



## Inauguration of Memorial Hall at Yi Jun Peace Museum in The Hague

Since its opening in 1995, the large ground floor of the historic building housing the Yi Jun Peace Museum in The Hague continued to be occupied by the Billiard Palace, a private business. Even after the expiry of its lease, it took many years before the tenants left the premises and the large hall became available for the expansion of the museum. In the past few years, the hall has been renovated and made suitable for museum purposes, thanks to the generosity of the government of the Republic of Korea. The government further commissioned the Independence Hall, the large national museum in Korea, to produce an exhibition for permanent display in the new space. The exhibition, *Korean Independence Movement in Europe*, documents the struggle for Korean independence, and against the unlawful colonisation of the country by Japan, at the time of Yi Jun. The museum commemorates the tragic death of the Korean diplomat and prosecutor during the Second Hague Peace Conference (1907) in Hotel de Jong, now Yi Jun Peace Museum.

The re-opening of the museum following the state-funded renovation took place on 18<sup>th</sup> November in the presence of some 200 dignitaries, including the Korean

ambassador in The Hague, HE Lee Yun-young, and the city's mayor, Ms Pauline Krikke. INMP was represented by its office director, Petra Keppler, who presented a bouquet on behalf of the network.



*Ms Krikke & Mr. Kee-Hang Lee (Yi Jun Peace Museum director) outside museum (photo: Petra Keppler)*



*Cutting the ribbon in front of the museum; Dutch Korean War veteran, Mr. Lee, Ms Krikke, Mrs. Lee, Mr. Yun-young (photo: Yonhap News)*



*The new Memorial Hall at Yi Jun Peace Museum*

### ***Aembu Community Peace Museum (Kenya)***

*By Kimberly Baker, PhD candidate, University of British Columbia, Vancouver, Canada*

In December 2017, the Aembu Community Peace Museum facilitated ‘talking circles’ with the aim of understanding the disconnection between elders and youth in the local community. The museum is part of a network of community-based peace museums in Kenya under the umbrella of the Community Peace Museum Heritage Foundation (CPMHF). Founded in 1994 by Dr. Sultan Somjee, the goal of CPMHF is to utilise cultural heritage knowledge as a resource for prevention of conflicts and promoting sustainable development in civil society.

Over four days of ‘talking circles’, the Aembu Museum board elders (Niceta Weruma Mugo, Rael Mutitu Mugeru, & Moses Munyi Gaita) and two youth (Victor Njue Kathuri, & Violet Wandiri Mugo), as well as the curator (Stephen Njiru), the resident artist (Ephantus Ngungi Njiru), and the writer began sharing peace stories, songs, dances, proverbs, and material culture. The Aembu Community Peace Museum is one of my research sites. My study, *Wayfinding Peace: Museums in Conflict Zones* builds upon Somjee’s research to understand, *In what*

*ways museums can utilise indigenous peace heritage traditions to sustain peace and community building within civil society.* My research is guided by indigenous research methodology, which requires the research to be focussed on community concerns and will be a future resource for the community. Curator Stephen Njiru was my cultural guide, supporting me in understanding and following cultural protocols.



*Museum board elders, youth, curator & resident artist*

On the first day of the ‘talking circles’, the elders voiced their concerns of the loss of cultural traditions within the community and felt they are not being respected by the youth. The youth expressed how young people today do not know about their culture, nor do they have any interest. The second day, conversations centred on historical events such as colonialism, church, Mau Mau Freedom Fighters, and Kenya’s Independence. I read excerpts from Somjee’s soon to be published novel, *One Who Dreams is Called a Prophet*. This 500-page volume is of an imaginary narrative based on his travels and field experience with the ethnic tribes of Kenya. The main character, Alama, is Somjee’s alter ego, who sets out on a walk from Kataka (Lokichai) in search of the source of peace. The stories were reminiscing of a time when stories were told around a fire.



