

40th Anniversary Issue

Muse No. 40

Japanese Citizens Network of Museums for Peace

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The 10th International Conference of Museums for Peace

INMP General Coordinator: Ikuro Anzai,

There are numerous museums for peace around the world. International Network of Museums for Peace (INMP) is a network to promote the development of their cooperation. Members of the network have taken turns to host International Conference of Museums for Peace basically once every three years since its establishment in 1992. It was also held in Japan in 1998 and 2008. The commemorative

The 10th International Conference of Museums for Peace will be held again in Japan in September 2020.

The outline of the conference was reported in the national conference of the Japanese Citizens' Network of Museums for Peace as below. I hope those concerned with museums of peace in Japan will participate in the conference actively, make presentations about their everyday activities, and interact with staff of museums for peace from around the world.

(1) 10th International Conference of Museums for Peace

will be hosted by INMP and cohosted by Hiroshima City, Ritsumeikan University, Kyoto University of Art and Design, Kyoto Seika University, and Ikenobou College. The conference will be supported by the Association of Japanese Museums for Peace, Kyoto UNESCO Associations, Japan Art Forum, the Japanese Citizens' Network of Museums for Peace.

(2) The main theme of 10th International Conference of Museums for Peace is "The Role of Museums for Peace in Conveying Memories for the Generations to Come."



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Registration for the conference started in November 2019. Online application forms for paper sessions, poster sessions, panel sessions, and workshops (the deadline is 30 April, 2020), reservation of hotels (the deadline is 20 August) are available on the official website of INMP and INMP page on Facebook.

INMP has contracted a travel agency, Japan Travel Bureau Corporation (JTB), for INMP 2020 registration and accommodation procedures. Participants can make a reservation for their accommodation on JTB's AMARYS system on the Internet. There is a link to the system on the official website and Facebook page of INMP (the deadline is 20 August, 2020)

Official website: <https://sites.google.com/view/inmp-museums-for-peace>

FACEBOOK:

<https://www.facebook.com/museumsforpeace/>

AMARYS system: <https://amarys-jtb.jp/inmpkyoto/>

Here is the brief schedule.

● **16 September** at Ritsumeikan University, Kyoto: Opening program, Keynote Speech, Japanese culture presentation, Panel discussions by peace museum curators on the conference theme, and symposium.

● **17 September** at Ritsumeikan University, Kyoto: Presentation of papers, symposia, panel discussions, workshops, art performance, etc.

● **18 September** at Kyoto International Manga Museum: Excursion, visit and discussion on special exhibition "Heiwa-Boke Manga Exhibition" ("Heiwa-Boke" means "an insensitive mindset to peace issues caused by apparent sustained peace." "Manga" means comics.)

● **19 September** at Ritsumeikan University, Kyoto: The same type of programs as the 2nd day
Closing program for Kyoto program

● **20 September** at the Hiroshima Peace Memorial Museum, Hiroshima: Tour to the A-bomb Dome, Visit to Hiroshima Peace Memorial Park, Welcome ceremony by Hiroshima City Mayor, Visit to the Hiroshima Peace Memorial Museum, Lecture by an A-bomb survivor, Discussions by participants; Farewell Party

(4) The organizing committee of the international conference is in charge of organizing plans for the conference and managing it. The chairperson of the

committee is Prof. Shin-ichi Agou, the Director of Kyoto Museum for World Peace, Ritsumeikan University. The secretary general of the committee is Ikuro Anzai. The budget for the conference consists of registration fee, burden charge on projects organized by cohosts, subsidies, and donation. Registration fee for all the programs is 38,000 yen. Early Bird (Discounted) Registration fee is 35,000 yen by 30 April, 2020. Registration fee for the conference for one day is 3000 yen. The fee for the conference for one day and a dinner party is 7,000 yen. Participants can choose the type of registration on AMARYS system when they register on the system.



18th National Conference of the Japanese Citizens' Network of Museums for Peace

Daisuke Miyahara, Secretary General of the Japanese Citizens' Network of Museums for Peace

18th National Exchange Meeting of Japanese Citizens' Network of Museums for Peace was held at the National Women's Education Center, Arashiyama Town, Saitama Prefecture for 2 days on 26 and 27 October, 2019. Chukiren (Association of Returnees from China) Peace Museum in Kawagoe City, Saitama Prefecture hosted the meeting this year. The 2-day meeting was full of programs for interaction.

The number of participants was 46, including 13 staff members from the host museum. In the program of the report on each museum, each presenter made the presentation for 25 minutes. 11 presenters talked on the 1st day of the meeting and in the morning on the 2nd day. Each presentation was followed by question and answer session.

They reported their exhibitions and other activities they held after the meeting held last year.

Some presenters reported that the number of survivors of war who give lectures on their testimonies is

decreasing because of the survivors aging.

It was also reported that volunteers play important roles in supporting a private museum and that staff of museum consider better ways of cooperation for the volunteers so that they can work actively for the museum.

