



MARCH 2022

## MESSAGE FROM THE EDITOR

The 36th issue of the INMP Newsletter 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 [now museums for peace] worldwide through the exchange of ideas and information. Of course, this information must first come from you..." Today our objective is still very much the same, and we carry on the vision that the newsletter be a hub for shared ideas from our readers and contributors. You can visit a complete archive of issues dating back to 1992 by clicking [this link](#). A comprehensive Index of this archive is also introduced by Peter van den Dungen [here](#). This digital offering is a timeless treasure trove for all peacebuilders.

We would like to dedicate this issue to Dr. Peter van den Dungen, with gratitude for the legacy of peace work he has gifted our global community and the peacebuilding field.

It brings me great pride to introduce this first issue from our new editorial team. Within these pages is a deeply moving collection of contributions from members and friends of the International Network of Museums for Peace. We have featured the exhibition "68 Children" from the Parents Circle - Families Forum, a community of bereaved parents from

both sides of the Israel/Palestine conflict who have lost children to violence and work together today for nonviolent solutions and a peaceful future. May the memorial illustrations of these innocent children, and their call for peace, guide you through the articles and inspire all of us in our many endeavors around the world.

We are an all-volunteer team working across five time zones to offer a contemporary model for peace journalism. We appreciate your support in the form of 1) Your contribution of articles, exhibition announcements, artworks, etc. for our upcoming issues, 2) Sharing this newsletter (as a PDF or web link) with relevant individuals, institutions, and organizations, to widen our readership and membership, 3) Sharing our team's posts on social media, 4) Your constructive feedback, which can be sent to: [inmp.news@gmail.com](mailto:inmp.news@gmail.com).

Submissions in English for Issue #37 should be sent to [inmp.news@gmail.com](mailto:inmp.news@gmail.com) by July 1st for publication in September 2022. We hope to increase the number of issues annually from 2023, depending on your input and our capacity. Thank you for your patience and kind cooperation. Your encouragement, comments, and contributions are great motivations.

Kya Kim  
Editor-in-Chief

## MESSAGE FROM IRATXE MOMOITIO ASTORKIA

I would like to begin these brief words, as a Coordinator of the International Network of Museums for Peace (INMP), with a clear cry of NO TO WAR, to all kinds of wars and violence, and in solidarity with all those people who are currently suffering from them, or they did it in the past leaving their legacy and that -- despite so much adversity -- they invoked their enormous desire for peace.

The culture of peace, non-violence, the work in favor of Human Rights, memory, are what give the meaning, the sense to this world network of museum professionals who work in favor of peace, from their day to day, from their work of conservation, exhibition, education and diffusion.

When important people from the world of the Culture of Peace, from different universities, representatives of several museums for Peace met in Bradford 30 years ago (1992), they could not imagine that this small network would have grown, as it has, to become today an International Network that makes connections among many museums for Peace and their professionals from different parts of the world, who share their knowledge and spread a clear message among their visitors about the horror of war, its senselessness and the need to remember, to give a voice to so many people who suffered it, who were forgotten and whom today want to live in peace.

Thirty years (1992-2022) and many stories to tell, much heritage of peace to preserve and spread; yes, but quite often walking through a difficult path, since the path of peace is usually difficult, with little aid and financial support for many of these museums to spread their message in societies that are increasingly

militarized, less critical, increasingly anesthetized by suffering of so many people and that cannot listen and respect our mother earth, a planet mistreated and little respected.

We are very proud to see the result of this new stage of the INMP newsletters carried out by a team of people excited to report on the news of our museums for peace, which usually have no place in the media.

From here our most sincere joy is to see that this important legacy of newsletters is maintained and serves us to spread the wonderful initiatives that our museums carry out, day by day and with many efforts and difficulties.

2022 will be an important year, with numerous activities - webinars, the 30th anniversary of the International Network of Museums for Peace, a new website that will prepare the path to our next International Congress that INMP will hold in August 2023 in Uppsala, organized by Fredenshus.

*Iratxe Momoitio Astorkia is a Coordinator for the International Network of Museums for Peace along with Satoko Oka Norimatsu. You can reach the INMP Coordinators at [INMP.coordinators@gmail.com](mailto:INMP.coordinators@gmail.com)*





## "68 CHILDREN"

### Parents Circle - Families Forum

ROBI DAMELIN

The Palestinian and Israeli bereaved members of [The Parents Circle-Families Forum](#) have experienced truth in the depths of the hole in the heart which never heals. An understanding that life will never be the same and that we must do anything possible to prevent others from suffering. This last war was just a repeat of the one before, only with more sophisticated weapons that took the lives of 68 Palestinian and Israeli children. Many of these children had nowhere to run, no shelter, and no safe haven. What good can possibly come from the pain of their families? A pain so intense that sometimes one cannot breathe. How much hatred and revenge can happen to the families of these dead children if we do not stop the killing? There must be hope for the future for peace. Otherwise, it will never end.

68 compassionate artists created 68 illustrations to create this exhibition titled "[68 children](#)". One for each child who died so senselessly. They wanted to express their pain and sadness through their art. Members of the Parents Circle met with Or Segal, the curator of the exhibition and the person who inspired so many to join in the commemoration of all of these children. With the hope that an illustration in their name will keep their memory alive.

These sensitive and heartbreaking illustrations are not all sad and depressing. There are expressions of kindness and understanding and it is to be hoped that those who come to view the exhibition will take a picture home and hang it in a child's room, not only as a beautiful decorative illustration but with the message that children are precious and that they can be educated in reconciliation

and non-violence, which is the message from all of the members of the Parents Circle. Children can be taught the sanctity of human life.



*From "68 Children",  
an illustration by Inbar Heller Algazi*

One thing that has become clear over the years is that the pain of loss is the same for both Palestinians and Israelis, and the tears that fall over any grave are the same color. Our children scream out from their graves to stop the violence. Surely it is time to look for another way. Just look into the eyes of a mother who has lost a child and you will see the sadness which is always there, no matter how joyful the occasion.

The generous artists are donating all of the proceeds from the Exhibition to the Parents Circle - Families Forum. The funds will be well spent. Each year we run a summer camp for bereaved Palestinian and Israeli children.

It is so heartwarming to watch the transformation from “fear of the other” to friendship. By the time the camp is over these children do not want to go home. It is so rewarding to see that those who came as youngsters are now the facilitators, and some have even become Young Ambassadors for our message.

We have found that there is more that unites us than divides us, we are all members of one family, the human family.

You can view the 68 illustrations from the exhibit at [this link](#).

*Robi Damelin is the Israeli spokesperson and member of the Parents Circle - Families Forum, a group of 600 Israeli and Palestinian families who have lost close family members to the conflict and who work together for reconciliation and a just resolution to the conflict.*



*Illustrations from the "68 Children" exhibition are featured throughout this issue, along with the name of each artist, as a reminder of what is fundamental to our work in peacebuilding — our shared humanity, and our hope.*



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*History,  
despite its  
wrenching  
pain, cannot  
be unlived,  
but if faced  
with courage,  
need not be  
lived again.*

Maya Angelou

## SACRED AND SOBERING

### The Legacy Museum and The National Memorial for Peace and Justice

ROY TAMASHIRO

*The National Memorial for Peace and Justice* and the companion *Legacy Museum* in Montgomery, Alabama (USA) were established in 2018 as the first, and perhaps only memorial and museum for peace dedicated to the legacy of racial terror in the USA. Together, the Memorial and Museum stand as sacred spaces for witnessing, truth-telling, memorialization, and reflection about the history and legacy of enslaved black people. For INMP and the museums for peace movement, it is significant that the Equal Justice Initiative (EJI), the private, nonprofit legal services organization and its founder Bryan Stevenson, a widely acclaimed public interest lawyer, have self-identified their memorial and museum under the rubric of “memorial/museum for peace.”

*The National Memorial for Peace and Justice* is constructed with over 800 suspended steel columns shaped like a coffin; one for each county in the United States where racial terror lynching took place. The memorial honors the lives of 4,400 black people who were victims of lynching – men, women, and children who were hanged, burned alive, shot, drowned, and beaten to death by white mobs – between 1877 and 1950.





