

INMIP



MUSEUMSFORPEACE.ORG

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INMP

INTERNATIONAL NETWORK
OF MUSEUMS FOR PEACE
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ISSUE #40

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 #40

SUBMISSIONS

ISSUE #41 (September 2024)

The deadline for submissions for #41 is **July 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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KYA KIM (CHIEF EDITOR), ROBERT KOWALCZYK AND
TANYA MAUS



COVER IMAGE

"Mother Nature Embracing the Boy with the Horse"
Artist: Malak Mattar (Gaza, Palestine)

Learn more about Malak Mattar on p. 5 of this issue.

JAPANESE TRANSLATION: KAZUYO YAMANE
SPANISH TRANSLATION: IRATXE MOMOITIO ASTORKIA

AN INTRODUCTION TO THE INMP'S NEW TEAM OF COORDINATORS

IMONA BADAMCHIZADEH, JUNKO
KANEKIYO, CLIVE BARRETT

The INMP has a new team of Coordinators!

The previous coordinators, Iratxe Momoitio Astorkia and Satoko Norimatsu, were influential in shaping a new and dynamic INMP, with active participation from members around the world. During their term of office, 2021-2023, there were active working groups, educational seminars, a peace heritage project, a fantastic conference in Uppsala, and much more. INMP owes them a huge vote of thanks.

Iratxe and Satoko have left INMP in good heart. The Network brings together important member institutions around the world that self-identify as “museums for peace,” that want to work together and encourage each other. We look forward to getting to know these committed individuals who support those museums and long to see museums for peace expand and flourish. Together we can help to build those cultures of peace that a fractured world needs so much.

We are delighted to be the new team of Coordinators serving INMP. Each of us have strong backgrounds in the museum field, with deep involvement in the world of museums for peace. With unique strengths, and diverse expertise, from the Middle East, East Asia and Europe.

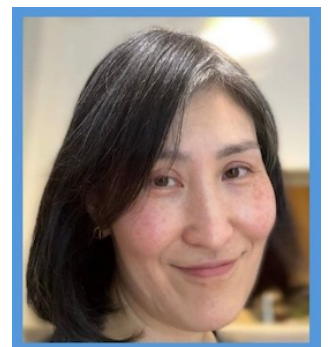
We aim to be a cohesive and dynamic team in the service of INMP. We are passionate about promoting peace through museums.

Our contact details are below. We look forward to hearing from you and working with you to make your institution an even more effective museum for peace.



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MALAK MATTAR

KYA KIM

A self-taught artist who paints expressionist faces, figures, and semi-abstract designs, Malak Mattar started painting at the age of 14, during the 51-day military assault on Gaza in 2014, using school art supplies. Her artwork began to draw interest from galleries and museums around the world and, since that time, her paintings have been featured in individual and group exhibitions in Costa Rica, England, France, India, Palestine, Scotland, Spain, Holland, Italy, Germany, Switzerland, Turkey, and eleven US states. She is also the author and illustrator of [Sitti's Bird](#), a children's book based on her life story.



Malak Mattar
Image by Phoebe Wingrove

Born and raised in Gaza, Malak currently resides in London, where she is studying for her Master's Degree in Fine Arts at Central St Martin's College. By the hand of fate, she left the Gaza Strip for London on October 6th, one day before the Hamas-led attacks. She said in [this interview](#) with Al Jazeera, "2014 is the war that we would all talk about. A 51-day lockdown. Death and destruction. But I could tell this was going to be worse ... I just never thought it would become a genocide" referring to Israel's ongoing onslaught of her homeland.



A section of "No Words" by Malak Mattar
Image by Phoebe Wingrove

"No Words," a large monotone painting reminiscent of Picasso's iconic *Guernica*, depicting the horrors experienced by the friends and family she left behind, was recently featured in a [Solo Exhibition](#) of her work in London.

"There are no words to describe it, knowing you've survived, but all your loved ones are living through it, and many won't make it. It's horrific pain" she said in the same Al Jazeera interview.

You will see in the paintings featured in this issue, submitted by the artist before October 7th, the resilience of the Palestinian spirit. Bright hopeful colors, the precious dove of peace, and the soft, safe embrace that a child knows when held by a loving family. Even in the grip of violence, peace has always been protected and nurtured in the hearts of children, as documented in the works of this young artist. Although the colors have dimmed, the light burns bright.

You can find Malak Mattar on Instagram
[@malakmattarart](#)
Contact by email: malakmattar47@gmail.com. Her prints are available for purchase on her [Etsy page](#).

JOHAN GALTUNG

KYA KIM



Image courtesy of Transcend Media Service

As a 24-year-old conscientious objector in Norway, Johan Galtung spent 6 months in jail reading the works of Mohandas K. Gandhi in a desire to define an alternative to war. This foundation in Gandhian principles of Ahimsa, along with his background in mathematics, lent genius to a strategic approach to peacebuilding that was simultaneously humanistic and based on scientific inquiry. He is widely recognized as pioneering the academic field of Peace and Conflict Studies and developing a methodology for analyzing and transforming conflicts into creative solutions of sustainable, positive peace.

In 1959 Galtung (along with Ingrid Eide, Arne Næss, and Helge Hveem) founded the International Peace Research Institute Oslo (PRIO), the world's first academic research center for Peace and Conflict Studies, as well as the *Journal of Peace Research* in 1964. He has contributed 170 books and countless

articles to peace research, served as a professor at universities around the world, and mediated in over 150 conflicts globally since 1957. One of his distinctive contributions is in coining the term “structural violence” in his paper “Violence, Peace, and Peace Research” (*Journal of Peace Research*, 1969), and making a clear distinction between “conflict” and “violence” (I can hear him say, “do not confuse the two!”).

In 1993 Galtung and his wife Fumiko Nishimura founded Transcend International, a global network for peace, development, and the environment, with over 500 members in more than 70 countries. Transcend's motto is “Peace by Peaceful Means”. Their work focused on putting peace theory into practice, through mediation as well as grassroots training in the fields of business, education, journalism, gender, development, environment, and beyond. According to Peter van den Dungen, Galtung gave a short presentation at the 3rd INMP Conference held in Osaka and Kyoto (printed in the conference volume), and was also present at the 5th INMP conference held in Gernika in 2005.



Fumiko Nishimura and Johan Galtung

Image courtesy of Jan Oberg

I first met Professor Galtung in 2003, when I drove 16 hours to attend a workshop on Peace Journalism facilitated by Jake Lynch, as an undergraduate student in the US. Inspired deeply by Peace Journalism, years later I was invited to Stadtschlaining,

Austria as the first resident peace journalist for Transcend Media Service. Working with Antonio CS Rosa, I conducted interviews for TMS with peacebuilders including Galtung, Mairead Corrigan Maguire, Paul Scott, Jan Oberg, HB Danesh, and Amy Goodman of Democracy Now! I was based at the European Center University for Peace (EPU), where I had the opportunity to meet peace scholars from all over the world. Dietrich Fischer was in good health then and hosted many of us in his room for melted cheese on potatoes, his go-to party dish.



*Johan Galtung, Antonio CS Rosa,
and Kya Kim in Stavanger, Norway*

Galtung was notoriously strict with his students at EPU. When a student arrived at the lecture hall after he had begun speaking, he would tell them to leave and close the door behind them. When students were frustrated and complaining that the “Father of Peace Studies” was not very compassionate at all, I would tell them the following story.

Johan invited Antonio, myself, and a gentleman involved with Transcend University Press named Nakow to Stavanger, Norway for the Point of Peace conference where he would be speaking.

We were to stay with Johan for three nights in a charming home, offered by one of his friends. A small conflict arose in that there was one bedroom and four of us. Dr. Galtung’s solution? He gave me, the only woman, the bedroom so that I could have some privacy. The mattress was taken off of the bed and placed in the living room for Antonio, who had chronic back pain. Nakow would get the couch. “But where will you sleep, Johan?” we asked. “Give me a sheet on the kitchen floor and I’ll be fine,” he replied. And that’s where he slept. Of course we protested every night, coming up with a myriad of alternatives, but he would simply say, “A dog knows his place,” and that was that. He was stubborn, and incredibly generous of heart.

On 17 February, 2024, peacebuilding practitioners and scholars globally were saddened to receive news that he had passed away in Oslo at the age of 93. Galtung is survived by his wife Fumi, and his children. The individuals and institutions who have been influenced by this eccentric and spirited sociologist are countless, and will continue to grow for many years to come.

You can visit the websites of the following organizations founded by Dr. Johan Galtung: [Transcend International](#), [Galtung Institute](#), [Peace Research Institute Oslo](#), [Journal of Peace Research](#). A list of his books published by Transcend University Press can be found at [this link](#). *Transcend and Transform*, Galtung’s primer for practitioners, can be found [here](#). In addition, Antonio CS Rosa is still at the helm of the timely, resourceful, and widely read international weekly, [Transcend Media Service](#).