The shutdown of *Exhibition of Non-Freedom of Expression* at the Aichi Triennale 2019 and the intervention by administration were reported and discussed.

Plans for 10th International Conference of Museums for Peace which will be held in September next year were reported by Prof. Ikuro Anzai.

Maruki Gallery of the Hiroshima Panels made a presentation of “A Tiny Voice,” Mr. Arthur Binard’s new publication of picture cards for a picture story show including pictures from Maruki’s Hiroshima Panels. The chief director of the museum, Prof. Takayuki Kodera performed the picture story show.

The dinner party was held at the cafeteria of the National Women’s Education Center. Participants enjoyed interaction with the other participants at the party.

On the 2nd day, Mr. Kouzou Nagata, a former producer of NHK, Japan Broadcasting Corporation and a professor of Musashi University, gave a memorial lecture under the title, “How We Should Hand Down Memory on War and Peace.”

As a field work, we visited Maruki Gallery of the Hiroshima Panels and Chukiren Peace Museum. When we visited Maruki Gallery, we listened to Mr. Okamura, a curator of the museum while he guided us around the museum. Later, we visited Chukiren Peace Museum and observed how they exhibit and store materials on “history of pardoned war criminals.” A small bus was chartered for the field trip. Mr. Nobuo Serizawa, secretary general of the Chukiren Peace Museum, drove the bus for us.

Thanks to many staff members from the museum, the conference was held without any problems. They organized the conference well and worked for the preparation and management, including making handouts for the meeting, registration at the reception, arranging accommodation, etc.

Mr. Ikuro Anzai, General Coordinator of the INMP, suggested that the Japanese Citizens’ Network of Museums for Peace support 10th International

Conference of Museums for Peace and we decided to support it as the network.

In relation to the conference, we also decided to combine 19th National Exchange Meeting of Japanese Citizens’ Network of Museums for Peace with the International Conference of Museums for Peace next year. We are going to attend a special exhibition, “Heiwa-Boke Manga Exhibition” at Kyoto International Manga Museum, one of the programs of 10th International Conference of Museums for Peace, which will be held in Kyoto and Hiroshima from 16 to 20 September, 2020, and we are going to hold a party in the evening.

As for the annual meeting in 2021, we asked the Memorial Museum for “Agricultural Emigrants to Machuria,” Achi Village, Shimoina County, Nagano Prefecture, to host it.



Maruki Gallery for the Hiroshima Panels
Credit: Yutaka Maruyama

At the end of the meeting, all the participants of the meeting confirmed our statement against the administrative intervention and nationalists’ threat against *Exhibition of Non-Freedom of Expression*,

We agreed on the raise of the registration fee for the annual meeting from 500 yen to 1,000 yen, based on the confirmation we had in the previous meeting. Extra 500 yen of the fee will be paid for translating “Muse,” the newsletters of the network.

The Chukiren Peace Museum was in charge of all the accounting of the finance of the meeting for this year and they offered to pay for the deficit of the meeting. However, the secretariat of the network paid 10,000 yen, about half of the deficit.

I, Daisuke Miyahara, belonging to War and Peace Museum called Peace Aichi, has been working as a secretary general of the network for a long time (, but I

asked the other members to find someone to succeed the work because it is difficult for me to continue the work as a secretary general since I started working as the Director of Peace Aichi. We decided to take turns to be in charge of the position from next year because we couldn't find another member who can be the next secretary general. We will basically exchange information about the network through mailing list of the members and management committee from now on.

Mr. Yutaka Maruyama wrote his reflection on National Exchange Meeting of Japanese Citizens' Network of Museums for Peace for the mail magazine published by Peace Aichi:

http://www.peace-aichi.com/piace_aichi/201911/vol_120-11.pdf

(This is in Japanese.)



Thoughts on the Relations between Korea and Japan on 100th Anniversary

Tamotsu Asakawa:
Director of Yamanashi Peace Museum

Yamanashi Peace Museum holds themed exhibitions twice a year in order to retrospect history and pursue problems in the modern society as well as the permanent exhibition. The title of the themed exhibition held from June to December this year is *Thoughts on the Relations between Korea and Japan on 100th Anniversary of March 1st Movement*.

I talked about its outline by explaining some panels for the exhibition and how we should cope with mass media. The panels described *the Development of March 1st Movement*, *Tanzana Ishibashi and Muneyoshi (often described Soetsu abroad) Yanagi*, *Two Japanese Who Faced the Problems in Korean Peninsula Sincerely*, and *Thoughts on Problems Related to Drafted Workers from Korea*. When we think of the huge influence the mass media has on public opinions of the nation, it will be even more important in the future. I attached a photo of Yamanashi Prefectural version of the Asahi Newspaper

for reference.



