



***Waging Peace* Exhibition at War Remnants Museum**

Ho Chi Minh City, Vietnam

During America's War in Vietnam (1965-1975), tens of thousands of American GIs and veterans opposed the war. They marched, refused to fight, and deserted. They wrote and distributed hundreds of thousands of underground newspapers telling the truth about this unjust war. The *Waging Peace* exhibition, first shown at the War Remnants Museum in Ho Chi Minh City from 19th March until 15th April, preserves and promotes this little known history (see also the next article). Ron Carver, associate fellow at the Institute for Policy Studies in Washington D.C. and the exhibition's curator, took more than a year to collect the artefacts. Roy Tamashiro, INMP board member who attended the opening of the exhibition, noted that it followed closely the two exhibits by William Short and Willa Seidenberg – *A Matter of Conscience: GI Resistance During the Vietnam War* and *Memories of the American War: Stories from Viet Nam* – which were presented in a workshop during the 9th International Conference of Museums for Peace held in Belfast in April 2017. Their contribution to *Waging Peace* has been gratefully acknowledged.

Carver had been asked to make the exhibition following a meeting with Huynh Ngoc Van, the museum's director. The exhibition came about through the cooperation of the museum with US Veterans for Peace, as well as the city's Peace and Development Foundation and the Union of Friendship Organisations. In the twenty years since the normalisation of diplomatic relations between the two countries, many American veterans have returned to Vietnam for reconciliation, healing the wounds of war, and joining humanitarian activities.



*Visitors watch photos, posters and articles at the War Remnants Museum
(Photo: Vietnam News Agency)*

The exhibition was part of the activities to mark the 50th anniversary of the My Lai massacre (16th March 1968) and the 45th anniversary of the Paris Peace Accords (27th January 1973). The exhibition was also shown at the University of Notre Dame in the US from 2nd May until 18th June.

For more information about *Waging Peace*, including a slide show, and a 14-minute video from the War Remnants Museum, go [here](#). See also reports on the exhibition in various newspapers, e.g. in [Viet Nam News](#) also [VN Express](#) ('the most read Vietnamese newspaper'), and [The Guardian](#) (UK). Also see [William Short's portfolio](#).

Readers may also be interested in an article by Kim Hong Nguyen, 'A postcolonial museum of war: curating war and colonialism at Vietnam's War Remnants Museum,' in [Interventions](#), Vol. 19, No. 3, The aim of the author, who is Assistant Professor of Speech Communication, University of Waterloo, Canada, is 'not to judge the accuracy of the claims regarding Vietnam's history, but to analyse the rhetoric of the postcolonial museum and consider how national identity is expressed through rhetorical display.'

Waging Peace Event Series in Ho Chi Minh City, Viet Nam

Article submitted by Ho Chi Minh City Peace and Development Foundation (HPDF)

To raise public awareness, especially among youth, about anti-war movements in the US during America's War in Viet Nam, and to foster appreciation for the value of present day peace and commitment to safeguard peace for future generations, Ho Chi Minh City Peace and Development Foundation (HPDF) joined other organisations, including

the city's War Remnants Museum (INMP member), to hold a series of events on the theme of *Waging Peace*.



Newsletter supporting 'the Fort Hood Three,' US soldiers who in 1966 refused to follow orders to go to Vietnam

On 18th March, HPDF and Soul Music & Performing Arts Academy jointly organised the first public screening of the documentary *The Whistle Blower of My Lai* by American director Connie Field, which recounts the making of the My Lai opera, a powerful evocation of the tragedy of My Lai through the lens of Hugh Thompson, a junior officer who valiantly attempted to stop the carnage and steadfastly denounced the crime before public opinion. On 19th March, the opening took place of the special exhibition titled *Waging Peace: US Soldiers and Veterans Who Opposed America's War in Viet Nam*, showcasing some 80 posters, photos, and newspaper articles on anti-war campaigns by US soldiers and veterans. This exhibition provides a special opportunity for both Vietnamese and international visitors to learn more about the anti-war role of American people, soldiers and veterans during the US invasion war in Viet Nam, as well as veterans' efforts to contribute to overcoming the consequences of war and to

building and developing Viet Nam today (See article above).

On 20th March, Vietnamese veterans and their American counterparts from US-based Veterans for Peace held a dialogue in which former adversaries shared their wartime experiences and lessons learnt, discussed the remaining legacies of the war, and considered how to support on-going efforts to build long-lasting peace and friendship between the two nations. It is worth noting that a suggestion was made by HPDF to alter the name of the city's War Remnants Museum to the city's War Remnants and Peace Museum to emphasise its positive future-oriented mission. A fitting conclusion to the series was the meeting on 22nd March between civilian peace activists from the Fund for Reconciliation and Development and HPDF.

We are grateful to Ms Pham Thi Hong Phuc, personal assistant to the HPDF president, for sending the above report.

