

# INMP Newsletter No. 20

September 2017



## 50<sup>th</sup> Anniversary of the Maruki Gallery for the Hiroshima Panels – Launch of Fundraising Campaign



*One of the Hiroshima panels by Iri and Toshi Maruki (Credit: Maruki Gallery)*

The Maruki Gallery for the Hiroshima Panels in Higashimatsuyama, Saitama Prefecture, Japan, houses the world's most important art works depicting the horrors of the atomic bombings of Hiroshima and Nagasaki. The gallery was founded in 1967 by Iri and Toshi Maruki to display the large paintings they made following their eyewitness account shortly after the destruction of both cities. Fourteen of the series' fifteen panels are on display, the remaining panel, which depicts the destruction of Nagasaki, was donated to the Nagasaki Atomic Bomb Museum. The Gallery also displays large works the artists made of other tragic incidents such as the Nanking Massacre in China, the Auschwitz concentration camp in present-day Poland, and the mercury-poisoning disaster in Minamata. A large painting depicting the horrors of the Battle of Okinawa was

donated to the Sakima Art Museum on the island.

On 5<sup>th</sup> May, to coincide with the 50<sup>th</sup> anniversary of the opening of the Maruki Gallery, a fundraising campaign was launched which in the next few years aims to raise 500 million Yen (approx. \$5 million) for the construction of a new building. Equipped with an up-to-date humidity and temperature management system, the building will provide ideal conditions for the preservation and display of the unique and priceless panels which are prime candidates for being accorded World Heritage status. The unforgettable paintings of Iri and Toshi Maruki – like the anti-war works of Goya and Picasso before them, but with the addition of incomparable atomic destruction – have a vital role to play in reminding people of the nature of war in the nuclear age and of the

urgent imperative to avoid it through worldwide nuclear disarmament.



*Iri and Toshi Maruki (Credit: Maruki Gallery)*

It is to be greatly hoped that the fundraising campaign will be successful so that the desperate pleas of the Hibakusha, the survivors of Hiroshima and Nagasaki, will be heard even louder in the new Maruki Gallery in Saitama Prefecture, near Tokyo.

For the call for donations, please click [here](#). Articles on the project can be found in [The Asahi Shimbun](#), [The Japan Times](#) and in [Motto.Media Magazine](#).

### Rededication of *Chain Reaction* Peace & Disarmament Sculpture in Santa Monica, California

On 26<sup>th</sup> June, a public rededication ceremony took place at the Santa Monica Civic Center of the 8 metre (26ft) tall *Chain Reaction* peace sculpture and warning monument depicting a nuclear mushroom cloud. The artist, Paul Conrad (1924-2010), first conceived the idea for such a work of art in 1988 and was able to build it following a donation of \$250,000 from peace philanthropist, arts patron, and nuclear disarmament activist Joan Kroc. The sculpture was donated to the city after it had finally decided to accept the controversial

work of art. It was installed in 1991 on the lawn of the Santa Monica Civic Center.

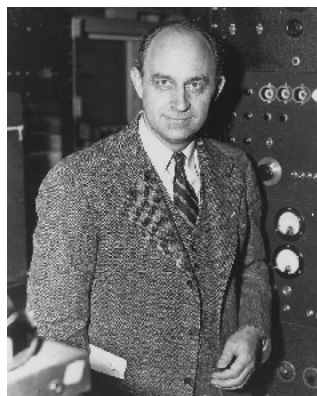
In 2012 the city's Arts Commission recommended the sculpture's deaccession from its public art collection because of concerns that it might not be structurally safe, and in the absence of sufficient funds for its restoration. However, community efforts spearheaded by activists Jerry and Marissa Rubin succeeded in raising more than \$100,000 with the city contributing the remaining cost of the restoration. *Chain Reaction* is now encircled by a beautifully landscaped 'peace garden' while solar powered up lighting highlights the monumental sculpture after the sun has set.



The mayor and former mayors, city staff, community activists, and members of the Conrad family attended the ceremony. It was held the day before the artist's birthday. The sculpture is regarded as 'a powerful warning about the continuing dangers of nuclear war', a theme that Conrad, a three-times winner of the Pulitzer Prize for his political cartoons, often addressed in his editorial cartoons, first at the *Denver Post* and then for the next several decades at the *Los Angeles Times*.

The week before the ceremony, Susan Ives had selected *Chain Reaction* as her 'Monday's Monument'. A lecturer, workshop leader, book editor and webmaster of the San Antonio Peace Center (SAPC) in Texas, she has presented a peace monument on the SAPC website every

Monday, beginning on 4<sup>th</sup> May 2015. Paul Conrad's monument was the 113<sup>th</sup> 'Monday's Monument'. They can be seen [here](#), with a short essay for each one. Edward (Ted) Lollis has made an interactive list of all her monuments; it can be seen [here](#).



