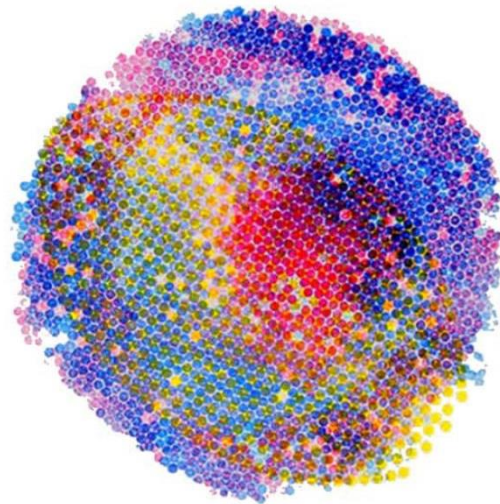


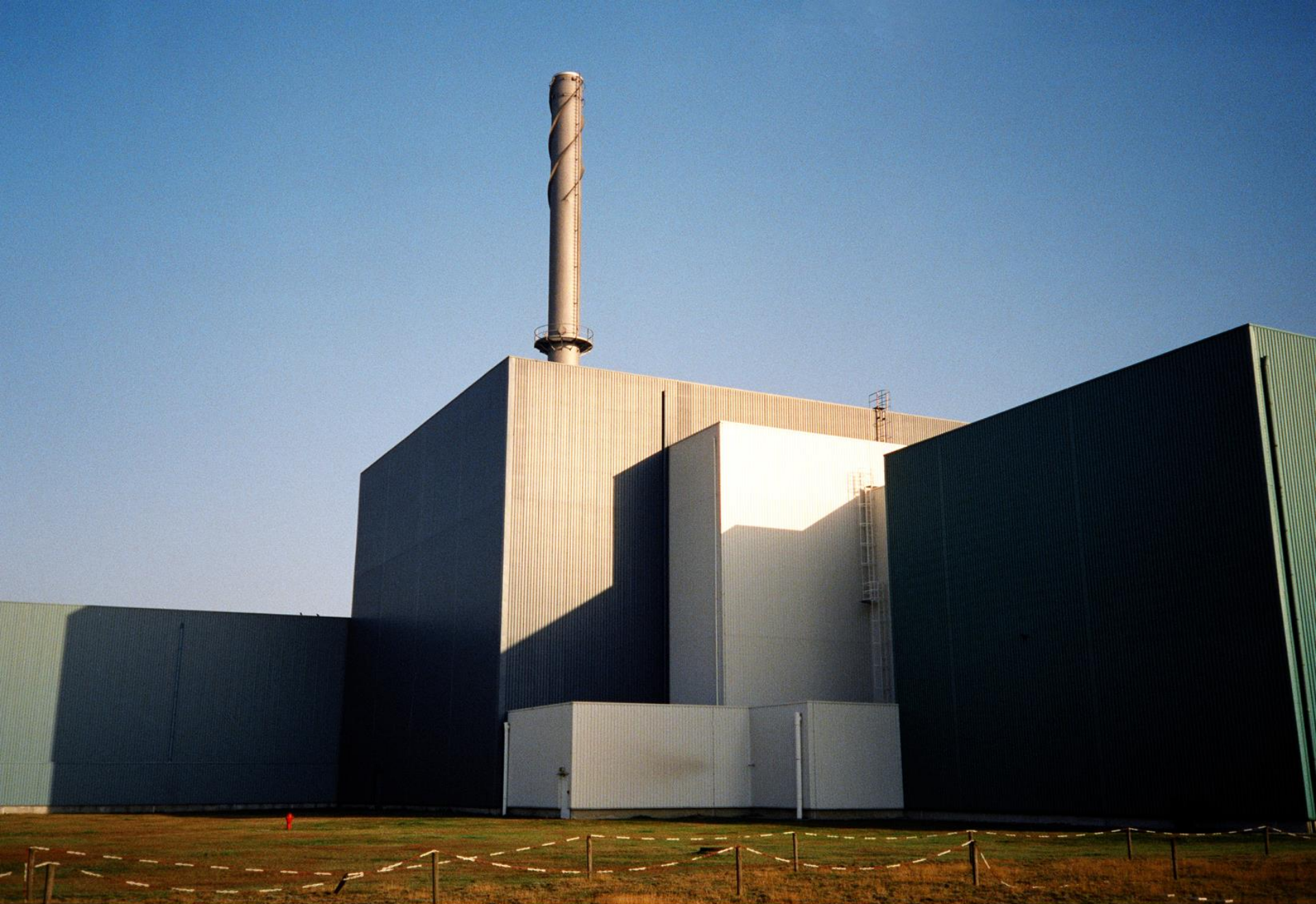
# THE CONSCIOUSNESS OF THE LANDSCAPE

Cécile Massart  
Artist-researcher

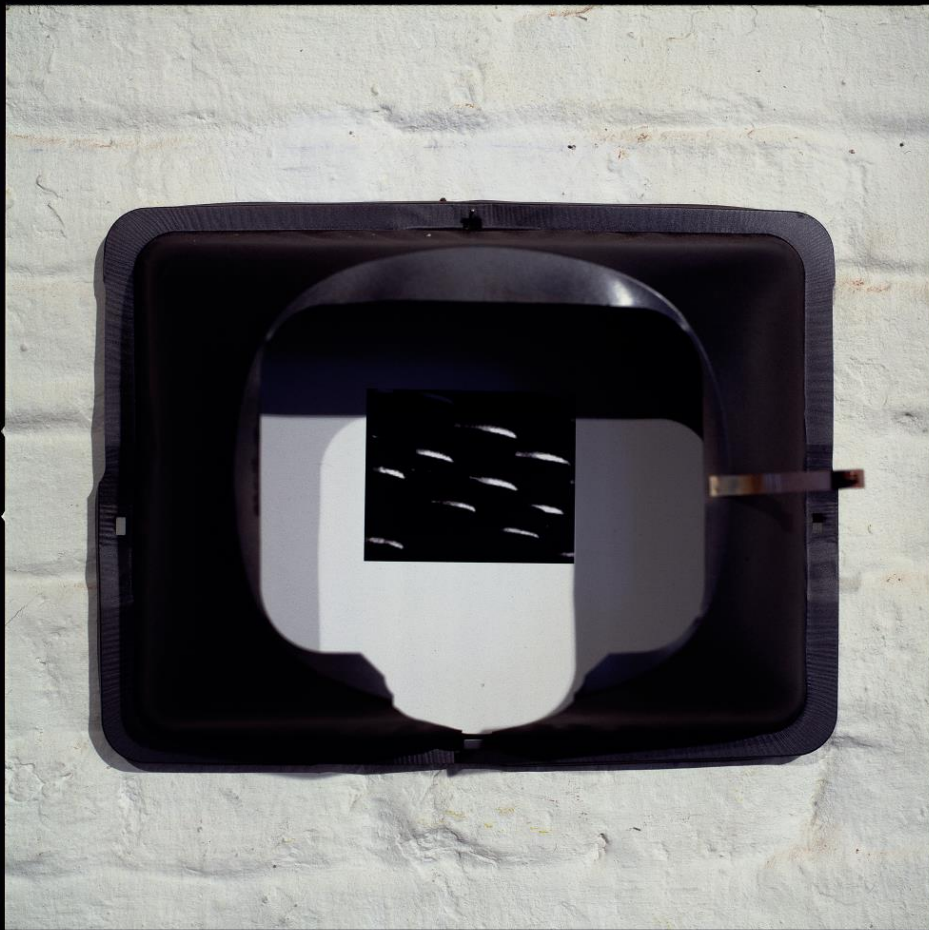


Series of pictures taken on  
radioactive disposal sites  
and exhibitions of related works

1994 - 2021



Report, Dessel, Belgium, 1995 and 1999



1999: Exhibition « Ink en Toner », Cultural Centre De Markten, Brussels

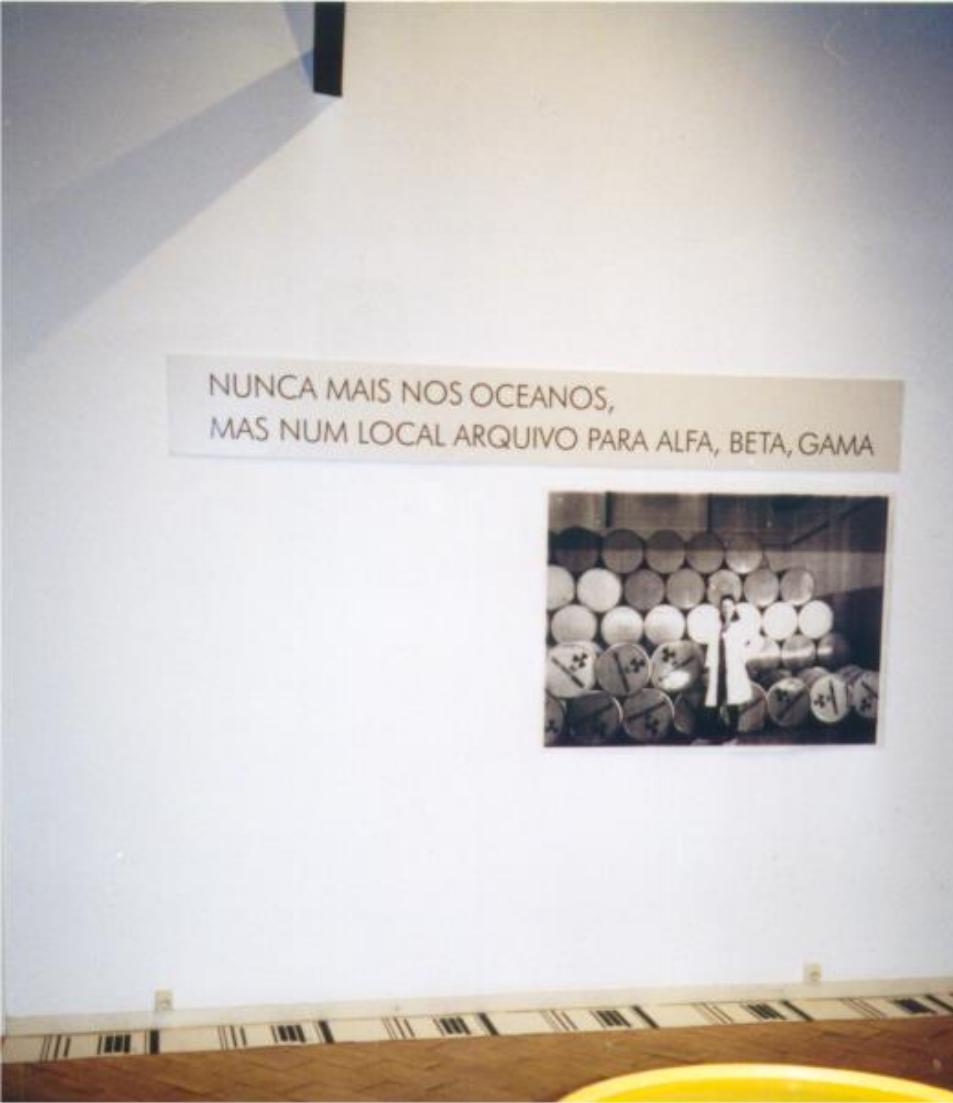


« Dangerous games », series of 7 drawings.

Mixed media on paper under leaded glass, bound with black zip tie rings, 27 x 41 cm, 2020.



Report, Sacavem, Portugal, 1998

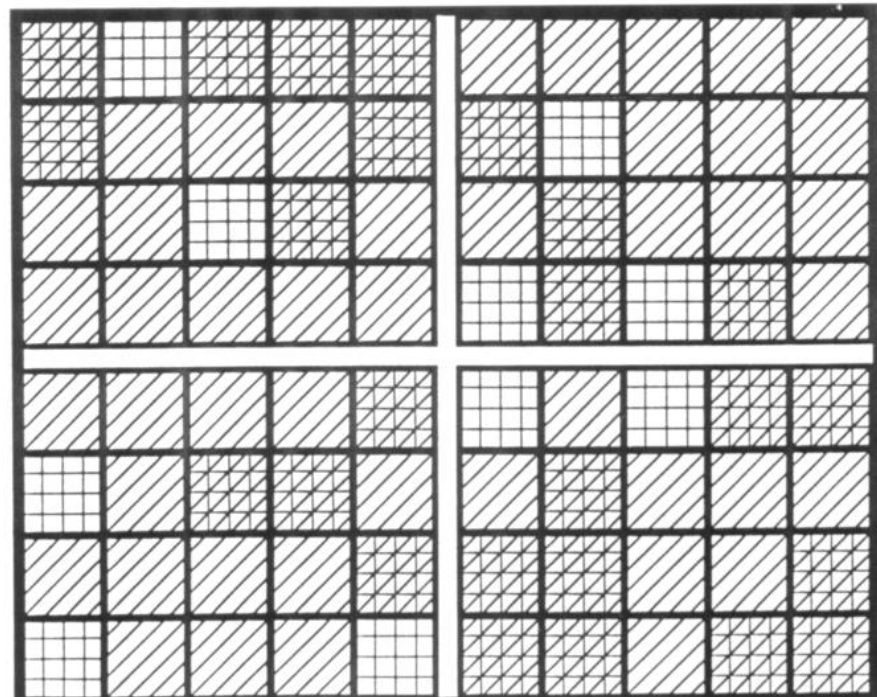
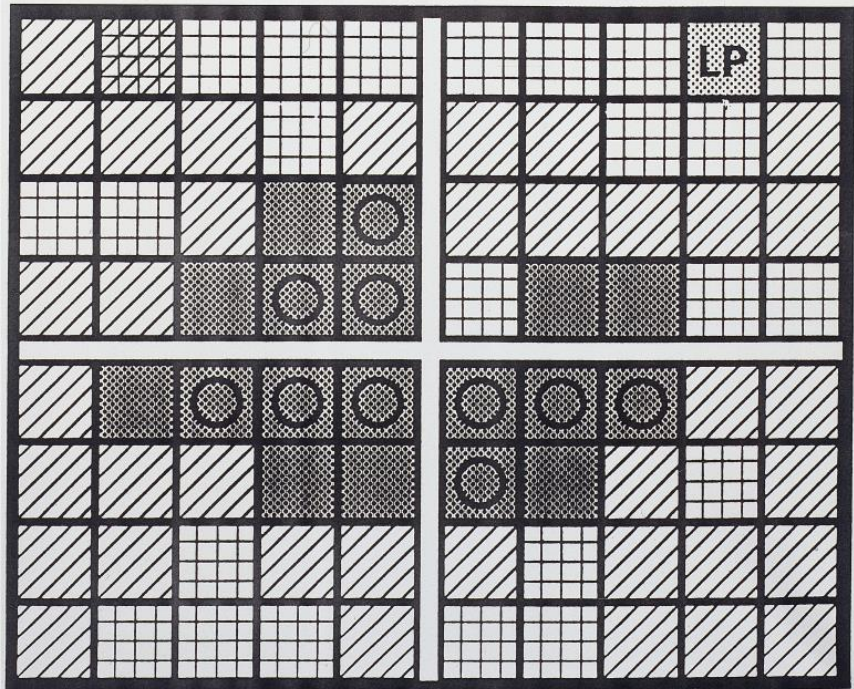
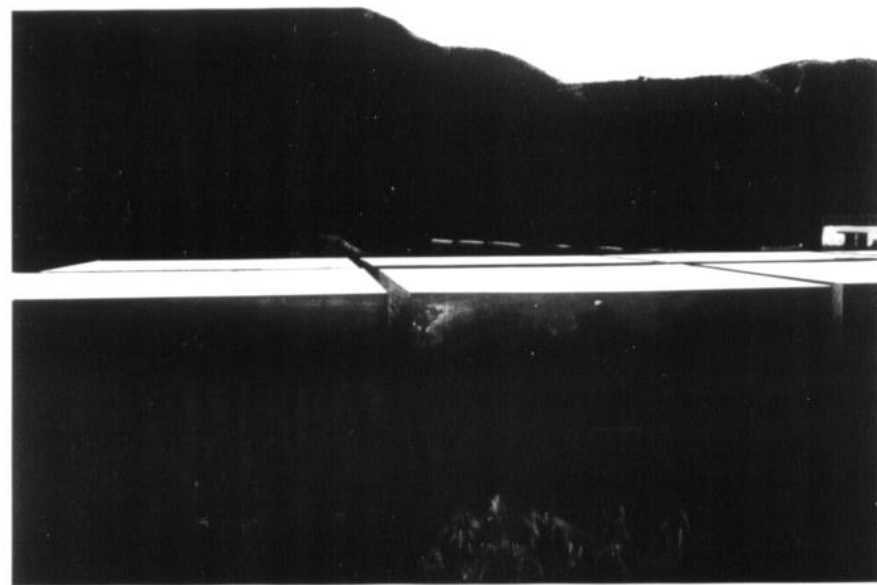
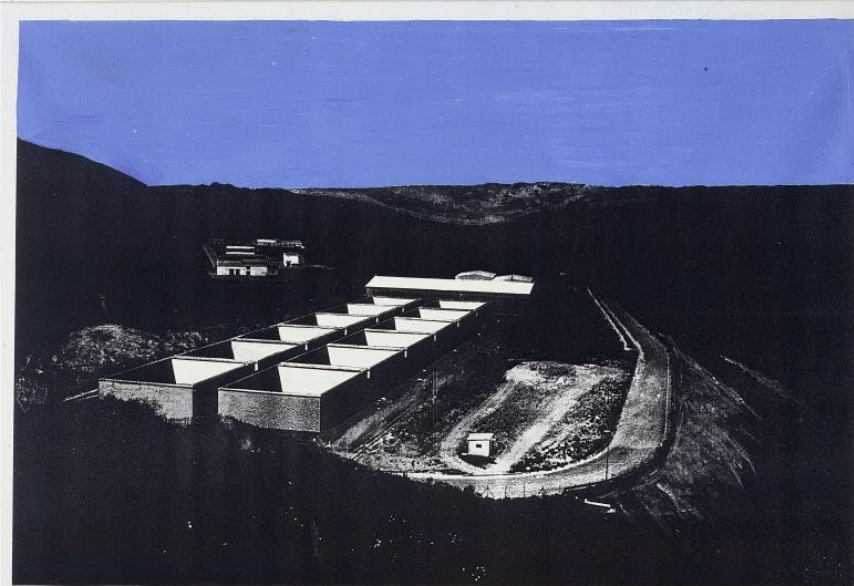