Peace Tours and Exhibitions of the Documentation Center of Cambodia

Mr. Youk Chhang, director of the Documentation Center of Cambodia (DC-Cam), has sent us important information about its recent work. The Center was established in 1995 to promote peace and reconciliation and prevent future genocides. One project is titled 'Changing the Story: the Anlong Veng Peace Tours, Cambodia.' It involves trainee teachers who have been interviewing not only villagers in Anlong Veng who suffered during the brutal, genocidal regime of the Khmer Rouge (1975-1979) but also stigmatised lower-level Khmer Rouge who also suffered (evacuation, starvation, and separation from family

members). Such witness accounts help students (some of whom themselves children of Khmer Rouge) to understand the recent, troubling history of their country while at the same time providing survivors with an opportunity to tell their story and thereby gain a sense of empowerment. Before conducting interviews and capturing footage of key sites, the student-teachers, working in groups of four, were trained in the use of audio-visual equipment and identified key themes and questions for their films to explore. An excellent 12-minute video of their project concerning memory, reconciliation and peace can be seen by clicking [here](#).

DC-Cam recently received an important and hitherto unknown collection of documents, covering the period from the 1950s to the late 1970s, concerning the late Les Kosem, a Cham colonel of the Khmer Republic (1970-1975) who was centrally involved in the now-defunct United Front for the Liberation of Oppressed Races (FULRO). The group sought greater autonomy for the Cham Muslims and Hindus of Cambodia, the Khmer people living to the south in modern-day Vietnam, and the Montagnard hill people. The precious archive, carefully kept for over forty years by Kosem's widow, Meidine Natchear, and now donated by her, is the largest personal archive ever received by DC-Cam. For more information, [go here](#).

A photo gallery about the donation can be seen [here](#).

A new monograph, *A History of Toul Sleng Genocide Museum (1980-2018)* can be [seen here](#).

In 2008 the Cambodian Ministry of Education gave the Center a plot of land in Phnom Penh where a permanent research institution will be constructed under the

name Sleuk Rith Institute (SRI). It will expand upon the original functions of DC-Cam by incorporating a Memory Museum, library, and theatre and offer courses in genocide studies, human rights, and international law. For a virtual tour of the Institute – which will be ‘an aesthetically breath-taking memorial and inspiring place of learning and reflection’ – [go here](#). The construction of the building will commence after funding has been secured.

Zaha Hadid Architects in London designed the Institute and Genocide Memorial; the unveiling of the design took place at the Zaha Hadid Gallery in April 2014. Youk Chhang, the founder and Director of SRI, was among *Time* magazine’s selection of the 100 ‘most influential people in the world’ in 2007.



SRI vision of Youk Chhang & design by Zaha Hadid (image: MIR/Norway 2014)

Peace Mask Project Joins Women Peace Makers of Cambodia for Workshops and an Exhibition in Phnom Penh

For 10 days at the end of April and the beginning of May 2018, Peace Mask Project Founding Artist Myong Hee Kim and Director Kya Kim were invited to Phnom Penh to collaborate with the Cambodia-based NGO Women Peace Makers (WPM). With funding from Japan Foundation and the German development fund GIZ, Peace Mask Project held two workshops (one private and one public) at Sleuk Rith Gallery (see above to

read about Youk Chang’s Institute and Genocide Memorial) to make the Peace Masks of 15 Cambodians from a wide diversity of backgrounds.



Myong Hee Kim making a Peace Mask at Sleuk Rith Gallery Phnom Penh

Among those in the Peace Mask Models group were 12 young Cambodians representing Khmer, Indigenous, Cham, Chinese, Vietnamese, and mixed identities who had just completed the WPM-led process called Facilitative Listening Design (FLD), in which they explored the “other” through deep listening and empathy-building exercises. Following this intensive process, they were invited to participate in Peace Mask workshops, where they were given the meditative space to look at themselves through the process of having their Peace Mask made. They were joined by three leaders in Cambodia: Arn Chorn Pond (Founder of [Cambodian Living Arts](#)), Suyheang Kry (Director of [Women Peace Makers](#)), and Nika Tath (Founder of Seeing Hands Massage Therapy), who also had their Peace Masks made. As an important part of the Peace Mask's conflict transformation process, a discussion was held among all of those who had their masks created. The 10-day collaboration culminated with a final exhibition at Meta House in Phnom Penh on 4th May. A free PDF publication about the project and its members can be downloaded [here](#).



Kya Kim conducting a conflict transformation discussion group following the Peace Mask Making workshop

To read an article about the events, which appeared in The Phnom Penh Post, go [here](#).

The Hibakusha Peace Mask Project, a special completed project that created the Peace Masks of 100 Hibakusha (atomic bomb survivors of Hiroshima and Nagasaki) from four generations and including Hibakusha from Korea, Taiwan and the US, is open to invitations from international museums for peace for an exhibition at any time in the future.

You can visit Peace Mask Project's website by going [here](#). Contact with Peace Mask Project by email at [this address](#).

100 Years of Waging Peace: Exhibition at Dayton International Peace Museum

The Dayton International Peace Museum's newest exhibition was opened on 7th May. *Honoring Quakers & the American Friends Service Committee: 100 Years of Waging Peace* celebrates the founding, in Philadelphia in 1917, of a committee in response to an urgent need for conscientious objectors to find alternatives to military service during World War I. They became involved in relief and rehabilitation of its victims, initially mainly in France.

