

SUKI

JAPAN FOUNDATION 

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UNDOKAI FIESTA

August 23, 2019

Malay Elementary School and Malay Activity Center, Malay, Aklan

The Japan Foundation, Manila, partnered with Malay Elementary School, held the Undokai Fiesta at the Malay Activity Center in Malay, Aklan.

Undokai is a traditional Japanese Sports Day held in the fall of every year in Japan. It is composed of different sports and physical activities, emphasizing discipline and skill.

Aligned with the Core Concepts of the Paralympic 2020 which will be held in Japan, as well as the concept of the Philippine Fiesta, the Undokai Fiesta included the participation of elementary school students and students with special needs.

Two guest athletes also delivered a talk during the event. Edwin Villanueva, a member of the Philippine Paralympic swimming team, and Yuri Fukuda, a Japanese volleyball player for the Petron Blaze Spikers, shared their personal stories as athletes to hopefully inspire the students in learning teamwork, discipline, and physical fitness.

In this issue's Cover Story, Malay Elementary School Principal Dos Barrientos shares his experience in hosting the first ever Undokai Fiesta in the Philippines.



by Dos Barrientos

The privilege was ours when we heard that The Japan Foundation Manila chose us as their partner school among the big and competitive schools nationwide. The concept of the activity was commonly done within Manila and it was the first time to be held outside the capital city. It was a big responsibility but because we work with the whole community, it was a success last August 23, 2019.

The Undokai Fiesta promotes, **Cultural Exchange**, **Camaraderie** and most importantly, **Inclusivity**. Malay Elementary School is a small central school here in the province of Aklan. Honestly, we did not have enough resources and connections to conduct this kind of event. But because of the generous heart of the Japan Foundation Manila, we were given the opportunity to witness and execute this kind of cultural event.



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Photo Credit © Remy Sanchez



INCLUSIVITY

There is a quote from the animated Movie, *Trolls*, which says “No one left behind”. This line really transformed into reality when our Special Education Class joined us in our celebration of Undokai. They are all present and have their own teams together with the other students. The SPED class also prepared a dance presentation that was cheered by the students. It was a precious moment for them and for their parents. Seeing them enjoying the company with other students makes my heart flutter and it was a big win for the whole community.

The event was also attended by Ms. Yuri Fukuda, a volleyball player from Japan and Mr. Erwin Villanueva, a Paralympic swimmer from Aklan, Philippines. They both shared inspirational messages to our students. Ms. Fukuda also demonstrated some volleyball techniques and move to our volleyball players—just the right timing since only few weeks left before our District Sports Meet.

Even the strong winds and heavy rains tried to stop us, but the fun and energy remained. It was clearly a successful activity and undoubtedly everyone had fun. We cannot thank enough the Japan Foundation Manila team for this memorable opportunity. On behalf of the whole Malay Elementary School community, *Abo gid nga Salamat sa tanan!* (Thank you very much to everyone). We are looking forward to more partnerships in the future and we are always ready to greet you--“Welcome to Malay and Good vibes!”



Mr. Dos Barrientos II has been in the education sector for 19 years. He is currently the Principal of Malay Elementary School and District Planning Officer of Malay, Aklan.

CONTRIBUTOR'S CORNER

The Contemporary Wood-Carved Netsuke exhibition is an innovative contemporary crafts exhibition presenting 65 works by contemporary Japanese netsuke carvers and artists. It was mounted in two cities: Bacolod City in Negros and in Makati City, from May to July 2019. The exhibition was in collaboration with Ayala Museum and Ayala Malls, with the support of The Japanese Studies Program and Arete of Ateneo de Manila University and the Embassy of Japan in the Philippines. Admission was free for all viewers.

To introduce netsuke to Philippine audiences who may not be familiar with this traditional Japanese art form, JFM invited two netsuke masters, Mr. Tadamine Nakagawa and Ms. Asuka Kajiura from Mie Prefecture, Japan, to give a talk and demonstration. Dr. Karl Cheng Chua from the Japanese Studies Program of Ateneo also gave a talk on the history and development of netsuke in Japan. The next day, Mr. Nakagawa and Ms. Kajiura held a netsuke carving workshop with artists from Paete, Laguna in Arete, Ateneo de Manila University.

Japanese Netsuke artist Asuka Kajiura shares her insights on her experience conducting a talk and a workshop with participants from the Philippines.

