

# Temam Baru

ISSUE **80** February - March 2015

JAPAN FOUNDATION KUALA LUMPUR  
BIMONTHLY NEWSLETTER

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JAPAN FOUNDATION  
国際交流基金

JFKL's Upcoming Programme  
DANCE DANCE ASIA – Crossing the Movements  
RUN & LEARN: New Curatorial Constellations  
Young Filmmaker Exchange  
Kendama-shi Yusuke Ito in Malaysia



踊る、つなぐ、アジア

**DANCE DANCE ASIA**  
Crossing the Movements

WRECKING CREW  
ORCHESTRA

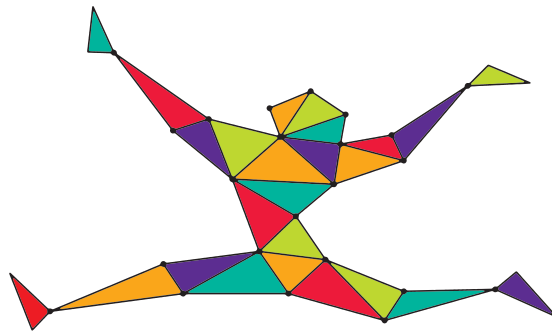


TIME MACHINE

TIME MACHINE



BLUE TOKYO



踊る、つなぐ、アジア

# DANCE DANCE ASIA

## Crossing the Movements

The Japan Foundation Asia Center proudly presents the Malaysian round of DANCE DANCE ASIA – Crossing the Movements featuring Wrecking Crew Orchestra, Time Machine and Blue Tokyo at the Kuala Lumpur Performing Arts Centre (klpac) this February 6–8. DANCE DANCE ASIA is a project by the Japan Foundation Asia Center to promote exchange and collaboration among street dance groups in the ASEAN region.



### WRECKING CREW ORCHESTRA

Formed in 2003, WCO, while based in Osaka, is active throughout Japan and the world. The group regularly holds stage performances annually, with its 10th anniversary shows in 2013-2014 attracting more than 8,000 spectators. EL Squad's video "Dance of Light" has obtained 25 million views on Youtube and has been performed in 15 countries.



### TIME MACHINE

Time Machine is helmed by Koutei Sennin, a dancer whose choreography used in a Uniqlo commercial won a Cannes Lion, among 23 other advertising awards. Their surreal piece "Free" has wowed audiences at various international dance festivals and took the runner-up spot at the 2013 VIBE Dance Competition.



### BLUE TOKYO

Blue Tokyo was established as the first professional performance unit from the world of Japanese men's gymnastics, and the members went from being athletes to artistes. The group has masterfully utilised the body strength that they sculpted during their competitive days to create highly artistic and acrobatic shows.

Promotion Preview Night

**6th Feb 2015  
(Fri) 8:30pm**

Show

**7th & 8th Feb 2015  
(Sat & Sun) 8:30pm**

**Pentas 1,  
The Kuala Lumpur  
Performing Arts Centre  
(klpac)**

#### Admission

RM43 for Adults  
RM23 for Students, Senior Citizens, People with Disabilities, JFKL Members and TAS Card Holders  
RM23 flat for promotion preview night  
All tickets inclusive of RM3 ticket handling fee

#### Workshop

7th & 8th February 2015  
10 a.m.–12 p.m. | 1 p.m.–3 p.m. | 3 p.m.–5 p.m.  
RM10  
Email [DDAmalaysia@jfkf.org.my](mailto:DDAmalaysia@jfkf.org.my) to register

#### Info

[DDAmalaysia@jfkf.org.my](mailto:DDAmalaysia@jfkf.org.my)  
[www.jfkf.org.my/events/dance-dance-asia-2015](http://www.jfkf.org.my/events/dance-dance-asia-2015)  
[facebook.com/theJapanFoundationKL](https://www.facebook.com/theJapanFoundationKL)  
03 2284 6228

# RUN & LEARN

## New Curatorial Constellations

### Re:engage: The People's Court

People's Court, Penang  
25 Jan - 15 Feb 2015  
Curator: Lee Cheah Ni

### Making Space: We Are Where We Aren't

Sekeping Sin Chew Kee, Kuala Lumpur  
31 Jan - 9 Feb 2015  
Curator: Ong Jo-Lene

### Being MAPHILINDO

Sabah Art Gallery, Kota Kinabalu  
7 Feb - 22 Feb 2015  
Curator: Harold Egn Eswar

Three young curators will run exhibitions in Penang, Kuala Lumpur and Kota Kinabalu. Lee Cheah Ni, Ong Jo-Lene and Harold Egn Eswar are part of RUN & LEARN, a long-term cultural programme where participants receive guidance from their more experienced counterparts and are monitored throughout the progress of their proposed projects.

