



International Network of  
Museums for Peace

## New Home for the Dayton International Peace Museum

*By Kevin Kelly, Executive Director*

Nine years after the 1995 Dayton Peace Accords were signed, Ralph and Christine Dull, J. Frederick Arment, Steve Fryburg, and Lisa Wolters founded the Dayton International Peace Museum. One hope was to celebrate Dayton's role in global peace with the end of the war in Bosnia, but there were many other big ideas on the long list of goals. Several have remained elusive, until now. The collective passion of the museum's founders drove them to take financial risks and confront organisational challenges to the status quo of perpetual war, poverty, racism, sexism, and economic disparity. They hoped to start a place where people, especially young people, could learn alternatives to war, racism, and violence. Within a year, the young organisation found a home at the Isaac Pollack House on Monument Avenue. Scores of volunteers signed up to help.



*Drone shot of Courthouse Square location*

We are excited to announce our relocation to Courthouse Square, a necessary step to position the museum for future growth. This high-visibility space is centrally located in Downtown Dayton. It is a first-floor space surrounded by street-level windows, modern, and spacious. It will be approachable and accessible, welcoming thousands of more visitors annually. Our new front yard will literally be Dayton's town square, only steps away from where Abraham Lincoln once spoke to Daytonians in 1859. This fantastic opportunity will allow us to customise the interior space to advance our mission in a very impactful way. We'll utilise cutting-edge technology in the exhibition space, a theatre, a studio, and a large multi-purpose classroom. We cut the ribbon on 21 September – the International Day of Peace.

I am also excited to share that the Courthouse Square grand opening exhibition will feature a unique collection of original colour Martin Luther King photographs on loan to us. We have all seen the classic black and white photos, but we have secured a rare collection of full-colour photographs and special guest speakers for our re-opening, led by the man who took the pictures over 50 years ago. We are inviting area schools to see this exhibit beginning in October. To make this move, we will sell

Pollack House. Though only blocks from the current location, this move is an all-hands-on-deck moment. We continue to operate with a small board, volunteers, and one full-time staff person. We need our most loyal supporters more than ever. We anticipate a more active schedule than in the past and that requires their time, talent, and treasure. For more information, [click here](#) and [here](#).



*New location of the Dayton International Peace Museum, at Montgomery Courthouse Square*

\*\*\* Significant progress has been made in Bradford (UK) where the Peace Museum has also been looking for new premises; an exciting announcement is expected soon.

### **Himeyuri Peace Museum Reopens Okinawa, Japan**

*By Emi Karimata, Himeyuri Peace Research Center*

On 12 April, the Himeyuri Peace Museum reopened with updated exhibition panels, exhibits and video presentations. This renovation was the first one in 17 years. Although the 2004 renovation aimed to make the exhibitions more understandable

without presentations by Himeyuri survivors, visitors' comments such as 'I can't relate' or 'I have no understanding of this conflict' have been heard more often. New generations, whose parents and grandparents never experienced war, have moved further and further from any personal understanding of war. To make the exhibits more accessible to younger generations, the museum embarked upon a second renovation.

The Himeyuri Peace Museum is a private museum which was established by former Himeyuri students in 1989. Built in commemoration of the souls of Himeyuri students and teachers who perished during the Battle of Okinawa (1945), the museum strives to keep their war experiences alive into the future in order to never repeat such tragic events. The museum has become one of Okinawa's emblematic places for the preservation of war memories. The Himeyuri survivors took on roles, such as founders, managers and storytellers in the museum since its opening — then still more by educating younger museum staffers who never experienced war, foreseeing the day they could no longer tell their stories on their own. Then, they passed their baton to the new keepers of their memories.

One feature in the planning of this renovation was that younger museum staff arranged the information and exhibits in such a way that new generations could better relate to the Himeyuri students. In the new exhibits, through visualised information such as pictures, illustrations and videos, visitors can see that Himeyuri students aged 15 to 19 years enjoyed their school days — just as students do in modern times. On the other hand, they were mobilised in World War II without hesitation

or any doubt of a Japanese victory. Through the museum's various exhibits, the visitors should understand that Himeyuri students were ordinary teenagers but also how different their lives became with the advent of war.



*The first exhibition room with illustration of the Himeyuri campus entrance and other collections of students' lives and memories at the school*

In the first exhibition room, 'School Life at Himeyuri,' an illustration of Himeyuri schools depicting students on the way to school with friends welcomes the visitors to the museum, as though through the entrance of Himeyuri campus. In the second room, visitors can see exhibits showing the kind of work that the Himeyuri Student Corps members had to perform after mobilisation to the Okinawa Army Hospital, through testimonial videos, students' personal possessions, and illustrations depicting conditions during the battle. The fifth exhibition room, 'Himeyuri Survivor after the War,' is newly created to highlight lives of Himeyuri survivors after the war. English subtitles have been added to video testimonies and English translations now accompany exhibition panels. Our hope is that many visitors from overseas will visit our museum and embrace the message of Himeyuri survivors.



*The second exhibition room featuring visual presentations, information and artefacts from the war*

Due to the COVID-19 pandemic, the museum faces serious operational challenges. To continue the museum's mission, we have for the first time started an [online donation platform](#). We offer our sincere gratitude for your support for the future of the Himeyuri Peace Museum. You can contact the Himeyuri Peace Museum by writing to [karimata@himeyuri.or.jp](mailto:karimata@himeyuri.or.jp); their website is [here](#); their Facebook page can be found at [this link](#).

