

INMP

INTERNATIONAL NETWORK OF MUSEUMS FOR PEACE NEWSLETTER



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MAY 2025

ABOUT US

The International Network of Museums for Peace (INMP) is a global community of museums and related projects committed to building a peaceful world, and the organisations and individuals who support them. We work to identify, share, and disseminate knowledge, resources, and best practices among museums for peace (and related organisations) to advance education for peace, to build cultures of peace, and to promote global, environmental peace.

INMP NEWSLETTER EMAIL
inmp.news@gmail.com

NEW INMP WEBSITE
<https://inmp.net>

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INMP EMAIL FORUM (GMAIL)
To join, write to:
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SUBMISSIONS

ISSUE #42 (September 2025)

The deadline for submissions for #42 is **July 15, 2025**.

Send submissions by email to Kya Kim (Editor-in-Chief): inmp.news@gmail.com

For Questions/Comments to the Editor: inmp.news@gmail.com

We welcome:

- Brief articles that highlight peace-related issues and themes
 - (500 words max, up to 3 .jpg images, attached as separate files)
- Announcements from INMP member museums, including exhibitions, peace education events, etc.
 - (500 words max, up to 3 .jpg images, attached as separate files)
- Announcements for publishing opportunities, call-for-papers, peace-related conferences, grant and project opportunities, scholarships, etc.
 - (250 words max, up to 3 .jpg images, attached as separate files)
- Publication & book announcements
 - (250 words max, up to 3 .jpg images, attached as separate files)
- Peace-related artwork, poetry, and photography (for images, please send high-resolution .jpg files only)

The INMP Newsletter is also available in Japanese and Spanish.

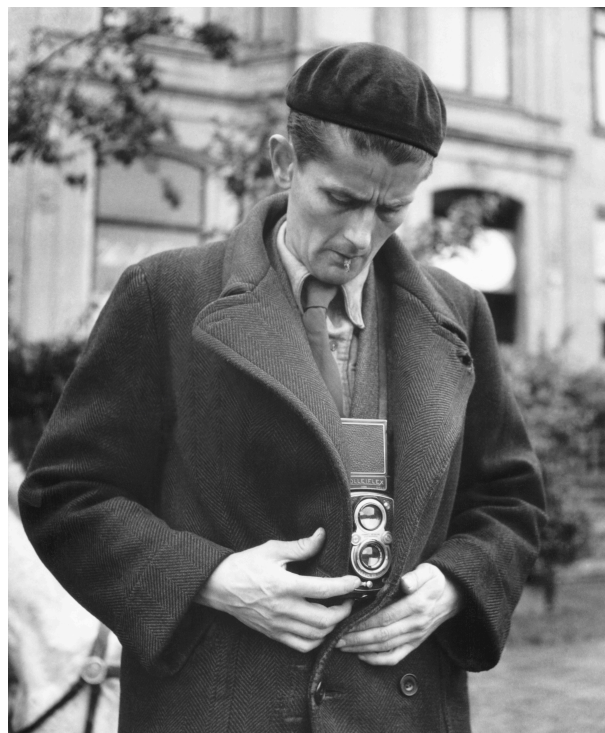
The articles in this newsletter represent the views of the authors and not necessarily the Editorial Team or members of the International Network of Museums for Peace.

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COVER IMAGE

Shortly after the end of the War in The Netherlands photographer Cas Oorthuys demonstrates how The Underground Camera group took pictures with a Rolleiflex camera hidden under his overcoat.

Charles Breijer, NIOD

Learn more about the book *The Underground Camera. The Last year of the War: Amsterdam 1944 - 1945* and the exhibition on p. 6 of this issue.

INMP NEWSLETTER

EDITOR-IN-CHIEF: KYA KIM

JAPANESE TRANSLATION: KAZUYO YAMANE, MIKI OTSUKA

SPANISH TRANSLATION: IRATXE MOMOITIO ASTORKIA

A MESSAGE FROM INMP COORDINATORS

MONA BADAMCHIZADEH, JUNKO KANEKIYO,
CLIVE BARRETT

The World Needs Museums for Peace

There are violent conflicts in every part of the world. How we talk about them can either promote further violence or foster peace.

Some museums for peace are rooted in stories of violence, transforming those stories to prevent future violence. Every act of violence has its opposition; talking about war resisters promotes peace. Some museums for peace tell stories of peacemakers, inspiring their visitors to reject war.

In their diversity, museums for peace help build cultures of peace around the world. Through INMP, people learn together—new ideas and best practices; sharing exhibitions and expertise; supporting and encouraging each other.

We are aided in this by our individual members, enthusiasts helping museums to be more effectively "for peace".

We are always pleased to welcome new members. If you or your institution/museum for peace would like to join INMP, please contact the Coordinators:

- Mona Badamchizadeh, from Tehran:
inmp.mona.b@gmail.com
- Junko Kanekiyo, from Kyoto:
inmp.junko@gmail.com
- Clive Barrett, from Bradford:
inmp.clive@gmail.com

Together, we can help museums for peace make a real difference in our world.

The New INMP Website

With huge thanks to Joyremba Haobam from Imphal Peace Museum, Manipur, India, INMP now has a new window to the world. The bright new homepage provides direct access to everything about INMP—who we are, what inspires us, and what we are doing for museums and for peace. Discover our plans for the future, alongside newsletters and conference papers from years past—everything a museums-for-peace researcher needs to know. Even more features will be added soon.

Visit the new website at <https://inmp.net>.

The 2026 INMP Conference: Save the Date!

We are delighted to announce that the next INMP conference will be held at the Canadian Museum for Human Rights, Winnipeg, Canada, from August 12-14, 2026. There will also be optional excursions on August 15-16. Please mark those dates in your diary now. This should be a wonderful event in a fascinating location.

Isha Khan, the Chief Executive Officer at the host museum, writes:

INMP2026: Museums at the Centre of Peacebuilding

Hosted at the Canadian Museum for Human Rights in Winnipeg, Manitoba, Canada.

The conference will provide an opportunity for knowledge keepers, community leaders, museum workers, activists, and scholars to explore the transformative role museums play in fostering empathy, promoting human rights, and cultivating a culture of peace. With a focus on sharing insights, strategies, and best practices that harness the power of museums in

peacebuilding efforts, our discussions will explore how museums can activate visitors to become upstanders for peace and human rights.