1998: World's fair in Lisbon, galerias Trem e Arco,  
« Nunca mais nos océanos, mas num local arquivo para alfa, beta, gama » - PORTUGAL

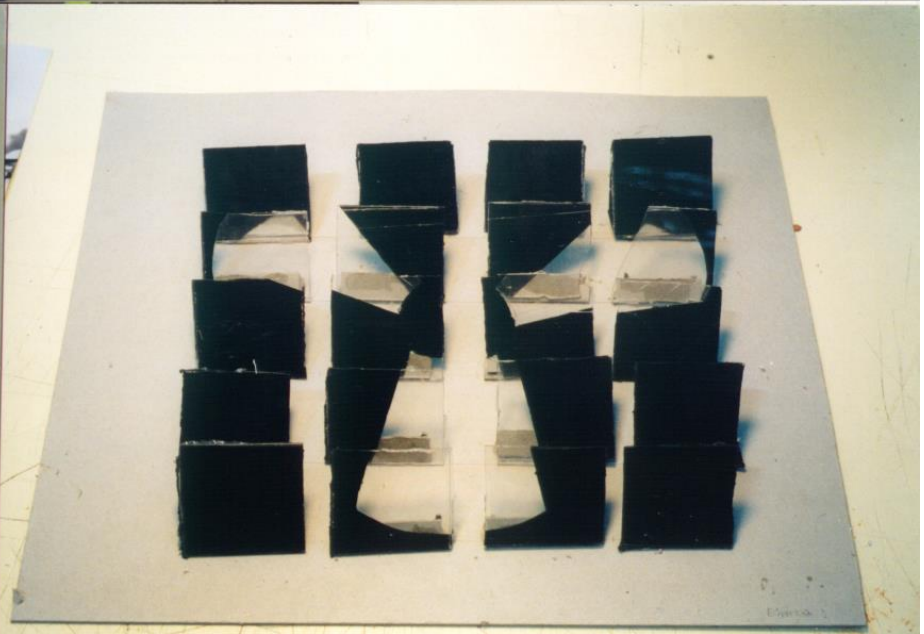
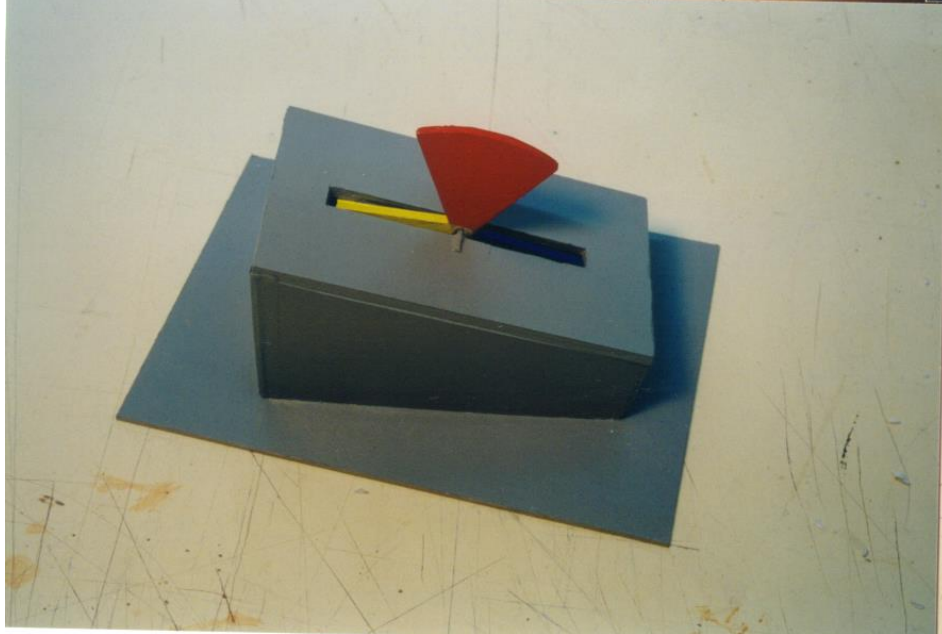
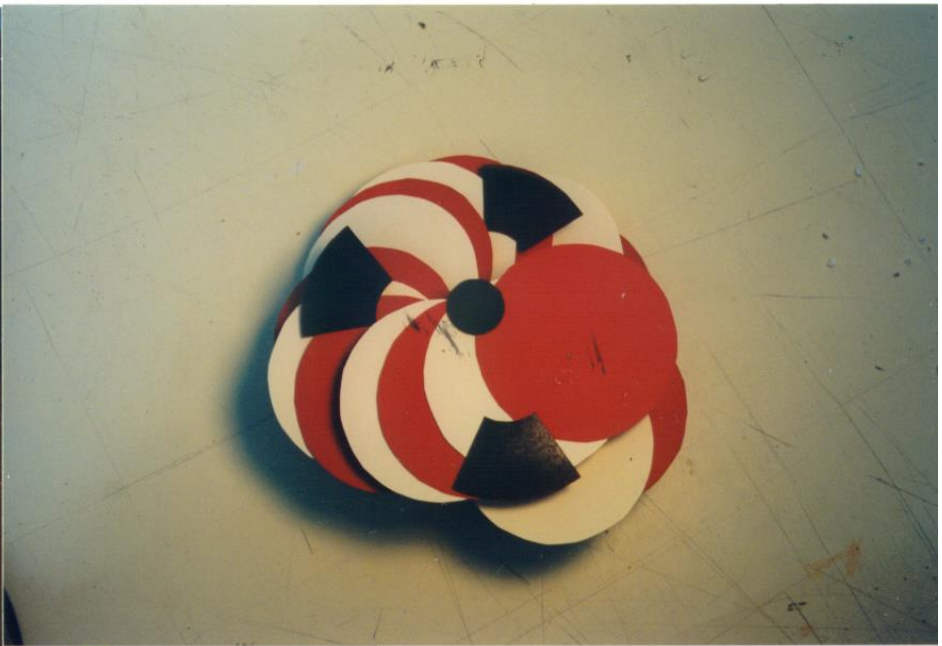
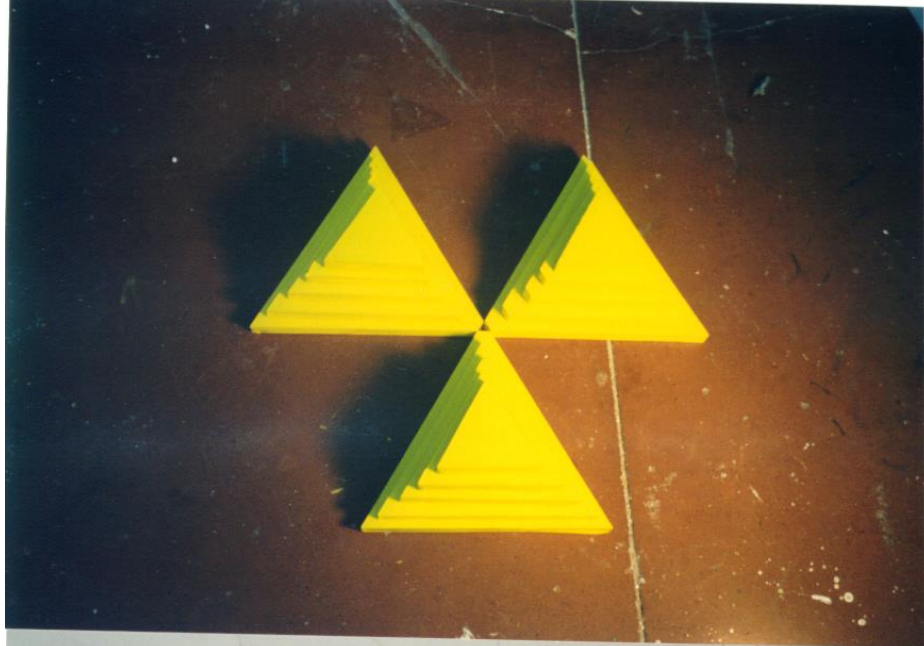


Report, El Cabril – SPAIN, 1999

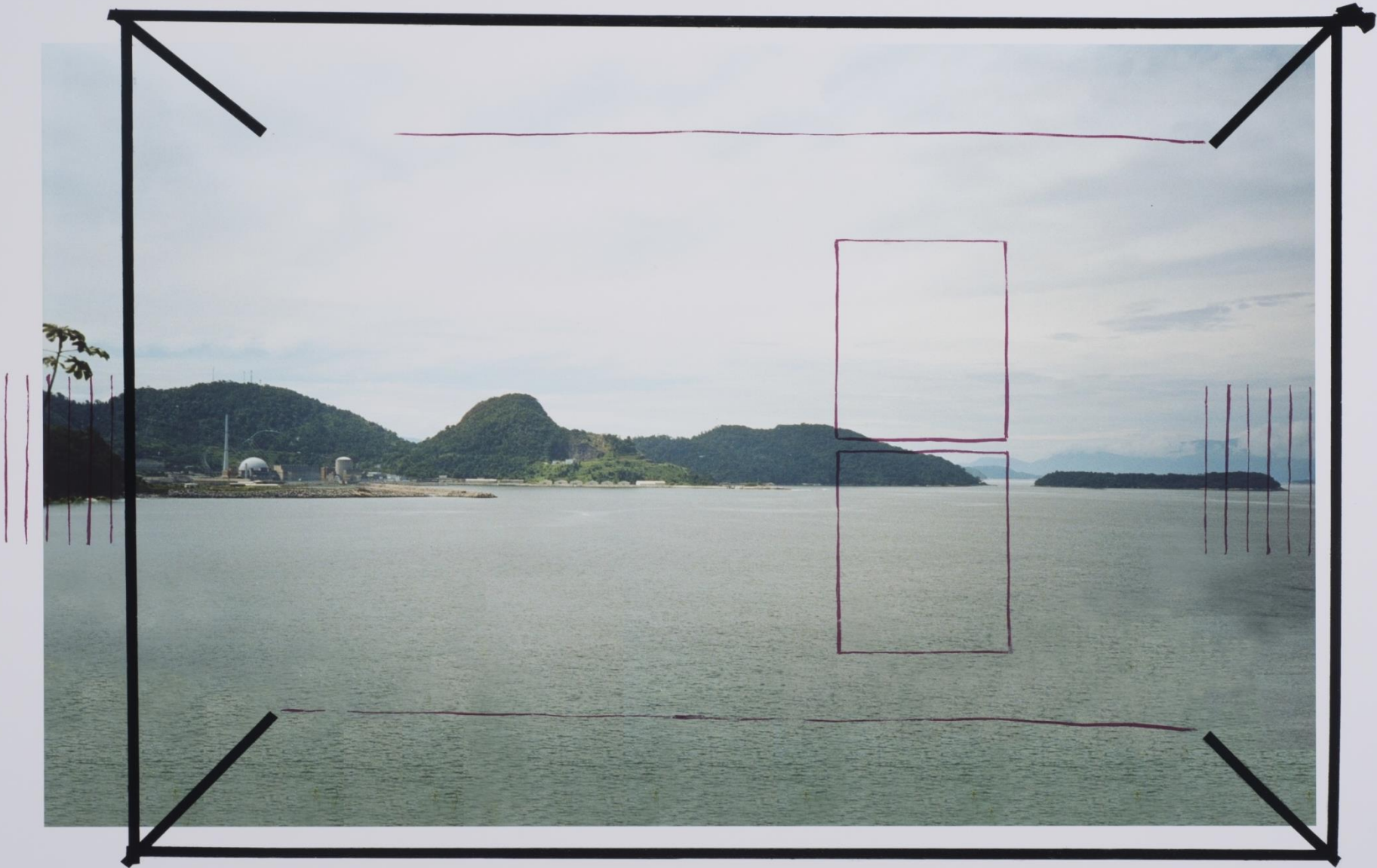




2003: Exhibition « Un site archivé pour alpha, bêta, gamma », Robert Doisneau gallery, Cultural Centre André Malraux, Vandoeuvre-lès-Nancy, FRANCE



