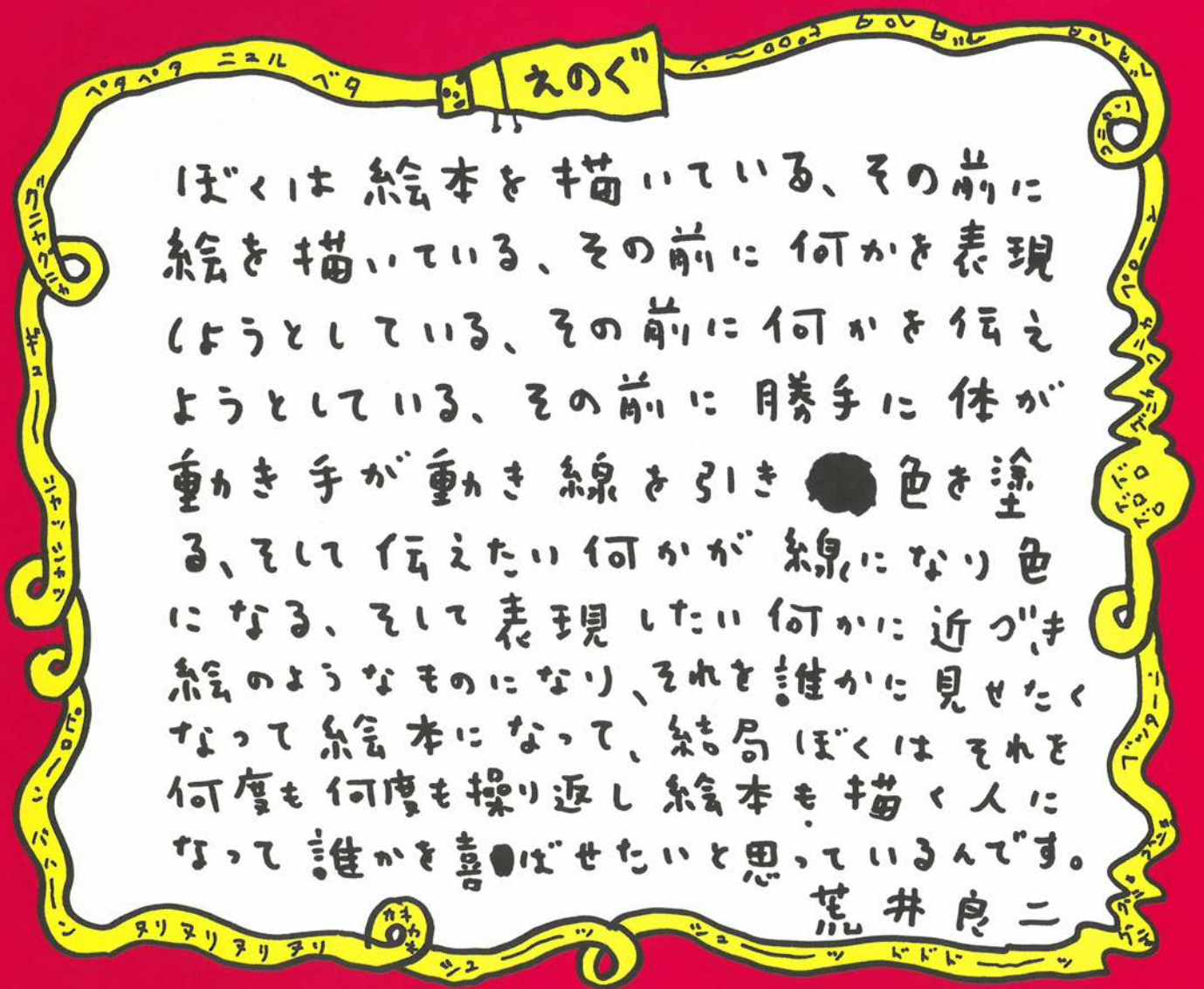




photo by Masako Nagano

Ryoji ARAI

2024 H.C.Andersen Illustrator's Award
Nominee from Japan



えのく

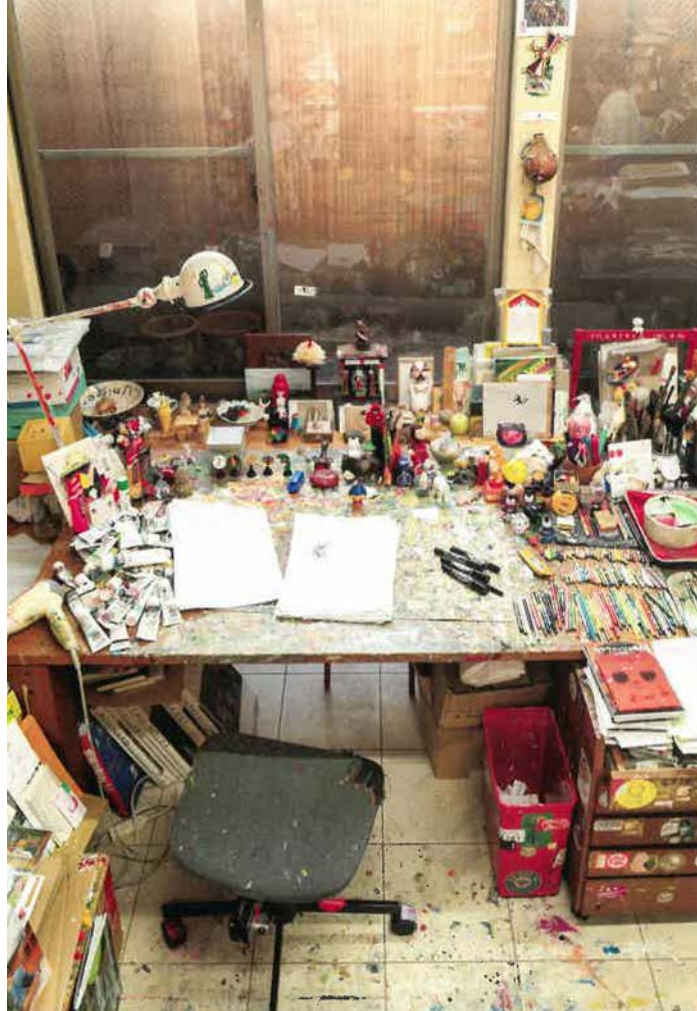
ぼくは絵本を描いている、その前に
絵を描いている、その前に何かを表現
しようとしている、その前に何かを伝え
ようとしている、その前に月勝手に体が
重かき手が重かき線を引き●色を塗
る、そして伝えたい何かが糸線になり色
になる、そして表現したい何かに近づき
絵のようなものになり、それを誰かに見せたく
なって絵本になって、結局ぼくはそれを
何度も何度も繰り返し絵本を描く人にな
って誰かを喜ばせたいと思っています。

荒井良二

I draw picture books / And before that I draw pictures / And
before that I'm trying to express something / And before that my
body moves by itself and my hand moves and starts drawing lines
and painting colors / The things I'm trying to say become lines
and colors / And I get closer to the things I'm trying to express /
And it begins to look something like a picture / And then I want
to show it to someone / And it becomes a picture book / And
eventually, I wind up doing this over and over / And I think that's
because I want to become a person who makes picture books and
makes others happy.

Arai Ryōji





CONTENTS

Biography.....	4
Statement.....	5
Essay.....	10
Interview with Ryoji Arai.....	12
Column.....	14
List of Awards	16
Complete Bibliography.....	19
List of Translations	33
8 of the most important titles.....	42
5 books sent to the jurors	56

BIOGRAPHY

Ryoji ARAI

Born in 1956 in Japan's Yamagata Prefecture, the youngest of three children. Even as a child, he loved painting and making things.

By the time he was a teenager, he had already begun to think about creating picture books. He majored in design at Nihon University College of Art. After graduation he got a job as an illustrator in the advertising industry. He published his first picture book, *MELODY*, in 1990. Since then he has published more than sixty picture books and illustrated more than two hundred other children's books.

He has received many honors in Japan and overseas, including the IBBY Honour List and the Bologna Ragazzi Award. His art has been exhibited in more than ten Biennial of Illustrations Bratislava (BIB) as the artist representing Japan.

In 2005, he received the Astrid Lindgren Memorial Award.

From 2014 to 2018, he was the artistic director of the *Michinookuno* Art Festival: Yamagata Prefecture Biennale.

Also he has been a jury of the Astra International Picture Book Writing Contest since 2023.



STATEMENT

Ryoji Arai: Pioneering a New Phase in Picturebook Expression

by Takeshi MATSUMOTO

Art critic

