

INMMP



MUSEUMSFORPEACE.ORG

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INMP

INTERNATIONAL NETWORK
OF MUSEUMS FOR PEACE
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ISSUE #39

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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INMP

INTERNATIONAL NETWORK
OF MUSEUMS FOR PEACE
NEWSLETTER

ISSUE #39

SUBMISSIONS

ISSUE #40 (April 2024)

The deadline for submissions for #40 is **February 15, 2024**.

Send submissions by email to Kya Kim (Editor-in-Chief): inmp.news@gmail.com

For Questions/Comments to the Editor: inmp.news@gmail.com

We welcome:

- Brief articles that highlight peace-related issues and themes
 - (500 words max, up to 3 .jpg images, attached as separate files)
- Announcements from INMP member museums, including exhibitions, peace education events, etc.
 - (500 words max, up to 3 .jpg images, attached as separate files)
- Announcements for publishing opportunities, call-for-papers, peace-related conferences, grant and project opportunities, scholarships, etc.
 - (250 words max, up to 3 .jpg images, attached as separate files)
- Publication & book announcements
 - (250 words max, up to 3 .jpg images, attached as separate files)
- Peace-related artwork, poetry, and photography (for images, please send high-resolution .jpg files only)

The INMP Newsletter is also available in [Japanese and Spanish](#)

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

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COVER IMAGE

[Día de Visita / Day of Visit](#)

Chilean arpillera, Victoria Diaz Caro, 1988
Oshima Hakko Museum collection, Japan
Photo Martin Melaugh, © Conflict Textiles

In the early months of the Pinochet dictatorship up to 7,000 people were detained by the Junta. In this piece, arpillerista Victoria Diaz Caro brings us inside a Chilean prison and captures the poignancy of a political prisoner, arms outstretched, ready to greet his family on visiting day. Nearby, a couple are absorbed in their all-too-brief moments of connection. These vivid, life-filled scenes sharply contrast with the shadowy military figures in the background, keeping a watchful eye on the proceedings.

For the women coping with the imprisonment of their loved ones, using their textile skills to craft arpilleras became a means of enabling them to live with conflict and its memory on a daily basis. The political events of their country and their daily lives became inseparable.

Learn more about the Conflict Textiles collection on p. 7 of this issue.

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MESSAGE FROM THE COORDINATORS

IRATXE MOMOITIO ASTORKIA AND SATOKO
OKA NORIMATSU (INMP COORDINATORS)

Due to the Covid-19 Pandemic, it has been six years (Belfast, 2017) since many of the members of the International Network of Museums for Peace had the opportunity to meet face-to-face. In 2020, the meeting that was scheduled to be held in Japan had to be conducted entirely online. But this time, and after many years of preparation, Uppsala City, the Fredens Hus team under the leadership of Jesper Magnusson, and Uppsala University welcomed everyone with open arms.

For three full days (14, 15, and 16 of August) the members gathered from early morning until late afternoon to participate in attractive and meaningful presentations and keynote addresses, along with sixteen blocks of short talks, new approaches, methods, and projects for museums for peace to consider. During these three days, themes were addressed by the presenters both online and in person. These are themes that are most important for the future of our societies, cultures and interdependent world. Themes such as: Music, theatres, emotions, art, our peace heritage, the significant role of museums, sustainability, peacekeepers of the present and the future, cooperation among museums, intercultural and interreligious dialogue, peace games for youth, and artificial intelligence and its potential contributions to future exhibitions and activities of museums for peace.

The complementary activities, such as the guided tours to better introduce the attendees to Uppsala, the rich and interesting temporary exhibits, and the dinner at Uppsala Castle, made everyone feel very much at home.

In addition, there were a great amount of topics to talk about, to share, to debate, and discuss. The sweet and lively farewell at Uppsala Castle, along with the decision to pass the baton to the Canadian Museum for Human Rights (Winnipeg, Canada) offered all an opportunity to meet again and share our progress and our projects in August 2026. All this left everyone satisfied, including in view of the election of the new Executive, Advisory, and Senior Committee members who will take the lead of INMP after the elections this autumn. The Uppsala Conference engendered the importance of continuing to work with our best spirits for Museums for Peace in different parts of the world.

Both INMP Coordinators participated in the preparation and in being a part of the conference. Iratxe Momoitio Astorkia was present at the conference, and Satoko Oka Norimatsu, who unfortunately could not personally attend but was able to attend online, while participating in three different presentations. It was Satoko's first time to use INVAJO, the virtual conference platform used at the conference, and she expressed her amazement at its efficiency in having both the in-person attendees and those online so seamlessly integrated.

Each of them sends along their sincere gratitude and congratulations to all INMP attendees! In return, the gratitude for their important work has been deeply appreciated by all members.

REPORT FROM THE 11TH INTERNATIONAL CONFERENCE OF MUSEUMS FOR PEACE

LUCY COLBACK

From August 14 to 16th 2023, the 11th INMP conference was held in Uppsala, Sweden. Hosted by Fredens Hus and coordinated by Jesper Magnusson, INMP Executive Board member, the event had been decades in the making—back at the seventh conference in Barcelona, Jesper had expressed an interest in hosting which was finally fulfilled. The extracurricular Peace and Culture Walks, the conference-inspired exhibitions and the closing dinner in Uppsala Castle were resounding successes and we take this opportunity to reiterate our gratitude to Jesper and the Fredens Hus team for creating and smoothly running such a wonderful event.



Jesper Magnusson speaking at the 11th INMP Conference in Uppsala

The conference committee did a spectacular job of curating the [programme](#), winnowing a field of over 100 submissions for presentations to about 60. The speakers, both in person and digitally, delivered their insights to almost 200 delegates, some present at the spectacular Uppsala University Main Building and others listening in online. Between speakers and delegates, 37 countries were represented.

Keynote speeches were filled with both urgency and hope—urgency that there is much to be done both to stop war and to work together to combat existential crises such as climate change, and the hope engendered by our network as part of a wider community working to foster understanding and collaboration.



Clive Barrett speaking at the 11th INMP Conference in Uppsala

Katherine Josten's Global Art Project for Peace is emblematic of such work. A mission which she has pursued for nearly three decades, the project brings together people in 140 countries to exchange artworks for peace.



Artwork from the Global Art Project for Peace, featured in Issue #37

As well as personal endeavors, the conference heard about the work of museums such as The Peace Museum of Bradford in the UK and International Peace Museum of Dayton, Ohio, both of which have recently secured new premises to expand their impact. These exciting updates illustrated how museums can refresh their offering to be more relevant to modern audiences. Kyoto Museum for World Peace at the Ritsumeikan University in Japan is undergoing a similar revamp on its original premises, aiming to offer more than a static rendering of history by encouraging the visitor to think about it in a modern context.

Delegates also heard from new museums such as the Imphal Peace Museum, founded in 2019, which has done a spectacular job of setting the scene for the visitor with its staged and thematic exhibits offering a more immersive understanding of the impact on local populations when one of the fiercest clashes of WW2 erupted on their lands. Two phases of the exhibitions take the visitor through the Battle to the aftermath of WW2 and a third focuses on the art and culture of Manipur.

Helen Arfvidsson introduced the National Museums of World Culture's innovative and interactive approach to educating in a museum setting, describing exercises and exhibits designed to encourage children and adults alike to think more deeply about democracy and their individual role in supporting a healthy civil society.

It was particularly inspiring to hear from a younger cohort of speakers who showcased research into inter-generational trauma (Salma Albezreh), practical steps to peace (Mona Badamchizadeh) and a critique of European museums' approach to Asia-Pacific Battlefields (Xiaoxuan Chen).

With so many sessions, it is impossible to cover them all and the above is merely a small sample of the wonderful and inspirational work being done by members of our network and other peacebuilders around the world. We encourage readers to examine the [programme](#) and log in to watch replays, which will be available until the end of December 2023.

