

SUKI

JAPAN FOUNDATION 

THE OFFICIAL NEWSLETTER OF THE JAPAN FOUNDATION, MANILA

OCTOBER 2017



IN THIS ISSUE:

- **Cover Story:**

20th Anniversary
of the Japanese Film Festival EIGASAI

- **Activity Report:**

Manga Hokusai Manga Exhibition,
Oriza Hirata's Visit in Manila, and more

- **In Focus:**

WSK Axis 2017 | Philippine x Japan New Media Art
Festival

- **Contributor's Corner:**

11th International Silent Film Festival in Manila
by Max Tessier

SPECIAL DIALOGUE:

RYOTA NAKANODirector of *Her Love Boils Bathwater*,

&

NAOYUKI SATO

The Japan Foundation Executive Vice President



Film director Ryota Nakano, known for his 2016 film *Her Love Boils Bathwater*, visited the Philippines from July 6 to 9, 2017, upon the invitation of the Japan Foundation, Manila. Immediately after returning to Japan, he met for the very first time with Naoyuki Sato, Executive Vice President of the Japan Foundation* to talk about his experiences during the Japanese Film Festival (JFF) in the Philippines, its impact, and the significance of introducing Japanese films to an overseas audience. Here are some excerpts from the dialogue featured in *Wochi Kochi* Magazine, an online magazine dedicated to sharing stories of international cultural exchange and programs coordinated by the Japan Foundation.

Is this the first time for you to meet each other?

Sato: Yes. I was deeply moved by *Her Love Boils Bathwater*.

Nakano: Thank you. I saw your post on Twitter. You watched my film three times on the same flight, didn't you?

Sato: Yes, it has various plotlines that you need to chew over like a good piece of squid (*laughs*). Japanese people often refer to dried squids by saying that the longer you chew, the more flavorful it becomes. The first time I watched it, I liked the second half. But the third time I watched it, I found that my favorite scene was the one where Rie Miyazawa, playing the role of Futaba, cries alone in the empty bathhouse. That scene was really moving.

Nakano: I rolled the camera for one or two minutes with no one in the picture at all for that scene.

Sato: Yes, it's a scene rich with symbolism, with someone is crying alone in a cold bathhouse, where no one has lit any firewood. But after that, Futaba stands up straight and sets about lighting a fire in people's hearts. Although we can't see the fires that are burning inside her, we understand they are burning extremely

strong. It is the heat and passion of this fire within her that carries the story, leading us to the denouement. It was truly wonderful. I really liked how, ultimately, it is the fire within her that kindles a warmth in five people who are completely unrelated to each other. Recently, my own line of thinking has been focused not on conveying a message to a large and unspecified number of people, but rather that it is pointless unless you can reach out and speak passionately and vividly to a small number of specific people. That is probably why I felt that your film really and truly spoke to me. I haven't cried so much in a very long time.



Have you visited the Philippines before?

Nakano: It was my first time. Although I only saw Metro Manila on this occasion, the energy in the city is truly amazing. With various construction sites here and there, I got the feeling that the entire country is on the move. I never imagined that it would be such a metropolis, full of cars and people, shopping malls and so many buildings. I was only there for three nights and four days, but I was fortunate to have good weather the entire time. Before I left Japan, the weather forecast was predicting storms every day. I must have brought the sun with me, because it never rained once while I was there. Even though it was the rainy season, there was not even the slightest shower; it was comfortable.

Sato: There aren't many people who could make the sun come out like that (*laughs*). But it is humid and hot, isn't it?

Nakano: It may be hot outside, but inside the air conditioning is always on low so that you feel cold.

Sato: I have never been to the Philippines myself, but I believe that the average age is very low, isn't it?

Nakano: I heard that it is at 23 years.

Sato: The average age in Japan is 46.

Nakano: The entire city had a really young feel to it.

Filipino audiences' understanding of the film's deep emotions

So what was it like to see the reaction of this young and vibrant audience in the Philippines?

Nakano: The audiences in the Philippines react very sensitively and emotionally.

Sato: Do they speak out in the cinema?

