

Teman Baru

A HAPPY NEW YEAR 2008



どうぞ良いお年を!





The World of Kokeshi Dolls Exhibition



Unique folk toys are found in every part of Japan, and among the most typical are kokeshi, or wooden dolls. Kokeshi are made throughout the country today but only in the Tohoku region (the northern end of the Honshu Island), they made according to traditional local techniques passed down through generations of craftsmen. Traditional kokeshi are believed to have its history back to two hundred years, sometimes in the middle of Edo period (1603-1867).

There are also creative or "sosaku" kokeshi, which are lathe-turned works of art created to express certain themes. Some artisans have begun to specialize in making creative kokeshi, and their works are sold at special shops and shown in exhibitions. Creative kokeshi are a relatively new phenomenon, but they are often quite outstanding in inspiration and expression, and their artistic value is often high.

This exhibition presents not only traditional but creative kokeshi, as well as other handcrafted wooden toys to show how traditional woodworking techniques using the lathe have been transmitted and nourished, and how new developments are emerging from that tradition.

Duration : 6 November (Tue) - 28 December (Fri) 2007
 Venue : Gallery, The Japan Foundation, Kuala Lumpur
 Suite 30.01, Level 30, Menara Citibank
 165, Jalan Ampang, 50450 Kuala Lumpur
 Inquiry : 03-2161 2104

Opening Hours:-

Mon : 10:30am - 4:30pm

Tue-Fri : 10:30am - 6:30pm

Sat : 10am - 6pm

Closed on Sundays, Public holidays and JFKL holidays

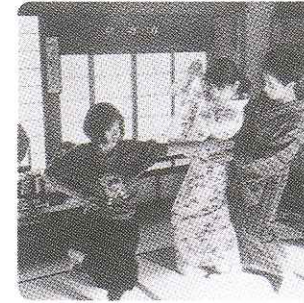
Admission:

FREE



Weekend Japanese Film Show

admission is FREE!!!
 with English subtitles
 at Mini Auditorium,
 Malaysia Tourism Centre (MTC)



"BU-SU" Saturday, 15 December 2007 starting 4:30pm

Directed by ICHIKAWA Jun, 1987, 95min, Colour

Mugiko Morishita escapes from a depressing village life to Tokyo to stay with her aunt, Kocho, the most popular geisha who runs a geisha establishment. Naturally shy, she finds it tough adjusting to the city. Mugiko serves as an apprentice geisha with the name Suzume while attending high school. Life for Suzume gets complicated when she falls in love with Kunihiko, the boxing club hero who already has a girlfriend, the pretty and popular Kyoko.

"Ghost Pub" Saturday, 5 January 2008 starting 4:30pm

Directed by WATANABE Takayoshi, 1994, 110min, Colour

Sotaro runs a small, Japanese-style pub called Kazusaya. A kind and loving man, he sincerely promises his wife Shizuko on her deathbed that he will never marry again. But left to run his busy business alone, he soon buckles under his insistent brother's pressure to consider an arranged marriage with a lovely young woman named Satoko. When it's clear that Satoko is also interested in him, he agrees to the marriage. Satoko is immediately popular with the pub's regulars, but soon after she moves in, Shizuko returns as a ghost to haunt the new couple.



"Free & Easy Special Version" Saturday, 19 January 2008

starting 4:30pm

Directed by MORISAKI Azuma, 1994, 106min, Colour



A baby boy was born on June 1, 1957 in a small town at the foot of Mt. Aso in Kumamoto prefecture and was named Yasuhiro. Yasuhiro's grandfather, Taizo, is determined that the boy be brought up to be strong, healthy, and generous. Taizo tries hard and Yasuhiro wins the grand prize at the Kumamoto prefecture baby contest. When he is in fourth grade, Yasuhiro begins taking lessons at Fujitsu School of Judo. He makes rapid progress, winning championships on prefectural level. He continues strenuous daily training and wins the national championship.





