

PEACE & JUSTICE (SCOTLAND) PRESENTS

CONSEQUENCES

ART AND ACTIVISM IN THE NUCLEAR AGE

EXHIBITION AND EVENTS CURATED BY ILIYANA NEDKOVA AND HEATHER KIERNAN AS PART OF THE PEACE CRANES PROJECT

16 AUG – 3 SEPT 2022

FREE AND OPEN TO ALL MON-SAT 10AM-5PM

OUT OF THE BLUE DRILL HALL

36 DALMENY STR, EDINBURGH EH6 8RG

ES DEVLIN

IAN DODDS

MAXIM DONDYUK

ALLA GEORGIEVA

SU GRIERSON

JANIS HART

MADELON HOOYKAAS

KATHY JETNIL-KIJINER

PETER KENNARD

DANIEL LIN

MAKANA

ALENA ROGOZHINA

KEIKO SATO

PAM SKELTON

ELENA SUBACH

DARIA SVERTILOVA

EDWARD THOMPSON

MARE TRALLA

MACHIKO WESTON

HELEN ZHGIR



ICAN 2017 NOBEL
PARTNER PEACE PRIZE

Peace & Justice (Scotland) – creating culture of peace
across Scotland since 1980 through art and activism
Registered Charity SC 026864 peaceandjustice.org.uk

#peacecranes
#nuclearban
#bairnsnotbombs

linktr.ee/PeaceCranes

INTRODUCTION

ILIYANA NEDKOVA AND HEATHER KIERNAN

Our exhibition *Consequences: Art and Activism in the Nuclear Age* emerged within a context of fear, but also of hope. Fear, due to the threat of nuclear war, but also of hope for a nuclear-free world now that the United Nations Treaty on the Prohibition of Nuclear Weapons is signed by eighty six states. We believe that alongside activists and lawmakers, artists and authors can inspire hope, community action and global change in ways that taking to the streets cannot. Our exhibition is thus an opportunity to coalesce the social justice movements and the arts, to resist the hegemony of capitalism which keeps art and activism divided and marginalized.

Consequences presents a selection of over twenty works of contemporary art, showing in Scotland for the first time, including artist's films, photography, installations and poetry by twenty Scottish and international artists. The majority of the works in the exhibition, including those by **Peter Kennard, Maxim Dondyuk, Alla Georgieva, Alena Rogozhkina, Daria Svertilova, Elena Subach/Helen Zhgir and Mare Tralla** explore the catastrophic, widespread and persistent humanitarian and environmental consequences posed by Russia's invasion of Ukraine – another terrible reminder of the nuclear knife-edge on which the world is precariously balanced.

A series of new and historically significant works in the exhibition by **Ian Dodds/Janis Hart, Su Grierson, Madelon Hooykaas, Daniel Lin/Kathy Jetnil-Kijiner, Makana, Keiko Sato and Pam Skelton** highlight the ramifications of the nuclear power accidents at Chernobyl and Fukushima, as well as the dropping and testing of the atomic bomb in Japan, Soviet Russia and the Marshall Islands.

The *Consequences* exhibition and the accompanying events are the culmination of *Peace Cranes* – our two-year project about peace, people and planet highlighting the twin existential threats of nuclear weapons and climate chaos. As the environmental and nuclear crises accelerate, contemporary artists take up the mantle of addressing these issues while advocating for climate and nuclear justice in a weapons-free world.

Growing up during the Cold War and in the shadow of the bomb, we were both exposed to the fear of nuclear annihilation. The *Consequences* exhibition is our attempt to denounce the devastating harm of nuclear energy – a technology that is dirty, dangerous and economically unsustainable. To condemn nuclear power which burdens future generations with a potential human and environmental disaster.

We dedicate the *Peace Cranes* project to the children of this world who live in a nuclear age with its destructive power and the impact of nuclear weapons on the survival of our environment and humanity.

INTRODUCTION

JANET FENTON

It is very fitting that the closing exhibition of the two-year long *Peace Cranes* project should take place in 2022 as the story of the efforts to prohibit and eventually eliminate nuclear weapons reaches a significant moment in the long and heartfelt effort that the hibakusha (atomic bomb survivors) have waged since 1945. In August of that year, the United States Government initiated the first deliberate attack on a civilian population with a nuclear weapon, unleashing an instrument of unspeakable horror and unpredictable effect on people and the planet for the unforeseeable future.

In becoming a partner organisation in the International Campaign to Abolish Nuclear Weapons, Peace & Justice (Scotland) welcomed a new initiative in banning the bomb, a key objective for us since its founding in 1980. While there is still a way to go, the United Nations Treaty on the Prohibition of Nuclear Weapons has outlawed the presence or consideration of nuclear weapons completely in more than sixty states, with more in the pipeline. In June 2022, those countries met under the auspices of the United Nations to share their plans for the necessary next steps towards the universalisation of the Treaty and complete global nuclear disarmament.

From the outset, people have attempted to understand, document and witness that initial impact along with the catastrophic and ongoing harm of nuclear weapons development and testing through the use of the arts. The power of the artists' message is far-reaching, from the elegant yet simple construction of origami paper peace cranes to articulate hope and resilience, the harrowing paintings documenting the first few awful days after Hiroshima and Nagasaki to the theatre and performance art depicting the suffering endured. Along with indigenous paintings and carvings of the black mist and environmental devastation, the range of expression that art and activism can offer gives essential outlet to our human capacity to envision, and eventually realise a better, safer and more sustainable world.

EXHIBITION LAUNCH

19 AUGUST 2022 6-10PM

FREE IN-PERSON EVENT

BOOK ON EVENTBRITE VIA [LINKTR.EE/PEACECRANES](https://linktr.ee/peacecranes)

Preview the exhibition with some of the exhibiting artists and curators and hear poetry readings by Ukrainian and Scottish writers both in person and on screen, including **Kateryna Babkina, Natalka Bilotserkivets, Kathleen Jamie, Gerry Loose, Jim Mackintosh, Lyubov Sirota, Alan Spence and Samuel Tongue.**

In partnership with Scottish Poetry Library

scottishpoetrylibrary.org.uk

GET CREATIVE

2 SEPTEMBER 2022 1-4PM

FREE IN-PERSON WORKSHOP

BOOK ON EVENTBRITE VIA [LINKTR.EE/PEACECRANES](https://linktr.ee/peacecranes)

Guided by our exhibiting artist **Alena Rogozhkina**, explore how to create harmony while reflecting on your feelings. Gain initial inspiration from previewing the exhibition and a slideshow featuring local contemporary artists. Experiment with the use of composition, colour and paint to develop a sense of inner connection.