The penultimate session of the conference passed the torch from Uppsala to the hosts of the next conference. The Winnipeg Human Rights Museum will welcome delegates for the 12th INMP Conference. The three representatives spoke movingly of their culture and heritage—as indigenous peoples or second-generation immigrants, respectively—setting the scene for what will undoubtedly be a thought-provoking delve into issues such as inherited conflict and reconciliation.



INMP Conference Participants

CONFLICT TEXTILES

ROBERTA BACIC AND BREEGE DOHERTY

This international textiles collection encompasses over 400 documented arpilleras, quilts and wall hangings, focused on elements of conflict and human rights abuses. Arpilleras (pronounced 'ar-pee-air-ahs') are at the core of the collection. These hand sewn appliquéd picture textiles came to prominence during the Pinochet regime in Chile (1973-1990).

As the level of detentions, enforced disappearances, torture and economic hardship soared, women gathered collectively to share their experiences of the violence and repression of the dictatorship. Such gatherings were often clandestine. With scraps of fabric, needle and thread, women stitched their stories of the human rights abuses onto a hessian/burlap backing. These arpillera testimonies later found their way to various countries such as England and Japan through solidarity groups. They informed the world of the reality of the dictatorship; a narrative which varied from the state version.

The art of making arpilleras initially spread to women's groups in Peru and neighbouring countries in central and southern America. Through exhibitions and arpillera workshops, the practice later became embedded in Catalonia, Spain, the UK, Ireland, Germany and Zimbabwe. In these workshops primarily attended by women, the burning issues have remained remarkably similar across different cultures and regions.

Since 2007, Roberta Bacic, collector & curator of Conflict Textiles collection has curated over 160 international exhibition programmes of arpilleras and associated events. These have been hosted in museums, universities, art galleries, embassies and community spaces worldwide. Over time, these exhibitions and associated activities have expanded from arpilleras of the Pinochet dictatorship era in Chile. They have evolved to include quilts and other textile narratives of loss, resistance, testimony and protest from around the world. Several new textiles and partnerships have been seeded in the process, including our valued collaboration with INMP. This marks our third contribution to the INMP newsletter.

Conflict Textiles is the primary resource on arpilleras internationally. The physical collection is complemented by an [online repository](#) developed and hosted by CAIN at Ulster University (UU) making the collection globally accessible.

Conflict Textiles is managed by a small team. In 2023 it was formally established as a Trust. The local and international network of arpilleras, textile artists, local community participants, academics, researchers, activists and transnational groups and networks remain at the heart of Conflict Textiles.

An arpillera from the Conflict Textiles collection has been highlighted on the cover (read about it on p.3). Other pieces are featured throughout this issue on pages 8, 18 and 25.



The military dictatorship led by Lieutenant General Videla in Argentina (1976-1983) was characterised by human rights violations, forced disappearances and illegal arrests. The [Nunca Más \(Never Again\) report \(1984\)](#) by the National Commission on the Disappearance of Persons estimates that up to 9000 cases of forced disappearance and other human rights violations were perpetrated and concludes the real figure to be much higher. Approximately 30% of victims were women. Abducted pregnant women, who gave birth in detention centres were then generally killed whilst many of their babies were illegally adopted by military or political families.

These atrocities seeded the beginnings of the [Abuelas \(Grandmothers\) de Plaza de Mayo](#) in 1977, a non-governmental organization which highlighted and investigated the disappearances of their children and grandchildren.

Here we see these grandmothers marching around the obelisk in front of the government buildings in Plaza de Mayo. Every Thursday, for over forty years, they have continued this action; protesting, denouncing the disappearance of their loved ones, and demanding answers.

Learn more about this arpillera and the arpillerista at [Ausencias - Presencias 2 \(2015\)](#).

WILLIAM KELLY: AMBASSADOR
FOR ART AND PEACE, AND THE
MAN THAT THOUGHT THAT ART
CAN STOP A BULLET

IRATXE MOMOITIO ASTORKIA



Image borrowed from www.dailyfreeman.com

It is very difficult to summarise the professional career in the field of art and peace of a man like William Kelly (1943-2023).

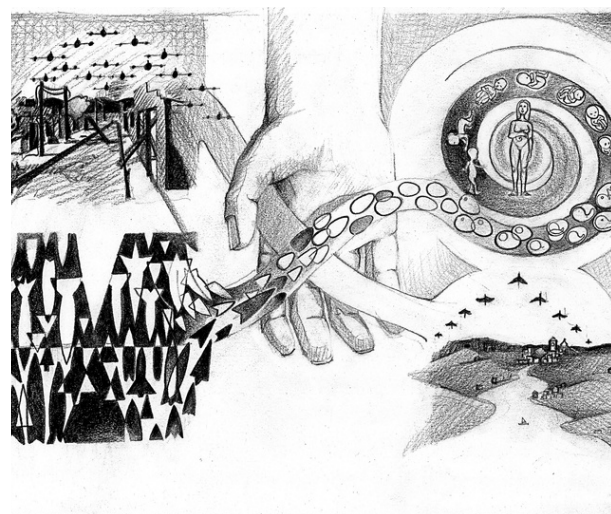
Artist, activist, cultural manager, husband, father, mentor, exceptional human being, and the close friend of many.

Bill Kelly was born in 1943 in an industrial slum in the US, where membership in violent youth gangs was the norm for many young people. But in Bill's case, art was always at the center of his mind, and art and peace marked his whole life. He studied art at the Philadelphia College of Art (now the University of the Arts) and the National Gallery School in Melbourne, where in 1975 he made his new home, and where he contributed so much to

the communities that welcomed him, while becoming Dean at the Victorian College of the Arts.

William Kelly visited and worked in places around the world, many of them places that had been tragically scarred by the senselessness of violence, including Hiroshima, Guernica, Northern Ireland, and South Africa. His vision of art and peace was used to create a school in each of these locations.

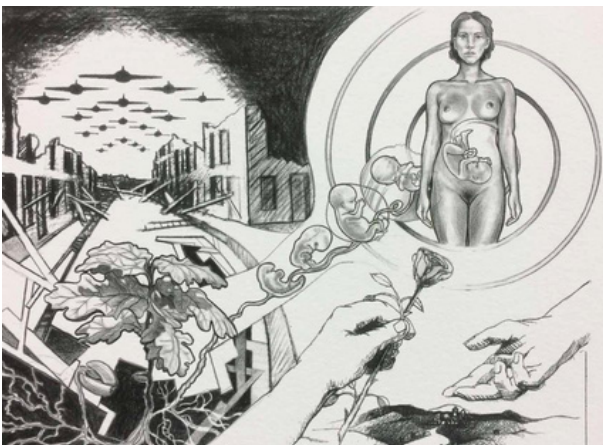
He visited Guernica in the late 1990s and his relationship with the symbolic village portrayed by Pablo Ruiz Picasso continued until his death. Kelly had several exhibitions, including Art Towards Reconciliation (2000) and Humanist Art: Symbolic Places (2003) at the Gernika Peace Museum and at the Casa de Cultura. He also set up and collaborated in the various bi-annual Art and Peace meetings held in Gernika since 2003.



A sketch by William Kelly

His artistic performances included Fire and Light at the Plaza of Peacemakers (2001) and Spiritual Figures: Peace Passages at the Fire and Light Plaza (shown during the 5th International Conference of Museums for Peace, held in 2005 in Gernika). These marked a Prelude and an Epilogue in the way of understanding the relationship between art and peace in our town.

Mark Street showed the artistic life journey of William Kelly very well in the feature-length documentary, *Can Art Stop a Bullet?* The idea for the film was based on Bill saying, "Art can help to bring us together for peace. I have no way to prove that a work of art or the theater or a film can stop a bullet from being fired," he said. "But it is my sincere belief – and a lot is predicated on my own life experience – that when you find something that helps you to change the world, like art, it helps you to think more compassionately and act more lovingly. I think, I believe, art has the power to do this. I do believe art can stop a bullet."



A sketch by William Kelly

Bill, rest in peace. Your light, your artworks will always make us remember you.

Iratxe Momoitio Astorkia is the Director of the Gernika Peace Museum and currently serves as one of two Coordinators for the INMP.



