

# INTERNATIONAL NETWORK OF PEACE MUSEUMS

Newsletter No. 15

October 2002

## GENEVA -- A PLACE FOR PEACE

Under this heading, a special committee was constituted in Geneva in order to commemorate the 100th anniversary of the award of the first Nobel Peace Prize to Henry Dunant. Initiated by the Henry Dunant Society in the city, and with the support of the State Council of the Republic and Canton of Geneva, the City of Geneva, the Swiss Confederation, and other bodies, the committee organised a most impressive programme which culminated in a series of events in October and November 2001.

The events - comprising exhibitions, itinerary for peace, concert, historical conference, round-table - were meant to demonstrate that Geneva is a city where peace has been conceived, and constructed, in efforts spanning over 200 years. This overall theme was convincingly demonstrated in the large exhibition *Geneva - a place for peace* whose 80 panels (with some 250 illustrations) surveyed the rich variety of peacemaking efforts which the city has witnessed. A beautifully produced, 100-page French-English bilingual catalogue (which reproduces, in full colour, many of the illustrations) ensures that those who were

not able to visit the exhibition can still enjoy and profit from it.

Another major exhibition, *Paix* [Peace], organised by the city's Museum of Ethnography, mainly depicted the ways in which peace has been preserved or restored and how conflict has been dealt with without the use of weapons in a variety of cultures from around the world. This exhibition, which was open until the middle of March 2002, was likewise accompanied by a substantial, most interesting and valuable publication in which some two dozen authors focussed on different aspects of the theme. In February, the Museum organised an academic symposium related to the exhibition, entitled *The anthropology of peace*. The printed programme for the symposium prominently displayed the following quotation by the American educational philosopher and peace activist John Dewey (1859-1952): 'The only way to abolish war is to make peace heroic'.

Plans are underway to turn the exhibition into a travelling one, provisionally entitled *Building peace: An international exhibition of the Museum of Ethnography of Geneva*. It is scheduled to be made available in various languages, from 2004. A document outlining the contents of the exhibition with technical specifications (so far in

French only) has been produced. For more information, contact Mrs. Christine Détraz, Musée d'ethnographie de Genève, bd Carl-Vogt 65, CH-1205 Geneva; Tel. 00-41-22-418-4554; Fax 00-41-22-418-4551; Email: christine.detrax@ville-ge.ch

The Public and University Library - drawing on its own, rich resources - showed a remarkable exhibition on the life and work of Jean-Jacques de Sellon, the founder of the Geneva Peace Society (1830), the first such society in continental Europe. Elsewhere in the city, there were exhibitions on the graphic anti-war art of Frans Masereel (a long-time resident), on the world travels of Jacques Mühlethaler to promote his idea of making schools instruments of peace, on the League of Nations and the United Nations (in the Palais des Nations), and on the theme of the Apocalypse in the work of Henry Dunant and today (in the International Museum of the Red Cross and Red Crescent).

Throughout 2002, peace historians and peace tourists have been able to undertake independently the *Itinerary for peace* which was inaugurated in October 2001 with the unveiling of a memorial plaque on the site where the League of Nations held its first General Assembly in 1920. Altogether, over 40 places of historic interest concerning peacemaking in the city during the last two centuries are included in the walking tour. They are all identified and briefly commented on in an attractively produced and very helpful bilingual booklet (a book-length volume is about to be published).

The programme - which also comprised a three-day historical colloquium on the theme of the city's contribution to conceiving and constructing peace, as well as a

two-day round-table with world class speakers on the topic *What is a just peace?* - was formally concluded on 9th November 2001 by an official reception in the city's Grand Theatre, and by a concert in the St. Pierre Cathedral. The organisers and the city authorities are to be congratulated on a most impressive and inspiring peace festival which succeeded in doing full justice to all those many individuals and organisations - local, national, and international - who during the past two centuries and more have worked from Geneva for the creation of world peace; both the heritage of this tradition and its undiminished continuation today make Geneva the city of peace *par excellence*.

For more information about the above events, or to order publications, please email [pax@genevepourlapaix.com](mailto:pax@genevepourlapaix.com) or [info@geneve-tourisme.ch](mailto:info@geneve-tourisme.ch) or contact Roger Durand, Chemin Haccius 10, CH-1212 Grand-Lancy, Switzerland; Fax: 00-41-22-794-6283; Email: [Roger@shd.ch](mailto:Roger@shd.ch). The catalogue *Paix*, edited by Erica Deuber Ziegler (ISBN 2-88457-013-8) was published by the Musée d'ethnographie, case postale 191, CH-1211 Geneva 8; Tel. 00-41-22-418 45 50; Fax 00-41-22-418 45 51. It costs CHF 49 plus postage.

FOUNDING SECRETARY OF  
INTERNATIONAL PEACE  
BUREAU PUBLICLY  
HONOURED

As if to reinforce the view, illustrated in the article above, that Geneva is a mecca for peace lovers, on 21st September 2002 (International Day of Peace), a permanent memorial was unveiled to another native

citizen who played a prominent role in the peace movement. From its founding in 1892, until his death in 1906, Elie Ducommun was the secretary-general of the International Peace Bureau (IPB). The Bureau was the chief coordinating instrument of the international peace movement in the pre-World War I period (and still fulfills this role today). In the 1920s, its seat was moved from Bern to Geneva. The Bureau was the recipient of the Nobel Peace Prize in 1910. Its founding secretary-general received the same honour already in 1902, and the unveiling of a bust in a central park in the city (Promenade de St. Jean) coincided with the centenary of his Nobel award.

Ducommun was not only a tireless, efficient and greatly admired leader of the Bureau - a position which he had accepted on condition that he was not paid for the work he undertook - but also a great humanist who was equally prominent in Swiss and Geneva politics, Freemasonry, and as a man of letters. The many dimensions of his personality and achievements in various domains are reflected in the inscriptions on the four sides of the socle. The initiative was supported by the Canton and City of Geneva, as well as several foundations and sponsors in the city. Leading representatives of the Swiss Federal Council and of the Canton and municipality spoke at the ceremony, as did the IPB's present secretary-general, Colin Archer.

The occasion was also used to present a volume with biographical essays on Ducommun, the first substantial biography devoted to him. Entitled *Elie Ducommun, 1833-1906*, it was edited by Roger Durand and published by the Association *Genève - un lieu pour la paix*. All the contributions

are in French, except for the longest and most fascinating chapter which is in English. The latter (by Dr. Arthur Eyffinger, librarian of the International Court of Justice in The Hague) concerns the recent rediscovery in the Peace Palace of a contemporary painting of Ducommun by the noted British artist and peace activist Felix Moscheles. The painting is reproduced on the cover of the book; it can be ordered from the following address: [pax@genevaforpeace.com](mailto:pax@genevaforpeace.com) or from Roger Durand (details above).

Ducommun shared his prize with fellow Swiss peace activist Albert Gobat (1843-1914) who was the first secretary-general of the Interparliamentary Union (1892-1909) and who succeeded Ducommun as IPB secretary-general from 1911 to 1914. An equally impressive leader of the pre-1914 international peace movement, Gobat's memory is being honoured (together with Ducommun's) in his native city of Tramelan where, among other events, an exhibition will be shown in December 2002-January 2003. The exhibition, which will be unveiled on 1st November 2002, will first be shown in the city library in Bienne during the first half of November. Entitled 'Promoting peace: The ideals of Nobel prize laureates Albert Gobat and Elie Ducommun through posters', the exhibition consists of a display of original 20th century Swiss peace posters. Together with historical articles on the two laureates, the exhibition is reproduced in a special issue of the journal *Intervalles* (no. 64). It can be ordered from: Association et Revue Intervalles, Rue Mont Sujet 18, CH-2515 Prêles, Switzerland; Tel. 00-41-32-315-1901 (costs per copy: CHF 20, plus postage CHF 5).



JAN BLOCH'S PEACE  
MUSEUM IN LUCERNE  
REMEMBERED

The centenary of the festive opening of the world's first peace museum, in Lucerne on 7th June 1902, was commemorated through a varied programme of events in the city from 6th-8th June. The programme was made possible through the enthusiastic support of Dr. Walter Troxler, historian and librarian of the Swiss federal army education centre for higher officers in the city (*Armee-Ausbildungszentrum Luzern, AAL*) and Patrick Deicher, curator of the Bourbaki Panorama, one of Lucerne's main tourist attractions, and that of their respective institutions. They were largely responsible for the production, at short notice, of an exhibition entitled 'War and Peace in the Museum: Jan Bloch and the International War and Peace Museum in Lucerne.' The exhibition was opened at the Bourbaki Panorama on 7th June, and remained there throughout the summer months until 6th October. From 21st October until 21st December it is being shown in the AAL (which is also open to the public, with possibilities for school visits). Consisting of 24 text and illustration panels, the exhibition focuses on the founder and his museum, and also provides an historical context for its foundation and concludes by looking at some contemporary issues, including the spread of peace museums and peace education. The exhibition is economically reproduced in a catalogue with black and white illustrations, showing one panel per page. Although in German only, the catalogue includes an English translation of the preface and summary of the exhibition. Copies can be obtained by contacting Dr. Troxler

at AAL, Bibliothek, CH-6000 Lucerne 30;  
Email: walter.troxler@aal.admin.ch

To accompany the exhibition and the other events, the Lucerne Filmclub organised a cycle of war and peace films in the Bourbaki Panorama building in June, September and October. The cycle comprised ten films which originated in different countries, and depicted the theme from a variety of angles. They all convey the terrible nature and senselessness of war, and in this way are pleas for peace.

Through the support of Dr. Ueli Habegger, responsible for cultural heritage, the city agreed to arrange for the commissioning of an official commemorative plaque on the building which was constructed to house the museum following its move in 1910. This building, the work of Emil Vogt, a well-known local architect with many imposing hotel buildings in the city and elsewhere to his name, is now the Fluhmatt teacher training college. Its history and music teachers contributed to the programme and enlivened the reception which was hosted by the city in the college building.

Thanks to the cooperation of the local adult education group LABA, a historical city walk (including boatrip on the lake) to places associated with the Bloch museum was organised and offered also on several occasions later in the month. LABA also produced a solid and original historical account of the museum; it paid particular attention to the fascinating story of the local politics involved in its establishment. The 56-page illustrated brochure is entitled *Friedenstauben und Krupp-Kanonen: 100 Jahre Internationales Kriegs- und Friedensmuseum Luzern* (Peace doves and Krupp cannons: 100 Years since the

International War and Peace Museum in Lucerne). Copies can be ordered from LABA, Dufourstrasse 13, CH-6003 Lucerne, Tel. & Fax: 00-41-41-240 55 85 or from Urs Häner, Dammstrasse 14, CH-6003 Lucerne, Tel. 00-41-41-240 97 38, Email: untergrundgang@hotmail.com

Last but not least, the AAL hosted an international historical symposium on the museum, as well as a concluding roundtable on peace museums today. The symposium (and overall commemorative programme) was opened by AAL Director, General Jean-Pierre Badet, and by Dr. Jerzy Marganski, Polish ambassador in Bern. Congratulatory messages were read out from Professor Krzysztof Skubiszewski, former Polish minister of foreign affairs (and honorary chairman of the 'Bloch 2002' International Committee), Mr. André Paul Rasmeyer, Swiss ambassador to Warsaw, Bundesrat Samuel Schmid, the Swiss minister of defence, and Mr. Hans-Ulrich Scherrer, Chief of the general staff of the Swiss confederation.

In the symposium, peace historians from half a dozen countries focused on different aspects of the museum, including its contents and controversial character (war or peace museum?), the local background and context for the city's hosting of the museum, and the move to a new, specially constructed building in 1910. It was good to be able to welcome a five-person strong delegation from Warsaw, active members of the Jean de Bloch Society. Peace museum directors and representatives from several European countries as well as Japan took part in the roundtable which focused on the difficulties, role and potential of peace museums today. Major articles appeared in the local and regional Swiss papers (see

*Neue Luzerner Zeitung*, 8th June, and *St. Galler Tagblatt*, 6th June). Copies of these and other publications can be obtained from the editor (see address at end).

FROM WAR REMEMBRANCE  
TO PEACE EDUCATION:  
FOURTH INTERNATIONAL  
CONFERENCE OF PEACE  
MUSEUMS, 5TH-9TH MAY 2003  
IN FLANDERS (BELGIUM)

We can now report that the postponed fourth international conference of peace museums will be held from 5th to 9th May 2003 in Flanders, the Dutch-speaking northern region of Belgium. More precisely, the conference and the associated field trips will take place in western Flanders, a region strongly marked by the First World War. Much of that war, and of its most gruesome history, took place *In Flanders Fields*. This expression has become famous the world over after John Mc Crae - a Canadian soldier and medical doctor - made it the title of his poem, written in Flanders in 1918, shortly before he was killed in action. Together with the red poppy which grows profusely in the area, the poem encapsulates the war experience of a whole generation of especially British and Commonwealth soldiers who lost their lives and lie buried in countless cemeteries.