KOREAN PRESIDENT'S VISIT TO YI JUN PEACE MUSEUM IN THE HAGUE

PETER VAN DEN DUNGEN

At the invitation of King Willem Alexander, Korean President Suk Yeol Yoon made a state visit to the Netherlands 11th – 14th December 2023. He is the first Korean President to visit the country, and also the first to visit the Yi Jun Peace Museum in The Hague. The museum, opened in 1995, commemorates the Korean diplomat Yi Jun who, together with two other envoys, had secretly been sent to the city by emperor Gojong to plead the cause of Korea's admission to the Second Peace Conference that was held in The Hague in 1907. Korea was not admitted and Yi Jun was found dead in his hotel room. The hotel is now the museum; it is one of the most important sites in the world (outside Korea) for Korean history and heritage. Korea owes this impressive historic site thanks to the efforts of Mr. Kee-Hang Lee and Mrs. Chang-Joo Song-Lee who have been the owners and devoted directors of the museum for almost thirty years.

The President's visit, including to the museum, has been well recorded in news reports, videos, and photographs. A most informative and interesting two-minute video, anticipating the President's visit, was broadcast on Arirang News on Arirang TV, a South-Korean broadcasting company that provides information in English on current events, culture and history regarding Korea. The film, with narration, shows images about the 2nd Hague Peace Conference, the Ridderzaal (Knights Hall) – this is the venue where it took place – and the Yi Jun Peace Museum ([click here](#) for a video).

The visit to the museum is also recorded in a two-minute video by Korean Television (KTV). This is preceded by a recording of the visit to the historic Ridderzaal, in the company of the caretaker Dutch Prime Minister, Mark Rutten ([video here](#)).

A gallery of a dozen beautiful photographs is on the website of the Office of the President of the Republic of Korea. They show the President visiting various rooms in the museum in the company of Mr. Lee and Mrs. Song-Lee ([click here](#) to view).

Also, the President's arrival at, and departure from, the museum is recorded, the first in [a video of less than half a minute](#), the second in [a video of almost two minutes](#). Especially on departure, the security detail and the commotion the visit caused in the street are much in evidence. The museum is located just outside China Town, with the gate shown. The museum building (which was constructed 400 years ago) is in a historic part of the city, very near to the house and monument of the famous philosopher Spinoza, as well to the New Church graveyard where he is buried.



*Yi Jun Peace Museum, The Hague
Image courtesy of
<https://geschiedenisvanzuidholland.nl/>*



MUSEUMS FOR PEACE AND GANDHIAN NONVIOLENCE

SYED SIKANDER MEHDI

All the museums of the world preserve and project memories of their choice. The war museums, which abound, glorify wars, war heroes, weapons of war, and war memories. In contrast, peace museums focus on the devastating consequences of war, violence and militarization of human societies. Again, the concept of a war museum is rigid and fixed and dehumanizing, but the concept of peace museums focuses on the human beings and their sufferings in wars. Such museums narrate the stories rarely told by history and bring into sharp focus the tormented and unwished pasts.

With the passage of time, it was realized that the term 'peace museums' doesn't cover many aspects of conflicts and violence caused because of racism and extremism, exploitation of the masses, poverty, unfreedoms, etc. As such, a historic decision was taken during the conference of the International Network of Peace Museums (INPM) held in Guernica, Spain in 2005 — the adoption of a new title. It was no longer, "Peace Museums" but became "Museums for Peace." This change to the International Network of Museums *for* Peace wasn't merely a change of nomenclature. It was an intentional shift made to respond to the demands of the changing times. Subsequently, the museums' reach was extended beyond the battlefields and it was encouraged to also cover the battles of daily life being waged by the victims of economic,

political, social and cultural violence in different countries. In due course, issues like old and new slavery, human rights violation, racism, inequality, murder of democracy and rise of despotism and populism began to attract the attention of the scholars and experts of museums for peace.

Amidst this shift to museums *for* peace, within INMP, serious concerns also began to be expressed against the temptation to convert the museums for peace into mere tourist sites. In addition, concern began to be expressed against the popular practice of presenting the museums for peace not as museums for all the humans but as museums for particular nations. By and large, the museums had tended to be exclusionary, highlighting the peace heroics of the countries where they were hosted and concealing the violence and war unleashed by them on their own people and on the people of other countries. It is now being urged that such museums should become inclusive sites. Furthermore, they should address their tormented pasts as well, and function as active centers of nonviolence to fight injustice and the lack of freedom everywhere.

It is in this context that I propose that sufficient space should be allotted by the museums for peace to preserve and showcase peace struggles and peace heroics of nonviolent leaders of the past and present. There are various reasons for putting forward this proposal. To begin with, the world in which we live is in great disorder. It is also hugely oppressive. Despite the United Nations, powerful international civil society organizations, and focused and well-publicized movements for global change, the violence of certain states and powerful groups is far from being under effective control.

To illustrate the point, let me refer to the US-led invasion of Iraq in March 2003, the

invasion of Ukraine by Russian military forces in February 2022, and the genocide of Palestinians in Gaza by the Israeli forces in fall 2023 has continued till this day. Worse still, confrontations involving nuclear arms seem imminent. Similarly, the resources of the entire non-western world are being mortgaged, and slavery of all kinds are being produced. As if all this was not enough, democracy and freedom are under assault everywhere. Despots and fascists are riding the bandwagon of populism, and seizing power through electoral manipulation and gang violence. The peoples' power is being diminished worldwide, along with nearly all forms of freedom.

There is, however, no need to feel helpless. It is time to strategize for the future, pool all available resources, respond to these challenges boldly and creatively, seek guidance from nonviolent leaders like Mahatma Gandhi, Martin Luther King Jr., and Nelson Mandela, and convert the passive museums for peace into dynamic and active centers of nonviolence. It is therefore proposed that the museums for peace should allot some space to project the life and struggle of the prominent nonviolent leaders of all times, cultures, and regions. Especially the youths of the world need to know about the power of nonviolent struggles of the past and realize that the power of the powerless has often triumphed over the power of the powerful. Showcasing the heroics of Gandhian nonviolence and its impact by the museums for peace in different societies may considerably strengthen the international movements for freedom, justice and peace.

Mohandas Karamchand Gandhi of India (October 2, 1869-January 30, 1948) was one of the greatest nonviolent leaders of the twentieth century. He never held any office

in any government, nor did he lead any rebel military force or terrorist gang to overthrow the well-entrenched and powerful British colonial power in India. He was a brilliant political strategist and he believed that nonviolent resistance of the masses can move the mountains. He once wrote: "I believe, and everyone must grant, that no Government can exist for a single moment without the cooperation of the people, willing or forced, and if people suddenly withdraw their cooperation in every detail, the Government will come to a standstill."

Gandhi not only believed in the power of the people, he also showed to the world that he was right. By organizing marches, staging boycotts, and fasts to get his political demands for the people met, disciplining the angry masses, teaching love and not hatred to all, fearlessly siding with the oppressed, and fearing neither prison nor threats to life from the government or political and religious extremists, he enthused millions of Indians, shook the British Colonial Empire, and enabled India to gain independence. During his life and even after his assassination on January 30, 1948, he enthused and emboldened mass movements in Africa and Asia against European colonialism. Likewise, he galvanized and empowered the movement against racism and injustice in South Africa, Europe and USA. The contemporary worldwide struggle against increasing disorder, along with the increasing lack of freedom and equality, clearly needs Gandhi more than ever.

By presenting, projecting and highlighting the life, struggle, and political philosophy of Mohandas Karamchand Gandhi, museums for peace may invigorate the launching and strengthening of a new global movement to achieve freedom and dignity for all.

Syed Sikander Mehdi, former Professor of the Department of International Relations, University of Karachi, is a leading peace scholar and museums for peace expert from Pakistan. His email address is: sikander.mehdi@gmail.com

SEASON FOR NONVIOLENCE

THE INTERNATIONAL PEACE MUSEM
DAYTON

The International Peace Museum in Dayton, Ohio, USA, revived an initiative called “A Season for Nonviolence” with the help of Tushar Arun Gandhi and Rev. Joel L. King Jr., two individuals whose families have built lasting legacies through peaceful protest and global human rights initiatives.

Tushar Gandhi is an Indian author, activist, social worker, and great-grandson of Mahatma Gandhi. He and Rev. Joel King Jr. — minister, activist, and cousin of Dr. Martin Luther King Jr. — spent a weekend in Dayton in late January to promote the initiative, and to remind people that peace work must continue, especially as war rages for a second year in Ukraine, and terrible and more recent conflicts in the Middle East and Africa.



“A Season For Nonviolence” encompasses the 64 calendar days between the dates of Mahatma Gandhi’s assassination (Jan. 30) and that of Dr. Martin Luther King Jr. (April 4), “to promote the principles of nonviolence as a way to heal and empower the lives of individuals and entire communities”, according to the museum’s executive director, Kevin Kelly. “We will continue this

each January to April, and encourage other organizations to join us. The hope is that each location can focus on what is most important in their communities.”

