

2026

4.8 (wed.)

12:10
12:50

12:10-12:15

◆ Introduction

12:15-12:40

◆ Seminar
(Presentation)

12:40-12:50

◆ Q&A

Online
(Zoom)Scan here for
Registration ▶▶https://us02web.zoom.us/webinar/register/WN_wpZ2oF9nRt-kH17RqxizEA

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The Aesthetics of Nuclear Invisibility: Nuclear Warfare and Its Artistic Afterlives

**Key Words**

Hibakusha

Nuclear warfare

Marie Curie

Hiroshima

Nagasaki

The Cold War

Oceania

Radioactivity

Censorship

Nuclear archive

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Gabrielle Decamous is Associate Professor in the Faculty of Languages and Cultures at Kyushu University in Fukuoka, Japan. She has taught at Goldsmiths, University of London where she obtained her PhD in Visual Cultures.

In 2005, she has been the recipient of the International Hilla Rebay Fellowship and worked within the curatorial departments of the Solomon R. Guggenheim Museums of New York, Bilbao and Venice. Prior to this, Decamous lectured in the permanent collection of the Museum of Modern art.

She is the author of "Invisible Colors: The Arts of the Atomic Age" (MIT Press, 2019) which covers more than a century of cultural practices representing the atomic age, including the voice of the "Global Hibakusha". She was invited to give lectures at prestigious institutions such as the Paris Museum of Modern Art, the Sorbonne University (Paris), Lund University (Sweden) and Northern Arizona University.

Radioactivity is invisible; it cannot be felt or tasted. Yet artists have persistently sought to render the atomic age visible, from Marie Curie's time to the present. This presentation argues that artistic practices have not merely represented nuclear history but have constituted a counter-archive to it. Focusing on nuclear warfare—from radium to hydrogen bombs—it surveys more than a century of work in Japan, France, the Marshall Islands, and the Navajo Nation. It engages with what the Japanese photographer Toyosaki Hiromitsu has called the "Global Hibakusha." In the arts, the victims always find a voice, despite state secrecy, military censorship, misinformation, and cover-ups. Attending to these voices is vital amid renewed nuclear threats: Russia's invasion of Ukraine, North Korea's ongoing program, and China's efforts to develop the most advanced nuclear weapons. Art does not merely illustrate nuclear history; it intervenes in it by making the invisible visible and historically accountable.