

# *Ephemeris*



MOON PRESS ISSUE 6



# *Ephemeris*

— An astronomical text containing the position of celestial bodies in the sky as seen from Earth at specific times. Positions are given in coordinates so that astronomers can use them to locate and view these bodies. Originating from the Greek word for a diary or journal, ephemerides (plural for Ephemeris) have been used to predict solar eclipses, and sometimes to attempt to predict the future. The positions of the planets relative to constellations and to one another were seen to have had significance for occurrences on Earth.

Perigee (*pear-ih-jee*). The closest point on an elliptical orbit around Earth.

*Near - Intimate - Connected - Grounded*





# A TRAVEL GUIDE TO THE MOON.

*Guest editor's note by Erika Cann:*

*The moon is a guide to the Earth's cycles, flora and fauna, who have watched it appear across the night sky over many epochs.*

This guide covers the vast and varied landscape of the moon, from the highland areas to the deep craters, from the plains of grey dust to the bays. Ancient lava flows point to its volcanic history, and craters that pit the surface evidence celestial collisions. The conditions vary widely, with temperatures ranging from -248 to 123 degrees Celsius, and with no weather or climate system, rainfall during a visit is improbable. No life has been found within this topography.

A trip to the moon isn't easy; with a distance of 238,855 miles to travel and specialist equipment required to get there, the voyage is dangerous and expensive. Travelling to the moon has progressed in waves, starting in 1959 and still ongoing today. With the improvements of technology, missions to the moon and beyond are getting more and more ambitious. Trips to the moon are planned to be longer, more exploratory and increasingly commercially engaged.

The moon is a desirable destination for many people - from tourism to mining, there are many reasons we seek to travel to the moon. But how might our travel expeditions impact upon the environment, and how can we turn the focus back to Earth, finding excitement and a sense of adventure closer to home?

This guide is a series of responses and investigations into moon travel and sustainability. We hope you decide to stay here on planet Earth.

Routes and Tours  
Circular crater walks  
Accommodation  
recommendations  
Key Viewpoints  
10 artist responses



# Selenography

The study of the topography and features of the Moon's surface.

(Moon Glossary: Lunar Terms and Definitions, 2022)



## Mare

Name given to plains composed of basalt on the Moon. From the Latin word for 'sea', so-called due to their large landmass. These basalt deposits were left by the eruptions of now-extinct volcanoes.



## Lacus

Areas on the Moon's surface that have the topography of lakes are prefaced with this Latin term for lake.



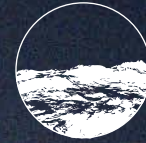
## Rille

Grooves in the Moon's surface which resemble canals or canyons.



## Palus

A Latin term meaning 'swamp' that is used to describe topographical features on the moon which resemble dark plains or swamps.



## Sinus

Latin term that describes topographical features of the moon that resemble bays.



These adverts were inspired by old British guide books, bringing together images of the moon with utopian tourist visions of the 1950s and 1960s. The pieces look back to a time where the idea of going to the moon was still relatively new, and prospects were almost entirely science fiction.

Molly Rooke



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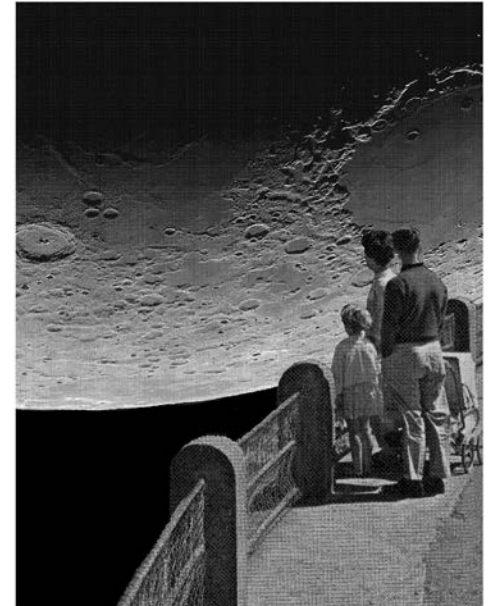
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See

Craters Moon Landing Site The First Inhabitants  
THE FIRST HOUSE ON THE MOON DISPLAY

OPEN 10 - 5 Children and OAP's  
Admission £600 half price

Tearoom & Crafts



Simus



# DARKNESS VACATIONS AT THE LUNAR POLES

Catalysed by global pandemics, an interest in therapeutic wellness tourism (travel associated with the pursuit of improving one's physical and inner wellbeing) spikes among privileged vacationists. Lives increasingly spent with labour exercised at a laptop screen, and leisure enabled by streaming platforms, excursions to untouched nature are on the rise. Concurrently, population expansion and the agriculture needed to support it eats away at any remaining nature reserves, meaning access to wild places becomes increasingly unlikely and expensive. With this in mind, and coupled with runaway space privatisation and the insatiable appetite for space-based profit, let's consider an alternative future where sites on the moon are ring-fenced, not for resource extraction as is currently planned, but for wellness. As places to visit in order to experience peace and quiet, to experience true darkness uninterrupted by screens and sky glow.

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What might happen if we cannot experience natural darkness?

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To what lengths might we go to in order to experience it again?