**Exhibition War and Peace: The Atomic Bombing of Hiroshima and Nagasaki at the Australian National Maritime Museum, Sydney**

The exhibition, from the Hiroshima Peace Memorial Museum and the cities of Hiroshima and Nagasaki, opened on 21 May, and will continue until 29 August. It is part of the 75<sup>th</sup> anniversary programme, [War and Peace in the Pacific 75](#). Since 1995, the Hiroshima-Nagasaki exhibition has been shown in 53 cities in 19 countries and displays belongings left by the victims, photographic panels and other material that show what happened under the giant mushroom clouds that darkened the skies of

Hiroshima and Nagasaki on 6 and 9 August 1945, respectively. Also featured are some of the paper cranes folded by Sadako Sasaki, who developed radiation-induced leukemia in 1955. She folded 1,000 paper cranes in the hope she would become healthy once again. Before she died, Sadako had exceeded her goal and folding paper cranes has now become a lasting symbol for peace. The director of the Australian National Maritime Museum, Kevin Sumption, described the exhibition as showing 'possibly the most powerful group of objects we've ever had'. Exploring stories of destruction, recovery and prosperity, this exhibition highlights the importance of achieving a peaceful world without nuclear weapons. For more information, go to [this link](#) and [here](#).



*War and Peace exhibition in Sydney*

### **Renovation of *The Hiroshima Panels* by Iri and Toshi Maruki**

A series of famous paintings by a couple who witnessed the aftermath of the 1945 atomic bombing of Hiroshima is set to be restored for the first time, 71 years after the first work in the series was released. The set of 15 works titled 'The Hiroshima Panels' by the late Iri and Toshi Maruki, who were nominated for the Nobel Peace Prize in 1995, have severely deteriorated and become moth-eaten over the years.

'We want to pass on (the works) from generation to generation so that the tragedy of the atomic bombing will never happen again', said Yukinori Okamura, the curator of the Maruki Gallery for the Hiroshima Panels in Higashimatsuyama, Saitama Prefecture, where the collection is preserved. Each work, presented on 1.8-meter-tall panels that together are 7.2 meters wide, is based on the Marukis' experience of going to Hiroshima just days after the bombing on 6 August 1945. The couple released a total of 15 pieces between 1950 and 1982 based on their experience of walking through the burnt wasteland while exposed to residual radiation. Fourteen are exhibited at the gallery. 'Ghosts', the first panel of the series made public five years after the end of the war, is set to be restored at a cost of several million yen using funds from the gallery's savings. The piece, which shows people walking with their arms extended in front of them after their clothes were incinerated and skin badly burned, will be folded and sent for restoration at Aichi University of the Arts, with a duplicate to be exhibited in the interim.



*Photo credit: Maruki Gallery for the Hiroshima Panels*

As news coverage of the atomic bombing was censored during the occupation of Japan by the General Headquarters of the Allied Powers, the husband-and-wife artists chose to focus on the cities' inhabitants in their works. They spent more than 30 years creating the set depicting the horrors of the US atomic bombings of the cities of

Hiroshima and Nagasaki at the end of World War II. 'This is the first time that A-bomb survivors have been visually depicted to this extent, so it has great historical significance', said Okamura, adding that the gallery hopes to restore other panels in turn if funds allow.



Photo credit: Maruki Gallery for the Hiroshima Panels

The Marukis released the second panel of the series 'Fire', and its third panel 'Water' in 1950, and actively held touring exhibitions, attracting nearly 650,000 people at 51 locations by November 1951. In 1953, exhibitions were also held in Europe and Asia, and the couple was awarded the Gold Medal by the World Peace Council the same year. The couples' artwork did not only focus on the Japanese as victims -- it also depicts the sufferings inflicted by the Japanese. 'The Death of American Prisoners of War' shows American POWs who were assaulted by the Japanese after the bombing in Hiroshima, and 'Crows' illustrates the discriminatory treatment of Korean victims of the bombings. The Marukis also dealt with other war-related subjects, such as the Nanjing Massacre, the Auschwitz concentration camp, and the Battle of Okinawa. Iri died in 1995 at the age of 94 and Toshi passed away in 2000 at 87. For more information, [click here](#). An informative 4-minute film about the history of the panels, with commentary in English by Masahito Kasuga (a senior producer with NHK who is making a

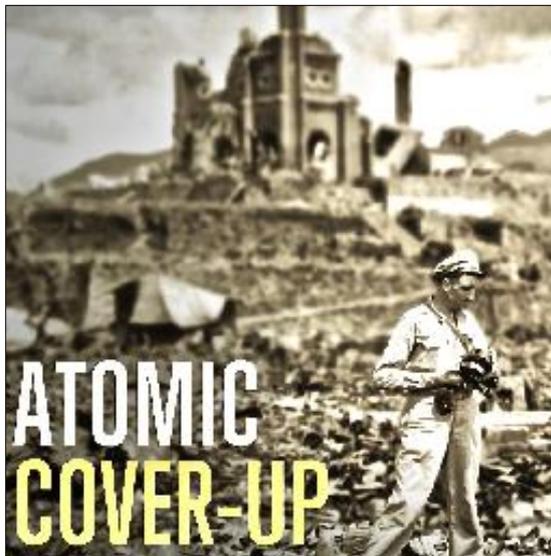
documentary), filmed in the Maruki Gallery, is at [this link](#); a 2-minute trailer for a film about the panels called 'To the Land of Mothers' is [here](#); an interview with curator Yukinori Okamura is at [this link](#) (see also article below about Andreas Latzko and the Marukis).

### *Atomic Cover-up Film*

At the Cinequest Film Festival (held in Silicon Valley and voted the nation's Best Film Festival by readers of *USA Today*) in March, the world premiere was shown of Greg Mitchell's *Atomic Cover-up*, the first documentary to explore the bombings of Hiroshima and Nagasaki in 1945 from the unique perspective, words and startling images of the brave Japanese and US cameramen and directors who risked their lives filming in the irradiated aftermath. It reveals how this historic footage, created by a Japanese newsreel crew and then an elite US Army team (who shot the only colour reels), was seized, classified top secret, and then buried by American officials for decades to hide the full human costs of the bombings as a dangerous nuclear arms race raged. All the while, the producers of the footage made heroic efforts to find and expose their shocking film, to reveal truths of the atomic bombings that might halt nuclear proliferation.

