

SUKI

JAPAN FOUNDATION



THE OFFICIAL NEWSLETTER OF THE JAPAN FOUNDATION, MANILA

JULY 2019

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Program for Film Curators and Screening Professionals

PHILIPPINE-JAPAN FRIENDSHIP MONTH

This month of July The Japan Foundation, Manila has collaborated with various institutions in the fields of visual arts, film, and performing arts as we celebrate Philippine-Japan Friendship Month. Check out our events below:

Contemporary Wood-Carved Netsuke Exhibition

May 1-26 (Ayala Malls Capitol Central, Bacolod City)

July 1-21 (Greenbelt 5, Makati City)

The Japan Foundation, Manila, in collaboration with Ayala Museum and Ayala Malls, with the support of the Embassy of Japan in the Philippines, present **Contemporary Wood-Carved Netsuke**, a traveling exhibition at Ayala Malls Capitol Central, Bacolod City at Ayala Malls Greenbelt 5. Viewing is free.

Contemporary Wood-Carved Netsuke is an innovative crafts exhibition presenting 65 works by Japanese netsuke artists. "Netsuke" are small carvings and functional items that were worn with the kimono during the Edo period in Japan. Today, netsuke have gained international acclaim as intricate designs, collected as valuable art pieces or worn as fashion statements with traditional Japanese clothing.

The Art of Netsuke: Talk and Demonstration with Tadamine Nakagawa, Asuka Kajiura, and Karl Cheng Chua

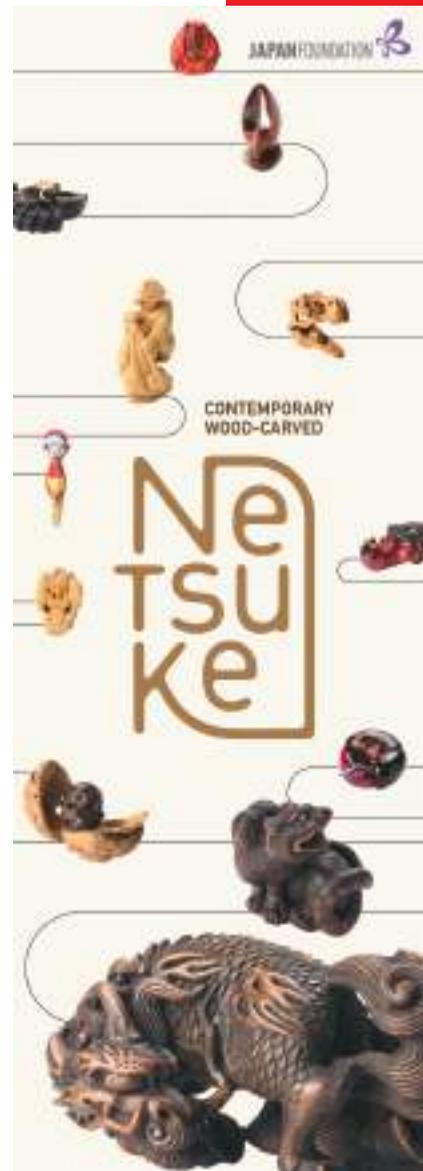
July 1, 4:00 pm, Greenbelt 5 Gallery, Makati City

Two renowned netsuke artists and experts from Japan, Mr. Tadamine Nakagawa, the former President of the International Netsuke Association and Ms. Asuka Kajiura, together with Dr. Karl Cheng Chua from Ateneo de Manila University, will be coming to Manila to demonstrate their carving techniques and insights and share this unique Japanese art form with Philippine audiences. Admission is free.

Netsuke Workshop With Netsuke Masters Tadamine Nakagawa and Asuka Kajiura, and Artists from Paete, Laguna

July 2, 10:00 am to 2:00 pm, Arete, Ateneo de Manila University

Participants in the workshop are already pre-selected, but we invite observers to be part of the audience. Visit facebook.com/jfmanila for more updates.





EIGASAI

July 3 -
August 25

2019

VENUES:

- Abreeza Mall Cinema, Ayala, Davao City, Davao (Aug 1-4)
- Cine Adarna, University of the Philippines Film Institute, Quezon City (Aug 14-17)
- Cultural Center of the Philippines (Cinemalaya, Aug 3 & 9)
- Red Carpet, Shangri-La Plaza Mall, Mandaluyong City (July 3-14)
- Ayala Center Cebu, Cebu City, Cebu (Aug 15-18)
- SM CITY Bacolod (July 25-28)
- SM CITY Rosales, Pangasinan (Aug 8-11)
- SM CITY Naga, Bicol (July 18-21)
- Robinsons Place Tacloban, Leyte (July 18-21)
- Gateway Cineplex, Quezon City (Aug 22-25)

FILM LINE-UP:

THE 8-YEAR ENGAGEMENT

- 1 8年越しの花嫁 奇跡の実話
2017 Drama, Romance, Feature

LAUGHING UNDER THE CLOUDS

- 2 曇天に笑う
2018 Action/Adventure, Drama, Feature

MIRAI

- 3 未来のミライ
2018 Children/Family, Animation

LU OVER THE WALL

- 4 夜明け告げるルーのうた
2017 Action/Adventure, Drama, SF/Fantasy,
Children/Family, Animation

PERFECT WORLD

- 5 パーフェクトワールド 君といる奇跡
2018 Drama, Romance, Feature

THE CRIMES THAT BIND

- 6 祈りの幕が下りる時
2018 Mystery, Feature

MIXED DOUBLES

- 7 ミックス。
2017 Comedy, Drama, Feature

YAKINIKU DRAGON

- 8 焼肉ドラゴン
2018 Drama, Feature

ONE CUT OF THE DEAD

- 9 カメラを止めるな!
2018 Action/Adventure, Comedy, Horror, Feature

10 THE TEARS OF MALUMPATI

- セカイイチオイシイ水 マロンパティの涙
2019 Drama, Feature

11 SAMURAI MARATHON

- サムライマラソン
2019 Action/Adventure, Drama,
Historical, Feature

12 KAKEGURUI

- 賭ケグルイ
2019 Drama, Feature

13 THE HOUSE WHERE THE MERMAID SLEEPS

- 人魚の眠る家
2018 Drama, Mystery, Feature

14 THE THIRD MURDER

- 三度目の殺人
2017 Drama, Feature

15 AFTER THE STORM

- 海よりもまだ深く
2016 Feature

16 LYING TO MOM

- 鈴木家の嘘
2018 Feature

17 SHOPLIFTERS

- 万引き家族
2018
Children/Family,
Drama, Feature



For updates, visit eigasaiPH on Facebook. Please note that information is subject to change.



The Strangers

July 8-9, 2019

Black Box Theater, School of Design and Arts, De La Salle College of Saint Benilde.

The Strangers is a theater and dance performance about empathy and antipathy facing cultural differences. In this piece, the audience is challenged to reconsider their own opinion and judgements, to rethink their empathy and antipathy for "the others". Stories about identity and about belonging to a certain group, about trust and alienation, altogether build this modern non-verbal play.

ASIA IN RESONANCE

アシア・イン・レゾナンス 2019



PRESENTED BY
ASIAcenter
www.asia2019.jfac.jp

ASIA IN RESONANCE

The Japan Foundation Asia Center is holding 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 goodwill soccer match between the *ASIAN ELEVEN* team of selected Southeast Asian players against a team from Japan, and a *NIHONGO Partners* symposium.

For more information on ASIA IN RESONANCE please visit <https://asia2019.jfac.jp/en/>

CONTRIBUTOR'S CORNER

The Japanese Studies Research Competition for Students is a research contest open to Filipino students in the undergraduate and graduate levels. Held last March 16, 2019 at the Asian Center University of the Philippines - Diliman, research topics ranged from Philippine-Japan Relations to History, Arts, Culture and Literature. Outstanding paper presenters got the chance to participate in a four-day study tour in Tokyo, Japan. Sharing her experience is one of the winners of the research competition, Ms. Dyan delos Reyes.

A FIRST-TIMER'S JOURNEY TO JAPAN:

The Japanese Studies Research Competition Study Tour

Dyan delos Reyes*



Japanese Studies Research Competition Winners at the Tokyo Sky Deck of the Mori Art Museum

The moment I first caught a glimpse of a Sakura tree in full bloom, I felt my heart pounding in delight. I looked up at the tree, and saw how gorgeous its pinkish blooms were—with its petals covering the ground to form a glorious pink carpet. I took a deep breath and said to myself, *well, this is really it. I am really in Japan!*

Ever since I was a little girl, I have dreamt of visiting the majestic Land of the Rising Sun. Last April 15-18, 2019, that dream finally came true. Through the Japanese Studies Research Competition organized by the Japan Foundation, Manila and the Asian Center of UP Diliman, I and three other paper presenters had

the opportunity to be selected as the four lucky students to participate in an all-expense-paid study tour in Japan.

The purpose of the study tour was to let us students experience Japan by visiting academic and business institutions, by meeting and connecting with fellow scholars; and by getting a feel of the culture, the people, and the sights of Japan. Guided by our diverse academic fields in History, Communication Research, Music, and International Relations, my schoolmates Mathew, Erika, Andre, and I, were able to immerse ourselves and learn from our Japan journey through multiple perspectives.



Japanese Studies Research Competition with JFM Asst. Director Ms. Nakamura at the Philippine Embassy in Japan

During our trip, Ms. Tomoko Nakamura of the Japan Foundation, Manila came along with us. We went to the University of Tokyo, where we met with Professor Toshiro Nishizawa of the Graduate School of Public Policy. He graced us with a lecture regarding the aging society of Japan, and we discussed with him some Philippine-Japan policy implications that could help address the said issue. Through that university tour, we were also able to explore the sprawling library of Tokyo University and have a networking lunch with students who specialize in various academic fields.

