



Welcome to the August 2015 edition of Friends of Japan

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Canberra

AJS Softball Tournament

Date & Time: 22 August 2015 (12 noon – 5pm)

Venue: Hawker International Softball Centre (Walhallow St, Hawker ACT 2614) Diamond 1 and 2

Teams: Embassy of Japan/ ANU team/ UC team/ CJC, AJS & JETAA team

Come and watch their softball games at Hawker International Softball Centre in Canberra!

Basic schedule:

12:00 - 12:10 Opening Ceremony

12:10 – 13:10 First game

13:10 - 14:10 Break

14:10 – 15:10 Second game

15:10 - 16:10 Third game

16:10 – 16:20 Award Ceremony

Jervis Bay

Lois Johnson in Translation

Dates & Time: Now showing until 30 September 2015 (10am – 4pm)

Venue: Jervis Bay Maritime Museum and Gallery (Woollamia Road and Dent Street, Huskisson)

Admission: Adults: \$10, Concession: \$8, Children under 16 free when accompanied by an adult
(For temporary exhibitions: Adult: \$5, Concession: \$3)

Lois Johnson is a local South Coast artist, her work encompasses illumination, painting, sketching, and drawing but she is especially acclaimed for her work in the traditional Japanese medium of woodblock printing. Lois lived and studied printmaking in Japan, working under the guidance and tutelage of world-famous printmaker Yoshisuke Funasaka. Lois's woodblock prints produced over this period are the subject of this exhibition.

Lois Johnson followed the traditional woodblock technique used by the great masters of woodblock printing such as Hiroshige. But Lois Johnson's prints are individual and distinctive. Japanese printmakers traditionally portrayed landscapes such as forests, snow-covered mountains, and castles. But Lois used characters from traditional and modern Japanese culture as subjects, such as kabuki players, sumo wrestlers, courtesans, kabuki actors, and yakuza gangsters. She portrays these subjects with a distinctly western eye, commenting on the quirks and contradictions of Japanese culture, but always with affection and humour.

Lois Johnson In Translation is the first in a series of exhibitions celebrating and showcasing the work of prominent Shoalhaven artists, to be held at JBMM.

For information, visit [here](#), or contact at 02 4441 5675 / enquiries@jbmm.asn.au.

Sydney

Study In Japan Fair 2015

Date & Time: 2 August 2015 (12 noon – 5pm)

Venue: Aerial UTS Function Centre (Level 7, 235 Jones St, Building 10, Ultimo)

Admission: Free

*How much will it cost? / About short and long term courses
About accommodation / Japanese cultural experiences*

For Information, contact at 02 9514 1632.

Exhibition: Edo Giga

Dates: [Part 1] 13 August – 1 September 2015 / [Part 2] 13 October – 2 November 2015

Gallery hours: [Monday – Thursday] 10am – 8pm / [Friday] 10am – 6pm

[Select Saturdays (15 August, 17 October)] 10am – 3pm

*Closed Sundays and Public Holidays

Venue: The Japan Foundation Gallery, Level 4, Central Park (Access via lifts)

[28 Broadway, Chippendale NSW]

Admission: Free

The Japan Foundation, Sydney in cooperation with Kyoto International Manga Museum and International Manga Research Center brings the Edo Giga collection to Sydney.

The Edo Giga collection from the latter part of the Edo period (1603-1868) is a selection of important colour woodblock prints within the history of manga. Giga in particular is a genre of woodblock prints depicting humorous images. It rose to popularity among the masses after print publishing became widely available in the 18th century. These prints comprised of manuals, pictorial compedia, and other drawings often ranging from funny, comical pictures.

A choice number of prints from the Edo Giga collection will travel from Kyoto, Japan to Sydney. The prints will be on display at The Japan Foundation Gallery in two parts - each part showcasing a different set of images handpicked by researchers at the Kyoto International Manga Museum.

For more information, please contact reception@jpf.org.au / 02 8239 0055.

Talk: “How Japan Can Save the World’ with Roger Pulvers”

Date & Time: 13 August 2015 (6pm – 8pm)

Venue: TressCox, 16F MLC Centre, Martin Place, Sydney

Registration: Please visit [here](#).

Roger Pulvers is a former academic, and an author, playwright, theater director, translator and journalist. In a recently published memoir If There Were No Japan, he argues that Japan has everything it needs for an optimistic future.

