



**Ewa Wójtowicz**

● <https://orcid.org/0000-0002-8659-940X>

Faculty of Art Education and Curatorial Studies

Magdalena Abakanowicz University of the Arts, Poznan

[ewa.wojtowicz@uap.edu.pl](mailto:ewa.wojtowicz@uap.edu.pl)

## **ART IN POST-CATASTROPHIC GEOGRAPHY. DON'T FOLLOW THE WIND PROJECT IN FUKUSHIMA**

**Abstract:** The text is a case study of the curatorial project *Don't Follow the Wind* (2015-), carried out by the Chim↑Pom art collective in the Fukushima Exclusion Zone, designated after the nuclear power plant disaster (2011). This action was taken in a space subjected to a state of exception, limited by boundaries determined by the level of radiation. Inside, there are works of art inaccessible to the public, integrally related to the context of the post-catastrophic landscape of the Zone. Before the radioactive substances decay, these artworks may undergo material degradation. The exhibition changes its tone over time, and the forms of its presentation outside the Zone in the so-called Non-Visitor Centres establish a relationship between the site and non-site. *Don't Follow the Wind* is also aimed at a dialogue with the community affected by the disaster and subjected to dislocation, allowing traumatized individuals to speak, so their voices break the forced "geography of silence". The curatorial team focused on what is invisible (radiation) and informal (the grassroots circulation of information, empathy and interpersonal relations). The project seems to be the protagonist of the role of art in a world in which post-catastrophic geography is supposed to have an enclave-like character with numerous zones of disidentification, just as today its civilization is confronted with the image of its own ruins, just like heterotopias in the Foucaultian mirror, constituting a "place without a place".

**Keywords:** Don't Follow the Wind, Fukushima, Chim↑Pom, post-catastrophic landscape, exclusion zone, geography of silence

The text is a case study of the curatorial project *Don't Follow the Wind* (hereinafter: *DFTW*), whose concept was initiated in 2012 by the neo-Dada Tokyo-based Chim↑Pom art collective and carried out in the Fukushima Exclusion Zone, classified as such due to harmful radioactive contamination of the area

after the catastrophe on March 11, 2011. The project is recognized as the first artistic response to this disaster, triggered by the radioactive contamination following the meltdown at the Fukushima nuclear power plant after an earthquake and a tsunami that followed. The curatorial team, including international artists and curators invited by Chim↑Pom, asks the question of how, through art, one can address a disaster conceptualized as a chronic condition with no hope for improvement in the near future<sup>1</sup>. It is not a question of commemorative practices, nor of echoing horror, but of *speaking out* in a depopulated post-catastrophic space whose boundaries are linked to the geography of silence, as discussed further on in the text. Therefore, the *DFTW* project exemplifies the embedding of art in a post-catastrophic landscape of the zone<sup>2</sup>.

Based on examples from literature and visual culture, such as the *Stalker* movie, the common perception of a zone as a depopulated and ruined place intermingles with documentary images, some of which only come to public knowledge after declassification or through data leaks. This blend of fantasy and reality, in both cases marked by anxiety, produces so-called post-catastrophic aesthetics. The zone is a liminal, borderline space; it represents an area of transition between the recognisable and safe on the one hand, and the invisible but seriously threatening on the other. This transition takes on an abrupt turn when familiar surroundings become dangerous due to radiation.

However, life does go on in the zone, although it follows different, exceptional rules. This results in a sense of confusion, which Frank Eckardt points out when discussing contemporary disaster landscapes in the context of Fukushima<sup>3</sup>. It allows no orientation in the catastrophic situation, neither symbolic, nor technology-aided. Due to disorientation, we must rely on such flimsy coordinates as the one that, when the radioactive clouds are approaching, we should "not follow the wind". This is where the project's title, *Don't Follow the Wind*, comes from. It is inspired by a story shared by a former Fukushima resident who, warned shortly after the earthquake by a friend working at the nuc-

<sup>1</sup> The curatorial collective involved: Chim↑Pom from Smappa!Group (Ryūta Ushiro, Yasutaka Hayashi, Ellie, Masataka Okada, Motomu Inaoka and Toshinori Mizuno), the New York-based curator, Jason Waite and the Japanese curator and academic, Kenji Kubota. In 2013 they were joined by Eva & Franco Mattes, as authors of the work *Plan C* (2010) carried out in the Chernobyl zone.

