

ISSUE NO. 54 October- November 2010
The Japan Foundation, Kuala Lumpur



JAPAN FOUNDATION 国際交流基金

Temam Baru

NIHON BUYO

TRADITIONAL JAPANESE DANCE,
LECTURE AND DEMONSTRATION

BY MINOSUKE NISHIKAWA



Short Shorts Film Festival & Asia

Short Shorts Film Festival & Asia is an international short film festival held in Tokyo every June. The festival also has traveled to Los Angeles, Mexico, Myanmar, Singapore, and this year, it's coming to Malaysia with 22 selected titles including this year's Grand Prix Winner and Best Shorts Asia Winner. Along with these 22 international level short films, 4 local short films are also shortlisted. During this event there will be screenings, a lecture and a symposium over the weekend.

1. Short Shorts Film Festival & Asia

Screenings

Date & Time: 2nd October 10:00-12:00, 14:30-16:30 &
3rd October 10:00-12:00, 13:00-15:00

Titles: 26 titles from Argentina, Australia, France, Germany, Japan, Malaysia, Norway, Pakistan, Switzerland, The Netherlands, The Philippines, UK & USA

2. Lecture

Date & Time: 2nd October 13:00 - 14:00

Topic: Scriptwriting for Short Films by Yasu Tanaka

3. Symposium

Date & Time: 3rd October 15:30 - 17:30

Topic: What are international films? / The meaning of short films.

Screening of "D.I.Y" directed by Royston Tan

Guests: Seigo Tono (SSFF Committee, Japan), Alfonso Torre III (The Philippines), Royston Tan (Singapore), Martias Mohd Ali (Malaysia)

*All the events above will be held at FINAS (National Film Development Cooperation)

*Admission is free.

*For more information, please log on to <http://www.finas.gov.my/?mod=news&id=193>

The Weekend Japanese Film Show

"Turn Over – An Angel Is Coming On A Bicycle" (2004, 113 min, Colour)

Saturday, 6 November 2010

starting 3pm

Director: NOMURA Keiichi

Starring: FUJIMURA Shiho, KURIZUKA Asahi, KASHU Toshiki

KUROYOSHI Gen (KURIZUKA Asahi) is an elderly artisan who makes clothes for the royal family and Shinto priests. He lives in an old neighborhood in Kyoto with his wife of 45 years, Chie (FUJIMURA Shiho), but Chie is suffering from a wasting disease and is losing her physical and mental agility. Gen meets a young student magician called Shunsuke (KASHU Toshiki) and asks him to come to his home and put on a magic show to cheer up his wife. Shunsuke becomes a regular visitor until Chie collapses and is taken to hospital. Gen decides to shut down his business to nurse her. While he is clearing out the shop he comes across the diary Chie kept when they first met and fell in love.



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

Origami Workshop

The Japan Foundation, Kuala Lumpur will organize an origami workshop on 9 October 2010 at Perak State Library, Ipoh, conducted by Mr. YAMAGUCHI Makoto, Ms. KAWAMURA Miyuki and Ms. MATSUURA Eiko.

Date & Time: 9 (Sat) October 2010 10:00 ~ 11:30

Venue: Perak State Library

No 17, Jalan Raja Di Hilir 30350 Ipoh, Perak Darul Ridzuan

Admission: Free

Please contact the Perak State Library at 05 2491888 for reservation.



