



# Shadows and Ashes

THE PERIL OF NUCLEAR  
WEAPONS



*The Shadows and Ashes: The Peril fo Nuclear Weapons* exhibit at Cornell University was organized as part of the "Paths of Peace" activities honoring Randall (Randy) Forsberg's life and the launch of her book *Toward a Theory of Peace*. Her book constitutes a theory of social change based on stigmatization of forms of violence. The theory informed other elements of her career—efforts to achieve disarmament through gradually limiting purposes to which military force would be put, and accumulating data to identify patterns in the development of weapons and strategies as a basis for policy changes.

The timeframe of the theory of peace presented in Forsberg's book is many generations. In between the campaign for a specific proposal—the Nuclear Freeze— and total disarmament, Randy envisaged a medium-term period of increasing limitations on military forces for the purpose of national, territorial defense. This meant severing the link between conventional and nuclear war. That link has been a fundamental element of US military strategy

**FORSBERG'S  
LEGACY**



for defense of European allies during the Cold War and in the Persian Gulf.

Breaking the link by emphasizing nonoffensive defense and nonintervention led to Forsberg's cooperation in the 1980s with movements against US military intervention in Central America and with European peace researchers and Soviet military reformers. Working for nuclear disarmament while stigmatizing war as an institution remains an important task of current peace activism.

Forsberg began her career as an analyst of military budgets and forces— a “bean counter”— and even as an activist she continued to insist on the importance of a strong evidentiary base for her peace proposals.

Forsberg was best known for her role in initiating the Nuclear Freeze campaign and images from the 1982 protests in Central Park, New York City are among the images in the installation.

**FORSBERG'S  
LEGACY**



Through the *Shadows and Ashes* exhibit, Forsberg's life as a scholar and as an activist is honored by encouraging collective thought about nuclear disarmament through artwork, films, technical information, and conversation.

We hope you will enjoy the work assembled in Forsberg's honor and stop to consider what your individual role in this issue is and should be.

Matthew Evangelista  
President White Professor of  
History and Political Science  
Cornell University

**FORSBERG'S  
LEGACY**



The traveling exhibition from Princeton University, “Shadows and Ashes: The Peril of Nuclear Weapons,” investigates the consequences of nuclear weapons in the technical and emotive senses. This exhibit of art and science examines the role of nuclear weapons in our society and reflects on their results. By combining artwork and scientific information, it opens conversations on the practical and the philosophical implications of humans’ continued efforts to create and to dismantle nuclear weapons. Complex problems are by definition interdisciplinary, and they require interdisciplinary solutions.

Shadows and Ashes poses the idea that it is not enough either to understand only the technical consequences of the continued development and potential deployment of nuclear weapons or to consider only the social and personal consequences of their past and planning future use. A problem as important and complex as nuclear weapons is and ought to be addressed by experts from every angle: artists and scientists, as well as social theorists. Art and science are different ways of knowing but both are vital to the nuclear weapons discussion.

**CURATOR'S  
REMARKS**



These two perspectives could be understood as the simple dichotomy between facts and feelings, but as much as the technical information in this exhibit brings up feelings for visitors, so too do the artworks display the facts of the consequences of nuclear weapons.

The exhibit was originally curated for the Bernstein Gallery at Princeton University by Mary Hamill, a socially-conscious artist in her own right, in collaboration with Zia Mian, a physicist and co-director of the Program on Science and Global Security at the Woodrow Wilson School of Public and International Affairs. It is principally an investigation of nuclear weapons, but also an occasion on which to consider the different types of knowledge which can contribute to human understanding and action.

This exhibition's multi-faceted exploration of the implications of nuclear weapons enacts that impulse through the scope and variety of its mediums. Gary Schoichet's portraits and reflective comments of survivors of the U.S. bombing of Hiroshima, Japan, now living in San Francisco, California consist of images of the survivors, who are mostly women,

**CURATOR'S  
REMARKS**



in everyday domestic settings with texts taken from interviews about their life-changing experiences at Hiroshima. Together they create an unsettling comparison of excruciating suffering and extraordinary recovery. Gary Schoichet also offers documentary photographs of the 1982 protests in Central Park, New York, which were led by Freeze founder Randy Forsberg, whose legacy as an activist and scholar were the inspiration to bring this exhibit to Cornell University as part of the “Paths to Peace” activities.