CONTEMPORARY
WOOD-CARVED

Netsuke

by Asuka Kajiura

I was grateful to be invited to join the opening of the Netsuke exhibition. It was a very meaningful event for me and my mentor, Netsuke master Mr. Tadamine Nakagawa. I'd like to express my gratitude to Director Mr. Uesugi, Assistant Director Ms. Nakamura and all of the staff who were involved in the project for this valuable experience.

First of all, what surprised me was the high level of interest in Netsuke among the people in the Philippines.

Kimono has no pockets. Netsuke is a tool to bring objects such as purse and "Inro (traditional Japanese case for holding small objects)" when people wearing kimono. Although there are fewer people wearing kimono, Netsuke is still considered as a practical tool. In other words, Netsuke embodies "the beauty of use". Since motifs of Netsuke reflect Japanese culture, there are many designs that you can't understand without knowing the language and cultural background. I was anxious if ordinary Filipinos can discover and feel enjoyment from this small sculpture.





Despite my anxiety, when the opening ceremony started, many people were interested in Netsuke. I received many questions and compliments. It was happy to discover that people appreciated Netsuke as a highly artistic craft. In Europe and North America, Netsuke has been evaluated as an art, and it was a great encouragement to see the same phenomenon in Asia.

The next day, there was a workshop for local craftsmen from Paete, and I saw their deeper interests in netsuke and the common difficulties both Japanese and Filipino traditional crafts are facing with.

Demand for Japanese traditional crafts are shrinking, and there are not enough successors. In order to cultivate new sales channels and demands, young craftsmen are confronted with the reality of new challenges, along with acquiring techniques. The sculptors from Paete are facing the same problems as the demand for traditional sculptures continue to decrease; so they are seeking for new possibilities. I was very moved by their seriousness, they cut off lunch break and just worked hard to learn the technique of netsuke without uttering a word. I hope they found something useful from the workshop.

Traditional crafts are having difficulty surviving in any country. With their economic development, some developed countries may find it challenging to continue their traditional crafts. People from those countries often come to me to say, "It's such a pity that this is happening in my country. I hope that Japanese traditional crafts can be conserved."

By using modern technologies, the world is getting smaller and more countries develop similar lifestyles. With this, there are great opportunities for traditional crafts, one of our own national identities. People can cultivate themselves if they recognize and respect each other's differences. I am proud of my country's traditional crafts and would like to pass it on to the next generation.



ACTIVITY REPORT

KIN-BALL

June 6-9, 2019
Fujimi City, Saitama

The Japan Foundation Asia Center and Kirari Fujimi Cultural Center, in partnership with Philippine Educational Theater Association (PETA) presented KIN-BALL, a Philippine-Japan collaborative theater production. The story is set in the near future where Kin-Ball is very popular worldwide. A Japanese Kin-Ball club team is focusing on the next World Club Cup to get the title. They are now at the training camp with some coaches from the Philippines, who are known as the strongest in the world.

The play was directed by Yutaka Tanoue (Kirari Fujimi), and co-written by Tanoue and J-mee Katanyag (PETA). The cast members are a combination of five Filipinos (Kiki Baento, Nicole Manlulo, J-mee Katanyag, Kitsi Advincula Pagaspas, Jack Yabut) from PETA and seven Japanese (Ishimatsu Taichi, Ito Masako, Gitaro, Kondo Tsuyoshi, Tomota Munehiro, Harada Rio, and Fukuda Kenji).



Photo credit © Kazuyuki Matsumoto

ASSOCIATION FOR ASIAN STUDIES (AAS) CONFERENCE IN BANGKOK

July 1 – 4, 2019
Bangkok, Thailand

The Japan Foundation, Manila supported four Japanese Studies Scholars in this year's Association for Asian Studies in Asia Conference held at the Royal Orchid Sheraton Hotel in Bangkok, Thailand, with a theme "Asia on the Rise".

Attendees who got the travel support were Ms. Yellowbelle Duaqui of Sophia University, Dr. Kristine Michelle Santos of Ateneo de Manila University, Dr. Anderson Villa of Mindanao State University – General Santos City, and Dr. Ron Bridget Villog of De La Salle University.

Yearly, The Japan Foundation, Manila provides travel support to Japanese Studies scholars to build stronger working relationships cultivated among Japan scholars in Asia, North America, and Japan.