*Enrico Fermi. (Credit: U.S. Department of Energy, Office of Public Affairs)*

On 2<sup>nd</sup> December, 1942 – 75 years ago – University of Chicago scientists led by Enrico Fermi achieved the first controlled, self-sustaining nuclear chain reaction which ushered in the atomic age. In view of the historic significance of this development, the university is organizing a series of public events starting in September 2017. In addition to lectures, conversations, and symposia, also included are several presentations on 'arts and the nuclear age' as well as exhibitions. A full calendar of the 'Nuclear Reactions' commemorative programme can be seen [here](#).

## Tehran Peace Museum

*By Elaheh Pooyandeh, Tehran Peace Museum (TPM)*

During the Iran-Iraq War in the 1980s, more than 3,000 tons of different chemical agents were used against Iran. Today, still more than 65,000 Iranians are suffering from the

long-term consequences of exposure to chemical weapons (CW). On 28<sup>th</sup> June 1987, Sardasht, a city in north-west Iran was attacked, exposing 8,000 civilians to mustard gas. On the occasion of the 30<sup>th</sup> anniversary of the attack, TPM organized a programme of events.



*Peace Boat with TPM volunteers*

On 3<sup>rd</sup> July, during an official visit to Iran, TPM hosted Ambassador Ahmet Uzumcu, Director-General of the Organization for the Prohibition of Chemical Weapons (OPCW). He had already met many members of the museum before in The Hague during conferences of states parties to the CW convention and this visit provided an opportunity to become more acquainted with the museum's activities. He commented: 'There is no better way to work for a world free of CW than engaging the victims in our activities'. He presented an OPCW medallion to the museum, and received a TPM plaque from Iranian CW victims. Among the guests were also Dr. Alireza Jahangri (Iran's ambassador at OPCW), representatives from the Ministry of Foreign Affairs, delegates from Sardasht and Halabjah, and volunteer guides from the museum. At the end, a tribute was paid to all victims of CW near their monument in the Peace Square of City Park.

A few days before, on 28<sup>th</sup> and 29<sup>th</sup> June, TPM organized a 'Rally for Peace' in which 40

cars with 150 members of the museum, CW victims and their families drove to Sardasht from Tehran to show their solidarity with the people of the city, raise awareness about weapons of mass destruction, and spread messages of peace. Members of MOCT (an NPO from Hiroshima) were among the participants. MOCT is involved in humanitarian relief work, first in Russia, and later also in other countries, and is a partner of TPM.



*Children's drawing exhibition*

In May, five volunteer guides of TPM joined the Peace Boat, the first CW victims ever on board. During the voyage, they met Hibakusha, survivors of the atomic bombings of Hiroshima and Nagasaki. They shared personal experiences of being exposed to weapons of mass destruction and emphasized the necessity of the elimination of all forms of chemical and nuclear weapons. While on board, the guides also delivered a presentation to the passengers about the use of CW against Iran and their personal experiences. This was followed by an event in Valencia University (Spain) in which one of the Iranian survivors gave his testimony on the use of CW and introduced activities of TPM on awareness raising and promoting a culture of peace as a way to deal with the past.

In May, the museum also organized a children's drawing exhibition on the subject, 'I am happy when ...'. For more information about it, and about a memorandum of understanding between TPM, Allame Tabatabaie University, and the Berghof Foundation, please refer to the [website](#).



### Museums of Peace in Conflict Zones

*By Golmehr Kazari, International Relations Officer, Tehran Peace Museum (2012-2016)*

In 2016 when I immigrated to Canada, I set out to learn about its peace museums. To my surprise, I found that there were no such museums in the country. On 25<sup>th</sup> June, I had the pleasure of attending a presentation by Kimberly Baker, a museum educator, scholar and PhD candidate at the University of British Columbia's Liu Institute for Global Issues. Her talk, like her thesis, was entitled, 'Wayfinding Peace: Museums in Conflict Zones'. The event was held at the Britannia Shipyards National Historic Site in Richmond, British Columbia. It was opened with a traditional prayer by Elder Roberta Price from the Snuneynuxw and Cowichan First Nations welcoming the audience to the traditional Coast Salish Territory. She elaborated on her experiences in Canada's residential school system and how she found her way back to the indigenous elders' wisdom and unconditional love of her community.