Photo by Iratxe Momoitio Astorkia



Photo by Iratxe Momoitio Astorkia

THE PEACE MUSEUM, BRADFORD IS MOVING!

CLIVE BARRETT

The Peace Museum in Bradford (UK) is moving into new, more spacious premises in a stunning new location. Previously on the small top floor (with no lift) of a hard-to-find building in the city-centre, the Museum has been closed to the public since Covid. The Museum has recently announced a move to Salts Mill, on the edge of Bradford, in the 19th century model village of Saltaire, a UNESCO [World Heritage Site](#). View a [short UNESCO video](#) on Saltaire.

Saltaire village was the creation of a Bradford textile manufacturer, politician and philanthropist, Sir Titus Salt (1803-1876). In the 1850s, he moved his business and workers out of the city to escape pollution and health problems from smoky factory chimneys and overcrowding. He built a huge textile mill with housing, a hospital, church and other facilities for his workers. A [park](#) was added later. UNESCO describes it all as “built in a harmonious style of high architectural quality . . . an outstanding example of mid-19th century philanthropic paternalism.”



Salts Mill, Saltaire, will be the new home of The Peace Museum. Photo: Clive Barrett

Japanese readers will be interested to know that Saltaire was visited by the Iwakura Mission (1871-72) to western countries which preceded the Meiji regime’s modernisation and industrialisation.

In the 1980s, the large mill, then empty, was transformed into a vibrant place of art and commerce. Among permanent exhibitions are many paintings and drawings by Bradford-born artist, David Hockney. [Salts Mill](#) welcomes around half a million visitors a year who come to enjoy not only the mill but the combined attractions of the village, park, river and canal.



*Titus Salt and the interior of Salts Mill.
Photo: Clive Barrett*

The public gallery of The Peace Museum will occupy a single large space which has not been used since the mill was in operation. The Museum’s unique collection of peace artefacts has already been moved elsewhere. Work on the gallery, to bring the premises up to museum standards, combined with designing and fitting out new exhibitions, will take a further 12 months. The Peace Museum at Salts Mill expects to open in late-summer 2024. For a glimpse into the new gallery, [see this video](#).

The new premises provide a stunning opportunity for the Museum to exhibit many more treasures from its collection of peace artefacts, and to tell many new stories from peace history.

The premises are accessible; entrance will continue to be free of charge. With such a large footfall, The Peace Museum anticipates a sharp increase in the number of visitors, with 50,000 per year a realistic expectation. Most visitors would be completely new to peace history and to the stories of peace. It is an exciting opportunity for the Museum to make a real impact in peace education.

Looking ahead, in 2025, Bradford will be the UK's "City of Culture". The media spotlight will focus on the city; in particular, that spotlight will be on The Peace Museum at Salts. We expect a lot of media coverage. It is an exciting time.

Clive Barrett,
Chair of Trustees,
The Peace Museum, Bradford.



Saltaire: the Leeds-Liverpool Canal
Photo: Clive Barrett

PEACE ON EARTH: TREASURES FROM INMP MEMBERS

INMP ACTIVITIES, PROJECTS AND
EVENTS WORKING GROUP

Peace on Earth: Treasures from INMP Members was a poster exhibition launched at the Uppsala conference on Aug. 13, 2023 in Bredgränd 6, Uppsala; an exhibition exploring the concept of peace heritage. This exhibition was part of an international research project on Peace Heritage initiated by The INMP Activities, Projects and Events Working Group, with the objective of fostering a broader understanding of positive peace, peace heritage and how museums for peace can contribute towards creating a more peaceful world.



The exhibition venue in Uppsala

The exhibition, titled "Peace Heritage: Treasures from INMP Members," called upon INMP members for entries and received submissions from various countries around the world including India, Japan, Spain, the UK, Switzerland, Ukraine, Iran, Kenya, Sweden, and the USA. Between May and June 2023, 27 entries were submitted and out of these 20 were selected for display in the form of a poster exhibition. Each poster featured a picture

of an item along with a description and a reflection on its relation to peace. The items ranged from historical artifacts to more contemporary pieces, both tangible and intangible, such as a peace bell that survived the atomic bombardment of Nagasaki and a contemporary painting by an Indian artist. Together, the collection offered a unique and diverse perspective on peace heritage as seen through the eyes of INMP members.



A photo of the exhibition

The purpose was to illustrate how these treasures contribute to an ongoing positive peace process. The exhibition focused on various themes, including Indigenous peace heritage traditions, social justice, Ahimsa (Nonviolence), human rights or civil rights, finding common ground, peacebuilding, equality, post-conflict healing, and reconciliation. By exploring these themes, the exhibition provided a platform for dialogue and reflection to foster a deeper understanding and appreciation for the role of peace heritage in promoting positive peace.

The exhibition sought to broaden our understanding of peace heritage by highlighting the unique perspectives and contributions of different cultures and individuals. It also provided an opportunity

for the audience to re-examine their understanding of peace heritage and to explore what peace museums can offer in addressing the challenges of today's world.

In addition to the exhibition, the INMP Activities, Projects and Events Working Group is working on a book on the topic of peace heritage. This book, expected to be published at the end of the year, will delve deeper into the concept and significance of peace heritage, featuring more case studies and contributions from various museums and individuals.

If you are interested in contributing to this project by introducing an object, you are warmly invited to send an email to inmp.projects@gmail.com.

Your contribution will be an invaluable addition to the ongoing exploration of peace heritage and its role in relation to positive peace.



Participants of the 11th International Conference of Museums for Peace viewing the exhibition

THE COLLEGNO PEACELAB MUSEUM (TURIN, ITALY)

LUCETTA SANGUINETTI

Ever since the administrators of the municipality of Collegno decided to place our small PeaceLab Museum in a new building that will also house the large Civic Library of Turin, we at the museum are quite busy in the transition process. In this way we hope to be able to make a Museum-Library that will be both well frequented and deeply engaged with the public. As the restoration work has already begun, the commitment of our Association is to manage the arrangement of the ground floor of the building with a number of permanent exhibitions, according to some new and important sections that we have decided to develop as follows.

1. **MIGRATIONS:** To analyze the situations of migratory flows in Italy, Europe, and around the world, by identifying those solutions that have proved to be most effective, while proposing new local, national, and international migration policies. This includes the establishment of controlled and safe humanitarian corridors along the coasts of departure. To envisage and disseminate reception possibilities, by favoring the transfer of entire families, but also by organizing solutions for young single workers, while proposing solutions intended to avoid walls and rejections. Some examples include the case of Riace in Calabria, a village on its way to depopulation, which has come back to life with refugee immigrants who entered from the sea. And the case of Bergamo of a model house-school to place young people in volunteering and in the world of work. Symbolic-object: an actual migrant boat that was found in Sicily.

2. **ARMAMENTS:** To denounce all current war potential in Italy and around the world, and the policies and economies that generate wealth through the production,

development and trade of increasingly sophisticated armaments that feed and encourage the current crises and wars around the globe, including the threat of a nuclear catastrophe. This will include an example of Costa Rica's alternative choices. Symbolic object: A maxi video of Ukraine.

3. **MAFIAS:** To identify the outbreaks of mafia organizations, both in Italy and worldwide, by exposing their tools, their main protagonists, their practice and their methods. Along with the identification of anti-mafia organizations, with examples of their successful nonviolent struggles. Symbolic object: The wreck of a car destroyed and punctured by bullets.

4. **CITIES FOR PEACE:** The identification criteria: political, urban, social, organizational, theoretical, and concrete. The objectives to be achieved and the administrative tools to actually achieve it are the identification and documentation of cities that have declared themselves supporters of peace, both in Italy and throughout the world. The development of Collegno by using a measuring thermometer of objectives achieved and those still yet to be achieved. Symbolic object: A large thermometer of the cities of peace and their progress.

This is only a small portion of the total work we are now doing. We hope all our current efforts will be successfully completed in addition to our many past achievements.



