

Temam Baru

ISSUE **81** April - May 2015

JAPAN FOUNDATION KUALA LUMPUR
BIMONTHLY NEWSLETTER

WWW.JFKL.ORG.MY



JAPAN FOUNDATION
國際交流基金

JFKL's Upcoming Programme
Winter Garden: The Exploration of the Micropop Imagination
in Contemporary Japanese Art
Tenugui Tissue Case Making Workshop



Winter Garden:

The Exploration of the Micropop Imagination in Contemporary Japanese Art

Winter Garden: The Exploration of the Micropop Imagination in Contemporary Japanese Art

In response to growing global interest in Japanese pop culture, the Japan Foundation commissioned art critic Midori Matsui to curate an exhibition. The spotlight fell upon the world of “Micropop” as embodied by the generation of young Japanese artists who came onto the scene during the latter half of the 1990s and first half of the 2000s.

Matsui coined the term “Micropop” to describe the unique worldview of artists who rearrange fragments of information and knowledge to suggest fresh ways of perceiving the outmoded and banal. The collection of 35 drawings, painting and video works has been shown internationally in Europe, North America, the Middle East and Asia Pacific.

Penang

Date : 17 April – 16 May, 2015
Venue : Muzium & Galeri Tuanku Fauziah
Universiti Sains Malaysia,
11800 Penang.

Kuala Lumpur

Date : June 2015
Venue : University of Malaya Art Gallery,
Level 5, Chancellery Building,
University of Malaya,
50603 Kuala Lumpur.

Please refer to jfkf.org.my for updates on this event.



Makiko Kudo
might fly at night (2007)
oil on canvas, 117.0x117.0cm
© Makiko Kudo
Courtesy: Tomio Koyama Gallery



Taro Izumi
Curoso Cave (2005)
DVD (8min.37sec)
Courtesy: Hiromi Yoshii



Lyota Yagi
VINYL (2006)
silicone, purified water, record player, freezer
© 2006 Lyota Yagi
Courtesy: Mujin-to Production, Tokyo



Masaya Chiba
Crying face (2008)
oil on canvas, wood, 160x93.3x30.7cm
© Masaya Chiba
Courtesy: ShugoArts



Masanori Handa
Turnoff Paradise sense-surfing part 1&2 (2007)
oil, felt-tip pen on tile, mounted on 2 wood
panels, 148.0x148.0cm
Courtesy: Kodama Gallery



Tam Ochiai
drawing for cat slide (2007)
colour pencil, pencil on paper, 152.0x223.7cm
© Tam Ochiai
Courtesy: Tomio Koyama Gallery

The 9th Japanese Language Festival (JLfest 2015)



Through a wide range of hands-on workshops, competitions, talks and demonstrations, the festival aims to enhance understanding of Japanese language and provide an opportunity to reflect on one's roots as well as raise awareness of the importance and influence of Nihongo in the lives, behavior and psyche of the Japanese people.

Date : 10 May 2015 (Sunday)
 Venue : Malaysia-Japan International Institute of Technology
 Universiti Teknologi Malaysia Kuala Lumpur,
 Jalan Sultan Yahya Petra, 54100 Kuala Lumpur.
 Organised by : Japanese Language Society of Malaysia
 The Embassy of Japan in Malaysia
 The Japan Foundation, Kuala Lumpur
 Malaysia-Japan International Institute of Technology
 (with cooperation from the Ministry of Education Malaysia)
 Pre-registration is required for participation in workshops and competitions.
 For more information, visit jlfest.weebly.com/

UPCOMING EVENTS / EXHIBITION

Tenugui Tissue Case Making Workshop



Tenugui is a type of traditional Japanese towel with a smooth texture and various designs. At this workshop, we will introduce a simple way to make your very own pocket tissue case from a piece of tenugui bearing your favourite pattern.

Date & Time : 24 April (Fri), 10.30 a.m. – 12.00 p.m. & 2.30 p.m. – 4.00 p.m.
 25 April (Sat), 10.30 a.m. – 12.00 p.m. & 2.30 p.m. – 4.00 p.m.
 Venue : Reading Room, The Japan Foundation Kuala Lumpur
 Participation Fee : RM20
 Capacity : 15 pax per session (4 sessions total)
 Booking Period : 6 – 10 April
 Booking Method : Call JFKL at 03 2284 6228 during the booking period.
 Maximum 2 seats per person. First come, first served.
 Ticket Collection : By 18 April at JFKL Library.
 Uncollected tickets will be released.

