ARTISTS AND EXHIBITION TEAM
Teresa Cox: Direction, dramaturgy, concept development (installation#1)
Linda Dament: Digital artwork, concept development, editing, curation
Jeeva Bolam: Photography, video, concept development, editing, curation
Nic Mollett: Projection, lighting, set design, concept development
Luka Hamalić: Sound design, composition, concept development
Yukiyo Kawano: Sculpture, international collaboration
Danielle Marek: Photography, video
John Romani: Research, text development
Russell Bryant: Interviews, community liaison
Mirra Smart: Translator, advisor
Rita Bryant: Interviews, vocals
Krissy Richards: Concept development
Sharon Bryant: Actor
Irene Peters: Cultural advisor, guide
Keith Peters: Cultural advisor
Steve Hammond: Community liaison, curating
Waman Pau: Pen and ink Drawings, Creative advisor
Avon Hudson: Research, community liaison
Marko (Iico) Johi: Cultural exchange liaison, concept development
Paul Brown: Creative Producer, concept development, research, curation
Elisa Barkley: Production Manager, curation, research, concept development
Rosie Lox: Technician, AV projection, programming
John Tupale: Carving, Technical advisor
Craig Clifford: Set construction and development
Amanda Brown: Seamstress

WITH SPECIAL THANKS TO
Wakka Community Inc. and community; Greg Franke, Avon Hudson and family, Maxine Goodwin, Maralinga Tjarutja Council, Queensland University of Technology, State Library of South Australia, University of Adelaide and SA Department of State Development.

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Survival in the Atomic Age
This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

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

Nguni, immersive installation #2 (Australian premiere)
Aiming 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, Yukiko Kawano (Australian premiere)
Third generation Japanese hibakusha (atomic survivor) Yukiko 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/his forgetfulness, her/his 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 draws on eye-witness accounts and factual archival material, and is inspired by the resilience and hopes of current generations.

Little Boy, multi media installation, Doug Wright and Avon Hudson (Australian premiere)
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.

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 Argungu traditional owners, and the Australian and British servicemen involved in the tests, and their families.

We recognize 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. Yukiko 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 audiences to ponder the consequences of these actions.

We are powerful were the events of Maralinga and so profound their impact on us as artists that it felt necessary to intervene the real events with our response as artists. All of us remain implicated in this history and it’s legacy:

— Tessa Crea, South Australian Artist Director involved in the installations.

Nuclear Futures is led by Sydney-based production company Alphaville: nuclearfutures.org
Contact: info@nuclearfutures.org

ACKNOWLEDGEMENTS
Operation Hurricane and Operation Ruffalo 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 Brodie. 1934 Charles drew the movie with Michelle Anderson and Dave Clarke. Additional video interviews by Hilary Tyle. Video footage of cell material 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 HDFE 16/503; Beyond Belief (Roger Cross and Avon Hudson, 2006) from eyewitness accounts by Almerta 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 (Pink Waves, 2014). Material was also sourced from private archival photos from nuclear veteran and oral history recordings from Halfa Life participants and from the Ara Irititja archive.