

SUKI

THE OFFICIAL NEWSLETTER OF THE JAPAN FOUNDATION, MANILA

JAPAN FOUNDATION 

JUNE 2018



THIS ISSUE INCLUDES:

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- Report: Haruki Murakami Festival

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- Japan in Scenes and Frames
by Cultural Leader Invitee Mary Liza Diño

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- Tokyo Performing Arts Meeting
- Art Fair Philippines Talks
... and more



TALK ABOUT MURAKAMI
February 27, Ateneo de Manila University
March 17-18, Fully Booked Bonifacio High Street

WATCH MURAKAMI
March 15-16
UP Film Institute

LISTEN TO MURAKAMI
March 23-24
BGC Arts Center

村上春樹
haruki
murakami
festival



February 27 – March 24, 2018

The Japan Foundation, Manila (JFM) mounted the first-ever Haruki Murakami Festival in Manila – Experience his Works through Music, Films and Talks from February to March 2018 with an audience of more than 3,000 people. The Festival, which showcased one of the world’s best-selling and most popular Japanese contemporary novelists – Haruki Murakami – included a series of events categorized in four segments where participants enjoyed the world of Murakami with their senses: 1) “Talk about” Murakami: talks, 2) “Watch” Murakami: films, 3) “Listen to” Murakami: live concerts, and 4) “Write about” Murakami: Facebook Campaign.



"TALK ABOUT"

MURAKAMI: TALKS



Dr Alona Guevarra at Ateneo © Dems Angeles

Three talk sessions were set to capture not only hardcore fans of Murakami (also known as "Harukists") but also first-time readers and curious audiences. Kicking-off the Festival, Ateneo de Manila University (ADMU) English professor Alona Guevarra – whose areas of specialization include Haruki Murakami Studies – discussed the popularity and global appeal of Murakami with instructor Julz Riddle.

In partnership with Fully Booked, two other talks were held last March 17 and 18 at Fully Booked, Bonifacio High Street. On March 17, Palanca awardees talked about Murakami's story, writing style, and social influence. On March 18, three Filipino writers and running enthusiasts talked about Murakami's work and his dedication to running, as inspired by Murakami's memoir "What I Talk About When I Talk About Running."



Talk at Fully Booked © Dems Angeles



© "Tony Takitani" WILCO Co.,Ltd.



© 2010 "Norwegian Wood"
MURAKAMI Haruki, Asmiki Ace,
Fuji Television



Filmshowing at UPFI © Dems Angeles

"WATCH"

MURAKAMI: FILMS

Two award-winning film adaptations of Murakami's works: Norwegian Wood and Tony Takitani were screened at the UP Film Institute of University of the Philippines Diliman last March 15 and 16 as part of the festival to watch and experience the film interpretation of the Murakami world. Around 850 viewers at the audience were at the screening of Norwegian Wood.

"LISTEN TO" MURAKAMI: LIVE CONCERT

Murakami's passion for music is intense. It is well-known that Murakami ran a small jazz bar for several years, and he weaves in various musical references into his novels. The Japan Foundation, Manila brought live concerts that featured music woven into Murakami's novels last March 23 and 24 at the BGC Performing Arts Center in Taguig City. Curated by professor Junichi Konuma who specializes on music culture, the concert intertwined the spoken word read by David Ezra with different genres of music played by jazz pianists Hiroko Kokubu and her trio, and the Beatles-inspired classical ensemble, 1966 Quartet, in special collaboration with pianist April Dawnena Merced-Misa.

On both nights, the concert received a standing ovation from a full-house audience of 600 individuals. Filipino audiences sang and cheered loudly when Hiroko Kokubu Special Trio played special improvisations of *Penny Lane* and (which segued to our very own folk song) *Leron-Leron Sinta*.



Hiroko Kokubu Trio © Jojo Mamangun



Haruki Murakami Concert © Jojo Mamangun

"WRITE ABOUT " MURAKAMI: FACEBOOK CAMPAIGN



A total of 64 participants submitted entries on their favorite Murakami story. The winners were selected based on content and number of Shares and Likes.

1st place: Jules Mañalac

2nd place: Louise Del Rosario

3rd place: Denise Ann Florendo

Photo, from left: Tetsuya Koide, assistant director of JFM; Jules Mañalac, first prize winner; Louise Del Rosario, second prize winner; and Hiroaki Uesugi, director of JFM.