Based on 50 years experience of living in Japan, Roger will discuss his view that Japan is already reinventing its identity, and that diplomatically, it holds a unique position as a secular democracy in the region.

Roger has published more than forty books in Japanese and English, including novels such as The Death of Urashima Taro, General Yamashita’s Treasure, The Honey and the Fires and The Dream of Lafcadio Hearn. His most recent novel, Starsand (2015), was written in Japanese and is published by Kodansha.

Roger received the Kenji Miyazawa Prize in 2008 and the Noma Award for the Translation of Japanese Literature in 2013. Over the past forty-five years he has translated prose, drama and poetry from Japanese, Russian and Polish. He has also worked in film and television, including as assistant to director Nagisa Oshima in Merry Christmas, Mr Lawrence, and as host of NHK’s Gift E-meigen no Sekai.

Registrations are now open. Sign up [online](#) or use the [form](#).

Book Launch: Anime, Religion and Spirituality: Profane and Sacred Worlds in Contemporary Japan

Date & Time: 18 August 2015 (6pm – 8.30pm)

Venue: The Japan Foundation, Level 4, Central Park <access via lifts>

(28 Broadway, Chippendale, NSW)

RSVP: To Dr Katherine Buljan by Tuesday, 4 August 2015 at katherinebuljan@gmail.com

*You are warmly invited to the Book Launch of **Anime, Religion and Spirituality: Profane and Sacred Worlds in Contemporary Japan** written by Dr Katherine Buljan and Professor Carole M. Cusack*

The book will be launched by Dr Michael Hill, founding father of the Master of Animation programme at the University of Technology, Sydney, the first postgraduate course in animation in Australia

Turning Japanese

Michael Hill ph.D. (aka Doctor Comics)

Drawing on key themes in the book this illustrated talk documents the movement toward Japanese-ness that resulted from the embrace of manga, anime and J-pop culture and a generally Japanese perspective by many non-Japanese in the 1990s and early 2000s. Tracing a path from its appropriation of the philosophy of animation and use of animism, anthropomorphism, metamorphosis, cuteness and androgyny, to the aesthetic influences on its form by art and design and the religious influences of Shinto and Buddhism to its creative flowering as a medium of generic hybridity and spiritual fantasy I shall articulate the various aspects of the manga and anime boom that impacted on these aficionados and led many to become fans, followers and in some instances, pilgrims.

Conversations through the Asian collections

Dates & Time: On view until 4 October 2015 (10am – 5pm, Closed Good Friday)

Venue: Art Gallery of New South Wales (Art Gallery Road, The Domain, Sydney)

Admission: Free

Dynamic pairings offer new perspectives on art of old and new

Drawn from the Art Gallery of NSW's collection, this exhibition brings together Asian art of the past and present in a major refresh of the Asian galleries.

Conversations through the Asian collections is a unique chance to see contemporary works beside the historic works that inform and inspire them. It consists of a series of dynamic 'conversations' that allow visitors to look afresh at the historical collection.

Leading off those conversations are 24 renowned contemporary artists, among them Anish Kapoor, Suda Yoshihiro, Shahzia Sikander and Ah Xian. These artists see the past as a deep resource and constant spur to the imagination – their work attests to the live connection it has to the present.

Encompassing almost 300 objects, the exhibition features many icons of the Gallery's collection as well as new acquisitions by Chinese-Australian artist Ah Xian, contemporary Japanese artist Yamaguchi Akira, and a 19th-century Japanese hand-scroll and traditional Japanese garments.

The exhibition runs for a year in both the upper and lower Asian galleries and will be refreshed with new 'conversations' throughout the year. It is the result of a collaborative effort among the Gallery's international and Asian curators, including Justin Paton, head curator of international art; Cao Yin, curator of Chinese art; Khahn Trinh, curator of Japanese art; and Natalie Seiz and Matt Cox, assistant curators of Asian art.



Left: Rodney Glick, Made Leno, Wayan Darmadi, Dewa Tirtayasa, Christopher Hill
Everyone no 83 2009. Indonesia. Right: Lotus-clad Radha and Krishna c1700–10.

Paton said that the show is about opening up new views of the collection: 'What does the past have to say to the present? What does the present have to say to the past? Far from being the last word on these matters, this exhibition opens the conversation – and invites viewers to join it'.

'Think of the contemporary artists in the show as guides and companions. Their works lead the way into the riches of the historical collection,' said Paton.

