

ISSUE NO. 48 **October – November 09**
The Japan Foundation, Kuala Lumpur


JAPAN FOUNDATION

Teman Baru

**"THE 2nd SEVEN YEARS:
Quilt of the Dead, Flora & Fauna IV, Narratives"**
A solo exhibition by Chang Yoong Chia



"Neko Barks At Night", 2008

With English subtitles
at Pawagam Mini P.Ramlee
FINAS
Admission is FREE!!!
*Titles are subject to
change without prior notice



"Kaza-Hana" (2001, 116 min)

Saturday, 3 October
starting 3pm

Director: SOMAI Shinji

Starring: KOIZUMI Kyoko, ASANO Tadanobu

Renji is a disgraced public servant who committed shoplifting when he was drunk. One day, drinking too much, Renji woke up under the cherry blossom tree and found a woman lying down next to him. She insists that Renji promised to go to Hokkaido along with her last night. But he does not remember at all. She is Yuriko, who is a bar hostess who pays off a big loan her husband left, with leaving her daughter in her hometown. They are strangers but somehow get together and go out on a trip to Hokkaido, Yuriko's hometown, together. When they get to the town, she is not allowed to see her daughter and Renji is fired from his present position, and they set off to wander deeper and deeper in the mountains.

strangers but somehow get together and go out on a trip to Hokkaido, Yuriko's hometown, together. When they get to the town, she is not allowed to see her daughter and Renji is fired from his present position, and they set off to wander deeper and deeper in the mountains.



"The Crying Wind" (2004, 106 min)

Saturday, 17 October
starting 3pm

Director: HIGASHI Yoichi

Starring: UEMA Muneo, KATO Haruko

Seikichi, 70, makes his living fishing from a small boat off the coast of Okinawa. He and his 12-year-old grandson Akira live in a small, tree-lined village in the northern part of the island which is surrounded by a white-sand beach and plots of pine and flowering bushes. On the cliff that skirts the shore sits an open-air burial ground containing the skull of a kamikaze pilot who was shot down during the last days of World-War II. When the wind blows through the bullet hole in the skull, it produces a whistling sound which causes the locals to cringe and shudder. They call it the "Crying Head".



"Diary of Early Winter Shower" (1998, 116 min)

Saturday, 7 November
starting 3pm

Director: SAWAI Shinichiro

Starring: YOSHINAGA Sayuri, WATARI Tetsuya

Takanosuke Ushio has wanted to see Tae Horikawa again ever since he met her at a funeral 20 years ago. One day, Takanosuke happens to meet Tae at a hotel. Since that happening, Takanosuke starts visiting her home or asking her out to dinner. On the other hand, Tae, who is a widow and lives alone in Kamakura teaching flower arrangement, starts to be attracted to Takanosuke even though she was hesitated at first.

One autumn day, Tae and Takanosuke visit Kyoto. They go for a walk around Kyoto and promise to build a tea ceremony house "lori" there while watching the view of the mountains in Kyoto. In a few days, however, Takanosuke gets a heart attack. Tae goes to see him but what she sees there is Takako, Takanosuke's wife. Tae decides to break up with him and move to Kyoto alone. Takanosuke, who cannot give up the relationship with Tae, tells Tae to live together in Kyoto.



"Like Asura" (2003, 135 min)

Saturday, 21 November
starting 3pm

Director: MORITA Yoshimitsu

Starring: OTAKE Shinobu, KUROKI Hitomi

Four sisters in the Takezawa family gather for the first time in a long while upon learning their father has a mistress and a love child. The quartet decides against letting their mother Fuji, know about it and take advantage of the gathering to reveal their own problems to each other. The oldest sister, Tsunako has been having a love affair. The second oldest, Makiko knows her husband has a younger girlfriend. The third sister, Takiko who is painfully shy, has made up her mind to marry her first love. The youngest, Sakiko who had been living with her boyfriend, got married after finding out she was pregnant.

We ask for your understanding for the quality of the prints. Due to the discontinuation of production of 16mm film prints in Japan, replacements of damaged prints are not possible.

