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SEPTEMBER 2022



INMP

INTERNATIONAL NETWORK
OF MUSEUMS FOR PEACE
NEWSLETTER

ISSUE #37

ABOUT US

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

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OF MUSEUMS FOR PEACE
NEWSLETTER

ISSUE #37

SUBMISSIONS

ISSUE #38 (April 2023)

The deadline for submissions for Issue #38 is **February 1st, 2023**.

We welcome:

Articles written in English (500 words or less saved on a Word file).

Publications & announcements (250 words or less on a Word file).

Please include high-resolution jpg images as separate files.

Original artworks, poetry and photography

Send in an email to Kya Kim at: inmp.news@gmail.com

The INMP Newsletter is available in English, Japanese, and Spanish [here](#).

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SEPTEMBER 2022

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It is with great pleasure that we send Issue #37 to you today on the International Day of Peace. The efforts highlighted in these pages echo the inspiring resolve of peacebuilders everywhere who, in the face of great challenges, have stepped forward with courage and love. From Asia to the Middle East to Africa to Europe to the Americas to Southeast Asia, our community brings light to dark places.

Featured in these pages are the striking serigraphs of artist Luba Lukova, who “firmly [believes] that art is central to human existence and that morality and creativity are aligned.”

We pay homage to the memory of Hans Peter Kürten who, Dr. Peter van den Dungen writes, belonged “to that generation which experienced World War II in their youth, and who resolved to do their utmost to prevent future wars – who saw peace museums as vital educational institutions to promote that all-important cause.”

Further, as we prepare for the Dec. 6th Webinar on “Narrating Peace” organized by Tehran Peace Museum, and the 11th International Conference of Museums for Peace, Lucy Colback’s article sets a meaningful foundation for discourse on this topic: “More often, museum narratives risk entrenching our differences, choosing to champion a side even in instances where the ‘good’ and the ‘bad’ may be far less clear-cut.”

Also in this issue we are reminded of Viktor Frankl’s search for ONE Humanity, “a unity that transcends all diversities, be it that of skin color or party color,” and the Swahili word “Utu,” which Dr. Somjee explains as the “dignity given to humankind by the ancestors...a heritage that corrupt authorities cannot steal, police batons cannot destroy, and violence cannot take away from the poor.”

Thanks to your contributions, we continue to build upon the vision that this newsletter be a hub for sharing to bolster this community of peacebuilders internationally. My deepest gratitude to each of our contributors and readers, we look forward to bringing you Issue #38 in April of 2023.

Kya Kim
Editor-in-Chief

MESSAGE FROM SATOKO OKA NORIMATSU

Greetings from Tokyo. Congratulations for the publication of the INMP Newsletter #37. Thanks to the dedication of Kya Kim and the editorial team, and all the contributors from around the world. Amid the ongoing pandemic restrictions, the INMP Newsletter keeps us connected and informed.

My connection with INMP goes back to 2006. I took part in the U.S.-Japan university students' peace study tour to Hiroshima and Nagasaki, which started its itinerary at the Ritsumeikan University's Kyoto Museum for World Peace. There I got to know the professors and peace museum experts Atsushi Fujioka, Ikuro Anzai, and Kazuyo Yamane, those dedicated to the international peace museum movement.

This peace tour involved students and faculty members of two universities: the American University (Washington, D.C.) and Ritsumeikan University. My primary role with the tour was to translate Hibakusha (atomic bomb survivors) stories into English for participants from the U.S., and to translate the American University's professor Peter Kuznick's lectures into Japanese. My role gradually expanded to being an instructor, and continued for fifteen years until the pandemic disrupted it in 2020.

The program started with a tour of the Kyoto Museum followed by a debriefing discussion. For most American students, the notion of "peace museum" itself was quite new. Many were surprised that Japan has such museums like the Kyoto Museum at all, critically reflecting on the atrocities committed by the Japanese military in their aggressive wars against Asian neighbours. On the other hand, for students who had their roots in the countries that were victimized by Japan, these exhibits were not necessarily sufficient.

Towards the end of the program, we visited the Oka Masaharu Memorial Nagasaki Peace Museum in Nagasaki. It tells the experiences of Korean atomic bomb victims, and other Japanese atrocities such as the Nanjing Massacre, Unit 731, and military sex slavery. While many peace museums in Japan focus on the U.S. aerial bombings of their cities and the war damages inflicted upon the people of Japan, this museum is committed to show Japan's wrongdoing in their 70+ years of colonialism and imperialism from 1870s up to the collapse of Japanese Empire in 1945. Much of the material shown there was new to Japanese students because schools do not teach them what the Japanese military did outside of Japan.

The most fascinating thing about this tour to me was witnessing the impact of peace museums on the minds of the students from completely different backgrounds and prior knowledge, and how these impacts are shared among the students who had quickly become close friends through the most intense experience of meeting war survivors and learning the horrific human impacts of war. My love of peace museums grew and grew, through the fifteen years of my involvement with this tour which many past participants refer to as a life-changing experience. Now I feel privileged to have been elected as one of the Co- Coordinators for INMP, an international network of peace museum professionals and supporters. Enjoy reading the Newsletter!

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



LUBA LUKOVA: "DESIGNING JUSTICE"

An exhibition held at the [National Underground Railroad Freedom Center](#), a Smithsonian Affiliate in Cincinnati, Ohio, USA, from October 8, 2021 - March 22, 2022, explored issues of humanity and inequity in contemporary artist Luba Lukova's works for Designing Justice.

Lukova's collection of 55 serigraphs tackles a range of social and cultural topics through the use of powerful visual metaphors and bold, concise symbols. Among the themes addressed were war and peace, censorship, immigration, income inequality, and corruption.

Expressing commentary on complex social issues has been Lukova's career-long focus because of her firmly held belief that art is central to human existence and that morality and creativity are aligned. Whether pinpointing essential themes of the human condition or succinctly visualizing current events, Lukova's work is undeniably powerful and thought-provoking.



Luba Lukova, Income Gap, Serigraph



*Luba Lukova: Designing Justice
National Underground Railroad Freedom Center,
Cincinnati, Ohio*

As the visual elements that are the foundation of each image are unpacked, the profundity of the message seeps ever more deeply into the unconscious mind. By the time one looks away, they have been reminded on a fundamental level that social issues all across the globe demand to be addressed — and changed — through the commitment of well-intentioned individuals. Lukova's images help provide the inspiration for all of us to be a force for good in the world.

Article submitted by the artist.

To learn more about Luba Lukova and her work, visit the artist's website at www.lukova.net.



MUSEUMS AS PEACEKEEPERS FOR THE FUTURE

INMP Conference Working Group

After two difficult years of the Covid pandemic, we will meet again in Uppsala, Sweden in 2023 for INMP's 11th International Conference of Museums for Peace.

The theme of the conference "Museums as Peacekeepers for the Future" will blend many past efforts along with substantially changing future goals. With the collaboration of *Fredens Hus* (The Peace House), Uppsala City, and INMP among others, it will both lengthen and widen the historical bridge towards international peace by presenting current challenges of societal development and inclusion of timely issues.

The world is rapidly changing with both peace and democracy being tested in full.

Together, museums for peace are called to take an ever greater role and responsibility as

defenders of Human Rights and educators for a sustainable and just societies, from the most wealthy to the many that are yet highly poverty stricken.

The conference will focus on three aims: 1) to bring history forward to the present, 2) to advance peace education, and 3) to build peace for the future.

Bringing History Forward to the Present

In the context of Uppsala's thousand-year history we bring the peace-related stories of the city and those of Sweden alive. Sweden is proud to talk about its world record in peace, with more than 200 years of freedom from war. Uppsala has often been called "The Peace City of Sweden".

What are the key elements of keeping peace in a country for so long? What can we learn from the Swedish and Uppsala experience? How do present day academic and civil society organizations work with peace-related issues, and how can we as museums learn from this work? Through connecting historical events to current society, what can we learn from the past in order to prevent future conflicts and violence?

How do we ensure that future generations *learn from* the past instead of *about* the past? In order to continue to be both relevant for the broad public and to enhance and lead societal development, we need to constantly widen and deepen the definition of a museum for peace? What will museums for peace look like in 10 years, and how do we get there?

Peace Education

The Peace House (*Fredens Hus*) is a museum for peace and a non-profit organisation that works with a modern view of peace as a societal factor for human rights and social sustainability. Through exhibitions, educational activities and projects, *Fredens Hus* emphasizes engaging in peace education for children and young people, along with the general public.

Through the conference, the attendees will experience peace education with youth up close and witness how these effective methods can be used and expanded. Important questions remain. How can museums for peace cooperate with peace-related academic institutions? How can we help bring important research results to the public through our exhibitions? How can research help museums for peace produce sustainable and memorable interactive methods, exhibitions and activities that have a lasting impact on an increasingly wider scale?

Peacebuilders for the Future

Modern museums for peace play an important part in preserving and relating the history of peace as well as working to build peace for the future. We need to tell not only the stories about the absence of war, but also those concerning human rights and planetary sustainability. What can museums of the world learn from each other in these matters? How do we fill and expand peace concepts for coming generations? How do we create projects and activities that bring youths together to aim at creating a long-lasting peace?

During the conference there will be a showcase where projects for and created with youths will be presented. We will encourage museums, organisations, and civil initiatives to submit and share their best examples in order to create a smorgasbord of inspiration.

After the summer, we will share more detailed information with you (on our newsletter, bulletins, website, etc) about the Call for Papers, notable people who will attend the conference, the programme, activities, the excursion to Norway, etc.

Please put these dates on your 2023 calendar and make sure you come to Uppsala!

More information at <https://uppsala2023.se/>
You can also contact the coordinators at: inmp.coordinators@gmail.com



NARRATING PEACE IN MUSEUMS FOR PEACE (DECEMBER 6TH, 2022) 30TH ANNIVERSARY OF THE INTERNATIONAL NETWORK OF MUSEUMS FOR PEACE (INMP)

MONA BADAMCHIZADEH

To celebrate the 30th anniversary of the International Network of Museums for Peace (INMP), the Tehran Peace Museum (TPM) as a museum member will host a hybrid webinar on December 6, 2022- 3 pm GMT+4:30, with unique perspectives on the history and accomplishments of this network since its founding.

Over the past 30 years, the INMP has grown into the sole network promoting peace through the work of museums, and has inspired many museums to work for peace.

The webinar will provide the opportunity to not only gain a better understanding of the history of the INMP and narratives of museums for peace, but also learn more about the Tehran Peace Museum, its history, goals, activities and accomplishments.

