

SUKI

JAPAN FOUNDATION 

THE OFFICIAL NEWSLETTER OF THE JAPAN FOUNDATION, MANILA

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MANILA NOTES

Q & A WITH ORIZA HIRATA

Oriza Hirata (right) and Ibarra C. Mateo

Playwright and director ORIZA HIRATA is one of the key figures in the contemporary theater scene in Japan. On August 15-17, 2018, he visited Manila for the audition of *Manila Notes*, an international collaborative theater production with Tanghalang Pilipino. After the audition, he met with journalist Ibarra C. Mateo for a two-hour interview. Here are some excerpts about the background, influences and theme of *Manila Notes*.

Can you discuss how *Tokyo Notes* came about?

Tokyo Notes premiered in 1994; and I received the Kishida Kunio Drama Award for the play the following year. When France hosted the World Cup in 1998, they invited writers from finalist countries; I was one of them. We did a reading performance of *Tokyo Notes*, which was very well appreciated and which led to an actual creation of the play in France. In 2000, we had five performances in national theaters in different parts of France, starting with Paris. The one that we did in France was a collaborative project with a French director. Since then, I have continuously been performing many productions in France.

Can you tell us in which countries the play had been shown?

In 2000, my theater company Seinendan did a tour around the United States of America and Canada; and in 2002, we did a tour in Europe. Then, we began our tour in Thailand, Malaysia and Indonesia in Southeast Asia in 2006. At that time, South Korea began doing it as an adaptation in their country, so they made *Seoul Notes* which had more than a hundred stage performances through the years. On February 2017, we started a new project in line with *Tokyo Notes*. First we made *Taipei Notes*. Last October 2017, we made *Bangkok Notes*. This year, we have *Manila Notes*. In 2019, we are going to have *Tokyo Notes*, International version. So we will have actors from Taiwan, Thailand, Philippines, and South Korea, and they will work together with Japanese actors and create a new kind of *Tokyo Notes*. And we plan to run the play in several areas in Japan. If possible, somehow in the near future, I would like to have the performance done in Europe.

Several online materials say that you were influenced by director Ozu and Vermeer paintings. Can you discuss these influences?

As you can tell by the title, *Tokyo Notes* was influenced by the Yasujiro Ozu's film *Tokyo Story*. I admire and respect that film very much. My idea was if his creation is *Tokyo Story*, then why not make something a step before the story, which is "notes." So it's *Tokyo Notes*. I stayed true to the structure of the story of the movie, and depicted the struggles or the sadness that ordinary Japanese go through on a daily basis.

Tokyo Story is the story of an ageing couple who travel to Tokyo to visit their grown children. In *Tokyo Notes* one of the sisters is the one, on her own, who stays behind to take care of their ageing parents while the others are in the city. There is a scene in the movie where the ageing couple visit a department store. In the 1950's-1960's, people in the province would go to a department store when they get to a city like Tokyo. Now there are department stores everywhere, which is why I started to do research and found out that the museum is one of those venues that are frequently visited by the people in the province. In Japan, we do have very beautiful museums, but what's happening in the provinces since the museums are very beautiful, they just drive to the museum, get off, look at the artworks, and then ride back home. The loneliness of those people in the province, who admire paintings or artwork, is that after looking at it, they don't have anyone else to talk to, and discuss about that work of art, unlike if they were in the city. Although people in the province live a very good life, psychologically, something's missing in their lives; there is sadness.

The other theme that is addressed in my work is war. *Tokyo Story* is set-up only a few years after the war. The ageing couple is in the province, while all their children live and work in Tokyo. In a way—they're

not dealt with—their children just leave them behind. And actually, the one person who is taking care of them is the wife of the second son who died in the war. So his wife is now a widow. This is not mentioned in the film, but that fact shows the actual situation in Japan after the war. Having that in mind, I started to think about how to depict a war in my play. When I was writing the play in 1994, that was the time when I watched the news on TV; there was the Gulf War, there was also the Bosnian Slovenia War, so those were going on. And for me watching an ongoing war on TV was something that I was uncomfortable with. I wanted to translate into a play that feeling of uneasiness which I had while watching those wars on TV. Which is why the background of the play is that there is an ongoing war in Europe and the artworks need to be brought out of Europe to Japan. With those kinds of paintings as a background, the play portrays the usual conversations that a family, or couples have. I believe this is the reason why *Tokyo Notes* was very much acknowledged in France. After seeing the play, one of the critics said that it was a modern or contemporary way of portraying war and fascism. It's a new way of how fascism and war are expressed through a play. The war is going on somewhere far, far away, and for us, we don't really feel the direct impact of that war.