Following the end of World War I, the American Friends Service Committee (AFSC) became active also in other war-ravaged lands including Austria, Germany, Serbia, Poland and Russia – feeding hungry children, assisting refugees, providing health services, etc. AFSC continued and expanded its work during and following World War II, up to the present. During World War II, AFSC was one of the few civic organisations that opposed US internment of Japanese-Americans; in the 1950s and 1960s, AFSC was fully committed to the civil rights struggle. In 1947, AFSC and its British counterpart, the Friends Service Council, were awarded the Nobel Peace Prize. It was also in recognition of the promotion of peace and nonviolent resistance to war and social injustice that have been at the roots of Quakerism since its foundation in England in the middle of the 17th century.



The travelling exhibition, which was first shown at the African American Museum in Philadelphia last year, demonstrates the effectiveness of nonviolence to build justice, overcome oppression, and prevent violence – as told through the powerful stories of those who have confronted injustice over the past century. The exhibition honours the good work of those that came before while encouraging people today to get involved when they see injustice. For more information, please [go here](#).

Tehran Peace Museum

By Elaheh Pooyandeh, International Relations Officer, Tehran Peace Museum

Tehran Peace Museum (TPM) organised several international projects in late 2017 and early 2018. A delegation from TPM attended the 22nd Conference of the States Parties to the Chemical Weapons Convention (CWC) in The Hague 27th November-1st December and organised several programmes, including *The Scent of Almond* painting exhibition, the screening of a documentary entitled *The Skin that Burns*, and making a presentation on TPM's activities in the Open Forum of the CWC Coalition. The exhibition (shown in the World Forum) consisted of 18 artworks that had been selected following a competition in which more than 100 young Iranian artists participated. The theme was the use of chemical weapons during the Iran-Iraq War with a focus on the prohibition of chemical weapons, the role of survivors in raising public awareness, and their efforts for peace. The title of the exhibition refers to the fact that after being exposed to mustard gas, victims have felt various smells, including that of bitter almonds. Omitting the adjective, the title tries to convey a peaceful vision of the future.



Mohammadreza Taghipour (director TPM) receives the Best Museum award from Ahmad Masjed Jamei (member Tehran City Council) and jury member

Among the guests and foreign dignitaries who visited the museum were the ambassadors to Iran of Austria and Australia, American filmmaker Oliver Stone, and Francois Mairesse, president of the International Committee for Museology of ICOM. In January, a volunteer from TPM worked as an intern in the secretariat of Mayors for Peace in Hiroshima. In May, the 11th edition of selecting the Best Museums of Iran was held in the Artists Forum on the occasion of International Museum Day & Cultural Heritage Week with the international motto, 'Hyper connected museums: new approaches, new publics.' In this ceremony, TPM was designated the best museum in the private sector with reference to the criterion 'education.'



Fernando Arias, newly appointed director general of OPCW, visiting the 'Scent of Almond' exhibition in The Hague

For the fifth year running, TPM has been honoured as the best private museum in the country in certain categories – a tribute to the professionalism and dedication of the staff and volunteers of the museum.

20th Anniversary of Gernika Peace Museum Foundation

This year, the Gernika Peace Museum Foundation in the Basque Country, Spain is celebrating its 20th anniversary. The occasion is being used for a major overhaul

of the permanent exhibition; it will have a greater focus on the bombing of the town and the historical memory associated with that shocking event. It is envisaged that the exhibits about peace and human rights will not be as prominent in the new exhibition as was the case hitherto. On the other hand, the museum is preparing an online course on Peace and Human Rights; one section will be devoted to peace museums. As part of the anniversary celebrations, the museum has organised three 'MemoriTours' to various memory places and monuments related to the Spanish Civil War. The tours, to three different parts of the region, are taking place under the expert guidance of professor Jesus Alonso Carvalles.

Among other special activities are exhibitions, conferences, seminars and workshops on subjects such as 'Art and memory at the public space'; 'Cinema at the museum'; 'Music at the museum'; and 'Peace Makers' – a temporary exhibition (21st September 2018 – 17th March 2019) which features a selection of 32 courageous and inspiring individuals who are striving to build a more peaceful and just world where human rights are respected. During the same period, another temporary exhibition will be shown – 'Can Art Stop a Bullet?' – by the American-born Australian artist and pacifist William Kelly. Following in the tradition of Goya's 'Disasters of War' and Picasso's 'Guernica', Kelly intends to make us think about the responsibility artists have to change society. Kelly strongly believes that art can help change hearts and minds and, in doing so, can help stop a bullet from being fired.



Volunteering at the Tehran and Gernika Peace Museums

By Mona Badamchizadeh

As a master student in museology with four years of experience of volunteering in the Tehran Peace Museum (TPM), I decided to undertake an internship in the Gernika Peace Museum (GPM) from 1st February until the end of April.



