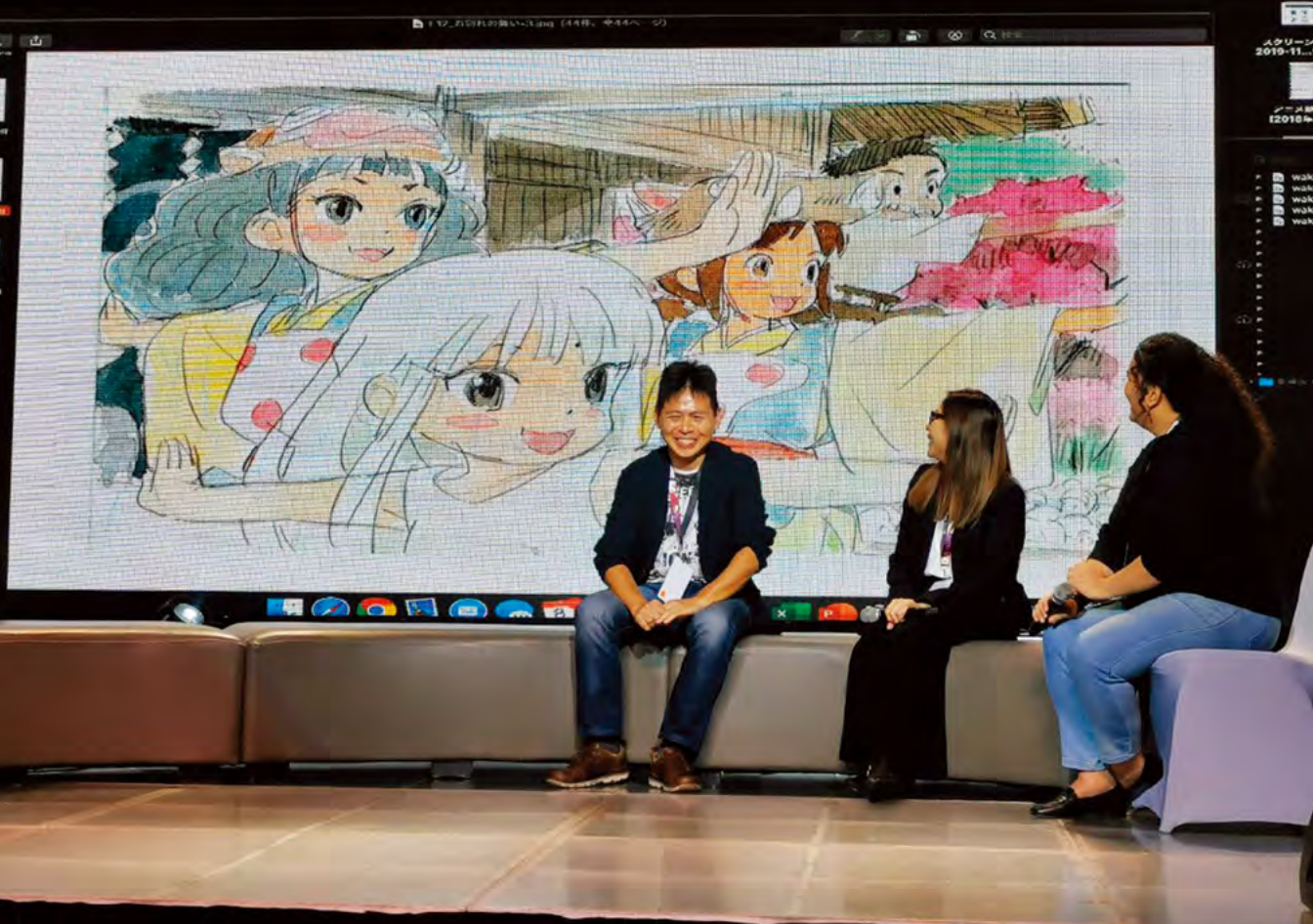


SUKI

JAPAN FOUNDATION 

THE OFFICIAL NEWSLETTER OF THE JAPAN FOUNDATION, MANILA

FEBRUARY 2020



THIS ISSUE INCLUDES:

• **Cover Story:**

Okko's Inn Film Screening
at the Animahenasyon 13:
2019 Philippine
Animation Festival

• **Contributor's Corner:**

*EYES for Embracing Diversity:
Multicultural Coexistence
and Community Design*
by Raul (Buboy) L. Raquitico Jr.

• **Activity Report:**

Literature Talks with Ginny Takemori,
100th Anniversary of the Davao
Japanese Community, and more

ANIMAHENASYON YEAR 13



© Animation Council of the Philippines

2019 PHILIPPINE ANIMATION FESTIVAL

November 8, 2019

Samsung Hall, SM Aura, BGC, Taguig City

The Japan Foundation, Manila partnered with Animahenasyon PH: The Philippine Animation Festival once more with a film screening and talk of **Director KOSAKA Kitaro's *Okko's Inn***.