1999: Workshop « A sign for immateriality », University of Bilbao, SPAIN



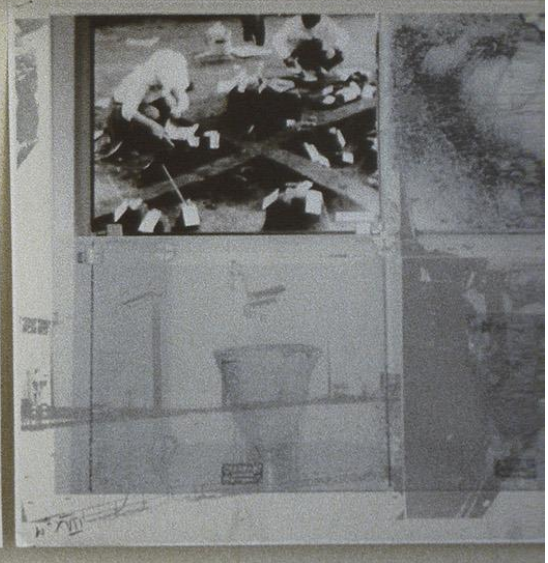
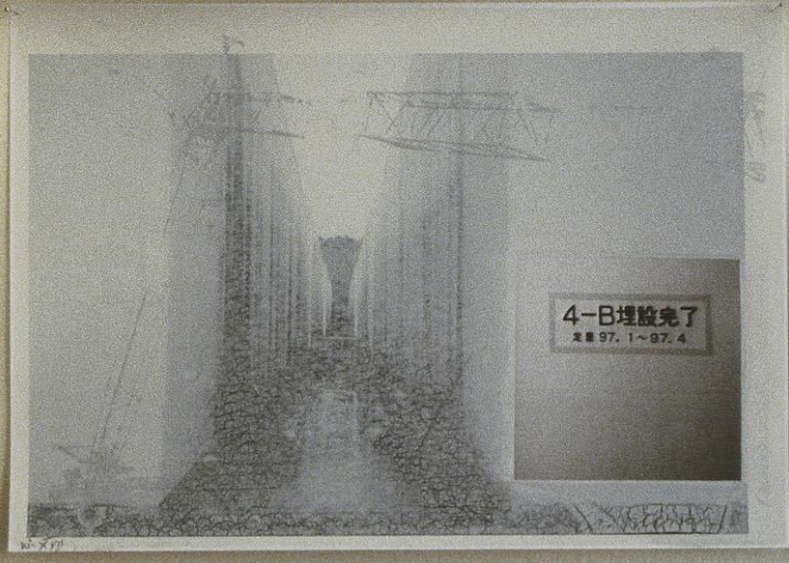
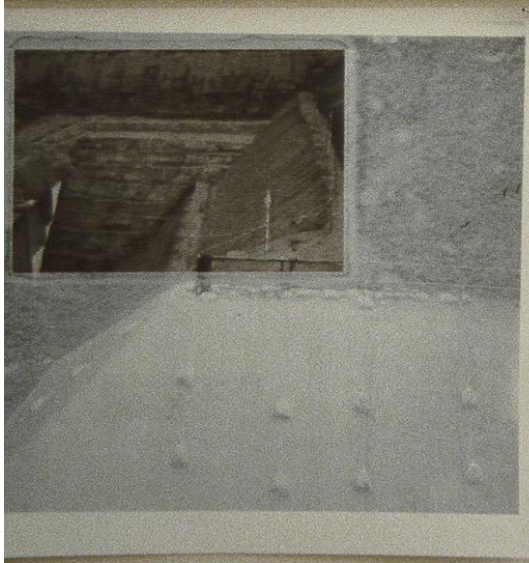
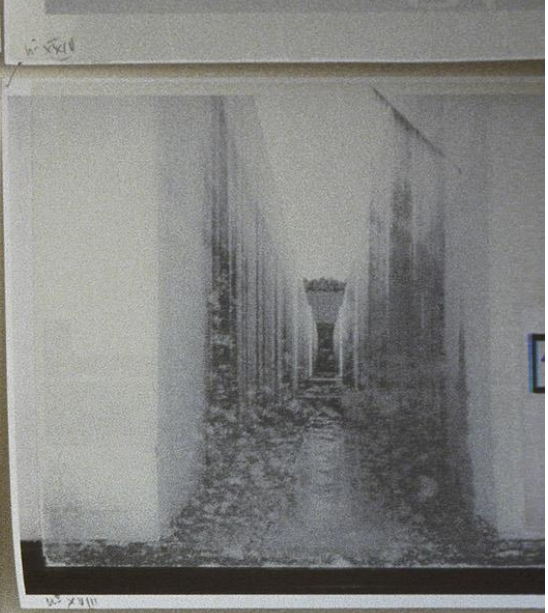
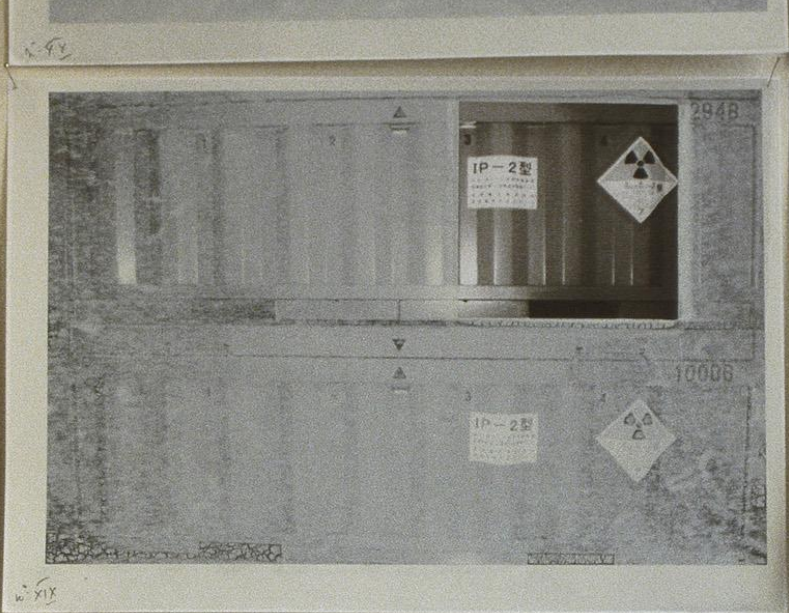
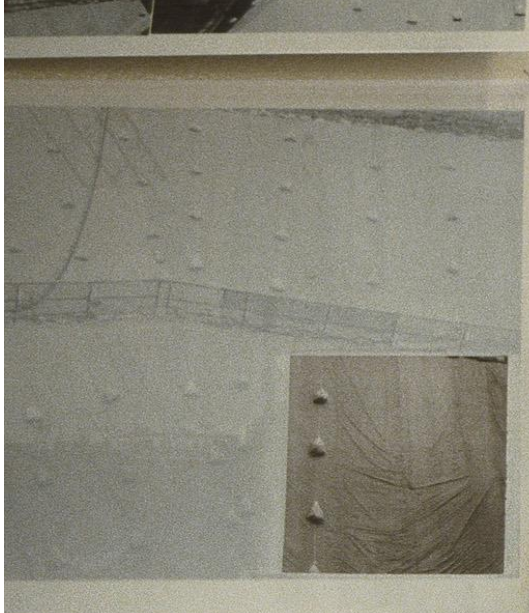
Report, Angra dos Reis – BRAZIL, 2001



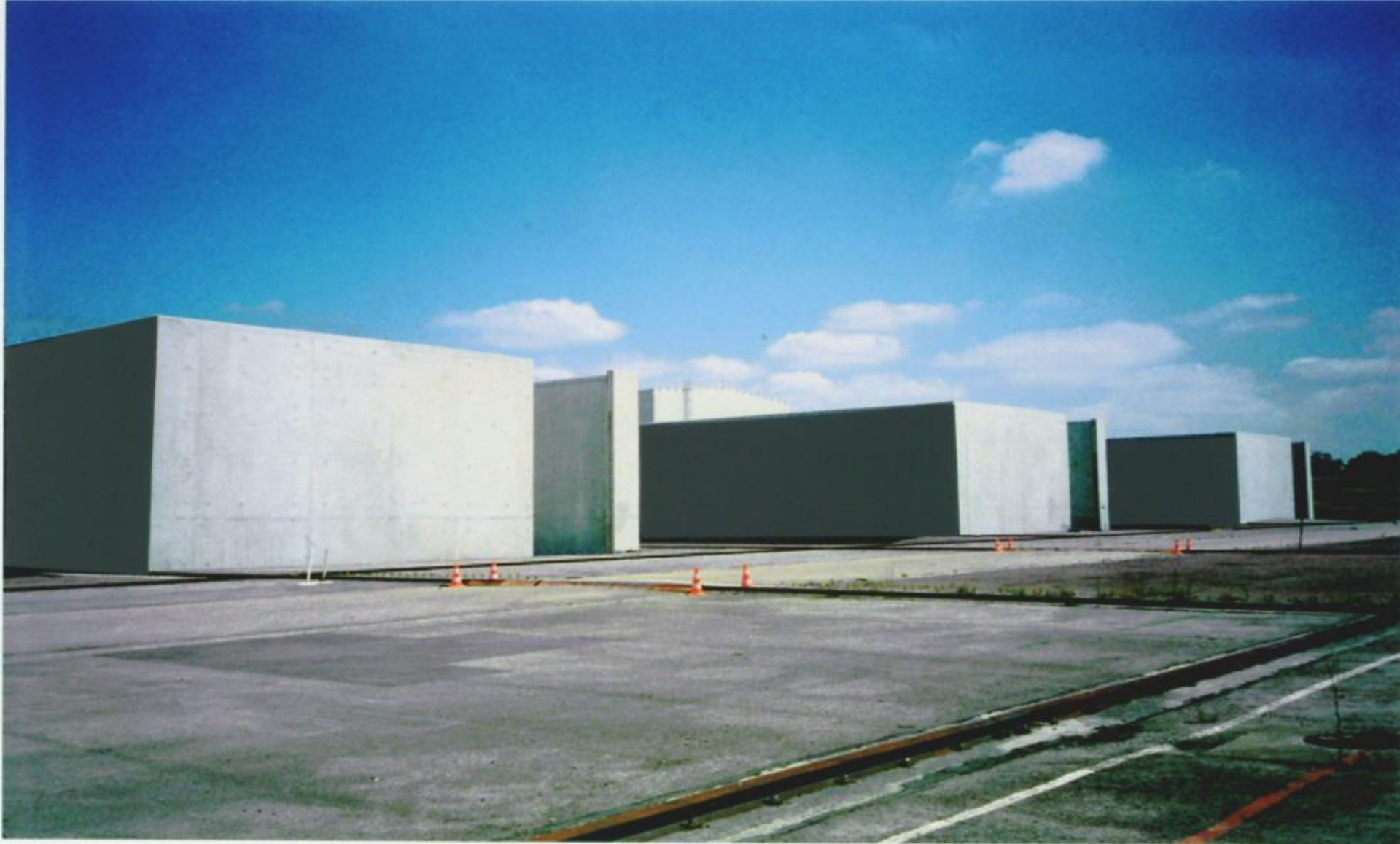
2001 : Exhibition « Um local arquivo para alfa, beta, gama », Centro cultural PUC, RIO DE JANEIRO