ASIA IN RESONANCE

Gala Concert (July 1, 2019, Tokyo Metropolitan Theater)

The Japan Foundation Asia Center held the *Asia in Resonance 2019*, a series of events introducing its various cultural exchange programs between Japan and Southeast Asia. The broad range of special events includes cross-border productions of stage performances and films, a special international friendly soccer match between the *ASIAN ELEVEN* team of selected Southeast Asian players against a team from Japan, and a *NIHONGO Partners* symposium.

Representing the Philippines at the Japan Cup for *ASIAN ELEVEN* were football players Jhon Betanio and Samuel Chavez, accompanied by Coach Niño Datoy. A special “one night only” Gala Concert conducted by Ken-ichiro Kobayashi was also held at the Tokyo Metropolitan Theater, wherein the Philippine Philharmonic Orchestra and the Manila Symphony Orchestra performed along with the other professional orchestras from Japan and Southeast Asia. For visual arts, there was a reconstruction of the exhibition entitled *Breathing of Maps: Transformations of the Geo-Body* held at the Yamaguchi Center for Arts and Media, in which performance artist Carlos Celdran participated. Also featured in the celebrations was *DANCE DANCE ASIA: Crossing the Movements*, a dance collaboration between Japanese and Southeast Asian dancers.



Photo credit © Roland Samson

SPECIAL LECTURE BY PROF. TOSHIRO NISHIZAWA



*Ateneo de Manila University
August 30, 2019*

The Ateneo de Manila University Japanese Studies Program in cooperation with The Japan Foundation, Manila conducted a special lecture and orientation session on *How could Japan maintain its National Well-Being with an Aging Society? (Implications for Philippine – Japan Relation)* by Professor Nishizawa of Tokyo University.

Preceding the lecture was an orientation about the programs and scholarships offered by the Graduate School of Public Policy of the University of Tokyo.

THE STRANGERS

July 8-9, 2019

De La Salle College of Saint Benilde, Manila

The Strangers, a dance performance about empathy and antipathy facing cultural differences, is a German-Asian collaboration initiated by the Goethe-Institut Osaka and the ricca ricca *festa Okinawa 2018. This year, Goethe-Institut Philippinen, the Japan Foundation, Manila and De La Salle College of Saint Benilde collaborated and presented the dance production at the Black Box Theatre, School of Design and Arts in Malate, Manila.

The team is composed of Russian director and choreographer, Leandro Kees together with Martin Rascher (Music/Tour Manager), Julia Dina Hebe (Dramaturgy) and four dancers from different countries: Sang-hun Lee (performer from Korea), James Kan (performer from Malaysia), Yung-yun Chen (performer from Taiwan), and Kanako Ihara (performer from Japan).



Aside from the two jam-packed performances, Mr. Leandro Kees conducted a 3-hour dance-theater workshop to fifty (50) Filipino participants who came from different backgrounds, and mainly composed of students; the class had a good combination of dancers and theater practitioners.

SPECIAL LECTURE AND DEBRIEFING SEMINAR ON JAPANESE CULTURE AND LITERATURE

September 6, 2019

Asian Center, University of the Philippines Diliman

The Japan Foundation, Manila in cooperation with the UP Asian Center held a special lecture on *Happiness and Independence: Japanese Propaganda and Problems in Translation During the Wartime Occupation of the Philippines* by Prof. Gonzalo Campamor.

Following the lecture was the debriefing session by the winners of the 1st Japanese Studies Research Competition for Students, Mr. Mathew Sison, Ms. Erika Nañes, Mr. Andre Lorenz Feria, and Ms. Dyan delos Reyes, where they shared their takeaways and experiences during their study tour in Tokyo, Japan last April 15 – 18, 2019.





Photo credit © Dens Angeles

Director Uesugi with festival partners

July 3 - August 25, 2019

Red Carpet Cinema, Shangri-La Plaza; Robinsons Place Tacloban ; SM City Legazpi; SM City Iloilo; Abreeza Mall Davao; CCP; SM City Rosales, Pangasinan; Cine Adarna, UPFI; Ayala Center Cebu; and Gateway Cineplex.

The 22nd EIGASAI gains history gathers the biggest viewers this year!

More than **33,000** audiences gathered to watch 17 contemporary Japanese films in 10 venues across the country from July 3 to August 25, 2019 in the recently concluded **22nd Japanese Film Festival**, popularly known as **EIGASAI**.