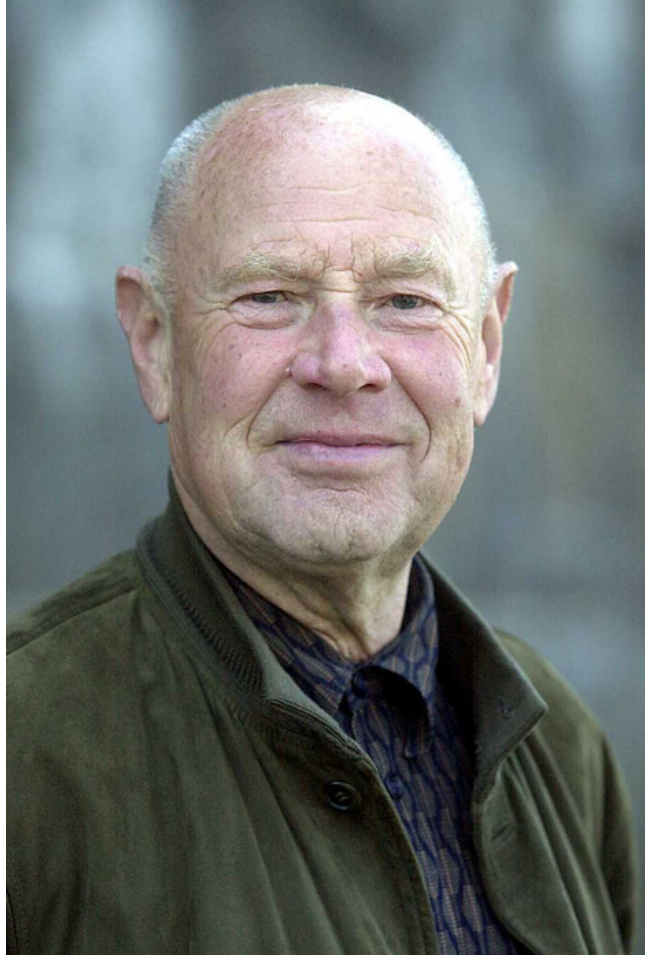
The webinar will consist of three parts:

- Introducing the INMP. An overview on how and why this network was founded and how it has been a source of inspiration to other museums for peace.
- Introducing TPM as a museum member. The story of its establishment, volunteering at TPM, and achievements will be presented.
- Developments of the INMP. Introducing new members, along with a presentation of current and future projects of the INMP.



Tehran Peace Museum

For more information about Tehran Peace Museum, visit [the website](#).



HANS PETER KÜRTE
(1929 – 2022)
PETER VAN DEN DUNGEN

We are sad to report the passing, earlier this year (6th March), of Hans Peter Kürten, the long-term mayor (1965-1994) of Remagen, and founder and director of the Bridge at Remagen Peace Museum (Friedensmuseum Brücke von Remagen). The famous railway bridge across the river Rhine (not far from Bonn), was built during World War I, captured by US soldiers during World War II (7th March 1945) and collapsed ten days later. Kürten conceived the idea of creating a peace museum – as a memorial, and warning – in the pillars of the bridge standing on the Remagen riverside. He set up an independent association to pursue the project and on 7th March 1978 (33 years to the day after the capture of the bridge) started an ingenious and most successful fund-raising campaign.



Friedensmuseum Brücke von Remagen peace museum. Image borrowed from <https://bruecke-remagen.de/ihrbesuch/>

He transformed pieces from the bridge rubble into little stone souvenirs which, encased in glass and with a little certificate, were avidly bought. The income generated was such that already two years later the museum could be opened. It has since welcomed more than 800,000 visitors from around the world.

He also built a memorial at the site of a prison camp nearby where up to 300,000 German POWs were kept in miserable conditions at the end of World War II and organised reunions which were much appreciated by former inmates. He also organised reunions for US soldiers who were involved in the capture of the bridge. For many years, Kürten edited and published a biannual newsletter of the museum (Mitteilungen) where he reported on these and other events as well as on developments concerning the museum. He also wrote several books, including a popular history of his beloved city, founded by the Romans two thousand years ago. Another book, *Building Bridges*, was reviewed in the November 2012 issue of the INMP newsletter (No. 4); the same issue contains an illustrated report on a visit to the Bridge at Remagen Peace Museum.

Hans Peter participated in several INMP conferences, including the earliest ones. Those who have met him on these occasions, or when visiting the museum, will fondly remember his kindness and warm-heartedness, as well as his energy and enthusiasm. He belongs to that generation which experienced World War II in their youth, and who resolved to do their utmost to prevent future wars – who saw peace museums as vital educational institutions to promote that all-important cause.

An obituary in the local newspaper (*General-Anzeiger*, 8th March) can be found [here](#). A fuller biography is available [here](#). It includes links to two short videos: one, made in 2005, is an excellent interview with Kürten about the museum; it also contains film fragments about the history of the bridge, and about the museum. A longer video (14 minutes) is about the ceremony that was held on 22nd August 2019 when the city of Remagen conferred an honorary citizenship on its former mayor. While these articles and videos are in German, information in English about the bridge, and the museum, is at [this link](#).



Luba Lukova, *Peace*, Serigraph

SITES OF CONFLICTS: PROTECTION OF CULTURAL HERITAGE OR SPACES FOR PEACEBUILDING?

MAIDER MARAÑA

There is a wide and deep body of literature on the importance of cultural heritage to promote memory-building and reconstruction of social cohesion in communities after facing conflict. The multiplicity and different typologies of conflicts, together with the different categories of places integrated into memorialization processes, make it impossible to have an exhaustive list of what we would understand by “places of conflict”. There are locations where massacres and genocides have taken place, cemeteries, prisons, battlefields, military buildings, emblematic buildings, murals—and even spaces where the objects and testimonies of those who suffered the conflict are kept, including museums and archives.

Another example of the difficulty of approaching post-conflict places is the numerous ways in which they are named: dark heritage, difficult heritage (Logan and Reeves, 2009), places of conflict, post-conflict places (with an emphasis on overcoming), places of memory (Nora, 1992), places of pain and shame (Logan and Reeves, 2009), places of traumatic memory (Arrieta, 2016), negative memory sites. Such labels, and a long list of additional names, indicate the problems with approaching these sites in a consensual manner. Perhaps one aspect that generates the most consensus is that these spaces linked to suffering and conflict are very emotional and carry a lot of political charge.

The importance of these types of sites has been extensively defended by memory and heritage

interpretation professionals. However, it has been difficult to ensure their legal protection by recognition of their significance to heritage through public legislation. The wide variety of sites together with the lack of chronological and thematic specificity contribute to the difficulties in designating “post-conflict heritage” as a category to be protected.

In general, there has been greater development in studies around the interpretation of memory spaces, than reflections and actions focusing on their legal protection. Legal systems for the protection of cultural heritage are often insufficient to respond to new social needs, interests or values around heritage. Generally, existing regulations do not necessarily prevent the inclusion of “new” assets or conceptual expansion, but they do create obstacles, often invisible, that make it difficult to accept and integrate other perspectives that did not exist at the time of drafting and approval of the legislation.

The examples of places around the world that have suffered conflict show the need to work on the presentation of narratives to visitors. Those narratives must be created from a human rights approach, which highlights discrepancies and diverse voices, but always with respect for human dignity and the rights of the victims. Likewise, this interpretation will be conditioned by any legal or normative formula used for its protection: the designation of a place as cultural heritage, a memory site or similar will impact its subsequent development,

hence the importance that we continue to analyse and provide useful solutions for post-conflict heritage normative protection.

It is undeniable that sites linked to human rights violations or conflicts are themselves subject to varied interpretation, due to their enormous emotional charge and political and ideological use. The issue of memory and its management from the heritage point of view may not be new but, nevertheless, the debate remains current and its resolution has implications for the future of all conflict-ridden societies.

Maidor Maraña is the current Director of the Banketik Foundation.



HERITAGE OF WAR – FOR PEACE?

The inevitable duality

CARSTEN PALUDAN-MÜLLER

A museum for peace cannot talk meaningfully about peace, without including causes that can bring peace to an end. The seeds of war are sown in times of peace, and the will to make or uphold peace are nourished by memories of war.

Some of the best museums and monuments of peace are the very sites from which peace was once most absent. The WWI battlefield of Verdun; the city of Hiroshima above which the first nuclear bomb was detonated; ... and maybe sometime in the future, Mariupol – a city totally destroyed by the 2022 Russian attack on Ukraine.

Heritage is never static – neither as a physical structure, nor as a narrative.

For the French, who lived in the early decades after WWI, Verdun was a mutilated landscape of patriotic sacrifice. In the later decades of the 20th century, the transformed landscape had found a new ecological balance. With the passing of generations and memories, the former battlefield had become a manifest memorial for European peace and reconciliation, a memento of the tragedies of war – and of the roads to such disaster.

Memories are malleable, this is true both for our personal memories and for those of entire societies. If we remembered everything, we would lose our sense of order in an accumulating chaos of information. So, on a personal as well as on a social level, we need to remember certain events and forget others in order to end up with a selection that makes sense – a more or less coherent narrative of who we are, where we came from, and where we are going.

This “editorial” mechanism is open for political exploitation. Narratives that emphasize our own “historic rights” and neglect those of “the others”; stories celebrating “our lost golden age” while rejecting the achievements and dignity of “the others” can be used to rally internal political support by defining a common enemy. Many wars begin with narratives that close the collective mind to those on “the other side”. Narratives that tell us that “we are right, and they are wrong”. Narratives that offer us the dodgy comfort of never doubting “the just cause” of our own group in confrontation with

“the other” are deadly instruments of power and delusion. That is why a nuanced rendering of history is essential in our efforts to secure peace.

Peace museums have a key role in building bridges of mutual insight and respect between enemies – past and present. They must help us understand how wars begin, and the suffering they cause. Only when we accept that under certain conditions war is a likely part of our human behavior – only then can we sustain efforts to avoid or mitigate those conditions.

We humans are imperfect creatures and need to understand what triggers those dangerous sides of our behavioral repertoire in order to hold on to our better sides. Peace among humans can never be taken for granted. Peace museums should help us understand.



Beit Beirut or, “The House of Beirut”. The building from 1924 was partly ruined during the Civil War. It is now preserved as a museum in an attempt to include the war as part of the city's long memory. Copyright by Author.

Carsten Paludan-Müller is an archaeologist, PhD from the University of Copenhagen. He has held various leading positions within museums, heritage management and research in Denmark and Norway.



THE WORK OF HERITAGE FOR PEACE TO FOSTER THE LINK BETWEEN CULTURAL HERITAGE AND PEACEBUILDING

ISBER SABINE

Heritage for Peace (HfP) is a non-profit organization whose mission is to support all heritage workers in their efforts to protect and safeguard cultural heritage during armed conflicts. As an international group of heritage workers, we believe that cultural heritage, and the protection thereof, can be used as common ground for dialogue and therefore as a tool to enhance peace. We call on all people, of any religion or ethnicity, to enter into dialogue and work together to safeguard their mutual heritage.

We believe that heritage can serve as a key focus in dialogue between communities, nations, and ethnic groups. Heritage can in fact, become a tool for peacebuilding. In 2013 when it was founded, HfP was unique in its focus on protecting cultural heritage during conflicts. By providing training and support in heritage protection to our colleagues, our NGO works to assist with mitigation and/or the prevention of damage to cultural heritage sites during conflict, as well as laying the groundwork for reconstruction. HfP’s work engages local knowledge and the conflict expertise of its international staff to promote capacity-building and knowledge transfer in order to create self-sufficiency in heritage management among heritage workers and local communities in conflicts.

The past has the power to bring peace during conflicts, demonstrating something greater

than any individual set of beliefs. Heritage for Peace works build a foundation to encourage peacebuilding efforts in the future. For example, Heritage for Peace witnessed this first hand when, at our Santander Conference in 2013, we were able to arrange for the DGAM (The Directorate General of Antiquities and museums in Syria) and the Opposition Ministry of Culture to sit at the same table to discuss the protection of Syria's heritage, signing onto the same outcomes.