TOKYO PERFORMING ARTS MEETING (TPAM) 2019

February 9 – 17, 2019

Yokohama, Japan

Rosas From Philippines to Japan

by Bunny Cadag

The Tokyo Performing Arts Meeting 2019

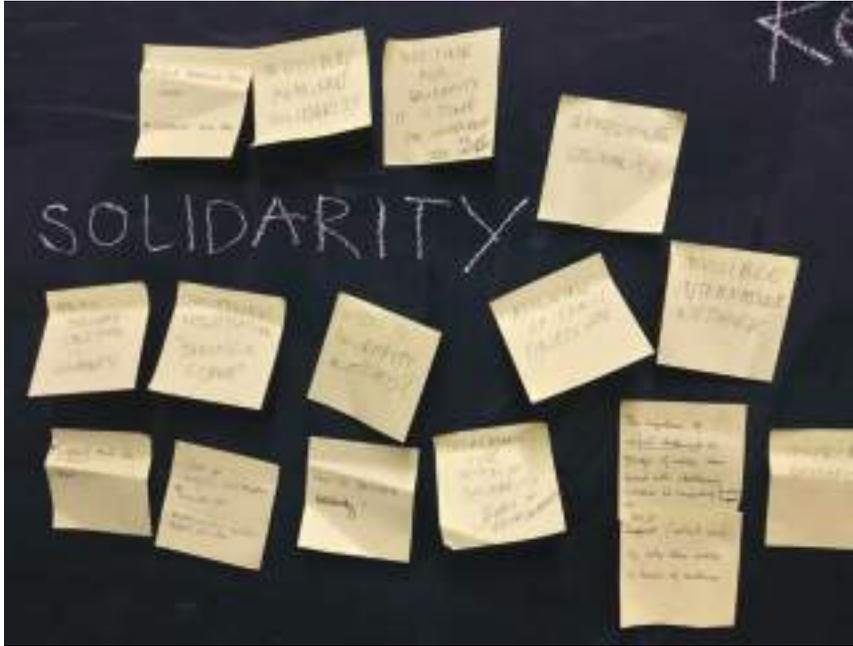
in Yokohama and Tokyo showcased cutting-edge performances from Asia, with various meetings and a symposium about the latest performing arts scenes in Japan and the world. Professionals in the field of performing arts from different countries were invited to exchange ideas, gain inspiration, and expand networks for future collaborations. It was my first time to visit Japan and to participate in TPAM. I am deeply humbled to represent The Scenius Pro, a multi-art contemporary performance collective of which I am part of, to the international exchange platform; to have been intensely equipped by our times, and to bring with me the stories of my race, my community, of our children. I am grateful to the Japan Foundation Manila for opening up the gates for this opportunity, and to JK Anicoche and Skyzx Labastilla for the gift of trust and sisterhood. TPAM 2019 has been generous and accommodating, especially to me as a performance researcher-maker-educator. And to say that 'I have learned a lot' is an understatement.



Witnessing a Sound Performance by Taiwanese artists entitled *RECALLING VOICES*

Things that made me excited about TPAM 2019

1. The idea that I am flying in to Japan with fellow artist and an art-artist manager, Micah Pinto (who now occupies a very special place in my heart)
2. Meeting familiar and new people from across the world, to make new friends connections
3. Getting to learn new culture and conditions
4. Getting to learn and be inspired with different art and performance-making practices
5. Experiencing winter (snow) in Japan
6. That TPAM is a time and space to breathe and document my experiences, and impart my thoughts to young Filipino theater and performing artists, especially to the youth of PUP Sining-lahi Polyrepertory.



TPAM 2019 was an affirmation about how empowered and politically-embedded the art-making and performing arts scene are in Asian countries. It showed how contexts and contents are different, but at the same time, similar. TPAM is an exchange, a market, but is also a solidarity, a call of action for the greater good and movement towards international understanding.

Micah Pinto and I were Philippine delegates under the same program for artists. I, representing *The Scenius Pro.*, while Micah as representative from *Para Sa Sining*. We saw the performances, attend talks, group discussions, and meetings. On our first day, we were graced by snowfall.

All *art making* is movement for reclamation. There will always be challenges in creating – always in between almost winning

and almost failing. Our work as artists and cultural workers all over the world will never be easy; there is always responsibility in confrontations, destructions and creations. Every country has its own stories of war and freedom and love – but who/ what is the real adversary, anyway? Or, perhaps, not time for solidarity yet, but time for understanding.

I am inspired while and after witnessing different performances, meeting new artists, producers who are making a stand and voice in an international platform such as this, while they present their rounded perceptions and perspectives about art-making and art-supporting. How and where do we go from here? We will all thrive until the next meeting point.



