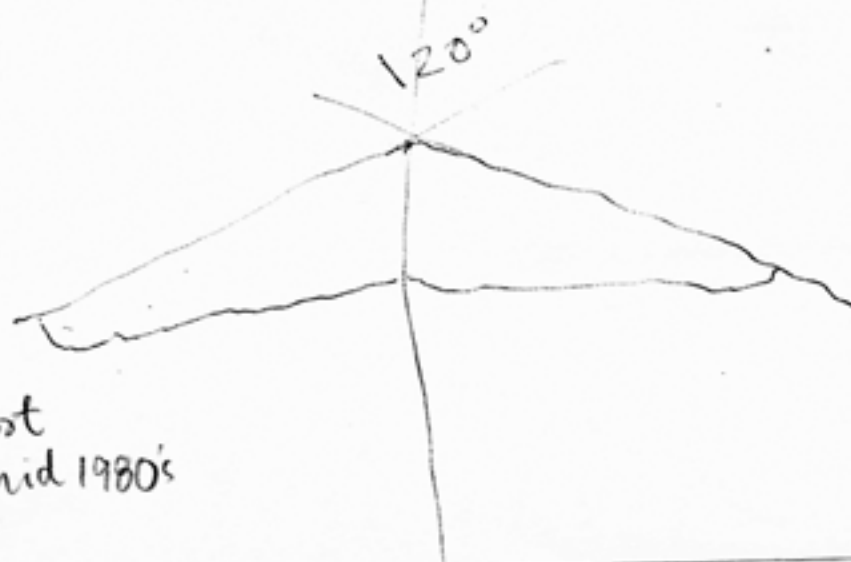
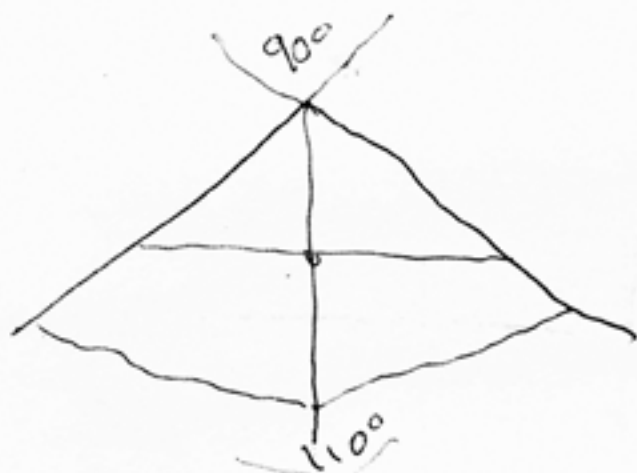
Rogallo
(coastal)
dunes

Mid Age.



Modern
(inland)
- thermalling
- cross-country

early
1970's



post
mid 1980's

DIRECTOR'S FOREWORD

Amy Barrett-Lennard

One of the most rewarding aspects of being an arts administrator is to watch artists grow and develop their practices over time. Few of these journeys of following and observing have been as thrilling and awe-inspiring as the one undertaken with, or perhaps more correctly - a few steps behind, Amy Perejuan-Capone.

With a hybrid background in art and design, a penchant for undertaking residencies in extreme arctic environments and rich personal histories to draw from, Perejuan-Capone has carved a practice like no other.

Her extraordinary abilities to draw, shape, weave, fire, construct and cast exquisite images and objects is matched by an expansive, sophisticated and highly conceptual approach to storytelling through the creation of increasingly large-scale installations and exhibitions.

Over recent years, Perejuan-Capone has been remarkable in her ability to scale up not only the physical aspects of her work but also the ideas and concepts behind them into whole immersive worlds that are richly layered, tactile and seductive. She is able to mine the depths of what might be very personal or specific stories while eliciting empathic responses to the universal experiences and anxieties that lie at the heart of them.

PICA invited Perejuan-Capone to further test her mettle by commissioning her to create and present a new body of work within its vast central gallery space. Drawing on her family's pioneering roots in the sport of hang gliding in WA and her growing talents in weaving, ceramics, video and installation, Perejuan-Capone has not disappointed, presenting us with a breath-taking exploration of flight and family in one fell swoop.

Sky Cave is sensational and features 6 historic hang-gliders, suspended within PICA's cavernous atrium; hand-crafted harnesses complete with meticulously woven straps and ceramic buckles; and walls gilded with reflective gold foil. A video captures the artist's recent journey from Burns Beach to Eucla with hang gliders performing a delicate runway choreography.

This project like others undertaken by Perejuan-Capone has involved collaborations with her father, an amateur aviator for nearly 50 years. *Sky Cave* builds on her parents' contribution to the sport of hang gliding, while exploring the complexity of family narratives, the notions of physical and emotional safety and the pursuit of air travel in a currently grounded world.

PICA is thrilled to have the support of its Art Commissioners, without whose generous philanthropic support projects like this, that elevate artists at crucial moments in their careers, simply would not be possible.

We thank the Department of Local Government, Sport and Cultural Industries and the Australia Council for the Arts for their ongoing support of PICA and for providing project funding for this significant new body of work.

Finally, PICA is delighted to be presenting *Sky Cave* as part of the inaugural Indian Ocean Craft Triennial and having the opportunity to expand the understanding and experiencing of craft and craftspersonship in the twenty first century.

Amy Barrett-Lennard
PICA Director/CEO

FEAR







SKY CAVE

Sarah Wall

Entering Amy's studio in the historic Old Customs House in Fremantle, we step in to a small, high ceilinged room, its walls lined with photographs, working notes and drawings, full of inspiration and ideas for future works. The photographs are from Amy's family archive and feature her father, a pioneer of the sport of hang gliding in Western Australia in the 1970s and 80s, and his now historic hang gliders. I am so drawn to this collection of materials I don't immediately notice a red cocoon-style harness, packed small and hanging from the mezzanine in the middle of the room.

This is the space where Amy's exhibition for PICA has been taking form over the last twelve months. It's rare for Amy to be in one place for such an extended period of time. Although Perth is her hometown, Amy's work is informed by the many places she's travelled and lived, including Iceland, Greenland, Ireland, Taiwan and recently, Shigaraki, one of Japan's great pottery regions. Amy's practice is not tied to a particular medium; her work ranges widely, across sculpture, installation, video, ceramics and textiles. Being grounded in Perth has provided a context for thinking through the relation of her practice to her family's intergenerational history of flight, one tethered to the specifics of time and place, home and family.

Intergenerational learning is a powerful and principle motivating force behind Amy's exhibition for PICA. *Sky Cave* builds on an earlier project which saw Amy team with her father to create a 1:1 scale facsimile of his ultralight aircraft.¹ Working alongside her father, a master craftsman and skilled machinist, flight for Amy is not a solitary or escapist exercise but a foundation on which to further strengthen familial knowledge and bonds. Material from her family's archive, combined with stories and skills passed on while restoring gliders with her father, form the basis of Amy's latest body of work.

