



ALLIANCE FOR NUCLEAR RESPONSIBILITY

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For Immediate Release:

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***REDACTED*: New art exhibit in San Luis Obispo transforms secret and not-so-secret nuclear safety documents on the Fukushima anniversary**

WHAT: REDACTED: Transparency, Democracy and Nuclear Power
WHEN: Gallery Opening, Art-After-Dark, Friday March 6, 2015, 6-9 PM
Exhibit runs March 3 to 13, 2015
WHERE: Steynberg Gallery, 1531 Monterey St, San Luis Obispo, CA 93401
Gallery phone: (805) 547-0278

What did they know, and when did they know it? As the scandal explodes surrounding the release of formerly secret emails cementing the cozy relationship between Pacific Gas & Electric (PG&E), Southern California Edison (SCE) and their regulators at the California Public Utilities Commission (CPUC) and Nuclear Regulatory Commission (NRC), concerned citizens wonder if any of the fallout affects nuclear power plants like Diablo Canyon and San Onofre. In fact, it *does*.

As legal participants in cases involving PG&E and SCE, the Alliance for Nuclear Responsibility (www.a4nr.org) has requested documents vital to understanding decisions that affect the nuclear reactors on our coast. Whether it is earthquake safety or tsunami threats, many of these requests come back *redacted*—pages covered with swathes of black ink or solid white—their contents and text obliterated. How can the public make informed choices when information is withheld? Eventually, and with great effort, some of the documents are revealed, and the startling results make clear why they were originally suppressed.

A4NR Outreach Coordinator David Weisman noticed that the stark graphics of the redacted documents created bold, geometric forms. “As I studied these documents it made me think, ‘they say the truth isn’t always black or white,’ but what if it *was*, and you still couldn’t tell? That’s when I realized there was a merger of aesthetics and politics on these pages.” The exhibit features oversized prints of the redacted pages, and in some instances, also the unredacted pages. “After Fukushima, the Japanese government concluded that the root of the problem was the cozy relationship between the nuclear utilities and its regulators. PG&E, the CPUC and the NRC all vehemently denied that could happen in our country. As the *unredacted* documents reveal, *it did happen*, even as Fukushima was still smoldering. That is why we’ve chosen this anniversary for the display.” PG&E is also scheduled to submit its post-Fukushima seismic report to the NRC that week, and the exhibit features redacted documents questioning the validity of that study.

Sharing the gallery space will be the work of editorial cartoonist Russell Hodin, of the New Times, San Luis Obispo. For decades, Mr. Hodin has been lampooning the science and politics surrounding the Diablo Canyon nuclear plant. In keeping with the Fukushima theme, a selection of his cartoons featuring PG&E’s seismic follies will be featured. There will also be a video display.

ARTIST STATEMENT

Exhibit dates: March 3 to March 13
Steynberg Gallery, 1531 Monterey St., San Luis Obispo

REDACTED [REDACTED] TRANSPARENCY, DEMOCRACY *and* NUCLEAR POWER [REDACTED]

They say the truth isn't always **black** or **white** ...
... but what if it was—and you *still* couldn't tell?