The area is littered with war memorials of every description; recent years have also seen the complete renovation, expansion and inauguration of two peace museums: the award-winning *In Flanders Fields* museum in Ieper, and the *IJzertoren* (IJzer Tower, named after the nearby river) in Diksmuide. The programme includes visits

to both museums as well as to the former German concentration camp in Breendonk near Antwerp and - showing that the continent is learning from the mistakes of its bloodied past - the European Parliament in Brussels. Participants will be accommodated in Ostend, the country's best known beach resort. Here, plenary sessions, workshops and exhibitions will be held - and participants will also be able to visit a Napoleonic Fortress, constructed by the French emperor in 1805 as a defensive reinforcement against a possible British invasion, and which also served as part of the coastal defense system of the occupying German forces in both World Wars.

Given the venue, it is not surprising that the theme which has been selected for the conference is *From War Remembrance to Peace Education*. An essential part of peace education, and the development of a culture of peace, is the remembrance of war by keeping alive the pity of war - its horror and suffering - in such a way that it leads to a resolve to avoid war and work for its abolition (and, more generally, the peaceful resolution of all conflict). This is, unfortunately, not a theme which is largely of historical interest only. The end of the Cold War has witnessed an upsurge in ethnic wars in parts of eastern Europe and the former Soviet Union, as well as in Africa and elsewhere around the world. The theme of war remembrance and how it relates to peace education is therefore one which is both global in scope, and highly topical.

Peace museum representatives and others interested in participating in the conference and those wishing to present a paper should as soon as possible inform the conference's general secretary, Dirk Demeurie, at the following address: IJzerdijk 49, B-

8600 Diksmuide, Belgium; Tel. 00-32-51-50 02 86; Fax 00-32-51-50 22 58; Email: [ijzertoren@unicall.be](mailto:ijzertoren@unicall.be) Museums intending to participate are requested to provide information concerning their institution in a digital manner. Colourful posters advertising the conference (in English and Dutch versions) are also available from the same address.

For practical reasons, participation in the field trips will be limited to 200 individuals; priority will be given to peace museum representatives. Whereas field trips will be free of charge, hotel accommodation in Ostend will cost, depending on choice of hotel, from Euro 57 to 90 per room per night. There is also a registration charge of Euro 125 per person. A detailed programme, including topics of plenary sessions and workshops, will be available later.

<p>INTERNATIONAL SYMPOSIUM ON EUROPEAN NATIONAL MONUMENTS IN LEIPZIG (OCTOBER 2003)</p>
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In October 2003, the 190th anniversary of the famous Battle of the Nations, as well as the 90th anniversary of the construction of the Monument to that battle, will be commemorated in Leipzig. The various activities which have traditionally been organised to commemorate both events have typically reflected the fact that they have been perceived as being of a purely German character. The aim of all the events and activities to be held in and around the Monument to the Battle of the Nations (not only in October 2003 but from March 2003 onwards) is to create an experience which shows the Battle of Nations as well as the



Monument as part of a common European history and heritage.

Work is currently underway to create a profile for the monument which emphasises its European heritage and to create experiences and activities around the battle and the monument inviting the participation of many citizens. In March, a series of lectures will be initiated, in collaboration with the Leipzig adult education centre, on the historic background and the future of the Monument to the Battle of the Nations. From July to September, several artists will work in the open air near the Monument on some fascinating sculptures for the Monument park. There will be a summer camp for young people from all over Europe. Among the events which are being prepared is also a public symposium with international partners on the topic of European national monuments which focuses on 'National remembrance and European identity'. The academic symposium will take place from 15th to 17th October. This will be part of a 'week of European meetings' which will be inaugurated on 10th October with live music performances at the monument, including a performance by the choir of the German Opera. Organists hailing from several countries will extemporize Beethoven's *Hymn to Joy* in the Monument on 18th October.

A regional working group has been established to coordinate the efforts of various socio-cultural, educational, historical and similar public associations and institutions and which is also meant to represent the various approaches which different members of the public take to dealing with the monument and its historical background. The group is keen to attract other participants from across Europe in the preparation of the commemorative programme in

order to make the 2003 jubilee a very special event. For further information, contact Annemarie Heger or Renate Schmidt at the Förderverein Völkerschlachtdenkmal e.V., Magazingasse 4, D-04109 Leipzig; Tel. 00-49-341-961 8538 or Dr. Gudrun Strehlow or Steffen Poser at the Stadtgeschichtliches Museum Leipzig, Markt 1, D-04109 Leipzig; Tel. 00-49-341-123-4218. Info-Hotline: 00-49-341-961-8539; Fax 00-49-341-961-8540; Email: voelkerschlachtdenkmal-2003@t-online.de See also on the Internet: [www.voelkerschlachtdenkmal-leipzig.org](http://www.voelkerschlachtdenkmal-leipzig.org)

In June 2002 the Stadtgeschichtliches Museum Leipzig published a bilingual (German-English) brochure entitled *Ein Monument wird 90* [A monument turns 90]; a second brochure with updated information was published in October 2002; a third one will follow in the spring. See also the website of the project 'Memorial Places in the 21st Century: Concept of a Community of European National Memorials' (also in German and French): [www.national-monuments.com](http://www.national-monuments.com) (See also 'Colloquium on the Idea of a Community of European Peace Memorials in Leipzig' in Newsletter no. 13, January 2001, pp. 28-30 and 'Proposal Regarding the Battle of Leipzig Memorial' in Newsletter no. 10, October 1998, pp. 6-7, and 'Marengo Forum 2001', below).

#### MUSEUM HAUS AM CHECK- POINT CHARLIE (BERLIN)

The origins of *Museum Haus am Checkpoint Charlie* are to be found in an exhibition which opened, forty years ago, on 19th October 1962, in an apartment

with only two and a half rooms in the famous Bernauer Street in Berlin. The street was divided along its whole length, with the buildings in the east having been vacated and their windows bricked up. The large number of visitors encouraged the exhibition organisers to look for larger premises and on 14th June 1963 the museum was opened in its present location. It became an island of freedom right next to the border from where, through a small window, escape helpers could observe all movements at the border crossing. Some East German border guards came to work for the museum after their own escapes. Between 1961 and 1989, more than 5,000 people were able to escape across the Berlin Wall. In the course of time, the means they used to overcome the increasingly perfected GDR border security system became more and more inventive. Many, vividly demonstrating the courage and creativity of the escapees, have found their way into the museum's collection - often because of the museum's friendly contacts with escape helpers and escapees. According to Rainer Hildebrandt, the museum's founder, 'We can also call ourselves the first museum of international nonviolent protest. Our exhibits include: The Charta 77 typewriter, Mahatma Gandhi's diary and sandals and other items on loan from the Gandhi family, and from Elena Bonner the death mask of her partner Andrei Sakharov'. The museum also displays the 50 metres long, white, blue and red flag behind which Moscow's citizens gathered to defeat the communists' coup d'état.

In August 2001, the museum commemorated the fortieth anniversary of the building of the wall through a variety of events, including a press conference which provided an account of the fatal casualties of the GDR border regime and which saw the

presentation of a book on the subject. Published by the museum, and written by Alexandra Hildebrandt, *Die Mauer: Zahlen. Daten* (The Wall: Figures. Dates, pp. 144) is an exhaustive compilation of facts and figures, together with many telling illustrations. A special exhibition, *Divided Germany. Border Signs*, showed the division of Berlin and Germany as reflected in the ubiquitous presence of border signs. Some of these are now in the possession of the museum, such as the legendary 'You are leaving the American sector' at Checkpoint Charlie. The museum published a fully illustrated catalogue prepared by Alexandra Hildebrandt, with an introduction and captions in three languages, to accompany the exhibition (*Geteiltes Deutschland. Grenzschilder/Divided Germany. Border Signs/L'Allemagne Séparée. Panneaux de Délimitation des Frontières*, pp. 80).

The museum continues to be an active and lively centre for information and discussion not only as regards the recent history of Berlin and Germany, but also concerning the worldwide nonviolent struggles for peace, justice and human rights. In October 2001, one month after the terror attacks in the US, the museum invited the public to its 'peace dialogues' with leading experts on the theory and practice of nonviolence such as Gernot Jochheim and Theodor Ebert. The latter spoke about 'Terror and Reconciliation: The legacy of Martin Luther King for the US and the world'. In December, the museum celebrated the opening, in new rooms, of the expanded permanent exhibitions entitled 'It happened at Checkpoint Charlie' and 'From Gandhi to Walesa: Nonviolent struggles for human rights'.



In June 2002, a meeting was organised to commemorate the victims of the popular rebellion of 17th June 1953 at the memorial for them; another meeting was held in September 2002, on the 40th anniversary of the escape from East to West Berlin of 29 people through the famous 'Tunnel 29'. During the latter occasion, Hasso Herschel, who helped no less than one thousand escapees to flee across the divided city - a record - presented the museum with one of his escape vehicles.

The museum is intimately connected with the activities and philosophy of its founder, Dr. Rainer Hildebrandt. A fascinating selection of his articles on German post-war history, spanning 45 years, with evocative illustrations, was published by the museum in 2001 and edited by Alexandra Hildebrandt (*Deutsche Nachkriegsgeschichte in ausgewählten Aufsätzen von Rainer Hildebrandt, 1949-1993*, pp. 192). This can be considered as a companion volume to the beautiful pictorial biography which she produced in 1999 on the occasion of her husband's 85th birthday: *Ein Mensch - Rainer Hildebrandt. Begegnungen* [Encounters]. It is at the same time an important document of our time.

The museum is open every day of the year from 9 am until 10 pm. The exhibition text is in German, English, French, and Russian. Address: Friedrichstrasse 43-45, D-10969 Berlin-Kreuzberg, Germany; Postal address: Postfach 61 02 26, D-10923 Berlin, Germany; Tel. 00-49-30-25 37 25-0; Fax 00-49-30-251 20 75; Email: [info@Mauer-Museum.com](mailto:info@Mauer-Museum.com); Internet: [www.museum-haus-am.checkpointcharlie.org](http://www.museum-haus-am.checkpointcharlie.org)

## NORTH AMERICAN PEACE SITES INVENTORIED

James Richard Bennett, *Peace Movement Directory. North American Organizations, Programs, Museums and Memorials*. Jefferson (NC) & London: McFarland, 2001, pp. 310 (ISBN 0-7864-1006-X, £ 47.45)

We are delighted to be able to report the publication of Dick Bennett's much-awaited directory - the outcome of an ambitious research programme (mentioned in Newsletter no. 10, October 1998, pp. 7-8, 'Memorials to Peace and Peacemakers'). The volume opens with a stimulating essay in which the author argues the importance of the expansion of non-violent image-making in all aspects of society. While the celebration of war has militarized the language and landscape of many nations, 'the celebration of opponents of war and militarism is notably rare, one more factor in the grassroots militarism which dominates perception, thought, and speech'. He salutes the efforts of the peace movement which is 'trying to change our heroes from slaveholders, Indian-killers, and militarists to peacemakers', and pays tribute to the beauty of the imagery of nonviolent peacemaking 'which has inspired some of North America's most original architecture'. Since Canada leads the world in peace sites, the author was fortunate in gaining the collaboration of John MacLeod, who contributed a 'Canadian introduction'. Altogether, the directory consists of nearly 1400 entries, with organizations, movements and programmes accounting for 1170, and memorials etc. for the remainder. Readers of this newsletter will be most interested in the latter entries which will be highlighted in what follows.

The author does not quantify the entries for each US state or city, or offer explanations for the wide variations as regards the geographical distribution and relative density of entries for each state. Such an analysis reveals that New York and California head the list with 138 and 127 entries respectively, followed by Washington D.C. with 105 entries. Massachusetts (83) and Pennsylvania (62) follow next. At the other end of the spectrum, Oklahoma and West-Virginia are represented by a sole entry each, and Delaware and Kentucky by two each. Twenty-two states have each fewer than ten entries. Washington D.C. and New York City (85) are clearly heading the list of cities, followed by Boston (33, including Cambridge), San Francisco (25) and Chicago (20). Ten cities account for almost one-third of all US entries.

One of the great attractions of this directory are the close to 200 black and white photographs of peace sculptures, monuments and memorials, pagodas and pavilions, plaques and poles, gardens and parks. These illustrations are of good quality, and considerably help to bring alive the vast majority of the 230 physical representations of peace identified in the directory. That under 20% of all entries account for 100% of all illustrations should cause no surprise since it would be difficult - and in any case less meaningful - to illustrate peace studies programmes and conflict resolution courses, or peace organisations. Indeed, the many well-chosen illustrations make this more than an indispensable directory since they go some way to satisfy the curiosity of the reader who is also able to visit vicariously the various peace sites listed.

Among the many fascinating entries regarding such sites are, for instance, E. A.

Chase's sculpture *Collateral Damage* in Santa Cruz (CA) in memory of all civilians who have died in war; the memorial building entitled *The Triumphs of Peace Endure - The Triumphs of War Perish* in Chicago; the *Lyndale Park Peace Garden* in Minneapolis ('The only park in the US with relics from both Hiroshima and Nagasaki cities'); Gustav Kraitz's sculpture *Hope: Raoul Wallenberg Monument* in New York City; John Young's *The Fin Project: From Swords into Plowshares* in Seattle (WA), a 500-foot long sculpture which uses '22 recycled fins from nuclear attack submarines ... to resemble the dorsal fins of a large pod of orca whales or school of salmon'.