The other important subject of the play is Vermeer. Well actually, I personally like his works. In 1995, there was this global appreciation of Vermeer artworks, and when I was writing my play in 1994, Vermeer was not yet famous in Japan. That's why, had I written this play now, I would not



Tokyo Notes in 2010 © T. Aoki

have used Vermeer as one of its critical features. In most of his artworks, one room is depicted and we can clearly see only the part where the light strikes. That is the feature of his composition. That for me symbolizes that human beings like us can only live that way. For example, we are having wars right now, but if ever all of us would be so mindful, and very distracted with the war, thinking about war every day, I believe that we would not be able to live a daily life or continue economic activities. The other aspect of Vermeer paintings, is the dark part, the shadow part, which also make us think, or make us wonder, what that is all about. I believe that that is the role of any art. Which is why in *Tokyo Notes*, even my opinion about art is also in a way spoken in the play.

Please tell us something about the plot, and the theme of *Tokyo Notes* or *Manila Notes*.

Actually, my theater theory is called the contemporary colloquial theater. Until I came up with "contemporary colloquial theater," the way they acted in Japanese theater was so theatrical; and they're quite loud. So I started theater plays that would show ordinary or daily conversation of Japanese. It was in the 1980's. Actually right now, a lot of new theater writers are following in my footsteps and coming up with contemporary colloquial theater. *Tokyo Notes* is the same. The play consists of daily conversations, and there is no huge accident or some hidden plot, or exaggerated problems, nothing like that. The play with such conversations, as a whole shows a world or a cosmos where we live. That is the feature of the construction of my work.

I have another work that is also quite famous, that is "Citizens of Seoul." I wrote this in 1989; the story is about a Japanese family living in Seoul in 1909, a year before Japan conquered Korea in 1910, so it's now their colony. So it is the year before that happened. But knowing that situation, I do not have any characters that are very mean or some crooked politician, nothing like that. The play depicts a family living in Korea, the 1 hour and 30 minutes of what is happening within a family. As simple as that. But in that 90 minutes, there are daily conversations about colonization, about people who are colonizing and who are colonized; those are also picked up in the play.

For me, it is not the responsibility of any artist to point a finger at colonization and say that it's bad. I believe that the job of an artist, a writer, is to describe what it is like in the life of people who are experiencing colonization. And I believe that my job is to make my audience think about colonization, what it is, or does.

Also the same with *Tokyo Notes*, my job is to depict as clearly as possible: what is the war today, how does our family look like now, how different are the lives of the city and provinces?

As you were discussing the bigger picture of the World War, I was thinking of the similar struggles fought on a daily basis by ordinary people: personal struggles or conflicts with their families. These struggles are more immediate and more painful when you are separated from your family members. Do these factors influence you in your writing?

Of course, it's possible to write about the direct impact of war on people. But if I do that, then only the people who already have a conceived notion of what the war is to them, and then those people who are agreeable to that scene or that person are the ones who can really appreciate that art. Now at the very least, war is such a far, far away thing for the younger generation. They don't know that Japan colonized, they don't know how many deaths occurred because of that, and they're not aware how many Filipinos died because



Bangkok Notes in 2017
Photo by Teeraphan Ngowjeenan

of what the Japanese did. And even though older war movies that Japanese made show that war is bad and we are good, for them it's just something we see on the screen. So what's important, for me, is to make them realize that it's also our problem. It's not just a problem of someone far away. In the world of colonization, there is a country that colonizes a country. But within that is a person or people who are now colonizing a group of people, so there's that kind of relationship of colonizer and those who are colonized. And that kind of relationship also exists in our daily lives, like a couple, a boyfriend and a girlfriend, or capital and labor, etc. Which is why in doing or creating my work, I always want to show the essence of problems like a war, or colonization, through depicting a daily life of ours.