A newspaper article titled *Themed Exhibition on March 1st Independence Movement on the occasion of its 100th Anniversary*

Chukiren Peace Museum: Recent Activities and Our Appreciation

Nobuo Serizawa, the SG of Chukiren Peace Museum

The annual conference of the Japanese Citizens' Network of Museums for Peace was held at National Women's Education Center in Saitama on 26th and 27th October 2019 and Chukiren Peace Museum supported it as an organizer this year. We had 46 participants across Japan and members of 14 organizations gave presentations. On the second day, Mr. Kozo Nagata, a journalist, gave a keynote speech, and some participants went to Maruki Gallery for Hiroshima Panels and Chukiren Peace Museum as a part of fieldwork in the afternoon.



Participants in front of Chukiren Peace Museum

Since Chukiren Peace Museum considers itself a library or archives, it does not usually exhibit documents

or materials, and it had only simple A4 information guide about the Museum. For the conference participants, we exhibited some of our collection and we also renewed and made a booklet with 26 pages in color in order to distribute our museum information to all participants in the Conference.

Many scholars visit our museum for their research recently and we are grateful for their visits, because it is our very vision to apply our valuable and historical sources for further research.

In the last 13 years since its establishment, we do appreciate receiving financial support from our members and people who donate to our museum. Thanks to their kind support, we have run the museum with donation only. We issue a short newsletter (6 pages), which we believe it can connect supporters and us, and we will share our activities you all through it from now on.

NPO Chukiren Peace Museum

Tel & fax: +81-49-236-4711 (Wed, Sat, and Sun)

(Please contact us in advance as temporary closure may take place.)

Interim Report on Recent Exhibitions on the Period of War from 1931 to 1945 in Museums for Peace

Masahiko Yamabe,

**Director of “Wadatsumi no Koe” (The Voices from
the Deep Sea) Memorial Museum**

After talking about my update, I made a presentation on *Recent Exhibitions on the Period of War from 1931 to 1945 in Museums for Peace* at 18th National Conference of Japanese Citizens’ Network of Museums for Peace

I retired from the work as a board member of the Center of the Tokyo Raids and War Damage attached to a public interest corporation, Institution of Politics and Economy, in June, 2019. I finished explanation on the work to the successor and I keep studying as a chief researcher for Institution of Politics and Economy. I was allotted some personal research expense from August for 1 year to research on a theme: *Recent Exhibitions on the Period of War from 1931 to 1945*. The presentation I

made in the meeting was the interim report for the research.

I have been involved in the management of The Voices from the Deep Sea Memorial Museum, an approved nonprofit corporation as a curator since its preparation for building the museum and became the director of the museum in June, 2019 after Ms. Fusako Watanabe retired from the work as a director and became a chairperson of the board of directors of the nonprofit corporation.

The Voices from the Deep Sea Memorial Museum made panels on letters written by student war victims and lent them to the exhibition, *Three Famous Notes and Military Letters Written by Soldiers* held by Kitakami Peace Memorial Museum. The museum houses 7000 military letters sent to Mr. Minejirou Takahashi, who worked for Fujine Elementary School, Fujine Village (Now Kitakami City), Iwate Prefecture. It also houses letters sent by the war dead collected by Iwate Prefectural Farming Village Culture Conversation to edit a book, *Letters from Fallen Farmer Soldiers*. The Voices from the Deep Sea Memorial Museum is going to hold a themed exhibition in spring, 2020, to exhibit military letters sent from student war victims and farmer soldiers, which are housed in the museum and will be borrowed from Kitakami Peace Memorial Museum.



As for the part on exhibitions related to the Period of War from 1931 to 1945 which were held in 2015, 70 years after the war, my interim report was already published on Issue #107 of *Study on Politics and Economy* in December, 2016. The research I’m working on now focuses on exhibitions related to the Period of War from 1931 to 1945 held by museums for peace from 2016 to 2019. The interim report includes *A List of Museums for Peace* which exhibited materials related to the Period of War from 1931 to 1945 and *A List of Themed Exhibitions Related to the Period of War from 1931 to 1945* held at

Museums for Peace from 2016 to 2019. After my presentation, some participants kindly told me some museums for peace I missed in the list. Thanks to their advice, I added them to my list.

After one-year period of research, I am going to complete and submit the final report to Institution of Politics and Economy. It will include the content of exhibitions as well as the list of the exhibitions. However, as for publishing the report, I have nothing in prospect for now.

Sumida Local Culture Museum Activities after Summer

Seishi Ishibashi, Curator

Sumida Local Culture Museum held a gallery talk on air raids from 1 to 3p.m. Saturday, 10 August, The gallery talk in the museum is a program in which survivors of air raids who painted pictures about their experience or other survivors who experienced air raids talked about their experiences. For this event, they visited the space on the second floor, where pictures painted by survivors are exhibited.

We invited two survivors of US air raids who did not only talk but also wrote books and painted pictures about their experiences. The theme of the talks was their thoughts through their activities of writing or painting about their experiences.