Based on the best-selling Japanese novel *Wakaokami wa Shogakusei!* by Hiroko Reijo, *Okko's Inn* tells the story of a young girl named Okko who starts living with her grandmother in the countryside who runs a hot-spring

ryokan – a traditional Japanese inn. There, the young girl can somehow see friendly ghosts who help her get used to the *ryokan* life, and she becomes the apprentice as its future proprietress.

Director Kosaka Kitaro has worked on many titles as the animation director and key animator for Studio Ghibli, such as *Spirited Away*, *Grave of the Fireflies* and *Nausicaä of the Valley*

of the Wind, to name a few. He has also worked on many MADHOUSE productions, such as *Yawara!* and *Master Keaton*, among others.

Director Kosaka, together with Producer Saito Masahiro, explained the process of creating *Okko's Inn*, showed some initial sketches, storyboards, and character designs, as well as answered questions from the audience on animation and production in Japan.

To thank audiences from the Philippines, Director Kosaka and Producer Saito shared their messages as seen below:

高坂監督

—
初めて訪れたフィリピンは日本と違い、若くて勢いを感じるものでした。
大きな可能性を秘めたイベントに参加させて頂き興奮しました。

Short Message from Director KOSAKA Kitaro

My first visit to the Philippines gave me the impression that, compared to Japan today, the country is very young and full of energy. I was very excited and thankful to be able to participate in the event with great potential.



Left to right: Hiroaki Uesugi, Rene Misa, Kitaro Kosaka, Miguel del Rosario, and Masahiro Saito during the photo op session



齋藤 プロデューサー

—
『若おかみは小学生!』では幾つかの国々の映画祭にご招待頂き訪問してきました。今回のフィリピンは、東南アジアでは初めての訪問先だったので何かと心配でしたがとても有意義なものになりました。

フィリピンの方々の日本のアニメーションや映像に対する熱意は印象的でした。

Short Message from Producer SAITO Masahiro

With *Okko's Inn*, I got opportunities to visit several film festivals abroad.

The Philippines was our first destination in the Southeast Asian countries, which made us nervous and worried, but it turned out to be a very fruitful visit. I was impressed by the enthusiasm of Filipinos for Japanese animation and animated film.



Director Kosaka during the talkback session shares his thoughts about the film.



Kitaro Kosaka and Masahiro Saito with an attendee during the meet and greet



Attendees during the Animahenasyon event

ACTIVITY REPORT

LITERATURE TALKS WITH GINNY TAKEMORI

October 3, 2019

PEN International Congress Public Talks at the The National Museum

October 5, 2019

Fully Booked, Bonifacio High Street, Taguig City

The Japan Foundation, Manila, in partnership with the Philippine Center of International PEN and Fully Booked Philippines, launched a series of talks on contemporary Japanese literature with award-winning Japanese literary translator, Ginny Tapley Takemori.

Ginny Takemori has translated over more than a dozen early modern and contemporary Japanese writers, ranging from such early literary giants as IZUMI Kyoka and OKAMOTO Kido to contemporary bestsellers MURAKAMI Ryu and MIYABE Miyuki, and her translations have also appeared in *Granta*, *Freeman's*, *Words Without Borders*, and a number of anthologies. Her translation of INUI Tomiko's *The Secret of the Blue Glass* was shortlisted for the Marsh Award, and her translation of MURATA Sayaka's Akutagawa prize-winning novel *Convenience Store Woman* was one of the *New Yorker's* best books of 2018, Foyle's Book of the Year 2018, shortlisted for the Indies Choice Award and longlisted for the Best Translated Book Award. Her translation of NAKAJIMA Kyoko's Naoki prize winning *The Little House* was published in February 2019.

In Manila, Ginny Takemori joined a panel of international writers and translators with the theme **Words Crossing Worlds: Translation/Transliteration** during the 85th PEN International Congress at the Auditorium of the National Museum of Fine Arts. PEN International is a worldwide association of writers with an illustrious history of membership, founded in London in 1921, with over 100 centres all over the world. During the Congress Takemori shared her journey to becoming a literary translator in Japan, cultural nuances that she had to learn in translation, as well as the current situation of literary translators in Japan.

Ginny Takemori also conducted a talk entitled **Bridging Worlds: Conversations on translating Contemporary Japanese Literature with Ginny Takemori**, moderated by popular Philippine writer Jessica Zafra at The Studio, Fully Booked Bonifacio High Street.

Ginny Takemori and Jessica Zafra discussed the bestseller *Convenience Store Woman* by MURATA Sayaka, the process of translation and publication, the current trend of women writers and translators in Japan, as well as the growing popularity of contemporary Japanese works.