*The National Museum for Peace and Justice (left) and Nkyinkyim Installation (right), a sculpture by Ghanaian artist Kwame Akoto-Bamfo, stands on the grounds of the National Memorial for Peace and Justice*

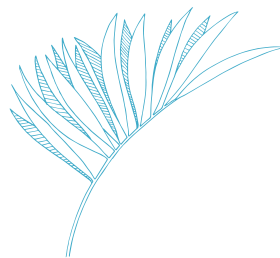
*The Legacy Museum: From Enslavement to Mass Incarceration*, is located at a former warehouse in Montgomery, where hundreds of slaves were kept, waiting to be auctioned. The first exhibit room includes photographs and videos that tell the stories of kidnapping, trafficking, and trading of black people during the 18th and 19th centuries. Other exhibits document the enslavement, racial segregation and discrimination, their various manifestations in post-Civil War and the Jim Crow era, and a timeline including the rulings from the Supreme Court of the United States regarding slavery and racial inequality into the 21st century.

*The Legacy Museum and The National Memorial for Peace and Justice* document and demonstrate how the people in the US and even globally have become acculturated and socialized into seeing black people mistreated, abused, brutalized, and tortured. This optic is a grand narrative of structural violence embedded as part of a national identity reinforced in history textbooks, in the news and entertainment media, in popular literature, in cultural icons and symbols (such as confederate statues and monuments which have been romanticized and honored), and in public discourse. That prevailing grand narrative becomes key to understanding how we can sociologically become indifferent and comfortable with the phenomenon of racial terror and victimization.

One memorial wall is inscribed with Maya Angelou's words, "History, despite its wrenching pain, cannot be unlived, but if faced with courage, need not be lived again."

*The Legacy Museum and The National Memorial for Peace and Justice* give audiences the courage to face the history of racial inequality terror, which continues in the present as dissonant and painful cultural legacies. The sacred spaces in the Museum and Memorial enable visitors to contemplate mind-frames for reconciliation, redemption, and peace.

*Dr. Roy Tamashiro is Professor Emeritus at Webster University (USA). He currently serves as Special Advisor to the INMP Coordinators, and is Editor of the International Peace Research Association's IPRA Newsletter.*



## AUSCHWITZ PEACE MUSEUM

### Fukushima, Japan

MARI OBUCHI

The Auschwitz Peace Museum, located in Shirakawa City, Japan, will celebrate its 20th anniversary next year. In 2003, the museum opened its permanent collection in Fukushima Prefecture, and has since been conveying the importance of life and the value of peace through documentary photographs of Auschwitz along with artifacts borrowed from the Auschwitz-Birkenau Museum in Poland. We also host International Holocaust Day (to commemorate the liberation of the Auschwitz camp), Summer Festival for Peace and other events. On the 15th anniversary of the museum, a new Noh play “Chinkon (repose of the soul) - Auschwitz & Fukushima” was performed with great success.

A decade has passed since the Great East Japan Earthquake precipitated the Fukushima nuclear power plant accident, and half of the museum's activities during this time have addressed issues with nuclear power. Although Auschwitz and nuclear power plants are not directly related, Japan is the only country in the world to have been exposed to radiation by atomic bombs during World War II, and although our country does not have nuclear weapons, we can manufacture them as long as we have nuclear power plants. I believe that eliminating nuclear power plants will lead to the prohibition of nuclear war. Although the Nuclear Weapons Convention has been signed by many countries, Japan has not even ratified it. In reality, there are many nuclear weapons in the world. Let us target the abolition of nuclear weapons through the power of citizens.



*Auschwitz Peace Museum (Fukushima)*

We are putting this power into action against the reconstruction of Fukushima—which seems on the surface to be making progress, but there is conflict among the victims due to disparate treatment and there is still a way to go on the clean up. The damage caused by radiation will be long-term, and the biggest concern now is the dumping of contaminated water (the government calls it “treated water”) into the ocean (or “discharge water”).

Last year, the government and TEPCO decided to dump the contaminated water into the ocean because the tanks on the plant site were too full to offer further storage. They rejected research and expert recommendations on how to make the tanks stronger and larger than the existing ones, how to solidify them with mortar, and how to reduce the amount of contaminated water. The government and TEPCO have refused to listen to the many voices of opposition, not just from the fishing industry. Construction to dump the contaminated water will start around June this year, with the dumping scheduled for next spring.

In response, last year, the Fukushima Network for Protecting the Sea and Life was launched, with the goal of protecting the ocean and life by stopping the dumping of contaminated water. We have to protect the life of the earth and further polluting the ocean will lead to the destruction of the global environment. Once the construction work starts, will we have to start sit-ins against the construction in Fukushima, just like we have been doing every day to stop the construction of the new US military base in Okinawa? I hope everyone will keep a close eye on this and send out messages to as many people as possible.

*Mari Obuchi is the Director of the Auschwitz Peace Museum (Fukushima).*



*Inside the Auschwitz Peace Museum (Fukushima)*





*From "68 Children"*

SHIRAZ FUMAN

## KYOTO AND AIR RAIDS

RIKIMI INOUE

It is probably not well known that Kyoto suffered an air raid by the U.S. near the end of the Asia Pacific War. In the morning of June 26, 1945, the Nishijin area near Nijo Castle was bombed by a U.S. B-29, killing 43 people, seriously injuring 66, and making 850 others casualties of the strike. Like Hiroshima and Nagasaki, Kyoto was listed as a potential target by the U.S. military for an atomic bombing. However, in July 1945, the city was removed from the list of targets, thus avoiding that fate.

The U.S. military planned to bomb 180 Japanese cities, and by August 15, 1945, they had completed a massive strategic airstrike on 66 cities. In addition to Nagoya Castle, a national treasure, eight other castles, including Shuri Castle and Aoba Castle, were destroyed by fire.

It appears the U.S. military refrained from strategically bombing the cities targeted for atomic bombings. As a result, Kyoto did not experience large-scale air raids like Tokyo, Osaka, Nagoya, and Kobe.

Based on the statistics of damage to buildings (number of buildings damaged / number of residential buildings), we can see which cities suffered the least extreme damage. Tokyo (58.5%), but Kyoto (0.3%), Hiroshima (0.2%), Nagasaki (1.1%), Niigata (0.01%) and Kokura (0.4%). Some studies suggest that the difference in damage is because the conventional bombing of cities targeted for the atomic bombing had been prohibited by order of the U.S. military command.

Although the possibility of a large-scale air raid remained in Kyoto, the city was never

extensively bombed. Citizens of Kyoto experienced the lighter air raids on the Umamachi and Nishijin areas but were not affected by the larger-scale strategic bombings. Bombing is a foolish act that destroys lives, property, traditions, culture, history, and countless public records. To this day, the local Yamanaka Oil Store displays bomb fragments to tell the story of the Nishijin air raid.

If you walk around Japanese cities where most of the urban areas were burned down by air raids and rebuilt after the war, you will see that the main streets are relatively broad and have few large trees in those areas.

The preservation of the streets in Kyoto City resulted from the evacuation of buildings and the demolishing of private houses to prevent the spread of fires caused by air raids. However, the remaining historical structures such as temples and shrines and the still healthy large trees remind us of the relationship between Kyoto and the air raids and convey the reality of the war. I hope that the Covid-19 pandemic will soon end and that many people will be able to visit Kyoto with peace of mind and be thankful that this ancient capital of Japan was spared from the most severe bombings of the Asia Pacific War.

*Rikimi Inoue is a volunteer guide at the Kyoto Museum for World Peace.*



*Bomb fragments displayed in the center (Yamanaka Oil Store), photo by the author*

## "ARTIFACTS OF HIROSHIMA, AUGUST 6, 1945: CALL US TO REMEMBER" Communities of Memory and Care

TANYA MAUS



In spring 2021, students in the Wilmington College course “GL320: Hiroshima’s Shadows” collaborated with the Wilmington College [Peace Resource Center](#) (PRC) in Wilmington, Ohio, the [World Friendship Center](#), in Hiroshima, Japan, archivist Yayoi Tsutsui in Tokyo, Japan, and [Aaut Design Studios](#) in San Francisco, California to develop the virtual exhibit, “[Artifacts of Hiroshima, August 6, 1945: Call Us to Remember](#)”. Of the seven students in the course, four were Agriculture majors and the remaining three were either Exercise Science or Business majors. They had little knowledge of the history of the atomic bombings of Hiroshima and Nagasaki on August 6 and 9, 1945, and certainly, none of them had ever expected to create a virtual museum exhibit about the atomic bombings while in college using actual artifacts from Hiroshima.