*Kimberly Baker reading from 'One Who Dreams is Called a Prophet'*

During the fourth 'talking circle', I presented my research findings to the group: (1) The elders want to share their wisdom with the children and youth; (2) The sacred peace tree sites need to be maintained for cultural and environmental conservation; (3) The Aembu Community Peace Museum is the last link to learning about peace heritage traditions that brings elders and youth together. I also noted the ideas that the group had suggested, which may resolve the conflict between elders and youth. After much discussion, the group agreed to establish a new museum school programme called 'Elders' Wisdom'. It includes school children coming to the Museum to participate in 'talking circles' with the elders who will teach cultural peace heritage traditions. Then the students visit a Sacred Peace Tree site, where they are taught the importance of preserving the site. Afterwards, a school art exhibition will highlight the lessons learned. At the centre of the conversations was always the well being of the community; it was decided the school programme proceeds would be donated towards supporting widows, widowers, and orphans in the community.



*Museum board elders: Moses Munyi Gaita, Niceta Weruma Mugo and Rael Mutitu Mugeru*

### Peace Museum Nuernberg Celebrates 20<sup>th</sup> Anniversary

This year sees the 20<sup>th</sup> anniversary of the opening of the Peace Museum in Nuernberg, Germany. In anticipation, the museum has recently been renovated and will be festively re-opened on 23<sup>rd</sup> March. At the invitation of Elke Winter, executive director of the museum, INMP sent a congratulatory message. Under the title *We are 20!*, the museum is showing (until 19<sup>th</sup> December) a jubilee exhibition about its own history as well as about the many achievements of the peace movement of which the museum considers itself to be a part. As part of the celebrations, a large summer festival will be held on 30<sup>th</sup> June. For more information, please click [here](#).



*Poster for the Jubilee-exhibition 'We are 20!'*

## New Peace Museum in Ramnicu Valcea, Romania

On 19<sup>th</sup> January, a new peace museum – Peace Museum Valcea – was opened in Ramnicu Valcea, the capital city of Valcea County situated in the central-south area of Romania. The historic city, whose foundations go back to Roman times, has a population of 92,000. The museum, which is the first in Romania and in the whole of south-eastern Europe, was founded by Magdalena Cristina Butucea – a peace and human rights activist who is also founder and editor of two online newspapers, *Diplomatic Aspects* (2009) and *Diplomatic Intelligence* (2014). She worked as a volunteer at the Peace Museum Vienna in 2017 and was inspired to create a similar educational institution in her country. The main purpose of setting up the museum is the widest possible dissemination of information on the concept of peace, and on peace education. The museum has started negotiations with high schools and universities with the aim of introducing courses about peace education.

Liska and David Blodgett, founders of the Peace Museum Vienna, and Ali Ahmad, its director, participated in the opening ceremony. The event was widely reported in the media, with many articles in the local, regional and national press, as well as reports on radio and television. A report by the Romanian National Press Agency can be seen [here](#).



*Logo of the museum*



*Magdalena Butucea at the museum opening*

A report by Radio Romania (with a number of photographs) can be found [here](#).

Also a six-minute film (in Romanian) about the opening of the exhibition can be viewed by clicking [here](#).



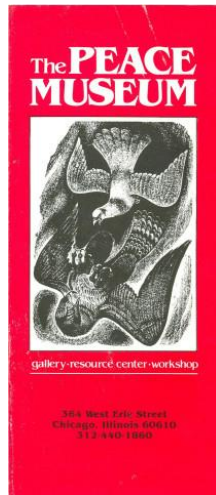
*Liska Blodgett at the opening*

A few days after the opening the museum showed a photographic exhibition about social peace, titled *Peace and US* made by Andrew Niculescu. For more information, please see the museum's [website](#).

## Origins of the Chicago Peace Museum

The Chicago Peace Museum was the first museum of its kind to be established in the US and one of the very few such museums to be found at the time anywhere in the world, with the exception of museums in Japan. Opened in 1981, the museum was founded through the efforts of Marjorie C. Benton, a former US Representative to UNICEF and Mark Rogovin, a leading Chicago muralist. They felt that the arts as a means

of promoting peace had not been fully tapped and they recognised ‘how powerfully the arts could communicate the horrors of war, how richly they could express the visions and dreams of peace, and how deeply they could touch and inspire.’