Visiting professor of Yokohama University of Art & Design
Former Director of CHIHIRO ART MUSEUM

The H. C. Andersen Illustrator's Award, as well as all major prizes for picturebooks, has always been given to an artist with exceptional technique. The books by Ryoji Arai, Japan's nominee for the award this year, may appear at a glance to be drawn with a rough and unskilled touch, one that lacks realism. Some may even think his work looks like the scrawl of a child and wonder if they could really have been done by an experienced artist.

Let's take a look at *Taiyo orugan* (published in English as *A Sound of Taiyo-Organ*, Arton 2007) ❶. The cover and title pages have a yellow background that exudes the warmth of the sun. Right in the middle is a vehicle shaped like an elephant—it looks like a child could have drawn it. On it are the words “Elephant Bus.” The cover opens to reveal gold end papers. Turning the pages, the reader sees the Elephant Bus driving through freely drawn scenes of places children would want to go. Eventually, just as rain begins to fall, the bus comes to a long bridge. At this point, the cheerful color disappears and the scene goes gray. On the next page, the rain is harder, lightning flashes, and the bus runs against a dark background. Turn the page, and suddenly the rain clouds have disappeared revealing, once again, a world drenched in dazzling sunlight.

Illustrations of people, animals and buildings in the book look like the work of a youngster, but a close inspection of the scene transition reveals a carefully laid plan. In the first three scenes, the size of the sun changes as it covers the earth with light, creating the impression that everything moves powered by its



❶ *Taiyo orugan*

ソウバス ながーい 橋を わたりまーす
あめりのほい ときどき かみなり



energy. The next three scenes have bold changes in structure and color that lead up to the rain, including shades of gray that foreshadow the change in weather. The scene with the heaviest rainfall is a dark color created by layering many colors, one on top of the other. The effect is eerie. If you look closely at the sky and sea in this scene, you find scratch techniques used to express the rain and waves, and which bring out a hint of the layered colors.

Ryoji Arai talks about using gold and silver in order to create complicated coloring. Indeed, gold may be hiding in this scene underneath all the other colors. The gold end papers might be a clue to this from the artist.