The festival opening film was **SAMURAI MARATHON** directed by Bernard Rose with a story revolving around Japan's first marathon (Ansei Tooashi). It highlighted the collaboration between an all-star Japanese cast and international production team. This movie was officially supported by the Tokyo Organizing Committee of the Olympic and Paralympic Games as part of the cultural program of Tokyo 2020 Participation Program.

A special performance by master Shamisen player **Keisho Ohno** added to the excitement during the opening week of EIGASAI. He played original compositions with his three-stringed Japanese traditional instrument during the festival's opening night, at Gateway Mall last July 4, and another round of performances with the Ramon Obusan Folkloric Group at Shangri-La Plaza Mall on July 6.

Spotlight on emerging filmmakers were also programmed at the Cultural Center of the Philippines (CCP) and University of the Philippines Film Institute (UPFI).

Director **NOJIRI KATSUMI** made his name with **LYING TO MOM**, a suicide film tackled with humor, as the recipient of the 2018 Tokyo International Film Festival's Best Picture in the Japanese Cinema Splash, a competition category for new filmmakers. *Lying to Mom* had its Philippine premiere during the 15th Cinemalaya Independent Film Festival last August 3, 2019 at the Tanghalang Huseng Batute, CCP where viewers had a chance to interact with the director. Another screening was held last August 9 at the Tanghalang Manuel Conde, CCP. Cinemalaya has been an allied festival of EIGASAI since 2016.

Director **CHONG WISHING**, on the other hand, is a famous playwright who took a serious step into filmmaking with **YAKINIKU DRAGON**, a play-turned-film that pays homage to his ancestry. It portrays the joys and sorrows of a Korean family living in Japan during its rapid economic growth. Director Chong, together with film producers Toru Emori and Hirotake Sasaki, visited Manila during the film screening at UPFI. They did a series of talkback sessions and a roundtable discussion, moderated by multi-awarded filmmaker Giancarlo Abrahan.

PARTICIPANT'S REPORT

Six (6) blockbuster films of 2018 were featured at this year's JFF | EIGASAI:

SHOPLIFTERS, a drama about interweaving emotional ties that transcend family, directed by prominent filmmaker Hirokazu Kore-eda, won the Palme d'Or at the 71st Cannes Film Festival and was nominated as Best Foreign Language Film in the recent Oscars, among others. It made its Philippine premiere during the 2018 QCinema International Film Festival. It was brought back again with his two other films, **The Third Murder** and **After The Storm**.

A low budget indie film that transformed into a social phenomenon through word of mouth, **ONE CUT OF THE DEAD**, was also screened during the festival. From two small art theaters, its release expanded nationwide and has earned over a thousand times its budget, thanks to the uniqueness of the film that became viral on social media.

Animated feature film **MIRAI**, produced by Studio Chizu, is a daringly original story of love passed down through generations. This film was an official selection for the Director's Fortnight in the 2018 Cannes Film Festival, Best Animated Film nominee in the 91st Academy Awards, Best Motion Picture – Animated nominee in the 2018 Golden Globe Awards and it also competed at the 2018 Annecy International Animation Film Festival.

The film adaptation of the non-fiction book, **THE 8-YEAR ENGAGEMENT**, featured Takeru Satoh and Tao Tsuchiya. The story was about a young engaged couple who waited 8 years for their wedding after the bride-to-be fell into a coma and lost her memory.

Crime and mystery film **THE CRIMES THAT BIND** was based on the novel of the same name by Higashino Keigo. It was the final chapter of "Detective Kaga" series, following the feature film *The Wings of Kirin* and TV drama *Shinzanmono*.

Closing film **THE HOUSE WHERE THE MERMAID SLEEPS** was specially lined up for Gateway Mall screening. This family drama, which transformed into an increasingly disturbing mystery film, revolved around a fatally injured child and a mother whose love leads to madness.

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Keisho Ohno with Ramon Obusan Folkloric Group



Director Katsumi Nojiri



Director Chong Wishing with Toru Emori, Hirotake Sasaki

Photo Credit © Dens Angeles

Photo Credit © Dens Angeles

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Equally exciting films in the 22nd JFF | EIGASAI included **KAKEGURUI** by Tsutomu Hanabasa, **LAUGHING UNDER THE CLOUDS** by Katsuyuki Motohiro, **MIXED DOUBLES** by Junichi Ishikawa, **PERFECT WORLD** by Kenji Shibayama, **LU OVER THE WALL** by Masaaki Yuasa, and **THE TEARS OF MALUMPATI**, a film that represented the vibrant relations between Japan and the Philippines and was based on the true story of a Japanese NGO group and volunteers and the locals who help construct a 10km water pipeline in Pandan (a rural village in Panay Island), by Keita Meguro.

