

On the 11th of March 2011 the Great Japan Tohoku Earthquake hit the region of Fukushima in the Northeast of Japan and caused a tsunami. This extremely high tsunami was a tragedy that destroyed homes and lives. It also damaged the Daiichi Power Plant that caused a tremendous nuclear accident. The landscape of Fukushima became contaminated with nuclear radiation and whole villages in the region were evacuated while cleaners started decontamination activities. The Fukushima disaster caused a renewed anxiety about radioactivity within public conscience, it is beyond human control. It is not visible, and one cannot hear, feel, or taste it.

Nuclear accidents caused by malfunction of nuclear power stations changed the environment in a post human landscape. The landscape became a complex and ambiguous landscape compared to the natural landscape that is described as unaffected by human activity. People have less relationship to the external reality of the radiated landscape and the concept of meaning dissolves. Man is not able to perceive the differences between the natural and the radiated landscape, because the senses are manipulated and deceived. The true landscape is destroyed and thus loses its meaning, it becomes 'hyperreal' and annihilates the original. A post human landscape that is beyond representation or imitation of the natural landscape becomes a *simulacrum* referring to Jean Baudrillard, a landscape in which we can find no prior identity, no internal resemblance.<sup>i</sup>

Both films research the human relationship with landscape inflicted by nuclear radiation. The short experimental film and composition illustrates the personal subjective experience of the landscape. The film researches the constructing and deconstructing of subjectivity, overcoming the gap between subject and object, whilst creating consciousness and awareness that makes an appeal to activism. The composition added an influential aspect to the film, appealing and immersing the viewer in moods of disorientation and alienation.

The short documentary elucidates the relation of the cleaners with the radiated landscape, it addresses the decontamination activities of the landscape and villages of Fukushima. The interviews are framed closed-up and medium to create connectedness between the interviewed person and the viewer. These images are interspersed with overview shots of the decontamination activities and the landscape.

Both films question the complex mutual engagement between the man-made landscape and a sustainable future.

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<sup>i</sup> Baudrillard, J, <http://plato.stanford.edu/entries/ baudrillard/>