We will engage in deep conversations about active museology, visitor psychology, the science of empathy, and innovative approaches to curating content in contemporary peace and conflict, modeling peace within museums, and fostering peace between museums and their communities. Acknowledging that we will be hosting delegates on the ancestral lands of Indigenous peoples in Treaty 1 Territory and at the crossroads of the Red and Assiniboine rivers and in the homeland of the Red River Métis Nation, we are committed to integrating Indigenous ways of being and knowing, ceremony, and land-based learning into the program.

A call for proposals will be posted shortly with more details about registration, accommodation options, and more!



*Canadian Museum of Human Rights.
Credit: Salvador Maniquiz*

Beyond 2026...

INMP has a tradition of holding a conference every three years. We are now looking for a venue for the INMP conference in 2029. If your museum,

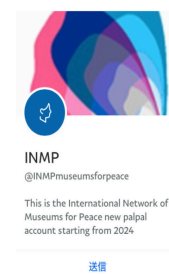
institution, university, city tourism department, or other peace or museum organization might be interested in hosting the 2029 conference, please let us know. We are open to bids from any country. Details are on the INMP website.

Donations Please!

If you wish to donate to the INMP, you can pay into the INMP Yucho account (only for Japanese members) or the INMP PayPal account:

- **Yucho:** 448-4979918
- **PayPal.me:**
 - https://paypal.me/INMPmuseumsforpeace?country.x=JP&locale.x=ja_JP

(Please note that this is a new PayPal account operating from June 2024. Make sure you do not pay into the old account!)



When you visit the link above, you will see this icon. Enter your donation amount in Yen. Thank you for your support.



THE UNDERGROUND CAMERA: SHAPING VISUAL MEMORY

DR. ERIK SOMERS

This spring, the book *The Underground Camera. The Last Year of the War: Amsterdam 1944–1945* was published by the Dutch historians René Kok and Erik Somers, researchers at the NIOD Institute for War, Holocaust and Genocide Studies in Amsterdam.

In the final year of World War II in the Netherlands (1940–1945), a group of young professional photographers secretly worked to capture the true conditions of the war in Amsterdam. They documented both the German occupation and the resistance against it. After the war, they became known as *The Underground Camera*.

Photography that portrayed the occupier in a negative light was strictly forbidden during the war. Official imagery was required to emphasize the ‘blessings’ of the Third Reich. From September 1944 onward, when the Netherlands became a frontline area, an outright photography ban was imposed. Despite the risks, these photographers continued to document the German occupation. Their goal was to provide a realistic depiction of the actual conditions for future generations through clandestine photography.

In addition to documenting daily life under occupation, they also took photographs for espionage purposes. Strategic images were passed on to the armed resistance. Furthermore, the photographers captured the dire conditions of the Hunger Winter, a period of severe famine. Their illegally taken photographs were sent to London to convince



This is how photography was conducted in secret. The colleague in the nurse's uniform often accompanied the photographers to create a distraction and simultaneously surveil the surroundings.

the Allies and the Dutch government-in-exile of the urgent need for food drops.

The photographs taken by *The Underground Camera* played a crucial role in shaping the post-war visual memory of the German occupation. This book maps out, for the first time, the methods, organization, and exact scope of the work of these Dutch resistance photographers. At the same time, the use of these images raises questions about how visual material contributes to historical representation and whether it, consciously or unconsciously, can lead to distortions or selective portrayals. These questions are highly relevant today. More than ever, societies are confronted with the distortion of facts, the spread of disinformation, and the construction of historical narratives driven by political motives. This was also the case during the German occupation of the Netherlands in World War II. The photographers of *The Underground Camera* responded in their own way: they captured the events of their time with a strong historical awareness and the conviction that history had to be made right.



Secretly photographed from behind the window of a shop, this image shows Dutch men being escorted under the watch of the German police to be forcibly taken to work in Nazi Germany.

Charles Breijer, NIOD

The photographs of *The Underground Camera* are preserved at the NIOD in Amsterdam and several other collection-managing institutions. The significance of this remarkable photo collection is underscored by the fact that, in April 2025, it was officially listed on the UNESCO Memory of the World Register. It is the first time a Dutch historical photo collection is being considered for this prestigious recognition.

Based on this book publication, the eponymous exhibition will be on display at the renowned FOAM (Fotomuseum Amsterdam) from May 1 to September 1, 2025.

The book *The Underground Camera* has been released in an English version: See: About the book: [WBooks - The Underground Camera](#)

More information:

About the project:
[NIOD - The Underground Camera](#)

About the exhibition:
[FOAM - The Underground Camera](#)

'MAKING THE WORLD A BETTER PLACE' – A VISIT TO TEYLERS MUSEUM, THE OLDEST MUSEUM IN THE NETHERLANDS

PETER VAN DEN DUNGEN

Pieter Teyler (1702–1778), born in Haarlem, was a typical representative of the Enlightenment who passionately believed in educating his fellow citizens about art and science to bring about a better society. His idealism went hand in hand with practical work. Foremost, he proclaimed that people had to care for each other and support the poor. He opened an alms house for poor women that became the city's largest charitable institution. A member of the Mennonite (pacifist) church, it is not surprising that he encouraged the study of the role of religion in society and promoted freedom of religion in a free society. The promotion of research into art and science, as well as sharing and spreading knowledge, were also part of his "practical dreams and ideals."

In accordance with his last will and testament, after his death, his fortune was used to construct a museum and develop its collections. Teyler appointed a small group of five friends to implement his will; to this day, the same small group of their successors continues to direct the museum and uphold traditions dating back to its late 18th-century founders. The museum was opened in 1784, next to his home. After thorough renovation, the house was reopened to the public in 2021 and is now an integral part of the museum. Teyler's house allows visitors to appreciate the residence of a well-to-do, many-talented 18th-century philanthropist.



Teylers Museum on the Spaarne in Haarlem
Image courtesy of Wikipedia

The museum contains a unique collection of fossils, minerals, scientific instruments, coins, drawings, paintings, and books—all intended to educate the public about life, the earth, arts, and science. It also served as a laboratory where scientific experiments were conducted, students were educated, and discoveries made. Beyond its content, the building itself is a museum piece—most notably the spectacular Oval Room, opened in 1790.



Painting by the museum art curator Wybrand Hendriks in 1800 of the famous Oval Room in Teylers Museum
Image courtesy of Wikipedia

Today, it is regarded as the country's first research institute, which later became a museum. Over the more than two centuries since its opening, the museum has been extended several times.



