

INMIP

INTERNATIONAL NETWORK OF MUSEUMS FOR PEACE

**STOP
WAR!**

ISSUE #43

JULY 2026

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.

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SUBMISSIONS

ISSUE #44 (April 2027)

The deadline for submissions for #43 is **February 15, 2027**.

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 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

STOP WAR! by Polish calligrapher Barbara Galińska began as a 2023 art challenge entry. Red "STOP" letters coil tightly around a black "WAR," forming an unsettling maze that forces viewers to slow down and read closely. The design has spread to murals, posters, T-shirts, and beach installations around the world, emerging as an unlikely global emblem of the call for peace.

Learn more about the artist and STOP WAR! on p.7 of this issue.

INMP NEWSLETTER:
THREE DECADES OF
SHARED HOPE

KYA KIM

For over three decades, the INMP Newsletter has carried the voices of peacebuilders across the globe. It was built on the foundation of many years of work led by Peter van den Dungen, who initiated this ongoing publication after the first "International Conference of Peace Museums" at Bradford University, U.K., in 1992. In that first issue, Peter wrote, "The main objective of this newsletter is to strengthen the links between peace museums worldwide through the exchange of ideas and information. Of course, this information must first come from you..."

Today, our newsletter remains a hub for shared ideas from our members, readers, and contributors, and has grown into something truly remarkable: a living archive of the global movement of museums for peace. We have received contributions from Iran, Cambodia, Thailand, India, across Europe, the UK, North America, Japan, China, Russia, and many more countries. It has become a record of our shared history, told in our own words. This digital offering is a timeless treasure trove for all peacebuilders, and it is one that our entire network should be proud of.

In this 43rd issue, the covers of our past six newsletters are highlighted, each one a powerful work for peace by a featured artist.

In revisiting these images, may we be reminded of the depth and beauty our contributors bring to these pages, and may it inspire readers to consider highlighting their own work for peace, or that of a peacebuilder from their community. Let's share our victories, as well as our challenges, and strengthen the legacy of the INMP as we navigate this delicate world, together.

Your support appreciated, in the form of:

1. Your contribution of articles, exhibition announcements, publications, and stories for our upcoming issues (500 words or less)
2. Sharing this newsletter (as a PDF or web link) with relevant individuals, institutions, and organizations, to widen our readership and membership
3. Introduction to an artist to be featured for their powerful peace symbolism

Submissions can be sent to the Editor at: inmp.news@gmail.com.

The deadline for Issue #44 is February 15, 2027.

As always, I look forward to receiving your articles, your spirit, and your work, and am here to support you in an editorial capacity.

Wishing all of our members an energizing and meaningful 12th International Conference, whether they are participating in person in Winnipeg or online, as I will be doing from my home in sweltering Kyoto, Japan. All the best to all presenters as they prepare for this highly-anticipated event.

A MESSAGE FROM INMP COORDINATORS

For many of us, 2026 is already a vivid reminder of war's horror and the world's desperate need for the things that make for peace. The things we value, the stories we tell, the cultures we build, all have to be rooted in peace. Museums for peace, all diverse and distinct, in so many parts of the world, are at the heart of that cause. Some museums are rooted in violent events of the past, yet transforming those events into an impulse for peace, human rights and reconciliation. Other museums celebrate past war-resisters and peace-makers, inspirations for future generations. Together, and alongside supportive friends, we make up INMP. Through INMP, we value each other, learn from each other, and support each other in working for peace where we are. The world has no future with war. The people of peace are the future.

COME TO THE CONFERENCE!

Planning for Peacebuilding Through Truth and Reconciliation, the 2026 INMP Conference is well underway. We will meet at the amazing Canadian Museum for Human Rights, Winnipeg, Canada, on 12-14 August, with additional voluntary excursions on 15-16 August.

You will be challenged by thoughtful panel sessions, round-tables, workshops and an "Ideas Fair", on diverse themes around museums, peace and human rights - conducted in English, French and Spanish.

Add to that, opportunities for networking, sharing, and informally listening and learning from each other, and the conference is unmissable for everyone engaged in, or simply curious about, museums for peace. That means you! Register now at [Peacebuilding Through Truth and Reconciliation | CMHR](#).



Canadian Museum for Human Rights

"CONNECT, LEARN, MAKE PEACE": INMP WEBINARS

INMP held a fascinating webinar on "Examining Peace and Justice in a Global Context", in order to explore some of the understandings of peace that lie behind museums for peace. It was hosted by Dr. Tanya Maus, Director of the Quaker Heritage Center and Peace Resource Center at Wilmington, Ohio, US. Participants came from Australia and Bangladesh to Austria and Iraq. We heard a profound reflection from Dr. Lucy Steinitz who, working in Catholic, Jewish, Quaker and prison-based contexts, realised that peacebuilding is best expressed as a way of life, rooted in action, stories and firsthand witness.

Some participants showed objects from their museums. Maryna Bilosludseva from Kyiv Peace Museum brought icons collected from homes destroyed by Russian attacks - an opportunity for powerful storytelling.

NOTICES

- Rapid progress is being made to establish a Canadian Peace Museum in Bancroft, Ontario. The organisers (see website for address) are inviting INMP members “to:
 - Send us a postcard from your museum
 - Send us a peace poster (a paper one or a digital one) for our upcoming exhibit
 - Send us an object
 - Give us fundraising tips”
- Keep up to date with INMP and our members by visiting our website, inmp.net, and by joining the [Museums4PeaceForum](https://www.google.com/join/Museums4PeaceForum) googlegroup.

AWARDS FOR PEACE

It is encouraging for all museums for peace when our collective work receives external recognition. On behalf of all our members, INMP has received 2 peace awards: the Books For Peace International Award, and the “Pax et Salus” (peace and health) award from the International Académie Diplomatique Pax Et Salus (IADPES). The certificates were presented at The Peace Museum, Bradford, by Professor Antonio Imeneo of Books For Peace. The text read: “This Certificate of Honour is Awarded to the International Network of Museums for Peace in Recognition of the Excellence and Global Impact of its Actions in Spreading a Culture of Peace, Protecting Human Rights and Promoting a More Just, Ethical and Conscious Future for Humanity.”

To show that this work is rooted in local museums for peace, wherever we are, one of our museum members, The Peace Museum in Bradford, UK, was also presented with the same awards. It is in our museums that this essential work for peace is happening. Members of INMP – you should be proud of yourselves!



Clive Barrett and Peter van Den Dungen (both INMP), Professor Rachel Julian (The Peace Museum, Bradford) and Antonio Imeneo (Books For Peace).

DONATIONS, PLEASE!

If you wish to donate to the INMP then you can pay the INMP Paypal.me account or (Japanese members only) the INMP Yucho account, 448-4979918.

[Paypal.me](https://www.paypal.me)

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

Thank you for your support.



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STOP WAR!

BARBARA GALIŃSKA

Barbara Galińska is a Polish calligrapher who loves letters in all shapes and styles. She can write beautifully with any tool, on any surface, and can come up with unexpected uses for letters. They can be humorous, jocular and ironic. However, they become serious, sad or angry under the pressure of difficult social problems. It was in such context that the STOP WAR! graphic was conceived.



Barbara Galińska
from the artist's Instagram
@barbara_calligraphy

Due to the regimes of Russia and Belarus, in mid-2021, the Polish-Belarusian border became a new migration route to the EU. Thousands of refugees from Syria, Afghanistan, Yemen, Sudan and other countries flooded Europe showing that wars are only seemingly distant. The previous authoritarian Polish government ordered brutal push-backs, violating both EU and Polish laws. People fleeing wars, torture and death in their homelands were brutally pushed from one side of the border to the other, often dozens of times. Many lost their health, some their lives.