*Kimberly Baker with Pokot Chief Joseph Akeno and peace staff  
(Credit: Munuve Mutysia)*

Guest speaker Jackson Oketch talked about his life as a child soldier in South Sudan and the abduction of children by rebels in Africa that continues to this day. He argued the need for peace museums in the world's most conflicted regions and to help save the lives of children. Ethnographer Dr. Sultan Somjee read from his forthcoming book, 'The One Who Dreams Is Called A Prophet'. It is about his four decades long journey to understand indigenous cultural heritages that later developed into finding traditions of peace building when conflicts became pervasive in eastern Africa. Eventually, the journey led him to initiate museums of peace in conflict zones that source community skills and local knowledge to build grassroots civil societies in pursuit of closing conflicts.

A captivated audience of some 40 people listened to Kimberly's story of how she came to work on this topic and began exploring ways of finding peace in the conflict zones of Kenya. Her journey in search of peace began in Canada, then a Sogenji monastery in Japan, the Museums of Malawi, a sacred

peace tree forest in Kenya and to conflict zones on the Kenya-Somalia border. In the process, her quest for personal peace changed to peace for the greater community. Following Dr. Somjee's footsteps, Kimberly showed on the map what areas she had covered during her fieldwork. This included travelling along conflict routes and meeting curators. One of them was Chepotipin, the only woman curator among the sixteen peace museums in Kenya. Kimberly, who unfortunately arrived when Chepotipin's museum was burnt down during the conflict, showed a slide of salvaged peace artefacts and how the Community Peace Museums Heritage Foundation has vowed to rebuild the museum.



*Chepotipin Akeno & salvaged Pokot artefacts*

The aim of her fascinating presentation was to seek solutions to conflicts in today's world by utilizing the wisdom of diverse indigenous cultures, seeking community based peace heritages and engaging museums of peace to create new paths for resolving conflicts. She shared the good news that a culturally diverse board would be founding a Community Peace Tree Museum in Canada.



## United Nations at Geneva Museum

Seventy years after it was founded in 1946, the League of Nations Museum in the library of the United Nations in Geneva was transformed and renamed. The museum is in the Palais des Nations, the imposing building that was constructed in the period 1929-1936 for the League of Nations. After World War II and the demise of the League, the building became the European office of its successor, the United Nations.

The United Nations at Geneva Museum reopened its doors on 22<sup>nd</sup> May 2016, International Museum Day. The new permanent exhibition, 'From the League of Nations to the United Nations', offers visitors an interactive display of a selection of materials drawn from the museum's rich archives. Among the themes addressed are the development of the international system since the early 20<sup>th</sup> century, particularly the evolution of the League of Nations to the present United Nations; multilateral diplomacy; human rights; refugee protection; economic and social development; and disarmament. The museum also has a dedicated space for temporary exhibitions. A 12-minute video shows film fragments of the renovation work in progress, of the opening ceremony, of impressions of visitors, etc.; it can be seen [here](#). The chief of the archives department and director of the museum, Blandine Blukacz-Louisfert, largely tells the story. Thanks to her predecessor, Dr. Ursula-Maria Ruser, the directory *Peace Museums Worldwide* was published by the UN library in Geneva (1995; 2<sup>nd</sup> ed. 1998).



*The Palace of Nations, Geneva*

## New Exhibitions at the Peace Museum, Bradford, UK

Among the many activities of the Peace Museum in recent months have been the organisation of both a new temporary exhibition as well as a new permanent exhibition. *Peace After Partition* was launched in June to mark the 70<sup>th</sup> anniversary of the plan to partition India resulting in an independent Pakistan (and, later, Bangladesh). Stories and memorabilia were gathered especially from the local community in order to document the experience of a variety of individuals who were affected by the momentous event which resulted in much bloodshed and suffering.



*Peace After Partition logo*

The exhibition was accompanied by a full programme of events. The following month saw the opening of a new permanent

exhibition, *Protest! In Our Time*. It tells the stories of those who are campaigning for peace today – through protests, demonstrations, vigils, conscientious objection, activism. The exhibition is part of a wider project entitled ‘Protesting Now: Collecting for the Future’ which aims to expand the Peace Museum’s collection of 7,000 items with new objects which tell the stories of modern campaigners.

Several of the museum’s unique and precious artefacts are about to return to the museum from London where they were part of a major exhibition, *People Power: Fighting for Peace*, that was held during the past five months (March-August).



As mentioned in the previous newsletter, in April the museum welcomed a group of 25 overseas visitors (mainly from Japan, but also from Italy and Spain) who were on their way to the INMP conference in Belfast.