Art Gallery of NSW director Michael Brand said, 'Conversations is a wonderful reflection of this Gallery's character as an institution with a longstanding interest in historical Asian art. It also reflects the considerable strengths of our contemporary Asian collection which continues to grow. By bringing together Asian art of the past with that of the present, Conversations also reflects the place of Sydney as a vital multicultural centre in the dynamic Asia-Pacific region.'

The contemporary artists in the exhibition include Yang Yongliang, Gajin Fujita, Liu Jianhua, Yoshihiro Suda, Kevin Lincoln, Rodney Glick, Yamamoto Taro, Shahzia Sikander, Yamaguchi Akira, Nam June Paik, Miyajima Tatsuo, Tim Johnson, Savanhdary Vongpoothorn, Phaptawan Suwannakudt, Montien Boonma, Anish Kapoor, Pushpamala N and Claire Arni, Yamaguchi Ai, Khadim Ali and Liu Xiaoxian.

Among the historic works in the exhibition are historic jade objects, Edo period screens, a special loan collection of Japanese samurai swords and armour, Japanese kimono, Indian miniatures, ceramics by Rengetsu, southeast Asian textiles, an extraordinary array of Chinese porcelain from the Neolithic period through to the 19th century, and a rich array of Buddhist sculpture from China, ancient Gandhara, Japan, Tibet and Thailand.

Art Speaks Japanese Comes Alive! Student Contest

Entries for 2015: Open until 25 September 2015

Entry Form: Please use [this form](#).

Art Speaks Japanese Comes Alive! is an annual art and language contest for school-level students of Japanese. Students create their own artwork inspired by the Art Speaks Japanese 日本の美術 Japanese Language Education Kit (from the collection of the Art Gallery of New South Wales).

It is an online contest; students can create their artworks at any time, as all they need to do is send in photo(s) of the artwork by the deadline. We encourage students to show off their artworks by setting up a display at their school or at a school event, for everyone to come and see. Send in a photo of this display, and be in the running for the School Display Prize.

Prizes:

Student artworks will be judged by a panel of judges and prizes will be awarded in each division (Primary Years, Middle Years, Senior Years) as follows:

Prizes include:

Vouchers; goods from Art Gallery of NSW Gallery Shop; and goods from The Japan Foundation, Sydney. Some of these goods may include:

Japanese calligraphy sets, art supplies, books, posters, Japanese character pencils and pens, furoshiki, DVD's, novelty sushi erasers, origami paper and many more. Please note prizes are subject to change depending on judges' decision. Winners and all entries will be displayed in a virtual gallery on this website after the contest.

Enquiries:

For more information please contact the Japanese Language Department by email, coordinators@jpf.org.au, or alternatively you can call (02) 8239 0055.

For more detailed information such as guidelines and entry, please visit [here](#).

Brisbane

Study In Japan Fair 2015

Date & Time: 1st August 2015 (11am – 4pm)

Venue: Brisbane Convention & Exhibition Centre P11, Room
(Corner Merivale and Glenelg St, South Bank)

Admission: Free

How much will it cost?

About short and long term courses

About accommodation

Japanese cultural experiences

For Information, contact at 1800 063 308 (Toll Free Australia Only)

Sogetsu Ikebana Annual Exhibition

Dates & Time: 29 August – 30 August 2015 (10am – 4pm)

[Guided tours each day from 11:30am, and from 2:30pm]

[Hands-on ikebana class daily at 13:30pm (\$3.00)]

Venue: Mt Cootha Botanical Gardens

Admission: \$4.00

Ikebana is the exquisite art of Japanese Flower Arrangement. Distinctly unique in style and different from the floral art of Western countries, the beauty of ikebana enthralls and delights people of all ages in every corner of the globe.

Sogetsu Ikebana Queensland Inc. is a Branch of Sogetsu Teachers' Association in Japan.

For more information, please visit [here](#) or [here](#).

We can make another future: Japanese art after 1989

Dates & Time: Now until 20 September 2015 (10am – 5pm)

Venue: Gallery of Modern Art, Brisbane

Entry: Free



Sachiko Kazama, Japan b.1972 / *Nonhuman crossing* 2013 / Woodcut, sumi ink on Japanese paper on wood panel, unique edition / Two panels / The Kenneth and Yasuko Myer Collection of Contemporary Asian Art. Purchased 2014 with funds from Michael Sidney Myer through the Queensland Art Gallery | Gallery of Modern Art Foundation / Collection: Queensland Art Gallery / © The artist

'We can make another future: Japanese art after 1989' surveys the art of Heisei, the current era in the Japanese imperial calendar, through the presentation of around 100 works by over 40 contemporary Japanese artists, drawn from the Queensland Art Gallery Collection. Increasingly cosmopolitan in character and operating with an unprecedented level of international mobility, the art of this period offers a sophisticated reflection on the social conditions behind art's production in Japan and the anxieties that accompany them.