JFM hopes that the Haruki Murakami Festival becomes a gateway not only to Haruki Murakami but also to other Japanese classic and contemporary literature.

The Festival was generously supported by The Embassy of Japan, BGC Arts Center, JT International (Philippines) Inc., Japan Airlines Co., Ltd., UP Film Institute, Kritika Kultura, AILAP, The Japanese Studies Program in ADMU, and Fully Booked.

SPOTLIGHT

Japan

In Scenes and Frames

By: **Mary LIZA DIÑO**

Chairperson, the Film Development Council of the Philippines

Experiencing a country is like experiencing a film. You are brought to a world foreign to your own. You meet new characters. You share their stories and their adventures. At the end of it all, you take something for yourself. Last December 2017, I was granted the incredible opportunity to completely immerse myself in the film culture of Japan and its many wonderful facets through the prestigious Invitation Program for Cultural Leaders sponsored by Japan Foundation Asia Center in cooperation with The Japan Foundation, Manila (JFM). This Cultural Program aims to provide prominent persons in various cultural and social fields and leaders of special importance in Asia with a firsthand introduction to Japan, to enhance their awareness and understanding of the country. This 10-day immersion program is specifically customized to meet all the cultural leaders' requirements in their chosen fields.

As the very first recipient in the field of Film and Audio Visual Arts, the Japan Foundation set up several meetings and exposure trips for me with leaders in the Japanese audio-visual industry: from animation producers, film festivals directors, documentary filmmakers, and production companies, to film archive curators and stakeholders that expanded my experience and knowledge of Japanese Cinema. To top it all off, they also set me up with a few interest-related activities for a holistic experience of Japanese culture. Let me take you with me on this wonderful 10-day journey of Japan seen in scenes and frames:

DAY ONE:

Visual Documentary Project 2017

On my first day, I was able to participate in the *Visual Documentary Film Project 2017*, a joint project between the Japan Foundation Asia Center and the Center for Southeast Asian Studies that offers a platform for Asian filmmakers from Southeast Asia to express their realities through documentaries, and introduce them to a broader audience. Among the strongest documentary projects presented was Camille Samonte and Pam Bareo's *Timbre* (Tip-off), a documentary about the drug war in the Philippines.



With filmmakers Camille Samonte and Pam Bareo

DAY TWO:

Interview for the Japan Foundation Asia Center's "Asia Hundreds"

On my second day, I was interviewed by National Film Center Senior Researcher Mr. Hidenori Okada of the National Museum of Modern Art in Tokyo for "ASIA HUNDREDS." Through interviews and lectures, the series "Asia Hundreds" introduces professionals such as artists and filmmakers who participate in the cultural activities of the Japan Foundation Asia Center. The project aims to further cultivate cultural exchanges in the Asian region by disseminating the words of key people in culture and art in both Japanese and English, and archiving the "now" in Asia.

Artists who have participated in "Asia Hundreds" include director Apichatpong Weerasethakul from Thailand, Indonesian film director Maury Sriya, Singapore's Boo Junfeng, and our homegrown director Brillante Mendoza.



Photo Credit: Ice Segueria

SPOTLIGHT

DAY THREE:

Philippine-Japan and SANDAAN: 100 Years of Philippine Cinema

The Japan Foundation Asia Center represented by Executive Vice President Hiroko Otsuka and Managing Director Masaya Shimoyama hosted a beautiful welcome lunch for me and invited key people to explore possible programs for cultural collaboration through film. It was an honor to have been joined by His Excellency Ambassador Jose C. Laurel V and Deputy Chief of Mission, Eduardo Meñez of the Philippine Embassy in Tokyo, and film festival Director Takeo Hisamatsu with festival Programmer Kenji Ishizaka of the Tokyo International Film Festival (TIFF).

One of the most prestigious and respected international film festivals, TIFF has played such a big role in the promotion of Filipino films in the global platform. Since it was an opportune time to have had them all together in one gathering, I proposed a partnership with both parties for SANDAAN, the Celebration of the Centennial Year of Philippine Cinema in 2018.



Photo Credit: Ice Segueria

DAY FOUR:

A Peek into the World of Japanese Anime at Production I.G

One of the special requests I made for the Cultural Program was to meet with the movers and shakers of the Japanese animation industry so I could get some insights on how they became global leaders in the world of animation. Filipinos are some of the most talented animators in the world. However, the Philippine animation industry has been recognized more as an outsourced venue for "in-between" production services of foreign companies for their foreign television shows or films.

