



Michael Light, *Ocean From 1952 MIGE Davis, Elegaf Island, Bikini Atoll*, from BIKINI ATOLL, 06.01.03, 2006

## BIKINI ATOLL 06.02.03

Michael Light

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Due to sustained atmospheric American nuclear testing from 1946–1958, Bikini Atoll is so radioactive as to be uninhabitable today. The 1954 fifteen-megaton hydrogen bomb detonation BRAVO, 2.5 times as powerful as predicted, succumbed to sickle winds that blew the radiation debris cloud back over the Atoll and the surrounding area, creating the worst radiological disaster in the Nation's history. America's largest nuclear test, BRAVO's power equaled 1,000 1945 Hiroshima bombs.

Hand-made book of fifteen aerial and surface images shot by the photographer in 2003. Printed on Epson Enhanced Matte paper using archival Epson Ultrachrome K3 pigment inks, adhered with archival Gandy 832 double-sided pressure adhesive. Archival stability well exceeds o-print standards. Custom box by John DeMerritt Bookbinding, Encinitas, CA. Edition of ten, signed on rear cover.

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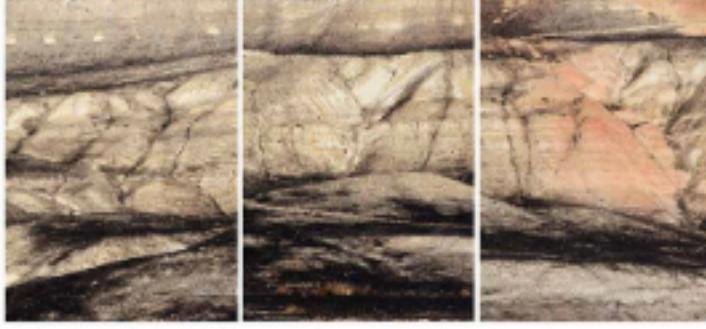


Michael Light, *Ocean From 1952 MIGE Davis, Elegaf Island, Bikini Atoll*, from BIKINI ATOLL, 06.01.03, 2006



Michael Light, *Bikini Island, Radiocesium Uninhabitable Since 1954, Bikini Atoll*, from BIKINI ATOLL, 06.01.03, 2006

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## HANFORD REACH

Glenne Cole Aller

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Hanford Reach is an art installation combining photography, sound, and video projection to "map" the Hanford Area: the Manhattan Project site in Washington State where plutonium was created for the Fat Man bomb dropped upon the city of Nagasaki in 1945, and where plutonium production continued for decades thereafter.

The vast zone of Hanford encompasses nine nuclear reactors, one still operating; a 20,000 year no-go zone; twelve thousand-year-old native sacred sites; a pioneer ferry crossing point, and evacuated townships and orchards. Part of this terrain was re-imagined as a National Monument and "wildlife reserve;" the Hanford Reach installation is named after this reserve.

The core of the installation is a surround-sound piece: a sonic collage. This piece was created from fragments of conversations recorded with residents of the areas surrounding Hanford, and those involved in and affected by the construction and operation of the site: elders of the local Wanapum tribe; displaced farmers and farm worker advocates;

nuclear engineers and radiation specialists; and "Downwinders;" those harmed by radiation within the long geographic "shadow" of Hanford.

The installation also carries the narration of a Hiroshima survivor of the Little Boy bomb blast, known as an "Hibakusha." This interview is available to be listened to distinctly on a headset. The intention is to link Hanford site with the experience of those affected by the U.S. bombings in Japan, and to bridge these conversations across space/time as an active demonstration that nothing can be permanently "contained."

The sound collage is framed and anchored by manzai-walk photographs that represent perspective views of Hanford site and surrounding regions. The full installation also includes a floor-projected video that cycles through maps of the site, of the "plutonium" railroads spanning the site, and of the subterranean chemical plumes leaching towards the Columbia River.

The Hanford Necklace/Atomic Necklace, a chain of semi-transparent photographs of the distinctive scars worn by cancer survivors affected within the expansive geographic "shadow" of Hanford, hangs in a suspended spot ring. This work connects survivors in a visual constellation, each scar-photograph, a personal testimony of injury, of survival,



Glenne Cole Aller, *Photographs from the installation Hanford Reach*

and of healing. The "Necklace" will continue to link and to lengthen, and perhaps becoming a global "Atomic Necklace" linking survivors from radioactive zones across geographic distances.

Hanford Reach creates a space in which fragmented narratives weave together and collide: a space offered to counteract historic legacies of silence and secrecy, to explore themes of denial, the contested nature of truth, and the manner in which personal life histories are embedded within large dynamics of state power.

This project will continue to evolve and the accompanying sound archive/interview files to grow. Parts of the installation show independently; choice/arrangement of work is site-specific.

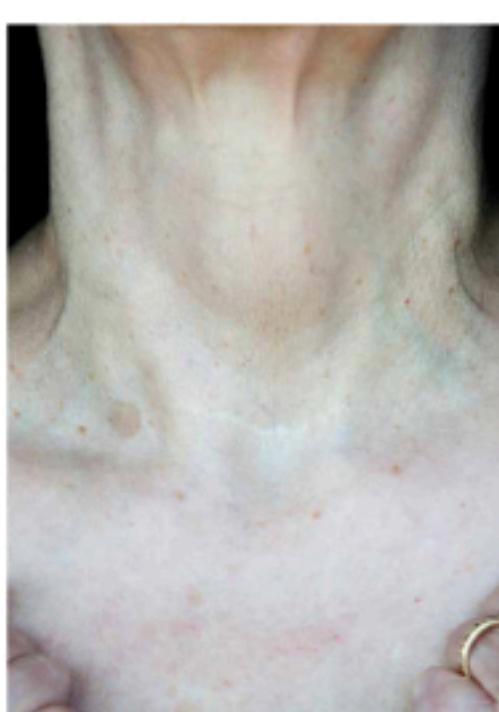
Glenne Cole Aller with invited artists:

Jon Leider/Wobly: sound design

Michael Paulus: videography

Thanks to Puffin Foundation and Puffin War for funding support of this project in 2005, 2007, and 2018.

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Glenne Cole Aller, *Image from the "Atomic Necklace"*

## HIROSHIMA DAY ON THE KIM WILLIAMS TRAIL

David E. Thomas

"I always take this day off"  
Duxamore told me  
a few years back  
we were painting  
his house  
on Addison Street and a day  
off  
sounded good whatever  
the reason  
he said he followed John  
Lawry  
in this tradition, a philosophy  
professor, Lawry had been  
a sailor  
in the navy  
on a ship off Okinawa  
when the bomb  
was dropped  
and he felt something deeply  
wrong had occurred  
many people did  
but the excuse  
that it shortened the war  
and saved lives  
stood  
not that it mattered  
to those  
incinerated  
in a flash  
to shadows etched  
on rubble  
that remained  
in those grotesque after action  
photos  
the investigators took  
today the river

carries floaters perhaps  
ignorant of the entire  
war  
or at least indifferent  
or maybe they too  
celebrate  
and resist by simply  
enjoying  
an afternoon  
in the sun  
that for a brief moment  
was replicated  
in a blast of destruction  
from which  
there has been  
no return.

[In memory of John Lawry]

5 August, 2014

Misawa

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