The title of the exhibition – *Sky Cave* – has its genesis in a fabled episode from her own family history. Like any good adventure story, it centres around an important mission. Looking for a new challenge, Amy's father was approached by Wayne Tyson, Vice President of the Australian Speleological Federation, with a unique proposition: to search for caves across the Nullarbor Plain. He accepted and spent the next several years working alongside a team of pilots, cave divers, rock climbers and other specialists tracking and exploring the caves that riddle the Nullarbor, 'some large enough to fly a plane into.'² *Sky Cave* draws on this legendary adventure inscribed in air and earth.

Amy finds resonance in the intergenerational story of Icarus, a character from ancient Greek mythology who took flight using wings made by his father from feathers and wax. Ignoring his father's advice, Icarus dared to fly too close to the sun, causing the wax to melt, and he fell to his death. Often framed as a cautionary tale against over-ambition, Amy is drawn to the divergent images of the story – earth and sky, flight and fall, pragmatic and imaginative – and the possibility of presenting these together in a creative tension.

The sun, according to Plato in his allegory of the cave, is the brightest thing in the material world. Extending this image, *Sky Cave* will transform PICA's central gallery space into a glowing cave, the walls papered over with metres of reflective gold foil made from space-blanket Mylar, also known as



High teck compass

Low teck AIRLINE

STICKERS

solar blankets, a technologically innovative material initially developed for space travel. Against this golden, luminous background, an installation of six historical gliders will rise upward towards the gallery's lofty atrium ceiling, in a further expression of the grandeur of Icarian dreams.

Hang gliding, and aviation more generally, has historically been a male-dominated sport and described in sweeping, heroic terms such as 'braving the elements', 'breaching the heavens'. Amy sets out to challenge this narrative with handwoven textile pieces that also function as glider harnesses, made to her bodily scale and proportions. An earlier, completed harness hangs on the wall of her studio. Created using an inkle loom in vivid orange, red, yellow and blue cotton, the long, narrow strips of fabric are threaded through and held together by steel buckles. Amy is working on making new sets of buckles for six harnesses, one for each glider, using Australian-made Southern Ice porcelain. Although made to emulate safety parts, if used in flight these ceramic buckles – intentionally contradictory forms of both daring and delicacy – would break under the load.

In bringing focus back to matter, to physical bodies and materials, Amy moves the sport from a supremely masculine endeavour to one that is feminised. Amy is drawing attention to an important point here; women are virtually absent from historical narratives of hang gliding yet were crucial to its development and as dedicated as the men, often accompanying them and providing on the ground support during their expeditions. Many were pilots themselves. Gertrude Rogallo (wife of NASA engineer Francis) is the under-recognised co-inventor of the 'Rogallo Wing', the basis of all modern hang gliding. Amy recognises the important labour and the contribution of women, including her mother, to the history of the sport.

Since planning for *Sky Cave* got underway in April 2020, our view of flight as an everyday experience, mundane and routinised, has been dramatically altered by the grounding of fleets

and closure of state and national borders. Sky Cave sets out to recapture a sense of flight as an exhilarating experience. In focusing on the passion that drives Amy's father and others like him, and the dedication and skills they bring to their craft, *Sky Cave* presents a timely, universal proposition for transforming everyday life through imagination and creativity.

Sarah Wall
May 2021

1 *Don't stare at the sun too long*, PS Art Space, Fremantle, November 2019.

2 Greg Perejuan, 'Nullarbor Challenge: The Search for Lindsay Hall', *Skysailor* (April, 1993): 12. Online: www.safa.asn.au/images/skysailor_archive/pdfs/1993/1993-04-APRIL.pdf (accessed May 2021).

Sarah Wall

Sarah Wall, PhD, is a curator who has worked with art organisations in Australia and New Zealand. Sarah comes to Perth from Shepparton, where she held the role of Curator at the Shepparton Art Museum (SAM) and worked on the artistic program for the new SAM building, due to open to the public in 2021. Prior to this, Sarah was Curator – Contemporary (2018-19) and Len Lye Assistant Curator (2014-17) at the Govett-Brewster Art Gallery/Len Lye Centre, New Plymouth, New Zealand Aotearoa, where her curatorial projects included 'Yuichiro Tamura: Milky Mountain', 'Fiona Clark: Raw Material', 'Nicolas Paris: what connects us', 'Mikala Dwyer: Earthcraft' (all 2019), and the group exhibitions 'Sensory Agents' (2018) and 'Set in Motion' (2015), amongst others.

FREEDOM





GUANS BE ACH

Hang Gliding Only

Oct 1978

Sep 1986



EXERCISE BOOK

128 PAGES - RULED

NAME GREG PEREJUAN

Hang Gliding LOG Book

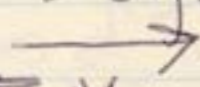
No Logged Hours.

Please Note:

Start of flying. Jan 1973

No Logged Hours.

Jan 1973



5 August 1978

5 Years.

Started Hang Gliding Jan 73 flying
Moyes 14' Delta Gliders being towed
by Speed Boats at Narroves Bridge Perth.
Instructor was Bob Briely who taught me
basic weight control, take off and landings.
I then flew at City Beach with
Joe Blake for 2 years. Advancing to flying
Geraldton, Albany with Rod Ashton Kim
Rob Dines. Pioneered harnesses, one of
the first pilots to fly most of W.A.

Coastline Sand Dune / Cliff sites.

Started flying sites. Vic, Sydney, South A
then went to USA. California.

Flew Seagull III, Seagull III B, Phoenix 6 B

Scorpion. In this time of 73 - 78.

We never logged hours in these years.

as everything was first ~~at~~ times.

5 years approx = 220 hours.

In this time Pioneered "The Icarus Sky Surfing"
Club

27-Aug-78	Wind NE 20-25	<u>Mosmans</u> (90' riverbank cliff) N.E.) Turbulent (due to northerly swing) flew over water instead of land, had to force land on a jetty. (made for beach) <u>Mullaloo</u> (30' sanddune W-NW) In afternoon wind went W 10-15	NBL B.L.	Time 3 flights 15
2-Sep-78	SW 25-30	<u>Sandpatch Albany</u> (300'-600' cliff) Turbulent flights attempted at the end of day (struggling)	NBL	1 flight
3-Sep-78	W 20-25-30	<u>Sandpatch Albany</u> (300'-600' cliff) Turbulent like the flight the day before, little less wind made numerous flights of 20 min (fatigue).	NBL	4 flights 20
15-Sep-78	SW 15-20	Almost: 45° off Danger: Do not fly downwind from take off <u>Burns Beach</u> (30' Sand Dune) B.L. & T.L. Perfect day, good lift, and smooth. Top landings were easy, I'll have to watch landing in car park, savage rotor at G.L., found out with crash landing on bitumen.		1
Total				36

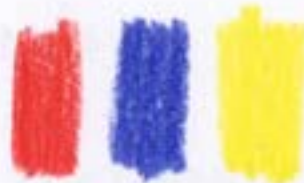
17" STANDARD

plank style
(with ~~the~~ spacer)