Moving through the exhibit, the crayon drawings by child survivors of Hiroshima have been preserved by the All Souls Unitarian Church of Washington, D.C. and curated by Mel Hardy. These prints are labeled with the name, age, and gender of each artist, marking these individual aesthetic studies as an anthropological tracing of the effect of world events on children. This collection of works by students offer a glimpse into the thoughts, interests, and dreams of young people whose lives were irrevocably changed by the denotations over Japan. Marion Held’s arresting ceramic masks are featured gazing out at the audiences with intense expressions wrought through physical augmentations.

**CURATOR'S  
REMARKS**



“Blind” pushes us to understand the causes of calamities and their resulting emotions through a binding tied across the mask’s eyes. The masks were made with traditional Japanese and modern potting techniques that explore the emotional registers that occur at different points in time. On the floor of the exhibition spaces are verses selected by poet John Canaday from his book *Critical Assembly*. These persona poems, in the voices of those involved at different levels and through personal as well as labor relationships with the Manhattan project, were based on the biographies of people involved. They link the artworks with the technical information about the present and future of these weapons on eight large wall panels created by researchers at Princeton University.

While the most obvious perspectives represented in the show are those of artists versus those of scientists, the exhibit includes a large range of art mediums. These works, in turn, cover a considerable time period: from the 1940s and development of nuclear weapons through prospects for the future via the projections suggested in the wall panels.

**CURATOR'S  
REMARKS**





The works also move scales: from the personal to the political, from the active to the reflective, from small poetic verses to large infographics. Through portraits of activists and survivors we encounter the paradox of individuals with their own histories and concerns and the universality of the human spirit conveyed through the people who populate images: families of protesters, graffiti-wielding dissenters, smiling policemen, singing guitarists, and artists using their crafts to influence governance.

Parts of the exhibit are difficult. The portraits, mostly of women survivors of Hiroshima, look back across time at the drawings of child survivors and implicitly ask about other possible futures for those children. The wall panels on the current state of nuclear arsenals worldwide inform and provoke, while the ceramic masks provide their counterpart: emotive dimension without specificity pointing toward the universality. While the elements of *Shadows* and *Ashes* stand well on their own, together they make an argument for a world of consciousness which can give us hope for our own times.

Hannah Star Rogers  
Curator for Cornell University Exhibit

**CURATOR'S  
REMARKS**

# SHADOWS AND ASHES



FILMS  
& EVENTS

Still from *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*, 1964.

# OPENING RECEPTIONS

The installation will open at Durland Alternatives Library and the Big Red Barn at Cornell University on September 1st, 2018, with an opening reception on September 6th, 6-9 p.m. at Durland Alternatives Library and on September 12, 5:30-7:30 p.m. at the Big Red Barn. The exhibit will close September 30, 2018.



Cornell Cinema Presents

# NUCLEAR VISIONS



ATOMIC  
FALLOUT  
SHELTER

**Dr. Strangelove**

AUG 30-31

**The Atomic Cafe**

SEPT 7-9

**The Bomb**

SEPT 12 (FREE)

WILLARD STRAIGHT THEATRE

**CINEMA.CORNELL.EDU**

# SHADOWS AND ASHES



THE  
EXHIBIT

Gary Schoichet, Photograph of Anti-nuclear Protest in New York City, 1982



Multimedia artist Marion Held was inspired by her visit to Japan to create a series of masks in emotional dialogue with the events at Hiroshima using traditional and modern Japanese pottery techniques. She writes: "I traveled to Hiroshima, Japan in 2015 and was profoundly affected by a visit to the Peace Park. I saw objects recovered after the bombing and skeletons of buildings, along with monuments and memorials, and felt a sense of horror and responsibility."