Now talking about *Manila Notes* as an adaptation, did you have anything that you said "you cannot change this," or "let's stick to this" or "you can change this, but still consider the following?"

We just concluded the audition and casting. In September, we will have a pre-rehearsal where we will all read the translated Filipino script and discuss together with all the actors, the production, whether how a particular line will be understood by the Filipino audience. Some lines will be rephrased. For instance in Asia, the economic situation is different from country to country. But what's similar is that the middle class is really increasing in numbers. So I would like to focus on the people in the middle class in the Philippines, and their feelings of loneliness and dissatisfaction. In making this play for the East Asia, there's the common theme about family. In the past, the eldest son took care of the parents, and everyone else knew their place. It's clear. But nowadays, it has become more complicated because it's not automatically the eldest son who takes care of the parent; it could be someone else. And because of that difference or changes, the familial relationship becomes a bit more complicated, some people now would carry some burden, some people feel guilt, some people are feeling some problems, so there's this conflict within the family. Because Japan, Korea, and Taiwan, the Confucianism is what they believe in, while Thailand is more



Seoul Notes in 2005

Thai Buddhism, and majority of population in Philippines believe in Christianity—in that way, there are snippets of differences with each country. Those things are what I want to discuss with the actors themselves. I need to clarify and understand how they look at people from the province or how the people from the province feel about people in the city. These are the things that we need to decide on or discuss with Rody Vera, production staff, and the actors.

Can you discuss the setting and the time of *Manila Notes*?

Initially, I wrote the original play in 1994 but the setting is 10 years from 1994, which is 2004. But the play kept on, so my assumption is that it's 2034, when the Philippines' middle class, or the Philippines itself would be very developed as a country, and the middle class would probably be wealthier, a little more comfortable; that there is a subway already. So one example is that to add in the play, in the script, like "our subway is blah blah blah" so that people watching now would say "ah okay there is a subway in the Philippines." So they understand when that is going on.

Can you discuss the structure and situation of contemporary Japanese families?

It's very complicated. The ratio of women working is increasing. Of course, one reason why is because women want to work, but there's another reason. There's the economic impact on them. They need to send their child to school and they can't afford it unless the woman or

SPECIAL FEATURE

the wife works also. Like for example, they're not able to put a child in a daycare or a preschool, and that's because the government is not able to provide that need, that is a very big need in Japan. The biggest problem in Japan is the consciousness of how men think has not changed. Because the common thinking of Japanese men, like they don't cook, they don't wash the dishes, and they just help. See, their role is to help do it, but not to do it. Unfortunately the thinking of the men does not follow the changes in the society; and the way they think is still the same.

Please invite our audience to watch *Manila Notes*.

Now, even with the *Seoul Notes*, *Taipei Notes*, or *Bangkok Notes*, we didn't just have the actors act out what I wrote. We always make sure that we collaborate and we work together with the people involved in the play to make it appropriate or to make it acceptable to the audience of the country. We need to create plays or works that compliment audiences' intelligence or their knowledge and have them think. Theater exists for the majority. But as a playwright, you have to be aware also that that majority, that society, that you want for them to watch, they're changing, and you have to be aware of the changes they're going through. And that is why, for me, through *Manila Notes*, I would like to work together with Filipinos in the theater industry and create a brand new type of theater practice.

Ibarra C. Mateo was the first Southeast Asian to be admitted to the Ph.D. program in Sociology of Sophia University, Tokyo. He teaches at the School of Media Studies at Mapua University.



Manila Notes cast and Oriza Hirata © Jojit Lorenzo

MANILA NOTES

November 30 to December 16
(Fri 8 pm, Sat 3 pm & 8 pm, Sun 3 pm)
Tanghalang Aurelio Tolentino,
CCP Little Theater

For ticket reservations,
contact (0915) 607-2275 or 832-3704,
or visit TicketWorld's website.