Migrant boat abandoned in Sicily, that now sits in front of the building where the new PeaceLab Museum will be.

EXHIBITION “NEVER FORGET SEPTEMBER 11, 1973” AT OSHIMA HAKKO MUSEUM, JAPAN

TOMOKO SAKAI AND TOMOMITSU OSHIMA

The exhibition ‘Never Forget September 11, 1973’ marks the 50th anniversary of the military coup in Chile led by General Augusto Pinochet, which overthrew the democratically elected government of Salvador Allende. The main pieces on display are wall-hangings called arpilleras, primarily sewn by women in the impoverished neighbourhoods of Santiago. These arpilleras were crafted using old cloth and scraps of materials.



*“Never Forget September 11, 1973” Exhibition
Room, Oshima Hakko Museum*

Pinochet’s subsequent dictatorship, which followed the coup and lasted until 1990, is notorious for the numerous human rights violations committed by state forces. During this period, thousands of individuals were subjected to forced disappearance, torture, and extrajudicial killings. The government also implemented strict censorship measures, suppressing dissenting voices. In addition, the regime’s neoliberal economic

policies adversely affected people in poor neighbourhoods. Arpilleras, which emerged during the early years of the dictatorship, visually and tactilely narrate the experiences of those who made them, capturing both their daily struggles and political resistance against the regime, employing techniques of appliqué and embroidery. Community-organised soup kitchens, and street actions carried out by relatives of the disappeared, are among popular subjects depicted in arpilleras.

The Oshima Hakko Museum, a private institution located in Matsushiro-cho, Nagano Prefecture, was established in 2008 to honor the memory of Hakko Oshima (1910–2006), a poet and researcher of French/Spanish language literature who was born in the town. Hakko was an active member of the *Committee of Japanese Solidarity with Chilean People*. The Museum houses a collection of 120 arpilleras, most of which were donated by Masa’aki Takahashi, a researcher of Latin American studies and another member of the solidarity committee. Additionally, the museum has developed a collaborative connection with Conflict Textiles (Northern Ireland), a collection and online archive of textiles focussing on political violence, since its curator Roberta Bacic’s research visit to the museum in 2012 (see p. 7).



Oshima Hakko Museum

The exhibition 'Never Forget September 11, 1973,' is the eighth arpillera exhibition held at the Oshima Hakko Museum since 2013. It features 20 pieces from the museum's own collection, along with '¡Adiós Pinochet!' that is on loan from [Conflict Textiles](#). Several related events are taking place, including the 'Pablo Neruda Exhibition: The 50th Anniversary of his Death' held in the same museum. A symposium was also held on September 10, 2023, at Sun-Hall Matsushiro (163-9 Matsushiro, Matsushiro Town, Nagano City), where Roberta Bacic (Chilean arpillera collector and curator of Conflict Textiles), Tomoko Sakai (Associate Professor, Kyoto University), and Chihiro Ito (Journalist, Article 9 Association) delivered lectures and presentations, accompanied by a piano performance by Eri Takematsu.

Exhibition details:

'Never Forget September 11, 1973'

Venue: Oshima Hakko Museum, Japan
(2567-1 Kiyono, Matsushiro Town,
Nagano City, Nagano, 388-8002 Japan)

Date: 3 May 2023- 28 December 2023

For more information, please visit:

[English website](#)

[Japanese website](#)



Arpillera "11th September, 1973, Santiago de Chile", anonymous, 1990
© Oshima Hakko Museum

ALBERT EINSTEIN MUSEUM IN JERUSALEM

PETER VAN DEN DUNGEN

Almost ten years ago, in November 2014, this Newsletter (No. 9) reported on ‘The Albert Einstein Museum Project’. In 2012, the Israeli cabinet had unanimously agreed upon the construction of such a museum at the Hebrew University in Jerusalem with a projected opening in 2017. The project has been in abeyance. However, in October 2022 it was announced that the Israeli government had approved a plan to establish an \$18 million museum dedicated to the legacy of Albert Einstein at the university that he helped found. The museum will be constructed on the University’s Safra campus in Givat Ram, an important district in the heart of the city. A third of the funding will come from the government with the remainder being contributed by the university and private donors. Prominent among the latter is Jose Mugrabi, an Israeli billionaire businessman and art collector (specialising in the works of Andy Warhol) living in New York. See further information at [this link](#), [here](#) and [here](#).

The project is a joint venture by the Israeli Ministry of Jerusalem Affairs & Heritage, and the Hebrew University. The museum will include a facility that will house the full Einstein archives which will be accessible to the general public in digital format. The museum will also serve as an innovative space for scientific and technological education. Visitors will be able to tour a reconstruction of Einstein’s library and office in Princeton and view several of his original papers. It is expected that the museum will become a major tourist attraction. It remains to be seen to what extent the museum will also pay attention to Albert Einstein’s ceaseless efforts against militarism and war and his passion for world peace, world government,

and disarmament. This essential part of the scientist’s biography is fully documented in the 700-page volume, *Einstein on Peace* (1960), that was edited (together with Heinz Norden) by Otto Nathan, his secretary and executor of his testament. Difficulties and controversy about another new museum in Jerusalem, Museum of Tolerance, were [reported a year ago](#). A spectacular building, there has long been uncertainty about its purpose and content. Unlike the Museum of Tolerance in Los Angeles which is largely devoted to the Holocaust, the similarly named museum in Jerusalem does not have the same focus, based on demands from Yad Vashem. Rather than a museum, the building will mainly function as a culture centre, convention hall, entertainment venue and city plaza. The first event held in the building was a ceremony marking the establishment of the [David] Friedman Center for Peace, named after the US ambassador to Israel during the Trump administration. Not surprisingly, this has contributed to the image of the ‘Museum’ as a right-wing institution. The full name of the Center is revealing: The Friedman Center for Peace through Strength. Rather incongruously, its mission statement says the Center is pursuing the vision of the prophet Isaiah that nation shall not lift up sword against nation nor study war anymore. To learn more, [click here](#).



Statue of Albert Einstein by Georgy Frangulyan unveiled at the Safra campus of the Hebrew University in Jerusalem in 2015 (Photo credit: Times of Israel)

La lucha continúa / The Struggle Continues
English arpillera, Linda Adams, 2010
Conflict Textiles collection
Photo Martin Melaugh, © Conflict Textiles



Through her research into the history of the Mapuche indigenous people in the Araucanía region of Southern Chile, Linda became aware of the repression and colonisation they have endured for over 500 years; first at the hands of the Spanish settlers and later by the Chilean state. Land struggles and demanding restitution of their former lands is an ongoing issue for the indigenous Mapuche. For them living without land is a denial of their identity, as Mapuche means “People of the Land”.

Linda cautions that, whilst the 81-day hunger strike in 2010 by 34 Mapuche peasants in defence of their land has ended, their issues are not resolved and their land struggles continue.

Her choice of materials is quite deliberate in this piece. She states: “It’s deliberately not recycled material as it’s not showing events that have happened. It’s a story that continues and may be changed. This is why this piece is left unfinished.”

Learn more about this arpillera and the arpillerista at [La lucha continúa \(2010\)](#).

THE YAEYAMA PEACE MEMORIAL MUSEUM

SUSUMU HIGA (MUSEUM DIRECTOR)

The Yaeyama Peace Memorial Museum (YPMM) is a branch of the Okinawa Prefectural Peace Memorial Museum, established in 1975. The Yaeyama district of Okinawa is a cluster of 23 islands located near Taiwan and far to the southwest of the main island, Okinawa Honto. YPMM's mission is to maintain "a base for transmitting peace" while also conveying "the tragedy of malaria in wartime" to future generations. The museum also promotes building a society that guarantees human dignity while appealing for the realization of lasting peace from Yaeyama to the world.

The museum's permanent exhibition displays materials that are related to: 1) The Battle of Okinawa during The Pacific War. 2) The Battle of Okinawa in Yaeyama. 3) The tragedy of countless malaria deaths during the war. 4) The challenge of eradicating malaria. 5) Promotion of activities of the Malaria Relief Association. 6) Being a center for transmitting peace in the Yaeyama region. YPMM holds special exhibitions three or four times a year displaying materials with themes related to war history and peace.