The 2019 JFF | EIGASAI was generously supported by Shangri-La Plaza, Ayala Mall Cinemas, Cultural Center of the Philippines, SM Supermalls, SM City Iloilo, SM City Legazpi, SM City Rosales, Robinsons Movieworld Tacloban, UP Film Institute, Film Development Council of the Philippines, JT International (Philippines) Inc., Mitsubishi Corporation, Japan Airlines Co. Ltd., and Aruga by Rockwell.

This annual festival is held in honor of the Philippines-Japan Friendship Month celebrated every July.

THE PHILIPPINES-JAPAN SOCIETY 41ST PHILIPPINE-JAPAN FRIENDSHIP CELEBRATION AWARDS NIGHT

July 31, 2019

New World Hotel, Makati City

On July 31st, the Japan Foundation, represented by Executive Vice-President Mr. Tomoyuki Sakurai, was conferred 41st The Philippines-Japan Society (PJS) Medal of Merit.

PJS defines the award as “the highest award within the Society’s gift to confer upon Filipino and Japanese nationals who have significantly contributed to nation-building in terms of the promotion of friendship, mutual benefit, mutual respect and closer, deeper, stronger relations between the two countries”. As of 2019, there have been 42 awardees, both Filipinos and Japanese, including prominent business leaders and pioneers, high government officials, diplomats, and civil society organizations. The Japan Foundation is very honored and deeply humbled to receive such a prestigious medal of merit and has reaffirmed its commitment to fostering friendship between the two countries.

In his acceptance speech, Mr. Sakurai expressed his gratitude to the current and past Filipino staff members for their dedications since the establishment of The Japan Foundation, Manila in 1996. The Japan Foundation is thankful to every single person who involved into our projects to bridging over two cultures. Conferment of this medal of merit would not have been possible without the enormous contribution of our valuable staff members and counterparts. *Maraming, maraming salamat po!*



PARTICIPANT'S REPORT

13TH SILENT FILM FESTIVAL

August 30 - September 1, 2019

Samsung Hall, SM Aura Premier, Bonifacio Global City

The Japan Foundation, Manila's entry for the 13th International Silent Film Festival (ISFF) featured an art house and drama film by renowned director-screenwriter Kenji Mizoguchi, with world music live scoring from a regional band.

Film and music enthusiasts gathered at SM Aura Premier's Samsung Hall from August 30 to September 1 to watch six (6) silent classic films participating in the first-of-its-kind silent film festival in Asia.

A screening of **Orizuru Osen** (The Downfall of Osen), a story about a beautiful servant girl who was used by her unscrupulous employer, an antique dealer, to help his illegal business, was staged last August 31. This film was based on the novel "Baishoku Kamo Nanban" by Kyoka Izumi and was restored as part of the 2018 Kyoto Prefecture digital remastering development program.

Director Mizoguchi was considered as one of the most acclaimed filmmakers of world cinema, whose work is popularly known as *keikō-eiga* (tendency films) because of the influence of *kabuki*, *noh* and traditional Japanese dance and music. His career as a serious director did not begin until 1936, when "Osaka Elegy" and "Sisters of the Gion" were released. His filmography includes more than fifty titles, majority of which, from the 1920s and 1930s, are lost. During the war, Mizoguchi is forced to make artistic compromises, producing propaganda for the military government; the most famous of which is a retelling of the Samurai bushido classic *The 47 Ronin* (1941), an epic jidai geki.

Bringing more life through music to this emotional Meiji era film is a band hailing from Mindanao, **Kaduma ni Karol**. They



Carol Bello Dawonlay

play "contemporary pre-colonial music" – fusing indigenous traditional musical influences and languages from north to south of the Philippines with contemporary sounds. The audience at ISFF listened to a wonderful mix of the ancient and the contemporary, of soothing vibes and danceable grooves from the Philippines' queen of chants Karol Dawonlay, singer-songwriter Dandy Dawonlay, rhythm guitarist Richard Mira, bass guitarist Joshua Gultiano, brass aerophone player Job Vezh, master percussionist Jean Paul Zialcita and flute player Iwag Alcalde.

The band was chosen in line with the Japan Foundation, Manila's tradition of shining light and collaborating with talents not just in the Metro Manila but also from the regions.