*Bethany Rigby*



*Palus*

Studies have revealed that 60% of Europeans and almost 80% of North Americans cannot see the milky way because of the effects of artificial lighting. Overall, our galaxy is rendered invisible to over one third of global populations. This is a culturally significant loss- the luminescent sky glow that envelops most of Earth's night sky prevents the philosophical connection to our place within the universe, and removes the ability to read constellations be that for navigation or ancestral storytelling.

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Alongside this outdoor artificial light pollution, greater percentages of the population are spending extended periods in front of screens that emit blue wavelength light, stimulating optical nerves and suppressing melatonin secretion. Our internal body-clock that maintains healthy physiological functions, the circadian rhythm, struggles to keep time.

//

Permanently Shadowed Craters are depressions in planetary bodies within which lie areas of eternal darkness. As the planet turns on its axis, mountainous crater rims block sunlight to prevent it ever reaching the surface, there are many such locations on the Moon that have not been exposed to sunlight for billions of years- they have only been illuminated by starlight.

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These craters are of great interest to those involved in the expansion of space exploration, as preserved in the darkness are sources of water ice- a vital resource for any permanently crewed lunar base. Water can be utilised for the production of the crucial triad for space travel; drinkable water, breathable oxygen and rocket fuel. As such, these unique sites are now targets for the extraction of resources to drive space travel, to build lunar gateways and enable permanent stations on the Moon.

Bethany Rigby

Bethany Rigby

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~ the future ~ Earth has a population of >9 billion ~

//

City sprawl covers vast swathes of the terrestrial surface, as round-the-clock working days extend across time zones. Capitalism drives increasingly nocturnal labour to keep up with global supply chains. Screens are everywhere, and street lights fight against the creeping darkness as the Earth turns away from the sun in order to evade the natural urge to sleep. Half the planet shines when viewed from orbital stations and satellites, electric light radiating out into space like a lighthouse beacon, spinning and glowing like a dying star.

//

On this heavily light-polluted Earth, no human has access to a natural dark sky. Caves, prescription supplements and specialist bunkers provide temporary relief from the incandescent glare, but there is no substitute for the nostalgia of stargazing or the biological calibration of darkness for the human brain.

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Feeling off-cycle? Get off-Earth. Privatised space tourism has developed from the upper atmosphere joy rides of the early 21st Century to extended visits to our lunar neighbour in order to finance further planetary expansion. Wealthy tourists plagued by perpetual insomnia seek new holistic health retreats in the perpetually shadowed craters at the lunar poles to reset broken circadian rhythms and reconnect to true darkness.

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*"I cannot recommend the Shadow Retreat highly enough!! My body-clock was so far out of whack from my long days as a digital consultant in the city that I never slept more than a couple of hours. My doctor*



*said I was experiencing all the classic symptoms of circadian misalignment: insomnia, high blood pressure- and all this could get even worse! I needed a fix, and the Shadow Retreat was exactly that. The three day journey to the Moon primed us for what to expect at Erlanger Base, we were asked to hand in our phones and laptops- no screens allowed, in order to properly reset our body clocks we needed to experience pure darkness, no sunlight, no electric light. We were talked through that it would be like in the crater, but nothing could have fully prepared me. It was so dark! It's been decades since I'd experienced that. I immediately felt my brain relaxing, like pressing a big reset button. The moon's surface was like beach sand darkened by the cold embers of bonfires, and tiny beads of volcanic glass glinted in the starlight. It really was a magical place. Now, back home- I sleep a solid 6 hours each night. I'll be back again next year for sure!!*

//

Perhaps, the economic success of these quiet, dark spaces as recreational sites for meditative chronobiological healing succeeds in protecting them against resource extraction efforts, which would shine light into the perpetual shadows in order to thaw lunar ice for the production of rocket fuel. Perhaps, the popularity of these lunar excursions introduce the rollback of urbanisation from some places on Earth, the switching off of lights and screens, slowly re-introducing us to the dark.

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*[The fictional anecdote has been stitched together from current space travel advertisements and Apollo astronaut accounts of lunar craters, pushed together to generate speculative reflections on time spent in perpetual shadow.]*

Image credit: NASA/GSFC/Arizona State University - Image of the Lunar crater, Erlanger (87 N, 28.6 E; 10 km diameter)







# ISTHMI

Some say the Moon was borne of the Earth –  
rocky flesh ripped and sent spinning, spinning.  
A new satellite, a sibling.

You stand on a beach, awash with rubble and  
deep time. Rocks tumble and clink, pushed by  
the waves, scurrying, sinking, lapping up, up, up,

pulled by the Moon above. Gently, the Moon  
pulls at you, too.

Pick up a rock, turn it in your hand. Look at it –  
really look, closer, closer. Can you see them?  
The Moon-people? Roaming the surface, settling  
in scuffs and craters, dancing over dusty plains.  
You hold their world with your earthly body,  
feet rooted in Moon rock.

The Moon is an earthly body. The Moon is here  
with you.



# BETWEENING



An ecologically produced 35mm film series by George Rayner, depicting his visual meditations around the moon and a coastal landscape continually changing due to climate change. Relating the two in thought and reflecting the relationships to that of his own mental health.