In addition, the museum also conducts educational activities such as: 1) Hosting peace education programs for educational institutions, visiting groups, and companies. 2) Holding briefings for educators in the Yaeyama area regarding the use of the museum. 3) Conducting special exhibitions of peace message works (drawings, essays, and poems) from children and students in Okinawa Prefecture that have been collected and displayed at the Okinawa Prefectural Peace Memorial Museum. 4) Lending the YPMM's collection and related materials to other organizations for educational activities that promote peace education in the Yaeyama area. 5) Collecting and preserving materials related to the Battle of Okinawa in Yaeyama including those related to malaria outbreaks in war.

Address: 79-3 Shinsakae-cho, Ishigaki City, Okinawa 907-0014, Japan

TEL: 0980-88-6161 FAX: 0980-88-6161

Email: yaeyamaheiwa-mararia@basil.ocn.ne.jp

Website: [click here](#).



Exterior, Yaeyama Peace Memorial Museum



*Exhibition Room,
Yaeyama Peace Memorial Museum*

THE IKACHI LONESOME LADY PEACE MEMORIAL MUSEUM

MASANORI TAKENAGA (DIRECTOR)

On July 28, 1945, the U.S. B-24 bomber “Lonesome Lady” attacked Kure (a former Imperial Japanese Naval base in Hiroshima) and subsequently crashed in Ikachi, Yanai City, Yamaguchi Prefecture. Nine crew members of the “Lonesome Lady” parachuted out of the plane. One of the men on the flight died because his parachute failed to open, another one hid in the mountains for eight days, then was taken prisoner and returned to his home country after the war. The other seven were captured after they landed and were sent to the Chugoku Military Police Headquarters in Hiroshima City. One of them, Captain Thomas Cartwright, was sent to Tokyo as a star witness and returned to the U.S. after the war.

The remaining six crew members who were imprisoned at the Chugoku Military Police Headquarters were killed by the atomic bomb dropped on Hiroshima in August 1945. All reports of the deaths of the U.S. soldiers were kept secret for a long time. Their families were not informed of this fact. Mr. Shigeaki Mori, who has been researching the A-bombed POWs in Hiroshima for more than 40 years, came to Ikachi many times to conduct research. Although he himself was an A-bomb survivor, he devoted himself to hold a funeral for the A-bomb victims and their families, investing his own money without asking for anything in return. I learned about this story by reading an article in a magazine, *Bungeishunju*. At the same time, it brought

back memories of the establishment of the "Peace Monument at Ikachi" by my mother's generation, and Mr. Mori and Captain Thomas Cartwright revisited Ikachi together. This was the beginning of the exchange between Mr. Mori and myself. It was also at the time when a documentary about Mr. Mori (“Paper Lanterns”) was filmed, and our relationship gradually deepened.

During the Second World War, many precious lives were tragically lost. Today, more than 70 years after the war, the world is still in confusion and chaos. I am convinced that the record of Mr. Mori's lasting relationship with Captain Thomas Cartwright will serve as an example to the world of the pursuit of peace that is based on mutual understanding and trust.



*Exterior, The Ikachi Lonesome Lady
Peace Memorial Museum*

It is not only about the relationship between the U.S. and Japan, but it also can be adopted among other nations. The Ikachi Lonesome Lady Peace Memorial Museum is still a work in progress. We believe that it is a museum to be nurtured by everyone who visits. Hopefully, many people of the global community can experience the endearing and important value of such efforts by Mr. Mori and the many others who assisted in our efforts. The completion of the project is aimed at cultivating a positive and peaceful future while promoting friendship across nations and among all individuals who come for a visit. Speaking as the Director of the Museum, we welcome all to visit the museum and leave with an unforgettable memory of their visit.

Ikachi Lonesome Lady Peace Memorial Museum
Ikachi Ashahi, Yanai City, Yamaguchi Prefecture
[Facebook Page](#)



Interior, Ikachi Lonesome Lady Peace Memorial Museum



'YOU CAN BE A PEACE HERO, TOO' EXHIBITION

ARYA AKHOUNDZADEH
AND HEDIEH HOSSEINI

"You Can Be a Peace Hero, Too" is a captivating art installation created by Arya Akhoundzadeh and Hedié Hosseini, two Iranian artists based in Austria. The installation was specifically designed for the 11th International Conference of Museums for Peace, held in Uppsala, Sweden, and consists of two Plexiglas figures which symbolise Peace Heroes of the past and the future.



A prototype of the sculpture

The first figure, presented in the positive space, represents peace heroes from the past. Attributed to those individuals who have dedicated their lives to promoting peace in the world, it serves as a reminder of the impact they have made on society.

In front of this is the second figure. This figure, which symbolizes the peace heroes of the future, is deliberately created in negative space. The absence of physical form symbolises the potential within each individual to become a peace hero. This figure represents the hope and belief that peace can be achieved in the future through the actions of each individual, proving that being a peace hero requires neither fame nor extraordinary abilities.

When participants stand between these two figures, they are positioned between peace heroes of the past and the future. The arrangement allows the participants to see themselves as the next peace hero, capable of making a positive impact on the world.

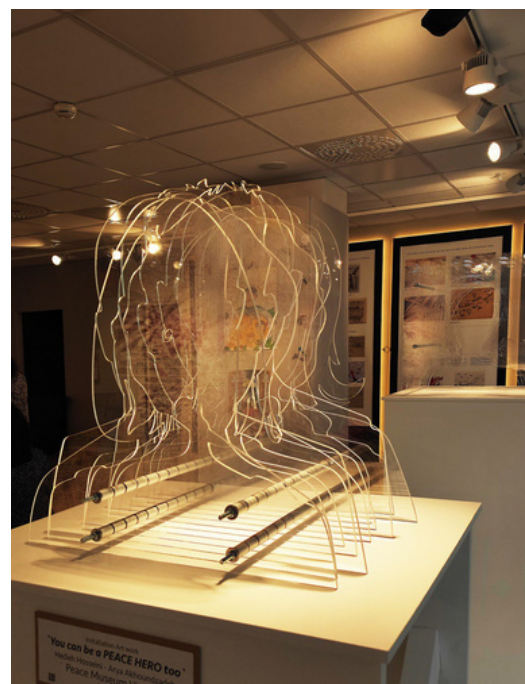


Negative space of the “You can be a Peace Hero, Too” sculpture

After engaging with the installation, visitors are encouraged to reflect on their emotions and share their experiences. By inviting this dialogue the artist aims to discover how visitors feel about picturing themselves as future peace heroes. In turn, this interactive aspect of the artwork serves to deepen the participants' connection with the concept of being a peace hero.

"You Can Be a Peace Hero, Too" is a thought-provoking installation that encourages visitors to consider their role in promoting peace.

Through the powerful symbolism of the two figures and the participatory nature of the installation, Arya Akhoundzadeh and Hedieh Hosseini inspire participants to embrace their potential as peace heroes and to contribute to peace with small actions.



Positive space of the “You can be a Peace Hero, Too” sculpture

THE SECRET WAR: UXO IN LAOS

KEVIN KELLY, DAYTON
INTERNATIONAL PEACE MUSEUM

2023 is a landmark year for US communities with ties to Laos, Cambodia, and Vietnam. This year marks half a century since the last American troops left Vietnam, since the last bombs were dropped on Laos and Cambodia, and since the signing of the Paris Peace Accords. This fall, Dayton's [International Peace Museum](#) will launch a special exhibit that highlights lasting impacts of this conflict and draws connections to the current war in Ukraine.



*Image of UXOs provided by Dayton
International Peace Museum*

On August 11, 2023, the Peace Museum will open its exhibit “The Secret War: UXO in Laos.” Created in partnership with the [University of Dayton Human Rights Center](#) and advocacy organization [Legacies of War](#), this exhibit uses unique images and artifacts to demonstrate the

deadly effects of war in Southeast Asia from the 1960s to today. Moving testimonies from Laotian, Hmong, and American observers and participants in the conflict reveal the unintended effects of tactical decisions taken during conflict. Front-line photographs and eyewitness drawings demonstrate the extent of damage to this region – damage that endures half a century after the fighting ended.