Paintings Gallery 1 (1838)
Image courtesy of Wikipedia



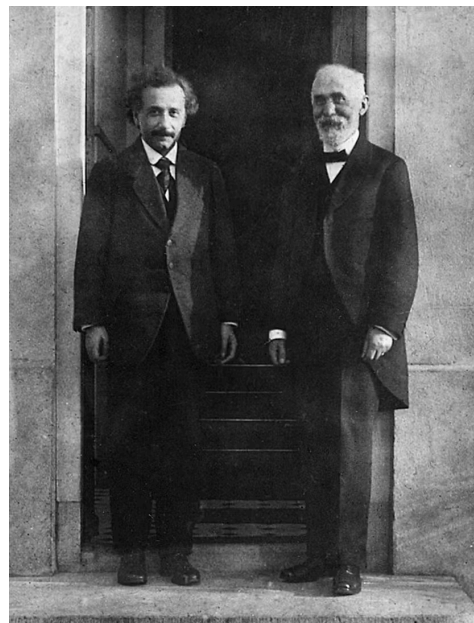
Fossil Room II (1885)
Image courtesy of Wikipedia



The Library of Teylers Museum
Image courtesy of Wikipedia

Its fame spread far and wide, attracting diverse visitors such as Tsar Alexander I, Napoleon, Alexander von Humboldt, and Giuseppe Verdi. In the 20th century, Albert Einstein visited several times. He came to meet the person he admired more than anyone else—his fellow physicist, Hendrik A. Lorentz (1853–1928), who lived in Haarlem from 1912 until his death and directed the museum's physical laboratory, now bearing his name. In 1902, Lorentz was an early Dutch recipient of the Nobel Prize in Physics. Other prominent scientists who visited the museum included Marie Curie and Max Planck. Lorentz and Einstein firmly believed that international science promoted world peace. Einstein attended Lorentz's funeral in Haarlem and, in the same year, published an article (in the Grotius annual for 1928) about Lorentz and international cooperation. A small courtyard in the museum displays a bust of Lorentz, with a quotation from Einstein: "Whatever came from this supreme mind was as lucid and beautiful as a good work of art."

You can visit the museum's website [here](#).



Einstein and Lorentz
Image courtesy of the Teylers Museum website

PATCHWORK AND QUILT EXHIBITION (DENGONKAN)

IKURO ANZAI

On March 11, 2021, the 10th anniversary of the Fukushima nuclear accident, the Fukushima Museum for No Nukes (Dengonkan) opened in the precincts of the Buddhist temple Hokyo-ji in Narahamachi, about 6.5 km from the Fukushima Daini Nuclear Power Plant operated by Tokyo Electric Power Company (TEPCO). Since its opening, the museum has welcomed approximately 7,500 visitors from Japan and abroad.

The museum has held special exhibitions on various themes. From June to July 2024, it hosted the Patchwork Quilt Exhibition of Kimie Anzai and Her Friends. Visitors enjoyed the beautiful creations of six patchwork quilters, including one American. Some of the larger works by Kimie Anzai and Sachiko Tsujii took nine months to a year to complete, and visitors were impressed not only by their beauty but also by the patience and dedication of their creators. On June 22, 2024, a workshop was held with Kimie Anzai as the instructor, and 11 people—including local Narahamachi residents—enjoyed making coasters.



Patchwork Workshop at the Dengonkan (June 22, 2024)

In addition to its permanent exhibitions related to the Fukushima nuclear accident and the damage caused by atomic and hydrogen bombs, Dengonkan organized the following special exhibitions between its opening and 2023:

1. *Okinawa and U.S. Military Bases*
2. *Causes of the Fukushima Nuclear Power Plant Accident*
3. *War and the Role of Cultural Figures*
4. *The Pacific War Experience of Hokyo-ji Temple*
5. *TEPCO Hiding the Truth*
6. *"Non-Nuclear Fire" Monument in Hokyo-ji Temple*

The museum produced a 28-page pamphlet for each special exhibition and loaned exhibition panels to other peace museums upon request.

Dengonkan continued to organize special exhibitions throughout 2024:

1. *January 21 – March 9, 2024*
2. *Jeannette Rankin, the only U.S. Congresswoman to vote against both World Wars*
3. *March 11 – May 31, 2024*
4. *Why Did the Fukushima Nuclear Accident Happen?*
5. *June 1 – August 4, 2024*
6. *Patchwork Quilt Exhibition of Kimie Anzai and Her Friends*
7. *August 6 – September 30, 2024*

8. *Nuclear Weapons Convention Now*

9. *October 1 – December 6, 2024*

10. *Peace Heritage Exhibition,*

produced by INMP

11. *December 8, 2024 – March 9, 2025*

12. *The Power of Citizens to Stop the
Suzu Nuclear Power Plant Project*

Unfortunately, the founder of Dengonkan, Rev. Tokuo Hayakawa, the 30th chief priest of Hokyo-ji Temple, passed away in 2023. However, with the support and understanding of the new abbot, the museum has continued to operate under a new structure.

Admission to Dengonkan remains free. The museum has relied on donations and the sale of museum goods for its operation. In August 2024, a support group was formed to help stabilize the museum's operations and finances.



Chieko Hayakawa, assistant to the director of Dengonkan, addresses a gathering on the first anniversary of the death of monk Tokuo Hayakawa held at the site of the special exhibition "The Pacific War Experience at Ho Kyoji Temple. (December 2023)

Something's missing...

YOUR article,
artwork,
photography,
publication,
announcement

here.

Submissions for Issue #42:

inmp.news@gmail.com



THE NEW PEACE MUSEUM, BRADFORD, UK IS NOW OPEN!

CLIVE BARRETT

After a four-year closure, [The Peace Museum in Bradford, UK](#), has reopened in stunning new premises in the Bradford suburb of Saltaire, a UNESCO World Heritage Site. Saltaire is an attractive community of 19th century workers' housing and community buildings named after its founder, Titus Salt. It centres around an old textile mill, now a large retail and arts centre, with links to Bradford-born artist, David Hockney.

The Museum is based in previously derelict mill space. When visitors enter, they are amazed at the long colourful gallery in front of them, drawing them into stories of peace and peace movements.



*Clive Barrett with the original nuclear
disarmament symbol*

The first exhibits feature symbols of peace. Most important is the original 1958 drawing of the nuclear disarmament symbol, now recognised as the peace symbol around the world. Previously, we have shown a copy of this; now, through a partnership with the owners, the Commonweal Collection, we are thrilled to show the original drawing.

We ask, “What is peace?” A Roman coin depicts the goddess, Pax, but Pax Romana required constant war on the borders of the Roman empire; was that really peace? A large video, showing Malala, Mandela and other people of peace, explores the question further.

