



Hear, Listen. Look, See. Touch, Feel.

USING OUR SENSES TO UNDERSTAND THE OTHER.

A collaborative initiative by
Women Peace Makers and Peace Mask Project

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អគ្គនាល់និវ័យសង្គម
Women Peace Makers



PEACE MASK
PROJECT

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Hear, Listen, Look, See, Touch, Feel.

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The FLD Story



Learning and evolving in the second round

Facilitative Listening Design (FLD) is an evolving human-centred tool. It has the potential to explore perceptions of people we may consider “different”, “opposing”, or even as our “enemies”. Through systematic information gathering tapping into our ability to listen, FLD can be leveraged to get a snapshot of dynamics between different groups. As a process, FLD even has the potential to work past our longstanding negative perceptions of *the Other* and bring us closer together through better mutual understanding.

In 2017, twelve participants who we call our “Listeners”, went across the city of Phnom Penh to listen to the views and opinions of a range of Cambodians and residents of Cambodia about Khmer and Vietnamese relations. Our Listeners came back with fascinating stories about their experiences and rich narratives directly from community members that opened their hearts and minds to share their perspectives. Through 135 encounters with people living in diverse neighbourhoods, often involving some difficult conversations, stories painted a somewhat larger picture of a controversial topic. There was certainly evidence of animosity and discomfort between groups. But there were also many examples of deeper connections, bonds, and shared values. These frequent more positive elements often went beyond what was typically the focus in academic analysis, political campaigning, and media narratives.

Interestingly, in deeper reflection about the FLD process with the Listeners, they initiated several ideal next steps in the future of this work. One of their suggestions was to somehow incorporate an ar-

tistic element into the reflection process. From this initial Listener group reflection, the spark for this collaboration between FLD and Peace Mask practitioners was ignited.

The next round of FLD has been built around the findings of the original work. We heard that many fears and preoccupation towards *the Other* seemed to be centred around the Cambodia-Vietnam border. Even in the faraway capital of Phnom Penh, residents were often fixated around events and dynamics happening at the border, often being told and retold in both traditional and social media.



Whether accurate or not, we decided to focus our next stage of FLD along border areas to get a better understanding of realities among communities themselves. We also expanded our scope to better ex-

plore a much wider and diverse range of ethnic perspectives and participants in search of potential “connectors” and positive elements that might already exist in the communities we entered.

Our twelve new Listeners came together and learnt about listening research and FLD approaches in order to gather new information in border communities across the provinces of Kampot, Kandal, Mondulkiri, and Rattnakiri. Their efforts along the border have been met with both challenge and adventure. The information they have obtained is only beginning to inform our understanding of inter-ethnic dynamics and the powerful force that ethnic diversity in Cambodia contributes to our overall identity as a Cambodian.

The Listeners represent numerous ethnic identities including Khmer, Indigenous, Cham, Chinese, Vietnamese, and mixed. Through deep dialogue and group reflection, we learn that their ethnic identities are anything but straight-forward and are far from the only factors defining each individual. Through this intimate and intense experience, we realise that listening to the Listeners can be just as valuable as the information that they are tasked to collect.



suyheang kry

FLD has deep roots in peace research carried out around the world. Based on the simple act of listening to the other person, it finds its strength in its simplicity. For me, FLD does best with creating the listening space, which often needs to adapt to the people. I worked on several other forms of listening research outside of Cambodia before developing FLD. What was always missing for me was the real power that local people have in leading the process. I was an outsider for years, entering into conflicts to share skills and bring new analysis to the situation. I know how useful that role is.

But what about so-called ‘insiders’? What can we do in our own conflict? Cambodia is a country with such an international reputation of darkness. That culmination of that darkness happened within a three year period, and to some, wiped out the entire bright and beautiful image of our ancient civilisations and who we are today. Since after our tragic genocide, Cambodia has been a magnet for international organisations and charity. So much incredible work has been done. We know that this work starts with local acceptance and enthusiasm.

