

POSTING PEACE

Peace Corps Posters 1961-2022

AN EXHIBITION BY ARTREACH GALLERY &
MUSEUM OF THE PEACE CORPS EXPERIENCE

POSTING PEACE

Peace Corps Posters 1961-2022

DEDICATION

Museum of the Peace Corps Experience
recognizes its founders

Martin Kaplan, Somalia 1962–64

Michael G. Renning, Niger 1995–97

Bill Stein, Niger 1990–93

and the support of

Portland Peace Corps Association since 1999

This book serves as a catalogue for the exhibition *Posting Peace: Peace Corps Posters 1961-2022*, July 10 - October 16, 2022 in ArtReach Gallery at First Congregational UCC, Portland, Oregon.



ArtReach Gallery
at First Congregational UCC

W. Sheldon Hurst, Curator

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POSTING PEACE

Peace Corps Posters 1961-2022

ArtReach Gallery & Arts Library
at First Congregational UCC
in association with
Museum of the Peace Corps Experience
PORTLAND, OREGON

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INTRODUCTION: POSTING PEACE

“We put in a cottonwood post. It rooted and leafed.”¹

—WILLIAM STAFFORD

To celebrate the 50th anniversary of Peace Corps in 2011, Shepard Fairey created a poster that was widely distributed across the country (Poster 15). The focus of the two figures is on the fruit of the earth being carefully lifted from the fields below; plants frame this central image. The plant in the woman’s hands is not simply a seedling; it doubles as the sun, radiating both light and life. A closer look reveals, at the center of the sun/plant, a peace sign, inviting consideration of the grounding relationships that bring about the rooting and leafing essential to the work of feeding others as well as ourselves. This idea of multi-faceted relationships has been the work of Peace Corps since its creation in 1961.

My wife, Karen (Tunisia 1966-68), was gifted this poster in 2015 shortly after we moved to Portland, Oregon. Shepard Fairey, the designer, is a graduate of Rhode Island School of Design, an alma mater he shares with our son, Adam. I was aware of Fairey’s HOPE poster for Barack Obama’s Presidential campaign in 2008. Remembering a Peter Max Peace Corps poster from the 1960s as well (Poster 42), I started to be curious about the posters adopted by the Peace Corps, and about their various purposes.

The Portland community has long had a very active association of returned Peace Corps volunteers. In 1999, they envisioned and initiated the Museum of the Peace Corps Experience. An exhibition in 2021 in Washington, DC marked the museum’s national presence. The collection highlights a wealth of stories associated with displayed objects that affirm the value of relationships Americans have established with peoples and institutions in countries around the world. These stories lift up interactions which have led to mutual learning and respect. Indeed, returned volunteers emphasize the impact of their experiences on their own lives as being at least as valuable as the work they did in locations where they were posted. From the start, there was the recognition

that Peace Corps would serve not only other countries but also our own. Posters reflect this.

Posting Peace became the title of this exhibition, which grew out of connections and conversations with returned volunteers in the Portland area. It was inspired by an aphorism of the late Oregon poet William Stafford, whose interest and commitment to peace-making is well-known: “We put in a cottonwood post. It rooted and leafed.”¹ The amazing image of the post rooting and leafing to new life captures the spirit of Peace Corps. That volunteers are “posted” to serve in numerous places in the world is another understanding of the title.

The title was also inspired by another Stafford aphorism: “Go in peace—but go.”² In 1972, the United States Postal Service issued an 8c stamp designed to draw attention to the Peace Corps and the work so many had accomplished in the first ten years of its existence. The “GO IN PEACE” poster design (Posters 31, 32), created by David Battle, was chosen as the basis for the stamp. A high volume of letters was posted to and from volunteers during these early years of service. Contact with friends and family was maintained by mail—other ways were not readily possible—and Peace Corps experiences were shared.

Posting Peace considers the role of posters as an effective means of communicating information and drawing attention to both message and to the Peace Corps itself. The exhibition includes 50 different posters gathered from collectors in Washington, DC, Oregon, California, Illinois and other states. They were donated or lent by volunteers, universities and museums. In each you will find a significant purpose, a more universal inspiration, sometimes humor, and always a creative touch that makes them come alive, even to the casual observer.

The works have been divided into seven sections which actually overlap in emphases. The divisions are meant to help viewers recognize overriding values in our life together—in, out, or beyond any direct Peace Corps experience. Consider VISIONING. Several of the posters highlight President Kennedy’s vision to establish the agency in the first place (Posters 29, 30). But in true iconic fashion, the images effectively suggest the value of vision in every person who responds to the call that Peace Corps gives.

Together, the variety of Peace Corps posters in this exhibition offers a broad and assorted picture of what Peace Corps means in the work of volunteers in various parts of the world. In fact, the seven categories are not definitive by any means, even as the poster collection is not more than a

sampling of the whole. Peace-making is generated through a wide spectrum of discrete and disparate works that are actually effectively engaged in by Peace Corps Volunteers.

The **PROMISE OF PEACE** might be highlighted by the 20th anniversary poster (Poster 1), in which the emphasis is placed on the large words *Peace Corps* in the center with the supporting words beneath: *Promise, Accomplishment, Hope*. In some sense the promise of peace is understood to be in the motivation that undergirds the agreement that volunteers make in relationship to the country in which they work. And in actuality that promise is fulfilled with whatever work is being done; the engagement itself is peace-making. Another of the posters heralds *Help Peace the World Together*. (Poster 6). This anonymous poster design is a bit difficult to read without a steady focus. The word “peace” becomes an active verb, highlighting the drive that is essential to realizing of the promise of peace. It takes work.

A second grouping of posters has to do with **BEING PEACE**. The fortieth anniversary poster includes four photos in different colors to recognize the decades. Each photo presents individuals who are being peace in the relationships they have as an active volunteer. The poster of Chimbote, Peru (Poster 8), is one of the most poignant statements regarding the work of one whose presence did not make a visible difference in the buildings, but rather in the lives of those who lived and related to each other differently by the time he left his post.

Our relationship with Earth is rich with metaphors. The 50th anniversary Fairey poster evokes all of those who work together to harvest a fruitful earth. We smile with joy in the awareness that **CULTIVATING PEACE** is indeed possible. In another poster, a painting by Norman Rockwell (Poster 13) celebrates the early work of Peace Corps; it continues to remind us that the literal cultivation of food brings the possibility of harmony in communities everywhere. And alongside is the figurative cultivation of encouraging the minds and hearts of people everywhere to grow through their creative, communal efforts.

SERVING PEACE can be easily recognized through the many education positions that are part of the Peace Corps focus. When we associate “peace” with “wholeness,” we assert the personal affirmation that accompanies learning. *The Peace Corps Lady taught me to write my name, and I taught her to say it*. (Poster 25) is a message about serving through the mutuality of learning, the best education process we know. In another anonymous poster we can laugh at the preconceived notions of who might become a person able to serve the cause of peace making. *Should a gentleman offer a Peace Corps*

assignment to a lady? (Poster 26) is meant to be funny in its 1960s humor based on an advertisement prevalent at the time. Of note are the roses in the hat, a reference perhaps to Portland, Oregon as the Rose City.

President John Kennedy became the voice calling for the establishment of Peace Corps, during the first year of his administration. **VISIONING PEACE** was part of what rode him into the White House, as the people of our nation caught the idea and shared the vision; the 50th anniversary poster with his eyes looking up has become an iconic image (Poster 29). The power of that moment in the early 1960s worked, and Peace Corps has continued to forge peace in the world. Even the pandemic of 2020-22 did not crush Peace Corps. While it had to bring home volunteers, it continued its vision to *Think local. Act global.* (Poster 34). And Peace Corps is once again fulfilling its role of sending volunteers into the world to work for peace.

One of the first posters developed by Young & Rubicam for the Advertising Council was *Make America a better place. Leave the country.* (Poster 36). Peace Corps designed the work of a volunteer to include the adventure of **DISCOVERING PEACE** in the act of leaving the comfort of the known and exploring the many wonderful unknowns offered by other peoples in other countries. We know the comfort zones of the familiar. But sometimes the work of peace involves going elsewhere and finding it there too—in different forms, perhaps, but just as valid as our own growing-up version. A more recent poster asks “*Life is calling. How far will you go?*” (Poster 37). Indeed, a major part of discovering is leaving, going to a new place where new people help us see new possibilities in ourselves and in the world at large.

The poster becomes effective in its combination of word and image. The words help us interpret the image and guide us in our own way of responding. This exhibition also includes words not on posters. Poet Ann Neelon (Senegal 1978-79) reflects on particular experiences she had in her poem “Same Old Peace Corps Story.”³ As the cadence of the poem moves us along, we recognize how those experiences speak of values that are universal in nature; they are the very substance of the life of peace. Additional work by two late poets also ground us in the deep issues related to peace-making. Denise Levertov’s poem “Making Peace” reminds us that Peace can be “an energy field more intense than war.”⁴ And one of William Stafford several aphorisms offers a sharply focused perception that corresponds to the vision of JFK: “I must see further, even when no one says, ‘Look!’”⁵

MAPPING PEACE is the final section of our exhibition. It highlights posters with maps that illustrate the extent to which Peace Corps reached throughout the world. In one section of our gallery there are several of these maps indicating the numbers of volunteers who served in specific countries. The earliest marks the first five years, and it is followed by others up to the celebration of 50 years in 2011. We realize the toll that COVID took, and the necessary recall of all volunteers in 2020 (Poster 49). Testimony to continued contact and nurtured relationships with foreign countries during the two uncertain years of pandemic, now Peace Corps is in a resurgent period. Thirty-two countries have issued invitations and provided posts for the service for a significant group of volunteers in 2022 (Poster 50). As a way to celebrate this new level of engagement, a flag representing each of these nations stands in one section of our gallery. Indeed we celebrate this peacemaking effort throughout the world.

This exhibition is meant to bring together posters past and present—posters that have inspired many to participate as volunteers in the work of Peace Corps. Posters interpret the purpose and meaning of the volunteer’s experience. The creative spirit of many posters inspires us today to raise our level of consciousness about the value of our own labor—whatever it is. We can be aware of the importance of the work volunteers do on our behalf and the work we do to support them. Certainly we can be grateful to them—along with those whom they have served—for posting peace.

I give a special thanks to the cooperative work of Patricia Wand and Nicola Dino of the Museum of the Peace Corps Experience, plus members of the Portland Peace Corps Association and the National Peace Corps Association. They joined with ArtReach Gallery at First Congregational UCC to make this exhibition happen.

—W. Sheldon Hurst, Curator

Sources:

1. William Stafford, *Sound of the Ax: Aphorism and Poem by William Stafford* (Pittsburgh, PA: University of Pittsburgh Press, 2014), p. 25.
2. Stafford, p. 55.
3. Ann Neelon’s poem is on page 18.
4. “Making Peace” by Denise Levertov. *Breathing the Water*. NY: New Directions Paperback, 1987, p. 40.
5. Stafford, p. 5.

Invitation

The following pages include: Peace Corps posters, poems by Denise Levertov and Ann Neelon, and personal comments by returning volunteers.

Posters are a visual/verbal interplay of thoughts and ideas intended to engage us in the life and activity of Peace Corps.

Poems invite consideration of themes related to peacemaking expressed in the posters. Reading the poems opens awareness to more universal understandings.

Personal comments by individuals are selected interactions that are meant to encourage viewers and readers to respond in kind, to find inner feelings and motivations that open to visioning, serving, cultivating, discovering, promising and being peace in our life together throughout the world.

Note:

The numbers of the posters correspond to the numbers in the Checklist, pages 105-113.

POSTERS & POEMS



Making Peace

DENISE LEVERTOV

A voice from the dark called out,
 'The poets must give us
imagination of peace, to oust the intense, familiar
imagination of disaster. Peace, not only
the absence of war.'

 But peace, like a poem,
is not there ahead of itself,
can't be imagined before it is made,
can't be known except
in the words of its making,
grammar of justice,
syntax of mutual aid.

 A feeling towards it,
dimly sensing a rhythm, is all we have
until we begin to utter its metaphors,
learning them as we speak.

 A line of peace might appear
if we restructured the sentence our lives are making,
revoked its reaffirmation of profit and power,
questioned our needs, allowed
long pauses . . .

 A cadence of peace might balance its weight
on that different fulcrum; peace, a presence,
an energy field more intense than war,
might pulse then,
stanza by stanza into the world,
each act of living
one of its words, each word
a vibration of light—facets
of the forming crystal.

Source:

Denise Levertov. *Breathing The Water*. NY: A New Directions Book, 1984, p. 40

Same Old Peace Corps Story

ANN NEELON

This story is a Senegalese bus, in which I've been bouncing along for 40 years now. This story never runs out of gas, even in the middle of nowhere, in the middle of the night, when lost souls congregate.

Amoon na fi. Once upon a time. This story always begins brightly. I hand my ticket to the *saysay* ticket taker who's convinced he's John Wayne in the green beret he fished out of the mission barrel. I don't have the heart to tell him that what he thinks is military insignia *isn't*. He's really wearing a Girl Scout beret. Isn't it better to laugh than to cry?

This is a story with goats on the roof, their legs tied. The goats bleat plaintively whenever we stop to pick up more passengers. Think of the saddest blues harmonica you have ever heard.

What do I see when I look out the windows?
Baobab trees with trunks like elephant legs and tangled mysterious roots.
Termite mounds in the distance like ancient clay-red dwellings.

This is a story in which I am achingly young. I barely know my name, because it has just been changed to Fatimata Loum. Is it an urban legend that in the 1970's one *New York Times* reporter covered all of Africa?
I am still learning how to travel the huge dark continent of myself, which is why, I suspect, I keep telling this story.

This is a story about the absurdity of hope. I hate to say it, but this bus is already wobbling to the side of the road because it's got a flat tire.

Have you ever heard *this* bus story?

It's not the one in which I make a baby cry for the entire three hours between Fatick and Dakar because I'm a *Toubaab*, and she thinks I'm a ghost. It's the one in which I don't scare anyone. I get off the bus obligingly and cluster at the side of the road with the other passengers while the driver changes the tire. *Naka tangaay wi?* the other women ask me. How are you surviving the heat?
Nii rek, I say. So so.

Some kids from a near-by village start hawking monkey bread popsicles. We can't lose patience while we're licking so furiously.

•••••

Pretty soon we're on our way again.

This is a story that squawks like chickens flying up out of old ladies' laps. It desperately wants to get where it's going, but it can't, because a few miles down the road the spare tire has gone flat. "Everyone to the left" is what the driver says, because there is no spare to spare, and the flat tire is on the right.