H4P has set up several additional initiatives, through which it tries to connect heritage protection to peacebuilding, such as the Arab Network of Civil Society Organizations Safeguard Cultural Heritage (ANSCH), a joint initiative with several civil society organizations (CSOs) in different Arab countries. The initiative works with government agencies, CSOs and non-profit organizations to identify, manage, plan and conserve archaeological sites, historical monuments, museums and other cultural heritage resources. Our work is now concentrated in Syria, Iraq, Libya and Yemen. The Abuab Initiative, works on the use of cultural heritage for intercultural dialogue with refugees and immigrants from the Middle East and North Africa, that aims to work on the use of cultural heritage as an instrument for the social integration of Arabic-speaking refugees/immigrants. Further, the Palmyrene Voices initiative supports Palmyra with the mission to provide a platform for the voices of the Palmyrene people to reach the international community and to support all Palmyrene people in the diaspora in their efforts to return to Palmyra and help rebuild their city.

The NGO's future is never certain, but despite all the difficulties we have faced, we stand as

one of the first groups to provide international help to heritage workers on all sides affected by conflict, and our work has paved the way for heritage protection as a foundation for dialogue and for peacebuilding.



Heritage for Peace doing a restoration project of a traditional house in North Syria



Heritage for Peace facilitating a training for Syrian heritage workers

Dr. Isber Sabrine is Syrian archaeologist, specializing in cultural heritage management, he is the President of [Heritage for Peace](#) and the director of ANSCH (The Arab Network of Civil Society Organizations to Safeguard Cultural Heritage).





Luba Lukova, *Ecology*, Serigraph

HOMAGE TO HIROSHIMA, HOMAGE TO LIFE

ROY TAMASHIRO

The following address was delivered at the 33rd Annual Hiroshima Peace Service Ceremony commemorating the 77th anniversary of the bombing of Hiroshima, on August 6, 2022 at the Izumo Taishakyo Mission, Honolulu, Hawaii, USA.

After the pause in the last two Annual Hiroshima Peace Services Ceremonies, I am truly glad to be here and to see you all here. It's great to see so many turn out, especially the young.

As I reflect on the meaning of today's ceremony and the past two and a half years of great uncertainty, I realize that it was also two years after the bombing in Hiroshima in 1945, on this date, August 6, 1947, when Shinzo Hamai, the then Mayor of Hiroshima issued the first Hiroshima Peace Declaration at the site of the bombing.

"Today," he declared, "on this second anniversary of the atomic bombing of Hiroshima, we, Hiroshima's citizens, renew our commitment to the establishment of peace by celebrating a peace festival at this site."

In our Homage to Hiroshima today, we embrace and live those words, "celebrating a peace festival at this site," even though we live amid multiple global crises: Not just the pandemic, but also, the ongoing war in Eastern Europe, environmental degradation, gun violence, racial terror including against Asians, extreme poverty, bitter politics and power-struggles that dishonor human rights, set back civil rights, strip reproductive, health care and privacy rights, among other persistent problems and crises.

In 1947, Mayor Hamai went on to say, "Mankind must remember that August 6 was a day that brought a chance for world peace. This is the reason why we are now commemorating that day by solemnly inaugurating a festival of

peace, despite the limitless sorrow in our minds."

In our Homage to Hiroshima today, we too commemorate this day, August 6, 2022 with a solemn festival of peace, despite living amidst global crises; despite the limitless sorrow in our hearts.

In this way, our Homage to Hiroshima today is an Homage to Life.

The first Hiroshima Declaration went on to say, "We know that, when in a crisis, [we] discover new truths and new paths from the crisis itself, by reflecting deeply and beginning afresh."

The past two and a half years has given us the opportunity to reflect deeply and now we begin afresh.

The new truth and new path following the crisis of the devastation in Hiroshima, were "to strive with all our might towards peace, becoming forerunners of a new civilization."

Now, in 2022, 75 years and three generations later, we are called to step up -- not as forerunners anymore -- but as the pioneers, architects, and builders of that new civilization.

This Hiroshima Peace Service is our annual ceremony to answer Hiroshima's call to: "Join together to sweep away the horror of war, to renounce war eternally, and to build a true peace."

As we join now in ringing the Hiroshima Peace Bell at this Festival of Peace, this is our Homage to Hiroshima, Homage to Life.

Dr. Roy Tamashiro is Professor Emeritus at Webster University in St. Louis, Missouri (USA). Many of his professional presentations and publications describe a global peace pilgrimage inspired by the Hiroshima a-bomb legacy survivors (hibakusha) and their successors (denshōsha).



IN SUPPORT OF MUSEUMS FOR PEACE FOR MUTUAL UNDERSTANDING

LUCY COLBACK

When it comes to accounts of war, the best museums are able to show both sides of a tragedy in which no one is truly a winner. Museums which focus on the futility of war and the human cost deliver a message far more powerful than those skewed by national mythology to present only the heroism of their side and the evils of the other. The United States Holocaust Memorial Museum in Washington DC is an example of the former, an institution which allows the visitor to gain greater understanding of the unimaginable horrors wreaked on one people without demonising another. This approach leaves room for compassion for the victims without looking to incite hatred for the perpetrators.

More often, museum narratives risk entrenching our differences, choosing to champion a side even in instances where the "good" and the "bad" may be far less clear-cut. Rather than provide a balanced view which might promote greater mutual understanding, "our" side alone is glorious while "theirs" was trying to kill us and therefore deserved to die. I have seen this first-hand in many museums around the world related to the telling of World War Two.

After leaving my job in 2017 to interview survivors of that war across the globe, I learned that many lamented the way modern education dealt with the history. Some were disappointed by partisan narratives, others the failure to appreciate the nuance behind the war's genesis, the difficulties experienced

by their enemy and sometimes even the omission of due credit to their allies. As I visited museums dedicated to preserving the history, I frequently found the survivors' misgivings justified, struck by how national mythology could alter the representation of the same events.

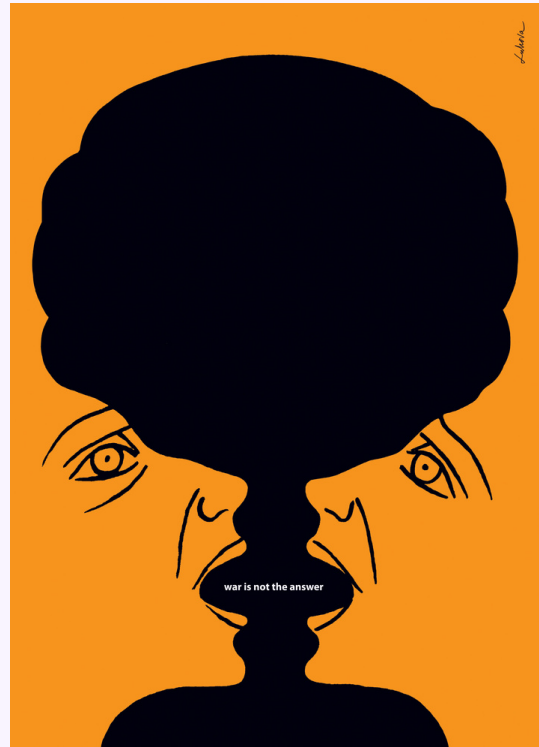
While all facets of the war may be too complex to capture in any one museum, my shallow dive into the Pacific theatre showed me that presentation really affects our responses. This was for me illustrated most poignantly by the story of the Tsushima Maru, a ship sunk as she fled the Ryukyus for mainland Japan. When she went down in August 1944 the vessel was carrying hundreds of evacuating school children. Not only did most of them die, the disaster ensured that no more convoys were deployed to ferry children to safety ahead of the coming battle in Okinawa.

I visited the Tsushima Maru Museum in 2018. Sadly for me, the captions were almost entirely in Japanese—the only non-Japanese display gave the English specifications of the submarine which had fired the fatal torpedo, the USS Bowfin. My language inadequacy is hardly the fault of the museum, but since I could not understand the accompanying captions it gave me the impression of an accusation directed at the children's killers. The reality of the families' loss only hit home when I saw a child who reminded me of my friend's similar-aged son, and I felt fortunate to have that human connection which directed me to refocus on the profound grief they must have felt.

On the other side of the world, I had touched the other side of this tragedy. Early that same year I had been to Pearl Harbor and visited the USS Arizona and other tourist displays. The emphasis here was on the savagery of a Japanese attack considered unprovoked — something which some of my US-based interviewees contested. One of the vessels open to visitors was the USS Bowfin. While the submarine offered some background on its deployment during the war, nowhere was there any reference to its role in the deaths of hundreds of schoolchildren. After that mission, the crew was decorated rather than informed of the outcome because it would have been bad for morale.

I didn't know the extent of the history when I visited Pearl Harbor, but after I had visited the Tsushima Maru Museum, it seemed to me such a missed opportunity to educate visitors on both sides of the simple fact that, as so many of the veterans I met told me, "there are no winners in war, only losers". Even after all these years of partnership between Japan and the US, it is sad that there isn't room for a more bi-partisan accounting of history, so that we can know that in war it is not only the guilty who are killed but more often, in fact, the innocent. If allies cannot do it, who can?

Lucy Colback is a freelance writer and author of an upcoming book featuring WW2 survivor oral histories.



dialogue

Luba Lukova, *Dialogue*, Serigraph

THE DEEP SOUTH MUSEUM AND ARCHIVES INITIATIVE: THE BEGINNING OF A MUSEUM FOR PEACE IN A REGION OF ONGOING CONFLICT IN THAILAND

PATPORN PHOOTHONG

Can a museum for peace be established in a region of ongoing conflict? Who might wish to go to the museum? What will be displayed? Would the exhibit be secure? How to prevent museums from being used as a political tool? Will locals understand the approach and concept of the museum? Would it contribute to the peace process?

When we considered the possibility of establishing a museum for peace in a region of ongoing conflict in the deep south of Thailand, a number of questions immediately arose. Regardless, we made the decision to do so. We believe this initiative can serve as a socio-political public space for people in the area. The collections, exhibitions, and educational activities of the museum and archives will communicate to a larger audience outside the southern region. They can assist in preserving and restoring memories. And, most importantly, they can provide evidence to confront and eliminate the culture of impunity, particularly during transitional justice processes. We recognize that this initiative is a long-term project, and that the museum is more than just a building. Consequently, collaboration from a wide range of stakeholders in the deep south and beyond is necessary.

We began our first year in 2021 by introducing the concept of museums and archives for peace and involving victims' families and other stakeholders in the area. The incident at Tak Bai

was chosen as a pilot case. The Tak Bai incident or Tak Bai massacre occurred on October 25, 2004, when nearly one hundred Muslim protesters were killed, primarily by suffocation, while being transported to the military basecamp in military trucks.



*Taloh-Manoh Cemetery
where most of Tak Bai's victims are buried*

With the support of the Sasakawa Peace Foundation, we mapped, clarified, digitized, and stored primary and secondary sources from the Tak Bai incident. This archive work will be used to demonstrate the concept of a museum and archives for peace, as well as serve as materials for future museums and archives. We also collected oral history accounts from family members of victims of the Tak Bai incident, and those involved in or witness to the incident. These oral histories will be presented as a photobook and will serve as material for the future museum and archives as well. Towards the end of this year we will launch a mobile exhibition featuring memories about the Tak Bai incident in Bangkok, as well as the northern and north-eastern regions.