My dream for FLD was that it recognised that local people are the primary drivers of positive change and must own their process. My other vision was that we, Cambodians, have so much to offer the world. We are also teachers, capacity-builders, global citizens, just like all those we welcome here. FLD can be implemented by anyone. Researchers, NGOs, students, artists, farmers... they don't only implement, but also lead and move it forward.



raymond hyma

This collaboration between FLD and Peace Masks has been a three-year personal dream of mine. FLD is a great piece of work in progress. Colleague and friend, Suyheang Kry and I have been working together on listening approaches for community research and local inquiry for several years in very different contexts. FLD came from a mutual desire for us to focus more on the insiders in a conflict and negative sentiment rather than the outsiders, like myself. The core driver of FLD is that people directly involved in the context lead the intervention at every stage, and own the results. The Listeners play the most fundamental role in garnering change.

My other colleague and long-time friend, Kya Kim, has inspired me over the years from a distance as I watch her work with conflict through conceptual art. The more that I saw coming from the Peace Mask Project, the more I realised that we have been trying to achieve the same things through two very different approaches. Interestingly, however, we have both been focused on using different senses to understand *the Other*. When I finally had the chance to meet Myong Hee, Robert, and others involved in the Peace Mask community, I instantly felt a connectedness and a mutual kinship, despite one approach focused on information-gathering and the other on artistic expression.

The pages in this book are a testament to rich and deep collaboration between Women Peace Makers, the Peace Mask Project, and a great number of others who have joined us to explore and push themselves to better understand *the Other*. It is exactly through these kinds of experimental ideas and creative exploratory journeys together that we build more comprehensive and meaningful ways to understand and transform conflict.



The Peace Mask Project Story



Photo courtesy of Peace Mask Project

In the year 2000, Founding Artist Myong Hee Kim had lived for 25 years in Seoul, Korea (where she was born), and 25 years in Japan. To mark this occasion, she launched on a journey to seek out Japanese and Korean individuals who would offer their name and face as a symbol of reconciliation and friendship between the two countries. With her husband Robert Kowalczyk at her side, and the help of countless volunteers, supporters and organisations who believed in and shared this vision, she began to make the impressions of each face from traditional handmade washi papers.

During a period of three years, 27 workshops in various locations in the two countries were held, and the masks of 1,580 individuals (Japanese and Korean) were shown at the final exhibitions in Seoul and Yokohama, to coincide with the 2002 World Cup games, which were co-hosted by the two countries that year.

Peace Masks highlight the uniqueness of each individual face while simultaneously celebrating that part of our humanity that cannot be divided. When one views the exhibition as a whole, the identity of the individual (nationality, gender, race, age, and so on) is difficult to point out. These individual identifiers fade into the background as our shared humanity emerges.

This simple yet powerful symbolism, that has attracted so many people, became the foundation for the Peace Mask Project, a non-profit nongovernmental organisation based in Kyoto, Japan, that is dedicated to a shared vision for peace through art, intercultural dialogue, workshops and exhibitions. We have held Peace Mask Project workshops in various countries around the world, including

Cambodia, India, the United States, Spain and Finland, and have made the Peace Masks of approximately 2,000 individuals. One of the most recent projects has been Hibakusha Peace Mask Project, in which 100 Peace Masks of 1st - 4th generation atomic bomb survivors were collected over a 16-month period with the message that nuclear weapons have only one target: Humanity.



Photo courtesy of Peace Mask Project

Every individual who participates goes through a deep meditative ritual of getting their plaster mould taken. This requires patience and trust. Trust requires courage and is the first step in peacebuilding. Every Peace Mask model lies at the hands of Founding Artist Myong Hee Kim, and as the plaster covers the entire face (except for two straws allowing the model to breathe), the model enters

complete darkness, unable to speak or see, for about 20 minutes. Peace Mask Project believes that in order to know *the Other*, one must first know oneself.

After the plaster mould is taken off of the face, the Peace Mask model writes a peace message and has their portrait photo taken, which is archived and collected as part of a larger movement. This is an ongoing petition for peace where the most intimate signature, the face, is courageously offered to a growing global family with the same conviction – that peace is possible.

This collaboration with Women Peace Makers in Cambodia was an experiment in offering Peace Masks as a transformative approach to a group working on issues of conflict and identity. It is our hope that by partnering with organisations who share similar values, we can continue to develop what we have been working on over the last 18 years into an effective tool for incorporating art in peace building processes.