UPCOMING EVENTS / LANGUAGE

2015 Japanese Language Proficiency Test

Exam Date:
July 5, 2015

Application Period:
Mar 23 – Apr 3, 2015

**You can now sit for
 THE JAPANESE LANGUAGE PROFICIENCY TEST
 July Paper in Ipoh!**

Kuala Lumpur	Japanese Language Society of Malaysia	jism.enquiries@gmail.com (03) 6259 7180/ 8180
Penang	Penang Japanese Language Society	casee343@yahoo.co.jp (04) 226 5908 or 010-399 1903
Ipoh	Perak Malaysian Japanese Friendship Society	pkmjfs@yahoo.ca (05) 253 7530

ONLINE REGISTRATION: www.jlsm.org

**N1
 (RM120)**

**N2
 (RM120)**

**N3
 (RM120)**

**N4
 (RM80)**

**N5
 (RM80)**

JAPANESE BOOKS



A



B



C



D

Japanese Language for Learners

- A 「日本語でインターアクション CD ROM付」 サウクエン・ファン【監修】吉田千春【編著】凡人社 2014年 Library Call No.810.781
 「実力アップ 日本語能力試験 N 4 <読む>」JLCI新試験研究会 代表 松本節子【著】ユニコム 2014年 Library Call No.810.78
 「ビジネス日本語用例辞典 改訂新版 / 英・中・韓対訳付き」プレゼンスアカデミー【著】アスク 2008年 Library Call No.336.033

Japanese Language for Teachers

- 「文章チュータリングの理念と実践—早稲田大学ライティング・センターでの取り組み」佐渡島紗織 / 太田裕子【編】ひつじ書房 2013年 Library Call No.816.5
 「読解授業の作り方編—日本語教師の7つ道具シリーズ⑤」大森雅美 / 鴻野豊子【著】アルク 2013年 Library Call No.810.72
 「会話授業の作り方編—日本語教師の7つ道具シリーズ⑦」鴻野豊子【著】アルク 2013年 Library Call No.810.72

Fiction

- B 「男のいない女たち」 村上春樹【著】文藝春秋 2014年 Library Call No.913.6MUR
 「平凡」 角田光代【著】新潮社 2014年 Library Call No.913.6KAK

Sociology

- 「少子化社会日本—もうひとつの格差のゆくえ」 山田昌弘【著】岩波書店 2007年 Library Call No.334.31
 「ラノベのなかの現代日本—ポップ / ほっち / ノスタルジア」波戸岡景太【著】講談社 2013年 Library Call No.361.5

Studies in Japanese Language

- C 「日本人の知らない日本語 4:海外編」蛇蔵&海野凧子【著】メディアファクトリー 2013年 Library Call No.810.4
 「相席で黙ってられるか:日中言語行動比較論」井上 優【著】岩波書店 2013年 Library Call No.810

Arts

- D 「へんな日本美術史」<第12回 小林秀雄賞>山口晃【編】祥伝社 2012年 Library Call No.721.02

Culture

- 「にほんのあそびの教科書」にほんのあそび研究委員会【編著】土屋書店 2013年 Library Call No.384.55

Comics

- 「ワンピース 73~74巻」 尾田栄一郎【著】集英社 2014年 Library Call No.726.1
 「黒執事 18~19巻」枢 やな【著】スクエアエニックス 2014年 Library Call No.726.1

< Recommended Books >

「日本語でインターアクション CD ROM付」

In this textbook, you will find many situations that you are likely to encounter during your stay in Japan. By going through the following steps: Brainstorming→Preparation and practice→Exploring interaction→Reflection, you will learn how to interact appropriately in Japanese and consequently develop your interaction competence.