Japanese Books Fiction

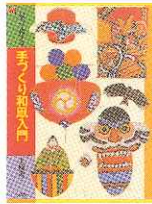


『サウスバウンド』
おくだひでお かどかわしよてん
奥田英朗 著 角川書店 2005年

Library call number: 913.6

小学校6年生になった主人公の長男の名前は二郎。父の名前は一郎。
誰が聞いても「変わっている」と言います。父が会社員だったことはなく、物心ついたときからたいてい家にいます。二郎は、父親はそういうものだと思っていました。小学生になって友だちができ、ほかの家はそうではないことを知りました。
父はどうやら国が嫌いで、むかし、過激派をやっていたようです。
型破りな父に翻弄される家族を、少年の視点から描いた小説です。

Japanese language



『エリンが挑戦！にほんごできます』Vol. 2・Vol. 3
こくさいこうりゅうききん
国際交流基金 著 2007年

Library call number: 817.8

以前に紹介した『エリンが挑戦！にほんごできます』の続編です。日本の高校へ留学したエリンが体験する日本での日常生活や行事、イベントの場面を通じて、日本語を楽しく勉強することができます。
「日本語のできるようになること」をタイトルで示し(例「今のことを話す」「希望を言う」等 Vol. 2から)、マンガやDVDのスキットで基本・応用の表現を紹介しています。他にも、世界の色々な国で日本語を勉強している人、日本語を使って仕事をしている人の紹介もあります。日本語を色々な視点から勉強することができます。

Reference book



『ビジネス日本語用例辞典』
JAL アカデミー 著 アスク 2007年

Library call number: R336.033

この本は、さまざまな業界や業種を視野に入れ、現実的なニーズを念頭に置いて語彙を選び、実践的な言い回しや使い方がわかるように用例をしめた仕事のための日本語辞典です。各語彙には、その使い方をしめた例文がついており、普段、仕事の場面で交わされる自然な話しことばも多く取り入れ、英語、中国語、韓国語の訳も付いています。

"Two Titles of Haruki Murakami"



The Wind-Up Bird Chronicle
[Haruki Murakami London: The Harvill Press, 1998]

Library call number: 895.635 MUR

The novel is about a low key unemployed man, Toru Okada, whose cat disappears. A chain of events follow that prove that his seemingly mundane monotonous life is much more complicated than it appears. Also examined is the Manchukuo episode of World War II and its place in Japanese history.

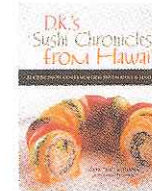


Kafka on the Shore
[Haruki Murakami New York: Alfred A. Knopf, 2005]

Library call number: 895.635 MUR

The odd chapters tell Kafka's story as he runs away from his father's house to escape an Oedipal curse and to embark upon a quest to find his mother and sister. After a series of adventures, he finds shelter in a quiet, private library in Takamatsu, run by the distant and aloof Miss Saeki and the androgynous Oshima. There he spends his days reading the unabridged Richard Francis Burton translation of A Thousand and One Nights and the collected works of Natsume S?seki until the police begin inquiring after him in connection with a brutal murder.

English book



D.K.'s Sushi Chronicles from Hawaii: recipes from Sansei Seafood Restaurant and Sushi Bar
[Dave "D.K." Kodama Berkeley: Ten Speed Press, 2003]

Library call number: 641.5952 KOD

D.K.'s new book illustrates the best in contemporary sushi and Japanese cuisine. Hawaii is blessed with farmers and fisherman providing the finest ingredients, and D.K has capitalized on that with his dynamic approach to traditional Japanese cooking.

Theme of the month

In the library, we have a special corner to display books or any other display items according to the theme of the month. This month we will introduce you the "Japanese Martial Arts". Martial arts were important for the samurai class in medieval Japan. These arts were really to help one prepare for combat. Skill in these areas could save the life of the samurai who knew them well. "Martial" means fighting. So these fighting skills were much more than recreation. For the display we introduce to you some of the "Japanese Martial Arts" like Kendo, Sumo, Karate, Kyudo, Aikido and others.

Lots of titles on "Japanese Martial Arts" can be found in the library such as:-

- This is kendo : the art of Japanese fencing by Junzo Sasamori
Dynamic sumo by Clyde Newton
Kyudo : the essence and practice of Japanese archery by Hideharu Onuma
The essence of Aikido : spiritual teachings of morihei Ueshiba by John Stevens

JFKL Office & Library Holiday

Please be informed that JFKL office and library will be closed on the following day:-

- 20 December 2007 (Thu) - Hari Raya Haji
25 December 2007 (Tue) - Christmas Day
29 December 2007 (Sat) - 3 January 2008 (Thu) - Year End & New Year Holiday
10 January 2008 (Thu) - Awal Muharam





JFKL Gallery: Japanese Language Exhibition

14 January - 23 February 2008
Admission & participation is free of charge

The Japan Foundation, Kuala Lumpur (JFKL) will host Japanese Language Exhibition from 14 January - 23 February 2008 at JFKL Gallery. One of the activities is *Haiku* exhibition. There will be various activities relating to Japanese language at JFKL Gallery for visitors. Please visit our website, www.jfkl.org.my for latest information.

What is 'Haiku'?