Visit [jflk.org.my/events/run-and-learn-2015](http://jflk.org.my/events/run-and-learn-2015) or [runandlearn.net/my](http://runandlearn.net/my) for more information



Re:engage:  
The People's Court

#### PENANG

#### Re:Engage: The People's Court

Curated by Lee Cheah Ni

A site-specific art residency and exhibition project. In addition to interactions between artists and residents, oral histories will be collected. The project will end with a collaborative exhibition of works inspired by and created together with the community that draws upon and complement memories and narratives of the folks who call People's Court home.

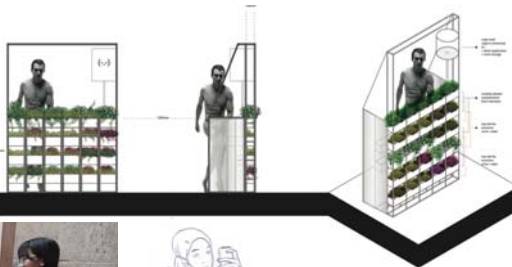
Participating artists  
Yeo Lye  
Tan Lay Heong  
Chang Yoong Chia  
Okui Lala

Date : 25 Jan–15 Feb, 2015  
Time : 10 a.m.–5 p.m. daily  
Venue : People's Court  
Opening Reception : 25 Jan, 7 p.m.



M\_KNG  
SP\_C\_.

WE ARE WHERE WE AREN'T



#### KUALA LUMPUR

#### Making Space: We Are Where We Aren't

Curated by Ong Jo-Lene

An exhibition that considers the increasing privatisation of our urban condition in Malaysia. It is a congregation of works that subverts our dichotomies of private and public, leading to questions about the notion of privatising space as a means to freedom. Who are we allowed to be in private and in public? What forces are shaping our identities as we oscillate between the two realms? What do we exclude as we construct our respective spaces? How is the increasing privatisation of our public sphere changing our identities and narratives?

Participating artists  
Zedeck Siew with Sharon Chin and Maung Day  
Saiful Razman and Ilham Fadhli  
Okui Lala with Mostafa Kamal  
KONTAK!  
Jeffrey Lim  
Goh Lee Kwang  
Engku Iman  
Daniel Chong

Date : 31 Jan–9 Feb, 2015  
Time : 11 a.m.–9 p.m. daily  
Venue : Sekeping Sin Chew Kee  
Opening Reception : 31 Jan, 8 p.m.  
Curator's Walkthrough:  
31 Jan, 6 p.m.  
7 Feb, 12 p.m. and 3 p.m.  
Artist Sharing Session : 8 Feb, 3 p.m.



#### KOTA KINABALU

#### Being MAPHILINDO

Curated by Harold Egn Eswar

An exhibition discussing the use of contemporary arts in its context today and trying to interpret something that has passed us a long time ago. Various versions of Maphilindo stories will be re-enacted by different individuals.

Participating artists  
Pangrok Sulap  
Bram Ibrahim  
Dina Gadia  
Kato Tsubasa

Date : 7 Feb–22 Feb, 2015  
Venue : Sabah Art Gallery

## YOUNG FILMMAKER EXCHANGE

Two young directors who've both worked abroad will visit Kuala Lumpur to present film screenings and talks. Lim Kah Wai is a Malaysian filmmaker who has found success in China and Japan, while Tetsuya Mariko shot "FUN FAIR", a portion of a three-part transnational omnibus movie, entirely in Malaysia.

A graduate of Osaka University and Beijing Film Academy, Kah Wai has made and produced several short films while in China and worked as production coordinator or assistant director in Japan-China co-productions since 2004. He made his feature film debut in 2010 with "After All These Years", which was officially screened at international film festivals in Hong Kong and Osaka. In 2011, he was honoured with the Audience Award and Technical Contribution Award by Cineastes Organization Osaka for "New World". Two years later, the South Taiwan Film Festival organised a retrospective of his shorts and features.