Beginning in 1989, Heisei has seen significant challenges for Japan, as the country has negotiated the collapse of the 'bubble' economy and a social uncertainty exacerbated by a series of man-made and natural disasters within a rapidly changing region. But it has also been the period of 'Cool Japan', with widespread international interest in Japan's contemporary cultural production, while opportunities have emerged for closer engagement with its neighbours in the Asia Pacific. As well as 25 years of Heisei, 2014 also marks 25 years of the Gallery's public engagement with the contemporary art of Japan through the landmark 1989 exhibition 'Japanese Ways, Western Means', the Asia Pacific Triennial of Contemporary Art series, and other exhibitions, along with the development of a significant collection of works by some of the period's most important artists.

'We can make another future' draws on the specific composition of the Gallery's Collection to propose several overlapping frameworks for considering this fascinating period in Japanese history through the art of an extraordinary time. The exhibition explores the emergence of an aesthetic of the digital sublime; responses to the rich field of consumer culture and new technologies of representation and communication; and critiques of national and sexual identity, which through figuration and performance attest to the central role of the human body in contemporary social life. Accompanied by a comprehensive exhibition catalogue, 'We can make another future' is a view of contemporary Japan from a specific institutional perspective, but one constructed from a deep history of collective research and ongoing engagement.

For more details, please visit [here](#).

Film Screenings: Cult Japan

Dates: 3 July – 2 September 2015

Venue: Gallery of Modern Art (Stanley Place, Cultural Precinct, South Bank)

Tickets: Adult \$9 | 5-film pass \$36, Concession \$7 | 5-film pass \$28, Members+ \$6 | 5-film pass \$24

** Purchase [online](#) or at the GOMA Box Office from one hour prior to film screenings. Booking fees apply. Subject to availability. Discount available to Gallery Members and Foundation Members*

**The list of the movies and their showing times can be checked [here](#).*

'Cult Japan' celebrates the strange and outrageous in post-war Japanese cinema. The program includes underground and cult classics; Japan's unique variation on horror and action cinema; and the excessive, surreal and kitsch depictions of love, revenge and technology that have made Japanese genre cinema an international success.

'Cult Japan' is presented across a series of thematic strands: Strange Creatures and Dark Cities brings together science fiction and monster movies alongside anime favourites and films imagining dystopic futures; Cursed People and Places features allegories of human existence and karma expressed through ghost stories and the representation of strange and malevolent forces; Tough Guys and Dangerous Women includes stories of honour and vengeance drawn from the tradition of Japanese yakuza and exploitation cinema; and The Body Electric explores the body, technology and the boundaries of desire, morality and physical transformation. These strands are accompanied by a retrospective of Hayao Miyazaki, Japan's most celebrated animator and director whose hand-crafted fables explore the environment, social justice and the adventures of young women growing up.

For more information, visit [here](#).

WABI SABI: THE BEAUTY OF IMPERMANENCE

Dates & Times: 23 August – 4 October 2015 (Mon – Fri: 9am-4pm, Sun: 9am – 2pm)

Venue: Redland Art Gallery - Cleveland (At the corner of Middle and Bloomfield Streets in Cleveland)

Admission: Free

Wabi Sabi profiles Australian and Japanese artists that explore traditional Japanese techniques such as Ikebana, shibori, woodblock printing, ceramics, irogane and tsumami zaiku. The works are fabricated using traditional Japanese processes and techniques but are inspired by the Australian

landscape and way of life. The works are designed to push the boundaries of Japanese tradition, with each artist creating a unique style inspired by cross-cultural influence. The exhibition includes works by Mabina Alaka, Carolyn Barker, Hiroaki Eba, Ken Kikkawa, Cathy Moon and Kay Watanabe. Wabi Sabi is curated by Dominique Macedo.

This exhibition is held in conjunction with the Australian Shakuhachi Festival held at Redland Performing Art Centre from Friday 2 October to Monday 5 October 2015

Opening Event: 6pm Friday 21 August 2015 (RSVP required)

Floor Talk: 11.30am Sunday 23 August 2015 (RSVP required)

For more information, please visit [here](#) or contact at 07 3829 8899.