*A flyer of the Chicago Peace Museum*

The museum was the first in the US to exhibit *The Unforgettable Fire*, original drawings by survivors of Hiroshima and Nagasaki. In 1983-4 it showed *Give Peace a Chance*, on the peace songs and campaigns of leading folk and rock musicians, especially during the time of the Vietnam War.

The fascinating story of how those exhibitions came about, as well as the museum itself, has been detailed in a series of interviews conducted by Rebecca Zorach with Rogovin in 2013-2014 as part of the *Never The Same* archival project dealing with socially and politically engaged art in Chicago since the 1960s. The interview, running to 17 pages, was published on the webpage of *Never The Same* and can be read [here](#) (the part about the peace museum is found at pp. 10-17). Rogovin developed the first concept for the museum in 1974 and it then took seven years before the museum opened its doors. He recounts the ways in which Yoko Ono, U2, Studs Terkel and others

supported the museum and its exhibitions in major ways. Also the sad and ‘murky’ story of the closing of the museum is touched upon and what happened to the many precious posters and other artefacts.



*‘Give Peace a Chance’ exhibition with Julian Lennon, Yoko Ono, Marianne Philbin, & Mark Rogovin*

### **Study War No More Exhibition at the Anti-War-Museum in Berlin**

From 30<sup>th</sup> January until 30<sup>th</sup> April the Anti-War-Museum in Berlin is showing a new exhibition, *Study War No More: Lyrics and Photographies for Peace*. As usual, the temporary exhibition has been made in cooperation with the Gandhi Information Center in the same city.



*Peace bell image in exhibition*

Christian Bartolf, Marion Gericke and Dominique Miething were responsible for developing the original exhibition which

consists of 32 large panels and 45 smaller ones. The exhibition focus is on Hiroshima and Nagasaki, and the Vietnam War. The full exhibition is expected to be available on-line soon.

One of the largest and most successful exhibitions on peace and music was *Give Peace a Chance*, shown in the Chicago Peace Museum in 1983-4, with the cooperation of Yoko Ono (see article above). The exhibition focused on the protest music against the Vietnam War. Just as music has the power to inspire and mobilise large numbers of people, so exhibitions on the subject – with sound recordings, and films of concerts and performances – are an effective way for peace museums to attract especially young and new audiences.

***All Quiet on the Western Front*  
– Exhibition in Luebeck, Germany**

Erich Maria Remarque achieved world fame in 1929 following the publication of his novel *Im Westen nichts Neues*, translated as *All Quiet on the Western Front*. His powerful depiction of the mechanised violence that destroyed virtually every member of a class of high school pupils who were conscripted in World War I was a vehement denunciation of modern war. Many regard the novel, with its stark portrayal of the cataclysm of modern, industrialised warfare, as the greatest anti-war novel of the 20<sup>th</sup> century. Translated into more than sixty languages, it is one of the world's greatest bestsellers whose title itself has become a pacifist, anti-war slogan. The author's pacifism was rooted in his own experience in serving in that war. The novel, and equally popular film version (1930), were banned

when the Nazis came to power, forcing Remarque into exile.

An exhibition about the author and the origins and reception of his most famous book is currently on display in the Buddenbrook House museum in Luebeck. Made in cooperation with the Erich Maria Remarque Peace Centre in Osnabrueck, the exhibition was opened on 25<sup>th</sup> January and remains until 15<sup>th</sup> April. It also includes original pictures of the graphic novel of the same name (2014) by Peter Eickmeyer and Gaby von Borstel in which they graphically depict the themes, scenes and persons described by Remarque. The graphic novel links the various media of literature, film, painting, and photography. This approach allows the emergence of new perspectives on the novel, deepens key motives in it, and allows historical events to be experienced in other ways than through the novel. This parallel exhibition also invites reflections on the extent to which images in the media can and should depict war and violence. 100 Years after the end of World War I, a main aim of this exhibition project is to contribute to the political education of especially young people.



*The Buddenbrook House in Luebeck*

The venue is a most appropriate and important one: the Buddenbrook House, built in 1758, is named after the famous novel of Thomas Mann which he wrote when living in this house and which gained him a Nobel Prize in 1929 (the same year when *All Quiet on the Western Front* was published). It is now an exceptionally important literature museum, with a permanent exhibition not only about Thomas Mann, but also about 'The Manns – a family of authors.'