“It’s important to bring people together and help them shine in a time that’s difficult politically and socially, with wars going on and people hungry for something good,” said Alice Young-Basora, director of education for the International Peace Museum. “This is our first year, but we want to continue to build and keep the momentum going for years to come.”

A Season For Nonviolence is not a new initiative, however, having been created in 1998 by Dr. Arun Gandhi and his wife, Sunanda, as a way to remember the period between the death of two iconic individuals whose vision for peace was shared worldwide, and continues to reverberate with millions of people.

“What we require today is a kind of reaffirmation of the faith in the ideals of nonviolence and peace,” according to Tushar. “Just commemorating something is not going to make a spectacular change, but I do believe that even small changes are essential in today’s times when it seems so hopeless.”



Visit the International Peace Museum’s website at [this link](#).

LET ME BREATHE

TEHRAN PEACE MUSEUM

The "Let Me Breathe" exhibition, held at the Tehran Peace Museum, pays tribute to the contributions of five pioneering women scientists and artists who played pivotal roles in Europe in the early 20th century. Dr. Gertrud Woker from Switzerland, Dr. Naima Sahlbom from Sweden, Frieda Perlen from Germany, and Käte Kollwitz from Germany are celebrated for their efforts to raise awareness about the dire consequences of using chemical weapons, who were preceded by Dr. Clara Immerwahr's dramatic and tragic protest in 1915.

In the 1920s and 1930s, amidst the aftermath of World War I, these women tirelessly advocated for peace and shed light on the dangers of chemical warfare.

The exhibition showcases the women's efforts through posters and a collection of unique books and documents, generously donated by Professor Peter van den Dungen, the founder of the International Network of Museums for Peace (INMP). These materials serve as a testament to the invaluable contributions of these women and their commitment to peace. Through the exhibition more focus was made on the efforts of Dr. Gertrud Woker, who was as a prominent advocate for ethical principles in scientific pursuits, global peace, and women's rights. She opposed chemical weapons, and denounced them as a "perversion of science".



At the 1924 congress of the Women's International League for Peace and Freedom (WILPF) in Washington, D.C., Gertrud Woker, Naima Sahlbom, and Ester Akesson-Beskow established the International Committee Against Scientific Warfare, focusing on opposing chemical and biological warfare. Her bestselling book *The Coming poison Gas War* was commissioned by WILPF, and underwent numerous editions. Her publications on women's employment and the perils of poison gas were condemned and burned in the infamous 1933 book burnings in Nazi Germany. This rare and invaluable book was displayed at the exhibition.



Dr. Gertrud Woker
Image from Wikipedia

Some of these exhibit materials were first put on display at the headquarters of the Organisation for the Prohibition of Chemical Weapons (OPCW) in The Hague in 2015 in an exhibition organized by INMP on the occasion of 100th anniversary of WILPF. Tehran Peace Museum has hosted this current iteration of the exhibit

because Iran was a victim of chemical weapons in the 1980s and is still dealing with its prolonged consequences. The Tehran Peace Museum (founded in 2007), aims to promote a culture of peace through raising awareness about consequences of war and violence with special focus on the devastating effects of chemical warfare. This exhibition which is in line with TPM's awareness program aims to introduce prominent peace/anti-war activists and to appreciate their efforts in this field.

The ceremony on February 26, 2024, attracted a diverse audience, including the ambassador of Japan and representatives from the UN, highlighting the significance of the exhibition in raising public awareness.

The "Let Me Breathe" exhibition was open to the public until March 11th, providing an opportunity for visitors to learn about the inspiring stories of these women and their legacy in the fight against chemical weapons.





"Masks"
Malak Mattar

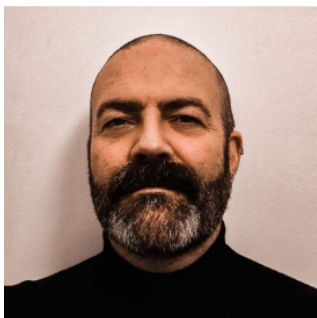
THE PEACE MUSEUM, BRADFORD, UK... NEARLY THERE!

CLIVE BARRETT

When The Peace Museum in Bradford, UK, closed because of Covid, the decision was taken not to reopen until we had found better and larger premises. After a long search and much planning, we announced in 2023 that we would be moving to Salts Mill, a busy culture and retail complex, in the Bradford suburb of Saltaire, a UNESCO World Heritage Site.

Staff and trustees at the Museum have been working hard ever since. We have been recruiting new staff, and we are delighted to announce the appointment of a new Museum Director. He is Joe Brook, who has over 25 years' experience in the museum and heritage sector, most recently as Head of Design at National Museums Liverpool. Joe will be leading the Museum through this very exciting transition period, and beyond, as we prepare the reopen in our new site in Salts Mill. Joe said,

“Now more than ever are the collections and stories of The Peace Museum relevant to our increasingly turbulent world. I am thrilled to have the opportunity to lead such a fantastic and brave organisation as it embarks on its next exciting chapter as we reimagine our museum and bring it to a new audience.”



*Joe Brook, Museum Director,
The Peace Museum, Bradford, UK*

We have been encouraging our visitors and supporters, as opening time draws near. Clive Barrett, Chair of Trustees of The Peace Museum, delivered the Leeds Olof Palme Peace Lecture, entitled “Our Objects are Peace; A Culture of Peace is our Object - how The Peace Museum holds the Past and releases the Future.” You can watch the lecture [online](#).

If all goes according to plan, the Museum should reopen to the public in late summer, 2024. We will then look forward to seeing you all in Bradford!



*Concept design image of The Peace Museum.
Copyright Creative Core.*

In the meantime, some objects from the Museum's collection can be seen at other museums around the UK and Europe. One 1980s banner, Girls Say No to the bombs, originally from the Women's Peace Camp at Greenham Common, is currently part of a Musealia exhibition, “The Berlin Wall; a World Divided,” on display at the Fundación Canal, Madrid.



*Girls Say No to Bombs. 1980s Greenham
Common banner. Copyright Thalia Campbell.
The Peace Museum, Bradford.*

MUSEU PAU CASALS: AN INSPIRATIONAL MUSEUM FOR PEACE

CLIVE BARRETT

Less than one hour south-west from Barcelona, in the Catalan region of Spain, lies a very special museum for peace. It commemorates the life, achievements and peace witness of a very special man. Pablo Casals (known locally as Pau Casals, 1876-1973) was a notable cellist, composer, conductor and a voice for peace.



Jordi Pardo, Director of the Pau Casals Foundation

Casals toured the world as a famous and busy musician, giving hundreds of concerts. He was forced to leave Spain after the fascist Franco's victory in 1939, settling in the French Catalan town of Prades, in the Pyrenees. He vowed not to perform in countries that recognised the Franco regime, even after 1945, eventually moving to Puerto Rico, which had been his mother's home. He was persuaded to break his silence for the bicentenary of Bach's death in 1950. He played twice at the United Nations, and gave a recital for President Kennedy in the US. He combined a strong Catalan identity with a dislike of national borders. Casals always supported Spanish democracy, refugees and

he spoke out against nuclear weapons in 1958. He composed a hymn to the UN, for orchestra and choir. He was nominated by many famous musicians for the Nobel Peace Prize and he received numerous peace awards including the UN Peace Medal in 1971.



Pau Casals plays cello for the UN in 1971

The [Museu Pau Casals](#) has possibly the most beautiful setting for any peace museum, at the top of a sandy beach sloping down into the Mediterranean. Casals had been taken to that beach, at El Vendrell, as a child, and he commissioned a house to be built there in 1909. The extended property, run by the Pau Casals Foundation, which he and his wife began in 1972, is the core of the museum.

The full site includes a garden, a fine restaurant and a conference hall. The Foundation today continues to promote Casals' musical and humanitarian legacy.

The transformation of the building into a wonderful museum, nominated for European Museum of the Year in 2024, has been master-minded by the team of the institution with Nuria Ballester as director of the Museum, and the Director General of the Foundation, Jordi Pardo, a member of the INMP Advisory Committee. Each room tells a different dimension of Casals' story in short, impressive videos and interactive screens. There are many personal artefacts, including the various peace medals. Visitors not only gain more knowledge about Casals, they also get a sense of the man, who he was, the humanitarian values that inspired him, and the beautiful blending of music and peace. The Museu Pau Casals is impressive and inspiring. I recommend a visit to anyone going to Barcelona.

The [Museu Pau Casals](#) is at Avinguda de Palfuriana, 67, 43880 Platja de Sant Salvador, El Vendrell, Tarragona. It is a 30-minute walk from Sant Vicenç de Calders train station.