Several peace sites concern Native American tribes, and peace treaties among them or with the colonists. The *Pipestone National Monument* in Minnesota is 'a quarry from which Indians obtained materials for making peace pipes used in ceremonies'. The 283 acres complex comprises a cultural centre, museum, self-guiding trail and demonstrations of Indian pipes being made.

In addition to the 1200 entries for the US there are 160 entries for Canada (and a handful for Mexico), one third of which are to be found in the three major cities of Ottawa, Toronto and Montréal. Compared with its neighbour in the south, Canadian entries are characterised by a relatively high frequency of Baha'i involvement and there are also memorial sites (including several Tolstoy statues) related to the Doukhobors. One explanation of the former is provided under the entry *Baha'i Council of Québec* which indicates that the Council 'encourages local Baha'i groups to establish and maintain peace parks and gardens'.

Noteworthy among the Canadian peace sites are the *National Peacekeeping Monument* in Ottawa, the impetus for its construction in 1992 coming from the award of the Nobel Peace Prize in 1988 to the United Nations on the 40th anniversary of its peacekeeping operations (and Canada's prominent role in them); Linda Covit's *Caesura* memorial in Montréal which has buried in cement below it 'some 12,700 war toys, donated by children to protest military expenditures in a world of immense human needs'; The *Reparation Monument to the Victims of Genocide* in Montréal, 'a white marble slab erected on the 83rd anniversary of the Armenian genocide of 1915'; and Charles Keck's *Shriner's Peace Memorial* constructed in Toronto in 1930 to commemorate the over 100 years of peaceful relations between Canada and the US.

This is also the theme of the several memorials along the Canada-US border and which take the form of an international peace arch, international peace bridge, international peace garden, etc. They are described and illustrated in a short section on the border area which also details the locations of some of the 31 plaques and tablets which were created in the 1930s-1950s along the border by Kiwanis International. The section on the Mexican-US border area refers only to three sites, two of which can be found already in Zonia Baber's pioneering 1948 publication *Peace Symbols* (to which the author refers). The most substantial and interesting of the eleven entries for Mexico is the *Physicians Peace Park* in Mexico City. It was created by the Mexican affiliate of International Physicians for the Prevention of Nuclear War (IPPNW) near the location where, in 1963, the Treaty of Tlatelolco (for the pro-

hibition of nuclear weapons in Latin America) was signed.

For all entries in the directory, full address details are given, including email and website, as well as the name of the chief officer of the organisation or head of the academic programme. Entries frequently contain a brief but informative description or history of the organisation or movement, or biography if relevant. A great deal of useful and interesting information is conveyed in a skilful and economic manner.

Dick Bennett deserves our congratulations and gratitude for having compiled a directory which is unique because of its inclusion of peace monuments, sculptures, and gardens, the aspect which makes his volume of great interest to readers of this newsletter. It is to be hoped that the many instances detailed and illustrated here will inspire and encourage similar initiatives, not only in North America but elsewhere. While Europe's war graves, monuments, museums and battlefield sites are exhaustively documented, the existence of peace sites is hardly known. It is therefore also to be hoped that this directory will stimulate the production of a companion volume for Europe.

Details of the planting of peace poles (many of which are listed in the *Directory*) and dedication ceremonies around the world are given in the *The Global Link*, the newsletter of The World Peace Prayer Society (Vol. 35, Fall 2001; Vol. 36, Spring 2002). Email: [info@worldpeace.org](mailto:info@worldpeace.org)  
Website: [www.worldpeace.org](http://www.worldpeace.org)



TWENTIETH CENTURY  
NON-VIOLENCE  
SUMMARISED ON POSTER

Following the above-mentioned peace movement directory, it is appropriate to mention here also another excellent resource for peace museums and peace educators. This time, it concerns not a substantial book publication but a single, visually striking poster. It conveys, with a maximum of economy, some of the most important events in the history of non-violence in the 20th century. Entitled *100 dates de la non-violence au XXe siècle* (100 dates concerning non-violence in the 20th century), and measuring 85 cm x 60 cm, the poster depicts, in chronological order (from 1893 to 2001), some 100 individuals, organisations, and events which have played a significant role in the development of the theory and practice of nonviolence. The brief descriptions or explanations are accompanied in most cases by a colourful illustration - be it a photograph of a person or event, the logo of an organization or movement, or a cartoon. This has resulted in a very attractive poster which is at the same time also most informative. Even though most illustrations are not much larger than a postage stamp, they are clear and of high quality.

The poster, which is in French, was issued as a supplement to the journal *Silence* (which concerns itself with ecology, alternatives, and nonviolence), No. 278-279, January 2002.

Copies can be ordered from: Alternatives Non-Violentes, Galaxy 246, 6 bis rue de la Paroisse, F-78000 Versailles, France. The poster costs Euro 5, plus Euro 2 for

postage. When paying by check, this should be made out to Alternatives Non-Violentes.

IMAGES OF PEACE IN  
BRITAIN

A unique and most valuable and interesting study of peace posters and other images of peace was recently completed by Margaret Glover. Her thesis, entitled *Images of Peace in Britain from the late nineteenth century to the Second World War*, was successfully submitted for the degree of Ph.D. in the Department of History of Art and Department of Typography & Graphic Communication of the University of Reading. We quote from the abstract: 'From 1816 onwards, British peace campaigners used a variety of art, artefacts and spectacle to advertise their aims and indicate their presence. This historical review examines issues surrounding the production and display of visual peace propaganda by national and local organizations, and by individual members including artists. The focus is on the period 1900 to 1940, although earlier and later material is included. Many of the themes and issues are still current today ... Chapter 1 uncovers the history of Quaker peace posters ... Chapters 2 and 3 analyse issues surrounding the indoor and outdoor campaigning of the lively peace movement of the 1930s ... Examples of governmental, public and private censorship appear, arising from such diverse activities as wearing a white poppy or displaying a peace poster. Included are descriptions of peace shops, amateur and professional peace exhibitions, poster parades and the work of selected cartoonists. Chapters 4 and 5 examine the peace

images and organizational involvement of two artists of national importance whose lives spanned the period covered'. The artists were painter Joseph E. Southall and sculptor Eric Gill. The author's conclusion is that 'Designs and images were produced by both amateur and trained artists and were therefore of varying quality. There was a preferred avoidance of war images - yet difficulty in establishing an iconography of peace, at a time when the use of allegorical personifications was declining'.

The analytical study is contained in a volume of nearly 400 pages; approximately 500 illustrations - many in full colour - are contained in a second volume. It is to be hoped that this pioneering study will be published but in the meantime the author has taken the trouble to produce a limited number of copies of both volumes which are being offered to relevant libraries, mainly in the U.K.

We extend our congratulations and grateful thanks to the author, herself a professional artist who has been active in peace and 'green' issues during several decades and made them the subject of her drawings and paintings. Her thesis is a rich quarry for all those interested in peace exhibitions and peace museums. She can be contacted at: 19 Shenstone Road, Reading, Berks. RG2 0DT, U.K; Tel. & Fax: 00-44-118-986 7292.

CONFERENCE ON IMAGES  
AND REPRESENTATIONS OF  
PEACE

For its annual meeting in 2003, the German Working Group on Historical Peace Research (*Arbeitskreis Historische*

*Friedensforschung*) is proposing the topic 'Peace is not an empty idea: Images and Representations of Peace 1800/1900'. The first part of the title refers to Kant, who concluded his essay *Towards perpetual peace* with the observation that perpetual peace 'is no mere empty idea'. He did so in order to reject the suspicion that his theory of perpetual peace, and his insistence on the moral duty to bring it about, was idle speculation, far removed from political reality. The search for images and representations of peace between, roughly, 1800 and 1900 is an attempt to comply with Kant's claim, although from a different perspective. At issue are pictures and images which are conceived as contra-factual to the socio-political reality and as expressions of anticipation of peace, as well as images which aim to show the reality of peace and make it comprehensible.

Among sections and themes which are currently planned are the following: (1) For the contexts of images: What is meant by 'perpetual peace'?; Allegory and reality; The golden age; Images of peace: law and justice; (2) For the 'Beyond reality?' theme: Philosophical images of peace around 1800; Images and representations of the next world around 1800; Fantastic literature around 1900; (3) Idylls: Calmness and peace: 19th century painting of idylls; Private happiness as peace: the idyll of the family. Also on the programme are the following topics: Representations and images of 19th century peace movements; War and peace cartoons around 1900; Peace monuments; Peace in the museum?: What does a peace museum display? Can peace be displayed in a museum?

The conference will be held from 31st October to 2nd November 2003 in the

Stiftung [Foundation] Adam von Trott in Imshausen (near Bebra, roughly between Frankfurt and Kassel). More information can be obtained from Dr. Thomas Kater, Universität Paderborn, Fachbereich 1: Philosophie, D-33095 Paderborn, Germany; Tel. 00-49-52 51-60 2309; Fax 00-49-52 51-60 3744; Email: akatel@hrz.uni-paderborn.de

## EXPANSION OF CAEN MEMORIAL

By Véronique Dudouet

The Memorial for Peace in Caen (France) opened its new extension, *Worlds for Peace*, in March 2002. Being lucky enough to become one of its first visitors, I was very positively impressed by the range of themes covered by the exhibition as well as the originality of the display. Whereas the museum remained so far concentrated on the horrors of the Second World War (with the notable exception of the Nobel Peace Prize Gallery), the new exhibition - part of a wider range of innovative new galleries - successfully manages to counterbalance the negative impression left by the rest of the visit with a demonstration that wars are not a fatality. Indeed, the aim of *Worlds for Peace* is to explain the mechanisms of the construction of peace and demonstrate how each of us contributes to it. Through the use of an original presentation style and state-of-the-art technology, the visitor gets the message that peace can be built through various approaches and tools.

On the first floor of the new extension, six giant booths represent the way in which six

great civilisations (Graeco-Roman, Christian, Hebraic and Islamic, Hindu and Buddhist, Chinese and Japanese, unwritten cultures) have, in their own ways, created their own peace patterns, in a symphony of images, music, quotes, exhibits and original calligraphies. This extensive heritage of peace cultures introduces to the visitors notions such as negative and positive, structural and cultural peace, at various levels (individual, society, nature, economy ...) and comes in counterpoint to the Western reductive vision of peace as the negotiated end of armed violence and the imposition of political order.

If the expertise of international consultants such as Johan Galtung has been wisely employed in order to come up with a definition of peace, this leading peace researcher has also inspired the Memorial in its display of practical suggestions and tools for advancing the cause of peace. Six different ways to build a better world (disarmament and UN operations, soft and hard mediation, conflict transformation and nonviolent action ...) are suggested through graphic panels and exhibits materialising the action of related NGOs and their achievements. There is also a display of four programmes of action to promote a culture of peace through peace research, peace journalism, peace education, and peace movements.

On the first floor of the exhibition, the Observatory consists of a vast circular area where various maps highlight the world's main contemporary disorders in the fields of world economy and imbalance, ethnic groups, environment, religions and cultures, human rights. Below each screen, positive counterpoints to the several topical maps are displayed, illustrating practical



actions of individuals and NGOs. One can also find more data about figures and underlying structures by interrogating interactive screens, and visit the Internet sites selected by the Memorial. The centre of the floor is occupied by four screens showing up to date reports on current conflicts, with a notable effort to represent all views and avoid partisan passion.

Environment awareness has its place in this new exhibition through a special gallery called 'The World Has Its Say' which shows the visitor what can be done individually and collectively to save the planet.

Finally, schoolchildren are specifically targeted in the mezzanine house dedicated to Peace Workshops. In what I personally find the most innovative part of the exhibition, visitors can reflect on their own capacity to live and construct peace, through practical and recreational experiments (co-operative games, individual tests, ...) aimed at demonstrating the numerous possibilities to resolve conflicts constructively.

In short, I strongly recommend a visit to the Memorial in its new version, even for non-French speakers as all panels and videos exist also in an English version. It is visually very attractive, and even visitors with a strong background in peace research will still learn a great deal about the philosophy, history and practice of nonviolence, conflict resolution and peace activism.

(Véronique Dudouet is a research student in the Department of Peace Studies at the University of Bradford, U.K. See also 'Caen - Towards a New Memorial', in Newsletter no. 12, February 2000, p. 1).

The new spaces were inaugurated on 21st

March 2002. Full details are available in the attractive 32-page, fully colour-illustrated, booklet entitled *Le Mémorial de Caen: An Illustrated Guide*, published in April 2002. The website of the Memorial is [www.memorial-caen.fr](http://www.memorial-caen.fr) Please note the new e-mail address of the Memorial: [contact@memorial-caen.fr](mailto:contact@memorial-caen.fr)

## A VISIT TO THE NANJING MEMORIAL, CHINA

By Carol Rank

In June 2002, I was invited to speak on Peace Museums and Peace Education at Nanjing University in China. I am a lecturer in Peace Studies at the Centre for the Study of Forgiveness and Reconciliation at Coventry University, and our Centre has established an exchange programme with Nanjing University, supported by the British Council. Coventry and Nanjing were both 'martyred' cities, having experienced the destruction of war. Both cities have memorialized their war histories, but in different ways. The ruins of Coventry Cathedral, bombed by the Luftwaffe in 1940, have become a site dedicated to reconciliation. In Nanjing, according to official Chinese records, over 300,000 people were massacred by Japanese troops in 1937 and the horror of that experience is still vividly depicted and 'lived' by visitors to the Nanjing Memorial, or 'Holocaust Museum' as my hosts described it.