In partnership with the Association of Ukrainians in Great Britain, Edinburgh

augb.co.uk

EXHIBITION FINISSAGE

3 SEPTEMBER 2022 1-4PM

FREE IN-PERSON EVENT

BOOK ON EVENTBRITE VIA [LINKTR.EE/PEACECRANES](https://linktr.ee/peacecranes)

Enjoy a special acapela performance by Edinburgh's radical singing group Protest in Harmony Choir and the Scottish premiere screening of *The Vow from Hiroshima* – a moving and intimate portrait of Hiroshima survivor and passionate anti-nuclear campaigner **Setsuko Thurlow** who accepted the Nobel Peace Prize in 2017 on behalf of the International Campaign to Abolish Nuclear Weapons (ICAN).

In partnership with Scottish Campaign for Nuclear Disarmament

scottishcnd.org

UKRAINE 2022

PETER KENNARD

The suite of six large-scale photomontages that comprise British artist Peter Kennard's work *Ukraine 2022* (2022) began as a series of small-scale limited edition prints with the 100% of the proceeds going to the Red Cross Emergency Ukraine Appeal and raised £8,000 within months, thus providing critical care to those who need it most. These works were initially made in collaboration with London's Richard Saltoun Gallery and The Royal College of Art, where Kennard has long taught socially engaged students as a Professor in Political Art. In the artist's own words:

"The Ukraine flag is now lodged deep in my memory. Daily, film of thousands of women and children fleeing merciless bombing through piles of rubble has a grip on my consciousness. How as an artist do I picture the horror of war in Ukraine? It's impossible. How to show the level of Putin's murderous cruelty? Impossible. These prints are my visceral response to daily atrocity, they are not an analysis of geo-politics leading up to war. What's not impossible for me is to make marks becoming figures, walking, standing running in front of their flag. The flag doesn't change, it's resilient, it's now a symbol of resistance. The prints don't look away but they can't look directly."

As a powerful statement in the face of Russia's invasion in Ukraine, Kennard's work expresses solidarity with people whose lives are being destroyed. Each print is a tiny fragment towards helping people live through and then reconstruct their shattered lives. On another level, the almost life-size shadow figure used throughout Kennard's photomontages is a poignant reminder of all that remains of the human being who stood at the rock steps of the Hiroshima Museum on 6 August 1945 when the nuclear age began. Kennard's almost life-size shadow figure seems to echo Daniel Berrigan's poem:

"In the most real sense of the word,

that is the choice before us.

We shall either end war and the nuclear arms race now in this generation,
or we will become Shadows on the Rock"

Ukraine 2022 is the third contribution by Kennard to our *Peace Cranes* project. The artist's talk *Never Again. Louder Than Bombs* inaugurated our *Peace Cranes* exhibition on 6 August 2021 in partnership with Edinburgh's Just Festival. Kennard's major print installation *Code Red* was the other of our *Peace Cranes* projects exhibited at The Out of the Blue Drill Hall, 6-26 November 2021. We presented *Code Red* in conjunction with COP26 – UN Climate Change Conference in Glasgow and in partnership with Glasgow's Street Level Photoworks.

WAR DIARY

ALLA GEORGIEVA

The series of 16 watercolours and ink drawings with embedded texts that comprise *War Diary* (2022 –ongoing) by the Ukrainian Bulgarian artist Alla Georgieva emerged in the wake of the Russia's invasion of Ukraine in February 2022 as an attempt to interpret the war atrocities. In the artist's own words:

"Russia's invasion of Ukraine overturned my worldview in an instant. The Great Patriotic War that my grandparents experienced and I grew up hearing about in Kharkiv, was all but a distant memory. My grandfather died in that war. My orphaned father somehow survived the hunger of the post-war years. I was raised on anti-war rhetoric and propaganda. I knew that our country was mistreated, our people killed and our cities destroyed by the German occupiers. I was convinced we were on the side of the good guys."

"The news of the Russia's missile attack on 24 February 2022 came to me as a total shock. I couldn't fathom that the 'good guys' could invade and kill. I couldn't do anything but draw in my studio in Sofia. This kept me from going insane. I took refuge in my drawings while everything I used to believe in collapsed. How to explain this inexplicable absurdity? Once 'brothers and sisters' with a shared history, we suddenly found ourselves in the hell of sibling aggression. Overnight, we became witnesses to the irrationality of Evil."

"This is how my new series of drawings with embedded texts came into being – as an attempt to interpret the war atrocities. Counteracting the senselessly cruel war imagery, I chose tender, beautiful and sublime quotes from various Russian classical poets. These verses, until recently, represented my firm belief in kindness. I also added quotes from popular Soviet songs that we sang together for what seemed like an eternity. How did we get to this fratricide? Where has kindness disappeared? Did it even exist or were we gaslighted all this time?"

"As for the triptych of small-size drawings, I continue this theme but with a focus on the new symbolism accompanying the Russian-Ukrainian war. Hence, the transformation of the birch (берёзка) as the symbol of Russia's 'mysterious soul' into 'Z', now an embodiment of Russian aggression. Yet, what all of my drawings from the *War Diary* ongoing project have in common is the collapse of recent ideals and symbols."

This is the first public exhibition presentation of Georgieva's project *War Diary*. Also, the artist's first appearance in Scotland since her participation in the group exhibition *New Europe and the Balkans* held at Stills – Edinburgh's Centre of Photography 16 January – 14 March 2004. We gratefully acknowledge Janet Doynova's support towards the delivery of Georgieva's work as part of our *Peace Cranes* project.