*Peace Museum delegates at The Peace Museum, Bradford*

This was the greatest gathering of peace museum directors, curators and staff in

Bradford since the inaugural conference 25 years previously.

**Exhibition *Frans Masereel and Contemporary Art: Resistance in Images***

The Belgian graphic artist Frans Masereel (1889-1972) was one of the most important anti-war artists of the 20<sup>th</sup> century.



*Cover of Exhibition catalogue*

He depicted his life-long protest against war, as well as social injustice and the excesses of capitalism, in countless woodcuts, etchings, drawings, cartoons (and later also made portraits and landscapes in watercolours, and oil paintings). He often did so in black and white compositions with striking contrasts thereby conveying vivid and unforgettable images. An extensive selection of his work was on display in a major exhibition, *Frans Masereel and Contemporary Art: Resistance in Images*, in the art museum MuZee (‘Art Museum by the Sea’) in Ostend, on the Belgian coast, from 1<sup>st</sup> April until 3<sup>rd</sup> September. During World War I Masereel fled to France and then Switzerland to escape being conscripted in the Belgian army. In Geneva he joined an

international circle of war resisters that had gathered around Romain Rolland of whom he became a close friend. During the last three years of the war, in a unique and heroic achievement, Masereel produced a daily cartoon for the small pacifist daily newspaper *La Feuille* while working also as a volunteer for the International Prisoners of War Agency of the Red Cross. The horrors of war which he heard and read about only reinforced his resistance to war and the things that make for war, and informed his graphic depiction of it. For their complicity and culpability, he attacked the church, arms traders, ruthless capitalists, the military machine. He continued this work with the onset of Nazism and fascism in the 'thirties and then World War II.



*'Don't throw anything on the ground;  
thank you'*

Throughout his long and productive life Frans Masereel was also in demand as a book illustrator whose woodcuts embellished all kinds of books. Moreover, he was intrigued by modern 20<sup>th</sup> century life in all its various aspects – the city, buildings, industry, night-life, music – which were also subjects of his artistic genius. Masereel has much in common with Kaethe Kollwitz, particularly his graphic work against war and social injustice. Both artists aimed to reach a

mass audience through images which were widely reproduced and whose message could easily be understood.

The exhibition, comprising more than 150 of his works, aimed to show a wide overview of his life and art. It included a study for the large (5 metres high and 7 metres wide) wall drawing entitled 'The funeral of war' that he made for the World Exhibition in Paris in 1937 (which also displayed for the first time Picasso's equally large and impressive painting, *Guernica*). War, personified as a monster with tanks for feet, gun barrels for arms and legs, and a gas mask for a face, is carried away in a coffin to the cheers of a jubilant crowd. As suggested by the title of the exhibition, Masereel's political commitment is brought into dialogue with the present day through the display of resistance and protest art of ten contemporary artists hailing from all continents.

Among the publications issued is a fully illustrated 350-page comprehensive catalogue with parallel texts in Dutch and English. For further information, please click [here](#) and [here](#).

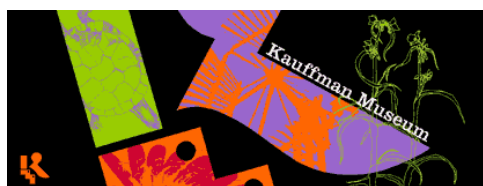
New Travelling Exhibition: 'Voices of  
Conscience: Peace Witness  
in the Great War'

The centenary of the entry of the U.S. into the 'Great War' is being commemorated in various ways. The National World War I Museum in Kansas City is hosting a large symposium entitled 'Remembering Muted Voices: Conscience, Dissent, Resistance and Civil Liberties in World War I through Today', 19<sup>th</sup> – 22<sup>nd</sup> October. At the same time, the museum will display a new travelling exhibition entitled *Voices of Conscience:*



*Peace Witness in the Great War.* It remembers religious believers, secular humanitarians and political protesters who resisted U.S. involvement in the war, the enactment of military conscription, the war bond drives, and the denial of freedom of speech under the Espionage and Sedition Acts. Many suffered humiliation, imprisonment, and mob violence at the hands of a war-crusading American public. The exhibition highlights the prophetic insights and personal courage of anti-war protesters and suggests parallels to the culture of war and violence in the world today.

The exhibition has been developed by a team of historians and museum professionals based at Kauffman Museum where it was inaugurated on 10<sup>th</sup> September. The museum, named after Charles Kauffman, its founder, is affiliated with Bethel College, a liberal arts college in North Newton, Kansas, the oldest Mennonite college in North America. The museum tells the story of the coming of tens of thousands of Mennonites from Russia to the central plains of the U.S. in the 1870s and 1880s and their encounters with the prairie environment and its people. The Mennonite church has its origins in the Protestant Reformation in Europe in the 16<sup>th</sup> century, especially in Germany, Switzerland and the Netherlands. As with the Quakers (who emerged a century later in England), a commitment to nonviolence and peaceful social change is a central tenet of Mennonite belief and practice.