-very early, based
on kite towing
style. Like a
swing.



lap strap
(wrap around
thigh)
• ski rope

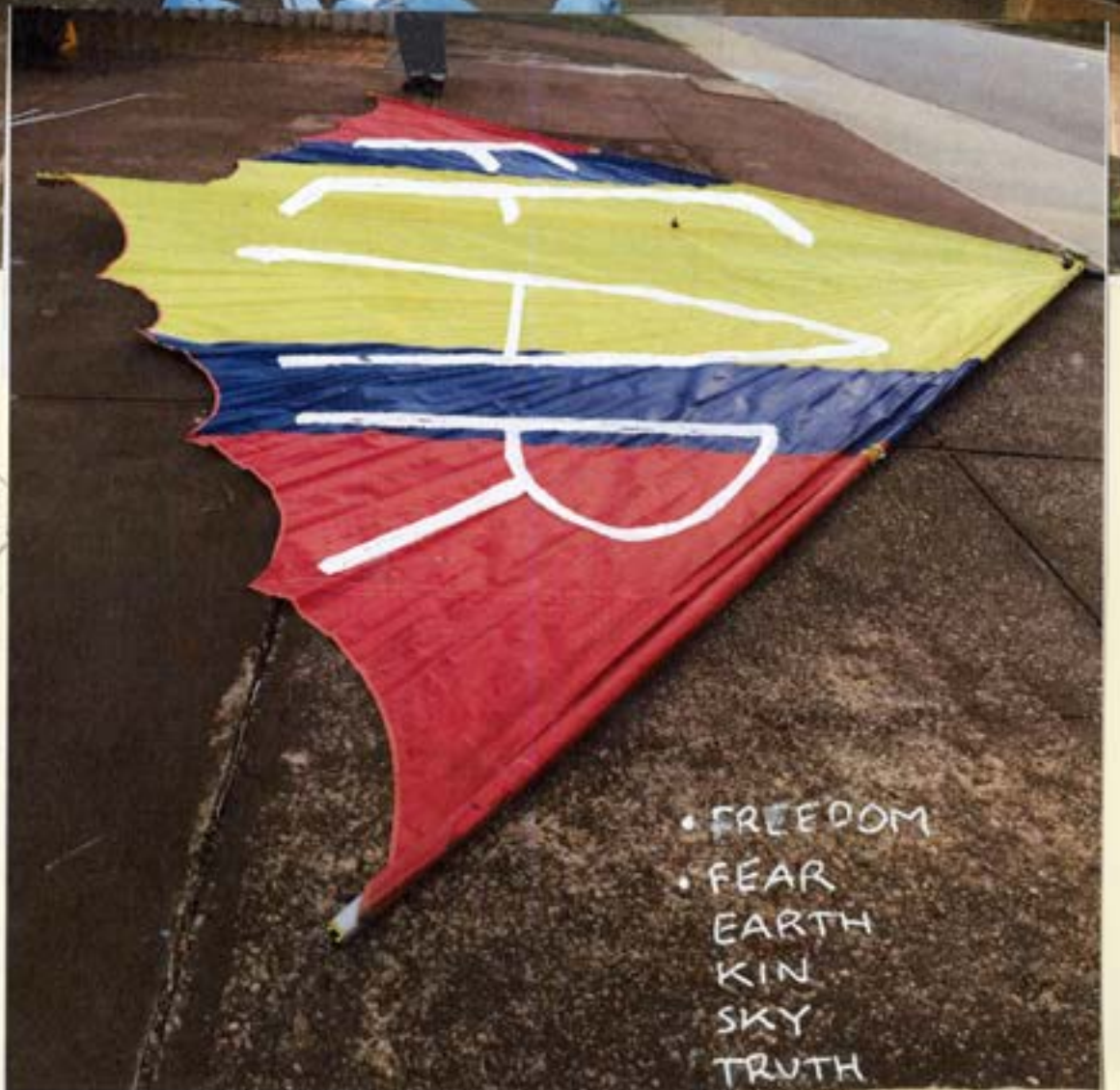


OTHER - Plywood



• Early - Mid
1970's, post
1973 ish because
it has batons
in wing (to
prevent "flapping
death" of
early 'rag + bone'
kites like the
"seagull"

COASTAL
FLIGHT
ONLY



• FREEDOM
• FEAR
EARTH
KIN
SKY
TRUTH

Gliders Flown

Manx Scorpion (Aerosystems)

" Sierra

" Scimitar

freeflight - Saturn
Jaguar.

Seagull = III

" III B

Mc Donald Hovering Standard

Moyes = Standard

Mini Short Leel

Maxi

Stinga

Bill Bennet Phoenix
6B

Steve Powters VK(I)

Sky trek Bandit

Moyes Mega II

~~Scorp 170~~

Mike Sabins "Crow"

(concealed C.B. 80% double surface)

Ultralights Swift 170

Magic III, GT 165,

Gliders Owned

Seagull III \$350

bought from Bob Briely
1973. Sold to "Hank"

1977 \$300

Seagull III B \$450

Bought from Brian Gane
1976. Sold to someone in
Mukerboden 1979. \$400

\$1300 Phoenix 6 B Bought from

Bill Bennet Van Nuys California

1976. Sold to "John from
Esperence" 1978. \$550

\$550 Scorpion 170 self built thru

ugh M. Iphendance and M. Sabins

(Aerosystems) 1978. Sold to

Dave 5/6/81 \$550

\$800 Bandit 180 bought from

Randle Wiggins 6/6/81. Sold

to Kim Heaver 16/11/81

for \$750 T.F.T. 12 hours

\$1,430 Swift 170 bought

from Brian Fime, Ultralight

Flight Systems 16/11/81 sold to

Mike Farren 1/7/83 1,100

P.T.O.

Comment

→ Lost \$50 Was a good glider to learn in, great ~~feeder~~ ^{flighter} for small sites only then.

→ Cost \$50 For then a good intermediate glider, with more L.D.

→ Lost \$750 Bad news. Too complicated got out of trim easily, handled like a truck. Good in America for thermal that's all.

→ Lost Nothing Great for it's time perfect all the way round.

1973 to 5/6/81 SubTotal Loss \$850 for $8\frac{1}{2}$ years

\$4 per hour

→ Lost \$50 Fantastic (not bad) flying everything. Only thing wrong is that for it's time the swift out performed.