Tetsuya Mariko on the other hand is an emerging name in the international circuit. He shot to fame in 2003 with short film "Far East Apartment", which was invited to 13 film festivals and took home awards at seven of them. The following year, "Mariko's 30 Pirates" won awards at 9 film festivals and helped him retain the Grand Prix in Yubari. Since his graduation from the Tokyo University of the Arts, he has focused exclusively on feature films, all of which have continued to nab accolades and film festival invitations across the world.



Tetsuya Mariko



Lim Kah Wai

**Date: Mid-March**

*Please refer to [jfkf.org.my](http://jfkf.org.my) for updates on this event.*

## Kendama-shi Yusuke Ito

in  
Malaysia

Yusuke Ito will display his extraordinary skills with the kendama in two special performances in Kuala Lumpur this March. A traditional Japanese variation of the classic cup-and-ball game, the kendama prop has three cups instead of one and a spike at the end.

Ito will show audiences why he is the only person in the world to play kendama professionally. The ten-time national champion was a holder of two Guinness World Records, the first of which was achieved at the age of seven when he played the game continuously for over seven hours.

Prior to Malaysia, Ito will travel to Brunei for Japan Culture Week. There, he will give three performances and conduct two workshops in the hopes of increasing the number of kendama players.

**Date : 22 March, 2015**

*Please refer to [jfkf.org.my](http://jfkf.org.my) for updates on this event.*



## SMALL GRANTS

# Bridge of Harmony

## Japan-Malaysia Traditional Music Exchange Concert

Malay Gamelan



ASWARA Gamelan Group

Japanese and Western flute



Kohei Nishikawa



Keiko Nakagawa

Koto



Yoko Nishi



Hafiz Othman

This event is co-organised by the Embassy of Japan in Malaysia and the National Arts, Culture and Heritage Academy (ASWARA).

7 February, 2015  
8.30 p.m.–10.30 p.m.  
Orchestra Hall, ASWARA  
Free Admission

Visit [my.emb-japan.go.jp](http://my.emb-japan.go.jp) for more information

## UPCOMING EVENTS / LANGUAGE

JFKL offers Japanese language classes for all learning levels. Please follow the steps below to sign up for our April intake.