The exhibition will also be shown throughout 2018, for instance in Goshen College, Indiana, and Eastern Mennonite

University in Harrisonburg, Virginia. Mennonite colleges and universities typically offer programmes in peace and conflict resolution studies. A detailed outline of the exhibition can be downloaded [here](#).

### **'Cooperation Means Prosperity': Exhibition of Marshall Plan Posters**



The Quaker Heritage Center (QHC) of Wilmington College, Ohio is hosting an exhibition entitled *Cooperation Means Prosperity: Marshall Plan Posters for Post-World War II European Recovery*. The exhibition, from 5<sup>th</sup> June until 8<sup>th</sup> December, features original prints of the 25 award-winning posters that were used on construction sites throughout Europe during the height of the Marshall Plan. In 1950, as part of a public relations campaign, the European Recovery Program (ERP, the official name of the Marshall Plan) sponsored an international poster contest on the theme 'Intra-European Co-operation for a Better Standard of Living'. Over 10,000 entries were submitted in competitions in thirteen European countries that participated in the Plan. The winning designs, selected by a European panel of graphic art

experts, museum curators and others, were reprinted to publicise Marshall Plan initiatives. The first prize went to Dutch artist Reijn Dirksen for his poster entitled 'All Our Colours to the Mast'. The winning posters can be seen [here](#).

The exhibition's opening day marked the 70<sup>th</sup> anniversary of George C. Marshall's famous 1947 address at Harvard University where he spoke of the urgent need for the U.S. to help countries in Europe with their recovery after the devastation caused by World War II.

The U.S. Secretary of State outlined a general policy, which he said, 'is directed not against any country or doctrine but against hunger, poverty, desperation, and chaos'. He suggested that the initiative should come from Europe and be based on cooperative efforts; the resulting Marshall Plan did much to advance West European unity. He was awarded the Nobel Peace Prize in 1953. The medal is on display in the Marshall Museum in Lexington, Virginia that was opened in 1964, five years after the death of the 'Soldier of Peace'.

### **How Does Peace Actually Work? Art Exhibition in Frankfurt, Germany**

A large art exhibition that was held during the summer (1<sup>st</sup> July – 24<sup>th</sup> September) at the Schirn Kunsthalle in Frankfurt showed works submitted by a group of twelve distinguished contemporary artists from around the world who had been invited to address the question, *How does peace actually work?* Peace does not present itself as an object, rather as a process of interaction and communication – not only between people, but also between all involved in the ecosystem. This approach differs from the humanist worldview which

places the human person at the centre. The focus here is on the environment: on water, plants, animals, even inanimate things. The works presented in the show are thus dedicated to a reevaluation of the hierarchies within the ecosystem. The aim of the exhibition was to trigger reflection on what peace can be.

Ahead of the opening of the exhibition, the Schirn art museum held a competition for a new peace logo that would best reflect the nature of peace as described above. The quest was for a logo that would represent a utopia in which peace exists between all states, the genders, all people and creatures, including peace with nature. Because of its roots in Christianity, the dove of peace cannot be regarded as a universal symbol. Other familiar symbols, such as the CND (Campaign for Nuclear Disarmament, UK) symbol, known as the peace symbol in much of the rest of the world, or the broken rifle, or a rifle adorned with flowers, or the knotted gun, likewise are seen as inadequate because of their association with war. For more information about the logos submitted, including the winning ones, please visit this [website](#). And for information about the exhibition please click [here](#) and [here](#).

### **Exhibition 'Peace: From Ancient Times Until Today' in Muenster, Germany, 2018**

It was recently announced that a major peace exhibition will be organised next year in Muenster to commemorate the start, four hundred years ago, of the Thirty Years War (1618-1648). This European-wide war, which devastated much of what today is Germany, came to an end in 1648 following protracted peace negotiations in the city

(and also in Osnabrueck), and which resulted in the Peace of Westphalia. At the same time, the exhibition also commemorates the hundredth anniversary of the end of World War I. The anniversaries of these two momentous wars – the start of one and the end of another – make 2018 a good time to reflect on peace. At the heart of the exhibition is the question why people have always wanted peace but have never succeeded in making it last.