The film has been universally praised; Stephen Schwartz, of the *Bulletin of the Atomic Scientists*, commented: 'A powerful, compelling new documentary. If the US had not classified and suppressed films of the consequences of dropping A-bombs on Hiroshima and Nagasaki, would we have had a nuclear arms race?'; Yumi Tanaka, executive producer of *New York Peace Film Festival*, wrote: 'It is a powerful and must-watch film! These stories need to be told for

the next generations’. These and many similar comments are included in [a short article](#) by Greg Mitchell on his film.



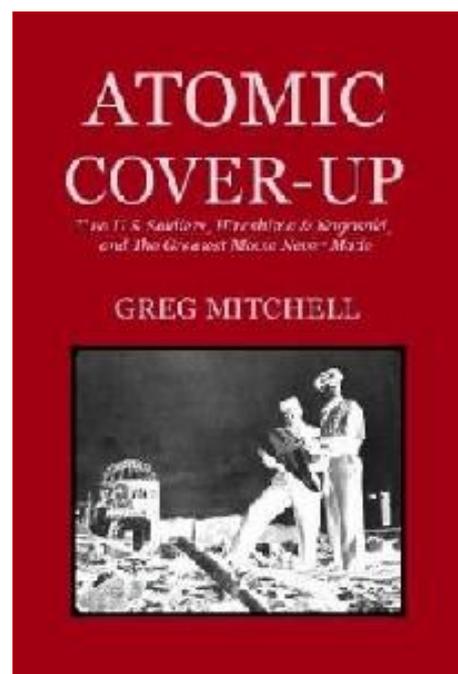
Film poster

A [two-minute Vimeo trailer](#) by co-producer Suzanne Mitchell (no relation) with stunning footage recounts how a Japanese camera crew, sent to Hiroshima the day after the bombing, received an order from General Douglas MacArthur’s headquarters in Tokyo to stop filming and had their footage confiscated. The US military then sent their own team which shot 30,000 feet of film of what can be called ‘a hidden holocaust’. This footage was kept secret for many years.

The new film is based on Greg Mitchell’s book, *Atomic Cover-up: Two U.S. Soldiers, Hiroshima & Nagasaki and The Greatest Movie Never Made* (2012), the first book on the subject of the suppression of the 1945 and 1946 film footage. An excellent, revealing 15-minute interview with the author, recorded on 9 August 2011, is at [this link](#). It also contains an excerpt of an interview with independent journalist David Goodman about William L. Laurence, the ‘first embedded journalist’ who wrote for the *New York Times* as a secret paid propagandist for the US War Department on the Manhattan Project and the use of the

atomic bomb. He was the only journalist to witness the historic nuclear Trinity Test at Alamogordo, New Mexico in July 1945 and the only journalist permitted to fly on the atomic bomb mission over Nagasaki. He is credited with coining the expression, the ‘atomic age’. Also see Mitchell’s 2011 article (updated in 2017) at [this link](#).

Mitchell’s newest book, *The Beginning or the End: How Hollywood – and America – Learned to Stop Worrying and Love the Bomb* (2020), chronicles the first efforts of American media and culture to deal with the atomic age. Soon after August 1945, MGM (and also Paramount, both major Hollywood companies) started a big budget dramatisation of the Manhattan Project and the invention and first use of the revolutionary new weapon. But a movie that began as a cautionary tale inspired by atomic scientists aiming to warn the world against a nuclear arms race was drained of all impact due to revisions and retakes ordered by President Truman and the military—for reasons of propaganda and politics. (See also, under New Publications below, *Choosing Life*).



Cover of book by Greg Mitchell

**Picasso's *Guernica* Tapestry  
no longer on Display at the UN  
in New York**

The bombing of the historic Basque town of Guernica by Nazi Germany during the Spanish Civil War in 1937 led Pablo Picasso to immortalise this war crime in his famous painting *Guernica*. Considered to be one of the world's most powerful anti-war paintings, the original is on display at the Reina [Queen] Sofia Museum in Madrid. It has been reproduced many times; its most renowned reproduction is the tapestry version that was commissioned in 1955 by Nelson A. Rockefeller with the approval of the artist who had refused to sell the original to the Rockefeller family. In 1984, the tapestry was loaned to the UN where it has adorned the wall at the entrance to the Security Council chamber for nearly 36 years. The tapestry at the UN became world news in 2003 when it was covered up when US Secretary of State Colin Powell addressed the UN just before the start of the US invasion of Iraq.

In February 2021, the tapestry was removed and returned to Rockefeller's son, Nelson A. Rockefeller Jr., who had earlier notified the UN of his intention to retrieve the artwork. A short report on CBS News can be [seen here](#). See also [this article](#).

The tapestry was made in the workshop of French textile artist, Jacqueline de la Baume Duerrbach in Aubusson, in cooperation with Picasso. Two further *Guernica* tapestries were subsequently produced: one is in the Musee Unterlinden in Colmar, France (1976); the other is in the Museum of Modern Art in Gunma, Japan (1985). All three tapestries have transcended their replica status to become pieces of art in their own right. For further information

about these and other replicas, see the website of the Reina Sofia Museum in Madrid which also displays many interesting letters, photos, and other documents concerning the artwork at [this link](#).



*Public sewing of banner, June 2013, Brighton  
(Photo credit: Brighton University)*

One replica, created 50 years ago (1971) by Equipo Cronica (a group of three Valencian artists, 1964-1981), is in the Institute of Modern Art in Valencia, Spain. Another replica, *Remaking Picasso's Guernica* as a protest banner, was created by a collective of 12 artists and activists from Brighton, UK, between 2012 and 2014.