Bunny Cadag works predominantly in the medium of theater and performance research, making and education. Cadag was an Actors Company Scholar of the Cultural Center of the Philippines' Resident Theater Company, *Tanghalang Pilipino*. *They are the current Adviser of the PUP Sining-lahi Polyrepertory, and *The Scenius Pro.*'s Head for Creative Affairs.

*as Gender non-conforming



At the Opening Symposium of TPAM: Learning about intercultural collaboration from Japanese artists

TPAM 2019: Catalyst for Collaboration

By Micah Sofia Pinto

Collaboration in artistic practice has been an international phenomenon that results to a multitude of interdisciplinary works--- providing a platform for the transnational and transgenerational. Although geographical, socio-political and cultural landscapes greatly affect diversified artistic intent, creative production and even audience reception, identifiability & identity remain critical factors in collaborative practice. Through the TPAM network, I have come to a deeper understanding of how collaborative work is developed in different contexts. The series of engagements in the program allowed me to identify and encounter both similarities & differences in the creative process of different practitioners.

Listening to one of the sessions, the idea that friendship is necessary to enable artists to collaborate was presented. Rethinking this, it is possible that friendship could be a necessary component preceding the process & output, but it could also be the goal or the result of the collaborative process. Discussing the purpose of intercultural collaboration was an interesting discussion in the same session. Why collaborate? Not having a concrete answer, this questioning led to another conversation on how collaborations are inherently political. Perhaps, friendship in this process-based practice allows for the strengthening of political, cultural ties across borders. Having this consciousness translates to a higher level of production that is inspired by more than just artistic intent relating to forms or technique. Instead, it grows from the personal to the societal level.

Being an audience for both the TPAM directed shows and those in the Fringe programming also moved for the discovery of new perspectives in creating interdisciplinary work. Seeing



Cassettes 100 at KAAAT. Filipino Composer, Jose Maceda, curated by Aki Onda for TPAM Direction 2019.

how literature and the visual arts are translated into performance inspires me to explore new methods in directing and performance curation. Being more critical of the form and process allows for creative innovation, exploring the development of new works.

It has been quite difficult to start a collaborative arts platform. I have been constantly seeking mentors and learning programs to understand more of arts management, performance curation, and the creative industry. It has been years of learning through events, books and people. It was a curious mind that brought me to constantly seek avenues to learn more and to develop my practice. Beyond theories and academic learning methods, I am always looking forward to experiences like this where I learn cultures from actual people, witness stories through performances and experience global perspectives in new environments. TPAM has led me to a new level in my creative practice. The experience has brought both discovery & rediscovery. It has given me a renewed sense of passion, a re-energized drive to constantly create & collaborate.



Micah Pinto (5th from the left) is a cultural creative. She is a co-founder and the current Executive Director of Para Sa Sining (For the Arts), a non-government organization that envisions to build a culture of inclusion through collaborative art. She has produced different collaborative projects, productions and programs involving film, visual arts, music, dance, theater, spoken word poetry, architecture and cultural heritage. Recent involvements of Para Sa Sining include the International Silent Film Festival Manila 2017-2018, Fête de la Musique 2016, Pasinaya Festival 2015-2018, Fringe MNL 2015-2016, Likha Summit 2015.

TOKYO-MANILA JAZZ & ARTS FESTIVAL (TMJAF) WORKSHOPS AND CONCERTS 2019

January 21 – 25, 2019
Cagayan de Oro City and Bacolod City



TMJAF 2019 Concert at the Lourdes College auditorium in Cagayan de Oro city

After the successful implementation of Tokyo-Manila Jazz & Arts Festival (TMJAF) Workshops and Concerts last 2017 in University of the Philippines – Diliman and University of Sto. Tomas, the project organizers decided to bring it to Mindanao and Visayas regions in furtherance of its aim to continue creating cross-border networks of rising talents through international exchange and collaboration. To achieve this, TMJAF partnered with Xavier University and Lourdes College for Cagayan de Oro city leg in Mindanao, and University of St. La Salle Bacolod in the Visayas.

A total of one hundred sixty-one participants have attended the workshops in two cities. Eighty-one (81) attended the workshop in CDO while eighty (80) participated in Bacolod. They came from different backgrounds and age groups, composed of mostly students from partner universities, freelance musicians, music teachers and music enthusiasts.

In the workshop participants were allowed to interact with internationally recognized musicians: Charito (vocals), Mr. Yuki Arimasa (piano), Kengo Nakamura (strings), Michael Guevarra (winds/saxophone) and Karlo Soriano (drums).

The concerts in two cities featured selected workshop participants and the resource persons.

TMJAF 2019 created new networks in the region among organizers and resource persons. Moreover, the successful implementation of TMJAF 2017 in Manila encouraged the organizers to replicate the project in the regions. As a result, the project gave an opportunity to the young Filipino students and musicians in Visayas and Mindanao not only to learn jazz from the experts but also to meet other people with similar interests.



NIHONGO FIESTA 2019!