あめやんで また たいようオルガン
だんだん だんだん たいようオルガン
のりたいてい てきあげて
どろどろ どのり かりたり ソウバス はいる

① *Taiyo orugan*

The message hidden in *Taiyo orugan* is that the light of the sun on the earth is the source of all color and energy. The scene transition is based on the carefully laid color and structure design. It should also be noted that illustrations are made with a diverse range of techniques. Collage, paper cutting, scratching and decalcomanie are used together with drawing. The display of dissimilar techniques motivates the reader to hone in on details, and it is elements of these details that reveal an infinite number of stories.

Characteristics of Ryoji Arai's pictorial expression

The reason why Arai's illustrations seem at a glance to be those of a child is that he deliberately avoids realism and accuracy. He originally did art for advertising, a field that requires an artist to be able to appeal to the sensibilities of the general public. Judging from his popularity in those years, we know that he had the skills to meet the demands of a wide range of clients. His ad illustrations are indeed skillfully realistic renderings in what was his signature pop-art style.

Arai debuted in picturebooks in 1991 with *Yukkuri to jojoni* (Slowly, Gradually, Holp Shuppan), still using conventional techniques. Around the time he created *Taiyo orugan* in 2007, however, he stopped using a brush much at all, preferring to create with cloth and his hands, methods that made fine details difficult. The reasoning here was most likely the notion that not showing off one's technique was a better way to create a convincing scene.

Japan's oldest record of theory on performing arts is about Noh. One of the best-known quotes from it is about how an actor with superior acting ability who can focus less on technical skills is capable of a more deeply moving performance. It is also well known that to become one with the natural world a person must abandon their ego and return to a state of artless innocence. Arai is widely read, and would certainly know about these theories as they apply to his own ideas about artistic expression.

From his youth, Arai liked Jackson Pollock, an American artist who was into action painting. Pollock used dripping and pouring techniques to create unconscious expressions that were not completely under human control, ones that were similar to what Arai would later employ. Arai is also deeply interested in art brut and children's drawings. These art forms have a strong impact precisely because they are made without attempts to do a good job or to show off technique. Arai is an artist who is aware of the appeal of and energy in art created unconsciously, and is able to use this creative expression to maximum effect, similar to the work of Eric Carle.

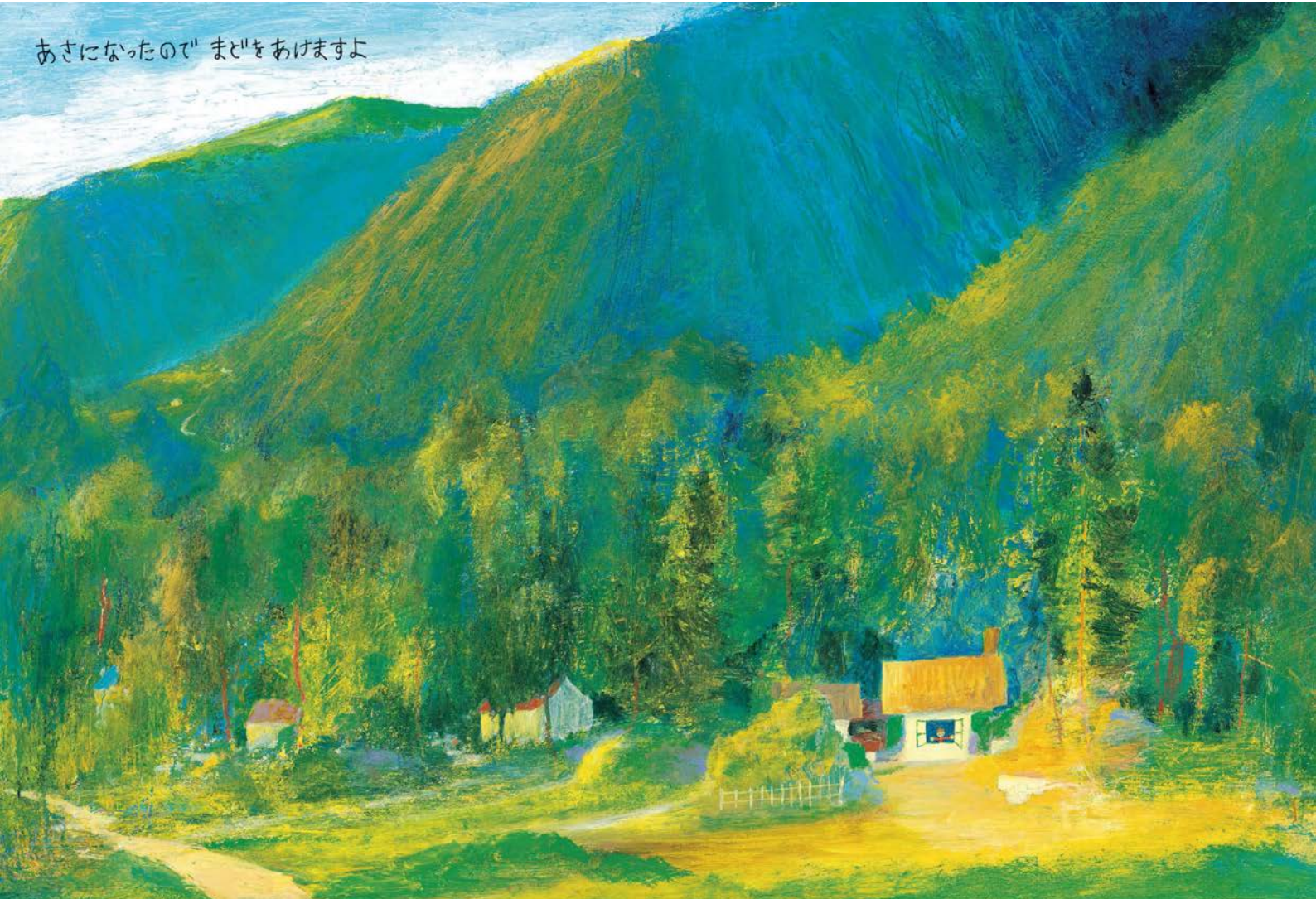
Another characteristic of Arai is his use of color. After the March 2011 earthquake and tsunami disaster which caused the Fukushima nuclear power accident, he published the picturebook *Asa ni natta no de mado o akemasu yo* (It's Morning So I'll Open the Window (2011)). ❷ Arai expressed a sense of hope in the dawning of a new day. The story included scenes of morning in areas throughout the country. In the them, the role of the color green was important. Arai created the different shades he wanted using blues and yellows as the base. Not once did he use green paint. I imagine that he believes strong color cannot come from conceptualized tones. This takes us back to *Taiyo orugan*, with its intricate layering of color used to express the rich shades of sunlight.