[instagram.com/allaballahalla](https://www.instagram.com/allaballahalla)

WARCHIVE

MAXIM DONDYUK

Alongside *Untitled Project from Chernobyl*, *Warchive* (2014 – ongoing) is one of the two major photographic installations by the Ukrainian artist Maxim Dondyuk featured in the *Consequences* exhibition. As a visual artist working in the field of documentary photography, his practice integrates multiple mediums including photography, video, text and archival material. His works explore issues relating to history, memory, conflict and their consequences. His ongoing *Warchive* project is represented by 16 works that tell the story of Ukraine in its period of self-affirmation as an independent European country. In the artist's own words:

"For nearly a decade, I've documented many aspects of the confrontation between Russia and Ukraine, photographing the conflict from both sides. I never intended to be a conflict/war photographer, and I still don't, but the events that had unfolded in my country had brought me to a clear understanding that I couldn't stay apart and needed to capture this historical moment for the present and the future. And thus, starting from the Revolution of 2013-14, I'm chronicling this long-lasting battle of the Ukrainian people for freedom, independence, and national identity."

"War devastates everything. It cripples human souls and bodies. It destroys buildings and harms nature. There're no winners and no losers. All that remains is destruction, pain and suffering. It puts an unforgettable footprint on everything that it touches."

This is the first public exhibition presentation of Maxim Dondyuk's work in Scotland. It is accompanied by his short artist's film *Untitled Project* (2022) showing in the Music Room throughout the *Consequences* exhibition. His most recent accolades include International Photographer of the Year at The Lucie Awards, Magnum Photos 30 under 30 Award for emerging documentary photographers and finalist of both the Prix Pictet Photography Prize and the W. Eugene Smith Grant in Humanistic Photography.

maximdondyuk.com

UNTITLED PROJECT FROM CHERNOBYL

MAXIM DONDYUK

Alongside *Warchive*, *Untitled Project from Chernobyl* (2016 – ongoing) is one of the two major photographic installations by the Ukrainian artist Maxim Dondyuk featured in the *Consequences* exhibition. It is represented by 16 works from the *Repurcussion* and *Apeiron* project series – just a fraction from the artist's quest to study and preserve a layer of history in the Chernobyl exclusion zone that was lost after the 1986 nuclear disaster. To date, Dondyuk has explored every house in 20 of the 40 evacuated villages. He has rescued and digitally scanned around 15,000 artifacts. In the artist's own words:

"This is my way of rethinking the post-apocalyptic image of Chernobyl no one has seen before. However, the Russian invasion of Ukraine in February 2022 slowed down this salvage operation. I hope that this is not the end and that I can finish this work in the future when the war is over"

"I was only three years old when on 27 April 1986 people in cities and villages in the Chernobyl exclusion zone received a notice for a temporary evacuation due to the 'adverse radiation situation'. The Soviet Government evacuated over 100,000 residents with the promise that they would return in a few days. Noone was allowed to take any heirlooms or photos of family and friends, only things of utmost necessity. Yet, most people didn't see their homes ever again."

Dondyuk's project started as a contemplation of emptiness and silence in the abandoned territory but it soon turned into an exploration of the past long before the nuclear disaster. As evidenced in the *Repurcussion* series, the artist was first fascinated by the disappearance of entire villages and cities under heavy snow, of nature reclaiming the areas marked by the human error. But then Dondyuk noticed that those nearly destroyed houses, like museums, stored memories which were rotting away under a layer of debris and mud. This gave rise to Dondyuk's *Apeiron* abstract series that consists of found old films that were lost and forgotten in the cities and villages of Chernobyl:

"The negatives I unearthed in dilapidated, looted houses had been subject to very slow degradation under the influence of radiation and the elements for more than 35 years. Passing through stages of disappearance, erasure and decay, they retained traces of evidence. I was struck by the after effects left on the images – some beyond recognition, others deformed with holes and scratches. They reminded me of the environment devastated by the nuclear explosion, of the crumbling boulevards, parks, and buildings. Perhaps a metaphor for our collective memory vanishing with time just like any physical object."

This is the first public exhibition presentation of Maxim Dondyuk's work in Scotland. It is accompanied by his short artist's film *Untitled Project* (2022) showing in the Music Room throughout the *Consequences* exhibition.

maximdondyuk.com

RUST IN TIME

ALENA ROGOZHKINA

Rust in Time (2022) by the Ukrainian Scottish artist Alena Rogozhkina is an installation made up of found objects and a series of silkscreen prints. It is inspired by a recent visit to her family home in Ivanovka, a small village in Donbas, Eastern Ukraine, which since 2014 has been turned into a military base. In the artist's own words:

"In Summer 2021, despite the travel restrictions, I managed to visit my parents' home. It felt strange – a moment of great stillness along with arresting hopelessness. I was particularly struck by the many rusted objects lying around – a reminder of the area's industrial past. Upon my return back to Edinburgh, I went on a 'rust hunt' gathering discarded rusty objects which I found at the seashore, the streets, friends' gardens or salvage yards. These objects began to form an emotional link between my two homes in Scotland and Ukraine, helping me cope as the situation began to rapidly worsen in Ukraine following Russia's invasion on 24 February 2022."

"I also added layers of soft latex and integrated them with the solid metal base. The process of applying this liquid latex rubber, which I then carefully peeled off, provided me with a deep sense of emotional relief. The latex for me became like a bandage assisting my move forward despite the pain. Some of the rusty objects were more recognisable but most of those that made it to my final selection had long lost their identities veering towards abstraction. I found this so inspiring – sculpting them into new characters regardless of their past lives."

Rogozhkina's found objects are accompanied by a series of photographs depicting abandoned areas of her native Ivanovka rendered as silkscreen prints innovatively treated with scrapped rust flakes which appear as if seen through sepia layers of patina and history. The rust sticks to the clear acrylic medium of the silkscreen, bringing the scenes to life. This body of work is fragile and the prints will disintegrate with time, exactly the way the artist would like her pain to fade away.