On Day 3, I was fortunate to have met the *founders* of one of the most successful Japanese anime studios in Japan, Production I.G, Inc. It is a production enterprise that has been involved in the creation of numerous anime television series, OVAs and theatrical films. With heavy-hitter titles like *Ghost in the Shell*, *Evangelion*, and *Blood+*, Production I.G's impressive roster of works and production of original animation are a real

inspiration, since in the Philippines, FDCP aims to empower the local animation industry in producing original content.



Mr. Mitsuhsa Ishakawa, CEO and Co-Founder
of Production I.G, Inc

DAY FIVE:

The "Godzillas" of the Japanese Film industry meet FDCP

I was introduced to the big players in the Japanese film industry so I would have a better understanding of the commercial film industry in Japan, and be able to compare it with our local industry. I interviewed Mr. Akira Ogata, an internationally-acclaimed film director whose latest film is *Shin Godzilla*; multi-awarded screenwriter/actor Mr. Daisuke Tengan and Mr. Shogo Tomiyama, former president of TOHO, the biggest film production and distribution company in Japan. They are the producers behind the longest-running blockbuster movie franchise *Godzilla*.

We talked about a lot of things but among the many topics we discussed, I was particularly interested about existing theatrical film distribution policies in Japan. One would easily think that they have a better set up there because there are systems in place. So imagine my surprise when I found out that it's actually more challenging to release arthouse and smaller films in Japan. Only commercial and studio-produced films are given priority screening in commercial cinemas.





DAY SIX:

Fukuoka International Film Festival and Fukuoka Film Archive

My next destination was in Fukuoka where I met with the organizers of the Fukuoka International Film Festival (FIFF) and the Fukuoka Film Archive. I was pleasantly surprised and proud to learn that the City of Fukuoka has given importance to Philippine Cinema from way back. Just a year after its inception in 1991, Lino Brocka's *Insiang* already found its way as the Philippines' first official entry to the festival. Since then, many other important Filipino films and filmmakers have been invited to Fukuoka to participate in discussion sessions as well as symposia which has brought about a relationship of exchange with the audience of Fukuoka. This included two notable filmmakers who have won the prestigious Fukuoka Prize, an award given by the Fukuoka City government to outstanding individuals who contribute to the creation of unique and diverse cultures of Asia. Among the recipients of the Fukuoka prize in the field of Arts and Culture were Marilou Diaz-Abaya in 2001, and Kidlat Tahimik in 2012. The Fukuoka Film Archive currently has almost 40 Filipino titles in its care and we were able to explore the digitization and restoration of these titles from their collection. It was quite an emotional experience to see our film reels in pristine condition. These are important films that could've been lost were it not for them.



Inside the Fukuoka Film Vault

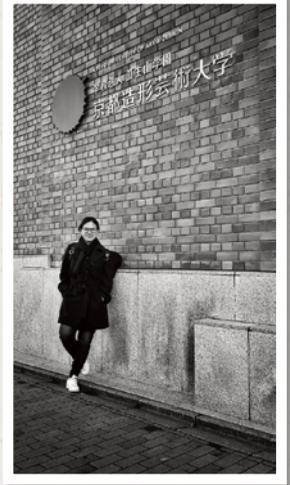
DAY SEVEN:

A Visit to Kyoto University of Art and Design

After spending a day in Fukuoka, we took the Shinkansen (train) to visit Kyoto. I really admire Japan's transport system. You can practically go to any city by train (even if your destination is located on another island). And because it's a bullet train, travel time doesn't take that long. The imperial capital of Japan for more than one thousand years, Kyoto is known for its numerous classical Buddhist temples, as well as gardens, imperial palaces, Shinto shrines, and traditional wooden houses. On Day 6, a meeting was arranged for me

to talk to the directors of Kyoto University of Art and Design and learn more about their Film Program.

I was very impressed with the film program of Kyoto especially since they have a four-year Bachelor of Arts program on Film Acting. As an actress myself who had to struggle for opportunities to acquire training in acting, this is a breath of fresh air. I got the chance to observe a class during my visit and met some of the students. I cannot help but feel a little sentimental because I saw myself for a moment in the students who were eagerly participating in the acting exercise. For a moment there, I suddenly missed acting.