Ginny Takemori and Jessica Zafra



EYES for Embracing Diversity: Multicultural Coexistence and Community Design is a study program designed to understand multicultural coexistence among Asian countries. Taking place in the Philippines and Japan last October 09 - 21, 2019, EYES Project aims to create a network of fellows and provide a mutual understanding of multicultural diversity resulting from human mobility. EYES Fellow Raul (Buboy) L. Raquitico Jr. shares his experience with other Southeast Asian Fellows as they embarked on their research trip in Japan and the Philippines last year:

Intersecting Roots

by Raul (Buboy) L. Raquitico Jr.

I have always been interested in what makes seemingly diverse elements converge or reach a point of intersection, whether that concerns collaborative work, conceptualization, or dealing with people. I've always thought of intersections as good starting points to find a common ground between key players/ideas.

However, *EYES for Embracing Diversity* changed the way I see intersections through learning with my co-fellows about multicultural coexistence. Being with 11 other fellows from Southeast Asia and Japan of different professional backgrounds for 12 days, I've come to realize what makes intersections rich in potential – not only diversity and shared realities, but uniqueness.

Each fellow had a unique story. As we listened to local stories related to labor migration, challenges and successes in the promotion of multicultural coexistence, and use of art methodologies, I've come to appreciate how diverse, complex, multi-dimensional, and parallel the issues we constantly deal with are, and the creativity we put into devising approaches. I think the openness and generosity of the fellows to engage in the discourse had been very encouraging for others to share about theirs without fear of being judged or discriminated.

Moreover, the opportunity to immerse in communities in the Philippines and Japan revealed the “human” aspect behind those digitized information. Experiencing the communities taught us to suspend our assumptions fed by these convenient and visual bookmarks. Any statistical data wouldn't be able to



Community interaction with the students of Sta. Rosa Elementary School



Daloy Movement by Ea Torrado

measure and capture the sheer laughter of primary schoolchildren at Manizia's movement workshop as they held their paper planes and propel their hopeful ambitions; the unassuming hospitality of a homesick husband in a wellkept household heavily adorned with memorabilia of his loved ones overseas; and the transition from awkwardness to confidence and expressiveness as EYES Project fellows engaged in mindful and embodied movement.

Communities are brimming with stories of vulnerabilities, resilience, and collective action. Listening to people of different ages, genders, ethnicities, and interests, and learning from various existing groups and institutions reaffirm that communities thrive because of these parts which sustain the whole ecology. Common grounds shift constantly as communities evolve in order to adapt. Hence, the constant negotiation of values and interests.

But nonetheless, it is by trusting the capacities of individuals and groups that they are capable of exploring, providing input, and reconfiguring existing structures to make them more inclusive. For instance, how the Immigration Museum of Tokyo redefined museums as physical spaces into something that can be mobile, bringing awareness closer to its chosen communities; how Ea Torrado's *Daloy Movement* and Manizia Kajiwarara's contemporary dance practice inspired them both to devise movement workshops that benefit diverse communities.

The EYES Project has just laid down the first brick for us fellows to pursue our plans to collaborate, especially now that communication is very much accessible and diversified. But more than the possibilities to connect in the future, what EYES offered us is a humble invitation to go back and know more about our roots.



The EYES Fellows in Little Italy, Alaminos, Laguna



Paper plane dance workshop led by KAJIWARA Manizia at the Kyoto Ikeda Elementary School

© SHIRAHATA Kasumi

It challenged us with newfound EYES to know more about our respective communities, know its history, go beyond our households, and engage with people in the community.

And also, the EYES to know ourselves more by practicing art not as an escape from the mundane but treat it as the mundane. To find time to express ourselves is to preserve our being and to know our boundaries as well so that we become aware how much or less should we give a part of ourselves. The rest is a reiteration to trust that others are capable as well to contribute to the common good.

Only when we acknowledge and embrace the points of departure we'll find meaningful intersections.



AUTHOR'S PROFILE:

Raul "Buboy" Raquitico is a Freelance Artist, Graphic Designer, and a Senior Member of Daloy Dance Company. He specializes in movement facilitation, choreography, and community development.

100TH ANNIVERSARY OF THE DAVAO JAPANESE COMMUNITY / JAPAN FILM WEEKEND IN DAVAO

October 11-13, 2019

SM Lanang Premier, Davao City

The Japan Foundation, Manila presented five award-winning contemporary Japanese films in the week-long expo hosted by the Consulate General of Japan to celebrate the 100th anniversary of the Davao Japanese community. It was in 1903 when the first Japanese settlers came to Davao.

Capping the celebration was a three-day Japanese Film Weekend at SM Lanang Premier. The free screenings of the 71st Cannes International Film Festival Palme d'Or winner *Shoplifters* by Director KORE-EDA Hirokazu, *Samurai Marathon*, *Kakegurui*, *The Tears of Malumpati*, and *Okko's Inn*, an animation film which was showcased at the 2018 Annecy International Film Festival Feature Film Competition, provided an opportunity for both Filipinos and Japanese to celebrate the longstanding friendship between the two countries through film.