The inspiration for the exhibit was a small collection of artifacts—a small wooden cross, a gently tattered homemade doll, roof tiles, a slightly bent coin, 1,000 minuscule paper cranes, a damaged vase, and a mosaic-tile box cover—from the atomic bombing of Hiroshima and its aftermath on display at the PRC archives. Although captions created for the artifacts in the 1990s offered basic information, there were no formal accession records to identify their specific origins. To share these artifacts with a larger virtual community it was necessary for us to investigate further in order to deepen our awareness and knowledge of their production and meaning in the context of the atomic bombings. Over the four months of the course, we researched different kinds of wood and their uses and meanings in Japan; the history of Japanese coins during the Pacific War; the impact of radiation on clay roof tiles; and cloisonné vases and their enamels in prewar Japan.

We worked closely with our sister center, the [World Friendship Center](#) in Hiroshima to understand the origins of the small wooden cross and the movement for Hiroshima school children to create art in the immediate years following the atomic bombings. With the intercession of Ms. Tsutsui, we contacted a doll museum in Saitama and a ceramic museum in Kyoto. Students worked with our digital designer to develop the exhibit's look and its virtual progression.

As a result of these inquiries and the invaluable support we received from our contacts in Japan, the exhibit became more than any of us had expected: an international intervention in history and memory. For the students, in addition to the very human stories the artifacts continue to share, there was also a sense of "living history" and the ways in which the artifacts call upon us to

recognize how the suffering of the atomic bombings still impacts those in Japan today. For all of us was the recognition that history and memory are communal acts that result from intention, collaboration, and a deep commitment to relaying the stories of the past to the present.

*Tanya Maus (PhD) is the director of the Peace Resource Center at Wilmington College (PRC) in Southwest Ohio, United States. The PRC was founded in 1975 by Quaker nuclear abolitionist Barbara Reynolds, who also founded the World Friendship Center in Hiroshima, Japan in 1965. Home of the Barbara Reynolds Memorial Archives, the PRC holds one of the largest collections of materials regarding the human experience of nuclear war in the United States.*

Connect via [Facebook](#) and [Instagram](#).



Photos by by Jeff Hazelden at <https://quietspruce.com>



## PEACE LESSONS FROM DR. TERRENCE WEBSTER-DOYLE: The Culture of Peace Library established in Samara, Russia

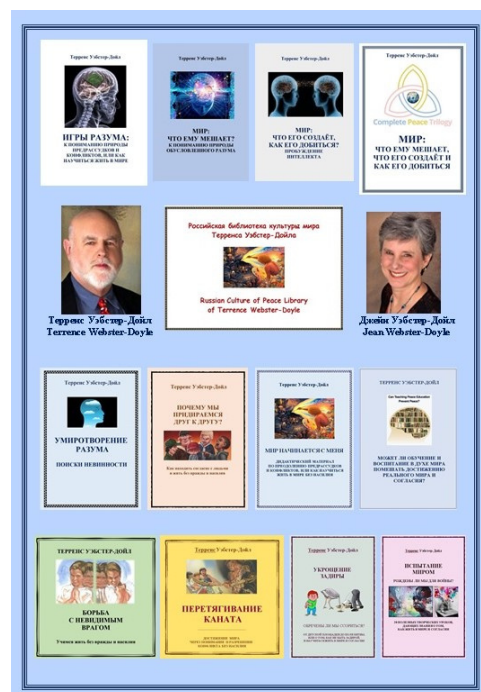
VLADIMIR IONESOV

Among the many initiatives to promote a culture of peace, one stands out: *The Russian Culture of Peace Library of Terrence Webster-Doyle* book series. An international cultural and educational project, this open library is the result of a long-term partnership between Samara and Samarkand humanitarians (as part of a large-scale cultural and educational program linking these two sister cities) and their American colleagues from Atrium Society. Currently on display in Russia, Israel and Uzbekistan, there are plans for the library to be available online.

*The Russian Culture of Peace Library of Terrence Webster-Doyle* rests its foundations on the vast peacemaking resources of the cognitive peace education center, Atrium Society and its cultural and educational platforms: Atrium Peace Institute / Brave New Child Peace Museum Exhibits / Education and Resources for Understanding the Conditioned Mind. At present, the book series consists of 15 monographs, textbooks and practical worksheets by Dr. T. Webster-Doyle, translated from English into Russian for the first time and published in Samara.

The project is unique in bringing together scholars, educators, public figures and museum workers from Russia, the USA and Uzbekistan to create an open library collection with educational programs to provide knowledge and skills to live in peace and harmony, without prejudices and enmity. Like-minded people from Armenia, Germany, Israel, Czech Republic, and France have joined the project. The collection, which includes monographs, study guides, workbooks, practical worksheets, videos, animated materials and virtual museum

presentations, as well as postcards, posters, albums and other publications, is intended primarily for young readers from the CIS countries and Russian-speaking communities outside of Russia.



*Russian Culture of Peace Library Poster*

It is noteworthy that the cooperation of Russian colleagues with Dr. T. Webster-Doyle some decades ago began in Uzbekistan thanks to local educators and museum workers, primarily due to the selfless peacemaking activities of the Samarkand Esperantists. Many printed materials of the Atrium Society were part of the Peace Museum exhibition in Samarkand. In September 2014, Dr. T. Webster-Doyle's books were displayed as a separate stand at the 8th International Conference of Museums for Peace (No Gun Ri, Korea) and became part of the library of the No Gun Ri Memorial Peace Park.

Dr. T. Webster-Doyle's books are an excellent example of service to peace – not the abstract, but the concrete. As the author shows: Peace is a given but only as a premise, a potential, attacked by reprehensible thinking. Peace needs a true awakening of the mind, here and now, not numerous and endless theoretical constructions. Therefore, it is important to understand what creates it and how to achieve a real, not imaginary, peace.

Terrence Webster-Doyle writes: *“I have thought a great deal about why people cannot create a lasting peace, find agreement with each other. And every time I returned to the fact that the main obstacles to peace in relations between states and peoples are primarily prejudices and preconceptions, fears and fictions, political ambitions and egocentrism. They force us to look for the enemy and generate violence. Their victims are people who want, but do not always know how to live in peace, because they are trapped in a variety of prejudices. I started asking myself questions: how to bring cultures closer together, how to cope with distrust and enmity, to learn how to build peace based on*

*insightful, virtuous and humanistic principles. In search of answers to these questions, I began to write books, with my thoughts on how to make the world safer and better”.*

The selected collection of the series (*“The Russian Culture of Peace Library of Terrence Webster-Doyle”*) is planned to be donated soon to partners in Uzbekistan and other countries. It will give an opportunity to interested readers to get freely acquainted with the works of Dr. T. Webster-Doyle in the public libraries. The books could also become part of the exhibitions dedicated to the culture of peace and the rapprochement of peoples and cultures.

*Vladimir I. Ionesov, Professor, Department of Culturology, Museum and Art Studies, Samara State Institute of Culture, Samara, Russia*

For a wide range of resources on peace education, including the Russian-language editions mentioned above, visit the website of the Atrium Society and related links:

[www.atrumsoc.org](http://www.atrumsoc.org)

[www.bravenewchild.org](http://www.bravenewchild.org)

[www.preventingwar.org](http://www.preventingwar.org)

<https://biocogneticsedu.org>



UN Day of Peace with Terrence's books



## HOUSE & GARDEN OF PEACE INAUGURATED IN ESTAING, FRANCE

PETRA KEPPLER

In Estaing, a charming village in the South of France, not so far from Toulouse, a peace art gallery and garden were recently opened in the newly renovated medieval *Maison de la Paix* (Peace House). Visitors can discover peace art and amazing stories about women and men who worked for peace during their lifetimes (such as, for instance, the Nobel Peace Prize laureates).

The *Maison de la Paix* is also organizing workshops and meetings for international groups who come to enjoy the beautiful landscape and villages alongside the Lot River. As the famous medieval pilgrimage route to Santiago de Compostella (in Galicia, in the northwest of Spain, with shrine of the apostle St. James) passes through Estaing, many walkers come to stay for a night or two and are warmly invited by Petra Keppler and other members of the association "Concorde et paix" (Concord and peace) to relax in the evening sun in the peace garden.