There had been a suggestion that the Nanjing Memorial be called a 'peace museum', but that idea was resisted, and clearly it is a memorial to those who died so tragi-

cally, but it is not a peace museum. However, the message of the memorial is a mixed one. The leaflet on the Memorial states: 'Past experience, if not forgotten, is the guide for the future. The Nanjing Memorial has become an important site for international communities to pray for peace, as well as a site for historical and cultural exchanges. In China, it is also a "national educational base for patriotism"'.

The peace message is seen in the white peace doves at the entrance, and the message 'Never Again' carved in a stone wall. It is also seen in the monument stones of apology placed in the grounds by individual Japanese people. But the overwhelming message is one of barbarity and death. The museum is built on one of the sites where the massacre took place, and the building itself is half buried in the ground, as if it were a tomb. One part of the exhibition includes victims' bones with all too evident depictions of how they died. The atrocities committed by the Japanese troops are further depicted in the museum's historical displays.

My colleagues and I discussed the continuing effect of this memorial on its visitors, including the many groups of schoolchildren who are there for 'patriotic education'. Feelings of resentment and even hatred of the Japanese people by the Chinese are still strong, even amongst youth. Of course this terrible chapter in history should not be erased, and it is very important that Japanese 'amnesia' about their aggression in Asia be confronted. However, with no information about the past and current attempts to promote Chinese-Japanese reconciliation, the memorial could be seen to reinforce fears and resentment toward the Japanese, and to fuel nationalism, which is itself a cause of war. First and foremost,

the memorial is simply that: a tomb for the victims and a place of mourning. As that, it should be respected and the dead should be remembered. But I would hope there could also be a view toward the future, a message of hope not only that such massacres will never be repeated, but that peace and reconciliation will be actively promoted between China and Japan, and in the world community as a whole.

(Dr. Carol Rank was previously officer of The Peace Museum in Bradford).

### NORTHERN AND SOUTHERN PEACE MUSEUMS: A BRIEF COMPARISON BETWEEN KENYA AND BRITAIN

By Peter Nias

How do Northern and Southern countries compare when it comes to displays and interpretation in their peace museums? First, most of the 100 or so peace museums in the world are in the North. There are very few indeed in Africa. However, a visit to Kenya from Britain during the summer of 2001 offered a chance to make some comparisons between peace museums in the two countries.

*Some similarities and differences:* The UK peace museum, at Bradford in the north of the country, tries to present positive peace and from the national and international points of view. It also highlights important people in the history of peacemaking. In contrast, the Kenya peace museums are called 'community peace museums' as they relate to the ethnic groups within the coun-

try. They show traditional ways of peace-making, especially through artefacts. For example, there are a variety of 'peace staffs' carried by ethnic group leaders. The UK museum has a single museum site. It does outreach work through travelling exhibitions which show national and international actions and people, one example being the exhibition on the Nobel Peace Prize, and another one on the 20th century UK peace movements. The peace museum in Kenya, on the other hand, has a central office from which field assistants offer support to the 20 or so community museums around the country, most of the latter being in small towns or rural areas. Each of these museums reflects the particular peace making traditions in the local area. There is also a developing 'peace trees' museum as trees are symbolic of negotiations and a reminder of peace heritage. In different parts of the country, different trees are used for this purpose. A video has been made on this theme, a copy of which was donated to the UK peace museum.

*Community outreach:* The UK museum includes community outreach work in response to what is an increasingly violent society. This work comprises visits to schools in and around Bradford to both advise and lead discussions on peace issues. Workshops for teachers on conflict resolution techniques have been organised. Similarly, the Kenya museums do much educational work in an acknowledged violent society. Local schools come to the museums and the museum curators visit the schools. Some of the work has an environmental peace angle. However, most of the work takes place in rural areas because the larger urban areas see less need for 'traditional' knowledge.

*Newsletters:* Both museums produce a newsletter which goes out to supporters. The Kenyan one is called 'Kocha', which means tortoise, a creature which lives a long time, does not attack others, and is strong in itself. Both museums offer perspectives on history and also action through current activities. The citizenship aspects in both countries are seen as important.

*Peace safaris:* Kenya is using the safari attraction of the country generally to advertise 'Peace Safaris' organised by a local travel agent. These involve visits to some of the peace museums, with game drives on other days.

*Why are there not more peace museums in the South?* It may be surprising that other Southern countries have not built on their traditions of peacemaking through establishing similar museums as the ones in Kenya. In this, Kenya seems unique - in Africa and in the world. It would be good if the many other countries and traditions took up the challenge. To do this, interested people and funds are needed. Kenya's peace museum is made possible through a grant from the Mennonite Central Committee programme in Nairobi. The organising person previously worked for the national museum there. Many other countries in Africa and elsewhere could take similar initiatives which would benefit their own societies as well as sending out positive messages to the rest of the world.

(Peter Nias is officer of The Peace Museum, Bradford BD1 5RW, UK. Email: [peacemuseum@bradford.gov.uk](mailto:peacemuseum@bradford.gov.uk); Website: [www.peacemuseum.co.uk](http://www.peacemuseum.co.uk))



(See also 'Community Peace Museums in Kenya', in Newsletter no. 14, pp. 1-2 and Network News below).

## TOURING EXHIBIT BRINGS MESSAGES OF PEACE TO INTERNATIONAL AUDIENCE

By Peter Holtgrave

As recent events such as the terrorist attacks on 11th September and the resultant war in Afghanistan as well as the continuing conflicts in Israel and Northern Ireland and in other parts of the world attest, the need for peace has never been more urgent. Yet throughout our embattled, collective journey as human beings, a paradoxical phenomenon has been occurring. In our world hardened by fear, violence, and injustice, the seeds of peace have slowly and steadfastly been growing. It is the need to cultivate these seeds - in our lives, our places of work, our community and our world - that important initiatives like *The Peace Project: A Celebration of Peace and Cultural Diversity* have been made.

Directed by Lloyd Kleine Harvey, Creative Director of Art from Recycled Materials in St. Louis, Missouri (USA), *The Peace Project* is a series of innovative artistic programmes that seeks to raise awareness of the need for peace and to provide a means for resolving conflict through a series of creative, hands-on workshops. In these workshops, people from diverse communities and of all ages are invited to create images for peace on swatches of cloth (old sheets and blankets, etc.) using fabric paint and an assortment of recycled materials. In

this way, each artwork emphasizes the importance of peace and environmental responsibility, expressed through the unique vision and cultural heritage of each participant.

Each workshop is tailored to each group's unique needs, representing a broad range of interests and lifestyles. As Mr. Harvey believes that children serve as the most poignant and powerful 'instruments of peace', many workshops are given at area grade schools and high schools - especially those located in inner cities, where the need for peace often seems greatest. Areas with a wide representation of various ethnic groups are also ideally suited for this programme. St. Louis (where the Art from Recycled Materials studio is located), for example, has become an extremely ethnically diverse community, comprised, among other groups, of the largest Bosnian population in the United States. Workshops for people with physical and mental disabilities and those with HIV/AIDS are also given to ensure that as many voices for peace can be heard.

From these workshops, a selection of beautiful and powerful images will tour the United States and (to date) Eastern Europe in a special travelling exhibition. Presented in a patchwork quilt-like fashion, the cloth images are complemented with displays featuring portraits and information about prominent peacemakers such as Nelson Mandela, Mother Teresa, Maya Angelou, and His Holiness the Dalai Lama. Attempts are also made to create a meditative space for the viewers.

In the inaugural exhibition at the City Museum in St. Louis (17th November 2001- 15th February 2002), New Age music and religious chants from numerous

religious traditions are softly played and plants were placed throughout the space to create a calming environment in which to reflect upon the meaning of and need for peace in the world. References to local and national symbols and events were also included in an attempt to have the exhibition 'speak' to the viewers on as personal a level as possible. A paper-mache St. Louis Arch covered with newspaper reports of civil and religious tragedy and conflict served as the main entrance to the exhibition. At the rear of the space, two columns comprised of recycled computer parts resembled a model New York World Trade Center - a 'work in progress' sculpture by Mr. Harvey that will enshrine the names of those who lost their lives in the recent terrorist attacks in New York. Now an international icon of the human spirit in response to tragedy, this sculpture has also a special significance to the artist, who lived a greater portion of his life in New York City.

Recently, the director of the International Museum of Peace and Solidarity in the Republic of Uzbekistan invited Mr. Harvey to show this exhibition in the spring of 2003. According to the latter, 'By reaching such a national and international audience, we hope that people of all cultures will be moved by these individual expressions of joy, fear, and courage that together express the tremendous need for peace and tolerance - racial, ethnic, religious, and sexual - in all of our lives, as brothers and sisters sharing the same fragile world. By allowing these messages of peace to 'speak' to us in this way and by sharing this experience with others, we too can become instruments of peace, bringing love and healing to each other' (See 'Artist plans peace trip to Uzbekistan', in *St. Louis Post-Dispatch*,

4th April 2002). With *The Peace Project*, Mr. Harvey brings over fifty years of artistic experience and social activism to this, his most expansive series of programmes. Trained at The Art Institute of Chicago, the School of Visual Art (NYC) and the Parsons School of Design (NYC), Mr. Harvey later began 'Arte Ecologica de los Ninos' (Children's Art and the Environment), a community arts outreach programme for children that emphasized environmental stewardship in Oaxaca, Mexico. It was this programme that became Art from Recycled Materials when he returned to his birthplace in St. Louis in 1994.

With both not-for-profit organizations, Mr. Harvey has dedicated his life to creating greater awareness by instilling in others a deep sense of respect for the earth and its limited resources, as well as to build bridges between all racial and cultural groups. By doing so, he seeks to awaken within others their own creative force through artistic workshops that rely upon and promote the use of recycled materials.

*The Peace Project* has become Mr. Harvey's life work, deepening his spiritual beliefs as a means of fulfilling his mission to bring the light of peace, tolerance, and love to others. In this way, he strives to call upon each of us to 'Let there be peace on earth and let it begin with me'. The exhibition consists of approx. 12 wall hangings, ranging in size from c. 4" x 4" to 4" x 6". Each hanging depicts images of peace created by children as young as 3 years of age to senior citizens in their 90s. While some of the images are grouped by schools and various other organizations, others are arranged as a composite of an assortment of community groups.

The Art from Recycled Materials studio is located in downtown St. Louis and is housed in the City Museum, an acclaimed and innovative museum for people of all ages that attracts a highly diverse audience from throughout the United States and beyond. Inquiries about The Peace Project exhibition can be directed to: Lloyd Kleine Harvey, 3955 Magnolia Avenue, no. 2e, St. Louis, MO 63110, USA; Email: LHKleine@aol.com

(Peter Holtgrave is a member of the board of directors of Art from Recycled Materials).

## OBITUARIES

### **James W. Bristah - Founder-Director of Swords into Plowshares Peace Center & Gallery (Detroit)**

The Winter 2001-2002 issue of *Harbinger*, the newsletter of Swords into Plowshares Peace Center & Gallery (SIP) in Detroit, opened with the sad news of the death of its founder and executive director, James W. Bristah. He died in hospital on 6th July 2001, aged 82. Born two months before the end of World War I, Jim was a conscientious objector during World War II. Rather than serve in a non-combat medical facility, like many other objectors, he went to federal prison for two years for his refusal to accept conscription. While locked up, he protested the treatment of African-American prisoners, and after the war he helped organize textile workers in southern mill towns. The concern for peace and social justice would remain at the centre of his activities for the rest of his life.

Following divinity school, he was a Methodist minister in Detroit (1948-1958) and subsequently became director of the Board of Christian Social Concerns of the Detroit Conference of the United Methodist Church. There he developed programmes to tackle problems of violence, race and poverty.

Following his retirement in 1982, he began the work that would consume the rest of his life: founding the Peace Center & Gallery in Detroit, one of the world's few art galleries devoted solely to the cause of world peace and nonviolence through exhibitions and special programmes. This was described as 'a Detroit gem' by the author of one of the obituaries which appeared in the city's leading newspapers. Jim (and his wife Jo) were active supporters of the International Network of Peace Museums, participating in the conferences in Bradford and Japan, and sending a representative to the one in Stadtschlaining. Because of its focus on the arts, and its pioneering role as an arts-based peace museum (initially in the company of The Peace Museum in Chicago), SIP occupied a special place in the small but growing peace museum world.

With the loss of its long time leader, SIP has felt the need to engage in a process of extensive regrouping and reorganizing. It is recognised that restructuring and rebuilding a firm base of staff and volunteer support, as well as a workable financial plan, are a must for the organization to survive and thrive. We hope that these plans will be successful and that Swords into Plowshares - Jim's life's work, and an inspiration to all those who are involved in peace education - will not only continue but will further develop and flourish.