This is a story about great collective effort. Little kids plop onto strangers' laps. Women squeeze into the ends of seats, their flesh oozing into the aisle. Men stand, the upper halves of their bodies sticking out over everybody's heads like the ribs of broken umbrellas. We all struggle mightily not to crush the babies in the *pagnes* around their mothers' waists.

This is a story about how the poor are always with you. They're also laughing hysterically and sticking their skinny elbows into your side. We're all leaning perilously left. What if the bus tips over? You might call us leftists. Vive la révolution! Doesn't it feel good to laugh instead of cry?

Marriage is a long road trip.
I've told this story so many times that my husband is pretty sure now that he's
 been on the bus all along.
He has started telling the other passengers his own Peace Corps stories.
Once, he missed the last bus out of the Atlas Mountains. He doesn't know how
 he would have survived in the desert if a Berber had not invited him to
 stay the night in his tent.

At some point on the road, we break into song.
At first, I don't know the words to the song, but I learn them.

This story is like a dream.
We will dream it forever.

We travel far, far.
One day, we look out the window, and our hearts stop.
Somehow, our two small sons have climbed high up into our maple tree in
 voluminous *boubous* and crocheted *kufi* caps from our Peace Corps trunk.
They must have climbed up in their bare feet and put on shoes once they
 settled in.
Now they're swinging their legs from their favorite branch, flaunting their
 pointy-toed *babouches*.
How on earth did they get the balaphon from our living room (the one with
 two cracked gourds) up into the tree?
They've positioned it across both of their laps and are taking turns playing it.
It's like they're channeling David Diop writing to Africa: *I have never known
 you/But your blood flows in my veins.*

Sometimes, it feels better to cry than to laugh.

•••••

Does this story ever turn right?
No it doesn't.
But don't worry.
It doesn't matter.
It's OK if the right side of the bus
doesn't know what the left side is doing.
This is a story about having nothing and everything,
about giving all we have to each other.

This is a story about crossing the world,
about the world spinning
with all of us on it.
This is a story about dizziness.

This is a story about happiness,
about the spring pollen in our front yard
filming everything, like gold dust.
This story is gold too.
It just glows and glows.

This is the story of stories, like the Psalm of Psalms.

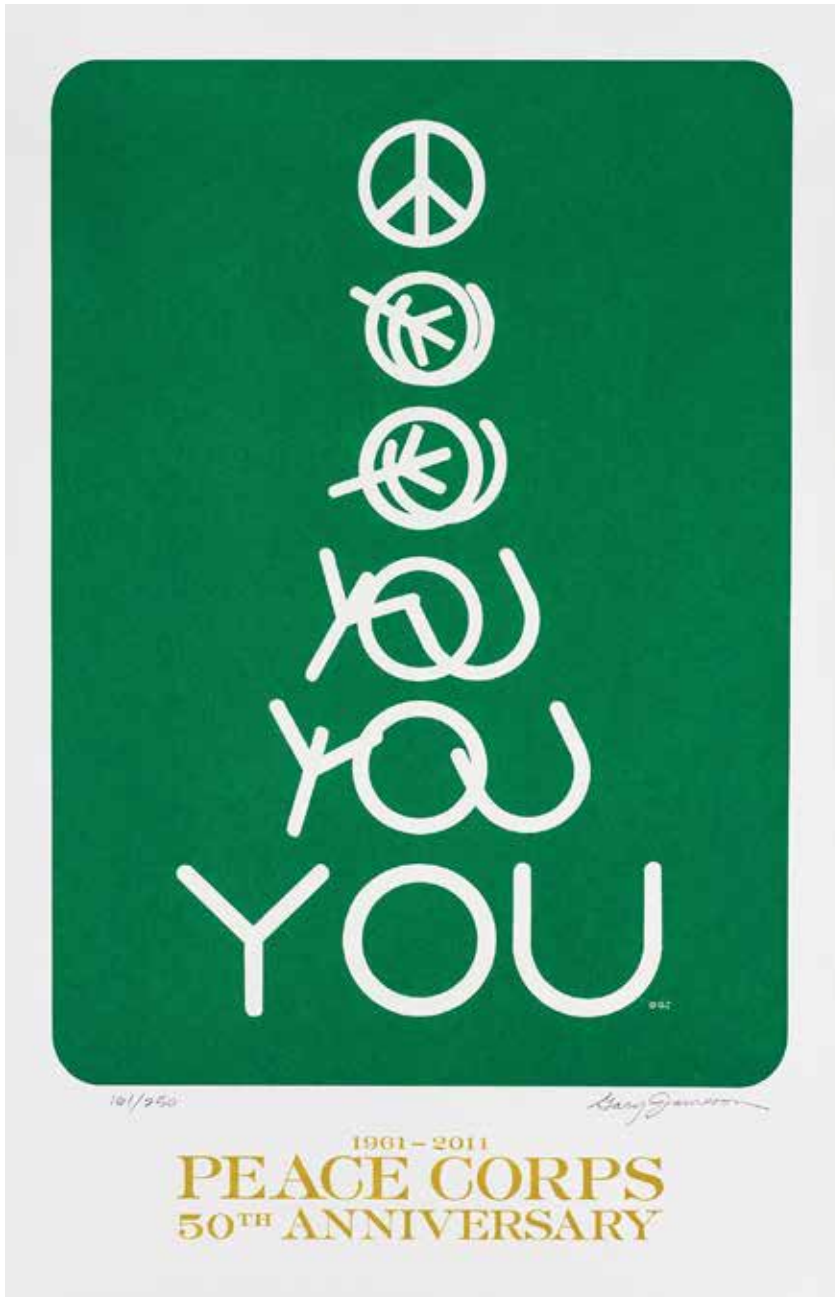
In the middle of the darkest night,
you too can catch this bus,
because, like a river, it always keeps on moving.

Jàmm rekk.
Peace only.
Jàmm ak jàmm.
Peace and Peace.

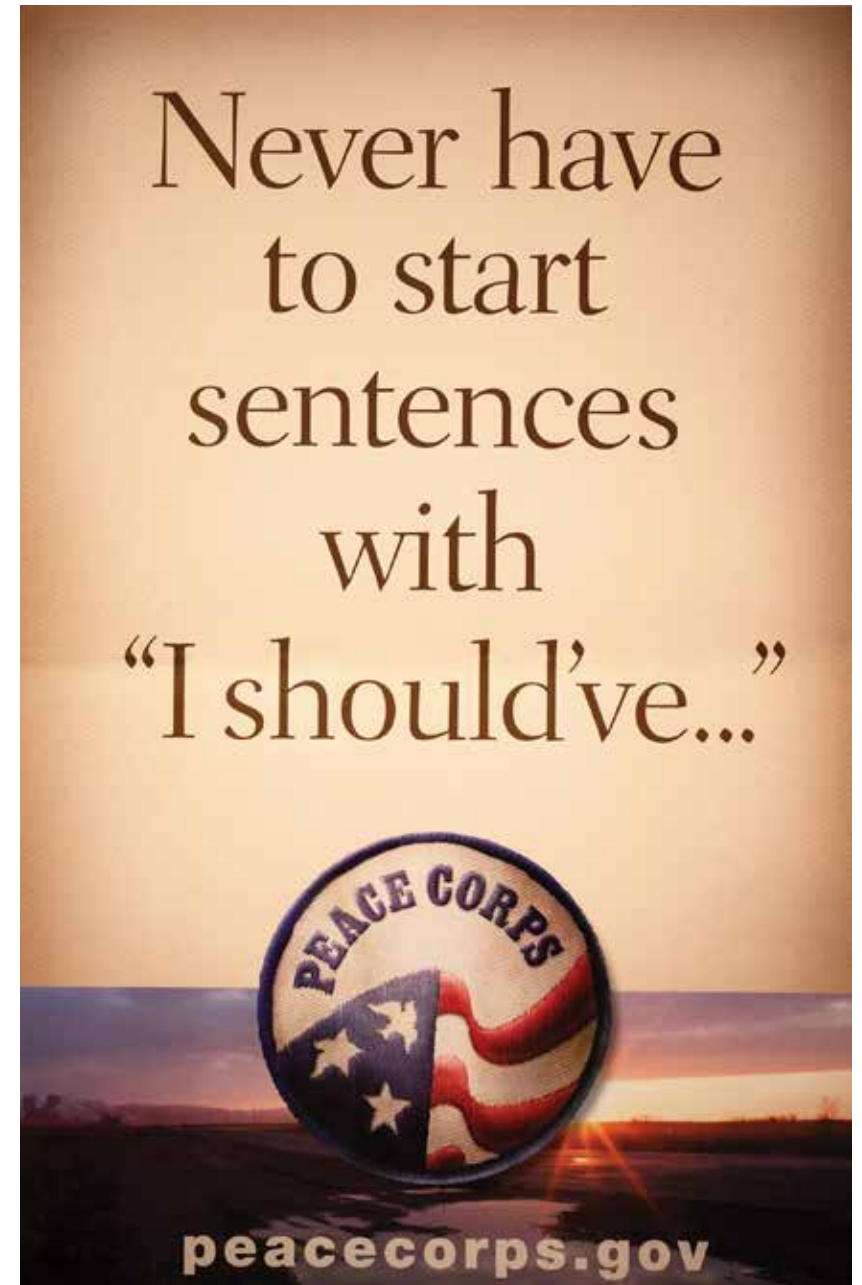
PROMISING



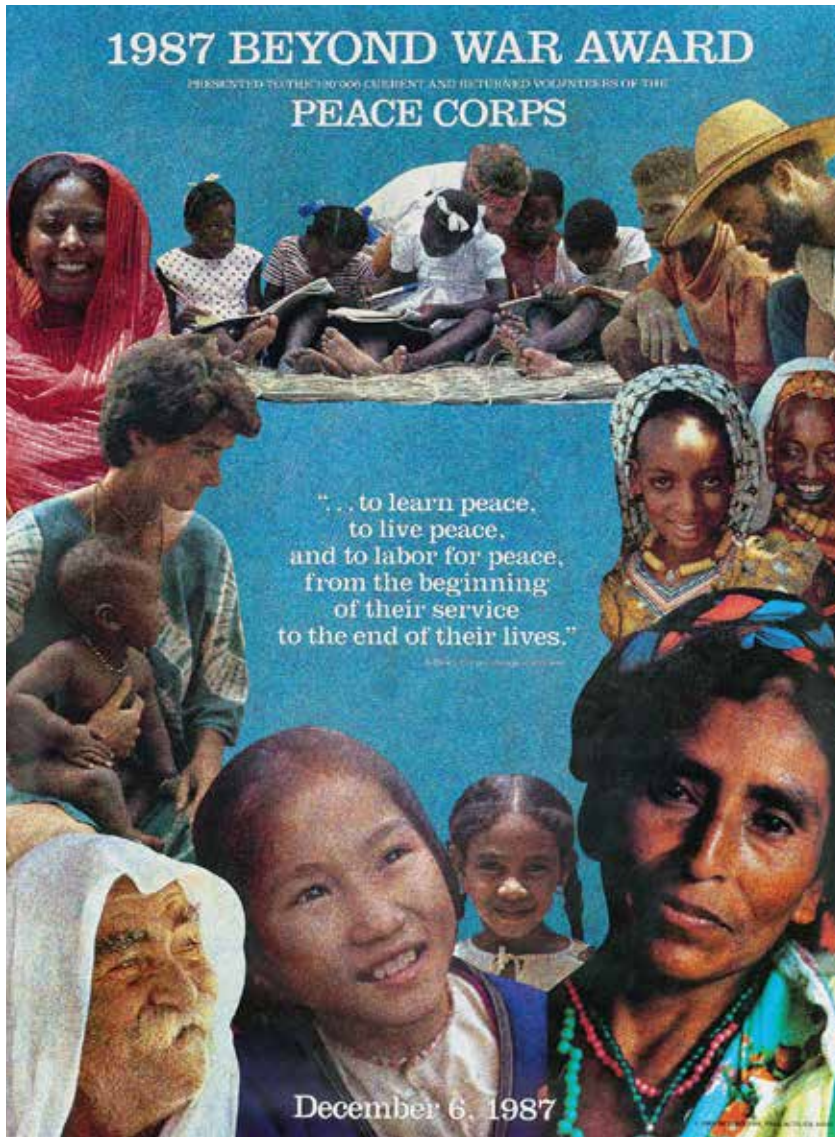
PEACE



2. *You*, 2011



3. *Never have to start sentences with "I should've..."* 2005



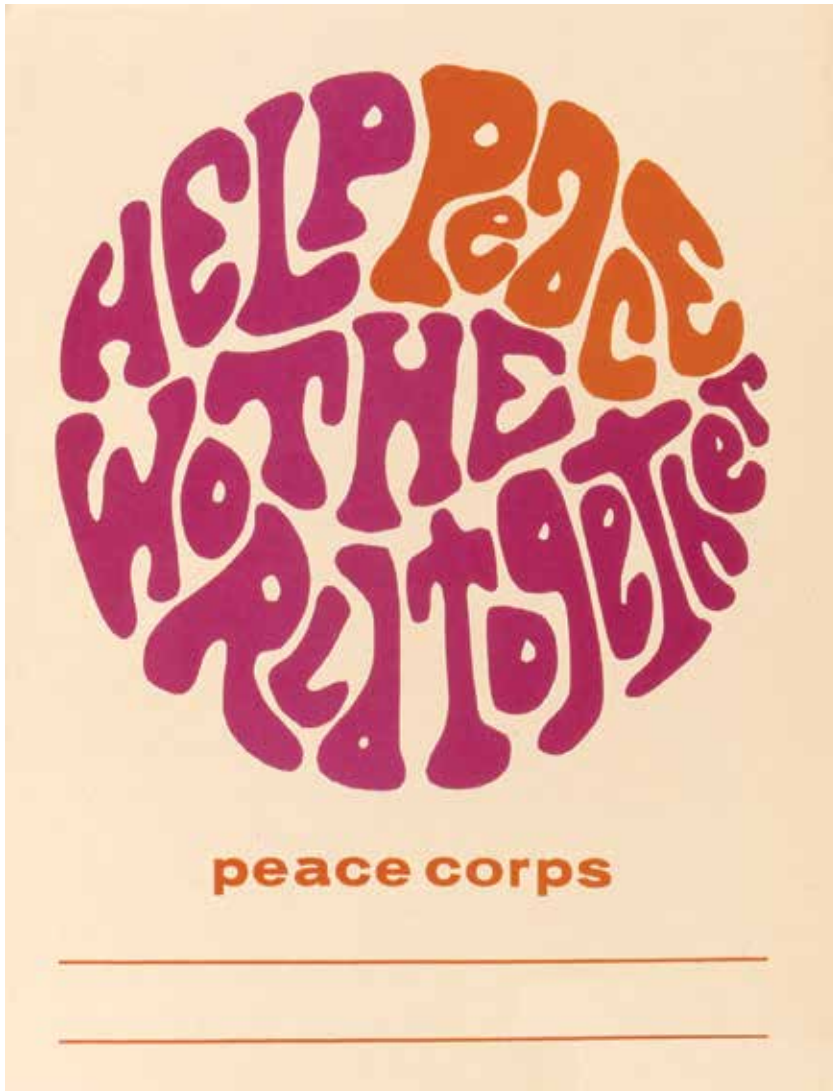
4. *Beyond War*, 1987



5. *Peace As Policy*, 1986

After several meetings and hours of brainstorming about the symposium marking Peace Corps 25th Anniversary in 1986, returned Peace Corps volunteers in Eugene, Oregon came up with this theme—Peace as Policy. It seemed like the perfect aphorism to describe Peace Corps itself. They asked Tom Kelly (Tanzania 1966-68, Uganda 1969), a local graphic designer, to create a banner with this message in colors reminiscent of red, white, and blue. He presented the design with hands forming a dove in pink, white, and turquoise. A design favorite for many, still.