Photo courtesy of Peace Mask Project



myong hee kim

Myong Hee Kim was born in Seoul, Korea. Her father was born in Pyongyang and her mother in Seoul. At the age of six months, during the Korean War the family escaped from Seoul to take refuge in Pusan where they lived for the next eight years. Myong Hee believes this tragic early period may have been the seed for her creation of symbols of harmony rather than division, Peace Masks. In addition, her life of living in Japan, visiting other cultures and dealing with three languages on a daily basis (Korean, Japanese and English) has contributed to her understanding of “diversity within harmony” one of Peace Mask Project’s intended imprints.

Myong Hee came to Kyoto, Japan in 1975 and began to study painting under Japanese masters. This study led to her first solo exhibition at Sanjo Gallery in Kyoto in 1985, which developed into an international career in painting and eventually resulted in Peace Mask Project, a Kyoto City based non-profit organisation. In addition to Japan and Korea, Myong Hee has had solo and group exhibitions in Canada, Germany, Poland, the United States and Russia along with Peace Mask Workshops, exhibitions and presentations in Spain, India, Finland and Cambodia (Asia Pacific Peace Research Association Conference, Siem Reap, 2003).

Currently Myong Hee Kim is working and living in Imadera, Fukui Prefecture, a small village located high on the slopes of Mount Aoba. Myong Hee also is the Director of Kanjian Project, a non-profit organisation established for the revitalisation of local communities through international art exhibitions and other activities. Her studio, Kanjian, has been recognised as a Fukui Prefecture Traditional Farm House.



Eyes to see
Nose to smell
Mouth to taste
Ears to listen

And the sensitivity to feel

These five senses are all on the face and the face expresses
our feelings.

I have been interested in masks for a long time. I started asking why there are masks in so many different cultures and is it necessary to have masks in order to be part of the society? Yes, because at different occasions we have to put on different masks to survive. But underneath all of our masks, we are one human species. We have to appreciate differences while sharing our humanity.

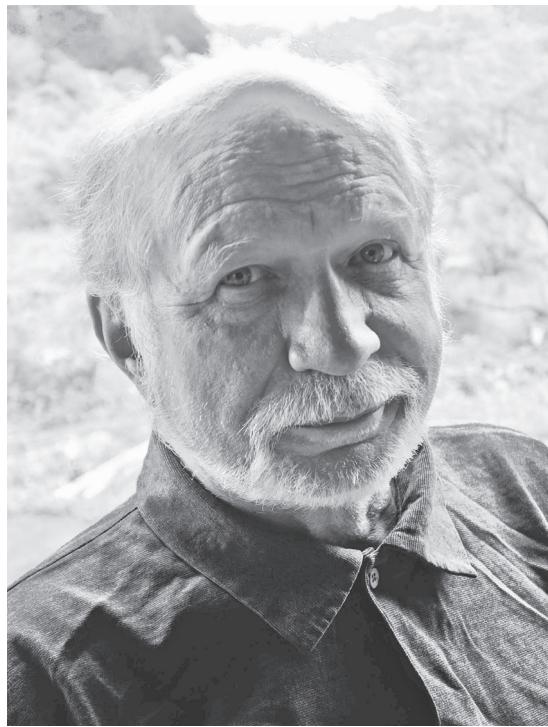


kyakim

“**W**hen we started the conversation about a collaboration with Women Peace Makers, the commonalities between Peace Mask Project workshops and Facilitative Listening Design became immediately clear. Both are intended as a tool for dialogue, and as a means for understanding a variety of perspectives.

Both provide a platform for celebrating diversity while embracing that which we share in common. Peace Masks highlight the uniqueness of every individual, but also display that part of our humanity that cannot be divided. Similarly, FLD unites people through a discovery of common ground, achieved by Listeners who courageously and empathically explore differences. It is our goal to continue to offer Peace Masks as a meditative and deeply intuitive space for self-reflection and dialogue in peacebuilding processes. In order for us to grow in our efficacy to support conflict transformation efforts, we need to learn from our partners like Women Peace Makers, on how they build sustainable bridges with methodologies like FLD.”