Amidst the ongoing conflict, and challenges surrounding knowledge and understanding of the concept of a museum for peace, our small initiative started quietly and gradually introduced and collaborated with

existing networks, explaining the concept and objectives of the initiative and seeking commitment for support. We expect our growth to be gradual but affirmative. And when the time is right, this initiative will be returned to the deep south and that, with a large number of local people involved in the initiative, and someday a concrete museum.

The deep south Thailand insurgency of Pattani, Yala, and Narathiwat and some parts of Songkhla Province, is an ongoing conflict, which originated in 1948 and again in the early 2000s. From January 4, 2004 to March 31, 2022, there were 21,485 incidents, 20,985 casualties, 7,344 dead and 13,641 injured (Deep South Watch, 2022).



THE AUSTRALIAN WAR MEMORIAL AND FRONTIER WARS

SUE WAREHAM

Recently there have been renewed calls for the Australian War Memorial (AWM) to tell the stories of, and commemorate, the Frontier Wars. These are the wars in which many tens of thousands of Aboriginal people died violently while defending their lands and very survival against a colonial invasion. Many of them were fighters and many were victims of massacres that took place across the country from the late 1700s right up to the early 1900s.

In an extraordinary paradox, the Frontier Wars were the only wars fought on Australian soil, and yet they are the only wars in which Australians fought that are not commemorated at the AWM. For decades, historians have been

urging that such commemoration be held, but the Memorial refuses to seriously engage on the issue. Instead, it continues an arbitrary focus on Australia's wars fought overseas, stating that the Frontier Wars stories are important but that they belong elsewhere, not in our national place of war commemoration.



The Australian War Memorial.
Image borrowed from [Wikipedia](#)

This is unsustainable. The AWM's mission is to "assist Australians to remember, interpret and understand the Australian experience of war and its enduring impact on Australian society". The dispossession of Australia's First Nations people has had a lasting and severe impact, which continues to this day. The glaring omission of our understanding of the role of warfare right here on Australian soil must be rectified.

The killings and land theft that occurred as part of the colonisation of Australia fulfil any definition of "war", and they were regarded as wars at the time. The Australian and British archives contain many references to these conflicts as "war". The AWM is uniquely placed to both tell the stories and to commemorate these terrible events in our history.

With the change of government in Australia in May, and the election of Prime Minister Anthony Albanese, there are fresh hopes that the Frontier Wars might finally be

commemorated in this way. As almost his first words to the nation on election night, the PM stated his commitment to the [Uluru Statement from the Heart](#), which - issued in 2017 - was the largest ever consensus of First Nations people on a proposal for substantive recognition in Australian history. Its call for “truth-telling about our history” is of central importance. In early July, the Medical Association for Prevention of War (Australia) wrote to the government urging them to ensure that our most significant place of war commemoration finally becomes a place of genuine truth-telling. Others have done similarly.

Despite the new government’s commitment to the Uluru Statement, strong resistance from the Memorial to truth-telling about the Frontier Wars remains. The campaign continues.

The colonisation of Australia was anything but peaceful. But it is only in facing such shameful elements of our history that there can be understanding and reconciliation, which can contribute to an avoidance of violent conflict in future.

Dr. Sue Wareham is the President of the Medical Association for Prevention of War (Australia). This article was written 29 July, 2022.



HIMEYURI PEACE MUSEUM

EMI KARIMATA

After Okinawa Prefecture lifted its pre-emergency measures in February 2022, the number of students on school trips and general visitors gradually increased and a vibrant atmosphere returned to the museum. The infection rate of COVID-19, is still high however, and the museum recovered only 40 percent of the number of visitors counted before the pandemic. Although there are

management challenges, the museum is open every day as usual with measures to prevent the spread of infection.

In 2020, at the start of the COVID-19 pandemic, Himeyuri Peace Museum launched online peace study programs. One of these programs is the "Himeyuri Student’s Experience of the Battle of Okinawa.” This is an online version of our peace lecture which is usually held at the museum. The lecture introduces a former Himeyuri student’s war experience using her video testimony and photos. Another is "Himeyuri Testimonies in Illustrations.” Using illustrations created by artists with advice from Himeyuri survivors, this program introduces Himeyuri students' war experiences during the Battle of Okinawa. A third is "Online Exhibition Guided Tour." The staff members who were in charge of creating the new exhibitions, which were renewed in April 2021, give a guided tour to viewers through video recordings played in the exhibition rooms.



By the end of March 2022, 61 online programs have been implemented. A high school teacher who experienced the online exhibition guided tour commented that "With the guide, I could better understand the intention of the exhibition and the thoughts of survivors. There are some crucial points that visitors cannot understand just by reading the texts by themselves. This is particularly true for high school students, I believe. I liked that it included voices of Himeyuri survivors themselves. In particular, I was surprised by the story about the orphanage after the war. I

felt that learning the stories behind the photos made the exhibition more interesting.”

The content of the special exhibition “Himeyuri and Hawaii” is also available online. This exhibition was scheduled to be held in Hawaii in 2021, but due to the spread of COVID-19, that plan was postponed and the exhibition was instead held at the Himeyuri Peace Museum in Okinawa from October 2021 to February 2022. The exhibition has closed yet the content is still available on the [website](#). This year, the “Himeyuri and Hawaii” exhibition will travel to three different places in Okinawa: the Okinawa Prefectural Library (from June 15 to July 11), Nakijin History and Culture Center (in October) and Yomitan Yuntanza Museum (in December).

Also, Himeyuri Peace Research Center holds a video contest every year. In 2021, a workshop was held to encourage participants to create video works and many people, including workshop participants, submitted videos for the contest. Previous award-winning videos can be viewed on [the museum’s official YouTube channel](#).



DAYTON MUSEUM OPENS DOORS IN NEW LOCATION

KEVIN KELLY

After over 800 days closed due to COVID and to construction on the new museum, the International Peace Museum in Dayton, Ohio, USA reopened with a ribbon-cutting ceremony, and 18th birthday party, and an exciting nationally-recognized speaker and guest exhibit to kick off the new building and era. The new site is located in the heart of the city on Courthouse Square.

The Museum tripled the size of exhibit space, created a studio and live stage, a classroom,

coffee house, a children’s center, and an area designed just for guest exhibits. The first such exhibit features the photography of Bernie Kleina and The Chicago Freedom Movement of 1965-66. Kleina was on hand to present his experiences following Dr. Martin Luther King as he traveled the US from Chicago to the southern states. The exhibit runs through July 30.



The Museum also unveiled a new logo, featuring a peace crane as well as a new and dynamic website at [peace.museum](#). With the new space, the Museum has further committed to education and collaboration with other like-minded organizations, both local and international. The Museum is completing its first year as the host of a young volunteer from the Austrian Service Abroad program in addition to the domestic college internship program.



Kevin Kelly is the Executive Director of the Dayton International Peace Museum.





Luba Lukova, *Chernobyl, Fukushima*, Serigraph

DENONKAN (FUKUSHIMA MUSEUM FOR NO NUKES) EXHIBITS "BUDDHISM AND THE PACIFIC WAR" IKURO ANZAI

On March 11, 2021, 10 years after the Fukushima Daiichi Nuclear Power Plant accident, caused by the Great East Japan Earthquake and associated Tsunami, the Hiroshima-Nagasaki-Bikini-Fukushima Denonkan (Fukushima Museum for No Nukes) was opened on the premises of Hokyoji Temple, a Buddhist temple located 15 km from the plant. The Japan Council of Atomic and Hydrogen Bomb Survivors Organizations, the Tokyo Metropolitan Daigo Fukuryu Maru Exhibition Hall, and Ritsumeikan University's Kyoto Museum for World Peace cooperated in the opening of the museum. The museum is a member of the Japanese Citizens' Network of Museums for Peace and the INMP.

In addition to presenting exhibits on the Fukushima nuclear accident, the museum has exhibitions on the atomic bombings of Hiroshima and Nagasaki and the damage caused by the U.S. hydrogen bomb test at Bikini Atoll on March 1, 1954. It also occasionally sends out statements on various social issues while also holding special exhibitions on diverse topics once every three months. Special exhibits normally consist of up to 36 panels and are available for loan. The themes of the special exhibitions created to date are as follows:

- 1) Okinawa and U.S. Bases, 2) The Nuclear Weapons Convention, 3) Why the Fukushima Nuclear Accident Happened, 4) The Fukushima Nuclear Accident along with Near-misses of Greater Crises, 5) The Concealer TEPCO, 6) Non-Nuclear Governments around the World, and 7) The Pacific War and Hokyoji Temple.

The most recently produced special exhibition is "The Pacific War and Hokyoji Temple." Hokyoji Temple is an ancient temple of the Jodo sect, founded in 1395. During the Pacific War of 1941-1945, the temple was forced to offer up its metal Buddhist ritual objects to be used to produce war materials. At that time, when presenting a metal Buddha statue, the military department said, "Think that the Buddha has gone to war." Fortunately, Hokyoji's statue of Amitabha Tathagata was a wooden statue, so it was spared. However, 22 of the young men drafted from the temple's approximately 100 parishioners were killed in the war, and the portraits of six of them are on display in the temple's main hall.

This special exhibition also displays the fact that the Japanese Buddhist community actively cooperated with the war policies. For example, Akegarasu Haya, a member of a Jodo Shinshu sect, in his essay "*Symphony of Banzai*," wrote: "War is a serious divine work of human purification. I believe that war is the work of the gods and Buddha to purify mankind."

In accordance with the "Metal Recovery Order" issued on August 12, 1943, Buddhist temples offered up temple bells and other items, which were then used as guns, swords, and bullets to kill people on the battlefield.



Metal offerings at Buddhist temples

However, in such a prevailing harsh social environment, some Buddhists took anti-war

actions. Ueki Tetsujo, a Jodo Shinshu sect member, was charged with violating the Peace Preservation Act by stating that "war is mass murder," and was imprisoned. Takenaka Shogen, also a Jodo Shinshu priest, preached that "war is a sin," and was subsequently stripped of his monk's status. (Amazingly, his monkhood was not restored until 62 years after his death.) The New Buddhism Youth League, formed in 1931, campaigned against fascism and remained under close surveillance by the Special Higher Police until the end of the war.

After the war, Japanese religious leaders formed the Japan Religious Peace Council in 1962, which transcends sect and religious boundaries, and has been actively engaged in social activities with the following objectives: freedom of religion, separation of religions and politics, abolition of nuclear weapons, removal of military bases, defense of the pacifism of the Japanese Constitution, protection of human rights, and international solidarity among religious people.

Hayakawa Tokuo, chief abbot of Hokyō-ji Temple, stated, "I am convinced that never again should a Buddhist order cooperate in war or a priest encourage people to cooperate in war, and as long as I live, I will do my utmost for creating a non-nuclear, no war, and peaceful future".



Hayakawa Tokuo, chief priest of Hokyō-ji Temple standing in front of the monument of "Flame for No Nukes"

Dr. Ikuro Anzai is the Deputy Director of Dengenkan (Fukushima Museum for No Nukes).