The Asian Museum Curators' Conference was initiated by The Japan Foundation in 2006. Participants of the conference have been young curators from art museums in China, Korea, Malaysia, Philippines, Singapore, and Japan. Now in its fifth league, The Japan Foundation has invited The National Art Gallery of Singapore and The National Art Gallery of Malaysia to organize the Conference, with the shared objectives as follows:

- To recognise the different challenges, approaches and methods of curatorial practices through dialogue and exchange of ideas amongst curators.
- To enhance the understanding of the art practices and developments in the Asian region through collaboration and joint programming among art museums in Asia.
- To identify and develop joint research interests that can be carried out regionally on multi-museum projects, contributing towards new scholarship in Asian art history. Such collaborations may enhance understanding on the discourses related to Asian art through exhibitions, conferences, workshops, lecture series, residencies or publications.
- To maintain and expand the Asian network of professionals in the field of curatorship and art management.

The 5th conference will be held from 4th - 9th November 2009. It's a closed conference, but we will share the report in our next issue.

A Solo Exhibition by Chang Yoong Chia

"THE 2nd SEVEN YEARS: Quilt of the Dead, Flora & Fauna IV, Narratives"

In the 1st seven years of his career from graduation in 1996 until 2003, Chang Yoong Chia was actively involved in the art scene but according to artist himself, it was not until 2003 that his work matured and acquired its distinctive voice. This exhibition represents the 2nd 7 years of his career- from 2003 to 2009.

The three bodies of works featured in this exhibition, Quilt of the Dead, Flora & Fauna IV and Narratives, reflect Chang's preoccupation with the process of art-making and concerns about the role and meaning of art. Quilt of the Dead, started in 2003, uses the theme of death as a means of living to communicate with each other. In contrast, the Flora & Fauna series that started in 2004 are intensely private expressions of Chang's memories, imagination and love for nature while Narratives, since 2006, explores his concerns about culture & history.

During these 7 years, Chang had the opportunity to travel, exhibit and participate in artist residencies in countries like Germany, Korea, Taiwan and Japan that left a lasting impact on his work. This exhibition charts the journey of a mature artist's confidence in his power and vision. The 2nd Seven Years is the accumulation of an artist's experience and belief in what art can achieve. With the exception of a few pieces, all the works on display are never shown in Malaysia.



"Sophie's World", 2008

"THE 2nd SEVEN YEARS: Quilt of the Dead, Flora & Fauna IV, Narratives"

Venue : The Annexe Gallery, Central Market
1st & 2nd Floor, Central Market Annexe,
Jalan Hang Kasturi, 50470 Kuala Lumpur.

Duration : 19th November (Thu) – 6th December (Sun)

Opening hours : Sunday to Thursday 11.00am – 8.00pm
Friday to Saturday 11.00am – 9:30pm

Admission : Free

*Chang Yoong Chia was invited to S-AIR in Sapporo, Hokkaido, as a residence artist under The Japan Foundation's JENESYS Creators' Programme in 2008.



"Maiden of the Ba Tree", 2007



"The Torture Chamber", 2009



"Sleeping Buddha", 2008



Japanese Books



Fiction

『ガリレオの苦悩』 東野圭吾 文藝春秋 2008年 Library call number: 913.6
『聖女の救済』 東野圭吾 文藝春秋 2008年 Library call number: 913.6
『オレンジデイズ』 北川悦吏子 角川書店 2004年 Library call number: 913.6

Essay

『心臓に毛が生えている理由』 米原万里 角川学芸出版 2008年 Library call number:914.6

Society

『検証・若者の変貌』 浅野智彦 勁草書房 2006年 Library call number: 367.68
『学力崩壊』 和田秀樹 PHP研究所 1999年 Library call number: 372.1



Architecture

『光の教会：安藤忠雄の現場』 平松剛 建築資料研究社 2006年 Library call number:526.19

Comics

『鋼の錬金術師 22-23』 荒川弘 スクウェア・エニックス 2009年 Library call number:726.1
『のだめカンタービレ 22』 ニノ宮知子 講談社 2009年 Library call number: 726.1

English Books



[Japanese language in use: an introduction] / by Toshiko Yamaguchi. London: Continuum, 2007. Library call no.495.682421YAM

[15-minute Japanese [kit]: learn Japanese in just 15 minutes a day] / by Mitsuko Maeda-Nye and Shizuyo Okada. London: Dorling Kindersley Limited, 2006. Library call no. 495.683421 MAE

[Japanese made nice and easy!] / by Carl Huchs. N.J.: Research & Education Association, 2001. Library call no. 495.6 FOG