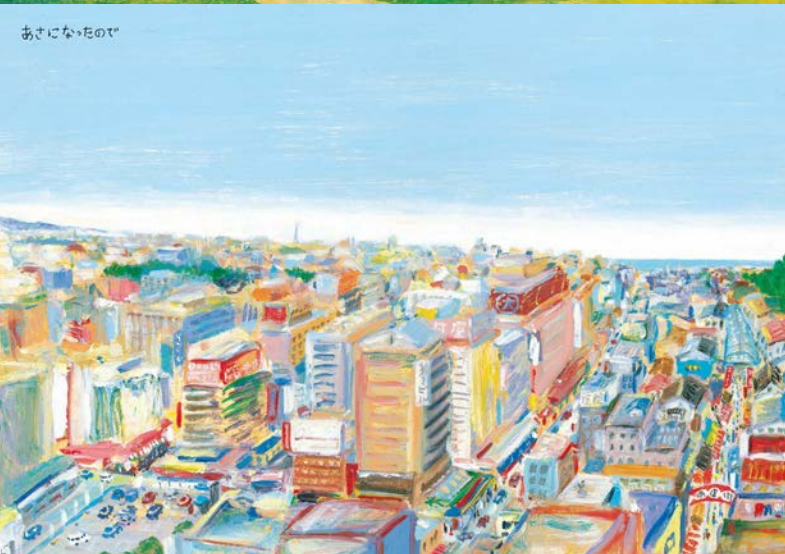
❷ *Asa ni natta no de mado o akemasu yo*

Arai values the effects of this layering of color. His style may seem crude, but the nooks and crannies reveal the colors beneath the surface. Arai knows that there is visual stimulus in colors that appear without conscious manipulation.

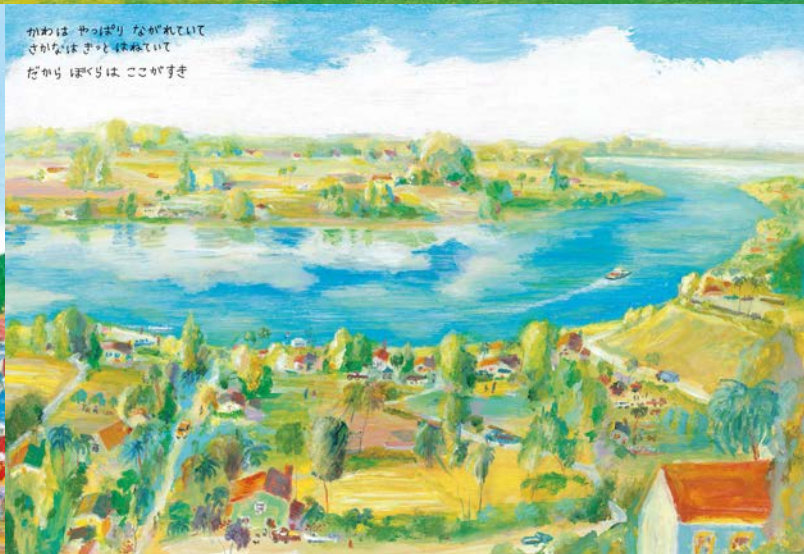
We should also note that he makes a daily habit of precisely copying famous European and Japanese paintings using a pencil. Arai doesn't reject the value of precision or composition, and surely recognizes the benefit these skills have on the work he does.



あさになったので"まど"をあけますよ



あさになったので



かわは、やがて、ながれていて
さかえは、さかえ、あかして
だから、まどは、ここがまど

② *Asa ni natta no de mado o akemasu yo*

Dramaturgy of Ryoji Arai Picturebooks

To make a picturebook that deploys illustrations on a temporal axis, there must be continuity between the scenes. Arai says that when creating picturebooks, he is more influenced by the works of children's author, editor and, one might say, picturebook director Margaret Wise Brown than by other artists. When Arai begins a new book, he acts as the director, working out the book's structure, and then, as author, he completes the text. Next, as illustrator, Arai starts making the pictures to go with the text. He seems to see picturebook creation as similar to films in that they require a collaboration of skills and art forms.