Haiku is a traditional Japanese poetry based on Zen Buddhism's philosophy and is often written to convey the writer's vivid observation of a moment. Themes or images on nature are common in *Haiku*.

Haiku consists of three sentences, containing 5 - 7 - 5 syllables respectively. It typically contains a seasonal word, termed as kigo, which tells the reader what season the poem is set in. For instance, 'cherry blossoms' commonly denote 'spring', 'mosquitoes' are used for 'summer' and 'snow' reflects 'winter'.

Share your poetic mind with others!

Send in your *Haiku* works (Japanese/English) and share your poetic thoughts with everyone

You can send your *Haiku* to

a) our office address by post:-

The Japan Foundation, Kuala Lumpur

Suite 30.01, Level 30, Menara Citibank, 165, Jalan Ampang, 50450 Kuala Lumpur

b) email to jplc@jfkl.org.my or

c) slip it into the 'Haiku - Post' box at JFKL Gallery

Closing Date: **11 February 2008**

*** There will also be a display of works by participants of JFKL's Higher Proficiency Course and students of Ambung Asuha Jepun (UM) during our Japanese Language Exhibition



The 11th Asian Cartoon Exhibition

~Asian Youth Culture~

A total of 75 works by 10 leading cartoonists from 10 Asian nations, depicting the youth in the respective nations for the entertainment as well as to instil awareness of our commonalities and diversity will be on display at Jaya Jusco Tebrau Bay in Johor Bahru from **18 - 23 December 2007**. For details please contact 07-352 2220.

After Johor Bahru, the exhibition will be travelling to Terengganu. It will be held at the below venue:

Terengganu

Duration: 27 December 2007 - 7 January 2008

Venue: Terengganu State Library Corporation
Jalan Kemajuan, Padang Hiliran

Tel: 09-622 1100 / 622 0052



"Reset! Reset!"
by Suu Kohma, Japan



"Gangsterism vs. Headmaster"
by Tazidi, Malaysia



Report

Telling Stories in Silence

(an article written by Ms. Maryani Abdullah about her recent trip to Japan under the Small Grant Program by JFKL)



Ms. Maryani Abdullah, was selected as the leader of Malaysian casts during a theatre performance - "Hutan Kenangan", a 3-year project, which was performed by Malaysian and Japanese disabled casts. The event was organized by The Japan Foundation, The Actors Studio and in collaboration with Performance Troupe TAIHEN. Ms. Kim Manri, the founder and artistic director of Performance Troupe chose Ms. Maryani due to her interest, commitment and dedication.

1. Foreword

I write about my amazing trip and experiences to Osaka. I learned something with wonderful lady Ms. Kim Manri and Performance Troupe TAIHEN, which was complicated but interesting. It was because of different language and culture, spending time with them has opened my eyes and heart to be stronger, the lessons I learned from them was self-acceptance. I shall write about my experience, which stands out for me personally, hopefully to portray the essence of what this group has done for me.

2. What I learned

Ms. Kim taught me not to be afraid to admit when I know I am wrong. It is not a sign of weakness, but it shows character and responsibility, which will lead the others to respect us for that. Always do the right things, even when everyone does as they please with no consideration for the feelings of others. Never compromise our values and beliefs, even if it means risking ridicule and rejection. That's what I learned when I was told the brief history of Performance Troupe TAIHEN during lecture A on Sept 8, 2007.

3. Background of Performance Troupe TAIHEN

After the corruption of the "Maha Laba" village in late 1960's - another group of Cerebral Palsy activists called "Blue Grass" (weed) started. They expanded gradually - which they created ideas of independent living. I acquainted with the "Blue Grass Policies". According to Kawakita-san, I was very lucky because Ms. Kim hardly ever talk about that. They created their own ideas with limitation. According to Ms. Kim, they denied everything formed by non-disabled, but they did not create anything on their own. Cerebral Palsy people could not depend everything on their own but they still need non-disabler's help. It was very hard for them to move about. In 1983, Ms Kim found that a disabled body can create a piece of art and exposed it on stage. It was genuine art by physically disabled.

4. Expression by TAIHEN

I also learned something about Performance Troupe TAIHEN. They started from "zero", moneyless, no experiences, no kurokos (non-disabled back stage crew) and so forth, but they have the genuine and great art. Like in my situation right now, not easy to learn everything instantly - but everything must come from our own experiences.