[Drive Time Japanese] / by Shimoyama Fuhito. New York: Random House USA Inc, 2009. Library call no.495.682421 JAP

[Feeling Asian modernities: transnational consumption of Japanese TV dramas] / edited by Koichi Iwabuchi. Hong Kong: Hong Kong University Press, 2004. Library call no.699.22 FEE

[101 Japanese idioms: understanding Japanese language and culture through popular phrases] / by Michael L. Maynard, Senko K. Maynard ; illustrations by Taki. Lincolnwood, IL: Passport Books, 1995. Library call no. 495.682421 MAY

[Teppanyaki Barbeque: Japanese Cooking on a Hotplate] / by Hideo Dekura/ French's Forest, NSW : New Holland Publishers, 2007. Library call no.641.59 DEK

[Harumi's Japanese cooking] / by Harumi Kurihara. New York: Home, 2008. Library call no. 641.5952 KUR

[Sushi & sashimi, teriyaki & tempura: new classic recipes from the Japanese kitchen] / by Hideo Dekura ; photography by Danny Kildare .London :New Holland, 2002. Library call no.641.5952 DEK

[Audition] / Ryu Murakami; translated by Ralph McCarthy. London: Bloomsbury, 2009. Library call no. 895.635 MUR

[Hiroshima diary: the journal of a Japanese physician, August 6-September 30, 1945] / by Michihiko Hachiya; translated & edited by Warner Wells ; with a new foreword by John W. Dower Chapel Hill :University of North Carolina Press,1995. Library call no. 940.5425 HAC

Notice for Closure

Please note that the library will be closed on the following day:

17 October (Saturday) – Deepavali
27 November (Friday) – Hari Raya Qurban



The 25th Japanese Speech Contest for Open Category - National Final (August 16, 2009)

Ms Siti Fathiah Binti Abd Ghani from Kuala Lumpur won the national title with her speech 'Warm Touch in Japan', while the second place went to Mr Khit Kar Hong from Ipoh, with his speech 'Ways to Improve Japanese Language' at the 25th Japanese Speech Contest for Open Category (National level) held on Sunday August 16, 2009 at the Japan Club Kuala Lumpur. They were among the ten winners from the Kuala Lumpur Preliminary, Penang Preliminary and Ipoh Preliminary competing for the national title.



Both winners will represent Malaysia at the 24th Annual Speech Contest Program held in Tokyo from Oct 18-25, 2009, courtesy of the Japan Overseas Enterprises Association and Japan Airlines International Co., Ltd.

Panasonic (M) Sdn Bhd, Kokuyo International (M) Sdn Bhd and Kinokuniya Book Stores (M) Sdn Bhd also provided attractive prizes in recognition of the effort and talent of the contestants.



The panel of judges was headed by His Excellency Mr HORIE Masahiko, the Ambassador of Japan to Malaysia who commented that this has been a very tough task for the judges as the contestants were equally good. Other judges include Mr KAWAI Shingo (Japan Airlines), Mr IWAKUMA Hironari (Japan Club Kuala Lumpur), Mr MATSUNOBU Yosuke (JACTIM), Ms SUGIYAMA Junko (AAJ, UM) and Mr Michael Kum Koo Ji (JAGAM).

There was also a fashion show and a mini talk on the Japanese Kimono by Mrs NAKATOGAWA Shizuko who has more than 30 years experience making kimono.



This speech contest is made possible by the generosity of the above sponsors and JFKL remains deeply grateful for their continuous support. In addition, JFKL would also like to thank the Embassy of Japan in Malaysia, the Japanese Chamber of Trade & Industry, Malaysia (JACTIM) and the Japan Club of Kuala Lumpur for co-organizing this meaningful annual event. Not forgetting the kind cooperation from the members of JAGAM and ALEPS.



ありがとうございました！

In Love with Sapporo: S-AIR Artist Report

by Sharon Chin



Hello from a Malaysian artist. My hometown is Kuala Lumpur, which means 'city of mud'. It's a chaotic place full of contradictions – roads stalls sit beside shiny tall buildings, squatter houses survive in the shadow of mega shopping malls and people of different cultures, languages and religions are trying to find a way to live together meaningfully.