There are stepping-stones through peace history: an 18th century call for peace by the German philosopher, Immanuel Kant; an early version of Bertha von Suttner’s “Lay Down Your Arms”; even a guidebook to the very first museum for peace, the 1902 Internationales Kriegs- und Friedensmuseum in Lucerne, Switzerland; personal artefacts from Nobel peace laureates.

There are reminders of war: tiles from Hiroshima and Nagasaki, imprinted with shadows of destruction; a suitcase of a child refugee from the Nazi holocaust. The overwhelming impression, though, is of people resisting war, opposing violence and campaigning for peace, often at cost to themselves and their own liberty.

The Museum is filled with inspiring stories of individuals and civil society making a stand for peace. Here are many colourful artworks and artefacts of people who have made a stand for peace.

A long line of hanging banners gives the feel of a street demonstration. Visitors see testimonies from conscientious objectors in the First World War, magnificent banners

associated with Greenham Common women's peace camp in the 1980s, iconic posters and artwork of peace protest. These stories are full of colour and energy.



*Banners by Thalia Campbell,
at The Peace Museum, Bradford*

Visitors are invited to make their own badges (buttons), and to hang their own designs on a fence, like a protest at a military base. There are education and research spaces for groups and individuals, and a museum shop to take our visitors' money!



*Art and sculpture
at The Peace Museum, Bradford*

The successful reopening is due to our museum director, Joe Brook, who has brought the exhibition alive, with his team including our curator, Charlotte Houlahan, known to many INMP members from past conferences.

We had over 1,200 visitors in the first two days. Maybe 50,000 will visit each year. Most will be casual visitors to the mill, who have not thought about peace before. We hope they will be inspired to be active for peace in their own lives, to build a culture of peace.



*Peter van den Dungen and Gerald Drewett,
organisers of the founding conference of INMP
in 1992, seen at the re-opening of
The Peace Museum, Bradford*

The Museum is open Wednesday to Sunday each week. Entry is free. We invite you to visit.



Visitor Response: Peace is a 'doing' word



YUZURU OSHIHARA PHOTO EXHIBITION: GAZA

MIKI TAGUWA

The Kyoto Museum for World Peace, Ritsumeikan University, held the “Yuzuru Oshihara Photo Exhibition: Gaza” from May to July. This exhibition showcased photographs taken by news photographer Yuzuru Oshihara during his stay in the Gaza Strip in Palestine from 2003 to 2004.



*In the Exhibition Room
at Kyoto Museum for World Peace*

The exhibition highlighted the daily lives of ordinary people who live with resilience and cannot be solely defined by conflict and warfare. By observing their vivid human activities, we aimed to draw renewed attention to the fact that victims are people just like us—dreaming of the future, making daily efforts, and living with hope that they can make someone important proud.

In addition to the photographs, we arranged a section to feature personal encounters with the Middle East. In Japan, the media often focus only on conflicts and tragedies in the region, which can create the impression that the Middle East is distant from people's

everyday lives. However, there are individuals—such as NGO workers, Middle East researchers, and staff of international organizations—who maintain ongoing connections with the region and its people. By showcasing their perspectives and relationships, our goal was for visitors to forge lasting bonds with both the Middle East and the broader international community.

At the end of the exhibition, a space was provided for visitors to leave messages. While many messages were general and superficial, such as “I wish peace,” “Peace First,” or “Against War,” others expressed deeper sentiments: “Let’s focus on those who are hurting, not on who is wrong in which country,” “I learned that lives in distant countries are no different from ours,” and questions like “So what are we going to do?” These exchanges occurred among visitors who were strangers to each other.



*In the Exhibition Room
at Kyoto Museum for World Peace*

Considering the many lives lost, some visitors may have seen the exhibition as a story from a distant world. A few remarked, “I understand the purpose of the exhibition, but this is not enough to solve the conflict.” Still, the exhibition elicited reflections from a variety of perspectives, such as “It’s very sad, but I don’t think [the situation surrounding Palestine] will ever be the same again” (from an Israeli visitor) and “This kind of exhibition

is not possible in my country” (from a Palestinian living in Germany).

These are not necessarily political arguments, nor do they always lead to academic discussions or proposals to the international community. Instead, they are heartfelt thoughts from visitors confronting current issues. If we were able to provide a space where these words could be expressed, we believe we have fulfilled our role as a peace museum, even if only in a small way.

You can visit the Kyoto Museum for World Peace website [here](#).

Note

Yuzuru Oshihara

Born in 1947, Japan. After graduating from International Christian University, he studied at Université Paris III. He studied photography in Geneva, Switzerland, and since the 1970s, while working for Sipa Press News Agency, he has continued to cover places such as Cambodia, Sarajevo, Afghanistan, and various locations in Japan and abroad, focusing on magazine articles.



“CHILDHOODS IN A WORLD AT WAR”— TEMPORARY EXHIBITION AT THE GERNIKA PEACE MUSEUM

IRATXE MOMOITIO ASTORKIA

The Gernika Peace Museum held a temporary exhibition called “Childhoods in a World at War” from late January until April of this year. This exhibition provided an overview of children’s experiences during World War II and its lasting effects on childhood, while also highlighting the importance of peace for the present and future through stories and examples from recent history.

From 1939 to 1945, millions of children experienced a radical transformation of their daily lives: they lived through the war on a daily basis, tried to survive its horrors, and took on responsibilities that did not correspond to their age.

This exhibition was the result of cooperation and teamwork among several people and institutions across Europe. It stems from two years of research within the European Rememchild project, financed by the European Commission under the Citizens, Equality, Rights, and Values - European [Remembrance program](#). The project is a consortium of experts and professionals from European universities, foundations, memorials, and museums: UNED, Spain; URJC, Spain; EUROM, Fundació Solidaritat-Universitat de Barcelona, Spain; Fundación Museo de la Paz de Gernika; Maison d’Izieu, France; Fondazione Campo Fossoli, Italy; EuroClio, The Netherlands; ICMEMO-HRI.

The research incorporated various sources, which helped to complement the exhibition and deepen reflection on the theme of childhood in a world at war. The seven arpilleras on display are part of the [Conflict Textiles collection](#) from Northern Ireland, part of a larger exhibition called War Torn Children in Northern Ireland. This collaboration began nearly a decade ago. [*Conflict Textiles* was featured in [Issue #39](#) of the INMP Newsletter].