RENOVATION EFFORTS OF THE KYOTO MUSEUM FOR WORLD PEACE, RITSUMEIKAN UNIVERSITY

SHIN-ICHI AGO

First of all, it is important to note that the philosophy of the Kyoto Museum for World Peace, Ritsumeikan University, as "an educational and research institution that embodies the educational philosophy of peace and democracy, and as a facility open to society that transmits information to the public" remains unchanged. Furthermore, the exhibition concept remains the same, which is to remember the horrors of war from the perspectives of both perpetrators and victims, and at the same time to seek a path forward towards the creation of peace. However, the methods and physical structure of the exhibitions will be completely new. First, the permanent exhibition rooms, which were previously divided between the basement and the second floor, will be entirely integrated into the basement level, creating an exhibition with no spatial disconnect. The general reception desk will be located in the center of the building. On the second floor, there will be a storage room, a "Peace Commons" (learning facility and learning space), a Peace Media Resource Room, two Seminar Rooms, and a room for the Peace Education Research Institute.

In summary, the exhibition is designed to consider the future of peace by looking at the history of war memories along with the ongoing search for peace, while highlighting current issues and future prospects. In other words, the exhibition follows a broad storyline (not only from the perspective of the 15-year war, but also from a wider view of global history) that

considers the future of peace from the history of war and the search for peace. All this is reinforced by thematic exhibitions to deepen the perspective. By moving within the chronological display with its various technical innovations, and the display of concrete objects, it is hoped that visitors will create new perspectives on how to change the future, and will be inspired to become more active in peacemaking efforts.

There is still much work to be done during the next months. At the same time, we will continue to disseminate information while the museum is closed by an ongoing expansion of the virtual museum. We are also working on a project to videotape the director's lectures that were given during this time and provide them in the form of DVDs.

By September 2023, the renovation will be complete. We will work diligently during the closure of the museum to realize a renovation that will surprise and please everybody. Please come and visit us in the early autumn of next year!



Shin-ichi Ago is the current Director of the Kyoto Museum for World Peace.



OKINAWA PEACE MEMORIAL MUSEUM

KATSUYA NAKAHODO

The [Okinawa Prefectural Peace Memorial Museum](#) has been engaged in various projects since its opening in April 2000 which aim to contribute to the establishment of lasting peace, in keeping with the founding principle of the museum. This year, the following exhibition activities will be held.

Drawings, essays, and poems on war, human rights, and other topics, as well as images of "peace" experienced in daily life, are invited for and received from students in elementary, junior high, and senior high schools and special needs schools (classes) in the prefecture every year and the best works are awarded prizes. The excellent works in the three categories of drawings, essays, and poems are then exhibited in elementary schools (low and high), junior high schools, high schools, and special-needs schools (classrooms).

Exhibition Period:

June 23-July 4: Okinawa Peace Memorial Museum, Planned Exhibition Room

July 13-July 22: Yaeyama Peace Memorial Hall

July 29-August 7: Miyakojima City Future Creation Center

Aug. 20 - Aug. 31: Planned Exhibition Room, Okinawa Peace Memorial Museum (Awards Ceremony on Aug. 20)

September 8 - 17: Nago City Central Library

September 28-October 10: Okinawa Prefectural Library

Special Exhibition "Memories of American Rule - Commemorating the 50th Anniversary of the Return of Okinawa to Japan"

This year marks the 50th anniversary of the reversion of Okinawa from U.S. rule to Japan in 1972. After the end of the Battle of Okinawa, the prefecture was occupied by the United States and cut off from Japan. Many of the residents were forced to start from scratch in their war-ravaged homeland, surviving the so-called "American era" (Amerika-Yu) under the U.S. administration that continued for 27 years after the war.



The 32nd exhibition of peace messages from children and students

Through the exhibition, visitors will be able to experience Okinawa under U.S. rule, the desperate efforts of the residents who lived through those years, the reversion of Okinawa to Japan, the "730" change, and to view postwar Okinawa and peace from multiple perspectives, thereby providing an opportunity to convey the "spirit of Okinawa" in search of peace.

Exhibition Period: October 3-November 30 at the Okinawa Peace Memorial Museum, Planned Exhibition Room.

Other Information: In addition to holding the exhibition, the museum plans to conduct various educational and promotional activities. For more information, please visit the museum's website and follow us on Twitter.

Notice of Museum Closure: The museum is scheduled to be closed for 5 months from December 1, 2022 to April 30, 2023 due to facility renovation work.

Inquiries by E-mail:

webmaster@peace-museum.okinawa.jp

Please include a Japanese translation of your inquiry when submitting in English.



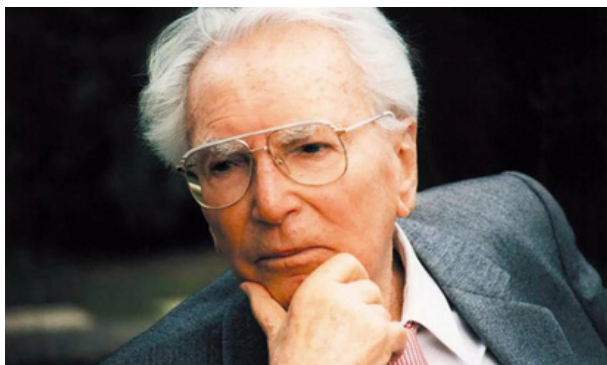
Katsuya Nakahodo is the Curator at the Okinawa Peace Memorial Museum.

A VISION FOR PEACE: ONE HUMANITY VIKTOR FRANKL MUSEUM, VIENNA

FRAN WRIGHT

"Man has a vulnerable body, a susceptible psyche, and a mentally decisive personality in his effort to deal with himself and the world. Man is a being in search of meaning. That is the source of his dignity." - Viktor E. Frankl

Viktor E. Frankl was a professor of neurology and psychiatry at the University of Vienna and was a lecturer in the United States (Harvard University as well as at universities in Dallas and Pittsburgh). U.S. International University in California created a Chair of Logotherapy on his behalf. The school of psychotherapy, also referred to as the "Third Vienna School" (following Sigmund Freud's psychoanalysis and Alfred Adler's individual psychology), was founded by Frankl. He held 29 honorary doctorates from universities around the world.



Viktor E. Frankl

Image borrowed from *Excellence Reporter*

Frankl was the first non-American psychiatrist to be awarded the Oskar Pfister Prize, named after a disciple of Sigmund Freud, by the American Psychiatric Association; the Austrian Academy of Sciences elected him honorary member.

According to Frankl, man's longing for ONE humanity contains a vision of peace that could not be more topical: every person is able to shape the world positively – every person is called upon to make his or her contribution to a successful whole. This knowledge of their power encourages and enables them to take action instead of resignation.

Since his return to Vienna from the concentration camps in 1945 until his death in 1997, Viktor Frankl resided at Mariannengasse.

It was there that he completed his thesis on the human person as a spiritual being, capable of defeating the worst conditions as soon as and as long as he finds meaning in life. Today Frankl's workplace is an inspirational museum.

The exhibition *Monanthropism: ONE Humanity* opened in March 2022.

“Where does one acquire understanding of one humanity, what I would call monanthropism? Knowledge of the unity of humanity, a unity that transcends all diversities, be it that of skin color or party color.” – Viktor E. Frankl

What does knowledge of the unity of humanity challenge us to do? While some people enjoy prosperity and security, others live in war and existential threat to themselves and their loved ones. We enjoy freedom; but what is our responsibility towards others?

We are social, spiritually gifted beings, living in relationships and shaped by our attitude and action not only towards ourselves, but also with our environment – the world! How can I make the world a little brighter NOW?



Viktor Frankl Museum, Vienna

The interactive exhibition area at the Viktor Frankl Museum, Vienna

In every drawer a new thought, a new insight, a new perspective, a different graphic of the senses is awaiting your discovery in our interactive exhibit. Remain the creator of your life!

[View a video with English subtitles here](#)

[About Logotherapy](#)

[Viktor Frankl Center Vienna](#)

Fran Eve Wright is the Programme Director of the UNESCO Club Vienna, a member of the INMP, and patron of the Monanthropism: One Humanity exhibition.



PRESERVATION AND DISPLAY OF THE SITE OF UNIT 731 EXHIBITION HALL OF EVIDENCES OF CRIME COMMITTED BY UNIT 731 OF THE JAPANESE IMPERIAL ARMY

LIU RU

Unit 731 was the largest bacterial warfare base in the world of its time (1936 - 1945), with the most complete and best-equipped facilities. The main infrastructure of the headquarters housed office buildings, the guard sentry, prisons, a railway line, an airport, a school, a shrine, an auditorium, living quarters, a boiler room, and a water supply tower. It also held various experimental facilities including a sub-zero laboratory, a virus laboratory, a tubercle bacillus laboratory, a gas laboratory, a gas storage room, an animal breeding room, a weapons manufactory, an incinerator, etc.

Before Japan surrendered, there were more than 80 buildings in the headquarters of Unit 731. In order to destroy evidence, many of the facilities at Unit 731 were demolished by the Japanese before they retreated. After the war, only a few buildings remained. Over the years, the Chinese government has made efforts to preserve and display the site, the core area of which is 250,000 square meters.

The site of the bacterial laboratory and the special prison is the focus of preservation and display. Together, the bacterial laboratory and two prisons made up the core facility of Unit 731, covering about 15,000 square meters. The building was a box-shaped brick-concrete structure. The building has three floors and is divided into the east wing and the west wing by a central corridor running from south to north. There is a two-floor prison on both sides in

which people under special transfer were held and treated as experimental subjects. The building was at the center of research, experimentation, and the manufacturing of bacteria at Unit 731.

In August 1945, the building was completely destroyed by Unit 731, and the remains were buried underground. The Chinese government organized two excavations of the bacterial laboratory and special prisons in 2000 and 2014. In order to preserve the underground site, a huge protection shed was built over the entire site, with signs and a visiting corridor built inside. Visitors can walk along the corridor, while knowing that under their feet is the foundation of the laboratory that Unit 731 used to conduct human experiments. In addition, the site of the boiler room and other sites are displayed in this way.



The excavation site of Unit 731

The museum is open to the public. More information can be viewed at the [website](#).

Liu Ru works as a staff member in the Research Department at the "Exhibition Hall of Evidences of Crime Committed by Unit 731 of the Japanese Imperial Army" of the museum.





Luba Lukova, *Education Vs. War*, Serigraph

REMEMBERING SOLIDARITY THROUGH THE GERNIKA PEACE MUSEUM'S TEMPORARY EXHIBITION: "WOMEN AND CHILDREN IN A EUROPE IN WAR (1914-1949)" IRATXE MOMOITIO ASTORKIA

This travelling exhibition on display from mid September to the end of 2022 at the [Gernika Peace Museum](#) (Basque Country, SPAIN), presents three thematic modules focusing on childhood in European wars, on the mobilization and humanitarian commitment of women, and on the long road of constructing memory from history.

With this exhibition, the consortium of members that participated in this European Project (called [MIGRAID](#)) wanted to draw attention to the importance of solidarity and humanity in one of the most turbulent epochs in the history of Europe in the 20th century. The period was characterised by enormous human losses, massive destruction, hardship, population displacement, famine, internment, deportation, forced labour, genocide and extermination due to wars and their consequences.