Kya Kim has a background in media and peacebuilding. She has a B.A. in Peace Studies and Journalism, an M.A. in Conflict Transformation, and has worked for Dr. Johan Galtung as a resident peace journalist for Transcend Media Service in Stadtschlaining, Austria. She was the web journalist onboard the 54th Global Voyage of the Peace Boat, and the Japan Campaigner for global online petitioning organisation Avaaz.org for 18 months in post-3/11 Japan. She currently lives and works in Kyoto as a part-time lecturer of International Relations at Kyoto University of Foreign Studies and in the International Studies Department at Doshisha Women’s College. She is the current Director of Peace Mask Project.



robert kowalczyk

Pease Mask Project has conducted workshops, exhibitions and presentations in countries that have been involved in both internal and international conflicts, including Japan, Korea, India, Cambodia (2003) and the United States. These activities have included both the personal and social dimensions of conflict. On the personal level, the Peace Mask Model offers an impression of their face as a symbol of trust of *the Other*. On the social level, the exhibition of Peace Masks intermingled in a large mural express individual diversity within a binding display of human solidarity. Each workshop includes talks from both/all sides, recorded interviews with the models and discussions among the participants that further enhance the emphasis on mutual understanding, empathy and trust. These are the core elements of Peace Mask Project.

Recently, PMP was encouraged to work on an endeavour entitled, Hiroshima Nagasaki (Hibakusha) Peace Mask Project in order to represent and honour 100 survivors and their descendants (both Japanese and other nationals) of the first nuclear bombings. After a 16-month effort, the project was completed in March of 2017. PMP hopes that the ongoing exhibition demonstrates that nuclear weapons have only one target, humanity. This is Peace Mask Project's small contribution to the current campaign to deal with the abolition of nuclear weaponry, one of the most challenging global transformations of our current age.

Robert Kowalczyk has worked in international settings since joining the United States Peace Corps during postgraduate studies. Following three years as a Peace Corps Volunteer in Seoul, Korea, Robert settled in Japan where he eventually became a Profes-

sor and Chair at the Department of Intercultural Studies of Kindai University, Osaka. Aside from university writings and activities, he has worked as Co-director/Coordinator of numerous NPO endeavours including Peace Mask Project, The Group of 21 (for the COP3 Global Warming Conference) and Journey East (traditional music and modern Artists from Japan, Korea, China and Russia). Robert is also a cultural documentary photographer who has published two books and whose portfolios include images from Korea, Nepal, Japan, China, Russia, Cambodia and Vietnam.

The Collaboration



the process

Earlier in the year, 12 FLD Listeners went to border areas in the four Cambodian provinces of Kandal, Kampot, Mondulkiri, and Rattnakiri. Working in pairs, they started conversations with locals who shared their views and opinions on relationships among different ethnic groups. Listeners recorded data after their conversations and met once again to process their information and present what they had heard. Together they came up with clear themes that had emerged from those they listened to and describing the dynamics on the ground.

Following such intensive listening to others, their turn came to reflect and consider their own perceptions. They shared their thoughts on what they heard, as well as how their feelings changed towards each other. Some new friendships were made and some stereotypes and barriers even broken down.

The culmination of their time together came when Peace Mask Project arrived in Cambodia to share its unique approach to first better understand oneself in order to understand *the Other*. Bringing together Listeners from two years of projects and special Cambodian guests, 15 Peace Masks were created together in a new community born from shared values and common goals. Guided by the artist and director, the participants offered their sacred faces and their full trust to the process. One by one, they laid down to have their moulds made and begin the experience of adding layers of washi paper to their impressions. Woven throughout were stories, reflections, ideas, and laughter. After three days, their Peace Masks were added to the global collection.













Undeniably, this was one of my most memorable experiences to assist in making masks for 15 people. Everyone has an identity, which is the mask they are wearing every single day, and no one can duplicate it. Yet, it is this very aspect that has led to conflict. However, if we can put our identities aside, we can see that we all are the same human being. Patience is the major ingredient for this type of art. In order to create beauty, peace, and harmony, it requires us to be very patient. In my own work examining the potential for danger in Cambodian media, I see that identity is overused in the news. I want to see people more aware that media can actually positively impact relationships if done properly.

Sokvisal, FLD Media Analyst and Peace Mask assistant

Ifelt a sense of melancholic depth during the process of this art. I have learnt that this world means more than what the eyes alone can see and what is invisible to the eyes can be seen when we allow ourselves to pause and let time heal. As a media analyst, this helps me reflect on my analysis work as a reminder to stand firm on my belief for humanity that people deserve to be treated preciously and to be loved the way they are.