A presentation of the Conflict Textiles collection



Conflict Textiles curator, Roberta Bacic talking about an arpillera in the collection.

The remainder of the pieces represent a new partnership with artist J.C. Cubino, who is highly sensitive to children's issues.



J.C. Cubino presenting his "impossible toys"

Through dozens of 'Keep out of the reach of children' forms—worn-out, broken toys—Cubino transforms these imperfect objects into artifacts that provoke thought and reflection, symbolizing a wish to keep war away from children. These 'impossible toys' help debunk misconceptions and challenge mistaken ideas about war, aiming to foster understanding through emotion, doubt, and critical thinking. Why? Because play symbolizes our capacity to be amazed, which in turn nurtures receptivity and social awareness—leading to beauty and harmony. These playful objects depict a worldview based on happiness and kindness, values rooted in childhood—values that can be completely disrupted, as seen in these broken toys, especially for those born in war zones.

[J.C. Cubino's works were featured in [INMP Newsletter #38](#).]



"EARTH WEAVING" CALL TO MUSEUMS: 2025 GLOBAL EXHIBITION OF ART FOR PEACE

CESAR HARADA AND SETH KINZIE

"We take peace for granted—until we no longer have it. 私たちはその平和を失う時まで、今の平和を当然のことと考えています。 Nous considérons la paix comme acquise. Jusqu'à ce l'on ne l'a plus."

Renowned Japanese sculptor Tetsuo Harada (原田 哲男) and associates are organizing a simultaneous exhibition of his art to promote peace and unity in North America, South America, Africa, Europe, the Middle East, Asia, and Oceania.

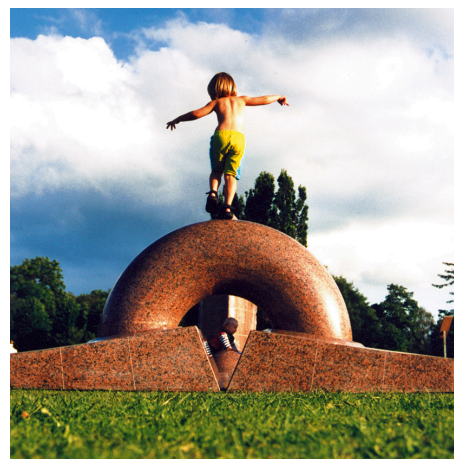
Under his theme "Earth Weaving," these exhibitions will include works that symbolize the connection between cultures with links of stones. These works are made of granite and marble and will last for millennia to carry the message "we are one" through the ages.



Illustration by Tetsuo Harada

This exhibition will take place in communities that exhibit a variety of sensitive peace and conflict dynamics, selected from three separate zones: Blue Zones (vibrant peace zones), Pink Zones (post-conflict healing zones), and Grey Zones (active conflict zones). Peace can exist within conflict, and each zone, regardless of category, has ideas about living in harmony to share with the wider world.

We are seeking museums and peace institutions in these three peace and conflict spheres for a worldwide exhibit that shares energy and unity between each location. Exhibitions will include peace workshops and dialogue focused on the local area of need.



Earth Weaving, Denmark

Harada is one of modern abstract art's last living masters. He has dedicated his entire career to promoting peace and celebrating nature. During his long and prolific career, he has produced thousands of timeless masterpieces, many of which have yet to be shown to the public. He was born in 1949 in Niigata, Japan, and is now based in France. Harada has sculptures installed in seven different countries across Europe and Asia. His seminal 1995 "Earth Weaving" piece in Japan measures 120 meters and is the largest sculpture in the country.

For inquiries, please email contact@cesarharada.com.

PEACE IN THE MEDIA EDUCATION CENTRE

MIOMIR RAJCEVIC

The Media Education Centre (MEC) is a dynamic, non-profit organisation dedicated to inclusivity and empowerment, equipping individuals with the tools to navigate the media landscape responsibly. Our mission is to foster a society that embraces democratic values, well-being, unity, and inclusiveness through education. MEC uses diverse literacies—media, digital, peace, and information literacy—to empower our global community to adopt sustainable practices and ethical integrity. We aspire to cultivate a future where media literacy empowers youth to contribute meaningfully to society.

Our work includes the E.U.R.O.P.E. Initiative: Engaging Unity, Reconciliation, and Opportunities for Peaceful Europe. We emphasize the importance of collaboration among nations. Through educational programs, we support students in gaining historical awareness and fostering reconciliation.

MEC is proud to be an active member of INMP, the International Institute for Peace through Tourism, and the International Cities of Peace. We partner with UN ECOSOC and UNESCO to close the digital skills gap and support the UN's sustainability goals.

We focus on the Danube and Western Balkans countries and engage in the permanent Danube Peace Boat project activities, promoting peace and collaboration across borders. As the headquarters for the International Youth Media Space and the Balkan and Danube PLUS! initiative, MEC champions global collaboration and inclusivity.

A Key MEC Initiative: The R.E.M.E.M.B.E.R. Project

Reconciliation, Education & Memory for Embracing a Better, Enlightened Realization.

With a focus on "Never Forget, Must Forgive," this MEC project emphasises remembering and learning from past atrocities while empowering young people to prevent repetition through innovative storytelling and immersive experiences.



We harness the power of memory and learning to confront the past, focusing on the Holocaust, genocides, war crimes, and crimes against humanity, through innovative STEAM methodologies (Science, Technology, Engineering, the Arts and Mathematics). By intertwining international relations, social cohesion, and environmental awareness, we aim to empower students with vital knowledge and skills to cultivate harmony, understanding, and sustainable futures.

We'll create transformative educational programs and facilitate visits to historical sites across Scandinavia, the Balkans, and Greece, connecting students with pivotal places of memory. Visits to former concentration camps, memorials, and museums serve as poignant reminders of humanity's darkest chapters, illustrating the importance of learning from the past and honoring the resilience of survivors.

Through immersive education and such innovative techniques as digital storytelling, virtual and augmented reality experiences, and gamified learning, we cultivate empathy, understanding, and a commitment to democratic values. We equip young people to safeguard the memory of past atrocities and prevent their recurrence. We develop comprehensive curricula, teaching critical thinking, empathy through survivor testimonials, conflict resolution training, active community engagement, and international exchanges.



The R.E.M.E.M.B.E.R. Project aspires to cultivate an informed, empathetic generation engaged in upholding democratic values and human rights. By keeping the narratives of past atrocities alive, we inspire a collective pledge to build a future free from hatred and violence, impacting on how history is remembered and taught, and shaping a brighter, more compassionate tomorrow within the EU and beyond.