「平凡」

もし、あの人と別れていなければ。仕事を続けていれば…。誰もが日常ふと想像してしまう選ばなかったもう一つの人生。「もし…」がテーマの6つの短編小説集です。登場人物たちの『もしも…』と『今』に、つい引き込まれてしまいます。

「日本人の知らない日本語 4:海外編」

日本語再発見コミックエッセイの第4弾。今回は、蛇蔵と凧子先生が、フランスやイギリスなどヨーロッパ7カ国を訪問します。「なぜ親切は親を切るのですか。」「発音がキレイだと思う日本語は…」外国人ならではの日本語への疑問と日本への興味。笑いながら『日本語』について新しい発見ができます。

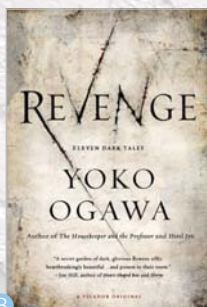
「へんな日本美術史」

大和絵を思わせる日本画に時空が混在するユニークな作風で日本のみならず世界からも人気を博している画家の山口晃氏による日本美術史。画家の視点で語るまったく新しい日本美術史がとても新鮮です。

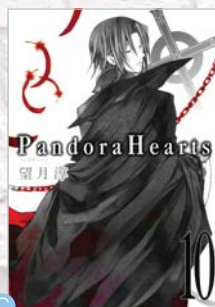
ENGLISH BOOKS



A



B



C



D

Fiction

- A [Naoko]**/ by Keigo Higashino ; translated by Kerim Yasar. New York : Vertical, 2004. Library Call No. 895.635 HIG
- B [Revenge :eleven dark tales]**/ by Yoko Ogawa ; translated by Stephen Snyder. New York : Picador, 2013. Library Call No. 895.635 OGA
- [This one summer]**/ by Mariko Tamaki, Jillian Tamaki. New York : First Second, 2014. Library Call No. 741.5973 TAM

Travel Books

- [Japan]**/ illustrated by Anne Smith. London : Walker Books Ltd, 2014. Library Call No. 915.2045 SMI

Language and Education

- [Japanese phrasebook & dictionary]**/ London : Lonely Planet, 2012. Library Call No. 495.683421 JAP

Arts and Design

- [Living In Japan]**/ photos Reto Guntli ; text Alex Kerr, Kathy Arlyn Sokol. a Köln : Taschen, cop., 2013. Library Call No. 743.643 GUN

Comic Books

- C [Pandora hearts. Vol. 10]**/ Jun Mochizuki; Tomo Kimura. New York : Yen Press, 2012. Library Call No 726.1
- [Pandora hearts. Vol. 11]**/ Jun Mochizuki; Tomo Kimura. New York : Yen Press, 2012. Library Call No 726.1
- [Pandora hearts. Vol. 12]**/ Jun Mochizuki; Tomo Kimura. New York : Yen Press, 2012. Library Call No 726.1
- D [Negima! 31]**/ Ken Akamatsu; Alethea Nibley; Athena Nibley. New York : Del Rey/Ballentine Books, 2011. Library Call No 726.1
- [Negima! 32]**/ Ken Akamatsu; Alethea Nibley; Athena Nibley. New York : Del Rey/Ballentine Books, 2011. Library Call No 726.1
- [Negima! 33]**/ Ken Akamatsu; Alethea Nibley; Athena Nibley. New York : Del Rey/Ballentine Books, 2011. Library Call No 726.1

<Recommended books for reading>

[Naoko]

Heisuke works hard at a factory job to provide for his wife, Naoko, and young daughter, Monami. He takes pleasure from small things, like breakfast with both of them after a night shift. His placid life is rocked when, looking up from his microwave dinner one evening, he realizes that the TV news that he wasn't paying attention to is reporting a catastrophic bus accident and the names of his loved ones.

When Monami finally wakes up from a coma, she seems to think she's Naoko, who has died protecting her daughter. More disturbingly, the girl knows things only Naoko could know.