Marion Held's ceramic masks displayed at the Durland Alternatives Library

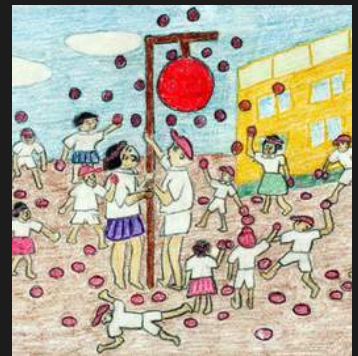
Held's masks invite visitors to think about the range of emotions which are consequences of nuclear weapons. Marion Held's solo exhibits include: Hunterdon Museum of Art, New Jersey State Museum, Morris Museum, The Newark Museum, Medialia Gallery, Art Resources Transfer, the Elizabeth Foundation for the Arts, 14 Sculptors Gallery, Aljira, University of Wisconsin, and William Paterson College. Selected group shows include: h2O (Kyoto, Japan), the Ifan Museum (Dakar, Senegal), Kenkeleba Gallery (New York, New York), and the Meguro Museum (Tokyo, Japan). Held's many awards include two New Jersey State Council on the Arts Fellowships in Sculpture, a Mid Atlantic Arts Foundation Creative Fellows Award, an Aljira Emerge Fellowship, three Dodge Foundation grants, as well as several residencies. She was an invited artist to international working symposia in Dakar, Senegal; Beer-Sheva, Israel; Mojacar, Spain; and Boleslawiec, Poland.

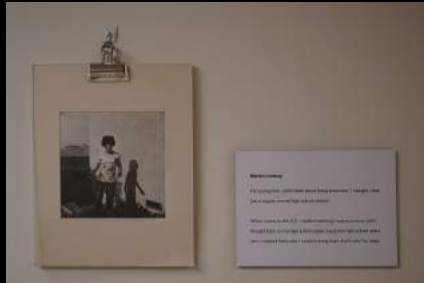
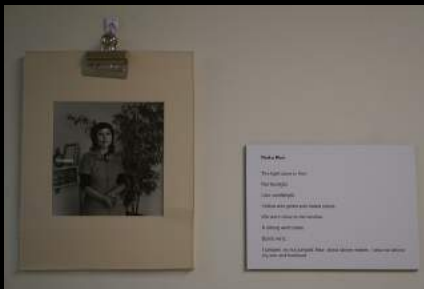
In 1947 the children of All Souls Unitarian Church sent school supplies to survivors in two schools and an orphanage in Japan. In response came the crayon, pencil and watercolor drawings from the surviving children of the Honkawa School, who had lost 400 of their classmates and teachers in the U.S. bombing of Hiroshima.





Hiroshima Children's Drawings are on loan from All Souls Unitarian Church in Washington, D.C., thanks to former administrator and now volunteer custodian and curator Melvin Hardy, who is also co-founder and chairman of Millennium Art Salon. The drawings toured the U.S. after the war, went forgotten in a closet for decades, and in 2002 were rediscovered, restored and documented in film and essays.





Photographer Gary Schoichet is often lauded for his ability to develop rapport with people as a basis for making sensitive portraits and engaging stories. His large body of work from the 1980s included a San Francisco project of interviewing and photographing survivors of the Hiroshima and Nagasaki nuclear bombings.

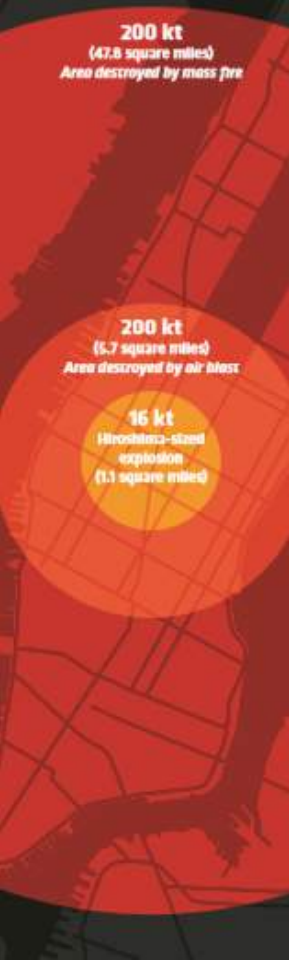
Regarding his motivation, he says, "The actual effects of it... were with these people for the rest of their lives. Families were lost, and histories lost... so maybe if people start to feel for other people, something will happen." His work appears in magazines and exhibits.