This event was organized by the Consulate General of Japan in Davao in partnership with the Film Development Council of the Philippines and with support from the Davao City Government, Davao City Tourism Operations Office, Davao City Investment Promotions Center, SM Lanang Premier, and the Davao City Chamber of Commerce and Industry.



FUKUDA KOJI'S A GIRL MISSING FEATURED IN 2019 QCINEMA INTERNATIONAL FILM FESTIVAL

October 17 - 18, 2019

Gateway Cinema 6 and Ayala Malls Trinoma Cinema 4



The exciting film selection of the 7th QCinema International Film Festival included the screening of *A Girl Missing* at Gateway Cinema 6 and Ayala Malls Trinoma Cinema 4.

The drama film, with an original script written by Director Fukuda Koji, is a cautionary tale in which a single piece of withheld information wreaks devastating havoc on an innocent woman's life. It was the recipient of the Prix du Jury in the Un Certain Regard ("Harmonium") at the 69th Cannes International Film Festival.

A Girl Missing was showcased as part of the Screen International exhibition, together with other Cannes- and Berlinale-awarded films such as *Bacurau* (Kleber Mendonça Filho and Juliano Dornelles), *Beanpole* (Kantemir Balagov), *By The Grace of God* (François Ozon), *God Exists, Her Name is Petrunya* (Teona Strugar Mitevska), among many others.

This year's lineup was carefully programmed under the theme "Rising Waves", a nod to the emerging Asian filmmakers making their mark in world cinema and the growing presence of women filmmakers participating in competitions.

ACTIVITY REPORT

JAPAN FIESTA 2019

November 9 - 10, 2019

SMX Convention Center, SM Aura Premier, Taguig City

The Japan Fiesta 2019, held at SM Aura Premier, was launched to foster a deeper mutual relationship between the peoples of Japan and the Philippines by experiencing “all the charms of Japan”, all for free. Audiences were treated to a series of Japanese-style festivities such as *Wadaiko* (Japanese drum) and Kimono fashion show. JFM invited a World Yo-Yo Champion, BLACK, and the crowd was thrilled by his Samurai inspired performances. During his stay in the Philippines BLACK also visited Makati Science High School and inspired students studying Japanese language. Through sharing his story about how a boy with low self-esteem became a World Yo-Yo Champion, BLACK sent a strong message to the students to follow their dreams.



NEW PHYSICAL COMMUNICATION USING LANGUAGE AND BODY

(A Dance and Physical Theater Workshop
by KYOGOKU Tomohiko)



November 16, 2019

Black Box Studio, The PARC Foundation,
San Juan city

The Japan Foundation, Manila in partnership with Black Canvas and the PARC Foundation implemented a half-day workshop by a Japanese dancer/choreographer, Mr. KYOGOKU Tomohiko. He is an alumnus of Kyoto University of Arts and Design and has worked with various choreographers from different parts of the world. His workshop

was a combination of two techniques: “Underground network” and “Inaccurate language.” The first special body technique pays attention to the connection of the lower body and the floor to make the movement softer and stronger by breathing. Whereas the second technique is a method which brings out body movements without using words. Around forty (40) dancers and theater practitioners from Metro Manila have participated and gave positive feedback about the workshop during the Q & A.



MATSUI Kentaro's Opening Keynote Address

RHETORIC OF CREATIVE PARTNERSHIP: Conversations on Cross-Cultural Artistic Exchanges

November 14-15, 2019

GT Toyota Auditorium, Asian Center, University of the Philippines, Quezon City

The Japan Foundation, Manila, in partnership with the UP Department of Speech Communication and Theatre Arts, the UP Office of the Chancellor through the Diliman Information Office and UP Asian Center, hosted an international gathering last November 14-15, 2019. The event was held at GT Toyota auditorium in UP Diliman where around 400 Filipino and Asian art practitioners were given a space to learn and talk about their works to heighten their artistry and creativity as starting points of artistic knowledge.

The two-day event had three main activities namely: keynotes, plenary sessions, and performances. The conference had two keynotes: an opening keynote by MATSUI Kentaro (Director of Kirari Fujimi) from Japan and a closing keynote by Dr. Ramon Santos (National Artist of the Philippines for Music). Mr. Matsui, in his talk "A Unique Process of International Collaboration", shared his own definitions of the term "international collaborations." By citing three out of ten international theater collaborations that he did in the past, he shared his learnings and experiences as a producer and director which, in his

words, "shook his identity." He pointed out that the process of collaboration was labor intensive and mentally exhausting but the key that made this difficult process a success for him was "TIME." It took him two to three years from the preparation for a collaboration work until the opening performance.