YAMAGUCHI Makoto



KAWAMURA Miyuki



MATSUURA Eiko



© Miyuki Kawamura



© Makoto Yamaguchi

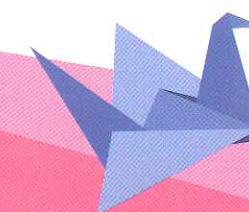
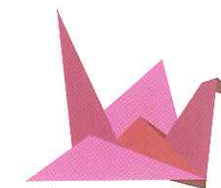
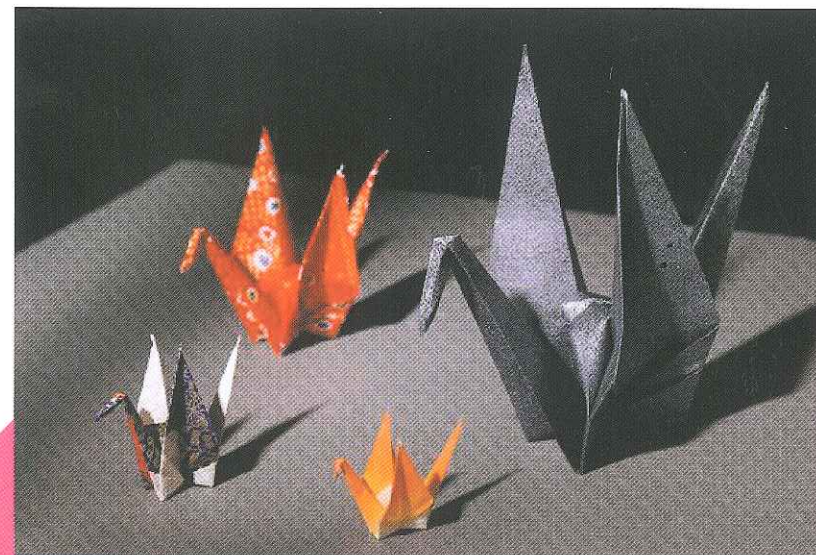
The History and Introduction of Origami

The practice of origami began in the early 700s, when paper was first introduced to Japan. During the Heian period (794-1185), the "decorum origami" was born and it was popular to use origami to wrap letters, presents and to make decorations for use in religious ceremonies at shrines. In the Edo period (1600-1868), paper production techniques developed while people started to fold paper into cranes, boats, dolls and other shapes for their amusement, which is known as "play origami".

Around 1700 (the Genroku Period), designs featuring origami cranes began to appear in kimono and "ukiyo-e". In fact, origami crane has become known around the world. People normally give 1,000 origami cranes to those who are hoping to pass a test, or perhaps recover from an illness. 1,000 cranes represent a prayer to make one's wish come true and they have also become symbolic of a prayer for peace.

Origami is not solely a Japanese art, it has also been a popular activity in other countries. However, the diversity and popularity of origami in Japan is different from those in other countries. Japan has put a lot of effort in its development process and it has become part of the Japanese culture. That's why the Japanese word "origami" is universally adopted.

In the Meiji era (1868-1912), origami came to be taught at elementary schools. Students continue to study origami at school to this day; it is used to teach concepts in geometry, such as the relationship between a plane and a solid shape. Presently, Origami as a cultural activity has revived. There are many origami groups and societies in the world nowadays that create a lot of interesting designs of origami.



RAKUGO

Japanese traditional comic storytelling
by Katsura Utazo

The Japan Foundation, Kuala Lumpur will organize Rakugo, performed by a comic storyteller, Katsura Utazo.

RAKUGO, Topper Story in literal meaning, is the Japanese traditional comedy monodrama. Having its origin in 16th century and established during Edo era (17-18th century), Rakugo has been verbally passed down through one generation to another, from masters to apprentices as a professional art form. Performers sit on a small mattress in front of the audience and act out stories with a comic style and structure. In RAKUGO, the performer can be a narrator, but usually performs the actual characters in the story. These characters converse without a narrator coming between them. The challenge for the performer is switching from one distinct character to another. Each character represents exaggerated aspects of the human personality, which we can be all readily related to. The predicaments, which they find themselves in, are part of everyday life.



Traditional Rakugo in Japanese

Date & Time: 16 (Sat) October, 2010, 17:00~18:00
Venue: The Japan Foundation, Kuala Lumpur
18th Floor, Northpoint, Block B, Mid-Valley City
No.1, Medan Syed Putra, 59200 Kuala Lumpur

Rakugo in English

Date & Time: 17 (Sun) October, 2010, 15:00~16:30
Venue: Mini Auditorium
Malaysia Tourism Centre, Kuala Lumpur (MaTic)
109, Jalan Ampang, 50450 Kuala Lumpur
Admission: Free

Reservation Details:

Period: 4 (Mon) – 14 (Thu) October 2010 (except Sat & Sun)
Time: 10:00~16:30
Tel: 03-2284 6228

*Seats are limited; reservations will be made on a first-come, first-served basis

Organized by:



Co-organized by:



NIHON BUYO

TRADITIONAL JAPANESE DANCE,
LECTURE AND DEMONSTRATION

BY MINOSUKE NISHIKAWA

The Japan Foundation, Kuala Lumpur (JFKL) will present "NIHON BUYO—Traditional Japanese Dance, Lecture and Demonstration by Minosuke Nishikawa" in Kuala Lumpur, co-organized by the Embassy of Japan.