Photographer Gary Schoichet contributed his documentary photographs of the effective 1982 Anti-Nuclear Rally in New York City. This rally was organized by The Nuclear Freeze campaign, which was headed by Randy Forsberg, for whom this exhibit was organized. In many these images, Schoichet focuses on the role of the arts in influencing questions of governance and as a mode of political expression for protestors. The photographs also evidence the many women who worked in the nuclear disarmament movement.



The short film *Plan A* was created by Alex Wellerstein, Tamara Patton, Moritz Kuett, and Alex Glaser – with sound by Jeff Snyder.

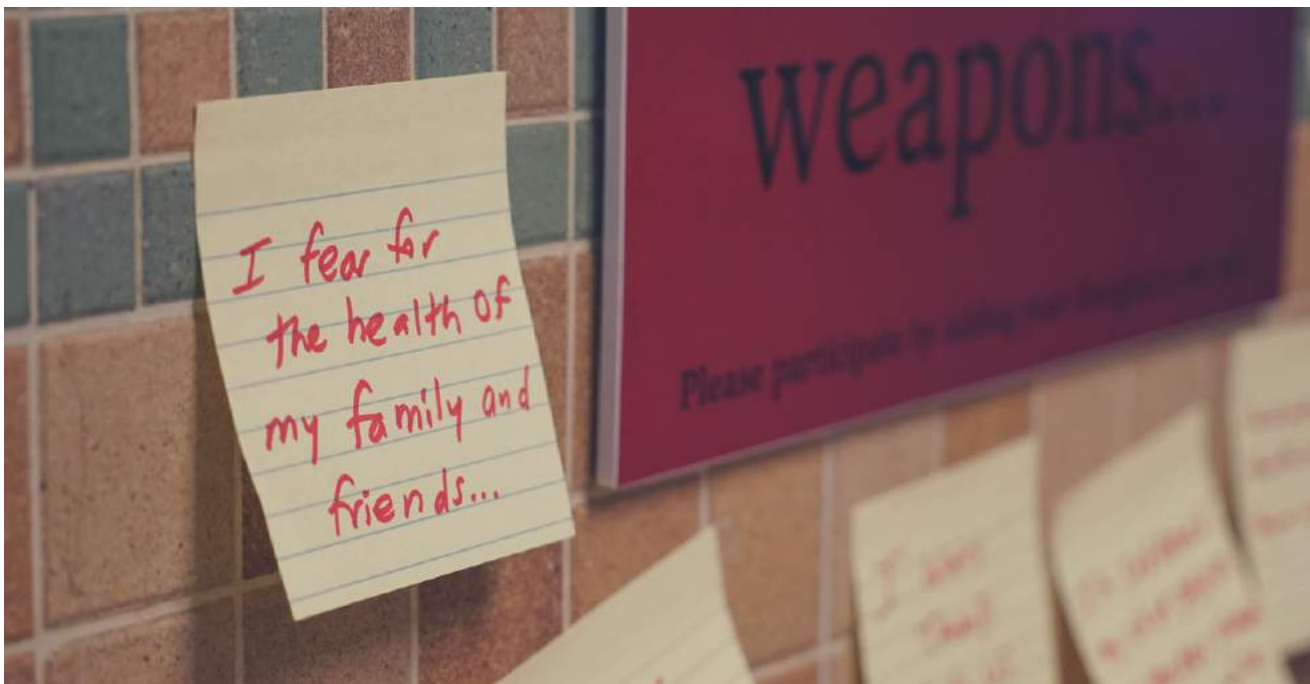


Technical information appears throughout the exhibit on eight graphical wall panels and through a film, *Plan A*. These representations were developed at the Program on Science and Global Security is based at Princeton University's Woodrow Wilson School of Public and International Affairs was a collaboration between the following individuals.

Alexander Glaser is associate professor at Princeton University's Woodrow Wilson School and the Department of Mechanical and Aerospace Engineering, where he directs the Nuclear Futures Laboratory and co-directs the Program on Science and Global Security. He was selected by Foreign Policy magazine as one of the "100 Leading Global Thinkers of 2014."