—Patricia Wand, Colombia 1963-65



6. *Help Peace the World Together: Peace Corps, 1972*



7. *Peace Corps, Poland, 2001*



BEING
PEACE

Chimbote, Peru two years after the Peace Corps

The Peace Corps doesn't work miracles. Don't expect any. The work is hard, the hours long—but the progress is slow. Two years later not much has changed in Chimbote—on the outside.

Inside, a lot has changed.

A child learned the alphabet and pretty soon will know how to use it.


A soccer team was organized to ease some of the monotony, the soul crushing monotony of poverty. And they're winning.

A health clinic was started. Maybe it won't solve all the medical problems of Chimbote, but at least it's a start.

These aren't miracles—only a start.

And for the Peace Corps Volunteers that follow, the job of easing this community into the twentieth century might be a little easier. These are things the picture can't show. If you think you can take on a job where progress is never too obvious, put yourself in the picture.

Write: The Peace Corps,
Washington, DC 20525.



Chimbote, Peru

**Chimbote, Peru
two years after
the Peace Corps**

The Peace Corps doesn't work miracles. Don't expect any.
The work is hard, the hours long—but the progress is slow. Two years later not much has changed in Chimbote—on the outside.

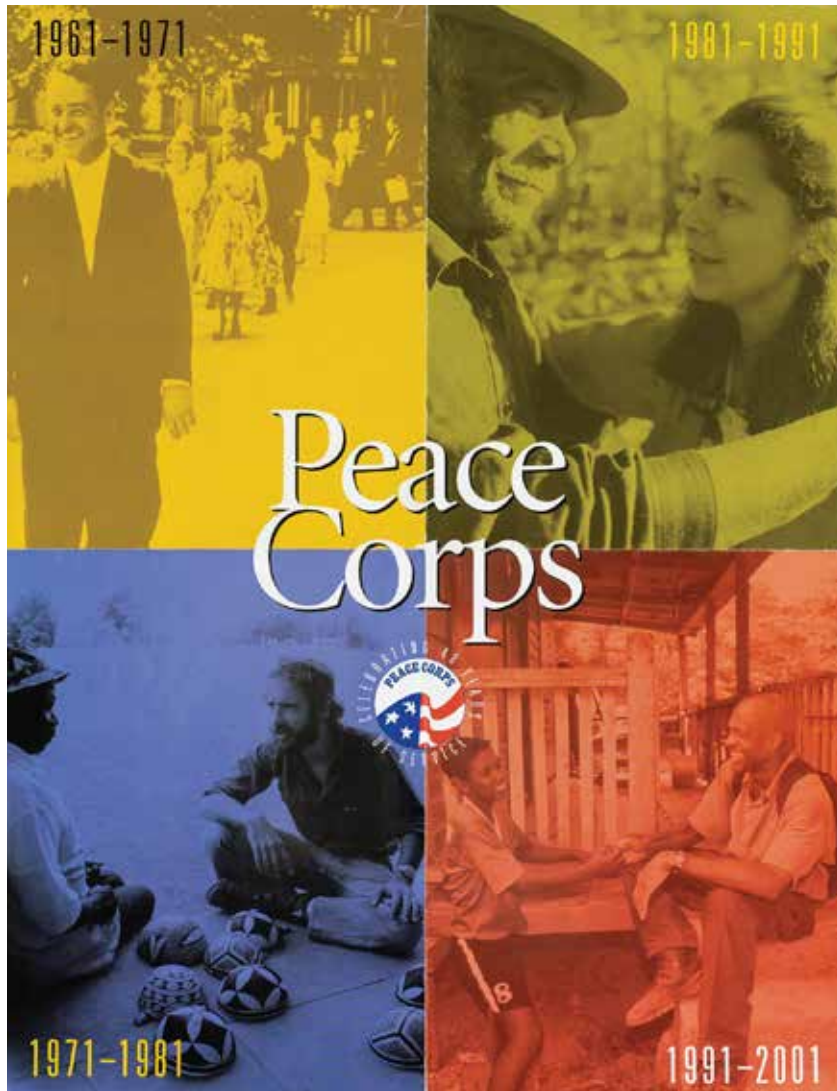
Inside, a lot has changed.
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A soccer team was organized to ease some of the monotony, the soul crushing monotony of poverty. And they're winning.
A health clinic was started. Maybe it won't solve all the medical problems of Chimbote, but at least it's a start.

These aren't miracles—only a start.
And for the Peace Corps Volunteers that follow, the job of easing this community into the twentieth century might be a little easier. These are things the picture can't show. If you think you can take on a job where progress is never too obvious, put yourself in the picture.

Write: The Peace Corps,
Washington, D.C. 20525.

PAGE 132

8. *Chimbote, Peru*, 1964



9. Peace Corps. Celebrating 40 Years, 2001

**"I am only one, but I am one;
I cannot do everything. But I can do something."
—Canon Frederic William Farrar**

For 35 years, Peace Corps volunteers around the world have been helping people to help themselves. And for all they put in, they come back with something even greater: a commitment to service and solving problems right here at home.

Peace Corps, for 35 years, changing America and changing the world.

To learn more about joining the Peace Corps, call:
1-800-424-8580

PEACE CORPS...
the toughest job you'll ever love.

10. "I am only one, but I am one; I cannot do everything. But I can do something." n.d.

Jàmm rekk.
Peace only.
Jàmm ak jàmm.
Peace and Peace.

Source:
Ann Neelon, "Same Old Peace Corps Story"
The poem is on page 18.



11. *Be About Peace Be A Peace Corps Partner*, 2003



12. *The corner office can wait. Some corners of the world can't.* 2003



13. Norman Rockwell. *The Peace Corps in Latin America, A Volunteer in Colombia*, 1966

Tree of An Emigré

ANN NEELON

Still like a traveler, he sifts through the land, getting to know the trees first.

What's this, what's that—pine? eucalyptus?—in the language of infant fingers.

He lives on a block. His neighbor the young American once traveled to Russia on business.

When he got home, he said to the Russian émigré, “your trees are like our trees, your winters not much different.”

The old man had spent years in the tundra, years abroad. His tongue was so thick with bark he couldn't answer.

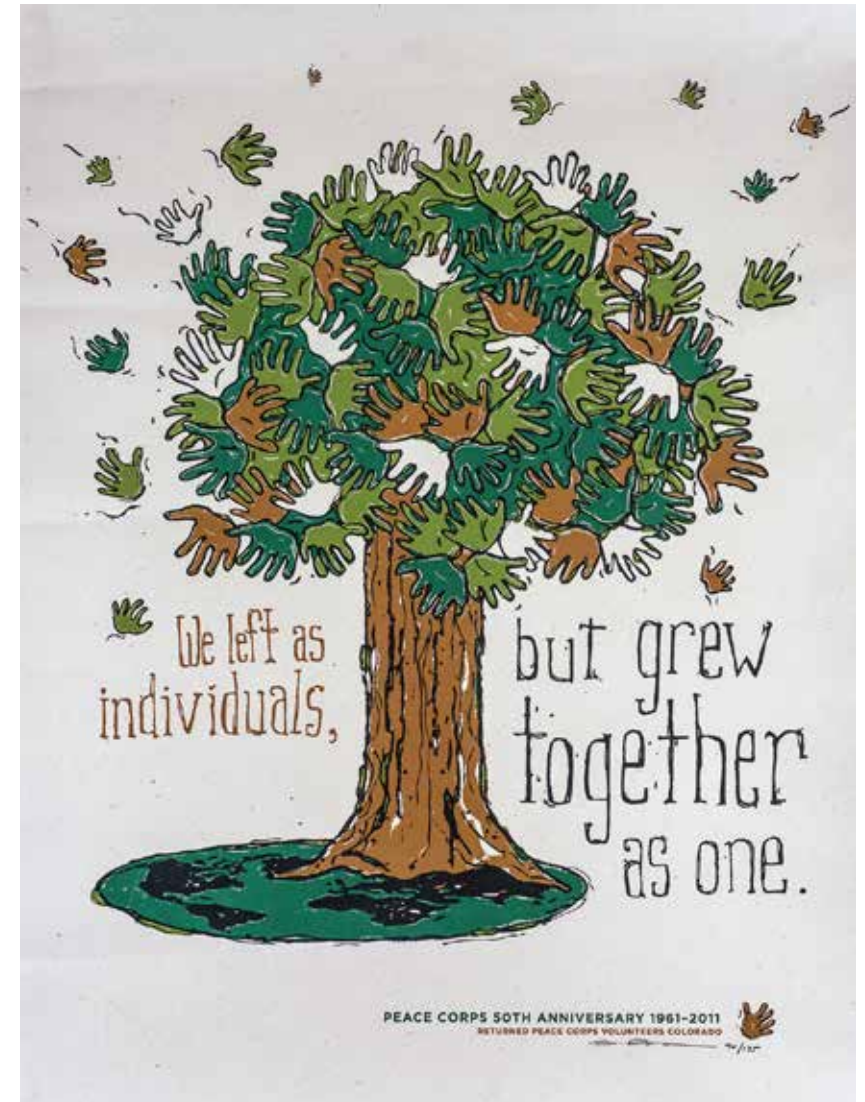
Vinnitsa. Vladivostock. He lives outside now. He's getting wet. Deep in the lung of tree, he lets the rain in. His children get dizzy running around him.

They sink in his shade, in the crisp apple umbra of flesh. Birds land. The man's arms warble.

Tree of his loneliness, tree of his loveliness. Tree, tree, tree.

Source:

Ann Neelon. *EASTER VIGIL*, Tallahassee, FL: Anhinga Press, 1996, p. 29.



14. “We left as individuals, but grew together as one.”, 2011



CULTIVATING
PEACE

Fairey's poster on my wall captures for me the profound pleasure of being simultaneously both teacher and learner, and reminds me daily that what has become a lifelong basis for relationships first took conscious root in me as a Peace Corps volunteer.

— Karen P. Hurst, Tunisia 1966-68



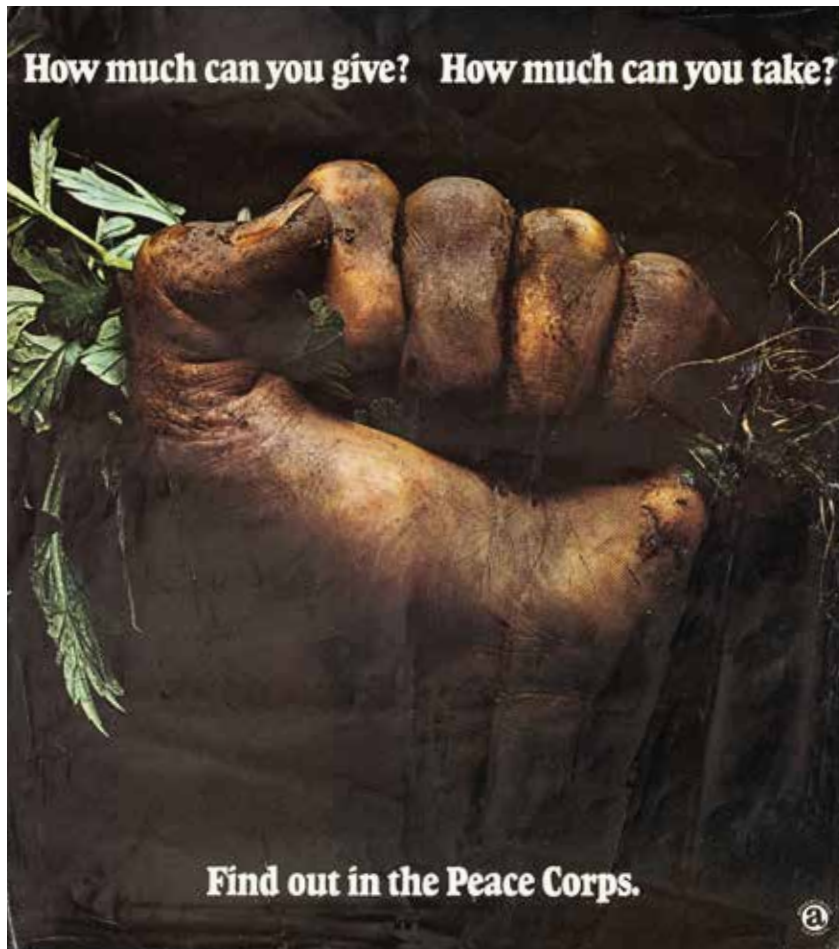
15. *Peace Corps*. 50th Anniversary Commemorative Print, March 1, 2011