Library

Please kindly be informed that the library will be closed on:
1 May 2015 Labour Day

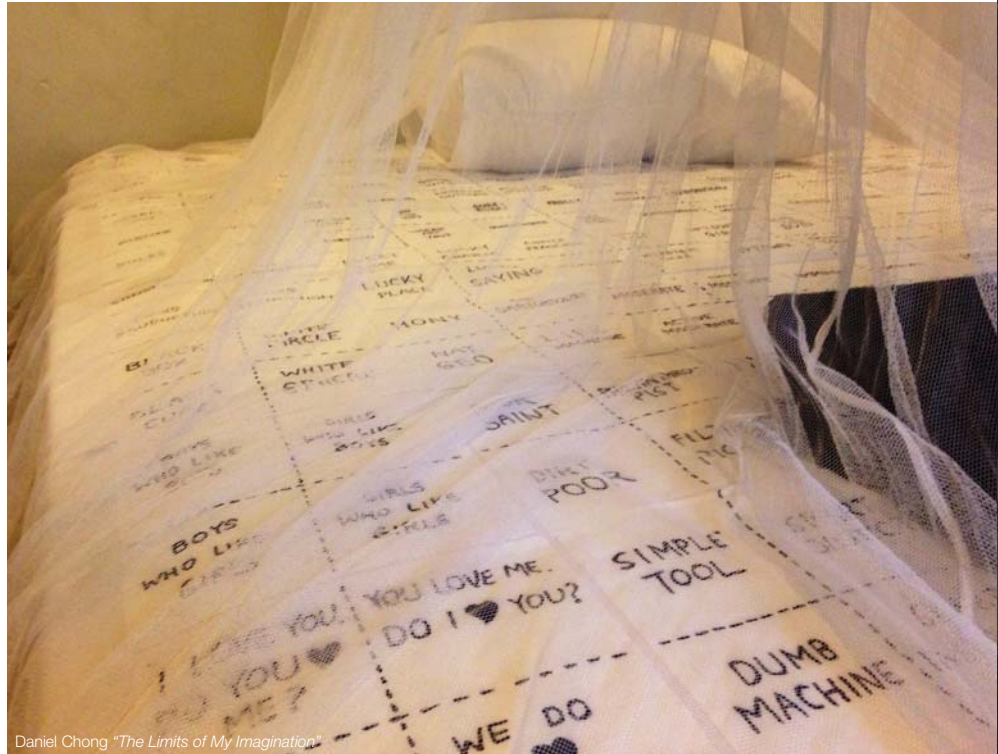
RUN & LEARN: New Curatorial Constellations Kuala Lumpur, Penang & Kota Kinabalu

M_KNG SP_C_.

WE ARE WHERE WE AREN'T



Zedek Siew with Sharon Chin and Maung Day "Local Fauna"



Daniel Chong "The Limits of My Imagination"



Saiful Razman and Iham Fadhli "In the Name of Comfort"



Kontakl "Peetilizer"



Okui Lala with Mostofa Kamal "As If, Home"

KUALA LUMPUR

Making Space: We Are Where We Aren't

31 Jan–9 Feb, 2015

Sekeping Sin Chew Kee

It hardly felt like 10 months had passed between the time I answered the open call with the submission of my proposal to the opening of the exhibition. Looking back at the proposal I crafted last year in April, I could hardly glean from it the exhibition we put up, Making Space: We Are Where We Aren't. It took an entire team to help develop this skeleton of a proposal into a well-received exhibition – mentors, artists, curators and academics, as well as the support of the Japan Foundation in Japan and Kuala Lumpur.

Making Space began as a broad proposition for an exhibition that engages the audience in thinking about the duality of space – that space is the structure that shapes our actions even as our actions shape our spaces. In hindsight, it was so broad that it could have been about anything and nothing very engaging! Of course, I could not see this at the time and it was the comments by Mami Kataoka and Yap Sau Bin at the Kuala Lumpur workshop that led me to narrow and deepen the curatorial theme while locating the local context.

My horizon was pushed further after the two weeks of visiting various types of art institutions, galleries, and triennials and having the privilege of speaking to their curators. We also learned more about our own unique local context and common history using regional references through the conversations amongst the RUN & LEARN participants. My show presented a list of all Malaysian artists but the programme has opened the door for me to professionally engage in a long term and meaningful cross cultural collaboration within the region and with Japan.

Most importantly, this programme taught me that conceptualising an exhibition and realising that concept into a coherent and engaging exhibition are two very different skills. The latter requires humility, honesty, synergy of the project team, communicating with stakeholders, and the help of friends, as much as it does on individual creative vision. I now hold everything I know as tentative.