Nihon Buyo has developed from a long tradition of dance. Tracing back to the origins of Japan, the oldest surviving text chronicling Japan's history describes a goddess dancing, with basic elements of today's Nihon Buyo Dance, which was closely tied to daily life, often in religious contexts, began to be performed on a larger scale and on stage in the 17th century, especially with the development of the kabuki theatre. As more dance pieces were created and performed as part of the kabuki theatre, dance began to develop into an independent art form. Schools of dance were created, each developing their own style.

With the aim of establishing one distinct form of traditional Japanese dance expression, the term Nihon Buyo (literally "Japanese dance") was created in the early 20th century. Today, Nihon Buyo has five large schools, one of which is the Nishikawa, with its history of three centuries, as well as many new schools.

In this performance, Minosuke Nishikawa will introduce the essence of Nihon Buyo through his own lecture and demonstration, while Minosuke Nishikawa and Seira Hanayagi will show the authentic performances.



Date & Time: 2 (Tue) November 2010, 20:30~
Venue: Dewan Auditorium Tuanku Abdul Rahman,
Malaysia Tourism Centre (MaTic)
109, Jalan Ampang, 50450, Kuala Lumpur
Admission: Free (Entrance Pass is required)



Seats are limited.

Entrance Pass collection at JFKL will be from 18 – 30 October 2010, 8.30am – 4.30pm (Mon) and 10.30am – 6.00pm (Tue – Sat). JFKL is closed on Sunday.
For further inquiries, please call the Japan Foundation, Kuala Lumpur at 03-2284-6228.

Kabuki's Kimono Exhibition

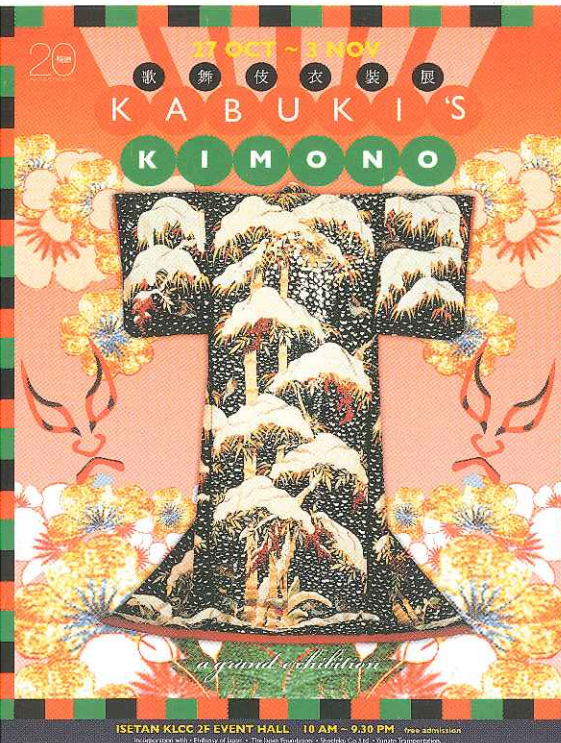
Kabuki is one of three major classical theatres of Japan, together with Noh and Bunraku.

This exhibition will introduce more than 20 authentic Kabuki Costumes which was actually worn and used by great kabuki-actors from Meiji (1868-1912) to Showa (1926-1989) period.