This is the first public exhibition presentation of *Rust in Time* as part of our *Peace Cranes* project. Initially, it was exhibited as part of Rogozhkina's Degree Show at Edinburgh's Leith School of Art for which the artist won Outstanding Contemporary Art Practice Award. It is accompanied by an artist-led hands-on workshop as part of our exhibition events.

alenarogozhkina.com

UKRAINE SUITE

PAM SKELTON

The installation *Ukraine Suite* (1996 – 2022) by British contemporary artist, educator and researcher Pam Skelton is comprised of four short films, including *Liquidators* (1996), *Conversations with Liquidators* (2001), *Chernobyl Mon Amour* (2021) and *Aftermath* (2022), as well as five photographic portraits which utilise Skelton's own footage recorded during her two research trips to Ukraine in 1993 and 1995. In the artist's own words:

"I set out from London on 12 July 1993 with a Hi 8 video camcorder, still camera, Walkman recorder, notebook and a small suitcase. My destination was my ancestral home – an Ukrainian village near Chernobyl. Travel had become possible for the first time since Ukraine emerged as an independent state after the collapse of the Soviet Union in 1991. It was an encounter with a land reeling from a turbulent past and facing an uncertain future. The crumbling buildings and the empty shelves bore the signs of years of shortages and neglect. The layered histories of past conflict and the overwhelming fear of the consequences of the Chernobyl Nuclear Plant explosion still loomed large."

"I had two agendas – to explore the impact of the nuclear disaster and the aftermath of the Holocaust in Ukraine. I visited the Chernobyl Power Plant and a number of impoverished small villages and towns which once were home to a significant number of Jewish inhabitants, including my grandparents. I was not making an artist's film. I was documenting a visit and reflecting on the lived tragedies of millions of people. The resulting footage is raw and nervous, perhaps mirroring my emotions at the time. Revisiting the rushes and scrutinising the images that I recorded during my visits, I recognise now that my connection to the past and to the continuing narrative in the present, including the current war in Ukraine, is part of the interconnected and mutually shared history in which we are all implicated."

This is the first public exhibition of Skelton's *Ukraine Suite* in the UK as part of our *Peace Cranes* project. Peace & Justice (Scotland) commissioned *Chernobyl Mon Amour* (2021), the third film in this four-part series and presented it online at CHRNBL International Forum, Kiev on 7 October 2021. The film explores the two nuclear disasters of Chernobyl 1986 and Hiroshima 1945 and draws on Skelton's interest in Marguerite Duras' screenplay of the film *Hiroshima Mon Amour* (1959) directed by Alain Resnais.

I SAW THE WORLD END

ES DEVLIN AND MACHIKO WESTON

Contemporary artists Es Devlin and Machiko Weston have shared a studio in London for over 12 years, often exploring fictional apocalypses in drama and opera. The short film *I Saw the World End* (2020) is their first investigation of the consequences of the two nuclear weapons detonated over the Japanese cities of Hiroshima and Nagasaki on 6 and 9 August 1945. The film was created during the COVID-19 pandemic while the artists were locked down in separate studios, carrying out their research in separate languages from a range of sources in Japanese and English.

Half of the text which takes centre stage in *I Saw the World End* is read by Devlin in English. It traces the origination of the atomic bomb in fiction by the writer HG Wells, the account of the translation directly from fiction to physics by the scientist Leo Szilard, and the aspiration, rationale and rehearsal by the leading protagonists of the Manhattan project. This half of the text spans over 75 years.

The other half of the text is read in Japanese by Weston with simultaneous translation into English. The Japanese texts are all accounts of the two moments in time – the moments the atomic bombs landed on Hiroshima and Nagasaki.

The screen-splitting line becomes the essence of the work, expressing the potential for division – splitting the screen, splitting the atom, the division between fiction and fact, the race divisions, the division between humans and the planet.

This is the first public exhibition screening of *I Saw the World End* in Scotland as part of the *Consequences: Art and Activism in the Nuclear Age* exhibition. The work was initially commissioned by the Imperial War Museum, London. The sound and music is by Polyphonia. The animation and editing by Amalie White, Benton Ching, Matteo Mastrandrea, Rob McIntyre for Es Devlin Studio. We gratefully acknowledge the kind support of the artists Devlin and Weston, as well as Paul Crumbie of Es Devlin Studio towards our *Peace Cranes* project.

FEELING THE INVISIBLE

MADELON HOOYKAAS

Conceived in the wake of the dramatic events of 2011 in the Fukushima Province of Japan *Feeling the Invisible* (2012/2022) is a short split-screen artist's film by the acclaimed Dutch artist and pioneer of video art Madelon Hooykaas.

This is an environmentally empowered work which uses symbolic calligraphic brushstrokes to question how the presence of the nuclear power plants in Japan has been putting at risk both nature and human lives. The artist's film starts with a calligraphy of a circle-triangle-square – a reminder of the visual components of the radiation warning symbol but also of the picture of the universe by Sengai Gibon (1750–1837), a Japanese monk of the Rinzaï School. Speaking of the inspiration for *Feeling the Invisible*, Hooykaas says:

"The circle represents the infinite and the infinite is at the basis of all beings. But the infinite in itself is formless. Endowed with senses and intellect, we, humans, seek tangible forms. Hence, a triangle. The triangle is the beginning of all forms. Out of it first comes the square. A square is the triangle doubled. This doubling process goes on infinitely suggesting the multitude of things in the universe"

Structured as a split-screen installation, Hooykaas' artist's film employs the doubling process and slow motion with subtlety. At certain intervals the slow pace is interrupted as if grounding to a halt. All imagery seems erased, the screen goes blank and the Geiger counter of the radiation dosimeter is the only sound to be heard.

While the title references the invisibility of nuclear power and radioactivity, the film also provokes the feeling that our natural environment is precious and we should take care of it. The intense poetry of the images throughout *Feeling the Invisible* cannot however hide how humans endanger nature and life.