You can visit the Media Education Centre website [here](#).



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Issue #42

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Deadline for Issue #42
July 15, 2025

THE CAMBODIA PEACE GALLERY: A SPACE FOR INTERGENERATIONAL DIALOGUE AND RECONCILIATION

NA RATTANK

Since I arrived at the Cambodia Peace Gallery, I have learned about the positive aspects of Cambodia's history and the peace-building process in the country. The gallery is a place to learn, highlighting Cambodia's resilient and optimistic side.

It's an open space for everyone, regardless of age or generation. Since 2018, we are the first generation of young students to organize peace programs—young peace actors committed to fostering understanding and reconciliation.

Initially, I only knew about some aspects of Cambodia's history, mainly colonization by France, and I thought of that history as purely negative.

Now, we want to learn from our past—not to repeat the same mistakes.

The Peace Gallery contributes to national dialogue by enabling war victims to share and recount their experiences without fear, creating a collective understanding of the past that is rooted in positivity and reconciliation.

The peace museum is a space to build relationships between older and younger generations, transforming the latter not only into learners and proud sharers of history but also into individuals developing the skills needed for peacebuilding.

Since the end of the war, all governments and NGOs have worked hard to acknowledge their mistakes, learn from history, and find ways to move forward.

We've endured nearly three decades of war.

We do not want to return to that suffering.

We don't want violence. We don't want war anymore.

The Cambodia Peace Gallery is a space for reflection and learning on Cambodia's journey from war towards peace and reconciliation, presenting the complicated Cambodian history characterised by structural violence emerged from the past atrocities, while celebrating the work of Cambodian peacebuilders.

You can learn more about the Cambodia Peace Gallery on the website, [here](#).



EMILY HOBHOUSE MUSEUM IN CORNWALL, ENGLAND

PETER VAN DEN DUNGEN

Emily Hobhouse (1860–1926) became famous, and hated, when she launched a campaign against the British government's conduct of the Boer War (1899–1902) in South Africa. (The Boers were white settlers of Dutch descent). She did so when learning that the British army was engaged in burning farms and interning tens of thousands of homeless Boer women and children in the world's first concentration camps, consisting of tents on the veldt. She addressed meetings throughout the UK, but her criticisms of the war were met by hostile crowds. She founded the South African Women and Children's Distress Fund to feed, clothe, shelter, and rescue women and children who had been rendered destitute and homeless by Britain's scorched-earth policy. In 1900, she sailed to South Africa to see for herself and also distribute the money the Fund had raised. What she found appalled her, and the detailed reports she sent home roused the conscience of at least part of the British establishment. Her campaign saved thousands of lives by persuading the British government to improve the worst aspects of camp life. It is estimated that about 34,000 Boer women and children died in the camps, as well as about 25,000 black African women and children (in separate camps). During World War I, Hobhouse traveled to Belgium and Germany on a peace mission; immediately after the war, she initiated several relief projects in Europe to feed starving children. Following her death in 1926, she was honoured in South Africa, but in Britain she was vilified as a traitor.

The story of her remarkable and noble life is now being told in the house where she was born and lived during the first half of her life. This is the rectory in St Ive, near Liskeard in Cornwall (South-West England), where her father was an Anglican rector. In recent years, the old Victorian rectory has been restored to resemble what it looked like in 1875 when Emily Hobhouse was 15 years old. New is the War Rooms museum, which tells the story of her courageous campaigns and includes her writings and virtual reality scenes that place visitors in the tent of a dying child—illustrating her anguished cry, “To keep these camps going is murder to the children.” This tribute to Hobhouse has been made possible through the vision and munificence of Koos and Karen Bekker, a billionaire South African couple who bought the house in 2012 as part of a larger development project.

For more information, go to [BBC News; Cornwall Heritage; The Story of Emily](#); and [this BBC News article](#).

For an image of Emily Hobhouse, see this National Portrait Gallery, London, [image](#). (Copyrighted).



WINDOWS FOR PEACE AT IMPACT CAFÉ PARIS: A TRIBUTE TO PEACE HEROES

ANNE RABKO

Impact Café in Paris is more than just a coffee shop—it's a hub for changemakers, activists, and anyone committed to fostering peace. As part of its mission to create meaningful connections, the café hosts Windows for Peace, a project that highlights peace heroes who continue to work for unity and reconciliation in France.

From the street, passersby can see the faces of these peace heroes displayed prominently, reminding everyone that peacebuilding is an ongoing effort. Step inside, and the message deepens with a powerful artwork by Robert HS Blodgett—a mural that serves as a visual representation of human connection and care.



Impact Café is more than a place to grab a coffee—it's a gathering space for those engaged in peace efforts. Activists, community leaders, and individuals passionate about positive change often meet here to exchange ideas and collaborate on projects. The Windows for Peace project reinforces this mission by celebrating those

who dedicate their lives to peacebuilding. Some of these heroes can even be found at the café, ready to engage in discussions and share their experiences.

The project aims to create awareness and inspire visitors by showcasing people who are making a real difference. These are individuals working in mediation, social justice, community building, and other fields that contribute to a more peaceful society. By featuring their faces and stories, Windows for Peace encourages others to take part in the ongoing journey toward harmony.

One of the most striking elements inside Impact Café is Robert HS Blodgett's mural, created in 2020 during human rights meetings. Designed for community purposes, this artwork symbolizes deep human interaction, highlighting how people are connected through shared struggles, empathy, and care.



Mural by Robert HS Blodgett

Originally painted in another space, the mural found a new home at Impact Café five years later. Its relocation is symbolic—it represents the endurance of human rights efforts and the continuing importance of peacebuilding. The artwork functions as a visual map of relationships, reminding visitors that peace is not just an abstract goal but a daily practice rooted in community engagement.

AFTERBURSTS

BY LUCY COLBACK

Have you ever wondered about the lives that lie beneath the battle statistics of war? When one nation attacks and another takes up arms to defend itself, how easy is it for a soldier on either side to take a life? And, long after the war's end, how might survivors view their former enemy?

These questions led the author on a four-year journey around the world to speak to survivors of World War II from both sides of the conflict. Afterbursts is the distillation of hours of conversations with these survivors. Recounting the war's progression via first person eyewitness narratives, the resulting work is a powerful and unifying account of the trials and tragedies experienced by all participants, regardless of allegiance.