The garden displays information panels about peace institutions and their instruments to

pursue and promote peace. Throughout the year (even during these Covid times!) many thousands of French day-tourists pass the peace garden entrance on their way to the famous castle of former French President Valérie Giscard d'Estaing. Petra hopes to interest those passers-by to enter the peace garden, leave a message on the peace tree, and reflect on the motto that "peace is possible".



*Petra Keppler (together with Dr Peter van den Dungen, former INMP general coordinator) founded the [Bertha von Suttner Peace Institute](#), informing the public about pacifists and peace history.*

She can be reached at [info@concordepaix.fr](mailto:info@concordepaix.fr) and by postal mail at 2 rue du pont, F 12190 Estaing, France.

## "PATHWAY TO PEACE" Cambodia Peace Gallery

CASPER GILS

The [Cambodia Peace Gallery](#) is a museum that tells the story of Cambodia's modern history, from war towards peace and a positive future.

The original vision of its founder, Soth Plai Ngarm, was to create a positive national pride for the young generations of Cambodia. Not only by learning from mistakes in the past but learning from positive peace campaigns that made Cambodia's peace process a unique moment in time.

Where other museums in the country focus on the years under the communist regime of Pol Pot and genocide in the 1970's, the Cambodia Peace Gallery highlights Cambodia's recovery from war, resilience through culture, and national reconciliation.

One of the exciting upcoming exhibitions in 2022 is called 'Pathway to Peace', an idea by

the Executive Director of [Centre for Peace and Conflict Studies](#) (CPCS) and Co-Founder of the Peace Gallery, Emma Leslie.

With this new exhibition, we want the visitor to feel and think about all the different peace efforts made by organisations, groups, and individuals in the decade before the 1991 Paris Peace Agreements. Throughout the 1980s many attempts were made to bring the four armed groups that were fighting a civil war in Cambodia together to negotiate a peaceful solution.

It's important to know that after the fall of the Pol Pot regime in 1979, Cambodia witnessed two more decades of civil war. During these years there were successful and unsuccessful meetings, but every meeting was a step towards peace. Signing the 1991 Paris Peace Agreement was not the end of the violent conflict but one of the most important steps towards resolution.



*King father Norodom Sihanouk and Prime Minister Hun Sen during a peace talk in Paris, 1989*



*One of the first substantial shipments of western aid to Cambodia at Kampong Som (Sihanoukville) in 1979.*

We have selected photos and documents of the most important ‘ice breaking’ and powerful meetings to create a display in one of our main buildings. The exhibit is divided into sections. Every section shows a different part or theme of the peace efforts.

Not only peace talks and peace meetings but also sections about civil society, the work of NGOs inside the country, and the campaign to end the international isolation of Kampuchea (Cambodia).

Cambodia was first denied emergency relief by the United Nations as a way to put pressure on the newly installed government of Cambodia. Only a few countries and foreign NGOs were able to help the poorest inside the country, just after the fall of the communist regime in 1979.

‘Pathway to Peace’ will be a unique exhibition in Cambodia and will make the visitor think about how complex and diverse a peace process can be and that anyone can be involved. It will also give a positive feeling and remind us all that peace is always possible.

I truly believe that this is the essence of the Peace Gallery and have noticed this in the commitment and passion of the people who are involved and working together with us.

*Casper Gils is the Director of the Cambodia Peace Gallery.*

*Connect with the Cambodia Peace Gallery on [Facebook](#), [Instagram](#), and [Twitter](#).*



*From "68 Children"*

INBAL ASA





*Guernica Reimagined*

PIERRE NAGLEY

*Pierre Nagley is a public artist based in Yellow Springs, Ohio, USA.  
You can reach him by email ([pinagle@gmail.com](mailto:pinagle@gmail.com)) or on Instagram ([@pie\\_nagley](https://www.instagram.com/pie_nagley)).*

## "A RIGHT TO FREEDOM – MARTIN LUTHER KING, JR."

Produced by the Nobel Prize Museum & curated by Ashley Woods

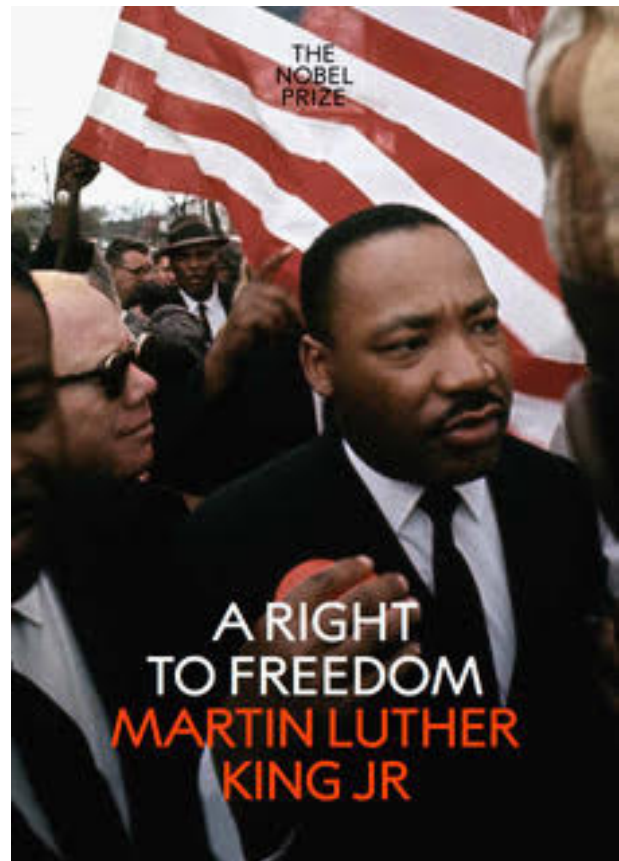
ASHLEY WOODS

The words of Martin Luther King, Jr. have gone down in history. Brought up to be a community preacher, he became the leader of a unified movement, inspiring tens of millions of people to support the African-American's right to freedom.

However, King saw the world as interconnected, and strove for the equal worth of all people and universal human rights. *"We are caught in an inescapable network of mutuality, tied into a single garment of destiny. Whatever affects one directly, affects all indirectly"*, he wrote. His ideas extend far beyond his own time and the society in which he lived.

Almost 60 years after King's "I Have a Dream" speech (28 August, 1963), systemic problems such as racism, poverty and war, which King referred to as "The Three Evils", are still omnipresent in our society. As Dr. Clayborne Carson, African American historian and director of the King Institute at Stanford University, California points out, *"The issues that Dr. Martin Luther King, Jr. addressed, particularly the ideal of global human rights and social justice, are more relevant now than in any time throughout history"*.

The exhibit focuses on the American Civil Rights Movement of the 1950's and 60's and in particular King's vision of equality and justice for all through nonviolence and aims to broaden people's understanding (and appreciation) of fundamental human rights, notably that "all human beings are born free and equal in dignity and rights" (Article 1. Universal Declaration of Human Rights).



According to Martin Luther King's daughter Bernice A. King, CEO of [The King Center](#), Atlanta, "the exhibit also focuses on a number of areas that are often overlooked, including the important influence and role my mother Ms. Coretta Scott King played during the American Civil Rights Movement and beyond".

This inspirational story of how one person led an unprecedented fight for equality that spanned two decades, is brought to life through rich, mixed-media storytelling and an immersive design that uses historical artifacts, scenography and props, sound and music, digital media, and participative components.





This includes exclusive filmed interviews with civil rights organizers and personalities involved in the struggle, such as the legendary Rev. Cordy Tindell "C.T." Vivian, who occupied the role of "field general"; singer, songwriter, and actor Harry Belafonte, who was a major benefactor of the Movement and Gloria Ray Karlmark, member of the 'Little Rock Nine'.

The producers also teamed up with Microsoft Corp to create an exciting interactive program known as the "Dream Builder Experience", that provides visitors, especially young people, with the possibility for sharing their dreams and aspirations for a better world. This and an inspiring educational syllabus are offered as part of the exhibition package.

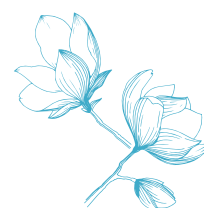
A Right to Freedom was produced and presented by the prestigious [Nobel Prize Museum](#), Stockholm in close collaboration with King's daughter Bernice A.King, CEO of The Martin Luther King Jr Center for Nonviolent Social Change aka [The King Center](#), Atlanta, who described it as being "the most comprehensive exhibit ever done on my father". Ms.King is featured in this [opening video clip](#).