Sotheakeo, FLD Media Analyst and Peace Mask assistant

From media analysis to making masks





Stories



I went to Vietnamese communities during FLD with my partner who was half Khmer half Vietnamese. Actually, before the project, I didn't like Vietnamese, but I liked my partner because she took care of me. When I went to the Vietnamese community, it wasn't so difficult because most of them ended up speaking Khmer fluently. I was happy and proud because I heard them speaking Khmer. I could see Khmer and Vietnamese that live in the community together live well and get along. After listening to Sharers and working with my partner, I realise that it doesn't matter whether we are Khmer or Vietnamese, it really depends on the person.

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Seam
beyond stereotypes

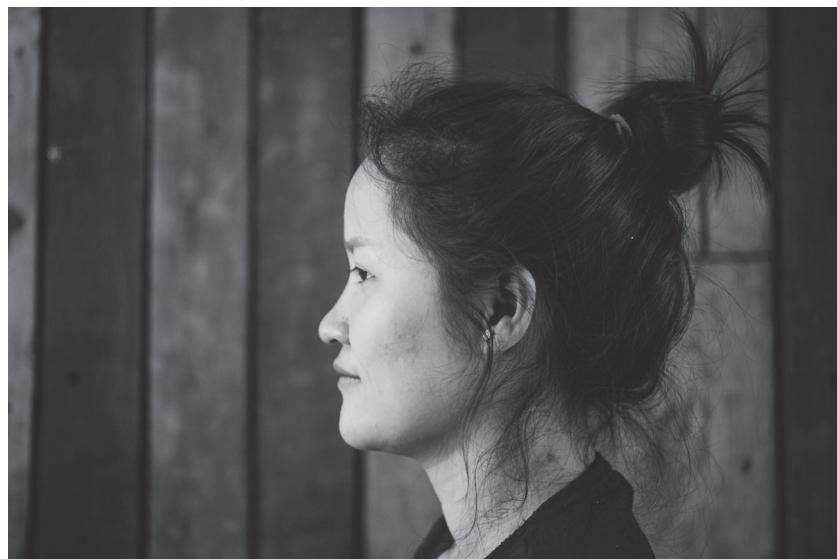




I'm a Phnong Indigenous girl from Mondulkiri. Actually I'm half, because my dad is from Vietnam. I was made fun of when I was in school. Some people called me a youn or Vietnamese girl. I got good grades in school, usually the top of the class. Other people said how did that Phnong girl get such high marks? How is she so smart? Actually I realised when I was doing FLD that I had been hiding my Vietnamese side for many years because of discomfort. When I started listening to people from my communities, I thought it's time to stop. And then I asked myself why I am a half? I'm not a half. I have two faces. When I am with my Phnong family, I'm a Phnong. When I am with my Vietnamese family, I'm Vietnamese. It's about having two identities, not halves. In fact, I'm a global citizen, not weighed down by any nationality. Then we finished the work with a Peace Mask. I took off the mask. I'm not hiding anymore.

Srey Neang

my two faces



Being blind means that we tap into our other senses more intensely. I can hear many things at the same time. When I listen, I go deeper than the words that are spoken. I can smell many ingredients in a single inhalation. I explore the world feeling out my way. My ears and my hands are the most precious things I have. Sure, I'm disabled. There is discrimination in Cambodia against people with disabilities. Unfortunately, most people first think disability before thinking about ability. Actually, I can see... with my hands. I can feel your pain through my touch. Every disabled person deserves to participate in society as much as any other.

I am a Cambodian women. I'm Khmer. I'm a business person. I'm a massage therapist. I'm an international trainer.

And, I happen to be blind.
Peel off all the layers and I'm simply Nika.

nikatath







I feel strange having the mask made on my face. I feel fear. Just like during my FLD work last year. I don't know what other people might be thinking about me. Sometimes we have to face a problem that we've never faced before.