*UN Peace Medal awarded to Pau Casals
in 1971*

“

To be a musician is a great privilege but it is also a very great responsibility. One must think that to be a musician is a gift - a gift from Nature. There is no great merit in us except in loving this gift with respect and devotion and doing everything possible to honor that gift by work and more work. We must work with conviction and humility, searching for beauty, simplicity, and the Truth. And it is for us musicians to do all in our power for a better world. Music must carry the message of beauty, of love and of peace.

Pau Casals



Sculpture of a cellist at Museu Pau Cassals

PORTRAITS OF A-BOMB SURVIVORS: PAINTING THE PARENTS WHO NEVER TOLD THEIR STORIES (SOLO EXHIBIT)

MASAKAZU MASUDA

My exhibition of paintings (“Portraits of Hibakusha: Painting the Parents Who Never Told Their Stories”) was held at gallery G in Hiroshima City from February 13 to 18, 2024. It was covered by NHK, RCC, and various newspapers, appearing in the national newspaper the *Mainichi Shimbun* and in the *Chugoku Shimbun* three times. The media picked up the exhibition, and the response was great.

During the exhibition, I gave three gallery talks to the following extent.

1. My parents were both victims of the atomic bombing of Hiroshima. However, they both passed away without speaking about their experiences. I have painted many portraits of hibakusha, but this was the first time I decided to paint my parents. In order to reconsider my roots, I walked around the places in Hiroshima where my parents were exposed to the atomic bomb and conducted research. I talked about why I decided to paint portraits of my parents, what I felt during the process, and my thoughts as a painter and second-generation A-bomb survivor.



Mr Masuda (left) with his parents

2. In 2022, I painted a portrait of Said Omar, an A-bombed student from the South, and in 2023 I took on the challenge of painting two portraits of people related to Mr. Omar. The painters on canvas are Nik Yusof, a special student from the south who saw the same Hiroshima as Mr. Omar, and Akiko Kurihara, who gazed into the night sky of Hiroshima with Mr. Omar. In the gallery talk, I talked about the episodes leading up to the completion of three portraits and looked at the stories of each of them.

3. I also spoke about the possibility of passing on the A-bomb experience through painting and literature - with the *Hibakusha* (atomic bomb sufferer) depicted in the portraits. When I create a portrait painting, I listen to the hibakusha's experiences of the atomic bombing and their thoughts on peace as I complete the sketches. On this day, I invited Ms. Masue Matsumoto, a *hibakusha* living in Hiroshima who assisted me in the creation of the portraits, to talk with us over the completed portraits. The moderator was Misa Koyama, a journalist and former reporter for the *Mainichi Shimbun*. Together with these two people, who have passed on their memories of the atomic bombing through painting and literature, I also considered the possibilities of passing on the experience of the atomic bombing.



Mr. Masuda with his father in front of the Atomic Bomb Dome

Each talk was attended by a large number of people and the venue was filled to capacity. The number of visitors exceeded 500, the highest number in the history of my exhibition. There were many people connected to the exhibition, including the director of the art museum, curators, people from the Peace Memorial Museum, many first generation *hibakusha*, many second-generation *hibakusha*, people from my school, teachers, people from museums and universities, people from the media, and people I would be surprised to hear about later,

I would like to thank people for coming from all over Japan, and also the people of Hiroshima for their unflagging support to the end. This initiative has further convinced us that the power of paintings has a role to play as a tool for storytelling. We will continue to talk with first- and second-generation *hibakusha* and pass on their experiences of the atomic bombing and their lives through the portraits.



Article in the Mainichi Newspaper



“

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

John Hersey

2023 JOHN RABE MEMORIAL HALL ANNUAL CONFERENCE, NANJING CHINA

YANG SHANYOU

The John Rabe House— a member of the INMP, Nanjing University, and The International Safety Zone Memorial Hall— along with The John Rabe House, successfully held its annual conference on November 23, 2023. Most of the participants were mainly John Rabe Development Found donors, which included the Consulate General of the Federal Republic of Germany, Siemens Ltd., China, BSH Home Appliances Holding (China) Co., Ltd., BASF-YPC Company Limited), along with relevant departments of Nanjing University, and additional cooperative partners. In addition, Professor Chen Yunsong, a Standing member of CPC Nanjing University Committee and the Vice-President of Nanjing University, attended this meeting and made an excellent and comprehensive summary speech.



John Rabe Memorial Hall

November 23 is the birthday of John Rabe, the "good man of Nanjing." He was not a soldier, but came forward to help the poor and weak in a time of crisis; He was not a politician, but shuttled through different government offices to save hundreds of thousands of lives. Additionally, he was a

a messenger of conscience, a warrior for justice, the embodiment of courage, and a shining example of humanism. John Rabe, a former resident on the campus of Nanjing University was not only a historical witness to the Nanjing Massacre, but also a symbol of love and peace. Therefore, it is of great historical and current significance to have held the event here.

The annual meeting was presided over by Wu Mei, the Curator of Nanjing University Archives and John Rabe Memorial Hall. Yang Shanyou, the Director of The John Rabe Memorial Hall, gave an annual report on five aspects of the hall: resource construction, service utilization, research exchange, media communication, and basic management. He then presented to the General Assembly the financial audit report of 2023 of the John Rabe Development Fund.



The annual conference

The release of the International Cities of Peace (10 volumes) was also an important session of the conference. Professor Liu Cheng has been working in the field of peace studies for so many years while producing an abundance of substantial results. He is not only the UNESCO Chair of Peace Studies, but is also an academic member of the John Rabe Research Center, making important contributions of both research findings and intercultural exchange to the center. Moreover, Mr. Liu Cheng, the Editor-in-Chief, introduced his new books while presenting copies of them

to the John Rabe Development Fund Donors. After the books were released, all participants celebrated the 141st anniversary of John Rabe's birth by presenting flowers to the John Rabe statue while sharing portions of a large birthday cake in a congratulatory salute.



The book release

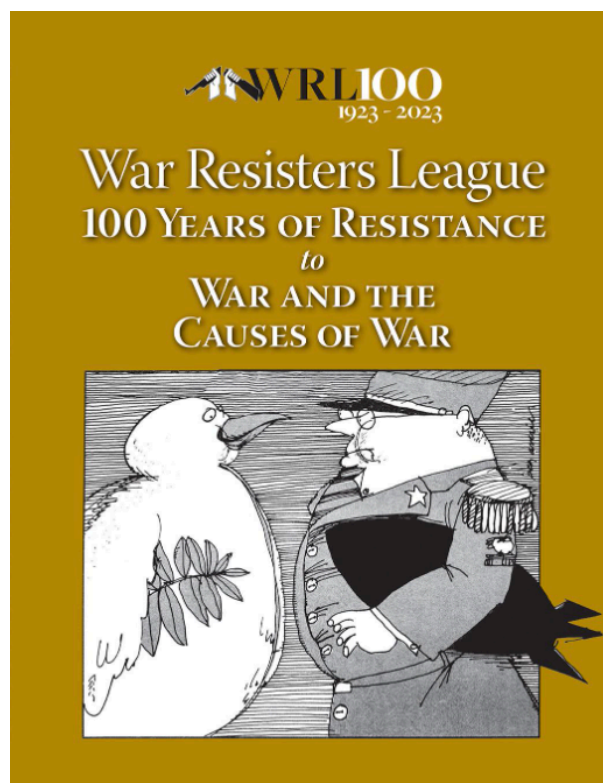
In the summary speech, speaking on behalf of Nanjing University, Mr. Chen Yunsong expressed his highest respect and heartfelt thanks to the donors and partners who have been caring for and supporting the development of John Rabe Memorial Hall over the many years since its founding. He also affirmed that the John Rabe Memorial Hall has played a significant role in the development and construction of Nanjing University. He expressed that Nanjing University will, as always, support the further construction and development of the John Rabe Memorial Hall by continuing the strengthening of international cooperation and future meaningful exchanges.



CENTENNIAL TRAVELING EXHIBIT OF WAR RESISTERS LEAGUE (WRL), 1923 - 2023

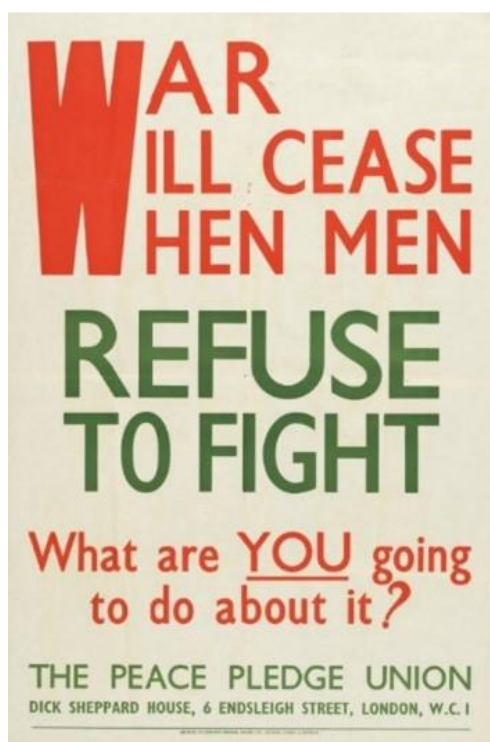
PETER VAN DEN DUNGEN

The War Resisters League (WRL) was founded in New York in 1923 and is the US section of War Resisters' International (WRI), founded in the Netherlands in 1921. The League celebrated its centenary in 2023 by the organization of a traveling exhibition and the publication of an 84-page attractive, profusely illustrated booklet, both under the title War Resisters League. 100 Years of Resistance to War and the Causes of War. The booklet reproduces the entire content of the exhibit which consists of eight free-standing panels as well as a 12 ft. long horizontal timeline banner.