This is the first public exhibition of *Feeling the Invisible* featuring Hooykaas' new sound track. Initially, the work was exhibited as part of *Transformation/Inspiration* – Hooykaas' double solo exhibition (with Keiko Sato) at Japan Museum Siebold House in Leiden, the Netherlands, 16 September – 25 November 2012. The work was first exhibited in Scotland as part of *Virtual Walls | Real Walls* – Hooykaas' first solo exhibition in the UK held at Threshold artspace, Perth Concert Hall, 14 May – 26 July 2018.

madelonhooykaas.net

PEACE CRANES

JANIS HART AND IAN DODDS

Peace Cranes (2021) is a creative black and white documentary by the Scottish artists Janis Hart and Ian Dodds. It uses the circular format as a lens to magnify the devastating loss of over 140,000 lives – the disastrous humanitarian and environmental consequence of United States detonating its atomic bomb over Hiroshima on 6 August 1945.

The film opens and closes with a scene depicting a flock of cranes vanishing from view high up in the sky as if scorched by the nuclear sun. Reminiscent of the opening scene of the classic anti-war film *The Cranes Are Flying* (1957) by the Soviet film director of Georgian origin Mihail Kolotozov, the cranes scene in Hart and Dodds' film additionally signifies the biodiversity loss. Despite being a symbol of immortality, the red-crowned crane is endangered due to the shrinking of its wetland habitat. It is the Japanese red-crowned crane which gave rise to the tradition of folding paper peace cranes.

Reflecting on her collaborative experience of creating the *Peace Cranes* film Janis Hart said: "The film for which we used documentary footage of the Hiroshima bombing and the resulting damage, was an integral part of my *Peace Cranes* installation which consisted of a giant six-meter diameter circle of paper peace cranes, surrounded by flocks of cranes, suspended from the church roof, evoking thoughts of our planet, the atom, our instinct as humans to form ourselves into groups and flocks, influencing our decisions and actions. The final part of the installation was the two-meters high sculpture made of paper peace cranes which spelled out *PEACE*. It felt very important to contextualise the beauty of the installation with this blast of very hard reality as concentrated in our creative documentary. I hope that with every new exhibition the film will continue to provoke us to choose our 'flock' and become part of the nuclear justice movement to ensure that this never happens again."

The artist's film *Peace Cranes* by Janis Hart and Ian Dodds was commissioned by Peace & Justice (Scotland) as part of our *Peace Cranes* project. Initially, it was presented 6-27 August 2021 as part of a cinematic installation featuring carbonized trees, peace crane garlands and circular back projection at Edinburgh's St. John's Church within the context of our *Peace Cranes* exhibition – Hart's monumental installation of 140,000 paper peace cranes as symbols of hope and resilience – one for each of the lives lost in Hiroshima in 1945 following the United States nuclear attack.

WE NO LONGER FEEL THE FUTURE

ELENA SUBACH AND HELEN ZHGIR

The collaborative work *We No Longer Feel the Future* (2022) by the Ukrainian artists Elena Subach and Helen Zhgir is comprised of eight photographic portraits and interviews recorded in shelters for those internally displaced since Russia's invasion of Ukraine in February 2022. In the artists' own home city of Lviv, theatres, schools, libraries, nurseries and offices have been converted into shelters. The title embodies the artists' conviction that Ukrainians no longer feel the future:

"All we have left are the fragments of memories about everything that happened before Russia's invasion in Ukraine on 24 February 2022. But many of us have nothing left. Our goal with this project is to portray the people who were forced to leave their homes because of the war and to record their stories. We ask questions about their experience of abandoning everything and the conditions they live in now. We would like to show this artwork to the world as a document once the war is over, although we understand that this may not happen soon."

Subach and Zhgir's own town of Lviv has become a refuge for more than 200,000 Ukrainians forced to flee their homes because of the war. Some of them will be able to get back yet others will have nowhere to return to. The cities where they lived may be wiped off the face of the earth, as is the case with Mariupol and this interviewee:

"In order to be able to evacuate from there, you had to become a different person – half-empty and semi-new. Otherwise, you had no chance of leaving the city. You become a person with no past as, a person whose memories have no material basis. There is nothing you are left with, not even the graves of your parents. In wartime, people remind me more and more of trees. They are strong and powerful, the depth of their roots is many times greater than the height of their trunks. However, now these trees are uprooted and thrown away. Not everyone can bury themselves enough to take root again, not everyone will bloom in spring and turn yellow in autumn."

This is the first public exhibition presentation of Subach and Zhgir's work in Scotland as part of our *Peace Cranes* project.

THE RED FOREST

EDWARD THOMPSON

The Red Forest (2012) by the Welsh-born British artist Edward Thompson is a selection of eight photographs from his photobook *The Unseen: An Atlas of Infrared Plates* (Schilt Publishing, 2016). In the artist's own words:

"On 26 April 1986, there was an explosion at the Chernobyl nuclear power station. Reactor number four spewed out vast quantities of radiation, contaminating soil, water and atmosphere with radiation equivalent to 200 times that of the atomic bombings of Hiroshima and Nagasaki. The wind blew much of the immediate radioactive fallout onto Wormwood Forest which was within a 10km-radius of the power station. The pine trees of Wormwood took on massive quantities of radiation, as much as 8000 roentgens an hour, and died."

"But there was a curious side effect to the contamination – the trees turned reddish-brown before they died. Wormwood Forest no longer exists. It's now called the Red Forest. During the clean-up of Chernobyl, some of the 500,000 liquidators destroyed the original Red Forest with bulldozers, buried it under sand and planted new pine trees. The radiation has stunted some of the new trees: some grow upside down whilst others get 'confused' and look more like bushes. The forest is no longer red, but it is still dangerously radioactive and considered one of the most contaminated areas on the planet. Many different radioactive materials still lie in the soil, including Caesium-137, which the plants have taken in through their root systems. In 2015 a forest fire came within twenty kilometres of the Chernobyl nuclear power station. Had this fire reached the Red Forest, it would have been disastrous as the radiation contained within the trees would have been released back into the air as radioactive smoke."

On a purely aesthetic level, through the use of colour infrared film, *The Red Forest* can be seen in all its danger and beauty. Deep Soviet burgundy now once again covers Chernobyl's abandoned villages due to Russia's invasion of Ukraine – something that has become eerily prophetic since the work's creation ten years ago.