<sup>2</sup> The invited artists, duos and collectives are: Ai Weiwei, Chim↑Pom, Grand Guignol Mirai, Nikolaus Hirsch & Jorge Otero-Pailos, Meiro Koizumi, Eva & Franco Mattes, Aiko Miyanaga, Ahmet Ögüt, Trevor Paglen, Taryn Simon, Nobuaki Takekawa and Kota Takeuchi. Twelve works were installed in the Fukushima Zone. Only selected ones are discussed in this text.

<sup>3</sup> F. Eckardt, *Landscapes of Disaster. Symbolic Spaces of Orientation*, "Topos. The International Review of Landscape Architecture and Urban Design" 2011, no. 76, pp. 47-50.

lear power plant that the situation was more serious than the media presented it, decided to evacuate his family. As his hobby was sailing, he knew he had to go against the wind that carried dangerous radioactive dust. The curatorial collective saw in this a parable of the value of friendship and an informal network of knowledge exchange, as well as the use of extra-professional skills which can become truly vital in a moment of crisis<sup>4</sup>.

Unwilling to compete with the excessively real crisis depicted by images circulating in the media, the curators of the exhibition shifted their focus to the invisible (e.g., dangerous radiation) and the informal (e.g., the grassroots circulation of rumours). It was applied as a method thanks to which the *DFTW* project was to develop slowly and unobtrusively, with an empathic approach to traumatized individuals and communities<sup>5</sup>.

### Non-sites for non-visitors

The *DFTW* international collective exhibition was formally opened on the fourth anniversary of the catastrophe in the Fukushima Exclusion Zone<sup>6</sup>. However, the exhibition format is expanded further, and we can distinguish three complementary levels. The first one consists of several site-specific works installed in venues inaccessible to the public within the Zone. The second one involves presentations in more accessible venues, in special arrangements called Non-Visitor Centers<sup>7</sup>. There is also an online level, including the project's non-visual, but rather audial website and content uploaded to various social media platforms<sup>8</sup>.

The curatorial collective assumes that once the area of today's Zone is considered safe, the show will be made available to viewers for a short time, and subsequently the works are to be secured in another venue, while the spaces which hosted them would return to their owners. However, there is no sign so far that this is a realistic prospect. Access to the on-site exhibition is thus linked

---

<sup>4</sup> *Introduction*, in: *Don't Follow the Wind*, ed. N. Hirsch, J. Waite, Sternberg Press, Berlin 2021, p. 20.

<sup>5</sup> The reason may have been the tense atmosphere around the Fukushima disaster and the fear of censoring statements or even blocking events relating to this topic, perceived as criticism inimical to the interests of relevant state and private entities.

<sup>6</sup> As the size of the Fukushima Exclusion Zone was gradually reduced, a softer-sounding name Difficult-to-Return Zone was introduced for the area.

<sup>7</sup> So far, eight Non-Visitor Centers have been established internationally, the first one in the Watari Museum of Contemporary Art in Tokio (2015). In this text, the author also refers to the version of Futaba, during the Fast Forward Festival in Athens, as well as the latest one, in the town of Futaba in Fukushima prefecture in 2022.

<sup>8</sup> <http://dontfollowthewind.info/> [accessed: 24.06.2024].

to access to the Zone, which, despite ongoing work to reduce contamination in the area and assurances from politicians that the problem will be solved shortly, still remains unsafe.

Despite being officially open, the exhibition in Fukushima is inaccessible to the audience in a way other than mediated by digital images or heterotopic arrangements in Non-Visitor Centers. However, it is not the same documentation each time, but a separate setting, often site-specific to the venue where it is shown or the event it is part of, bringing something new to the overall project. The differences and similarities between the exhibition and the non-sites are embedded in the form of each Non-Visitor Center. The name itself is not only a reference to the function performed by typical information points (Visitors' Centres). It is also inspired by the terminology introduced by Robert Smithson in his artistic practice, where the proper artwork was inextricably linked to the *site* of artist's choice, mostly inaccessible to the public and subjected to the same processes of erosion as the surrounding environment<sup>9</sup>.