“Losing being lost in the inbetween, half way between high and low, waiting for escape, making way for something further on. The moon, set as in light as a vision of our goals of escapism and dreams, once so unapproachable but yet now in touching distance. Manifesting mankind leaving the trails of destruction behind, leaving one dying planet just to visit a desolate other.”



# NATURE

Victoria Heath



# VS

There is *the moon*, and then there is the moon.

*The moon* - defined as the one that my Year 5 class is told to continue studying for a homework project, sent away to studiously recite the lunar cycle and to compile a month-long notebook of our sightings of the ball in the sky. In the anticipation of beginning the sighting notebook, the moon is like the first taste of sugar on my tongue. Between my childhood best friend and I, it becomes a competition to see who regurgitates the lunar cycle the fastest. We both decide that each of us is the winner. The first time I ever recall being exposed to space, the idea of something else existing beyond the ground I could feel with my feet - this was the day that we were taught about the moon in class.

On the first night of the homework project to see *the moon*, I stand with my Mum at the foot of our driveway. With my notebook and chart of the lunar cycle, we spot *the moon*. Not like the photos in the lunar cycle, the striking white against a backdrop of blackness. Sat behind a fuzz of hazy clouds, *the moon* is a milky, indeterminable blob, one that I have never looked at so deeply before. I spend twenty minutes conferring the lunar cycle chart, and then analysing the moon, and then back to the chart, back to the moon and back to the chart again. Carefully, exactly, I write down the date, the time and most importantly, the phase of the lunar cycle. The first day of the homework project is complete.

Over the course of the next thirty days of the project, the clouds hang heavily over *the moon* most nights, or the rain beats down so heavily that I am soaked by the time I finish analysing its lunar phase. The milky blob starts to take on a new shape, not literally, of course, but it naturally becomes something of a common sight. I begin to ask my Mum if I can pretend that we have studied the sky that night.

# NATURE

Lacus

She does not concede, and as we pour over *the moon* for the sixteenth, seventeenth, eighteenth time in a row, the lunar cycle sheet folds itself into the back pages of my notebook, the excitement turns sour and eventually, *the moon* becomes the moon.

There is, of course, more of these dichotomies to be made. *Rain* and rain. *Snow* and snow. *The falling of autumn leaves* versus the falling of autumn leaves. There are the first times that we see particular instances in our environment - those beautiful, 'original' moments - and then there are the tenth times, the twentieth times, the unquantifiable amount of times that we see flowers sprouting from bulbs out of soil, or snow piling up on top of car windows. *Snow* becomes snow. *Flowers* to flowers. *Nature* to nature.

Our fast-paced world, ever-growing and expanding, leaves us with little opportunity but to push our environment's simplest pleasures to the periphery. There is no time to pay attention to the rain, for example, because it exists outside the metal container of the bus that we are commuting in. The leaves on the pavement are quite literally swept aside. The core is no longer nature, it seems: instead, we forget in most instances to take some of the beauty that it so freely offers. We become complacent, as often complacency strikes, slowly and surely and then all at once. Our surroundings become ordinary, because what else can they be if we are to see and touch and feel and experience them every day?

Reclaiming and reinvigorating our relationships with nature, not only on the earth, but beyond to the moon and to outer space and all of its fascinating expanse, is something critical and paramount. It is easy to sluice over the simplistic splendours of nature, as one might see water

skim from a surface. But take a moment to watch the rain thunder down onto your window, or to notice the way that the wind curls around your coat on a cold winter's morning. See the water beading on the petals of flowers, feel the warmth of the sun on your skin and inhale the scent of freshly-cut grass. Don't forget to look up, either, at the infiniteness of space - the stars, the moons, the planets, the galaxies, the marvellously unfathomable expanse of it all. It takes only a few seconds to become more aligned to nature, to remind ourselves of the sheer awesomeness of it all.

Let us shift back from our complacency, our tendency to ignore what has become ordinary, our disregard for some of the most simple and beautiful aspects of life. Let us reimagine what it means to be existing in our environment, to shift from passive to active in our acknowledgement of the world around us. Let us soak it all up - the fluff of clouds that conceals a white-hot sun, the sensation of snow as it crumbles underneath footprints or melts into the palm of a hand, the constellation of stars that pepper themselves amongst a darkened sky. Nature to nature, moon to moon, space to space - environments to environments - all of it back together in one amalgamation.

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Victoria Heath





Between a global pandemic, impending climate catastrophe and multiple global human rights movements, the past few years has exposed many harsh realities of our world today. While for many the urgency in these issues pushes them towards taking action, the intensity and despair of these experiences can also lead to a desire to escape our everyday realities for rest and respite. For some this comes in the form of travel and tourism, often to sunny, exotic places to explore, relax and experience relative luxury. Countries that fit this description are popular tourist destinations and coincidentally are also often countries in the Global South.

With the rise of eco-consciousness, tourists are starting to seriously consider how to make their holidays as climate friendly as possible. This is where conservation zones come in.

According to UNESCO, conservation zones include national parks, reserves and designated protected sites that cover about 14% of land surface on earth and are designed to preserve biodiversity and natural ecosystems. The global protected area movement which led to the implementation of conservation zones emerged in the 1990s with the United Convention on Biological Diversity listing Yellowstone National Park as the world's first protected area.

While on the surface, conservation areas may seem like an eco-lover tourist's dream, it's important to highlight the inequality that exists within this form of tourism.

