



Arts and Cultural Exchange

The Japan Foundation organizes various programs to introduce the rich and diverse arts and culture of Japan to regions across the globe. It engenders deep exchange by communicating the Japanese spirit to people in the world through arts and culture, and creating spaces for empathy beyond the barrier of language, and by providing opportunities to share the joy of creation.





Overview of Arts and Cultural Exchange Programs

Introducing the Diversity of Japan's Arts and Culture Abroad

The Japan Foundation introduces to people across the globe the richness and diversity of Japan's arts and culture—ranging widely from traditional performing art to contemporary art, and from styles of food, clothing, and shelter to senses of values—through performances, demonstrations, workshops, exhibitions, films and television, translations and publications, lectures and dialogue, and other means. The Japan Foundation plans activities to promote Japanese culture abroad taking into account individual local situations and needs, focusing intensively on specific regions and countries, and continuously and efficiently approaching the world at large. It also provides basic information on Japanese arts and culture at all times through the Internet.

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Contributing to the World through Arts and Culture

The Japan Foundation organizes continuous exchange, joint production, and collaboration projects between experts across national borders to build a solid network in various fields of arts and culture. It makes full use of Japan's experience and expertise to support the development of human resources with knowledge needed by the receiving country, and thereby prepares a foundation on which international cultural exchange may continue. Moreover, it creates spaces where the people of Japan and foreign countries can face global challenges such as disaster recovery, the environment, peace building, and the preservation and utilization of cultural heritage together through arts and culture.

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Focus on Diplomatically Significant Opportunities and Regions/Countries

The Japan Foundation coordinates large-scale projects with strong appeal taking advantage of opportunities such as the 60th anniversary of diplomatic relations between Japan and Israel, and the year of friendship and peace between Japan and Timor-Leste (the 10th anniversary of diplomatic relations). For diplomatically significant countries such as the United States, China, and Russia, the Japan Foundation strives to promote Japanese culture by combining a comprehensive range of projects, all while taking into account the needs of each country.

Interactive, Collaborative Exchange Programs

The Japan Foundation invites to Japan and dispatches abroad museum curators, theatrical presenters and producers, film directors, specialists in the preservation of cultural assets and heritage, and other leaders and supporters of arts and culture activities to take part in international symposiums and continuous dialogue projects, and thereby creates a network of experts and works to deepen relations between them. It also provides spaces in which Japanese and foreign artists and staff members can spend long periods of time to complete a theatrical production or art exhibition together, and introduces the product of their endeavors in Japan and abroad.

Continuous Projects and Programs Approaching the World at Large

The Japan Foundation organizes exhibitions and film screenings across the globe making use of its cultural resources including traveling exhibitions on a variety of themes ranging from architecture, design to pop culture; libraries of Japanese films translated into 12 languages; and DVDs of fictional films and documentaries. The Japan Foundation also introduces Japanese culture abroad on a continuous basis through television broadcasts of dramas, anime, and documentary programs as well as through participation in international book fairs and art and architecture exhibitions.

Initiatives to Tackle Global Challenges

The Japan Foundation takes full advantage of the power of arts and culture—their ability to elicit empathy beyond national borders and languages—in its aim to work hand-in-hand with the world to address challenges such as disaster recovery, peace building, and the environment. In fiscal 2012, it organized numerous projects focusing on recovery from the Great East Japan Earthquake. With these projects we hope to share the stories of the people affected by the disaster with the world and to generate ideas and empathy through arts and culture, and thus to help in taking further steps toward recovery.

Youth Exchange with China

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Fostering Future Leaders of Japan-China Exchange

The Japan Foundation promotes Japan-China exchange between citizens centering on youths with a focus on bidirectional, collaborative programs for the purpose of fostering leaders of Japan-China relations in the future and encouraging wider and deeper heart-to-heart communication.