A picturebook does not emit music, but the words have rhythm. colors and form too can add musical elements. Arai himself performs as a guitarist and singer, and many of his picturebooks seem to have musical inspiration.

Arai's maiden work was *Yukkuri to Jojoni* (Slowly, Gradually, Holp Shuppan) ③. The two main characters have their own theme colors, and they begin to overlap as the story proceeds. The two melodies of color gradually become a duet that produces harmony. The book brought notice to Arai, and in succeeding works he continued focusing on rhythm and flow of color. He has fans among both children and adults and is now a leading artist in Japanese picturebooks.

In 2011, Arai began a new phase in his career with *Asa ni natta* ② (p. 7), and continued with *Kyo wa sora ni maruitsuki* (A Full Moon in the Sky Tonight (2016)) ⑤, and *Kodomo-tachi wa matteiru* (The Children are Waiting (2020)) ⑥. Arai created his own unique dramaturgy with these three books. In the first, *Asa ni natta*, he made a series of scenes bathed in morning light, and used variations of the phrases "It's morning so I'll open the window" and "that's why I like it here" as a refrain. This structure described the affection characters had for the places they lived. Arai succeeded in creating visual drama with minor changes in color and structure on each page.



③ *Yukkuri to Jojoni*

- ⑤ *Kyo wa sora ni marui tsuki*
- ⑥ *Kodomo-tachi wa matteiru*





(Fig. 1)



(Fig. 2)

In *Kyo wa sora ni*, he drew a town built around a park from which the full moon could be seen. Arai's illustrations show the quality of the tranquil lives of ordinary people and plants in nature. None of the characters in the story speak, appearing instead as part of the scenery. For example, the mother pushing her baby in a stroller appear in the first scene (Fig. 1). They continue to be a small part of succeeding scenes (Fig. 2). On the left side of the spread, they have just left the park. In the next scene on the right side, you can see them in the bus window, still part of the scenery. On the lower left side, a woman who has just finished a ballet class waits in line for a bus. On the right side, she is looking at the moon from the bus window. The characters appear one after another in a sort of relay. In the second half of the book, they are all in different scenes. By reading the book over and over, the reader gets a sense of the daily routines of these characters. In the final spread (Fig. 3), we can see the town, the park and the full moon at

a distance. Under the countless specks of light, we can feel the lives of the people there.

Arai talks about this book, saying that he created the images of the town by drawing scenes that were like snapshots of different parts of it. Looking closely at each scene, we get a three-dimensional view of the town. We can see where the characters live, the route the bus follows, and the flow of time.

The book's structure shows the passage of time through its characters and the bus. Continuity is in the moon in the upper right corner of most of the scenes (cover, Figs. 2 and 3). When Arai shows people inside a building, he consistently uses a diagonal point of view from the top of the lefthand page of a spread. Scenes with animals seem to be added as interludes, reminding the reader that life on Earth is not solely human society. I will not go into the rhythm and flow of color in each scene, but an intricate plan is visible, similar to that in *Taiyo orugan*. The aggregate effect of this picturebook is how it makes us feel the



(Fig. 3)

enormous harmony of the entire world, uniformly bathed in the light of the moon. If *Asa ni natta* is beautiful chamber music, *Kyo wa sora ni* is a rich orchestral symphony.

Kodomo-tachi wa matteiru is a recent picturebook, one that could be described as a symphony with yet a different timbre. I don't have the space to describe it in detail, but in contrast to *Kyo wa sora ni*, which describes the life and nature of a single town, *Kodomo-tachi* is created from a global viewpoint. The story goes through one day in the lives of two children living in a house by the sea, but inserted within it are scenes of children from countries around the world. Some are in summer and others in winter and fall because scenes in the southern and northern hemispheres are different. The pages are basically divided into upper and lower, divided by a line symbolizing the horizon. This is another of Arai's books powerfully structured via form and color. The preparation behind formation and color is magnificent.



⑥ *Kodomo-tachi wa matteiru*

In his picturebooks, Ryoji Arai has created a world that musical theory would describe as polyphony, canons (melody imitation), fugues, and more. He is also an artist pursuing the possibilities of expression in the picturebook genre. His theme is the importance of a tranquil life achieved when the natural world—plants, animals and humans—are in balance.

(Translations by Deborah Iwabuchi)

INTERVIEW with Ryoji Arai

Reflecting on the Past Decade

photo © Yoshinori Kurosawa



①



①



②

Kyo wa sora ni marui tsuki (A Full Moon in the Sky Tonight, 2016) ① is not necessarily a follow-up to *Asa ni natta node mado o akemasu yo* (It's Morning So I'll Open the Window, 2011) ②, but these two books are clearly closely related.

It's Morning So I'll Open the Window had originally been intended to be a book on scenery, when suddenly, the 2011 Great East Japan Earthquake struck. After a while, teachers and students from art universities in the Tohoku region asked me if I would be willing to conduct a workshop within

the affected areas. In Miyagi Prefecture (the region hit by the earthquake/tsunami), I heard the people say, "Water scares me" or "Night scares me" and thought, "OK. So what if I create a book about a series of mornings, so that night will never come?" I went back and forth between Tokyo and Miyagi many times and wound up creating this book.