→ Lost \$330 Spot on. Had good XC. with it 85 hours flying time in thermal conditions. $\begin{array}{r} 89 \\ 29 \\ \hline 320 \end{array}$ Cost \$4 per hour

S. KESTREL

levitator style +
sheep skin



Repurposed
working - al
heights harness
design

sheepskin
for comfort
(thighs still
go numb)



COASTAL
FLIGHT

*MID 1970s - This glider has 'deflexors' - wires along
the leading edge to prevent flexing. Complicated system
replaced later with thicker wall or sleeved aluminum

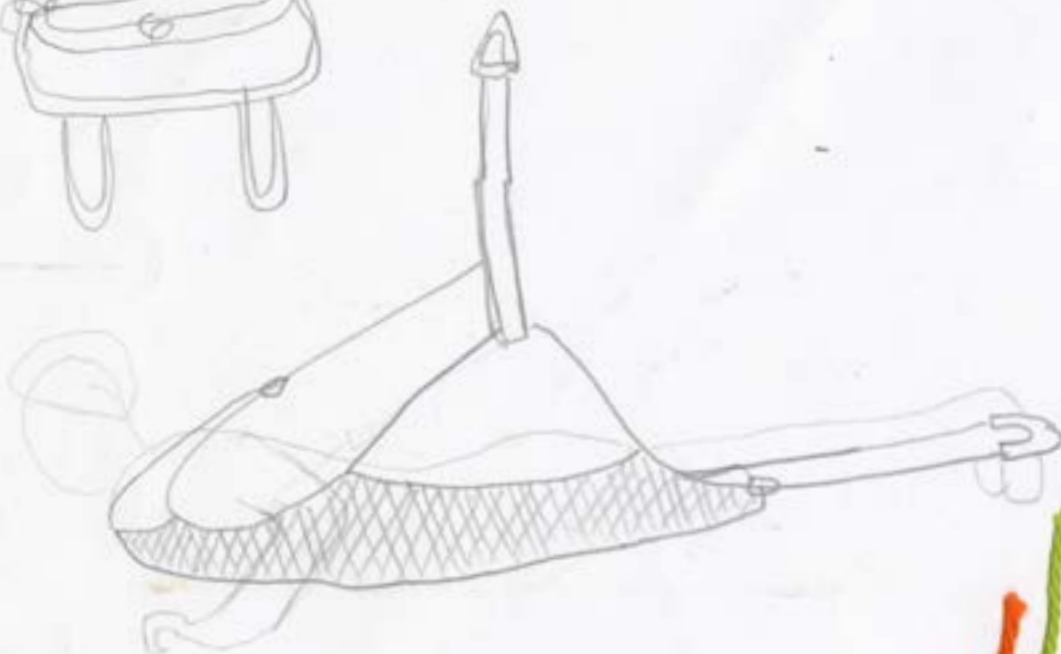




SKY DART

levitator-style (w/ sheepskin)
or ~~sitting~~^{prone} harness?

TBC



COASTAL - EARLY INLAND

• Very dangerous competition in SA

pushed limits of existing gliders. Needed major developments to thermal inland



-mid-late
1970's
early
performance
glider? quite
a narrow wing.

NO DIVE
RECOVERY -
pilot can get stuck
in a dive +
start flipping
over 'like a
school ruler'
plummet to the
ground.

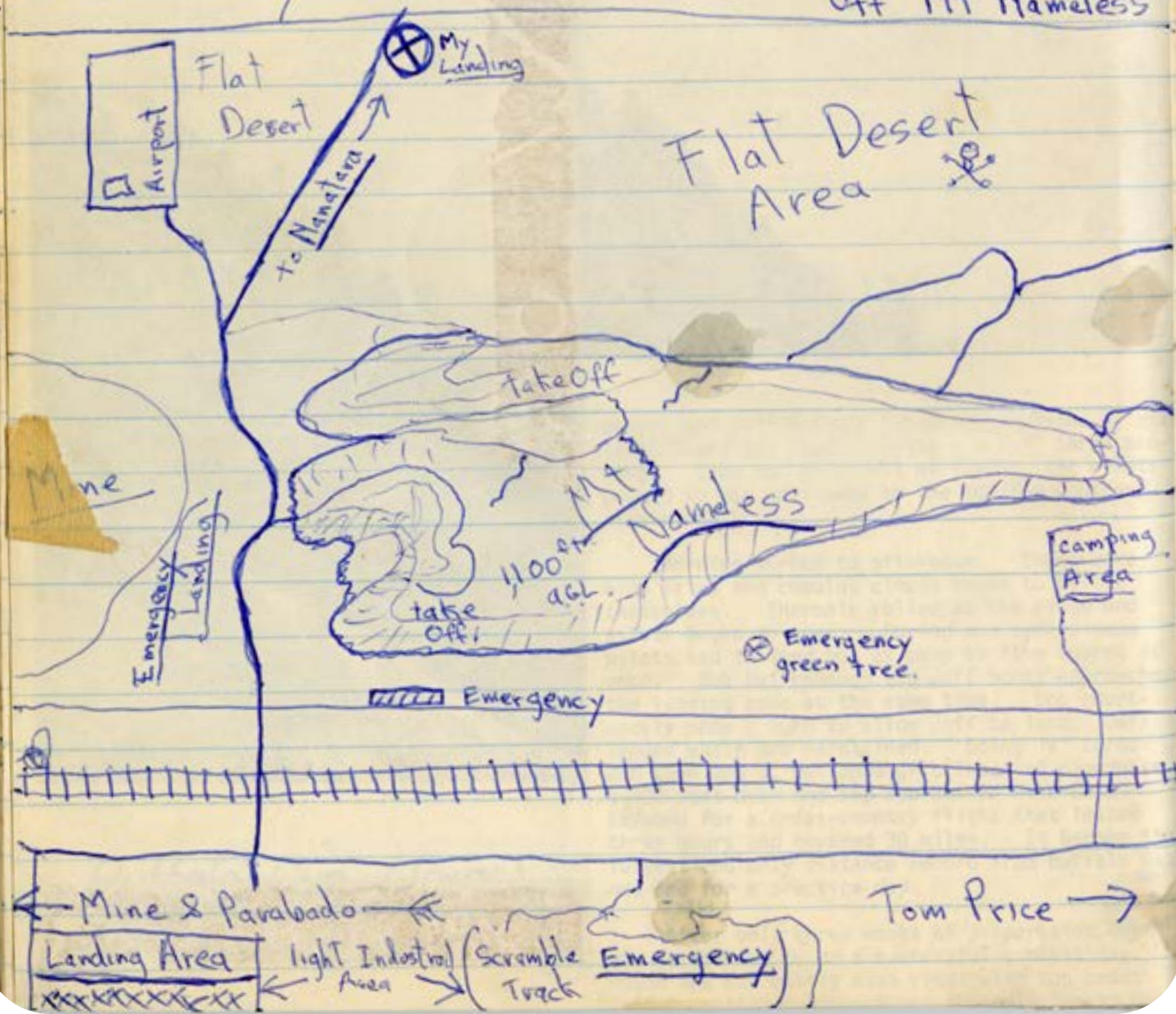


LOVE
• DEATH
• BEAUTY
TRUTH
LIGHT
FEAR

AT LAST

4,000 H.G. 1 hour

Details (12) 11/10/81 OVER The Back Namless 15 Km
Take off was 12 o'clock in cycle,
cored thermal to 5000 ft AGL 7000 ft ASL. drifting
over Namless, lost 1000 ft, maintain hieght to Airport
then lost hieght and landed past Airport. 15 Km.
Recovery crew picked me up 1 hour later, we then proceed
to find Staby. Including 1976 I have had 7 flights
off Mt Nameless