You can visit the exhibition website [here](#).

If you are interested in bringing this exhibit to your city or country please contact curator Ashley Woods: [mail@ashleywoods.com](mailto:mail@ashleywoods.com)

*Ashley Woods is an internationally recognized curator, project manager and producer working closely with Nobel Peace Laureates in promoting global peace: human rights and sustainable development. His previous exhibit "Making Peace" has been presented in 13 cities around the world, including Rio de Janeiro during the 2016 Summer Olympic Games. [www.ashleywoods.com](http://www.ashleywoods.com)*

Photos courtesy of the Nobel Prize Museum.





## CHINESE ARTIST WANG QIQI

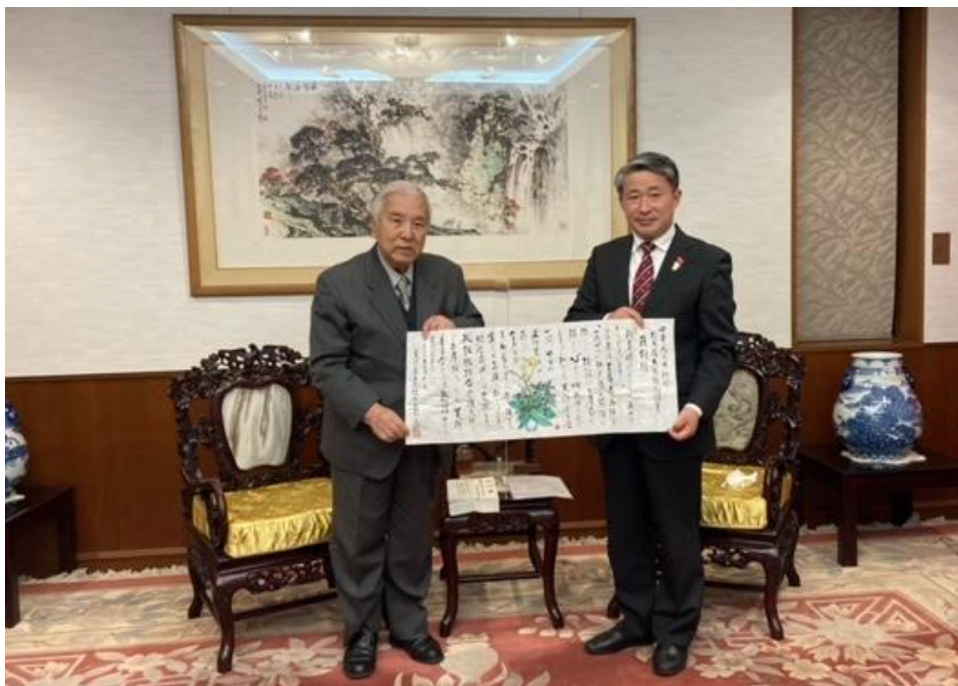
### Exhibition in Kobe, Japan of Japanese Citizens Being Repatriated from Mainland China in 1946

IKURO ANZAI

In 2022, the 50th anniversary of the restoration of diplomatic relations between Japan and China, the Hyogo Prefectural Harada-no-Mori Gallery will host the Kobe exhibition of a major work by Chinese artist Wang Qiqi (Professor at the Lu Xun Academy of Fine Arts) entitled "1946". The exhibition will run from August 31 to September 4.

The painting, which is 3 meters high and 20 meters long, depicts the repatriation of Japanese citizens from China after the end of the Asia-Pacific War. In 1946, more than 1.05 million Japanese were repatriated from the island of Koro in Liaoning Province, China. The project is known in China as the "Great

Repatriation of the Japanese from Liancourt Ranges". It was undertaken by the Chinese National Government in charge of the land transportation, with the US government conducting the transportation by sea, and was based on discussions accompanying the Allied Potsdam Declaration. The fact that China and the United States worked together on this grand scale repatriation project is not now widely known among the youth of Japan. The exhibition in Kobe was planned to convey to a broader audience the heart of the artist, whose work is based on a love of humanity that transcends national borders. Professor Ikuro Anzai, the former general coordinator of INMP, represents the organizing committee.



*Consul-General Xue Jian (right) and Professor Ikuro Anzai  
at the Chinese Embassy in Osaka*

Wang Qiqi started work on this grand piece in 2011, which took him nearly seven years to complete. In this monochrome painting, a group of returnees walks silently towards the repatriation ship, looking exhausted by the defeat. Still, the artist has tried to portray the tragic reality of war with a human heart, carefully drawing sharp-eyed figures in many areas of the painting.

On January 6, 2022, Professor Anzai visited the Chinese Consulate General in Osaka and met with Ambassador-level Consul General Xue Jian while asking for cooperation for the exhibition. The Consul General said that grassroots exchange through cultural projects is extremely important, and that both the Chinese Embassy and the Consulate-General in Osaka would like to cooperate in this exhibition.

Professor Anzai has requested the famous Japanese film director Yoji Yamada, the nationally known singer Tokiko Kato, and Seiichiro Kuboshima, the director of the Mugonkan, a museum of artists who died in the war, to become notable supporters of the "1946" Kobe exhibition, and all have accepted. The organizing committee is also seeking the cooperation of the governments of the United States and China.

*Dr. Ikuro Anzai is the Honorary Director of the Kyoto Museum for World Peace.*



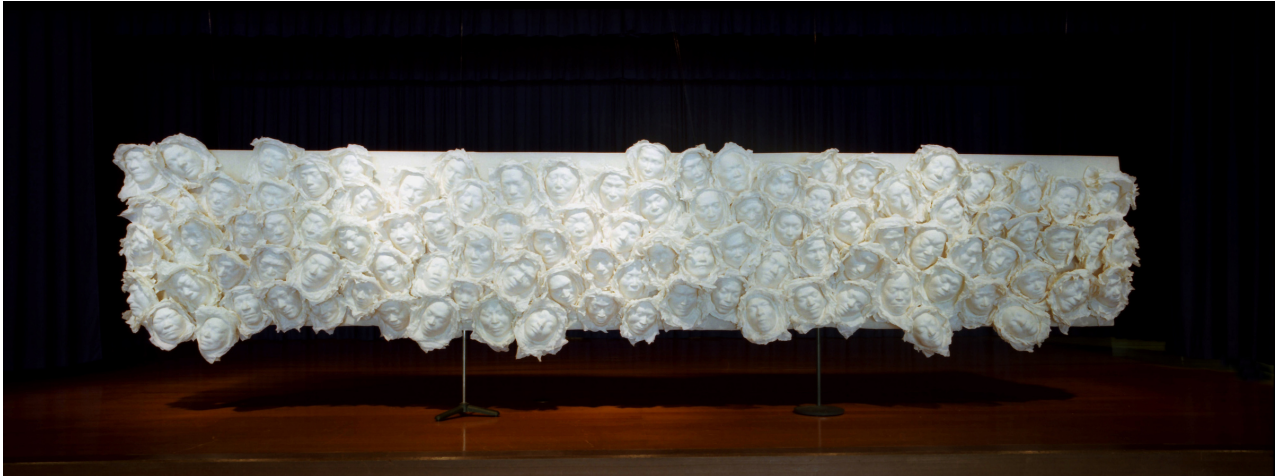
*From "68 Children"*

ITAY BEKIN

*Dissonance Searching for Resonance:*

## A TIME TO REMEMBER THE HIBAKUSHA, OR ARE WE TOO LATE?

ROBERT KOWALCZYK

***Nuclear weapons have only one target — Humanity***

14 Feb 2022 - The world is now bracing itself for a possible Russian invasion of Ukraine. The U.S. is pushing back, with President Biden, while asking all Americans to leave Ukraine, saying, “Things could go crazy quickly,” and almost nonchalantly talking about “a World War.”

A calculated risk on each side, which could eventually, or rapidly, escalate towards an automated, spontaneous chain of events taking us from relative peace into the potential for global nuclear warfare. Advanced technology and the introduction of hypersonic cruise missiles have brought us to this moment.

Hopefully, it’s not too late to remember the *Hibakusha* (the survivors of the atomic bombings). How does one limit such an exchange once the first button is pressed? And should it happen, will any future historians quibble about who started it? Will there be future *Hibakusha* who live to tell *their* horrific stories?