*UN Secretary-General Antonio Guterres in front of  
the tapestry, 1 February 2017  
(Photo credit: Mary Altaffer/AP)*

The individual shapes that form the banner were sewn in place through a series of 14 public sewings held in England and India. The textile banner functions both as a work of art and an act of protest and has been used in many political actions. Three short

excellent video films produced by Dr. Nicola Ashmore document the making and meaning of the banner; they can be seen [here](#); also see [this link](#).

### **June 4<sup>th</sup> Museum in Hong Kong on 1989 Tiananmen Square Massacre closed down**

The *June 4<sup>th</sup> Museum* in Hong Kong dedicated to the 1989 Tiananmen Square massacre in Beijing was closed down on the eve of the 32<sup>nd</sup> anniversary of the bloody repression when troops and tanks opened fire on peaceful pro-democracy protesters. The protests had lasted for six weeks and involved as many as one million unarmed students and civilians who had gathered in and around the square. Estimates of the dead vary from a few hundred to several thousand.



*Officials questioning museum staff before it was closed down (Photo credit: Vincent Yu/AP)*

The closure of the small museum on 2 June came days after the Hong Kong government rejected a request by democracy campaigners to hold a candlelight vigil in Victoria Park. This annual event, held since 1990, was banned for the first time last year but thousands attended illegal commemorations. About 180,000 Hong Kong residents took part in the vigil in 2019; the city was the last place remaining in China where the authorities permitted annual

public commemoration of the massacre. Mainland China bans commemorations and heavily censors the topic. The ban on vigils and closure of the museum comes as Hongkongers reel from having their freedoms curtailed over the past year after Beijing imposed a national security law that makes it easier to stamp out dissent. A 3-minute video on the museum that China does not want its citizens to see is at [this link](#) and another one can be seen [here](#). It is uncertain whether the museum will receive the licence it needs to open again and whether the digital museum that is currently under preparation will be censored by the authorities. (See also the article on the museum in Newsletter No. 27, June 2019, pp. 14-15).



*Display panels in the 4<sup>th</sup> June Museum (Photo credit: Kenji Kawase/Nikkei Asian Review)*

### **Kaethe Kollwitz House in Moritzburg, Germany**

Because of the reduction or even cancellation of various subsidies, the future of the Kaethe Kollwitz House in Moritzburg (Saxony) is in doubt. This is where the anti-war artist lived (1944-1945) and, shortly before the end of World War II, died on 22 April 1945. She fled here after her home in Berlin had been left in ruins following air-raid bombings. In May, a petition with more than 6,400 signatures was presented to the provincial government urging support so

that this important memorial site associated with a great artist and peace campaigner would be preserved. It is special as the only place where she lived that has survived the ravages of two world wars. The government has agreed to provide additional financial support in 2021 and 2022 but the long-term financial future of the house (which is managed by a non-profit foundation) remains uncertain.



House with balcony where Kaethe Kollwitz liked to sit

The museum (which also offers art workshops) was inaugurated in April 1995 on the 50<sup>th</sup> anniversary of Kollwitz's death. A special art exhibition, celebrating the 25<sup>th</sup> anniversary of the House, scheduled for 2020 had to be postponed until 2021 because of the pandemic. Self-portraits are an important part of Kollwitz's work. The exhibition shows self-portraits of 25 artists who were also asked to indicate how she has influenced their work. The exhibition can be seen at [this link](#).

The information on the [website](#) of the House, with many images, is in German.



Self-portrait by Kaethe Kollwitz, 1924

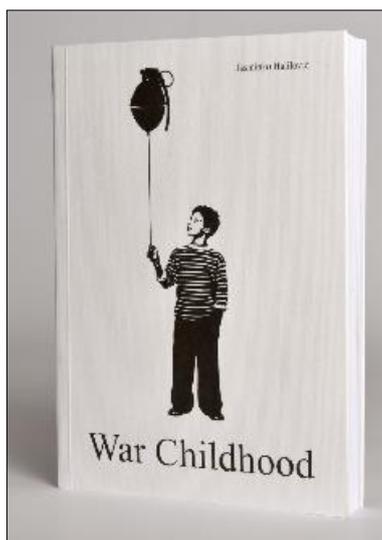
### War Childhood Museum, Sarajevo (Bosnia and Herzegovina)

*'A sniper killed my brother; it killed my childhood, too'*

Following on from the crowd-sourced book *War Childhood* (2013), the unique, independent and youth-led *War Childhood Museum* (WCM) has garnered recognition as the world's only museum focused exclusively on childhoods that have been affected by war. After several temporary exhibitions in 2016, the first permanent exhibition opened in January 2017, seven years after the project's beginnings, in the historical heart of Sarajevo. Having proven successful in providing Bosnians of all ages with a rare opportunity to confront the traumas of their recent past without reinforcing ethnic boundaries, the WCM has expanded its activities to contemporary conflict, post-conflict, and resettlement zones. With projects in Bosnia and Herzegovina, Serbia, Lebanon, Ukraine and the US, the WCM is becoming an international platform that gives voice to current and former war children. WCM was awarded the 2018 Council of Europe Museum Prize as part of the European Museum of the Year Awards.



The *War Childhood Museum* collects artefacts that war survivors have saved; even more important and valuable than the items themselves are the personal experiences of their owners. This is why every item displayed is accompanied by a unique personal story. In addition to collecting wartime memorabilia, the museum is also setting up an archive containing the audio and video testimonies of project participants. They include remembrances of everyday life as a child in war – about family life, housing, living conditions, proximate danger, experience with shelling and sniper fire, experience of displacement and life as a refugee, schooling, play and games, friendships, leisure time, health, wounding, and significant losses during the wartime.