This recent European past, in which the solidarity efforts of humanitarian organisations and women volunteers allowed for the rescue and survival of groups of civilians in dark times, makes us reflect on the present day, marked also by conflicts, environmental disasters, violence, hunger and persecution that force population displacements and their survival in very difficult contexts. To all this, we must add the pandemic caused by COVID-19 and the

recent war in Ukraine which is confronting us with new situations that once again have a greater impact on the most vulnerable and helpless people.

The first module of the exhibition is called *Childhood in the European Wars*. It describes how the targeting of civilian populations as a military objective caused the displacement of millions of European civilians, affecting children's lives in an unprecedented manner. This module of the exhibit deals with multiple themes: 1) *Children in the first world war* 2) *Humanitarian diplomacy in the postwar period* 3) *The Spanish Civil War; displacements, evacuations and exile* 4) *War, internment, deportation* 5) *Children in the context of a Europe in ruins*.



"Children, don't play at war. Parents ... if you want your children to live, prepare for moral disarmament. Put away the military toys." © BnF (département Estampes et photographie, ENT QB-1 (1931-1939) -ROUL). Publicity campaign conducted by the International League of Peace Fighters.

The second module of the exhibition is focused on the women's commitments and transnational humanitarian aid. Although women were present in one capacity or another in all wars up until the 20th century, their participation was of an exceptional, invisible nature. It was from WWI onwards when they were mobilised in an unprecedented fashion.

This module of the exhibit covers the following themes: 1) *Women's mobilisation after the outbreak of the Great War* 2) *Between the return home and the conquest of rights* 3) *Humanitarian aid volunteers in the Spanish Civil War* 4) *In war on the humanitarian battlefields (1939 - 1945) - the difficult transition to Peace.*



Jane Addams (second from the left) and other delegates on the deck of the ship that would take them to the Hague for the International Women's Conference (1915). © LOC (George Grantham Bain Collection (LC-DIG-ggbain-18848))

The third and final module of the exhibition is called *"From history to memory: facts, silences and rehabilitation"*. This module covers the different sites—such as Guernica (Spain), the Terezin ghetto (Czech republic), la maison d'Izieu (France), the Fossoli camp (Italy) and the National museum of contemporary history (Slovenia)—that memorialise events of the war in order that they not be forgotten by next generations.

Iratxe Momoitio Astorkia is the Director of the Gernika Peace Museum and Co-Coordinator of the INMP.

PEACE MUSEUM ROMANIA AND PEACE MUSEUM VIENNA PRESENT AN EXHIBITION AT THE ART MUSEUM, IN RÂMNICU VÂLCEA, ROMANIA MAGDALENA CRISTIANNIA

On Friday, November 12, 2021, at the Art Museum "Casa Simian", "Aurelian Sacerdoteanu" County Museum Vâlcea hosted the opening of an exhibition curated by both the Peace Museum Romania (Muzeul Păcii România) and Peace Museum Vienna.

Mr. Claudiu Tulugea, the director of the "Aurelian Sacerdoteanu" County Museum in Vâlcea and Mrs. Butucea Magdalena Cristina, the founder of the Peace Museum Romania, were present at the opening.

The museums' exhibitions are aimed at the general public, but especially at the younger generations, notably pupils, students and their teachers. The Art Museum hosted both peace museums for almost two months.

Peace Museum Romania is the first peace museum in Southeast Europe, the world's first mobile Peace Museum and an integral part of the International Network of Museums for Peace. The idea for a mobile museum belongs to its founder, Magdalena Cristina Butucea, who wanted to spread peace education as broadly as possible in the world. For her, "peace is the recognition of nonviolence, as a principle and practice."

In recognition of her international activism for peace and human rights she received, in April 2019, the "Peace Hero" Award from Peace Museum Vienna (Austria) and in September 2019, a "Letter of Recognition" from the INMP for the establishment of the Peace Museum Romania. The museum is considered an international project that transcends national, racial and religious barriers.



Peace Museum Romania promotes peace and human rights by profiling some of the world's leading personalities who have contributed to the defense of peace, freedom and human rights and of the development of sustainable development ideals - which it champions as an integral part of the concept of peace. Romania, as a member state of the United Nations (UN) and the European Union (EU), is committed to supporting the 2030 Agenda and the implementation of the UN's 17 Sustainable Development Goals, specifically the development of Romania on three main pillars: economic, social and environmental. It is a citizen-centric strategy, promoting equality and a clean environment.

Supported by its founder, the Peace Museum Romania also provides workshops for pupils, students and the interested public whose main theme is a detailed explanation of the notion of *peace*, of the notion of *war* and the types of war known in human history. The workshops are interactive, and the participating public can take part in discussions and debates.

Peace education is defined by a positive and integrated educational approach which aims to promote values and concepts including freedom, law, peace, equality, solidarity, self-respect, respect for others, interest in global issues, critical thinking and social

responsibility. The purpose of Peace Education is to promote employment and cooperation in solving critical local and global issues, to promote and maintain peace—a prerequisite for sustainable development—and to stimulate the participation of the younger generation, families, teachers and the whole community in peace education activities.

Peace Museum Romania has had exhibitions, so far, in several cities in Romania and Europe, specifically Râmnicu Vâlcea, Sibiu, Alba Iulia, Bucharest, Craiova, Vienna.

Peace Museum Vienna, a non-profit organization, is dedicated to researching and promoting stories of peace activism in Vienna and around the world. The museum educates its visitors about Peace Heroes—individuals who have shown great courage and selflessness and have worked towards making the world a better and more peaceful place. Through the example of our peace heroes, we aim to inspire visitors to ask themselves, “What can I do for Peace?”, and to work for peace in their everyday lives by sharing these stories.

Peace Museum Vienna is also a meeting place for peace enthusiasts and is the ideal location for a respectful, peaceful, and educational conversation. Our team consists of members from all across the globe who share a passion for peace, and we have locations in America, Europe, and Asia.

PMV looks forward to welcoming you to our museum and sharing stories about our Peace Heroes. You can visit the museum in Blutgasse 3, 1010, Wien Inner Stadt, Monday to Saturday from 11:00 until 17:00. A visit to the Peace Museum is free to all to walk in and learn about our stories.

Peace Museum Vienna values: Education, Humanity, Courage, Unity, Respect and Philanthropy.

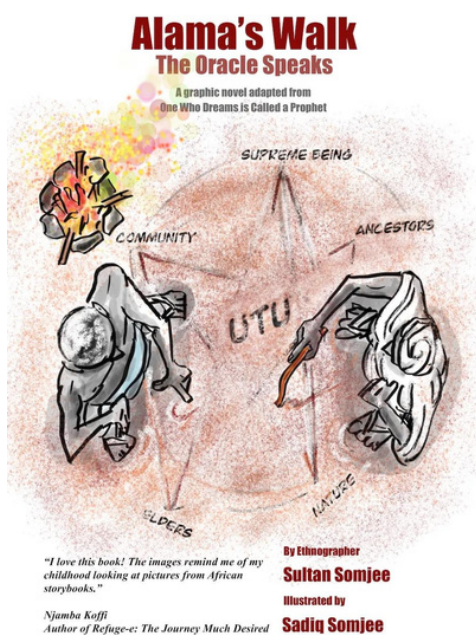
Magdalena Cristianna is the Founder of Peace Museum Romania. Visit their website [here](#).

VIRTUAL EXHIBITION: "ONE WHO DREAMS IS CALLED A PROPHET"; WALKING DEEP INTO THE INDIGENOUS HEART OF EAST AFRICA TO FIND THE SOURCE OF PEACE

SULTAN SOMJEE

The diorama of the Virtual Exhibition are panels drawn from Sadiq Somjee’s three graphic novels *Alama’s Walk*, *The Oracle Speaks* (2021), *Alama’s Walk, Healing the Earth* (2022) and the forthcoming *Alama’s Walk, Ogres of Humiliation and Revenge* (2023). The novels reflect on the epic walk of Alama the Nomad in search for the source of peace in a land rife with violence. The artwork analogizes the journey undertaken by long-time INMP member, Sultan Somjee, as revealed in his ethnographic novel, *One Who Dreams is Called a Prophet* (2020).

Nine panels in the Virtual Exhibition illustrate traditional stories of peace from eastern Africa. These are staged in sections named after the story subjects such as: Healing the Earth, Peace is Beauty at Dawn, and Peace is Sharing Even With an Enemy. Alama the walker, and searcher of peace, embodies these stories listening to the elders of different cultural communities in a land plagued by conflicts.



The curator of the exhibition is Professor Jonathan Shirland, the visual arts director and lead curator for the project ‘Violence Transformed’ in the USA. Professor Shirland, who teaches a course titled ‘African Art and Transforming Violence’ at Bridgewater State University in Washington, writes, “My hope is that they (*peace heritages of Africa*) diversify the global range of artistic practices; that *Violence Transformed* embraces and inspires you as much as they have inspired me.” Shirland’s work includes comparing transformative relations between the USA and Africa through art.

The material for the Exhibition comes from Dr Somjee's decades of engagement with indigenous material culture or ethnographic objects as they are called, that led him to the creation of the peace museums in Kenya in 1994. The museums have spread through people-to-people movements to Uganda and South Sudan where the first "Peace Museum of the African Child Soldier" was started in 2018 by L Okech, a former child soldier and a refugee himself.



The significance of this Virtual Exhibition lies in its potential for learning about the diversity of peace heritages in Africa. The Exhibition will be used to train peace and civic educators in some of the poorest areas of Nairobi like the Mathare Valley, Kariobangi, Dandora and Ruaraka. During the coming elections, violence is possible, as has been during the previous elections in Kenya. The hope transmitted through "Utu", the Exhibition theme, replaces fear and despondency when the panorama of images of African people, art, animals, trees and landscape are viewed communally, physically impacting the senses and the heart. During the elections, the poor in the mitaa (slums) harbour deep fear founded on memories of repeated police brutalities meted upon them, especially the women. Utu comes from mtu, Swahili for person or human. Utu is Dignity given to

humankind by the ancestors. Thus, Utu secures every person (human) in humanity. It's a heritage that corrupt authorities cannot steal, police batons cannot destroy, and violence cannot take away from the poor.

In 2021 the UN honoured Dr. Somjee as one of the twelve global 'Unsung Heroes of Dialogue Among Civilizations'. Dr. Somjee serves on the International Board of Human Dignity and Humiliation Studies. He is a writer and an ethnographer by profession.



THE OLDEST PEACE

CLIVE BARRETT

Peace is not a recent invention. Whatever it means – and I will come to that in a moment – peace is and always has been part of human longing. Most people in most ages have longed to have confidence in stability, free from threat of violence, to prosper, plan and flourish in safety. This means that peace museums – museums where the subject-matter of the museum is peace itself – can look far back into ancient history for stories and artefacts of peace from long ago.

The oldest artefact in the collection of The Peace Museum, Bradford is over 1700 years old. It is also tiny. It is a small "Billon Antoninianus" coin, from the period of the Probus, a military commander and Roman Emperor in 276-282 CE, whose head is on one side of the coin. "Billon" indicates that it is made of bronze. "Antoninianus" means its value was 2-denarii; at a time of hyper-inflation, that was not worth very much.