ACTIVITY REPORT

DIY PROJECT WITH ISHINOMAKI LAB

June 2 to 7, 2018

College of St. Benilde School of Design and Arts and Artelano 11 (A-11)

The Japan Foundation, Manila and Ishinomaki Lab

conducted a 5-day DIY workshop for community building partnership with the Hub of Innovation for Inclusion (HIFI), De La Salle-College of Saint Benilde, Artelano 11 (A-11), Habi Education, and Makerspace Manila x Collective Restoration.

In this workshop, HIFI students and Filipino street food vendors from Taft formed together a team. Facilitated by Ishinomaki Lab and Habi Education, HIFI students and Filipino street food vendors tried to solve the issues they found in the area and created ideal street food shops through DIY method and design thinking. After the workshop, the teams exhibited and presented their works at A-11.

In 2016, the Japan Foundation, Manila also invited Ishinomaki Lab to Bohol, Philippines to conduct DIY + Design workshops with the fishing community affected by a devastating earthquake. In 2017, they returned to Manila to work with the creative communities of Escolta and Kapitolyo on urban revitalization.

Some previous workshop participants reflected on the concept of DIY in their professional works. The Japan Foundation, Manila hopes these creative field exchanges will continue.



WRITING IN TWO WORLDS: AN AFTERNOON WITH YOKO TAWADA

July 9, 2018

Br. Andrew Gonzalez Hall, De La Salle University, Manila



The Japan Foundation, Manila, Goethe Institut, and the Department of Literature Bienvenido N. Santos Creative Writing Center at DLSU invited Yoko Tawada—an award-winning exophonic writer—to discuss her works and share her experiences in writing both Japanese and German, and also read excerpts from her novel *The Emissary*. Her talk was followed by a Q & A session with DLSU literature professor and poet Dinah T. Roma.

EIGASAI 2018

July 4 – 8: Greenbelt 1, Cinema 2
 July 4 – 6: Ateneo de Manila University
 July 12 – 15: SM Davao, Cinema 4
 July 25-26: Ateneo de Naga University, Alingal SJ Hall
 July 27-29: SM City Naga, Cinema 1
 August 4, 7 & 17: Cultural Center of the Philippines
 August 5: Film Development Council of the Philippines
 August 9 – 12: SM Bacolod, Cinema 1
 August 15 – 18: UP Film Institute in Diliman, Quezon City
 August 23 – 26: Ayala Center Cinema 2, Cebu City

Nostalgic period films back-to-back with captivating contemporary masterpieces took center stage during the 22nd Japanese Film Festival | EIGASAI, with simultaneous screenings around the country from July to August 2018.

CHIHAYAFURU Part 3 opened this year's EIGASAI, with Director's Talks with esteemed director Nori Koizumi. Fans and film enthusiasts present during the gala night on July 4, as well as at the July 6 screenings at the Escaler Hall of Ateneo de Manila University and the July 7 screening at Cinema 2, Greenbelt 1 got up close and personal about the making of the film. An exhibit explaining the traditional card game karuta was on display at the Greenbelt Gallery, while a live demonstration was done at Ateneo.

With the festival anchored on the theme of collaboration and diversity, a number of side events were staged in coordination with the other projects of JFM.

On its third year as allied festivals, EIGASAI screened *Of Love and Law* during the Cinemalaya Philippine Independent Film Festival, followed by a Q&A with the director herself, Hikaru Toda. This documentary film, about a couple who operate Japan's first openly gay firm, won the Best Film Award at the 30th Tokyo International Film Festival's Independent Japanese Cinema. A special screening and panel forum about the film and LGBT issues was also held at FDCP Cinematheque Centre Manila under the project EYES for Embracing Diversity.

In conjunction with the screening of Akira Kurosawa's film *Seven Samurai* in its original 35mm format, an exhibition highlighting the Samurai culture *The Spirit of Budo* was put up at the National Museum. The public also participated in martial arts workshops focusing on arnis, kendo and judo.

Opening on November 30 is Tanghalang Pilipino's *Manila Notes*, its third play for its 32nd season, and an adaptation of Oriza Hirata's collaborative theater project *Tokyo Notes*.