Half a year later, in February 2022, Russia attacked Ukraine. Millions of refugees rushed into Poland. Barbara then designed many anti-war posters supporting the Ukrainians' fight for independence. In the atmosphere of growing global threat, in October 2023, the Israeli-Palestinian armed conflict was revived.



From the artist's Instagram
@barbara_calligraphy

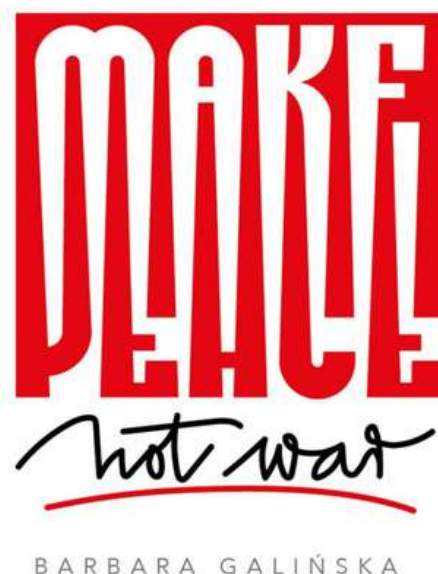
Shortly afterwards, the STOP WAR! design was created. Its simple message spoke to many and made it recognizable worldwide. The STOP WAR! mural was painted in Brooklyn. The posters appeared at the FOA National March for Palestine in London. Fred Brown made a 77-meter-long STOP WAR! on Bridlington South Beach, England. Posters and stickers have appeared in galleries and on the streets of many cities.



A 77-meter STOP WAR! tribute carved into the sand at Bridlington South Beach, England

The residents of Józefów, a town near Warsaw, where the artist lives, organized an event to mark the second anniversary of the Russian aggression in Ukraine. A large-format graphic was projected onto the building of the local Cultural Center. There was also exhibited a 2-meter high 3-D version of the design to be later installed in a local park. Young people painted their own posters using stencils, and local refugees gave a cultural presentation in Ukrainian.

Some recipients of the STOP WAR! graphic perceived it with fear. This prompted the artist “to go through the looking-glass” and create similar projects, though focused on PEACE.



*From the artist's Instagram
@barbara_calligraphy*



You can find Barbara Galińska at:
[Facebook](#) | [Instagram](#) | [YouTube](#)

TEHRAN PEACE MUSEUM

MONA BADAMCHIZADEH

To all members of the INMP,

On behalf of the Tehran Peace Museum (TPM), I would like to extend our heartfelt gratitude for all the messages of support that TPM received from INMP members in response to our call to raise awareness about the conflict and the unjust war in Iran, through your platforms. While internet access was limited in Iran, and we had no media through which to share the realities, you were our voice. With your help and support, TPM's message was received globally.

However, as TPM is not the only peace museum facing the war, I would also like to invite you to share your stories and the activities your museums are undertaking in the work of peace. INMP and its members can be your voice amid conflicts. INMP is not just a network; it is a family. We are all part of one family working toward the same goal, no matter where we are.

Let's share our stories of humanity through tangible or intangible heritage, as these stories help us continue and do not let the atrocities of this world make us lose faith in humanity. As we all know, exhibiting the horrors of wars might be one starting point for some peace museums, but it is not the whole story of peace museums/museums for peace. We need to also inspire one another in how to work for peace in the midst of

conflicts to educate our children and to remind ourselves not to lose hope in humanity and stand against injustice without resorting to violence. Let's share stories of human beings who do not possess superpowers, but who believe in love over hatred and are able to fill people's hearts with agape. As Gandhi said, "If light can come out of darkness, then alone can love emerge from hatred."

I would like to close with a poem by the Iranian poet Saadi Shirazi (1210–1291), which is also displayed at the entrance of TPM:

Human beings are members of a whole

In creation of one essence and soul

If one member is afflicted with pain

Other members uneasy will remain

If you have no sympathy for human pain

The name of human you cannot retain



Mona Badamchizadeh
Joint Coordinator, INMP

A NEW 'MUSEUM OF MEMORY' REPLACES MOSCOW'S GULAG MUSEUM

PETER VAN DEN DUNGEN

In November 2024 it was reported that the Moscow Department of Culture had 'temporarily' closed down the Gulag History Museum there because of 'fire-safety regulations'. However, what Kremlin critics feared at the time has come to pass, namely, that the move was in reality part of Russia's efforts to whitewash the Soviet past and shut independent cultural institutions. One of the country's last major spaces for confronting Soviet-era repression is now about to become a showcase for state-sanctioned patriotism. The Gulag History Museum - long a rare institutional refuge for the memory of Stalin's victims - is becoming a Museum of Memory dedicated to what the Kremlin calls the genocide of the Soviet people at the hands of Nazi Germany. The transformation encapsulates a broader Kremlin project: not the suppression of historical memory, but its replacement with a competing narrative that serves the present war in Ukraine.

The new entity will take over the building where the Gulag History Museum operated until it was forced to suspend operations. The old institution's collections will be consigned to storage. The new genocide exhibition will reportedly draw on archives from the 'No Statute of Limitations' project. The concept of 'genocide of the Soviet people' has no grounding in Soviet-era historiography or established international law. President Putin

introduced the terminology into Russian public discourse in July 2020, when he declared that Nazi crimes against Soviet citizens 'have no statute of limitations' and should be recognised as genocide both at home and globally. Russian courts moved quickly: By October 2020, a Russian court had recognised World War II mass killings as genocide for the first time, and in 2022, the Siege of Leningrad received the same designation. A law 'On Perpetuating the Memory of Victims of the Genocide of the Soviet People' followed in April 2025. State Duma deputies have since proposed criminal penalties for any citizen denying that this genocide occurred.

Founded in 2001, the Gulag History Museum survived until November 2024 as Russia's only major centre preserving the memory of Soviet political repression, serving as a counterweight to the historical amnesia promoted by the Kremlin. The museum's previous director, Roman Romanov - who held the post from 2012 until his dismissal in early 2025 - was reportedly forced out after refusing to remove sections about Soviet state violence from an exhibition on Moscow's history. Putin subsequently removed him from the Presidential Human Rights Council as well. The new museum is scheduled to open later this year; the authorities have appointed as director Natalya Kalashnikova, a veteran of the 'special military operation' in Ukraine.

President Putin has regularly evoked World War II history in justifying the invasion of Ukraine, claiming it was needed to 'denazify' the country and stop 'genocide' against the Russian-speaking population of partially occupied eastern Ukraine. Kyiv and its Western allies have dismissed those arguments.

The information above is largely based on an article from Meduza, the world's largest independent Russian news outlet; see Meduza in English — The Real Russia. Today. See also [this link](#) and [here](#).

Cases of censorship and the re-writing of history in museums are also reported from the US. Recently, the Smithsonian National Portrait Gallery in Washington, D.C., when replacing a portrait of President Trump, at the same time removed a placard mentioning his impeachments and the January 6 insurrection. This is only one example of Trump administration officials asserting control over the content of museums.

[Click here](#) for more.



Image borrowed from the Moscow Times.
[Click here](#) to read the article.



Submissions now open
for INMP Newsletter
Issue #44

Send articles of
no more than 500 words,
with separate .jpg images
by email to the Editor at:

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Please include captions
for all images.