DAY EIGHT:

National Film Archive of Japan

Another highlight of my trip was my visit to the National Film Center Tokyo, now called the National Film Archive of Japan. It perfectly encapsulates and combines the history and contemporary aspects of Japanese cinema, equipped with installations, galleries, archives of films and audiovisual content, and a film library. The nostalgic and cherished aura of the past are perfectly embodied in its small theaters with regular runs of restored contents and retrospectives, as well as its exhibition galleries. My favorite installation was the permanent exhibition of the evolution of Japanese Cinema.



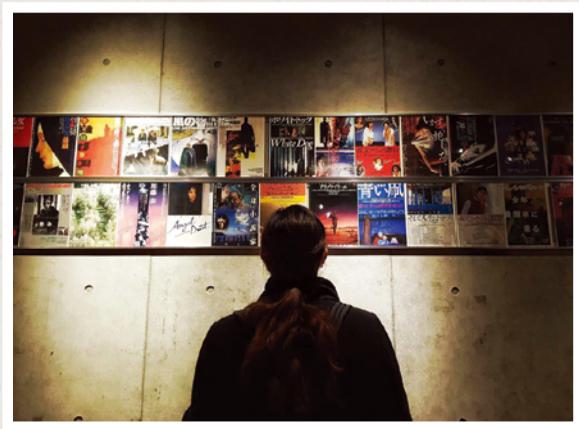
Mr. Hidenori Okada, Senior Researcher from the National Film Center Tokyo

SPOTLIGHT

DAY NINE:

Thriving Film Culture at Japan Community Cinema Center

I was absolutely captured by the Japan Community Cinema Center which I visited on the ninth day of the program. Located in Shibuya, the Community Cinema primarily holds film screenings and media education activities showcasing a multitude of cinematic work from its filmmakers. Much like in the Philippines, Japanese Cinema is thriving with both the production of mainstream and independent content, as complex as they are diverse. The Community Cinema recognizes this diversity and chooses to showcase arthouse films, encouraging members of its community to embrace and support varied types of storytelling. Its objectives are quite similar to our own programs in our country which aim to empower independent filmmakers through alternative platforms of distribution. Seeing how well-supported the Community Cinema was by the actual audience really made me realize the importance of encouraging this type of platform in any country with a rich culture of cinema.



DAY TEN:

Kimono in Kamakura

Of course I will not let this trip pass without having the chance to wear a kimono while walking the streets of Japan. So for the last day of this wonderful trip, we went to Kamakura, a seaside Japanese city just south of Tokyo. The former political center of medieval Japan, Kamakura is now a resort town with dozens of Buddhist Zen temples and Shinto shrines. Wearing kimono in Kamakura is quite spectacular. Not only do you get the chance to try gorgeous authentic kimonos that date back to the Taisho period, the whole ensemble includes a free hair styling service to make you look like a typical Japanese girl. That is why even at a freezing -2 degrees, I braved the cold just to get an instagrammable photo of myself and this beautiful kimono.



Photo Credit: Ize Segueria

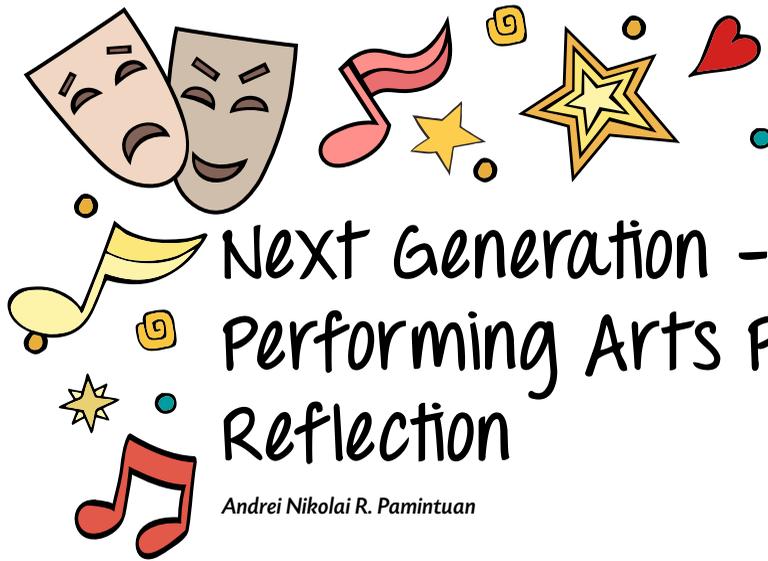
On top of these memorable visits, I had the opportunity to tour the Japan Institute of Moving Image, the Fukuoka City Public Library, the Kawakita Film Museum and most especially, the sought-after Ghibli Museum. I also got to watch Butoh in Kyoto and ate lots of sushi and ramen in between. These wonderful locations and attractions which I got to explore in between my meetings really enriched my appreciation of Japan.