Those who want to make a donation in Jim's memory can do so by sending a contribution to Swords into Plowshares Peace Center and Gallery, marked 'Jim Bristah Memorial' (33 East Adams Avenue, Detroit, Michigan 48226).

(The above is partly based on Jeanne May, 'James Bristah: Man of conviction sought peace', in *Detroit Free Press*, 10th July 2001, and Janet Vandenabeele, 'The Rev. James W. Bristah, activist, peace center founder', in *The Detroit News*, 12th July 2001. With thanks to Jo Bristah. See also *Harbinger*, Vol. 16, no. 1, Winter 2001-2002).

#### **Professor Sadao Kamata - Promoter of Movement for Recording the Testimonies of Atomic Bomb Survivors (Nagasaki)**

It is with deep regret that we report the death, on 26th February 2002, of professor Sadao Kamata in Nagasaki, at the age of 72. He was the prime mover to bring the Japanese-Dutch-Indonesian Exhibition concerning the Japanese occupation of the Dutch East Indies during World War II (and about which Erik Somers reported in Newsletter no. 14, pp. 5-7) to Japan, against many obstacles and much resistance. When the Nagasaki city government reversed an earlier decision, and refused to cooperate with the showing of the exhibition, he took it upon himself to ensure that it would go ahead. It was typical of him that he combined his long campaign for the abolition of nuclear weapons and for the full documentation of the horrors it inflicted on his country with a concern for historical truth. The exhibition appealed all the more to him since it was largely based on the personal testimonies of Japanese, Dutch, and Indonesian soldiers and civil-

ians. Moreover, the exhibition gave him an opportunity to complement the exhibition with another one which showed non-Japanese victims of the atomic bombings in Hiroshima and Nagasaki (such as Chinese and Koreans, and Dutch POWs).

It was indeed the gathering of individual testimonies - and the belief in their power to move people to join the abolitionist cause - which was a main characteristic of his work for peace. Following on from his intense involvement with the movement to interview the hibakusha [atomic bomb survivors] of Nagasaki, he was one of the first to research and document the existence of non-Japanese hibakusha. The institutions and publications which he created are themselves testimonies to his passionate concern for their subjects. In all this work, Kamata was greatly supported by Nobuko, his wife.

Although not a native of Nagasaki, Sadao Kamata moved to the city in 1962 when he was appointed assistant professor at the Nagasaki Ship-Building College, later renamed Nagasaki General Science University. He was eager to pursue research on the effects of the atomic bombing of the city and in 1968 was co-founder of an 'Association of the Witnesses of Nagasaki'. With the help of volunteers, he interviewed many survivors whose stories were collected and printed in an annual publication which he initiated in 1969 and edited, entitled 'Testimonies [Voices] from Nagasaki'. This was meant to help break the public silence surrounding the survivors, give them a stronger voice in society, and raise public concern about their fate. The same motivations led him to establish in 1975 an 'Association for Supporting Foreign Atomic Bomb Victims

in Nagasaki'. It was among the first to conduct investigations into the foreign victims of the bombings and, at a practical level, Kamata arranged for some of these victims to travel to Japan for medical treatment. Kamata himself went to South Korea at this time in order to investigate the number of Korean victims and he informed the city of his findings. In 1977 he established at Nagasaki Sougokagaku University the Nagasaki Institute for Peace Culture, of which he served as president until 1992. He was director of the Nagasaki Association for the Promotion of Peace, head of the Kyushu Association of Peace Education and Peace Research, and for a long time also served on the committee which every year drafts the Nagasaki Peace Declaration - the annual speech delivered by the mayor of the city on 9th August, Nagasaki memorial day. He was also a strong supporter of the Oka Masaharu Memorial Peace Museum in Nagasaki, which was founded in 1995 by private citizens in order to bring Japanese aggression in the Asian-Pacific region to light, and which documents the suffering of Korean and Chinese slave-labourers as well as Korean hibakusha.

Following his retirement from the university, he established and personally funded (at a cost of 50 million Yen) the Nagasaki Peace Institute in 1997, convinced that the atomic bombings had not been systematically researched and making the Institute - through its research, publications, teaching and public seminars - a vehicle for the movement for the abolition of nuclear weapons and for the progress of disarmament. In 2000, he contributed, as a vice-president of the executive committee, to the coordination of a 'Global Citizens' Meeting in Nagasaki for the Abolition of

Nuclear Weapons' - a large gathering which brought NGO representatives from 16 countries and several thousand citizens together. Most recently, he prepared a symposium held in Nagasaki in October 2001 on the events of September 11th and their aftermath.

Professor Sadao Kamata was a central figure in the peace movement of Nagasaki, Japan and the wider world. He displayed a passionate and practical concern for peace from his student days and which stayed with him until the end. His passing away - which was widely reported in the Japanese press - has left a huge gap (With thanks to Kazuyo Yamane, Kentaro Kojima and Erik Somers).

#### **Syoukou Ahagon, Founder of Peace & Anti-War Museum in Ie-Jima (Okinawa)**

Syoukou Ahagon, one of the leaders of the peace and anti-war movement in Japan, and more precisely of the movement against US bases in Okinawa, passed away in March 2002 at the age of 101.

He had bought land on Ie island (Ie-Jima), off the west coast of Okinawa island, where he planned to establish a training school for farmers to learn cooperative farming. However, the Battle of Okinawa deprived him of the opportunity to realise his plans, not least because his son (whom he expected to be his assistant) lost his life in the Battle. In 1955, when Okinawa was still under US military administration, the US military requisitioned large tracts of land on Ie island, including land belonging to Ahagon which was taken from him by the US military 'with bayonets and bulldozers'. He resisted with farmers against the US military and organised a 'beggars' march across the Okinawa mainland lasting

seven months as a protest, and in order to appeal to the people of Okinawa. He tenaciously led the movement of protesting farmers who tried to reclaim their land and persuaded them of the need for nonviolent resistance - inspired by the philosophy of Gandhi and native traditions of Okinawa. In a manual which he wrote setting out the tactics of dealing with US soldiers he wrote: 'Don't clench your fist; don't raise your hands above your ears; don't tell lies or slander US soldiers'.

After Okinawa was returned to Japan in 1971, the US military did not return Ahagon's land. Although the Japanese government paid compensation, he refused to sign a contract with the Japanese government for the renting of his land as a US military base. In 1984 he used the compensation money for establishing and running a peace and anti-war museum which he called the *House 'Life is a Treasure'* (referring to a local saying). Its aim was to show the causes of war and to promote peace. The museum displayed many artefacts related to war and peace, including several from the Battle of Okinawa and from the US military occupation. He was keen to tell visitors of his experiences in the Battle of Okinawa, and of his nonviolent resistance as a 'witness for peace'.

He strongly believed that peace could only be achieved by nonviolent means, and a quotation from the Bible - 'those who live by the sword will die by the sword' - featured on one of the walls of the museum. Ahagon hoped that the spirit of Article 9 of the Japanese constitution would spread over the world, and that military bases everywhere would be closed down. His profound sense of what makes for peace was summed up in his principles that

'depriving one another brings hatred, sharing brings peacefulness', and 'the way to peace is not by blaming each other, but by individual reflection and mutual forgiveness'. He was fond of telling his younger colleagues that activists who hope for peace must live peacefully in their daily life.

Ahagon was the author of several books, including *The US Military and the Farmers'* (1969) - a record of his resistance in the 1950s and 1960s, and *'Life is a treasure'*, an account of his experiences and thoughts in the early 1990s. They were also described in a filmed documentary in 1998 which appeared in the series 'What was not told about the war'. (The above information is based on articles from the websites of two local newspapers, *Okinawa Times* and *Ryukyu-Simpo*. With thanks to Kentaro Kojima).

### **Pastor Richard Brüllmann**

The friends around the world of Albert Schweitzer suffered a great loss with the death of pastor Richard Brüllmann on 13th March 2001. A follower of Schweitzer since his student days, he was president of the Swiss Albert Schweitzer Fellowship, a board member of the hospital in Lambarene, and since 1996 president of AISL, the global association which connects all the Schweitzer friends and associations. One of his most important goals was to guarantee the long-term survival of the Schweitzer Museum and Archive in Schweitzer's former house in Gunsbach, France. Brüllmann's lecture entitled 'World ethics and globalization', about Albert Schweitzer as the pathfinder of the idea of global ethics (through his emphasis on 'reverence for life') is reprinted in the *Newsletter from Gunsbach* (no. 2, June



2002). For contact address, see 'Albert Schweitzer Museum' in Newsletter no. 13, January 2001, p. 8.

## OTHER NEWS

### **Rosa Parks Library and Museum**

On 1st December 2000, Rosa Parks (then aged 87) attended the opening of the library and museum dedicated to her at Troy State University in Montgomery (Alabama, USA). Forty-five years earlier, to the day, she made history when she refused to give up her bus seat to a white passenger. Her arrest and imprisonment triggered the 381-day long Montgomery Bus Boycott which led to the banning of segregation on public transportation by the US Supreme Court. She is now widely regarded as the 'mother of the civil rights movement'.

The city that jailed her now saluted her at the opening of a three-story 'state of the art' library and museum which also serves as a research centre for the civil rights movement. The indignities suffered by the black population are shown in the Orientation Room, while in the Bus Room the visitor can watch a re-enactment of her arrest. The Negotiation Room chronicles the protest and the involvement in the Civil Rights Movement, for the first time, of Martin Luther King who was inspired by Rosa Parks's act of civil disobedience. The boycott brought Parks, King and their cause to the attention of the world.

Address: 251 Montgomery Street,  
Montgomery, Alabama 36104; Tel. 00-1-334-241-8615; Website:

[www.tsum.edu/museum](http://www.tsum.edu/museum) (See also 'Museum of the week', *The Times*, 20th April 2002).

### **Apartheid Museum**

The recently opened Apartheid Museum in Johannesburg, the first of its kind, depicts the rise and fall of apartheid, which is the story of the triumph of the human spirit over adversity. It tells the story of how, beginning in 1948, the white elected National Party government initiated a process which turned over 20 million people into second class citizens, damning them to a life of servitude, humiliation and abuse. The liberation in 1994 with the election of Nelson Mandela, the prisoner who became president, is a climax in the saga of a nation's resistance, courage and fortitude. Through a series of 22 individual exhibition areas - consisting of film footage, photographs, text panels, and artefacts - the visitor is taken on a dramatic emotional journey.

The museum is located at the junction of Northern Parkway and Gold Reef Road, Ormonde, Johannesburg. The postal address of the museum is: PO Box 82283, Southdale 2135, Johannesburg, South Africa; Tel. 00-27-11-309-4700; Fax 00-27-11-309-4726;  
Email: [info@apartheidmuseum.org](mailto:info@apartheidmuseum.org);  
Website: [www.apartheidmuseum.org](http://www.apartheidmuseum.org)

(See also Adrian Goldberg, 'Trail of the unexpected: Johannesburg's new Apartheid Museum', *The Independent*, 20th July 2002).

### **My Robben Island**

*My Robben Island* is the title of artwork by ex-president and Nobel peace laureate Nelson Mandela. The series of 21 charcoal

sketches of subjects from Robben Island was made between March and June 2002. They are images that the artist found meaningful both symbolically and emotionally during the period of his incarceration on the island. 'The window', 'The lighthouse', 'The church', 'The cell', and 'The harbour' each consist of an edition of 500 signed and numbered six colour lithographs and 50 artist's proofs. Proceeds from the sale of the lithographs will go to the Nelson Mandela Trust, an organisation specifically created to distribute funds to programmes and projects that Mandela personally supports.

In a handwritten motivation, Mandela concludes: 'In these sketches entitled: My Robben Island, I have attempted to colour the island sketches in ways that reflect the positive light in which I view it. This is what I would like to share with people around the world and, hopefully, also project the idea that even the most fantastic dreams can be achieved if we are prepared to endure life's challenges'.

A small brochure with colour reproductions of the five sketches mentioned, and captions by the artist, has been published by Unity Publishing International, an organisation created to exhibit, distribute and sell the artwork of Mandela. The brochure, currently out of print, is being reprinted. The sketches are on display at Belgravia Gallery (and can also be seen on its website), 51 Edbury Street, London SW1 WO NZ, UK; Tel. 00-44-207-730-1511; Fax 00-44-207-730-2625; Email: belgraviagallery@hotmail.com; Website: www.belgraviagallery.co (With thanks to Anne C. Kjelling).

## Museums of Social History

UNESCO's *Museum International* devoted its issue no. 209 for January-March 2001 to museums of social history. Under the heading 'Using the past to shape the future: new concepts for a historic site', among the historic sites which are focussed on are the Anne Frank House in Amsterdam, the Terezin Memorial in the Czech Republic, the Gulag Museum in the Perm Region of the former Soviet Union, the Ecomuseum in Fresnes near Paris, the Women's Rights National Historical Park in New York State and the Lower East Side Tenement Museum in New York City. The director of the latter museum also reports on a conference organised by the museum in December 1999 which resulted in the establishment of an International Coalition of Historic Site Museums of Conscience. In his contribution, Terry Duffy describes museum exhibits of human suffering and the struggle for human rights, paying particular attention to recent museums and proposals for museums in places where genocide has occurred or where human beings were held in bondage. This valuable and interesting issue can be ordered from Blackwell Publishers Journals (Customer Service Dept.), P. O. Box 270, Oxon OX14 4SD, UK (With thanks to Terry Duffy).