Nakano: They laughed at the funny scenes and during the film, I also talked to people in the next seat. It was interesting and uplifting for me because I could see that they were really absorbed in the film.

Sato: It is quite a complex story, so did they understand the various storylines?

Nakano: Some said that they couldn't understand, but I think they got the gist of the story.

Sato: Even the part about the public bath? There are no such things in the Philippines.

Nakano: My understanding is that the culture in the Philippines is to take showers, so even homes don't have bathtubs. I was also told that as the Philippines is mostly a Christian country. They don't cremate the deceased, although in recent times some people are now cremated. However, people told me that they understood the final scene.

Sato: The point about Futaba slowly warming the hearts of those close to her?

Nakano: Yes, I think that was understood. The question I heard most often was about the color. I was asked whether the color of the smoke was to depict it was the mother's favorite color. I answered that I attempted to depict all kinds of messages.

Sato: So were most questions you received about the performance and direction?

Nakano: What I was consistently asked at every screening was where the idea had come from for the film, why was it set in a public bath, and why was it a story about a mother?

Sato: There must have been a great deal of attention prior to the screenings, as the film has actually won many awards.

Nakano: I didn't really know whether people in the Philippines would know about the film's success, but when the title appeared on screen a great roar went up from the audience and they burst into applause.

Sato: And the last scene too! That really caused everyone's emotions to well up in Japan, too.

Nakano: Yes, but in the Philippines, when the end credits start to roll, everyone gets up straightaway and leaves (*laughs*). So I started my director's talk while the end credits were still rolling. That was a first-time experience for me.

Sato: So there was no "afterglow" after the film finished? (*laughs*)

Nakano: Apparently it is quite common in the Philippines to come into a film part way through, or enjoy just a section of the film and then leave. It is not something that you can do anything about. It was the same in India when my previous film *Capturing Dad* was screened there. Once the end credits roll, the lights in the theater go up. Once people's mobiles start ringing, people get up and leave. Films are probably seen as just another part of daily life.



Did you meet people involved in the Philippine film industry?

Nakano: There was a screening for about 100 film students and producers. What really made an impression on me was how the film really moved a young male student with deafness. He came to see the film without knowing that one of the characters is also deaf. He told me that he wants to become a film director and I was really pleased to hear that my film had given him inspiration.

Sato: What sort of questions were you asked by the people involved in the film industry?

Nakano: There weren't really many questions about technique or direction. The students asked me for my thoughts on what it takes to become a film director. My response was that in their first one or two films that should try to distill all their experiences of life to date. I suggested that in their first work, it would be a good idea to let out all the ideas that they are keeping inside them, so they would definitely be able to progress to direct another film. That is what I did and I think it worked for me.

Sato: The scriptwriter, Sugako Hashida, said the same thing. Her way of putting it was that unless you unleash everything in one work and start again from nothing, there is no room for the next idea to grow.

Nakano: Unless you release all your ideas on one film, it is difficult to do the next one, so my view is that you

have to put everything you have into the film you are working on. Some people may be able to make a film with just a little effort, but ultimately they will hit a wall. My feeling is that the fundamental power of a creator is the ability to really use up all the creative energy they have inside them.

Sato: As you are making a film, though, it must be important to have some point of convergence or theme, mustn't it? If you are putting everything into your first work, it must be difficult to distill everything into a theme. Unless you can do this, there is not much point in becoming a creator.

Nakano: Yes, a critical issue for any creator or artist is whether they have the ability to frantically search within themselves and find a way of expressing what they find. This is an industry that winnows out the people that can and can't do this. Of course, frantic soul-searching isn't everything. However, what I wanted to emphasize is that for anyone's first film it is pointless to only scratch the surface of what you have inside you. Each time I make a film, this process is really exhausting and no matter how hard I try, my output seems to be one film every three years.

Recently a number of film festivals in Japan have incorporated a special selection of films from the Philippines. Have you seen any Filipino films yourselves?