Cover of WRL booklet, featuring a cartoon by Peg Averill

WRL, the oldest secular pacifist organization in the US, was founded by Jessie Wallace Hughan, a New York schoolteacher who had already been involved in the formation in 1915 of the Anti-Enlistment League before the US entered World War I. She coined the phrase, 'War(s) will cease when men refuse to fight' – often displayed on banners of the WRL and also of the Peace Pledge Union (PPU) founded in the UK in the 1930s. She remained on the WRL's executive committee from 1924 until her death in 1955. A tireless organiser, writer and speaker, because of her uncompromising radical beliefs she suffered harassment for most of her life ([click here](#)).



The earliest known appearance in the US of the image of two hands breaking a rifle (the logo of WRI and WRL) was during a WRL demonstration in Manhattan in 1933. In June 1946 WRL initiated the first demonstrations in the US against the atomic bomb when formerly imprisoned war resisters paraded outside the Pentagon to protest the planned atomic bomb test at Bikini Atoll. The nuclear disarmament symbol associated with the Campaign for Nuclear Disarmament (CND)

in the UK and widely known as the peace symbol, was introduced in the US by Bayard Rustin who, representing WRL, had participated in the 1958 Easter Walk for Nuclear Disarmament in the UK. In the US the WRL has been in the forefront in establishing the pattern of mass civil disobedience and nonviolent resistance and has been involved in numerous campaigns as documented in the centennial exhibit.

Many of the striking banners, cartoons and posters that the War Resisters League has used in its campaigning of the past 100 years are reproduced in the booklet; most have not lost their relevance such as a cartoon with the following quotation from the socialist leader Eugene V. Debs, 'I would no more teach children military training than teach them arson, robbery or assassination'. The rich history of the WRL and the vital importance of its work also today suggest that it deserves to be permanently brought before a large public by the creation of a museum in New York City – home of the United Nations, established in the aftermath of World War II and 'dedicated to save succeeding generations from the scourge of war'.

Details about the exhibit and booklet can be found [here](#).



Jessie Wallace Hughan, ca. 1898



ARPILLERAS POÉTICAS (EXHIBITION)

MARIANA VADELL WEISS

[Arpilleras Poéticas](#) is an exhibition curated by Chilean Roberta Bacic that was on display between December 2023 and February 2024 at the [Museo Nacional de Bellas Artes de Chile](#) (MNBA), showing works from the Conflict [Conflict Textiles](#) collection (whose digital archive is hosted as an associated site of the CAIN archive at Ulster University, Northern Ireland). The arpilleras are a traditional form of textile art that gained notoriety during Chile's Military Dictatorship (1973-1990), being produced by communities of women victims and witnesses of human right violations. Roberta Bacic and the Chilean poet Jaime Huenún compiled a book of the same name combining the arpilleras displayed and poetry mostly by Chilean poets. The book was launched at the start of the exhibition, which included some of the poets reading their own contributions.

The pieces presented were created from scraps of material by the hands of a diverse group of women, coming from different cultural backgrounds and social contexts, inspired by the experiences of mothers, sisters and daughters of people forcefully abducted during Pinochet's regime. The outcomes transport us to a dimension of texture and color, which behind their apparent naiveté, are stories of violence and civil unrest and protest.

Textile arts have been featured in the Museum on several instances, but specific techniques, such as arpilleras, which have been considered to be closer to the crafts domain, have been traditionally excluded from these cultural spaces. Hence, the importance of their presence within the Museum, which shows a recognition of their artistic value and testimonial nature; both intimately related to their creative processes.

Handcrafting and stitching do not only reveal a connection between the life experiences of the creator and her work, but also, the reconstruction and transmission of memory through the simple act of sewing and embroidering.



The Education department at the MNBA had an active role in the exhibition, participating in its museography and developing participatory strategies and methods, to provide tools for the people who wish to share their experience and feelings surrounding these complex topics. This is in response to the need to recognize the institution's role as a space of reflection and collective discussion, and with the hopes of paving the road towards social justice where Human Rights are recognized and respected.



In the poetry section of the exhibit, the question was posed to visitors to the exhibition "What problems or conflict

affect your life today?” In response, both children and adults have contributed drawings, stories and poems, leaving them inside small fabric pockets inspired by those attached to the back of the arpilleras themselves. Through these messages they shared those conflicts that mark their lives and the reflections inspired by their encounter with the exhibits.

One of the main goals of the MNBA’s Education team is to encourage the participation of young people and children. And in the case of this exhibition, the *arpilleras* with their colorful and texture-rich materials provided us with the foundation for the workshop “Fragments of identity”, where, as can be seen in the images, though the encounter with the *arpilleras* and the use of simple materials like cardboard and pieces of cloth, the children have been invited to create tiny human figures and to write on their work about their commitment and wishes for the future, sharing their reflections with others. Sometimes this comes out as a self-portrait, or as a friend, a family member or even imaginary character. Many of these creations were donated by the children and inhabited the exhibit hall next to the original pieces, showing that spaces such as this can become an opportunity for the exercise of children’s right to be present and have a voice within cultural institutions.



Conflict Textiles was featured in Issue #39 of the INMP Newsletter. You can find #39 and other past issues at [this link](#).

JEANNETTE RANKIN SPECIAL EXHIBITION AT THE FUKUSHIMA MUSEUM FOR NO NUKES (DENGONKAN)

IKURO ANZAI (DIRECTOR)

Dengonkan is a peace museum in Fukushima, Japan, that opened 10 years after the nuclear accident on March 11, 2011, in the precincts of Hokyoji Temple. The old Buddhist temple is in Naraha-machi, about 15km from the Fukushima Daiichi Nuclear Power Plant, which suffered a serious nuclear disaster on March 11, 2011. The founder, Tokuo Hayakawa, is the 30th chief priest of Hokyoji Temple, who has consistently been at the center of residents' movements critical of nuclear power since TEPCO's plans to install a nuclear power plant in Naraha Machi were revealed in 1973. The co-founder is Ikuro Anzai, the author of this article, who is professor emeritus at Ritsumeikan University specializing in radiation protection and Peace Studies, and who served as INMP's General Coordinator from 2018 to 2020. The monk and the scientist have collaborated for half a century since 1973 on activities to highlight the dangers of nuclear power.



*Dengonkan in the precincts of Hokyoji Temple,
Fukushima, Japan*

Naraha Machi was subject to the evacuation of all townspeople as a result of the nuclear power plant accident, and the monk Hayakawa was forced to leave the town for 5 years. Upon his return to the town in 2015, he invested TEPCO's compensation and his personal funds to erect a "Monument of Regrets and Message for the Future about Nuclear Power" on the grounds of Hokyoji Temple and planned (with me) to open a Peace Museum for *No Nukes* named "Dengonkan" to pass on the lessons of the nuclear disaster to future generations. Although the museum was opened as planned on March 11, 2011, Mr. Hayakawa sadly passed away on December 29, 2022 at the age of 83, and Professor Anzai is now serving as the director of the museum.

Dengonkan has a permanent exhibition on nuclear power and nuclear weapons, and also holds special exhibitions on various peace-related themes about once every three months. From January 15 to March 10, 2024, the exhibition featured Jeannette Rankin, who was the first U.S. Congresswoman.

I first became familiar with Jeannette Rankin when I was invited to give a lecture at the University of Montana in Missoula, U.S., her birthplace. During my stay, I visited an exhibition hall for tourists and found a book about Jeannette, *Bright Star in the Big Sky - Jeannette Rankin (1880-1973)* by Mary Barmeyer O'Brien.



Jeannette Rankin

The author, Mary Barmeyer O'Brien, is from Missoula, Montana, like Jeannette, and graduated from Linfield College with a B.A. Her writings are widely read by American children and adults. This book about Jeannette's life is written in a very plain manner, so I was able to casually read it on my flight back home, and I was very moved by its contents. I felt that this book should be translated and read by many people in Japan, and immediately after returning to Japan, I negotiated with an American publisher to have it translated. Thus, the Japanese version was published in 2004 by Suiyosha Publishing Company in collaboration with Ms. Yuri Nanbu, an English teacher of the Ritsumeikan Keisho Junior & Senior High School.