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Photo courtesy of Embassy of Japan in the State of Qatar

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1. Matohu designers Hiroyuki Horiyata and Makiko Sekiguchi presented a fashion show and lectures in Brazil. 2. Cork, Inc., CEO Yohei Sadoshima and Yomiuri Telecasting Corporation producer Koji Nagai lectured about the Japanese manga/anime in Jakarta. 3. Japan was officially invited to the 23rd Doha International Book Fair commemorating the 40th anniversary of diplomatic relations between Japan and Qatar. Events ranging widely from calligraphy to a demonstration in robotic technology drew an audience of more than 20,000. 4. Exhibition "Art in Japan 1868-1945" at the National Gallery of Modern Art, Rome (see on p. 41) 5. Robot theater *I, Worker* at Japan Society, New York



Photo: Mario Boccia

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Introducing the Diversity of Japan's Arts and Culture Abroad

Sixtieth Anniversary of Diplomatic Relations between Japan and Israel

The year 2012 was an important year for Japan and Israel, marking the 60th anniversary of diplomatic relations between the two countries. The Japan Foundation took this opportunity to organize numerous projects throughout the year, all of which captivated a great number of people across Israel, such as the Kabuki dance performance, the large-scale exhibition "Double Vision: Contemporary Art from Japan," the Japan-Israel joint production contemporary theater performance *The Trojan Women* directed by Yukio Ninagawa (see p. 19), the tribute to Yasuzo Masumura at three venues including the Jerusalem Film Festival, and the tribute to Kaneto Shindo at the Haifa Film Festival.

■ Kabuki Dance Performance

Together with the Israel Museum, Jerusalem, the Japan Foundation co-organized a comprehensive project to introduce Kabuki in Israel. For four months starting in July 2012, the project presented a collection of Ukiyo-e prints and paintings under the theme 'Onna-gata,' or female roles played by male actors, as an introduction to Kabuki costumes. This exhibition was followed by the first Kabuki dance performances in Israel in late August. The titles *Sagi Musume* (The Heron Maiden) and *Shakkyo* (Lion Dance; pictured) featured splendid dancing by Kyozo Nakamura in 'Onna-gata' and Matsugoro Onoe in the 'Tachiyaku' leading male role, accompanied by a total eight live musicians on the 'Nagauta,' 'Shamisen' and 'Narimono' instruments. Staged twice each at the Israel Museum, Jerusalem, and the Suzanne Dellal Center, an Israeli sanctuary of dance based in Tel Aviv, the authentic performances enchanted full houses of spectators with the beauty of Kabuki.

Alongside the performances, lectures were offered under the themes "the history of Kabuki theater," "the basics of 'Onna-gata,'" "music and sound effects in Kabuki theater," and "costume of 'Tachiyaku': making process of 'Shishi' (lion)." By introducing the art form from various angles including the characteristics of its music employing the 'Nagauta,' 'Shamisen' and 'Narimono,' and even the dressing and makeup process—a glimpse behind the stage is a rarity even in Japan—the lectures provided an

opportunity for the Israeli people to deepen their interest in and understanding of Kabuki.

■ Exhibition "Double Vision: Contemporary Art from Japan"

The Japan Foundation presented a large-scale exhibition from July to December 2012 simultaneously at two venues in the Haifa Museums complex: the Tikotin Museum of Japanese Art and the Haifa Museum of Art. "Double Vision," planned by emerging curators from Japan and Russia, traveled from Moscow to Israel introducing a wide range of Japanese contemporary art from the 1970s to the present under the themes "reality/ordinary world" and "imaginary world/phantasms." The exhibition brought together a diversity of thought-provoking works by some 30 Japanese artists, both celebrated on the international stage and up-and-coming, such as paintings, sculptures, photographs, videos, and installations, some of which were newly created on site. Kenji Yanobe's *Sun Child* (2011; pictured), a gigantic six-meter-tall sculpture installed out of doors, became the talk of the town in Haifa.

The exhibition drew a great deal of interest, being recognized as a precious showcase of Japanese contemporary art as well as Israel's by far largest to date. It attracted a record 40,000 plus visitors, including those made a special trip to Haifa from abroad.