Other films were presented by the Film Development Council of the Philippines, Instituto Cervantes, the Philippine-Italian Association, Goethe-Institut Philippinen and the Embassy of Austria. ISFF was made possible in partnership with SM Aura Premier, with the support of the Embassy of Italy, Cineteca Bologna, Embassy of Japan, Embassy of Spain, Filmoteca Española, Matsuda Film Productions, Globe, HearLife Foundation, Inc., Med El, and Barista and Coffee Academy of Asia.



Director Uesugi with Kaduma ni Karol Band

SPECIAL FEATURE



ART ARCHIVE 02

A Collection of Essays of Philippine Contemporary Film & Literature

Published by the Japan Foundation, Manila, ART ARCHIVE 02 is the second book in a series that explores current trends and concerns in the Philippine contemporary art. This volume brings together eleven writers from the Philippines, putting forth a diverse set of perspectives about contemporary literature and film in the country.

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. As a primer for readers interested in Philippine art, ART ARCHIVE 02 is meant to be used as a resource to foster cultural exchange and knowledge sharing for artists, educators, and art and cultural institutions in the Philippines and abroad.

To download ART ARCHIVE 02, please access:
<https://bit.ly/ARTARCHIVE02>

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UPCOMING EVENTS

Literature Talks with Ginny Takemori

Oct 3 and 5, 2019
National Museum of the
Philippines, Manila and Fully
Booked, Bonifacio High Street

Award-winning Japanese translator Ginny Tapley Takemori is coming to Manila to deliver a series of talks. First is her public talk during the 85th PEN International Congress Manila 2019, as guest speaker for the panel *Crossing Over: Translation/Transliteration*, on October 3, Thursday. Ginny Takemori will also have a talk at Fully Booked, Bonifacio High Street discussing Sayaka Murata's *Convenience Store Woman* and Japanese Contemporary Literature entitled "Building Bridges: Conversations on Contemporary Literature", moderated by Jessica Zafra.

EYES for Embracing Diversity

October 9 – 21, 2019
Philippines & Japan

EYES for Embracing Diversity: Multicultural Coexistence and Art will have its 13-day study program designed to understand multicultural diversity resulting from human mobility in the Philippines and Japan. With participants coming from different parts of Asia, EYES Project hopes to promote and enhance multicultural coexistence within the Asian region.

Japan Film Weekend in Davao

October 11-12, 2019
SM Lanang in Davao City



This year marks the 100th anniversary of establishment of the Japanese community in Davao. To celebrate this longstanding friendship of Japan and the Philippines, especially peoples from Davao, the Consulate-General of Japan in Davao and the Japan Foundation, Manila will hold Japan Film Weekend in Davao on October 11-13, 2019 at SM Lanang in Davao City. During the 3-day screenings, 5 contemporary Japanese films are to be shown: *Shoplifters* (2018) by prestigious Director Hirokazu Kore-eda, which won Palme d'Or at the 71st Cannes International Film Festival in 2018; *Samurai Marathon* (2019), a historical drama directed by Bernard Rose, based on Akihiro Dobashi's novel about Ansei Tooashi, Japan's first marathon; *Kakegurui* (2019), a live action adaptation of popular manga featuring compulsive student gamblers; *Okko's Inn* (2018), an anime adaptation of a popular piece of children's literature that has sold over 3 million copies; and *The Tears of Malumpati* (2019), a drama based on a true story of the Pandan Water Pipe Project in Antique, Philippines, where Japanese and Filipino work together while overcoming various hardships. Admission is free.

QCinema International Film Festival



October 13-22, 2019
Quezon City

The Japan Foundation, Manila will bring in *A Girl Missing* (*Yokogao* in a Japanese title) directed by an award-winning Koji Fukada during this year's QCinema International Film Festival to be held on October 13-22, 2019. The film is a challenging work that tackles the theme of an "innocent assailant" with an original script written by director Fukada, who won the Prix du Jury in the Un Certain Regard program for Harmonium at the 69th Cannes International Film Festival.

Film Synopsis: Risa (Mariko Tsutsui) specifically requests Kazumichi (Sousuke Ikematsu) as her hair stylist. Until six months ago she was working as a home-care nurse with the name of Ichiko, but an incident causes her life to fall apart. To get revenge she tries to get close to Kazumichi using the alias of Risa.