From left to right: FDCP Chairperson Liza Diño, His Excellency Ambassador Koji Haneda, Director Nori Koizumi, and JFM Director Hiroaki Uesugi



EIGASAI Audience



From left to right: Jeffrey T. Solas, PLCC Chair Brian Tenorio, Director Hikaru Toda, Ice Segueria, and FDCP Chair Liza Diño

Photos by Dems Angeles

The Japanese playwright-director was in town to give a talk during the screening of the film *When the Curtain Rises* (幕が上がる), an adaptation of his novel about a high school drama club in a provincial town.

Equally exciting films featured this year are *Let's Go Jets*, *Rudolf the Black Cat*, *Survival Family*, *Honnoji Hotel*, *Memories of Murderer*, *Tora San of Goto*, *Tori Girl*, *ReLIFE* and *Daytime Shooting Star*. Provincial runs of the film festival happened in Davao, Cebu and, for the first time, in Naga. To date, JFF/EIGASAI enjoyed the highest viewership - garnering 28,745 viewers in attendance.

THE SPIRIT OF BUDO: THE HISTORY OF JAPAN'S MARTIAL ARTS EXHIBITION

August 10 - September 30, 2018

National Museum of Fine Arts, National Museum, Manila



IGA Kendo Club demonstration



Arnis Workshop with Amato Arnis Classic Combat Martial Arts



Photos © National Museum

The Japan Foundation, Manila and The National Museum of the Philippines, in cooperation with the Embassy of Japan in the Philippines, mounted the international traveling exhibition *The Spirit of Budô: The History of Japan's Martial Arts Exhibition* at the National Museum of Fine Arts.

The exhibition featured the brief history of Japanese martial arts—from traditional battlefield combat techniques (*Bujutsu*) to popular sports or physical exercise tempering body and spirit (*Budô*), through originals and reproductions of historical weapons such as arrows, suits of armor, helmets, and other martial arts gear. Also included in the exhibition are materials and photo panels of popular sports and physical exercise such

as Kendo, Judo, Sumo, and more. Prior to its exhibition in Manila, it was shown in Peru, Canada, and Brazil.

The Spirit of Budô also had concurrent special events. In collaboration with EIGASAI, a film screening of *Seven Samurai* by legendary director Akira Kurosawa was held at the UP Film Institute. A series of free martial arts demonstrations and workshops were also held at the National Museum auditorium: an Arnis workshop by Amato Arnis Classic Combat Martial Arts Organization of the Philippines, a Judo workshop by the Philippine Judo Federation and National Judo Team, and a Kendo workshop by IGA Kendo Club Philippines.

The Japan Foundation, Manila presented a silent film screening of Yasujiro Ozu's comedy: A Straightforward Boy (突貫小僧, 1929) with the first-ever known Filipino benshi (silent film narrator) on Sat, Sept. 1 during the 12th International Silent Film Festival Manila. Tito Genova Valiente shares his experience in this issue of SUKI.

Confession of a Reluctant Benshi

By Tito Genova Valiente



On Sept. 1, 2018, I became the first-ever Filipino benshi.

I never thought it would happen in the Philippines, and never to me.

This odd, fun and interesting journey took place at the end of the first Eigasai in Naga. The event was quite successful for an initial venture. Ami Kurokawa of JFM and I were standing at the lobby of Villa Caceres in Naga. Roland Samson of JFM was seated not quite far from us. Ami expressed her interest to have a Filipino benshi. I remember having instantly shared her excitement about the project. I could train a student for you, I said. To this offer, Ami politely said no. She wanted to have someone who loves Japanese cinema and who knows a lot about it. I looked at Ami, and, asked: You want me to be the benshi?

A year before all this talk about a Filipino benshi, a real benshi from Japan—the Master benshi—arrived in Manila. Ami invited me to attend the rehearsal so I could write about the event and the experience. That afternoon, in a library of a public elementary south of Manila, magic happened. The Japanese expert retaining an old, exquisite role of a man who provided running commentary and gave voices to all the characters of a Japanese silent film onscreen, brought back a cinematic tradition unique to Japanese cinema. We were all blown away. I was in awe.

The art of benshi—I whispered to myself—no more, no less.