Matsui said, "For me, like the Singaporean playwright and director Kuo Pao Kun, to work on the creation of theatrical works while thinking of 'transcending various restrictions such as race, language, religion, national state, and even cultural disconnection,' a theatrical methodology of collaboration is essential." On the other hand, Dr. Santos discussed "Crossing Artistic Borders in Sonic Creative Expressions" where he cited works and practices that illustrate "creative partnership and amalgamation of artistic expressions." He also pointed out that one of the most significant characteristics of Asian expressive traditions is the concept of integration.

The conference's plenary discussions involved Asian artists who discussed specific sub-themes. The first session's theme was Asian Performing Arts Farm (APAF) where two APAF

alumni and recent collaborators talked about their own experience: Maria “Issa” Manalo Lopez (Philippines) discussed “Situating One’s Creative Practice Amidst Various Identities and Practices”; while KYOGOKU Tomohiko (Japan) talked about “International Collaboration to Create Multifaceted Crystals.” Under the sub-theme Practices of Embodiments and Pedagogy, long-time Filipino collaborators in theatre arts industry, Armando “Tuxqs” Rutaquio Jr. (director/designer) and Layeta Bucoy (playwright) shared about a glimpse of their process in coordinating and creating some productions that they did including “Teru-Teru” which was performed in Japan. According to them, “the key in collaboration revolves around how you trust the peers you work with, their expertise, and their cultures throughout the process.” Under the sub-theme Practices of Devise and Dramaturgy, Dr. Felipe Cervera (Singapore) discussed “If Devising Meant Not: Meta-Dramaturgies of Presence and Absence” and Jesca Prudencio (USA) talked about “Trusting the Outsider.” Ms. Prudencio shared the steps in gaining trust of the community for creative collaborations: intention, connection, quality time, and commitment. She also pointed out that acknowledging being an outsider is part of the process of gaining trust.

The second day of the conference opened with a plenary session on Collaborative Platforms. Yi-Kai Kao (Taiwan)

in his presentation entitled, “The Way of Engagement from Communities to Artists in an Independent Art Festival,” concluded that, “there is not only one way for people to collaborate when they are interested in each other, when goals and processes are aligned.” As an example he cited Tua-Tiu-Tiann International Festival of Arts (TTTIFA), an art festival he produced and was made possible by each and every one of the willing participants. Moreover, Andrei Nikolai Pamintuan (Philippines) in his presentation, “Pineapple Lab – The Arts and the Barangay,” he shared the challenges that he faced when he first worked with the local government. He learned that “INCLUSION” is important in collaboration. He did a lot of explaining and a lot of efforts to involve the local community and government unit, and seeking funding from that to sustain efforts. And because of consistency, a trust has been established between his team and the local government.

The second to the last plenary tackled Contemporary Scenography where two Filipino designers shared about their works. Leo Abaya in his presentation provided samples of his designs from two productions that he did in 2006

(Tanghalang Pilipino’s “Bakeretta” in CCP) and in 2011 (“Macbeth 2.0” which was performed in Manila and Taipei). He mentioned that, “In all projects, especially when the technicians do not speak English, gaps in communication create a domino effect.” Mio Infante on the other hand, in his presentation “Setting the Scene,” he shared that scenography is collaborative. He also added that, “Collaboration is a natural part of any work force, regardless if you’re in theatre or not and mastering is making sure everyone is heard.” The sub-topic of the last plenary session was Arts and Cultural Leadership. Rodolfo Vera presented his paper “Problematizing Sustainability in Theatre” while Joseph Keith Anicoche shared “Palabas to Pagsasabuhay: Questions, Provocations and Propositions for Radical Shifts and Imagination for Necessary Contemporary Performance-making.”

Aside from the talks, the conference showcased three performances that were produced via cross-cultural collaboration: “PAHAYAG (Expression)” by Filipino dancers/choreographers, Rhosam Prudenciado Jr. and Mia Cabalfin; APAF 2019: ASIA/N/ESS/ES” by Maria Manalo Lopez (Philippines), KYOGOKU Tomohiko (Japan), Jared Jonathan Luna (Philippines), Paopoom Chiwarak (Thailand) and Fitri Anggraini (Indonesia); and, UP Tugtugang Musika Asyatika (UP TUGMA) presented the Mindanao Kulintang Ensemble, Cordillera bamboo/gong ensemble and the Japanese Koto.

In a nutshell, the conference gathered 14 speakers, more than 50 performers and a total of around 400 attendees. Moreover, because of the partnership with UP Integrated Learning Center (UPLIC), not only were the performances documented, but also all the talks in the two-day conference were livestreamed.