As I worked on the pictures for this book, however, I began to think, "We need another book about the night." Night may be scary, but morning only comes after night and it is part of the whole, of the natural cycle, and that was something I wanted to express.

However, *It's morning so I'll open the window* is not merely a book for those impacted by the earthquake. Although the words and sensations in this book were borrowed from the areas hit by tragedy, I specifically wanted to share them with those outside those areas.

At first, I didn't think of *A Full Moon in the Sky tonight* as a sequel to *It's Morning So I'll Open the Window*, but as I worked on this book, I realized that was how I thought of it. In the first book, I wanted to express the enormity of nature and



②

so all of the people are drawn very small. But in the second book, there's a close-up of a baby's face. I drew it that way because I wanted to. But it made me realize I wanted to get up close to people in this book. I was creating a rough draft when I realized I had drawn contrasting images for everything.

In *A Full Moon in the Sky Tonight*, I put both the long shot and close-up into a single page spread because I wanted to show getting up close to a person in the way you'd change the shot perspective to a close-up in a video. Just as you might see scenes shot in a documentary film. These pictures were not drawn next to each other on a single sheet of paper, but rather drawn separately and brought together through the printing process. I didn't even check which images would be printed side-by-side beforehand. If the two images are too perfectly matched, it goes down too smoothly. It is important to leave a little bit of awkwardness, a mismatch. This allows a feel of many people entering the scene, of a passage of time between the left and right images.

In 2012, when Japan was still reeling from the aftermath of the Great Eastern Japan Earthquake, I published a book titled *Nante iinda boku no sekai* (How Wonderful is My World!) ③. Picture books are often read over multiple generations spanning fifty or even a hundred years. You may laugh, but when you imagine your book being read a hundred or two hundred years from now, you will want it to be positive book. You will want to cheer and sing the praises of those people who are living so hard. I created these books thinking that I want to be on the side that is cheering.



③

The picture book, Today, *Kyo no boku wa dokomade datte hashireru yo* (I Can Run As Long As I Want Today, 2019) ④, is a title that expresses gratitude towards everything in the world. The world is full of anxiety. Where am I going and how will I get there?" I thought about it and decided to repeat the words, Today, I can run forever, again and again.



④

When creating a picture book, it's important to find (not search for) a topic that is not commonly found in picture books. Picasso once said, "I do not seek, I find." Searching for something is much too broad, whereas finding something is discovering an idea from nearby, from something in your everyday life.

Continuing to write picture books allows me insight, to see, that oh, this is the type of person I am. I can pretend to be better, but the truth is that I am still me. I'm often told, "You're using yellow again," or "Oh, a bus again?" but there is strength in thinking and rethinking the same themes over and over and I never get bored. I enjoy looking at the same phenomenon from a different perspective or changing my approach. By not growing bored with myself and keep creating books about the important things, to continue—that, I believe, is what an author's work is all about.

Summarize by Kumiko ITO, Editor

References: *Illustration* Volume 224 (2019)/ MOE March, 2020

(Translations by Sako Ikegami)

Whenever the season beckons, and we can go right back to being children

Interview with Ryoji Arai

The present and future

—Lots of things are happening in the world these days. How do you see the future?

I never thought much about the future until the 2011 Tohoku earthquake and tsunami disaster. Since then I've thought about it a lot, and, at the risk of sounding pretentious, I get the feeling that "the future" is "now." The present is connected to the future, so thinking about the future means thinking about the present. If—right now—you've got a bunch of things you want to do better, you're talking about the future.

—So, the present is also the future.

And here's something else. "World" is a single word. But it could be "my world" or "everyone's world." I've had "my world" ever since I was a child, and it's something that is important to me. I also feel like I need to take "my world" seriously, or I won't be able to contribute to "everyone's world." I've learned that cherishing my world means I've got everyone else's world in mind too. That's how I like to think about it anyway.

—I hope we can go back to a more tranquil version of "everyone's world" before too long.

We were talking about how seasons bring back the sensibilities we had as children, right? I want to write a letter to presidents of countries that start wars. All I want to do is ask them about their childhoods. "When you were five, did you go to the mountains?" "Did you ever go camping?" "Did you play in a river?" I just want to hit them with a long list of questions. If they remember what it was like when they were young, maybe it will lead them to the idea that war is bad.

—The goal is to get them to feel the way they did when they were children.

Take someone who refuses to listen to anyone. When faced by their childhood, even the most stubbornly rooted notion in their brain will have to give a little. I want to confront them like this to do away with war. "What did it smell like in the mountains?" "What sort of sounds did you hear?" The seasons will always figure into a discussion like this.

—Yes, I'd like them to think about the bright sun of summer and the quiet of a forest in winter.

Arai: Exactly. This is how their "my world" can connect to "everyone's world."



photo by Yoshinori Kurosawa

Text by Kozue Shibata
from MOE (Hakusensha, September 2022)

(Translations by Deborah Iwabuchi)

The Magic of Ryoji Arai

By Kaori EKUNI, Novelist

It's a recent discovery, but there is such a thing as a Land of Story.

I'm not talking about the story world inside a specific book, but rather a place where all stories live, waiting to be told.

No matter what type of story you read or write, you will visit that place.

It's all connected.

Arai Ryoji is a proud citizen of that land.

That is the only reasonable explanation.