February 23, 2019

Shangri-La Plaza Mall, Mandaluyong City

The annual Nihongo Speech Contest was held at the Red Carpet Shangri-La cinemas, followed by the Nihongo Quiz Bee for High school students and a Japanese film screening of *Your Name* and *Mumon: Land of Stealth*. Three past winners of the JPOP Anime Singing Contest, namely Jhona, Mitch and Mai, performed the Opening Number of the Nihongo Speech Contest Awarding Ceremony, held at the Grand Atrium of Shangri-La Plaza in the afternoon.

Here is the list of winners:

Nihongo Speech Contest

Non-Student Division

2nd Prize

MS. CHERRIE MAE ANDREA E. SUN
(Advanced World Solutions, Inc.)
「人生にひつようなのは笑顔」
What's Necessary for Life is a Smile

Open Division

2nd Prize

MS. FRETZEL EVE C. SANCHEZ
(Alliance Software, Inc.)
「日々の暮らしに見つける素敵な贈り物」
Looking for the Special Gift in the Ordinary

Student Division

1st Prize

MS. ALANIS M. BUCOG
(Mindanao Kokusai Daigaku)
「うんめいになったアルバイト」
A Part Time Job That Became Fate

Non-Student Division

1st Prize and Outstanding Performance Award

MS. RACHEL JOANNA L. LESTOJAS
(Philippine Nikkei Jin Kai International School)
「いい日旅立ち」
To a Good Journey



¹ Nihongo Fiesta winners

² Nihongo Fiesta Grand Champion

³ Quiz Bee 2019

Open Division

1st Prize and Grand Prize Winner
MS. ZOE-AGATHA M. SERRANO
(Accenture)
「私がダイエットから学んだこと」
What I Learned from Dieting

Special Jury Award

MR. JOSEPH D. CATIIS
(Bosch Service Solutions)
「私の人生を豊かにしてくれた日本語」
Japanese: The Language That Made My Life Richer

Nihongo Quiz Bee

Grand Champion:

JOSE ABAD SANTOS HIGH SCHOOL

2nd Place:

CABANCALAN NATIONAL HIGH SCHOOL

3rd Place:

GEN. RICARDO G. PAPA SR. MEMORIAL HIGH SCHOOL

JAPAN FILM WEEK 2019: Film Screening in the Region

February 13 - March 26, 2019

Iloilo, Davao, Bicol, Pangasinan, Cebu, and Cagayan de Oro

Philippines and Japan has always had a dynamic relationship in the pursuit of culture and the arts. This is evident with the growing number and variety of events, particularly with film projects, that aim to educate and entertain the Filipino audience.

In celebration of the Philippine National Arts Month last February, the Japan Foundation, Manila, together with the Film Development Council of the Philippines (FDCP) and the Nihongo Partners' SPFL-CJH schools, have programmed a series of screenings in several regions dubbed as **Japan Film Week**. This initiative aims to bring Japanese films closer to students, film enthusiasts and the general public for free - focusing in areas outside of key cities catered by the annual Japanese film festival, EIGASAI.



Japan Film Week officially kicked off in FDCP Cinematheque Centre Iloilo with a full house screening of **MUMON: The Land of Stealth (忍びの国)** - a Japanese jidaigeki film that focuses on fictional events surrounding the Tenshō Iga War.

Contemporary films such as **Gintama (銀魂)**, **Your Name (君の名は。)**, **5 Centimeters per Second (秒速5センチメートル)**, **Your Lie in April (四月は君の嘘)**, **Shodo Girls!! (書道ガールズ!! わたしたちの甲子園)** and **The Garden of Words (言の葉の庭)** were also included in the line up.

Public screenings were held at Cinematheque Centre Manila, Red Carpet at the Shang and Cinematheque Centre Davao. This was followed by special screenings for students of San Lorenzo National High School; Bicol University; Juan G. Macaraeg National High School in Binalonan, Pangasinan; Adlaon National High School in Adlaon, Cebu City; Capitol University in Cagayan de Oro, Misamis Oriental; and Liceo de Cagayan University in Cagayan de Oro, Misamis Oriental. A total of 3,015 viewers attended the screenings in all locations.



PARTICIPANT'S REPORT

....AND ACTION! ASIA #5: Exchange Program for Students in Film Studies

March 1 - 13

Jakarta, Indonesia

by Aaron Also, Sophia Isip & Kervin Quieta

When we received news that we would be going to Jakarta to participate in the *...And Action! Asia* program, we were all excited and a bit nervous- what would happen during the program? Could we really shoot and finish a whole documentary in two weeks? Well, I think it's easy to say that the *...And Action! Asia* program was an unforgettable and fulfilling experience for all the participants.