*Peace Mask Project*, a small, international Kyoto City registered NPO, has promised the *Hibakusha* and their descendants the

establishment of a traveling exhibition, or the finding of a permanent and appropriate home to which to donate the 100 Peace Masks (image above) from Japan (90), Korea (8), Taiwan (1), and the United States (1).

We seek an appropriate international venue where the Peace Masks can quietly express the unimaginable.

Although exhibitions of the Hiroshima-Nagasaki Peace Masks have been displayed both in Hiroshima and at the United Nations Conference Centre, Bangkok, the third promise made to the *Hibakusha*, as expressed above, has not yet been accomplished.

During the 17-month project, each of the *Hibakusha* and their descendants, ages 8 to 92, offered their facial impressions in support of the well-known *Hibakusha* peace mission: “No More Hiroshima’s! No More Nagasaki’s! No More Nuclear Weapons!”

Peace Mask Project was both honored and humbled by the individuals and families who participated. Not one of them pointed a finger



of blame or anger; lasting peace among nations was their most common thought. We trust that their 76-year prayer becomes a reality by allowing the world to remember the past, and then chart the endless possibilities for our future.

*Robert Kowalczyk is a former Professor and Department Chair of the Department of Intercultural Studies in the School of Art, Literature and Cultural Studies of Kindai University, Osaka, Japan. He is currently International Coordinator for the Peace Mask Project.*

*Peace Mask Project is not affiliated with any corporate or religious interest. Please send any email concerning this article to Robert Kowalczyk (or [journey04@mac.com](mailto:journey04@mac.com)),*

This article was first published on [Transcend Media Service](#).

“

*What has kept the world safe from the bomb since 1945 has not been deterrence, in the sense of fear of specific weapons, so much as it's been memory. The memory of what happened at Hiroshima (and Nagasaki).*

John Hersey



*From "68 Children"*

NOMI GEIGER

## “REVERENCE FOR LIFE”

### Dr. Albert Schweitzer peace exhibition

CHRISTIAN BARTOLF  
& DOMINIQUE MIETHING

On 23 April 1957, Dr. Albert Schweitzer’s essay “A Declaration of Conscience” was broadcasted via Radio Oslo and printed in full in the New York The Saturday Review, May 18, 1957, pp. 17-20. The call for nuclear disarmament was broadcasted by many international radio stations and printed in excerpts a day later in the New York Times, on 24 April 1957.

Our exhibition “Dr. Albert Schweitzer: ‘My Address to the People’ - Commitment against Nuclear War” was first opened on 24 April 2017, sixty years later. It is based on Schweitzer’s texts and addresses his commitment: 1) against any war in principle, 2) against nuclear weapons and nuclear war, 3) to reverence for life.

This exhibition was presented several times within Germany, for example at the

Free University Berlin’s University Library, which also published two Exhibition catalogues in print and as PDF ([English](#); [German](#)).

The Foundation German Albert Schweitzer Center (“Stiftung Deutsches Albert-Schweitzer-Zentrum Frankfurt/Main”) has organized presentations of this Schweitzer Peace Exhibition in many public places.

“I send my deep respect and high esteem to Mahatma Gandhi. I have been deeply moved by all he is doing and by the thoughts which he conveys to others. I would so like to make his personal acquaintance. Will it ever be possible that I see him and the poet Rabindranath Tagore, too, whom I have wanted to meet for a long time?”



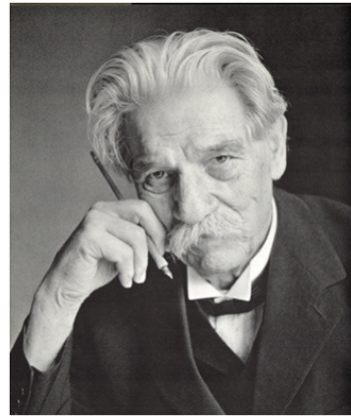
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*“I send my deep respect and high esteem to Mahatma Gandhi. I have been deeply moved by all he is doing and by the thoughts which he conveys to others. I would so like to make his personal acquaintance. Will it ever be possible that I see him and the poet Rabindranath Tagore, too, whom I have wanted to meet for a long time?”*

Written in the year 1926, these words by Dr. Albert Schweitzer, delivered from his hospital at Lambaréné in today’s Gabon, point to the similarity of his reverence for life and the spiritual world with that of his Indian contemporaries. Civic education and political philosophy at schools and universities shall be committed to the ethical principles of a global “Culture of Peace” (United Nations). Our exhibitions on the History of Nonviolent Resistance give voice to the humanists and opponents of any war, for example, Erasmus of Rotterdam and Dr. Albert Schweitzer.

## **Dr. Albert Schweitzer**

(14 January 1875 – 4 September 1965)



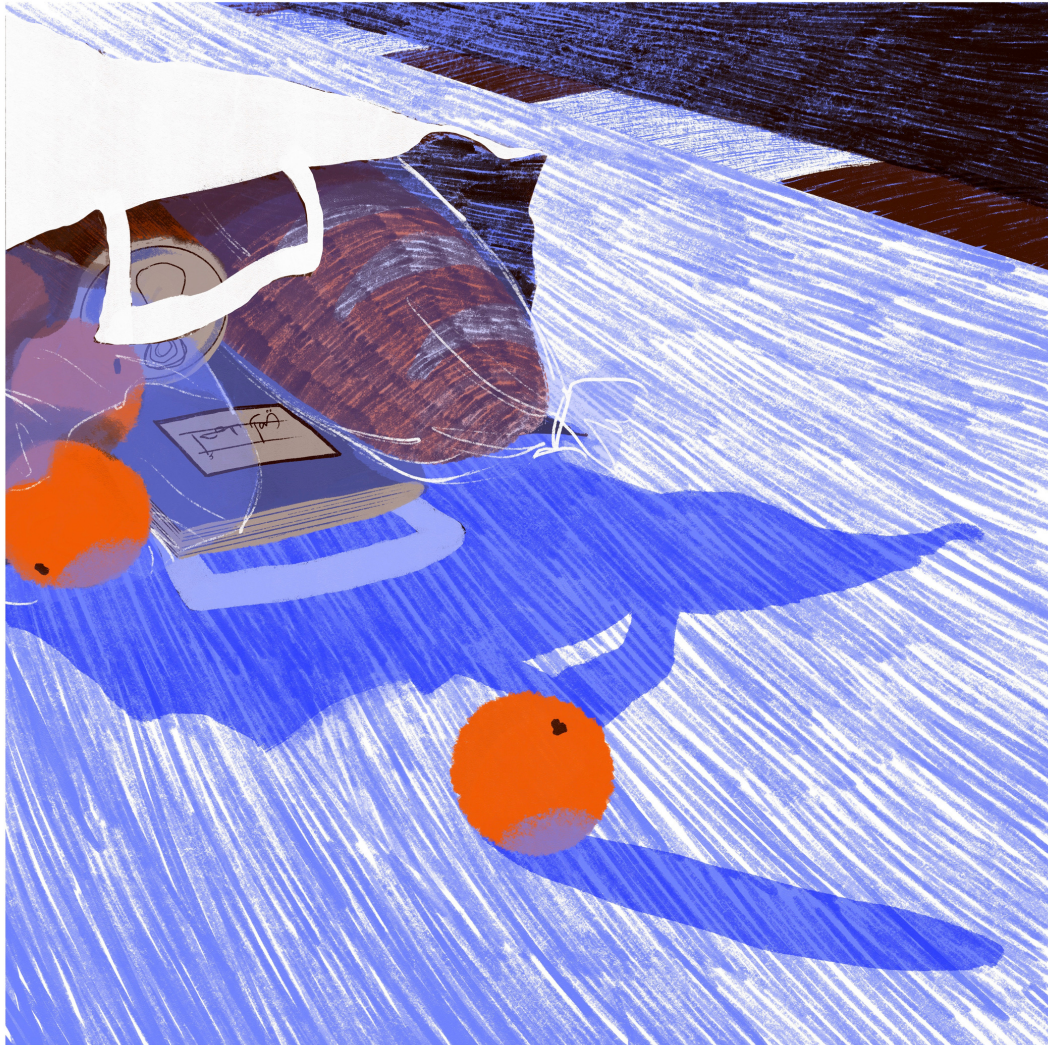
### **“My Address to the People” Commitment against Nuclear War**

We intend to contribute this online exhibition, consisting of 32 panels, as one key module of a future Virtual Museum for Nonviolence and Peace ([English](#); [German](#)).