Date: 27 (Wed) October to 3 (Wed) November 2010, 10:00 ~ 21:30
Venue: Isetan KLCC 2F Event Hall

Organized by Isetan Kuala Lumpur
In cooperation with Embassy of Japan in Malaysia
The Japan Foundation, Kuala Lumpur
Shochiku Co. Ltd.
Yamato Transport (M) Sdn Bhd

For detailed information, please contact Isetan Kuala Lumpur
<http://www.isetankl.com.my/>



Profile of MINOSUKE NISHIKAWA

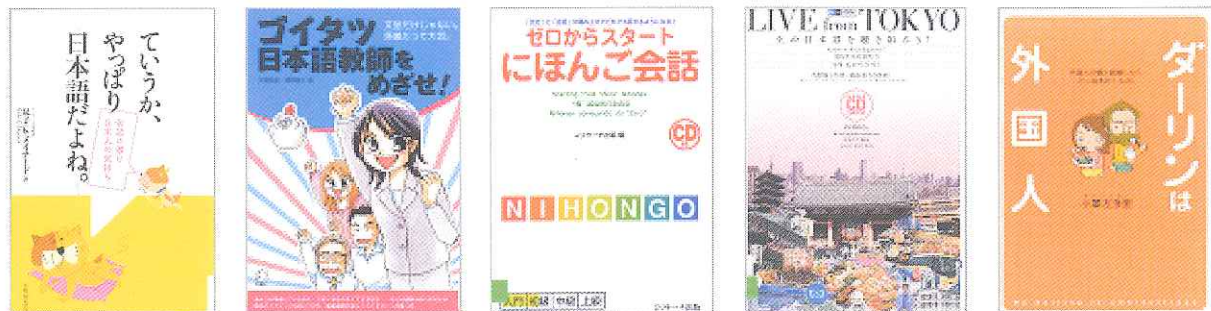
- 1960 born as eldest son of Senzo Nishikawa X of the Nishikawa School in Roppongi
 - 1976 entered Waseda University Senior High School
 - 1979 entered School of letters, Arts and Sciences I, Waseda University (Theater Dept.)
 - 1984 graduated Waseda University
*Begins full time career in dance as future head of the Nishikawa School
 - 1987 entered University of London,
majored in Western history and literature
entered Raban Center
majored in modern dance, ballet, dance theory
 - 1989 returned to Japan
 - 1990 director of Nihon Buyo Foundation
 - 1993 lecturer at Nihon University College of Art
bestowed the name of Minosuke Nishikawa V (Kabukiza)
 - 1999 chairman of Josai Charter, Shinjuku Committee, Tokyo branch, Japanese Dance Association Inc.
 - 2004 awarded Matsuo Performing Arts New Artist of the Year
 - 2006 awarded the 20th Juou Hanayagi New Artist Award (2005) (awarded by the Japanese Dance Association Inc.)
- *Numerous performances in recitals, domestic and overseas performances



西川 実乃助



Japanese Books



Fiction

『ブラックペアン1988』 海堂尊 講談社 2009年 Library call no. 913.6

Essay

『名作から創るフランス料理』 小倉和夫 かまくら春秋社 2010年 Library call no. 914.6

Japanese language

『ていうか、やっぱり日本語だよね』 泉・K・メイナード 大修館書店 2009年 Library call no. 810.4

Japanese language teaching

『日本語教師のための「授業力」を磨く30のテーマ』 河野俊之 小河原義朗 アルク 2009年 Library call no. 810.72

『チュウ太の虎の巻』 川村よし子 くろしお出版 2009年 Library call no. 810.723

『日本語の省略がわかる本』 成山重子 明治書院 2009年 Library call no. 815T

『ゴイタツ日本語教師をめざせ!』 大森雅美 鴻野豊子 アルク 2009年 Library call no. 814E

『この言葉、外国人にどう説明する?』 鈴木智美 他 アスク 2008年 Library call no. 810.7

Japanese language text book

会話

『会話のにほんご (改訂新版)』 佐々木瑞枝 門倉正美 The Japan Times 2007年 Library call no. 817.8T

『ゼロからスタートにほんご会話』 Jリサーチ出版 編 Jリサーチ 2009年 Library call no. 817.8T

ビジネス日本語

『Basic Japanese for Expats book1』 大手町ランゲージグループ The Japan Times 2009年 Library call no. 336T

『わかるビジネス日本語』 島田めぐみ 他 アスク 2009年 Library call no. 336T

日本事情

『Voice from Japan』 永田由利子 くろしお出版 2009年 Library call no. 302T

『Live from Tokyo』 浅野陽子 The Japan Times 2009年 Library call no. 302T

問題集

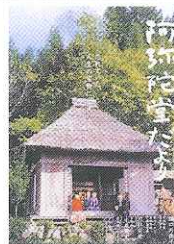
『超級表現+使える名句』 松本節子 佐久間良子 植木香 ユニコム 2009年 Library call no. 810.791

Comics

『ダーリンは外国人』 小栗左多里 メディアファクトリー 2004年 Library call no. 726.1



New DVD List In The Library



TITLE: Amidado Dayori
(Directed by KOIZUMI Tsuyoshi, 2002)

Husband and wife move from the big city to the husband's home town, an absolutely beautiful farming village in the mountains, where they hope to escape the stress and hectic lifestyle.