The exhibition, to be held from 28<sup>th</sup> April until 2<sup>nd</sup> September 2018, is a co-production of five institutions, all based in the city: the LWL Museum for Art and Culture, the City Museum, the Picasso Art Museum, the Archeological Museum of the Westphalian Wilhelms University, and the diocese of Muenster. Each partner will show a specific part of the exhibition. Numerous artefacts will be shown to illustrate such themes as the symbols and allegories of peace, and gestures and rituals associated with peace in Europe, from ancient times until the present. Historical examples will be used to elucidate strategies and conduct which people in various historical epochs have used to make and preserve peace. Another theme will be the representation of peace in art, both in the past and today, the latter including art installations and video art. The exhibition will also address the question of how and why parties in conflict arrive at peace, with examples of negotiations, treaties, instruments and regulations drawn from a variety of conflicts.

**Proposal for A House of Shame in Every Museum for Peace**

*By Syed Sikander Mehdi, former chairperson of the Department of International*

*Relations and former Registrar, Karachi University, Pakistan*

History's House of Shame has always been a crowded place. It now seems to be overcrowded. In the post-World War II period, especially the societies of Africa, Asia and Latin America have been overwhelmed by the mass murderers of human life and intellect, by the new villains – the native tyrants. They occupy a large portion of this House of Shame.

Even the list of tyrants of our times is long enough. Many of them are out of power, living in exile, or dead. This list includes Zine El Abidine Ben Ali of Tunisia, Idi Amin of Uganda, Mengistu Hille Mariam of Ethiopia, Mobutu Sese Seko of Zaire, Muammar Qaddafi of Libya, Hosni Mubarak of Egypt, Saddam Hussein of Iraq, Cemal Gursel of Turkey, Ne Win of Burma (now Myanmar), Park Chung-Hee of South Korea, Suharto of Indonesia, Shah Reza Shah Pahlavi of Iran, Muhammad Zi-ul-Huq of Pakistan, Francois Duvalier of Haiti, Anastasio Somoza of Nicaragua, Jorge Rafael Videla of Argentina, Augusto Pinochet of Chile, Slobodan Milosevic of Serbia, and many others. Then there are those who are in power in several countries today and ruling over them ruthlessly and brutally. One day they will also be in History's House of Shame.



*Syed Sikander Mehdi*

## News from The Hague

History has shown that dictators and tyrants devastate and destroy the societies they rule over, and promote jingoism and militarism, as well as political, religious, ethnic and tribal extremism in the neighbourhood. Consequently, they also tend to disturb and destabilize the world at large. As such, authoritarianism shouldn't be viewed as a localized cancer to be treated locally. This cancer is malignant, affecting the whole body. The war against dictatorship and tyranny has to be fought by not only those societies which are its victims but also by the societies comfortably living in their democratic sanctuaries.

The Museums for Peace are doubtless doing a marvellous job today. They are exhibiting peace and projecting human endeavours for peace, freedom and justice. Many focus on movements to ban the bomb, abolish the institution of war, end discrimination against women, children, minorities and other vulnerable people, and promote human rights and freedom everywhere. However, there is also a need for museums of peace to focus on the brutalities of tyrannical rule and the struggles against such rule. The peoples of the world today and succeeding generations should be introduced to past, present and future tyrants and dictators and told to be watchful for their rights and freedoms and never let these slip away. In this context, it is recommended that every museum for peace should reserve a section to highlight the brutal rule of dictators over the human beings in the lands they dominate. Such sections may also put on display photographs and biographies of other villains of peace and justice. Such sections of peace museums can be named *House of Shame*.

A footpath along the Peace Palace in The Hague (seat of the International Court of Justice of the UN) has been named after Benjamin Ferencz, one of the most prominent of international jurists and world peace advocates. Aged 97, he is the last living prosecutor of Nazi war criminals in the Nuremberg trials that were held after World War II where he was the chief US prosecutor in the case of the Nazi extermination squads (Einsatzgruppen) in 1947. He has spent his long career working for global peace and justice and was instrumental in developing the concept of an International Criminal Court. He is widely regarded as the personification of the motto, 'Law not War', replacing the rule of force by the rule of law.