Book by Jasminko Halilovic (2013) that inspired the creation of the museum

After the museum had collected more than 3,000 items from all parts of Bosnia and Herzegovina and filmed over 200 hours of video testimonies, it expanded its work by documenting the experience of war childhood in other countries as well. Today, the collection includes stories from the Second World War, Syrian Civil War, War in Afghanistan, War in Donbas, and other conflicts. The museum's goal for the next ten years is to create the world's largest collection dedicated to the experience of childhood affected by war. The Museum organises pop-up, travelling and thematic exhibitions and exhibits in other museums and galleries around the world. Besides its permanent exhibition, the *War Childhood Museum* also exhibits through its social media, web site, mobile app, and other media. The Museum has developed educational activities with the aim of raising awareness about the importance of providing a peaceful world for future generations. In addition to hosting school visits at the Museum, staff offer workshops and work closely with teachers and with more than 5,000 children annually.

A beautiful, moving [25-minute Al Jazeera documentary](#) about the museum (with English subtitles) can be seen. It follows the childhood war stories of three participants who also talk about an artefact they each have donated and who explain what the museum means to them. In addition, the founder of the museum explains its origins, and the executive director talks about the multi-layered experience of a childhood in war, going beyond trauma and victimhood.

For more information, go to the [website](#); a [photo gallery](#) of the museum's exhibition can also be viewed.

## **The Pity of War – Remembering the Civilian Victims of War and Conflict**

*The Pity of War* charity in the UK has for a number of years been working to bring awareness to the unknown, nameless and voiceless civilians affected by war and conflict. Its core aim is to raise awareness of the impact of war on civilians, through the creation of a memorial as well as further outreach in the form of an educational programme, especially for young people, both in the UK and abroad. The memorial itself will be in the form of a 6ft (2m) bronze sculpture by British sculptor Peter Walker and sited at the National Memorial Arboretum (NMA) near Lichfield in Staffordshire. It will stand alongside the many military memorials to remember the millions for whom there will never be a memorial, never be a tribute and whose names are forgotten. It will stand as a symbol of a collective desire for peace.



*Maquette of Pity of War by sculptor Peter Walker*

The project was initiated by Joyce Gee, a Shropshire Quaker who lived through the Blitz (the air raids on London in 1940) as a young girl. She was much affected by a direct

hit on a neighbouring house that killed its inhabitants. As a much older person she visited the NMA and reflected that there were many military memorials, but nothing to honour the millions of civilians who had died or suffered, directly or indirectly, as a result of war. She raised a concern with her local Quaker meeting and found support. She died in 2018, knowing that the NMA had accepted an application for a memorial and having seen the maquette of the proposed statue. For more information, and a one-minute video in which she introduces the project, [go here](#).

The artwork shows a poignant and moving iconic image representing the civilian victims of war. The artist has chosen to portray the pity of war through the removal and abstraction of features, representing this symbolically through the simplistic portrait of a young child, eyes bound and mouth silenced. The sculpture will stand as recognition of unspoken stories and unseen memories that are so often unacknowledged and under-represented. A thoughtful, five-minute reflection on *Pity of War* by Dr Johan van Parys with images of the sculpture and of the NMA is at [this link](#); a gallery of images is at [this link](#); also see the [artist's webpage](#). The *Pity of War* monument has strong meaning for the artist whose grandfather suffered trauma because of his involvement in battles in World War II. Like so many, he never spoke of the things he saw, friends he lost and tragedies he responded to and trying to live a normal life on his return.

Another current peace work by Peter Walker, [Peace Doves](#), features over 18,000 paper doves suspended in Liverpool Cathedral. Prior to lockdown, visitors to the cathedral, along with local school children and community groups were invited to write messages of peace, hope and love onto thousands of paper doves.

## Andreas Latzko's Monument and Iri and Toshi Maruki

The previous issue of the newsletter (No. 34, March, pp. 15-16) reported on the threatened destruction of the grave and bronze monument of Andreas and Stella Latzko in Amsterdam. We are pleased to be able to report that the fundraising campaign launched by Georg B. Deutsch, his biographer, has proven to be successful, especially after contact was made with the grandson of the sculptor of the monument. The artist, Jan Havermans, was a prominent and active member of the Dutch Society of Sculptors as well as of the Dutch Communist Party.



*Jan Havermans in his atelier, after 1945*

Among his friends were fellow artists and comrades Iri and Toshi Maruki whom he met for the first (and only?) time, in Amsterdam when the Hiroshima Panels were shown in the City Museum in 1955. The Marukis sent a warm letter of condolences (in English) to Havermans's widow following the artist's death in 1964.



*Envelope containing the letter of condolences of 25 April 1964*

They expressed their deep respect and gratitude towards him and mentioned his unselfish and tireless activity 'for world peace, for national independence of every nation and for working people'. They especially remembered with gratitude 'his kindness and good feeling showed for us and for the Hiroshima Panels', and invited Mrs. Wiep Havermans to come and stay with them in Japan to help overcome her grief. We are grateful to Hans Havermans for sharing this information (and images) from the archive of his grandfather, and for safeguarding the monument, 'The strong one supporting the weak one' at the grave of the Latzkos. (See also article above about the Hiroshima Panels).

## Peace Garden and Museum in Estaing, France

Petra Keppler, who managed the INMP secretariat in The Hague (2015-2018) and who founded the Bertha von Suttner Peace Institute there, has used the quiet Covid time to create a modest peace centre in the south of France, in the medieval village of Estaing. It is three hours north of Toulouse and Montpellier, and three hours south of Clermont-Ferrand. Every year, thousands of day tourists come to admire the castle of former French President Valerie Giscard D'Estaing and pass along the peace centre's small garden with informative panels about world peace and its institutions. Run by

volunteers, *Le Jardin de la Paix* (The little peace garden) will be open throughout the year. The address is 2 rue du Pont, 12190 Estaing, France.