## STEP 1

Send application form to JFKL by email or in person

24 Feb–20 Mar, 2015

Downloadable from <http://www.jfkl.org.my>

## STEP 2

Take the placement test

26–28 Mar, 2015

You will be notified of your test date via email

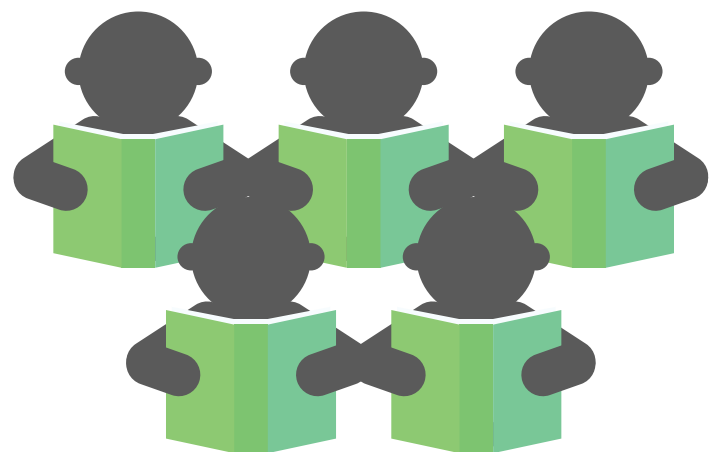
## STEP 3

Come to JFKL for payment

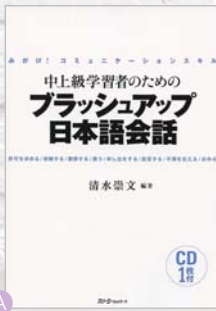
2–4 Apr, 2015

Your test result will be emailed to you by 1 Apr, 2015

## APRIL 2015 NEW CLASS INTAKE



# JAPANESE BOOKS



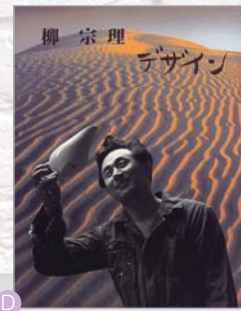
A



B



C



D

## Japanese Language for Learners

「できる日本語 中級 / CD付」 嶋田和子【監修】できる日本語教材開発プロジェクト【著】アルク

2013年 Library Call No.810.78

「あゆみ 初級日本語 vol.2」 関西外語専門学校【著】凡人社

2013年 Library Call No.810.78

A 「中上級学習者のためのブラッシュアップ日本語会話 / CD付」 清水崇文【編著】凡人社

2013年 Library Call No.817.8 T

## Japanese Language for Teachers

B 「ICTの活用 - 日本語教師のためのTIPS 77 ②」 山田智久【著】くろしお出版

2012年 Library Call No.810.72

「日本語の<書き>方」 山本卓郎【著】岩波書店

2013年 Library Call No.816

「大学生のための文章表現 & 口頭発表練習帳」 鍋直信子、坂東実子【著】国書刊行会

2013年 Library Call No.816 T

## Comparative Study

「アラビアン・ナイトと日本人」 杉田英明【著】岩波書店

2013年 Library Call No.929.763

## Sociolinguistics

「『移動する子ども』という記憶と力 - ことばとアイデンティティ」 川上郁雄【編】くろしお出版

2013年 Library Call No.801.03

## Culture

C 「鳩居堂の日本のしきたり豆知識」 鳩居堂【監修】マガジンハウス

2013年 Library Call No.386.1

## Design

D 「柳宗理 デザイン」 セゾン美術館 / 日本経済新聞社【編】河出書房新社

2012年(復刻版2刷) Library Call No.501.83

## Photography

「植田正治のつくりかた」 植田正治【著】金子隆一【監修・文】青幻舎

2013年 Library Call No.748

## Children's Books

「子ども武士道 - 今日から実践の巻」 高橋和の助【文】大垣友紀恵【絵】講談社

2011年 Library Call No.156K

「水木少年とんのんばあ地獄めぐり」 水木しげる【作】マガジンハウス

2013年 Library Call No.726.6

## < Recommended Books >

### 「中上級学習者のためのブラッシュアップ日本語会話 / CD付」

To become a skillful communicator in Japanese in various social situations, it is needed to acquire the ability to use appropriate Japanese. It is essential not only to be accurate, but also appropriate in the way you communicate. In the other words, what might be perfectly acceptable in your language or culture may be viewed as inappropriate in Japanese society. You will be able to learn effectively the means to use Japanese appropriately in various situations by following the carefully developed system consisting of each unit.

### 「ICTの活用 - 日本語教師のためのTIPS 77 ②」: マレーシア日本語教育セミナー関連書(3月開催)

ICTをうまく活用できず困っていませんか? 本書は、いわば「日本語教師のためのICTマニュアル」です。

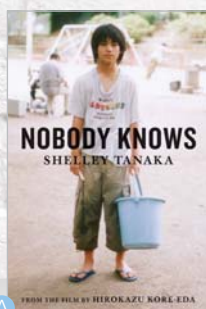
Power Point でテンポよく授業を進めよう、授業に動画を取り入れよう、スマートフォンを活用して発音練習しようなどICTを日々の授業でどのように活用すればよいのか具体的な実践例TIPSが77紹介されています。

### 「柳宗理 デザイン」

美を意識した芸術家は、何かひ弱いところがある。そうじゃない。人間の用途のために切実につくると、自然にそこから美がにじみ出てくる。すなわち、「用途の美」です。(本書より)

日本が誇るプロダクトデザイナー、柳宗理の仕事の数々を豊富な写真、ラフスケッチ、年表、文献等でまとめた充実した1冊です。

# ENGLISH BOOKS



A



B



C



D

## Fiction

A **[Nobody knows]**/ by Shelly Tanaka. Toronto ; Berkeley : House of Anansi Press, 2012. Library Call No. 813.54 TAN

**[Palm of the hand stories]**/ by Yasunari Kawabata ; translated from the Japanese by Lane Dunlop and J. Martin Holman. New York : Farrar, Straus and Giroux, 2006. Library Call No. 895.63 KAW

## Language and education

B **[Japanese Reader Collection Volume 5 : Shitakiri Suzume plus Konutori Jiisan]**/ by Clay and Yumi Boutwell. Unites State : Kotoba Books, 2013.