*Petra Keppler, Chloe Duperron (intern),  
Peter van den Dungen*

The unveiling took place on 15<sup>th</sup> May in the presence of Ferencz, schoolchildren, and Hague councillor and deputy mayor Saskia Bruines. A very short video can be seen [here](#). The street sign has been placed on several locations along the leafy path which runs along the right-hand side of the Peace Palace. His many publications, together with

audio and video recordings, including a one-hour lecture entitled '65 Years after World War II – Reflections of a Nuremberg Prosecutor', can be found on his website [www.benferencz.org](http://www.benferencz.org)



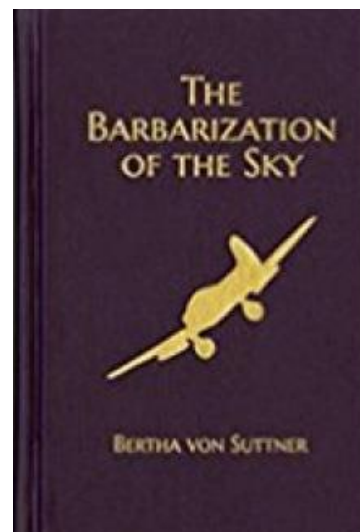
In June, the Visitors Centre of the Peace Palace celebrated its fifth anniversary. Among the festivities were a garden tour, a musical picnic, and a contest for children who were invited to make their own collage, drawing or painting of a peace dove. During the past five years, countless visitors from all over the world have discovered the fascinating history of the Peace Palace and learnt of the work of the institutions which are housed in it and which have contributed to making The Hague the world's capital city of international peace and justice.



On 4<sup>th</sup> July, in the Historic Reading Room of the Peace Palace Library, the book launch took place of a little-known but important piece of writing by Bertha von Suttner. It concerns the first complete English translation of her prophetic essay, *The Barbarization of the Sky*, originally published in German in 1912. The only other known

translation, in Japanese, was published in *The Journal of Aichi Gakuin University* in Nagoya (vol. 60, no. 3, 2013, pp. 93-113) by Osamu Itoigawa and Mitsuo Nakamura.

The book presentation, in the presence of some fifty people, was opened by Jeroen Vervliet, director of the library who contributed an introduction to the little volume. He was followed by Dr. Heidemaria Guerer, Austrian ambassador, and Professor Hope Elizabeth May who took the initiative for the translation project and also edited the book. Published by The Bertha von Suttner Project at Central Michigan University, it includes a section with forty pages of photographs (some in colour) related to the theme. For more information, please click [here](#) and [here](#).



### Peace Education in the Republic of Korea

*By Kazuyo Yamane, Kyoto Museum for World Peace, Ritsumeikan University*

A Peace Academy was held at No Gun Ri Peace Memorial and Jeju 4.3 Peace Memorial on August 7-12. 27 students from

ten countries participated in academy and learned about both unknown Korean history and Korean culture. There were lectures on the No Gun Ri Massacre by the U.S. military during the Korean War and also the Jeju 4.3 Incident from 1948 in which many Koreans were killed by Korean policemen who were supporting the U.S. anti-communism policy at the beginning of the Cold War. Students had not learned about these tragedies neither through their school textbooks nor the media and it was the first time for them to know this hidden history.



*Peace Academy at No Gun Ri Peace Memorial*

In No Gun Ri, the students first visited the twin tunnels where civilians were killed by the U.S. military. It was not possible to imagine the incident even though a film was shown on the campus of Ritsumeikan University in Kyoto before the trip. However, a student said that it became possible to imagine historical truth by visiting the tunnel and also by listening to Dr. Chung Koo-do's explanation of the incident at the Peace Memorial Museum. They also learned how to play the Korean drum and enjoyed viewing the biggest drum in the world. They also enjoyed visiting beautiful sightseeing spots, an old temple and so forth.

On Jeju Island students listened to lectures on the Jeju 4.3 Incident and also visited the

Jeju 4.3 Peace Memorial. They learned about Korean history after the end of World War II while visiting beautiful spots where many people were massacred in the past. Japanese students usually do not learn about modern history, especially facts concerning Japan's colonialism and invasion of other countries. However, their study in both No Gun Ri and Jeju Island made them think of the past and present and also what they should and can do for peace in the future. They also enjoyed making friends at the Peace Academy and thanked both the No Gun Ri Peace Foundation and the Jeju 4.8 Peace Foundation for organizing the Peace Academy and for their warm hospitality.



*Peace Academy at Jeju Peace Memorial*

### **Panel on Peace Education through Peace Museums at the APPRA Conference**

*By Kazuyo Yamane, Kyoto Museum for World Peace, Ritsumeikan University*

The APPRA (Asia Pacific Peace Research Association) Conference was held in Malaysia on August 23-25. A panel on peace education through peace museums was held at the conference and the panelists were Dr. Chung Koo-do (the director of No Gun Ri Peace Memorial), Mr. Yuchao Wang (John Rabe Memorial of Nanjing University), Prof.

Ahmad Murad Merican (Malaysia), Prof. Roy Tamashiro (Jeju 4.3 Memorial) and Kazuyo Yamane (Grassroots Museums for Peace). It is encouraging to know that many attendees are interested in making a peace museum/colonialism museum at some time in the future.