Even though these two museums have the same goal, my experiences were both so different and so invaluable. At TPM, I was introduced to the concept of peace museums in general and the reasons for their establishment. Thanks to the permanent exhibition, I learnt about the effects of chemical weapons used during the Iran-Iraq War – something that had not been tangible for me before visiting the museum. Through various workshops held in TPM, I gained knowledge about different types of peace, the culture of peace, peace education, and art for peace. Alongside learning about theoretical definitions of peace, I had an opportunity to work with many TPM volunteers and also with museum docents who carry the scars of chemical warfare. Most of my work in TPM was in the art for peace and peace education departments. We also conducted workshops for children, mostly based on positive peace, and also exhibited artworks by different types of artists.

To me, GPM depicted what I had learnt about different notions of peace through pictures, sounds, colours, and written information in the permanent exhibition. The dynamic of the museum's scenario allowed me to witness what arises during the existence, or absence, of peace in a society. I had the opportunity to move freely throughout the museum even though I had only a very basic knowledge of Spanish and almost none of Basque. With the help of the staff, I worked in reception, the gift shop, and the peace education department. With their assistance, I learnt how to lead a guided tour in English. Observing workshops held for school children inside and outside of the museum was so inspiring for me that during my internship and with the kind guidance of the museum's director and education department I designed a workshop about bombing.



The author, second from left, with members of the Gernika Peace Museum (Director Iratxe Momoitio is on the right). Third from left is Maria Olanguren, director of Gernika Gogoratuz peace research centre

These two museums provided me with great opportunities to learn and to experience, which made me more convinced than ever in choosing museums to walk the path of peace. Currently, I am working on my thesis about the recalling of memory in peace museums. Later, I would like to seek

opportunities in other peace museums around the world to initiate joint projects and also to study the development of their permanent and temporary exhibitions.

Frontier of Peace (Frenteira da Paz) Museum

In August 2017, a new museum was opened in Vilar Formoso, near Almeida, a village in the northeast of Portugal close to the border with Spain. Called *Frenteira da Paz* (Frontier of Peace) Museum, it is a memorial dedicated to refugees from Nazism who were welcomed here in the early 1940s and to the hero who made this possible and thereby saved their lives – the Portuguese consul in Bordeaux (France), Aristides de Sousa Mendes. Portugal, officially neutral yet unofficially pro-Hitler and under the dictatorial rule of Antonio de Oliveira Salazar, had issued a directive instructing all its diplomats to deny safe haven to refugees by refusing to issue visas which would allow them to leave France, obtain safe passage through Spain, and enter Portugal (where they could stay or travel on).

Risking his own life, de Sousa Mendes defied orders and instead decided to follow his conscience and Catholic faith. During one hectic week in June 1940, helped by two of his sons, he issued visas to 30,000 refugees from all over Europe, including about 10,000 to Jews. This heroic feat has been called 'the largest rescue action by a single individual during the Holocaust.' Later that month, he was called to Lisbon and fired. As further punishment, he was denied his pension (after a diplomatic career of thirty years) and prevented from earning a living. His family

also suffered and was discriminated against. He died in poverty and official disgrace in 1954. After the end of the military dictatorship in Portugal, his country offered formal apologies to 'the insubordinate consul' and his family. The Portuguese parliament promoted him posthumously to the rank of Ambassador and also other countries (including the US and Israel) honoured him. The story has many similarities with that of Chiune Sugihara, the Japanese consul in Kaunas (Lithuania) (see INMP Newsletter No. 12, August 2015, p. 12).



Aristides de Sousa Mendes (1885-1954)

The municipality of Almeida started creating the museum in 2012; it consists of two pavilions with six thematic exhibitions. The Portuguese president, Marcelo Rebelo de Sousa in the presence of members of the de Sousa Mendes family as well as some of the surviving refugees opened the museum. Among the latter was Blanchette Fluer, whose family history is documented in the museum. Her story can also be read in the obituary that was published earlier this year in [The Guardian](#).

For more information about the museum and Aristides de Sousa Mendes, including photo galleries, [go here](#), [here](#), and [here](#).

Los Alamos Exhibition, New Mexico, US

By Masaru Tanaka, Artist & Associate Professor, Institute of Philosophy and Human Values, Kyoto University of Art and Design

In March 2017, the documentary film *No More Hiroshima, No More Nagasaki* and the 'Peace's New Century' Project 2017 art exhibition by Masaru Tanaka and Betsie Miller Kusz were shown in Los Alamos, New Mexico, US under the auspices of the Los Alamos Historical Museum.



Masaru Tanaka, Betsie Miller Kusz, and Judith Stauber

The Project is a computer collage collaboration between painter Kusz from Los Alamos, and photographer and contemporary artist Tanaka from Kyoto. Kusz's father was a physicist involved in the Manhattan Project (which developed and produced the atomic bomb in Los Alamos), while Tanaka's father is a Hiroshima Hibakusha (atomic bomb survivor). Their collaborative project, which started in 1999, has involved exhibitions, lectures, and workshops in educational institutions and museums around the world, including at the UN in New York in 2009. *No More Hiroshima, No More Nagasaki*, produced by OMNI Television in Canada in 2005, features atomic bomb victims from both cities as well

as the two artists and Tanaka's father. The film won the Best Canadian Documentary film award at the DOXA Documentary Film Festival in 2007.