In order to write this report, I, along with the other Filipino participants, Sophia and Kervin, decided to meet up and talk about our short adventure. While discussing amongst ourselves on what to write, we found out we had similar experiences throughout the program. All of us, of course, are thankful for the opportunity to meet young filmmakers throughout Asia. Sophia added we met them as colleagues and ended up as friends. Then, we all got nostalgic as we remembered the memories of running around Jakarta, the sleepless nights of editing, sleepovers and karaoke sessions, and we can all still taste the heat of the *sambal* on our tongues.

Then we continued to ask each other what we enjoyed the most in the program. Sophia's favorite was the post production of their film, the KFC meals at 3 am, the laughs caused by lack of sleep, and dozing off in front of the computer screens. Kervin's favorite part was learning more about filmmaking from established filmmakers in Jakarta, while my favorite part was eating and sharing our cultures through food! Especially that *martabak*! Also, I can't forget the moment we went to different parts of Indonesia to shoot. Although Jakarta, as a city, reminded us a bit of our home country, the distinct and colorful culture really stood out and made a lasting impression.

...And Action! Asia helped us form our identity as Filipinos and as young filmmakers in Southeast Asia. It geared us with lessons that we will carry throughout our life. Also, our collaboration with people from other Asian countries reminded us on how connected our cultures are. Despite the presence of language barriers, we and the other participants bonded easily because of this culture connection and our common interests which



Cinta, Sinta group photo after screening



Filipino delegates at the National Monument during excursion day

is films and filmmaking! Besides working together on our respective films, we found time to discuss different films, and what filmmaking was like in our own countries.

I think this is also the first time that the conceptualization for the films happened before the actual program. For me, working and discussing with people online was a new experience. Although we had the challenge of not being able to work face-to-face in the beginning, we were able to successfully collaborate and conceptualize the film together.

We hope *...And Action! Asia*, will continue to foster young filmmakers, such as us to promote the exchange between our cultures!!!

It was really a great adventure and we can't wait to see our friends again!

A WORKING TITLE: Training and Development for Film Curators and Screening Professionals

March 19 - 23, 2019

The Film Center of the University of the Philippines Film Institute (UPFI)

Text by Patrick Campos, Director of UP Film Institute

The Film Center of the University of the Philippines Film Institute (UPFI) is mandated to promote the study and appreciation of the cinematic arts, in its various forms, contexts, and permutations, to the academic community and the general public. In this mission, the UPFI has had a meaningful history of screening Japanese films, especially in the context of the annual Eiga Sai, where contemporary popular films, masterpieces, and retrospectives are programmed to the delight of the Film Center's avid patrons. The recently held Manila-leg of Japan Foundation Asia Center's *A Working Title: Training and Development for Film Curators and Screening Professionals* provided not only its main participants but also the UPFI academic community and its outreach audience a meaningful program of screenings and symposia.

The second edition of the Working Title Program included film programmers from South East Asia, including Kanako Nakanishi of Kawasaki City Museum and Toru Endo of the Yamagata International Documentary Film Festival from Japan; Alexander Matus of Kinosaurus/Cinema Poetica from Indonesia; Elise Shick Chong of Cinephilia/NEXT NEW WAVE from Malaysia; Jo Andrew Torlao of Film Development Council of the Philippines, and myself. The Tokyo-leg of the program held in August 2018 saw the six of us immerse in the history of Japanese experimental cinema, through an eye-opening lecture by Aaron Gerow and by accessing classic short films in the archive of Image Forum, directed and programmed by Koyo Yamashita. With instruction and guidance from Chris Fujiwara, former artistic director of Edinburgh International Film Festival, and Ed Lejano, director of the QC International Film Festival, we curated two separate programs of experimental films for the 32nd Image Forum Festival.

The Manila-leg in March 2019, incidentally, was held in the centennial year of Philippine cinema, when the UPFI's contribution to the national commemoration is to focus on experimental cinema. It was an opportune time, as the six



participants learned about contemporary Filipino experimental cinema as well, while Yamashita brought with him an entire program of 16mm Japanese experimental films from the mid-1970s to the early 1980s, some of which we have curated in Tokyo, and gave a lecture on this historical juncture, to educate the Filipino audience.

It was a very rare opportunity and a truly enriching experience for everyone in attendance. The 800-seat Cine Adarna, the main theater of the UPFI Film Center, was packed during the standing-room-only screening and lecture by Yamashita. Among the audience of over 1,000 people were the faculty of the UPFI, filmmakers and video artists, and students from UP, neighboring universities, and schools from other cities. Yamashita, scholars like Nick Deocampo, artists like Rox Lee, and experimental cinema specialist Ingo Petzke from Germany were all surprised by the warm and unexpectedly festive reception of the films by the crowd of mostly young people who were seeing experimental films for the first time.

The Manila-leg in UPFI was also a rare occasion for two other reasons—the string of lectures by experts on film programming and the roundtable discussion with young film programmers. Practically all the UPFI extension programs are focused on film literacy, the appreciation of films and their production. But the Working Title program put the spotlight on an uncommonly discussed aspect of film culture, which is programming and curating. Lectures were delivered by Working Title's advisors, Lejano and Fujiwara; a forum with the six curators from Japan, Indonesia, Malaysia, and the Philippines was held; and the program of six South East Asian films were introduced by the participants. Altogether, these events gave the UPFI audience an uncommon experience of walking through the theory and practice of film programming.