One of the survivors was Ms. Akiko Masaki, who experienced the air raid at the place where Ryougoku High School is located now and recently published a book about her experience. Another speaker was Ms. Keiko Motohashi, who experienced the air raid in Touyou Town, published an article about her experience in a book, *The Great Tokyo Air Raid and the War Damages*, and donated a picture about her experience to the museum.

Ms. Motohashi told that she was interviewed for the article included in the book, and that she was asked for the interview thanks to the teacher in charge of her child's class. Then she told us about her thanks to a boy and a girl in their teens who lived next door and led their evacuation to a safer place. She also talked about her mother who was missing.

Ms. Masaki told that she left her hometown,

Surugadaishita, Kanda because of forced evacuation and that she moved to her relative's house in front of the place where Ryougoku High School is located now. However, she returned to her hometown in March, 1945 and soon after the return, she experienced the air raid. It was a miracle that all of her family members survived in the air raid on 10 March. She experienced another air raid on 25 May at her relative's house at Asagaya. Then she evacuated to Fukushima. She wrote her experience for the first time to publish the book.

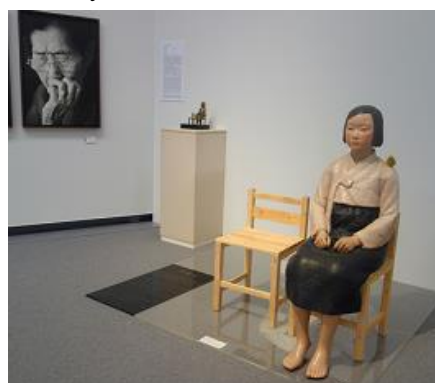
We will hold the gallery talk again in March next year. The pictures on air raid survivors' experiences are exhibited from August to March next year.

Women's Active Museum on War and Peace (WAM)

Eriko Ikeda, Honorary Director

Women's Active Museum on War and Peace (WAM) holds 16th Special Exhibition: *Listening to Korean "Comfort Women;" Effort to Take Responsibility for Japan's Colonialism* from March, 2019 to August 2020.

Panels of testimonies told by 183 Korean "Comfort Women" are exhibited on the wall of the 1st Exhibition Hall. The 2nd and 3rd Exhibition Halls show the expansion of government-approved prostitution system, which Japanese government introduced to Korean Peninsula during the colonial occupation, and the "Comfort Women" system of the Japanese military and the expansion of Japanese military's "comfort women."



Statue of a Girl for Peace exhibited in "Exhibition of Non-Freedom of Expression and After"
Photo credit: Yuka Okamoto

These halls also exhibit panels on the division of Korean

Peninsula into North and South Korea, their development, military dictatorship, and women's struggles to fight for their human rights. By visiting the exhibition, visitors can learn the details of the problems on even more worsening relations between Korea and Japan and the historical background behind it. After a hit movie, *The Main Battleground of the Comfort Women Issue* was screened in summer this year, WAM was more crowded with many visitors from Japan and other countries than usual.

On our official website, we are carrying out a project to update and publish the map of "Comfort Stations," which covers numerous "Comfort Stations" all around Asia, based on testimonies by victim women and former soldiers, public documents, and journals of troops. The management committee of WAM and committed volunteer staff have all been working hard on this project with historians' advice. We are going to report the result on 7 December.

However, while we were busy collecting materials for the map, a serious problematic incident broke out in August: the shutdown of *Exhibition of Non-Freedom of Expression and after*, the exhibition at the Aichi Triennale 2019. The incident revealed the characteristic of self-enclosed Japanese society and rampant historical revisionism, which treated issues on "comfort women" and emperor system as taboos, and the Japanese government's attitude to avoid admitting assaults in war as well as the responsibility of the government. WAM cannot ignore such an incident. We published a protest statement on this issue. We got busy participating in gatherings for protest, cooperating for signature campaigns, and being interviewed by reporters of mass media. *Exhibition of Non-Freedom of Expression and after* was reopened for the last one week of the Aichi Triennale 2019, but the problems revealed in this incident have not yet solved. We think we need to keep on raising questions on them.

Kyoto Museum for World Peace Autumn Special Exhibition, 2019

Kazuyo Yamane: Expert advisor

The peace museum held Autumn Special Exhibition of

2019, *Makoto Ueno Woodblock Prints: A Journey to "The Atomic Bombing of Nagasaki"* and a related program: Lecture I *Makoto Ueno, a Woodblock Artist Who Depicted Japan's Responsibility for Wartime Devastation* on Saturday, 9 November, 2019. 13 participants listened to the lecture.

Mr. Takashi Tajima, Director of Humanity Museum Makoto Ueno Woodblock Printing Gallery, Nagano City, Nagano Prefecture, was invited to give a lecture on how he first met Ueno's works, how the museum was established, and what type of various programs are held in the museum. He also talked about Makoto Ueno's personality and the characteristics of his works from his point of view.