That is why some works, implemented in the Zone as a part of the *DFTW* project, joined the numerous objects abandoned there to deteriorate in time. For example, the Grand Guignol Mirai's work *Demio Fukushima 501* involved driving into the Zone in a Mazda Demio car. The vehicle was parked there and cleansed of the elements that might have added to the pollution (fuel, liquids, batteries). Although the artists assume that the car will start to move at some point, it is more likely to stay in the exclusion zone and to share the fate of other vehicles turning into wreckage, after being abandoned due to radiation. However, the authors see the project as open-ended and unfinished. They also note that, while waiting for the engine to start, the Mazda remains quiet, as do all the objects and property in the zone.

A particularly apt example of an appropriately chosen Non-Visitor Center was the Acropolis Hotel in Athens, closed almost overnight in 2011 as a result of the economic crisis. This temporal concurrence with the Fukushima catastrophe created a contextual experience for visitors of the empty, dark, quiet and dusty interiors of the once luxurious hotel.

One of the hotel rooms featured an installation titled *Time Travelers*, a variation of the work carried out in Fukushima by Kota Takeuchi and his friends. They made use of clothes scattered on a bed in an abandoned apartment amidst the chaos of sudden evacuation. With the permission of their owners, the artists photographed themselves wearing these garments, which were then returned to their original place, and life-size photographs printed on panels were installed

---

<sup>9</sup> See: R. Smithson, *A Provisional Theory of Non-sites*, in: *Robert Smithson: The Collected Writings*, ed. J. Flam, University of California Press, Berkeley, 1996.

in this interior to stay there as the artwork on *site*. The layout of this installation was then recreated in the Acropolis hotel room.

Bringing to mind the date of the Fukushima disaster (3.11), hotel room number 311 was chosen for Chim↑Pom's work *Silent Bells*. A small bell was installed in front of the closed door to the room. When pressed, it played a recording of the sound of a doorbell ringing in Fukushima. The sound from an abandoned house in Japan echoed in a hotel room in Greece, empty and off-limits to the exhibition visitors. Both of these tones resounded in silence, reminding us of boundaries which cannot be crossed and sending us back to an inaccessible *site*.

More than a decade after the disaster, due to the Japanese government's decision to gradually downsize the area of the Exclusion Zone, one of the works, located in Futaba, was temporarily made accessible to the public<sup>10</sup>. This work was Meiro Koizumi's sound installation *Home* (2015-2019), recreated in a new version after its original site – a partially ruined house – was demolished due to a governmental order. The project has been made in collaboration with a former resident, Mr Y., whom the artist had asked to imagine and record the conversation he would have with his wife on his first day back in the house that had been abandoned since the disaster. The new version of Koizumi's work is titled *Home Drama* (2022) and was exhibited on the empty lot in the place of Mr. and Mrs. Y's demolished house, acting as another Non-Visitor Center for several days<sup>11</sup>. It is worth noting that it was the first Non-Visitor Center located within the actual zone; Although the boundaries of the zone have shifted and the site has been declared relatively safe, there is no hope of returning to Mr. and Mrs. Y's former home, as it no longer exists.

As we can see on the basis of the selected examples, the artists' modes of working in the Fukushima Exclusion Zone relied mainly on making some additions to the existing state, treating the found objects as ready-mades or creating external, mediated relations with Non-Visitor Centers. Due to radiation exposure and out of respect for other people's property, almost nothing could be taken away. Only digital images could get out of the zone safely. This incomplete visibility of the works has been considered in the video *A Walk in Fukushima* (2015-17) accompanying the project. It is an immersive 360-degree virtual tour, whose function seems to be similar to a guided tour of the exhibition area. However, the artworks are neither exposed, nor explained, but remain

---

<sup>10</sup> *1/12 Don't Follow the Wind: Meiro Koizumi & Non-Visitor Center*, Futaba, Fukushima, 2022, <http://dontfollowthewind.info/dfw-ex-en> [accessed: 23.06.2024].