Lejano spoke of film programming from the perspective of a cinephile, who brought his love for cinema to the next level by working for a film festival during the 1980s, before coming of age and becoming a filmmaker in the 1990s and a director

of an international film festival in the 2000s. He also provided the listeners a kind of crash course, a broad comparison of film festival practices and experiences around the world, demonstrating how diverse the field is.

Fujiwara dealt with the philosophy of programming and reflected on the necessity of the programmer's work in the digital on-demand era of film consumption. He lays down three concepts where, he argues, the real value of programming lies. The first concept is premised on how programmers create the occasion for deriving pleasure from watching films. The second is concerned with how programmers contrive distance between film and viewer that is necessary to activate a range of pleasures. And the third is anchored on how programmers provide the occasion for a community to come together and watch films collectively.

In the roundtable discussion, the six participants engaged the eager listeners and addressed certain practical issues regarding programming. "Is identity created by a program, or does it emerge organically when films are programmed together?" "Is there a South East Asian cinema?" "When and how are the

sequence and schedules of screenings decided?" "In what ways does the imagined audience affect the programming process?" "Do the aspects of profit and cost determine how programming is done?" These and other questions were brought up in the enlightening but all too short discussion, which also investigated different contexts, like programming for microcinemas, cinematheques, museums, local film festivals, and international film festivals.

Before the screenings, the participants also spoke about their process of conceptualizing, curating, acquiring the rights to screen, sequencing, and coordinating the two programs made up of six films from South East Asia. One of the programs focused on the travails of women and the other on the politics of diverse and hybrid identities in the region.

In the two whole-day events of Working Title at the UPFI Film Center, composed of screenings of six feature films, a program of experimental films from Japan, lectures by Yamashita, Lejano, and Fujirawa, and the roundtable discussion by the six programmers and the advisors from around the region, over 3,500 people came to watch, listen, and learn.

ACTIVITY REPORT

RAKUGO IN ENGLISH

January 23 - 26, 2019
Makati City and Davao City

All Nippon Airways (ANA), in cooperation with the Japan Foundation, Manila and the Consulate General of Japan in Davao, staged Rakugo performances in Marco Polo Davao, Mindanao Kokusai Daigaku, and RCBC Makati.

The 400-year-old comic art of storytelling, *Rakugo*, has been and is still a popular form of Japanese verbal entertainment. At present, it is said that there are 800 professional Rakugo performers in Japan.

Delighting the audiences were Kaishi Katsura, the world's top English Rakugo performer, together with fellow Rakugo masters Asakichi Katsura and Fukuryu Katsura, traditional mask and Yose fans performer Emimaru Hayashiya and traditional juggler Anko Akatsuki. All three shows garnered an estimated combined crowd of 1000 people consisting of students, teachers, professionals and government officials.



SANRIKU X HANDS! PROJECT

March 7 – 12, XQ2019
Miyako, Iwate Prefecture, Japan

One of the highlights of this year's HANDS! Program invites previous HANDS! Fellows to share their works and experiences towards the people in Tohoku. The fellows participated in the creative Disaster Risk Reduction program called, "Iza! Kaeru Caravan x HANDS! Together" where fellows and volunteers from the community conduct the Iza! Kaeru Caravan to make the usual disaster education format more creative and fun for the young learners in Miyako.

The HANDS! Fellows also joined in the Mapping Tour and "Let's Talk about the Future of Miyako with Asian Friends!" where they collaborated and worked with the locals to discuss on ways to improve Miyako not only within Japan but to the rest of the world.



To cap the Sanriku x HANDS! Project, the fellows commemorated the 8th anniversary of the March 11 Great East Japan Earthquake and Tsunami where the fellows visit one site that was badly hit by the tsunami.

JAPANESE STUDIES SEMINAR

March 8, 2019
De La Salle University

The Japan Foundation, Manila in cooperation with the International Studies Department of De La Salle University held the Japanese Studies Seminar: Special Seminar on Philippine-Japan Relations. The seminar reviewed Japan's new security policies and development cooperation and the topical issues and trends in Philippine-Japan migration.

The seminar was formally opened by the Japan Foundation, Manila Director Mr. Hiroaki Uesugi. Presenting their topics were Dr. Dennis Trinidad and Dr. Ron Vilog from the International Studies Department with discusses Dr. Jose Camacho, Jr. of UP Los Baños and Dr. Jocelyn Celero of UP Diliman.