**Exhibitions in the UK Celebrating  
the 60<sup>th</sup> Anniversary of CND  
– Campaign for Nuclear Disarmament**

The Campaign for Nuclear Disarmament (CND) in the UK is one of the oldest, largest and most important organisations of its kind in the world working for peace and disarmament. It was founded at a public meeting in London on 17<sup>th</sup> February 1958. A few days later, on 21<sup>st</sup> February, the artist and peace campaigner Gerald Holtom unveiled his design for the first London to Aldermaston (the UK's Atomic Research Establishment) march which mobilised thousands against the country's production of the atom bomb. The design soon became the logo of CND and gradually became recognised worldwide as the peace sign. The 60<sup>th</sup> anniversary of CND is therefore also that of its symbol.



*Original design for the CND logo*

The Peace Museum in Bradford organised a temporary exhibition, *60 Years of CND*, from 12<sup>th</sup> January until 23<sup>rd</sup> February. The display included campaign materials such as badges, banners, placards and posters from the museum's extensive collection on the subject. A centre-piece of the exhibition was a copy of the original design for the CND symbol; the original is in the University of Bradford's special collections in the J. B. Priestley library. The famous Bradford-born novelist and playwright, J. B. Priestley, was one of the founders of CND.



The museum was also involved in the large and very successful party organised by Yorkshire CND on 17<sup>th</sup> February. Invitees, many of whom with close links to CND and long-term involvement with campaigning for peace and nuclear disarmament, were asked to bring their own museum piece – an object which carried special significance for them. These artefacts were then put on display, and several were donated to the museum.

National CND has organised an excellent on-line exhibition, *60 Faces of CND*. This consists of a selection of sixty individuals, many of whom have played an important role in the organisation and campaign. Each individual is represented by a photo, and a brief account of their engagement for peace. They are meant to represent the millions of people who have campaigned over the last six decades for nuclear disarmament. See the exhibition [here](#).

## ***Memories of Stone and Steel – New Exhibition at Gernika Peace Museum***

On 15<sup>th</sup> December a new temporary exhibition was opened at the Gernika Peace Museum in the Basque Country, Spain. Entitled *Memories of Stone and Steel*, it is about monuments erected in memory of the victims of the Spanish Civil War and Francoism in the Basque Country, covering the period from 1936 until today. The exhibition, which will be shown until 16<sup>th</sup> September, coincides with the publication of a new book on the same subject by historian Jesus Alonso Carballes, who has also curated the exhibition.



*Cover of Memories of Stone and Steel*

The book, and exhibition, aim to show the evolution of the place of such monuments in the Basque public space. Whilst monuments to victims on the Franco side were omnipresent from the late 1930s until the end of the 1970s, monuments to victims on the Republican side have only come into existence following the end of the dictatorship.



*Jesus Alonso Carballes with his new book*

Both book and exhibition aim to document the to-and-fro of memory, and to analyse the prominent role of monuments in reactivating memory and in the social recognition of the Republican victims during the last decade.

## **Global Art Project for Peace – 2016 Gallery Opened**

Katherine Josten, founder/director of the Global Art Project for Peace (and INMP board member) reports that a selection of images from the 2016 exchange have been posted in the 2016 Gallery on the Project's [website](#).



*Hand-made peace symbol*

The 2016 Gallery contains almost 100 thumbnails showing a total of 260 peace art



images as well as ten videos and one music CD. By clicking on each thumbnail, full images of the colourful and creative designs are displayed, often with photos of the artists and their teachers. Each thumbnail also provides information on the art work submitted and the artist(s), as well as details of the exchange partners involved. The latter represent a network that covers the globe. Participants (who range from individuals or family members, to school groups of one hundred or more students) frequently express their joy and gratitude for the opportunity to depict their vision of peace, and help weave a web of peace and friendship around the world. Readers are invited to admire and enjoy the rich harvest of original and beautiful images.