Besides shedding light on these hidden histories, this exhibit offers insights into the risks of using indiscriminate weapons, such as cluster bombs and landmines, in present-day conflicts. The Peace Museum invites school groups, military veterans, government officials, and all friends of peace to examine these deadly objects and discuss how their impacts can be reduced in Ukraine, Yemen, and other active conflict zones.

A series of special events featuring survivors, journalists, and humanitarian activists is scheduled for September 7-9 at the museum. On Thursday, September 7, Legacies of War Director [Sera Koulabdara](#) will give a gallery talk on her decade of experience as a Lao-American advocate for repairing the damage of cluster munitions. On Friday, September 8, Ms. Koulabdara and museum director Kevin Kelly will host a reception and meet-the-press event to discuss the exhibit and current impacts of cluster munitions in Ukraine.

On Saturday, September 9th, journalist George Black will discuss his new book [*The Long Reckoning: A Story of War, Peace, and Redemption in Vietnam.*](#) Attendees at these events will be able to purchase George's book, as well as [*Voices from the Plain of Jars*](#), source of the original illustrations on display at the Museum.



*Legacies of War Director,
Sera Koulabdara*



*George Black, author of The Long
Reckoning*

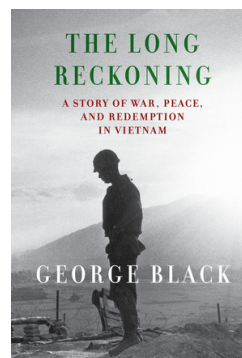
All Events are Free and Open to the Public

August 11-October 7: The Secret War: UXO in Laos exhibit runs at the [International Peace Museum](#).

September 7, 2023, 7 pm: Legacies of War Director, Sera Koulabdara leads a gallery walk of artifacts, art, and photographs from the secret war in Laos in the 1960s and 1970s and the aftermath of cluster munitions that continue to kill and maim civilians today.

September 8, 2023, 2 to 5 pm: Sera Koulabdara and Kevin Kelly, the Museum's executive director available for media interviews to discuss the topic, the exhibit, and new concerns about the use of cluster munitions in Ukraine. Reception and tours.

September 9, 2023, 2 pm: George Black, author of *The Long Reckoning*, speaks about his new book, signs copies, and Q&A. Dr. Paul Morrow of the University of Dayton Human Rights Center will join George in connecting the historic events of the past with the recent decision to use cluster munitions in the ongoing war in Ukraine.



For further information, or for media inquiries, contact: Kevin Kelly, Executive Director, International Peace Museum, Dayton, Ohio 45402 USA. 937.397.4695 or email kevin@peace.museum

They Fell like Stars from the Sky / Cayeron del cielo como estrellas

Republic of Ireland arpillera, Deborah Stockdale, 2013

Conflict Textiles collection

Photo Martin Melaugh, © Conflict Textiles



In this arpillera, Deborah remembers the estimated up to 30,000 people who disappeared in Argentina during the Videla dictatorship, 1976 - 1983.

The figures falling through the night sky, each with a small red heart, represent the bodies, sometimes still alive, thrown from aeroplanes. The circle of women are the Abuelas (Grandmothers) de Plaza de Mayo, keeping vigil for their disappeared loved ones. In the middle area (the 'water' area) and on the reverse side, tangible memories are encapsulated - a tablecloth, photograph and letters. These are from Miguel Angel de Boer's young wife, María Haydée Rabuñal, a medical student, who was "disappeared" in the 1970s.

Integrating these three strands afforded Deborah: "a way of comprehending the absolute scale of this tragedy for the people of Argentina".

Learn more about this arpillera and the arpillera at [They Fell like Stars from the Sky \(2013\)](#).

NO MORE HIROSHIMA, NO MORE NAGASAKI EXHIBITION IN INDIA

BALKRISHNA KURVEY

Between the 6th and 9th August 2023, we organised the 'No More Hiroshima: No More Nagasaki: Peace Exhibition' in India.

We have also previously arranged seminars with hibakusha (atomic bomb victims of Japan) in India and I have personally visited Hiroshima and Nagasaki for conferences.

Both the Hibakusha Association of Japan and Hiroshima Peace Museum donated Hiroshima/Nagasaki atomic bombing photos to our organization.

Our organization, Indian Institute for Peace Disarmament & Environmental Protection, founded the No More Hiroshima: No More Nagasaki: Peace Museum in Nagpur city, which is located in the center of India. We also established the No More Hiroshima: No More Nagasaki: Peace Exhibition which we took to many cities around India.

A medical doctor who visited our Peace Museum asked me how the medical fraternity could assist in making a nuclear weapons-free world, which led me to research and prepare the article, *Nuclear Weapon Free World & Role of Medical Fraternity*. This article was published on 6th August 2023 in the Indian daily national newspaper HITAVADA. We received many comments and thanks from the Indian Medical Association, Association of Medical Women in India, from medical doctors as well as other people.

Dr Balkrishna Kurvey is President of the Indian Institute for Peace Disarmament & Environmental Protection and the Honorary Executive Director of 'No More Hiroshima: No More Nagasaki: Peace Exhibition'



Photo: Balkrishna Kurvey



Photo: Balkrishna Kurvey



Photo: Balkrishna Kurvey

PEACE HEROINES

EDITED BY PETER VAN DEN DUNGEN

Founded in 2016, Herstory is a multi-disciplinary storytelling platform that illuminates and celebrates female role-models. The following article is from [its website](#).

As we commemorate the 25th anniversary of the Belfast/Good Friday Agreement in 2023, [Herstory](#) partnered with the National Museums NI [Northern Ireland] and the Republic of Ireland's Department of Foreign Affairs Reconciliation Fund to create the Peace Heroines education programme, featuring a touring exhibition with stunning new portraits of the peace heroines by the artist [FRIZ](#), and youth workshops exploring power.

Women from all walks of life played a pivotal role in the Northern Ireland peace process and continue cross-community dialogue and reconciliation projects today. Ordinary women with extraordinary courage, they faced daily threats to their lives and the lives of their families. Many overcame struggles with poverty, poor education, and personal tragedy to work together for peace. They did everything from supporting victims of sectarian violence to lobbying politicians, founding integrated education, starting cross-community projects, organising mass peace marches, and inspiring women to participate in political and public life.

The project was sparked by a timely conversation at the United Nations back in 2019. Herstory CEO & project curator Melanie Lynch explains: "When I met with

Ireland's Ambassador to the UN, Geraldine Nason-Byrne, she explained to me that the role of women in the Northern Ireland Peace Process is a key United Nations case study. I reached out to our school contacts and they confirmed that this essential story is not taught on the official school curriculum in Northern Ireland or the Republic. Our new Peace Heroines project aims to change that and introduce students and the public to these legendary activists and inspire the next generation of peace builders. It's time to write herstory into history."

Peace Heroines was launched by Dr. Patricia O'Lynn MLA at the Northern Ireland Assembly, Stormont (Belfast) on the 21st September 2022, the International Day of Peace.



Betty Williams and Mairead Corrigan on the first meeting of The Peace People in Andersonstown, Belfast. 14th August 1976. Alain Le Garsmeur "The Troubles" Archive / Alamy Stock Photo

This exhibition represents only a part of the story and just some of the women who helped to create the peace we enjoy today. It's only a start—we want to share more stories. What voices do we need to hear? Whose story is missing? You can create a project to celebrate your local peace heroines. We also invite you to send her story by email: peaceheroines@gmail.com

NFLA BACKS COUNCILLOR'S CALL TO PRESERVE BUNKER AS MUSEUM TO FOLLY OF NUCLEAR WAR

NFLA MEDIA RELEASE

The UK/Ireland Nuclear Free Local Authorities is backing the recent call of an Oldham Councillor for the preservation of the town's nuclear bunker in the name of peace.