In *A Small Place*, author Jamaica Kincaid\* (1988) says:

*“That the native does not like the tourist is not hard to explain.... Every native would like to find a way out, every native would like a rest, every native would like a tour. But some natives—most natives in the world—cannot go anywhere. They are too poor. They are too poor to go anywhere. They are too poor to escape the reality of their lives; and they are too poor to live properly in the place they live, which is the very place you, the tourist, want to go—so when the natives see you, the tourist, they envy you, they envy your ability to leave your own banality and boredom, they envy your ability to turn their own banality and boredom into a source of pleasure for yourself.”*

*“This relationship between tourists and natives as Jamaica Kincaid exposes is one of contemporary equality.”*

Many Indigenous communities that are native to protected areas already live in a sustainable manner. Conservation is their way of life, regardless of international law. Despite this, countries in the Global South which rely on tourism to keep their economies afloat, will restructure vast pieces of land to deliver a luxurious savannah escape for tourists. For example increasing overtourism in Maui has led to water shortages for residents of the island, in a bid to

meet the demands of luxury resorts. This pattern of indebtedness and dependence on Western tourism is directly traceable to colonialism and imperialism.

This relationship between tourists and natives that Jamaica Kincaid describes, is unequal because the tourist assumes a position of economic superiority which in turn demands natives to pander to the Western gaze. Often countries' economic dependence on tourism is the result of decades of colonial exploitation and decimation of local land and industry by European colonialism. Sustainability and conservation should work hand in hand but the appetite for untouched nature as a tourist destination is becoming insatiable, and the desire to escape the impact of urbanisation on the climate grows to unsustainable proportions, deepening colonial inequalities.

Before engaging with the idea of space tourism, we must first reckon with the ways conservation and tourism is shaped by colonialism on earth lest we repeat these patterns beyond it. Whether on earth or beyond, ethical tourism should not be motivated by a desire to escape to a faraway orientalised and exoticised land but by a desire to support authentic experiences of communities and ecosystems within those locations. Conservation zones should not exist without being led by local indigenous environmental movements. The connection between land, cultural identities and rituals of native people should be brought to the forefront as it is crucial to pluralizing conservation. Through that, tourism can become more ethical, equal and sustainable beyond the current neoliberal developmental model. To be successful, conservation must also be an act of decolonisation.

KINCAID, J. (1988). *A small place*. New York, N.Y., Penguin.





# 'WASTE' LANDS

*'On one side he sees fertility; on the other barrenness. On this hand farms and villages that speak of the labours of man; on that a wide waste which shows few signs of his intrusion. Yet it is the latter which the more forcibly attracts him, though he cannot explain why this is so...*

*Nothing but great undulating sweeps of heathy land, and granite tors of fantastic shape. Yet he is impelled onward, possessed with a feeling that this lone region hides within itself much that will delight him. Already in imagination he lives in a long past day, for there is nothing to remind him of the present.'*

Crossing, W (1905), Gems in a Granite Setting.

Crossing talks of the vast, desolate landscape of Dartmoor in his guidebooks dating from 1905, but the perception of the moorland hasn't changed much since. 'Waste' is a dialect term used to describe Dartmoor's desolate landscape, further feeding into this impression of a lifeless landscape.

The exploration of Dartmoor as described above steps into an unknown, other-worldly place, the hiker captivated by this alien environment so close to home. This subconscious attraction to a space seemingly 'desolate' and untouched by man is akin to the wonder and excitement associated with trips to the moon.

But our 'waste' lands are far from desolate; the moors teem with life and energy. While exploring these vast landscapes you're often the only human in sight, but you're constantly surrounded by the nonhuman habitants of the moor - whether you notice them or not. Next time you're walking through a 'waste' land - whether it be moorland or in the city, take time to notice the life living there.

Crossing, W (1905). Gems in a Granite Setting. England, Halsgrove.



[\(Previous\)](#)

Just over a minute. There's no time left. Packed bags are left at the departure doors. Lost property piling up in the corners. Life is separated by misery and doubt.

There's no time left. Everyone runs and screams in a manic panic, trying to grasp at whatever will give them hope, just a little bit of hope. Holding Elpis' hand and closing its eyes, Life listens to the world go around. "This is the last warning," hope says, like many times before. There's still time, surely there's still time to make it right. But the clock strikes again, reminding us that this is not a game. We've ignored the clock for far too long.

And while Life threatened to leave and close the door in our face, in the shadows lurked an idea. Thought and made by those above who look down to the dirty streets, and admire their creation. Innovation and science have brought us here - we've grown so much and there's no turning back. From the shadows emerges a figure accompanied by a deafening sound and scorching heat. A creation so impressive that people turned around to admire, forgetting their everyday. Elpis ascended to the sky, aiming for the white sphere above. The Moon, which once felt so far away, reached in a day: the future is now.