This is the first public exhibition presentation of Thompson's work in Scotland. It is accompanied by *Chernobyl Disaster* (1986) – a declassified CIA video briefing for US President Ronald Reagan selected by Thompson and showing in the Music Room throughout the *Consequences* exhibition.

MOURNING ARMAGEDDON

MAKANA

This short film features the Hawai'i artist Makana performing on-site of a nuclear bunker. His haunting ballad *Mourning Armageddon* (2019) echoes both as a song of mourning and a call to action. The surreal set and acoustics reverberate inside the chamber, hermetically sealed and deep enough to withstand a nuclear blast – evoking the sound of a kind of nuclear chamber music, a post-apocalyptic wake for the world. In the artist's own words:

"Standing in the tomb-like space, my soul began to cry in the form of a song. I was one of over a million people in Hawai'i who on 13 January 2018 were told that they were about to be hit by a nuclear missile. Waking to an alert of a nuclear attack in Hawai'i got me thinking. Why is this even a possibility? How come that United States and Russia possess over 90% of the world's nuclear weapons? I wanted to experience this other country, people and land first hand and became the first American ever to descend into the Russian nuclear bomb shelter known as Bunker 703. I was inspired to improvise a song on the spot. The raw moment was captured in my artist's film with a hand-held camera and microphone."

"This journey led to the creation of relationships and then art to share with the public on both sides of the ocean. My intention was to inspire and remind us all to humanize one another, to dignify and be curious about each other. The conversations that do get broadcast are political conversations, of threat, of geopolitics. But those conversations have virtually nothing to do with the daily lives of hundreds of millions of people in our two nations. We need to create direct relationships. It's the only way that we – nationally and individually – will ever achieve security and peace. We're in bed with annihilation. There is a phrase in Hawaiian: Kū'ē i ka papau make, meaning Resist annihilation. It's time for people everywhere to do that."

This is the first public exhibition presentation of Makana's work in Scotland. *Mourning Armageddon* was initially commissioned by Cynthia Lazaroff of the non-governmental organisation Nuclear Wake Up Call and we gratefully acknowledge their support towards our *Peace Cranes* project.

THE ORANGE BOX

MARE TRALLA

The Orange Box (2022) is an interactive inflatable sound sculpture by the London-based Estonian artist Mare Tralla, specifically commissioned for the *Consequences* exhibition. In the artist's own words:

"My memories of growing up in Soviet Estonia during 1970s are spiced with Cold War mix of Soviet paranoia and sweet dreams – the threat of United States (NATO) nuclear attack and our dream of a 'White Ship' which the West will sail in to free us from Soviet occupation. The ship didn't materialise but the Soviet Union collapsed, we regained our independence and the fear of nuclear attack disappeared – until recently."

"At school we learned a lot about the nuclear war – from how to survive the attack by making a cotton wool cloth face mask to putting on a gasmask or carrying each others on stretchers. We practiced going in an orderly fashion into the school nuclear bunker which had a capacity of about 250, yet our school had 1200 students. We never asked the question what will happen to the 1000 of us who will not fit into the bunker as we were told 'to duck and cover' if everything else fails."

"One year, during a regional civil defence drill, an old cinema in my town was blown up to make it more realistic for us to practice our first aid skills. Being sceptical, I did not believe that there is any meaningful way to survive a nuclear attack. My only hope was the little orange box – 'a personal pharmacy'. This orange box contained magic pills to protect us from radiation poisoning, from the pain and suffering – at least that was what the 9-year-old me understood when the teacher introduced us to these orange boxes, which were kept under lock and key somewhere at school."

"For years I kept fantasising about this orange box and tried to work out how to get one so that I could always have it with me, in case of a nuclear attack. I never found out where these boxes were kept at school. Did they have one for everyone? Perhaps this was another meaningless Soviet propaganda, a glimmer of hope that surviving a nuclear explosion was possible? For me this orange box became a symbol of all the lies and the false promise of a liveable post-nuclear apocalyptic world."

This is the first public presentation of Tralla's work *The Orange Box* – a new Peace & Justice (Scotland) commission as part of our *Peace Cranes* project. It was preceded by a week-long artist's digital residency in May 2022 supported by the Creative Europe Programme of the European Union through i-Portunus Mobility Fund. We gratefully acknowledge Markus Emmott's contribution towards the computer programming of Tralla's *The Orange Box*.

LINK AND CALLIGRAPHY

SU GRIERSON

In 2013 Scottish artist Su Grierson was invited to join the international residency project *Spirit of North* held in Fukushima Province, Japan. Although the project base was outwith the immediate disaster area, two years after the nuclear power plant meltdown, the whole province was still reeling from the after effects. The aim of the project was to connect with those internally displaced and through art help bring normality and regeneration back to the area.

Grierson's large-scale photographic work *Link* (2013) emerged as a direct response to her encounters with Fukushima refugees seeking to reconnect with nature. *Calligraphy* (2013) is the artist's reflection through photography to the way in which deep snow concealed but could never erase the consequences of the damage wreaked by both nature and man. In the artist's own words:

"Arriving in heavy snow, living and working in basic traditional buildings, our initial concerns were for staying warm and dry. Yet it was hard to escape from being fascinated by the beauty and culture of the area. It was difficult to reconcile this with the generous welcome we received from those who had lost so much. They kept saying to us 'Everyone else has stayed away but you, artists, came'. I saw the devastation of the coastal areas and heard the voices of the dispossessed. They asked us to tell their stories back in our own countries. So we did. Upon my return I gave a number of illustrated talks in various parts of Scotland. While the images of temples under snow looked amazing, those of whole empty towns with only the traffic lights on, felt very poignant."

"Throughout our *Spirit of North* residency, we ran artists' talks and workshops and shared our own traditional food with many Fukushima refugees in temporary accommodation. At the time our presence was certainly appreciated. Through local television and newspapers reports we were well recognised, and even in the shops people thanked us for coming. For me, it was a unique and humbling experience – a testimony of the role artists can play in such unique and tragic circumstances."