Mr. Takashi Tajima's lecture

Mr. Tajima's lecture was especially impressive when he mentioned that Ueno's woodblock prints on Japanese military's genocide of Chinese people, which he handed them to Liu Xian, an international student from China (now the prints are missing), were valuable as works to depict Japan's infliction of devastation on other countries in those days of war, and that Ueno's visit to Nagasaki in 1961 might have changed his style of art works from the one representing the world realistically to the one expressing his feelings in his heart abstractly.

In the participants' reflections on the lecture, there were comments like "I think a lot of people should appreciate Ueno's works" from a student (20s), "The lecture was full of interesting topics" from a teacher (60s), and "I'll visit the Humanity Museum for sure and look at more works created by Ueno" from a participant (80s).

Humanity Museum of Makoto Ueno Woodblock Printing Gallery holds various events such as screenings of movies, concerts, meetings of a book club, lectures as well as exhibitions of Makoto Ueno's art works. The

staff of the museum make efforts every day to make it a center of cultural activities for local people. They'd be happy to welcome you if you'd visit the museum. (A quote from an article on the official website of Kyoto Museum for World Peace, Ritsumeikan University)

**Peace Osaka Special Exhibition
 “Poland First to Fight:
 The Exhibition of The Museum of the
 Second World War in Gdansk, Poland”**

Utako Komai (curator, Peace Osaka)

80 years ago, on September 1st, 1939, the World War II broke out when German forces invaded Poland. On September 17th, Soviet troops invaded it from the east, and Poland became a battlefield. The Museum of the Second World War in Gdansk, Poland, has been organizing exhibitions in several dozen locations around the world, marking the 80th anniversary of the outbreak of the World War II. This exhibition is co-sponsored with Peace Osaka, The Museum of the Second World War, the Polish Institution in Tokyo, and the Embassy of the Republic of Poland.

The Museum of the Second World War was opened in March 2017. Gdansk is a gulf city facing the Baltic Sea, also the site of the outbreak of the World War II. Permanent exhibitions are approximately 5,000 square meters, making it the largest exhibition in the world history museum. The exhibition consists of three blocks entitled “Road to War”, “Fear of War” and “Long Shadow of War”, and exhibits Poland’s war experience against the backdrop of Europe and the world. The museum has an exhibition about the Soviet Union and Germany, as well as Poland, as well as an area that recreates Poland during the war, and exhibits about the Holocaust and the atomic bombing.

The exhibition “Poland First to Fight” in Peace Osaka consists of 14 panels beginning with the situation surrounding Poland between two great powers of Germany and the Soviet Union. It covers Poland under German and Soviet rule, the fear of Polish citizens, the Polish army on the front, underground activities, the Warsaw Uprising and the Holocaust. Each panel

introduces Polish people who contributed to Poland during the war. These show how Poland went through the hardships during the war. It seems to be meaningful content to know the misery of the war.



Flier on WWII Museum

Also, in the visitor survey, we can find “I didn't know what happened in Poland”, “I visited to see this exhibition”, “I learned about the horrors of war in Poland”. It has received a relatively high evaluation from visitors. It turned out that there are many people who are interested in the history related to the previous war that occurred in the world.

Lastly, I won the 1st Lieutenant Colonel Jan Kowalewski Award, co-sponsored by the Museum of the Second World War and Gdansk University of Technology. The project of special exhibition, which I organized about the Katyn Forest Massacre, was praised for its success in public relations activities in Poland and Japan. The ceremony took place on the 28th of September in the Museum of the Second World War. (Jan Kowalewski (1892–1965) is the patron of the Award, and proved over and over again what a great power the human mind possesses in doing good. It is awarded to Polish and foreigners who have made remarkable and innovative achievements under his name.)

Based on the above, Peace Osaka will continue to play a role in planning various project related to war, with the mission of conveying the memories of war and becoming

a base for peace.



The awards ceremony on Sep. 28



Unveiling Monument of Koh Makimura's birthplace: Grassroots House Peace

Keisuke Okamura, Vice director

Proletarian poems by Koh Makimura whose real name Hodou Yoshida, were evaluated high as leading proletarian literature with international solidarity perspective which was quite rare at that time. We introduce Koh Makimura as an important writer in the south while Takiji Kobayashi is well known in the north, another well-known proletarian writer.

Koh Makimura established a Kochi branch of Japan Proletarian Writers Union in Kochi prefecture in October 1931. In February 1932, after he wrote antiwar epic poetry, "Ikeru juka" (alive rifle stand), his antiwar bills saying "soldiers, recognize the real enemy" was given out to soldiers in the military barrack (present Kochi University) by his group who broke into the barrack. In March, he wrote "Song of Jiandao Partisan". The poem is about solidarity with Korean who aimed at Korean independence from Japanese occupation. However, he was arrested for violation of the Maintenance of Public Order Law in April. He did not change his ideas, and he was sentenced to three years' imprisonment without execution. In June 1935, he was released from prison.