As the number of WWII survivors dwindles, their voices serve as a poignant reminder of the devastating cost of global conflict. In these pages Russians, Chinese, Japanese, Americans and Europeans in their twilight years give their testaments on a shared history marked by grief, loss, regret and compassion. The human experience of war is too often overlooked, but with the 80th anniversary of the end of WWII upon us and war once again shaking Europe and the Middle East, these stories have never been more relevant.

"Lucy Colback's AFTERBURSTS is a milestone. It is almost certainly the last time that a genuinely global collection of voices of ordinary combatants from WW2 will ever be heard...This is essential reading for historians and for those who want to understand our own increasingly warlike times."

- Rana Mitter, historian and author of
Forgotten Ally, OBE

"Colback's meticulous fieldwork and empathetic research into the reflective, international voices of WW2 is brilliantly incisive and deeply moving. As living memory passes, studies like AFTERBURSTS become essential reading for those responsible for policy making."

- Brigadier (Retd) Matthew Lowe , MBE

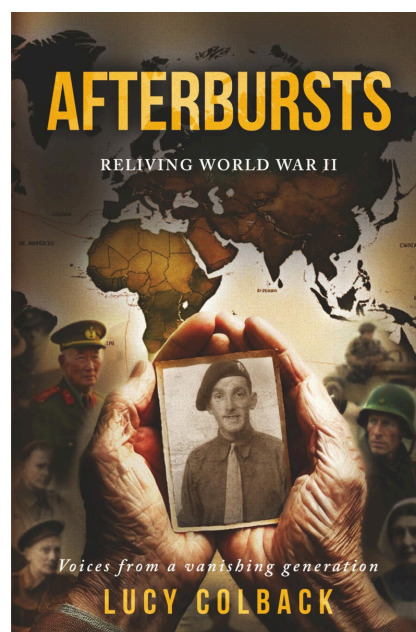
"These first-hand testimonies from the past are a powerful lesson for today's conflicts and represent a unique survey of the impact of world war on combatants and civilians. An extraordinary and valuable achievement."

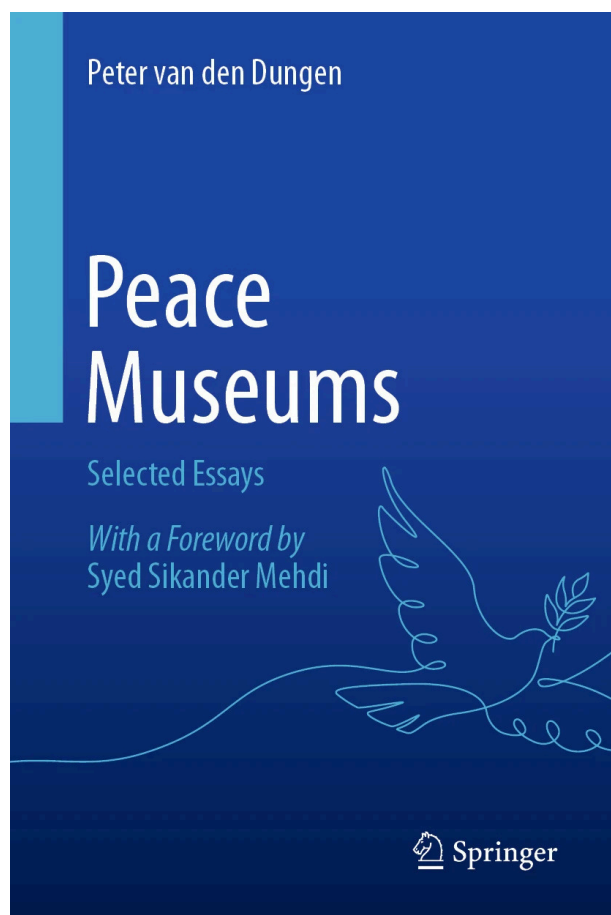
- Sue Elliott, author,
Britain's Greatest Generation

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Peace Museums
by Peter van den Dungen

PEACE MUSEUMS: SELECTED ESSAYS

BY PETER VAN DEN DUNGEN
MESSAGE FROM THE AUTHOR

Thanks to an initiative by Syed Sikander Mehdi, former member of the executive board of INMP and former professor and head of the Department of International Relations at the University of Karachi, Pakistan, a volume that brings together a selection of twenty-one of my essays on peace museums was recently published. The essays have previously appeared in a great variety of books, journals and other print media over a period spanning four decades (1981-2020). He has kindly provided an extensive foreword. Each chapter is introduced by a 'Background and Update' section with information about how the original article and publication came about and offering some reflections on the subject concerned from the perspective of today.

Full information, including a list of contents, and abstracts for each chapter, is available on the website of the publisher, [Springer](https://www.springer.com).

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Peter van den Dungen was Lecturer in Peace Studies at the University of Bradford (UK) for nearly four decades (1976-2015). He is also the founder of the International Network of Museums for Peace (INMP) and was its general coordinator for 25 years (1992-2017). In addition to his many publications on peace museums, he has published widely on peace history and a culture of peace. In 2021 he received the Peace History Society's Lifetime Achievement Award for outstanding scholarship and service to Peace History.

PEACE MUSEUMS: SELECTED ESSAYS

BY PETER VAN DEN DUNGEN

REVIEW BY CLIVE BARRETT

Peter van den Dungen is one of the foremost figures of our movement. An academic historian of peace, he initiated – alongside Quaker funders – the 1992 conference of peace museums in Bradford, UK, at which a new International Network of Peace Museums (INMP) was established. For a quarter of a century, he was the coordinator of the network, guiding it through its formative years. Through his writings, many had their first engagement with the concept and practice of peace museums.

His legacy is that the movement, thinking, and library of writing on museums for peace has developed and expanded, from INMP conference collections produced by Ikuro Anzai, to critical studies of peace museums—for example, Joyce Apsel’s *Introducing Peace Museums* (Routledge, 2015). The latest in that line is *Museums for Peace: In Search of History, Memory, and Change* — eds. Apsel, Barrett, and Tamashiro (Routledge, 2024). *Peace Museums: Selected Essays* will inspire even more.

This is an assembly of 21 articles and papers charting van den Dungen’s interests across 40 years. Early essays on Jan Bloch’s 1902 museum in Lucerne (1981), and Friedrich’s 1925 museum in Berlin (1986), sit alongside more recent writing addressing anti-war art and the role of peace museums in developing a culture of peace. Inevitably, a collection of distinct essays involves some repetition, but that is excusable given the context, and each essay is introduced with an informative insight into its context, and the reason for this writing on this subject at this time.