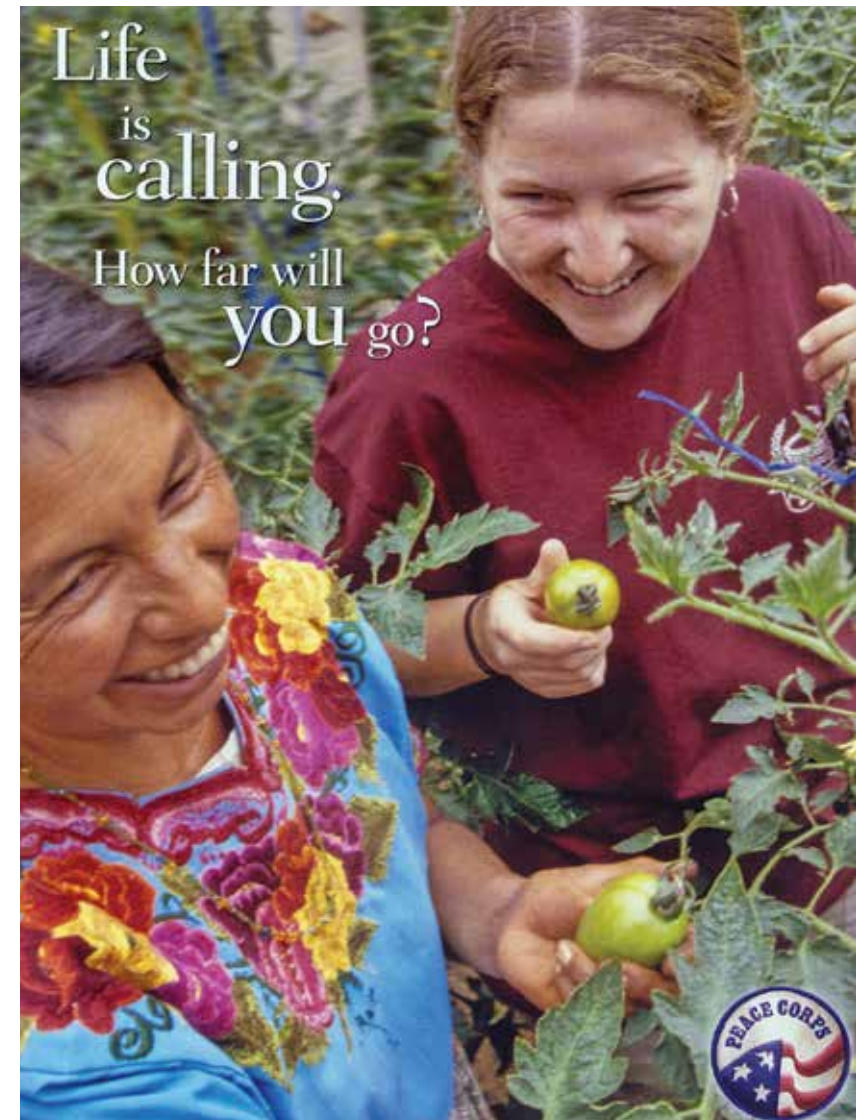
16. Norman Rockwell. *The Peace Corps in Africa, A Volunteer in Ethiopia, 1966*



17. *Cultivate fresh ideas and help them take root.* 2011



18. *How much can you give? How much can you take?* c. 1965



19. *Life is calling. How far will you go?* Peace Corps Recruitment Office booklet cover, March, 2006

Next to food, what the world needs most is someone who knows how to grow it.

If you have a degree or experience in:

Agricultural Economics	Farm Operations	Agricultural Education
Wildlife & Fisheries	Biology	Agricultural Journalism
Veterinary Medicine	Dairying	Agricultural Engineering
Range Management	Agronomy	Artificial Insemination
Irrigation	Horticulture	General Farming &
Crop Sciences	Forestry	Ranching Experience
Cattle	Swine	Poultry Production
	Sheep	

see the Peace Corps Representative


PEACE CORPS One part of ACTION

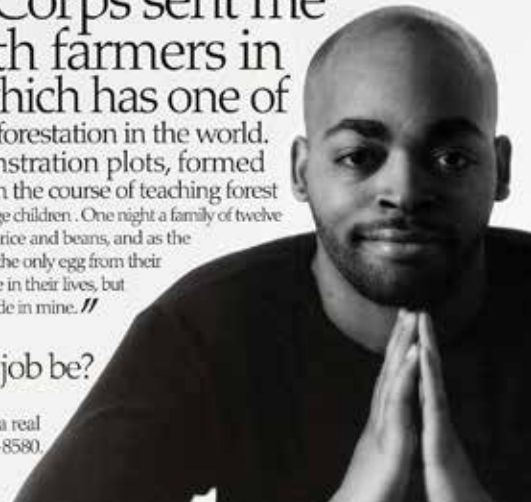
ACTION POSTER 4200-1

000 000-100

"The Peace Corps sent me to work with farmers in Costa Rica, which has one of the highest rates of deforestation in the world. We developed demonstration plots, formed forestry cooperatives and, in the course of teaching forest conservation, I got to know the village children. One night a family of twelve invited me to share their dinner of rice and beans, and as the guest of honor, presented me with the only egg from their henhouse! Sure, I made a difference in their lives, but nothing like the difference they made in mine. //

What will your first job be?

 For a real job that makes a real difference, call 1-800-424-8580.

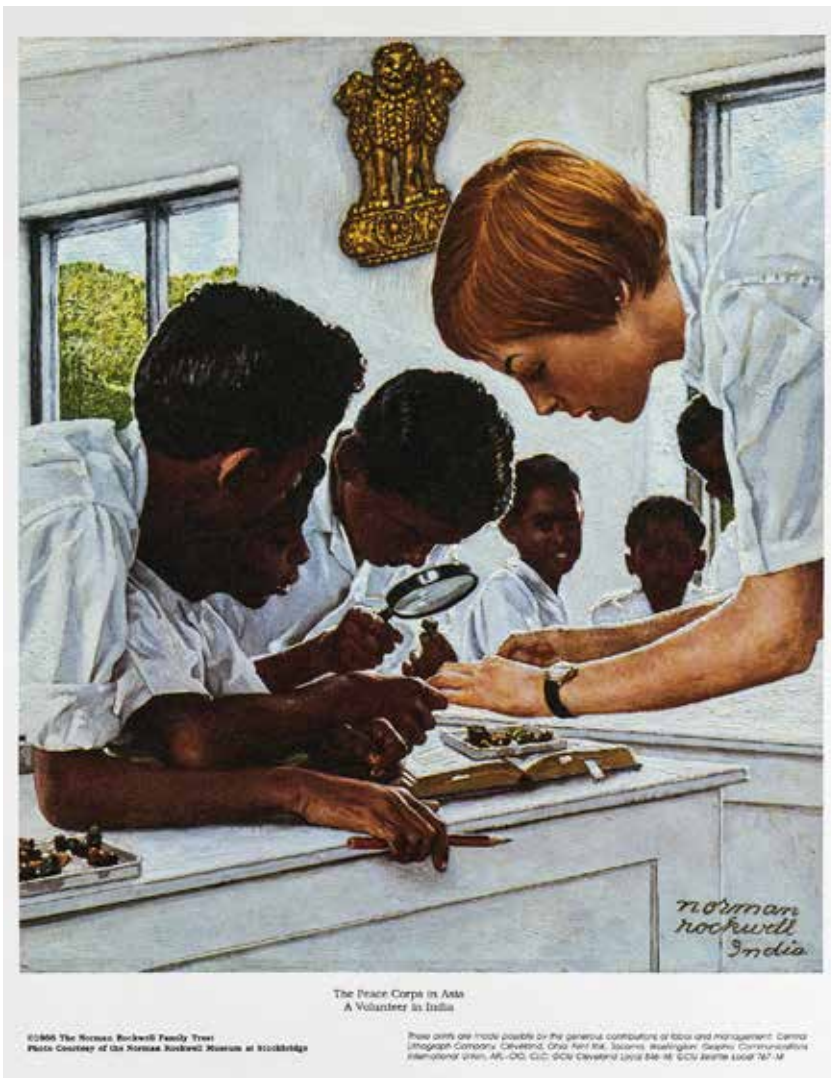


21. "The Peace Corps sent me..." 1995

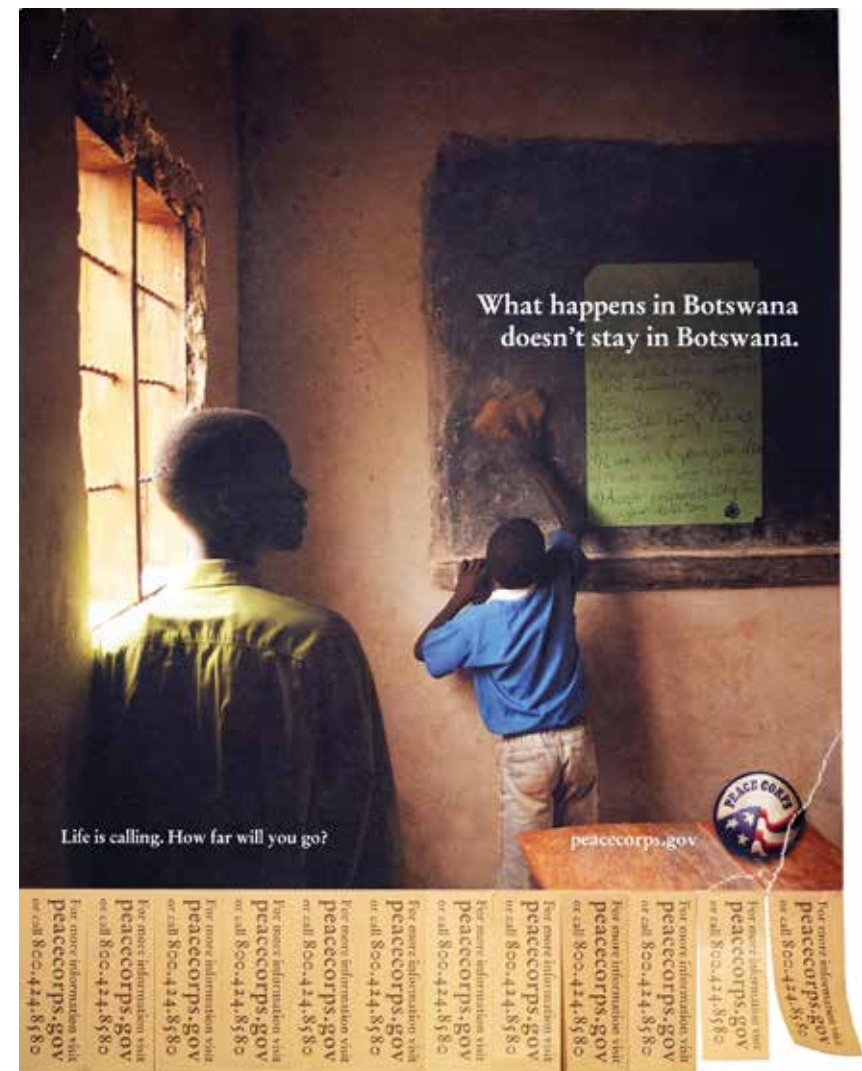
20. Next to food, what the world needs most is someone who knows how to grow it. July, 1972

SERVING
PEACE





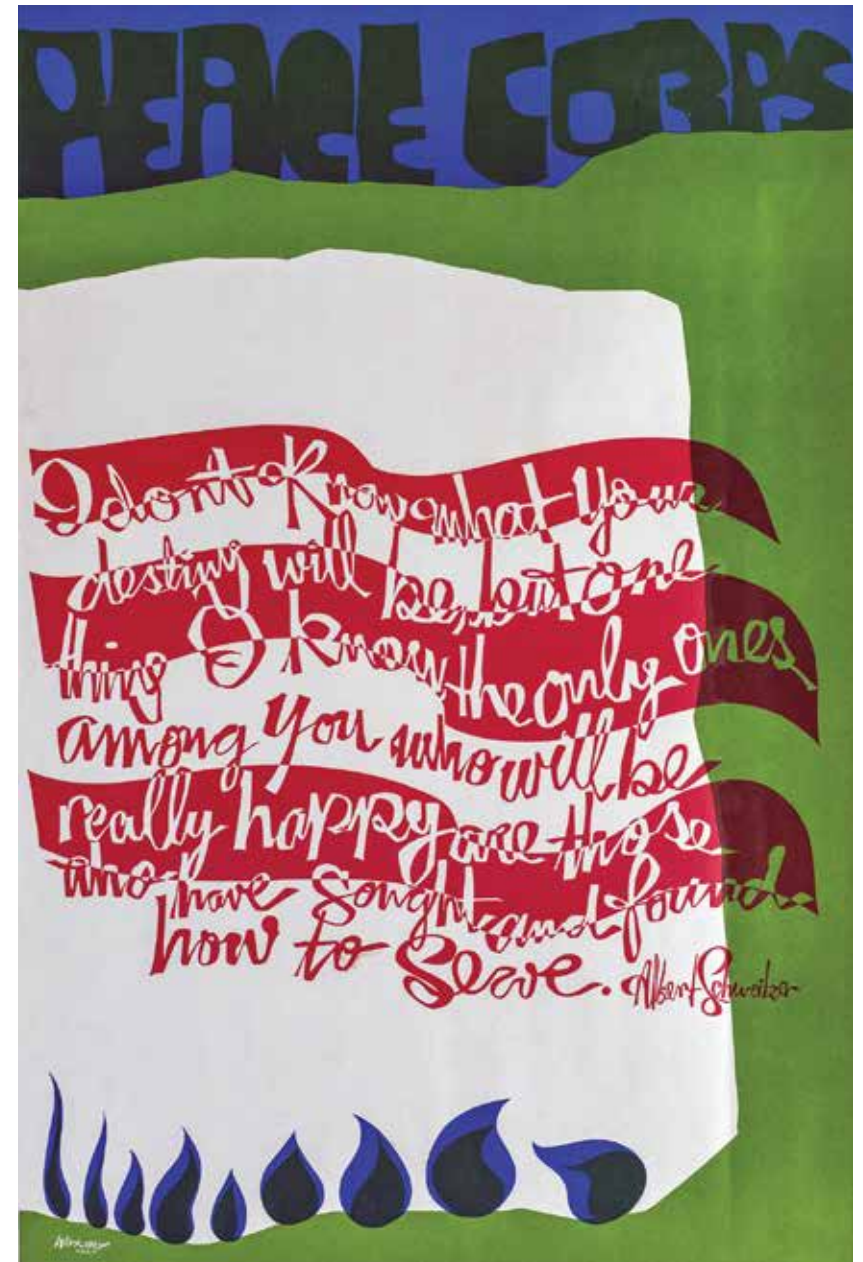
22. Norman Rockwell. *The Peace Corps in Asia, A Volunteer in India*, 1966



23. *What happens in Botswana doesn't stay in Botswana.* n.d.

“I don’t know what your destiny will be,
but one thing I know, the only ones among you
who will be really happy are those who have sought
and found how to serve.”

—ALBERT SCHWEITZER, n.d.