Nakano: Actually, I hadn't seen any before this visit, but while I was in the Philippines I went to the cinema and saw a drama about a young couple – who have a child together – living on the streets. As there is a great deal of inequality between rich and poor in the Philippines, there are many dramas that depict the lives of people working hard to make a living. Well-known Filipino directors like Brillante Mendoza and Lav Diaz also work hard to capture scenes from everyday life in their films. I would really like to see Mendoza's new film *Ma' Rosa*. I think that you feel close to films when you have actually been to their country of origin.

Sato: Yes, countries may differ, but people are all basically the same.

Nakano: The family is very important in Filipino life and this comes through very clearly. When I stood on stage to give a talk I said to the audience that I had heard that there are many Filipino men who are like the fathers played in film by Joe Odagiri. That comment caused a great deal of laughter, with the women saying, "Yes, that's so true."

Sato: (*Laughs*) I think your film will go down well in Asia then.





From a director's perspective, what are your thoughts on efforts to promote Japanese film like the Japanese Film Festival: Asia-Pacific Gateway Initiative** that you attended in the Philippines?

Nakano: I think that the film festival is a marvelous way to convey Japanese culture to the world. It is also really interesting and helpful to be able to actually see people's reactions directly. My long-held wish has always been to create films that are not hemmed in by national borders. I had always thought that my films contained messages that would resonate with audiences overseas. So when I travelled abroad for the first time at the opening of my previous film, this resonance became clear to me by seeing for myself the reactions of audiences in various countries. I think it is a good idea for any director to travel overseas.

Will you be using your experiences in the Philippines in your future work?

Nakano: Of course! I will aim to make a film where the audience doesn't get up and leave while the end credits are still rolling (*laughs*). My experiences in the Philippines showed me that a family-based theme resonates with everyone and if the human drama is well described on screen it will be understood in other countries, even if the culture is different. I would also like to shoot a film overseas too.

Sato: What is the reason behind all your films having a family-centric theme?

Nakano: It's probably because I was brought up in such a family. My father died when I was six, and my mother brought me up alone. Then a cousin of mine who had lost her parents came to live with us and we became like a brother and sister. Although it wasn't a normal family, we grew up carefree and I often wondered what a family actually was. Just as there were many deaths in my own family, this is reflected in the film. What is a family? How do the people who are left behind live? Those are my themes.



(Interviewer/text: Yuko Okazaki; Photographer: Kenichi Aikawa)

* Naoyuki Sato's term of office as Executive Vice President of the Japan Foundation ended by the end of July 2017.

** Japanese Film Festival (JFF): Asia-Pacific Gateway Initiative

Under this initiative, the Japan Foundation is implementing Japanese film festivals around the Asia-Pacific region. The aim is to build a system that will act as an extensive bridge between the Asia-Pacific film market, and the Japanese film industry; and grow to become a comprehensive platform for the Japanese film industry that is highly effective in attracting potential audiences. In the fiscal year 2017 there are plans to hold Japanese film festivals in 35 cities in 12 countries, including the 10 ASEAN countries plus Australia and India.



ORIZA HIRATA'S VISIT IN MANILA

July 13 – 15, 2017

Cultural Center of the Philippines Silangan Hall, Pasay City

In preparation for the upcoming Manila version of *Tokyo Notes* in 2018, renowned playwright and director Oriza Hirata visited the Philippines and met Artistic Director Fernando Josef, Assistant Director Liesl Batucan, and Tanghalang Filipino's officers, as well as Rodolfo Vera, a multi-awarded writer.

Hirata gave a one-hour lecture titled "How to Write? What to Write?" at the CCP Silangan Hall. He also conducted an acting workshop titled "Contemporary Colloquial Theater Workshop" in CCP from July 13 to 14. A total of 30 actors participated, mostly from Actor's Company and chosen performers of TP.