<sup>11</sup> T. Nettleton, *Art in the Fukushima Exclusion Zone*, "ArtReview", 21.11.2022, <https://artreview.com/art-in-the-fukushima-exclusion-zone/> [accessed: 23.06.2024].

invisible. The camera follows empty streets, while the sites where the works are located are obscured by masked figures in white protective suits. These were people from the curatorial team and artists pointing to the presence of artworks, while also reminding the viewers of the presence of invisible, yet dangerous radiation.

### Post-catastrophic heterochrony

The clean-up of the Difficult-to-Return Zone involves removing a thick layer of contaminated soil along with everything on the surface, including rubble from demolished buildings and leftovers of plants. The collected waste is sent to storage facilities where the contaminated matter is to await the decay of radioactive elements. This process of clearing produces a new, post-catastrophic geography of the area as well as offers space for future rebuilding, but its side effect is the production of contaminated matter that is there to stay. This is also the process of creating the post-catastrophic geography of communities of residents, forcibly displaced as a result of the evacuation order; most of the people left almost all their possessions behind. In time, short visits of former residents to their homes abandoned in the zone became possible, yet irradiated objects had to remain untouched anyway. The domesticated space thus becomes liminal, as crossing the invisible boundary of danger is possible at any moment. A human settlement of such houses is more akin to a cemetery, an example of Michel Foucault's "heterotopy of a crisis"<sup>12</sup>. In this sense, the space of the zone corresponds to Foucault's definition of heterotopology<sup>13</sup>. However, there is also a heterochronical aspect.

Discussing their experiences both as co-curators of the project and as participating artists, Eva and Franco Mattes emphasise the temporal nature of the state of disaster occurring with radioactive contamination. The catastrophe is thus not a sudden event after which one can begin to rebuild what has been destroyed, but turns into a long-term crisis, with no realistic date for a return to normality. This time, tantamount to waiting for the disintegration of radioactive elements, can be considered to correspond to Foucaultian heterochrony. The time that must elapse for the contaminated zone to become once again a place for human life may exceed its duration. At the same time, the passage of time works against whatever has remained in a place (including artworks) that has acquired the characteristics of a heterotopia, i.e., "decay and disappearance"<sup>14</sup>.

---

<sup>12</sup> M. Foucault, *Inne przestrzenie*, transl. A. Rejniak-Majewska, "Teksty Drugie" 2005, no. 6, p. 121.

<sup>13</sup> Ibidem, p. 123.

<sup>14</sup> Ibid.

Following up on Isabelle Stengers' reflections, Sven Lütticken claims that today we live at a time of disasters<sup>15</sup>; extended over a longer period of time, they are no longer single events but protracted crises and prolonged states of emergency, marking new chronologies and delineating new geographies of (in) accessibility. Of importance here is deterritorialization defined by the enclosure of zones inaccessible to humans. Equally important, however, is the unique de-temporization, or transformation of the course of time, which the disaster irrevocably redirects towards traumatic experience. As Stengers notes, such a disaster becomes a "GMO event" which has the capacity to change ("genetically modify") not only the future, but also the past, whose history will henceforth be read differently, in view of the disaster to come<sup>16</sup>.

### Critical voices in the geography of silence

While most of the *DFTW* works realised in Fukushima addressed themes of the disaster from the perspective of its victims, with an emphasis on empathy in the face of traumatic experience, the project also triggered some criticism of the factors blamed for the radioactive contamination. Sven Lütticken, Kenji Kubota and Jason Waite call it a disaster of the Capitalocene and critically relate to corporate extractivism committed by the TEPCO company that managed the Fukushima Power Plant<sup>17</sup>. Therefore, the boundaries of the Zone can be interpreted in the context of so-called geography of silence, a term borrowed from critical mapping studies as implying silence, absence, erasure and marginalization. This term takes on a special double meaning in view of the audiosphere of the depopulated Exclusion Zone. The silence that settled over Fukushima after the disaster, which Jason Waite describes as entropic, extends to the freedom of expression about the catastrophe and its traumatic aftermath<sup>18</sup>. Hence, probably, the different modes of critique, often indirect, but embodied both in individual creative attitudes and in the entire concept of the *DFTW* project.

Such is the tacit criticism voiced in the video performance by Kota Takeuchi, who plays the role of an anonymous worker employed to clean up the site of

---

<sup>15</sup> S. Lütticken, *Radio-Activity*, in: *Don't Follow the Wind*, p. 98.