As I ended my program, I couldn't help but be overwhelmed with all the new things that I got to experience and the new people that I got to meet. It was like watching the end of a film that captured and entranced me from start to finish, and it was made all the better because I was in the middle of it. This whole experience truly opened my eyes to how close the cinematic cultures of Japan and Philippines are to each other, and how open our counterparts are to our stories and content. Knowing that I found partners here in Japan certainly emboldens and motivates me more to continue reaching out beyond our borders to showcase our films as well as to explore content that we can bring back to the Philippines.

I went home to Manila inspired and motivated to do my own work with FDCP and taking what I learned from the Program into a productive execution and development of the Philippine film industry. None of these amazing things that I experienced would have been possible without the assistance and support of the Japanese Foundation Asia Center Team from Tokyo, our guide and translator Chieko Akiyama, who saved us from being "Lost in Translation." Her impressive command of the English language in a country where people barely speak in English made it easier for us to navigate our way through. Of course, to the JFM team: Director Hiroaki Uesugi, Ami Kurokawa, Roland Samson, and Cecilia Aquino, I am truly grateful for the endless support and assistance.

ACTIVITY REPORT

REPORT FROM PARTICIPANT



Next Generation - Producing Performing Arts Program Reflection

Andrei Nikolai R. Pamintuan

Creativity has the capacity to empower artists and communities. Whether it is through festivals, various performance platforms/meetings, and diverse venues, creativity should have a safe space for artistic expression, increase social consciousness, and challenge artists' processes, while effectively engaging with the audience. Artists are challenged to employ new grammar in order to articulate ideas into tangible expressions. They should work hand in hand with the producer – who in part – must be responsible in making sure that the work they choose to re/present or be involved in (in whatever capacity – curation, programming, etc.) facilitates a conversation, which fosters growth and encourages intersections among arts practitioners and create ripples in the local artistic landscape.

My experience as part of the inaugural program of Japan Foundation Asia Center's Next Generation Producers has taught me so much about being a more effective producer. It strengthened my skills and knowledge about what our work entails, be it for artists, for audiences, or the community we serve.



Exposure to New Works, Artistic Practices and Genres

It was great to be able to see works by artists on global platforms like SIFA in Singapore, Spielart Festival – Crossing Oceans in Munich, and TPAM in Yokohama and Tokyo. I was exposed to genres I otherwise would not have been able to see or had a label for – although already being practiced in the Philippines. Performance lectures, for example, really stood out for me as an effective means to communicate stories or narratives. Documentary theater makes audiences re-examine theater as a genre; one that makes people reflect on the effectivity of performance, as it puts to stage current issues in society or histories that have to be confronted.

The talks with artists about their works and artistic processes enabled me to get a glimpse of where the work is coming from and to be able to contextualize what is being said or conveyed in the performances that I saw. It also informed me that as a producer, one must be able to give the artist the space to develop work and grow with them. As a producer, you should be able to know your artist on a deeper level and be able to stand by the work that he or she presents. When one knows the artists and what they want to convey, the producer is then able to play a pivotal role in putting a work on stage and navigate through ways for a performance to be seen and heard by audiences.

ACTIVITY REPORT

REPORT FROM PARTICIPANT



Guelan Luarca's presentation at a group meeting



Broader Network in Southeast Asia, Asia, and Europe

The Next Generation Producing Performing Arts program introduced me to many organizations and individuals in the contemporary performing arts landscape, not only in Southeast Asia, but also in Japan, Europe, and across the globe. It was a living and breathing network of resources that will enable us to pursue future projects in and outside our countries. From access to various funding initiatives, to being able to speak with artistic directors, festival directors, and fellow arts practitioners, it gave us the tools to commit to our work and give access to various means to help make our work sustainable and our practice have longevity beyond our time in the program.

One of the strengths of the program is its inclusivity – the seven participants in the Next Generation Producers came from diverse backgrounds and, in many ways, are doing groundbreaking work in each of our own cities. I was able to find a home in these individuals as we shared the experience of traveling together to foreign cities, watching performances, agreeing and disagreeing with our opinions, and ultimately working together on a proposal as a culmination of our experiences and observations. I am positive that being part of the program is just the beginning of our future in this industry.