ទីមាននាមណែរក្រឹងការពាល់ពួកសារលើយុទ្ធសាស្ត្រ ទីមាននាមណែរការបានដើរ នូចការលាតិះពួកការ
ប្រាក់ប្រាក់ពីមុន ពេលខ្លះត្រូវប្រើប្រាយមិនបានដើរឡើងមិនដាក់ប៉ុប

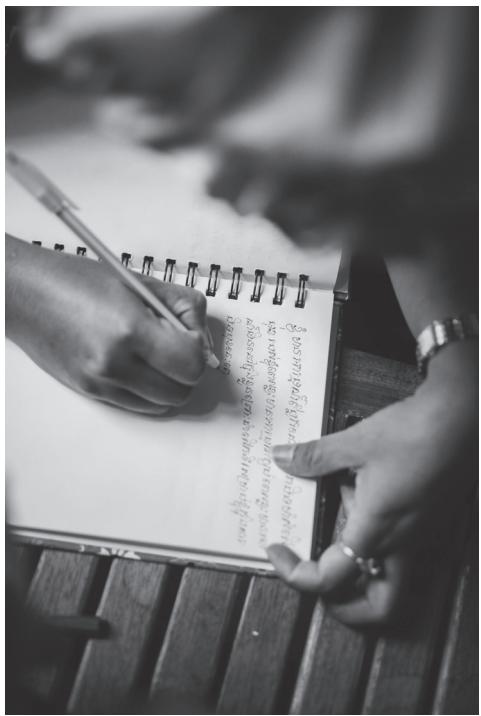
Thorn

Last year I went to listen to people I never listened to before. I suddenly realised that I had to stop blaming them for what history had taught me they did.

ផ្ទាំងទីជាបានសម្រាប់ប្រើប្រាយមិនបានដើរឡើងមិនដាក់ប៉ុបទៅ បទពិភោះអ៊ី
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ដើរឡើងដែលបានដើរឡើងទៅនៃៗ

Siekhourn

listen, hear



When Myong Hee took the plaster off, I was shocked. I looked into my face for the first time.

ពេលវាសកម្មាតិចុងក្រោម តីមាននាមខ្លួរឈរជាថ្នាក់ដ្ឋីល ទ្វាជ់នាគាល់បីជីថិមូលនឹងលទ្ធផល និងយុទ្ធមូល
ខ្លួនឯងជាបាន!

Kim Leang

When I saw my face in the mould, I really saw it as my own identity. I am Khim, I'm a girl, I'm a Buddhist, I'm a Chinese Cambodian, and I live here, in Cambodia.

នៅពេលខ្សោយឱ្យមូលនឹងបស្ថីនូវបីជីថិមូលនឹងលទ្ធផលនឹងការបង្ហាញ តីមីនី យិចិចុំ
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តីមីនីប្រើប្រាស់ក្នុងខ្លួនឯង

Khim

inside the mask







Khmer people usually call me Cham. I am not Cham, I am Khmer Islam. Cham and Khmer Islam are different. I am happy to be called Islam because it shows my identity. Cham speak Cham. I speak very little Cham because I am born here and I speak Khmer. I'm born in Cambodia and I learned the language. There is no school near me that teaches Cham. My origin is Islam. I'm in Cambodia. I'm Khmer Islam. Khmer Islam usually speak Arabic outside Cambodia but we speak Khmer here. We are all Khmer Islam in my family for generations. It's important to call us what we are, to know our identity, and the religion we practice.

Fatilah

don't call me cham, i'm khmer islam



"When I look into the Peace Masks, I can't tell if they are men or women. The mask is just a face. It's just like in real life. We can't truly see gender, sex, LGBT, or anything that makes up the inside of each of us."

Younen

“Maybe like other Cambodian women, I grew up learning to subconsciously live up to the expectations set by gender norms and other cultural practices. Pressures come from all corners of life - home, work, and society. Yet, as I manage to take off this gender “mask”, I realise that we can all reach our full potential as human beings regardless of our gender or identity.”

Suyheang

on gender



It was difficult to let someone else control me. If I cannot breathe, I might die. So I had to let go and trust. I trust Myong Hee who has been doing this for so many years. It's important for me to be a part of the Peace Mask Project.

ကဲ၏အက္ခာက္ခာနှင့်သေဆုံးမှတ်တမ်းများ
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arn chorn pond





At first when they put cream on my face it was cold, and then when the plaster was being piled on it became hot. When the straws were put in my nose to breath, I became nervous. But I found patience and courage inside myself, and I finished the Peace Mask mould.