When I first arrived in Sapporo, I missed the chaos. I was lost and confused! Sapporo is a beautiful, healthy city. I remember sitting beside Toyohira river and feeling like it was washing away all the confusion and tension I had brought with me from home. I felt like stranger being welcomed with open arms.

Even though I only spent 2 months in Sapporo, it's like a lifetime has passed. There were so many personal and artistic transformations. I think it can be simplified by saying that I just become a more 'whole' person – I learned about balance between work and play, private and social, urban and nature, art and life. How one feels inside impacts our perspective of the world, and therefore our ability to affect changes in reality.

As artists, we absorb so much from our surroundings. Every situation is different, and it may not be possible to recreate that particular happiness I felt in Japan in this local context. Just the same, it has been wonderful to experience it because it shows me what is possible if we just have faith and the right attitude. To be given a dream that also a reality is a great gift. I know I will channel this newfound energy and confidence into my own community.

My deepest thanks to Japan Foundation for this opportunity. At S-AIR, I'd like to thank Shibata-san, Fuyuka, Kibo, Emi and all the people at Intercross Creative Center. None of it would have been possible without them. Also thank you to the people and artists of Sapporo who are probably the most open and warm community I ever encountered! To the future artists of S-AIR, I congratulate you and ask you to prepare for the time of your life. You will be transformed, as I have been.

The last word goes to Janet Lilo, my friend and fellow resident artist. It has been a great pleasure to be on this adventure with her. We could not have been a better team. Besides learning a lot from her, we had such a great time together! It's really been unforgettable.

Until we meet again on the next journey.

Salam mesra dan ribuan terima kasih,

Sharon Chin.





A Visit to Japan Has Changed My Life

by Professor Emeritus Dato' Dr. Mohamed Ghouse Nasuruddin

Professor Emeritus Dato' Dr. Mohamed Ghouse Nasuruddin was invited to Japan for two weeks from 29th June to 12th July 2009 under The Japan Foundation Invitation Program for Cultural Leaders. The Foundation arranged a schedule of meetings with university personnel's, scholars, government officers, Japan Arts Council and The National Theatre administrators, private arts centres and traditional artists. It also provided the opportunity to visit heritage centres in Kyoto and Hiroshima as well as attending performances of traditional dances, Nihon Buyo and traditional theatre, Noh, Kyogen and Kabuki. The report is divided into four sections, namely, Arts Education in Japan, Conservation and Preservation of Traditional Performing Arts, The Administration and Management of The Arts in Japan and Performances.



Meeting with Mr. Senzo Nishikawa (Nihon Buyo, living national treasure)

ARTS EDUCATION IN JAPAN

Japan is a country steep in tradition with a culture that permeates its way of life. Its culture, both tangible and intangible is reflected in the whole gamut of life. Examples of the physical or tangible elements are the architecture, food, clothing, landscaping and crafts. The crafts are both functional and artistic. The samurai swords, the fans, pottery, textiles are all uniquely Japanese. The intangible elements include the arts and the behavioural attitude of the Japanese people.

The Japanese attitude towards life is one of harmonious relationships. They regard the environment as an organic and integral part of their life. They respect the environment and treat them as almost being sacred. Their bonsai trees, gardens, and pruned trees are testimony of their effort in appreciating the environment. Above all, they have a penchant for cleanliness and orderliness. The respect for fellow human is of supreme importance. Just look at the way they greet each other, bowing several times. It is such a magnificent gesture.

Another significant trait of the Japanese people is courage as reflected in the samurai tradition. The Kamikaze or Divine Wind is another example of courage and selflessness. Above all, The Japanese are industrious, determined and are unafraid to accept challenges.

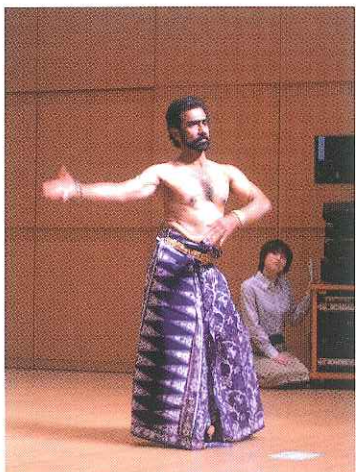
Its arts reflect in a microcosm the attributes of the Japanese perception of life, in an abstract and metaphysical manner. Traditional arts education, training and performances were initially done by clans and families, especially in Kabuki and through associations (clans) as in Noh and Bunraku. Before the advent of westernization, these arts flourished and formed the main diet of entertainment for both kings (shoguns) and commoners.

