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IN-SECURITY

THE NUCLEAR DILEMMA

An exhibition produced by the International Red Cross and Red Crescent Museum and REAL Exhibition Development

Temporary exhibition from 27 February – 27 July 2008
10 a.m. to 5 p.m. daily except Tuesdays – admission free

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Annexes :

- Brochure
- CD-Rom containing:
 - press photos, captions and copyrights
 - text of the press kit

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1. INTRODUCTION

There isn't a day that goes by without us hearing the word nuclear being associated with energy or defence. Partisans and critics affront each other, analysing the past and presenting future scenarios. Whilst other positive applications of nuclear science should not be ignored, it is difficult to develop an unbiased opinion. This exhibit helps us unravel the nuclear dilemma - the risks we take in the name of progress and human endeavour.

It tells of a scientific journey from the discovery of radioactivity and the developments that followed in the fields of matter, space, energy, health and armament: including emblematic images and pioneers that have transformed the way we live.

The use of nuclear weapons in conflict and accidents involving nuclear installations have left indelible scars on our world. Photography allows us to comprehend both immediate and lasting truth and consequences of these events – a subjective insight that deepens our feeling of insecurity.

The photographs evoke a principal of precaution. Do countries who have chosen nuclear power fully understand the short and long term risks? On the other hand military expenditure has never been so high and those wishing to obtain nuclear weapons is increasing.

Important ideas and relevant questions find their connection through the media and organisations that are presently working toward international peace and global security.



2. REASONS FOR THE EXHIBITION

Nuclear weapons raise fundamental questions which go to the very heart of international humanitarian law and of Red Cross assistance activities. Atomic bombs make no attempt to discriminate in any way between military targets and civilian population. They only create unbearable suffering whilst preventing immediate first aid to victims ; making their use contrary to the established rules of war and principles of the Red Cross.

ICRC and nuclear war — historical and legal aspects

The International Committee of the Red Cross was together with the Japanese Red Cross the only humanitarian organization to be confronted with the realities of a nuclear war. ICRC delegates were the first neutral witnesses to arrive in Hiroshima after the explosion.

One of the ICRC's core activities is to monitor the application of International Humanitarian Law (IHL). Part of the institution's job is to make sure that belligerents know the limits of the destructive powers at their disposal. Notably that belligerents should know that the right to adopt means to injure the enemy is not unlimited, that civilians cannot be targeted, that military cannot be employed indiscriminately, that the environment cannot be damaged in a manner that would prejudice the health and survival of populations living there...

Shaken by the experience and the suffering encountered during WWII, in a post-war world made of awareness, hope and awe, the ICRC set itself to task to establish the legal basis that would forestall a recurrence of the worst. The outcome of this intense humanitarian activity was a modernisation and up grading of the existing Geneva Conventions, notably through the introduction of a fourth convention protecting civilian persons at times of war.

On the 8th of July 1996. In substance, the International Court of Justice (ICJ) endorsed the status quo to the effect that while "neither international customary law nor international conventional law authorise the threat or the use of nuclear weapons" neither do they "ban completely and universally the threat or the use" of such weapons.

Today

Today, both the "massive" threat and the "tactical" challenge to the norm remain and the ICRC is left to manage the continued nuclear danger as best as it can, that is according to the legal tools at its disposal. Whenever a risk of war emerges, basing itself on the ICJ's Advisory Opinion that the use or threat of use of nuclear weapons "*would generally be contrary*" to various articles of international law, including the Geneva Conventions, the Hague Conventions, the UN Charter, and the Universal Declaration of Human Rights.

The forthcoming disarmament conferences being held in Geneva, including the NPT PrepCom 28th April – 9th May 2008, once again bring the problem of nuclear proliferation to the forefront.



Why the title *The Nuclear Dilemma* ?

The formulation of the title questions how countries can use their nuclear programmes for the production of weapons or electricity. Indeed it is the same stages in the nuclear fuel cycle that prepare the radioactive substances used in building an atomic bomb or for the production of electricity. From this dilemma comes a feeling of insecurity, that plays an important role in how society is evolving.

Why photography?

The principle content of the exhibition is photography. In comparison with other forms of expression – and in the face of political and scientific propagations – photography has the ability of showing the truth : understanding our past, keeping alive our memories and thus understanding what are our future responsibilities.