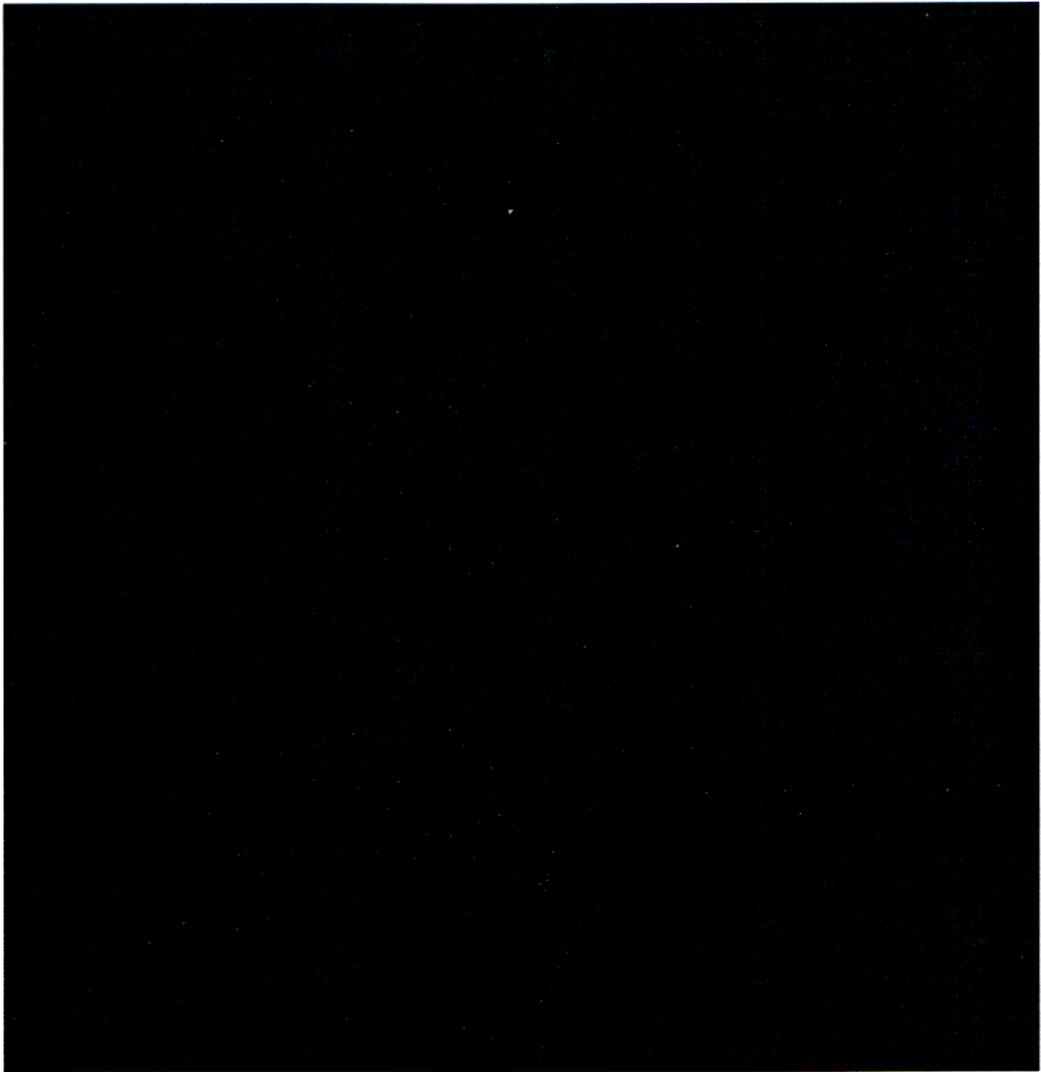
Beyond the well-established concerns regarding science, health and technology, this exhibition examines the use of atomic energy through the window of public policy. Regrettably, this window has seldom been open and is more often than not opaque. With this display of boldly graphic documents we hope to raise questions pertinent to an informed and engaged citizenry: Is nuclear power *open*? Is it *transparent*? And if not, can it truly be considered *democratic*?