Before the Meiji Restoration, traditional arts such as Noh, Kabuki, Bunraku and Nihon Buyo were popular forms of entertainments supported by the courts. Gagaku performances and the playing of its musical instruments like koto and biwa were part of the court dance and music entertainments. However, after The Meiji Restoration when Japan opened up and exposed itself to foreign influences, western forms of arts crept in and quickly took hold to the extent that the court actively promoted western arts and culture. And this has to a certain extent adversely affected the traditional performing arts.

After World War II Japan was occupied and administered by the conquering Americans resulting in the acceleration of the westernization of Japan. Western art forms took a foothold and spread through the educational system. The Japanese Government policy of emerging from seclusion brought in foreign influences, especially western cultural influences, among other things. As part of this policy, the government encouraged western performing arts programmes in schools. As a result, western music and dances became popular at the expense of traditional music and dance which resulted in the declining numbers of traditional practitioners. According to Professor Yoshihiko Tokumaru of the Faculty of Music, Seitoku University, the music department in the universities would invariably refer to western music. Also teaching colleges only trained teachers in western music.

The universities were aware of the importance of traditional arts since 1980s, but they could not establish a dedicated programme of traditional music. The Government, after realising the erosion of traditional arts, introduced traditional music as part of the school curriculum ten years ago in its effort of educating the young about their heritage and hoped that it would engage and nurture interests in them to ensure the continuity of traditional arts. But according to Professor Tokumaru, this effort was too late as western music has been immersed into the Japanese culture. It is a fact that western music performances and performing arts are more popular than traditional ones. In fact the influence of western music became so pervasive that The Tokyo University of The Arts (Tokyo Geda) almost abolished the traditional music department. But it was retained after the administrators saw it as being part of the Japanese heritage. However, only music was offered but not traditional dance (Nihon Buyo) or dramas.

continues >>



Demonstration of Traditional Malay Dance at Nihon University

from previous page >>

Formal education, in both the traditional and western arts, is confined to selected universities where the emphasis is still western arts. There is no dedicated university for the teaching of traditional or western arts. These programmes are incorporated into the normal universities which offer the arts programme as one of its many fields of study. Not all universities offer the arts programmes, especially the traditional arts. The College of Arts only offer traditional arts courses in the theory of Noh, Bunraku and Kabuki, but it does not offer practical courses for these forms of traditional theatre except for a course in Kyogen which is a comic sketch that functions as a prelude to a Noh performance.

Besides the formal institutions, there are other organisations involved in the teaching and promotion of traditional arts. The Japan Arts Council is to preserve and promote traditional performing arts, and to promote and popularise modern performing arts in Japan. These objectives are realised through performances and training in its facilities which include The National Theatre, National Noh Theatre, New National Theatre all of which are in Tokyo; National Bunraku Theatre in Osaka and The National Theatre of Okinawa.

The National Theatre trains students from the lower secondary schools in traditional arts, besides conducting research on the production of authentic traditional performances to restore the classical works in all of its purity. These research and performances are documented and published in book form and housed in the National Theatre library. There are over 250,000 titles on traditional arts and their related topics. With regard to training, The National Theatre conducts classes for Kabuki actors, musicians and dancers. Additionally, it also provides classes for those interested in the Daikagura acrobatic dance.



Meeting with Ms. Hata (Kikunoka)



Lecture at Nihon University

Another facility that conducts training for both traditional and modern arts practitioners is the Kyoto Arts Centre in Kyoto. It essentially provides space for practice and performance to performing arts groups. It also involved in the conservation and preservation of traditional arts by conducting classes, workshops, and talks, additionally to conduct performing arts and contemporary dance classes and to provide funding for various projects. There is an Artist in Residence Programme for a three month period which is opened to candidates from other countries. So far there have been 43 applicants from 11 countries. Accommodation is subsidised by The Kyoto Arts Foundation, which also provides 200,000 yen subsidy for selected artists to stage their production. The Kyoto Arts Centre and The Kyoto City organise traditional theatre programmes in Noh acting and singing for school children. But only the older generation interested in traditional performing arts as the youths prefer modern forms of entertainments.