The film screening and art exhibition were held at the Fuller Lodge Art Center, which accommodates a gallery space and the history museum. In front of the Center are statues of J. Robert Oppenheimer who was director of the Los Alamos Laboratory (and is sometimes referred to as the father of the atomic bomb), and General Leslie R. Groves who was director of the Manhattan Project. Its location is now the site of the Los Alamos National Laboratory that employs 11,000 scientists and other personnel. The film screening enjoyed a capacity audience; the Center has become a place of dialogue.



Fuller Lodge Art Center, Los Alamos, NM

For the first time, at the suggestion of museum director Judith Stauber, an unofficial 'dialogue meeting' took place between two volunteers from the Hiroshima Peace Memorial Museum and twelve volunteers from the Los Alamos Historical Museum. Dr. Stauber also represented the Los Alamos museum for the first time on 6th August 2017 at the Hiroshima Memorial Ceremony for the Atomic Bomb Victims and Peace Prayer Ceremony. Dr. Stauber recently retired as director of the Los Alamos museum and is currently director of the Los Alamos-Japan Institute; Masaru Tanaka is a member of its Advisory Board.

Ed. notes: (1) The current exhibit at the Los Alamos Historical Museum is *J. Robert Oppenheimer: Photographs From His Life, 1904-1967*. The exhibition, which was opened on 2nd May and runs until August, is curated and owned by the J. Robert Oppenheimer Memorial Committee of Los Alamos and shows a collection of fifty black and white photographs chronicling his life.

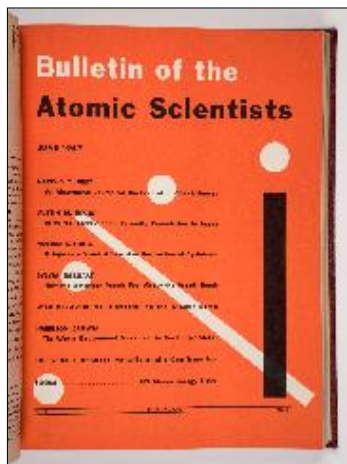
(2) In early April it was reported that the Los Alamos Historical Museum had confirmed that it would not host a travelling exhibition organised by the Hiroshima Peace Memorial Museum and Nagasaki Atomic Bomb Museum until all parties had worked out their differences over the theme. Heather McClenahan, executive director of the museum said that its board of directors felt uncomfortable about the exhibit's call to abolish nuclear bombs. The city is home to the Los Alamos National Laboratory, one of the US's premier nuclear weapons research centres.

For more information, please [go here](#).

**Turn Back the Clock Exhibition at the
Museum of Science and Industry,
Chicago**

Turn Back the Clock was a new temporary exhibition at the Museum of Science and Industry in Chicago that explored the history and enduring relevance of the iconic Doomsday clock of *The Bulletin of the Atomic Scientists*, one of the most important and provocative symbols of our time. The exhibition was created in partnership with *The Bulletin*, based at the University of Chicago and marked the 70th anniversary of the famous clock. It showed how the clock has evolved over the past 70 years to include newer risks that society faces today in addition to nuclear war, first and foremost climate change. Through compelling personal stories, interactive media, artefacts and other means, visitors learned about various diplomatic and policy efforts that

have caused the clock to move forward or backwards throughout the period. The exhibition included examples that demonstrated how the determination and perseverance of scientists and world leaders have led to significant international treaties and agreements, reductions in nuclear weapons and policy changes. The exhibition was opened on 26th May, 2017 and ran until early 2018. For more information on this important exhibition, please [go here](#).



First appearance of the Doomsday Clock, June 1947 (Photo: J. B. Spector/Museum of Science and Industry, Chicago)

Earlier, an exhibit entitled *It is Two Minutes to Midnight* was shown at the Weinberg/Newton Gallery, also in Chicago. The exhibit, which was shown only from 11th until 19th May, included Virtual Reality experiences made in honour of Martyl Langsdorf, the late designer of the Doomsday Clock. An evening discussion on 'The Art and Design of the Doomsday Clock' was held on 15th May at the same venue.

**Now More Than Ever tour of
CND/peace symbol in UK**

As part of the 60th anniversary celebrations of CND, the Campaign for Nuclear Disarmament in the UK, its famous symbol –

also the internationally recognised peace sign – is making a tour of the country (see also the previous issue of the Newsletter, p. 7).

A giant three-dimensional representation of the symbol (consisting of four parts: the letters C, N, D, and the logo) is visiting locations across the country (including Wales and Scotland).



CND symbol at the White Cliffs of Dover, Kent

Some of the locations are famous and dramatic, such as the White Cliffs of Dover, Faslane naval base (home of the British nuclear deterrent), Stonehenge. The tour started in February and has so far visited some fifteen cities. The installation at each venue and associated events and publicity are typically organised by the local CND group. The symbol has been displayed in the main town squares, in public parks, on beaches, near bridges, churches, etc. The visit of the impressive installation invariably causes a lot of interest and provides opportunities for discussion with a wide range of people, young and old, and raising awareness and support for the cause – the need, *Now More Than Ever*, to abolish nuclear weapons. A beautifully illustrated report on the continuing tour can be seen [here](#).