Zia Mian is a physicist and co-director at Princeton University's Program on Science and Global Security, where he also directs the Program's Project on Peace and Security in South Asia. He is co-chair of the International Panel on Fissile Materials (IPFM). He received the 2014 Linus Pauling Legacy Award for "his accomplishments as a scientist and as a peace activist in contributing to the global effort for nuclear disarmament and for a more peaceful world."

Tamara Patton is a Ph.D. student at Princeton University's Woodrow Wilson School. Previously she was a researcher at the Vienna Center for Disarmament and Non-Proliferation and at the Stockholm International Peace Research Institute. In 2017, she was selected by Pacific Standard for its "30 under 30" list of young intellectuals "poised to shape society's coming ideas."



Visitors to the exhibit were encouraged to participate by finishing this sentence stem, **"When I think about nuclear weapons..."** and by reflecting on the responses of others.

# SHADOWS AND ASHES

The Judith Reppy Institute for Peace and Conflict Studies,  
in partnership with Durland Alternatives Library,  
the Big Red Barn, and Cornell Cinema,  
with special thanks to two anonymous donors.

<http://pacs.einaudi.cornell.edu/contributor-bios-and-statements>

CREDITS

# SHADOWS AND ASHES



Durland Alternatives Library  
Anabel Taylor Hall



The Big Red Barn

Special thanks to Kris Corda, Gary Fine, Irene del Real,  
Heidi Eckerson, and Ryan Clover-Owens

**VENUES**



# SHADOWS AND ASHES

## CORNELL UNIVERSITY SITE CURATOR

Hannah Star Rogers is a curator and scholar with a special emphasis on the intersection of art & science. Her exhibit "Making Science Visible: The Photography of Berenice Abbott" at the Fralin Museum of Art received an exhibits prize from the British Society for the History of Science and invitation to lecture at the Smithsonian Archives of American Art. She is past Director of Research and Collaboration for ASU's "Emerge: Artists and Scientists Redesign the Future." Her exhibition, Art's Work in the Age of Biotechnology: Shaping Our Genetic Futures, was hosted at the Contemporary Art Museum in Raleigh and sponsored by the NC Science Festival. In 2019, a multi-site expansion of this show will be held at the NCSU Gregg Museum of Art and Design.

## ORIGINATING CURATOR

Mary Hamill is the Co-Director/Curator of the Bernstein Gallery at Princeton University, where she oversees exhibitions of art with an eye to the humanitarian role the arts can play. She created Shadows and Ashes in its original form in 2017. She is a pioneer of participatory photo-based art regarding social issues. In a multi-year project begun in the 90's, she loaned video cameras to homeless people and transformed the imagery and sound into collaborative interactive installations at the Museum of Fine Arts, Boston; Sanders Theatre, Harvard; and the Massachusetts State House. Her artwork has been exhibited in Canada, England, France, India, Spain, Uruguay and other countries.

# CREDITS

# SHADOWS AND ASHES

## PHOTOGRAPHERS

Photographic documentation of the artwork, events, and exhibits during the Cornell University programs was created by the volunteers below.

Bruno Seraphin is a PhD student in Sociocultural Anthropology at Cornell University. His research focuses on Indigenous-settler relations, narrative and strategy in environmental and climate justice movements, and human-environment entanglements in the United States northwest. Originally from Massachusetts, Bruno is an award-winning filmmaker with a BFA in Film and Television from New York University and an MA in Folklore from the University of Oregon. His scholarship has been published in *Western Folklore* and the *Trumpeter: Journal of Ecosophy*.

Angie Torres is a PhD student in the Government Department at Cornell University. Her research focuses on international security and gender, peacekeeping and conflict resolution. She received her BA in International and Global Studies from the University of Central Florida. She is also a Dean's Excellence Fellowship recipient at Cornell and an American Political Science Association Minority Fellow.

# IMAGES



**The Judith Reppy Institute for Peace and  
Conflict Studies  
Cornell University  
2018**

