Gaining Acceptance?
Art in the Nuclear Anthropocene

Ele Carpenter
Goldsmiths College, University of London & Arts Catalyst
Ken & Julia Yonetani,
*Crystal Palace: The great exhibition of the works of industry of all nuclear nations (2013)*.

31 Chandeliers representing the number of operating plants in each country.
Figure 4.2: The past meets the future: menhirs, cromlechs and dolmens of Stone Age and markers of the WIPP project. Photos from left to right and from top to bottom (Rosmarie Zurbuchen, Zürich): Clensy (Yverdon, original position) and Musée Latenium Hauterive (Switzerland), cromlech of Almendres and dolmen of Zambujeiro, both near Evora, Portugal, dolmen of Erzingen, southern Germany, Spikes, menacing earthworks and forbidden blocks from WIPP (from Trauth et al. 1993)
Fault lines, water channeling.
URL, Horonobe, Japan, 2014.
URL, Horonobe, Japan, 2014.
Vitrified waste canisters:
2000 watts thermic load

Stored above ground
for 60+ years

When heat has decayed
to 500 watts

They can go
Underground
for 100,000 years
Cross-section
Bure, Northern France, September 2014.
Model canister of radioactive waste
URL, Bure, France, September 2014.
Cell for waste canisters
URL, Bure, France, September 2014.
Surface research lab: Drift and cell.
Bure, France, September 2014.
Cell interior
URL, Bure, France, September 2014.
Field trip: Archeologist, Sweden and Netherlands, Ministerial Advisor, Canada; JAEA Japan; RAWRA Czech Republic.
URL, Bure, Northern France, September 2014.
500m underground
URL, Bure, Northern France, September 2014.

From: Economic History in Modern age of Iwaki Ichiro Saito, 1976.
Kota Takeuchi asking about labor conditions at the Fukushima No.1 nuclear power station in a TEPCO press conference, 2011.
Open Secret, 17 March – 1 April, 2011
Kota Takeuchi, Finger Pointing Worker, Network as Mirror, 2011. Pencil and ink on paper, 21x29.7cm. Courtesy of the artist and SNOW Contemporary, Tokyo
Tate purchased the APG Archive in 2006
William Verstraeten's, ‘Metamorphosis’ HABGOG, Netherlands. Commissioned by Hans Codée, COVRA, to help gain public acceptance project.
William Verstraeten's, ‘Metamorphosis’ HABGOG, Netherlandands.
THE SECONDS REMAINING BEFORE THE WASTE THAT’S STILL HERE IS SAFE FOR US ALL

A NUCLEAR SEMIOTIC TOTEM - THOMSON & CRAIGHEAD
http://www.thomson-craighead.net
Underground Research Laboratory (URL): Artists and Laywers
Visitor Center, Horonobe, Japan, 2014.
Reindeer Branding,
URL, Lift shaft, Horonobe, Japan, 2014
Reindeer Branding,
URL, Visitor Center, Horonobe, Japan, 2014.
Visitor Center
URL, Bure, Northern France,
September 2014
Visitor Center
URL, Bure, France, September 2014.
The Plureal Deal is a material history of Plutonium-239 told through a loose re-make of the 2013 Toyota car advert 'The Real Deal'.

It takes in the cosmic origins of Uranium, the geology of Uranium deposits, Soviet mining in Kazakhstan, the conversion to Plutonium in the radiation process, the powering of ‘cloud computing’ infrastructures, browser interfaces and promotional videos, speculative Uranium glow sticks and drug dealers in 1990s rave culture, the long-term storage of radioactive materials in repository sites, and current workshop-based and computational-based future scenario planning, anticipating its deep futures.

It is currently in progress as a video, some writing, diagrams, workshop proposals and potential collaborations.
Kota Takeuchi, From the Moment of Recording it became Peeping, 2011.
Proposed UK Nuclear Archive

Near Wick airport, Caithness, Scotland
26 km of civil nuclear records dating back to the 1940s
NDA £20 million

Shared facility with the North Highland archive
Accessible to public and nuclear community
Archive operational by 2016/17 (?

Dounreay’s records will be moved first (250 tonnes of documents)
Final closure of Dounreay 2025
Shift from decommissioning to archiving
Cumbrian Alchemy: Atomic Priest at Castlerigg
Cumbrian Alchemy
Cumbrian Alchemy, archive drawer
Cumbrian Alchemy, deep time drawer
GEOLOGICAL REPOSITORIES BECOME PLATFORMS FOR
ARTISTIC RESEARCH & LANDSCAPE DESIGN

Markers are multilayered artistic devices built above-ground through the implementation of a specific ARCHITECTURAL VOCABULARY with codes, symbols & signs that evolve with time.

Markers become a TRANSMISSION MEDIUM to preserve MEMORY.

Markers create a visible framework for the ARCHIVES OF THE FUTURE.

Towards a NUCLEAR CULTURE

A precious link between generations

a privileged part of the long-term SAFETY story

writers-explorers artists-guardians scientists-archaeologists

provide
MULTIDISCIPLINARY dynamism & sensitive MONITORING

How to ensure the SECURITY OF THE LIVING WORLD?

COMMUNICATE EDUCATE about this subject matter

agencies scientists stakeholders local communities international bodies

artists writers architects sociologists philosophers

http://cecel-massart-bibilite-dechet-radioactivite.com

Cecile Massart
Miyamoto Katsuhiro
Shrine for the Fukushima Daiichi Sakae Nuclear Plant, Aichii Arts Center, Nagoya, 2013