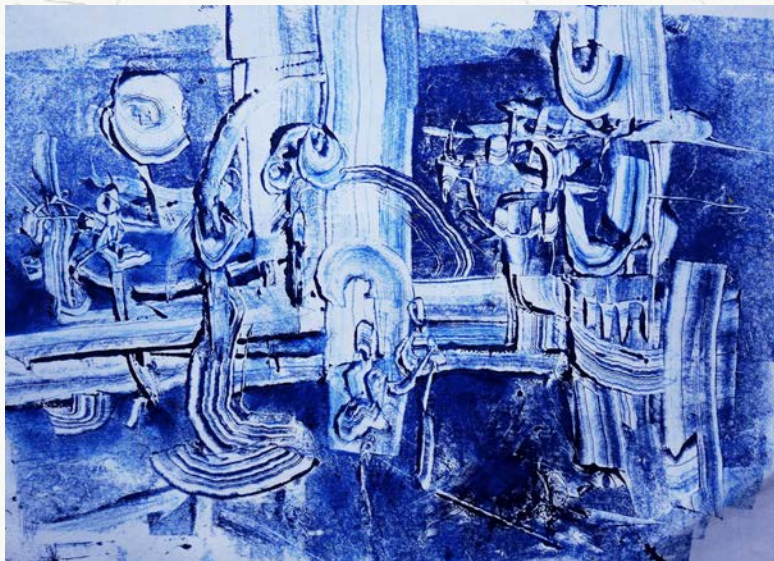
As Life prepared to move out from her comfy nook in Gaia's heart, made out of so many shapes and colours, the chance arrived to settle elsewhere. Yet the last shuttle had set off with the clock we had long forgotten about. Bells ringing turned the screams into calm. Silent sobs and quiet glances fill the station's rooms, with the realisation that those left behind had no hope left, nothing left for them to hold onto or grasp at. Less than a minute, but it had all finished.

Left worse than before, beaten up, forgotten, ignored, those above, in their houses of glass have flown away carelessly. Life walks under the grey sky, admiring the dry rivers and brown mountains that once hosted snow. Once deep blue seas had turned against themselves in a neverending battle against the dry land, while winds and fires had made their match. Defeat is a piercing noise, but no ring notifies Life of the clock's last strike, bringing midnight's dark. Above, standing tall, the Moon, hugging Elpis, who is now long gone, away from Life's grasp.

*Alex Gervas*



# MONOTYPE PRINTS



LEFT  
'Moon Lit City Flood Plane'

TOP  
'Moon Lit City Beach (You Make me Feel)'

In these prints, the city around them is explored through emotion in a flood of moonlight. The curves in the architecture rebound this moon like character. The moonlight brings these two together like gravity. The sense of the extra-terrestrial this light has, after having travelled to us, reimagines even streets we know.

*Lacus*

*Chloe Harris*









# DEAR AUNTY LUNA

*Once a month Aunty Luna opens her inbox to answer questions, worries and sexts from the human race. This month she has chosen to share her most controversial query.*



Dear Aunty Luna, why the hell is everybody going to space?

There's been a recent surge in people. Well. Rich people. No, more like extremely rich people. Scratch that. Ridiculously rich people, rolling up to space for the 'experience' and I really need your input, because this is keeping me up at night.

Whenever I see billionaires such as \*[redacted] I feel an incredible sense of anger wash over me. Billionaires who with one breath claim they are making a global company they own climate neutral, only to go on and take profits from that company to fund trips to space, which really don't seem that environmentally friendly. Am I just a pain in the arse for this, or should we be worried? We could be conserving billions of pounds, tons of fuel, and precious metals and putting these resources towards something that will better the many, not the few. Like. IDK. Solving world hunger.

Why is it that in a world where we as consumers are told to bike or walk to

*Palus*

work, go meat free or buy sustainably to reduce our individual carbon footprints, big international companies are sending people to space? Surely this is a problem. And now I keep hearing talks about making space travel more affordable and common. Like what. So, you want more people to pollute the atmosphere? To see something they could look at online? For free?

I'd like to make it clear that I have absolutely no problem with space rovers going up and studying samples of soil for science. Have at it. However, when a few select people go up just for a holiday, an escape from the havoc they have wrecked on Earth it's a bit like. Well. They're not even really astronauts are they? They're just space tourists... or colonisers... if it gets to that point.

I'd love to hear your thoughts on this. Am I overreacting or should we take to the streets yelling "Vive la révolution"?

Love Sunny x

\*Some information has been edited for clarity or legal reasons

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Hi Sunny,

Thank you for sending me your query, it's a very interesting topic you've brought up.

Now let's get something straight – despite the seemingly recent rise of billionaires going to space for Martians and giggles, this is not a new thing. There has been a history of rich roaring Russians going into space since 2001, just because they can.

Personally, I do not have much care for humans in space, the last time someone walked on my face I broke out in craters.

Realistically if you were meant to be in space, you wouldn't need to cart up half your atmosphere up with you, or would you? Perhaps you would for sentimental reasons – a little reminder of the flavour of earth air. I've heard that's a thing you people do – package air from one place just to cart it to another. Very quaint if you ask me, but besides the point. If you were meant to be in space the atmosphere wouldn't freeze dry your thin skin within seconds, and you wouldn't have to propel yourself with enough force to seemingly crack a planet in two.

I do agree with you that it is a practice that uses so many resources that could be put to better use. Many rockets actually discard part of their vessel to reach dizzying heights, which naturally just clog up the atmosphere with waste, since space doesn't have a bin day. Even rockets, or rather, spaceships that go up and back down in one piece still aren't as sustainable as they claim, even when using liquid hydrogen fuel – that has been dubbed as cleaner since it releases water vapour instead of nasty smoggy stuff. Even liquid hydrogen can contribute to global warming as making the stuff involves lots of carbon emissions – the stuff that stays in the atmosphere, traps air and will eventually boil you alive. So really, it's a lose-lose situation.