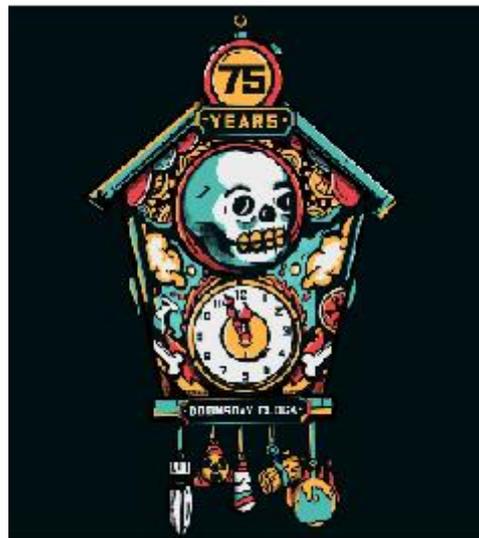
Peace art exhibitions will be shown in the centre's three rooms in the medieval *Maison Annat*, birthplace of the confessor of Louis XIV, Jean Annat. The official opening will be on 11 November, Armistice Day, when France is mourning all those who lost their lives through war and violence. On this day in 1918, World War I officially ended. The first exhibition will introduce Bertha von Suttner's message as conveyed in the title of her bestselling novel, *Lay Down Your Arms*. The exhibition also focusses critically on the war mobilisation of the French, sending enthusiastic, but poorly equipped farmers of Estaing into war to fight German soldiers. The French-German friendship efforts of the past 75 years (since the end of World War II) will be another focus; the centre will organise youth workshops strengthening international bonds of friendship.



*The Peace Centre 'Le Jardin de la Paix' (Maison Annat, with brown door, just below the church), in Estaing, with the castle looming on the left*

## Design Competition for Doomsday Clock's 75<sup>th</sup> Anniversary

The famous Doomsday Clock of the *Bulletin of the Atomic Scientists* is celebrating this year its 75<sup>th</sup> anniversary. For the upcoming anniversary, the *Bulletin* has invited artists to submit designs that reimagine or redesign the Clock; tell people how to turn back the Clock; or incorporate the *Bulletin's* three areas of focus: nuclear risk (the original focus), climate change, and disruptive technology. The designs can be serious, irreverent, funny, informative, thought-provoking—although the best entries will operate on several levels. The winning design(s) will feature on T-shirts for sale at the *Bulletin's* Threadbare store. The period for submissions is 14 May until 11 June 2021. The winning entry will receive a \$1,000 cash prize and will be included, together with other successful designs, in the *The Doomsday Clock 75th Anniversary Book*. Many of the designs submitted can be seen at [this link](#).



*75 Years and Counting. Design by Muloloyoung*



*Be the Spring. Design by rodrigobhz*

### Peace Art Prize

The Network of the German Peace Movement (*Netzwerk Friedenskooperative*), has launched an art competition, *#ArtMakesPart – Art associated with peace*. It is open to anyone and accepts any art in image format (except videos); the style and genre is up to the artist (canvas, graffiti, graphic design, photography, portrait, street art ...). Among examples of themes that address peace are armed conflicts, disarmament, education, environmental protection, human rights, justice, nuclear weapons, war .... The artworks are meant to make more people aware of peace issues through new formats, and to involve new groups in the peace movement. The deadline is 30 June; for more information about the competition, and the Network, go to [this link](#).



*Poster for art prize: #ArtMakesPart*

### Alternatives to War

Sandra Ure Griffin is an American artist who studied printmaking and who developed PictureBookMaking, a writing and art programme for young children. To date she has helped more than 2000 children make their own picture books. She has also held workshops for teachers so they could learn the PictureBookMaking process.



Among her creations is an imaginative series of colourful and humorous prints depicting alternatives to war. She says that there are endless alternatives to war and in her series *Alternatives to War* offers 42 designs which amount to a veritable alphabet. It suggests that instead of making war, we should make art, baskets, beer, books, breakfast, bridges, coffee, friends, gardens, hay, justice, love, music, peace, peas, pizza, poetry, etc. The last thing we should contemplate making is war. The designs are available in black-and-white or colour, as notecards (with matching

envelopes) or as regular or large matted or unmatted prints. She uses heavy archival printmaking paper; all prints are signed and dated. The fun series can be seen [here](#). Information about the artist, and for ordering her work, is at her [website](#).



**50<sup>th</sup> Anniversary of Burning Down of  
*The Covered Wagon* Coffeehouse,  
Idaho, US**

Later this year will see the 50<sup>th</sup> anniversary of the burning down, on 21 November 1971, of *The Covered Wagon* coffeehouse in Mountain Home, Idaho, near the Mountain Home US Air Force Base. The house had opened in early 1971 in a converted theatre and was one of many such houses that were established as part of the nationwide anti-war movement during the Vietnam War era. Frequently located near US military bases,

they were mainly organised by civilian anti-war activists as a method of supporting anti-war and anti-military sentiment among soldiers (GIs), but many GIs participated as well. These houses, which were faced with the hostility of the pro-military towns in which they were located, contributed to some of the GI movement's most significant anti-war actions. The first GI coffeehouses of the Vietnam era opened in 1968, the last one closed in 1974.

*The Covered Wagon* coffeehouse provided counselling of Air Force personnel at the Mountain Home base who, on grounds of conscientious objection, wanted a discharge from the Force. There was growing resistance to what was called 'a genocide machine: an Air Force that drops the equivalent in fire power of three Hiroshima-type bombs on the people of Southeast Asia every week'. Those who were discharged often went on to work with Vietnam Veterans Against the War. GIs from the base began publishing an underground newspaper called *The Helping Hand*. The rural Idaho town's pro-military establishment was hostile and waged a campaign of intimidation against the coffeehouse.



