Nuclear Culture & Citizen Participation
Networked and Distributed Art

Dr Ele Carpenter, Goldsmiths University of London
Jon Thomson & Alison Craighead, UCL / Westminster
Andy Weir, Arts University Bournemouth
“The international radioactive waste management community is focusing on work to preserve records, knowledge and memory across generations.

Future systems for preserving records, knowledge and memory will need to be flexible and adaptable over time.”

(RK&M, ANDRA)
Siting
(Public consultation)

Marking
(site markers, archives, cultural partnerships)

Monitoring
(community engagement, pre and post closure).

Citizen Participation in Radioactive Waste storage
Paul Baran, On Distributed Communications, 1964
Curatorial Strategy

To establish a critical context for commissioning contemporary art which engages individuals and communities in dialogue about the long term siting, monitoring and marking of radioactive waste environments.

- Partnerships between museums and RWM agencies.
- Developing a critical context for the artwork through publishing and roundtable discussions.
- Supporting artistic and curatorial research through site visits and access to information.
- Placing artworks in collections and archives for preservation & scholarship.
- Commissioning networked, permanent, informal and temporal practices.
- Working holistically to consider the de-colonisation of the nuclear cycle.
- Establishing resilient knowledge networks through networked and distributed artworks connecting sites and communities across generations.
Curatorial & Artistic Field Research

Horonobe
Tomari
Fukushima
Sendai

Aldermaston
Cove Park
LLW Ltd Drigg
Sellafield
Wick

Bure, France
Forsmark, Se
Mol, Belgium

SDP-AG
MoDerN
InSOTEC
E-Track
Nuvia
RK&M
IDKR&M
Nuclear History
Nuclear Legacies
Nuclear Cultural Heritage
JRC Nuclear Security Team
Nuclear Culture Field Trip, Farmer Kuse and his dairy cows, Hokkaido, Japan, 2014. Supported by S-Air and Arts Catalyst.
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
1. Onkalo Spent Nuclear Fuel Repository
   Eurajoki, Finland
   start: 2020-01-01
   duration: 100,000 years

2. Hallam Nuclear Generating Station
   Lincoln, Nebraska, USA
   start: 1969-04-01
   duration: 100 years

3. Waste Isolation Power Plant (WIPP)
   Carlsbad, New Mexico, USA
   start: 1999-03-26
   duration: 1,000,000 years

4. Repository for Rad Waste Morsleben (ERAM)
   Sachsen-Anhalt, Germany
   start: 2001-04-17
   duration: 10,000 years

5. Asse II Mine Intermediate Waste Store
   Wolfenbüttel, Germany
   start: 1995-01-01
   duration: 10,000 years

6. Piqua Nuclear Power Facility
   Piqua, Ohio, USA
   start: 1969-01-01
   duration: 120 years

7. The Hanford Site
   Hanford, Washington, USA
   start: 1970-01-01
   duration: 1,000,000 years

8. Dodewaard Nuclear Power Plant
   Dodewaard, Netherlands
   start: 2005-04-09
   duration: 40 years

9. Chernobyl Reactor #4
   Kyivs'ka oblast, Ukraine
   start: 1986-04-26
   duration: 20,000 years
Thomson & Craighead

temporary index: Chernobyl, Reactor 4
Perpetual Uncertainty exhibition
Bildmuseet, Umea, Sweden, 2016
Thomson & Craighead, temporary index the Dounreay low level waste storage site, commissioned for Nucleus, the Nuclear and Caithness Archives at Wick, Scotland.

Supported by Highland Highlife and the Nuclear Decommissioning Agency (NDA).
Illustration of how the Dounraey temporary index might be presented at Nucleus
Nuclear Culture Field Visit
HADES, Mol, Belgium 2016
Z33 House of Contemporary
Art with ONDRAF / NIRAS

Ils Huygens, Dave Griffiths, Maarten Ven Geert, Christophe Depaü, Kota Takeuchi, Ele Carpenter, Jantine Schroeder, Andy Weir, Helena, Z33.
Andy Weir

Pazugoo

3D Printable Marker for a Future Posthuman Palaeoarcheologist (c.700 BC – 4.6 x 10⁹ AD)

A collectively modifiable Uranium-glowstick waving Pazuzu, the Sumero-Asyrrian demon of contagion, epidemic and dust.

Proposed as a distributed marker for the Deep Geological Repository project.
Andy Weir, Pazugoo
Participatory 3D Printing workshop, Bildmuseet, Umea University, Sweden, 2016
Andy Weir
Bronze Marker

This bronze cast is only a few inches high, and is designed to be buried at the threshold or perimeter of a low or intermediate level waste site. This buried public artwork will be archived and protected by a repository cultural centre until the work is lost and found by future generations. A map of its location will be stored with the museum index.
Andy Weir
Pazugo Museum Index

Acquired by the Malmö Konst museum for future preservation and scholarship.

The archive accompanying the object will include the location of Pazugoo objects at nuclear sites around the world, and the Key Information File (KIF) of the Records Knowledge & Memory (RK&M) project.
Saint Barbara, HADES, Mol, Belgium.

Patron Saint of artillery and mining, she protects against lightning and explosions.
TEST SITE
TARANAKI
A BRITISH ATOMIC WEAPON WAS TEST EXPLODED HERE ON 9 OCT 1957
Andy Weir, Pazugoo
Perpetual Uncertainty exhibition
Malmo Konstmuseum, Sweden, 2018
James Acord, Hanford Studio, 1990s
Material Nuclear Culture
KARST, Plymouth 2016
Roundtable Presentations
NUCLEAR CULTURE
NETWORKED & DISTRIBUTED ART

Workshops

Nuclear Times

Prototypes

Scenario Matrix

Nuclear Cultures immediately

Temporary Index (landscape)

Temporary Index (portrait)

Nuclear Cultures Not's Canonical Strategy
in nuclear culture, we're encountering, everyone must think of nuclear culture as a strategy. The question is:

Conclusion on the

Paragon Museum Index

Skeet Shoots

Nuclear Art and Architcture
Marshall McLuhan said that art was an early warning system in times of technological change. In bringing together nuclear art and critical writings that tell our culture what is happening to it, Ele Carpenter’s compelling book proves him right.”

John O’Brien
Curatorial & Artistic knowledge production

Aesthetic
• Embodied abstract thought
• Manifest material geo-politics
• Complexity of invisibility / visibility

Social
• Embodied knowledge in artefacts
• Socially engaged experiences, exchanges and networks
• Holistic interdisciplinary knowledge
• Politically pluralistic representation

Cultural:
• Cultural Inheritance through art collections, publications, archives
• Culturally embedded site marking (distributed and networked)