Things you didn't know about ORIZA HIRATA

Renowned playwright and director ORIZA HIRATA – one of the key figures in the contemporary theater scene in Japan – was in Manila recently and opened up to Susan Claire Agbayani, journalist, about his career and family life:

- 1 Mr. Hirata was born in Tokyo, Japan in 1964, the year the Olympics was held in Tokyo.
- 2 He was raised in Tokyo at a time when modernization of Japan started, and there was rapid growth in the country.
- 3 At age 16, he travelled by himself around the world (the U.S., Canada, and Europe) for a year and four months on board a bike!
- 4 His grandfather was a doctor who was also a poet. His father was a writer ("not so famous") who dabbled in scriptwriting for the movies and advertisements. He describes him as "unique, strange, and always dreaming."
- 5 His mother was a university professor and psychologist. He would often consult her when he's writing.
- 6 He had always wanted to go to a university in Korea, so he studied in Yonsei University in South Korea for a year. He graduated from the International Christian University.
- 7 When he was in university, his father turned their house into a theater. But he couldn't manage it well, so at age 23, Hirata operated the theatre. Today, **Komaba Agora** Theater has a cast and crew of 150 individuals, and he is its artistic director. He is also the artistic director of Kinosaki International Arts Center.
- 8 When he was in university, his father turned their house into a theater. But he couldn't manage it well, so at age 23, Hirata operated the theatre. Today, Komaba Agora Theater has a cast and crew of 150 individuals, and he is its artistic director. He is also the artistic director of Kinosaki International Arts Center.
- 9 He admits that even in Japan, it is difficult to put food on the table if one is just a stage actor.



10 He created a movement called “contemporary colloquial theater” or as theater critics call it, “quiet drama” to change how scripts are written because Japanese language is structurally different from Western. Life is not only an emotional dramatic scene, but also has many sequences of quiet ordinary scenes.

11 Approximately two hundred thousand (200K) students a year create theater in their classrooms using Hirata’s method; thanks to a Japanese textbook for secondary education which was published in 2002.

12 He counts among the people he admires Japanese film director and screenwriter Yasujiro Ozu, who died the year before he was born, and began his career during the era of silent films.

13 Hirata wrote and directed the futuristic/sci-fi twin-bill *Sayonara* (Goodbye) and *I, Worker*, “to glimpse a near-future when robots would perform chores and provide companionship.” The plays were presented by the Robot Theater Project – a partnership established in 2009 between the Columbus, Ohio-based Seinendan Theater Company (founded by Hirata in 1983) – and the intelligent Robotics Laboratory in Osaka University, Japan directed by Hiroshi Ishiguro.

14 The actors who participated in the workshop he conducted at the CCP recently considered his approach “fresh and challenging.” They appreciated his having taught them “the importance of context, digging deeper, “silence/the pause/relaxation,” “the concept of rhythm and timing in delivering the lines,” “how every word is important for the actor to work for meaning,” and “focus on what you are talking (about)/doing while being aware of other factors.”

15 He will have a collaboration for an opera in Paris in December 2017. He has done collaborations in adaptations of his *Tokyo Notes*, the most recent of which had been in Taipei, Taiwan. *Bangkok Notes* will be staged by end of this year. A collaboration with Tanghalang Pilipino in Manila (*Manila Notes*) is in the offing, and it will be staged in 2018.

ART ARCHIVE (VOL. 01)

The Japan Foundation, Manila launches online archive on Contemporary Art

Published this October by the Japan Foundation, Manila, *Art Archive (Vol. 01)* is the first book in a series that explores current trends and concerns in Philippine contemporary art. Featuring essays by contemporary artists, performers, art writers, curators, journalists, and experts in the field of Philippine contemporary art, dance, and theater, it aims to illuminate the state(s) of visual and performing arts in the Philippines today.

The essays put forward a diverse set of perspectives about the contemporary visual and performing arts in the archipelago. We hope that this much needed publication will serve as a resource for readers interested specifically in Filipino art and also contribute constructively to the dialogue on contemporary art in Southeast Asia.

In line with the Japan Foundation's aim of carrying out comprehensive international exchange programs throughout the world, the book is published in a digital format for accessibility and distribution on a global scale. As a primer, it is meant to be used as a resource to foster cultural exchange and knowledge-sharing for artists, educators, curators, museum goers, galleries, performing arts spaces, and art and cultural institutions in the Philippines and abroad.