There are other private organisations that undertake the training and education of traditional arts. For the Kabuki theatre, the training is provided by family systems which provide the main Kabuki actors. Supporting actors come from other government sponsored training institutions like The National Theatre. Noh and Bunraku do not have the facility of family systems. However they have their own associations to train practitioners and performers.

Another source of arts training and education is provided by individual dance companies. Kikunokai Japanese Dance Company is a well known traditional dance company formed by Ms. Michiyo Hata, an accomplished Nihon Buyo dancer. This company has been in the forefront of training traditional dancers and staging performances in Japan as well as overseas. It specialises in Nihon Buyo and also experiments in fusing modern and traditional elements within the context of the Nihon Buyo aesthetic.

Like it or not, Western performing arts have become an integral part of the Japanese culture and industry. In fact Japan has world class performers of western musical instruments such as the violin, cello, flute and piano among others. In addition, Japanese brands such as Yamaha, Kawai and Suzuki are known for their world class western musical instruments. Yamaha pianos are world renown. Japanese pianos were so popular that the Warsaw Conservatory of Music asked the Japanese government to donate ten Yamaha Concert grand pianos. Thus, it is logical that these companies conduct classes and competitions to promote western music because by doing so they can sell their products. All these have an adverse effect on traditional performing arts, but the government realises the importance of this heritage and has undertaken measures to preserve and conserve the traditional performing arts.

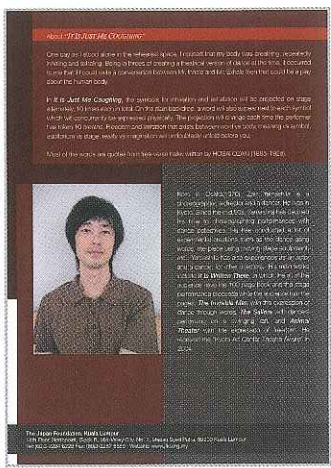
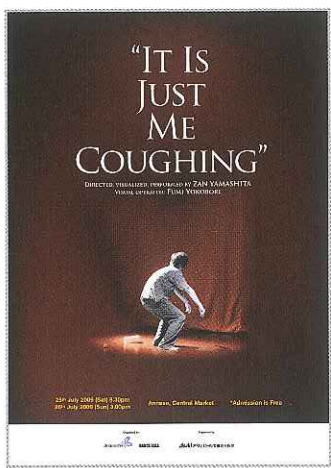
to be continued in the next issue ...



Fahmi Fadzil & Zan Yamashita

Zan Yamashita Residency Project

The Japan Foundation, Kuala Lumpur (JFKL) and Dance Asia, in collaboration with Five Arts Center organised the Residency Project by Zan Yamashita, Japanese contemporary dancer from 21st July to 28th August 2009.



Born in Osaka (1970), Zan Yamashita is a choreographer, a director and a dancer. He lives in Kyoto. Since the mid 90s, Yamashita has devoted his time to choreographing performances with dance collectives. He has conducted a lot of experimental creations such as the dance using words, the piece using moving stage equipment, etc. Yamashita has also experiences as an actor and a dancer under other directors. His main works include *It is Written There*, in which the all of the audience have the 100 page book and the stage performance proceeds while the audience turn the pages, *The Invisible Man* with the expression of dance through words, *The Sailors* with dancers performing on a swinging raft, and *Animal Theater* with the expression of freedom. He received the "Kyoto Art Center Theatre Award" in 2004.

- This Residency Project by Zan Yamashita consists of 2 parts—Dance Preview and Residency.
- The 1st part—Dance Preview—was organized by JFKL on 25th and 26th July 2009 at Annexe, Central Market. Yamashita presented his piece "It Is Just Me Coughing", which is based on Japanese free-verse haiku written by Hosai Ozaki. After the preview, question-answer session was also held, and various questions were asked by the audience.
 - The 2nd part—Residency—was conducted by Five Arts Centre, and Yamashita visited various places and met a lot of people in creating his new piece, collaborating with Fahmi Fadzil, a performer and writer in Malaysia. At the end of his residency, Yamashita and Fahmi, together with Sharon Chin, a visual artist held a talk show on 21st August 2009, in which they reported what they shared, discussed, experienced, and created during the residency.