UPCOMING EVENTS

Animahenasyon 13: 2019 Philippine Animation Festival

November 7-9, 2019
IMAX & Samsung Hall, SM
Aura, Taguig City



The 13th Animahenasyon festival aims to encourage the production of original content in Philippine animation, recognize the Filipino talent in the field of animation, and achieve local and international animation excellence and competitiveness.

A one-day conference will be held with plenary, workshops, breakout sessions on concerns, issues and animation topics such as new approaches and trends, animation technology, animation education, and copyright issues.

Japan Foundation, Manila will show two screenings of the animated film Okko's Inn, with Director Kitaro Kosaka as guest speaker. He will also be conducting a Director's Master class for Animahenasyon participants. Kitaro Kosaka has worked on many titles as the animation director and key animator for Studio Ghibli, such as Spirited Away, Grave of the Fireflies, and Nausicaa of the Valley of the Wind to name a few, and has also worked on many MADHOUSE productions. In 2014, Kosaka was awarded as Best Animator for Director Miyazaki's The Wind Rises at the Tokyo Anime Award Festival.

JAPAN FIESTA 2019



JAPAN FIESTA COUNCIL

The Embassy of Japan in the Philippines
Japan National Tourism Organization Manila Office
Primer Media, Inc.

The Japan Foundation, Manila
The Japanese Association, Manila, Inc.

Japan Fiesta 2019

November 9-10, 2019
SMX Convention center,
SMAura Premier, Taguig City.

Japan Fiesta 2019 is organized through the cooperation of the Japan Fiesta Council, such as the Embassy of Japan in the Philippines, Japan National Tourism Organization Manila Office, the Japan Foundation, Manila, the Japanese Association, Manila, Inc. and Primer Media, Inc.

The Japan Fiesta 2019 is the first event of its kind and is expected to be the flagship event in Manila to promote friendship between Japan and the Philippines. This event aims to foster a deeper mutual relationship between the peoples of Japan and the Philippines by experiencing many facets of Japan.

The event will feature Japanese culture, tourism, cuisine among others, and promote the best of Japan to Filipinos. Artists and performers who enjoy popularity in the Philippines and Japan will join the event to provide entertainment and added attraction.

For more information: information@primer.ph



Rhetoric of Creative Partnership: Conversations on Artistic Cross-Cultural Exchanges

November 14-15, 2019

GT-Toyota Asian Center Auditorium

UP Diliman, Quezon City

The UP Department of Speech Communication and Theatre Arts, in partnership with the Japan Foundation Manila, will host an international academic gathering where artists, festival curators, choreographers, set designers, and art practitioners from Japan, USA, Singapore, Thailand, Vietnam, and the Philippines are given a space to talk about their work to heighten their artistry and creativity as starting points of artistic knowledge. This event aims to create a venue for a dialogue on creative and artistic collaboration in the performing arts.

Happening this 14-15 November 2019 at the GT Toyota Auditorium, Asian Center, University of the Philippines Diliman, our goal is to gather and engage hundreds of artists, scholars, students and enthusiasts of the performing arts to

discuss their works and creative processes, and to share and generate artistic knowledge. This gathering highlights the role of artists as cultural producers, as well as the need for actual practitioners to directly engage audiences and communities without intermediaries. An emphasis is also placed on cross-cultural exchanges and creative partnerships to shift the conversation to the collaborative, rather than individual artistry. It calls for the assessment of current practices in international collaboration and the identification of possibilities in future artistic engagements.

Admission to the conference is FREE.

To register visit: <https://bit.ly/2l00tqm>
or email conferences.upd@up.edu.ph

Participant's Report by Mia Cabalfin

YOUKOBART SPACE ARTIST-IN-RESIDENCE PROGRAM

June 4 - August 10, 2019

Zempukuji, Suginami City, Tokyo, Japan

Mid-2018, Rhosam and I received the news that we were accepted in two Artist-in-Residence programs: Youkobo Art Space in Tokyo, Japan (June-August 2019) and Tokyo Arts and Space (TOKAS) Research Residency Program (January-March 2020). Having made the decision to work together after our first artist-in-residence program for Kyoto Art Center in 2012, we were thrilled and excited to be able to go back to Japan and create new work in different spaces.