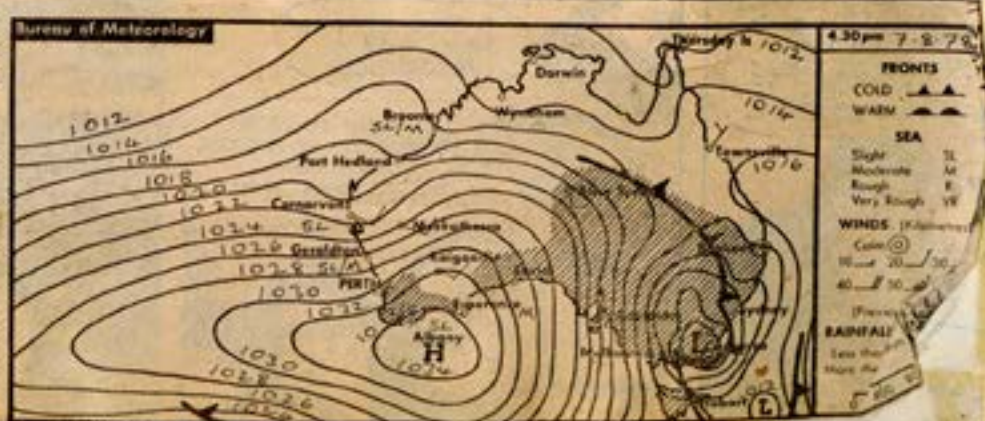


A strong cell of high pressure is located south of Albany and is moving steadily eastward.

Pressures have risen in all districts and winds are generally moderate to fresh easterlies.

Isolated showers and drizzle occurred in the Eucla and near the eastern south coast yesterday.

As the high moves eastward the zone of on-shore winds will also move eastward. The drizzle and showers will become confined to the Eucla today, from where they will clear.



Details ⑥ 13/6/81 Nardi 20 min



UNCONCIOUS 10 minutes

Details ⑨ 26/9/81 Nardi Accident 5 min
 Tony Mistud Concussion 7 stitches. He took off slowly and flew slowly, he entered a thermal slow and stalled at the back (towards hill) of thermal. Lost total control. Side slid in from 70 ft, trees & glider cushioned his fall, head first. Admin first aid kept airway clear in coma pos. Ambulance came, we went to Northam Hospital.

DEATH



A close-up photograph of a rainbow flag, showing the horizontal stripes of red, orange, yellow, green, blue, and purple. To the left of the flag, a black fabric is visible, featuring the words "THIS IS NORMAL" embroidered in a gold, sans-serif font. The text is oriented vertically, running parallel to the flag's stripes. The lighting is soft, highlighting the texture of the fabric and the vibrant colors of the flag.

THIS IS NORMAL









PUFF CLOUDS (REAR)

Detail

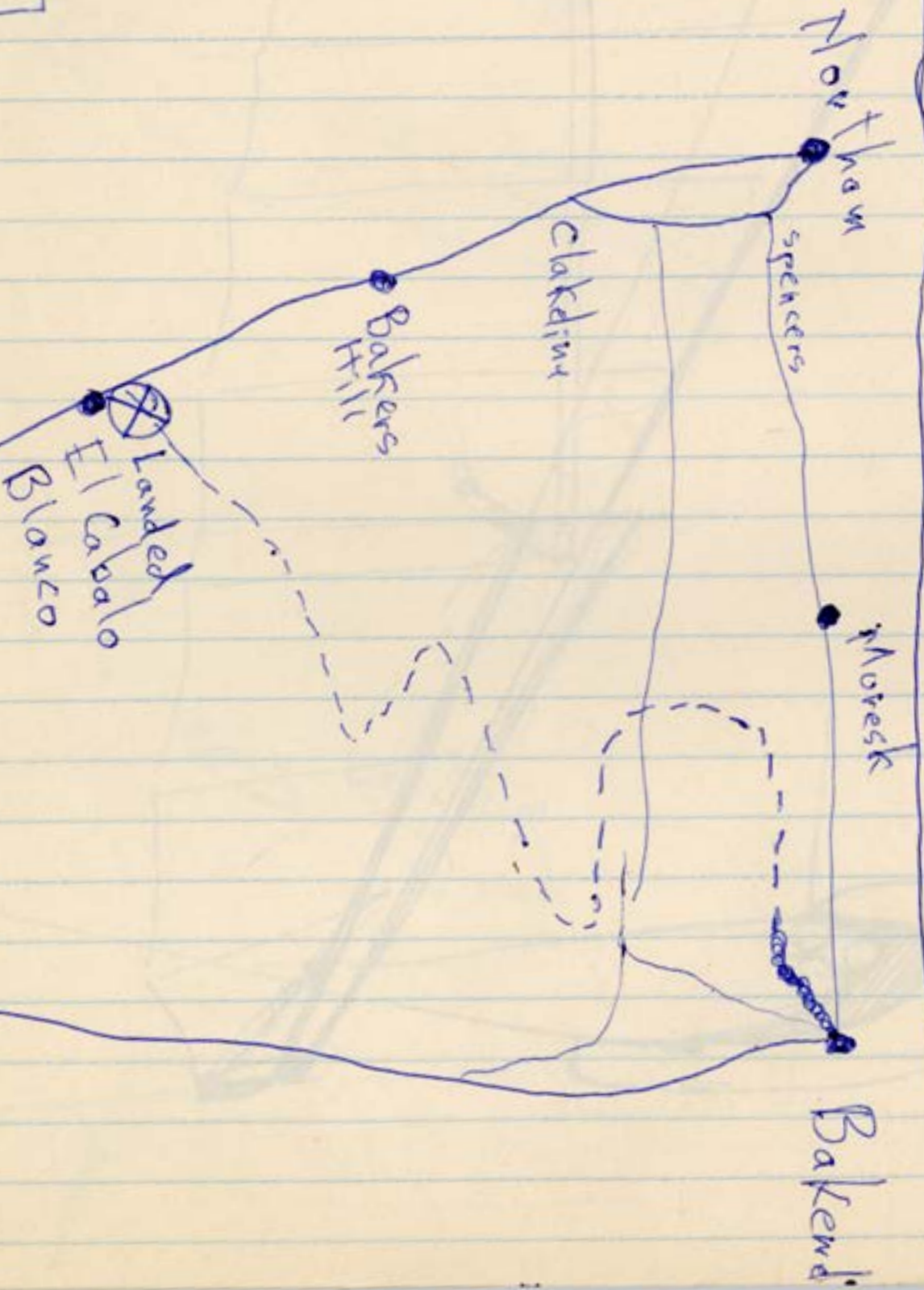
(41)

Bakewell

El Cabalo Blanco

What a day no wind but good activity I had H.G. 7,000 acc.
5 saves from 800 ft. Flew into puff clouds (beautiful) Flew with an eagle