This exhibition presents the work of ten international contemporary photographers with different approaches – whether artistic or documentary, produced on assignment or for personal reasons. The photographers were chosen according to the quality of point of view and the power and sensitivity of their images.

Apart from the photographer's work, archival documents and a ten minute historical film retraces the history of nuclear technology.

The main objective of this exhibition project is to inform people, especially the younger generation of the history of nuclear technology and its diverse uses and the risks involved in its continued development. Working closely with concerned scientists, doctors, lawyers and peace educators such as Dr.Kathleen Sullivan, disarmament educator and programmer with the United Nations, the exhibition is specially designed to appeal to schools and universities, involving creative educational tools that teachers may use and develop upon in the classroom.

Co-producers and curator

The exhibition is a co-production between the International Red Cross and Red Crescent Museum and REAL Exhibition Development. REAL is a non-profit association established in 2007 to advocate and educate for peace and human security; achieved through the production and organization of events such as exhibitions, films, books and internet sites.

www.realexpo.org

The exhibition *The Nuclear Dilemma* was curated by Gabriel Bauret an independent exhibition curator and senior lecturer at *l'Ecole nationale supérieure des Arts décoratifs*, Paris.

Internet site

Official web site developed by REAL with full information and photos as well as photographer's biographies and events linked to the tour of the exhibition plus much more : www.nucleardilemma.org



Support

Bureau International de la Paix (IPB), Nobel Peace Prize laureate based in Geneva, International Network of Engineers and Scientists (INES), International Physicians for the Prevention of Nuclear War (IPPNW), Mayors for Peace, Scientists for Global Responsibility (SGR), Le Mouvement de la Paix, the Swiss Energy Foundation (SES) and the Joseph Rowntree Charitable Trust.

International tour

Following its presentation at the International Red Cross and Red Crescent Museum, Geneva, the exhibition will then set off on a 5 year international tour. Showing at the Gernika Peace Museum, Spain from 9 September – 9 January 2009 and the World House of Culture (HKW), Germany, in March 2009.



3. THE EXHIBITION STRUCTURE

Entrance

The exhibition opens with an image of the physicist J. Robert Oppenheimer, director of the Manhattan Project, a secret military programme created in 1942 to produce the first nuclear weapon. Fears that Nazi Germany would build and use a nuclear weapon during World War II triggered the start of the Manhattan Project, which was originally based in Manhattan, New York.

At 5:29:45 a.m on 16 July 1945, the world's first atomic bomb - code named the Trinity Test - exploded over a portion of the southern New Mexico desert known as the Jornada del Muerto (Journey of the Dead Man). New Mexico, U.S.A

Under the auspices of the Manhattan Project, three main research and production facilities were established at Oak Ridge, Tennessee; at Hanford, Washington; and at Los Alamos, New Mexico. The Oak Ridge Laboratories provided uranium-235 and Hanford produced weapons-grade plutonium. The Los Alamos Laboratory became the site for assembling nuclear weapons, two of which, Little Boy and Fat Man, were used against Japan in August 1945. The Manhattan Project officially ended in 1946 when it became part of the Atomic Energy Commission (AEC).

The exhibition is divided into the following 4 sections:

- 1) A scientific journey
- 2) Truth and consequences
- 3) Precautions
- 4) Connections

1) A scientific journey (film)

One hundred years ago, a group of scientists unknowingly ushered in the Atomic Age. Driven by curiosity, these men and women explored the nature and functioning of atoms.

This short film which will allow you to see and hopefully understand how their research has changed our understanding of the building blocks of matter; and how their discoveries prepared the way for development of new methods and tools, both beneficial and destructive.

Film : Hervé Colombani

Duration : 10 minutes

2) Truth and consequences

Moments of truth captured in time, scars on the landscape, on objects and on the body, reveal the consequences that allow us to decipher events, often long after they happened. Our distance from the subject does not diminish the rhetorical power of the images. Rather it allows us to learn from the past and adds to our feeling of insecurity.



3) Precautions

Today's world with its frantic scientific and technological advances, presents humanity with more possibilities ; adding more risk and consequently new responsibilities. Taking necessary precaution is fundamental especially when decisions concern us all. But what does it mean to take precaution in the Nuclear Age, knowing that a tiny reaction may spark a chain of events that could change the course of history? Can we risk having another nuclear accident like Chernobyl? Can we remain indifferent to certain countries whose excessive armament threatens the rest of the world.