When I wrote *Boku no kotori-chan* (My little bird, 1997), I recall feeling astonished to the point of fear when I saw his drawings,

When? When did he manage to visit the Land of Story?

When did he become friends with my little bird?

The plants he'd drawn were all plants that only live in the Land of Story.

Their species will only grow inside the soil and climate provided by the Land of Story, so I could tell at a glance that that's what they were.

The foods that he drew are all commonly eaten in the Land of Story.

The sky, the breeze, the ports, the ships, even the shops that sell musical instruments are all found only in the Land of Story.

His winter is an accurate depiction of the winter there, and the summer is the summer in Story.

The colors of the seasons differ subtly by country, so there is no disguising it—you can't hide it.

How could this possibly be?

Arai spends his days in such a faraway land, where he draws his pictures.

All those pictures he draws should clearly state their provenance: Made in Story.



from: *The Museum Between the Worlds* (ADD-SYSTEM INCORPORATED, 2007)

(Translations by Sako Ikegami)

AWARDS

1986 The 29th Choice Award: illustration of the year

1990 The Newcomer of *ILLUSTRATION*

1991 Nominated for the Ezra Jack Keats Book Award (U.S.A.)



ユックリとジョジョニ

Yukkuri to Jojoni (Slowly, Gradually)

Tokyo: Holp Shuppan | 1991

1997 The 46th Shogakukan Children's Publication Culture Award



うそつきのつき

Usotsuki no tsuki (The Moon Liar) | text: Uchida, Rintaro |

Tokyo: Bunkeido | 1996

1999 The Bologna Ragazzi, Special Award (Italy)

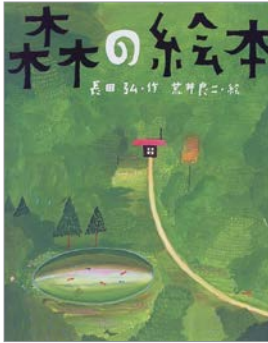


なぞなぞのたび

Nazonazo no tabi (The Riddle Journey) | text: Ishizu, Chihiro |

Tokyo: Froebel-kan | 1998

1999 The 31st Kodansha Publication Culture Award



森の絵本

Mori no ehon (A Book about the Woods) | text: Osada, Hiroshi |

Tokyo: Kodansha | 1999

2005 The 3rd Astrid Lindgren Memorial Award (Sweden)



2006 The 10th Japan Media Arts Festival, Excellence Award of Animation division



スキマの国のポルタ

Sukima no kuni no Poruta (Animation: A Country Between the Worlds) | director: Wada, Toshikatsu |

NHK | 2006

2006 The 11th Japan Picture Book Award



ルフラン ルフラン

Rufuran rufuran (Refrain, Refrain)

Tokyo: Petit Grand Publishing | 2005

2008 IBBY Honour List / The 1st JBBY Award



たいようオルガン

Taiyo orugan (A Sound of Taiyo-Organ)

Tokyo: Arton/Kaiseisha | 2007/2008

2012 The 59th Sankei Children's Book Award

2012 The 5th MOE Prize



あさになったので まどをあけますよ

Asa ni natta node mado o akemasu yo

(It's Morning So I will Open the Window) | Tokyo: Kaiseisha | 2012

2016 The 22nd Japan Picture Book Award



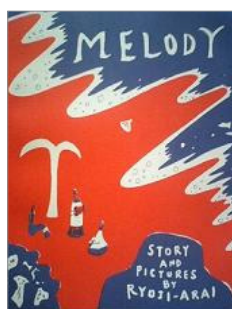
きょうはそらにまるいつき

Kyo wa sora ni maru itzuki (A Full Moon in the Sky Tonight) |

Kaiseisha | 2016

BIBLIOGRAPHY

Picturebooks, text and illustrations by himself



MELODY

Merodi (Melody) | Tokyo: Tom's Box | 1990



わたしはおねえちゃん

Watashi wa onechan (I am a Big Sister) | Tokyo: Ask Kodansha | 1990



ユックリとジョジョニ

Yukkuri to jojoni (Slowly, Gradually) | Tokyo: Holp Shuppan | 1991



ぼくの中にあるボクキミスキー
Boku no ehon boku no naka ni iru bokukimisuki (My Picture Book) | Tokyo: Seikatsu Soko | 1992



バスにのって

Basu ni notte (Waiting for the Bus) | Tokyo: Kaiseisha | 1992



TETO-TETO

Tetoteto (TETO-TETO) | Self Publishing | 1993



ついてくるついてくる
Tsuite kuru tsuite kuru (Follow Me Follow Me) | Tokyo: Tom's Box | 1993



はじまりはじまり
Hajimari hajimari (Opening Opening) | Tokyo: Bronze Publishing | 1994



クルヨ・クルヨ
Kuruyo, kuruyo (Coming Coming) | Tokyo: Hakusensha | 1995



ピットアリーナ
Pittarina (PITTALINA) | Tokyo: Tom's Box | 1995



ぼくのいちにち
Boku no ichinichi (My Day) | Tokyo: Fukuinkan Shoten | 1996



スースーとネルネル
Susu to Neruneru (Susu and Neruneru) | Tokyo: Kaiseisha | 1996



ホーラ・イワンコッチャナイの日記
Hora iwankocchanai no nikki (Diary of What You shouldn't Say) | Tokyo: Tom's Box | 1996