***Art Archive (Vol. 01)* is available for download on the Japan Foundation, Manila website.**



MANGA HOKUSAI MANGA: Approaching the Master's Compendium from the Perspective of Contemporary Comics

June 17 – July 28, 2017

Ateneo Art Gallery, Ateneo de Manila University, Quezon City

The Japan Foundation, Manila and Ateneo Art Gallery in cooperation with the Embassy of Japan in the Philippines presented the international travelling exhibition ***Manga Hokusai Manga***. The exhibition introduced the similarities and differences between modern Japanese manga, which now enjoys global popularity, and Katsushika Hokusai's manga.

During the exhibition run, Dr. Jaqueline Berndt, Director of the exhibition, arrived in Manila and delivered two lectures: *Exhibiting Manga: Intentions, Difficulties and Potentials* at Ateneo Art Gallery, and *Made by Hand in the Age of Digitalization: On a particularity of present manga and anime*, a Talk on the film *In This Corner of the World* at the CCP in collaboration with EIGASAI / The Japanese Film Festival.

Other events included *Making Manga: Basic Manga Creative Process Workshop* facilitated by Tintin Pantoja of Comic School



Tintin Pantoja with Manga Workshop Participants

Manila, and a Talk titled *Manga and the 'Manga-esque': Shifting Definitions and Perspectives* by Dr. Karl Cheng Chua, Director of the Japanese Studies Program at ADMU. Free film screenings of animated films by Makoto Shinkai were also held at the Ateneo Art Gallery.



Continued from previous page



- 1 At the opening [From left to right] Director Hiroaki Uesugi of Japan Foundation Manila; Dr. Karl Cheng Chua of the Ateneo Japanese Studies Program; Mr. Ken Nakamura, Director of the Japan Information and Culture Center, Ateneo de Manila University President Fr. Jose Ramon T. Villarin, S.J., AAG Director Victoria Herrera, Dr. Von Totanes, Director of Rizal Library, and Mr. Seiki Furudate
- 2 Dr Jaqueline Berndt with AAG Director and Chief Curator Victoria Herrera and Managing Curator Yael Buencamino, along with JFM and AAG staff
- 3 Exhibition opening performance by HINOMOTO

CONDITION REPORT (Junior Curators exhibitions)

Dissident Vicinities (Bulwagan ng Dangal, University of the Philippines, Quezon City)

Living Spaces: Hyperreal Estate and the Architecture of Dispossession (Vetro Gallery, Quezon City)

August to September 2017



Presented by the Japan Foundation Asia Center, the exhibitions of Filipino curators Lisa Ito-Tapang and Alicia Sarmiento were opened in August as part of our larger on-going project *Condition Report*, a curatorial support program in Southeast Asia. The first part of *Condition Report* were four collaborative exhibitions in Jakarta, Kuala Lumpur, Manila, and Bangkok. A total of 21 young curators were selected from curatorial workshops conducted in Indonesia, Cambodia, Japan, Laos, Malaysia, Myanmar, Philippines, Thailand and Vietnam.

For the second part of *Condition Report* involving the junior curators, Lisa Ito-Tapang curated *Dissident Vicinities*, an exhibition that touched on how cultural work and production contributes to arenas of struggle; responding to the histories of people's movements for liberation and rights in the Philippines. Meanwhile, Alice Sarmiento's exhibition *Living Spaces: Hyperreal Estate and the Architecture of Dispossession* visualized a global housing crisis; in the context of Southeast Asia, she trained a critical lens on the current condominium boom and issues surrounding how we share space.

Exhibition Commemorating the 50th Anniversary of ASEAN **SUNSHOWER: CONTEMPORARY ART FROM SOUTHEAST ASIA (1980S TO NOW)**

July 5 – October 23, 2017

Special Exhibition Gallery 2E, The National Art Center, Tokyo
Mori Art Museum, 53F, Roppongi Hills Mori Tower, Tokyo

The National Art Center, Tokyo, Mori Art Museum and the Japan Foundation Asia Center present the *SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now* exhibition. This exhibit aspires to commemorate the 50th anniversary of the Association of Southeast Asian Nations (ASEAN) by showcasing the contemporary art of the region. It is one of the largest Southeast Asian contemporary art exhibitions in history.



