

## Kamishibai: Stories for living together

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The International Kamishibai  
Association of Japan (IKAJA)

### The International Kamishibai Association of Japan (IKAJA)

Established in 2001

--Total number of  
members

Approximately 700

(Domestic members 80%  
International members 20 %)

--Members from 40  
countries



To foster communication  
throughout the world by  
means of kamishibai.

To promote the study of  
the subject, learning from  
each other to establish  
kamishibai as a world-  
wide culture.



*Never Again* performed in Japanese and French at UNESCO, April 2012



Kamishibai Workshop in Frankfurt, March 2015



## The Format

### Picture Books

- Pages are bound
- The story progresses by turning the pages.
- The reader faces the pages.

### Kamishibai

- Loose sheets
- The story progresses by two movements: sliding out and sliding in.
- The performer faces the audience.
- The stage(*butai*)

## Key Features

### Picture Books

- The reader “goes into” the book.
- In the process of turning the pages story-world becomes the reader’s own individual world (個の世界)

### Kamishibai

- The story world spreads in to real space.
- through concentration and communication, the shared feeling (*kyokan* = 共感) is born.

## Two types of kamishibai

Audience Participation  
Type

*The structure needs the audience participation in order to develop the story.*



Complete (Self-Contained)  
Story Type

*The structure of the story is complete unto itself.*



## The points we should think when we make picture books

To utilize these key features.

Opening the cover, seeing the end paper and the title page, and turning the pages one after another, the reader is gradually drawn into the book.

The illustrations and the text, too, are made to enhance the sense of *entering into* the book, heightening the reader's absorption and involvement in the story.

## The points we should think when we make kamishibai

To utilize these key features.

The creator composes the text and the illustrations in a way that will allow the performer and the audience to have the *shared feelings* (共感).

↓

The illustrations are made to enhance the shared experience.

By varying and the speed of sliding the sheets in and out of the *butai* the performer expresses the message of the work.

## That's why

→we can't make kamishibai out of picture books.

→ the way of making pictures and texts are totally different.

Many folktales are adapted both for picture books and for kamishibai, but the way of writing and illustrating are different.

Kamishibai

How the witch was eaten up



Written by Miyoko Matsutani, Illustrated by Eigorō Futamata  
Published by Doshinsha, 1970

Picture books

How the Witch was Eaten Up



Written by Miyoko Matsutani, Illustrated by Yasuo Segawa,  
Published by Floebel-kan, 2002

## How the witch was eaten up(P2-3)



## How the witch was eaten up(p38-39)



picture books

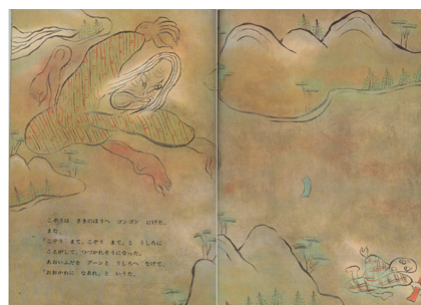
## Three Magic Charms (How the Witch was Eaten Up)



Written by Miyoko Matsutani, Illustrated by Teruyo Endo,  
Published by Doshinsha, 2008

Picture books

## Three Magic Charms (How the Witch was Eaten Up)



Adapted by Kenichi Mizusawa, Illustrated by Toshio Kajiyama, Fukuinkan  
Shoten 1985



picture books VS kamishibai  
Two wheels of a cart

From picture books - the experience of the own individual world

From kamishibai - the experience of the shared feelings (*kyokan*)



Both are indispensable to people living as humans.

They are like the two wheels of a cart, neither of which can be missing!

We all need stories for living together !



At Sendai Literature Museum in Miyagi Pref.