*La paz esta en tus manos*  
*Peace is in your hands*

*La paz esta en tus manos* (Peace is in your hands) was made by Estella, a High School Visual Arts Student at the American School of Valencia, Spain. Students focused on illustrating quotes about peace. Their art was sent to their Project partner, a youth centre in the US. The Peace symbol (see article above) was made by a student, one of 100, from a school in Kuala Lumpur, Malaysia. Students created art in groups of ten; their art was then sent to ten groups in four different countries.

### ***The Inevitability of Peace*** **– Peace Art by Namaya**

*Inevitability of Peace* is an original, unusual sculpture created by the US visual and performance artist, musician, story-teller, poet and playwright, Namaya, who is based in Vermont (and who gave a presentation at INMP's 9<sup>th</sup> conference in Belfast in April 2017). It shows the peace symbol and a peace wreath covered in a bloc of ice that is slowly melting, drop by drop, because of the ambient temperature, as well as a candle placed underneath. The 9ft tall sculpture sits in a basin which displays the title of the artwork which invites meditation about peace. A four-minute video of the sculpture/installation can be seen [here](#).

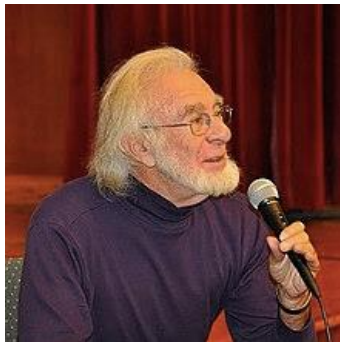
Another installation by the same artist is called *The Pornography of War* which graphically depicts 'Pentagon Man' and the trillion \$ military budget that the US spends on death and destruction and that shows the impact of war and militarisation on society. A six-minute video can be seen at this [website](#).

These and other installation and performance projects created by Namaya are part of a series called *B4 Peace Arts*.

### ***Peace Museums flourish*** ***around the world***

The previous issue of the INMP Newsletter was the subject of an article, entitled *Peace Museums flourish around the world*, that was published on the website of the Culture of Peace News Network (CPNN). The article can be read at this [site](#).

CPNN is a project of the Global Movement for a Culture of Peace, initiated by the United Nations. CPNN is owned and managed by the Culture of Peace Corporation. Its founder and president is David Adams, who initiated CPNN at UNESCO twenty years ago, in 1998.



David Adams

**From Evin, with Love – New Exhibition at Humanity House, The Hague**

Among new exhibitions on display at Humanity House in The Hague is *From Evin, With Love*. The exhibition, to be officially opened on 9<sup>th</sup> March, the day following International Women’s Day, will continue until 7<sup>th</sup> April. It shows the handicrafts of Iranian women activists imprisoned in the notorious Evin prison in Tehran. The exhibition introduces the Iranian Women’s Movement Museum (IRWMM), designed and developed by Ms Mansoureh Shojaee, a librarian, journalist, writer and long-time Iranian women’s rights activist, in cooperation with the Free University in Amsterdam.



Handicraft on display in *From Evin, With Love*

For many years Shojaee had the idea for an Iran Women’s Museum and established a number of libraries, as well as cultural centres, for women in Iran. A close confidante of Shirin Ebadi, the first Iranian Nobel Peace Prize laureate (2003), she was inspired when Ebadi introduced the idea of IRWMM in 2007. The project for IRWMM has met many obstacles and was halted by the Iranian government; in 2009 Shojaee was arrested and imprisoned in Evin. She now lives in exile abroad where she has been a scholar in the Writers in Exile Programme.

The opening of the exhibition will feature a number of prominent speakers, including Shirin Ebadi, Professor Halleh Ghorashi – a political refugee from Iran in the Netherlands since 1988, and Head of the Department of Sociology at the Free University in Amsterdam – and Dr. Mona Holm, chairwoman of the International Association of Women’s Museums (see article about IAWM in INMP newsletter no. 19, June 2017).

For more information, go to this [website](#).