Adelaide

Contemporary & Calligraphic Artworks: A Sumi-é Exhibition by Junko Oka

Dates & Times: Now showing until August 11th, 2015 (Mon, Tues, Wed & Fri: 9.30 am - 6 pm / Thursday: 9.30 am - 9 pm / Saturday: 10 am - 4 pm / Sunday: 2 pm - 5 pm / Public Holidays: Closed)

Venue: Burnside Library, Civic Centre (401 Greenhill Road, Tasmore, Adelaide)

To see a wonderful display of multifarious images created with brush and ink giving art an exciting new edge

For information, contact at (08) 8366 4280 / Fax: (08) 8366 4299 / library@burnside.sa.gov.au

Exhibition: THE POWER OF PATTERN: THE AYAKO MITSUI COLLECTION

Dates & Time: 4 September 2015 – 13 March 2016 (10am – 5pm)

Venue: Art Gallery of South Australia, Gallery 20

Admission: Free



Image: Japan Long robe, with 'hemp leaf' pattern c.1888, Asami, Akita, cotton, natural indigo with stitch resist dyeing 141.0 x 117.0 cm Asian Art Curators Fund 2013 Art Gallery of South Australia, Adelaide

The unique Japanese art of dyeing textiles using intricate paper stencils, called katagami, is largely unknown outside the country, yet it has been a major influence in the development of the great tradition of kimono art in Japan. Katagami designs have also inspired European artists since Japan first opened its borders to the West in the mid-nineteenth century.

The Power Of Pattern explores the immense variety of designs created by Japanese artists working in katagami and shibori dyeing and reveals the surprising extent to which European and Australian artists, adopted the designs in their own practices. For more than 350 years the Mitsui family in Japan has been associated with the art of textiles and this display includes katagami designs from the Ayako Mitsui private collection, shown here for the first time.

For more information, please visit [here](#).

Perth

AJS Tomodachi Lunch

On the first Thursday of every month, the Australia-Japan Society of WA holds a Tomodachi Lunch. The lunch is held at 12:00pm at Jun Restaurant, 568 Hay Street, Perth. See [here](#) for more details.

Bonsai Society of WA and Bonsai Workshop Inc.

Meetings of the Bonsai Society of WA are held on the last Monday of each month and include demonstrations, lectures, films, advice and a display of members' tree. The Bonsai Society also holds regular workshops and other events. For more information please click [here](#).

Meetings of the Bonsai Workshop Inc. are held on the last Saturday of each month (except for December) from 1pm to 4pm. Members can bring their trees to work on, receive advice and watch others at work. For more information please click [here](#).

Perth Kimono Club

The Perth Kimono Club aims to bring together people living in or visiting Perth who wish to share the joy and beauty of wearing a Japanese kimono. You may have been wearing kimono all your life or you may have never worn one before, either way you are still welcome to join. Click [here](#) to find out more about the club and upcoming events.

Broome

Shinju Matsuri (Pearl Festival)

Dates: 28 August – 6 September 2015

Venue: Varies depending on each programme/event

Shinju Matsuri rekindles the excitement and romance of Broome's early days of being a world-renowned producer of South Sea Pearls that came from the Maxima Pinctada giant Pearl Shell. These giant pearl shells were used for mother of pearl buttons and the by product of this was the highly sort after natural white pearls. The shells grew well in the pristine and isolated waters of the Kimberley coast. Japanese, Chinese, Malay, Koepangers, Filipino and Europeans flocked to Broome from the late 1800's to be a part of this prosperity. This unique multicultural population of pearl industry workers joined with the local Aboriginal people and Europeans to work on up to 400 Pearling Luggers that sailed out of Broome. This influence on architecture and the local cultures contributed to the spirit and energy that is still present in the exotic town of Broome today.

The annual Shinju Matsuri (which is Japanese for "Festival of the Pearl") originated from three cultural festivals – Japanese Obon Matsuri, Malaysian Hari Merdeka, Independence Day from British rule in 1957, and the Chinese Hang Seng. The Festival united these cultural groups. From these original cultural celebrations the Shinju Matsuri then became a festival that celebrated Broome and encouraged tourism.