4) Connections (Internet links, press)

The emotional impact of photography stirs up many questions. When, as shown here, it is the result of personal commitment and artistic interpretation, its meaning cuts across the surplus of information provided daily by the media on nuclear issues - whether for energy or military purposes and the collusion of the two.

The images exhibited can not be disassociated from the press and the internet nor from advances in science or the work of numerous governmental and non-governmental organizations who strive for a more sustainable world.



4. HIROSHIMA NAGASAKI CHERNOBYL

Hiroshima Nagasaki

The tragedies of Hiroshima and Nagasaki, marked an end to the Second World War and the start of a new age in which mankind has the capability of self-annihilation.

At 08h15 on the 6th August 1945 a huge fire-ball 1000 times brighter than the sun lit up the skies over Hiroshima, followed by an insufferable heat and moments later a terrible blast that destroyed everything in its path. The immense heat given off by the explosion of the bomb transformed the city of Hiroshima in one gigantic blaze which in turn provoked a violent burning wind followed by a black rain. The flames spread quickly from one district to the next eventually burning itself out through lack of combustibles. By the middle of the afternoon nothing was left of the city.

Some 80'000 people were killed immediately by the explosion and about the same number of injured. Many would die in the weeks and months that followed through terribly suffering caused by burns or by the radioactive fallout. Three days later, a new bomb would in turn destroy the city of Nagasaki, with consequences just as awful as Hiroshima.

Chernobyl

Just twenty years ago, the world was in shock. An accident at the Chernobyl Nuclear Power Plant at 1:23 a.m on 26 April 1986, sent a plume of radioactive fallout over parts of the Western Soviet Union, Eastern and Western Europe, Scandinavia and Eastern North America. Large areas of Belarus, Ukraine, and Russia (all part of the Soviet Union at the time) were seriously contaminated ; 350,000 people would be displaced.

The accident released radioactivity equivalent to 400 times that of the Hiroshima bomb. It is regarded as the worst accident ever in the history of nuclear power.

A report released by the United Nations World Health Organization (WHO) puts the total number of people who could eventually die due to radiation exposure at 4,000, while the environmental group Greenpeace put the possible death toll close to 140,000 as well as 270,000 cancer sufferers and 93,000 fatal cancer cases. The Greenpeace report also looks into the ongoing health impacts of Chernobyl and concludes that radiation from the disaster has had a devastating effect on survivors; damaging immune and endocrine systems, leading to accelerated ageing, cardiovascular and blood illnesses, psychological illnesses, chromosomal aberrations and an increase in foetal deformations.

5. PHOTOGRAPHERS

List

1. Emmet **Gowin**, born in the United States of America in 1941, *Changing the Earth*, Nevada Test site, U.S.A, 1997 – 1998
2. Mutsumi **Tsuda**, born in Japan in 1962, *Atomic Bomb Souvenirs*, U.S.A, 2002
3. Guillaume **Herbaut**, born in France in 1970, *Hibakusha - Nagasaki*, Japan, 2005 ; *Hibakusha - Chernobyl*, Ukraine, 2001 – 2005
4. Hiromi **Tsuchida**, born in Japan en 1939, *Remerber Hiroshima*, Japan, 1982-1995
5. Ricky **Dávila-Wood**, born in Spain in 1964, *from Chernobyl to Tararà*, Cuba, 1992
6. Gerd **Ludwig**, born in Germany in 1947, *Lethal Legacy*, Ukraine, Belarus and Russia, 1993
7. Peter **Goin**, born in the United States of America in 1951, *Nuclear Landscapes*, Hanford Nuclear Reservation, U.S.A, 1988
8. Jürgen **Nefzger**, born in Germany in 1968, *Fluffy Clouds, Europe*, 2003 – 2006
9. Nigel **Green**, born in England in 1965, *Dungeness B*, England, 2002
10. Paul **Shambroom**, born in the United States of America in 1956, *Nuclear Weapons*, U.S.A, 1993-1998

Texts

Emmet Gowin, Changing the Earth

Nevada Test Site, U.S.A, 1997 – 1998

This is the gift of a landscape photograph, that the heart finds a place to stand. In a landscape photograph, both the mind and the heart need to find their proper place. Before the landscape we look for an invitation to stand without premeditation. It is always, in some sense, our home. At times we may also look for an architecture of light and a poetry of atmosphere which welcomes the eye into a landscape of process. It may also be the map — the evidence of the thing itself. May it also and always be a vision of the double world — the world of appearances and the invisible world all at once.