The monument of his masterpiece poem "Song of Jiandao Partisan" was set up in Johsei Park in Kochi City. His tombstone is located at Heiwa (peace) town in the city. His birthplace was uncertain for a long time, and last year Grassroots House Peace Museum conducted a research on it as one of commemoration events of 80 year anniversary of his death. Thanks to kind donation by many people, we have completed our research and built the monument which was unveiled on 11th November, establishment day of our museum.

In December 1936, Makimura was arrested again for the Popular Front Incident. Because of severe torture by the Special Higher Police and imprisonment, he suffered much and died of a disease at the age of 26 on 3rd of September 1938.

The monument of Makimura's birthplace is located nearby Kochi station. It only takes you 3 to 4 minutes on foot. Please stop by when you visit Kochi.



Oka Masaharu Memorial Nagasaki Peace Museum

Noboru Sakiyama: Secretary General

A lecture by Mr. Masatoshi Uchida, a lawyer, titled *Can We Supplement the Incomplete Japanese Constitution by Reconciliation in North East Asia? Learning from the Experience of Reconciliation of Hanaoka, Nishimatsu and Mitsubishi Material*, was held on 6 July, 2019 by the Maintenance and Management Committee of the Memorial Cenotaph for Chinese Victims of Atomic Bombing of Urakami Branch of Prison and The Nagasaki Association to Support Trials on Chinese People Who Were Forced to Work in Japan. A memorial ceremony was held in front of the Memorial Cenotaph in Peace Memorial Park on 7 July.

Oka Masaharu Memorial Nagasaki Peace Museum held an event, *The 4th Commemoration for Mr. Masaharu Oka* on 21 July.

Early Morning Memorial Ceremony was held for Korean Victims of Nagasaki Atomic Bombing on 9 August by Nagasaki Association to Protect Human Rights of Korean Residents in Japan.

12 participants, including 3 university students, visited South Korea on “A Tour to Learn about Korea” organized by Oka Masaharu Memorial Nagasaki Peace Museum in order to (1)learn about the conditions of the damages Japan inflicted on Korea during the colonization of Korea by Japan such as the problems of drafted workers and Korean atomic bomb survivors, (2)interact with Korean citizens, and (3)learn about problems Korea has now.

A program titled *Which Community, Whose Community; CEDAR(Communities Engaging with Difference and Religion) Workshop to Consider History, Memories, Belonging*, was held for the first time in Nagasaki on 17 to 19 August supported by the museum.

The museum held a screening of a video, “Actual Condition Survey on Nagasaki Korean Victims of Atomic Bombing” to commemorate the 100,000 visitors to the museum on 24 August.

The museum held a lecture by Mr. Hou Shuguang, Director of Nanjing Museum of Site of Lijixiang “Comfort Stations” on 13 October.

The museum will hold a series of 7 lectures open to general public: *Let's Study History Again! The First Term of Lecture Series on Japanese Modern History*, from 16 November to May next year.

Himeyuri Peace Museum Katsumi Maedomari: Curator

On June 23, 2019, thanks to all, the museum reached its 30th anniversary.

As a part of celebration events of the anniversary, a screening of documentary films was held for the first time at the Himeyuri Peace Hall in Naha. Two documentary films about the Himeyuri Peace Museum (produced by NHK in 1989 and RBC in 2017) were shown. These films' director and producer also attended the event, and they added some explanation on their film works. Reflecting on the museum's activities and transmission projects, the speakers remembered memories of the time when the museum founded in their minds.

On the other hand, Himeyuri Peace Research Center started a traveling exhibition project in Hawaii this year. The exhibition will be held in 2021 with a workshop for younger generations at the same time. As the first step of this project, the museum's representatives, the chairperson Nakahodo, the director Futenma and a research assistant Karimata, visited Hawaii in early September. They participated in the Okinawan Festival, one of the most popular local events, to introduce the museum, and held a lecture event in the Hamilton library at the University of Hawaii. A small exhibition was also held in the library. Thanks to all the people who supported this trip, the team accomplished great achievements in this visit.



Speakers talking about Himeyuri's documentary films

On February 29, 2020, the museum will hold a field trip to war sites related to the Himeyuri Student Corps. This will be open application. In addition, on July 22, the museum's renovation will be finished and it will be reopened. As you may notice, this is the biggest event in the 30th anniversary programs. Museum staff members have a meeting constantly and prepared for the renovation, even though it is difficult task to find a way of transmission of the museum's message to the future generations farther from the war. Please keep waiting till the reopening day in the 75th anniversary year since the end of the war.