## UN International Day of Peace

In September 2001, the United Nations General Assembly decided to change the date for the International Day of Peace from the third Tuesday in September - marking the opening of the annual session of the UN General Assembly - to a fixed date in the annual calendar: 21st September. It was furthermore agreed that the Day should 'henceforth be observed as

a day of global ceasefire and non-violence, an invitation to all nations and people to honour a cessation of hostilities for the duration of the Day' (See UN GA Resolution 55/282 of 7th September 2001).

The organization *Peace One Day*, which has driven the initiative to establish this Day, is collating and publicising actions undertaken for the celebration and observance of peace on the Day. Organizations, groups and individuals are therefore requested to inform *Peace One Day* of their relevant activities. Address: The Old Truman Brewery, 91 Brick Lane, London E1 6QL, UK; Tel. 00-44-20-7456 9180; Fax 00-44-20-7375 2007; Email: [info@peaceoneday.org](mailto:info@peaceoneday.org) The excellent response so far, and commitments made, can be seen on the organization's website: [www.peaceoneday.org](http://www.peaceoneday.org)

### **Peace Film**

In May 1999, 10,000 people from 100 countries came together in The Hague Appeal for Peace. Noted documentary film-maker Robert Richter has produced a one-hour documentary, *Five Days to Change the World*, a riveting account of the event with archival footage that puts the issues the participants grappled with into context: child soldiers, landmines, small arms trade, nuclear weapons, racism, an international criminal court, debt relief for poor nations, women in the peace process, peace education. The film, narrated by Martin Sheen, follows young conference rebels as they create their own plans for their own future. Among those appearing in the documentary are Nobel peace laureates Desmond Tutu, Jody Williams, José Ramos Horta, Aung San Suu Kyi, Kofi Annan, singer Judy Collins, hip hop artist Mos

Def, and others. Richter says he made the film 'to inspire people to become involved in positive actions on behalf of peace and social justice'. The film tells a compelling story which belongs in every peace museum and peace education library. Richter has also produced several hard-hitting documentaries on globalization. For more information or orders, contact Richter Productions, 330 West 42nd Street, New York, NY 10036; Tel. 00-1-212-947-1395; Fax 00-1-212-643-1208; Website: [www.RichterVideos.com](http://www.RichterVideos.com)

### **Peace Banners**

During February to April 2002, a selection of peace, labour and trade union banners made by Thalia and Ian Campbell has been on display in Malta in the Liberta Gallery in the Workers' Memorial Building in Valletta, and in the Il-Foyer Gallery in the National Labour Centre in Hamrun. Founding members of 'Arts for Labour', the artists' profound interests in politics and the arts have come together in the making of banners. Their work during the past twenty-five years has helped to promote the revival of the traditional craft of sewn banners (following in the tradition of William Morris, the Suffragettes, and the Cooperative Women's Guild). Many of the hundreds of their striking and colourful banners have been shown in numerous marches and rallies, at conferences and public meetings, and in city halls, art galleries and museums around the world. Although invariably beautiful and appealing, their work 'is not art for arts sake, but art that enters a struggle to change the world'. For the two exhibitions in Malta, beautiful brochures were published illustrating some of the banners displayed, with excellent introduction and commentary by



George Glanville (Email:  
georgeglanville@euroweb.net.mt)

### Peace Medals

'Historically, medals have been used in a variety of ways. They have been used as rewards and as presents. They have served as alternatives to painted portraits, for the ease with which they can be produced in quantity has given them an advantage over paintings. They have also been used to commemorate particular events.' So writes Arnold Dekker in the introduction to an article in which he describes the medals which were given to Bruce Kent when this well-known peace campaigner and chair of the British Campaign for Nuclear Disarmament (CND) undertook a peace walk from Warsaw to Brussels in 1988. The aim of the walk was to raise awareness of the threat of military blocs (headquartered in the two cities) and nuclear arms.

Arnold Dekker is a member of Pax Christi and a collector of peace medals who organised a small exhibition of medals of war and peace in June 2001. See his illustrated article 'Bruce Kent's 1,000 mile walk' in *The Medal*, no. 40, 2002, pp. 54-56 (With thanks to Valerie Flessati).

### Marengo Forum 2001

At the battle of Marengo (1800), Napoleon defeated the Austrians in the course of his campaign in northern Italy. From 2nd-4th November 2001, an international meeting of museums of war/peace took place in Alessandria, nearby. Organised by the city's department of culture and tourism, in association with the European Network of Napoleonic Sites, the goal of the Marengo Forum 2001 was to open up a debate

between historians, researchers and directors of museums, archives and monuments of national history to seek out forms of renewing exhibition models and active collaboration within a greater Europe. It is well known that the genesis and development of museums of national history in Europe are closely connected to the processes of the formation of nation states and with the birth and transformation of the images that each nation gave itself. Museums of national history, as well as military museums (and Napoleonic museums) were founded in this framework with the specific purpose of differentiating and highlighting national characteristics from a perspective of contrasts that today appears to have been superseded by the growth of a shared European consciousness. The conference brochure (in three languages) identifies the various topics and speakers. More information from: Comune di Alessandria, Ufficio Cultura, via Tripoli 16, Piemonte, Italy; Tel. 00-39-131-40035; Fax 00-39-131-40657; Email: [istituti.culturali@comune.alessandria.it](mailto:istituti.culturali@comune.alessandria.it) (See also 'International Symposium on European National Monuments in Leipzig', above).

### Exhibition about Robert Regout

Robert Regout S.J. (1896-1942) was student chaplain and professor of international law at the Catholic University of Nijmegen (Netherlands) and author of a highly regarded study on the doctrine of the just war from St. Augustine to the present time (1934). Long before World War II he was a fierce critic of Hitler and the Nazis; shortly after the German invasion and occupation of his country in 1940 he was arrested, incarcerated in Berlin, and died in Dachau concentration camp soon after. A saintly

and inspiring figure, he was a source of strength for many of his Dachau inmates. His personal archive was also confiscated and removed to Germany, and in 1945 taken to Moscow as war booty by the Soviet army. Rediscovered in 1992, his papers (together with other important archives), were recently returned to the Netherlands and resulted in an exhibition entitled *Reunion with Robert Regout* and his archive which was held in May 2002 in the library of the University (With thanks to Gerard Lössbroek).

### **Koelz Exhibitions**

Simon Lake, curator of the *A Life Divided* exhibition about the Bavarian painter and pacifist Johannes Matthaeus Koelz held in Leicester last year (cf. Newsletter no. 14, pp. 16-17) has written to say that it is likely that a similar exhibition will take place in the artist's birthplace at Mühldorf, Bavaria in 2003. Also the German Historical Museum has expressed an interest in borrowing Leicester's triptych reconstruction (with original fragments) for their exhibition *War and Memory* taking place in 2004. Meanwhile, the search for the missing pieces of the triptych continues and focuses on the region south of Munich where the artist lived and worked until his escape. Both Franz Deutsch of the First Austrian Peace Museum in Wolfsegg and Thomas Wechs of the Peace History Museum in Hindelang have made efforts to bring the search for the missing pieces of the anti-war painting to a wider public and publicised this in their museums. In May 2002, Dutch television broadcast an hour-long documentary entitled 'The man who refused to paint Hitler'.

### **Ravensbrück Travelling Exhibition**

During World War II, some 130,000 women and children, from more than forty countries, were incarcerated in the notorious Women's concentration camp in Ravensbrück (80 km north of Berlin, in the former GDR) where tens of thousands died. In 1959, a 'National Warning and Memorial Site' was inaugurated here, the smallest of the three official such sites in the GDR (the others being Buchenwald and Sachsenhausen). Since 1993, the site has been thoroughly renovated and expanded and an extensive programme of education and research has been initiated. An exhibition detailing the resistance of Christian women to the Nazi regime - a theme which had received little public notice until then - was opened in 1998 and since 2000 has been travelling the country. In this way the exhibition, together with local events which are organised wherever it is displayed, helps to fulfil the wish of Ravensbrück women today to work for a 'Europe of peace and of mutual respect'. More information from *Mahn-und Gedenkstätte Ravensbrück*, Strasse der Nationen, D-16798 Fürstenberg/Havel, Germany; Tel. 00-49-33093-6080; Fax 00-49-33093-60829; Email: mgr@brandenburg.de Website: [www.ravensbrueck.de](http://www.ravensbrueck.de) (With thanks to Thomas Wechs).

### **War Ship converted into Art and Peace Centre**

An American war ship which served as a troop transporter to Guam, and which later, as *Golden Bear*, became a training vessel for the Naval Academy in California, is currently being converted into an art centre and will be renamed *ArtShip*. The idea is

that of professor Slobodan Dan Paich - whose desire for artistic freedom led him to flee his native Yugoslavia in 1966, settling in Oakland, California - who established in 1993 the ArtShip Foundation as an instrument for the regeneration of the city's impoverished districts, working with local citizen groups and artists. A variety of projects will find their home in the converted ship, including work with orphans and the handicapped as well as a peace university (Cf. 'Künstleratelier statt Waffenkammer' [Artists' studio instead of arms arsenal], in *Zivil*, no. 1, 1999, pp. 24-25. With thanks to Thomas Wechs).

### **Balkan Peace Park Project**

Following a meeting in York in June 2001 of more than 20 interested individuals with varied background and experience, the Balkan Peace Park Project issued its first newsletter in October 2001 (cf. Newsletter no. 13, pp. 13-14). The meeting established a committee and discussed financial and other business in order to take the project forward. In July 2002, the annual general meeting was held in York where progress was reviewed. More information from Antonia Young, Tel. 00-44-1756-730-231; Email: A.T.I. Young@bradford.ac.uk

### **Peace Park in Ipswich**

Gerard Lössbroek has come across the following plaque in a park in Ipswich (England): 'Gippeswyk Park. Presented to the Borough of Ipswich in 1910, by Philip Wyndham Cobbold, J.P. as executor and in compliance with the wishes of Felix Thornley Cobbold, M.P., J.P. To be maintained as a public park and recreation ground, and not to be used for the drilling, or instruction of soldiers, or for any mili-

tary purposes whatsoever'. He is presently trying to discover more about the identity of the benefactor, and the history of the park.

### **Dutch Peace Trailer**

The Dutch Foundation for Peace Education ('Peace Education Projects') has produced a unique and imaginative travelling exhibition which aims to help young teenagers learn in a creative and playful manner, about conflict, violence, prejudice, scapegoating, reconciliation. By engaging in various games and answering questions, they can also discover how peaceful or violent they are (and in the latter case, how they can do something about it). Visitors will be amused and surprised in their engagement with multi-cultural society and are being encouraged to find their own creative answers and solutions.

The exhibition is displayed in a 12-metre long trailer which schools, youth and church groups and similar organisations can hire, and which can be parked in a school or sports playground, market square, or other convenient location. A guide for teachers and youth workers contains plenty of suggestions for follow-up activities.

Another project of the foundation on the same themes is an interactive exhibition in the 'Centre of remembrance for the future' which has been created in the Fort(ress) De Bilt, a former military domain near Utrecht where during World War II 140 people, mainly war-resisters, were shot. Visitors learn here how they can work against injustice and help bring about a just society. Various buildings, monuments and memorial tablets are included in the educational tour.



More information from Drs. Jan Durk Tuinier, Stichting Vredeseducatie/Peace Education Projects, Biltsestraatweg 160, NL-3573 DJ Utrecht, Netherlands; Tel. 00-31-30-272-3500; Fax 00-31-30-272-3563; Email: [vrede@xs4all.nl](mailto:vrede@xs4all.nl)  
Website: [www.vredeseducatie.nl](http://www.vredeseducatie.nl)

## NETWORK NEWS

### INPM at the UN

On 30th-31st May 2002, Joyce Apsel represented the International Network of Peace Museums (INPM) at the UN headquarters in New York during the UN Department of Public Information (DPI)/NGO annual orientation programme. Around 200 delegates from NGOs around the world participated. For more information, see the website: [www.un.org/dpi/ngosection](http://www.un.org/dpi/ngosection)

She also participated in the 55th annual conference organised by DPI/NGO held at the UN in New York from 9th to 11th September 2002. Over 2,300 NGO representatives from more than 700 organizations based in 81 countries attended the conference which focused on rebuilding societies emerging from conflict. Together with members from the Cambodia Master Performers Program she conducted a two hour workshop on 'The arts as an instrument for renewal and healing'. She explored how peace museums from Japan to the United Kingdom and Kenya promote reconciliation, healing and remembrance. She emphasized the need to foster networks of peace and the diversity of meth-

ods from memorials and museums to community projects such as peace parks and travelling exhibits. She also discussed peace education in relationship to Rights Work, an international human rights initiative that she founded three years ago. The participants from the Cambodia Masters Performers Program described how they have worked to revive the traditional art forms destroyed during the Khmer Rouge genocide and encourage contemporary artistic expression.