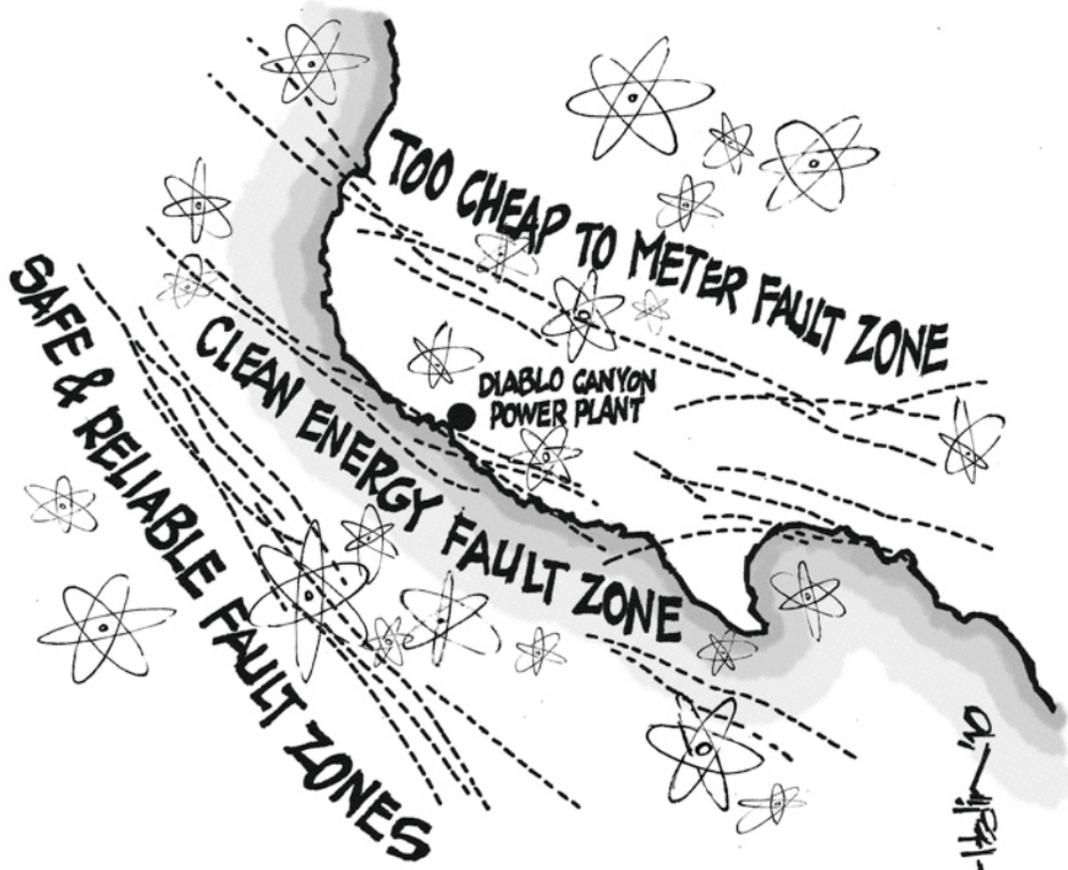
The Alliance for Nuclear Responsibility (www.a4nr.org) is a watchdog advocate and filed as legal participants in regulatory proceedings involving PG&E's Diablo Canyon and the now closed San Onofre nuclear power plants. Concerned with costs of seismic safety, tsunami threats, and the regulatory lapses evidenced in the wake of the Fukushima nuclear disaster, A4NR requested these documents through legal discovery, the Public Records Act and the Freedom Of Information Act (FOIA). In response it received page after page of heavily redacted documents...a cryptic Rorschach test of expunged diagrams, bullet points and figures. Visually, they bring to mind the abstract works of such 20th Century artist as Malevich, El Lissitzky and the brooding "color fields" of Mark Rothko. More somberly, they reflect vital information being withheld from public scrutiny: *Who* knew *what* and *when*...and why don't they want the public or ratepayers to know?

Equally crucial to these investigations is the aid and assistance of a free and open press. Thus, sharing the walls is the work of Russell Hodin, whose editorial cartoons add highly visible layers of un-redacted meaning and social comment to the discussion of nuclear power. Finally, a video installation provides documentary evidence of PG&E's "state-of-the-art" seismic approach. Taken together, these works present a visual summary of what transparency looks like in the hands of government and corporations.

DAVID WEISMAN is the Outreach Coordinator for the Alliance for Nuclear Responsibility. He has previously worked as a producer/director of documentary films, including the environmental education series for PBS, "Preserving The Legacy." He is also the co-author of [The Texas Legacy](#), a book and on-line video archive chronicling the history of the conservation movement in Texas, and published by Texas A&M University Press.

RUSSELL HODIN produces a regular editorial cartoon for the weekly independent [New Times, San Luis Obispo](#). His other current occupations include architectural design and drafting, graphics, and illustration. His work has appeared in local and national newspapers, periodicals and in exhibits—both group and individual shows. He has received recognition both nationally and statewide for his cartoons.





recent analysis re-affirms existing faults