APAF's ASIA/N/ESS/ES performance

REGIONAL FILM FESTIVAL SCREENINGS: *Salamindanaw Asian Film Festival* *& Cine Kasimanwa West Visayas Film Festival*

December 2019

For 2019, Japan Foundation, Manila actively participated in local and regional film festival screenings as one of our major activities. JFM participated in several key film festivals such as **QCinema International Film Festival, Sinag Maynila, CineKasimanwa Film Festival** in Visayas, and **Nabunturan Independent Film Exhibition (NABILMEX)** and **SalaMindanaw** in Mindanao. All these festivals were open to featuring Japanese arts and culture alongside other amazing films.

JFM provided support through film screenings as well as lectures and workshops geared towards film directors, actors and production people, with topics ranging from pre-production, post production and the business aspect of filmmaking.

Through these efforts we envision the renewal and continuous development of partnerships with the academe, film community and cultural institutions & organization not just in Manila but also across the regions.



Audience shot during CineKasimanwa screening



CineKasimanwa guests lined-up for the screenings



CineKasimanwa poster



Students registering for *Life Goes On* screening during Salamindanaw Festival



CineKasimanwa intermission number during the opening night event

JAPANESE STUDIES IN THE PHILIPPINES: The 2020 Nationwide Competition

November 14-15, 2019
GT Toyota Auditorium, Asian Center

The Japan Foundation Manila and the UP Asian Center held its 2nd annual forum and research competition *Japanese Studies in the Philippines: The 2020 Nationwide Competition* last January 18 at the UP Asian Center.

The event featured seven presentations from students whose papers were selected last December 2019, with topics under Politics, International Relations, Labor, Art, Gender, and Technology in Japan. In the forum, 5 winners were chosen as the best presenters. They will take part in a five-day study tour in Japan from February 24 – 28, 2020, where they will visit academic and business institutions. The winning papers will also be published in the Asian Studies Journal of Critical Perspectives on Asia.





© UP Vargas Museum

CURATORIAL DEVELOPMENT WORKSHOP EXHIBITIONS 2019

December 7, 2019 – March 7, 2020

University of the Philippines Vargas Museum, Quezon City

The Japan Foundation, Manila, Philippine Contemporary Art Network (PCAN), and UP Vargas Museum presented the culmination of the 2018 Curatorial Development Workshop with exhibitions curated around the central concern of “space”. The exhibition opened in December 7, featuring five selected participants: Karl Albais, Pristine De Leon, Jay Nathan Jore, Carlos Quijon, Jr, and Christian Tablazon.

The Japan Foundation inaugurated the curatorial development program series together with the UP Vargas Museum in 2009, and together has conducted several workshops since then. The goal is to enhance expertise in curating contemporary art and related platforms, with establishing stronger networks for the next generation of curators and artists.

Karl Albais’ “Tao at Kalawakan” (Man and Space) features work on astrophotography by MJ Magallon, with collateral events “T&K Talks: Contemporary Discourses in Picturing the Cosmos in Philippine Context” and and Urban Astronomy Workshop in partnership with the Philippine Astronomical Society. Pristine de Leon’s “Built on Sand” on the other hand,

features works by artists Brisa Amir, Czar Kristoff, Nathalie Dagmang, Arvin Dimalanta, Doktor Karayom, and Alvin Zafra, which respond to the act of construction and the ways in which public space is occupied, owned, controlled, and transformed. Jay Nathan Jore’s “Humble Objects” project attempts a historical and social re-reading of Bisaya aesthetic practices by looking into improvisations in display stall and furniture constructions and transport carts by inventive vendors, stevedores etc. in Cebu.

Meanwhile, Carlos Quijon Jr.’s “a knowing intimacy or a life” prospects the myriad ways in which artistic forms and practice participate in imaginations of social life, featuring five artists: Rocky Cajigan, Lesley-Anne Cao, Kat Medina, Indy Paredes, and Lee Paje. Lastly, Christian Tablazon’s “Variations of the Field” seeks to plot a course of Anglo-American colonial institutions and knowledge systems, through the works of artists Allan Balisi, Bea Camacho, W. Don Flores, Aaron Kaiser Garcia with Komunidad X, Gym Lumbea, Shireen Seno, Tekla Tamoria, Sidney Valdez, Gail Vicente, and Tanya Villanueva.

UPCOMING EVENTS

TPAM (Performing Arts Meeting in Yokohama)

February 8-16, 2020
Yokohama, Japan

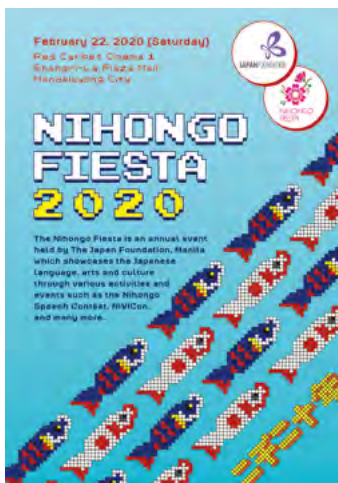
TPAM (Performing Arts Meeting in Yokohama) is a space where professionals from various places in the world who explore the possibility of contemporary performing arts exchange through performance and meeting programs to gain information, inspiration and network for the creation, dissemination and vitalization of performing arts. Established in 1995 as Tokyo Performing Arts Market and moved in 2011 to the "Creative City " Yokohama. Reinforcing its focus on Asia and having started to involve itself in Asian co-production, TPAM is internationally recognized as one of the most influential performing arts platforms in Asia. The Philippines will be represented by Jerry Aguilar (Kasing Sining), Benhur Abulencia (Koronadal Hinugyaw Cultural Dance Troupe), Micah Pinto (Para sa Sining), and Katrina Stuart Santiago.