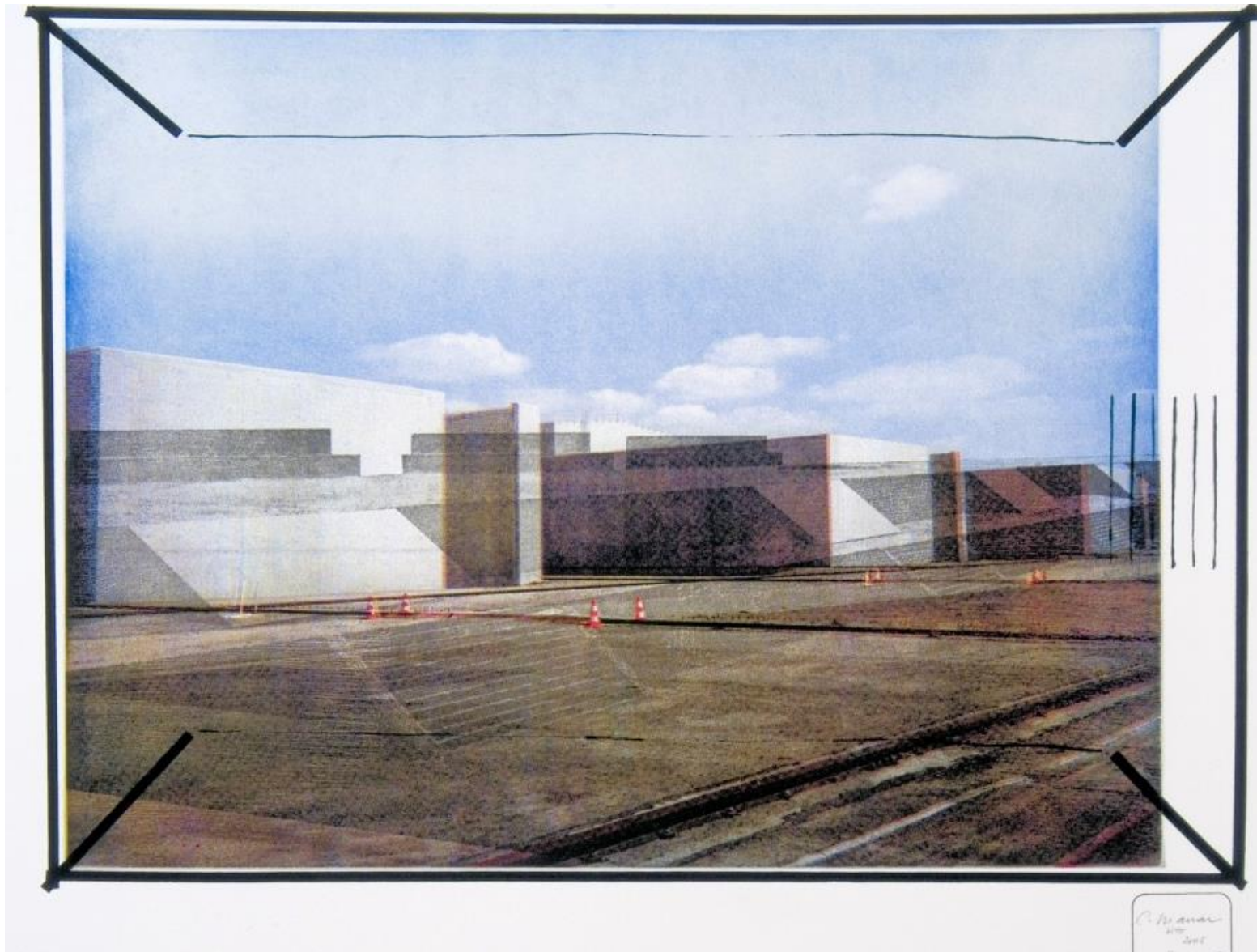
Report, Rokkasho Mura – JAPAN, 2002



2003: Exhibition « Rokkasho site », Gen gallery, Tokyo



Report, Soulaines-Dhuys – FRANCE, 2002 and 2003

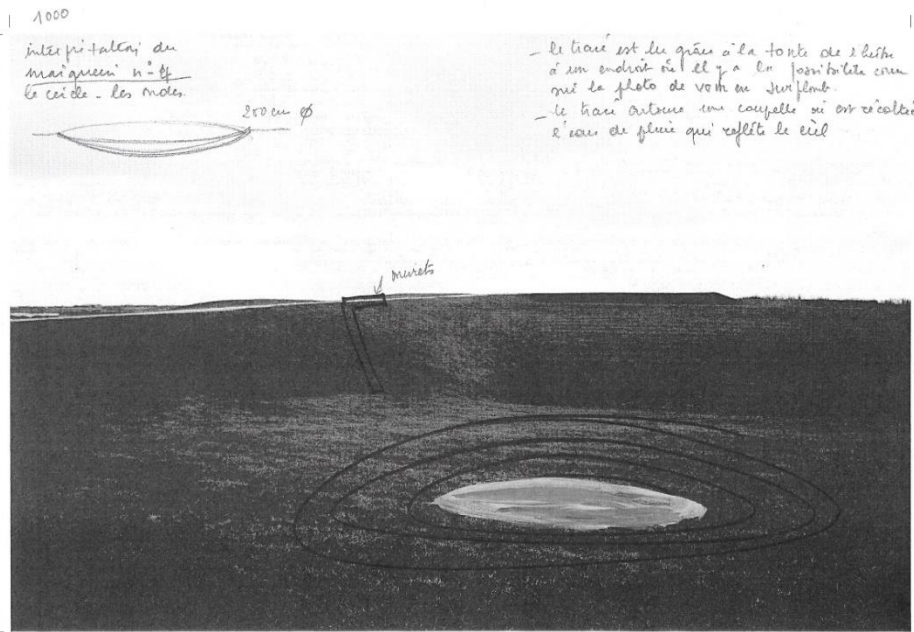
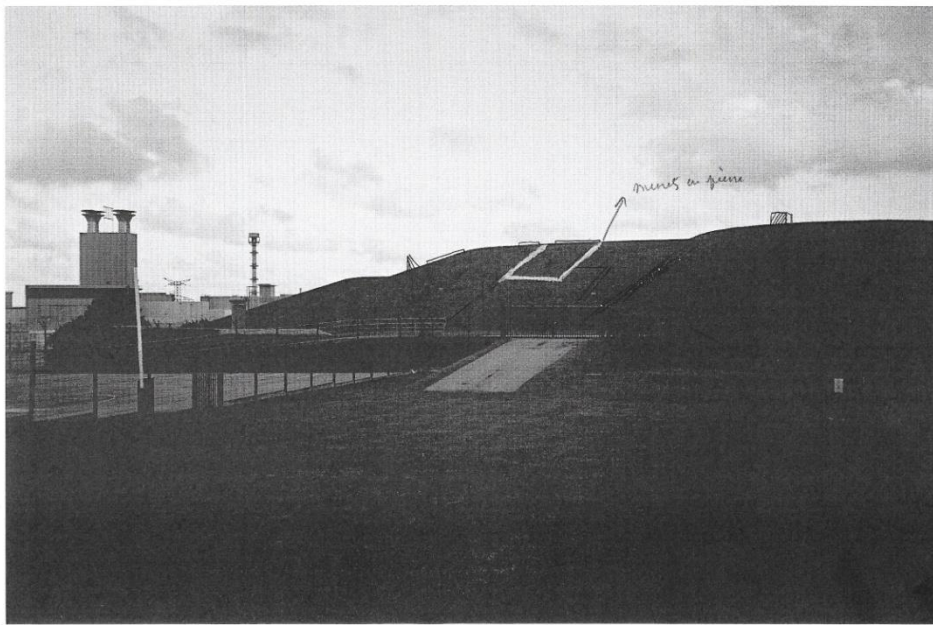


2005: Mixed media, exhibition « Un site archivé pour alpha, bêta, gamma »,  
Cour Carrée gallery, Paris

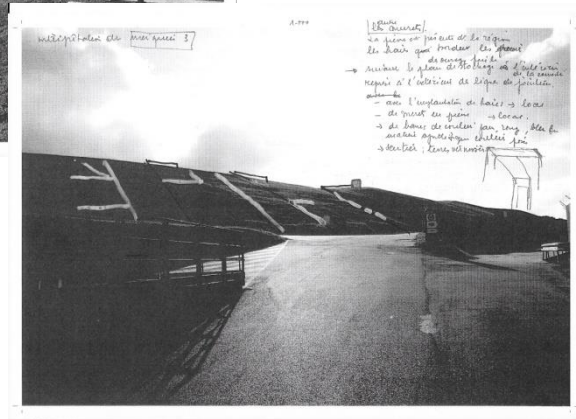
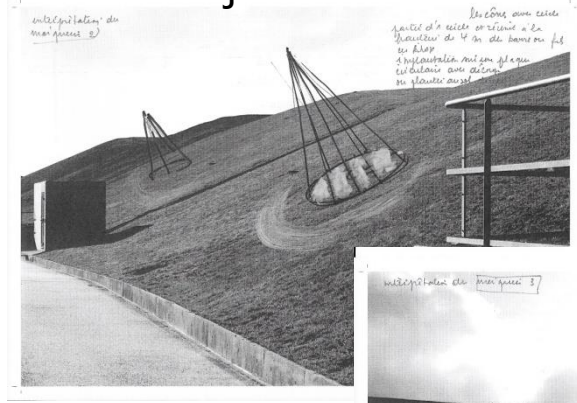


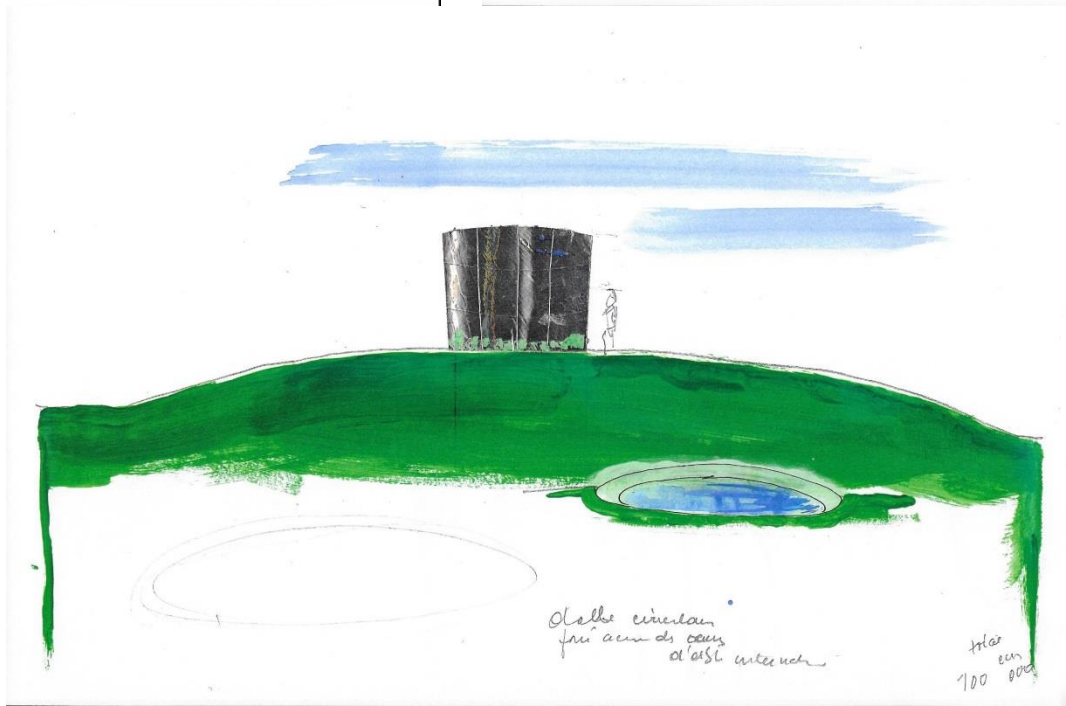
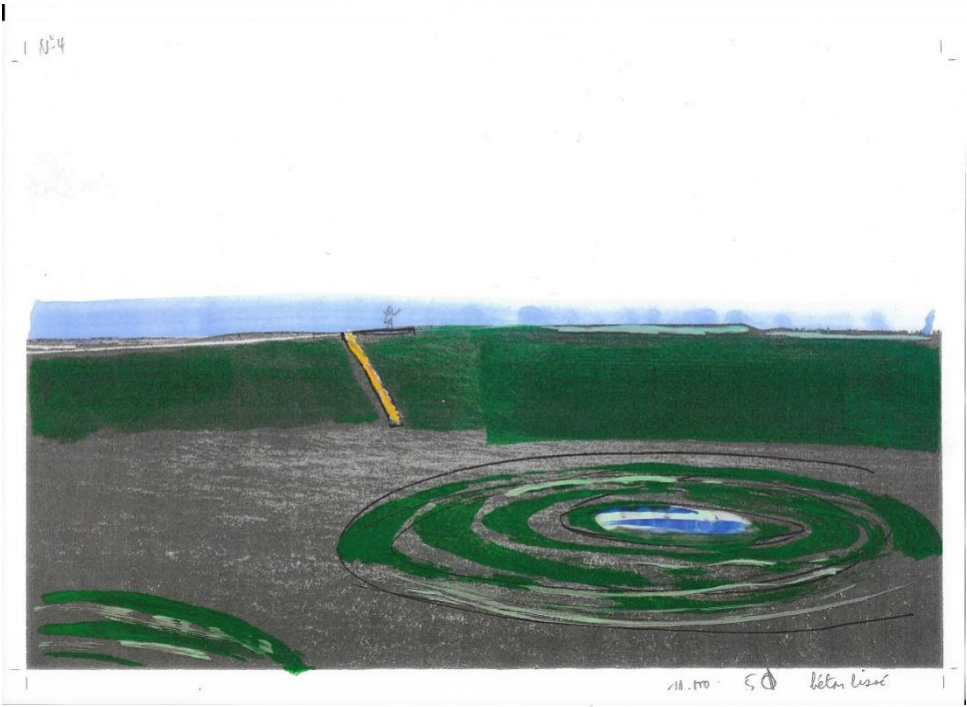
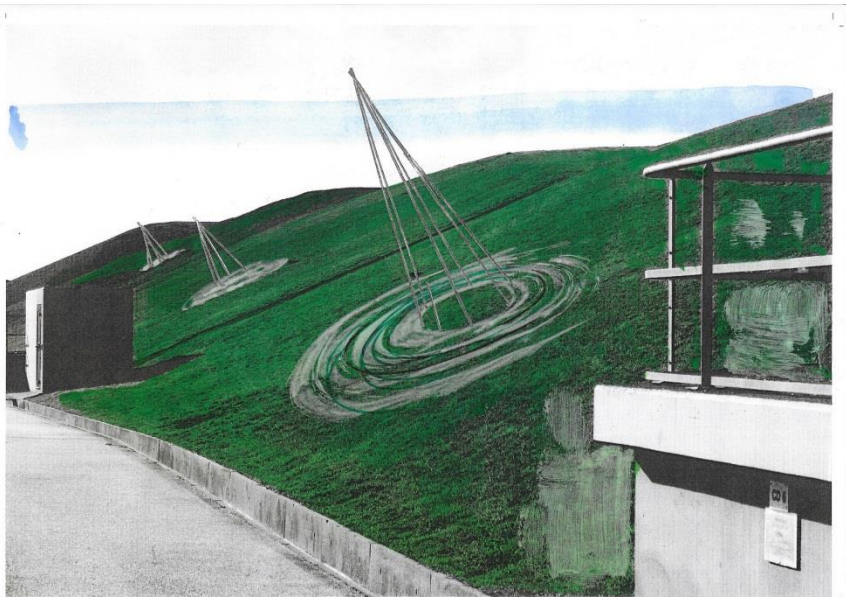


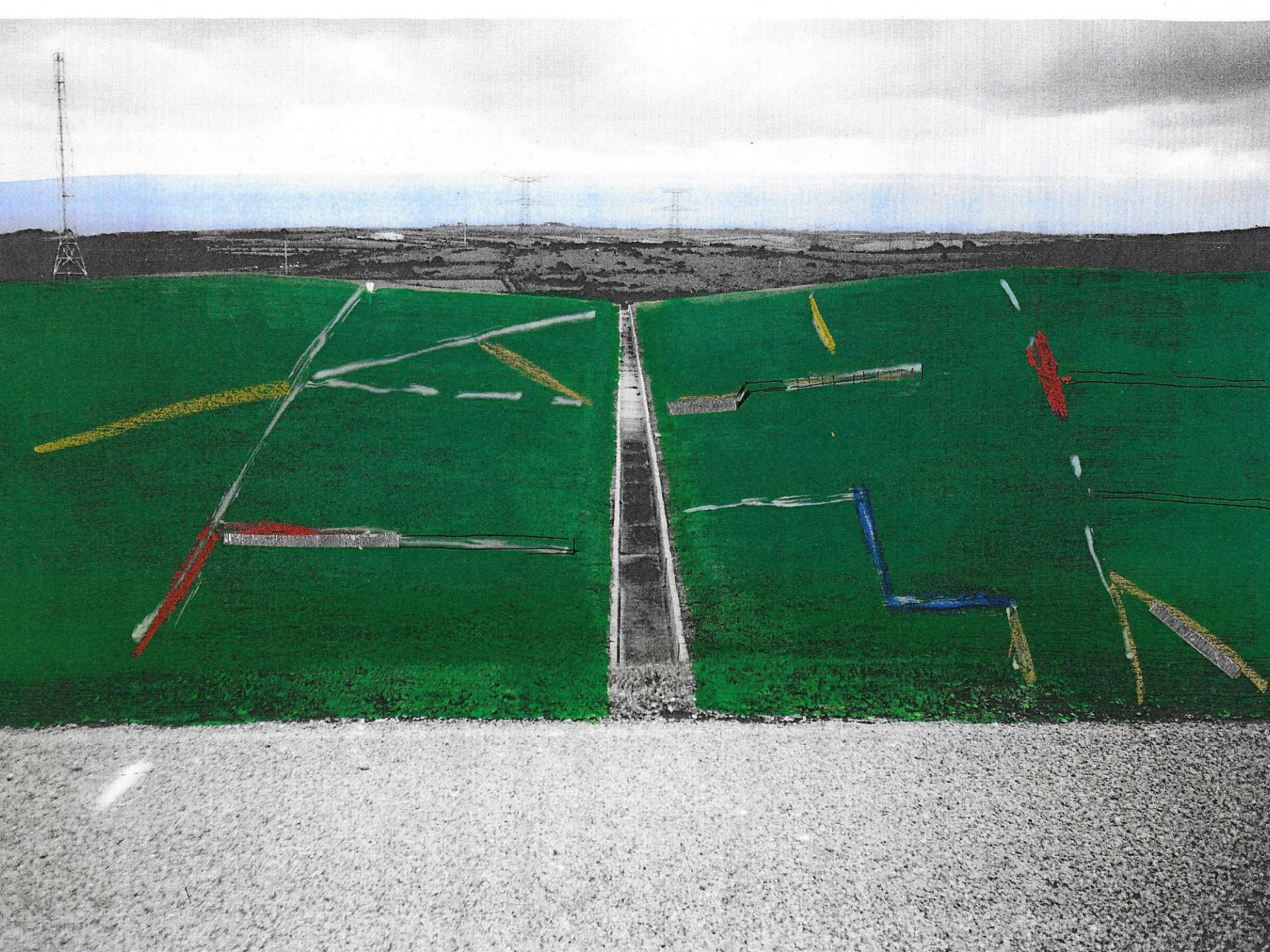
Report, Manche disposal facility – FRANCE, 2005