CND symbol at Reigate Priory Park, Surrey

Peace Museum Meeder (Germany)

Among the permanent exhibits of the Peace Museum Meeder is one devoted to the locally born Anna B. Eckstein (1868-1947). She was among the most active peace campaigners at the time of The Hague Peace Conferences who became famous for the several million peace petitions she gathered and for her ceaseless campaigning in several countries, especially in Germany and the US (where she resided from 1884 until 1910).



Gerard Loessbroek (far left) and Karl Eberhard Sperl (far right) during the book presentation with a statue of Anna B. Eckstein. She always wore white when giving lectures

The 150th anniversary of her birth in Coburg, near Meeder, on 14th June 1868 was celebrated by a variety of events, including the presentation of the first biography about her, *Miss Eckstein und ihr Peace on Earth* (Miss Eckstein and her peace on earth).

The author, retired pastor Karl Eberhard Sperl, who is also the founder of the Peace Museum Meeder (1982), spent twenty years researching the life of this remarkable but largely forgotten peace activist who was nominated for the 1913 Nobel Peace Prize. A primary school in Meeder is named after her and since 1987, also a park in the heart of the old city, *Anna B. Eckstein Anlage*. (See also INMP Newsletter No. 16, September 2016, pp. 3-4). INMP board member Gerard Loessbroek, who contributed to the research, participated in the anniversary programme 14th-16th June and provided information for this article. For reports in the press, [go here](#) and [here](#).



Special birthday portrait, depicting the word 'peace' in many languages, made by students of Coburg University of Applied Sciences and Arts (photo: Fachhochschule Coburg/zukunftdesign)

Map of Peace for Germany

The Peace Museum Meeder (see article above), together with other partners, including media partners such as the local television station, has developed a unique and beautiful multi-media 'Map of peace' (*Landkarte des Friedens*). A regional map shows a peace flag in each of a dozen locations which have an important story to

tell about peace – whether from the past or today. Some of the stories are about or involve peace museums, such as those in Nuernberg and Meeder. Other stories are about such subjects as the role of women in peace-making during the Thirty Years War (1618-1648), the ambiguous role of churches in war and peace, and the treatment of conscientious objectors. Each location and its story are presented through a six-minute video with beautiful images and sounds as well as informative and revealing interviews. This attractive peace education project aims to uncover the hidden history of peace-making and to present a geography of peace and anti-war, providing a much needed alternative to the way in which history and maps are traditionally dominated by wars and location of battles. Other peace museums should consider developing similar peace maps of their own region. The ‘Map of peace’ can be seen [here](#).

Readers may also be interested in a related but very different kind of map, namely one that maps the world’s militarism. This has been produced by World BEYOND War and can be seen [here](#).

Bridge at Remagen Peace Museum (Germany)

Following an extraordinary general assembly in April of the Association that owns and manages the Bridge at Remagen Peace Museum, the Association accepted the proposal of its founder and life-time president, Hans Peter Kuerten, to dissolve the group and hand over the Museum to the municipality. Since its foundation in 1981, Kuerten had been the heart and soul of the peace museum that he conceived and created and then directed during almost four decades. Approaching his 90th year, and

with failing health, the former mayor of Remagen argued that the future of the museum could be best secured by a municipal take-over.

The museum has become a symbol of the city and has attracted some 800,000 visitors, many of them US veterans who, towards the end of World War II in Europe, were involved in the battle which made the bridge across the river Rhine famous throughout the world.



Hans Peter Kuerten in front of the pillars of the peace museum; stone fragments of the collapsed bridge were sold to finance the creation of the museum

The current mayor and city council have welcomed the decision and had given their assurances that the city will do everything possible not only to maintain but to develop the museum by making resources available and by fully integrating the museum in the municipal tourism strategy. At the same time, as Kuerten has pointed out, the passing of the generation that witnessed and survived the horrors of war in Remagen is an opportunity to re-consider how the remembrance of war and work for reconciliation and peace can be made attractive to a younger public. INMP congratulates the museum and its founder for having secured the future of the museum and for having made the city the proud owner of a remarkable institution that is intimately connected to the city’s history since 1945.

An extensive report in the local paper (in German) can be read [here](#).

***Syrian Collateral* – Exhibition at the Erich Maria Remarque Peace Centre, Osnabrueck (Germany)**

From 19th April until 10th June the Erich Maria Remarque Peace Centre in Osnabrueck hosted a gripping photographic exhibition about the victims of the civil war in Syria. Since its start in spring 2011, more than one million Syrians have been wounded. In 2014-2015, the award-winning German photo-journalist Kai Wiedenhoefer spent more than five months taking photographs of Syrians injured by the war and who were now living in towns, villages and refugee camps in Lebanon and Jordan. During this time, about 6,000 Syrians suffered injuries as a result of the war every week.



Exhibition in the German Foreign Ministry, Berlin

The exhibition, entitled *Syrian Collateral*, consists of forty portraits accompanied by a detailed description of the fate of each victim. The portraits are complemented by large panoramic photographs of the devastated city of Kobane, representing many other Syrian cities similarly affected such as Aleppo and Homs.