<sup>16</sup> I. Stengers, *In Catastrophic Times: Resisting the Coming Barbarism*, transl. A. Goffrey, Open Humanities Press, London 2015, p. 39.

<sup>17</sup> S. Lütticken, *Radio-Activity...*, p. 98.

<sup>18</sup> To confirm that Waite indicates that until 2011 Japan ranked 11<sup>th</sup> on the list of countries offering the freedom of speech in the media; after the disaster, it dipped to the 66<sup>th</sup> place. See: J. Waite, *The Entropic Silence of Fukushima*, in: *Don't Follow the Wind...*, p. 179.

the destroyed nuclear power plant in Fukushima<sup>19</sup>. A video showing a masked man in a white protective suit, pointing his finger toward the camera, began circulating online in 2012 with the caption: "Finger Pointing Worker, *Pointing at Fukuichi Live Cam* (2011)". After Takeuchi owned up to the authorship of the work, the video started to be screened at art exhibitions. However, when the footage originally appeared outside of the artworld, but in social media, its message was interpreted as indicating those responsible for the catastrophic situation. The public debate on the issue, despite some censorship, addressed the so-called "security myth" and a lack of procedures to address a disaster of that scale, as if it had never been acknowledged that the future could assume such a dramatic scenario.

The Chim↑Pom project titled *Drawing a Blueprint* might serve as a footnote to this debate. The collective referred to an object they treated like a ready-made: a gate with a slogan announcing a bright future that nuclear energy was to provide<sup>20</sup>. It had been located since 1988 over a major street in the town of Futaba and remained there after the disaster, even when the message changed its meaning almost overnight, from a propagandist and affirmative to a critical and cautionary one. The work is now but a foreshadowing of what is to come; its actual presentation is to take place in the future, which is no longer believed to be bright. We must rejoice at the fact that it will once become at least properly decontaminated.

### Geographies of the invisible

The *DFTW* as a whole, including Non-Visitor Centers, still continues to disseminate information about what happened in Fukushima, while shifting its tenor with the passage of time. The effects of the disaster are fading into social oblivion, though many displaced residents are still in limbo, hoping for repatriation. Meanwhile, perishable items are deteriorating, the dilapidated buildings are being dismantled and the lots cleared.

---

<sup>19</sup> Takeuchi, who lives and works in Fukushima, actually volunteered to work on cleaning up the Zone. He only acknowledged authorship of the video in August 2011, adding that his intention was to point out the problems associated with working conditions at the damaged power plant site. The artist added that in the video he not only points to the government and TEPCO, but to all those watching and himself. See: <https://pointatfukulcam.nobody.jp/e.html>

<sup>20</sup> The motto was selected in a competition won by Yuji Onuma, then a sixth-grader. Recently, feeling guilty about supporting the nuclear power propaganda, he made an appearance in front of the sign, holding a poster with a critical counter-message to the one he had once coined.



The *DFTW* project is more than an exhibition, however. It is a multifaceted endeavour, focused on dialogue with a forcibly dislocated, traumatised community that has been affected not by one, but actually by three disasters, escalating to a state of a hyper-catastrophe: the earthquake, tsunami and radioactive contamination, respectively. It is also an unprecedented site-specific activity, taking place in a space that is excluded from the course of normal life, and subject to a state of emergency<sup>21</sup>. This is an enclave set within boundaries delineated by the radiation levels. Beyond this boundary there are artworks that cannot be fully experienced in any other way, as they are integrated into the context of the post-catastrophic landscape of the Exclusion Zone. By definition, they should remain there until the radioactive substances have disintegrated. But by the time that happens and the site itself becomes relatively safe, the artworks may also degrade. Even considering the well-prepared documentation and carefully selected Non-Visitor Centers, this is an exhibition that almost no one has been able to visit since its launch on March 11, 2015.