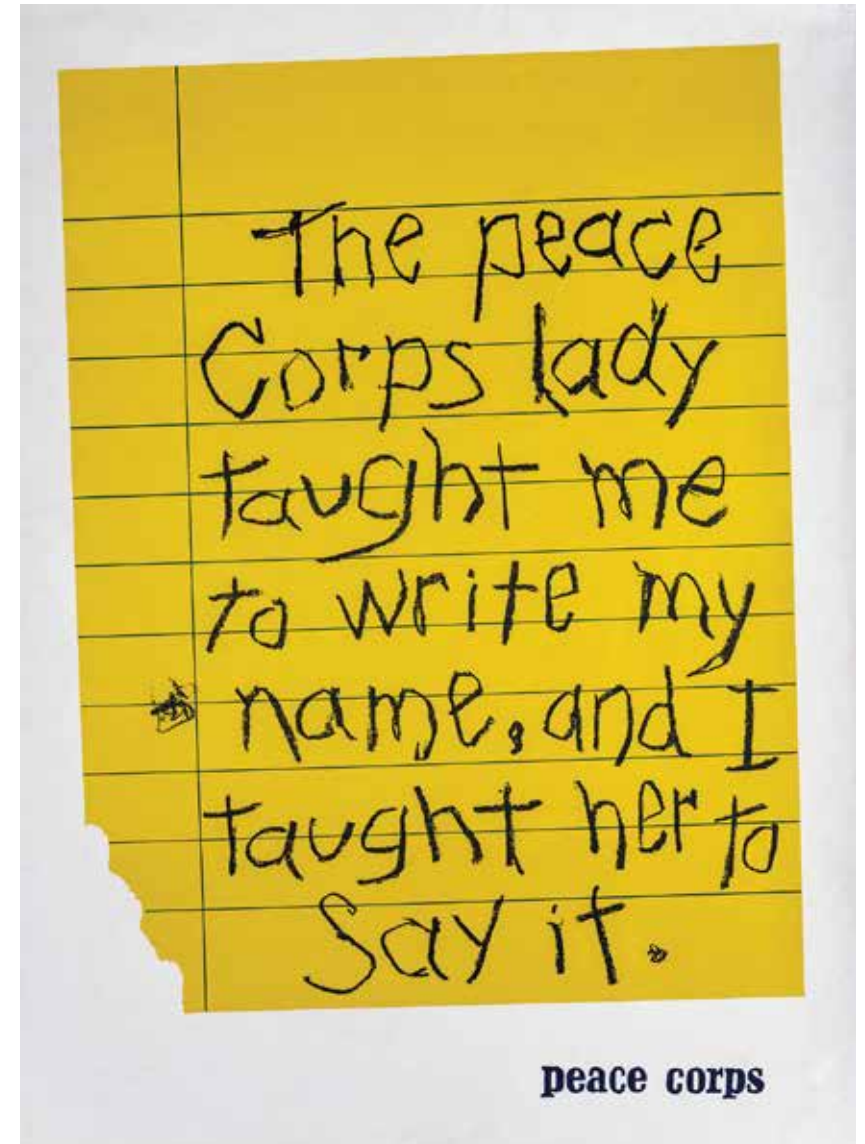


24. “I don’t know...” n.d.

But peace, like a poem,
is not there ahead of itself,
can't be imagined before it is made,
can't be known except
in the words of its making,
grammar of justice,
syntax of mutual aid.

—DENISE LEVERTOV

from "Making Peace" on page 17

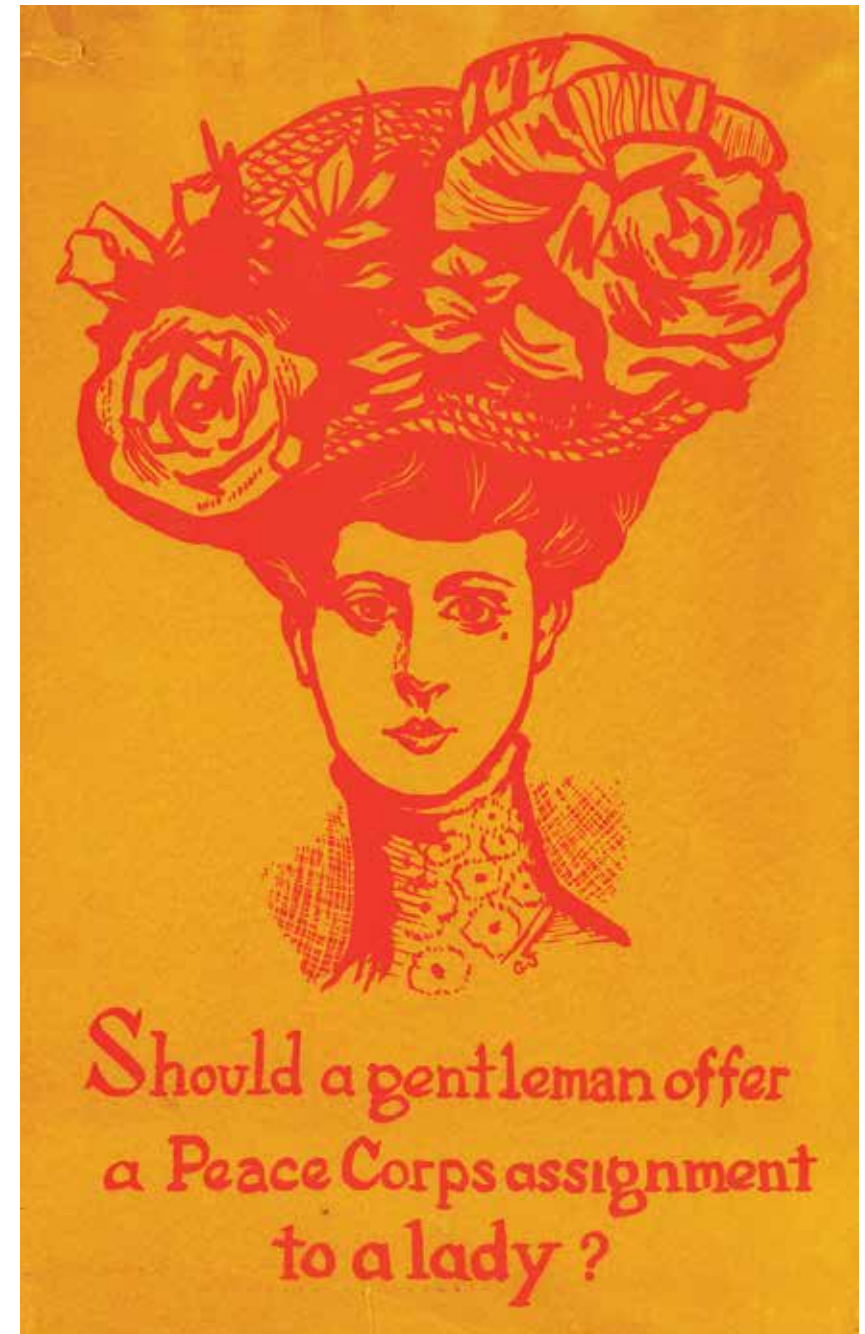


25. "The Peace Corps Lady taught me to write my name, and I taught her to say it." c. 1967

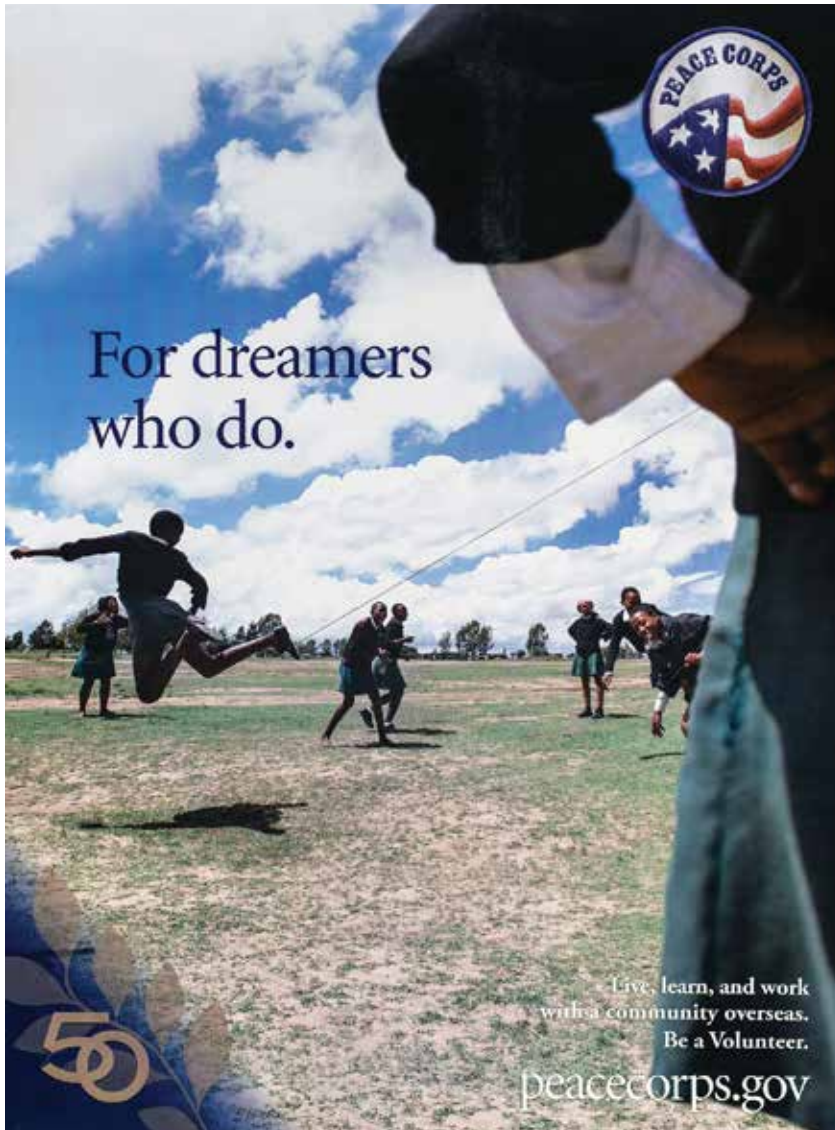
A cadence of peace might balance its weight
on that different fulcrum; peace a presence,
an energy field more intense than war,
might pulse then,
stanza by stanza into the world,
each act of living
one of its words, each word
a vibration of light—facets
of the forming crystal.

—DENISE LEVERTOV

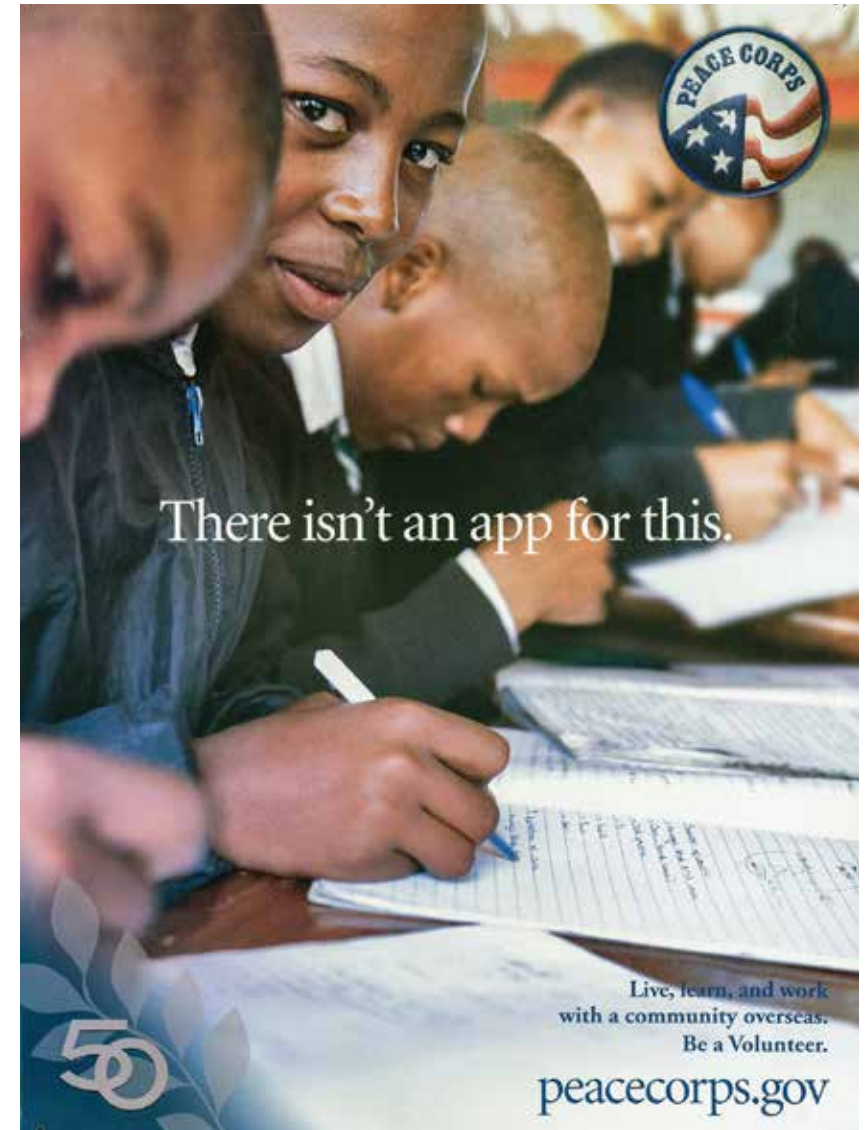
from "Making Peace" on page 17



26. *Should a gentleman offer a Peace Corps assignment to a lady?* c. 1966-68



27. *For dreamers who do.* 50th Anniversary, 2011



28. *There isn't an app for this.* 50th Anniversary, 2011

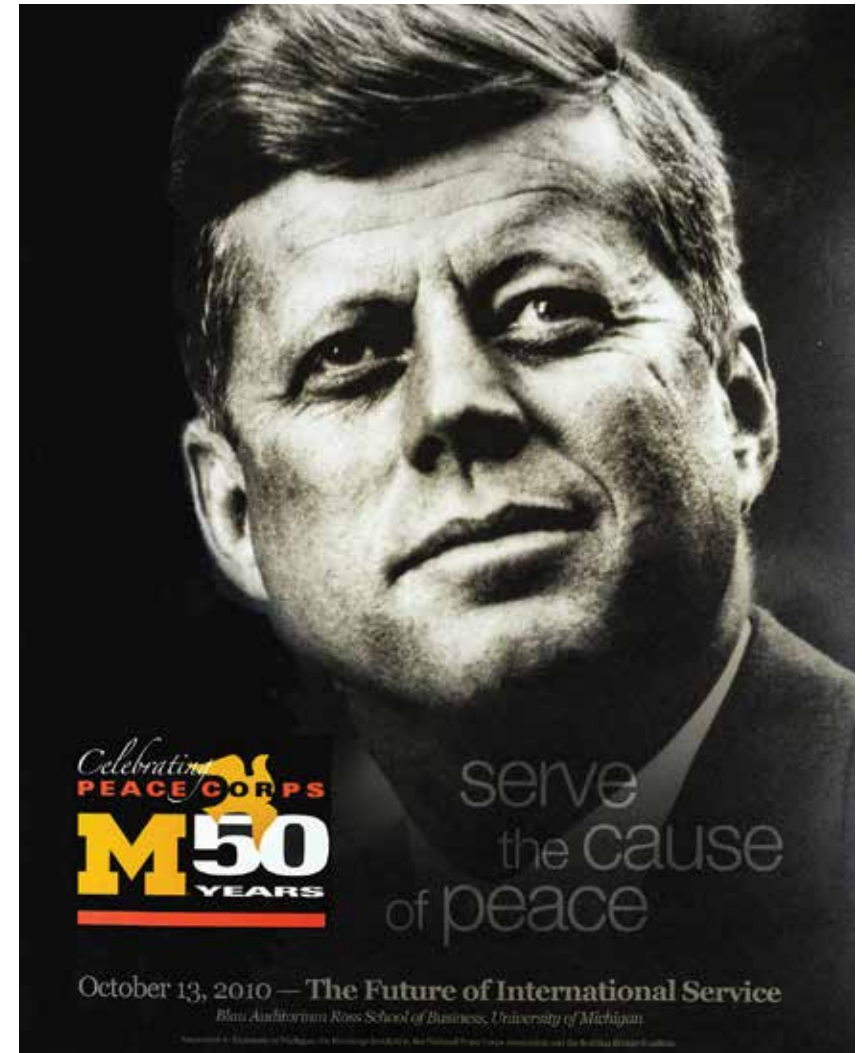
VISIONING
PEACE



This is a story about having nothing and everything,
about giving all we have to each other.