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The Year of Friendship and Peace between Japan and Timor-Leste (Tenth Anniversary of Diplomatic Relations)

■ Music Performance “Creating a Circle of Music Together”

Throughout history, the people of Timor-Leste have turned to varieties of music as a source of encouragement and believed that music is tied closely with their national identity. In the wake of a long struggle for independence, the country has an extremely high percentage of population under age 15. With this situation in mind, in the 10th anniversary of diplomatic relations between Japan and Timor-Leste, the Japan Foundation organized performances and workshops targeting youths—the leaders of the future in Timor-Leste—in November 2012 in the two cities of Baucau and Dili. The events featured a special unit of musicians who appeal to audiences both in Japan and abroad: percussionist Tomo Yamaguchi, who creates original instruments from waste materials, singer Sizzle Ohtaka, and violinist/violist Yuriko Mukoujima.

In the hope that creating spaces in which various facets of Japanese and Timorese cultures could meet will lead to an even longer-lasting friendship between the two countries, the Japan Foundation staged the exchange project in an orphanage, a high school, and a facility of a local artists’ organization. In the workshops embodying the message “all things have possibilities,” the musicians and participants made percussion instruments from local waste materials and played them together, filling the venues with the children’s laughter and cheers the whole time. The unit also performed a jam session with the local percussion group Haka, from Arte Moris, one of the few organizations promoting artistic activities in Timor-Leste. Without having much experience

in jam sessions, the members of Haka initially appeared to be somewhat at a loss. However, as they created music in an impromptu manner, their rhythm and tempo gradually fused with those of the Japanese musicians and culminated in a moving moment when all musicians became one. The concerts covering traditional and folk music from different regions of Japan, a song expressing Japan’s gratitude to Timor-Leste for support after the Great East Japan Earthquake, a number of popular Timorese songs, and even the joint performance with Haka went beyond merely introducing Japanese music in Timor-Leste to the two countries’ creating a circle of music together.



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Strengthening the Exchange between Japan and U.S. for Further Deepening the Japan-U.S. Alliance—Exhibitions of Japanese Art at Major American Museums

■ Exhibition “Tokyo 1955–1970: A New Avant-Garde”

In line with the fact sheet “Strengthening the exchange between Japan and U.S. for further deepening the Japan-U.S. Alliance,” based on the Japan-U.S. Summit Meeting in November 2010, the Japan Foundation is planning and supporting full-scale exhibitions to introduce Japanese art in the United States for a five-year period starting in 2012. The first event of this five-year plan was the exhibition “Tokyo 1955–1970: A New Avant-Garde,” held at the Museum of Modern Art, New York (MoMA) for three months starting in November 2012.

Among the numerous exhibitions of Japanese contemporary art held at major American museums in 2012 and 2013, all of which attracted a great deal of attention from both within and outside the country, “Tokyo 1955–1970” was most successful, drawing an audience of some 400,000. The exhibition comprised a total of as many as 300 works, including about 150 works from Japan in addition to the MoMA collection, with a focus on artists from myriad genres based in the metropolis of Tokyo in the critical years when Japan achieved a miraculous postwar economic recovery. By actively covering figurative expressions inspired by the human body—art forms that were seldom introduced outside Japan until now—the exhibition was recognized as a precious showcase of new and different Japanese perspectives by the media not only of the two countries but also of others (photo on p. 11).

To coincide with the exhibition, the Japan Foundation organized a series of film screenings titled “Art Theater

Guild and Japanese Underground Cinema, 1960–1984” as well as symposiums and performances under the theme of postwar Japanese art. Combined with the publication of the anthology *From Postwar to Postmodern, Art in Japan 1945–1989: Primary Documents*, all of these aimed to introduce Japanese culture after World War II from a multifaceted viewpoint and gain a further understanding of the American people. Both the anthology and the exhibition catalog are expected to become cornerstones of future research into postwar Japanese art.



Photo: Jonathan Muzikar © 2012 The Museum of Modern Art, New York



Contributing to the World through Arts and Culture

Joint Production of International Theater Performances

The Japan Foundation works with other countries on joint-production projects spanning a period of several years with an eye to enhancing mutual understanding and ultimately deepening exchange in the future. The year 2012 saw the completion of theater performances in the works for the past several years, and their unveiling in Japan and abroad.