If you desperately want to float about in a room – in zero G as they say – they have flights for this that they use to train astronauts by going up and down in very mathematical ways I could never hope to explain in detail. Perhaps an elegant solution to this would be to put a VR headset with a video of the planet from up above, take them up in that plane that lets you experience zero G, then simply open the cockpit door and hide the parachutes. I jest of course, a more humane way would be to simply shake them about in the plane until they get so concussed they forget their card pins and can no longer fund all their whims.

Despite all this, I do admire your species' gumption. There's something endearing about a man who's willing to give you his little prick. Yes, America, Russia, China, to name a few, have all had their way with me and stuck a flag in. I will admit scientific excursions are important, but have you ever tasted some of that booze they send up to age in space? I hear it's delicious. Colonising space - the idea of people living on me... terrifying, but it also sends a tingle down my core. It can get lonely up here, I would be open to short visits, one month stands if you will, but I like my space.

Lastly, you, as a consumer, an individual and a person are not

responsible for all the terrible things that are done against your planet's environment and climate. You do not have to feel guilty every time you drive somewhere instead of walking.

Give yourself some slack. Life is exhausting.

Public transport can be unreliable, and biking makes you sweaty. You can do things in a more sustainable way – reusing plastic bags, offsetting your carbon footprint, just being a mindful human. Do what you can for your peace of mind. Do not expect yourself to be perfect. However, when it comes to a billionaire who can afford to remodel their whole business to not only be carbon neutral but carbon negative – and actively take bad stuff out of the atmosphere. They should feel guilty and be held accountable for that. Not sure if it's “Vive la révolution” levels of accountability, but something should definitely be done. Since the people funding space travel are the same ones jetting about in private planes, building super yachts and lots of other not so sustainable stuff. So maybe the problem isn't space travel, but the people funding it.

I hope this has helped put your mind at ease, or perhaps I've given you more fuel for your restless nights.

Love from the moon and back,  
Aunty Luna x





# “ATOM LUNA GLIDE”

# “OUR MOON RIVER”

# “ASTEROID VOID”



These videos explore the effect of moonlight in a geological rock setting. The narrative of Richard and Ruth transcends like moonlight does throughout the night. Its ethereal qualities we experience internally as well as visually around us. With light from a new or full moon, like the tides, our emotions are pulled to the surface, and feelings are heightened. Travelling to the moon is a feeling; someone can love you “to the moon and back”.

This GEO themed shoot was almost metaphoric; Rock textures relaying loyalty and durability physically characterise relationship qualities Richard and Ruth share. Abstract shots illuminate the act of this travelled light re-creating a mystical entrancement - maybe these properties affect me and influence my editing.

Re-creation and visual exploration of moonlight reaching our environment makes, for me, no need to travel to the moon itself.