Even when a landscape is profoundly disfigured or brutalized, it is always deeply animated from within. When we really see these awesome, vast, and terrible places, we may tremble at the feelings we experience as our sense of wholeness is reorganized by what we see. The heart seems to withdraw and the body seems always to diminish. At such a moment, our feelings reach for an understanding. This is the gift of a landscape photograph, that the heart finds a place to stand.

Mutsumi Tsuda, Atomic Bomb Souvenirs

U.S.A, 2002

In August 1995 on the occasion of the 50th Anniversary of World War II, I found myself in France where much media attention was being given to the bombings of Hiroshima and Nagasaki. Living in Japan, we had always seen ourselves on the side of the victim and had never really thought about the point of view of the other. I therefore decided to set off in the footsteps of the atomic bomb. Visiting different museums in Japan and America, I was able to see just how much pain the bomb represented. In America the use of the atomic bomb was said to “have brought an end to the war“ and was therefore seen as a just cause.

Visiting the shop of the National Atomic Bomb Museum, Albuquerque, I came across these key-rings. I looked at them and hesitated a moment or two before finally deciding to buy them as a souvenir of my trip to New Mexico and America. The key-rings represent the atomic bombs that had been dropped on Hiroshima and Nagasaki in August 1945, given the names Little Boy and Fat Man. The plane, named Enola Gray had dropped Little Boy on Hiroshima.

It is difficult to share the the same view even sixty years after the tragedy, but this is my reason for having photographed these objects with both negative and positive feelings.

Guillaume Herbaut, Hibakusha – Nagasaki

Japan, 2005

I remember already asking myself about the atomic bomb when I was only fifteen. It was during the Cold War and the Arms Race had already begun. I was very scared. In my history class at school, we hardly learnt anything about the bombings of Hiroshima and Nagasaki that marked a end to World War II. We had no idea how the atomic bomb worked and had no understanding of its victims, the Hibakusha as they are referred to in Japanese. I remember the image of a mushroom cloud that was shown to our class ; the symbol of Western superiority. I so wanted to meet the victims, to hear their stories and photograph them.

Sixty years after the bomb, although the two cities have been rebuilt, the survivors are still living in pain : mutilated bodies, illnesses due to radiation, horrific memories and loss of a loved one as well as rejection from society itself, has kept many Hibakusha silent. We must listen to their testimony in order to fully understand that using a nuclear weapon is a crime against humanity.

Hibakusha – Chernobyl

Ukraine, 2001 – 2005

In 1999, I went to Belarus in connection with a report on the Suvorov Military Academy, Minsk, where children as young as eleven years old were being schooled. When I met some of the parents and asked them what they wished for their children's future, they replied "good health". I was quite surprised by their response. I would have expected them to think of education or a better life. Some of them told me that they had served as liquidators during the Chernobyl catastrophe. Prior to my trip, the French Embassy had advised me to be careful of what I ate and especially that mushrooms could contain high doses of radiation. I realised that this awful event had effected the daily lives of people and their relationship with the environment.

Since 2001 I have returned many times to the region of Chernobyl. Each time I've entered the contaminated zones, I've been terrified of the invisibility of the pollution. Relying only upon your eyes everything looks normal, but the natural savage beauty of the landscape is disturbingly artificial. The only way of knowing whether an area was dangerous or not, was to use my Geiger counter, which I kept with me at all time.

My encounter with this region haunts me to an extent that I think of Chernobyl each and every day.

Hiromi Tsuchida, Remember Hiroshima

Japan, 1982 – 1995

Why must Hiroshima be remembered in our hearts ? Not simply because it was a genocide that instantly took the lives of many thousands of innocent people, but also as a tragedy that marks a turning point in human civilization.

The event symbolized how technology, which human beings had feverishly developed, turned on its creators to diminish the beautiful earth to a planet of death. Hiroshima shows to us both the intolerable crime humans have committed in attaining the destructive powers to destroy themselves and the necessity for us to face that truth. Over half a century has passed since Hiroshima, but the danger of nuclear destruction is still very present. We therefore find ourselves on the fringes of human annihilation. This is why Hiroshima must be remembered.

Documenting the objects that now make up what is called The Hiroshima Collection has touched me in such a way that I must express myself in this manner. I hope that my account of Hiroshima will provide an opportunity for people to promote peace.