It is not important now to recall whether I quickly refused the proposal or immediately—with all candor and big ego—agreed to do the challenge. What I had been anxious to go back to was that



Photos by Dems Angeles



day, some three months ago, I guess, when Ami and I talked again. The days went fast: soon the script in both Japanese and English from Prof. Kataoka arrived. Ami and I talked some more. She gave me free rein to choose any group of musicians and organize them. They had to come from Bicol, to provide local color. That awesome tension between two cultures was important. In the case of Prof. Kataoka's performance, he gave us a benshi with the music coming from a local rondalla.

By this time, I had started reading the script. I was negotiating those recognizable traditions of declamation, oration and even trying my hand at what I thought were passable Shakespearean narrations. I was not happy. I could not see the lines coming alive.

Could I get somebody to be the third angle to this event, someone with the trained eye to manage the dynamics between the musician and the benshi? This person should know me well and should not be timid to direct me. I then informed Roland, who was briskly coordinating almost everyday with me, that I was securing the services of Noel (Dr. Noel Volante, Director of the Ateneo de Naga Center for Culture and the Arts). Noel was a former student. We worked in theater years and years ago. While he respects me, he has become a good friend and confidant. I was also confident about and trusted his unerring taste. Noel would make us look good.

We had the first performance in Naga during the opening of the 2nd Eigasai. The music blended well with my voice, now sharp, now guttural, but always loud and rambunctious. Have fun. Those were the words of Ami. I inserted Bikol words in certain scenes when the band played snippets of Bikol folk songs. The crowd lapped it up. Soon, it was over.

But things were not over yet. There was the gala performance in Manila.

That big night did come on the first day of September. The first day was almost auspicious. The crowd was stellar: the legendary poet, Virgie Moreno was there. Sylvia Mayuga, a pioneering journalist and outstanding person was there and we met personally for the first time. Nick de Ocampo and Teddy Co, and experts and film scholars were all there. There were more but I purposely avoided seeing them: I was—without the audience knowing it—nearly a nervous wreck. It did help (and did not help) that there was huge crowd outside and NHK was there to document everything. NHK had been trailing me, interviewing me in Naga and even capturing the book launch organized for my collection of tales. Japan Foundation, Manila was in full force, with its director.

The film *Tokkan Kozo* is some 19 minutes long. With the pauses and the music, it could go to maybe 25 or more. But that night, it felt like a film running for eternity.

But we were having fun. The flute seared the air, the classical guitars were moaning and bristling. Noel was transformed into a conductor, using a regular mirror to view the images on screen so he could face the musicians. At some points, I inserted words in Tagalog. The crowd roared. The silent film was silent no more. The Japanese film was turning into English, Pilipino and Bikol, yet the reflections on the screen were still Japanese. We were breaking cultures and boundaries. We were having fun.

When the applause thundered at the end, and the questions and beautiful words came, I stood there—the first-ever Filipino benshi—thankful to Japan Foundation, Manila, and happy for having accepted the role and, proud, proud. I, of course, did not forget to have fun.

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.

SOUTHEAST ASIAN ART RESIDENCIES MEETING

APRIL 20-22, 2018
ROXAS CITY, CAPIZ
PHILIPPINES

A LEAD-UP EVENT OF VIVA EXICON CAPIZ 2018



Southeast Asian Art Residencies Meeting 2018

April 20-22, 2018

Gerry Roxas Training and Convention Center, Roxas City, Capiz

The Southeast Asian Art Residencies Meeting 2018 was a three-day regional conference that gathered over 50 participants from 36 art organizations and institutions from 10 countries across Asia. There were panel sessions and group discussions on the state of affairs, building structures, and sustainability and resilience for residencies in the Asian region.

Yamanote Jijosha's *The Tempest*

May 28-30, 2018

Arete, Ateneo De Manila University, Quezon City

Yamanote Jijosha's *The Tempest* is a radical reinterpretation of Shakespeare's play in the style of yojo-han, a style uniquely developed by the company's founding artistic director, Masahiro Yasuda, to express modern Japanese sentiment on classical drama. A special screening of filmed performance was shown as part of the program for Shakespeare, *Traffics, Tropics: The 3rd Biennial Conference of the Asian Shakespeare Association* that took place on the campus of Ateneo De Manila University from May 28-30.