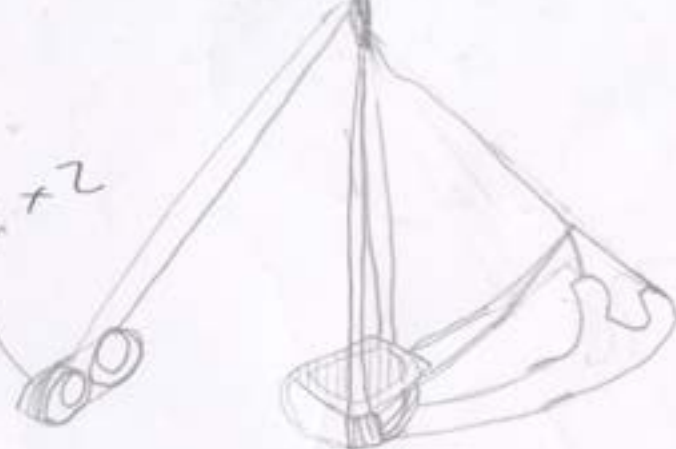
Flight path



S. COHEN ULF (7)

early prone (knee straps
+ belly sash)

50mm x 2



30mm

X 50+mm



High

50+mm



back strap

rope reinforcement 30mm

rope - bulk

long - 30 mm x 2

long - 55 mm x 2

1



Late 70's
early 80's?

* don't know much
about this one

weird control frame design

* early built-in control frame

COASTAL - EARLY INLAND

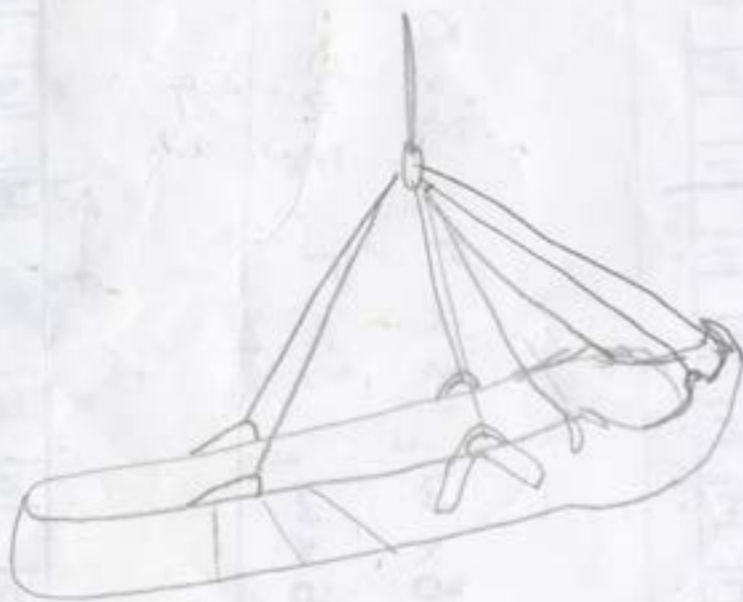


MOYES MAXI (?) or MISSION

Cocoon
~~happens~~ - style

170

1980's



rope - bulk

1	x 40 mm	- 30	hed	long
1	x 30 mm	25	hed	long
1	x 25 mm	20	hed	long

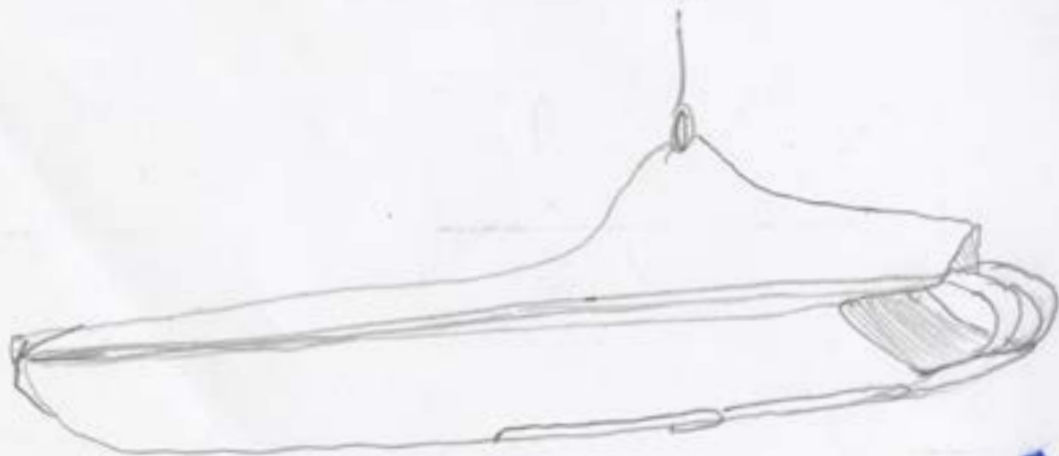


* Modern glider, ^{seat.} dive recovery, formed aluminium
battens, built in control frame. STUPID HEAVY
38kgs How the fuck
get this up
a hill?



FOIL RACER

POD
Cocoon style



internal
shoulder
straps

external
shoulder
straps



* Sew \$50 into lining in case
landed in middle of nowhere + need
to hitch hike or stay overnight in a town
or farmhouse.

1987-89

Same series as
dads 'final' glider.
High performance
modern glider.
I love this
glider.