The works *Link* and *Calligraphy* were initially exhibited in Scotland as part of Grierson's survey solo exhibition *Intersections* at Threshold artspace, Perth Concert Hall, 30 June – 30 November 2013. Initiated and managed by the Japanese artist Yoshiko Maruyama, the *Spirit of North* project most recently continued with *Confluence of North*, a project developed in Scotland featuring Grierson and Maruyama, amongst others.

WHISPERING IN FUKUSHIMA

KEIKO SATO

Two years after the earthquake and tsunami that hit the Fukushima nuclear power plant on 11 March 2011, the Japanese Dutch artist Keiko Sato returned to the Fukushima Province where she was born. By the time of her visit, most of the province had been rendered uninhabitable. Her experience during this journey gave rise to the new series of six collages and stories *Whispering in Fukushima* (2013) featured in the *Consequences* exhibition. In the artist's own words:

"The nuclear disaster affected me deeply and led to my new collage work based on the book *100 People, 100 Stories* (2013) – a collection of interviews with displaced residents in Fukushima by the independent journalist Yasumi Iwakami. The testimonies show how people communicated with each other in the wake of the nuclear disaster. How the nuclear disaster triggered disturbing exchanges among family members. How the lack of information from the Japanese Government impacted everyone in Fukushima."

Sato's collage project evolved as a distillation of the stories of six families thus amplifying the voices of the ordinary people. It was inspired by Iwakami's conviction that "people's cries and extraordinary information would certainly become news but talking quietly like whispering and murmuring will not." Sato's six-part work became a tribute to all those whose lives were devastated by the nuclear disaster.

Whispering in Fukushima could also be experienced as an eulogy to a place of birth which is no longer accessible. A symbol of lost homeland. A visible and tangible embodiment of absence, including the physical and mental pain that results from it. But Sato's work is mostly about what it doesn't show, something that has been permanently withheld from the artist and which she can only picture in her memories.

The artist connection to this disaster does not stand alone. In a bizarre twist of fate, Sato had witnessed multiple world-changing events in her life, including the attacks on the Twin Towers in New York. As a result, her identity as an artist has grown to involve themes like memory, absence and a search for meaning.

This is the first public exhibition presentation of Sato's work in Scotland. It was preceded by a week-long artist's residency in May 2022 in Edinburgh hosted by Peace & Justice (Scotland) as part of our *Peace Cranes* project supported by the Creative Europe Programme of the European Union through i-Portunus Mobility Fund. *Whispering in Fukushima* was most recently featured in the group exhibition *Re_Nature in Willem II* in s'-Hertogenbosch, The Netherlands, 8-31 October 2021.

TEMPORARY HOMES

DARIA SVERTILOVA

Temporary Homes (2019 – ongoing) by the Ukrainian artist Daria Svertilova offers an insight into the mindset of young people through a series of nine photographs and an accompanying artist's film about the only type of social housing currently available in Ukraine. Constructed during the Soviet times, the dormitories were built to host students and enable the freedom of movement through the vast territory of the former USSR. Since then, the buildings and living conditions haven't changed that much but Ukraine and its people have. In the artist's own words:

"I photograph dormitories because they represent the co-existence of the Soviet heritage and the new pro-Western generation. This ambiguity attracts me and it represents the change of mentality in the country which moves towards globalization."

"In 2014 the world learnt about The Revolution of Dignity in Ukraine. Since then the Western media started writing about Ukrainian youth through the prism of technoculture, raves, poverty and war. When I started this project I wanted to depict the generation born after 2000 as it was. Students who live in dormitories are young, smart and full of hope. They have just left their families and moved into their first independent housing. They stay in their small rooms for only 3 or 4 years, yet they decorate them with a personal touch. All these buildings which look cold and unified from outside hide diverse rooms that unite the Soviet interiors with the belongings, drawings and posters of each student. Neither family house, nor a rented flat, dormitories are the place of transition from teenage years to an adult life."

"Russia's invasion of Ukraine on 24 February 2022, affected the life of every Ukrainian forever. The students I photographed for this project are no exception. I continued this series by capturing our new war-torn reality with the means available to me at the moment. I recorded interviews with the students via Zoom calls, in which they tell me how they experienced the first day of the war, how their life changed and what home means for them now."

This is the first public exhibition presentation of Daria Svertilova's work in Scotland. It is accompanied by her artist's film *On War and Home* (2022) which is showing in the Music Room throughout the *Consequences* exhibition. Svertilova is currently based between Kyiv, Odesa and Paris where she is finishing her Master's at École Nationale Supérieure des Arts Décoratifs.

dariasvertilova.com

ANOINTED

KATHY JETNIL-KIJINER AND DANIEL LIN

Annointed (2018) is the debut artist's film of Daniel Lin featuring the poet Kathy Jetnil-Kijiner. It tells the story of their native country – The Republic of the Marshall Islands – as the testing site for some of the biggest nuclear weapons ever made by the United States. Today, the impacts of those tests are still felt by the people like Lin and Jetnil-Kijiner who call these islands home.

Shot on location at Bikini Atoll, the camera follows Jetnil-Kijiner performing her poem about the secret nuclear atrocities committed by the United States against her home country. The film poem opens and closes with a series of poignant questions which capture the sadness and loss felt by Marshall Islanders:

"You were a whole island, once.

Who remembers you beyond your death?

Who would have us forget that you were once green globes of fruit, Pandanus roots and whispers of canoes?

Who gave them this power?

Who anointed them with the power to burn?"

What do we know about the Marshall Islands' beauty, history, legends and traditions? And its deadly radioactive curse. Between 1946 and 1958 the United States 'tested' 67 atomic bombs on the Marshall Islands, destroying atolls, sickening and displacing people, treating humans like guinea pigs, and abusing one of the most pristine places on Earth as its radioactive waste bin. If their combined explosive power was parceled evenly over that 12-year period, it would equal 1.6 Hiroshima-size explosions per day. As tensions rise between nuclear powers today, let this shameful reminder strengthen our resolve never to see such a crime happen again:

"There must be more to this than incinerated trees, a cracked dome, a rising sea, a leaking nuclear waste with no fence.

There must be more to this than a concrete shell that houses death."