Deadline for Issue #44
February 15, 2027

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NEWSLETTER #37

SEPTEMBER 2022

Issue #37: Luba Lukova — Designing Justice

Contemporary artist Luba Lukova's *Designing Justice*, a collection of 55 serigraphs, tackles war, censorship, immigration, and inequality through bold visual metaphors. First shown at the Museum of Design Atlanta, it has since toured museums worldwide, from Cincinnati's National Underground Railroad Freedom Center to galleries in Ecuador, Taiwan, and Poland, with striking, streamlined imagery that inspires reflection and calls viewers to act for justice.

THE RISKS ASSOCIATED WITH RETURNEE FAMILIES AND IID'S ROLE IN CONTAINMENT AND REINTEGRATION

AYAD SALIH

The issue of returnee families from camps and detention centers represents one of the most sensitive and complex post-conflict challenges in Iraq, particularly in Ninewa Governorate. Some of these families were previously associated - directly or indirectly - with extremist groups, whether through the affiliation of a family member or through living under the control of such groups. Even when this association was not rooted in ideological conviction for all family members, it has placed them under social and security scrutiny, exposing them to stigma, isolation, and rejection by host communities.

The risks are multidimensional. First, the absence of meaningful reintegration may create an environment conducive to the re-emergence of extremist ideologies, especially among children and adolescents who grew up in closed environments or were exposed to radical narratives. Second, deprivation of education, legal documentation, and access to basic services increases vulnerability and may push individuals toward harmful coping mechanisms; Third, continued social

stigmatization deepens feelings of exclusion and injustice - factors that can be exploited by extremist actors for recruitment or influence.

In response, the Iraqi Institution for Development (IID), through the "Return with Hope" project, adopted a preventive and containment-based approach that prioritizes reintegration over exclusion and institutional coordination over isolated security responses, balancing humanitarian considerations with long-term stability objectives.



Photo courtesy of the author

In the field of Mental Health and Psychosocial Support (MHPSS), IID provided individual and group counseling sessions focused on trauma recovery, promoting non-violent thinking, and strengthening positive coping mechanisms, working with beneficiaries using a professional, non-judgmental approach to build trust and create safe spaces for dialogue and behavioral change. Referral pathways were also strengthened to connect complex cases with specialized health institutions when needed.

In education, IID prioritized the reintegration of children at risk of school dropout due to the lack of civil documentation. In coordination with the Ninewa Directorate of Education and relevant authorities, IID addressed the situation of thousands of students enrolled without official identification documents, introducing a proposal for a temporary identification mechanism to ensure continued access to education while legal procedures are finalized. Education remains one of the most effective protective factors against radicalization and long-term marginalization.

On the legal front, IID supported women and children in navigating civil documentation procedures, particularly in cases where marriages were not officially registered. The absence of legal identity documents had prevented many families from accessing education, healthcare, and social protection services. By coordinating with relevant governmental departments, IID facilitated pathways toward formal legal recognition and inclusion within state systems.



Photo courtesy of the author

At the institutional level, IID strengthened cooperation with national committees responsible for Preventing and Countering Violent Extremism (P/CVE), as well as with security actors and government institutions. Through structured dialogue platforms and its final project conference, IID brought together stakeholders to discuss systemic challenges, agree on priority actions, and promote sustainable follow-up mechanisms, while emphasizing the formal inclusion of civil society organizations within governmental sub-committees.



Photo courtesy of the author

IID's experience demonstrates that structured reintegration, implemented in partnership with the Iraqi government, is a more sustainable and effective strategy than marginalization or prolonged isolation, reducing long-term security risks, promoting social cohesion, and contributing to rebuilding resilient and inclusive communities in post-conflict contexts.

Ayad Salih | Executive Director | IRAQI
INSTITUTION FOR DEVELOPMENT (IID)

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NEWSLETTER #38

APRIL 2023

Issue #38: Robert Kowalczyk — Peace Which is Consciousness

Professor of Literature at Kindai University's Faculty of Arts and Letters, Robert Kowalczyk has served as a contributing editor to the INMP Newsletter for many years and is International Coordinator of the Peace Mask Project. His photograph, paired with his poem "Peace which is Consciousness / Exists within and without / Endless structures of the Mind," reflects on peace as an inward, ever-unfolding state of mind.

HEALING THROUGH REMEMBERING

CLIVE BARRETT
THE PEACE MUSEUM,
BRADFORD, UK

Remembrance is big in the UK. The nation state wants people to remember military lives lost in its 20th/21st century wars. But, as one banner in The Peace Museum collection puts it, "Remembrance is not enough".

What, and how, we remember are important. It matters how we talk about memories. Selective remembering can provoke future conflict. How can we remember in order to promote healing and future peace?

A wonderful temporary exhibition (until May, 2026) was held at The Peace Museum, Saltaire, Bradford, UK (a UNESCO World Heritage Site), addresses these questions. In its new venue in Salts Mill, The Peace Museum is thriving, attracting over 45,000 visitors a year. After closing for a winter break, The Peace Museum reopened in March with an exhibition from a Northern Ireland peace organisation, Healing Through Remembering. (Some readers may have seen an earlier version at the 2017 INMP conference in Belfast.) It depicts everyday objects transformed by the violent conflict known as "The Troubles".

Healing Through Remembering engages with anyone caught up in that conflict in any way: victims, perpetrators, anyone affected by the violence. Stories are collected from different viewpoints, from people with different perspectives. There is no single definitive story, but many voices. At the exhibition

opening, Cate Turner, director of Healing Through Remembering, spoke of objects being transformed by the conflict.

A brick is used for building ... until it is thrown, when it transforms into a weapon.

A metal dustbin lid ... transforms into a noisy cymbal to warn paramilitaries that the British army is coming to look for them.

Wooden pallets used by a fork-lift truck ... can be stacked in huge piles for bonfires on rival anniversaries every July (Protestants) and August (Nationalists).

In each instance, the donor of the object has written the descriptive panel. The interpretation is in the words of those involved, whatever role they had.

The exhibition has evolved since 2017, and now contains more stories about peacemaking and opposition to violence. There is a football shirt from a reconciliation centre at Corrymeela. A t-shirt bearing the challenging question "Am I a legitimate target?" was produced by a brave group opposed to violence, responding to a claim by paramilitaries that they only attacked "legitimate targets".



A t-shirt with the question, "AM I A LEGITIMATE TARGET"? challenging those who claimed they only attacked "legitimate targets". Photo: Clive Barrett

The exhibition succeeds in making the visitor engage with all sides and perspectives in a complex civil war. Officially, that ended with the Good Friday Agreement, 1998, but for individuals and communities the need for healing continues. *Healing Through Remembering* encourages people to listen to other voices, to acknowledge the past but to respect people who had different experiences. It is not about agreement, but recognition of the humanity of the other. It is a way to remember that leads to healing.



*A football shirt from Corrymeela, an important centre for community reconciliation in Northern Ireland.
Photo: Clive Barrett*

Other news from The Peace Museum

The Peace Museum is in a spectacular mill building, but each year it has had to close for winter; that part of the mill gets very cold. No more! A substantial capital grant has been received for a new heating system, which should allow the Museum to stay open all year round. (Note: it will close temporarily in September 2026 to enable the new system to be installed.)



EYES OF A CHILD: TAKING PEACE BEYOND THE WALLS

STEVE FRYBURG

As a former director of the Dayton International Peace Museum, I came to understand a difficult truth: many of the people who most need to engage with the realities of war will never walk through the doors of a peace museum. The walls that preserve history can also limit its reach. If we are to truly confront the human cost of violence, we must be willing to carry that message into the public square. "Eyes of a Child" was created from that understanding.

This public art installation, organized in partnership with Veterans For Peace and the Greater Dayton Peace Coalition, is designed to meet people where they are—on sidewalks, in front of government offices, in the everyday flow of life. It asks passersby to pause, even briefly, and consider the consequences of decisions often made far from public view.