Andrei Nikolai Pamintuan is a director and producer. He divides his time between Manila and the U.S., taking on various roles in non-profit theater, festivals, cultural organizations and other art related fields. He is the Festival Director and Founder of Fringe Manila, a multi-genre international art festival that was inaugurated in February of 2015. He is currently the Creative Director of Pineapple Lab, a creative hub that features contemporary performances and interdisciplinary arts in Poblacion, Makati.

ACTIVITY REPORT

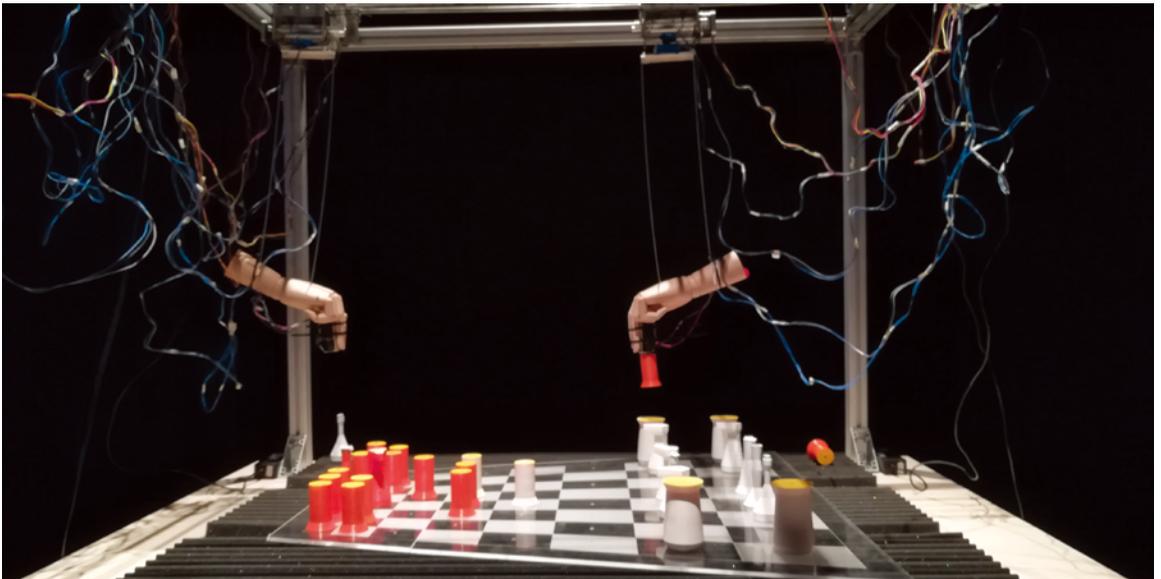
MeCA | MEDIA CULTURE IN ASIA: A Transnational Platform

February 9-18, 2018

Tokyo, Japan

As part of the *ref:now—toward a media culture in asia* project, which comprehensively showcases contemporary media culture and creativity through art, exchange, education, and collaboration, the Japan Foundation Asia Center and Today'sArt JAPAN/AACTOKYO present MeCA, a showcase of new media and digital culture in Asia. MeCA featured a wide range of programs and events across six categories: the Art Exhibition, held in Omotesando Hills Space O and Laforet Museum Harajuku; the Music program exploring trends in music culture, sound, and video art entitled *Bordering Practice* and *Alternative Sound + Vision* at WWW/WWWX Shibuya; Education programs in cooperation with Yamaguchi Center for Arts and Media (YCAM) and Lifepatch; The 2nd International Symposium for Media Art: *Art & Technology: Creativity, Education and Archive Environments*; Gallery Talks and Screenings; and the BioCamp: Gardens as 'Biotechnik' program.

Among the participants of MeCa were artists from the Philippines. Tad Ermitaño exhibited his work *Spinning Jimmy* which was previously exhibited in WSK AXIS 2017. WSK members Tengal Drilon and Franchesca Casauay were both invited as guest speakers, and similarobjects performed for the music program.