AURA

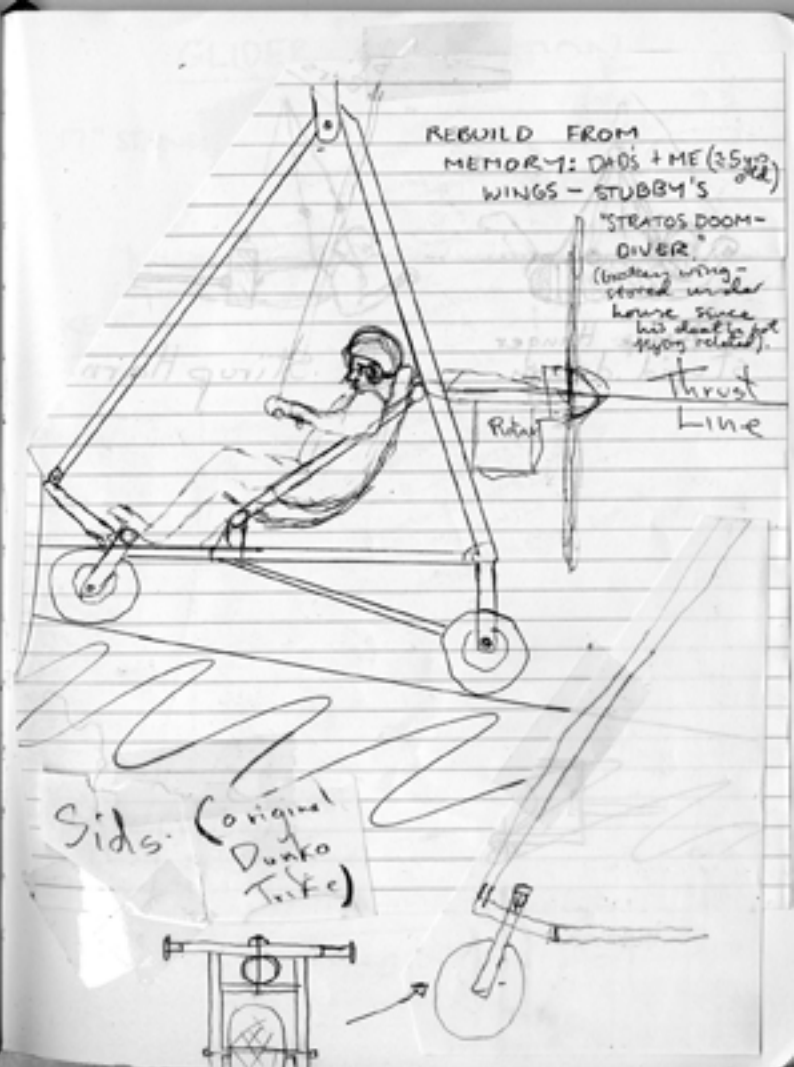
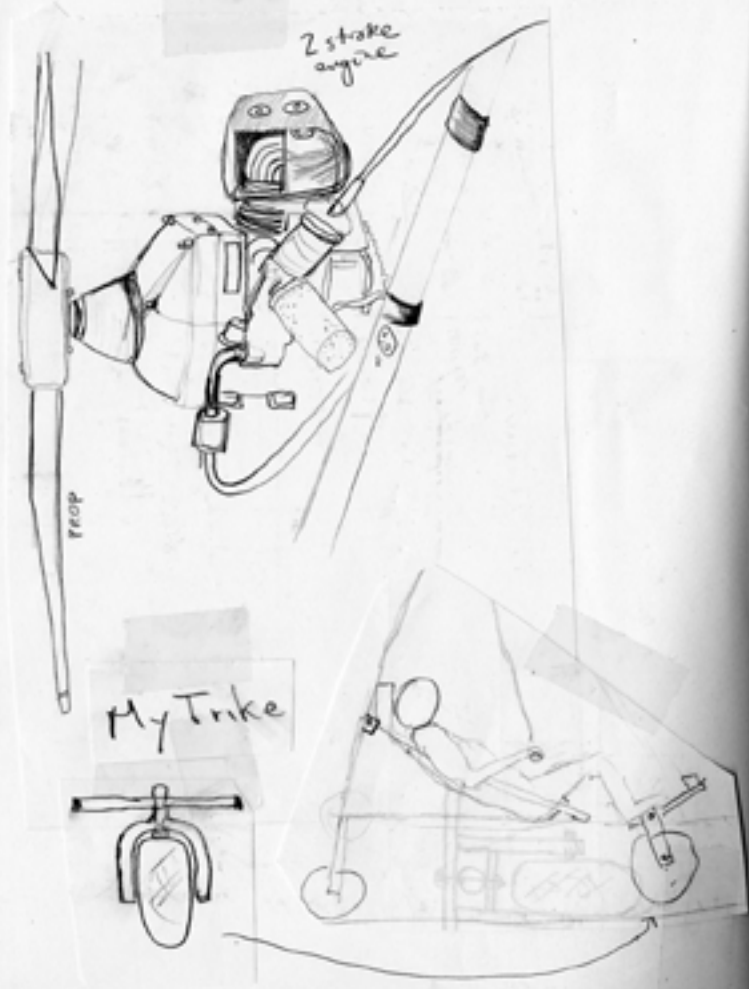
LOVE













STICKERS

FLIGHT OF PASSAGE

Emma Kelly

Aviation for many is a passion, but for Greg Perejuan – Amy’s father and the inspiration behind *Sky Cave* – it is almost part of his physical being.

Shiny, advanced powered aircraft are not what appeals to Greg, but rather aviation in its purest and most basic forms – hang gliders, trikes and more recently paragliders – all of which have allowed the working class to embark on a passage to flight.

What drives Greg in his airborne journey is an ongoing quest to achieve the same sensation of separating from and floating above the ground that he experienced in what he believes were out-of-body experiences – or what others would describe as vivid dreams – encountered through his childhood.

“It started at the age of five, lying in bed. I began to have out-of-body experiences where I would physically float around the ceiling,” Greg explains. “Some people would say they were dreams, but they were more than dreams, they were real,” he says. The experiences, which Greg loved, continued through his childhood, culminating in a final ‘flight’ as a teenager beyond his bedroom and 300 feet above his house. The dreams ended as abruptly as they had started. “The sad part is I’ve never had that dream again since I was a teenager,” he laments.

Greg’s teenage years also marked his entry into the workforce, when in 1971 he embarked on an apprenticeship at the Midland Railway Workshops. “Academia eluded me, I was only ever good with my hands,” explains Greg, who became an iron machinist manufacturing parts for the railways for 25 years until the workshops were closed in March 1994.

It was during his apprenticeship in the early 1970s that Greg first came across hang gliding, which was then very much in its infancy. Seeing a picture in a magazine of a man jumping from Lake Elsinore in California with one of the early Rogallo hang gliders took Greg straight back to his childhood out-of-body experiences and launched him on a journey that continues today. It is this journey that Amy is recreating through her art.

“It hit me like a thunderbolt. This is what I was chasing – running on the ground and achieving separation from that ground,” he says. It’s this very disconnection from the ground that appeals most. “There is a strong relationship between a person and the ground and the thought of a human body separating from the ground and being able to skim across and float above it is truly unique,” he explains.

Hang gliding allowed people like Greg to fly for the first time. General aviation was far beyond his working class means, but hang gliding was within reach. “It’s flight for the common man, the average person who has no money, but wants to experience that sensation of getting off the ground,” he says.

Greg purchased his first hang glider, a Seagull III based on the original Rogallo design, from New Zealand/Aotearoa for around \$300 in 1972. He became one of the first people in Western Australia to experience hang gliding when his mother launched him from a sand dune at City Beach on Whadjuk Nyoongar land. “I didn’t know what I was doing, I just jumped off,” he recalls. That first flight remains clear in his memory. “I magically lofted up into the air, flew up about 10 feet and did a beautiful landing on the beach,” he remembers. “It was the first time I realised that connection with my out-of-body experiences,” he adds.

While Greg’s mother, Margaret Joan – a no-nonsense country woman who came of age in the Great Depression – hated his new-found hobby with a passion due to its inherent danger, she supported his flying and in the early days helped him launch before he found like-minded pioneers.

Greg’s early flights were from sand dunes at

City Beach and Burns Beach. “I was more than happy to fly at 10 feet above the ground for many years. I could fly more than an hour, just hovering above the sand dunes,” he says. He recalls one flight from Burns Beach when he flew alongside a seagull and achieved the out-of-body sensation he’d loved as a child. “The seagull acknowledged me and I acknowledged the seagull and I completely forgot I was in a hang glider; my brain had gone to another plane,” he recalls.

WA, with its endless flat land and few and far between suitable flying locations, is not an ideal environment for hang gliding. Albany/Kinjarling became a frequent haunt for Greg and his gliding comrades, many of whom became “amazing mates”, along with “all the nooks and crannies up and down the WA coast.”