Photo: Steve Fryburg

The installation centers on a U.S. missile strike on a children's school in Minab, Iran—an event that turned a place of learning into a site of devastation. Inside that school were students and teachers engaged in the ordinary rhythms of a day that should have been safe. In a single moment, that normalcy was erased. Lives were lost. Families were shattered. Survivors were left carrying trauma that will last a lifetime.

Children do not draw borders. They do not understand geopolitical strategy, nor do they choose conflict. Yet they are often the ones who bear its consequences most fully and permanently. As the installation reminds us, "Every bomb that falls... lands on a future that will never exist".



Photo: Steve Fryburg

The exhibit also places this tragedy within a broader context. It invites reflection on the long arc of history, from foreign intervention in Iran decades ago to the present-day realities faced by children in conflict zones around the world. It challenges the narratives that divide us, emphasizing a simple but often overlooked truth: the children of any nation are no different from our own.

Public visibility is essential. When art leaves the confines of galleries and institutions, it becomes an encounter rather than a destination. It interrupts routine. It creates space for reflection where none was planned. In doing so, it has the potential to reach not only those who already agree, but those who have not yet been asked to look.



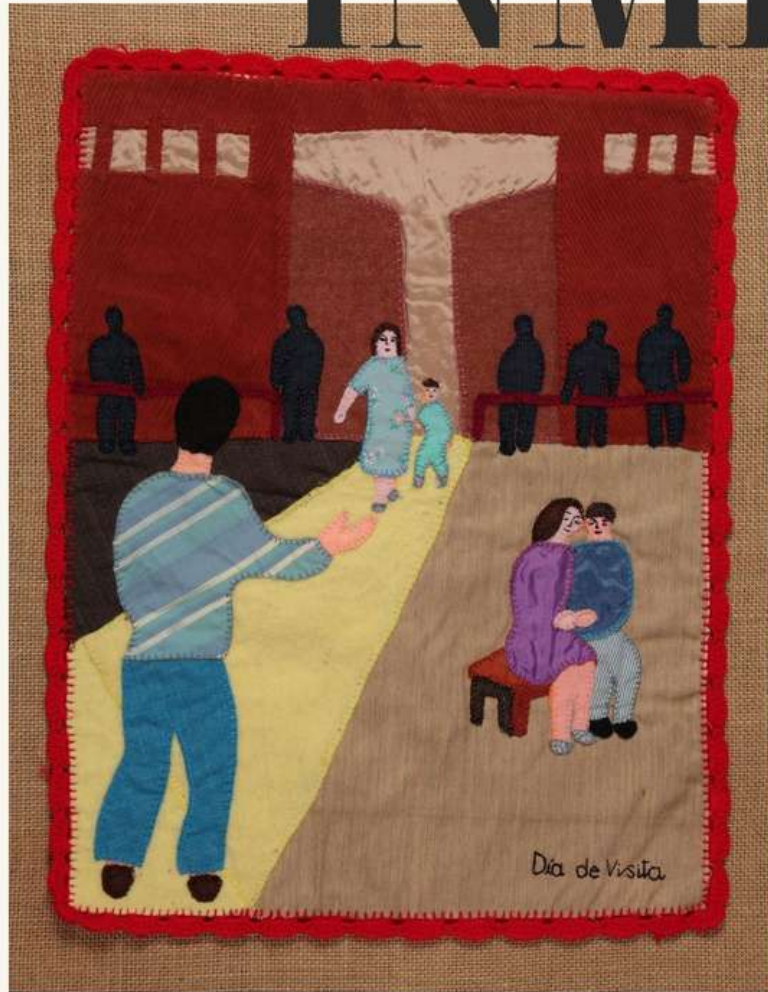
Photo: Steve Fryburg

"Eyes of a Child" is not only an act of remembrance. It is a call to awareness and accountability. By bringing these stories into the open, we honor those who were lost and affirm a shared responsibility to question the systems and decisions that make such tragedies possible.

In the end, the installation asks something very simple of us: to see—not with the eyes shaped by politics or distance, but with the clarity and compassion of a child.



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NEWSLETTER #39

SEPTEMBER 2023

Issue #39: Conflict Textiles — Roberta Bacic and Breege Doherty

This collection of over 400 arpilleras, quilts, and wall hangings documents conflict and human rights abuses worldwide. Arpilleras, hand-sewn appliquéd picture textiles, emerged when Chilean women stitched stories of repression under Pinochet, later spreading globally. Curator Roberta Bacic has staged over 160 exhibitions since 2007. Now a Trust, Conflict Textiles remains rooted in a global network of arpillera artists, artists, and activists, this marking its third contribution to INMP.

ART, THOUGHT AND EDUCATION IN THE SERVICE OF A CULTURE OF PEACE

THE FITA FOUNDATION

The Fita Foundation was established in 2000 at the initiative of the artist Domènec Fita i Molat (1927-2020), with the dual purpose of safeguarding his extensive artistic legacy and sustaining a way of understanding art as a means of knowledge, ethical responsibility and social transformation. From the outset, the Foundation has positioned itself as an active cultural institution committed to the values of peace, human rights and intercultural dialogue.

Domènec Fita i Molat's life and artistic career were profoundly shaped by the experience of war and by a humanist pedagogical education. This background gave rise to a body of work which, over more than seven decades, evolved from figuration towards a radical abstraction, free from stylistic allegiances and focused on exploring the fundamental tensions of the human condition. His output, comprising over 11,000 inventoried works and tens of thousands of drawings, employs a wide range of techniques and materials, characterised by a clear intention to engage the viewer intellectually and emotionally.

A defining aspect of Fita's artistic philosophy is his firm commitment to integrating art within architecture and public space. His monumental works,

located in sites such as the Sagrada Família, the cathedrals of Girona and Vic, the monastery of Montserrat, and public squares throughout Catalonia and in Andorra, reflect a conception of art as a common good: accessible, shared and embedded in everyday life. This approach aligns closely with the principles of peace-oriented museums, which regard culture as a vital instrument for social cohesion and active citizenship.



*Modernist (green mummy). 1973-74.
Fita Foundation collection, Girona.*



*Christ Reclining. 1958. Alabaster.
Cathedral of Girona.*

The Foundation builds upon this legacy through a programme structured around three core areas: visual arts exhibitions, initiatives in thought and the humanities, and educational programmes. Together, these pillars form a coherent strategy aimed at fostering critical thinking, aesthetic awareness and civic responsibility, key components of a sustainable culture of peace. Most of the Foundation's activities take place in the city of Girona, designated a City of Peace, through initiatives such as the school-based programme Journalists for Peace, as well as Temps de Flors and Temps de Drets, with the support of the Girona Provincial Council.

The Foundation has also developed exhibitions explicitly devoted to reflection on war and its consequences. These include Pain (Dolor, 1999–2013), dedicated to the Balkan wars, and Filtrations (2025), featuring collages by Dmitry Sirotkin addressing the horrors of all wars. Both combine artistic rigour, emotional sensitivity and a strong educational dimension. Rather than offering definitive answers, these exhibitions seek to create spaces for dialogue, empathy and critical awareness.

The Fita Foundation fully shares the values and objectives of networks of museums and cultural institutions working for peace: the conviction that art and culture are essential tools for preventing violence, preserving

memory, promoting respect for diversity and strengthening democratic societies. We understand the museum not as a neutral space, but as a social actor with clear responsibilities. Working for peace through culture entails engaging with the complexity of the contemporary world and committing to long-term processes grounded in knowledge, sensitivity and sustained engagement. This is the path that guides the Fita Foundation, and the one we seek to share with the international community of museums dedicated to the promotion of peace.