DLSU International Studies Conference

September 8 and 9, 2017

Hotel Jen, Manila

The International Studies Department of De La Salle University in cooperation with the Japan Foundation, Manila held an International Conference with the theme "*Japan and East Asia in the Midst of Change: Carving a Path for the Region.*" It was a two-day conference which aimed to identify possible courses of action on how to move forward amid the rapid changes that swirl around the region, and hoped to promote academic interest among young scholars in southern Philippines to explore the scholarship in Japan Studies.



Free Japanese Film Screenings during the 2nd ASEAN - JAPAN TV FESTIVAL

September 7 - 10, 2017

Cinema 5, Trinoma Mall, Quezon City

The Japan Foundation, Manila and the Embassy of Japan in the Philippines, in cooperation with the Film Development Council of the Philippines (FDCP) treated audiences with free screenings of Japanese films at Trinoma Mall. The event coincided with the 2nd ASEAN – Japan TV Festival to commemorate the 50th Anniversary of ASEAN. Films included recent popular Japanese comedy films as well as the omnibus *Asian Three Fold Mirror 2016: Reflections* co-produced by the Japan Foundation Asia Center and Tokyo International Film Festival.



CONTRIBUTOR'S CORNER

*For this year's International Silent Film Festival, the Japan Foundation screened *Dragnet Girl* by Yasujiro Ozu, together with a special performance by Japanese silent film narrator Ichiro Kataoka and the Celso Espejo Rondalla. Film critic Max Tessier shares his review of the unique show below:*

11th International Silent Film Festival in Manila

August 31 – September 3, 2017

Shang Cineplex, Shangri-La Plaza, Mandaluyong City

Last September 2, the Japanese film shown at the 11th Silent Film festival in Manila was among the best, along with Germany (Pabst's *Lulu/ Pandora's Box*, with the mythical Louise Brooks) and Austria (Gustav Ucicky's *Café Electric*, with the other female icon, Marlene Dietrich).

Yasujiro Ozu's *Dragnet Girl* (*Hijosen no onna*) is one of the silent films by Ozu, which he made in 1933, when most of his colleagues were already deeply involved in talking movies. A rare film by the famous director, it is apparently a gangster movie that's influenced by Hollywood films of the genre widely shown in Japan then. But in reality, it is a subtle melodrama set in the Yakuza world, with actor Joji Oka, and delightful young actress Kinuyo Tanaka, later to become famous as Mizoguchi's favorite interpreter (*Ugetsu*, *Saikaku Ichidai onna*, *Sansho Dayu*). There are rather few action scenes, as the film focuses more on the relationship between and among the characters and the hidden love story. This is also one of the last films of that kind Ozu made, before he changed his style to static and timeless family dramas or comedies that made him famous in the 1940s and 1950s, and beyond his death.

The screening of the film was highly enhanced by the optimal choice of the delicate and romantic *Celso Espejo Rondalla* small orchestra, which remarkably matched the film's pace, and by the presence of the celebrated Benshi (silent film narrator) Ichiro Kataoka. He was able to modulate his voice



Silent Film Narrator Ichiro Kataoka poses with Celso Espejo Rondalla and JFM

and expressions, so that he could impersonate all of the film's characters, especially the two main roles held by Kinuyo Tanaka and Joji Oka. Thanks to his performance, just by reading the titles, and embodying the actors' personalities, the film could reach another level of comprehension, to the delight of the audience. Thanks to Kataoka san and a few other Benshi of the new generation, the Japanese Silent Films can acquire another life.

Again, a remarkable audio-visual experience, thanks to the constant efforts of the Japan Foundation, Manila. We hope to have an experience of the same quality next year.



Max TESSIER, film critic and historian. Since 1963, was a film critic for various newspapers and magazines (*Jeune Cinema*, *Cinéma 65 to 71*, *Ecran 72-79*), *La Revue du Cinéma*, and other publications (*Le Monde*, *Le Monde Diplomatique*), and foreign publications such as *Cinemaya* (New Delhi), *Les Voix* (Kyoto/Paris). Also wrote for *Positif*, *OVNI*, in Paris, and various publications. Specializing in Japanese and Asian cinemas, he has published numerous articles in magazines mentioned above, and some books in French on Japanese cinema. Based in France and Manila.