Library Call No. 495

## Travel and Guide

**[Top 10 Tokyo: your guide to the 10 best of everything]**/ by Stephen Mansfield. New York: DK Publishing, 2013. Library Call No. 915.2135 MAN

## General Reading

C **[Ito Hirobumi - Japan's First Prime Minister and Father the of Meiji Constitution]**/ by Takii Kazuhiro . New York : Taylor & Francis Group, 2014.

Library Call No. 952.031092 TAK

**[Refining nature in modern Japanese literature : the life and art of Shiga Naoya]**/ by Nanyan Guo. Lanham : Lexington Books, 2014.

Library Call No. 895.634 GUO

## Children Reading

**[Sora and the cloud : Sora to kumo]**/ by by Felicia Hoshino ;Japanese translation by Akiko Hisa. San Francisco : Immedium, 2011.

Library Call No. 726.6 HOS

D **[Am I Small]**/ by Phillip Winterberg and Nadja Wichman. California : Createspace, 2014. Library Call No. 726.6 WIN

## Comic Books

**[Nabari No Ou, Vol. 14 Final]**/ by Yuhki Kamatani; Alethea Nibley; Athena Nibley; Alexis Eckerman .New York : Yen Press, 2013.Library Call No. 726.1

## <Recommended books for reading>

### [Nobody Knows]

Akira bravely shoulders the responsibility for the family. He shops and cooks and pays the bills, while Kyoko does the laundry. The children spend their time watching TV, drawing and playing games, wishing they could go to school and have friends like everyone else. Then one morning their mother breezes in with gifts for everyone, but she is soon gone again.

Months pass, until one spring day Akira decides they have been prisoners in the apartment long enough. For a brief time the children bask in their freedom. They shop, explore, plant a little balcony garden, have the playground to themselves. Even when the bank account is empty and the utilities are turned off and the children become increasingly ill-kempt, it seems that they have been hiding for nothing. In the bustling big city, nobody notices them. It's as if nobody knows.

## Library

Please kindly be informed that the library will be closed on:

3 February 2015 Thaipusam

19 - 20 February 2015 Chinese New Year

## Revive The Legend: Revitalising Japan's Traditional Colours from the Nature of Asia

Written by: Tristan Toh 13 December 2014 – 11 January 2015 @ Natural History Museum, Putrajaya



In December, the Japan Foundation Kuala Lumpur hosted master dyer Sachio Yoshioka as he embarked on a ten-day research tour of the East Coast and Kuala Lumpur to learn more about the country's rich history in batik.

It was his second time setting foot on Malaysian ground after gracing the Southeast Asian premiere of "Murasaki: A Man Fascinated by Colour" at the Borneo Eco Film Festival in 2013. The documentary depicts his exploits as the fifth-generation head of Somenotsukasa Yoshioka, a 19th-century dye studio that still uses traditional dyeing methods.

Since taking over the helm in his 40s, he has been largely involved in the restoration of age-old temple artefacts and decorative materials to their former glory. Through extensive research of techniques dating back to the Nara (710-794) and Heian (794-1185) periods, Yoshioka is able to recreate dyes reminiscent of the art's golden age.

These days, the now 68-year-old provides his expertise for everything from the Yakushi-ji and Tōdai-ji temples (both Unesco World Heritage sites) in Nara to more modern projects like paper screens for Narita International Airport.



For this trip, Yoshioka was brought on a circuit of talks, discussions and visits to textile institutions and practitioners like Pusat Inovasi Batik, Bibah Songket, Kelantan Silvercraft, Alias Batek & Trading and a local batik print block maker. He was able to observe every step in the production of a batik piece, from the weaving of the cloth and smithing of the pattern print block to the eventual dyeing. Of course, no stay in Malaysia is complete without food, and the entourage definitely remembered this as they enjoyed the various delicacies of Kelantan and Terengganu.





The former advertising creative director also presented a talk at the faculty of Creative Technology and Heritage, Universiti Malaysia Kelantan, much to the delight of the students and lecturers eager to meet an important guardian of Japanese culture.

The residents of the Klang Valley seemed to be the more fortunate bunch, as they had the opportunity to view up close a collection of Yoshioka's works. From the 13th of December to the 11th of January, 36 of his famous fabrics and the dyes that give them their distinct colour – from tree bark and leaves to spices and insect cocoons – were on display at the Natural History Museum in Putrajaya.