*Masthead of the GI underground newspaper at Mountain Home Air Force Base (1971-1974)*

The local newspaper published letters urging physical attacks on the Wagon and its members and on 21 November 1971 the coffeehouse was burned to the ground by unknown arsonists. This attack generated

national media coverage, including [this letter](#) protesting its destruction and asking for support for re-establishing the centre, signed by such luminaries as Noam Chomsky, Jane Fonda and Howard Zinn, published in the *New York Review of Books* on 30 December 1971. [This four-minute song](#) was written and performed by the Covered Wagon Musicians, *Napalm Sticks to Kids*, from their 1972 album, *We Say No To Your War!*

For a history of *The Covered Wagon*, go to [this link](#). For a history of GI coffeehouses go [here](#).



(1) The healing power of peace museum is explored in a short article by Professor Syed Sikander Mehdi titled *Memories, memorials and museums for peace* that was published on the webpage of the International Science Council: <https://council.science>

(2) Nancy Jouwe, 'Sites for Unlearning in the Museum', chapter in Binna Choi, et al, eds., *Unlearning Exercises. Art Organizations as Sites for Unlearning* (Utrecht: Casco Art Institute & Amsterdam: Valiz, 2018). The author is a cultural historian and curator on the crossroads of women's rights, transnational movements, and art, culture and heritage. Her article can be [read here](#): the e-book can be freely downloaded at [this link](#).

Museums have for a long time excluded a large part of the world. Globalisation, including the growing multi-cultural nature of western societies, has stimulated 'decolonial' thinking and demands and efforts to 'decolonise' the museum. What

initially started out as an effort to confront and rectify the colonial ideas and practises present in ethnographic museums has expanded to the world of museums and art generally. Jouwe elaborates on this theme which, we can add, has also affected the way statues have come to be seen with demands for their removal, replacement, or amendment. What we have not yet seen, but may anticipate, is a similar process on the need to 'demilitarise' the museum. This would be the inevitable accompaniment of 'demilitarised' (or nonviolent) thinking. War and warriors are commemorated and celebrated in countless museums and statues around the world whereas peace and peacemakers, war resisters, conscientious objectors to war, are hardly remembered and honoured in museums and monuments.

(3) Leslie A. Sussan, *Choosing Life. My Father's Journey in Film from Hollywood to Hiroshima* (2020) and the same author's article, 'From Hollywood to Hiroshima: Retracing my father's cinematic journey', in *Bulletin of the Atomic Scientists*, 8 June 2021.

In 1946, with World War II over and Japan occupied, US Army photographer Herbert Sussan joined a US Strategic Bombing Survey crew to record the results of the atomic bombings in Nagasaki and Hiroshima. From his first arrival in Nagasaki, he knew that something novel and appalling had happened and that he had to preserve a record of the results, especially the ongoing suffering of those affected by the bomb (*hibakusha*). The US government classified the gruesome footage top secret and withheld it from the American public for decades. He spent years arguing for its release. The author, his daughter, followed his footsteps in 1987, meeting survivors he had filmed more than 40 years before. She describes how her father took on a new mission – to record the indescribable human

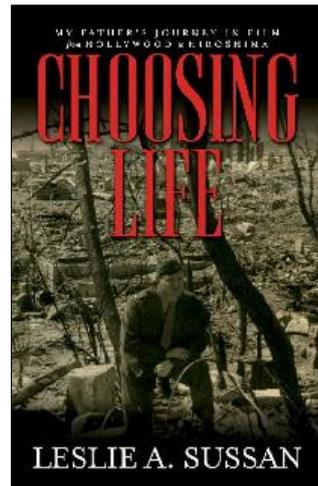
suffering caused by the bombs – and how this changed his life, and also hers. The book comes with a foreword by Greg Mitchell.

Tsutomu Iwakura met Herbert Sussan at a nuclear disarmament exhibition at the UN in New York in 1978. Fascinated to learn about the suppressed colour film, together with Kazumitsu Aihara, he launched in 1980 the Ten Feet Campaign, a nationwide grassroots movement in Japan, so called because each donor was said to be buying 10 feet of the suppressed film (at a cost of 3,000 Yen). With the help of the national television channel NHK, the funds thus raised resulted in the purchase of 100,000 feet of footage and photos that were later used in three films. Purchase had become possible after the enactment of the Freedom of Information Act in the US in 1976. Iwakura took the initiative for the Japan Peace Museum in the Tokyo metropolitan area which collected extensive photographic and film records of the atomic destruction of Hiroshima and Nagasaki. You can find more information about the online museum [here](#).

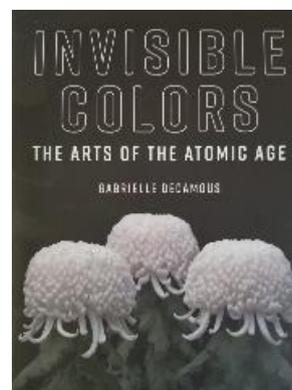


*Herbert Sussan in a newly reopened school room during filming in Nagasaki in 1946  
(Photo credit: US Army)*

For more information about Leslie Sussan and her book, [click here](#) and also [here](#). Her article can be seen at [this link](#) (See also the article above, *Atomic Cover-up Film*).



(4) Gabrielle Decamous, *Invisible Colors: The Arts of the Atomic Age* (MIT Press, 2019). This book explores the atomic age from the perspective of the arts (graphic arts, photography, cinema, literature), focusing on art works created in response to the events of the nuclear age and covering much of the world. Organised geographically, it includes arts inspired by well-known nuclear disasters such as those in Hiroshima and Nagasaki, Fukushima, Chernobyl, Three Mile Island, but also by nuclear test sites and uranium mines, and art from the irradiated landscapes of the Cold War. The history of art-making throughout Oceania is especially poignant. The author describes how the US and Europe have historically viewed the region as an empty space. France alone conducted 181 nuclear tests in Polynesia from the 1960s to the 1990s, 41 of which were in the atmosphere.