藝寫市跡
Re:engage:
The People's Court



Okui Lala "It takes a decade to grow a tree, a century to shape mankind"



Tan Lay Heong "Living in the Square"



PENANG

Re:Engage: The People's Court

25 Jan–15 Feb, 2015

People's Court

As an artist, my process has always been linked to life-related issues and the pursuit of narrowing the artist-audience gap through the medium of art. Since returning from abroad, I have actively sought to inculcate the practice of art in daily life and within Penang's communities, and to explore possibilities of generating dialogue through art.

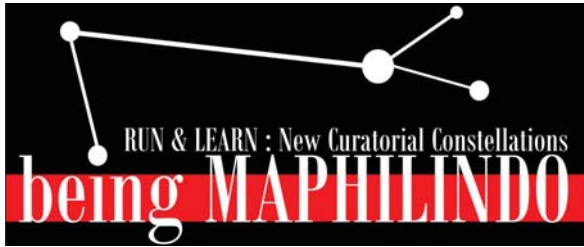
The Re:engage: The People's Court site-specific art-residency project begins with the very idea of bringing art into an ordinary living space, through diversity rather than a homogeneous and bottom-up approach. The project seeks to link the artist with the local residents, to create a community, which learns and practises art together.

We started doing fieldwork at People's Court at the very start of the project, from August 2014 onwards. This included introducing ourselves and also getting information from the residents. Artist residencies started in the middle of October. Over time, each artist found varying ways to approach residents.

Surprisingly, we got a lot of good response from the residents; they were thankful for us having this project in their community. They brought their relatives and old neighbors back to show them the exhibition, and it became a gathering space for them to talk about their childhood and memories.

We found that the residents could easily understand the artworks because they were involved in the process and also appeared in some of the archives. Some of them told us that the project helped them learn new things about their community and environment, and that they felt closer to art.

The response and involvement of the residents exceeded my expectations. Sure, we might do things differently in a different context, but I feel quite lucky to have been able to make this art project happen, thanks to the willingness and cooperation of the residents.



Pangrok Sulap "MA=FIL=INDO"



Dina Gadia "Slogan or Other Message on Vibrant Silk & Fringe"



KOTA KINABALU
Being MAPHILINDO
 7 Feb-1 Mac, 2015
 Sabah Art Gallery

The concept of this exhibition is about the history of Maphilindo, but it's more connected to the imaginations of the contributors on how they become the mediators between the past and the audience, the general public.

Being MAPHILINDO is a "revisit" of the historical event that happened in 1962. Many people nowadays have forgotten about that particular incident and due to this, a lot of misconceptions and misunderstandings have occurred.

I understand that Sabah has been on the hot seat when it comes to human migratory issues within the MAPHILINDO context. The exhibition is not here to solve the problem that has bogged leaders in and out of the country. The works are merely opinions. The reason behind the need for this exhibition is because we as a unit, as a fraction of a bigger entity, have this fixed perspective on the current situation.



Pangrok Sulap "MA=FIL=INDO"

By coming to this event, I hope attendees would perhaps see the issue from a different standpoint.

We are not here to blame and condemn those who do not subscribe to our views, but to patch what has been broken and while doing that, we shall celebrate what is same and what is not.

Curator's notes by Harold Egn Eswar



Makoto Nomura – Work-in-Progress in Malaysia

Written by: Ashly Nandong, 18–25 January

Makoto Nomura's entourage, accompanied by the Japan Foundation Kuala Lumpur, arrived in Kuching late on Sunday, January the 18th. It was a star-struck moment for me to encounter such a big group of well-established composers and musicians of world music, as I am an admirer of the genre and a practitioner of traditional music instruments, particularly the Bornean sapeh flute.

The initial meeting went very well with JFKL cordially introducing the group to me and vice versa, despite it being rushed. After packing all our gear into the transport, we made a beeline for the Basaga Holidays Residences and did all the necessities for settling in. Honestly, it was a daunting first acquaintance with the whole group. Nevertheless, I was ecstatic and looked forward to the Kuching chapter of the tour.