Projects for the Manche disposal facility commissioned by Andra, France, 2013

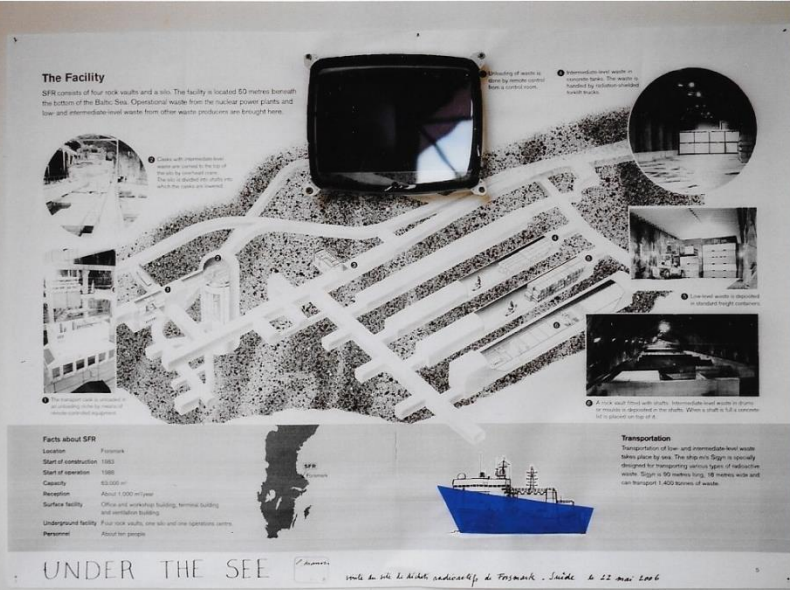








Report, Fortsmark – SWEDEN, 2006



Exhibition « Security on sea », Atelier 340 Muzeum, Brussels, 2006

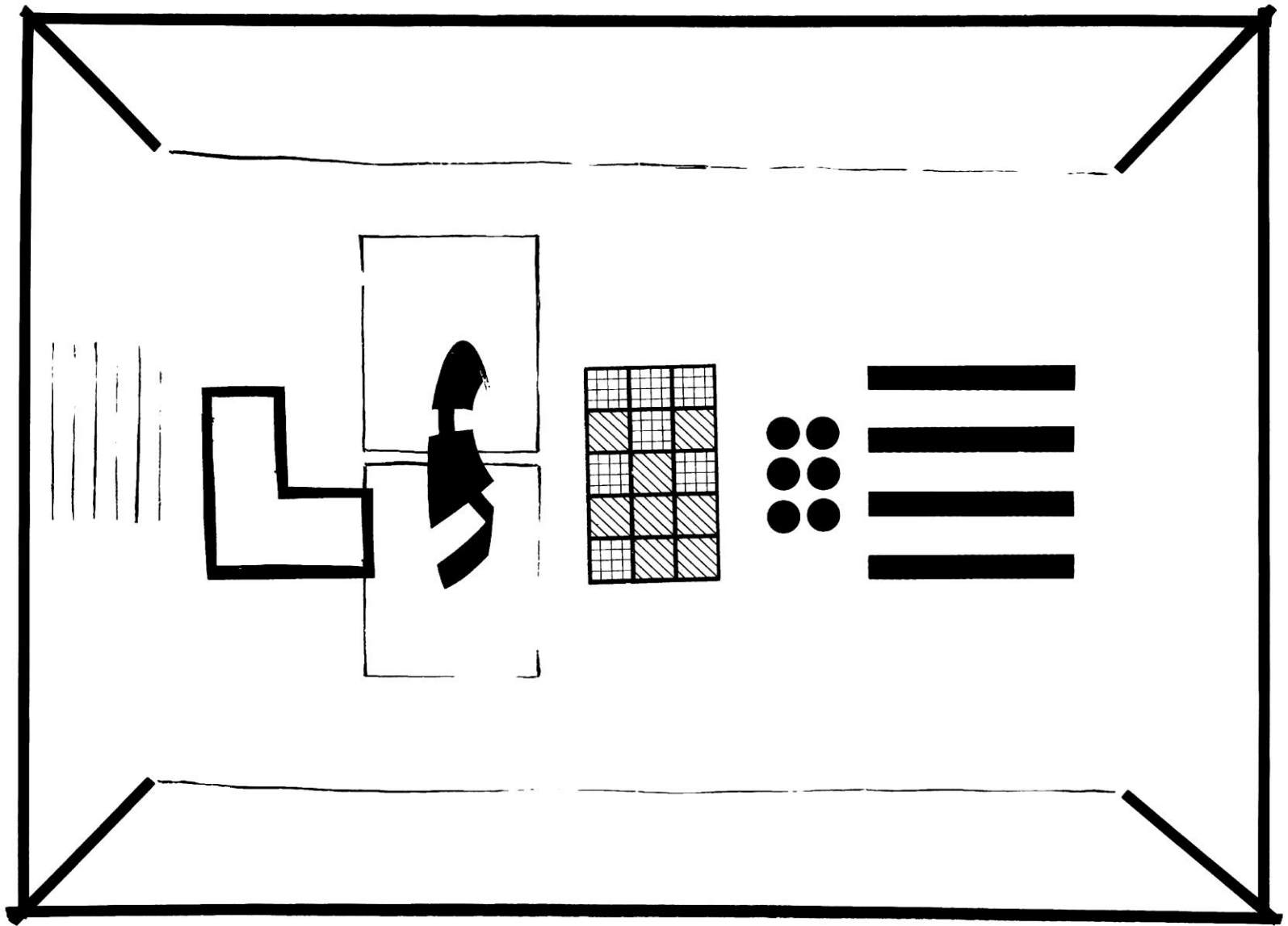


Report, Cnesten, Maâmora, Morocco



Exhibition at Villa des Arts, Casablanca





Markers



Installation « Future reality », House of culture, Tournai, BELGIUM, 2005

# COVER

— Cécile Massart —

**30 studies**

**10 years of photography**

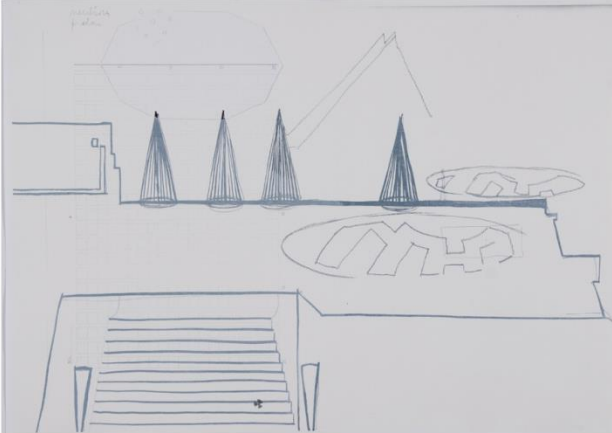
**Based on archaeological sites in Europe, Mexico,**

**Morocco, India, Turkey, Japan**

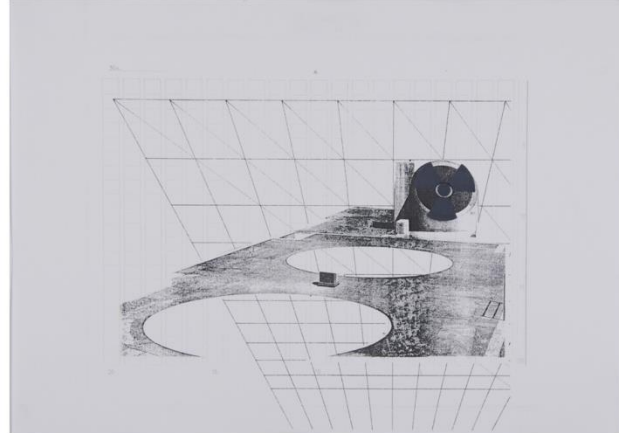
COVER



1



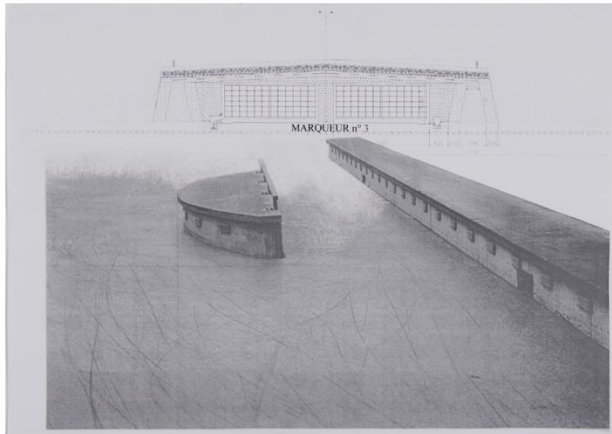
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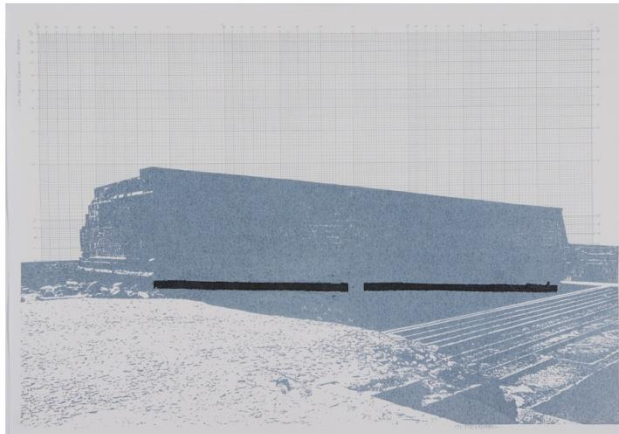
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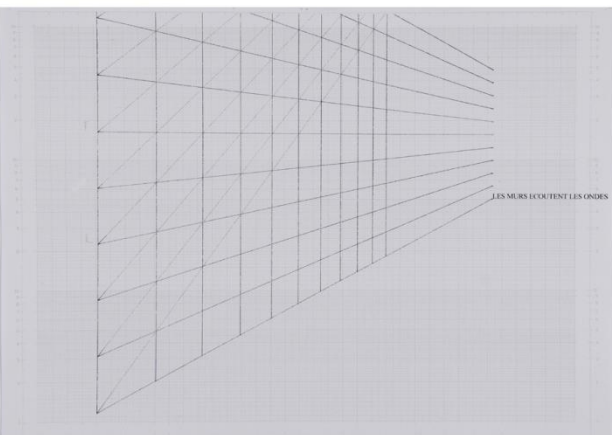
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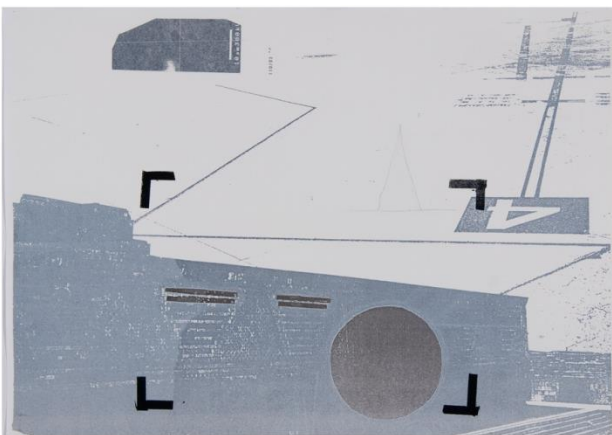
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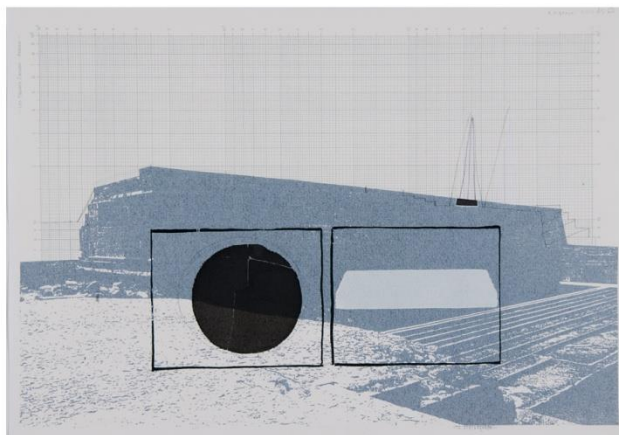
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7