Joyce Apsel also reports on the forthcoming Fifth Biennial Conference of The International Association of Genocide Scholars (IAGS) which will be held from 7th to 10th June 2003 at the Irish Human Rights Centre in Galway, Ireland. The theme will be 'Genocide and the world community: accountability, consequences & prevention'. For more information contact professor Robert Melson, Dept. of Political Science, Purdue University, West Lafayette, Indiana, USA 47907-1363; Email: [melson@polsci.purdue.edu](mailto:melson@polsci.purdue.edu); Fax 00-1-765-494-0833. The third edition of Joyce Apsel's book (edited with Helen Fein), *Teaching about genocide* has just been published by the American Sociological Association. More details from its website: [www.asanet.org](http://www.asanet.org) Joyce Apsel is with the General Studies Program at New York University; her new email address: [jaa5@nyu.edu](mailto:jaa5@nyu.edu)

### Japanese Network of Museums for Peace

The Japanese Network of Museums for Peace (JNMP) held its first conference (since its foundation in 1998) in November 2001 at the Kyoto Museum for World Peace at Ritsumeikan University. It was decided to organise a meeting every year,

and to move the secretariat from Grassroots House in Kochi City to the Kyoto Museum for World Peace. Its curator, Mr. Masahiko Yamabe, is in charge of the secretariat while Mrs. Kazuyo Yamane continues to edit the *Muse* newsletter. JNMP's second conference was held in August 2002 at Yamanashi University.

English translations of *Muse* appeared in December 2001 (no. 6) and June 2002 (no. 7). As always, they provide a wealth of information about activities in the peace museum field in Japan, including reports on new peace museum projects. The editor concludes no. 6 with an expression of her gratitude towards Mr. & Mrs. Shigeo Nishimori of Grassroots House whose efforts and financial support enabled production of the first five issues of *Muse*. The INPM would like to add its great appreciation also. At the same time INPM is much indebted to Kazuyo Yamane for her editing (together with Masahiko Yamabe) of *Muse* as well as for the translations into English of *Muse* and into Japanese of the INPM newsletter (all on a voluntary basis).

### **Austria: Stadtschlaining**

As part of the events to celebrate the 20th anniversary of the Austrian Study Centre for Peace and Conflict Resolution (OSFK), an exhibition was opened on 4th May 2002 which documents both the history of the Centre and its practical peace programmes today. The Centre - which emerged in the early 1980s, when the Cold War was at its height - aimed to contribute to the reduction of the conflict between East and West through peace research and peace education. Over the two decades, a unique infrastructure, centered on the famous castle, has been created together with an equally

unique integrated and inter-disciplinary programme which combines theory and practice, research and education.

At the same time, a second exhibition was opened in the European Museum for Peace. It is an art exhibition, consisting of precious artefacts from the 15th to the 19th century and entitled *Frieden Weltwärts* [Peace Earthbound]. The exhibition shows the contrasting concepts of peace as something which is other-worldly, only to be obtained in paradise with views which suggest that we should not abandon attempts to strive for a peaceful world already in the here and now.

On 8th May, in a ceremony in Salzburg, the Museum was one of three to be awarded a prize by the Austrian Federal Minister for Education, Science, and Culture. She praised the originality, ingenuity and creativity of the Schlaining museum.

Further exhibitions, and a musical programme (with artists from Central and Eastern Europe) were part of the 20th anniversary celebrations and symposium held on 6th-7th September. For extensive reports on all of the above as well as other news, see *Friedensforum*, Vol. 16, no. 1, March 2002 and no. 2-3, June 2002.

### **Wolfsegg**

The events of 11th September 2001 have led Franz Deutsch to write a series of five thoughtful comments under the heading 'Black Tuesday 2001'. He argues that a Manichean worldview cannot provide a sound answer, will only further entrench enemy images, and increase the spiral of violence. What is needed more than ever is the willingness and readiness to dialogue,

and - more generally - a system of education which does not seek the answer to violence in arsenals, but something more constructive and effective. As the First Austrian Peace Museum aims to demonstrate, wars do not start on battlefields, but in human heads, and peace education (not merely in the classroom but for a wide public) is more than ever an imperative. Several of his 'Peace leaflets' written during the first half of 2002 are on the themes of world religions, fundamentalism, scapegoating, Israel and Palestine. They are, as always, admirably suited for stimulating that dialogue without which, as Martin Buber has said, humanity is unlikely to survive.

### **Belgium: Ieper**

For more than half a year, from 30th March until 17th November 2002, the *In Flanders Fields* Museum showed a major exhibition entitled *dead.lines* about war, media and propaganda in the 20th century. The exhibition sketches the love-hate relationship between the mass media and armed conflicts and addresses such questions as: Are the media part of the battle? How are wars influenced by reporting of them? How does the public respond, both in war and on the sidelines? Visitors are invited to take a walk through the violence of the 20th century as depicted in the reports of the press and graphic media, in films, on radio and television, and in the new, modern information facilities of our age. Unique photos and film fragments, special objects, printed propaganda and rarely heard sound fragments are all brought together and linked to stories and personal accounts that are equally unique. A volume entitled *Dead.Lines* with essays around the themes and issues presented in the exhibition accompanies it.

Much more modest, but no less fascinating, is the temporary exhibition which has been organised in the museum on the occasion of the sounding of the 25,000th Last Post on 31st October 2001 at the Menin Gate, near the museum. The exhibition contains original documents and other artefacts illustrating the history of this unique ceremonial institution. A call to remember the more than 250,000 soldiers from Britain and its empire who died in the great battles around Ieper during World War I, the sober but moving daily evening ceremony has taken place uninterrupted (except for the duration of World War II) in the city since 1928 thanks to the efforts of the Last Post Association. The 75th anniversary of the solemn inauguration of the Menin Gate itself took place on 24th July 2002.

Signifying its importance as Britain's most famous war memorial, a special ceremony was held that day in the presence of the Duke of Kent (president of the Commonwealth War Graves Commission), ambassadors of various Commonwealth countries, Belgian royalty, and other high-ranking guests. The imposing monument, which carries the names of the approximately 55,000 British and Commonwealth soldiers who were missing before 15th August 1917 and who have no known graves, has undergone a thorough maintenance for its anniversary.

These two related anniversaries have inspired the production of a most interesting and richly illustrated volume which documents the history of the Menin Gate and of the Last Post. The book, published in Dutch and English versions and entitled *Menin Gate and Last Post - Ieper as Hallowed Ground* also documents the debate which raged, both in Britain and in Belgium, in the immediate aftermath of the



War, about rebuilding of the totally destroyed city (including its landmark and historic Cloth Hall, now home of the *In Flanders Fields* Museum) or preserving the ruined city as a lasting memorial (as Winston Churchill unsuccessfully advocated). The book is written by Dominiek Dendooven, and published by De Klaproos. It can be ordered from the museum, or directly from the publisher (ISBN 90-5508-051-9; De Klaproos Editions, Hostenstraat 4, B-8670 Koksijde, Belgium; Email: info@klaproos.be).

### **Germany: Berlin**

Under the auspices of the mayor of the borough of Berlin-Mitte as well as the president of the borough council, a memorial plaque for Ernst Friedrich's Anti-War Museum was unveiled on 2nd May 2002 (the 35th anniversary of his death). This took place at the very place where the museum once stood, now the seat of the borough council in the new city hall in Parochialstrasse 1-3 in Berlin Mitte-Alt (near the Klosterstrasse underground train station). Pupils from the Ernst-Friedrich secondary school in Berlin Treptow, and members of the Berlin Comic Opera provided a musical programme.

Among the more than sixty people who attended the ceremony were also two 'witnesses' who had visited the museum in their youth and who reported on it. The initiative for the plaque came from two peace museums in the city, viz. the Peace Library and Anti-War Museum (which submitted a proposal to the city's commission for commemorative plaques in 1998), and the Anti-War Museum. Both museums jointly raised the funds necessary (nearly Euro 3,000).

The text of the plaque, in German, reads: 'Here stood, from 1923 until 1933, the First International Anti-War Museum. The resolute war resister and author Ernst Friedrich - 25.2.1894 to 2.5.1967 - was the founder and popularised it through his books *War Against War*. In 1933 the Nazi regime destroyed the museum and arrested Ernst Friedrich. Following seven months' incarceration, he fled to France via several countries. He warned against future wars until the end of his life. His ideas continue to inspire many people today throughout the world'. Below the text is the symbol of two hands breaking a rifle - beloved by Friedrich and widely used by him.

Federal President Johannes Rau and President of the Federal Parliament Wolfgang Thierse sent messages to the Anti-War Museum. The unveiling ceremony was widely reported in local newspapers (With thanks to Tommy Spree and Gerard Lössbroek; see also '75th Anniversary of Opening of Ernst Friedrich's Anti-War Museum in Berlin' in Newsletter No. 13, January 2001, pp. 1-2).

### **Hindelang**

The fourth summer season of the Peace History Museum was opened on 13th July 2002, in the presence of the local mayor and with musical interludes provided by the harpist Catharina Stehle. A lecture on 'The Vatican and War' was given by the author and church historian, Dr. Eva-Maria Jung-Inglessis. The opening ceremony was reported in several articles in the local press.

### **Lindau**

'Peace is not self-evident. It needs a location where its themes can be studied and



discussed and where training in peace can take place. Such a location has been found in the Lindenhof Villa'. So reads the information leaflet of the re-opened Pax Christi peace museum, retitled 'peace rooms'. Details about it and the extensive programme of activities which the museum offers can be obtained from: Pax Christi - Bistumsstelle Augsburg, Ottmarsgässchen 8, D-86152 Augsburg; Tel. 00-49-821-517-751; Fax 00-49-821-150-325; Email: pc.augsburg@gmx.de

### **Remagen**

The *Friedensmuseum Remagen* welcomed its 500,000th visitor in April - a history teacher who was preparing for a later visit with his class. Director Hans Peter Kürten, who welcomed the visitor, told the local newspaper which devoted an illustrated article to the event, 'If someone had asked me 22 years ago when the museum was opened how successful it would be, and how many people from all over the world would visit the museum, I would not have been able to answer.' Another piece of good news is that the museum received from the museum association of the Land Rheinland-Pfalz a subsidy of Euro 80,000 for the renovation of the museum. These and other developments are reported in the half-yearly newsletter (no. 42). It also contains a lengthy report on the commemorative programme in Lucerne in June (see item above) and reprints the texts of various speeches, including one delivered by Hans Peter Kürten on 8th May, Henry Dunant's birthday, on the occasion of the opening in the museum of a special exhibition of the German Red Cross (GRC) on the Geneva Conventions. This was replaced later in the year by another GRC exhibition on the aftermath of war and the

GRC's tracing service. The exhibitions were organised in cooperation with the Remagen branch of the GRC.

The museum was closed down for approximately two months, in the period August-October 2002 for a total overhaul. The museum provisionally planned its re-opening for 16th October. On 21st September, International Day of Peace, another reunion of former Prisoners of War took place near the 'Black Madonna' Chapel on the occasion of the 15th anniversary of its inauguration.

### **Sievershausen**

The Anti-War House Peace Centre is making preparations for its contribution to the programme of commemoration next year of the 450th anniversary of the battle of Sievershausen (9th July 1553). The battle is regarded as a decisive event which enabled the conclusion of the religious peace of Augsburg two years later. This was the contractually agreed first step on German soil for the mutual recognition of the Roman-Catholic and Evangelical-Lutheran churches. The more than 4,000 soldiers who were killed in this battle will symbolically be commemorated by the construction of a tetrahedron ['a solid figure or body with four plane faces'] with a height of two metres, and consisting of 4,000 boulders. This work will be placed at the edge of the battlefield, between the Anti-War House and the memorial to the elector and general Moritz von Sachsen.

While for 250 years there has been a statue for the latter - who lost his life in the battle - the new memorial will be dedicated to the thousands of anonymous soldiers who died with him. The form of a pyramid was

deliberately avoided since anything pointed tends to suggest a sign of victory. For those who died in the battle, and whose bodies are still buried where they fell, this battle was far from a triumph. The tetrahedron will be accompanied by three converted halberds - the weapons of the lansquenets - with flowers sprouting from their blades, and two broken swords. This is meant to depict the Biblical prophecy and injunction to turn swords into ploughshares, and a symbolical representation of the efforts of the Anti-War House for the destruction of weapons.

The Anti-War House recently presented the concept for the memorial to the local community, inviting comments and suggestions. The concept had been worked out with the help of young people from several countries who were participants in the peace camp which the House has been organising annually for many years. As part of their practical peace work, they have started to prepare the ground where the memorial will be constructed.

Individuals who are in agreement with the proposed memorial are being invited to assist in its construction by adding a boulder (collected from the neighbouring fields).

The Anti-War House, together with the Working Group Bergen-Belsen, has also taken the initiative to place a clearly marked sign in the street which led to the former railway station platform from where transports left for the Bergen-Belsen concentration camp. So as not to forget this 'station of horror', a monument will be erected consisting of a section of a railway track with the rails crossing so as to symbolise the end of the road. In order to ensure that the monument is not merely regarded as a piece of public art but as a

warning, a large sign saying 'Platform Bergen-Belsen' will be mounted on the structure which is meant to keep alive the memory of the terrible past associated with this location. It is hoped that official permission for its erection will be granted next year (For more details, contact Klaus H. Rauterberg, Kattenriede 3A, D-31275 Lehrte Sievershausen, Germany; Tel. 00-49-5175-5112).