■ A Combination of Kunqu Opera and Noh Theater *The Spirits Play*

In October 2012, the Japan Foundation and Za-Koenji Public Theatre (Creative Theatre Network) co-organized performances of *The Spirits Play* in Tokyo and Singapore as part of the project "Memory, Place, Dialogue." The joint production project launched by Japan and China two years ago was co-curated by contemporary theater directors Makoto Sato (artistic director, Za-Koenji, Tokyo) and Danny Yung (artistic director, Zuni Icosahedron, Hong Kong), and featured leaders of traditional Chinese Kunqu opera and Japanese Noh theater alongside actors of contemporary theater in an adaptation of the play by a Singaporean playwright.

In Tokyo, the performances were accompanied by a symposium exploring the present and future of traditional Japanese and Chinese theater, titled "Bodies in Noh, Bodies in Kunqu," organized in cooperation with the Tsubouchi Memorial Theatre Museum of Waseda University, for an academic approach that took the theatrical exchange project to a deeper level. In December, the project expanded to China in the form of a workshop, lecture, and debate at Ibis (Toki) Arts Festival 2012, sponsored by the Kunqu Opera House of the Jiangsu Performing Arts Group in Nanjing, for a down-to-earth arts exchange event in spite of tensions in diplomatic relations between Japan and China. In the three cities combined, an audience of more than 2,000 experienced the fusion of traditional performing arts from Japan and China (photo on p. 11).



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■ Theater Performance *The Trojan Women*

Between late December 2012 and early January 2013, the Japan Foundation organized performances of the Greek tragedy *The Trojan Women* directed by Yukio Ninagawa at the Cameri Theater in Tel Aviv, celebrating the 60th anniversary of diplomatic relations between Japan and Israel. The production starring actors from three different cultures—Jews and Arabs in Israel, and the Japanese—represented the fruit of an aspiring three-year-long collaboration with the Tokyo Metropolitan Theatre and the Cameri Theater. Following two years of preparation, including workshops in both Japan and Israel, the rehearsals consisted of layer upon layer of collaborative work, as the individual actors created movements and expressions based on their own experiences and backgrounds, resulting in an inspiring clash of cultures and histories. The unique production in which the chorus narrates the story in the Japanese, Hebrew, and Arabic languages attracted a great deal of attention in Israel even before the first show, and drew a large audience when the show opened. Kayoko Shiraiishi, who played Queen Hecuba, put on a particularly dynamic performance that invited a boisterous round of applause from the Israeli audience. The performances drew interest also in Japan, where newspapers and television reported that the joint production project received a warm welcome in Israel and that it was an ambitious and significant endeavor (photo on p. 10).



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Creating a Network of Experts

■ Japan-U.S. Curatorial Exchange Program

Since 2008, the Japan Foundation has carried out a program of inviting curators from museums in the United States to introduce Japanese arts and artists. In the fifth year, fiscal 2012, it invited nine curators and researchers specializing in photography from major American museums and universities to introduce a wide range of Japanese photographs and photographers, and hold an open symposium in which experts from both countries could exchange their views. The experts had a valuable discussion around the main theme of photography from the late 1960s through the 1970s, a fascinating era that prompted a re-examination of photography as media as well as various technical experiments.

A product of the five-year-long curator exchange program is an expanded network; for example, curators invited to Japan have organized exhibitions in the United States that introduce Japan or Japanese artists.



■ Curatorial Exchange-Inspired Exhibition "Omnilogue: Your Voice is Mine"

From 2007 to 2012, the Japan Foundation carried out JENESYS programme of inviting young Southeast Asian curators to Japan, which inspired a series of exhibitions of contemporary Japanese art in Australia, India, and Singapore in and after 2011.

The exhibition "Omnilogue: Your Voice is Mine," the last edition of the Omnilogue series, which ran for three months starting in January 2013 at the NUS Museum of the National University of Singapore, featured six Japanese artists selected by four curators from Japan and Singapore. The exhibition tackled

various challenges such as the historical relationship between Singapore and Japan, the unique context of the multiethnic society of the city-state of Singapore, and display methods taking into account the museum's permanent exhibitions.