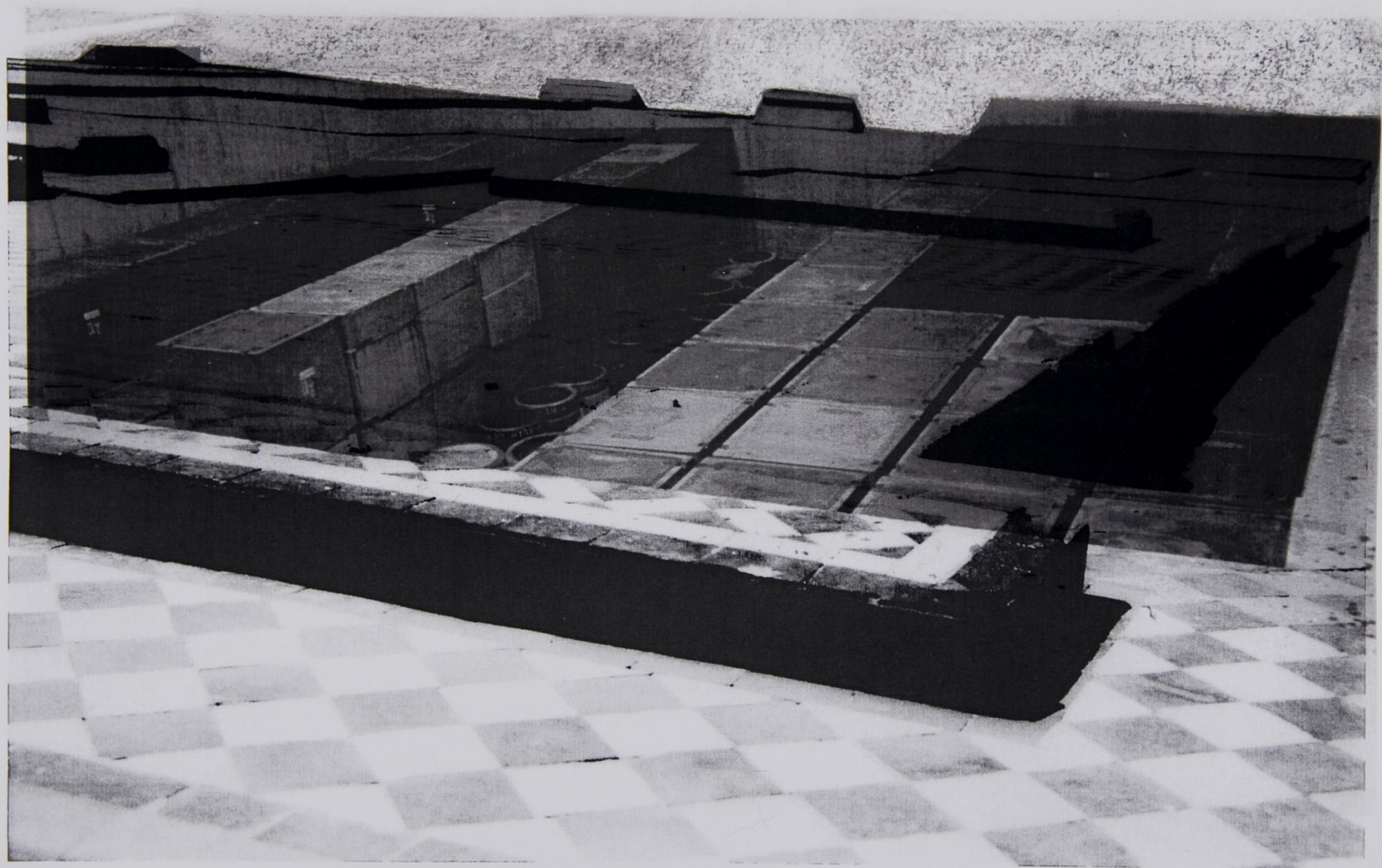


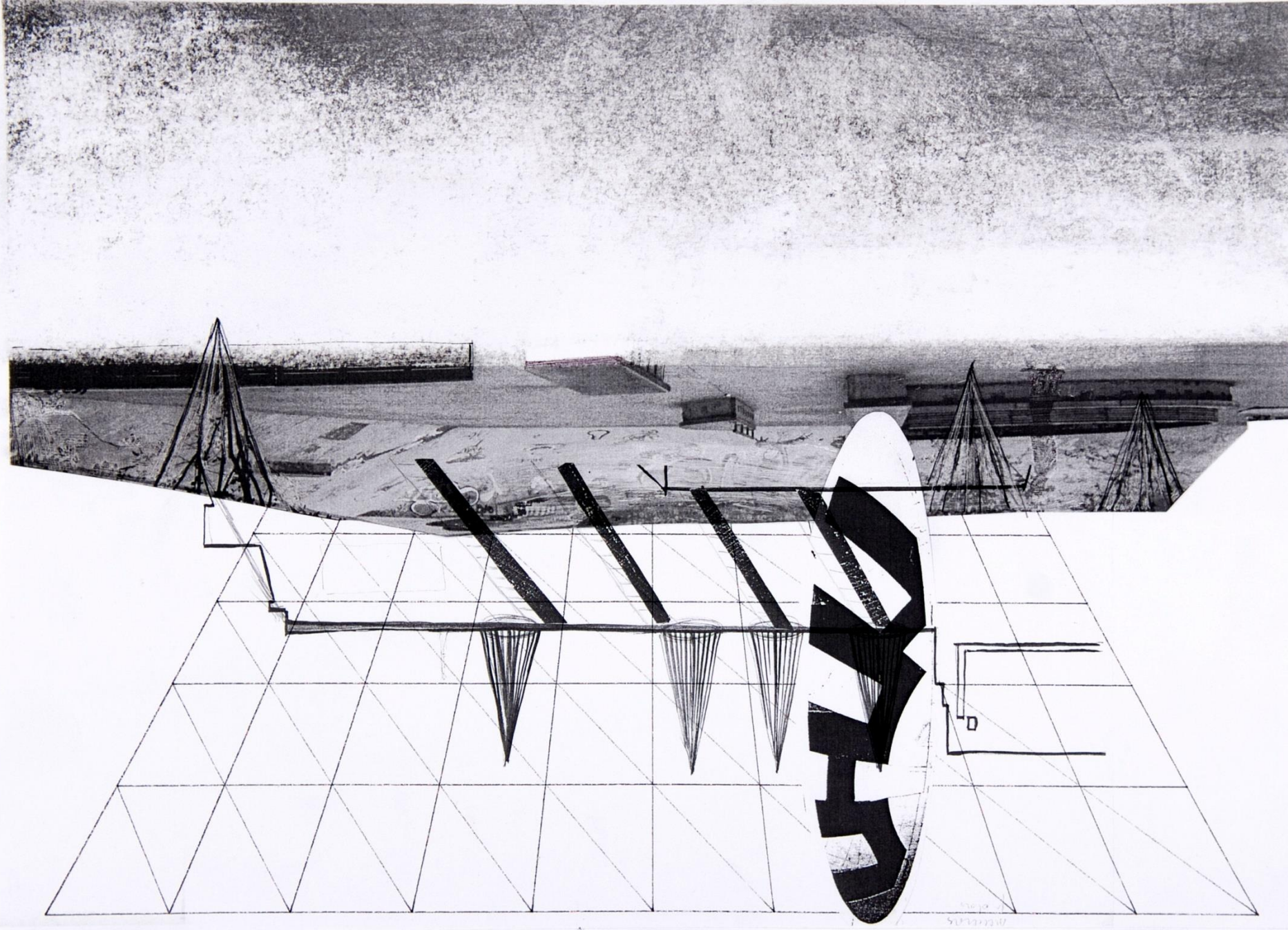
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9



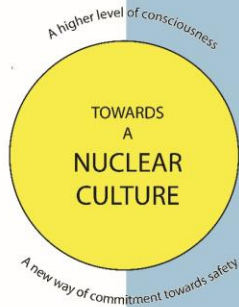




5/13/77  
5/13/77

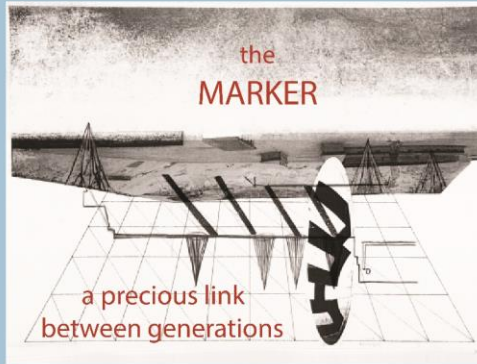
GEOLOGICAL REPOSITORIES BECOME PLATFORMS FOR

ARTISTIC RESEARCH  
& LANDSCAPE DESIGN



- ↳ MARKERS are multilayered artistic devices built aboveground
- ↳ MARKERS are based on a specific ARCHITECTURAL VOCABULARY with codes, symbols & signs that evolve with time
- ↳ MARKERS create a visible framework for the ARCHIVES OF THE FUTURE
- ↳ MARKERS become a TRANSMISSION MEDIUM to preserve MEMORY

Activate MEMORY and pass it on  
Stay awake to make SAFETY a priority for humankind



INTRODUCES THE ARTISTIC  
AND PHILOSOPHICAL FACTORS

a privileged part of the long-term SAFETY story

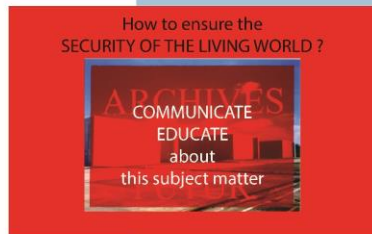
LABORATORY



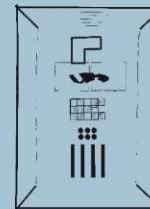
provide

MULTIDISCIPLINARY dynamism & sensitive MONITORING

& WORK TOGETHER



- agencies
- scientists
- stakeholders
- local communities
- international bodies

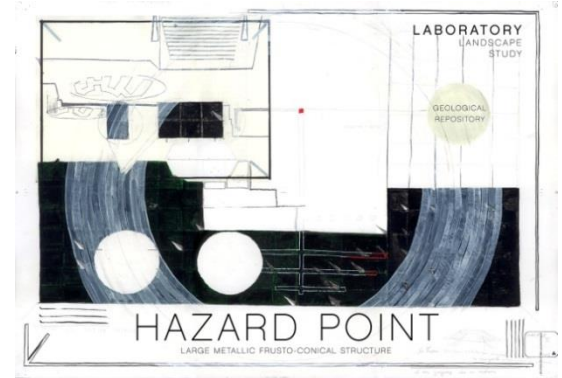
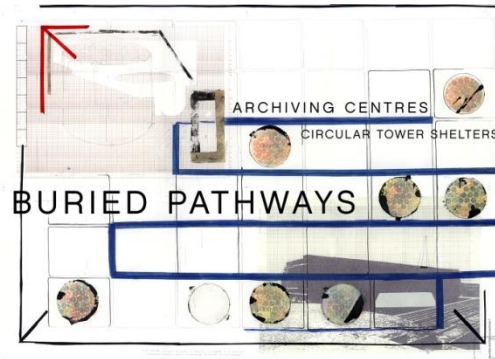
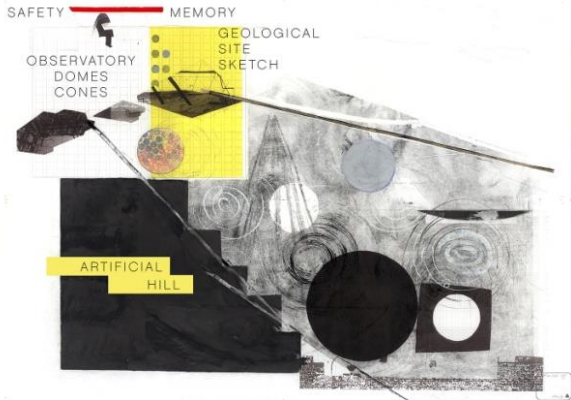


- artists
- writers
- architects
- sociologists
- philosophers

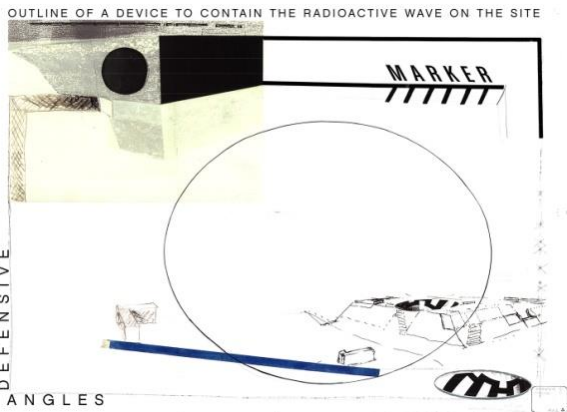
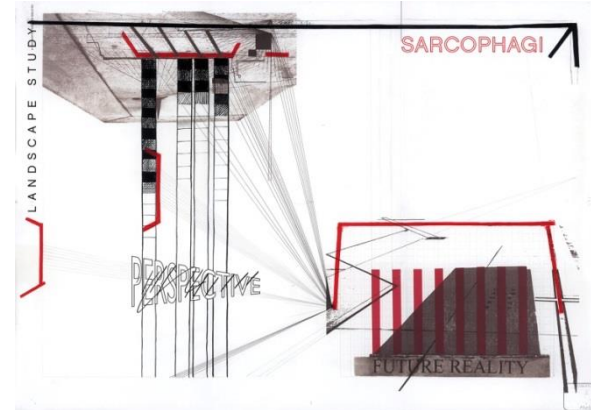