Who is Domènec Fita

Domènec Fita was a Catalan artist, born in Girona on 10 August 1927. He entered the Casa d'Assistència i Ensenyament of

Girona at an early age, managed by the Government of Catalonia, where he grew up and began his education within the Montessori system, later attending the Durruti School in Girona during the war. On 13 December 1953, he suffered a serious accident while painting a mural in the baptistery of the Church of Betlem in Barcelona, which resulted in paraplegia.

Throughout his career, Fita taught visual arts and received numerous distinctions, including election to the Royal Catalan Academy of Fine Arts of Sant Jordi (1980), the Gold Medal of the Girona Provincial Council (1991), the Creu de Sant Jordi (2006), the Medal of the University of Girona (2011), and the Pro Ecclesia et Pontifice medal (2017) for his contribution to sacred art. He passed away in 2020.



*Tetramorphs (4 evangelists). 2009-10. Stained glass lamps (glass, methacrylate and metals).
Sagrada Família Basilica in Barcelona.*

THE LEGACY OF ST. FRANCIS OF ASSISI IN THE AGE OF SOCIAL MEDIA AND GEN Z

FRAN EVE WRIGHT

Born Giovanni di Pietro di Bernardone in Assisi around 1181, St. Francis lived a privileged life before undergoing a profound spiritual transformation that led him to embrace poverty, humility, and a life of service. His radical commitment to compassion, peace, and care for all creation shaped the Franciscan movement.

Described as a "beacon of peace, compassion, and unity" 800 years after his death, his message still speaks with clarity in a world troubled by conflict and division.

What began as the quiet voice of a barefoot friar in medieval Italy now echoes across digital landscapes, reminding us — in every age — that compassion is powerful, humility is transformative, and love for all creation is a path toward healing our fractured world.

His universal appeal makes him especially suited to the global, diverse environment of social media, where people of many backgrounds seek meaning, inspiration, and connection in the face of environmental crises, social fragmentation, and global inequality. His message unites: His call to rebuild the Church becomes a call to rebuild

community. His love for creation becomes a call to protect the planet. His embrace of the marginalized becomes a call to defend human dignity in all its forms.

Often described as environmentally conscious, authenticity-driven, and socially aware, Gen Z finds in Francis a kindred spirit. His love for creation mirrors their ecological concerns. His rejection of wealth resonates with their scepticism toward consumerism. His compassion aligns with their emphasis on mental health and inclusivity. It speaks to the deepest human longings: for peace, for simplicity, for connection, and for harmony within and with the world around us.

St. Francis, il povrecito, has become digitally native — accessible, shareable, and emotionally resonant in a world searching for meaning.

His message reaches far beyond the hills of Assisi, whether through traditional preaching or a humorous imagined conversation with a modern digital saint...

St. Francis:

Brother, your robes shine brighter than Brother Sun. Are you sure you're not blinding the birds?

Saint of Social Media:

Sorry — it's the LED halo. Not to worry, Bro, it's energy-efficient. I'm the new patron saint of social media and I've heard the babble. Eight hundred years on and they still talk about you.

St. Francis:

Social... media? Babble? You mean the marketplace?

Saint of Social Media:

Yeah, sort of. Except the marketplace is everywhere, and people argue day and night.

St. Francis:

More than medieval merchants haggling over onions?

Saint of Social Media:

The noise doesn't stop and yeah, sometimes they argue about onions.

St. Francis:

Ah. A universal struggle. And what about you? What's your mission?

Saint of Social Media:

Well, it's to remind people that behind every screen is a soul.

St. Francis:

A noble task. So your window to the people is through your screen. In my day, I preached to birds. Quite harmonious creatures.

Saint of Social Media:

Online, even the birds have opinions. They twitter endless tweets.

St. Francis:

Then perhaps I shall preach through your glowing devices. To tell the tweeters to calm down and spend time in nature. Otherwise life is indeed for the birds!

Saint of Social Media:

Deal. You handle the nature content and Gen Z. I'll handle the hash tags.

St. Francis:

Hash tags? Are those like prayers?

Saint of Social Media:

Close enough.

St. Francis:

And what is Gen Z?

Saint of Social Media:

One step at a time, Bro. But believe me, Gen Z has got your back. They are out there on social media and in the green, walking your talk and tweeting with the birds.

Introducing: P. Sandesh Manuel, Franciscan, Rulebreaker and YouTuber. Rapping with Gen Z about Saint Carlo Acutis – social media saint.

[The Social Media Saint](#) (Youtube Link)



Still image from the music video

Fran Eve Wright | IAAP Psychological and Societal Development | UNESCO Club Vienna



INMIP



MUSEUMSFORPEACE.ORG

NEWSLETTER #40

APRIL 2024

Issue #40: Malak Mattar

Self-taught Palestinian artist Malak Mattar began painting at 14 during Gaza's 2014 military assault, using school art supplies. Her expressionist and semi-abstract work has since shown across Europe, the Americas, and beyond, and she authored the children's book *Sitti's Bird*. The paintings featured here, submitted before October 7th, capture bright colors, doves, and childhood tenderness, the resilient, protected peace Palestinian children carry even amid violence.

A TALE OF PEACE MUSEUMS AS LIVING SPACES FOR POSITIVE PEACE

ANNE RABKO

In a quiet part of the city stood a building dedicated to peace. Inside were carefully curated exhibitions, objects preserved behind glass, and stories documenting moments of conflict, reconciliation, and hope. Visitors entered, observed the displays, and departed. The museum fulfilled its traditional role as a place of memory and reflection. Yet something essential seemed to be missing. Peace was presented primarily as history to be observed, rather than as a practice to be experienced.

Gradually, a different vision began to emerge. Educators, artists, and community members started asking whether a peace museum could evolve beyond a static exhibition space and become an active environment for learning, dialogue, and civic participation. Instead of presenting peace only through historical narratives, the museum could become a place where peace is practiced and cultivated in everyday interactions.

In response, the space slowly transformed. Dialogue circles invited visitors to exchange perspectives and reflect on experiences of conflict and reconciliation. Workshops created opportunities for participants to share stories and creative expressions related to peacebuilding. Walls that once displayed curated objects became open platforms where visitors could contribute their own

messages, drawings, and reflections about hope and coexistence.

Local schools, community organizations, and intergenerational groups began to participate. Students arrived not only to learn about the past but also to discuss contemporary challenges and explore constructive responses. Elders contributed memories that connected historical experiences with present responsibilities. Through these encounters, the museum gradually evolved into a shared environment of learning, creativity, and civic engagement.



Photo courtesy of author

Central to this transformation was the concept of positive peace—the understanding that peace is not merely the absence of violence but the presence of conditions that support justice, cooperation, dialogue, and human dignity. Positive peace requires ongoing participation and collective effort, built through relationships, institutions, and everyday practices that strengthen trust within communities.

To embody this approach, a variety of participatory initiatives were developed. One example is the Peace Kitchen, where individuals prepare and share meals that are meaningful to them and connected to the cultures they come from, demonstrating how everyday practices can foster connection across cultural boundaries. Another initiative, Windows4Peace, brings the idea of peace into public space, as participants display images or stories of peace heroes in their windows, transforming private homes into visible messages of inspiration within the community.

Learning from others also became essential to the museum's work. Through the Peace Heroes initiative, visitors discover individuals whose actions contribute to peace in different contexts, helping inspire reflection on what each person can do to support peaceful societies. The museum also documents contemporary peace practices by filming interviews with peacebuilders and community leaders, making these conversations accessible to wider audiences.