"War is the work of man. War is destruction of human life. War is death. To remember the past is to commit oneself to the future. To remember Hiroshima is to abhor nuclear war. To remember Hiroshima is to commit oneself to peace." Pope John Paul II, during his visit to the Hiroshima Peace Memorial Museum in 1981

The Hiroshima Collection

Close to 7000 articles of the victim's belongings and documents on the atomic bombing are stored at the Hiroshima Peace Memorial Museum and a part of that is put on display. The Hiroshima Collection is a photographic documentation of about 150 articles that I have compiled over several years.

Ricky Dávila-Wood, From Chernobyl to Tarará

Cuba, 1992

Since 1990 more than 20,000 children suffering from skin disorders, cancer, leukaemia and other illnesses believed linked to the Chernobyl nuclear disaster in Ukraine have received treatment in Cuba. Many of the children are orphans or come from poor families that cannot afford medical treatment in Ukraine.

They are taken care of at the Tarará Paediatric Hospital east of Havana, where Cuba pays for all medical treatment, housing the children in bungalows built as beach houses by rich Cubans before Fidel Castro's 1959 revolution. Cuba began helping when Ukraine was a Soviet republic and communist ally. The programme was maintained after Soviet communism collapsed, plunging Cuba into deep economic crisis from which it has not recovered.

The radioactive contamination from Chernobyl will take decades to break down and genetic defects among Ukrainian children are expected to continue occurring for many years.

Gerd Ludwig, Lethal Legacy

Ukraine, Belarus and Russia, 1993

For years Soviet rulers, professing concern for workers and respect for nature, destroyed both with their environmental recklessness and flagrant neglect for human health. This negligence reached its peak on at 1:23 a.m on 26 April 1986, when the Chernobyl Nuclear Power Plant's Reactor N°4 blew up after operators botched a safety test, triggering the world's worst nuclear disaster to date. An invisible danger spread over vast regions of Ukraine, Belarus and Russia - in total seven million people were exposed to the fall-out, creating a lethal inheritance that continues to darken lives- physically, socially, and environmentally.

To document this defiled world, I explored one of our planet's most contaminated places, shed tears over the needless suffering of innocent children born deformed into a world without hope, saw the town of Prypyat in Ukraine, once inhabited by some 50,000 people, transformed into what is today a chilling ghost town. I visited the isolated and dispossessed elderly returnees in the 30 km zone, who chose to return to their own contaminated soil rather than live out their lives in cold and unfamiliar cities.

Not only was the emotional strain overwhelming, but I also struggled with the delicate question of personal safety. Working in radioactive environments I often donned protective gear –respirators, safety overalls, rubber gloves, boots and Geiger counters. But, in some places I was asked not to wear any of it, since the people who lived and labored in these areas did not have any protection themselves. While I was well aware that my exploration was not without personal risk, I also knew that the calculated chances I took were on behalf of unwitting and otherwise voiceless victims, and the hope that environmental irresponsibility and tragedies like Chernobyl be prevented in the future.

Peter Goin, Nuclear Landscapes

Hanford Nuclear Reservation, U.S.A, 1988

In 1943, the U.S. military chose Hanford and White Bluffs, small but successful agricultural communities about 40 km from the Oregon border in eastern Washington, as the site for construction of the world's first nuclear reactor. The location was ideal as the population was relatively small and isolated, the Columbia River provided the many thousands of gallons of water-per-minute needed to cool the reactors, railroads were already in place, and the Grand Coulee Dam supplied the electrical power.

Over 95,000 workers - most of them completely unaware of the final project's goals - were recruited to help at Hanford camp. The construction activity was furious, fast, and demanding. Enough dirt was excavated to build 400,000 houses, enough concrete poured to build a highway 6 meters wide, 15 cm thick, and 628 km long. And finally, due to the reactor demands, a water system that could support a city of 10 million people was established.

By 26 September 1944, just eighteen months after construction began, the world's first nuclear reactor - called the B Reactor - began producing plutonium. By the following summer, enough plutonium had been produced to manufacture two nuclear weapons. Hanford plutonium was used in the first successful test explosion of a nuclear weapon - the Trinity Test - in the Jornada Del Muerto desert in New Mexico on 16 July 1945 and for the bomb that exploded over Nagasaki on 9 August 1945.

The Hanford Nuclear Reservation is now in a decommissioned state, although the area will be contaminated with radioactivity for many, many years.

