



Immersive projection installations integrate atomic survivor stories and archival footage from Aboriginal and nuclear veteran communities, with original video, digital artwork and sound design.



The exhibition title *10 Minutes to Midnight* makes reference to the international Bulletin of Atomic Scientists' Doomsday Clock, a symbolic clock face representing the level of threat to human existence, as set by a committee of eminent scientists opposed to nuclear weapons. In February 2015, the clock was reset to 3 minutes to midnight, acknowledging an increased threat from unchecked nuclear weapons proliferation and climate change advances.

Photos by Tania Safi
Front cover graphic by Phoebe Barton



Operation Hurricane and Operation Buffalo archival film Courtesy of the Trustees of the Imperial War Museum.

ARTISTS AND EXHIBITION TEAM

Teresa Crea:	Direction, dramaturgy, concept development (installation#1)
Linda Dement:	Digital artwork, concept development, editing, curation
Jessie Boylan:	Photography, video, concept development, editing, curation
Nic Mollison:	Projection, lighting, set design, concept development
Luke Harrauld:	Sound design, composition, concept development
Yukiyo Kawano:	Sculpture, international collaboration
Danielle Marwick:	Photography, video
John Romeril:	Research, text development
Russell Bryant:	Interviews, community liaison
Mima Smart:	Translator, adviser
Rita Bryant:	Interviews, vocals
Kristy Richards:	Concept development
Sharon Bryant:	Actor
Irene Peters:	Cultural adviser, guide
Keith Peters:	Cultural adviser
Steve Harrison:	Community liaison, carving
Warren Paul:	Pen and Ink Drawings, Creative adviser
Avon Hudson:	Research, community liaison
Mariko (Rico) Ishii:	Cultural exchange liaison, concept development
Paul Brown:	Creative Producer, concept development, research, curation
Ellise Barkley:	Production Manager, curation, research, concept development
Rowan Lee:	Technician, AV, projection, programming
John Turpie:	Carving, technical advice
Craig Clifford:	Set construction and development
Amanda Brown:	Seamstress

WITH SPECIAL THANKS TO

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QUT creative industries precinct

Curatorial Team
Curator, Digital Media — Rachael Parsons
Assistant Project Officer — Laura Brinin

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COVER: Courtesy and © Alphaville



10 MINUTES TO MIDNIGHT

SURVIVAL IN THE ATOMIC AGE

Presented by *Alphaville* (Nuclear Futures)
21 July – 7 August 2015

10 MINUTES TO MIDNIGHT

SURVIVAL IN THE ATOMIC AGE



Kawano's life-size Nagasaki bomb *Fat man*, in video.

10 Minutes to Midnight is co-curated by the Nuclear Futures team and showcases artworks by Australian artists, atomic survivor communities and international collaborators. The Nuclear Futures Partnership Initiative is a three-year international arts and cultural program, exposing the legacies of the atomic age through the creative arts.

The *10 Minutes to Midnight* showcase offers audiences an immersive experience of Australia's Cold War atomic test history. It sits at the creative junction between historical fact, eye-witness testimony and artistic interpretation, responding to the slow public reveal and long-term legacies arising from the British run atomic experiments at Emu Field and Maralinga, South Australia and Monte Bello, Western Australia.

An unknown history to many Australians, between 1952 and 1967, British scientists tested twelve atomic bombs, performed hundreds of 'minor trials', and attempted unsuccessful clean ups. These were, and remain, scientific experiments that continue to play out in the ill health and changed lives of Aboriginal people and nuclear veterans from Australia and Britain.

10 Minutes to Midnight is the culmination of community-based arts projects with atomic survivor communities including: Pitjantjatjara Anangu in Yalata and Oak Valley, communities who were relocated from traditional Maralinga Tjarutja lands prior to the tests; and nuclear veteran and descendant networks in Australia and Britain. The creative works fit within a long tradition of artists and communities responding to 'the bomb'.

Featured are original projection installations, digital artwork, contemporary photomedia, sound design, sculpture, film and rare archival material.

As well as exploring the horrors of the atomic age, the exhibition embodies humanitarian messages of hope, celebrating the resilient communities and individuals who continue to pursue recognition and justice, and courageously share their stories for the benefit of future generations. The timing of the exhibition coincides with the 70-year anniversary of the Hiroshima and Nagasaki atomic bombings - the beginning of the atomic age.

While reflection on Australia's atomic legacies is complex and confronting, the stories from affected Aboriginal and nuclear veteran communities remain relevant and illuminating within the contemporary international debate about ongoing testing and development of nuclear weapons.