Photo courtesy of author

Publishing projects further expand this educational mission. The Meet the Peace

Hero book series introduces children to inspiring figures and encourages young readers to imagine their own role in creating a more peaceful world, while publications exploring the importance of peace museums highlight their potential as institutions that support dialogue, education, and social engagement.

Equally important is the museum's commitment to collaboration. By supporting other peace initiatives and working with organizations that share similar goals, the museum contributes to broader networks dedicated to peacebuilding. Peace becomes not only a subject of study but also a collective practice.



Photo courtesy of author

Ultimately, the story of a peace museum is not only about the past. It is about cultivating peace as a community practice—something that can be learned, experienced, and sustained together in everyday life.

Anna Rabko
Peace Museums
<https://www.peacemuseums.org>

PEACE EDUCATION PROGRAM

CAMBODIA PEACE GALLERY

Cambodia, located in Southeast Asia, shares borders with Laos PDR, Vietnam, and Thailand under international agreements. While most boundaries are clearly defined, a few small areas remain under ongoing border measurement processes. These discussions require time, cooperation, patience, and mutual understanding among all parties involved.

In recent years, tensions have resurfaced along the Cambodia–Thailand border. In July 2025, conflict re-emerged—driven not only by territorial concerns but also by complex historical narratives, identity issues, and political interests.

The escalation resulted in tragic loss of life and forced many families to flee their homes.

Although a ceasefire was reached in late December 2025, peace remains fragile. Many displaced families are still unable to return safely, and misunderstandings continue to strain the long-standing friendship between the people of both nations.

Responding Through Peace Education

The Cambodia Peace Gallery, a peacebuilding organization based in Battambang, has expressed deep concern over the rise of hatred and extreme nationalism that can fuel violence. In response, the Gallery organized a full-day training entitled: “*Understanding History and Nationalism*”.

This training is part of the Peace Guide Training Program and focuses on:

- Strengthening understanding of Cambodia’s peacebuilding journey
- Encouraging critical reflection on history and conflict
- Exploring the impacts of nationalism—both constructive and destructive
- Promoting empathy and non-violent engagement
- Inspiring active participation in community peacebuilding

Through participatory and experiential learning methods, participants examined how nationalism can either divide or unite societies.



Promoting Positive Nationalism

The training highlighted the urgent need to promote positive nationalism—a form of national pride rooted in peace, respect, and shared humanity rather than exclusion or hatred.

Positive nationalism encourages citizens to:

- Honor their history responsibly
- Respect the dignity and rights of others
- Engage in dialogue rather than conflict
- Strengthen cooperation across borders



Moving Forward Together

Restoring peace along the Cambodia–Thailand border requires sustained effort from multiple stakeholders. Key steps include:

- Dialogue between communities
- Peace education initiatives
- Joint cultural and youth engagement activities
- Protection of civilians
- Strong cooperation among civil society, governments, and regional partners

By choosing shared understanding over division, Cambodians and Thais can rebuild trust and continue moving forward as peaceful neighbours.



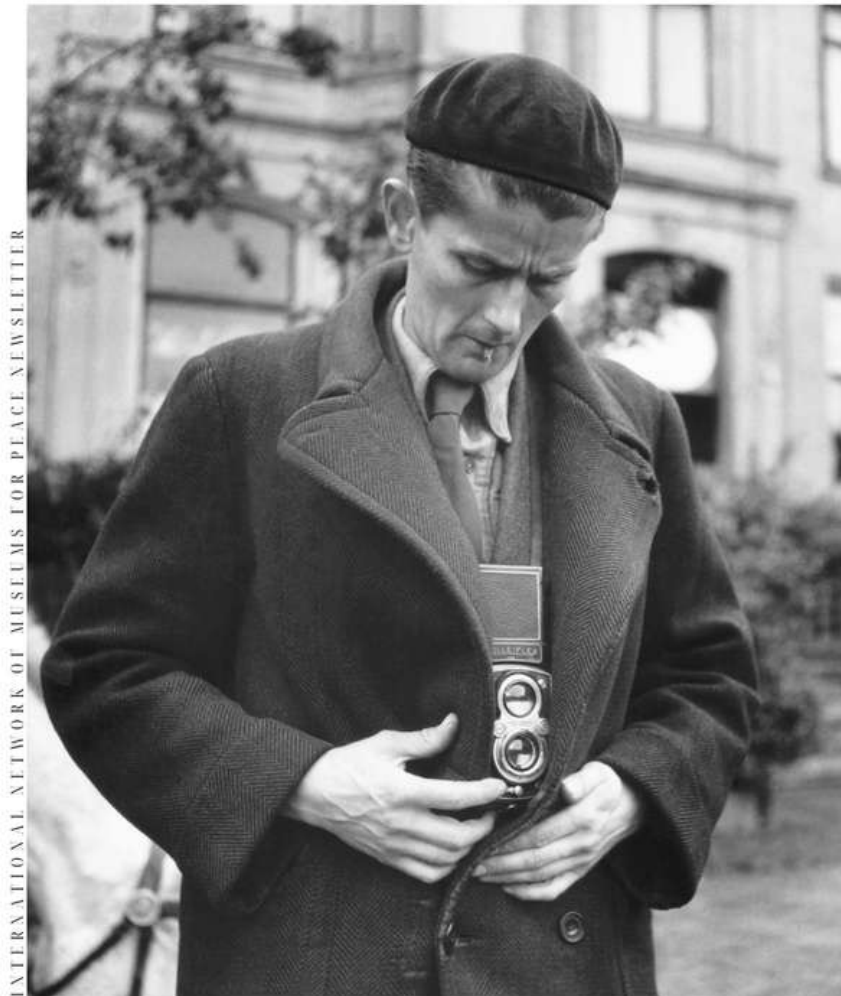
Submissions now open
for INMP Newsletter
Issue #44

Send your articles,
artwork,
photography,
publications,
announcements to:

inmp.news@gmail.com

Deadline for Issue #44
February 15, 2027

INMP



ISSUE #41

MAY 2025

Issue #41: The Underground Camera — Dr. Erik Somers

Dutch historians René Kok and Erik Somers's book, *The Underground Camera*, documents a secret group of photographers who risked their lives capturing Amsterdam's German occupation and resistance from 1944–1945, later using their images to prove the need for Allied food drops during the Hunger Winter. The collection was added to UNESCO's Memory of the World Register in 2025, with a companion exhibition at FOAM Amsterdam.

SCIENCE FOR PEACE: TEHRAN PEACE MUSEUM

SHAHRIAR KHATERI

On 10 November 2025 (World Science Day for Peace and Development) the Tehran Peace Museum hosted a new edition of its "Science for Peace" workshop with participation from students of the Tehran International School.

The workshop aimed to raise awareness about the dual-use nature of science—particularly in chemistry and physics—while promoting responsible scientific practices and highlighting the relationship between science and ethics.

Participants were introduced to historical examples illustrating both the beneficial applications of science in improving quality of life and its misuse in advancing warfare, with particular emphasis on chemical weapons, the Chemical Weapons Convention, and the role of international organizations such as the Organization for the Prohibition of Chemical Weapons (OPCW) in preventing re-emergence of chemical weapons and promoting peaceful use of chemistry as well as the role of Peace Museums in promoting peaceful use of science and a culture of peace.



The interactive component of the workshop engaged students in group activities, where they explored the lives and contributions of three historical figures: Alfred Nobel, Fritz Haber, and Robert Oppenheimer. Through role-playing and peer discussion, students examined both the positive and negative impacts of these figures' work.