Tel: 098-997-2100 Fax: 098-997-2102

HP: <http://www.himeyuri.or.jp>

FB:

<https://www.facebook.com/HIMEYUIRI.PEACE.MUSEUM/>

The Statement on the Interventions by Administrations and Threats of Violence by Citizens against *Exhibition of Non-Freedom of Expression*

All the Participants of 18th National Conference of "Japanese Citizens' Network of Museums for Peace"

A themed exhibition: *Exhibition of Non-Freedom of Expression and After* in the international art festival, Aichi Triennale 2019, was shut down on 3 August, 2019, just 3 days after its opening because Hideaki Omura, governor of Aichi Prefecture, who has the ultimate responsibility for holding the exhibition, decided on the shutdown "worrying about safe management" of the exhibition. The decision was made after Takashi Kawamura, Mayor of Nagoya City, asked for discontinuing the exhibition because the exhibition office received phone calls to protest against the exhibition, some of which seemed to imply terrorism notice and threats of violence. It is reported that a case of a terrorist's arson on Kyoto Animation Co., Ltd. on 18 July influenced the decision. Yoshihide Suga, Chief Cabinet Secretary, mentioned revision on the decision on state

subsidies on 26 September and Agency for Cultural Affairs decided not to pay a promised subsidy to the exhibition.



Credit: Yutaka Maruyama

Article 21 of The Japanese Constitution enacts "Freedom of assembly and association as well as speech, press and all other forms of expression are guaranteed." It also provides "no censorship shall be maintained." We have conviction that freedom of speech should be guaranteed to a maximal degree as long as it does not infringe on the rights of others with violence, threats, or discrimination. Aichi Prefectural Governor Omura stated, "When those who exercise public authority judge whether the content of exhibitions is appropriate or inappropriate, it cannot be denied that the judgement is considered censorship mentioned in Article 21 of the Constitution." Mr. Daisuke Tsuda, Artistic Director of Aichi Triennale 2019, criticized the political intervention, saying, "It is rather terrorism against culture and art than censorship." A great number of organizations as well as the executive committee of the exhibition and the artists who exhibited their art works there released statements or expressed opinions on the shutdown of the exhibition one after another. The organizations include Japan Art Society, Japanese Center of PEN International, "Women, War, and Human Rights" Society, Japan Visual Journalist Association, Japan Cartoonists Association, Association Internationale des Critiques d'Art Japan, International Committee for Museums and Collections of Modern Art, Japan Playwrights Association, Japan Publishers Council, Japan YWCA, Consumers Union of Japan, The Japan Association of Cultural Policy Research, Kyoto Museum for World Peace of Ritsumeikan University, organizations to support former "comfort women" who

join Japanese Military “Comfort Women“ Problem Solving Nationwide Action.

Museums for peace in Japan have been in various difficulties: attacked by people who have different opinions or threatened with bombing notice. The staff have been exposed to direct violence. We have been ordered to make fundamental changes in the content of our exhibitions by politicians who exercise public authority so that the exhibition will accord with their view of history. However, we have been making every possible effort to overcome the difficulties and protect “freedom of expression.”

The circumstances behind the incident of Aichi Triennale 2019 tell us that in order to protect “freedom of expression” guaranteed in the Constitution, we must take moderate actions as sovereigns to strictly exclude the interventions by public authorities and not to assist authorities to oppress and deprive us of freedom as citizens who enjoy our right of freedom.

We, participants for 18th National Conference of “Japanese Citizens’ Network of Museums for Peace,” criticize the intervention in “freedom of expression” by the public authorities and violent attacks, which infringe on human rights, no matter what means they use. We also protest against the refusal of paying state subsidy to Aichi Triennale 2019, and claim that the refusal should be revoked immediately.

27 October, 2019

**Report on
International Council of Museums(ICOM)Kyoto**

**The 25th ICOM General Conference
“Decolonization” of Museums is a
Global Issue to Resolve!**

**Mina Watanabe, Director of Women’s Active
Museum on War and Peace (WAM)**

What Is ICOM?

ICOM Kyoto 2019, the 25th ICOM General Conference was held from 1 to 7 September, 2019. ICOM was established in 1946. It is an international organization of museums and museum professionals from 141 countries around the world. ICOM General

Conference is held every three years. ICOM Kyoto 2019 was the 3rd General Conference held in Asia, following the conference in Seoul in 2004 and in Shanghai in 2010. Women’s Active Museum on War and Peace (WAM) is a small museum for grassroots movement and is not a member of ICOM. However, International Association of Women’s Museums (IAWM), which WAM belongs to, has been making efforts so that ICOM can understand the significance of existence of women’s museums. Before ICOM Kyoto, I received an email from a museum in Turkey, which said, “Decolonization will be discussed in ICOM Kyoto, so you should participate in the conference as a representative of WAM and give your opinions there for sure.”



Decolonization Was One of the Themes

The program of the conference said that return of cultural properties the former colonizing nations brought from the colonies to their home countries will be discussed in the main hall under the title: “Colonization and Return of Artifacts” I found another discussion on “Voices from the Former Colonies Ruled by The Empire of Japan.” The title seemed to be suitable for the conference held in Japan, but I couldn’t find any names of Japanese who have been researching this issue nor Korean researcher’s names. These discussions were going to be held on 2 September. I decided to participate in the conference though the registration fee was as much as 10,000 yen for a day.