Why, then, is this coin in our collection? The answer lies on its reverse side. The lettering around the edge says "PAX AUG", and the image

is of the Roman goddess Pax, holding out an olive branch. “PAX AUG” means Pax Augusta, the Peace of Augustus. Augustus was an all-conquering earlier emperor who recognised Pax as a deity and consecrated an altar to her, the massive Ara Pacis Augustae, in Rome in 9 BCE.



© The Peace Museum, Bradford

The Peace of Augustus, though, was very local. It meant stability and order in Rome itself, while battles continued on the borders of the empire. It was a peace for the privileged few, enabled by war and by the submission and exploitation of conquered people far away.

Augustus built his altar, and Probus and other emperors proclaimed “Pax Aug”; they recognised the essential longing for peace that is part of what it is to be human. But this coin is a challenge to us. What sort of peace did these emperors actually uphold? Was it a flawed peace? Would we accept this as a good-enough peace? What sort of peace do we enjoy today (if we do)? Is our peace flawed? Some of us enjoy a good life; is that also built on war and the exploitation of others today?

There are over 9,000 artefacts in the collection of The Peace Museum, Bradford. Together they enable us to trace the extraordinary history of peace and peacemakers. This coin is only tiny,

but it leads us to ask very big questions about the nature of peace itself. What is peace? Our answer probably won't be “Pax Augusta”, but what will it be?

Clive Barrett is Chair of The Peace Museum Bradford. Visit their website [here](#).



CONVEYING HIBAKUSHA'S WISHES TO FUTURE GENERATIONS NO MORE HIBAKUSHA CENTER FOR THE PRESERVATION OF THE LEGACY OF MEMORY

KAZUHISA ITO

A special exhibition, "In the Footsteps of Hibakusha: A Historical Study of Documents Related to Hidankyo (the Japan Confederation of A- and H-bomb Sufferers Organizations)," was held at the museum of Showa Women's University from October 23, 2021 to November 27, 2021. About 1,500 people from all over Japan visited the exhibition. The No More Hibakusha Center collected and preserved materials on the history of the Hibakusha movement, mainly from Hidankyo, which were used by Showa Women's University's "Project to Pass on Postwar Historical Records to Future Generations." The special exhibition is the culmination of this research, and is a groundbreaking attempt to preserve the footprints that A-bomb survivors have left over the past 70 years and to place them in the context of postwar history. Even for those who have participated in the peace movement and visited A-bomb exhibitions and archives, there were new insights and discoveries, and many voices were filled with sympathy and hope. The following is a summary of the comments of one A-bomb survivor.

The Hibakusha movement, which began on "that day (August 6th) [to] never create another Hibakusha anywhere in the world", has led to the denunciation of the inhumanity of nuclear weapons which deny human survival, and to the movement to restore human dignity. I was impressed by the way the students neatly captured and accurately described the Hibakushas' penetrating strong will and warm, humane personalities.



Talk event at Showa Women's University

As far back as September 1945, the GHQ issued a press directive, "Memorandum on Japanese Newspaper Regulations" to thoroughly censor any reports about the atomic bomb. Doctors and researchers could not make announcements about the effects of the atomic bombing on the human body, and they could not publish newspaper articles about their personal experiences of the atomic bombing. Thus, the existence of the Hibakusha was hidden from society and the world for several years.



In March 1954, the United States conducted a nuclear test at Bikini Atoll in the South Pacific. The Japanese fishing boat Daigo Fukuryu Maru was damaged and its radio captain died of radiation sickness. This led to a signature campaign to ban atomic and hydrogen bombs. In August of the following year, the first World Conference Against Atomic and Hydrogen Bombs was held. In the 10th year after the bombing, Hibakusha began to talk about their experiences and the reality of the situation of Hibakusha. In August 1956, the Japan Confederation of A- and H-Bomb Sufferers Organizations was formed, declaring, "We are determined to save ourselves as well as to save humankind from danger through our experiences". Since then, hibakusha have continued their struggle for 65 years. As we celebrate the 10th anniversary of our founding of the No More Hibakusha Center, we will continue to carry on the wishes of the Hibakusha.

Kazuhisa Ito is the Executive Director of the No More Hibakusha Center for the Preservation of the Legacy of Memory. For more information about the Japan Confederation of A- and H-Bomb Sufferers Organizations, please visit [here](#).



ART AND ACTIVISM IN THE NUCLEAR AGE

YASUKO CLAREMONT

This exhibition finally opened on 7 April 2022, after several postponements due to Covid19, at a time when the world found itself facing the new nuclear threat that accompanied Russia's invasion of Ukraine. It was the latest in a series of events, including academic workshops and conferences, that have been held since 2011 - the year of the Fukushima disaster - to explore the legacy of Hiroshima and Nagasaki. One of

the principal aims of this long-term project has been to highlight the worldwide anti-nuclear movements that have mobilised citizens, grassroots activists and artists over the past seven decades, their achievements showcased in the exhibition.

Four committee members from the University of Sydney, Yasuko Claremont and Roman Rosenbaum (Japanese Studies), Elizabeth Rechniewski (French Studies) and Judith Keene (History) have been responsible for organising the project since 2011 with an additional member for the 2022 exhibition, Paul Brown from the University of New South Wales.

Funded by the Australia-Japan Foundation and the University of Sydney Chancellor's Committee the exhibition featured rarely shown artworks on Hiroshima, Nagasaki, Bikini Atoll, Maralinga, Chernobyl and Fukushima, for example, Maruki Iri and Toshi's "Fire", 1950 (a full-size replica), Australian Indigenous artists' work "Life-Lifted-Into-The-Sky", 2016 and Merylyn Fairskye's "Chernobyl" photographs, 2009. The exhibition was [reviewed favourably by Carol Dance](#) as "This timely and superb exhibition", with the recommendation: "Don't miss it."

The exhibition was accompanied by a one-day symposium and two Saturday talks, all free to attend, providing an opportunity for the public exchange of ideas and perspectives between activists, academics and artists committed to finding a way forward in the search for peace and nuclear disarmament. The fully-illustrated catalogue is available for download, free of charge, from the [Tin Sheds Gallery website](#).

The symposium on 7 May 2022, held virtually, had four panels: 1) "Past and Contemporary Visual Atomic Art' by Yukinori Okamura,

curator at the Maruki Gallery; 2) "Atomic Art by Australian First Nations Artists" by Mima Smart and other painters from Yalata community; 3) "ICAN and Civil Anti-Nuclear Movements" by Tilman Ruff 今 回 の, Dimity Hawkins, and Gem Romuld; 4) "The Power of Traditional Japanese Noh Theatre in the Nuclear Age" by Allan Marett and Yuki Tanaka. The recording of the symposium is [available on YouTube](#).

Two Saturday talks were held in person at the Tin Sheds Gallery: On 23 April, Merylyn Fairskye on "Long Life. The Slow Violence of Radiation" and on 30 April, Roman Rosenbaum on "Manga as Nuclear Art: Contemporary Perspectives of Hiroshima and Nagasaki". Merylyn, a Sydney-based artist, presented her body of work on the representation of life and death in the nuclear age. Roman's manga presentation traced the development of the atomic bomb genre from Nakazawa Keiji's seminal countercultural classic *Barefoot Gen* to transgenerational drawings by Kōno Fumiyo's *In This Corner of the World*.

Yasuko Claremont is Honorary Senior Lecturer at the University of Sydney.

ART & ACTIVISM IN THE NUCLEAR AGE EXHIBITION

Where: PDP Gallery
cnr Brunswick Street and Ivory Street
Fortitude Valley

When: 6-16 July 2022, 10am-4pm daily

Opening night: Friday 8 July, 6-8pm. All welcome!

Contact: art.nuclear.meanjin@gmail.com

[art.nuclear.meanjin](#)

Exhibits include:

- 1.2 m x 1.8 m full-sized replica, acclaimed Hiroshima Panel 'Fire' on loan, Maruki Gallery for the Hiroshima Panels Japan
- Works from 'Life Lifted into the Sky' by Yalata painters responding to British nuclear tests at Maralinga
- Chernobyl photography by Merylyn Fairskye
- Brisbane-based anti-nuclear activist materials

Supporters include: Australia-Japan Foundation, Brisbane Lord Mayor's Community Fund (through The Gabba Ward office), Union of Australian Women, Just Peace QLD, UMAQ, Brisbane Combined Unions Choir, Japanese Studies Association of Australia

Image: Hiron Ingor, 'They take us away them white fellas,' 2016. From the collection, 'Life Lifted into the Sky,' by Yalata painters





Luba Lukova, *Delta Blues*, Serigraph

MAKING THE SPACE FOR COMMUNITY DIALOGUE THROUGH ART: THE IMPORTANCE OF ART SPACES FOR PRESENT-DAY PEACEBUILDING LE SEN

There is a momentous opportunity for peace museums, galleries, and spaces for art to not only display symbolic representations of peace as a conceptual intention, but to make the space for it to actually happen within their walls. It is our shared responsibility to leverage our space to foster dialogue that can transform our present and future as much as we have the past.

Peace is an ongoing process. As many peacebuilders will attest, conflict is everywhere, and we choose how we might positively transform it.

Over the past three years, a grand endeavor to bring minority girls together and explore the ‘triple burden’ of being young, female, and from a minority group was carried out across Cambodia. “Making the Space” explored the status of Indigenous, ethnic Vietnamese, Muslim, and Khmer Krom girls in a country where Buddhism, Khmer mainstream, and males are often thought to be the standard default in society. Beginning with research before moving to art, intersectionality was the key in better understanding how multiple levels of marginalization can continue to hinder real peace at the everyday level of a society in transition.

Carrying out participatory community research in minority communities across Cambodia, sensitive issues emerged related to identity, discrimination, sexual and reproductive health, and girls’ rights. Interestingly, beyond more obvious issues that tended to prevail at broader levels of society, dynamics within the girls’ own communities also surfaced. For many, girls living in minority communities were not only isolated from

mainstream society but had difficulties in raising their voices in their own communities.



“Our land, our pride”

A 19-year-old Bunong girl mixed watercolor and oil paint to express her Indigenous identity to others. Her work of art portrays a group of friends in her ancestral homeland coming together to protect their territory and ensure it stays green, natural, and forever healthy.

This disconnect, often conceptualized by the girls themselves in dialogue, was integrated into a subsequent year of art activities. An art for peace curriculum was developed and piloted in communities with minority girls to use conceptual art to share their most inner thoughts and feelings. The resulting pieces in multiple artforms both showed and shared profound insights of indigenous girls who previously felt ashamed to not be able to fully use their own mother tongues. Stateless ethnic Vietnamese girls who remained isolated in their floating villages and could not attend schools in the country simply for not having clear legal identity or documentation. Muslim girls who were proud of their traditions but felt unable to speak up in their own communities. Khmer Krom girls who felt that their housework responsibilities at home prevented them from any real dreaming.

Following art production, pop-up exhibitions were held in communities bringing together

elders, families, and residents. The space gave girls a chance to creatively express their needs and hopes to their communities. The art served as a powerful backdrop for girls to speak. Although the artwork was later exhibited in the capital city to key stakeholders and the general public, the community dialogue process through art in fact provided immediate impact for the girls directly with the most important people in their lives. Spaces for art can be the places to foster peace as much as they can be to exhibit it. Making the space for peace in the present is something we can all aspire to in our shared desire to showcase the injustice of violent conflict and the potential for peace at every level.