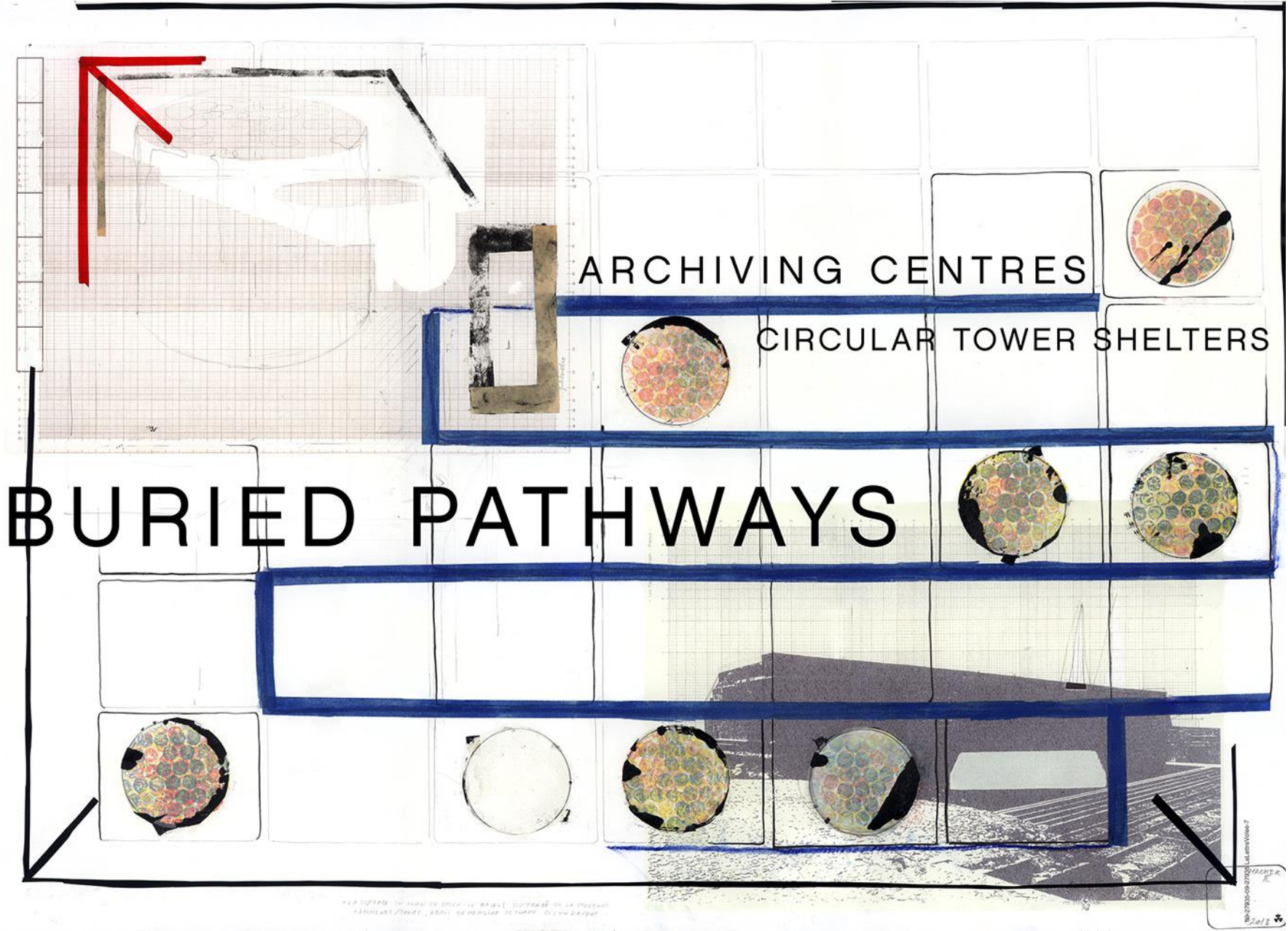


Exhibition « SARCOPHAGI Radioactive waste », Le Botanique, Brussels, 2021

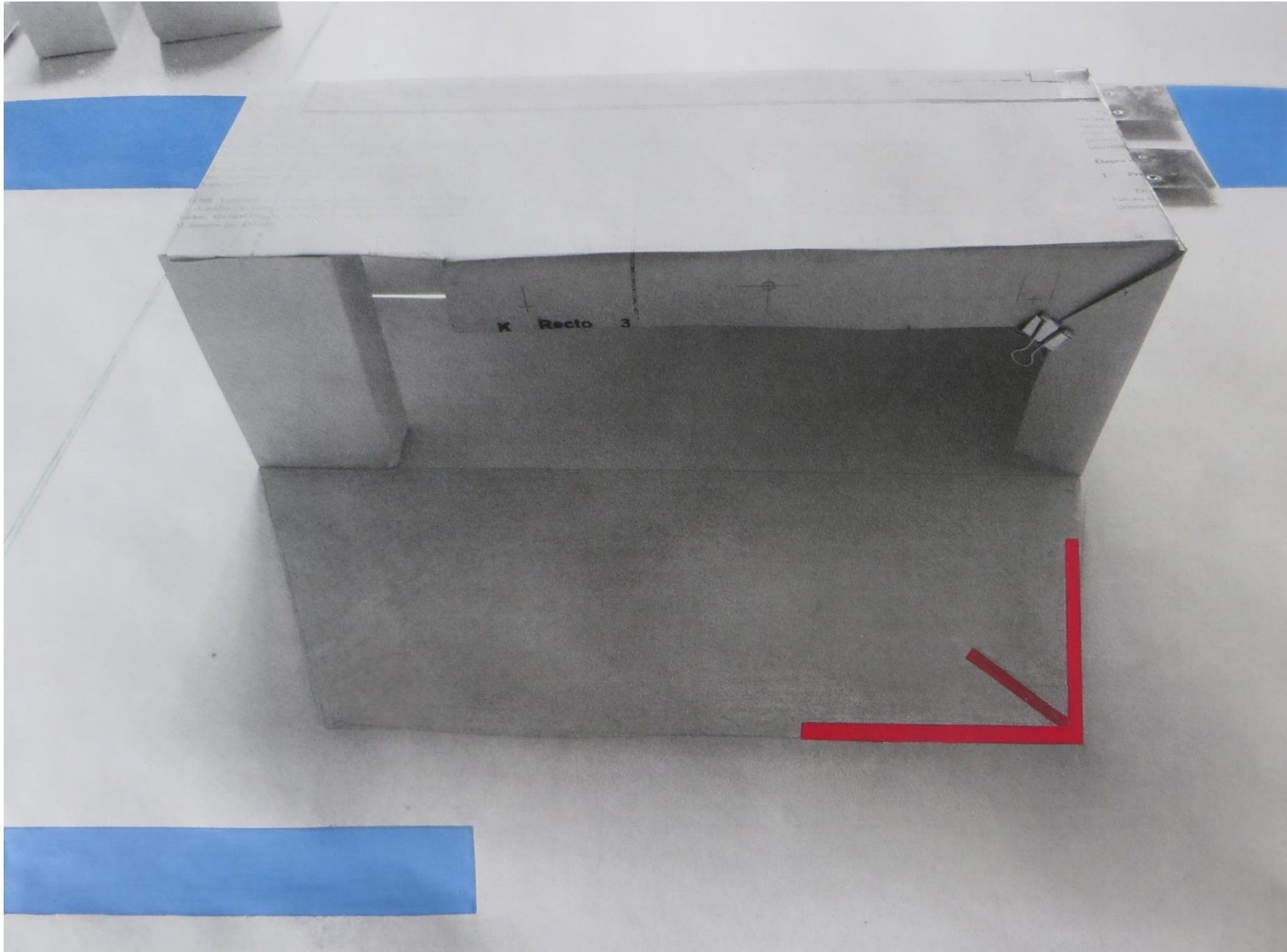


7 concepts of *Laboratories* for geological repository have been put forth to management agencies since 2014.

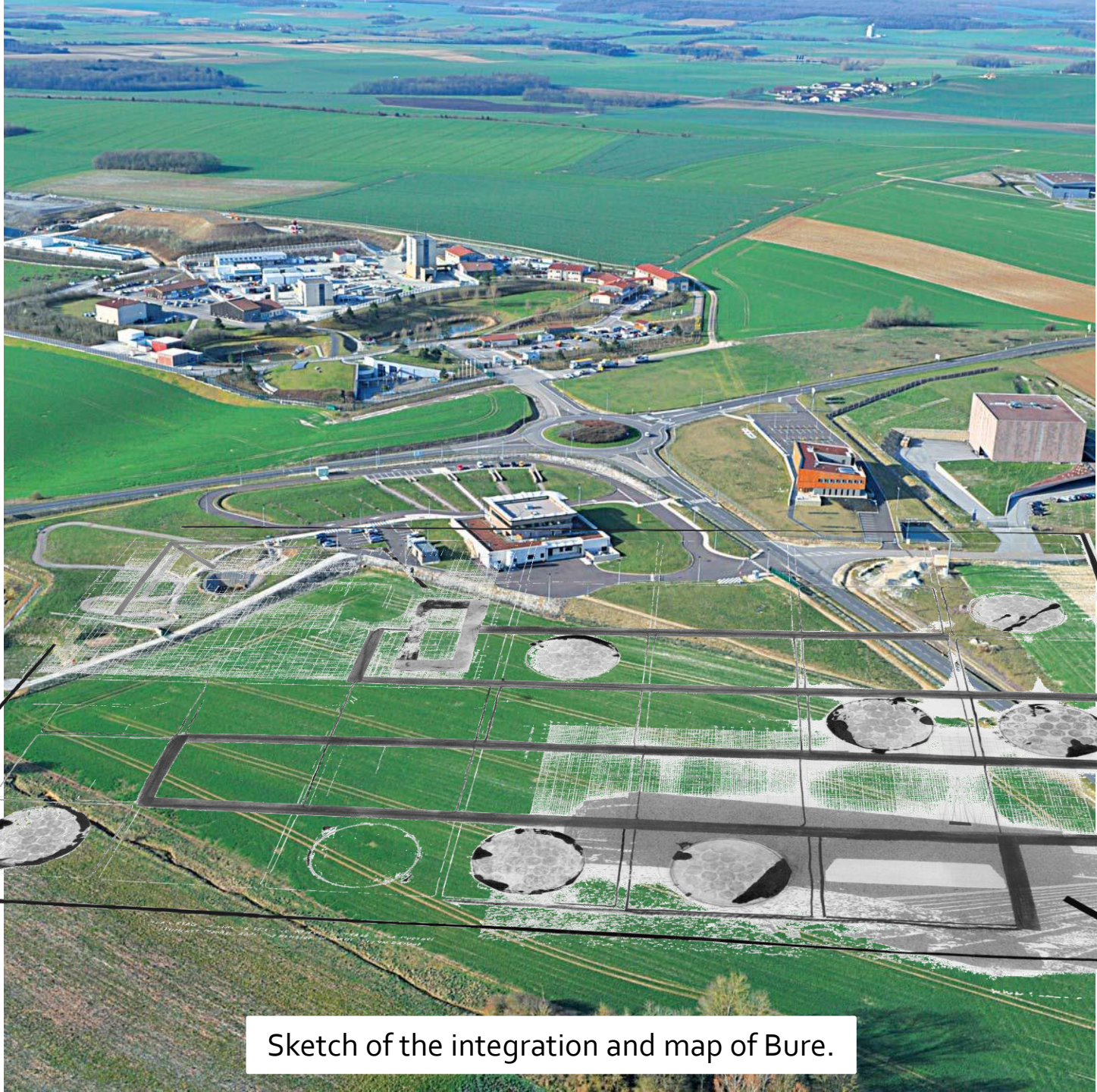




*Buried Pathways*, concept for French High-Level Radioactive waste Laboratory in Bure.

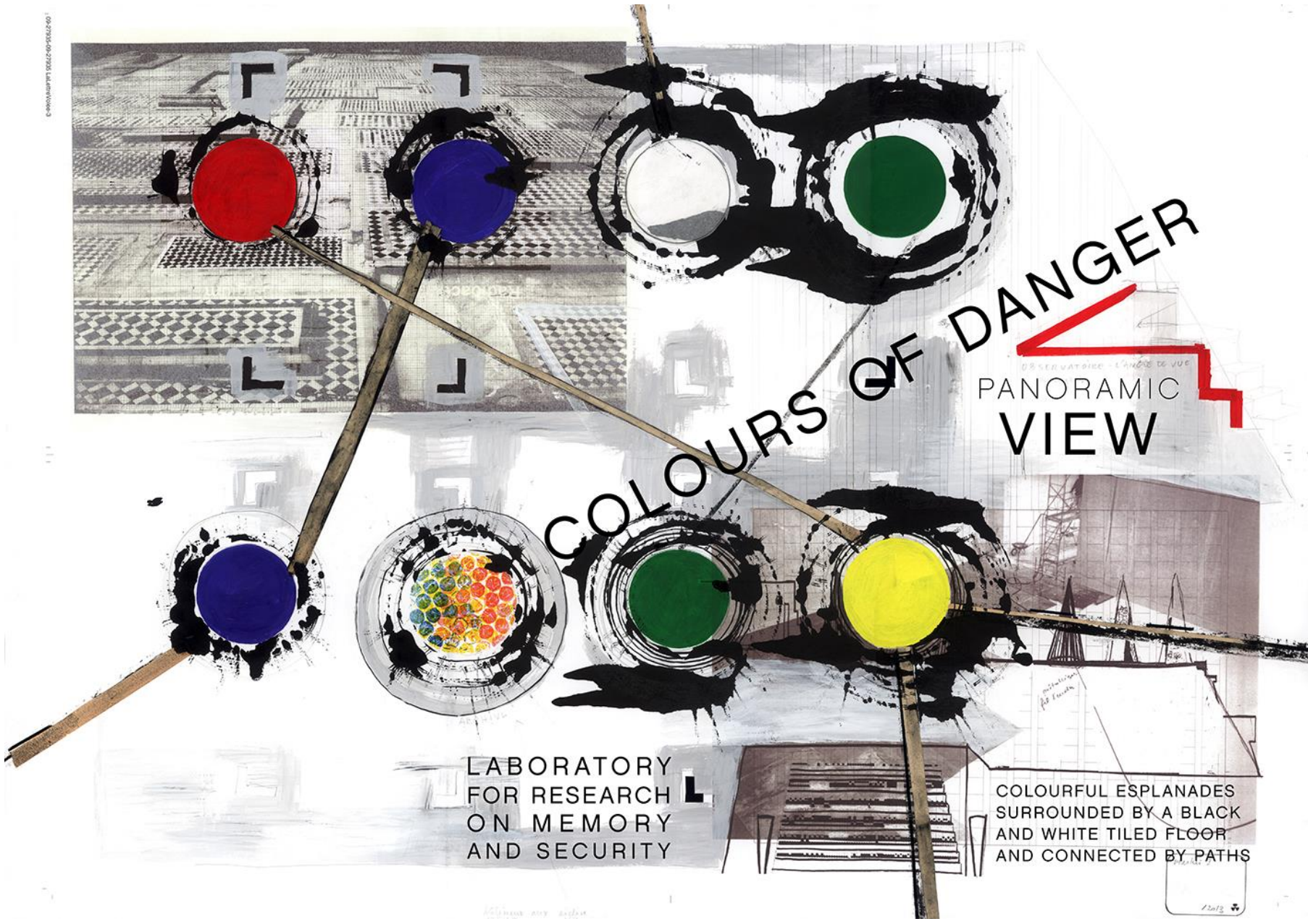


*BÂT/LAB - Buried Pathways*, building for the study of memory transmission modes in Bure.  
Mixed media on paper, 41 x 31 cm, 2020.



Sketch of the integration and map of Bure.

© 2012 ARUP PARTNERSHIP



COLOURS OF DANGER

PANORAMIC VIEW

LABORATORY FOR RESEARCH ON MEMORY AND SECURITY

COLOURFUL ESPLANADES SURROUNDED BY A BLACK AND WHITE TILED FLOOR AND CONNECTED BY PATHS

Colors of Danger, concept for a Belgian High-Level Radioactive waste Laboratory



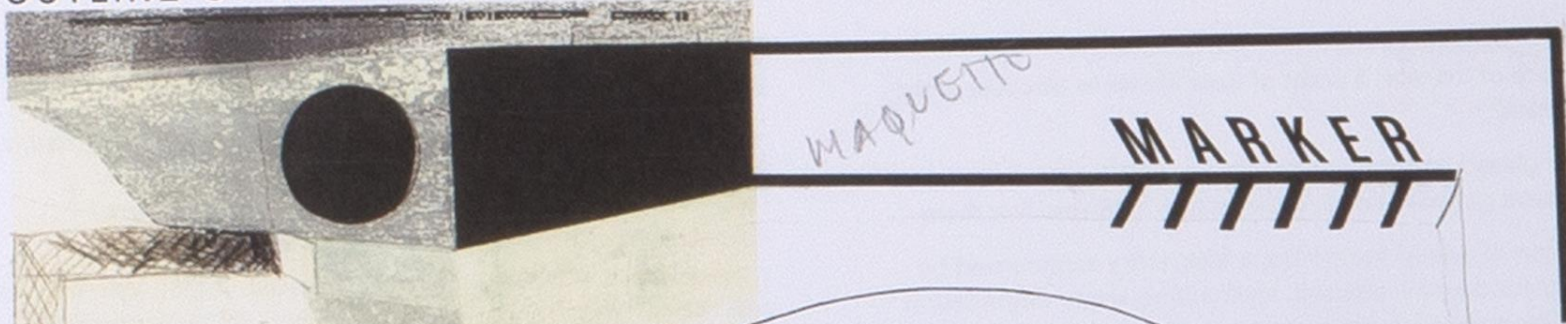
*BÂT/LAB – Colors of Danger*, building for the study of memory transmission modes.  
Mixed media on paper, 41 x 31 cm, 2020.



Installation view at Z33 House for contemporary art, Hasselt, Belgium, 2017



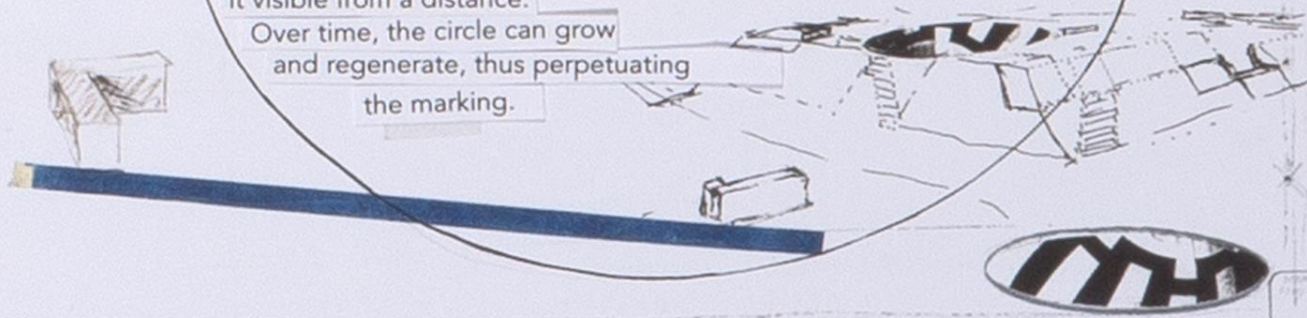
# OUTLINE OF A DEVICE TO CONTAIN THE RADIOACTIVE WAVE ON THE SITE



Defending a territory has been considered by humans for a long time. Securing the storage towards the outside world is technical and rigorous: one must indicate the danger existing inside.

Devices often have an angular shape. However the laboratory, being an integral part of it, studies specific markers to protect the living world, creating a circle of humanistic knowledge. A circular composition it visible from a distance.

Over time, the circle can grow and regenerate, thus perpetuating the marking.