Japanese version of "Bright Star in the Big Sky - Jeannette Rankin (1880-1973)" co-translated by Ikuro Anzai and Yuri Nanbu (Suiyosha, 2004)

Jeannette was active in the women's suffrage movement in the United States of America, eventually becoming not only the first woman in history to serve in the U.S. Congress, but also became the only member of Congress in history to vote against both World War I and World War II. The American people had hoped that Congress would unanimously vote to declare war on Japan immediately after the attack on Pearl Harbor on December 7, 1941, but surprisingly, Jeannette was the only one to vote against entering the war, against 470 votes in favor in the House and Senate.

I asked myself, "If I were in that position, would I act the same way as Jeannette?" I was deeply moved and encouraged by her faithfulness to her beliefs. Jeannette, a lifelong pacifist, said, "Would it be such a shame to leave this world without doing everything possible for peace?" I am still moved when I think of Jeannette Rankin, who at age 88 led the Peace Brigades against the Vietnam War. A statue of Jeannette now stands inside the U.S. Capitol.

In December 2023, with the money-grubbing activities of Japan's governing party members becoming a major national concern, I thought I would present a special exhibit on Jeannette's clean and strong political life.

This special exhibit, consisting of 36 panels and a 28-page explanatory pamphlet, deeply impressed visitors to the small peace museum in a mountain temple in Fukushima.



POSTERS FOR PEACE EXHIBITION

PEACE MUSEUM VIENNA

In February 2024, the Peace Museum Vienna hosted the poignant "Posters for Peace" exhibition, a testament to the enduring strength of communities united against the backdrop of Ukraine's prolonged conflict since 2014. This exhibition served as a solemn reminder of the heroism displayed by freedom fighters and countless volunteers worldwide who have fervently supported those seeking peace in Ukraine.



"Renovation 2023" by Lulia Shulga

The conflict in Ukraine has not only been a struggle for territorial integrity but a profound test of the human spirit. The heroism witnessed in the face of adversity is etched in our collective memory, inspiring the world to acknowledge the sacrifices made in the pursuit of freedom and peace.

The exhibition sought to honor these sacrifices and shed light on the indomitable spirit of those who refuse to surrender to the shadows of war.

The Peace Museum Vienna, as a community of peace seekers and builders, resonates with the principles of unity and collaboration. It serves as a living testament to the belief that collective efforts can pave the way for a harmonious world. In this haven of shared ideals, individuals can freely express their beliefs, extend unwavering support, and organize for the cause of peace.

February 2022 marked a somber moment when Europe once again felt the ominous specter of war. The echoes of past conflicts served as a stark reminder that peace is fragile and must be actively safeguarded. The uncertainty surrounding the duration of the conflict and the restoration of a sense of safety continues to linger. Yet, even in this uncertainty, the commitment to working tirelessly towards peace remains unwavering.

The call to action through "Posters for Peace" symbolizes a collective voice raised during the most challenging times. It serves as a medium through which we, as a global community, can express our unity and solidarity. 40 chosen posters become a canvas for truth, speaking when others may not be able to. Each stroke of the brush, each carefully chosen word, is a testament to the resilience of the human spirit and the unwavering commitment to the pursuit of peace.

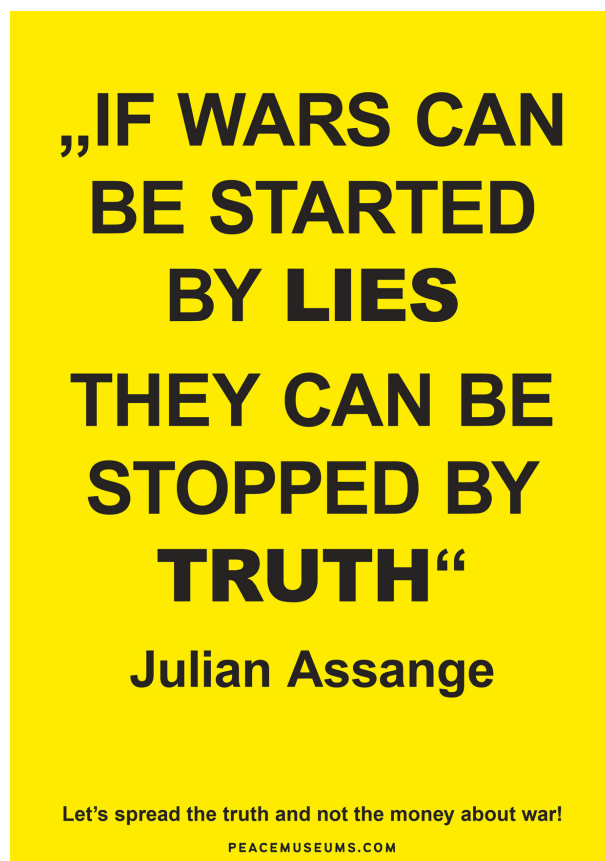
The exhibition is not merely a display of artistic prowess; it is a reflection of a shared responsibility to foster a world where dialogue and understanding triumph over conflict. "Posters for Peace" encourages viewers to ponder a vital question – "What can you do for Peace?" This question is not rhetorical; it is an invitation to introspection, a call to action.

As we navigate the uncertainties of the present, the "Posters for Peace" exhibition stands as a testament to our shared humanity. It is a source of hope, lighting the way to a future where echoes of conflicts are replaced by melodies of understanding, compassion, and lasting peace. Please visit our online exhibition, "[Posters for Peace](#)".



Poster by Brenda Guerrero (Mexico)

In a world that often feels divided, the exhibition serves as a bridge, connecting hearts and minds with a common purpose. It transcends borders, reminding us that the pursuit of peace is a universal endeavor. Through the power of art and expression, the exhibition opens a dialogue, inviting individuals to contribute to the collective effort of building a more peaceful world.



A poster from the exhibition

You can visit Peace Museum Vienna's website at [this link](#).



A DAY IN THE LIFE OF A REFUGEE: THE GAZA CEASEFIRE PILGRIMAGE

GERRY YOKOTA

On Saturday, March 23, I organized a Gaza Ceasefire Pilgrimage in Osaka, Japan. It was part of an international movement launched on January 14, 2024, led by Palestinian Christians and international supporters. As of March 31, local pilgrimages had taken place in 173 cities in 19 countries (see more [here](#)).

As an expression of solidarity rooted in the desire to truly understand the suffering of the refugees, we walked for ten hours. This is roughly the time it would take a refugee to walk from northern Gaza to the Rafah crossing at the southernmost end.

We set out from the northern end of the Yodogawa Riverside Park in Kyoto Prefecture. After walking along the banks of the river for five hours, we turned out of the park and into the city of Osaka, where we continued to walk for another five hours. Our destination was a church in Higashi-Osaka, Fuse Genjigaoka Church, that had kindly offered to host a closing ceremony for the event.

When the weather report began forecasting rain for the day, we received many calls inquiring as to whether the event would be postponed. But we never dreamed of delaying it due to inclement weather. It was raining bombs in Gaza, and we had a safe warm home to return to after those ten hours.

Corporally experiencing even that dim semblance of one day in the life of a refugee, with all its physical and spiritual pain and suffering, changed me profoundly. It was utterly different from a silent standing vigil or marching demonstration, just as a museum can vividly convey realities and preserve memories that words can only hint at.

Walking such a Via Dolorosa cultivates not only empathy for the refugees but also strengthens the will to hold on to hope and not give in to despair. It reinforces a sense of responsibility, a visceral respect for the imperative to have faith in the joy to be gained through liberation from injustice and fear. The body is trained to physically remember the solemn, urgent duty to persevere daily in the quest for justice.

Nelson Mandela famously declared, “We know too well that our freedom is incomplete without the freedom of the Palestinians.” His words carry all the more weight because they are rooted in his bodily experience of 27 years of incarceration and hard labor.

As I was preparing for the pilgrimage, I recalled a rhythmic chant from the anti-apartheid movement in South Africa that has been taken up by the children of Palestine.

“Siyahamba, ekukanyen' kwenkos'
We are walking in the light of God.”

On the Osaka pilgrimage, another chant arose spontaneously in my heart that brought me a sense of integrity of mind and body, individual and collective. Pacing myself to the four-beat rhythm of this chant kept me going then, and keeps me going now.

“I am in Gaza, and Gaza is in me.”



Gerry Yokota is Professor Emerita at Osaka University and a veteran of the international anti-apartheid movement who served on the Nelson Mandela Japan Welcoming Committee. She serves as an unofficial advisor to KYMC, Kansai Youth Movement for Change, which organizes campus events to promote peaceful dialogue about controversial issues.