<https://www.instagram.com/p/CaaG2qNAF5u/>



*Chloe Harris*

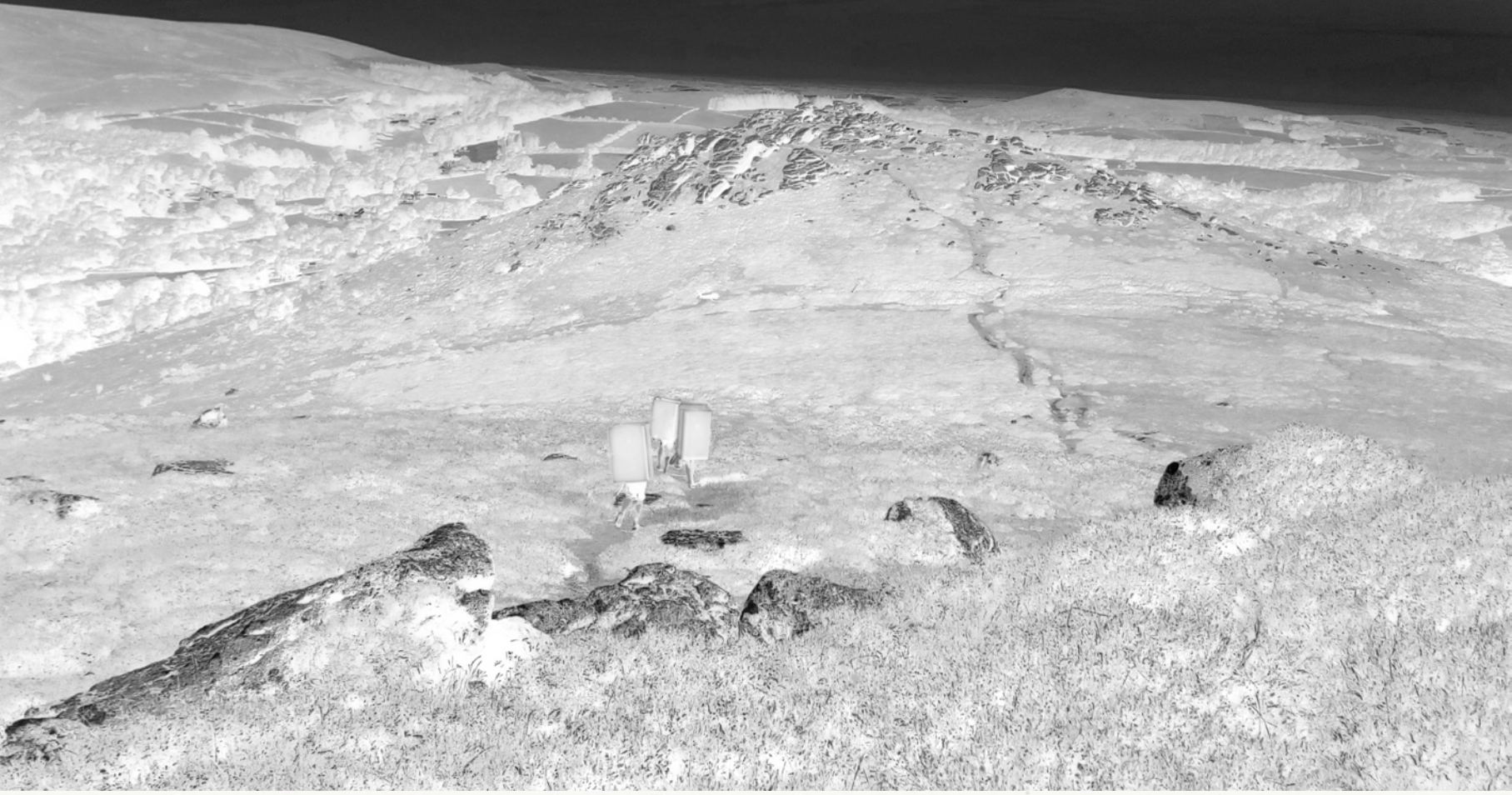












*Rille*

*Erika Camm*





*George Rayner*

*Treasure at your  
finger tips!*

## **CRAIG'S TREASURE SHOP**

Gifts of Lunar character

Moon Art work

Handmade Moon Articles

Lunar knitwear

Hand woven tweed skirts

**137 MOONRAKER AVENUE,  
UNITED EUROPEAN TERRITORIES**

*Molly Rooke*

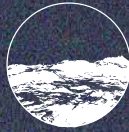


## Map symbols for orbit:

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Bethany Rigby +  
Dionne Scougul

*Palus*



Erika Cann + Alex Gervas

*Rille*



George Rayner + Molly Rooke

*Sinus*



Anna Harris + Eileen Ggagbo

*Mare*



Chloe Harris + Victoria Heath

*Lacus*



## Erika Cann

Erika Cann is an artist whose home lies between the granite tors of Dartmoor National Park and the dynamic cliffs of the Jurassic Coast in Devon. She is a recent BFA graduate from the Ruskin School of Art, University of Oxford.

Erika's work investigates place through accounts and narrative, both historical and contemporary, within the guides and maps of an area. The work takes the form of photography, film, and printmaking, which is often imbued with language. She hopes to engage local communities with the landscape in a position of care and enjoyment through exploration, which is ecologically considered yet adventurous.

In her final year of her degree, Erika was involved in the making and design of two publications as an alternative to a degree show. The mechanics and abilities of books has become a method of thinking in and through her practice. For her, the endless opportunities for experimentation and play within publication provides a place for people to meet, think and discuss new ideas and solutions to important issues.

## Olivia Bush

Olivia Bush is a printmaker and trained book designer living in Cornwall, UK. Graduating from Norwich University of the Arts with a degree in Design for Publishing, she now works freelance with experience designing for publishers such as The UEA Publishing Project and Hardie Grant Books in London. Specialising in layout and editorial design, her creative process is primarily led by paper and print where she aims to translate her love of travel and observations of the natural world.

## Dionne Scougul

Dionne Scougul is a 20-year-old radio presenter/producer, environmental activist and university student. In her spare time she likes to write poetry and fiction stories, and has been featured in poetry magazines such as Tether's End. She has particular interests in human rights, international politics

# Contributors:



and environmental issues which she highlights each week on the Spotlight Show at Revive FM 94.0FM. Dionne has also been a part of environmental podcasts, documentaries and actions over the past couple of years. Dionne is also on Tour de Moon's Youth Reporters Board.

## *Alex Gervas*

After graduating from a degree in journalism, Alex discovered a new passion for writing and graphic design. Alex is currently doing a course on Narrative Design for video games and focuses on short environmental stories with an emotional core. Alex always enjoyed writing. Having started out creating stories for children and young adults, Alex has since tried to write for a more mature audience and fans of the horror genre. Aside from writing Alex has a true crime podcast called Call it X and a pop culture show called Quarantine Talk on Spotify, started during the pandemic.

## *Eileen Gbagbo*

Eileen Gbagbo is a spoken word artist and journalist based in London. Originally from Ghana, Eileen is interested in how we use the boundaries of language to help understand the historical and phenomenon of the world.

## *George Rayner*

George Rayner is an emerging visual artist from Croyde, North Devon, with a first class BA in Photography from the University of Derby. He completed an internship at FORMAT 21 International Photography Festival and recently completed his first solo exhibition at Studio Kind Gallery North Devon.