Establishing itself as a unique festival in 1970, certification was gained on the seventh day of August 1973 when Shinju Matsuri Inc became incorporated under the Associations Incorporation Act. Shinju Matsuri ran for many years on volunteer/donated assistance from local families and businesses. Broomes people and businesses have given generously to show their love of Broome over the 42 year life of the Festival and is a testament to the character and culture of this special place. The history of Shinju Matsuri continues to enhance the Festival, through events that showcase the local performing artists and visual artists, involvement with the schools through performance and educational opportunities, the magnificent venues, both indoor and outdoor that are unique to Broome and though visiting cultural performers and special guests.

The volunteer Board of Shinju Matsuri is driven by the community and sees the festival as an opportunity to re-educate and inform the community of the cultural heritage of Broome. Ensuring that education and information is passed on to young people and new arrivals will assure that Broome's unique and diverse identity is acknowledged and remembered through the generations and Shinju Matsuri has the power to do this.

While pearling continues in Broome, and our pearls are still considered some of the best in the world, it is no longer the major industry. Industries such as tourism, pastoral, mining and resources have become stronger and development of the area is ongoing.

Shinju Matsuri will tempt your senses with an exciting whirlwind of colour, sound, taste and smell as the community share with the world this beautiful locale and the people who call it home. By recognizing the many different cultures that have existed harmoniously in Broome for over a century Shinju Matsuri showcase Broome's natural beauty, unique history and diverse character to the outside world.

For more information, please visit [here](#). For enquiries, please email to admin@shinjumatsuri.com.au or contact at (08) 9192 6461.

Tasmania

Public Lecture: "Japanese – Australia Identities" by Mr Yoji Hashimoto

Date & Time: 18 Australia 2015 (6pm – 7pm)

Venue: Faculty of Arts, Humanities, Level 3, Room 346, Sandy Bay Campus, University of Tasmania

Register: Please register for this event [here](#).

Japanese-Australian Identities: Sad stories of language loss – or something else?
Australia is often touted as a migrant nation. Many people and their families come from non-English-speaking regions of the world. Some children from those migrant families speak their parents' language(s) fluently while others 'shift' to English. Against this background, there is a commonly held view amongst academics and educators, as well as parents and community leaders, that the inability to speak their ancestral language(s) has a negative impact on younger generations, their families and communities.

Is this all there is to the stories of individuals who live through 'language loss' and multiple identity shifts? This question will be explored in this public lecture by looking at a small number of Japanese-Australians and their vastly different experience of living in a multicultural Australia.

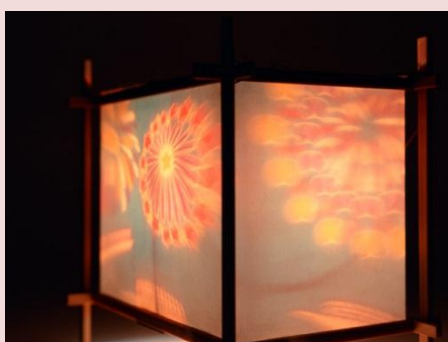
Mr Yoji Hashimoto teaches Japanese Studies at the University of Tasmania. He has taught Japanese in a number of universities in Japan and Australia before arriving in the University of Tasmania. He has recently completed his doctoral thesis at the University of Melbourne looking at the identities of adult Japanese-Australians. His other areas of research interest include SLA (second language acquisition) and language maintenance/shift amongst migrant communities.

For more information, please visit [here](#).

Japanese Cultural Trivia

People in Japan celebrate **Obon**, also called **Bon** (a Buddhist tradition of holding memorial services for ancestors) in August. The spirits of ancestors are believed to visit household altars at this time so people return to ancestral family places, clean their ancestors' graves, make welcome bonfires and place paper lanterns in their home to make the spirits feel welcome.

Spirits of the dead are offered fruit and vegetables, which are displayed on bon shelves along with their Buddhist memorial tablets. At night, people dance around special Taiko drums built up above ground level (**Bon Odori** / Bon Festival Dance). The drums and dance are said to calm the spirits of ancestors. After that, farewell bonfires (**Okuribi**) or lantern festivals (**Toro Nagashi** / ceremony of floating lanterns on the water) are held on the 15th or 16th of August to farewell the spirits. One of the most famous and beautiful bonfire events is the Great Farewell Bonfire Event in Kyoto called **Kyoto no Daimonji-yaki**.



For more information on Japan, please visit our Embassy Facebook page:

<https://www.facebook.com/JAPANinAUS>