TITLE: Shonen Jidai
(Directed by SHINODA Masahiro, 1990)

Bombing during World War II resulted in whole urban populations fleeing to the countryside, and this created a meeting of urban and rural cultures. Shinji (a young boy evacuated from Tokyo) and his new schoolmates (who are villagers) don't exactly know what is going on in the war.



TITLE: Way Of Blue Sky (Aozora no yukue)
(Directed by NAGASAWA Masahiko, 2005)

It is the last year of junior high and Masaki (Nakayama Takuya), one of the most popular boys in school makes a shocking announcement. He will be emigrating to the U.S. at the end of the summer. He also states that he has fallen in love with someone in his class and wants to make his last wish come true before he leaves.



TITLE: Heaven and Earth (Ten to Chi to)
(Directed by KADOKAWA Haruki, 1990)

Warlords Kageyama and Takeda each wish to prevent the other from gaining hegemony in feudal Japan. The two samurai leaders pursue one another across the countryside, engaging in massive battles of cavalry and infantry.



TITLE: Alley Cat Playboy (Dora-Heita)
(Directed by ICHIKAWA Kon, 2000)

Samurai Koheita Mochizuki, who goes by the nickname Dora-Heita, meaning "alley cat" or "playboy," pretends to be an alcoholic magistrate but is in actuality an envoy from the daimyo sent to clean up the corrupt and lawless town.



TITLE: Welcome Back, Mr McDonald
(Directed by MITANI Koki, 1997)

A radio play is going to go on air at a Tokyo radio station. It is a weepy melodrama written by housewife Miyako, who is the winner of the competition run by the station.



The 4th Annual Japanese Language Festival

More than 300 Japanese language students and teachers from 21 schools and universities (two of which were from Junior High Schools in Japan) attended the above festival on 31 July and 1 Aug 2010 held at Kompleks Mutiara, Kuala Lumpur.

Based on the theme "Rhythm of Japan", Japanese choral speaking workshop and presentation was the highlight of the festival. Very much familiar among English learners, choral speaking is the interpretation of poetry or prose by a group involving a full and varied use of the member voices, festival participants were given a first hand experience. They were divided into 10 groups and were given a task to not only vocalize the story given but also to complete the story's ending in a creative manner. As a motivation to Japanese learners, it is planned to feature Japanese Choral Speaking Contest as one of the main attractions of the Festival next year.

The all-time participants' favourite was, of course, the Japanese cultural experiences whereby two parallel sessions of 9 different workshops were held simultaneously. The workshops were Origami, Furoshiki, Yukata Wearing, Odori, Ikebana, Makizushi, Okonomiyaki, Calligraphy and Paper Craft. In complementing the effort of the Ministry of Education Malaysia in promoting physical and mental wellness among students, Japanese martial arts were introduced at a special parallel session. Participants had great fun in trying their hands on AIKIDO, KARATE, NINJUTSU, SHORINJI KEMPO and KENDO, in addition in deepening their appreciation of the respective arts.

Japanese Bargain Stall was the hot item at the Japanese Language Market. The more Japanese the participants speak, the lower the price of the merchandise will become. The students were so good at bargaining in Japanese that they almost brought down the stall!

With the aim of enhancing the understanding and appreciation of the culture and language of Japan among Japanese language learners, this festival was jointly organized by the Japan Foundation Kuala Lumpur, the Japanese Language Society of Malaysia (JLSM), Embassy of Japan in Malaysia and the Faculty of Languages and Linguistics, University of Malaya. H.E. Mr HORIE Masahiko graced the closing ceremony of the festival and presented the Japanese Language Society of Malaysia the Japanese Foreign Minister Commendation for their 4 decades of promoting mutual understanding between Japan and Malaysia. Our heartiest congratulation to JLSM.