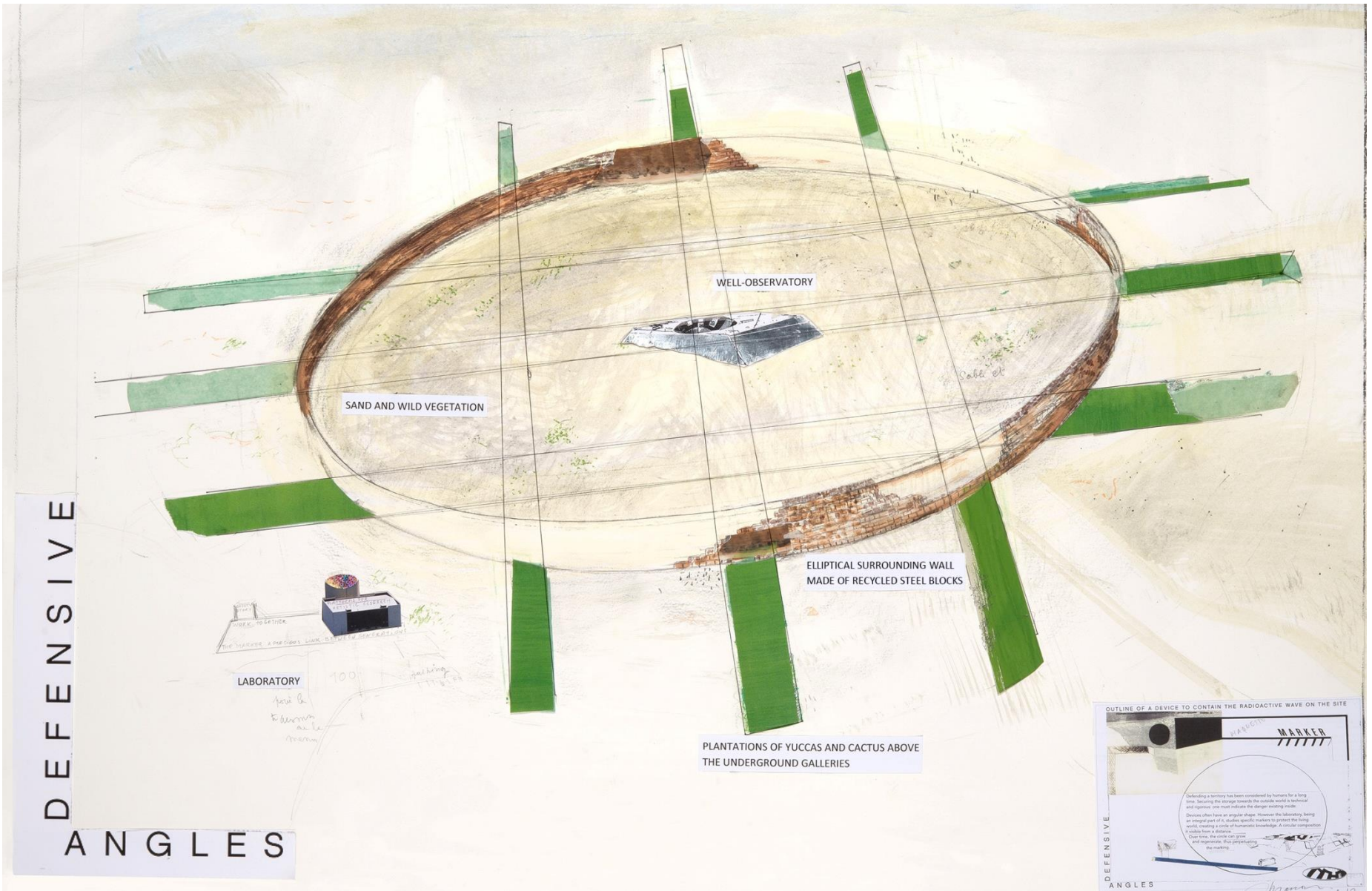


DEFENSIVE

ANGLES

*Mano* 2017

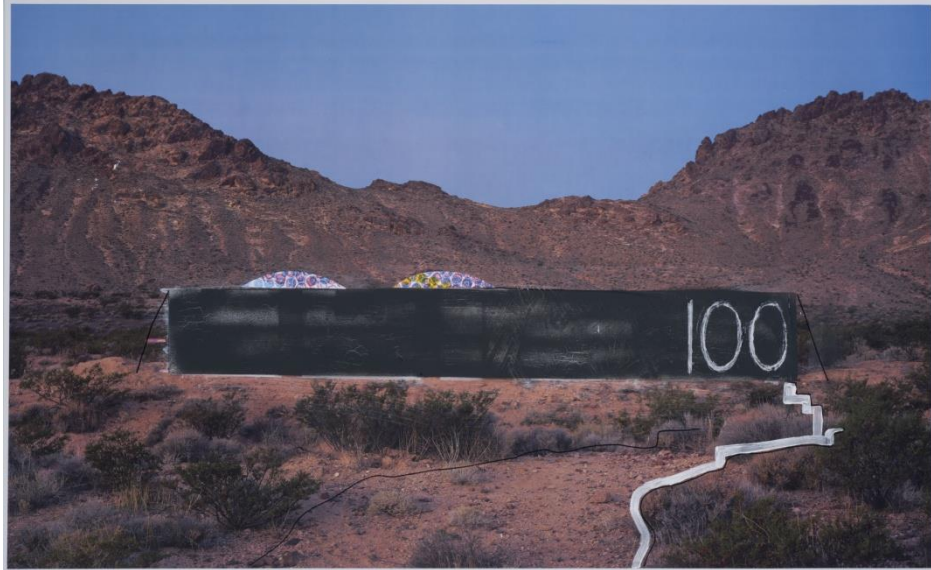
*Defensive Angles*, concept for the WIPP Laboratory, New Mexico desert, USA.



Sketch for a WIPP Marker, Waste Isolation Pilot Plan, Nouveau-Mexique, USA  
Arch Out Loud competition, 2017



*BÂT/LAB – Defensive Angles*, building for the study of memory transmission modes.  
Mixed media on paper, 41 x 31 cm, 2020.



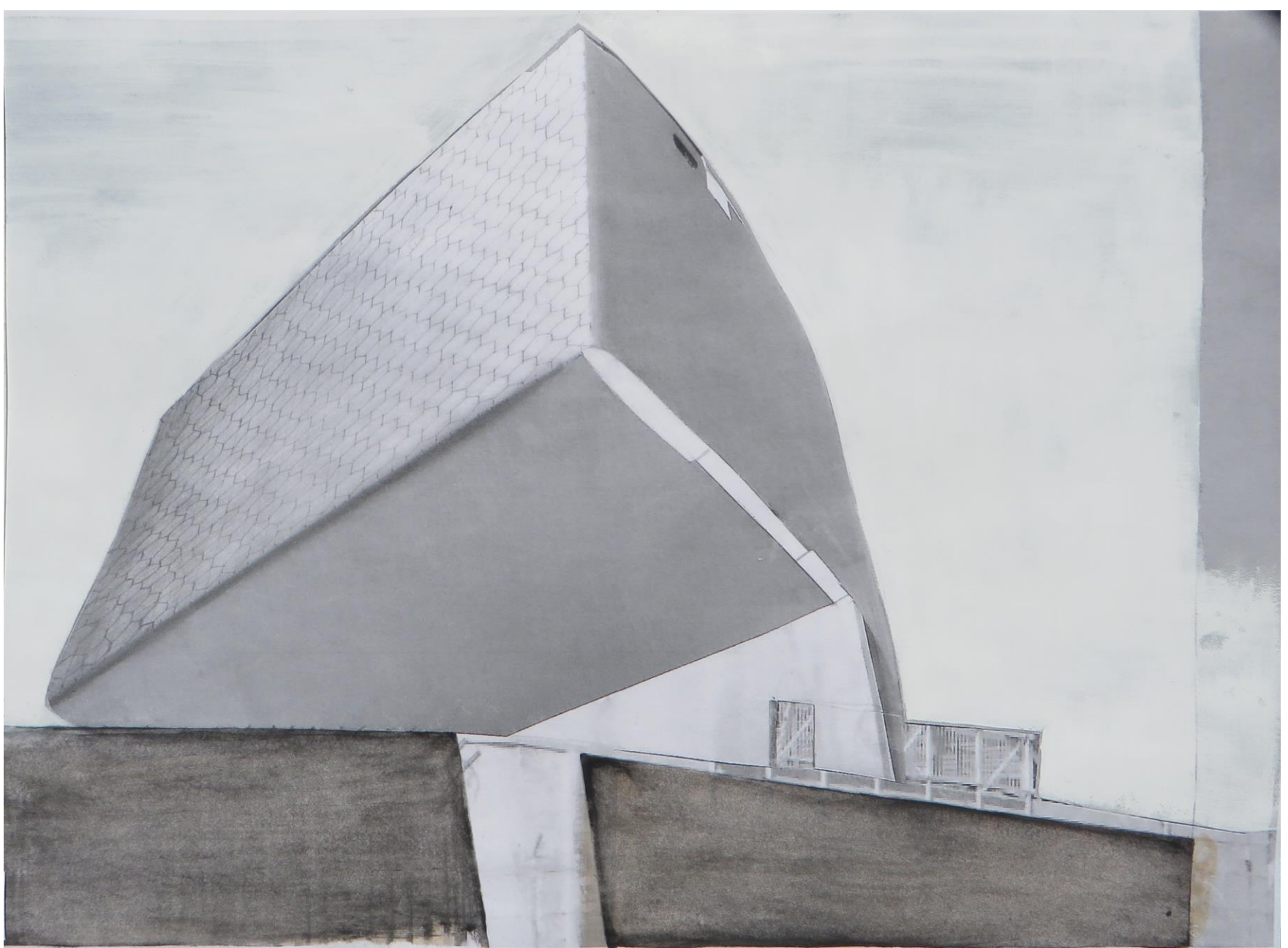
Sketches of BÂT/LAB made in the USA after visiting WIPP (New Mexico) and Yucca Mountain (Nevada), 2013

An architectural rendering of a laboratory interior. The scene is dominated by two large, dark, conical structures made of thin, vertical rods, resembling defensive cones. These cones are positioned on a light-colored, tiled floor. A prominent, bright green horizontal band cuts across the middle of the image, partially obscuring the cones. In the foreground, a large, dark, circular pond is visible, with a smaller, similar pond in the background. The background features a wall with a grid pattern and a window. The overall aesthetic is industrial and futuristic.

# METALLIC DEFENSIVE CONES

LARGE CIRCULAR BLACK POND

*Metallic Defensive Cones*, concept for a Spanish High-Level Radioactive waste Laboratory



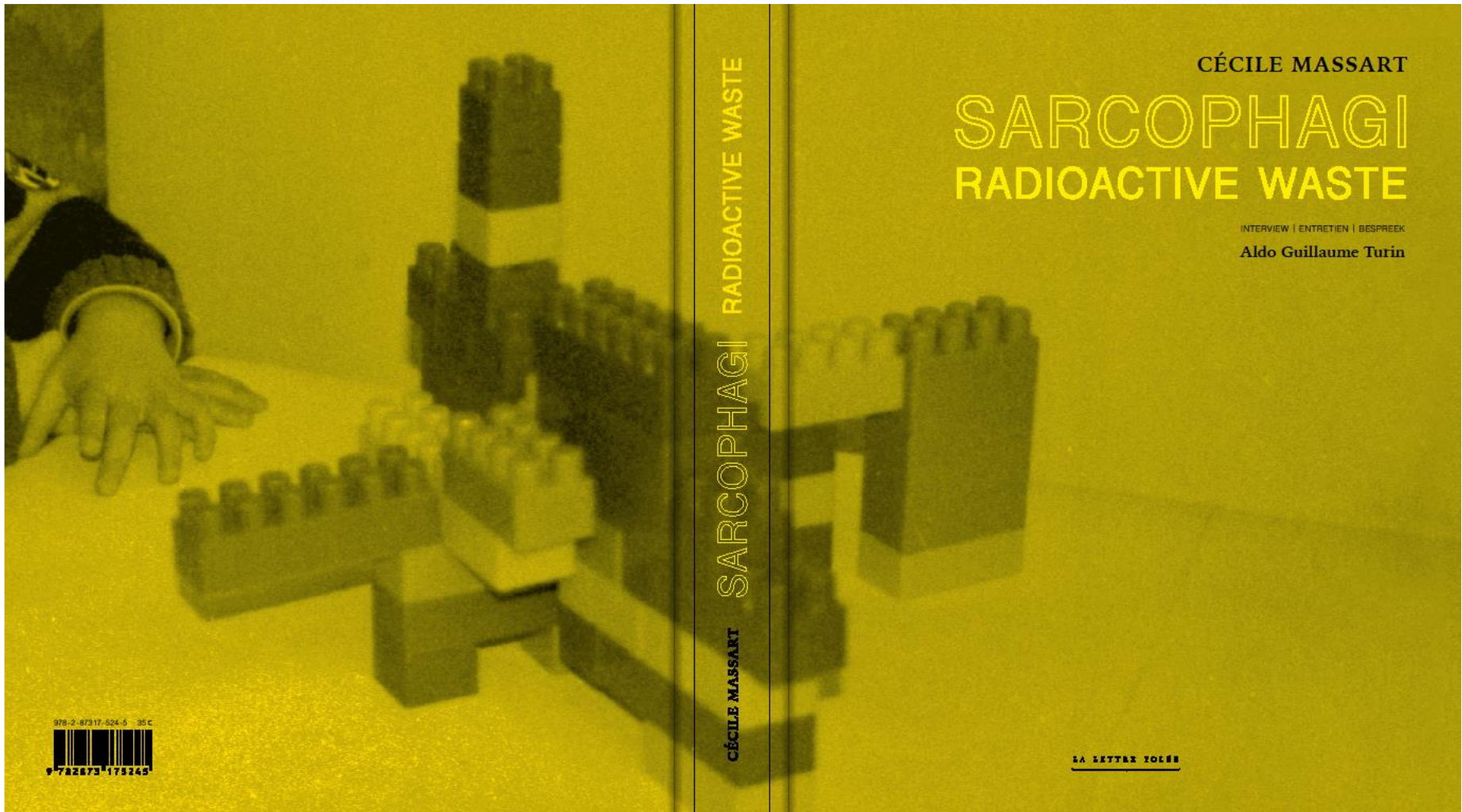
*BÂT/LAB – Metallic Defensive Cones, building for the study of memory transmission modes.*  
Mixed media on paper, 41 x 31 cm, 2020.

DIT KUNSTOBJECT KOMT  
UIT EEN KERNCENTRALE  
DAT ROEPT ONVERMIJDELIJK  
VRAGEN OP.  
VRAGEN OVER KUNST,  
OF OVER KERNENERGIE?

FAIRE DE L'ART  
CONTEMPORAIN AVEC DU  
MATÉRIEL EN PROVENANCE  
D'UNE INSTALLATION NUCLÉAIRE,  
CELA POSE QUESTION.  
DES QUESTIONS SUR L'ART  
OU SUR LE NUCLÉAIRE?



Installation with pastiche pieces loaned by the nuclear research center in Mol, 2014.  
*Nuclear power in art*, mixed media, Saatchi & Saatchi and the Nuclear Forum, Contemporary Art Fair,  
Ghent and Hall Horta, Bozar, Brussels.



CÉCILE MASSART

# SARCOPHAGI RADIOACTIVE WASTE

INTERVIEW | ENTRETIEN | BESPREK

Aldo Guillaume Turin

RADIOACTIVE WASTE

SARCOPHAGI

CÉCILE MASSART

LA LETTRE VOLÉE

978-2-87317-524-5 - 35 €



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In collaboration with ONDRAF/NIRAS.

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