When more experienced, he progressed to Mount Bakewell/Walwalling, near York on Ballardong Nyoongar land, east of Perth, which is one of the few places in the state where you can catch thermals, reach cloud base and glide for miles. “You can’t beat jumping off a mountain in still air, catching thermals and going to cloud base. For a hang glider pilot that’s pretty special,” Greg explains, adding that it allowed him to relive the ‘dream’.

In the mid-1970s, Greg was the first to jump off Mount Nameless/Jarndunmunha, 4km from Tom Price, 1,128m above sea level and a place which became a “mecca for insane hang glider pilots” he says. A flight from Mount Nameless where he became trapped in a thermal up to 15,000ft was undoubtedly one of his scariest experiences, while it was also the starting point for Greg’s longest flight of 100km over eight hours.

Other ‘firsts’ followed, such as a series of hang glider drops from hot air balloons in the mid-1980s to fulfil a wish of his best mate ‘Stubby’ who had been diagnosed with cancer. The partners devised a system that would safely allow the launch of two hang gliders – one underneath the other – from a balloon at 6,000ft.

Despite having flown an estimated 2,000 hours

– early flights were unfortunately not logged – and having hundreds of accidents over 50 years of flying, Greg has managed to escape serious injury, although he has suffered three dislocated shoulders, bears countless small scar lines on his hands and permanent neck and spine issues from time spent in the prone position. He concedes, however, he has always been a paranoid pilot, envisaging dire consequences before each flight to ensure he doesn't become blasé about personal safety.

Others were not so lucky, with the sport accounting for many deaths in its early years. As a result, Greg and fellow pioneers quickly became safety officers, coming together in a common bond of survival and designing safety harnesses, dive recovery and battens, to stall the climbing death rate. “We had to reinvent aviation and it was scary as each and every one of us was a test pilot,” he explains.

This evolution of safety harnesses and glider design can be seen in Amy's intricate work, replicating each critical stage, from early tow-kite and dune-hopping 'swing seats' to cross-country pods. Each harness represents how fragile the human body can be.

In the 1980s, limited by the lack of hang gliding opportunities close to home and his back issues, Greg progressed to trikes – powered hang gliders that fly low and slow. Greg and Stubby built their own trikes in Greg's garden shed, using their machinist skills and second-hand parts and scraps, copying one of the first trikes imported into WA. That process has been replicated by Greg and Amy for Sky Cave, with Amy inspired by photos of her as a toddler sitting in a trike seat in the shed as Greg and Stubby were hard at work.

Although Greg concedes the trikes didn't allow him to recreate exactly the out-of-body experience of his childhood; at certain times, with the sun about to set on a winter's day for example, a trike can come close, as it floats and hovers around and above trees and paddocks, slipping along a special pocket of air in 'ground effect' where aerodynamic drag is suspended.



STICKERS

Trikes launched Greg on new adventures, including a series of Nullarbor Expeditions in the 1980s which surveyed more than 200 caves in the largest single slab of limestone on the planet and allowed academics and scientists to make significant scientific and paleontological discoveries. Greg's workshop skills came in handy on the vast Nullarbor Plain where trike landings in rabbit holes necessitated a wheel being replaced by a Milo tin or the undercarriage by a branch.

These expeditions also allowed him to explore a new hobby of cave diving, which also took him back to his childhood. "In cave diving you float on the ceiling [of the cave] – just as I did as a child," he says.

Cave diving and hang gliding have allowed Greg to work through his fears of tight spaces, heights and danger in general. "All these things scare you at first, but if you start small you build up a sort of resistance to it and your phobia dissipates," he explains. "Only through participating and working through your fears do you get to experience such wonders," he adds. It is this practical approach to anxiety that Amy has adopted with her art. Having grown up around these endeavours and reconnecting with Greg in her adulthood, Amy's art practice examines the abstracted anxieties of 21st century life in a hands-on apprenticeship-style collaboration with her father.

The COVID-19 pandemic, which has seen us all relatively grounded with state borders shut at various times and international ones remaining closed, has resulted in Greg reminiscing about his early hang gliding experiences along the coast of WA, in Albany and at Mount Bakewell. This has culminated in his recent purchase of a second-hand hang glider – not a modern beast, but one more "gentle for my bones." Collaborating with Amy has also made him keen to try out one of the original Rogallo gliders they have restored together for Sky Cave.

Greg is proud and delighted that his aviation journey has inspired Amy's art and enabled both

to learn from each other's skills. He recognises a common ground between aviation and art in both majesty and beauty, with the interconnection of the ground and the separation necessary for flight a moment of particular beauty. "For me, flying is all about recreating the out-of-body experience. There's an art and beauty in that," he says.

With each flying experience he clocks up, Greg believes he is getting closer and closer to completely replicating the sensation that has driven him for 50 years. "I'm still striving to achieve that, but I'm getting close."

Emma Kelly

Emma Kelly is an aviation journalist, based in Perth, Western Australia. Emma has written about all aspects of the aviation industry – from aircraft interiors, avionics and air traffic management to airports, the passenger experience and drones – for international trade publications and online services for 30 years. Emma was previously news editor for Flight International based in London before emigrating to Australia 17 years ago and pursuing a freelance career. Emma currently writes for aviation publications and online services in Europe, Asia and the United States from her home in the Perth Hills.



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FLY UNDERGROUND



Photo courtesy Minderoo Foundation.

Amy Perejuan-Capone works between Fremantle, the Perth hills, the Western Australian wheatbelt, and international residencies. With a background in art and design, Perejuan-Capone continually returns to objects and the networks of agency held within them and, increasingly, the roles the environment, anxiety, personal history, and optimism play in this system. Her recent projects have taken a speculative approach, transforming processes and phenomena such as weather, flight, or public services along with personally significant elements such as memory, family, and class into critical ‘what-if’ scenarios.

Perejuan-Capone is the recipient of numerous residencies, including Asialink Taipei/Fremantle Exchange, Taiwan (2020); Shigaraki Ceramic Cultural Centre, Shigaraki, Japan (2019); Upernavik Museum, Greenland (2017); Sirius Art Centre, Cobh, Ireland (2016); SiM, Reykjavik, Iceland (2014, 2015); NES, Skagatrönd, Iceland (2013), among others.

Recent solo exhibitions and commissions include *Don’t Stare at the Sun/for Too Long*, PS Art Space, Fremantle (2019); *This is How We Walk on the Moon*, Artsource Old Customs House, Fremantle (2018); *One World for Snow*, TRANSART: TRANSITION temporary public art program, City of Perth (2017); *Until Next Summer*, Seventh Gallery, Melbourne (2017). She has also exhibited at, amongst others, PS Art Space for the 2017 Biennale of Fremantle, Perth; Paper Mountain, Perth; Artspace, Sydney; Schoolhouse Studios, Melbourne; Sim Gallery, Reykjavik, Iceland; Flux Factory, New York City.