Performing "Stories" Lessons from Japan and the Philippines

May 28-31, 2018

Tacloban City, Leyte

From May 28 to 31, Leyte Normal University organized the 2018 International Bugsay ConFest, multi-disciplinary artistic and academic initiative that examines new interconnections of indigenous epistemology and traditional arts in Asia; climate justice, women studies and contemporary discourses on applied theater.

Anime and Manga in Literature: Shakespeare in Anime and Manga

June 2, 2018

Engineering Theater, Melchor Hall,
University of the Philippines Diliman

The AME Talk Series is a cycle of public lectures organized by UP AME to fulfill its goals of giving in-depth information on the nature of anime and manga. The theme was *Anime and Manga in Literature: Shakespeare in Anime and Manga* with invited guest speakers, Ryuta Minami from Tokyo Keizai University, Yukari Yoshihara from University of Tsukuba, Harumo Sanazaki, a renowned manga artist, and Tetsuya Motohashi from Tokyo Keizai University as panel discussant.



Tanabata's Wife

September 2018

Selected cinemas in Metro Manila and Davao City

Based on the classic Philippine short story "Tanabata's Wife," and set in the 1920's, the film is about the love story between a Japanese farmer and a Cordilleran woman, Fas-ang. The film bagged eight major awards: Best Picture, Best Director (Choy Pangilinan, Lito Casaje and Charlson Ong), Best Actor (Miyuki Kamimura), Best Actress (Mai Fonglayan), Best Screenplay (Charlson Ong, Mao Talas, Choy Pangilinan and Juan Carlo Tarobal), Best Cinematography (Nap Jamir), Best Editing (May-i Padilla) and Best Production Design (Martin Masadao).



5th Malikhaing Guro International Conference on Culture-Based Education

July 6 - 8, 2018

University of Los Baños, Laguna



The 5th Malikhaing Guro International Conference on Culture-based Education is a three-day program that aims to be an avenue for several stakeholders to promote the value of research and promote collaborations among institutions and organizations in creating a network that supports culture-based education.

9th Baguio Tanabata Festival: Celebrating Philippines-Japan Friendship through Culture and Arts

July 7 - September 16, 2018

Baguio City and La Trinidad, Benguet

This year's 9th Baguio Tanabata Festival lined-up activities such as exhibitions, Japanese film screenings, workshops, and performances for the Philippines-Japan Friendship Month, is organized by the Japan Foundation, Manila, together with the Embassy of Japan, Japanese Association in Northern Luzon, Inc., Filipino-Japanese Foundation of Northern Luzon (Abong), and FDCCP, among others.

World Listening Day 2018: Future Listening

July 18, 2018

Green Papaya Art Projects, Arete, Ateneo de Manila University, University of the Philippines Diliman, and Casa Miguel Theater, San Antonio, Zambales

World Listening Day is an international community event held every July 18 all over the world. This year's theme is *Future Listening* created by Filipino sound artist Teresa Barrozo, with guest performers Ami Yamasaki and Yuko Nexus 6.



GRANTS



Namamahay (Home-ing)

July 22 - August 5, 2018

Las Casas de Acuzar, Bagac, Bataan

Namamahay was an art production program in a flash residency. Only within 12 days, artists from Manila, Hong Kong, Malaysia and Japan accomplished one major task: create a project that would use materials, skills, spaces and involve people that can only be found in Las Casas de Acuzar in Bagac, Bataan.

WIFIBODY.ph 2018

August 25, 2018

Tanghalang Huseng Batute, Cultural Center of the Philippines

Curated by Myra Beltran, *WifiBody.ph* dedicates itself to discovering new choreographic talent, and featuring emerging choreographers. The first tier of the three-part platform *CCP Choreographers' Series*, the competition is for the solo-duet form, because the intimacy and conciseness of these forms push choreographers to bare their choreographic vision. The grand prize winner is Mr. Raul "Buboy" Raquitico Jr, with his piece "Transacting Comfort."