Japanese calligraphy



Japanese choral speaking practice



Odori dancing



Japanese choral speaking presentation



Cooking class



Origami



Yukata wearing experience

MJVAX – Malaysia-Japan Video Art Exchange 2010 ~Video as a fighting tool~

Malaysia-Japan Video Art Exchange (MJVAX) is a collaboration of video artists from Malaysia and Japan. Five Malaysian Artists visited Japan for the SESSION ONE last year. Hosted by the Japanese Artists and organizations, the SESSION ONE took place in Tokyo and Fukuoka from 26 Sep –13 Oct 2009 and participated in workshops, screenings, lectures and a live performance.

SESSION TWO in 2010 was Malaysia's turn to be the host. Five young Japanese Video Artists visited Malaysia and participated in events in Kuala Lumpur, Ipoh and Penang from 21 July to 3 August with two senior organizers / video art practitioners. Their hosts were well-known Malaysian artists namely, Hasnul J Saidon, Kamal Sabran, Kok Siew Wai, Masnoor Ramli, Nur Hanim Khairuddin, Sharon Chin and Naguib Razak. During SESSION TWO, video screenings, the exhibition, performances and the opening ceremony were held at the National Art Gallery, artist talks were held at MMU Cyberjaya, UiTM Perak, USM, 12 Artspace and a workshop was held at Krash Pad with the children.



Crowd of the talk @ USM



Making animation with the children @ Krash Pad



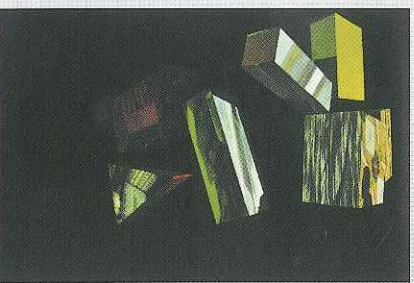
Artist talk @ UiTM Perak



(From left) Japanese artist, Mr. Hiroaki Sato and the director-general of National Art Gallery, Ambassador Dato' Mohd Yusof Ahmad at the opening ceremony



The Japanese and Malaysian artists at the opening ceremony



Video installation: "Bild Muell" by Kentaro Taki

The 26th Japanese Speech Contest 8 August 2010

The 26th Japanese Speech Contest Open Category National Level was held on 8 August 2010 at the Japan Club of Kuala Lumpur.

Mr. Chai Kok Seng from Ipoh won the title with his speech "An Encounter and a Start" and received praises from H.E HORIE Masahiko, the Ambassador of Japan to Malaysia. Mr Chai spoke about the changes he encountered while learning Japanese and how he overcame arising challenges. His 10-year effort in mastering Japanese has finally paid off and got him the chance to visit Japan with all expenses paid. He was joined by the second place winner, Mr Eu Sze Kerng from Kuala Lumpur. Mr Eu ended his speech with a Haiku that he has composed.

Their trip to Japan was sponsored by the Japan Overseas Enterprises Association and Japan Airlines. Other prize contributors include Panasonic (M) Sdn Bhd, Kokuyo International (M) Sdn Bhd and Kinokuniya Book Stores (M) Sdn Bhd.

A total of 12 contestants representing Kuala Lumpur, Penang and Ipoh regions participated in the final. The contest was organized by the Embassy of Japan in Malaysia, the Japan Chamber of Trade & Industry Malaysia, the Japan Club of Kuala Lumpur and the Japan Foundation, Kuala Lumpur.

At the contest, the audience was also introduced to the eco-friendly FUROSHIKI, a traditional Japanese cloth wrapping technique.



"Oh Tokyo!" by Fahmi Fadzil

"So how long are you gone for?"
"About one month. I'll be in Tokyo."
"Wahl!"

That's the usual response I had received each time I told a friend about my Tokyo residency. I had been invited under the JENESYS program and was being hosted by The Saison Foundation. My work in Tokyo was with Kyoto-based dancer/choreographer Zan Yamashita, whom I had met in 2007 during a festival in Bangkok. We were bringing three years worth of 'process' work to a close by creating a performance of together.