Youkobo Art Space is located in Zempukuji and is situated in a residential area. It is a private art space run by Tatsuhiko and Hiroko Murata, and has been a haven for artists for the last 30 years. Together with their coordinator Makiko Tsuji, they were so welcoming, accommodating, and supportive with all our ideas. Youkobo is usually more catered to visual artists, so we knew it would be an interesting experience to work in an alternative "non-dance" venue. Also, this was the first time that they had resident artists from the Philippines, and dance artists/choreographers at that!

At Youkobo, our objective was to start to create a multi-disciplinary performance piece entitled "Pahayag" (Expression). Our initial jump-off point was the theme of population; with a distinct difference between Japan's dwindling and aging population versus the massive overpopulation of the Philippines; and the possible correlation with other social factors or cultural aspects, such as economy, expressiveness, interaction, and communication. We wanted to explore this concept and attempt to translate it to the performing body. The plan was to create and perform this piece in an open studio event, ascribing to our practice of exploration of non-proscenium dance spaces.

Upon arrival in Japan, we knew we had to get centered and get down to business. We were able to record interviews (both in person and through Skype/Facetime) with 10 individuals, and we shot footage for our exhibition in Shibuya Crossing and Zempukuji Park. The beauty of working in Youkobo is that we had 100% freedom to be creative, and there was zero pressure- it was all about going through the process and seeing what surprises or discoveries would come about.



The end result of our residency was in two parts: first, a 3-day workshop series (Body Awareness for Adults + Creative Movement for Kids) and second, a 3-day Open Studio event/performance of our work-in-progress for "Pahayag". We assembled a multimedia / experiential area for the audiences to listen to the interviews and see the footage we shot, and then we performed our new piece.

This period in Tokyo was also a great opportunity to grow our network and make new connections. We were able to pay a courtesy call to the Embassy of the Philippines as well as the Department of Trade and Industry in Tokyo. We met with Dita Angara-Mathay and Kenneth Yap, and they invited us to perform at the Philippine Independence Day celebration at the Imperial Hotel! At the event, we were also introduced to the Philippine ambassador to Japan, Ambassador Laurel. It was a huge honor for us to be recognized by fellow Filipinos in Japan, and to be able to share our art and talent as we represented the Philippines.

Also, this time in Youkobo, there was an ongoing project with Y-AIR Exchange Program (Tokyo-London), and a Basque program as well. We were able to give a talk about work and our residency at Joshibi University with these artists too. We couldn't leave Tokyo without paying a visit to Japan Foundation

Asia Center, and we were able to watch this year's edition of Dance Dance Asia. We even taught 200 students at the Momoi Dashi Elementary School beside Youkobo and participated in their Maimai House event at the end of the month – it was such a joy to connect with the local community!

Two months went by so quickly, and the experience was so enriching and action-packed. But, our "Pahayag" journey isn't over yet—we plan to continue working on this piece here in Manila, and then again in January for TOKAS. It will be interesting to see how "Pahayag" will grow and develop, and we are looking forward to what's ahead.

MIA CABALFIN AND RHOSAM PRUDENCIADO JR. are Filipino contemporary dance artists. Their choreographic partnership is unique in the Philippines, reliant on collaboration, experimentation and trust, and a model for other young choreographers who wish to create within the contemporary dance genre.



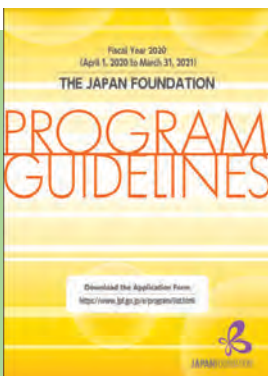
If He Doesn't See Your Face

August 2-4, 2019

Doreen Fernandez Black Box Theater

Arete, Ateneo de Manila University

A Japanese-Filipino theater collaboration that completed a trio works - *Fireflies* (2012) and *My Friend Has Come* (2016) - directed by Dr. Ricardo Abad and written by Suzue Toshio. The two-hour play starred Delphine Buencamino and Brian Sy who played the estranged couple. *If He Doesn't See Your Face* asks how two people can keep on loving each other despite intense physical and emotional constraints.



ANNOUNCEMENT

THE JAPAN FOUNDATION ACCEPTS GRANT APPLICATIONS

Fiscal Year July 2019 - March 2020

The JFM, in its continuing endeavor to promote international cultural exchange and mutual understanding, is accepting grant applications in Japanese language, arts, and cultural exchange. For more information, please visit us at www.jfmo.org.ph/grants

The deadline of submission is on December 2, 2019.

JAPAN FIESTA 2019



For more information: information@primer.ph

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