មុនសីបុរីទេលនឹងលក់លាបទ្វារបើមួយឱ្យបសិទ្ធិ ពីមាននាមវិវេច្សាក់ទេល
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Theary

Theary and I did FLD last year together. This time she held my hand during the Peace Mask making. I trusted her and I knew she wouldn't leave me alone during the process. It made me calm.

នារីគីនាក់សិរីនាបសិទ្ធិជាបិទ្ធិការបង្ហាញដែលបានបង្ហាញនាមឈ្មោះការបង្ហាញនាមឈ្មោះ
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Pisey

my partner, my friend

I am Kreung, a Cambodian Indigenous person from Rattnakiri. If you look, you might not see the difference from us and Khmer. Sometimes there is discrimination because others don't know about our culture. If they know, they won't discriminate. Khmer have a language and tradition and Kreung have a language and tradition. Cambodia is a diverse country. We live together and we are similar. Some people think we are all the same throughout the country. We are different, but we can live in harmony. Differences are good. We have to know about the cultures of others, but know we are all human.

ខ្លួនឱ្យសាន្តរតិត្រីបិទិយាណានវនាតិត្រីមការ នឹង
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Sophea

celebrating difference



I am a man. I work in a gender organisation. Many people ask me: "why do you work in a women's organisation?" My friends even laugh at me or tease me. I joined the organisation because I like working in peace and conflict issues. I'm a peacebuilder. Why can't a man work in a gender organisation? Gender isn't just about women. Gender is about our role in society. I can support ending violence against women. I can also work with men to help stop violence against women. I work with many women leaders. I learn from them and find mentorship from them. What is so strange about men learning from women? Gays, lesbians, bisexuals, transgendered, queer people, they also push this idea of gender even further. What is their role in society if they identify outside being just a man or a women? I have learnt so much from them too. I am a man who supports women, LGBT, and men to look beyond violence as an answer to conflict. My role lets me express my identity in many layers. I use FLD to listen to many other people and better understand my own perceptions of them. I made a Peace Mask to look inside myself further and see who I am. I can see myself smiling in my mask because I think I am ok with who I am. I'm Lyhour and I'm many things.

Lyhour

gender is complex



Conclusion

This collaboration between Women Peace Makers and Peace Mask Project to bring together two different approaches to explore identity is an experiment.

With FLD's focus to listen and hear, space for sometimes difficult conversations allowed people to share real opinions and perceptions without everyday barriers. By concluding the process with the Peace Mask Project, FLD Listeners and Cambodian guests were able to come together to reflect on and celebrate the journey together. More importantly, after listening to so many others, they were given the opportunity to listen to themselves. They looked inside and saw themselves, and their own representation inside a Peace Mask. They touched their partners to soothe them and felt the washi paper impression of their one unique face. Their precious reflections were then added to the growing family of those who have already offered their faces for peace. Our collaboration reinforces that beyond borders and labels, and beneath all of our masks, we are part of a larger shared story.



This is a sample of the handmade high quality traditional washi paper used to make every Peace Mask. This paper comes from Echizen, Fukui Prefecture in Japan. Washi paper originated in China in the year 108AD and is found throughout East Asia today.

ເແສ່ງຊັ້ນນາດ້າ ແກ້ວມະນີໃຈສາລະວົງໄສ້ລະຫຼວງເຊື້ອເນົາ ລູກສິ້ນທາວອຖຸວາກາຕະລິບົດບໍລິຫານ
ໃຈສາລະວົງໄສ້ລະຫຼວງເຊື້ອເນົາ ເພື່ອມາຮັດວຽກ ໂດຍມີຄວາມຮັດວຽກ ສະບັບຕໍ່ໄຊ້
Echizen ເຊື້ອແຂງ Fukui Prefecture ດັ່ງນີ້ໄປເລື່ອສະບັບຕໍ່ໄຊ້ ຄືສາລະວົງໄສ້ເນົາ ແລະ
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ບັນຫຼວງຂອງເສື່ອງກຳ

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15 Cambodians step back from their everyday lives to explore *the Other* and themselves through their senses. They listen to people and hear their stories. They look at a mask and see themselves. They touch diversity and feel united. This documented journey explores the collaboration between Cambodia-based Facilitative Listening Design and Japan-based Peace Mask Project as approaches to foster deeper understanding around identity and relationships.

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