MOBILE ESKWELA

Feb 2, 2019
Tacloban City

A project orientation and consultation about Mobile Eskwela was conducted at Tacloban last February 2, 2019. Facilitated by our HANDS! Fellow, Ms. Maria Julie Anne "Jen" Culibar, the activity was participated by 14 members of the Alyansa ng mga Kristiyanong Mag-aaral, Responsable nga Balikatan han mga Kabataan (AKMA-ResBak). The AKMA-ResBak volunteers who are a group of medical students and young professionals will



serve as the lead or facilitators of the mobile library in Tacloban City. In the consultation, body mapping was used as a tool to level-off expectations of the project in terms of training support, processes, design of the mobile library and possible constraints in the implementation of the project.



ROCKING TRADITION: A Shamisen Concert with Keisho Ohno

March 12, 2019
GT-Toyota Asian Center Auditorium

The Japan Foundation, Manila in partnership with the Embassy of Japan in the Philippines and the University of the Philippines Asian Center brought traditional music of Japan with a rock-band twist in the country by inviting accredited master of the Tsugaru shamisen, Mr. Keisho Ohno.

Mr. Ohno is known for his musical technique where he combines traditional music of shamisen with modern rock beat. The Rocking Tradition made the audience entertained and surprised as the music started to change from traditional to rock, accompanied by a wide array of light switching throughout the performance.

Photos from Asian Center, University of the Philippines Diliman



ARC PROJECT (CULMINATION NIGHT)

March 26, 2019
Dingalan, Aurora

Art for Resilient Communities (ARC) Project is one of HANDS! projects supported by the Japan Foundation Asia Center. ARC Project concluded their project in the Philippines in Dingalan, Aurora through their Culmination Night. The project's main objective is to combine Art and Science towards more resilient communities. With this combined outputs of the Participatory 3D Mapping, Photovoice workshop were exhibited at the Dingalan Regional Evacuation Center. Participants of the music workshop performed a musical number with the instruments they made from recycled materials.



GRANTS

JM Cabling's Participation in the 24th Yokohama Dance Collection 2019 competition

February 6-13, 2019
Yokohama, Japan

Out of 208 applicants from 35 countries, JM Cabling's piece "Nothing | Special" was selected as one of the 10 finalists in the 2019 Yokohama Dance Collection Competition at the Red Brick House in Yokohama, Japan. More than two hundred people witnessed the 2-day event. Although JM Cabling's work did not bring home any award, the Filipino dancers received positive comments from members of the jury and audience.



JM Cabling and Michael Barry Que in *Nothing | Special*

Romantic Guitar featuring Kozo Tate

February 7, 2019
Ayala Museum

The ground floor of Ayala Museum was filled with romantic notes as The Guitar Friends together with Mr. Kozo Tate serenaded the audience. The concert was a full house with audiences from all ages attended and listened to love songs and classical music played by the artists.



Photo by Aaron Aguilan III

Fringe MNL: x Theater Group GUMBO "Will You Swear Your True Love?"

February 22-24, 2019
Makati city

An international collaboration between the Japanese Theater Group GUMBO and Fringe Manila on its 5th anniversary. The show is inspired by Shakespeare's "A Midsummer Night's Dream" wherein the characters are fairies (descendants of Puck) who use love potions to get humans to fall in love. The actors and crew members are from Japan, USA, Singapore, and the Philippines.





Philippine Singer joins JCA Youth Choir 2019

March 12-16, 2019

Japan

Ms. Mary Jeane Egloso was selected by the Japan Choral Association to join the 8th JCA Youth Choir as Soprano 2. Ms. Egloso took part in a 4-night training and rehearsal camp in Yamanashi, Japan and concert at Dai-Ichi Seimei Hall in Tokyo, Japan.



Natsu Matsuri

March 29, 2019

Ateneo de Manila University

Bringing the Japanese Summer Festival with Japanese games, food, and performances, Hinomoto organized Natsu Matsuri last March 29, 2019 at the Bellarmine Field, Ateneo de Manila University. The booth and performances have a mix of Japanese and Filipino elements that fostered mutual appreciation for both cultures.



Indak Pilipinas: 2019 Folkloric Dance Festival

March 1-3, 2019 at Tanghalang Nicanor Abelardo, CCP Main Theater, Cultural Center of the Philippines

Celebrating the 70th Founding Anniversary of the Philippine Folk Dance Society, Indak Pilipinas 2019 showcased 16 best Philippine folk dance troupes from the country and abroad presenting a variety of folk dances from different ethnic groups in the Philippines. From Japan, Tokyo University of Foreign Studies Philippine Cultural Dance Troupe joined the festival and received warm applause from the Filipino audience who enjoyed seeing Japanese dancers performing Filipino traditional dances with full compassion, dignified and whole heartedly. Indak Pilipinas is spearheaded by the



Philippine Folk Dance Society and the Cultural Center of the Philippines, in partnership with the National Commission for Culture and the Arts.

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

CONTEMPORARY
WOOD-CARVED

NETSUKE

July 1–21, 2019
3rd Level, Greenbelt 5 Phase 1.
Makati City



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