A'amar Yassir, 8, whose arm and half of his foot were severed when a rocket hit a shelter

By showing the true aftermath of the war, the intention of the artist is to show the reality of war and raise awareness and support for people in great need. While the media often focus on the numbers of the dead, they mostly ignore the injured – for whom, however, the war will never end and many of whom will have to endure their injuries for the rest of their lives (as well as coming to terms with the loss of close family members, of their house and belongings, of their livelihood, etc.).

Wiedenhoefer points out: 'It is a paradox of war that the injury of a single person makes the biggest impression on us; the one whose face we can see, the one whose name and fate we can actually recall. The bigger the number of the victims the less we are touched emotionally. Instead of increasing our consternation, large numbers somehow numb the reality of it. Numbers are abstract – people are not.'



Jumna (6) and Aid (8) with their father; Jumna lost one lower leg and Aid lost both lower legs when a barrel bomb hit their house (All photos: Kai Wiedenhoefer)

The exhibition has previously been shown elsewhere in Germany, including in summer 2016 along the Berlin Wall under the title *War on Wall*, and under the title *FORTY out of ONE MILLION*.

The project has also resulted in the publication *Syrian Collateral* of which a short video presentation can be seen [here](#).

Bertha von Suttner Peace House in Tbilisi, Georgia & The Hague

In November 2016, Heide Schuetz and Margit Otto from the German's Women Peace Network and Juergen Menzel from 'act for transformation' met with members of GergArt in Tbilisi, Georgia. They viewed the house where Bertha von Suttner and her husband had lived during the last two years (1882-1884) of their self-imposed exile in the Caucasus (following their secret marriage in Vienna in 1876). The Georgian-German peace activists agreed to start a project and appeal to have the house renovated and turned into a peace house for Georgian civil society organisations working for peace in the Caucasus region. At the same time, an important Austrian, Czech and Georgian heritage site – as well as significant locale related to a global peace icon – would thus be preserved and brought back to life. For more information, and photographs, [go here](#).



Unveiling of Bertha von Suttner bust with Agon Qosa, Peter van den Dungen, Petra Keppler, Festim Lato

Meanwhile, visitors to the Bertha von Suttner Building in The Hague are now greeted in the entrance hall by a bust of her that was unveiled on 8th June during a 'Friends of Bertha' seminar organised by the Bertha von Suttner Peace Institute (BvSPI, INMP member in the city). The seminar brought together biographers, artists and other experts from around the world who have been inspired by her. The striking work of art was made by Albanian sculptor Agon Qosa and donated to BvSPI.



Erik de Baedts and Heinz Fischer unveiling the Bertha von Suttner bust, 9th June

The seminar was part of an extensive programme initiated and developed by BvSPI to celebrate her 175th birthday that was held 7th – 10th June, in cooperation with the Peace Palace and the Austrian embassy and that also involved events in Humanity House and Yi Jun Peace Museum (see announcements in INMP Newsletters Nos. 21 & 22). On 9th June, during an all-day programme in the Peace Palace, another bust of Bertha von Suttner was unveiled, this time by former Austrian President, Dr. Heinz Fischer and Erik de Baedts, director of the Peace Palace.



Bertha von Suttner Peace Institute volunteers/interns Jackie Bonasia (US), Xialei Wu (China) and Evgenia Lukaschuk (Russia) assisting in the Peace Palace, 9th June

The work, by Dutch sculptor Lia Krol, was commissioned by Liska Blodgett, founder and president of the Peace Museum Vienna where it is now on display. It will be offered to the city of Vienna for placement in the small peace park outside city hall (Rathaus). For a photo gallery of some of the events, [go here](#).

For an extensive, illustrated report, prepared by Alyn Ware, head of the Basel Peace Office and one of the speakers, see the article entitled 'Young peace campaigner from Kazakhstan joins "Bertha von Suttner" and others in the Hague for her 175th birthday' [go here](#).

The successful and well-attended anniversary programme was largely organised by Petra Keppler, founder-director of BvSPI with the assistance of an international team of volunteers and interns. For the past three years, as a volunteer herself, she has also been managing the INMP secretariat. In accordance with a decision of the INMP board, the INMP office in The Hague was closed down at the end of June after nearly ten years' residence in the city. From 1st July, the office will be in the Kyoto Museum for World Peace at Ritsumeikan University, Japan. INMP is very grateful to Petra Keppler for having taken care of the office and for her great

commitment to INMP during the past three years.

