

Forewarning (Act 1) 2018

Site-specific performance/photograph

Courtesy the artist and Moore Contemporary, Boorloo/Perth

Forewarning is an ongoing project that operates as a series of reconciliations and farewells unfolding within specific environments that have become inherently fragile through time and human undoing, and consequently have both a natural and imbued hostility. *Forewarning (Act 1)* documents a specific performance undertaken at the Larsbreen glacier on the Svalbard archipelago at 78 degrees North. While kneeling, Capone placed the tip of a hunting knife against the exposed glacial ice pocket and drew a single line.

Northern Paintings 2017

Gouache, melted sea ice on black sugar paper

Courtesy the artist and Moore Contemporary, Boorloo/Perth except where noted.

From left:

Northern Painting No.01

Northern Painting No.02

Northern Painting No.03

Private Collection: Pam Gaunt

Northern Painting No.05

Northern Painting No.06

Northern Painting No.08

Private Collection: Joanna Lamb

Northern Painting No.10

Northern Painting No.12

Private Collection: Helen Carroll

Northern Painting No.13

Northern Painting No.14

Northern Painting No.16

Northern Painting No.17

Private Collection: Robyn Glindemann

Northern Painting No.18

Private Collection: Hugo White

During a residency on the island of Upernavik, Greenland, to film *Echo & Abyss*, Jacobus Capone created a series of intricate works to illustrate the daily routine of memorising string games from a book found in his cabin studio.

Largely confined indoors due to the extreme conditions, and during 24 hours of darkness, the paintings became a measure of time and resourcefulness in isolation.

Describing the experience of living and working

800 kilometres north of the Arctic Circle, Capone noted:

“The cold was savage. There was a sinister nature to it that read like an abrupt warning. It beat you up, subtly ate away at you.”

Sincerity and Symbiosis 2019

3 channel HD video, 36 minutes

Courtesy the artist and Moore Contemporary, Boorloo/Perth

Sincerity and Symbiosis documents parts of a six-week durational performance undertaken by Jacobus Capone within an undisclosed plantation forest in Shiga prefecture, Japan. It functions as Act 2 of Capone's larger ongoing *Forewarning* 2018 project.

The ritualised engagement that unfolds in the video exudes a reflective yet redemptive tone, foregrounding both the rift and intertwinement between humans and nature. The forest is not natural but a result of deforestation, with barely any life supported in its reconstituted ecosystem. Despite this, Capone sets out to honour every tree in the forest, reflecting a human desire to seek harmony with one's natural surroundings. An outstretched hand, reaching out but falling short of direct touch, suggests futility – a fractured symbiosis.

Everness 2014

Copper, mirror, and text

Private collection: Gracie Sugden-Partridge

During six months in the arctic circle, Jacobus Capone wore a page of text taken from Jorge Luis Borges's *The Sonnets* continuously across his heart. It features the 1963 poem *Everness*, which describes a spiritual world connecting us to the universe. Upon its removal, it was coated in copper.

Echo & Abyss 2018

10 channel HD synchronised video, 26 minutes

Choral score by Alex Turley

Project assisted by the Australian Government through the Australia Council, its arts funding and advisory body and the Government of Western Australia through the Department of Culture and the Arts, Western Australia

Courtesy the artist and Moore Contemporary, Boorloo/Perth

Echo & Abyss explores the complex nature of one's unity with the ethereal in an age of increasing anxiety, denial, and isolation. It is a homage to Rainer Maria Rilke's *Duino Elegies*, a monologue of the poet coming to terms with human existence. Made up of 13 chapters and divided into two parts, the unfolding journey begins in the poet's resting place of Sierre (Switzerland) and concludes atop the Greenlandic ice sheet.

Blending poetic fiction and reality, the project embraces notions of hopelessness and the acceptance of inevitable extinction. The desire to reconcile one's relationship with the world around them is juxtaposed with that very same 'world' being put at risk by humankind itself. A series of site-specific performances inform the work, which foregrounds the limitations of the human condition, and offers a fractured consciousness, seeking an impossible unification with a greater whole. By working site-specifically, the landscape becomes the principal language shaping the project, as both a medium and mediator of possible reunification.

The first half of the work embraces Sierre as the resting place of Rilke, journeying to the depths of a nearby cave and documenting the death of leaves from trees surrounding his home. The body, at times, is put in a vulnerable position. As the scenes progress, the body slowly dissolves into its surroundings to the point of disappearance, from which point Alpine choughs birds begin to circle.

While the first half of the project considers human vulnerability and insignificance within nature, the second stresses the fragility and disappearance of nature itself. Greenland's ice sheet, a crucial and highly vulnerable environment, becomes a protagonist as the project transitions and culminates. Its glaciers and melting ice sheets lose close to 281 million tons of ice to the ocean annually, and this process is one of the most significant contributors to rising sea levels. Within this context, Sermeq Kujalleq, Greenland's most active glacier, is a crucial contributor and is a central focus of the concluding scenes.

A circle is drawn with a line, and a path is followed. The route of an iceberg is traced back to its source. We are gradually introduced to the fastest surging glacier in the northern hemisphere through a crack in frozen sea ice. The minuscule silhouette of a human figure walks on its surface, a stark contrast offering dual perspectives on the state of fragility; the figure, a human being, is consumed within an expansive scene yet represents the greatest threat to this landscape.

Perdition & Prayer 2020–ongoing

Copper leaf, volcanic ash, and glacial water on Japanese Mingeishi paper

Courtesy the artist and Moore Contemporary, Boorloo/Perth

From left:

Untitled XXXIII (Perdition & Prayer) 2020

Untitled XXXII (Perdition & Prayer) 2020

Untitled XXIV (Perdition & Prayer) 2020

Untitled LII (Perdition & Prayer) 2020

Untitled XV (Perdition & Prayer) 2020

Untitled VII (Perdition & Prayer) 2020

Untitled XXXI (Perdition & Prayer) 2020

Untitled XXXVI (Perdition & Prayer) 2020

Untitled XXIX (Perdition & Prayer) 2020

Untitled XCI (Perdition & Prayer) 2020

The *Perdition & Prayer* paintings are a lexicon of Jacobus Capone's practice. They draw from images, words, objects, artifacts, thoughts, research, and inspiration that have either informed, shaped or exuded from previous performative projects. Natural materials collected while working are also used, including volcanic ash from Iceland mixed with glacial water from Svalbard and Tasmania to form the painterly base over which copperleaf is applied to hand-render a series of symbols.

Capone has noted: "These unacknowledged/unseen remnants function as parts of a greater whole. A sacredness was instilled upon these items at one stage or another – for better or worse. They offered a sense of salvation, becoming part of a constellation where meaning and sense was made. Freed from such confines, they intrinsically and broadly explore the human desire to find solace and seek meaning within an ever-growing and turbulent environment."