The session concluded with a group discussion on responsible science in the modern world. We plan to continue the workshop on a regular basis, expanding participation and adapting content to suit diverse student audiences. This format can be considered as a good-practice model for other members of the INMP to adapt.



Images courtesy of the author

Shahriar Khateri is a Co-Founder of TPM



WOMEN FOR PEACE: EXHIBITION OF PEACE POSTERS IN BOLOGNA

VITTORIO PALLOTTI

The exhibition, curated by the International Peace Poster Documentation Center, consisted of around sixty posters printed over the last sixty years, owned by the Municipality of Casalecchio di Reno and preserved at the Casa per la Pace "La Filanda" near Bologna.

The goal was to raise awareness or commemorate key events, initiatives, and figures who, over time, had shaped the history of women and their movements to defend or achieve equal human rights for all and to improve the working and living conditions of their communities.

The exhibition was divided into five sections, each covering a specific topic: rights, struggles, Nobel Prize winners, conferences, and institutions.

The posters aimed to stimulate visitors, especially young people, to:

- a curiosity to learn more about what had been done over the years to oppose war, violence, and injustice, promoting a different culture;
- an interest in exploring pacifism and nonviolence;
- a sense of not feeling alone, discovering that they shared visions and values inspired by peace, justice, and respect for living beings and the environment with a broader community;
- a desire to seek out local institutional and social organizations with which to connect and initiate collaborations.



Inauguration of the exhibition



A picture of an historical event in 1917 (Tuscany, Italy)

The inauguration took place on March 3rd with a welcome from the president of the S. Stefano neighbourhood, "Rosa Maria Amorevole," and in the presence of a representative of the Department of Education and Training of the Municipality of Bologna. On March 8th, a special event took place in the exhibition room, called "Homage to Women. Words and Music," featuring presentations by women representing women's and pacifist associations with musical accompaniment.

INMIP

INTERNATIONAL NETWORK OF MUSEUMS FOR PEACE



ISSUE #42

OCTOBER 2025

Issue #42: Black Swan

This performance-based piece confronts the ethical and ecological consequences of the nuclear age, first excerpted at the Peace Museum Vienna in 2017 to support the UN's Treaty on the Prohibition of Nuclear Weapons, adopted that July. Its title draws on the centuries-old "black swan" metaphor for the unpredictable and unthinkable made real, echoing the fateful roles chance and human decision played in Hiroshima, Nagasaki, and Fukushima.

DIALOGUE ON CULTURE IN
PEACEMAKING PRACTICES OF
CITIZEN DIPLOMACY

ANATOLY AND VLADIMIR IONESOV

"The essence of life is not what it has,
but the belief in what it should have."
Joseph Brodsky. "Singing Without Music"

The release of a new book is always an event, especially when it is a multi-volume edition on the culture of peace and citizen diplomacy. The first volume of the tetralogy was recently published and presented to the general public almost simultaneously in two separate publishing formats – in Samara and Samarkand.

Volume I. Samara edition

Ionesov, A. I., Ionesov, V. I. The Culture of Peace and the Future of Humankind. Conversations with Outstanding Contemporary Intellectuals on How to Understand Culture, and What the World Should Be Like in the 21st Century: in 4 volumes. – Volume I [Nobel Laureates]. Edited by Professor Yusuf Abdullaev. – Samara: Samara Scientific Center, 2025. – 500 p.

Volume I. Samarkand edition

Ionesov, A. I., Ionesov, V. I. Personality. Culture. Peace: Conversations with Outstanding Contemporary Intellectuals on How to Understand Culture, and What the World Should Be Like in the XXI Century: in 4 volumes. – Volume I [Nobel Laureates]. Edited by Professor Yusuf Abdullaev. – Samarkand International

University of Technology (SIUT), Samara Society for Cultural Studies "Artifact – Cultural Diversity". – Samarkand: Mahorat, 2025. – 528 p.

As the managing editor of the four-volume edition, Professor Dr. Yusuf Abdullaev, notes, "there are several reasons to consider the work of Anatoly and Vladimir Ionesov unique in its form, innovative in its content, and ambitious in its scope. Primarily, it is a lively dialogue between the authors and their outstanding contemporaries. Secondly, the very length of the project is striking (more than forty years!). Thirdly, it is the genre of the narrative itself. Fourthly, the wide range of interlocutors, more than 2,000 people (!), is impressive. Fifthly, the book project embodies the valuable experience of bringing people from different nations together through direct dialogue to address the urgent challenges of our time. Sixthly, the authors were able to convincingly demonstrate the creative, unifying and enlightening power of people-to-people diplomacy and cultural practices of personal activism in strengthening twinning relations between the two cities – Samarkand and Samara."

The project was launched at the sites of the humanitarian communities of Samarkand and Samara. An extensive collection of diverse artifacts formed the basis of scientific and enlightening programs and live communication with the devotees of science, art and education, helping to construct a new visual and communicative space of vivid and instructive stories of interaction between citizens of Uzbekistan, Russia and the world.

Over 2,000 renowned contemporary intellectuals from over 80 countries have participated in the dialogue at various stages of development of the International Archive

of Culture of Peace, including recipients of the world's most prestigious international and national scientific, cultural, and other awards.

Each interviewee was asked to express their point of view on three main questions: "What does the main sense of culture consist in?", "What is the Culture of Peace?", "What can save the culture in the XXI century?" The collection of documented texts (letters, comments, greetings, congratulations, interviews, etc.) is placed in four volumes, with each book containing materials from a direct line of ongoing conversation, forming one continuous conversational narrative stream.

The four volumes are connected by a common concept and structure, though each has its own thematic perspective. The tetralogy includes dialogues with more than 300 individuals: 72 Nobel laureates (Volume I); over 90 founders of scientific fields (Volume II); more than a hundred masters of artistic culture (Volume III); and over 60 public figures and innovators (Volume IV). Meanwhile, letters, responses and comments continue to arrive.

This cultural project allowed the scientific and artistic communities of Samarkand and Samara to engage with leading figures of our time and contribute to the culture of peace and twinning relations between the two cities. Once again, it was proven that there should be no barriers between people – political, social, ideological, religious. The fate of humanity is the fate of each one of us, be it a Nobel laureate or a rural school student.

Cultural practices of scientific and citizen diplomacy strengthen interdisciplinary cooperation and help find the best answers to the challenges of our time. The presented book project not only contributes to understanding the urgent tasks of culture, but can also become a useful model for anyone who wants to engage in direct dialogue with humanity.

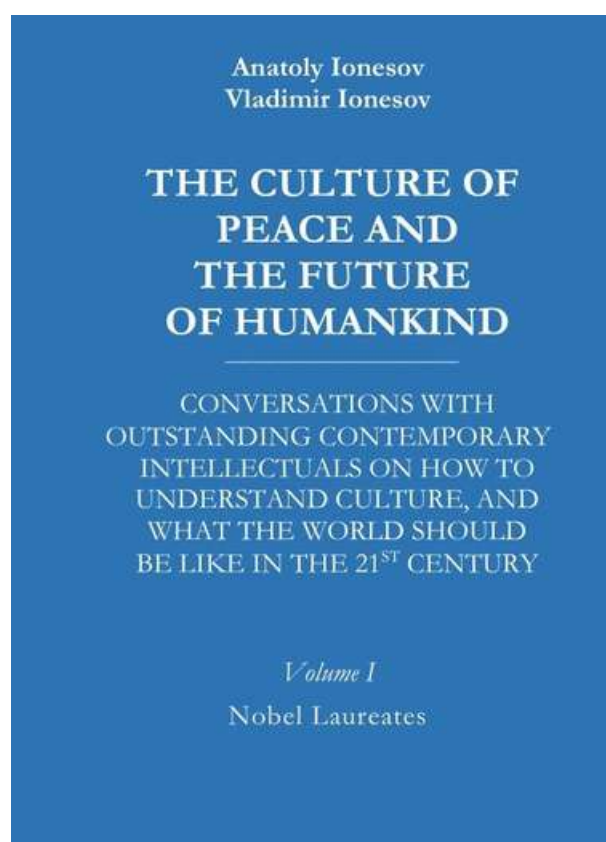


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BOOK REVIEW
FOR INMP

PETER VAN DEN DUNGEN

Agnes Imhof, *Ein Brennglas des Jahrhunderts: Der Friedensrebell Ernst Friedrich*. Stuttgart: Philipp Reclam Verlag, 2025, pp. 380.