"Floating Towards"

An adolescent ethnic Vietnamese girl living on a boat in a floating village in the Tonle Sap River used oil paints to create a work of art that expresses her most intimate dream: she wants to wear nice dresses, have a comfortable home, and eat a birthday cake with her friends. The water hyacinth and the fish below represent life under her floating house, which is also what grounds her. The star and the sun at the top symbolize hope and allow her to keep looking up into the sky as she floats towards her dreams.



"Carrying Ancestors"

A 15-year-old traditionalist Cham girl in Kampong Chhnang province painted with watercolors to show her identity through traditions, culture, and Islamic faith. The girl in the painting is preparing to carry a tray of Cham delicacies to the mosque on Friday, when women usually bring food while male elders pray. This tradition has been carried out among generations over centuries. The girl who created this artwork is deeply proud of her ethnic and religious identity and wished to express her customs to others who may not be familiar with the Cham.

Le Sen is a specialist in gender and minorities at *Women Peace Makers*, a Cambodian NGO working at the intersection of gender and peacebuilding. She recently co-authored and published *Making the Space* that raises the voices of minority girls in Cambodia through research, art, and advocacy.



ONLINE EXHIBITION AND BOOKLET ON ATOMIC BOMB SUFFERERS

KAZUYO YAMANE

On January 20, 2022, the Bulletin of the Atomic Scientists announced that the Doomsday Clock remained at “100 seconds to midnight”—the closest the world has ever been to apocalypse. Against this backdrop, the First Meeting of States Parties to the Treaty on the Prohibition of Nuclear Weapons (TPNW) took place from 21-23 June 2022 in Vienna, Austria. [The Vienna Declaration](#) set forth the moral and ethical imperatives that underpin the TPNW. It states that “the catastrophic humanitarian consequences of nuclear weapons” are “incompatible with respect for the right to life.”

There are two important online resources which offer education about the catastrophic humanitarian consequences of nuclear weapons.

1) Web Gallery: “[The A-Bomb and Humanity](#)” is available on the website of Hidankyo (Japan Confederation of A-and H-Bomb Sufferers Organizations).



*Statue of Angel in Urakami Cathedral, Nagasaki
Photo: Haruo Kurosaki*

"The A-Bomb and Humanity" is a panel display produced by Nihon Hidankyo. "The A-Bomb and Humanity" consists of 40 panels which have photographs and drawings with testimony of Hibakusha [victims of nuclear explosions]. Nihon Hidankyo hopes that "The A-Bomb and Humanity" would be exhibited as widely as possible in Japan

and the rest of the world in order to help stir public opinion in favour of the elimination of nuclear weapons. Translated texts for English, French, Russian, Italian and German are available.

2) "From Hibakusha to You: What We Want to Convey" (English version) is now available for access [here](#). Please read it.

In order to ensure that there should be no more Hibakusha, the victims of nuclear explosions reveal to the world the reality and aftereffects of the atomic bombing, despite their own mental and physical suffering as a result of their experiences. Aspiring to achieve a world without nuclear weapons, Hibakusha want to convey the following message to future generations.



*Logo of Nihon Hidankyo designed by KATAOKA Shu.
The orizuru paper crane symbolizes eternal peace
and the ellipse represents "harmony", meaning
unity of people's hearts.*

The document is structured as follows: I. What the Atomic Bomb Brought to Humans. II. Never Again to Create Hibakusha (A and H Bomb Victims): Advances in the Movement of Nihon Hidankyo. III. Toward a World without Nuclear Weapons and War: Overcoming the Nuclear Age: The Human Way of Life. Chronological Table of Nihon Hidankyo's History. [Click here](#) to read. (Published by Iwanami Shoten as *Iwanami Booklet No. 1048*, July 2021)

Kazuyo Yamane is a board member of the No More Hibakusha Center for the Preservation of the Legacy of Memory of the Atomic and Hydrogen Bomb Sufferers.

DESIDERIUS ERASMUS: “WAR IS SWEET TO THOSE WHO HAVE NO EXPERIENCE OF IT ...” – PROTEST AGAINST VIOLENCE AND WAR

CHRISTIAN BARTOLF,
DOMINIQUE MIETHING

Considering the numerous wars raging on our planet, we introduce a new publication series entitled *Exhibitions on the History of Nonviolent Resistance*, published by the University Library of the Freie Universität Berlin, Germany, and edited by us: Dr. Christian Bartolf (President, Gandhi Information Center, Berlin) and Dr. Dominique Miething (Freie Universität Berlin, Department of Political and Social Sciences):

Since classical antiquity, eminent persons, through their literature and science, have developed new notions of peace, freedom, justice and equality. These are not only of historical significance for civic education, but they also create ethical bases on which art, economics, pedagogy, philosophy, politics and law may build upon conceptually: the core of these exhibitions is the history of nonviolent resistance.

The first issue of our series is: Desiderius Erasmus: “War is sweet to those who have no experience of it ...” - *Protest against Violence and War*. In commemoration of his writings against war: *Dulce bellum inexpertis* (1515) and *Querela pacis* (1516). The print publication (ISBN: 978-3-96110-441-3) is also [accessible for free here as PDF](#) and the full set of the panels may be shown worldwide.

The exhibition is dedicated to the humanist and pacifist Desiderius Erasmus (c. 1466-1536), a close friend of Thomas More (1478-1535), author of *Utopia* (1516):

“Erasmus, the conquered, has earned his fame here below because he broke trail in the world of literature for humanistic ideals. It is to him we owe this simplest of thoughts, and this most undying of thoughts, namely, that it is mankind's highest duty to seek to become humaner, more spiritual, and increasingly capable of sympathetic, of spiritual, understanding. [...] Schiller gave the message of world-citizenship a poetic dress; Kant demanded everlasting peace; again and again, down to the days of Tolstoy, and now with Gandhi and Romain Rolland, this same ideal has been reiterated with logical force, and the spirit of understanding has claimed its ethical and moral rights as a counterblast to the club-law of authority and violence.” (Stefan Zweig: *Erasmus of Rotterdam*. New York: 1934. pp. 245f.)



Dr. Christian Bartolf is a writer, lecturer, and the President of the Gandhi Information Center, Berlin. Dr. Dominique Miething is a Lecturer in Civic Education and History of Political Thought at the Free University, Berlin.

"THE DAY THE WORLD DECIDED TO SAY NO TO NUCLEAR WEAPONS"



The Treaty on the Prohibition of Nuclear Weapons was adopted at the United Nations in 2017 and entered into force in 2021 upon ratification by 50 nations. This book tells how this groundbreaking treaty was born as a result of the voices of nuclear survivors and global solidarity among citizens, despite pressure from the nuclear-armed states. The book also shows what this treaty means to the world today by highlighting nuclear survivors around the world, not just those of Hiroshima and Nagasaki.

The book is supervised and commented on by Akira Kawasaki, a core member of ICAN (International Campaign to Abolish Nuclear Weapons) and was created through the collaborative efforts of those involved in the ICAN campaign.

The book delivers a message of hope to children that nuclear weapons can be eliminated if people around the world work together, which is much needed today when nuclear war has become ever more of a global threat due to the war in Ukraine.

The book is in Japanese, but the narrative portions are bilingual in English. Otsuki Shoten (publisher) is looking for publishers who are interested in translating the book into other languages and distributing the book in other countries.

Authors: Masaki TAKAHASHI, Yumiko IWASAKI
Illustration: TOTO (María Antonia Pérez Mejía)

For details visit the [website](#) (Japanese).

For inquiries: iwashita@otsukishoten.co.jp

AN EDUCATIONAL ACTIVITY FOR PEACE DAY: #KIDSDRAWPEACE4UKRAINE



Peace museums worldwide can help children show they haven't forgotten about the children of Ukraine in the run-up to the International Day of Peace (September 21). The idea for them to draw messages of peace and hope for Ukraine. Museum staff then post the art on social media with the #KidsDrawPeace4Ukraine hashtag.

Children can choose from the variety of graphic borders that artists have donated, all downloadable at [this link](#). The activity should take no more than an hour.

This is phase three of a project organized by Global Youth & News Media, a France-based nonprofit, and endorsed by the Ukrainian Embassy in Paris, which will help make sure the art reaches Ukrainians. The earlier phases called for efforts by editors of news for children and schools hosting Ukrainian refugees.

Full project details are at this [website](#). Global Youth & News Media can also provide imagery for publicity.

Inquiries to info@youthandnewsmedia.net

FROM TEARS TO HOPE

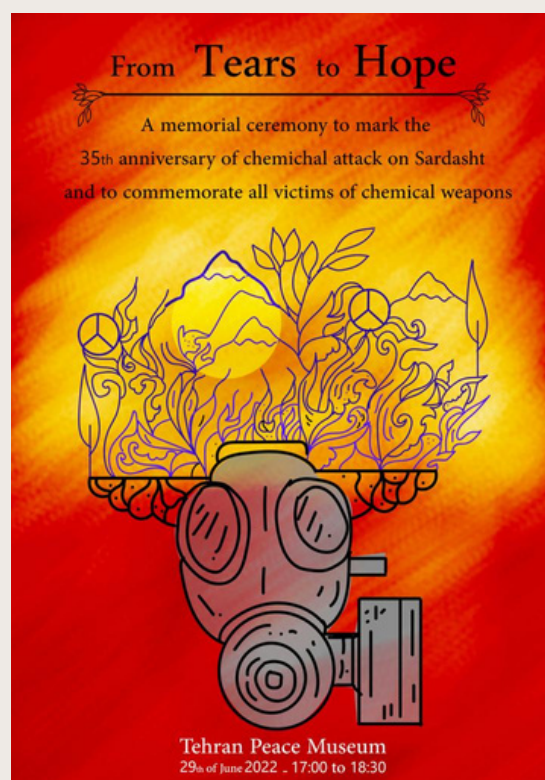
BEHNAZ MONFARED NIKKHAH

“From Tears to Hope” was the title of a memorial ceremony held on 29th of June, at the Tehran Peace Museum to mark the 35th anniversary of the chemical attack on Sardasht and to commemorate all victims of chemical weapons.

The theme honors the characteristic of citizens of Sardasht who have suffered from the consequences of war, witnessed the brutal bombing of a city of 12000 civilians with gas, and are still dealing with the long-term effects of sulfur mustard exposure. Despite the bitter fact that Sardasht became the first city bombarded by chemical weapons, people developed a new passion out of the disaster: the hope for a world free of weapons of mass destruction.

This time of reflection brought the attendees a chance to talk with the survivors; listen to the first-hand experience they share, and get a taste of the ambiance in which many activities are being held to spread the word against war. Pupils and youth became impressed and motivated by meeting the museum guides, many of whom are CW survivors. They gained an insight regarding the examples of real heroes and heroines who bear the pain with great fortitude and keep the hope alive.

As a sideline event, the participants paid tribute to CW victims by dedicating flowers to the Peace Monument located near the museum in the middle of the city park.



Poster designed by Behnaz Monfared NikkhaH