A foreword by Syed Sikander Mehdi, himself a writer on peace museums, provides a biography of the author and helpfully addresses the dominant use of the phrase “peace museums” over “museums for peace”. Then we dive into the essays, mainly in chronological order, including influential conceptual documents on “Peace Museums” (1986) and “Creative Principles” (1993). This latter is one of several depictions of imagined peace museums.

Essays also explore how real museums for peace make a real difference. Several consider the association between peace museums and peace education. “Monuments of a Uniting Europe” addresses the late Ted Lollis’s interest in peace tourism. Articles explore the relationship between remembrance and reconciliation, and how museums enable a wider understanding of “The Heritage of Peace” (2017), which is essential for promoting a culture of peace.

The author is, first and foremost, a passionate and meticulous peace historian. He is at his best when writing peace history, including peace museum history. We are introduced to Erasmus, Einstein, and Bertha von Suttner. INMP readers will be delighted to see a historian’s skills directed “Towards a Global Peace Museum Movement” (2009) and specifically on a history of INMP up to 2017, with descriptions of each of the early conferences. This is our movement, this is our story, and van den Dungen serves us well in his account of it.

It is essential reading, but expensive at \$130. (Digital chapters can be purchased separately from [springer.com](https://www.springer.com).) Order it for your library, to give others access too. It’s our story; spread it around.

Full information, including a list of contents, and abstracts for each chapter, is available on the [website of the publisher](https://www.springer.com), Springer.

ATOMIC STEPPE: HOW KAZAKHSTAN GAVE UP THE BOMB

BY DR. TOGZHAN KASSENOVA

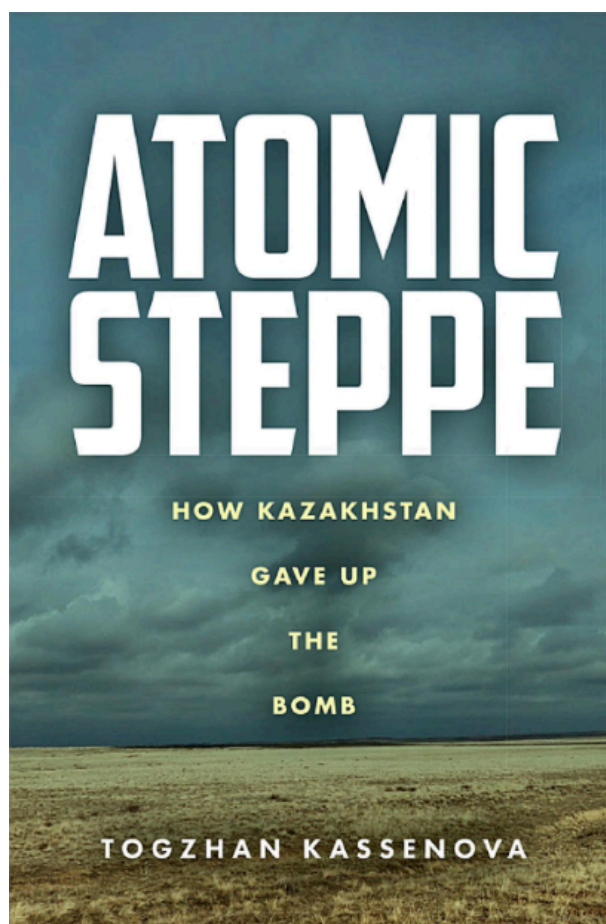
REVIEW BY KAZUYO YAMANE

Atomic Steppe: How Kazakhstan Gave Up the Bomb was written by Dr. Togzhan Kassanova and published by Stanford University in 2022. It took her ten years to write this book. It describes how residents who were not informed about the nuclear tests were exposed to radiation. Little is known about the effects of radiation from nuclear tests on people and their descendants in Kazakhstan. The country became independent from the Soviet Union and was to become the world's fourth-largest nuclear power, but after negotiations with the United States, Russia, and other countries, Kazakhstan decided to become a non-nuclear power. The book describes this process in detail. What was impressive was that the victims of nuclear tests, who had been ignored and neglected for many years, stood up and began to stand in solidarity with those downwinders of the Nevada nuclear tests. They live robustly despite the suffering caused by nuclear tests.

In relation to the book, a film called *Silent Fallout* was produced by Hideaki Ito in 2023. The film delves deep into the untold stories of victims of nuclear testing in America. In 1951, the U.S. began nuclear testing on the mainland, exposing countless citizens to dangerous levels of radiation. Dr. Louise Reiss in St. Louis conducted a groundbreaking study by collecting baby teeth, revealing widespread exposure across America. The film was shown in various parts of the United States in July and August.

It would be great if the film about the victims of nuclear testing in the United States could be shown in Kazakhstan in the future. ([Silent Fallout trailer](#)).

Kazuyo Yamane is Advisor to the Kyoto Museum for World Peace.



*Atomic Steppe:
How Kazakhstan Gave Up the Bomb (cover)*



*Silent Fallout
A film by Hideaki Ito (2023)*

HERITAGE AS AN ACTION WORD: USES BEYOND COMMUNAL MEMORY

BY SUSAN SHAY, KELLY M. BRITT
(EDS.)

From the publisher (Vernon Press)

There is no limit to what constitutes heritage. By definition, heritage is the use of the past for present purposes. Yet, to any given group or population, heritage can be a multitude of things and can serve a variety of purposes. Based on shared memory, heritage can be tangible or intangible, boundless in variety and scope: it can be, for example, objects, landscapes, food or clothing, music or dance, sites or statues, monuments or buildings. Importantly, however, heritage also has many and varied uses and powers. It can be used to control, to unite, to engage, and to empower people, communities, and nations.

In this interdisciplinary volume, authors from around the world explore how different communities, nations, and groups intentionally and creatively use heritage, both tangible and intangible, in a wide variety of ways to positively address social and environmental issues. Significantly, these studies demonstrate how heritage can be an exceptionally valuable tool for political, economic, and social change. Insightful studies are presented pertaining to heritage as social memory, including the nationalistic political use of heritage, heritage as resistance to political powers, traditional knowledge as environmental science, heritage for legal and community action, heritage for building peace, heritage for Indigenous and minority empowerment, and heritage for exploring the past through phenomenological methods. The goal of this volume is to move beyond seeing heritage as only social memory, a mere

interpretation of static past events, people or places, and instead explores critically the variety of ways heritage is engaged in the present and can be in the future.

[Click here](#) to visit the publisher, *Vernon Press*.