**Exil – New Exhibition at the International Red Cross and Red Crescent Museum, Geneva**

From 14<sup>th</sup> March until 25<sup>th</sup> November the International Red Cross and Red Crescent Museum in Geneva, Switzerland, is showing an exhibition entitled *Exil /Exile*. Over 300 images from the photojournalists of Magnum Photos tell the story of migration: fleeing, walking, waiting, uncertainty, fear ... and hope. Photos from the agency's historical greats, including Robert Capa, are displayed alongside those of contemporary photographers. From the Spanish Civil War to the Vietnam War, from the wars in the former Yugoslavia to the ones in the Middle East and the arrival, in large numbers, of refugees at Europe's door, the exhibition plunges the visitor into a riveting documentary exploration of our world and humanity. *Exile* brings the journey to life through a bold exhibition design that departs from traditional displays. Visitors are invited to physically handle the photographs, creating a very different relationship to the images and lives of the people represented.

As the world's leading humanitarian NGO, much of the work today of the Red Cross and Red Crescent concerns providing assistance to the millions of people in all parts of the world who are forced into exile because of such factors as famine, poverty, human rights abuses, war, conflict, natural catastrophes and environmental disasters. This theme has been a constant in exhibitions and educational work of the Museum since its opening, thirty years ago.



*Exhibition poster, with photo by Thomas Dworzak, Magnum Photos, Libya, 2011*

*Exil/Exile* also includes works of contemporary art by and about immigrants on loan from the National Museum of the History of Immigration (*Musee national de l'histoire de l'immigration*) in Paris. The museum is housed in a 1931 building that was originally intended to be devoted to France's colonial empire. The present museum, which was opened in 2007, takes a fresh look at the history of France by showing the part that was played by immigrants during the past 150 years. Since that history has traditionally been ignored, the role of the museum, which is unique in Europe, is to document it and to make up for a lack of education in French schools and history textbooks.

**Center to the Periphery – Peace Mask Project and Women Peace Makers in Cambodia**

*By Kya Kim, Communications Director  
Peace Mask Project*

In May of this year, with funding from The Japan Foundation, Bangkok and the German governmental development agency (GIZ), Peace Mask Project and Women Peace

***Bertha von Suttner 175<sup>th</sup> Anniversary  
Celebration Programme in The Hague***

Makers will be collaborating to explore the role of art in conflict transformation during a week-long transformative artistic intervention. This will be an essential component of the larger project, *Center to Periphery: Understanding dynamics and diverse ethnic perspectives in rural Cambodian communities*, that continues to explore negative perceptions and transform conflict in regards to “the other”. The project employs the peace research methodology Facilitative Listening Design (FLD) to better understand and respond to negative sentiment among divided ethnic groups in Cambodia. The main activity of the artistic component will be bringing Peace Mask Project together with Southeast Asian peace practitioners and researchers to carry out an artistic intervention among different groups in Cambodia that tend to hold negative perceptions of each other. It is expected that the artistic intervention alongside the research and experiential learning approaches will be a pivotal point of learning and reflection for participants and will contribute to the evolving methodology and its development as a prominent conflict transformation tool for understanding and building empathy.

Outreach will be principally centered on the opening event of an art exhibit that displays the Peace Masks of the participants along with descriptions of the process and the dissemination of a booklet created during and about the collaboration. The exhibition will happen at a selected art venue in Phnom Penh and be open to the public, with a targeted invitation list to peace practitioners, artists, and researchers.

As briefly mentioned in the previous issue of this newsletter, INMP and the Bertha von Suttner Peace Institute in The Hague have developed a varied programme to celebrate the 175<sup>th</sup> anniversary of Bertha von Suttner, the leading figure in the European and global peace movement in the decades leading up to World War I. Her friendship with Alfred Nobel resulted in his creation of the Nobel Peace Prize, of which she became the first woman recipient in 1905. The message of von Suttner’s bestselling novel, *Lay Down Your Arms!* (1889), remains as urgent as ever. Likewise, her essays, *Ruestung und Ueberruestung* (1909, ‘Arming & Overarming’) and *Die Barbarisierung der Luft* (1912; English ed. *The Barbarization of the Sky*, 2016; Japanese tr. 2013), have become even more poignant today than when she wrote them.

The programme, to be held during the weekend of 8<sup>th</sup>-10<sup>th</sup> June, has been developed in cooperation with the Austrian embassy and the Peace Palace Library. On Friday, it will feature a seminar where Bertha von Suttner biographers and other experts will talk about their work and the inspiration her legacy continues to provide for peace campaigners today. Among the events on Saturday is a guided tour of the Peace Palace and a keynote address by Dr. Heinz Fischer, former President of Austria. A new book, *Alfred Nobel and 100 other peace friends of Bertha von Suttner* will be presented, with a lecture.