WSK AXIS 2017 Festival pushes for a new media community across Asia

The Japan Foundation Asia Center and WSK: Festival of the Recently Possible open a deeper cultural exchange with an axis of exhibitions, workshops, fora, and concerts featuring contemporary Asian new media art at Manila's creative hubs from October 23 to November 4, 2017.

The Japan Foundation Asia Center's *ref:now—toward a new media culture in Asia* showcases contemporary media culture and creativity through art, exchange, education, and collaboration. Shining a spotlight on the creative scene in Asia against the backdrop of the region's rapid development and advances in information technology, the project fosters dialogue and partnership across exhibitions, workshops, symposia and performances that introduce the innovative fusion of technology and art that is new media art, as well as trends in pop culture and music following the emergence of the Internet. The *ref:now* project aspires to cultivate new platforms for media culture in Asia in cooperation with other ASEAN countries.

As part of this ongoing project, the Japan Foundation Asia Center now presents a special exhibition and music program in association with WSK - The Festival of Recently Possible, which has been held in Manila since 2008. Featuring artists from Japan, the Philippines and Singapore whose works demonstrate unique approaches enhanced by technology, the exhibition explores various interdisciplinary forms of media and art such as video, sound, sculpture, graphic design, and performance.

In partnership with leading Manila electronic music record label Buwan Buwan Collective and Tokyo-based Maltine Records, the concert at XX XX showcases the latest sounds from dance to pop, chiptune and electronic music, with the Philippines' top musicians as well as special guests from Japan.

EVENTS



Nogami Katsuki, "Yamada Taro Project"

**Media Art Exhibition INTERSTICES:
Manifolds of the In-between
Partner Event with WSK Festival 2017
organized by the Japan Foundation Asia Center**

Dates: October 23 (Mon) - November 5 (Sun)

Venue: De La Salle-College of Saint Benilde Black Box Theatre, etc.

Exhibited Artists:

Ian Carlo Jaucian, Tad Ermitano, Pauline
and Ivan Despi (*Philippines*)

Ryuichi Kurokawa, Houxo Que, Katsuki Nogami (*Japan*)

Admission is free



TORIENA of MadMilky Records

**x-pol: Philippines x Japan Electronic
Music Showcase
(feat) Buwan Buwan x Maltine**

Date: October 28 (Sat), 2017 Doors open: 9:00 pm

Performers:

Similarobjects, Moonmask (fka Ulzzang Pistol), Meshua,
Nights of Rizal (*Philippines*)

tomad, TORIENA, PARKGOLF, Pa's Lam System (*Japan*)

Venue: XX XX (20A-20B La Fuerza Plaza

2241 Chino Roces Ave. (Pasong Tamo), Makati, Manila

<http://20-20.asia/>

Entrance: PhP350 (with 1 drink)

For more information and schedule of the events, please visit <http://www.wsk.io>



UPCOMING EVENTS

HANDs Project for Disaster & Environmental Education + Creativity

October 8 to 19, 2017
Philippines and Japan

Organized by the Japan Foundation Asia Center, HANDs! (Hope & Dreams) Project is a bi-annual youth exchange program for Asian countries to engage and mobilize young professionals and university students in the field of disaster risk reduction, education, and environmental awareness. This year, the new HANDs fellows will travel to the Philippines and Japan to start their research and learn about the HANDs framework of Hirokazu Nagata's Wind, Water, Soil philosophy as well as system thinking and human-centered design.

Rakugo in English

October 7, 2017
Carlos P. Romulo Auditorium,
RCBC Plaza, Makati City

All Nippon Airways in cooperation with the Japan Foundation, Manila and Japan National Tourism Organization brought back Rakugo in English, a Japanese sit-down comedy with special Japanese guest artists to enthrall Philippine audiences. Enjoy Rakugo with Kaishi Katsura – the world's top performer of English Rakugo – along with Asakichi Katsura and Fukuryu Katsura. Meanwhile, Kouki Houraiya amazed audiences with daikagura, a traditional clowning performance.