### **Italy: Casalecchio di Reno**

Work towards the realization of a peace museum continues and efforts are currently being undertaken to secure the cooperation of various partners including municipal, regional and provincial authorities which could result in the construction of a peace museum in the next few years. In the meantime, November 2001 saw the inauguration of the 'House of Solidarity' where 24 associations have their seat, including 'Paths of Peace' (cf. Newsletter no. 14, pp. 10-11). During November-December 2001, the poster exhibition '50 Years of Peace (1950-2000) on the Walls of Europe' was successfully displayed in the House and was visited, amongst others, by 22 school-classes. Much material collected during the past twenty years by Vittorio Pallotti and his International Pacifist Poster Documentation Centre in Bologna will be transferred to Casalecchio for cataloguing and the creation of a data-base which will be accessible through the internet.

### **Milan**

Piera Caramellino reports that the 'Little Martyrs of Gorla' Peace Museum (*Museo della Pace Piccoli Martiri di Gorla*) was busy throughout 2001, welcoming school visits, giving lectures, organising anniver-

sary events, etc. Her daughter Laura Sofia, a professional harpist, composed and played 12 pieces for peace during a concert on the annual anniversary of the bombing of Gorla's school. The museum received a beautiful statue, *Silent Witnesses*, symbolically depicting the bombed school and its victims. Its well-known sculptor, Primo Cazzaniga, was only a few days old when his father died in the war. Public readings of the memories of survivors are being performed by actors from the local theatre school. The museum and its activities are enjoying increasing support and interest on the part of the local press club, television, artists, Milan County Council and others.

**Japan** (see Japanese Network of Museums for Peace, above)

#### **Kenya: Community Peace Museums**

Sultan Somjee, regional coordinator of the Community Peace Museums Programme in Kenya, reports on the establishment of a most interesting and unique peace safari, which combines visits to four or more peace museums with game drives and other excursions. Details of an 11-day safari, together with other interesting information about African peace culture and peace traditions, are posted on the website: [www.outdoorexpeditionsafaris.com](http://www.outdoorexpeditionsafaris.com)

In a fascinating article entitled "Trees of peace: How excisions will destroy our cultural "memory"" (in *The East-African*, 17th-23rd December 2001) he shows the central importance of trees and forests in the culture of many ethnic communities and the threat to their social, ethical and spiritual well-being resulting from the increasing destruction of forests. In Africa, peace among people is frequently linked to peace

with the earth, and there are various kinds of trees which have traditionally been regarded as sacred, known as peace trees and which play a special role in communal life. Somjee pleads for the recognition and safeguarding of this important heritage against the onslaught of globalisation as well as local oblivion.

There is much information on peace trees, African peace symbols and peace traditions, and peace museums, in *Kocha: Journal for schools on peace and civil society* (see issues 9-11, July-August 2001). Modestly produced, each issue is a revelation and delight, displaying deep insights into African peace culture. It is edited by Kariuki Thuku, curator of the Agikuyu Peace Museum (Email: [mukwaa2001@yahoo.com](mailto:mukwaa2001@yahoo.com)). The journal can be ordered from its publisher, the Community Peace Museums Programme in Nairobi. For address details, cf. Newsletter no. 14, p. 2 (See also Peter Nias's article above).

#### **Netherlands: The Hague: Yi Jun Peace Museum**

In May, the museum commemorated the 95th anniversary of Yi Jun's death by organising a ceremony at his monument and former grave site in The Hague, as well as a peace symposium. The museum has organised such an event every two years since 1991, and this was the sixth occasion. A special feature was the presence of a large delegation of Korean War Veterans, headed by Ret. General and former ambassador Sun Yup Paik, chairman of the Republic of Korea's '50th Anniversary of the Korean War Commemoration Committee'. He stressed the significance of the Yi Jun Peace Museum in the middle of The Hague not

only as an historical site of the Korean independence movement but also as a site of peace education - reminding the audience of Yi Jun's legacy ('Loving the nation, loving justice, and loving peace'). Among others who spoke were the Korean ambassador, the director of the Independence Hall of Korea, the chairman of the Korean Veterans Association, and a former Dutch foreign minister. The programme (with musical interludes), together with the texts of the various speeches, in Korean and English, and photographs were reproduced in two brochures prepared by the museum.

### **Museum for Peace and Nonviolence**

The exhibition 'Repression and liberation: Conscientious objectors and deserters in Nazi-Germany' (see report in Newsletter no. 14, p. 26) has also been shown during most of May in the public library in Heerhugowaard and in September in the Comenius Museum in Naarden. In July, museum project workers welcomed a visit from members of the Osaka-based Association of Teachers Against War.

The Museum's secretariat: Mrs. M. Bakker, Walstroweg 2, NL-8042 MC Zwolle, Netherlands; Tel. 00-31-38-423-2366; Email: Mbakker@antenna.nl  
Website: [www.vredesmuseum.nl](http://www.vredesmuseum.nl)  
Email: [vredesmuseum@worldmail.nl](mailto:vredesmuseum@worldmail.nl)

### **Norway: The Nobel Peace Center**

Preparations for the opening of the Nobel Peace Center in central Oslo on 7th June 2005 are currently fully underway (see also previous issues of the Newsletter). Among others, a project manager has been appointed, as well as a team of three teacher-historians who are experts on the 100 year old

Nobel peace prize and its laureates. In December 2001, a series of four information leaflets was published describing various aspects of the project such as time lines, architecture and design, contents and exhibitions. As regards the latter, they will include permanent, temporary and timely exhibitions presenting the peace prize laureates and their work, Alfred Nobel, the Norwegian Nobel Committee, the Nobel system and an exhibition related to war and peace in the world today. The Center will also comprise various other facilities such as a documentation centre, shop, cafeteria, etc. The Center aims to contribute to meeting the public's need for information and involvement with the topic of peace and conflict resolution and is addressing itself to the broadest possible public from Norway and abroad.

For more information, contact project manager Grete Jarmund at the Norwegian Nobel Institute, Drammensveien 19, N-0255 Oslo; Tel. 00-47-22 12 93 31; Email [gj@nobel.no](mailto:gj@nobel.no)

### **Spain: Gernika**

In September 2001, it was announced by the mayor of Gernika-Lumo that the city was heavily and enthusiastically involved in a new project resulting in completely refurbished facilities for the Gernika Peace Museum to be completed in the following year. The profile of the new museum has been based on an updated concept for the peace museum which is now conceived as a museum to spread the culture of peace, using the local experience - the tragic bombing of Gernika on 26th April 1937 - but moving beyond this to the presentation of universal concerns. The museum consists of three floors, with the exhibitions



divided into eight rooms, each devoted to a certain theme, as follows: the vision of peace; the path to peace; today's concept of peace; three rooms dedicated to the bombing and its aftermath, including on the theme of reconciliation; Picasso's Gernika painting and its powerful symbolism; the Basque conflict and the way forward. The new concept was presented in an attractively produced booklet, in four languages (including English and French) and a CD-ROM entitled 'Interpretative museographic project'.

The museum has strong links with the local Peace Research and Conflict Transformation Center, founded in 1987, and sustained by the Gernika Gogoratuz Foundation. Its mission is to enrich the symbol of Gernika with regard to the past, by remembering and honouring the history of Gernika, and with regard to the future, by contributing to the generation of an emancipatory, just and reconciliatory peace both in the Basque Country and worldwide. The Gernika Gogoratuz Documentation Center presents an information service focused on reconciliation. For more information see the internet:  
[www.gernikagogoratuz.org](http://www.gernikagogoratuz.org)  
Email: [gernikadok@gernikagogoratuz.org](mailto:gernikadok@gernikagogoratuz.org)

### **Switzerland: Geneva**

The International Red Cross and Red Crescent Museum is displaying, until the end of 2004, the original documents of the 1st Geneva Convention of 1864, on loan from the Swiss Federal Archives.

To accompany its re-organisation of the past few years, the museum has published a substantial and comprehensive catalogue which, like the museum itself, is very effective in conveying the story of the Red

Cross through visual images. At the same time, many striking quotations illuminate the various aspects of the work of the organization. A great deal of factual and essential information about the development of the Red Cross and its current activities is conveyed. The catalogue is a splendid volume which does full justice to the museum and the organization it presents. The volume, of nearly 170 colourful pages, is available in English and French editions and can be ordered from the museum, 17 Avenue de la Paix, CH-1202 Geneva; Tel. 00-41-22-748-9511; Fax 00-41-22-748-9528; Website: [www.micr.org](http://www.micr.org)

### **United Kingdom: Bradford**

The Peace Museum opened a new exhibition in February entitled 'Across enemy lines: Women and pacifism during the First World War'. The small exhibition tells the story of how a women's anti-war movement started during that war which later became the Women's International League for Peace and Freedom (WILPF). The museum also organised an exhibition and other events on 15th May, International Conscientious Objectors' Day. Earlier, in October 2001, the museum opened its new travelling exhibition on the Nobel peace prize. Entitled 'Champions of Peace: Nobel's peace prize - The first 100 years', it consists of 32 panel displays (A2 size) combining texts and illustrations. It was opened by the Lord Mayor of Bradford in the company of several distinguished visitors, including Mrs. Everard Angell, great-niece of Sir Norman Angell, the 1934 laureate and former Member of Parliament for Bradford. A congratulatory message was received from the 1995 laureate, Sir Joseph Rotblat. The exhibition is in popular demand, and is booked up until February

2003. For more information or future bookings, contact the Peace Museum:  
Email: [peacemuseum@bradford.gov.uk](mailto:peacemuseum@bradford.gov.uk)

The British Post Office launched a special series of Nobel stamps, one for each prize, in 2001, the centenary year of the Nobel prizes. A special, limited edition first day cover, commissioned by the Royal Institute of International Affairs in London (popularly known also as Chatham House), shows not only the peace stamp but a captioned photograph of Norman Angell. Furthermore, 50 of these covers were signed by Joseph Rotblat - with some of the proceeds going to the Peace Museum. These covers were available at the launch of the exhibition. Copies of the unsigned (£3) and signed (£12,50) covers are still available from the Peace Museum. Details of the above, and of a wide range of educational work undertaken by the Peace Museum, are given in its newsletters (Vol. 4, no. 2, December 2001 and Vol. 5, no. 1, July 2002).

In its issue of 19th January 2002, *The Times* selected the Peace Museum as its 'Museum of the Week'. The author commented, 'Like world peace itself, this museum isn't easy to find, but is well worth the effort'. It is ironic that the museum is currently fighting for its survival because it has recently been unable to raise the modest funds necessary for its continuation.

### **London: Imperial War Museum**

A specially-commissioned 30-minute film is the central element of the Museum's new exhibition which examines the theme of genocide and ethnic conflict - looking at some of the common features shared by the horrendous bloodshed in Armenia, Nazi-

occupied Europe, Cambodia, East Timor, Bosnia, Rwanda and elsewhere. The exhibition is sited in the newly-created vaulted top floor space of the Museum's nineteenth-century headquarters building in the Lambeth Road. Using the words of well-known commentators on this theme, among them broadcaster Fergal Keane, African affairs expert Alison des Forges, war correspondent Martin Bell and international jurist Richard Goldstone, the film explores some of the most pressing concerns of our time: By what means does a society ostracise those it wishes were not there? What role does mass propaganda for a 'Utopian vision' play in this process? Are economic difficulties frequently to blame? Should the international community take a stand? What is the role of international justice?

The film, which runs continuously throughout the day, contains harrowing elements, and is not recommended for children under 16. A small interactive learning centre within the space offers the opportunity to explore the histories of particular instances of mass murder and genocide. *Crimes against humanity: an exploration of genocide and ethnic violence in our time* - which opens in December 2002 - is the concluding element of Stage Three of the Imperial War Museum Redevelopment Scheme, part funded by the Heritage Lottery Fund, whose principal element, the Holocaust Exhibition, opened in June 2000.

In the summer of 2002, the Imperial War Museum North was inaugurated in Manchester. Address: Trafford Wharf Road, Trafford Park, Manchester M17 1TZ; Tel. 00-44-161-836-4000; Email: [info@iwmnorth.org.uk](mailto:info@iwmnorth.org.uk) Website: [www.iwm.org.uk](http://www.iwm.org.uk)

## United States: Detroit

Swords into Plowshares Peace Center & Gallery showed several exhibitions of paintings and photographs during the past year. Also on show was *Visions of Peace*, about children's interpretation of and reaction to the UN Charter on the Rights of the Child and to which over twenty schools and groups contributed art in various forms. This is an annual display which is always thought provoking and inspiring. From September 2002 until January 2003, the Gallery is showing *Cousins: Hassidic, Sufi and Christian Mystical Traditions*, abstract paintings and installation by Tom Block. The artist has a vision and mission of bridging the gap between the followers of the three major monotheistic world religions. His art and message of the essential unity and relatedness of all peoples are particularly relevant in the aftermath of September 11th. Further details in *Harbinger*, Vol. 16, no. 2, Summer/Fall 2002 (See also the obituary of James Bristah, above).

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