"Gaza, Children, Peace"
Malak Mattar

WONGAVERY ASIA PACIFIC PEACE MUSEUM OPENING ANNOUNCEMENT

FLORA CHONG

With joy and excitement, ALPHA Education announces the official opening of the WongAvery Asia Pacific Peace Museum (APPM) on June 8-9, 2024 in Toronto, Ontario, Canada. The APPM promotes humanity and peace education through a critical understanding of the history of WWII in Asia. It is the first museum of its kind outside of Asia and covers the entirety of a 14-year war (1931-1945) and its legacy with which the world continues to grapple. The APPM will serve as a platform for humanity education in a subject area that is little taught and not well understood especially in the western world.

The APPM is curated by the conviction that, as the Japanese Canadian award-winning author Joy Kogawa puts it, “a world without war is not possible without our knowing the suffering of the other.” As a people’s museum, it values the experiences and suffering of victims throughout Asia, including the Japanese people. These living stories compel us to confront difficult truths of the past and inspire us to affirm the values of humanity and peace. In so doing, the APPM and its visitors undertake the difficult but life-giving labour necessary for reconciliation and peace.

Through thoughtfully curated exhibits, digital media, and interactive activities in 10 permanent galleries, visitors will learn about the ideological roots of the war, human atrocities such as massacres, Japanese military sexual slavery and human experimentation, as well as reflections on postwar justice and memory. Young visitors will be challenged to rethink the values of peace and justice, and their possible

contributions to peace-building amidst intensified global conflicts that the world is facing. The facility will serve as a hub for students, with a space for post-visit workshops and a resource centre. It will also host community discussions, panel events, film screenings, and commemorative events.

The WongAvery Asia Pacific Peace Museum is the culmination of five years of work on the part of ALPHA Education. The museum team comprises a group of researchers, academics, reviewers, designers and IT specialists, with the support of transnational organizations, scholars, museums and generous donors. Though with limited space, the APPM carries a significant mandate to preserve the historical memory of World War II in Asia, bearing an emphasis on authenticity, equity, diversity and inclusivity.

For humanity, for peace, and for a better world, the mandates of the WongAvery Asia Pacific Peace Museum have a focus on education. The opening of the APPM is just the beginning of a long journey. Through innovative education programs offered by the museum, ALPHA Education hopes our younger generations will be inspired to be social contributors and peace ambassadors.

Websites:

www.asiapacificpeacemuseum.com
www.alphaeducation.org

Contact Email: info@alphaeducation.org

ZALDI

FRANCISCO ARROYO CEBALLOS

In the historical context, the sculpture represents the bombings of the Civil War in the Basque Country. The tragedy of the town of Zalla and the tremendously devastating effects of the bombs dropped on June 21, 1937 by the German Condor Legion (an intervention force sent by the Third Reich to help the troops of General Francisco Franco). After the fall of Bilbao and until the surrender in Santoña, two months of bloody war passed in Las Encartaciones where thousands of refugees arrived, where more than 300 bombings were suffered. In the Basque Country, rebel aviation carried out more than 1,600 bombing operations, which represents more than 2,000 bombings in a period of thirteen months.



"Zaldi" by Patxi Xabier Lezama, 1989.

Zaldi constitutes a "cry", as the philosopher Gaston Bachelard said, a "life asleep in its form." In it the cry is sealed, always heterogeneous with respect to the order of the discourse; always fissured, like a stigma. As if the entire sculpture were an encapsulated invocation. Hoping to awaken in each present that is recognized in it. A kind of conductor of emotions: its quality does not lie in an aesthetic intention but in the feelings that give it substance. The later life of Zaldi as a totem, as an emblem of the community that emerged after the Second World War, cannot be surprising.

In the world of Zaldi, which is, above all, a mythological world, the mouth opens in a desperate scream. The desperate gesture of the figure. You can see what was happening in Spain. The sculpture contains simultaneously, destruction and renewal, despair and hope.

Patxi Xabier Lezama's work is the result of a search for the origins of tradition, a taste for the mythological and a surrealism that is the source of a pure need to express what is felt. It attempts to solve the enigma that involves breaking down piece by piece what is dreamed of in order to try to provide it an avant-garde and modernity, seasoned with touches of substantial innovation in which time and space merge in order to achieve a different work, a work singularly worthy of being tasted and admired.

An elegant and careful work, with a great interior message, without a doubt.

“LAST NIGHT I HAD THE STRANGEST DREAM”

WILLIAM P. SHAW, PHD

It is a dream shared by millions of people around the world---people from all countries and cultures and religions. It is the dream that one day we will all come together to PUT AN END TO WAR.

The 1970's folk song, “Last Night I Had the Strangest Dream” was made popular by American folk singers, Simon and Garfunkel. The lyrics continue to hold meaning and hope, especially in times of wars and violence that dominate our world today:

“Last night I had the strangest dream
I ever dreamed before
I dreamed the world had all agreed
To put an end to war.”

This is our collective mission—to put an end to war! Let us not be shy to this cause. If someone asks the mission of your peace museum, your organization, your classroom or your personal values—give a simple and straightforward answer—to put an end to war.

It is time to move forward, when humankind will decide that war is outdated, unacceptable, barbaric, and immoral as a tool for conflict resolution. It is a paradox that both soldiers and peace makers share a common goal ---both seek peace! The core difference lies in how to reach peace---by killing or by talking. The former has never worked but continues to be used! It's time to focus on better systems---diplomacy, listening, learning, respecting, building bridges, examining values and the process of change on all sides.

Wars have continued through the centuries. Nations have built their identities and histories through their stories of wars and

military heroes. This is the root of nationalism and it continues to the present time. National education systems teach their histories through stories of wars, not through stories of peace movements and peace heroes.

Our world simultaneously deals with two opposing realities: wars, violence, fear, stress AND the desire for kindness, social support, safety, peace. The former makes most headlines, the latter is seldom reported.

We are in a new time when people have broad access to internet and information. People can cross boundaries of nations and cultures and religions, as never before in history. Can humankind find common ground for the elimination of war? Wars have been part of human history forever. Can this change?

I believe there are positive signs around the world, questioning the “tradition” of war as a tool for solving conflicts. These signs include new technologies, new levels of awareness of the realities of wars, new organizations that focus on international cooperation, new opportunities for people-to-people connections. These signs give hope that “one day we will all come together to put an end to war.”

Arthur Clarke, well known British and Sri Lankan writer and scientist, once quipped that all “revolutionary” ideas pass through 3 stages: 1) “It'll never work, it's pure fantasy” 2) “It might work but it's not worth doing” 3) “I said it was a good idea all along”! Perhaps Clarke's message also relates to “Putting an end to war”.

Where is the evidence? What are the roadblocks? How does change occur? Where are we on Arthur Clarke's 3 stages of revolutionary change: Stage 1, Stage 2, or Stage 3?

[Click here](#) to read the entire article.
Dr. William P. Shaw is President of the Crosscurrents International Institute, Sidney, Ohio, USA.



"Last Night in Gaza"
Malak Mattar

PRESENTING *MUSEUMS FOR PEACE* TO HIS HOLINESS THE DALAI LAMA

ROY TAMASHIRO¹

“The Collective We, whose spirits and energies are represented in this book, are in deep gratitude for Your Kindness, Light, and Love.”

With these words² the new book *Museums for Peace: In Search of History, Memory, and Change*³ was presented to His Holiness the Dalai Lama, as part of a special International Peace Research Association (IPRA) delegation to commemorate the 65th Anniversary of Tibetan Uprising Day.



Roy Tamashiro presents the book to His Holiness The Dalai Lama

It was on the 10th of March in 1959, when Tibetans protested the forcible occupation of their country by the Chinese Communist Party (CCP). The IPRA delegation joined the 65th National Uprising Day in Dharamshala, India to offer condolences and veneration in memorialization of 1.2 million Tibetans killed in the Chinese Communist Party’s (CCP) invasion and continuing occupation of Tibet; and to stand in solidarity and support for Tibetans inside and outside Tibet who still endure oppression and persecution from the Chinese government.

The delegation met with representatives of Tibetan Youth Congress, and other activist organizations in the Free Tibet movement as well as with members of the Central Tibetan Parliament-in-Exile. Delegation members also visited The Library of Tibetan Works and Archives, and toured The Tibet Museum, “dedicated to Tibet’s rich culture, long history, and experiences of exile. It ... speaks for the millions of Tibetans inside Tibet who continue to be silenced and subjected to daily human rights abuses.”⁴



In the photo (above), His Holiness the Dalai Lama (center) poses with The International Peace Research Association (IPRA) Special Delegation, including (standing, left-to-right): Matt Meyer, IPRA co-Secretary General [USA], Elavie Ndura, [Barundi / USA], Marite Munoz (IPRA Co-Secretary General [Argentina]), and (kneeling, left-to-right): Marcela Agudelo [Columbia], and Roy Tamashiro [AAPI, USA].

¹ Dr. Roy Tamashiro was co-editor of *Museums for Peace: In Search of History, Memory, and Change* (See note 3), and a member of the Special IPRA Delegation to Dharamshala.