BoomBap Fiesta 2 HipHop Dance Convention

September 22-29, 2018

Green Sun, Makati

Boombap Fiesta is a 1 vs. 1 Hip Hop Dance battle, 2 vs. 2 Open Styles battle, and dance workshops featuring World Champions: Kyoka and Maika a.k.a. Rushball from Japan.

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

UPCOMING EVENTS

Awakenings: Art in Society in Asia 1960s–1990s Exhibition

October 10 - December 24, 2018
The National Museum of
Modern Art, Tokyo, Japan

This exhibition focuses—on an unprecedented scale—on the period from the 1960s to the 1990s, the dawning of contemporary art in Asian countries. It gathers from more than 10 regions and countries 140 provocative, experimental works produced in the turbulent period and examines the similarities and differences between them. As the culmination of a five-year joint project by three national museums in Japan, Korea and Singapore and the Japan Foundation Asia Center, the show opens in Japan, then travels to Korea and Singapore.

1SA - Solo Arts Platform



October 20 to 28, 2018
Power Mac Center Spotlight Theatre
and Pineapple Lab, Makati

Fringe Manila in partnership with the Japan Foundation, Manila presents **1SA - Solo Arts Platform** from October 20 to 28 at Power Mac Center Spotlight Theatre and Pineapple Lab. In its premiere year, 1SA serves as an avenue for solo performers and artists to engage with local communities. With the variety of local and international artists in participation, 1SA explores various mediums of artistic expression that unravel the artmaking process, the passion, and the tenacity of individuals who straddle hyphenate identities and cultures.

1SA Creative Director Andrei Nikolai Pamintuan, previously a participant of the Japan Foundation Asia Center's Next Generation Producing Performing Arts Program says, "1SA gives access to solo works that enable artists to convey the realities they confront through their chosen medium of artistic expression.

For its inaugural iteration, 1SA invited international artists like multimedia performance artist Takao Kawaguchi with his piece,

About Kazuo Ohno: Reliving the Butoh Diva's Masterpieces. A Filipino-Canadian director and cinematographer Mark Valino, whose dance video series *Moments of Movement* will be on exhibition for 1SA. The festival will showcase some of the most riveting solo performances from local artists in recent years. One such performance is the re-mounting of Dulaang UP's *ang dalagita'y 'sang bagay na di-buo* featuring Skyzx Labastilla, which returns after a critically-acclaimed run earlier this year. Filipino-American hoop artist Daniel Darwin also returns to the Fringe stage with his endurance piece, *Dance Until You Shatter Yourself*. Founder of Daloy Dance Company Ea Torrado presents an autobiographical dance piece on race and beauty in the form of *Brown Madonna*.

1SA is also premiering three original works. Emerging playwright Gabbi Campomanes invites audiences to enjoy a debauched evening of musical theatre in *My Night with Lea*. Actor and founder of SPIT Gabe Mercado premieres his autobiographical one-man-show, *Raising Gabe*, about the triumphs and struggles of a single man raising a child in the Philippines. Rizal-based sculptor Herminio Tan, Jr. envisions an alternate reality in which creatures and characters in Philippine Mythology share in the trials and tribulations of the modern Filipino in his exhibition, *Mitolohiya 2018*.

Tokyo-Manila Jazz and Arts Festival Workshops

January 2019
Bacolod City and Cagayan de
Oro City

Charito (Jazz vocal), Yuki Arimasa (piano/guitar), Lawrence Nolan (drums), Kengo Nakamura (bass) and Michael Guevarra (saxophone/wind instruments) will facilitate jazz workshops in Bacolod City and Cagayan de Oro City. The workshop aims to enhance international exchange and collaboration among jazz artists and rising talents in Japan and the Philippines. 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.

MANILA NOTES

based on Oriza Hirata's Tokyo Notes

A Philippine-Japan collaborative theater production

Directed by Oriza Hirata | Translated by Rody Vera

November 30 to December 16, 2018

Tanghalang Aurelio Tolentino (CCP Little Theater)

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EDITORIAL STAFF

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Hiroaki Uesugi
DIRECTOR

Szusza Velasco
EDITOR

Cecilia Aquino
Skyzx Labastilla
Mariko Okeda
Rolando Samson

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.

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