The week in Sarawak was filled with a number of spectacular highlights and was definitely a dream come true. I was given the task to organise a "jalan-jalan" ("wandering" in Malay) around the city centre for the first of our many wonderful excursions. We began our walkabout on Monday with a lunch at the Tribal Stove, a restaurant that serves Kelabit cuisine, followed by a visit to the Dayak Cultural Foundation. There, we were entertained by cultural performances and participated in a music session and group dance led by the foundation's troupe. Makoto Nomura mentioned that the communal dance bore similarities to the ones performed during the Japanese festival known as Bon Odori. Next, we visited the Tun Jugah Foundation to inspect fine "ikat pua kumbu" weaving and a multitude of traditional archives. Finally, we returned to the residence to watch the group's first rehearsal, an improvised music creation session with Kamrulbahri Hussin, with the result later named "Rainforest".

Our Day 2 excursion to a village called Ana Rais outside of Kuching was cancelled after landslides caused by continuous heavy rainfall cut off all road access to our destination. Hence, the party decided to tour Kuching's main bazaar. The evening ended with a big seafood dinner at Top Spot. It became a time of great bonding with the musicians and we built the camaraderie essential for the next day's field research. We paid a visit to the Sarawak Cultural Village (SCV) – home of the world-renowned Rainforest World Music Festival – to meet with the esteemed local composer Narawi Rashid and his ensemble Tuku Kamek.

They introduced us to a wide range of traditional and imported indigenous instruments. After a short musical show by our hosts, my dream moment arrived; an improvised jam session by all the musicians of SCV and Nomura's entourage playing the famous Japanese tune "Ue o Muite Arukō", also known as "Sukiyaki". It was a subliminal work of musical alchemy and I am honoured and overjoyed to have experienced this moment. Still reeling, we were invited to



enjoy a cultural performance by the dancers and musicians of SCV at the main theatre hall. The visit ended with a tea break over chit-chat with them and a few students.

Our fourth and final day in Kuching saw a wonderful performance art-meets-improvised music soiree by the group at the residence's centre court, which was beautifully artistic and comically amusing to the wonderful staff.

On the group's request, I followed the entourage to KL on Friday, January the 23rd, to complete the tour. It was here that I found greater interest in haiku poetry, ukiyo-e woodblock paintings and the subject of this whole musical journey – master artist Katsushika Hokusai, a name I was not familiar with until the actual performance on Sunday. The showcase at Black Box, MAP @ Publika, turned out fantastic and Nomura's compositions on top of the improvised sessions were moving. My wonderment was not confined to the final performance, but rather to new branches of Japanese culture.

I must sincerely thank Nomura and the Japan Foundation Kuala Lumpur for granting me this chance of a lifetime to participate in such a brilliant production and for cultivating newfound interest into the study of Japanese arts and cultural aesthetics. It was a sugoi blessing!

Ashly is a musician and artist from Borneo who was the production manager for Makoto Nomura's "Work-in-Progress in Malaysia".



DANCE DANCE ASIA – Crossing the Movements

Written by Gan Eng Cheng, 6–8 February @ Kuala Lumpur Performing Arts Centre

© James Quah Dance Photography / DANCE DANCE ASIA



© James Quah Dance Photography / DANCE DANCE ASIA

The Japan Foundation Asia Centre presented 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) on February 6–8, 2015.

In cooperation with PARCO Co. Ltd., the Japan Foundation Asia Centre initiated the project to foster original theatre productions based on and inspired by street dance, as well as to play a vital role in new creations by promoting exchange among street dancers across the region.

Formed in Osaka, Wrecking Crew Orchestra is active throughout Japan and the world. The group holds stage performances annually, with its 10th anniversary shows in 2013–2014 attracting more than 8,000 spectators. They are perhaps best known for their spin-off, EL Squad, which is a Youtube sensation with more than 25 million views and counting.

Time Machine meanwhile is helmed by Koutei Sennin, a dancer who has drawn much attention for his choreography used in a Uniqlo commercial that won the grand prize at the Cannes Lions International Advertising Festival, among 23 other international awards. The company's unbelievable body control and extreme attention to detail, in addition to compositions that include a variety of tricks and gimmicks, have wowed global audiences.



© James Quah Dance Photography / DANCE DANCE ASIA



© James Quah Dance Photography / DANCE DANCE ASIA

Blue Tokyo is the only troupe in the line-up to not fit the conventional mould of street dance. Established as the first professional performance unit from the world of Japanese men's gymnastics, the members masterfully utilise the body strength they sculpted during their athletic days to create highly artistic and acrobatic shows.