After our brief three-day encounter in Bangkok, Zan and I met again a year later in Brussels for a fortnight and agreed to continue the work in Kuala Lumpur in 2009. We felt that after such a world-wide trip, it was good to locate our work in Tokyo and experience what this city, the proverbial center of Japanese contemporary arts practise, had to offer.

And what an experience it has been!

While we were primarily based at The Saison Foundation's Morishita Studio, we had the chance to witness much of contemporary Tokyo performance (both on-stage and everyday) - we visited museums, parks, theatres, the Tokyo Sky Tree, and even got to watch both World Cup matches that Japan was in (against Denmark, and against Paraguay).

These observations gave room for us to think - often with the help of cups of DOUTOR coffee - about the meaning of our practise where we lived and worked, and how art should or should not be a reflection of the experiences of the space the artist resided in.



Outside the under-construction Tokyo Sky Tree, lines of tourists snapping photographs



Visit to SNAC (near the Kiyosumi-Shirakawa Metro Station), the space where "Dewa Mata | Jumpa Lagi" was to be performed

In the end, Zan and I created "Dewa Mata | Jumpa Lagi" - an ode to the everyday situations, objects, and memories that shape our vision of the contemporary. The performance included stories and narratives from the objects and experiences we had accumulated over the past three years (and more), and how they helped us to become the artists we were - for example, how Zan started out working in a tofu factory where his boss said "Cutting tofu is art" - or helped us remember parts of us we may wish to forget, but can never - like how I was robbed in Lisbon, Portugal earlier this year..

The 60-min performance was held at a beautiful, highly flexible little space, SNAC, where, in the spirit of the performance, we invited audiences to "pay" for the entry by "butsu-butsu kokan" or via the barter system: "Give us something, anything, that you feel is worth the show." We wanted to invite the audience to consider the value, stories and memories they place on objects, which they then willingly gave away (among the objects we received: fruits, fans, beer, CDs, old Indonesian rupiah notes, and a Japanese news clipping about the Iranian women's soccer team being banned because of their revealing uniforms!).

So much of my time in Tokyo (and in the fifth week in Kobe, Osaka and Kyoto) was about sharing, experiencing, making time to absorb ideas, concepts, relationships. It's funny how this could happen in Tokyo, where really the city is always alive and awake, but that's Tokyo for you!



Zan Yamashita and Fahmi Fadzil performing "Dewa Mata | Jumpa Lagi" in SNAC, Tokyo



One of my favourite desserts - Taiyaki!

Fahmi Fadzil spent over a month in Tokyo under the JENESYS Programme 2009/2010: Invitation Programme for Creators of the Japan Foundation from 21 June to 1 August 2010.

"Immersing myself in the life of art and the art of life in Tokyo" by Simon Soon

One looks forward to the cool evening in Tokyo's muggy summer. For a month and a half, under Japan Foundation's JENESYS Programme, I was given an opportunity to experience the city and also the country that has contributed in no small part to the popular culture I grew up with.

From imagining how I would retrace the steps of Toru Watanabe's weekend walks through Yotsuya in Haruki Murakami's Norwegian Wood to capturing the Lost in Translation moment most 'gaijin' (foreigners) want to experience, my entry point was mixed with the contemporary art of Japan which always sought to complicate rather than essentialize the picture of the society within which it was produced.

In the course of my stay, a group of us from the JENESYS programme were taken to museums, given a crash course in Japanese art history, given the opportunity to discuss with our Japanese colleagues some of the issues surrounding the production of contemporary art beyond the familiar discourse of the Superflat.

I think we left more confused and with more questions that we came with, which goes to show that the society and culture on the whole, despite being constantly criticized as flat, homogenized and one dimensional, contains a lot more than meets the eye.

Some of us had the opportunity to see the Roppongi Crossing exhibition, which sought to revive or make apparent a kind of radicalism and commitment to social issues in artistic practice that have been occluded by the much more popular discourse of 'Micropop', which saw artists expressing personal universes as they shy away from confronting the society they live in. This exhibition at least marks the tenor of my investigation as I was able to look at the implications of how artists work with people, with communities.