The opening ceremony was attended by Dato' Ibrahim bin Ismail, Director-General of Department of Museums Malaysia; His Excellency Mr. Vanu Gopala Menon, the Ambassador of Singapore; JFKL director Shoichi Toyoda, members of the media as well as some 40 figures of the art and NGO spheres.



The venue was buzzing with activity the next day as the public came in droves for a free screening of "Murasaki". Yoshioka followed it up with a talk explaining further about his efforts in preserving a thousands-year-old tradition and gladly answered many of the audience's burning questions.



The 50-strong crowd – comprising an eclectic mix of students from Raffles College and Management & Science University, arts administrators, practitioners and cultural preservationists – were then treated to a live demonstration. In just 20 minutes, Yoshioka gave a glimpse of the exquisite colours that can be achieved through the utilisation of organic rather than artificial materials.

Books Kinokuniya had a booth selling a selection of titles by Art Books Shikosha Publishing, Yoshioka's publishing company founded after his graduation from Waseda University. Newly-turned converts to his cause readily snapped them up for autographs, which Yoshioka was happy to give.



## 9th International Conference of Asian Arts Management in Malaysia

Written by: Prof. Dr Shin Nakagawa 16-17 December 2014

The purpose of arts management is generally understood to be the effective delivery of works of art and musical performers to viewers and listeners in theatres, concert halls, art museums, and other cultural institutions. In recent years, arts management courses have been established in Japanese and Malaysian universities. Such courses have been offered much earlier in the West.

While there are small differences, such as between the French model – which depends on funding from public institutions – and the American model – which relies on funding from the private sector – arts management is basically the same everywhere.

On the 16th of December, we came from Japan to convene with fellow researchers and practitioners at Black Box for the first day of the International Conference of Asian Arts Management. Through our discussions, we challenged the orthodox Western model – which centres on the management of institutions – and propose the possibility of a distinctly Asian approach. In other words, we believe we can conceive a model, in practice and as an academic subject, which is more in line with the nature of community and society in the various regions of Asia.

In her key note speech, Janet Pillai discussed arts management in the age of post-modernism. According to her, we should shift our focus from the financial environment to the living environment, that is, to make efforts for reconstructing cultural ecology. Her fieldwork was not limited to Malaysia, extending to Thailand, Japan and others beyond. Though each country possesses its own social issues and as such, do not subscribe to a uniform arts management model, Janet insists we should move towards forming policy as ‘medicine’ and not policy as ‘surgery’.

Prof. Kazuo Fujino meanwhile discussed two issues that arose after the 2011 Tōhoku earthquake: cultural commons and gentrification. The former is defined as cultural networks and clusters (iriaichi入会地) that anybody can enter and utilise. After the disaster, the Japanese recognised the importance of cultural opportunities to be shared by the community, but which have been lost due to modernisation. Prof. Fujino proposed the reconstruction of such spaces, which could unfortunately give way to gentrification. Methods need to be put in place to prevent artists from conspiring with major capitalist forces to exploit the land.



Seven case studies were presented after the break, the first of which from Malaysian artist and educator Yap Sau Bin on art initiatives in Kuala Lumpur. Breaker Project art director Nov Amenomori gave a historical overview of art projects in Japan from the turn of 1970s. Kobe University's Prof. Vladimir Kreck discussed the impact of ethnic minority issues on arts management, as well as the current challenges faced. Sayaka Abe, Shoko Usami and Shuko Ebihara of the Asahi Arts Festival reported on their field research of the Syiok Wasabi Festival and Sasaran International Arts Festival. Lim How Ngean, who recently returned from a stint in Japan, showed video documentation of the dance and dramaturgy workshops he conducted there. Kanayo Ueda chose to speak on her non-profit organisation, CoCoRoom, which captures the struggles prevalent in the impoverished Kamagasaki area. Finally, Pang Khee Teik talked about Seksualiti Merdeka and the mixed responses he received from the public on his attempt to celebrate the LGBT community.

The case studies were neatly wrapped up by Prof. Oriza Hirata, who cautioned against overlooking small and invisible aspects of arts management.