In January 2016, at a time when North Korea was testing nuclear weapons, the Mirror newspaper posed a question of its readership: 'Where are the best places in the UK to survive nuclear war?' with the surprising number one answer being the northern town of Oldham. Why? Because when the new municipal Civic Centre was built, designers Cecil Howitt and Partners built a bunker of reinforced concrete and brick beneath it.

Of course, by 2016 the Cold War had been long over, and the bunker had since fallen into disrepair. Its existence was first revealed in May 2015 with an expose in the regional newspaper the Manchester Evening News. At that time, Council Leader Jim McMahon OBE said: "It is quite strange and shocking to think that this (bunker) is where some of the survivors would have ended up, effectively being entrusted to help run what was left of the country".

So, although the bunker was built to accommodate a select group of civic leaders for the ultimate exercise in futility – attempting to maintain the business of local government in the face of a nuclear war, the Evening News's accompanying photographs

made plain that the facility now largely served as underground storage space for redundant office furniture.

Now the Civic Centre itself faces the threat of demolition as part of a plan to relocate its office-based staff, and Oldham Councillor Louie Hamblett has written to the Council's Director of Place Emma Barton lamenting that the demolition of the bunker would represent "another loss, historically and educationally, for the people of Oldham" and that an alternate use as a museum could be found for it, as happened with the former air raid shelters in Stockport.

This possibility has been raised before by former Councillor Derek Heffernan, who, as Oldham's first declared Mayor of Peace, wrote to the former Chief Executive with a similar proposal. Mayor Heffernan was indefatigable in his promotion of peace during his term in office, visiting many schools to speak on the subject, inducting Oldham into the Mayors for Peace initiative, and acting as Chair of the Oldham Pledge to Peace Forum, but the highlight of his mayoral year was the visit to the borough of two Hibakusha, Japanese atomic bomb survivors from Hiroshima, who assisted him in planting seeds harvested from a ginkgo tree that had itself survived the same atom bomb. The resultant saplings have since been planted in parks and schools across the borough in Mayor Heffernan's memory.

Although there are many military museums around the UK, Britain only has one museum dedicated to peace, and the NFLAs would like to see more. The Peace Museum is currently relocating from a city centre site in Bradford to the iconic and more accessible Salts Mill in neighbouring Saltaire, with a grand reopening planned in the autumn of 2024 and there are

plans to develop [a second Peace Museum in London by 2030](#) For the NFLAs, establishing a peace museum in a former nuclear bunker in Oldham represents a tantalising and unique third possibility in a truly iconic venue.

Now the NFLA's have echoed Councillor Hamblett's plea for preservation and restoration in a second letter to Ms Barton.

The author of that letter, Councillor David Blackburn, Chair of the NFLA's English Forum and Chair of Leeds Peacelink, explains why:

“The NFLAs first grew out of the refusal of Manchester to countenance participation in the Thatcher Government's plan to enrol local authorities in civil defence preparations to make ready for a future nuclear war with the Soviet Union. This refusal led to Manchester City Council declaring itself the world's first nuclear-free local authority on 5 November 1980 and in 1981 other Councils from across the UK which had made similar declarations met in the city to form the Nuclear Free Local Authorities. Although the NFLAs now primarily focus on opposing nuclear power, we remain a member of ICAN, the International Campaign to Abolish Nuclear Weapons, and continue to campaign for a nuclear weapon free world.

“The Oldham site, if preserved, restored, and operated as a not-for-profit charitable museum, could provide a second exhibition space on the other side of the Pennines showcasing the enormity of the threat posed to all humanity by the existence of nuclear weapons, the devastation caused to Hiroshima and Nagasaki by their use, and the ongoing campaign to secure global nuclear disarmament.

Whilst other former nuclear bunkers have elsewhere in the UK been reopened as museums of the Cold War, the Oldham site might be the first to be rededicated to the promotion of peace.”

For more information, please contact NFLA Secretary Richard Outram by email to richard.outram@manchester.gov.uk

This media release can also be found on the [NFLA website](#).



Oldham Civic Centre
Photo: Wikipedia



ZOOM CHILDREN'S MUSEUM HANDS-ON EXHIBITION 'WITH AND WITHOUT WORDS' MUSEUM QUARTIER VIENNA

FRAN EVE WRIGHT

The way we communicate with children not only teaches them how to communicate with others, it shapes their emotional development and how they build relationships later in life. At ZOOM, children explore the world with all their senses, on their own or in small teams. Children playfully acquire sensory impressions and emotive experiences, which sets learning processes into motion and allows them to acquire new knowledge.

Edutainment at its best. Children aged 6-12 years are invited to explore ways to communicate and understand other people through language, writing, signs, gestures, mimicry, song, music, painting, dance. Children experiment with pantomime, Braille, and Sign Language! In the Jam Club, rhythm and colour become a shared language. Communication towers invite participants to climb to lofty heights and experience how to make contact with an invisible partner. Messages go whizzing through pneumatic tubes, word salads are dished up, bloopers meet tongue twisters, and news reports are produced in the ZOOM NEWSROOM.

It quickly becomes clear that without attentiveness and respectful interaction and co-operation that understanding is impossible. An AHA! moment that lays the foundations for building peaceful, inclusive and resilient societies for all.



Disability symbols

You can visit the Zoom Children's Museum Vienna website [here](#).

The ZOOM Children's Museum is closed from September 4 to October 3. From October 4, we will be open again for you with new programs.

Tickets for the fall program are available starting September 24. Institutions can make reservations from September 11.

Fran Eve Wright is a Member of INMP and the World Federation for Mental Health. Programme Director UNESCO Club Vienna



ZOOM 'With and Without Words'

MUSE NEWSLETTER FROM NO. 1 IN 1990 TO NO. 50 IN 2023

KAZUYO YAMANE

The Muse Newsletter of the Japanese Citizens' Network was first published in 1999 after the 3rd International Conference of Peace Museums was held in Osaka and Kyoto. Since then, both the Japanese and the English versions were twice a year (now four times a year). The Japanese version of the newsletter Muse is now in its 53rd issue.

It should be noted that the information on the INMP conference, etc. is available in the Muse Newsletters were published between 2003 and 2013. (INMP Newsletters were not published during this period.)

All of the Muse Newsletters from 1999 to 2023 are now available online.

If you are interested in receiving news on peace museums in Japan, please follow the link below to learn about peace education and other activities offered by the peace museums.

1 Official website of the Japanese Citizens Network of Museums for Peace

Currently under construction. To be released soon.

2 Anzai Science & Peace Office Website

The Anzai Science & Peace Office [website](#). Click "Muse: Newsletters of the Japanese Citizens' Network of Museums for Peace" from the category on the top page.

(1) To read the Japanese version:

Click on "Muse: Newsletters of the Japanese Citizens' Network of Museums for Peace (All issues: Japanese version)," select "Proceed without login," then press "View".

(2) To read the English version of the Muse Newsletter:

Click "Muse: All issues (English)", select "Proceed without logging in", and press "View". 1999 to the latest issue can be downloaded as PDF files.

(3) Or click the following link to read the English version.

To read Muse Newsletter from No.1 (1999) to today, [click here](#).

Click on the bottom line of Japanese, and you will find all issues from 1999 to today.

The Muse Newsletter used to be printed, but not anymore. Some issues are kept at the library of the University of Bradford in England, the Peace Collection at Swarthmore College in Pennsylvania, and so on. The Muse Newsletter includes articles both from Japan and abroad.

Kazuyo Yamane is an advisor to the Kyoto Museum for World Peace, Ritsumeikan University.