*Bertha von Suttner*

In the evening a new play will be performed about Yi Jun, the Korean diplomat who tragically died in The Hague during the 1907 Second Hague Peace Conference after the failure of his mission for the Korean delegation to be admitted to the Conference. Bertha von Suttner supported the demands of the Korean delegation in the face of Japanese opposition. There will also be an opportunity to visit the Yi Jun Peace Museum, recently renovated and expanded (see article above). On Sunday, a guided Bertha von Suttner Peace Walk will visit sites associated with her stay in the city during the 1899 and 1907 conferences.

Since places are limited, early registration is strongly recommended. For further information and hotel suggestions, contact INMP member Bertha von Suttner Peace Institute by clicking [here](#). There you can also obtain a free digital scan of *Die Barbarisierung der Luft*.

### Is this the world's most obscene image?

At a press conference held on 25th January, officers of the *Bulletin of the Atomic Scientists* announced that the hands of its famous Doomsday Clock had been moved to two minutes to midnight.

The photo shows an aide to the US President carrying the 'Presidential Emergency Satchel', popularly known as the nuclear football. It is a briefcase containing information required for the launch of nuclear weapons which is carried by an aide who stays near the president at all times when he is not at the White House or other location with secure communication. For more information, see this [webpage](#).



The image is perhaps a reminder of Shakespeare's words (from *The Tempest*): "Hell is empty, and all the devils are here".

### New Publications

In addition to new publications mentioned in articles above, German-speaking readers may be interested in a book which deals with peace (and) tourism: *"Dort, wo unsere Grossvaeter gegeneinander kaempften ..."* *Die "Friedenswege" an der Frontlinie des Ersten Weltkriegs: Tourismus und Frieden im Alpen-Adria-Raum* by Cordula Wohlmuther and Werner Wintersteiner. Their book – "There, where our grandfathers fought against each other ..." The "peace paths" along the front-line of the First World War: Tourism and Peace in the Alps-Adria Region – is being published almost 100 years after the end of World War I and analyses the significance of transnational tourism in the

area for a culture of peace. The book presents and analyses “peace paths” through three case studies – “peace paths” in Carinthia (Austria’s southernmost state), Slovenia, and Friuli Venezia Giulia (Italy’s north-easternmost, autonomous region, with capital Trieste). These paths, along what were once mountain tracks of World War I, are meant to invite a discussion about war and peace. The authors address such issues as the potential peaceful effects of such paths; the economic benefits resulting from transnational tourism cooperation; and the way in which transnational peace- and memory work can promote the awareness of an “Alpine-Adria peace region”.



The book (published by Drava Verlag in Klagenfurt/Celovec) is a fruit of the research project on tourism and peace of the Centre for Peace Research and Peace Education at the Alpen-Adria University in Klagenfurt, Austria, in cooperation with the UN World Tourism Organisation.

Earlier, in 2014, the same authors edited the *International Handbook on Tourism and Peace*. The latter volume can be freely downloaded from this [website](#).

In order to mark the inauguration of the Memorial Hall at the Yi Jun Peace Museum in The Hague (see article above), a new book was presented, about the history of the

museum during its first two decades (1995-2015). Written by Mr. Kee-Hang Lee, director of the Yi Jun Academy Foundation in The Hague, the substantial and richly illustrated volume documents the museum’s impressive record of achievement.



This has made the museum one of the most significant Korean heritage sites in the world outside the country. The volume contains a congratulatory message that INMP Hon. General Coordinator Peter van den Dungen had been invited to contribute.



### From Editors

This newsletter is edited by Peter van den Dungen, Kazuyo Yamane, Ikuro Anzai and Robert Kowalczyk.

Readers are encouraged to subscribe to our regular quarterly newsletter by sending your email to

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Deadline for submission of articles for No. 23 to be published in June 2018 is the 15<sup>th</sup> of May.

Please send contributions (max. 500 words, and 1-2 images) to the above address.