The works of art that have been installed in the Zone for nearly a decade are subject to the same processes of destruction as any other property and objects left there. They are neither secured, nor maintained by conservators and must operate off-grid. In addition, the question of intrusion of the residents' privacy, marked by the trauma of the loss of their previous lives, was an extremely sensitive issue for the curators and artists involved in the exhibition. Some former residents of Fukushima, however, saw the project as an opportunity to spread information about their plight, and even as a form of therapy. An example was a project by the Fukushima-based artist Bontaro Dokuyama, made with the help of his elderly family members, who were all resettled in an area just outside the Zone boundary after the disaster, deemed safe to live by the authorities. They created objects made of everyday items such as cushions, woven baskets or cardboard boxes belonging to Bontaro Dokuyama's family members who contributed to the artist's project. The objects served as VR Helmets to view the video *A Walk in Fukushima* during presentations in Non-Visitor Centers and, supported by handwritten notes of their creators', offered insight into the personal experiences of those whose lives were dramatically changed by the disaster.

Thus, the *DFTW* exhibition has become an art "institution without a visiting public"<sup>22</sup>, clearly setting boundaries in the area of invisible danger and

---

<sup>21</sup> Noi Sawaragi also refers to this state of emergency and while he does not invoke Giorgio Agamben, the Japanese art critic's reflections on the core elements conditioning survival seem to resound with the concept of „naked life“. We can add here the notion of „naked death“ used by Karen Barad in reference to radioactively polluted places.

<sup>22</sup> *Introduction*, in: *Don't Follow the Wind...*, p. 20.

revealing situated geographies of silence and emptiness. From today's perspective, it looked like anticipation of the situation shared by almost all art and cultural institutions worldwide in the months of the pandemic lockdown. It can also be interpreted as an image of the presence of art in the "post-human" world, as the post-apocalyptic (anti-)aesthetics of the exclusion zones evokes such associations.

In a local dimension, the *DFTW* curatorial project inspired an initiative by the artist and curator Yutaro Midorikawa, previously involved with the project, to establish a Museum of Contemporary Art in Fukushima (MOCAF)<sup>23</sup>. It was launched on the 10<sup>th</sup> anniversary of the disaster, precisely at 14:46 on March 11, 2021, in the town of Tomioka. It is not a building, but a conceptual imagination of an art institution without visible walls and artworks. Its opening was a performative event; the visitors gathered on an empty plot of land left by one of the demolished buildings and could "enter" by walking through a white revolving door, the sole element of the Museum's invisible architecture. As the art critic Noi Sawaragi notes, in this way the entrance to the Museum was simultaneously the exit from it, and the people standing around in the open space were as much inside the Museum as outside it. This situation reflected the curator's idea of an "exit" from the traditional art museum. After the launch, the door was burned in a bonfire whose warmth was appreciated by those gathered at the opening. Perhaps, then, the *DFTW* project is a protagonist of the role of art in a world whose geography might be enclave-like and apparently contains numerous "zones of disidentification"<sup>24</sup>, just as today global civilization confronts the image of its own ruins as a heterotopia in the Foucaultian mirror, in a form of a "place without a place"<sup>25</sup>.

## BIBLIOGRAPHY

*1/12 Don't Follow the Wind: Meiro Koizumi & Non-Visitor Center*, Futaba, Fukushima, 2022, <http://dontfollowthewind.info/dfw-ex-en> [accessed: 23.06.2024].

Eckardt Frank (2011) *Landscapes of Disaster. Symbolic Spaces of Orientation*, "Topos. The International Review of Landscape Architecture and Urban Design", no. 76, pp. 47-50.

<sup>23</sup> N. Sawaragi, *Notes on Art and Current Events 105. Heat Source and Body Heat: "Art After Human" MOCAF*, "ART iT", 10.07.2023, [https://www.art-it.asia/en/top\\_e/contributertop\\_e/237724/](https://www.art-it.asia/en/top_e/contributertop_e/237724/) [accessed: 23.06.2024].

<sup>24</sup> I. Rogoff, *Terra Infirma. Geography's Visual Culture*, Routledge, London and New York 2000, pp. 120, 137.

<sup>25</sup> M. Foucault, *Inne przestrzenie...*, p. 122.

Foucault Michel (2005), *Inne przestrzenie*, transl. A. Rejniak-Majewska, "Teksty Drugie", no. 6, pp. 117-125.

Lütticken Sven (2021), *Radio-Activity*, [in:] N. Hirsch, J. Waite, eds., *Don't Follow the Wind*, Berlin: Sternberg Press, pp. 91-115.