—ANN NEELON

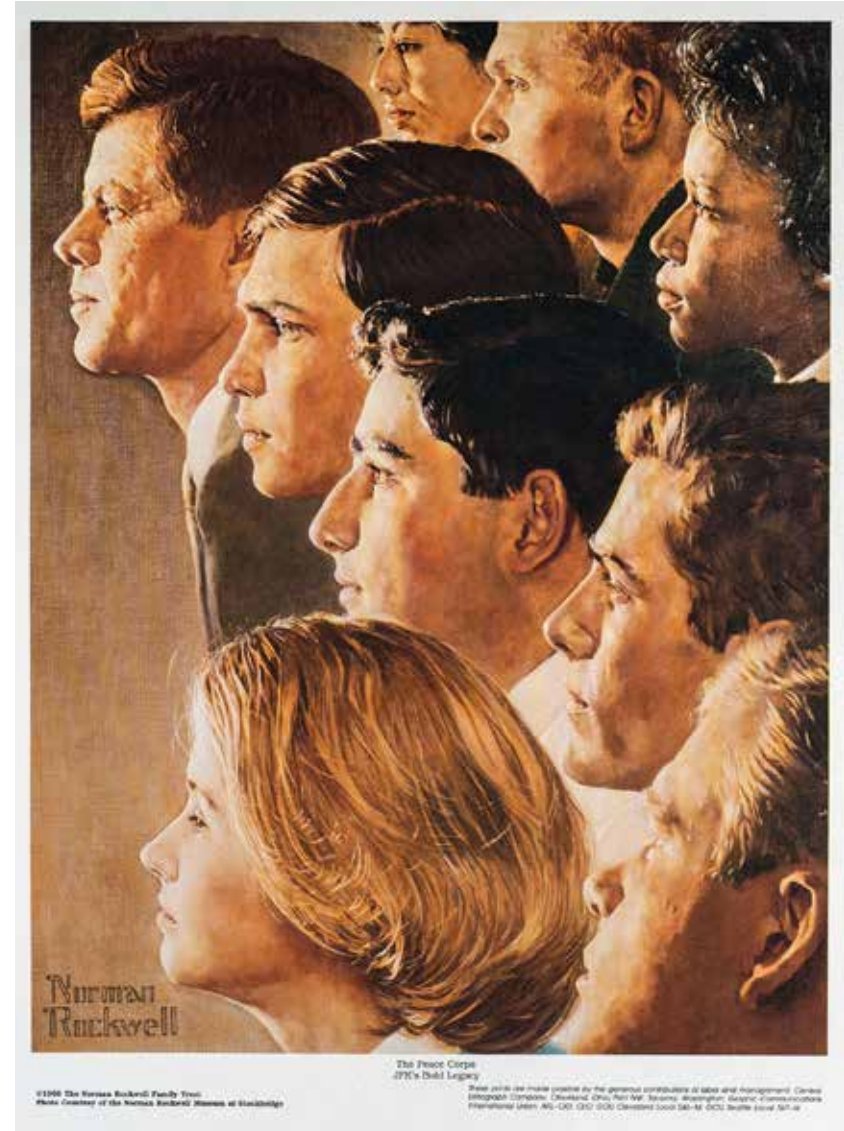
from “Same Old Peace Corps Story” on page 18



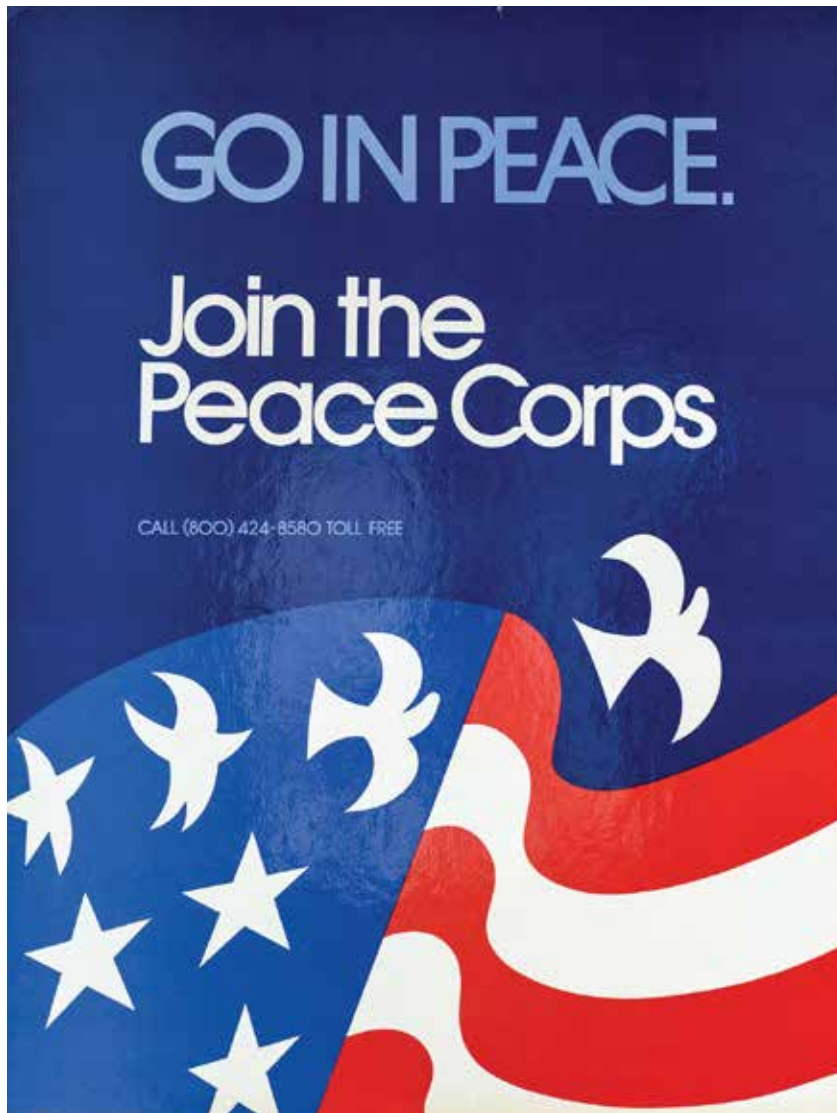
29. Serve the cause of peace, October 13, 2010

This painting by Norman Rockwell first appeared in *Look Magazine* on June 14, 1966. It includes profiles of three volunteers whom I knew personally: Gary Bergthold (just below JFK), his wife Linda Bergthold (the blonde woman near the bottom), and Lonina Strong (the African-American woman on the upper right). We were all volunteers in Ethiopia between 1962-64. This was one of four paintings that Norman Rockwell did of Peace Corps volunteers. In addition to the JFK profiles, there was one of a PCV helping an Ethiopian farmer, and two paintings of volunteers—one each, in Colombia and India. Why was Rockwell visiting PCVs in Ethiopia? He was a close family friend of John Schafer, a volunteer stationed in Debre Markos, Ethiopia. (Schafer is depicted as the third person down from JFK in this painting.) Rockwell visited his village in 1963. Rockwell was a gracious and humble man, staying overnight in a volunteer's hut and using an outhouse for a toilet. Gary and Linda Bergthold returned to live in Santa Cruz, California. I was grateful for Lonina Strong's attention when she cared for me while I recovered from an illness in Asmara. This was one of my favorite posters, long, long before I discovered the identity of the models. The image is definitely an idealized portrait of volunteers—facing forward, into the light.

—John Rude, Ethiopia 1962-64



30. Norman Rockwell. *JFK's Bold Legacy*, 1966



31. *Go In Peace. Join the Peace Corps*, May 1971



32. *Peace Corps 8c United States Stamp*, 1972



33. *You must raise more than 2 fingers to achieve peace*, 2011



34. *Think local. Act global.* 2003

Make mine to go!



35. *Here's your wake up call.* 2003.

DISCOVERING
PEACE



Make America A Better Place. Leave the Country

Of all the ways America can grow, one way is by learning from others.

There are things you can learn in the Peace Corps you can't learn anywhere else.

You could start an irrigation program. And find that crabgrass and front lawns look a little ridiculous. When there isn't enough wheat to go around in Nepal.

You could be the outsider who helps bring a Jamaican fishing village to life, for the first time in three hundred years. And you could wonder if your country has outsiders enough. In Watts. In Detroit. In Appalachia. On its Indian reservations.

Last year, for the first time, Peace Corps alumni outnumbered volunteers who are now out at work overseas.

By 1980, 200,000 Peace Corps alumni will be living their lives in every part of America.

There are those who think you can't change the world in the Peace Corps.

On the other hand, maybe it's not just what you do in the Peace Corps that counts.

But what you do when you get back.

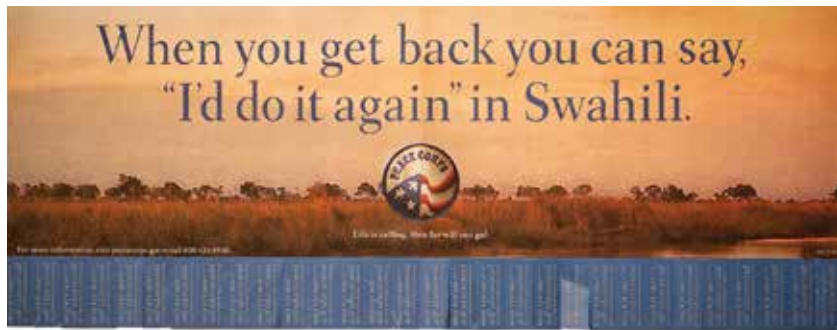
The Peace Corps, Washington, DC 20525

Peace Corps has a tradition of designing posters with in-your-face messages. This one resonates with me as particularly provocative, setting readers on edge and upending their self-confidence. In other words, if you think you have so much to offer, serve in a rural village somewhere and experience what's really important. Learn again to walk the walk and talk the talk, but this time in a totally different culture. Then bring your new eyes back home and make it better.

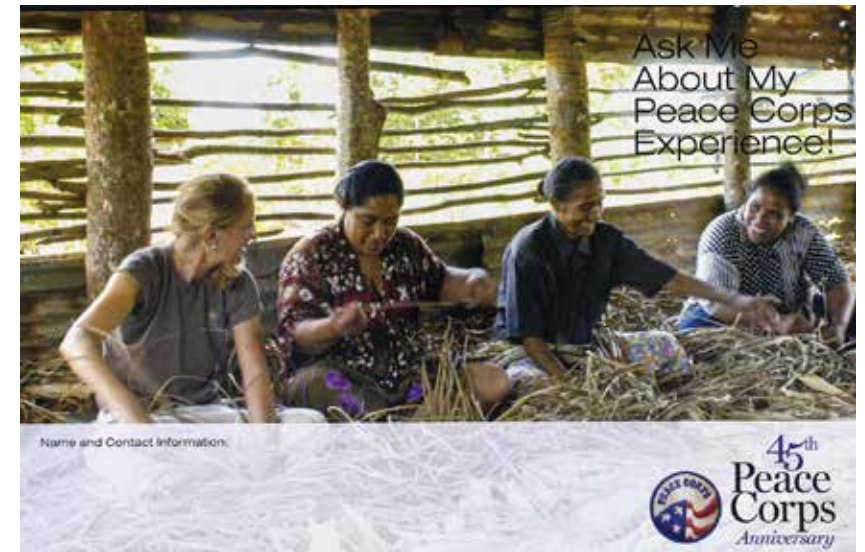
—Patricia Wand, Colombia 1963-65



36. Make America A Better Place. Leave the Country. 1968



37. *When you get back you can say, "I'd do it again" in Swahili.* 2003



38. *Ask me about my Peace Corps experience!* 45th Peace Corps Anniversary, 2006

Gratitude is my first response when I recall my Peace Corps experience. Those years opened the world to me in ways I could not have imagined. Although I may have been helpful to my host colleagues in some ways, they were the ones who educated me about the deep, rich cultures and history of South Asia and the Levant.

My previously Eurocentric education and experience were expanded enormously, and continue to be enlarged by a global awareness.

And it all was enriched by precious new friendships, shared laughter and deep understanding.


Yes, gratitude is still my first response.

—Marjorie “Marjan” Wazeka, Pakistan 1963-65

special on-campus

PEACE CORPS

PLACEMENT TEST



(PLACE)

(DATE)

(TIME)

FOR FURTHER INFORMATION, SEE:


or write: PEACE CORPS, Washington, D. C. 20525

This special on-campus Placement Test is designed for students applying for Peace Corps projects which begin after graduation. College-trained people in every major are serving as teachers, nurses, farmers, engineers, community development workers, coaches and in hundreds of other areas in the developing nations of Latin America, Africa, the Far East, Near East and South Asia.

Volunteers must be American citizens. Married couples are eligible if both qualify and have no dependents under 18.

The test is non-competitive; there is no passing score. Results help the Peace Corps determine the overseas assignments for which applicants are best suited. To qualify for the test, complete a Peace Corps Questionnaire (available from your campus Peace Corps Liaison Officer, post office or Peace Corps, Washington, D. C. 20525) and mail it to the Peace Corps or bring it to the test center.

39. *Special on-campus Peace Corps Placement Test, 1961*



The marketplace
is global.