Although there exists a growing number of publications (mostly in German) about Ernst Friedrich (1894-1967), Agnes Imhof's 'A lens of the 20th century: The peace rebel Ernst Friedrich' is the first proper, full-length, biography of the founder of the Anti-War Museum in Berlin (1925-1933). In twenty chapters, she presents a comprehensive overview of his dramatic life that was greatly affected by both world wars and the rise of Hitler-Germany; the latter resulted in the destruction of his museum and his subsequent exile in a succession of European countries.

It seems that Imhof has read everything that Friedrich has written, including in the various anarchist and pacifist journals that he launched and published. As the forty pages of notes make clear, the biography is based on extensive research in archives in several countries and contains much information that is new. In the process, she is able to question some of Friedrich's own accounts which are shown not to be always reliable. Among her primary sources is a typescript by his wife Charlotte that is preserved in the Anti-War Museum in Berlin that was re-created in 1982 by his grandson Tommy Spree, with the help of the city authorities. A photo gallery of its exhibition rooms can be seen at [this link](#).

One source the author has overlooked is the nomination [archive of the Nobel Foundation](#). There is no evidence that in 1929 Swedish pacifists (who greatly assisted Friedrich, not least financially) nominated him for the Nobel peace prize (p. 142); indeed, the archive shows that he was never nominated. His tireless work for peace, reconciliation, and peace education – not least through peace museums and exhibitions – while in exile and also following the Second World War, until his death, made him a deserving candidate. Imhof documents Friedrich's largely unsuccessful efforts to recreate his anti-war museum in Switzerland, Belgium, the Netherlands, France, and Germany. In the early 1950s he approached the city authorities in Nurnberg with the request to be given 'an appropriate building such as a former Nazi palace or a bombed out church', a fact that rather surprisingly is not mentioned by the reviewer of Imhof's biography from the Nurnberg Peace Museum. [Click here](#) to see more.

It is a pity that the handsome volume (with some fifty illustrations) lacks an index. Perhaps this shortcoming will be rectified in an English edition of the biography that deserves to be translated (not least because of the many Quaker connections that Imhof reveals). She is the author of many books, including an historical novel about another, very different, rebel, the 19th century English mathematical genius Ada Lovelace, part of a series about significant women who changed the world.

[Click here](#) for the book cover.



BOOK REVIEW
FOR INMP

CLIVE BARRETT

Building Peace: Reflections of Eminent Educators, from Personal to Political. Edited by Syed Sikander Mehdi and Matt Meyer. Palgrave MacMillan, Switzerland, 2026.

The stories we tell impact the nature of the peace we achieve. This unique volume tells stories of peacemakers and peace educators, in their own words. With one editor prolific in promoting museums for peace, and the other Secretary General Emeritus of the International Peace Research Association, it brings together influential peace theorists and practitioners, including many associated with museums for peace. Their largely autobiographical reflections highlight the people, passions, philosophies and politics which shaped their distinctive life journeys.

To be immersed in this volume is to weave a web of peace as contributors reveal a wide diversity of routes to becoming peace educators, and the ways they and others have impacted each other. I learned, for example, of unexpected Bradford connections to the development of peace studies in both China and India. Some contributors travelled familiar academic roads, while others shunned or were shunned by mainstream career paths, perceiving themselves – or being perceived as – rebels, eccentrics, the misunderstood. Contributors engage with racism, gender violence, injustice, dehumanisation and, in contrast, so many dimensions of peace – or, in one case, "peaces". The reader is

challenged by the richness and complexity of those who lead the thinking and practice of peace education.

Those of us committed to museums for peace will be especially interested in the stories of Peter van den Dungen, Ikuro Anzai, the late Kazuyo Yamane, and Sikander Mehdi (co-editor), all long associated with INMP. Yamane, the daughter of a hibakusha, a Hiroshima bomb survivor, was a pioneer of the praxis of peace museums, immersed in the peace education and reconciliation efforts of Grassroots House, Kochi and Kyoto Museum for World Peace while campaigning against nuclear weapons. Van den Dungen speaks of "making peace history come alive, and visible". Anzai tells of being a nuclear scientist whose vindicated critique of his own discipline was not well received by his peers; his resilience was further required to resist conservative forces constraining the museums for peace he later joined.

There are perspectives from every continent, and contrasting experiences from global north and south: a rollercoaster of hopes and fears in South America; a reflection by Ela Gandhi on the continuing impact in a changed South Africa of her grandfather's teaching and commitment to nonviolence.

In pointing us to the influential peace educators of the past and present, this is a volume of hope. Van den Dungen writes of having met "so many founders, directors, curators and other staff and volunteers of peace museums from around the world who share the conviction that such museums are uniquely placed to educate and inspire their visitors and encourage them to become active and, who knows, perhaps even make history themselves."

Perhaps that includes you?

GALTUNG: VIOLENCE, PEACE,
AND PEACE RESEARCH

KYA KIM

As I was finalizing this issue of the INMP Newsletter, I experienced something I can only describe as “a message from beyond”. I had downloaded the PDF of #43 after final touches on the layout, and was in the process of renaming the file. My laptop started to glitch and a folder that was embedded deep in my hard drive suddenly popped up and landed on the desktop next to the file I was renaming. That folder was “Galtung_Violence, Peace, and Peace Research”. Johan Galtung, who passed away in February of 2024, was a dear mentor. I worked closely alongside him and Antonio CS Rosa as the first peace journalist for [Transcend Media Service](#) at the European Peace University (EPU) in Stadtschlaining, Austria. The folder, which I had not opened in years, contained one article, *Violence, Peace, and Peace Research* (Galtung, 1969). Not only did the folder mysteriously pop up, when I clicked to open the file, the pdf of the article started flashing and beeping with such frantic urgency that I was forced to restart my computer. I take it as a sign from beyond to share this article with you, as relevant as ever, in this 43rd issue of the INMP Newsletter.

Galtung's 1969 article is arguably the founding text of Peace and Conflict Studies as a distinct discipline, since it established

what the field's object of study would be. He defines peace as any avoidable gap between actual and potential human realization, detaching the concept from intentional bodily harm. This opens the way for *structural violence*: economic, political and legal arrangements that distribute resources, and above all power over them, so unequally that whole groups cannot flourish. Structural violence registers not in visible acts of violence but in intentional and designed social architectures of inequality. A society without war or crime could therefore be characterized as violent, and mortality attributable to poverty and maldistribution became a legitimate object of peace research rather than a concern external to it. From this followed the distinction around which the field remains organized: *negative peace*, the absence of direct violence, and *positive peace*, understood as social justice. Galtung insisted upon both, binding peace research to development theory and stratification rather than to war and arms control alone. "Structural violence" has since outgrown the field, becoming standard vocabulary far beyond the field of Peace and Conflict Studies.

You can view the essay in full at [this link](#).

I heard you, Johan.