Bani Haykal "necropolis for those without sleep" (2015)

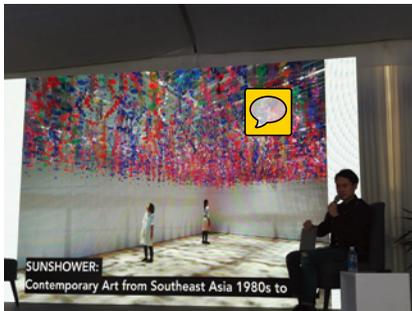


The 2nd International Symposium for Media Art



Bordering Practice | *Alternative Sound and Vision* Music Program

ART FAIR PHILIPPINES TALKS: Curator Invitation



Talk by Mori Art Museum Curator Hirokazu Tokuyama

March 2, 2018

The Link, Ayala Center, Makati City

The Japan Foundation, Manila collaborated with Art Fair Philippines, Ateneo Art Gallery, and the Museum Foundation of the Philippines to present a panel titled "Representing Southeast Asian Art in Biennales, Museum Exhibitions, and Archives." Mori Art Museum Curator Hirokazu Tokuyama discussed the *Sunshower: Contemporary Art from Southeast Asia 1980s to Now* exhibition which was held last 2017 in Tokyo, Japan. Joining him in the panel were Kim Jun-Sung, President of the Gwangju Biennale Foundation in South Korea, and Chuong-Dai Vo, researcher of Asian Art Archive.

EIGASAI SPINOFF @ NAGA

February 1-3, March 10-11 2018

Naga City, Camarines Sur

The Japan Foundation, Manila organized another series of Japanese film screenings last February and March 2018, targeting the general public and students who rarely have access to Japanese films. Screenings were held at the Alingal Hall of the Ateneo de Naga University (AdNU) last February 1 and SM Cinema in Naga City on February 2 and 3. The screenings were attended by educators, students and film enthusiasts. At the opening ceremonies, welcome speeches were delivered by AdNU President Fr. Robert N. Rivera, SJ.

JFM Director Mr. Hiroaki Uesugi spoke of how cinema and culture can bridge the gaps between and among nations. Hon. John Garcia Bongat, Naga City mayor, attended the event. Screenings were also held at selected barangays in Naga, bringing Japanese films closer to the community.

JFM brings different genres of award-winning Japanese films (with English subtitles) so the audience would experience the best of Japanese films, especially in the region. The event was held in partnership with the AdNU, FDCCP, Viva Communications, Inc. and SM City Naga.

TPAM 2018 | Performing Arts Meeting in Yokohama

February 10-18, 2018

Yokohama, Japan

TPAM is the only international platform in Japan for performing arts comprising a performance program (TPAM Direction) that promptly reflects the currents of contemporary performing arts in Asia and the world; meeting program where hundreds of professionals from festivals, venues and arts organization across the world get together; and open-call program for which emerging as well as experienced artists who look for opportunities register.

Having reinforced its Asian focus and started to be involved in Asian international co-production, TPAM this year had 367 registrations of international professionals from 46 countries/regions and 415 from Japan. Most of the programs were open to the public.

The Philippines was represented by playwright/director/actor Mr. Guelan Luarca; and Lipa Actors Company Artistic



Director Mr. Luisito Nario. In the TPAM Direction performance program, some productions by Filipino artists were presented, including a lecture performance about OFWs by Jessica Zafra and Raya Martin, a research-based exhibition titled PASÂ PASÂ (Etiologies of Bruising) curated by Renan Laru-an, a collaboration of Japanese dance group Contact Gonzo with Filipino metal core band Skychurch.

UPCOMING EVENTS

DIY Project with Ishinomaki Lab

June 3 to 8, 2018



The Ishinomaki Lab team in Manila for last year's workshop on urban revitalization with the creative communities of Escolta and Kapitolyo

This year's workshop with Ishinomaki Lab finds inspiration from Japanese-American sculptor Isamu Noguchi. Noguchi was interested in how woodworking workshops could foster goodwill within communities. He designed public spaces where visitors could physically and actively engage with art through playgrounds. His ideas continue to inspire contemporary designers to consider play as a strategy for building community and stimulating creativity in the everyday. Expanding on Noguchi's ideas, we hope to use the DIY + Design Workshops to discuss how creative labor can be explored as a tool for creativity, community building, and civic engagement through public architecture and spaces.

12th International Silent Film Festival in Manila

August 30 - September 2, 2018

SM Megamall Cinema



Renowned as the first and the oldest silent film festival in Southeast Asia, the International Silent Film Festival in Manila is a unique collaborative initiative led by Goethe-Institut together with the Japan Foundation, Manila, Instituto Cervantes and other cultural institutions and embassies, celebrating arts and cultural heritage through international silent films with live music scored by Filipino artists.