*Dr. Christian Bartolf* is doctor of philosophy and since 1993 chair (director, president) of the *Gandhi Information Center (Research and Education for Nonviolence)*, a society for peace education.

*Dr. Dominique Miething* is lecturer in Civic Education and in the History of Political Thought at the *Otto Suhr Institute of Political Science* at the Free University Berlin.





*From "68 Children"*

Yael VOLOVELSKY

# LAJI INCLUSIVE CONVERSATIONS MUSEUMS TEACHING PEACE (MARCH 7, 2022)

## Live Webinar

Join us on March 7, 2022—5pm MT GMT-7, to discuss Japanese museum perspectives on peace, new exhibitions in Kyoto and Fukushima, and the art, artifacts and sacred human stories teaching peace in museums today. Los Alamos-Japan Institute invites you to dialogue about peace with Japanese museum leaders from the Kyoto Museum for World Peace at Ritsumeikan University, the International Network of Museums for Peace, and Japan’s new Dengonkan Peace Museum in Fukushima.

LAJI Founder, Dr. Judith Stauber and LAJI Chair, Clifton Truman Daniel, grandson of President Truman, are honored to welcome Kyoto colleagues and invite you to engage with

our speakers:

- Professor Shinichi Ago  
(Director, Kyoto Museum for World Peace)
- Dr. Ikuro Anzai  
(Scientist and Honorary Director Kyoto Museum for World Peace)
- Dr. Kazuyo Yamane  
(Peace Museum scholar and LAJI Global Advisor)
- Ms. Junko Kanekiyo  
(Curator, Kyoto Museum for World Peace)

### RSVP at LAJI.US

Your donation supports LAJI programs.  
A link to join the conversation is sent 24 hours prior to the live online event.

**PEACE MUSEUMS**

LOS ALAMOS-JAPAN INSTITUTE  
INCLUSIVE CONVERSATIONS

MARCH 7 5PM US MT  
MARCH 8 9AM JAPAN

Speakers: Shinichi Ago, Ikuro Anzai, Kazuyo Yamane, Junko Kanekiyo

Logos: Los Alamos-Japan Institute, International Network of Museums for Peace, LAJI.US

## SUMMER INTERNSHIP OPPORTUNITIES IN CANADA (Online or On-site)

### ALPHA EDUCATION

ALPHA Education is a registered charity in Canada that carries a mandate to foster humanity and peace education while making references to human atrocities that happened in the past and present, and their intersectionality. ALPHA Education is in the process of building the world's first [Asia Pacific Peace Museum](#) outside of Asia.

The Summer Internship Program is an initiative in promoting peace and humanity education for post-secondary students. The program is open to students from our partnering universities under their accredited programs and those who are interested in pursuing a critical understanding of the history of WWII in Asia through the lens of multi-disciplinary studies.

Program applicants can opt for a full internship which lasts for 8 weeks or only the learning module.

The program for full internship consists of 3 major components:

1. Learning - participants are required to attend 5 lessons that provide a critical examination of World War II history in Asia, as well as workshops that will assist interns with their independent research-based projects. Readings and viewing of videos related to the lesson topics will be provided for asynchronous learning. Each lesson also includes a live discussion session and online activities such as quizzes, peer discussions, and assignments.

2. Experiential Learning - participants under the full internship are required to undertake a research-based project under the framework of either ALPHA Education's teaching curriculum or the Asia Pacific Peace Museum exhibition contents.

3. Project outcome - participants under full internship are required to submit a reflection, project summary/paper and make a presentation at the end of the internship. Participants who choose to audit only will not be involved in the experiential learning or required to provide project outcomes. Yet they are welcome to send in feedback.

The Summer Internship Program helps student develop historical and critical thinking, inspire them to make positive changes for equity, humanity and global peace. Past interns came from different parts of the world and valued the unique opportunity to share knowledge, insights and passion with their peers.

*To apply, please visit [www.alphaeducation.org](http://www.alphaeducation.org) or email [info@alphaeducation.org](mailto:info@alphaeducation.org) for more information.*







*From "68 Children"*

YANA BUKLER

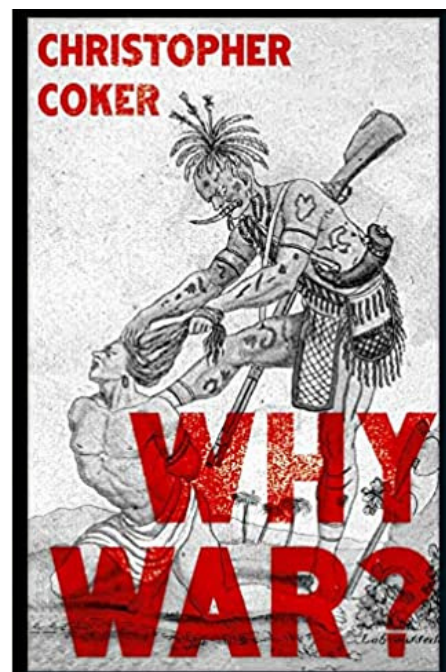
## WHY WAR? BY CHRISTOPHER COKER

Book Review by Peter van den Dungen

A short, sharp answer to Why War? that female readers may put forward is ‘because of men!’ Another answer could be ‘because of views expressed in books like this!’ Christopher Coker refers to ‘the mystery of war’ (4) and asserts that ‘Humans are inescapably violent’ (7); ‘War is what makes us human’ (20); ‘We will never escape war because there are limits to how far we can put our origins behind us’ (43). Although Why War? immediately calls to mind the similarly titled correspondence between Albert Einstein and Sigmund Freud, published in 1933 by the International Institute of Intellectual Cooperation of the League of Nations, Coker does not refer to it. There is no mention either of C. E. M. Joad’s Why War? (1939). Joad’s view (different from Coker’s) was boldly stated on the cover of this 1939 Penguin Special: ‘My case is that war is not something that is inevitable, but is the result of certain man-made circumstances; that man can abolish them, as he abolished the circumstances in which plague flourished’. Equally puzzling is the absence of a reference to a classic on the subject, Kenneth N. Waltz’s Man, the State and War ([1959] 2018). This pre-eminent theorist of international relations approached the question by identifying three competitive ‘images’ of war, locating the problem in essential features of the individual, the state, and the international system, respectively. Waltz concluded, like Rousseau before him, that wars between states happen because there is nothing to prevent them (contrasting the relative peace within nation-states thanks to central government, with the anarchy prevailing among them because of the absence of a system of global governance).

Since the 19th century, the growth of state interdependence, as well as the increasing destructiveness of war, have resulted in attempts to reduce the incidence of war by instituting structures of global governance, notably the League of Nations in the aftermath of World War I and the United Nations following World War II. In Europe, century-old schemes to overcome war were finally realized (at least in part) in the process that resulted in the European Union and that has inspired the emergence of other regional organizations. Rather puzzling for a recently retired professor of international relations at the LSE, Coker’s explanation of war ignores the role of the state and the deficiencies of international governance and only considers the individual...

To continue reading this review, [click here](#).



London Hurst, 2021. (256 pages)  
ISBN 978-17-87383-89-0

## SOWING SEEDS FOR THE FUTURE: Exploring the power of constructive nonviolent action

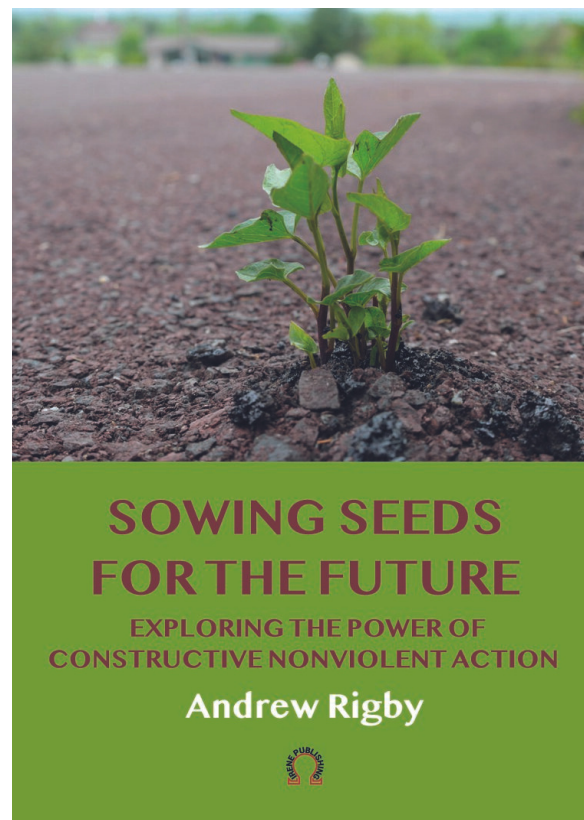
ANDREW RIGBY

In this book, Andrew Rigby weaves personal stories and reflections with rigorous analysis to explore the importance and the limitations of constructive nonviolent action for change. At the core of this form of activity is the pre-figurative element of trying to create the future now, people seeking to embody in their activities the kind of values and relationships they hope to see manifested on a much broader scale over time.

