



The Hiroshima Panels Visualize Violence: Imagination over Life

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After experiencing the atomic bombing of Hiroshima in August 1945, Chinese-ink painter Iri Maruki and oil painter Toshi Maruki began their collaboration on the Hiroshima Panels in 1950. During the Allied occupation of Japan when reporting on the atomic bombing was strictly prohibited, the panels made known the hidden nuclear sufferings through a nationwide tour. In 1953, the panels began a ten-year tour of about 20 countries, mainly in East Asia and Europe, and disseminated the Hiroshima stories in the age of the US-Soviet arms race. The Marukis embarked on a new direction in the 1970s, with their emphasis on complex realities of war in which the victim/perpetrator dichotomy was not clear-cut, and explored other forms of violence such as pollution and discrimination.

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