George specialises in analogue black and white photographic printing; a methodical and deliberate process that reflects his visualisations. He works on developing the conventional analogue technique into one more ecologically sustainable and allowing nature to have a place within his work. His work often

considers themes of climate change, unveiling humankind's impact upon the Earth, and interpretations of our existence.

## *Anna Harris*

Anna Harris is a multi-disciplinary artist based in Falmouth, Cornwall. She works primarily in drawing and sculpture, using gathered materials to create liminal spaces, between human and nonhuman, in which everyday, readable objects become murky and other-worldly. Ideas of mapping, of 'thingness', of deep time, the cosmic, the macro and the micro, of entropy, alchemy and a 'vital materiality' culminate in a disruption of the anthropocentric tendency to categorise, and to overlook, the 'inert' nonhuman. By de-centralising the human point of view in this way, Harris encourages the viewer to look closer at these unseen material agencies, in doing so embracing a less hierarchical, more fluid understanding of the world and their place entangled within it.

## *Molly Rooke*

Molly Rooke is an artist educator based in Exeter, Devon. Her work negotiates themes of preservation and heritage, often with a focus on the tourist industries and the seaside. Molly has an MA in printmaking from the RCA and her work is held in collections including the British Museum and the Chelsea Library Special Collection. Her most recent solo show, 'This was bound to happen sooner or later' explored visible mending on an expanded scale to address climate change and coastal erosion.

## *Bethany Rigby*

Bethany is a designer based in London, who's recent work centres on notions of the extra terrestrial, reflecting on land use, resource extraction and policy. She uses conversations with researchers and speculation to imagine alternative futures for interplanetary landscapes. In 2021, she exhibited at the 17th International Architecture Exhibition in Venice, Italy, completed a residency with Land Art Agency and has written



for Feeeels mag, Ernest Journal and Migrant Journal.

Guest Editor: Erika Cann  
Graphic Designer: Olivia Bush  
Producer: Anjali Prashar-Savoie

## Victoria Heath

Victoria Heath is a 19-year-old student at the University of Warwick, studying English Literature and Creative Writing. Her fictional work is often character-driven, rooted in the reflective and psychological genres, and possesses strong ties to themes of loss and grief. She also enjoys writing narrative essays and fragmented, experimental forms of memoir. In her spare time, Victoria likes to go to the gym, bake and read (her favourite author currently is Jenny Offill). Victoria's interest in working in the creative industries is deeply expansive, and she has a strong interest in entering the journalism, screenwriting and authorial fields post-graduation.

## Chloe Harris

Chloe Harris' print work has been exhibited across the country including Leeds, London and Exeter. Work from her EXETER PRINT SERIES 2020 shown in the Bankside Gallery by the Tate-International Original Print exhibition 2021, as well as 4 prints from the EXETER PRINT SERIES 2020 prints exhibited in the last 2 years of shows with the SOCIETY OF WOMEN ARTISTS. The series continues to be shown throughout this coming year. She aims to get her LEEDS PRINT SERIES 2020/2021 into this year's 16th exhibition. Chloe's Print artwork photography shoots display her work in a media context. Her January 2022 "GEO" shoot is another collaboration with reputable northern life models Richard and Ruth, their role as body canvases to her print artwork projections. Their "CELLS" shoot was featured in Spectaculum magazine's February edition. Richard and Ruth continue to collaborate later this year, with more locations in mind.

## Notes on Design —

The crucial themes of climate and sustainability within *Ephemeris*, have been thoughtfully considered within the creation of this zine, through subtle, yet impactful underlying design decisions.

Following in the footsteps of a guidebook, *Ephemeris* has been designed as a narrow A5 publication, to fit into your pocket or rucksack, when out on your travels exploring.

Using minimal colours and inks for printing, the dark blue tones reference the space between the earth and moon, whilst the bright orange hue is a reflection of the danger the climate crisis brings, and the challenge that follows.

*Ephemeris* internal pages have been printed onto a recycled paper stock; a luxurious but sustainable 150gsm Favini Crush, which uses product from food waste into the production of the paper. The cover uses Favini Crush in a 250gsm stock.



# Ephemerality

— describing things that are transitory or short lived. The term is often used to describe natural objects and processes, such as the blooming of flowers and the blanketing of snow on the ground. It could also be used to describe a frame of mind - our 'throwaway' culture, and a disposable attitude towards objects such as plastic packaging and consumer items (or 'ephemera') all lead to man-made objects appearing as ephemeral, even when their material body isn't.

Please consider this with this guide - whether you aim to keep it, or if you no longer want it; why not pass it onto a fellow traveller, or donate it to a library or charity shop where an intrigued passer-by can learn about the moon too.

Apogee (*ap-uh-jee*). The most distant point on an elliptical orbit around Earth.

*Remote - Isolated - Detached - Apart*

How does imagining the Moon as a new world give us space to consider culture, the environment, publishing, art, community, and politics in different ways?

Moon Press is an intervention into publishing, creating space for writers, thinkers, and artists to draw connections between the environment, humans, and outer space. As a printed and online publication, Moon Press releases issues every month in line with each full moon.

## JOIN US

Tour de Moon is open to all, and you can always join the adventure and be a part of the festival, we will advertise \*paid\* opportunities on our website.

## VISIT

*Tour De Moon's website for more information:*

<https://tourdemoon.com/participate>

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