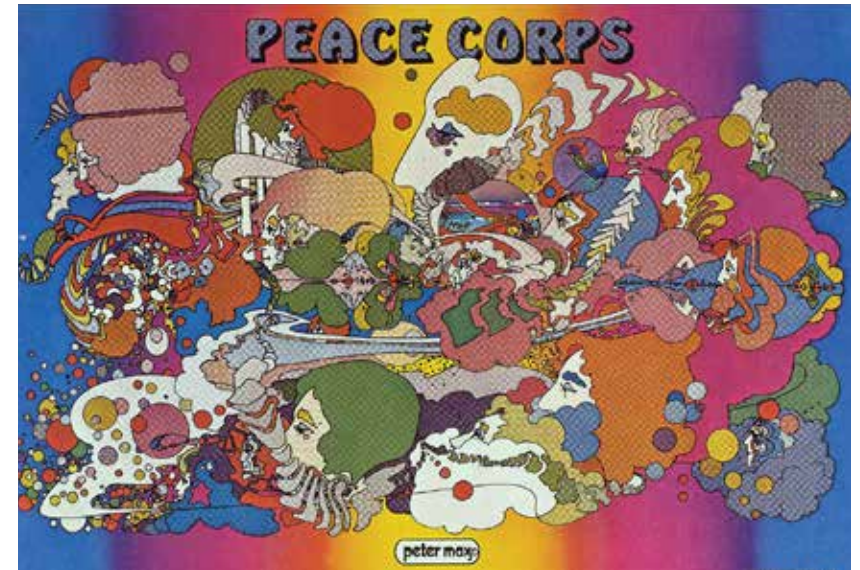
You should
be too.

peacecorps.gov

40. *The marketplace is global. You should be too. n.d.*



41. *Still asking what you can do for your country? There's another place where you can share your wealth and experience.* 2003



42. *Peace Corps*, 1971

MAPPING
PEACE



Maps are rich with information about the world. Maps have always fascinated me. I could dream about going places, seeing new faces, and wondering how others lived. The maps we have gathered for this exhibition portray the growth of Peace Corps, the extent of our global community and the willingness of countries to connect no matter how far they are along latitude and longitudinal lines. These maps are our journey in service then and now and into the future.

— Nicola Dino, Ecuador 1994-97

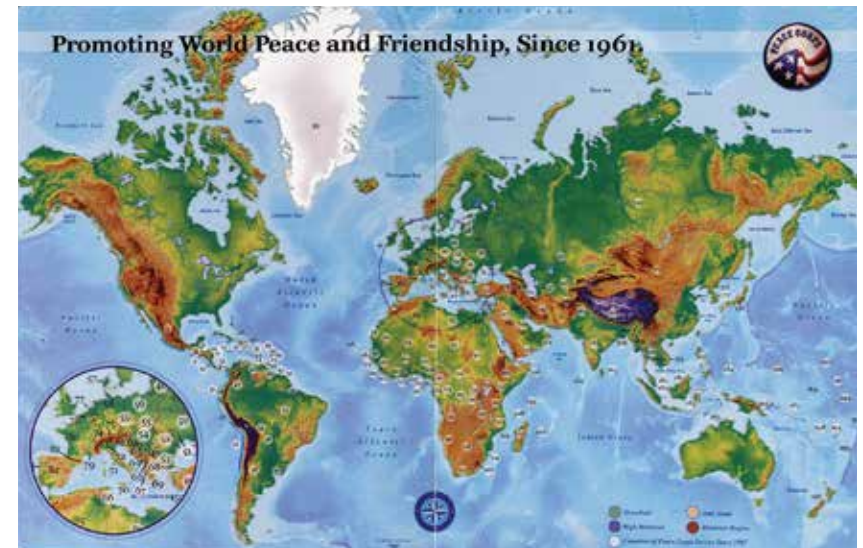


45. *Peace Corps of the United States of America 1961-1991, 30th Anniversary Map.* 1991

Many countries.

Many worlds.

One Earth.



46. *Promoting World Peace and Friendship, Since 1961.* 2011

Goals

1. To help the people of interested countries meet their need for trained men and women
2. To help promote a better understanding of Americans on the part of the peoples served
3. To help promote a better understanding of other peoples on the part of Americans



47. Promoting World Peace and Friendship: Goals, 2012



49. Peace Corps at a Glance: 1961-2020, 2022



50. Peace Corps Countries, 2022

PEACE CORPS HISTORY

From its inception, Peace Corps has offered an alternative path for advancing peace and promoting friendship among nations. Volunteers live and work side by side with people in rural and urban communities where Americans are rarely seen. The grassroots approach of Peace Corps remains equally powerful today sixty years after the program was launched.

The Peace Corps grew from the civil rights movement and student activism in the early sixties. President John F. Kennedy took up the call during his inaugural address on January 20, 1961 and issued a challenge to all Americans: “Ask not what your country can do for you—ask what you can do for your country.”

President Kennedy appointed Sargent Shriver to take charge and within a month Shriver delivered a report that led to Executive Order 10924 on March 1, 1961 creating the Peace Corps on a “pilot basis.”

Peace Corps’ founding was fraught with detractors, nay-sayers, and outright opponents. Some within the administration called it “a towering task.” Shriver was not sure he could find countries willing to take the risk of hosting young Americans. He feared volunteers would not apply to give up two years of their careers and serve in an unknown country thousands of miles from home.

The agency distributed applications for volunteers on campuses, at the National Student Association conference in Washington, DC, and at local U.S. Post Offices. The Shriver team began a marketing campaign with clever posters amid newspaper, television, and radio ads. Despite their fears, countries came forward with the first invitations and volunteers submitted their applications.

Things moved quickly. By the time the Peace Corps was authorized and funded by Congress on September 22, 1961 there were already trained volunteers in Ghana and Colombia with more on the way to Tanganyika (Tanzania).

The original 1961 legislation establishing the Peace Corps laid out three goals:

1. Help the people of interested countries meet their need for trained men and women.
2. Help promote a better understanding of Americans on the part of the people served.

3. Help promote a better understanding of other peoples on the part of Americans.

Fast forward to March 2020 when the pandemic forced Peace Corps to evacuate 7,200 volunteers from 61 countries. National Peace Corps Association immediately established a Global Re-entry program to assist in supporting evacuated volunteers, and held eight Town Hall meetings to evaluate all aspects of agency programs. Its report “Peace Corps Connect to the Future” provided valuable data to Peace Corps’ own evaluations over 60 years.

During two years of the COVID pandemic Peace Corps revamped its operations, updated training for staff and volunteers alike, and addressed concerns around racial, economic, and power dynamics. All 61 of the countries from which volunteers were evacuated invited Peace Corps back. Health and safety concerns in some countries were mollified sufficiently for volunteers to begin returning in April 2022. Thirty-two countries are scheduled to host volunteers in 2022.

The “Posting Peace” exhibit of Peace Corps posters alongside poems about peace offers the visitor a window into the volunteer and host community environments. From this foundation, three generations of changemakers continue to forge the path for an organization that impacts lives in every part of the world. The Peace Corps is urgently needed and relevant in today’s ever-changing environment. Its fundamental concept—advancing peace and promoting friendship—remains the most critical activity for us all.

—Patricia A. Wand, President
Museum of the Peace Corps Experience

MUSEUM OF THE PEACE CORPS EXPERIENCE

Museum History

Museum of the Peace Corps Experience was established in 1999 by Portland Peace Corps Association to collect objects donated by volunteers. While building a collection and installing exhibits in the region over the next decade, the Museum co-sponsored a major exhibit celebrating Peace Corps 50th Anniversary in 2011 with Oregon Historical Society Museum.

In 2016 while marking Peace Corps 55th Anniversary, the Portland committee expanded its vision and enlisted representatives from across the country to launch a national collaboration. They expanded the volunteer management team, developed a multi-step process for growing the museum’s operations and visibility, and conducted business via Zoom and annual in-person planning retreats.

As its collection of objects increased, the Museum encouraged volunteers to write the stories *behind* objects. These vignettes bring dimensionality and life to the items by placing them in the context of real places, people, and events. On the revamped website, stories with objects form the core of the Museum’s virtual exhibits.

In spring of 2020, while curating “Peace Corps at 60: Inside the Volunteer Experience” exhibition at American University Museum in Washington, DC and spurred by protests on racial inequality in the United States, the Museum launched the Many Faces of Peace Corps initiative. They reached out to volunteers from non-majority and under-represented populations and invited their unique first-person stories. Collaborating with Peace Corps Oral History Archive Project that collected oral histories from dozens of volunteers, the Museum co-produced “Many Faces of Peace Corps, 60th Anniversary Video.”

In 2022, Museum of the Peace Corps Experience will move into Peace Corps Place, the new National Peace Corps Association headquarters in Washington, DC where the Museum will have an office and modest exhibit space. Longer term plans include a major financial and programmatic expansion to fund staff, audience growth, virtual exhibits, and a future building.

The Museum of the Peace Corps Experience is a volunteer-driven operation complying with best practices and highest standards of museum management. It is an institutional member of the American Alliance of Museums. The Museum is a National Peace Corps Association affiliate and a 501(c)(3) private nonprofit corporation neither affiliated with nor acting on behalf of the U.S. Peace Corps.

Museum Mission

Museum of the Peace Corps Experience (MPCE) is a non-profit organization whose mission is to collect and preserve stories and objects of material culture donated by volunteers who served in communities around the globe. Through virtual and temporary exhibits and programs, the museum fosters cultural understanding and encourages visitors to serve—wherever they live, however they can.

—Patricia A. Wand, President
Museum of the Peace Corps Experience

CONTRIBUTORS

Poets

Denise Levertov (1923-1997)

In a remarkable career, Denise Levertov authored 24 books of poetry, wrote essays and translations. She was a Guggenheim fellow in 1962 and received the Lannan Literary Award for Poetry in 1993. Poetry Foundation highlights the poet for “the emphasis in her work on uniting cultures and races through an awareness of their common spiritual heritage and their common responsibility to a shared planet.” *

*Quoted from *The Concise Dictionary of American Literary Biography*.

Ann Neelon, Senegal 1978-79

After her experience as a Peace Corps volunteer, Ann Neelon was Professor of English at Murray State University. She received the Anhinga Prize for Poetry in 1996 for *Easter Vigil*, selected by Joy Harjo.

Artists and Designers

Nicky Alden, Designer, InkLoungeCreative.com, Denver, CO

Stuart Alden, Designer, InkLoungeCreative.com, Denver, CO

David Battle, Yellow Springs, OH. Designed 1972 Peace Corps US postage stamp.

Donna Day, Kellet Group and Jamie Sheehan

Shepard Fairey, Graduate of RISD. Designed Obama Hope poster. Los Angeles, CA.

Chris Fauver, Designer for Greenfield/Belsar Ltd in Washington, DC

Gary Jameson, Turkey 1965-67. Sculptor/Blacksmith, Edwards, IL.

Tom Kelly, Tanzania 1966-68, Uganda 1969, Wiltz Kelly Design, Eugene, OR.

Graphic Designer

Norman Rockwell (1894-1978). American painter and illustrator

Byron Stone, III, Map designer

Design Companies

Barnes Press, New York

Greenfield/Belsar Ltd. Brand design firm, based in Washington, DC

Kellett Group

Peace Corps, Washington, DC

Workshop, Washington, DC

Young and Rubicam, Inc., New York, NY

Museums, Archives, and Lenders

Judith Madden-Sturges, Carlisle, MA

Museum of the Peace Corps Experience, Washington, DC and Portland, OR

National Archive and Records Administration, Washington, DC

Peace Corps Community Archives, American University Library, Washington, DC

Stevenson Center for Economic and Community Development

at Illinois State University, Normal, IL

CHECKLIST

Returned Peace Corps Volunteers are followed by country and dates of service.

Promising Peace

1. *Peace Corps: A Promise... An Accomplishment... A Hope...* 1981
Poster, 17" x 22"
Museum of the Peace Corps Experience
Donated by Usama Khalidi, Oman 1981-83
2. *You, Peace Corps. 50th Anniversary 1961-2011, 2011*
Designed by Gary Jameson
Screenprint 161/125, 18" x 12"
Museum of the Peace Corps Experience
Donated by Anne Baker, Fiji 1985-87
3. *Never have to start sentences with "I should've..."*, 2005
Poster, 17" x 11"
Museum of the Peace Corps Experience
Donated by Stevenson Center for Economic and
Community Development at Illinois State University
4. *Beyond War Award*, 1987
Poster, 24" x 18 1/2"
Presented to the 120,000 Current and Returned Volunteers
Beyond War Foundation, Palo Alto, CA
Museum of the Peace Corps Experience
Anonymous donor
5. *Peace As Policy: A Generation of Effort*, 1986
Designed by Tom Kelly, Tanzania 1966-68, Uganda 1969
Poster, 17" x 23 3/4"
West Cascade Peace Corps Association, Eugene, OR
Museum of the Peace Corps Experience
Donated by Patricia Wand, Colombia 1963-65

6. *Help Peace the World Together: Peace Corps*, 1972
 Anonymous design
 Poster, 15" x 11 1/2"
 Peace Corps Partnership Program
 Museum of the Peace Corps Experience
 Donated by National Archive and Records Administration
7. *Peace Corps Poland, Friends of Poland, Milwaukee, Wisconsin*, 2001
 Designed by Janusz Tyszułowicz
 Poster, 27" x 19"
 Museum of the Peace Corps Experience
 Donated by John Keeton, Thailand 1965-67
 Peace Corps staff, 1970-76, 1984-92

Being Peace

8. *Chimbote, Peru*, 1964
 Poster, 23" x 18 1/2"
 Museum of the Peace Corps Experience
 Donated by John Owen, Peru 1962-64
9. *Peace Corps. Celebrating 40 Years*, 2001
 Poster, 23" x 18"
 Museum of the Peace Corps Experience
 Donated by Doug and Sheila Newlin
 Doug Newlin, El Salvador 1965-67
 Doug and Sheila Newlin, Papua New Guinea 2000
10. "I am only one, but I am one;
 I cannot do everything. But I can do something." 1996
 Poster, 17" x 11"
 Museum of the Peace Corps Experience
 Donated by Doug and Sheila Newlin
 Doug Newlin, El Salvador 1965-67
 Doug and Sheila Newlin, Papua New Guinea 2000