Japan-U.S. curatorial exchange program symposium, at the Izu Photo Museum (Photo: Kenichi Aikawa)

Initiatives to Support Recovery from the Great East Japan Earthquake

■ Sendai Philharmonic Orchestra Concert Tour in Russia

In spite of being hit by the Great East Japan Earthquake itself, the Sendai Philharmonic Orchestra held numerous charity concerts starting immediately after the disaster of March 2011. Exactly two years later, in March 2013, more than 120 members of the orchestra set out to visit Russia to perform a total three concerts in Moscow and Saint Petersburg. The performances represented the orchestra's gratitude to various forms of support from Russia to Japan and from the Saint Petersburg Philharmonic Orchestra to the Sendai Philharmonic in the wake of the earthquake, and to show the people of Russia that the disaster-stricken region is on a path to recovery (photo on p. 13, and see p. 42).

The program included Toru Takemitsu's *Requiem for Strings*, in an expression of condolence for the earthquake victims; Dvorak's *From the New World*, a symphony that reflects the composer's nostalgia for his home country and which the Sendai Philharmonic performed in a concert right after the earthquake; and Tchaikovsky's *Concerto for Violin and Orchestra*, with Mayuko Kamio on solo violin. The numbers conducted by Pascal Verrot touched the hearts and captured the ears of the full houses of listeners. Performing the encore, the Japanese children's song "Furusato," members of the orchestra responded to the audience's cheers by raising banners carrying their message of gratitude, which invited an even larger round of applause and closed the concerts with a strong impression of Sendai's path to recovery through the power of music.



■ Exchange of Poems and Songs across the Pacific Ocean "Minamisanriku and Chile—To Our Faraway Friends, With All My Heart"

High school students from the town of Minamisanriku, Miyagi Prefecture, hit by the great earthquake and tsunami of March 2011, and from the city of Constitucion, Chile, struck by the destructive earthquake of February 2010, reflected on their experiences of the disasters and wrote poems and stories, which were later turned into songs in an exchange project across the Pacific Ocean.

Having attended a series of workshops by Japanese and Chilean artists, the students from Minamisanriku and Constitucion reflected on their experiences of the earthquake and tsunami in their own country, expressed in poems and stories their feelings and thoughts for friends of the same generation suffering similar circumstances across the Pacific, and exchanged their literary works. The completed poems and songs were later transformed into two songs with help from musicians based in the two countries.

In the third February from the Chile earthquake, musicians associated with the Tohoku region who had participated in the local workshops visited the disaster-stricken city in Chile. They unveiled the song "To Our Faraway Friends, With All My Heart," encapsulating the emotions of the Minamisanriku students at a memorial ceremony for the earthquake, and interacted with the Chilean students. One month after that, on March 11,

2013, Keko Yunge, a popular Chilean singer-songwriter who had taken part in the workshops in Chile, attended a memorial ceremony in Minamisanriku for the Great East Japan Earthquake and dedicated to the victims the song "Farther than the Sun," based on the stories by the Constitucion students. Finally, the musicians from both countries and the Minamisanriku students held a joint concert and shared their experiences and visions about their disaster-stricken hometowns. The project was an ideal opportunity for people across the Pacific to encourage and support each other, and build a strong bond as they walk a common path toward recovery.



Keko Yunge praises a second-grade student from Class 4 at Shizugawa High School after the joint concert at the memorial ceremony in Minamisanriku. (Photo: Kenichi Aikawa)

■ Japan Pavilion at the Thirteenth International Architecture Exhibition, the Venice Biennale—"Architecture. Possible Here? Home-for-All"

The Japan Pavilion at the Venice Biennale 2012 introduced the design process of the project "Home-for-All," initiated by architect Toyo Ito for the devastated city of Rikuzentakata, Iwate Prefecture. This "Home-for-All" had become a reality through much research in the disaster-stricken city and discussion between the residents, Ito, young architects Kumiko Inui, Sou Fujimoto, and Akihisa Hirata, and photographer Naoya Hatakeyama.