PHILIPPINE-JAPAN FRIENDSHIP MONTH EVENTS

The Japan Foundation, Manila is pleased to present a series of events commemorating Philippine-Japan Friendship month! This year's Japanese Film Festival | EIGASAI celebrates collaboration and diversity with a full-line up films, an exhibition, and talks, including EIGASAI x EYES for Embracing Diversity, Manila Notes, and EIGASAI x The Spirit of Budo.

The Japanese Film Festival | EIGASAI 2018

July - August 2018

Manila, Cebu, Davao, Bacolod
and Naga

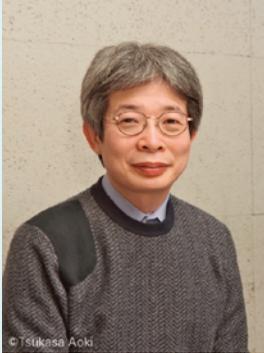


For updates, like and follow @eigasaiPH on Facebook.

UPCOMING EVENTS

PHILIPPINES-JAPAN FRIENDSHIP MONTH EVENTS

Oriza Hirata's Manila Notes



Auditions:

August 15 - 18, 2018

Oriza Hirata, one of the most influential playwrights and theatre directors in Japan, is coming to Manila in August 2018 for the casting auditions of a new production, *Manila Notes*. The play will be based on Mr. Hirata's award-winning production *Tokyo Notes*, which depicts the gradual dissolution of family and human relations in modern society. It is highly-acclaimed both in Japan and abroad and has been translated in more than seven languages and performed in several cities in Asia including Tokyo, Singapore, Bangkok and Taipei. The upcoming production is presented by JFM in collaboration with Tanghalang Pilipino and Cultural Center of the Philippines.

Literature Talk by Yoko Tawada



July 9, 2018 | 2:30PM - 4:30PM

20th Floor Multi-purpose Room, De La Salle University (Taft Avenue)

Yoko Tawada is an award-winning Japanese writer who writes in both Japanese and German, and has published several novels, poems, plays, and essays. She has received numerous awards including the Akutagawa Prize, the Adelbert von Chamisso Prize, the Tanizaki Prize, and the Goethe Medal. New Directions publishes her story collections *Where Europe Begins* (with a Preface by Wim Wenders) and *Facing the Bridge*, and her novel of Catherine Deneuve obsession, *The Naked Eye*. Her visit in Manila will include talks about her celebrated works.

The Spirit of Budo: The History of Japan's Martial Arts Exhibition



July 20 - September 26, 2018.

The National Museum of Fine Arts, Manila

The Japan Foundation, Manila is bringing a unique traveling exhibition to Manila titled *The Spirit of Budo*, which presents a brief history of Japanese martial arts – from battlefield combat techniques (Bujutsu) to popular sports or physical exercise tempering body and spirit (Budo), through reproductions / originals of historical weapons such as arrows, suits of armor, etc. as well as through materials and photo panels of popular sports and physical exercise such as Kendô, Judô and Sumô, among others.

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.

GRANTS

The Japan Foundation, Manila locally offers grant programs to support projects which promote, introduce and deepen understanding of Japan in the Philippines, and projects which encourage and enhance cultural exchange and collaboration in Asia.

MANILA BIENNALE:

Record of the Bombing by Hikaru Fujii

February 3 – March 5, 2018

Intramuros, Metro Manila



The Manila Biennale was a month-long celebration of contemporary art and Philippine culture, consisting of a festival component and a visual arts exhibition. Forty artists from the Philippines, Australia, Japan, Latvia, and the USA showed works based on the theme *Open City*. The Japan Foundation, Manila provided a grant and supported the installation of Hikaru Fujii's work *Record of the Bombing* at the San Ignacio Mission House.

MICHAEL BARRY QUE IN YOKOHAMA DANCE COLLECTION COMPETITION

February 5 – 12, 2018

Yokohama, Japan

The Yokohama Dance Collection Competition aims to nurture young choreographers and popularize contemporary dance. Mr. Michael Barry Que of the UP Dance Company (UPDC) was accepted as a finalist for the YDC 2018 Competition to represent Philippines. UPDC's dancers Al Frederick Abraham and Mark Robles performed Que's piece, "Negatives to Positive" in the said competition.

ANNOUNCEMENT

THE JAPAN FOUNDATION ACCEPTS GRANT APPLICATIONS

Fiscal Year April 2018 - March 2019

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

21ST

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