*Participants of the APPRA Conference*

The most impressive thing in Malaysia was that people with different cultures and religions live together in harmony. However, it was not easy for Japanese visitors to learn about Japan's colonialism and how many people were killed and suffered from the damage done by Japan during World War II. There was no time to visit the War Museum in Malaysia, but participants could visit the cemetery of Malaysian soldiers killed by the Japanese military during World War II. It was also nice to visit a peace park where participants planted young trees for peace in Taiping. Four participants talked about museums for peace at the reception (Prof. Takao Takahara of Daigo Fukuryumaru Display House, Mr. Ryoza Teruoka of Kawasaki Peace Museum, Prof. Roy Tamashiro of Webster University and Kazuyo Yamane of Kyoto Museum for World Peace.)

It is reported that the next IPRA (International Peace Research Association) Conference will be held in December 2018 and the next APPRA Conference will be held in Indonesia in 2019. The APPRA Conference was a good opportunity to promote peace research and peace education by

exchanging ideas and networking. A book with selected papers will be published in the near future.

Japanese Citizens' Movement  
Built a Monument of a Korean Poet

*By Ikuro Anzai, Kyoto Museum for World Peace, Ritsumeikan University*

In October 2017, a peace monument of Korean Poet Yun Dongju was built on the banks of Ujigawa River, Kyoto, Japan. Yun Dongju was born in 1917 and studied literature in Seoul under the colonial rule of Japan. In 1942, he came to Japan to study literature at Rikkyo University in Tokyo and later transferred to Doshisha University in Kyoto. But, on the 14<sup>th</sup> of July 1943, he was arrested by Kyoto Prefectural Police on a charge of violation of so-called "Peace Preservation Law" which was enacted in 1925 to suppress political movement. The reason why Yun Dongju was arrested was invalid reasoning of his involvement in the independence movement of Korea from Japan. He was sentenced 2 years in prison by the Kyoto District Court, and was sent to Fukuoka Prison. He died in prison on the 16<sup>th</sup> of February 1945 at the age of 27 after mysterious drug injections.

Shortly before his arrest, Yun Dongju hiked to Ujigawa River with his fellow students, and joined a group photo in which he left the last appearance in his life.



*Yun Dongju (center) with his friends at Ujigawa River beach (1943)*

In 1948, a collection of Yun Dongju's poems entitled "Sky, Wind, Star and Poem" was published in South Korea and later translated into Japanese, which illuminated the name of Yun Dongju.

Citizens of Uji started to build a monument inscribed with Yun Dongju's poem entitled "A New Path" on the 11<sup>th</sup> of September 2005, and made a great deal of efforts for negotiating with Kyoto Prefecture, calling for contributions, and organizing lecture meetings. Monument Erection Committee is represented by Professor Ikuro Anzai, Honorary Director of Kyoto Museum for World Peace, Ritsumeikan University.

In October 2017, the movement finally completed the construction of the monument near the very spot where Yun Dongju left his last appearance.

On the foundation stone of the monument is carved "Monument of Remembrance and Reconciliation" in keeping with the U.N. Resolution 59/26 entitled "Time of Remembrance and Reconciliation for Those Who Lost Lives during the Second World War" (November 2004) which designated May 8 and 9 an international day of remembrance.



*Ms. Nobuko Kontani, general secretary of the Monument Erection Committee, in front of the monument being interviewed by a public TV (October 2017)*

The monument with a height of 2 meters consists of two components symbolizing Korea and Japan bridged by a cylindrical

stone which represents Yun Dongju. Professor Anzai explained in a TV interview that this monument erection movement is one of the typical examples of citizens' activities for peace and mutual understanding based on an idea of "Think Globally, Act Locally".

The Monument Erection Committee is planning to carry out various projects based on this achievement to spread an idea of "facing the past faithfully" especially among young generations.

### ICAN Was Awarded the Nobel Peace Prize for 2017

The Norwegian Nobel Committee decided to award the Nobel Peace Prize for 2017 to the International Campaign to Abolish Nuclear Weapons (ICAN) which has been making ground-breaking efforts to achieve a nuclear weapons convention.

Nobel Peace Center is now starting the making of the annual Nobel Peace Prize Exhibition on this year's laureate in cooperation with A-bomb survivors and international peace museum workers.

The exhibition is set to open in Oslo on 11 December 2017.



#### From Editors

This newsletter is edited by Peter van den Dungen, Kazuyo Yamane, Ikuro Anzai and Robert Kowalczyk.

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