The exhibit consisted of a panoramic photograph of Rikuzentakata covering the walls of the venue, logs of Japanese cedar damaged by the tsunami, images of the pre- and post-disaster landscape, more than a hundred models made throughout the design process by each of the architects, documentary videos, and materials. The project "Home-for-All" provided a place where people who had lost their homes and were forced to evacuate could gather and communicate; and through this project, the exhibit sought to explore the most primal themes of architecture—why and for whom a building is made. It touched the hearts and elicited the sympathy of people from around the world, drawing as many as 155,000 visitors in the three months starting in late August 2012. The Japan Pavilion won the Golden Lion for Best National Participation (photo on p. 9).



Japan Pavilion (Photo: Naoya Hatakeyama)



Fostering Future Leaders of Japan-China Exchange

The Japan Foundation China Center

The Japan Foundation China Center was established in 2006 to promote exchange between youths in Japan and China, who will go on to be leaders of the next generation. The Center takes a diversity of approaches to encourage Japan-China youth exchange and build relations in which the participants can put a face to a name, such as the long-term exchange program for Chinese high school students, which invites students to Japan for about 11 months and provides the same experience of school and home life as Japanese students; the establishment and operation of the Centers for Face-to-Face Exchanges in provincial towns in China for introducing the latest information on Japanese magazines, manga, and music; the inviting and dispatching of youths between Japan and China for exchange projects; and the operation of the website *Heart-to-Heart* to share information and strengthen ties.

■ Long-Term Exchange Program for Chinese Students Alumni Meeting

Over the past seven terms of the long-term exchange program, the Center invited a total 237 Chinese high school students to Japan. Of the 205 students that graduated high school in and before the sixth term, 77 have returned to Japan before October 2012 to attend university.

In November, 52 of these Chinese university students in Japan held a meeting with 20 local students with experience in exchange projects at the Centers for Face-to-Face Exchanges and discussed what they could do as students to encourage Japan-China exchange in the future. The students agreed to promote exchange not for the sake of exchange, but to aim for continuous and more meaningful exchange by resolving concrete issues, to which end they came up with various concrete action plans. The China Center will continue to support the alumni's issue-resolving activities.



■ Face-to-Face Exchanges Summer Program

Starting with the opening in Chengdu in April 2007, the Centers for Face-to-Face Exchanges have been set up in 11 cities in China as of August 2012. University students majoring in Japanese-language studies among others participate in events as volunteers and help the operation of each center.

In 2012, marking the 40th anniversary of the normalization of diplomatic relations between Japan and China, Center for Face-to-Face Exchanges in Yanbian hosted a week-long summer program with the aim of promoting exchange between university students who will lead Japan-China relations in the 40 years to come. The total of 47 participants consisted of 26 Chinese students recommended to represent each Center for Face-to-Face Exchanges and 21 Japanese university students selected via an open call for their enthusiasm about Japan-China exchange. The participants were divided into groups to offer presentations and demonstrations related to their home region, and then shuffled to form teams with a mixture of Japanese and Chinese students. They deepened their understanding of the diversity of the two countries' customs and culture by experiencing Korean culture and climbing Changbai Mountain—these offerings are unique to Yanbian, as it is near China's border with North Korea. Based on

their experiences during the week, the participants discussed what they could do as students to promote Japan-China relations, and compiled an action plan for each team (photo on p. 11).

Through the Centers for Face-to-Face Exchanges, the China Center will continue to plan and execute programs so that students of Japan and China enthusiastic about promoting mutual understanding can meet, develop friendships, and expand the circle of exchange.



■ Study Trip to Tohoku

In February 2013, 32 Chinese high school students, the participants of the seventh term of the long-term exchange program, took a study trip to the town of Minamisanriku and the Ogatsucho district of Ishinomaki, Miyagi Prefecture, hit by the Great East Japan Earthquake of March 2011, with help of the non-governmental organizations NICE and Kasasagi.

After praying for the victims at the crisis management building of Minamisanriku, the students headed to a temporary housing complex in Shizugawa-Nakasemachi and held a warm, cozy Chinese New Year exchange event of serving handmade Jiaozi dumplings and performing music with songs and instruments for the residents. They also volunteered to ship out inkstones in Ogatsucho, and participated in a workshop for making products out of sheets of wood taken from Japanese cedar trees damaged by salt from the tsunami in Minamisanriku, all of which helped the students to learn first-hand information and deepen their understanding of post-disaster Japan.