ENTWINED ATROCITIES: NEW INSIGHTS INTO THE U.S.-JAPAN ALLIANCE (PETER LANG, 2023)

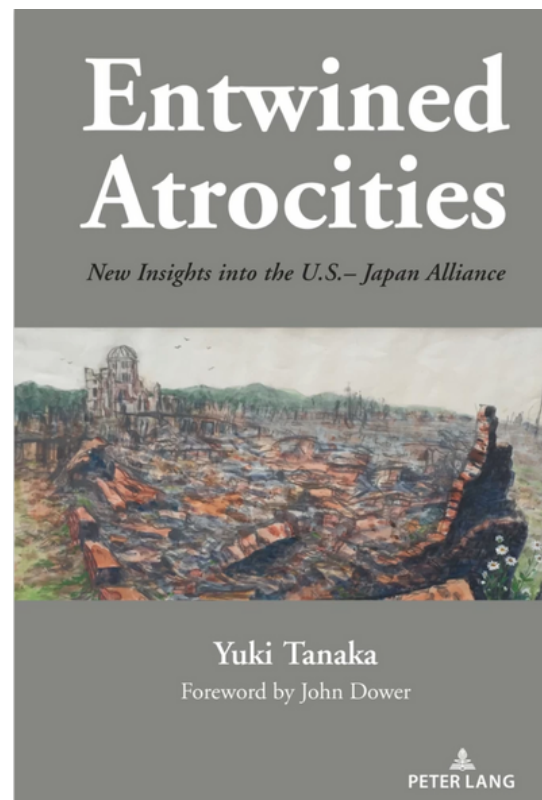
YUKI TANAKA

Why did the Japanese fail to develop a sense of collective responsibility for the wartime and colonial atrocities they committed, and why do they continue to fail to do so? In this book, I try to show how Japanese attitudes to Japan's own war responsibility have long been and still are closely intertwined with the American attitudes to both American and Japanese war responsibilities.

In the Forward to this book, John Dower succinctly summarizes the content of the book as follows:

“First is Japanese atrocities and war crimes. Second is the criminal nature of U.S. strategic and nuclear targeting of civilians. Third is the immediate postwar U.S. and Japanese coverup of the emperor's war responsibility (and how this dovetailed with the coverup of the atrocious nature of America's air war). Fourth is how this double coverup created inherent contradictions in Japan's so-called peace constitution of 1947, which remains unrevised to the present day. The final overarching focus is on how understanding this dynamic concatenation can help us better understand the flaws and failings of present-day democracy in Japan.”

The aim of this book is therefore to unravel the entangled U.S.-Japan relationship over war responsibility by closely analyzing two vital issues—first, the firebombing and atomic bombing, and second, Japan's peace constitution—and to elucidate how these issues are historically intertwined.”

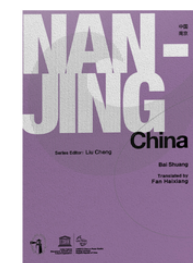
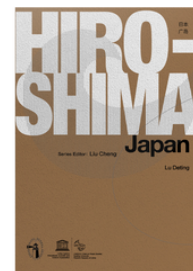


Yuki Tanaka is the former Research Professor at Hiroshima Peace Institute

'INTERNATIONAL CITIES OF
PEACE' BOOK SERIES

LIU CHENG

This book series, International Cities of Peace, introduces five cities, which they have all experienced the trauma of war in their history, and the collective memories have endured from one generation to the next. History must be kept in mind and using history as a mirror can we prevent such historical tragedies from occurring again. But peacebuilding is the best remedy for remembering and recovering from the past suffering. When the traumatic memory of a city is transformed into a common human memory, we can understand the past disasters in a new way beyond stereotyped political memory. Only this can enable the traumatic history to be linked to the future peace, which can promote the reconciliation between the former hostile parties, and boost hope to the establishment of a community with a shared future for mankind. All the five cities are actively engaged in building a culture of peace. The study of war memory is undergoing changes in three dimensions: shifts from the hero memory to the traumatic memory, from the memory of a victorious country to the memory of all the wounded countries, and from the domestic historical memory of a country to historical memory shared by many countries. Our belief is that the memory of war will be ultimately eclipsed by the memory of peace, as more and more cities work towards building cities of peace and thus form a global network of peace cities. This book series rests on its disciplinary foundation, Peace Studies.



Series Editor: Liu Cheng
Professor for history, Holder of UNESCO Chair on Peace Studies, Director of the Institute of Peace Studies, Director of the Institute of British and Commonwealth, Nanjing University.

PEACEBUILDING PRACTICE: A
TEXTBOOK FOR PRACTITIONERS
*AN OVERVIEW OF CONCEPT AND
PRACTICE IN SOUTHEAST ASIA*

WOMEN PEACE MAKERS CAMBODIA

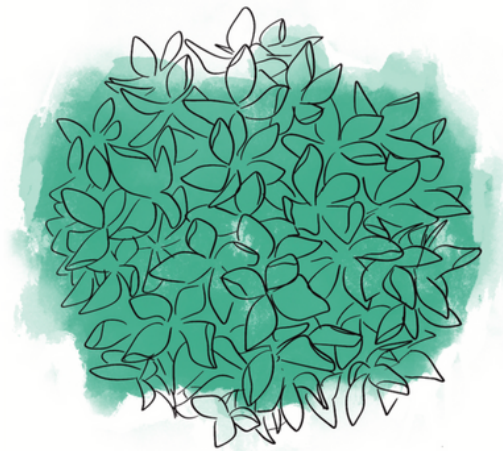
This book was inspired by the Women Peace Makers (WPM) 2020 intervention that explored history from a young person's perspective in an inter-ethnic setting in Cambodia. That gathering demonstrated that the past deeply affects who we are today and how we interact with others and with ourselves. The 1975-1979 genocide and the following decades of civil wars, in particular, have shaped a society scarred by trauma, warfare, and survival, while the educational system was in a complete collapse.

This book offers a brief overview of concepts of peacebuilding while introducing teachers and learners to the various tools and types of interventions utilized in the field that are culturally responsive to the Southeast Asia context and demonstrate the complex nature of peacebuilding. It is meant to co-create spaces that support meaningful and challenging dialogue, as well as hopeful and transformational spaces.

The book has two overall objectives: 1) To explain theoretical aspects that support nonviolence and peacebuilding. 2) To show how theory is applied in practice in a SE Asia context. This multidisciplinary collection of essays examines peacebuilding through a variety of ways of knowing. Each chapter is structured in the same way. It grounds itself in a Cambodian quote or proverb that sets the

tone for that chapter. Each chapter starts with theory, states the purpose of the chapter, and highlights 2-3 points. Then the chapter moves the theory into practice within a SE Asian context describing the situation or scenario that supports the topic, as it offers a description of the thoughts and feelings of communities. Lastly, it details what actions were made to support the topic or resolve the situation.

**PEACEBUILDING
PRACTICE**
A TEXTBOOK FOR PRACTITIONERS



AN OVERVIEW OF CONCEPT AND PRACTICE IN SOUTHEAST ASIA
EDITED BY STACI B. MARTIN, EdD
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[Link to the book](#)

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You can download the book for free at [this link](#).

INMP 30TH ANNIVERSARY
WEBINAR BOOKLET

MONA BADAMCHIZADEH

The booklet based on the hybrid webinar on the occasion of the 30th anniversary of the International Network of Museums for Peace (INMP) held on December 6th, 2022, at the Tehran Peace Museum (TPM) is published.

This booklet aims to provide readers with a comprehensive understanding of the webinar by including abstracts of each speaker and presentation. Each abstract is accompanied by a QR code, allowing readers to easily access the corresponding presentation video. Therefore, the booklet not only serves as a valuable resource but also as a memento of this special occasion.

The webinar showcased the incredible work of the INMP over the past 30 years, followed by the story of Tehran Peace Museum and its efforts in promoting peace through raising awareness about the consequences of wars in general and the aftermath of chemical weapons used in Iran-Iraq war in particular. And lastly, future of the INMP was discussed focusing on the changes made in the INMP, current projects and the 11th international conference of museums for peace, held in Uppsala.

The booklet sparks curiosity and inspires readers to learn more about the INMP and the invaluable work being done by museums for peace.

A limited number of the printed booklet was available for the participants of the Uppsala Conference.



You can access the online version of the booklet through the [INMP website](#).