EXHIBITION GUIDE

The exhibition takes approximately one hour to view in its entirety. Screening cycles for the projection installations commence on the hour. For the full immersive experience, it is recommended that the two installations be viewed in order, and as a set. Featured work includes:

10 Minutes to Midnight, immersive installation #1

Presented within a surround projection arena, this 24-minute multi media piece integrates original digital artwork, video media, dynamic sound design, and 1950s archival footage - the artist team's response to the slow reveal of Australia's atomic bomb test history and deep future legacies.

Ngurini, immersive installation #2 (Australian premiere)

Arising from community arts with the remote Aboriginal communities, this 20 minute installation explores the forced relocation and intergenerational response of Pitjantjatjara Anangu in the aftermath of South Australia's atomic experiments. The original and poignant artwork embodies community stories of landscape and migration, and is inspired by the resilience and hopes of current generations.

Little Boy, silk sculpture, Yukiyo Kawano (Australian premiere)

Third generation Japanese hibakusha (atomic survivor) Yukiyo Kawano has created a life size silk atomic bomb sculpture - crafted from pieces of translucent kimono fabric and sewed together with strands of her own hair (carrying DNA imprints from the bomb). The work explores her/our forgetfulness, her/our dialectics of memory, issues around cultural politics, and historical politics.

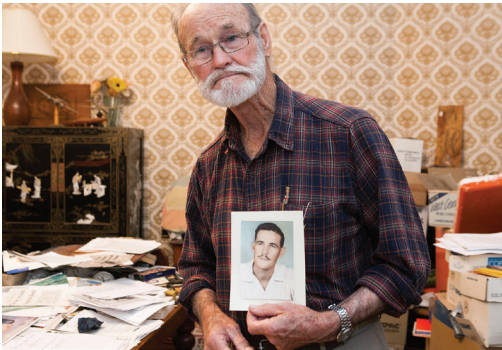
Portrait of a Whistleblower, photomedia and archival series

Chronicling nuclear veteran Avon Hudson's life from Maralinga servicemen to whistleblower to activist, the series combines contemporary photographs and video works by artist Jessie Boylan with pieces from Avon's private archive of rare documentation, reports, testimonies, news clippings, photographs, maps and artifacts that make up his life's work.

A program of academic, school and art-based events is being run in conjunction with the exhibition, including film screenings of important films about nuclear weapons testing (check gallery for session times).



Photo by Jessie Boylan



Portrait of Avon Hudson by Jessie Boylan

ARTIST STATEMENT

The *10 Minutes to Midnight* showcase is our response as a team of artists to the testimonies we have heard and the archival information we have uncovered about the British atomic bomb experiments conducted in Australia. As artists we would like to acknowledge that this story has very profound consequences for the local indigenous communities, the Anangu traditional owners, and the Australian and British servicemen involved in the tests, and their families.

We recognise that the stories included in our presentation are but one chapter in a pressing global narrative, and that there are atomic survivor communities in many parts of the world. Yukiyo Kawano's artwork represents a global hibakusha (atomic survivor) story, and invites contemplation on the international context of the Australian experience.

While the works presented in *10 Minutes to Midnight* draw on eye-witness accounts and factual archival material, the installations and artworks offer an impressionistic reflection on the experience of the bomb tests from the perspective of many who were directly implicated, leaving us as artists and audience to ponder the consequences of those actions.

“So powerful were the events of Maralinga and so profound their impact on us as artists that it felt necessary to intertwine the real events with our response as artists. All of us remain implicated in this history and its legacy.”

—Teresa Crea, South Australian Artistic Director involved in the installations.

Nuclear Futures is led by Sydney-based production company *Alphaville*: nuclearfutures.org
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ACKNOWLEDGEMENTS

Operation Hurricane and Operation Buffalo archival film is courtesy of the Trustees of the Imperial War Museum. Film footage of veteran interviews and Maralinga courtesy of Charles Stewart, British Nuclear Test Veterans Association and Mick Broderick. 1994 Ooldea video material by Michelle Anderson and Dave Clarke. Additional video interviews by Hillary Tyler. Video footage of cell mitosis generously provided by the Garvan Institute's Cell Division. (Cells depicted are not related to radiation exposure and are provided for artistic purposes only.)

The installations include quotes and/or background research from Ministry of Defence File #DEFE 16/808; *Beyond Belief* (Roger Cross and Avon Hudson, 2006) from eyewitness accounts by Almerita Lander; Royal Commission into British Nuclear Tests in Australia documents (1985); *Maralinga, the Anangu Story* (Christobel Mattingley and Yalata and Oak Valley Communities, 2009); and *Maralinga* (Frank Walker, 2014). Material was also sourced from private archival photos from nuclear veterans and oral history recordings from *Half a Life* participants; and from the Ara Irititja archive.