The core production team in Malaysia was led by JFKL and me as production manager. In December, the Japanese production team came to Kuala Lumpur for the first meeting, which was fundamental to the project's success. Through good planning and a professional attitude, preparatory works from that month to February ran smoothly according to schedule.



© James Quah Dance Photography / DANCE DANCE ASIA



© James Quah Dance Photography / DANCE DANCE ASIA

The second meeting with the team – comprising 40 cast and crew from Japan – was penciled in for 4th February to set up the venue. The artistes were focused, disciplined and professional in every rehearsal and warm-up session. Despite their renown, they were very friendly to the production team and the audience.

This was evident during the workshops on 7th and 8th February at Studio 5. Registration saw more sign-ups than expected. The six workshops – three on each day – were totally inspiring and helped the participants push their limits. People of all ages and experience levels joined in the fun.

The cheers and applause of the audience at all three shows made us believe all the effort was worthwhile. Although I had watched the performances twice, I still wanted to do so as many times as possible. Each was an attack on the senses. Blue Tokyo started the night with aplomb, impressing the audience with their bodily expressions and synchronisation. Their movements leave no wonder about the length of time spent training and practising.

Time Machine's set was a dramatic mixture of theatre and dance. Body movements replace dialogue, leaving audiences to interpret the story themselves. Koutei Sennin was the ringmaster as his troupe popped, locked and dropped all around him.

Wrecking Crew Orchestra demonstrated why they have gotten much critical and public acclaim since exploding onto the street dance scene in 2003. The audience could not help but follow WCO down the rabbit hole of comedic skits and soulful solos.



© James Quah Dance Photography / DANCE DANCE ASIA

The performers broke the fourth wall during the finale as they led everyone in the house in a mass dance-a-long that can only be experienced and enjoyed in a theatre.

I would like to take this opportunity to extend my thanks to JFKL. Kudos too to the staff at klpac, the media and all who helped for their kind assistance in making DANCE DANCE ASIA Malaysia a huge success!

Gan is a freelance producer and production manager who has worked on many performing arts programmes, including DANCE DANCE ASIA.



© James Quah Dance Photography / DANCE DANCE ASIA

Japanese Culture Session – Makizushi

Written by: Naito Sakiko, 24 & 31 December 2014



Two makizushi workshops were held for JFKL students as part of ongoing efforts to enhance their appreciation and understanding of Japanese culture while learning the language.

Makizushi derives its name from the way the delicious treat is prepared. Sushi rice and various ingredients are rolled (maki) in dried seaweed (nori), thereby lending it the alternative moniker of norimaki. This popular finger food sports a smorgasbord of fillings, such as tuna sashimi and cucumber.

The sessions saw Japanese volunteers introducing students to the many components behind the perfect roll, as well as accurate methods of measurement. The smiles and laughter perpetually reverberating around the kitchen proved that the way to a linguist's heart is definitely through the stomach!



Professional Learning Camp

Written by: Hiroaki Konishi, 9–12 February

Under the sponsorship of JFKL, the Institute of Teacher Education's International Language Campus organised a camp to enhance the professional development of Japanese-language teachers trained in Malaysia.

A total of 21 teachers were divided into three workshops; namely oral communication, culture and a merger of the two. In each group, the

participants developed lesson ideas and received feedback from peers after their poster presentations.

Interactive sessions with native speakers were also arranged to increase the teachers' language proficiency before they take on a real-world classroom.



JFKL Holiday Notice

Office

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

1 May 2015 Labour Day

4 May 2015 Wesak Day (replacement)



JAPAN FOUNDATION 国際交流基金



find us on



www.facebook.com/theJapanFoundationKL

"TEMAN BARU" is distributed to JFKL members.

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

The Japan Foundation, Kuala Lumpur (JFKL)

18th Floor, Northpoint, Block B, Mid-Valley City, No. 1, Medan Syed Putra, 59200 Kuala Lumpur
Tel: (03) 2284 6228 Fax: (03) 2287 5859

Homepage: <http://www.jfkl.org.my> E-mail: jfcc@jfkl.org.my