Nettleton Taro (2022) *Art in the Fukushima Exclusion Zone*, "ArtReview", <https://artreview.com/art-in-the-fukushima-exclusion-zone/> [accessed: 23.06.2024].

Rogoff Irit (2000) *Terra Infirma. Geography's Visual Culture*, London and New York: Routledge.

Sawaragi Noi (2023) *Notes on Art and Current Events 105. Heat Source and Body Heat: "Art After Human" MOCAF*, "ART iT", [https://www.art-it.asia/en/top\\_e/contributertop\\_e/237724/](https://www.art-it.asia/en/top_e/contributertop_e/237724/) [accessed: 23.06.2024].

Smithson Robert (1996) *A Provisional Theory of Non-sites*, [in:] J. Flam, ed., *Robert Smithson: The Collected Writings*, Berkeley: University of California Press.

Stengers Isabelle (2015) *In Catastrophic Times: Resisting the Coming Barbarism*, transl. From French A.Goffrey, London: Open Humanities Press.

Waite Jason (2021) *The Entropic Silence of Fukushima*, [in:] N. Hirsch, J. Waite, eds., *Don't Follow the Wind*, Berlin: Sternberg Press, pp. 175-188.

## **SZTUKA WOBEC GEOGRAFII POSTKATASTROFICZNEJ. PROJEKT *DON'T FOLLOW THE WIND* W FUKUSHIMIE (streszczenie)**

Tekst stanowi studium przypadku projektu kuratorskiego *Don't Follow the Wind* (od 2015), zrealizowanego z inicjatywy kolektywu Chim↑Pom w zonie w Fukushima, wytyczonej z powodu katastrofy w elektrowni atomowej (2011). Działanie to podjęto w przestrzeni podlegającej stanowi wyjątkowości, otoczonej granicami, których zasięg wyznacza poziom napromieniowania. Za nimi znajdują się niedostępne dla publiczności dzieła sztuki, integralnie związane z kontekstem postkatastroficznego pejzażu strefy wykluczenia. Zanim dokona się rozpad substancji radioaktywnych, dzieła te mogą ulec materialnej degradacji. Wystawa zmienia swój wydzźwięk z upływem czasu, a cykliczne formy jej prezentacji poza zoną w tzw. Non-Visitor Centers ustanawiają relację między miejscem (*site*) a nie-miejscem (*nonsite*). *Don't Follow the Wind* to także przedsięwzięcie ukierunkowane na dialog z dotkniętą katastrofą, poddaną przymusowej dyslokacji społecznością, pozwalające przemówić strauumatyzowanym jednostkom, których głos przełamuje wymuszoną „geografię ciszy”. Kuratorzy wystawy postawili na to, co niewidzialne (jak promieniowanie) i nieformalne (jak oddolny obieg informacji, empatia i więzi międzyludzkie). Projekt wydaje się być protagonistą roli sztuki w świecie, którego postkatastroficzna geografia ma mieć charakter enklawowy z licznymi strefami dezidentyfikacji, podobnie jak dziś jego cywilizacja konfrontuje się z obrazem własnych ruin jak heterotopią w foucaultowskim zwierciadle, stanowiącym „miejsce bez miejsca”.

**Słowa kluczowe:** *Don't Follow the wind*, Fukushima, Chim↑Pom, pejzaż postkatastroficzny, strefa wykluczenia, geografia ciszy

**Ewa Wójtowicz**, PhD, after habilitation, is media arts researcher and art critic with a background in fine arts. Associate Professor at the Faculty of Art Education and Curating at Magdalena Abakanowicz University of Arts in Poznań, Poland. Author of monographs: *Through Art. Critical Observations* (2021), *Art in Post-media Culture* (2016), *Net art* (2008), over 25 book chapters and more than 50 articles contributed to scholarly journals and books in Polish, English and other languages. Member of the Polish Aesthetics Society, the Polish Society of Cultural Studies, the Polish Society for Film and Media Studies, and the Polish section of AICA. Ewa Wójtowicz is also the editor-in-chief of the “Zeszyty Artystyczne” scholarly journal. Her research interests include Internet art, digital culture, post-media art, curating new media art and infrastructural geographies of media.