Peace Museum Valcea Romania

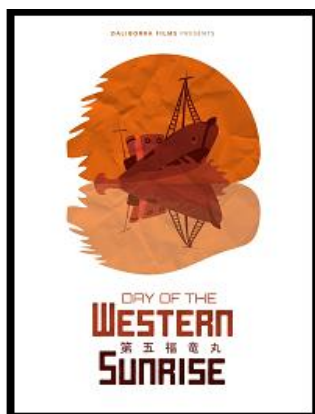
Magdalena Cristina Butucea, founder of the Peace Museum of Valcea Romania, reports that the main purpose of its creation is to promote the widest possible dissemination of information about peace among young people by supporting peace education in schools, high schools and universities. Between March and June, more than 700 students attended peace education courses in Romanian high schools provided by the director of the museum and with the support of school authorities. The students concerned were from three National Colleges in Ramnicu Valcea whose leadership is supporting the initiative. Among the objectives of the peace education courses are the identification and analysis of peace strategies; practicing the capacity to act in a peaceful spirit; constructive conflict resolution; formation of skills and tools for understanding and solving local and regional problems and conflicts; developing knowledge related to global education. Peace education is seen as an effective way for reducing and eliminating aggression, violence, and terrorism in society.

Fifth Lucky Dragon Animation Film

The Display House of the *Fifth Lucky Dragon* in Tokyo preserves the tuna trawler that was exposed to the US hydrogen bomb test on Bikini Atoll in the Pacific Ocean on 1st March 1954. The 23 crew members witnessed the largest explosion ever caused by man; Castle Bravo was the first in a series of six thermonuclear explosions in the

atmosphere, called Operation Castle, conducted over the course of five months making it the most environmentally damaging of any nuclear event. Its global impact is still felt today by the Marshallese who were displaced from their homes on Rongelap and Bikini and are unable to return; human lives continue to be affected, not least of the fishermen involved who were affected by the fallout.

Three of the surviving fishermen have been interviewed in 2014 and since then their stories have been turned into an animated film entitled *Day of the Western Sunrise*, a reference to the stunning fireball in the sky that they saw. The film is in the style of 'kamishibai,' a Japanese method of storytelling that combines the use of hand-drawn visuals with engaging narration. Director Keith Reimink, owner of Daliborka Films, together with his US-Japanese production team, received support from various educational bodies in the US, including the National Consortium on Teaching About Asia (NCTA). The film is scheduled to have its world premiere in Pittsburgh (home of Daliborka Films) later this year and will be submitted to film festivals. There are also plans to screen the film in March 2019 in Japan on the 65th anniversary of the Castle Bravo test and Lucky Dragon incident.



Movie poster

For more information, see the electronic press kit [here](#) or contact the director by clicking [here](#).

Peace with North Korea

Following US President Donald Trump's bellicose language regarding North Korea, in February a Japanese-American artist and peace activist, Kazuaki Tanahashi took the initiative, with the help of American friends, to start [this website](#).

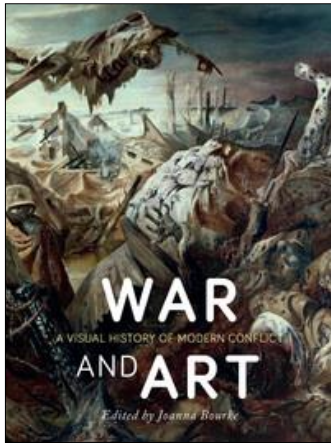


It offers comprehensive information on the issue and a variety of action plans, including writing to Congress members and the media, as well as designs of billboards, bumper stickers, and posters that have been put in the public domain. Working with over one hundred peace organisations in the US, they have been working hard to swing US public opinion toward avoiding war and creating a consensus for peaceful, diplomatic solutions.

New Publication

War and Art: A Visual History of Modern Conflict (London: Reaktion Books, 2017, 392 pages), edited by war historian Joanna Bourke, is a large and impressive volume that offers a comprehensive visual, cultural and historical account of the ways in which armed conflict has been represented in art.

Covering the last two centuries, the lavishly illustrated book (including 400 colour illustrations) shows how the artistic



Book cover

portrayal of war changed from a celebration of heroic exploits to a more sober and truthful depiction of warfare and its consequences. Chapters are devoted to such anti-war artists as Otto Dix, Kaethe Kollwitz and Vassili Vereshchagin. The last chapter is titled 'Art against war.' The table of contents and introductory essay by the editor can be read and downloaded [here](#).

Notice

New INMP Office Opened in Kyoto

Since 1st October 2008, INMP's office has been based in The Hague, the Netherlands. As a result of discussions by executive directors and advisory committee members over the last several years, it was finally decided that INMP transfers its office to Kyoto Museum for World Peace at Ritsumeikan University, Japan, for several reasons including financial problems.

Kyoto Museum for World Peace, an INMP member, organized the 3rd and the 6th international conferences in 1998 and 2008, and is now planning to organize the 10th conference in 2020 in Japan. The honorary director of the museum is Professor Ikuro

Anzai who was elected the new general coordinator of INMP.



Professor Ikuro Anzai with Petra Keppler and Kazuyo Yamane at the entrance of INMP's new office at Kyoto Museum for World Peace, Japan

As the relocation procedure of the office is currently being promoted, details of information about the new office will be announced in the next issue.



From Editors

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

Readers are encouraged to subscribe to our regular quarterly newsletter by sending your email to

secretariat@museumsforpeace.org

Deadline for submission of articles for No. 24 to be published in September 2018 is the 15th of August.

Please send contributions (max. 500 words, and 1-2 images) to the above address.

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