Firstly, I need to change my perception how I viewed my own body and how I view the other people's body. These circumstances are sometimes hard to change but I have to practice because it is for my own future. Do something genuine and not just the surface. The hardest part is when I try to get a non-disabled assistant by his or her own will and to be true to myself. Live my own life and do not allow others to decide what is best for me. If I do, I will be unhappy because I am untrue to myself. Refuse to run away from the things that scare me. Confront these situations and overcome my fears so that I may grow as a person. Do not compare myself to others. I am a unique special being and therefore I should express my individuality. For example physical expression practice, energy flow and body movement was something strange for me. I was very bored because it did not work on me sometimes, but my curiosity about the practice keep me to try hard and every trials keep me strong, sorrow and troubles keep me as human. Failure keeps me humble, Success keeps me growing, but only God keeps I go.



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5. Public Performance by TAIHEN

Both rehearsal and performance on 25-26 Sept at Ogimachi Park was totally different. According to Ms. Inoue Tomoko a staff of TAIHEN, they must improve their performance for each show. I still remember, one day when I showed Ms. Kim photos of Koizumi Yusuke; she told me that he (Koizumi-san) is very talented actor on stage.

Now I saw with my own eyes how talented he is. Koizumi-san has big responsibilities when he performs on stage. He needs to guide the bedridden performers. Because he is not severely disabled, and he must adjust his movements to other bedridden performers and make it clear. He must not interrupt performers. It was very challenging and at the same time bedridden needed to express himself. Koizumi-san is amputee. Inoue-san and Kitakado-san are also Cerebral Palsy. But they are not so severely disabled as Ms. Kim and Kimura-san.

Secondly, at the full dress rehearsal I knew what Ms. Kim meant - that the disabled performers do not need to repeat the same movement, but they need to express the same feeling and expression on stage. For example in scene 2 (The Legend of Maha Laba Village), cultivating scene, I saw she did the different movement on Sept 26, as on Sept 25. But it still expresses the same meaning, feeling and expression of the story and performance.

6. What I found

There is beauty to be found in a body in which has experienced cerebral palsy, moving across the ground. It is an honor as well to be allowed to watch their struggle as they perform movements. The mere act of rolling over becomes artistic because they know much about art. They perform from their heart with love. With lack of background in performing arts, I am an extremely serious person. They taught me that the foundation of art lies in expressing your love through a medium. The ability to do so sincerely is what ultimately affects your audience. My lesson with them ended on Oct 8 2007, but I knew that those experiences are merely the tip of the iceberg.

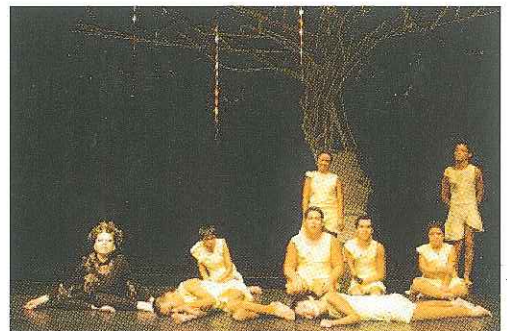
All of them were very kind and they tried their best to make me feel comfortable. I also noticed it was great experience when how Ms. Kim and performed theatre TAIHEN in the park. On the previous holiday, Inoue-san brought me to the cinema to see a movie. It was about biography of Kazuo Ono, an icon of Butoh dance - the great man who dances with his soul. How impressive it was.

I really admired what Ms. Kim and TAIHEN members did there. They are all disabled and they co-operated with non-disabled. They created excellent relationship with each other. I can say, Osaka City is disabled friendly city. I also learned something about self-independent living especially for severely disabled. Taihen or "Art of body expression" is not only about performing art. It had self-independent concept for severely disabled. May be if I have time, I would like to write something about Kimura-san. He is one of TAIHEN performers and he is severely disabled. I am very proud of him. Can you believe? - He is not only great performer on stage but he is also has a great life. He can only speak just two words "yes" and "no" but he lives with his assistant without family help. He lives in Kyoto and when they have rehearsal, he comes to the rehearsal by train with his personal assistant.

7. Conclusion

I was taught, as professional performers we need to be aware of two important things: the time management and responsibilities to the audiences. They paid to come to see our show and they expect to see a great performance from us.

Lastly, I wish to express that it was a very interesting trip to Osaka for me, and it was very meaningful because that trip maybe the first and last I travel outside Malaysia. I was alone, penniless and it was during fasting month. Yes of course - if I just hear, I will forget and if I see, I will remember. If I do, I will know it and when I discovered the experiences maybe I can use it. After I returned to Malaysia, I am still wondering about the wonderful lady Ms. Kim who built the "Maha Laba Village" by her own way.



JAPAN FOUNDATION

"TEMAN BARU" is distributed to JFKL members.
JFKL membership is available upon application. Membership fee is RM10 per year.

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