The session on “Colonization and Return of Artifacts” was a panel discussion with about 10 panels from Europe, South America, India, and some other countries. The discussion was very interesting. The theme was, in short, “Decolonization of Museums.” While the British Museum has been ridiculed as “The Museum of Stolen Artifacts,” Canada, Australia and some other countries

have been returning art works and artifacts to India. Participants of museums which received such returned artifacts said that they should not just receive them but need to “indigenize” them as their own cultural properties by learning about their backgrounds. A panelist from Brazil, where they have museums of various indigenous cultures, explained their projects, as examples of “decolonization,” in which indigenous people guide visitors in their museums from the point of view of the owners of the cultural properties instead of translating explanation made by foreign researchers.

Another panelist from Germany said that we should admit that plundering cultural properties was a crime. During the session of questions and answers, serious questions were asked in the main hall: “The problem is not only about cultural properties. Do you think colonization is over?” and “Over 90% of cultural heritages of Africa are outside of Africa and we don’t even have access to them even now. What do you think about this situation?”

Ms. Suay Aksoy from Turkey, president of ICOM, pointed out the importance of the role of civil society and mutual



understandings in the management of museums. Japanese speakers of greeting speeches in the opening ceremony were all men, including Imperial Prince Akishinonomiya and Mayor of Kyoto. It highlighted a characteristic of Japanese society: “Men take more active part in management.”

A joint session titled “How Museums Say the Unfathomable: Voices from Former Colonial Territories of Imperial Japan” was hosted by Memorial Museums in Remembrance of the Victims of Public Crimes (ICMEMO) and the Federation of International Human

Rights Museums (FIHRM). ICMEMO is an international committee of ICOM, which memorial museums on public crimes committed by states such as Nazis belong to. The panels were from China, Taiwan, and Japan. In the session, one presentation written on the program was cancelled. It was “Sites of Japan's Meiji Industrial Revolution” by a speaker from UNESCO World Heritage Center. It seemed that the panels didn’t deepen the discussion on the responsibility for colonization, so I asked a question of the host, “Why didn’t any panelists from Korea join this discussion to give their opinions on this theme for which the relation between Korea and Japan is worsening right now?” Then the chairperson answered immediately, “No one from Korea applied for the panel.” Another speaker from the host organization answered, “I wish you had recommended someone.” It should be a fundamental role for hosts to select appropriate speakers in consideration of the theme of the panel discussion. I wondered why they answered in a rather hasty manner. After the discussion, newspaper reporters who had doubts and a Korean student talked to me and we had a discussion for a while.

Revision of the Definition of Museums Were Postponed

What are museums? ICOM released its definition in 1946, when it was established. The definition has been revised 6 times according to the change in the societies. What is the role for museums in the 21st century to play for the societies in the recent world where people are not united? Draft revisions with deeper content had been proposed: “Museums should be a space for critical dialogues on the past and the future” and “a space to listen to various voices.” However, the adoption of the revision was postponed. The changes of the definition announced by ICOM influence Museum Laws in Japan, so we will watch them.

Quote from *WAM Newsletter Vol.43, November, 2019*





A New Publication

Grassroots House Peace Museum 30th Anniversary
Commemorative Publication (Heiwa Shiryokan Kusano
Iye: 30 Shunen Kinenshi in Japanese)

Publisher: Grassroots House Peace Museum

GRH@ma1.seikyhou.ne.jp

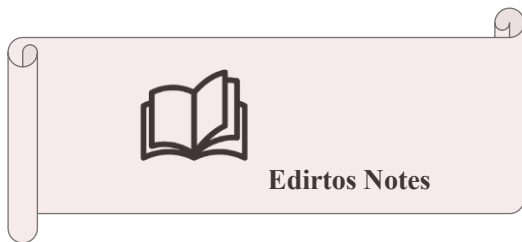
Price: 1000 yen



we were able to reach the 40th issue. We believe that publishing a newsletter in both the native language (Japanese) and the international language (English) itself is a challenge that is unprecedented in the world, but editors sincerely hope to continue issuing “Muse” in both languages with the readers’ understanding and support..



*“Transcending the Stage”
by Pegge Patten (USA)*



We would like to thank Ms. Atsuko Akamatsu, Ms. Mihoko Yamamoto and Ms. Emi Karimata to translate articles into English.

This issue is the 40th to commemorate. “Muse” is the official newsletter of the Japanese Citizens’ Network of Museums for Peace which has been issued biannually since its establishment in 1998 for 20 years both in Japanese and English. It was sometimes difficult for editors to ensure a translation in a timely manner, but with the help of many excellent volunteer translators,

Your Articles are welcome!

- ◆ Number of letters: about 500 letters in Japanese
- ◆ Hopefully 1 or 2 photos
- ◆ Due Date: We will accept it at any time
Please send your article to the following email address.

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