Nihongo Fiesta

February 22, 2020
Red Carpet Cinema 1, Shangri-La
Plaza Mall, Mandaluyong City

The Nihongo Fiesta is an annual event held by The Japan Foundation Manila, which showcases the Japanese language, arts and culture through various activities and events such as the Nihongo Speech Contest, 1st Nihongo Video Contest (NiViCon), and many more.

This will be held on February 22, 2020 (Saturday) in Red Carpet Cinema 1, Shangri-La Plaza Mall, Mandaluyong City.



Schedule*

47th Nihongo Speech Contest
10:20 am – 12:15 pm

1st Nihongo Video Contest (NiViCon)
1:35 pm – 2:05 pm

JPOP Performance by JPOP Anime Singing
Contest Winners
1:00 pm – 1:35 pm

Japanese Anime Film Screening: OKKO'S INN
3:10 p.m. – 4:45 p.m

*Please be advised that the schedule may change without prior notice. Please follow facebook.com/jfmanila for updates.

Special Lecture by Dr. KONO Shion

March 13, 2020
TBC, Ateneo de Manila
University

Dr. KONO Shion, Associate Professor at Sophia University in Japan, will be visiting Manila for a Special Talk regarding translation and how it has reshaped the image of Japanese literature, as well as his research on MURAKAMI Haruki.



FILM SCREENINGS IN THE REGION

January 27 - March 5, 2020

Japan Film Week comes back again! Japan Foundation, Manila in partnership with the Film Development Council of the Philippines (FDCP) and several universities, hold a series of Japanese film showing in the regions. The film lineup includes Animated films such as *Weathering With You* (2019), *Okko's Inn* (2018), *Maquia* (2018), and *Fireworks, Should We See It From the Side or the Bottom?* (2017), feature films *The Tears of Malumpati* (2019) and *Dad's Lunch Box* (2017) and a documentary film, *Life Goes On* (2017).

SCREENING SCHEDULE AND VENUE: *

January 27-31	FDCP Cinematheque, Davao
February 22-23	University of the Philippines, Cebu (Otakufest 2020)
February 26-29	FDCP Cinematheque, Manila
February 26	KCC Mall and Mindanao State University, General Santos City
March 2-6	FDCP Cinematheque Iloilo

SPECIAL FILM SCREENING AND WORKSHOP OF LIFE GOES ON

Date: March 2, 2020 at University of the Philippines
Department of Geography

March 3, 2020 at Siliman University

As a part of Japan Film Week, a special screening and workshop of *Life Goes On* (2017), a documentary film focusing on people in Tohoku six years after the Great East Japan Earthquake (2011), is to be held at Silliman University and University of the Philippines Department of Geography with guest speakers from Tohoku and Director Yoon Mia. In the workshop, they will share their experiences and stories struggling and rebuilding their lives after the catastrophe. This is the collaborative project of Japan Foundation, Manila, Toshiba International Foundation, Silliman University and University of the Philippines Department of Geography.

*Please be advised that the schedule may change without prior notice. Please follow facebook.com/jfmanila for updates.



SINEME: PERSONAL DOCUMENTARIES FROM/ON JAPAN

February 17-21, 2020

Panel discussion: February 21, 2020

Venue: Videotheque @ Cine Adarna, the University of the Philippines Film Institute

The Japan Foundation, Manila and the University of the Philippines Film Institute (UPFI) will hold documentary film screenings and panel discussion, focusing on personal documentary films, or alternatively called "diary films" or "self-documentaries," with invited Japanese and Filipino documentary filmmakers, KURIHARA Mie and Kidlat Tahimik as guest speakers.

The film lineup includes several influential personal films from Japan such as KAWASE Naomi's *Embracing* (1992), *Family Return* (1985) by ISHII Hideto, *Impression of a Sunset* (1975) by SUZUKI Shiroyasu and *Extreme Private Eros: Love Song* (1974) by HARA Kazuo with newer titles such as *Cloud, Insect, Wire Fence* (2014) by KURIHARA Mie and *The Cheese and the Worms* (2005) by KATO Haruyo. Moreover, several diary films about Japan by Kidlat Tahimik will also be screened. The panel discussion is scheduled on February 21 while the film screenings run from February 17 to 20.