Tokyo-Manila Jazz and Arts Festival Free Workshops and Concert

November 7 – 9, 2017
University of the Philippines,
Diliman, Quezon City
University of Sto. Tomas,
Manila, Metro Manila

Charito (Jazz vocals), Yuki Arimasa (piano/guitar), Kengo Nakamura (bass) and Michael Guevarra (saxophone/wind instruments) will facilitate a three-day jazz workshop. The workshop aims to continue and expand the Japan Foundation Jazz project as a follow-up to the Asian Youth Jazz orchestra last 2014; however, participants must have a background in music and know how to sing or play a musical instrument.

Please note that event dates and details are subject to change.

Visit [facebook.com/jfmanila](https://www.facebook.com/jfmanila) and <http://www.jfmo.org.ph> for updates.

ANNOUNCEMENTS

THE JAPAN FOUNDATION ACCEPTS GRANT APPLICATIONS

Fiscal Year April 2017– March 2018

The JFM, in its continuing endeavor to promote international cultural exchange and mutual understanding, is accepting grant applications in four major categories: 1) Arts and Cultural Exchange; 2) Japanese-Language Education Overseas; 3) Japanese Studies and Intellectual Exchange; and 4) Strengthening Cultural Exchange in Asia. Local grants and small-support programs are also open for applications all year round. For more information, please visit us at www.jfmo.org.ph/grants

2017 JAPANESE LANGUAGE PROFICIENCY TEST ON DEC 3 (SUNDAY)

The Japanese Language Proficiency Test (New JLPT since 2010 – N1, N2, N4 & N5) – the world's largest-scale Japanese-Language test, will be held on Sunday, December 3, 2017; it will commence simultaneously at 1:00 pm in three different test sites: at the **De La Salle University (DLSU) Manila**, **Mindanao Kokusai Daigaku (MKD)** at **Davao City**, and at the **University of San Carlos (Talamban Campus), Cebu City**. For further announcements, visit www.jfmo.org.ph

x - pol : Buwan Buwan x Maltine

Electronic Music Showcase presented by WSK Festival 2017 and The Japan Foundation Asia Center

Similarobjects / Moonmask (fka Ulzzang Pistol)

Meh Shua / Nights of Rizal

[Philippines]

Tomad / TORIENA

PARKGOLF / Pa's Lam System

[Japan]

October 28, 2017 / XX XX

La Fuerza Plaza 2241 Chino-Roces Ave. (Pasong Tamo)

9:00 pm / Php 350 (with 1 drink)

For more information, visit: <http://facebook.com/jfmanila>

The Japan Foundation, Manila

A: 2317 Pacific Star Building, Sen. Gil Puyat Avenue / Makati Ave, Makati, 1226 PH

T: +632.811.6155 to 58

email@jfms.org.ph / <http://jfms.org.ph/>



ASIA
CENTER

MaltineRecords



20:20 XX XX

EDITORIAL STAFF

SUKI

ISSN 0118-7910
Volume XX Issue 4



© The Japan Foundation

Uesugi, Hiroaki
DIRECTOR

Koide, Tetsuya
ASSISTANT DIRECTOR

Velasco, Szusza
Kurokawa, Ami
MANAGING EDITORS

Aquino Cecilia
Labastilla, Skyzx
Ocampo, Marc J.
Okeda, Mariko
Samson, Roland

Suki is a newsletter published by the Japan Foundation, Manila located at the 23rd Floor, Pacific Star Building, Sen. Gil Puyat Avenue, corner Makati Avenues, Makati City 1226, Philippines, with telephone numbers (632) 811-6155 to 58, fax number (632) 811-6153; and email address at email@jfmo.org.ph.

Suki is published three times a year and is duly registered as printed matter mail at the Makati Central Post Office under Permit No. 1074-97 NCR dated June 16, 1997. It is distributed free of charge to individuals and organizations interested in Japanese Studies, International Cultural Exchange and Intellectual Exchange, among others.

The opinions expressed in the feature articles are of the authors and not necessarily of the organization. Reproduction in whole or part of Suki articles is prohibited without permission from the author and the Japan Foundation, Manila.