This is the first public exhibition presentation of *Annointed* in Scotland introducing the work of the acclaimed Marshallese poet Jetnil-Kijiner and fellow activist, filmmaker and photojournalist Lin as part of our *Peace Cranes* project.

[instagram.com/danlinstuff](https://www.instagram.com/danlinstuff)

kathyjetnilkijiner.com

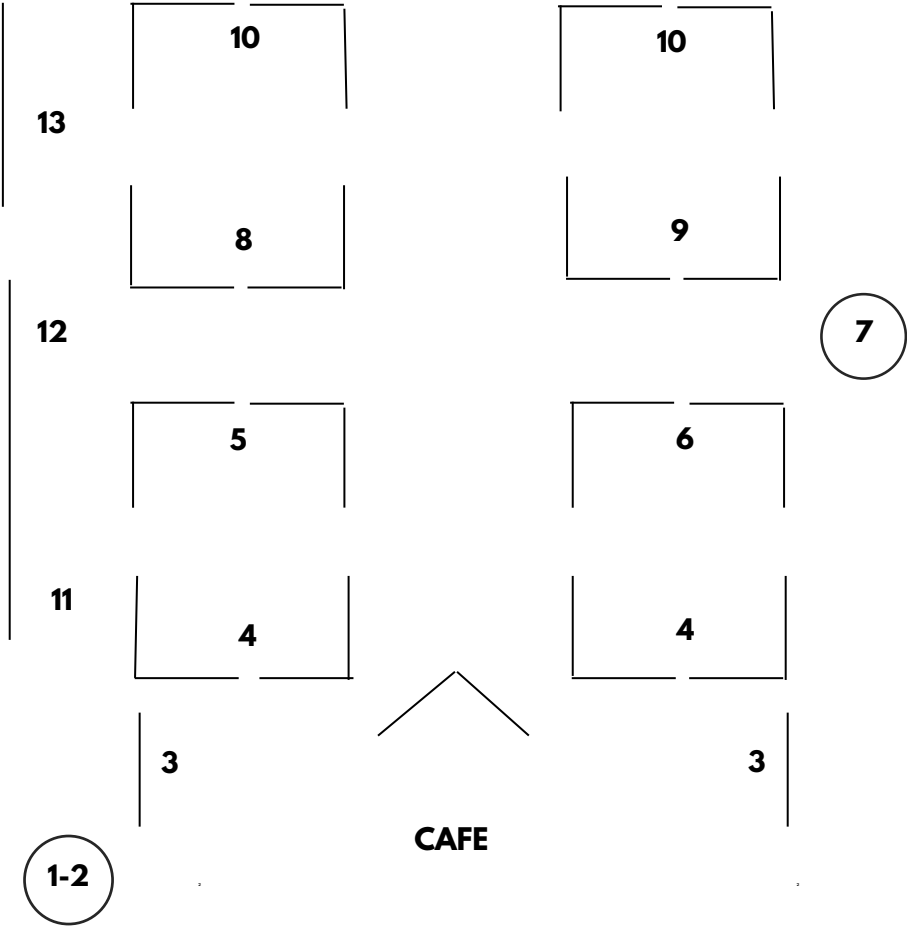
EXHIBITION CHECKLIST

1. ***Rust in Time (2022)*** by Alena Rogozhkina – found metal and photographic prints installation
2. ***Link (2013)*** by Su Grierson – large-scale photographic print
3. ***Ukraine 2022 (2022)*** by Peter Kennard – a series of six large-scale photomontages
4. ***Warchive (2022 – ongoing)*** by Maxim Dondyuk – a series of 16 photographic prints
5. ***War Diary (2022 – ongoing)*** by Alla Georgieva – a series of 16 watercolours and drawings in Indian ink and dry pastel
6. ***We No Longer Feel the Future (2022)*** by Elena Subach and Helen Zhgir – a series of eight photographic prints and interviews
7. ***The Orange Box (2022)*** by Mare Tralla – an interactive inflatable sound sculpture
New commission
8. ***Temporary Homes (2019 – ongoing)*** by Daria Svertilova – a series of nine photographic prints
9. ***The Red Forest (2012)*** by Edward Thompson – a series of eight photographic prints
10. ***Untitled Project from Chernobyl (2016 – ongoing)*** by Maxim Dondyuk – a series of 16 photographic prints from the *Repurcussion* and *Apeiron* project series
11. ***Whispering in Fukushima (2013)*** by Keiko Sato – a series of six collages on paper
12. ***Calligraphy (2013)*** by Su Grierson – a diptych of photographic prints
- 13-14. ***Ukraine Suite (1993 – 2022)*** by Pam Skelton – a suite of five photographic prints and four-screen installation featuring *The Liquidators* (1996) 16 min; *Conversations with Liquidators* (2001) 19 min, *Chernobyl Mon Amour* (2021) 11 min
New commission and *Aftermath* (2022) 13 min
15. ***Mourning Armageddon (2019)*** by Makana – an artist's film 6.26 min
16. ***On War and Home (2022)*** by Daria Svertilova – an artist's film 10 min
17. ***Peace Cranes (2021)*** by Janice Hart and Ian Dodds – an artist's film 12.35 min
New commission
18. ***I Saw the World End (2020)*** by Es Devlin and Machiko Weston – an artist's film 9 min
19. ***Chernobyl Disaster (1986)*** selected by Edward Thompson – declassified CIA video briefing for US President Reagan 10 min
20. ***Untitled Project (2022)*** by Maxim Dondyuk – an artist's film 5 min
21. ***Feeling the Invisible (2012/2022)*** by Madelon Hooykaas – an artist's film 6.09 min
22. ***Anointed (2018)*** by Dan Lin and Kathy Jetnil-Kijiner – an artist's film 6 min

**CONTENT WARNING FOR 4, 5, 17 AND 18:
GRAPHIC IMAGERY OR LANGUAGE. DISCRETION IS ADVISED**

EXHIBITION FLOOR PLAN

MUSIC ROOM



CUTTING ROOM



ICAN
PARTNER

2015
POETRY
PRIZE

Scottish Poetry Library
Bringing people and poems together