At Multimedia University the next day, conference delegates split up into three study groups, each falling under the different topics of social inclusion, strengthening the network of theatre producers as well as artist initiatives and alternative spaces.

## Un Yamada – Residency at ASWARA

Written by: Tristan Toh 1–21 December 2014 @ ASWARA



Japanese choreographer Un Yamada was part of a three-week resident programme at the National Academy of Arts, Culture and Heritage (ASWARA) where she conducted a series of intensive workshops with dance and theatre students.

Aided by her teaching assistants Kota Kihara and Masashi Koyama, Yamada delivered lessons based on her solo dance act “Dictee”. Her interpretation of Korean-American artist Theresa Hak Kyung Cha’s biography has won acclaim from audiences the world over, including in Malaysia at MyDance Alliance’s “Work It!” in 2012 and ASWARA’s “Tari International Dance Festival” in 2013.

Yamada’s stay at the performing arts university allowed students the opportunity to learn from a Japanese perspective, as well as participate in a project that explores the transformation of multilingual texts into dramatic dance pieces.

They then exhibited their grasp of the material at a mini showcase, conveying the heavy themes of dislocation and memory fragmentation via personal anecdotes, recitations of excerpts, physical expressions



of agony and fourth wall-breaking acts such as speaking directly to the audience.

Yamada, Kihara and Koyama also had the chance to share their life stories and experiences in an exclusive interview with April Kuan during her “Global Passport” programme on Capital FM.



## Japanese Language and Culture Immersion Programme for Cohort 6 Teachers

Written by: Naito Sakiko



In 2012, 14 teachers started teaching Japanese language classes in Malaysian secondary schools. They are the sixth batch to have completed the “Ministry of Education-Japan Foundation Kuala Lumpur Teaching Japanese as a Foreign Language” programme at the Teacher Education Institute of Malaysia, International Language Campus.

They have been working with great enthusiasm while waiting for the opportunity to further sharpen their proficiency in Japanese overseas. Although they have yet to receive the chance to do so, JFKL conducted a programme simulating the experience of studying in Japan.



“Japanese Language and Culture Immersion Programme for Cohort 6 Teachers” is a professional training course in which participants not only joined Japanese language workshops but also interacted with native Japanese speakers through activities such as origami tutorials, a Malaysia and Japanese games exchange, and visit to the Japanese School of Kuala Lumpur.

Many of them shared thoughts and ideas with Japanese of diverse ages and backgrounds, and commented that they felt like they were living in Japan during the five-day programme.

# Japanese Culture Session – Origami

Written by: Naito Sakiko 13 December 2014 @ JFKL Library

An origami workshop was held recently as part of efforts to enhance JFKL students' appreciation and understanding of Japanese culture while learning the language.

The workshop was conducted by teachers Kihara Reiko and Yoshie Yamaji as well as programme coordinator Sakiko Naito. Participants were first introduced to useful Japanese words related to the paper craft, before moving on to folding a total of seven action models such as the quintessential flapping bird, talking mouth and jumping frog.

The session perfectly illustrated the limitless variety, depth, complexity, pattern and beauty that are possible from just a single uncut square. It is hoped that the students would be able to embed the philosophy of origami into their daily lives, just as origami has impacted everything from construction and design to mathematics and physics.



# WAIWAI NIHONGO Club – Traditional and modern games of Japan and Malaysia

Written by: KIHARA Reiko 18 & 20 December 2014 @ JFKL Mezzanine Floor

Participants of our regular social group end the year by teaching and playing games from both Malaysia and Japan. Traditional Japanese games such as fukuwarai, daruma otoshi, kendama, karuta, koma and otedama were introduced during the first session. The popular Nintendo Wii video game console was also brought into the fold.

When it came to Malaysia's turn, congkak was the game du jour. Although some Malaysian members have forgotten the rules, many tried their best in explaining the game to their Japanese friends.

The locals were happy to use Japanese in a social rather than educational context, while the Japanese were pleased to learn a game that they often see in souvenir shops but did not know what it was.



## JFKL Holiday Notice

### Office

Please kindly be informed that the office will be closed on:

- 1 February 2015 Federal Territory Day
- 2 February 2015 Federal Territory Day (Replacement)
- 3 February 2015 Thaipusam
- 19 - 20 February 2015 Chinese New Year

HAPPY  
CHINESE NEW YEAR  
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