² The author has assumed representation of “The Collective We” without prior knowledge or consent of the unnamed “We.” He has informed the IPRA delegation and the delegation’s protocol officer for His Holiness the 14th Dalai Lama of this error.

³ Apsel, J., Barrett, C., & Tamashiro, R. (2024). *Museums for Peace: In Search of History, Memory, and Change*. Routledge. <https://www.routledge.com/9781032270012>

⁴ Quotation from a plaque titled “We are Tibetan, and this is our story” at the entrance to The Tibet Museum. Both the Library of Tibetan Works and Archives and the Tibet Museum are administered by the Central Tibetan Administration's Department of Information and International Relations in Dharamshala, Himachal Pradesh, India.



Apsel, J., Barrett, C., & Tamashiro, R. (2024). *Museums for Peace: In Search of History, Memory, and Change*. Routledge.



Museums for Peace: In Search of History, Memory, and Change

Edited By Joyce Apsel, Clive Barrett, Roy Tamashiro

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Museums for Peace: In Search of History, Memory and Change highlights the inspiring as well as conflicting representations and purposes of diverse museums for peace around the world.

Coming from various cultural and professional backgrounds, the authors explore “what are museums for peace and what do they mean?” Some chapters introduce alternative histories of peace, conflict, and memorialization. This innovative collection examines grassroots museums, military sexual slavery, historical memory in East Asia, and cultural heritage in the Africanized peace museum movement. The chapters discuss differing representations of Gandhi, technology of war and opposition to it, and structural violence such as racial terror and imperialism. Investigating how institutions interact with political and cultural forces, the volume demonstrates that some museums reinforce hegemonic narratives, while others resist authoritative tropes to reveal silenced histories, including peace histories.

Museums for Peace will appeal to academics and students in museum studies, heritage studies, peace studies, memory studies, social justice, and human rights. Those working in cultural studies and trauma studies will also find this volume valuable.

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INTRODUCING INPM/INMP NEWSLETTERS TO JAPAN SINCE 1992 WHILE REPORTING INTERNATIONAL EXCHANGE ABROAD IN ENGLISH

KAZUYO YAMANE

The following links show the author's activities in introducing international news (INPM & INMP) to the Grassroots House (Peace Museum) in Kochi, Japan from 1992 (when the first International Conference of Peace Museums was held in England) to 1998 (before Muse Newsletter began to be published in 1999) in Japanese.

There are also Grassroots House International Exchange Newsletters in English which show various international exchange activities at the Grassroots House in Kochi.

Please click the bottom of the page (which says, "proceed without logging in") and then click also the bottom of the page (which means "show") respectively.

[Grassroots House International Exchange News in English.](#)

[Grassroots House News in Japanese.](#)

Please click the red part at the bottom. You will find 13 newsletters from 1992 to 1998. The Japanese Citizens' Network was formed in 1998 when the 3rd International Conference of Peace Museums was held in Osaka and Kyoto. Its newsletter called Muse started to be published in 1999.

Mr. Yutaka Maruyama, a co-coordinator of the Japanese Citizens' Network of Museums for Peace, said as follows:

"I read a glimpse of the 'International Exchange News of the Grassroots House' published by Ms. Yamane. I was amazed to see that there were people from Europe, the U.S., China, Korea, Indonesia, East Timor, India, Kenya, Croatia, the UN, UNESCO, and so on. It shows a history of grassroots democracy from Kochi, which has been transmitted to the world through the English version of Grassroots House Newsletter. This is the origin of the English version of Muse Newsletter."

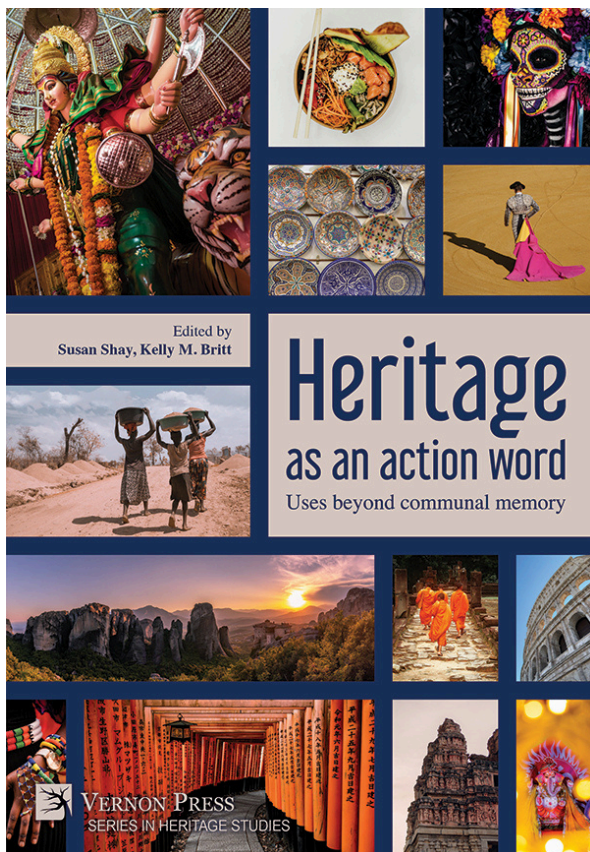
[Here is a link to Muse Newsletters from 1999 to today in English and Japanese.](#)

I hope that you will enjoy learning about international exchange activities through museums for peace at the grassroots level in the world.

Kazuyo Yamane is the former International Director of Grassroots House and Advisor to the Kyoto Museum for World Peace.

BEYOND COMMUNAL
MEMORY

SUSAN SHAY



An important new interdisciplinary volume has just been released on the use of communal memory. *In Heritage as an Action word: Uses beyond communal memory* (published Vernon Press, 2024), authors from around the world explore how different communities, nations, and groups intentionally and creatively use heritage, both tangible and intangible, in a wide variety of ways to positively address social and environmental issues.

Significantly, these studies demonstrate how heritage can be an exceptionally valuable tool for political, economic, and social change. Insightful studies are

presented pertaining to heritage as social memory, including the nationalistic political use of heritage, heritage as resistance to political powers, traditional knowledge as environmental science, heritage for legal and community action, heritage for building peace, heritage for indigenous and minority empowerment, and heritage for exploring the past through phenomenological methods.

Of particular interest to the members of this organization will be the chapter written by Professor Vladimir I. Ionesov of Samaria, Russia, on museums for peace. In his thoughtful and thorough analysis of the state of peace museums, he delves deeply into the theory of peacemaking through museum presentations, cites examples of positive action, and offers innovative solutions for creating and presenting programs and displays in museums to promote peace and understanding. Importantly, the volume moves beyond seeing heritage as only social memory, a mere interpretation of static past events, people or places, and instead explores critically the variety of ways heritage is engaged in the present and can be in the future.

Our book has been published and is now available for sale through the Vernon Press website and major distributors such as Amazon, Barnes and Noble, YBP, EBSCO, ProQuest and indexed in Bowker Books in Print, Nielsen Pubweb and IngramContent, among others.

The link to the Vernon Press page of the book is [here](#). The link to the Amazon page of the book is [here](#).

For members interested in purchasing our book, they are welcome to use the discount code CFC42015052B. This discount code entitles holders to a 24% discount on purchases via the [Vernon Press website](#).

TWO BOOKS FROM THE PEACE MUSEUM VIENNA



Determination's Triumph by Lishka Blodgett and illustrated by Anna Ivanska, explores the profound impact of determination in overcoming challenges and fostering empathy. The narrative skillfully weaves tales of individuals who channel their determination into innovative solutions, inspiring a ripple effect for a more peaceful world. Blodgett's writing, complemented by Ivanska's illustrations, creates a captivating journey that celebrates resilience and the transformative power of a determined spirit.

In *Voices of Peace* by Yelyzaveta Sotnyk, the author delves into the narratives of individuals who exemplify the idea that freedom is integral to peace. Sotnyk's storytelling and illustrations illuminate the connection between personal freedom and the ability to express oneself without fear, a crucial component for fostering peace. Edited and published by Lishka Blodgett, the book offers a compelling exploration of the relationship between freedom and peace, showcases how freedom and peace contribute to creating a more harmonious world.

Both books share a common thread in portraying individuals as "Peace Heroes," emphasizing the transformative power of determination and the intrinsic link between freedom and peace. "Peace Hero's Tale of Freedom" and "Determination's Triumph" not only entertain but also inspire readers to reflect on their roles in building a world where peace is not just an ideal but a tangible, achievable reality.



Open Call: "Expressions of Peace"

Peace Museum Vienna invite writers to contribute their perspectives on peace through essays, poems, philosophical texts, or any form of thoughtful writing. Selected works will be featured on the Peace Museum Vienna's website and included in an upcoming Zine. Share your thoughts on fostering harmony, building bridges, or envisioning a peaceful world. Spread the message of peace through the power of words.

Please submit your contributions to:
officepeacemuseumvienna@gmail.com



"Olive Harvest"
Malak Mattar