11. *Be About Peace: Be A Peace Corps Partner*, 1972
 Designed by Patrick Koeller
 Poster, 15" x 11 1/2"
 Peace Corps Partnership Program
 Museum of the Peace Corps Experience
 Donated by National Archive and Records Administration
12. *The corner office can wait. Some corners of the world can't.* 2003
 Poster, 30" x 22"
 Life is calling. How far will you go? Program
 On loan from Stevenson Center for Economic and
 Community Development at Illinois State University
13. *The Peace Corps in Latin America, A Volunteer in Colombia*, 1966
 Norman Rockwell
 Photographic Reproduction, 22" x 18"
 The Norman Rockwell Family Trust
 Photo Courtesy of the Norman Rockwell Museum at Stockbridge, MA
 Museum of the Peace Corps Experience
 Donated by Patricia Wand, Colombia 1963-65
14. "We left as individuals but grew together as one."
 Peace Corps 50th Anniversary 1961-2011, 2011
 Designed by Stuart Alden
 Screen print with 4 inks, 94/125, 28" x 20"
 Returned Peace Corps Volunteers, Colorado
 On loan from Judith Madden-Sturges, Peru 1964-65

Cultivating Peace

15. *Peace Corps*, March 1, 2011
 50th Anniversary Commemorative Print
 Designed by Shepard Fairey
 Screen print on French Cream Speckletone paper, 2/450, 24" x 18"
 Museum of the Peace Corps Experience
 Donated by Wylie and Janet Greig, India 1966-68

16. *The Peace Corps in Africa, A Volunteer in Ethiopia*, 1966
Norman Rockwell
Photographic reproduction, 18" x 22"
The Norman Rockwell Family Trust
Photo Courtesy of the Norman Rockwell Museum at Stockbridge, MA
Museum of the Peace Corps Experience
Donated by Patricia Wand, Colombia 1963-65
17. *Cultivate fresh ideas and help them take root*. 50th Anniversary, 2011
Poster, 30" x 22"
On loan from Peace Corps Community Archives,
American University Library, Washington, DC
18. *How much can you give? How much can you take?* c.1965
Poster, 11" x 10 1/2"
Advertising Council
Museum of the Peace Corps Experience
Donated by Ethel Fleming, Micronesia 1966-68
19. *Life is Calling. How far will you go?* March, 2006
Booklet, 11" x 8 1/2"
Museum of the Peace Corps Experience
Anonymous donor
20. *Next to food, what the world needs most is someone who knows how to grow it*. July, 1972
Poster, 11" x 8 1/2"
Museum of the Peace Corps Experience
Donated by Nancy Gallant, Malaysia 1969-1971
21. *"The Peace Corps sent me to work with farmers in Costa Rica..."* 1995
Photograph, 11" x 17"
Donna Day, Kellet Group & Jamie Sheehan
Museum of the Peace Corps Experience
Donated by Doug and Sheila Newlin
Doug Newlin, El Salvador 1965-67
Doug and Sheila Newlin, Papua New Guinea 2000

Serving Peace

22. *The Peace Corps in Asia, A Volunteer in India*, 1966
Norman Rockwell
Photographic reproduction, 22" x 18"
The Norman Rockwell Family Trust
Photo Courtesy of the Norman Rockwell Museum at Stockbridge, MA
Museum of the Peace Corps Experience
Donated by Patricia Wand, Colombia 1963-65
23. *What happens in Botswana doesn't stay in Botswana*. c. 2003
Poster, 11" x 8 1/2"
Life is calling. How far will you go? Program
Museum of the Peace Corps Experience
Donated by Stevenson Center for Economic and
Community Development at Illinois State University
24. *"I don't know what your destiny will be, but one thing I know, the only ones among you who will be really happy are those who have sought and found how to serve."*
Albert Schweitzer, author, n.d.
Poster, 22" x 14 3/4"
Workshop, Washington, DC
Museum of the Peace Corps Experience
Anonymous donor
25. *"The Peace Corps Lady taught me to write my name, and I taught her to say it."*
c. 1967
Poster, 20" x 15"
Museum of the Peace Corps Experience
Donated by Lou Ann Shuyler, Philippines 1970-72
26. *Should a gentleman offer a Peace Corps assignment to a lady?* c.1966-8
Anonymous designer and source.
Screenprint, 22" x 14"
Museum of the Peace Corps Experience
Donated by Lou Ann Shuyler, Philippines 1970-72

27. *For dreamers who do. Live, learn and work with a community overseas. Be a Volunteer.* 50th Anniversary, 2011
Poster, 30" x 22"
On loan from Peace Corps Community Archives,
American University Library, Washington, DC

28. *There isn't an app for this.* 50th Anniversary, 2011
Poster, 30" x 22"
On loan from Peace Corps Community Archives,
American University Library, Washington, DC

Visioning Peace

29. *Serve the cause of peace, Celebrating Peace Corps, 50 years,* October 13, 2010
Poster, 25 3/4" x 19 3/4"
The Future of International Service, University of Michigan
On loan from Judith Madden-Sturges, Peru 1964-65

30. *The Peace Corps: JFK's Bold Legacy,* 1966
Norman Rockwell
Photographic reproduction, 22" x 18"
The Norman Rockwell Family Trust
Photo Courtesy of the Norman Rockwell Museum at Stockbridge
Museum of the Peace Corps Experience
Donated by Patricia Wand, Colombia 1963-65

31. *Go In Peace. Join the Peace Corps,* May 1971
Design by David Battle
Poster, 22" x 17". This design was basis for Peace Corps postage stamp.
Museum of the Peace Corps Experience
Donated by Janet Matts, Kenya 1977-79

32. *Peace Corps 8c United States Postage Stamp,* 1972
Based on David Battle's design, 9" x 10 1/4"
Museum of the Peace Corps Experience
Anonymous donor

33. *You must raise more than 2 fingers to achieve peace,* 2011
Designed by Nicky Alden
Screenprint, 28" x 20"
On loan from Judith Madden-Sturges, Peru 1964-65

34. *Think local. Act global.* 2003
Poster, 30" x 22"
Life is calling. How far will you go? Program
On loan from Stevenson Center for Economic and
Community Development at Illinois State University

35. *Here's your wake up call.* 2003
Poster, 30" x 22"
Life is calling. How far will you go? Program
On loan from Stevenson Center for Economic and
Community Development at Illinois State University

Discovering Peace

36. *Make America A Better Place. Leave the Country.* 1968
Design by Young and Rubicam, Inc. for the Advertising Council
Poster, 24" x 16 3/4"
Museum of the Peace Corps Experience
Donated by John Owen, Peru 1962-64

37. *When you get back you can say, "I'd do it again" in Swahili.* 2003
Poster, 8 3/4" x 21 3/4"
Life is calling. How far will you go? Program
On loan from Stevenson Center for Economic and
Community Development at Illinois State University

38. *Ask me about my Peace Corps experience!*
45th Peace Corps Anniversary, 2006
Poster, 5 1/2" x 8 1/2"
Museum of the Peace Corps Experience
Donated by Doug and Sheila Newlin
Doug Newlin, El Salvador 1965-67
Doug and Sheila Newlin, Papua New Guinea 2000

39. *Special on-campus Peace Corps Placement Test*, 1961
Poster, 16" x 11 1/2"
Museum of the Peace Corps Experience
Donated by Pat Kasdan, Philippines 1961-63

40. *The marketplace is global. You should be too.* 2022
Poster, 14" x 8 3/4"
Museum of the Peace Corps Experience
Donated by Stevenson Center for Economic and
Community Development at Illinois State University

41. *Still asking what you can do for your country? There's another place where
you can share your wealth and experience.* 2003
Poster, 30" x 22"
Life is calling. How far will you go? Program
Donated by Stevenson Center for Economic and
Community Development at Illinois State University

42. *Peace Corps*, 1971
Design by Peter Max. Reproduction printed by Barnes Press, New York
Poster, 11" x 16" (Original 21" x 26")
Museum of the Peace Corps Experience

Mapping Peace

43. *Peace Corps Around the World*, 1966
Vintage Map Company
Poster, 24" x 36"
Museum of the Peace Corps Experience
Anonymous donor

44. *Peace Corps 1961-1986, 25th Anniversary*, 1986
Design by D. Byron Stone III
Poster, 20 3/4" x 38"
Museum of the Peace Corps Experience
Donated by Joby Taylor, Gabon 1991-93

45. *Peace Corps of the United States of America 1961-1991*,
30th Anniversary Map, 1991
Designed by Chris Fauver of Greenfield/Belsar Ltd.
Poster, 27" x 36"
Office of Recruitment Resources and Marketing
Museum of the Peace Corps Experience
Donated by Janet Matts, Kenya 1977-79

46. *Promoting World Peace and Friendship Since 1961*, 2011
Poster, 11" x 16 1/2"
Office of Recruitment Resources and Marketing,
Museum of the Peace Corps Experience
Donated by Mary Santa Maria, Costa Rica 1975-78

47. *Promoting World Peace and Friendship: Goals*, 2012
Poster, 22" x 34"
Countries of Service since 1961
Museum of the Peace Corps Experience
Donated by Andrew Neal, World Affairs Council, Portland, OR

48. *The Difference between a career and purpose is about 8,000 miles*, 2003
Poster, 30" x 22"
Life is calling. How far will you go? Program
On loan from Stevenson Center for Economic and
Community Development at Illinois State University

49. *Peace Corps at a Glance: 1961-2020*, 2022
Poster, 20 1/2" x 29"
Museum of the Peace Corps Experience
Anonymous gift

50. *Peace Corps Countries*, 2022
COVID-19 impact on Peace Corps and plans for FY2023
Poster, 22 1/4" x 28 3/4"
Virtual Service Pilot Program
Museum of the Peace Corps Experience
Anonymous gift

FLAGS OF COUNTRIES

Countries Receiving Peace Corps Volunteers in 2022

1 Albania and Montenegro	17 Madagascar
2 Belize	18 Mexico
3 Benin	19 Morocco
4 Botswana	20 Namibia
5 Colombia	21 North Macedonia
6 Costa Rica	22 Panama
7 Dominican Republic	23 Paraguay
8 Eastern Caribbean	24 Peru
9 Ecuador	25 Rwanda
10 Eswatini	26 Senegal
11 Ghana	27 Sierra Leone
12 Jamaica	28 South Africa
13 Kenya	29 The Gambia
14 Kosovo	30 Togo
15 Kyrgyz Republic	31 Uganda
16 Lesotho	32 Zambia

ACKNOWLEDGMENTS

Portland Exhibition and Events Team

W. Sheldon Hurst, Curator, ArtReach Gallery
Nicola Dino, Ecuador 1994-97. Museum of the Peace Corps Experience
Patricia A. Wand, Colombia 1963-65. Museum of the Peace Corps Experience
Chet Orloff, Afghanistan 1972-75. Museum of the Peace Corps Experience
Audrey Bader, Mozambique 2016-18. Peace Corps Recruiter
Angelena Castro, Dominican Republic 2019-20. Peace Corps Recruiter
Andrea Franke, Nicaragua 2016-18. Portland Peace Corps Association
Erin Gettling, Ukraine 2005-07. Portland Peace Corps Association
Brenda Michel, Sierra Leone 1986-88. Portland Peace Corps Association
Maranee Sanders, Turkey 1963-65. Portland Peace Corps Association
Phyllis Sheldon, Honduras 1986-88. Portland Peace Corps Association
Bill Stein, Niger 1990-93. Portland Peace Corps Association

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John Fleming, Malawi 1967-69
James Gardner, Museum consultant
James Grieshop, Ecuador 1964-66
Chet Orloff, Afghanistan 1972-75
Patricia A. Wand, Colombia 1963-65

* contributing \$500 or more to Portland Exhibit Fund 2022

Appreciation to

All financial contributors to the Portland Exhibit Fund 2022
Donors and lenders of Peace Corps posters
Speakers and poets at events
Flags of 32 countries lent by
Tom DeMeo, Ghana 1980-82, Botswana 1982-84
Phyllis Sheldon, Honduras 1986-88

Museum of the Peace Corps Experience Volunteers 2022

David Arnold, Ethiopia 1964-66
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Jeanne D'Haem, Somalia 1968-70
Nicola Dino, Co-chair, Ecuador 1994-97
Violet Espilia, Ukraine 2017-20
Evelyn Ganzglass, Somalia 1966-68
Avriel Glass, Indonesia 2019-20
R. Michael Haviland, Colombia 1962-64
Diane Hibino, Bolivia 1967-70, Staff HQ 1988-91, CD Bolivia 1991-96
Kathryne 'Katie' F. Halloran, Indonesia 2019-20
Alison Kahn, Benin 1976-77
Laurel Kessler, Ethiopia 1964-66
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Deborah Manget, St Lucia 1978-79
Katrina Mathis, Guinea 1994-96, Staff Atlanta 1997-02
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Ron Myers, Director, Malaysia 1972-74
Chet Orloff, Director, Afghanistan 1972-75
Brenda Sanchez, Director, Museum Consultant

In memoriam

The Museum honors the lives and museum service of volunteers

Marla Bush, Chad 1968-70. April 13, 2022
Martin Kaplan, Somalia 1962-64. Museum Founder. June 20, 2020
Susan Severtson, Sierra Leone 1964-66. March 13, 2020
Tadaku (Kuma) Kumashiro, Namibia 2001-03. August 26, 2015

The ArtReach Gallery Poetry and Art Series

Edited by W. Sheldon Hurst

2020

Metamorphora

Paintings & Poem by Anca Hariton

2021

Intertwining: Chinese Poets & Poems

Paintings by Zhang Yan Li

Études on Solitude Covid-19:

A Quartet of Asemic Writing

Art by Jóhann Vilhjálmsson

Deer Hunting and deer hunting

Poem by Hlín Agnarsdóttir

Stations of the Cross

Paintings by Gregory Palestri

BEING Here to There

Drawings and Poems by Prajna Yun

2022

MusArt

Paintings by Randall Vemer

Haiku by Christina Chin

Breathing Tao

Paintings by Diana LoMeiHing

Lao-tzu's Taoteching, translated by

Red Pine

Separations

Drawings by James G. Todd, Jr.

Poems by Martín Espada

John Holbrook

Natalie Scenters-Zapico

Javier Zamora

Posting Peace

Peace Corps Posters 1961-2022

W. Sheldon Hurst is Art Curator for the ArtReach Gallery and Arts Library at First Congregational UCC, Portland, OR. Dr. Hurst is Professor Emeritus at SUNY Adirondack in New York where he taught Art History and Museum Studies. He also served as Director of the Visual Arts Gallery and Curator of the College Art Collection. He edited Poetry and Art, a series of ten books inspired by The William Bronk Art Collection at the college, 1999-2011. His graduate studies includes work at Villa Schifanoia in Florence, Italy; Boston University; Andover Newton Theological School, now at Yale University. His present research focuses on art and poetry.

. . . peace, a presence,
an energy field more intense than war . . .

—DENISE LEVERTOV

from "Making Peace"