The people from the islands of Mururoa and Fangataufa sought independence from France as well as free themselves from the scourge of radiation. Poetry (largely unknown in the West) became the preferred way to express their outrage and challenge the silence that their plight registered in France and the rest of the world. The author finds that the artistic voices of the East are often drowned out by those of the West; photographs of the bombing of Hiroshima and Nagasaki were censored, etc. For more, see [‘The horrors of the atomic age through artists’ eyes’](#).

(5) *How centuries of racist images came down in one year – a visual guide*. The *Guardian* newspaper has published this excellent guide by Alvin Chang and Kaylin Dodson. They document how the Black Lives Matter protests after the police killing of George Floyd in the US in May 2020 caused a re-examination of the images in our everyday lives. It spurred a new effort to remove racist images, sometimes officially, sometimes unofficially – in the US and throughout the world. In the US, some 170 Confederate monuments have been removed; also statues of Christopher Columbus, Spanish conquistadors, and enslavers of Native Americans. Also elsewhere in the world, statues symbolising and celebrating colonialism and empire, have been taken down, frequently by cities, or citizens. The guide identifies, describes and depicts the statues concerned, state by state, and country by country. It is expected that in the coming years many more statues will be added to this guide and that perhaps a new guide will emerge listing statues that have been erected for deserving but thus far unrecognised heroes of humanity. The guide is freely accessible [here](#).

(6) *Complicit: 2020 Global Nuclear Weapons Spending*. The International Campaign to Abolish Nuclear Weapons (ICAN) has just

published a revealing report. The introduction points out that despite the ravages of the pandemic that affected most of the world in 2020, for the countries funding, building and promoting nuclear weapons it was business as usual. ‘While hospital beds filled up with patients, doctors and nurses worked over hours and basic medical supplies ran scarce, nine countries found they had more than \$ 72 billion on hand for their weapons of mass destruction, \$ 1.4 billion more than last year’. The report found that companies involved in the production of nuclear weapons spent more than \$ 100 million lobbying policy makers to authorise massive ‘defense’ spending, including for nuclear weapons; ‘for every \$ 1 spent lobbying, an average of \$ 236 in nuclear-weapons-contract money came back’, resulting in handsome profits. The full report is available [here](#).



### A Message from the Retiring Editor-in-chief

When the International Network of Peace Museums (INPM) was created at the first international conference in Bradford (UK) in

1992, it was also decided that a twice-yearly newsletter would be published to promote communication and cooperation. The first 15 issues (May 1993 – October 2002) were published and distributed by the Give Peace a Chance Trust, the same British Quaker charity that had sponsored the conference. The first issue had 4 pages, the last one 40. They can be accessed [at this link](#). Publication was resumed in May 2011 following the opening of the INMP secretariat in The Hague. Production and distribution of the first nine issues were in the hands of Nike Liscaljet, the secretariat administrator. Initially published twice a year, the newsletter has appeared quarterly since 2015, with a new editorial team. With the present issue of June 2021 (no. 35), the second series of the newsletter can celebrate its 10<sup>th</sup> anniversary. The newsletter can be accessed [here](#).



*Scroll made by Ikuro Anzai and presented by Kazuyo Yamane and Noriko Koga during INMP's 9<sup>th</sup> conference in Belfast, 2017.*

The publication of the 50<sup>th</sup> issue of the newsletter is an appropriate time for me, as main editor (responsible for all unsigned articles), to step down. Inevitably, the selection of articles has been influenced by personal interests, preferences and passions – such as abolition of nuclear weapons, peace heritage and history, peace trails and monuments, anti-war and peace art, anniversaries, past and present ‘champions of peace’ (Alfred Nobel in his 1895 testament). *Peace museums* (and anti-war museums) are at the heart of the concentric

circles that can represent the wide family of *museums for peace*. They all share the aim to inform, inspire and engage their visitors. More than most other museums, they deal with issues of life and death and can help shape public opinion – away from militarisation, a culture of violence, death and destruction, and possible extinction. Even before the nuclear age, that was why peace museum pioneers Jan Bloch and Ernst Friedrich established their museums, before and after World War I, respectively.

I am grateful to Professor Ikuro Anzai, Dr. Kazuyo Yamane and Kya Kim (and preceding her, Professor Robert Kowalczyk) for their editorial input during the past ten years, including formatting of the newsletter. I am also grateful to all contributors, and to Colin Archer and Gerard Loessbroek for suggestions for articles. The newsletter also appears in Japanese translation thanks to Kazuyo Yamane and her assistants. In order to make the contents of the newsletter more easily accessible, a detailed index covering the 35 issues that have appeared during the past ten years will be published later this year. Most of the work has been undertaken by Annika Wallengren, a volunteer at the Bertha von Suttner Peace Institute in The Hague, following a suggestion by Petra Keppler, its director.

The new team of INMP coordinators is taking this opportunity for introducing some new approaches in an effort to broaden the global readership of the newsletter. I am sending my best wishes for its flourishing in the coming years and thus remaining a vital instrument in the pursuit of the mission of INMP.



## From Editors



This newsletter is edited by Peter van den Dungen, Kazuyo Yamane, Ikuro Anzai, and Kya Kim. This is the last issue edited by this editorial team, and we would like to thank all of our contributors, translators, and those who funded the translation costs.

The Newsletter will be renewed under a new editorial structure starting with the next issue.

Readers are encouraged to subscribe to our regular newsletter by sending your email to: [inmpoffice@gmail.com](mailto:inmpoffice@gmail.com)

Deadline for submission of articles for the next issue will be announced in the future. This is because we will have new editorial members.