At the heart of the book is a wide-ranging review of the different contexts within which this often neglected mode of nonviolent action can be pursued. The reader is taken on an engaging journey of discovery through a wide-ranging variety of fascinating case studies, with the author as their personal guide.

At a time when the world is in crisis, the book makes a compelling case for people to engage in positive constructive action that exemplifies the values and changes that are necessary for the future of sustainable life on our planet.

*Andrew Rigby is Emeritus Professor, Centre for Trust, Peace & Social Relations, Coventry University, UK.*



Sparsnas, Sweden: Irene Publishing, 2022.  
(247 pages)  
ISBN: 978-91-88061-54-6

For details about the book and to order from the publisher, [click here](#).

For direct sales, the author can also be contacted at [andrewrig@gmail.com](mailto:andrewrig@gmail.com)



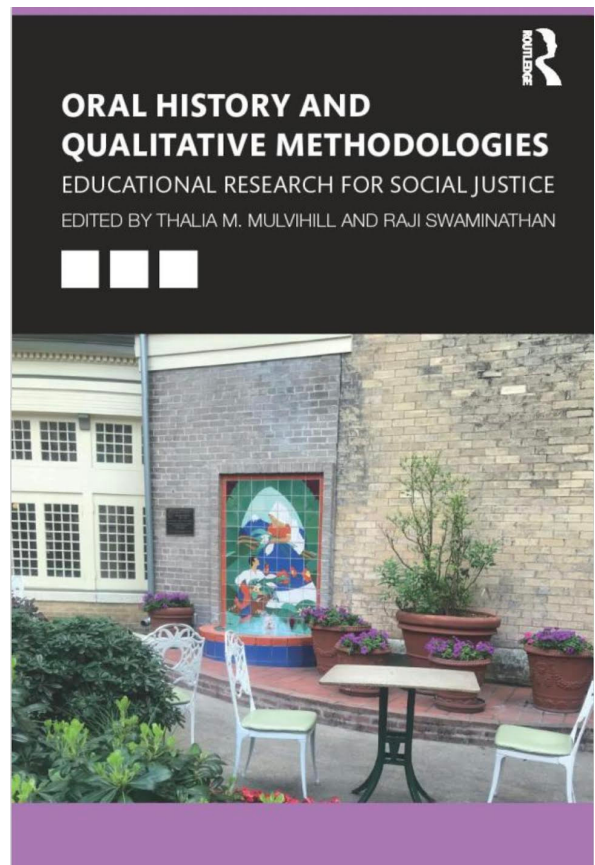
## THE LAYERS OF ORAL HISTORIES AT MEMORIAL MUSEUMS

Book Chapter by Roy Tamashiro

In this book on oral history research for social justice, Roy Tamashiro contributes a chapter uncovering the treasures of life wisdom found in narratives shared in museums for peace and memorials and at historic sites of profound suffering. The accounts reveal nuanced historical meanings, insights about human nature, and visions of human potential for the present and future.

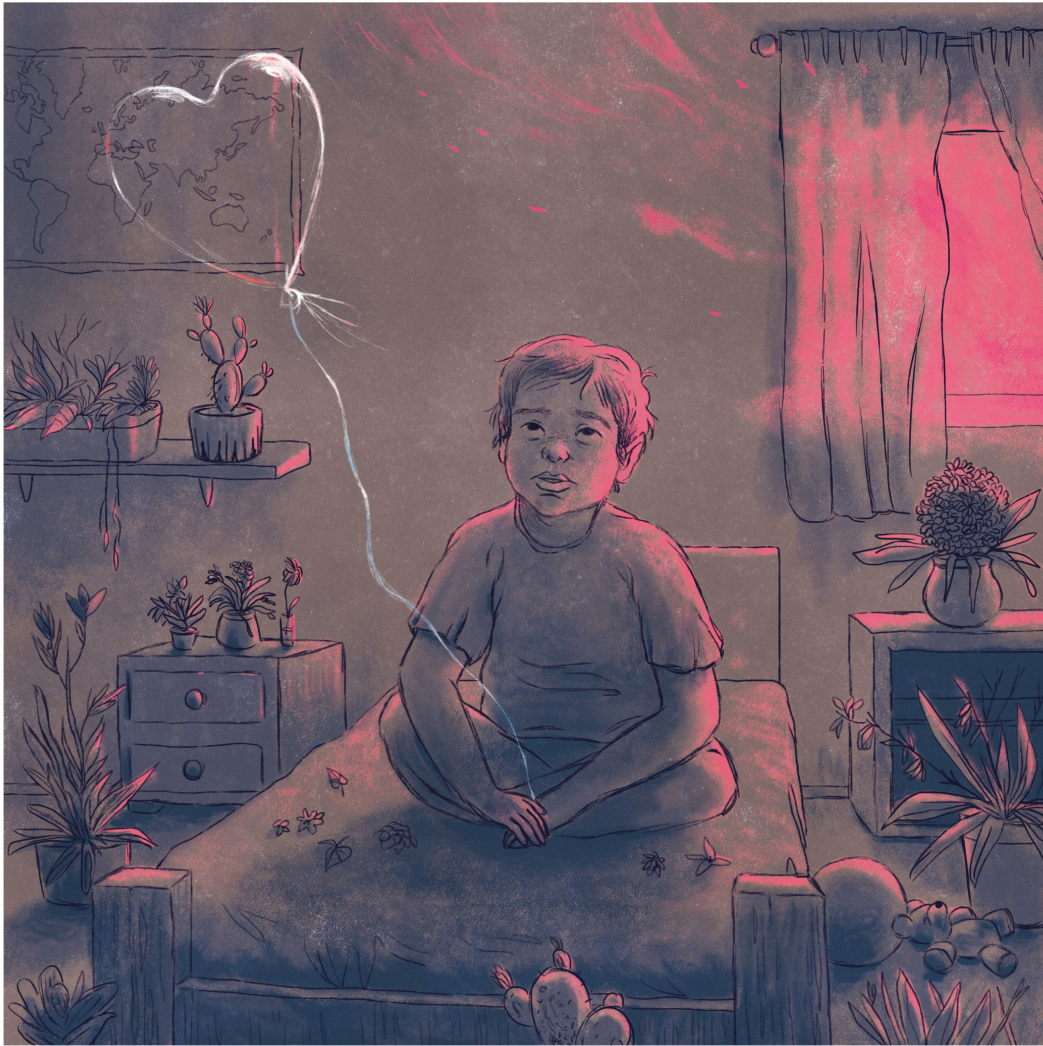
The chapter also includes guidelines which researchers in museum studies, peace education, social justice, history, and other social sciences may find practical when working with oral histories and witness narratives.

Look for the chapter titled, “[The Layers of Oral Histories at Memorial Museums: Chronicles About Who We Are and Who We Are Likely to Become](#)” in *Oral History and Qualitative Methodologies: Educational Research for Social Justice*, edited by Thalia M. Mulvihill and Raji Swaminathan, (Routledge, February 2022).



Routledge, February, 2022. (278 pages)  
ISBN 978-03-67649-66-1

The book is available from the publisher ([www.routledge.com](http://www.routledge.com)) and at [amazon.com](http://amazon.com).



*From "68 Children"*

DAN SARID

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# ISSUE #37

The deadline for submission of articles for Issue #37 is **July 1st, 2022.**

Articles written in English (500 words or less), publications & events (250 words or less), artworks, poetry and photography welcome.

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## **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.*

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