Research aside, what was most important for me was the opportunity to participate in the culture life of Tokyo, thereby gaining first hand experience on what informs and shapes the art made in this cosmopolitan city. Fireworks festival, hunting for good soba noodles, missing the train, stimulating conversations that last through the night in izakaya bars, picking up the habit of reading manga again, being introduced to novelist Natsume Soseki, watching both contemporary dance and theatre, all these things fed into my research more than I am able to describe. More importantly, they also fed into the art that I studied.

On my very first week there, I was invited to attend a field recording workshop. Armed with a recorder, we went into a Tokyo neighborhood and asked to record any sound that fascinated us. Over discussion, we weaved together a map of the area through sound and stories that came out of it. It was the first time I experienced a city through its soundscape rather than landscape. It was a lesson I held onto through my stay as I learned to listen to the pulse of the city as a way to understand its rhythm - in the train stations, the fish market, classical music played in bookshops, the department stores, Shibuya crossing and the quiet peace punctuated by the reeling click-clack of bicycle wheels in the green parks of Tokyo.



JENESYS curators meeting up with Ogawa-san from the Art Centre to explore alternative models of funding for independent art spaces in Japan



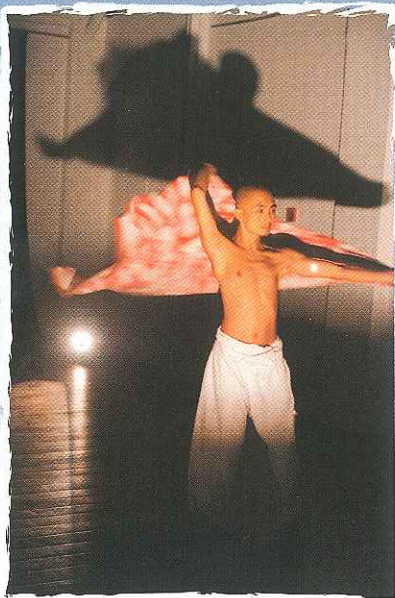
Experiencing Shibuya crossing, regarded as the busiest intersection in the world



What better way to conclude my experience of Japan than to Karaoke with other JENESYS participants?

Simon Soon is an independent curator and the managing editor of Arteri, a blogging initiative on contemporary art and culture in Malaysia and South East Asia. He was invited to Japan from 1st July to 16th August under "JENESYS Programme 2009/2010: Invitation Programme for Creators".

Nyoba Kan International BUTO Festival 2010



Solo performance by Lee Swee Keong at the opening ceremony

Nyoba Kan, the one and only Buto dance group in Malaysia, supported by the Japan Foundation, Kuala Lumpur, had successfully organized the 3rd Nyoba Kan International Buto Festival 2010 from 5 – 15 August 2010. Throughout the festival, Nyoba Kan lined up various events in the spirit of Buto including a charity photography exhibition by the late Caecar Chong, two Buto workshops by Mr. Yukio Waguri (Japan) and Mr. Joao Roberto De Souza (Brazil), Buto Jam as well as the festival highlight, *The Lost Testimony of Rashomon*. The 2-day collaboration performances between the Buto master, Mr. Yukio Waguri, and the Nyoba Kan dancers had made a big success at The Actors Studio @ Lot 10 on 6 & 7 August 2010.

This year, Nyoba Kan presented audiences with different Buto arts from four different countries, Japan, Brazil, Hong Kong and Malaysia. The festival had caught the attention of the locals as well as the member of the art communities. In addition, the Japan Ambassador, H.E. Horie Masahiko and his wife had also attended the opening performance of *The Lost Testimony of Rashomon*. The feedback received was very encouraging and Nyoba Kan will continue this Buto Festival annually to promote, to expose and to educate the audience in Malaysia on this unique art form, originated from Japan.



Caecar Chong Charity Photography Exhibition



A scene from *The Lost Testimony of Rashomon* (Mr. Yukio Waguri)



A scene from *The Lost Testimony of Rashomon*

HAPPY DEEPAVALI

JFKL Holiday Notices

Please be informed that JFKL will be closed on the following days:

5 Nov (Fri)
17 Nov (Wed)

Deepavali
Hari Raya Haji

Selamat Hari Raya Haji



JAPAN FOUNDATION 國際交流基金

"TEMAN BARU" is distributed to JFKL members.

JFKL membership is available upon application. Membership fee is RM10 per year.

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