Jürgen Nefzger, Fluffy Clouds

Europe, 2003 – 2006

Through its inseparable connection to reality, photography is a formidable way of expression and commitment. Documenting social and ecological themes enables me to respond to the world politically. Much attention is given to the conflictual aspect of contemporary landscape; emblematic of a consumer society in crisis.

Having looked at urbanism with its modern pavillion towns, I find myself today drawn by the environment : areas of decay provoke a sometimes bitter response, but the aesthetic power within photography transforms the subject and that leaves the viewer with a contradictory feeling. Photographed in six European countries the Fluffy Clouds series continues to reflect on inherent ambiguities within our society : as the omnipresence of a nuclear power station set against a decor of natural beauty and unassuming idle characters. Against a clear blue sky, the landscape takes on a different form. This is an industry under high surveillance, severely criticized for its security, pollution and overall cost.

Nigel Green, Dungeness B

England, 2002

My fascination with the power plant at Dungeness and its surrounding landscape go back to my early childhood. Dungeness is one of the most extraordinary places on the British coastline and is dominated by its two nuclear power stations rising from a shingle headland of 72 square kilometers. My father worked on the commissioning of Dungeness A in the 1960's and his stories of working there, along with the many visits to the area that we made, served to stimulate my interest over the years.

In 2002, I was granted unprecedented access to the interior of Dungeness B the more recent of the two power stations, operated by British Energy. I found it impossible not to be astonished by the monumentality of the site and the technological conception behind it. Started at the end of the 1960's and not brought online until the early 1980's, Dungeness B represents an evolution of design solutions for the period.

The functional structure of the power plant represents a unique form of modernist architecture that is overlooked in histories of the genre. Hence my prime concern was to document the site as an industrial structure poised on the brink of obsolescence. At the time I was photographing Dungeness B the future of nuclear power was in doubt. Consequently my intention was to make photographs that showed the complexity of the engineering and human endeavour encapsulated in the technological aspirations of the 1960's and its quest for unlimited energy.

Paul Shambroom, Nuclear Weapons

U.S.A, 1993 – 1998

Over a ten year period I visited more than two-dozen weapons and command sites (plus hundreds of individual ICBM silos) in sixteen States in the U.S. My work began shortly after the end of the Cold War and was halted by the terrorist attacks on the U.S. of 11 September 2001. The American military allowed me unprecedented access during this window of opportunity. It is unlikely that the U.S nuclear arsenal will ever again be open to such public scrutiny.

My original motivation was to produce concrete visualization of the hardware of nuclear annihilation, to confront the psychological demon that had been my childhood "bogeyman". During the course of my work I began to allow myself to believe that I was photographing a history that would be left behind, and that perhaps nations would never again possess such huge and deadly arsenals. My optimism was based on the hope that the U.S. and Russia would finally begin disarming, now that they had no viable enemies with which to justify their strategic nuclear weapons. This historic opportunity has been largely wasted. The former foes have only reduced their arsenals to about one-third of their Cold War levels, with many of the thousands of remaining weapons still on full alert status. More disturbing, the U.S. and Russia are each developing new warheads and delivery systems and intend to continue fielding forces designed for both full-scale nuclear engagement and more "acceptable" tactical use.



Sadly, six years after making the last of these photographs the possibility of a world largely free of nuclear weapons seems remote, and certainly not a priority to leaders of the former superpowers and emerging nuclear states. Once again, the hope for change rests in education, activism, and democratic participation by citizens of the world committed to a future free of the nuclear threat.



6. GENERAL INFORMATION

General information

Open from 10 a.m. to 5 p.m., daily except Tuesdays

Shop – Cafeteria

From Cornavin train station: bus 8 (marked OMS or Appia), get off at Appia

Disabled access

Visits

Guided tours for groups

Information and reservation

Tel. +41 22 748 95 06

Schools

Teaching material : www.micr.org/edu

Information et réservation, tel. +41 22 748 95 06

Free guided tours (no sign-up required)

Sundays 16 March, 13 April, 18 May et 8 June

In English at 11 a.m.

In French at 2.30 p.m.

Public debates

This years Non-Proliferation Treaty Preparatory Committee conference will be taking place in Geneva from 28 April - 9 May 2008. To mark the occasion the Museum and REAL will be organizing a number of public debates with international guests.

For more information about these events please consult www.micr.org or www.nucleardilemma.org