Ngilngig Asian Fantastic Film Festival Davao

October 25-29, 2019
Cinematheque Center, Davao

This year's Ngilngig Asian Fantastic Film Festival Davao showed two Japanese feature films, namely *Mystic Shrine Maiden* directed by SONE Takeshi, the cinematographer of 2018's blockbuster film *One Cut of the Dead* and *Vise* by SHIMIZU Yasuhiko, and several other Japanese short films. The cast and assistant director of *Mystic Shrine Maiden*, OSAWA Shinichiro, appeared on stage to answer questions from the local audience.



OSAWA Shinichiro and HAYASHI Yoshikatsu from the Tourism Office of Chikuma City, Nagano



Ikebana as Sustainable Art: A Lecture-Demo on Japanese Traditional Flower Arrangement

November 13, 2019
Asian Center, University of the Philippines Diliman

The UP Asian Center held an *Ikebana* or Japanese traditional flower arrangement lecture and demonstration last November 2019 as part of the activities of the Asian Center's 64th anniversary celebration. Certified Ikebana instructor, Asako Tsunoda, was invited to be the speaker for the event. Ms. Tsunoda started with an Ikebana demonstration followed by a lecture about the history of ikebana, and ended with a hands-on ikebana tutorial.



SORA Ensemble Performance at the Philippine Philharmonic Orchestra Concert Series III

November 15, 2019
Tanghalang Nicanor Abelardo (CCP Main Theater)

With the support of the Japan Foundation, the PPO's 37th Concert Series III showcased an outstanding roster of Japanese guest musicians, such as the SORA Ensemble of Japan, consisting of musicians from Sapporo City in Hokkaido, as well as Conductor Fukumura Yoshikazu, one of Japan's most well known conductors and former music director of the Tokyo Ballet, Kyoto Municipal Symphony, and Nagoya Philharmonic Orchestra. During their stay in Manila, the guests also conducted a master class (workshop) for young musicians at St. Paul University.

Japanese Studies International Conference: Japan in a State of Uncertainty

De La Salle University
November 15 – 16, 2019

The International Studies Department (ISD) of the De La Salle University, in cooperation with The Japan Foundation, Manila and the Ateneo de Manila University held a workshop and conference with the theme *Japan in a State of Uncertainty*.

Last November 15 to 16, ISD had their first MA International Studies Grad Students Workshop where thesis students presented their working papers in front of ISD faculty members and fellow students where the presenters were given constructive comments to further improve their works.



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The Japanese Studies International Conference was held the following day at the Century Park Hotel Manila. Scholars and experts from Japan, Thailand, and the Philippines were invited as speakers to discuss issues ranging from maritime security, international political economy, and demographic and social issues.



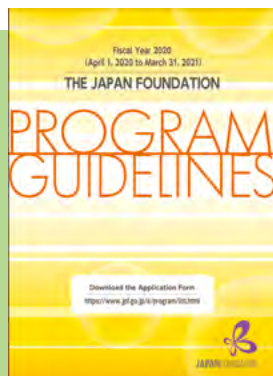
Sine Wave Orchestra "Stay" (2017) exhibition at Arete, Ateneo de Manila University



WSK 10 Years

October 15-27, 2019

WSK is the first and only annual international art festival dedicated to contemporary electronic, digital, and experimental art. Celebrating its 10th Year Edition of the festival, WSK conducted a new joint music program developed with NUSASONIC, a multi-year project that plunges into a broad spectrum of experimental sound and music cultures in Southeast Asia, enabling dialogue within the region, with Europe, and beyond. Beginning as a multi-day lab where new artist pairings, a hacklab, and an open art science projects play together and create new musical and visual works, ideas, and possibilities. The festival showcased the results of these works within a programme that also includes concerts, club nights, guerrilla outdoor events, and daytime programme of exhibitions, film screenings, talks, panels, and workshops.



ANNOUNCEMENT

THE JAPAN FOUNDATION ACCEPTS GRANT APPLICATIONS

Fiscal Year July 2020 - March 2021

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, 2020.

February 22, 2020 (Saturday)

Red Carpet Cinema 1

Shangri-La Plaza Mall, Mandaluyong City



NIHONGO FIESTA 2020

The Nihongo Fiesta is an annual event held by The Japan Foundation, Manila which showcases the Japanese language, arts and culture through various activities and events such as the Nihongo Speech Contest, NIViCon, and many more.

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47th Nihongo
Speech Contest

1st Nihongo Video
Contest (NIViCon)

for Nihongojin

JPOP Performance
by JPOP Anime Singing
Contest Winners

Japanese Anime
Film Screening

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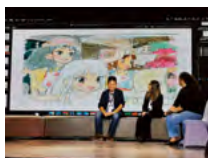


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