Seiji Iwami Cartoon Workshop

The Japan Foundation, Kuala Lumpur (JFKL) and National Art Gallery Malaysia organised the Cartoon Workshop by Japanese cartoonist, Mr. Seiji Iwami on 15th August 2009 at National Art Gallery Malaysia.

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Mr. Iwami was born in Kainan City, Wakayama Prefecture, in 1960. He received the "New Hope Cartoonist Award" from the Manga Times, a four-frame comic strip magazine in 1981 and became a regular cartoonist for the Manga Times and other sister publications. In 2000, he successfully accomplished portraits of 2000 people in two weeks in "Japan Week" organised by Japan Consulate to Chejudo, Korea. He also performed and lectured in other regions in Korea, as well as Turkey, Singapore and others.

Mr. Iwami conducted a demonstration and workshop on drawing cartoon mainly for the children in Malaysia. Malaysian Cartoonist, Mr. Tazidi Yusof (who represented Malaysia in "The 11th Asian Cartoon Exhibition" in 2007) also joined as participant. During the workshop, Mr. Iwami showed the way of drawing faces, expressing 3-D, etc. He also drew participants' portraits in many ways.

Participants enjoyed not only seeing his professional techniques, but also experiencing drawing cartoons--one of the "hot" Japanese pop cultures.



Nyobakan Butoh Festival 2009



Nyobakan, a dance company who is actively practicing the art of butoh had organised Butoh Festival 2009 in Kuala Lumpur, with partial support from The Japan Foundation, Kuala Lumpur (JFKL). It was held from 1 to 23 August 2009 at various venues including KL Performing Art Centre (KLPac) and PJ Live Art Centre (PJLA).

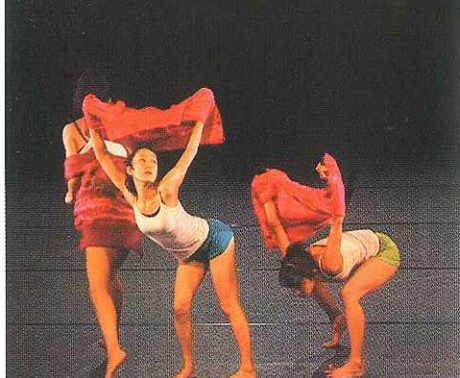
This festival showcased butoh arts in many forms including sound art, video art, installation art and happening art. They divided the event into the categories of butoh photography exhibition, butoh jam, butoh noise, butoh workshop and butoh highlight. A butoh master, Yukio Waguri was specially invited from Japan to collaborate with local artists in this festival. Yukio Waguri is a prominent Japanese butoh artist who had studied the art directly from the founder of butoh, Tatsumi Hijikata. He was the highlight of the performance held at Lightbox Theatre of PJLA on 22 and 23 August 2009.

Apart from the performance, he also conducted workshops which were very well accepted and the organisers had to arrange an additional workshop due to popular demand. During the workshop, he also shared his 40 years experience in butoh with the participants. For more information, you can visit www.nyobakan.blogspot.com





WE'RE GONNA GO DANCING!!



WE'RE GONNA GO DANCING!!



The Japan Foundation, Kuala Lumpur (JFKL), Akademi Seni Budaya dan Warisan Kebangsaan (ASWARA), Japan Contemporary Dance Network (JCDN), and Embassy of Japan in Malaysia presented the contemporary dance performance, WE'RE GONNA GO DANCING!! on 19th & 20th August 2009 at Experimental Theatre, ASWARA.

For this performance, we presented 3 pieces by Japanese dancers—Maki MORISHITA (“Debutante”), Masanori HOSHIKA (“Returnee”), and P’Lush (“Headache”) — and 1 “new piece” which was created during a 7 day workshop conducted by Ikuyo KURODA (a dancer) for ASWARA Dancers, Malaysia. In addition to the performance, Mr. Hoshika also held a Hip-Hop workshop to the ASWARA students.

On the performance day, both Japanese and ASWARA dancers introduced various styles of expression, and drew much attention from the audience. Above all, as soon as the performance of ASWARA Dancers was over, the audience gave them a storm of applause. “Very interesting!”, “Refreshing”, “I believe this kind of event will always happen in Malaysia”, etc. are the comments from the audience.

WE'RE GONNA GO DANCING!! was appreciated not only in terms of introducing Japanese artists and culture, but also in terms of art and cultural exchange between Malaysia and Japan.



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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