ギタロー アンド アッコ
Gitaro ando akko (Gitaro and Akko) | Tokyo: Tom's Box | 1996



そのつもり
Sono tsumori (That's the Plan) | Tokyo: Kodansha | 1997



みちくさ劇場

Michikusa gekijo (Dilly-Dallying Theatre) | Tokyo: Akane Shobo | 1999



少々スケッチオブ台湾

Shosho skecchi obu taiwan (Some Sketches in Taiwan) | Tokyo: Tom's Box | 2000



ぼくのキュートナ

Boku to Kyutona (My Kyutona) | Tokyo: Kodansha | 2001



ぼくがつぼくにちぼくようび

Boku gatsu boku nichu boku yobi (My day) | Tokyo: Heibonsha | 2001



ぼくときみとトマトとレモン

Boku to kimi to tomato to remon (You and I and Tomato and Lemon) | Tokyo: Tom's Box | 2003



はっぴいさん

Happi-san (Mr. Happy) | Tokyo: Kaiseisha | 2003



にせにせことわざずかん

Nise nise kotowaza zukan (Fake Proverb Picture Book) | Tokyo: Nora Shoten | 2004



ぼくとチマチマ

Boku to Chimachima (Chimachima and I) | Tokyo: Gakken | 2004



ようかいアニミちゃん

Yokai Animi-chan (Animi the Ghost) | Tokyo: Kyoiku Gageki | 2004



おばけのブルブル

Obake no Buruburu (Buruburu the Ghost) | Tokyo: Kodansha | 2004



きょうというひ

Kyo to iu hi (A day Called Today) | Kobe: BL Shuppan | 2005



ルフランルフラン

Rufuran rufuran (Refrain, Refrain) | Tokyo: Petit Grand Publishing | 2005



ルフランルフラン 2

Rufuran rufuran 2

(Refrain, Refrain 2) | Tokyo: Petit Grand Publishing | 2006



スキマの国のポルタ：
ゾウゾウさんのききゅう

Sukima no kuni no Poruta:
Zouzou-san no kikyū
(A Country Between the
Worlds: Zozo's Balloon)
Tokyo: Kodansha | 2006



スキマの国のポルタ：
カメカメさんのじてんしゃ

Sukima no kuni no Poruta:
Kamekame-san no jitensha
(A Country Between the Worlds:
Kamekame's Bicycle) | Tokyo:
Kodansha | 2006



スキマの国のポルタ：
タブタブさんのおせんたく

Sukima no kuni no Poruta:
Tabutabu-san no osentakaku
(A Country Between the Worlds:
Tabutabu's Washing) | Tokyo:
Kodansha | 2007



スキマの国のポルタ：
カバカバさんのハンカチ

Sukima no kuni no Poruta:
Kabakaba-san no hankachi
(A Country between the Worlds:
Kabakaba's Handkerchief) |
Tokyo: Kodansha | 2007



ぼくのおとぎ話からの手紙

Boku no otogi banashi kara no
tegami (Letters from Fairytale)
Tokyo: Froebel-kan | 2007



ぼくのきいろいバス

Boku no kiirori basu (My Yellow Bus) | Tokyo: Gakken | 2007



たいようオルガン

Taiyo orugan (A Sound of Taiyo-Organ) | Tokyo: Artone | 2007 / Tokyo: Kaiseisha | 2008



えほんのこども

Ehon no kodomo (Children of Picture Books) | Tokyo: Kodansha | 2008



ヒメちゃん

Hime-chan (Hime the Girl) | Tokyo: Shogakukan | 2008



うちゅうたまご

Uchu tamago (Cosmic Egg) | Tokyo: East Press | 2009



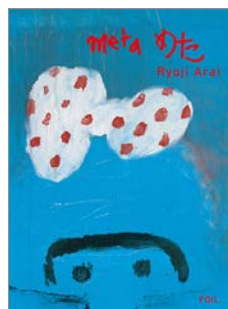
ぼくはぼくのえをかきよ

Boku wa boku no e o kakuyo (I Draw My Drawings) | Tokyo: Gakken | 2010



モケモケ

Mokemoke (Mokemoke) | Kobe: Felissimo | 2010



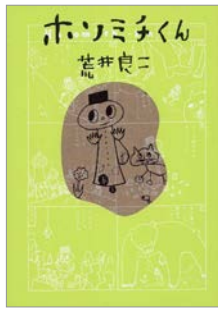
meta めた

meta (Meta: collection of Works) | Kyoto: Foil | 2010



あさになつたのでまどをあけますよ

Asa ni natta node mado o akemasu yo (It's Morning So I'll Open the Window) | Tokyo: Kaiseisha | 2011



ホソミチくん

Hosomichi-kun (Manga:
Hosomichi) | Tokyo: East Press
| 2011



なんていいんだぼくのせかい

Nante iinda boku no sekai
(How Wonderful is My World!) |
Tokyo: Shueisha | 2012



ねむりひめ

Nemuri hime (Sleeping Beauty)
| Tokyo: NHK Shuppan | 2012



あのとときあれからそれからそれから

Ano toki arekara sorekara
sorekara (Then, and then:
Tohoku Future Picturebook)
Yamagata: Yamagata
Shimbunsha | 2012



ぼくときみとみんなのマーチ

Boku to kimi to minna no machi
(March for Me and You and
Everyone) | Tokyo: Gakken |
2012



ねんどろん

Nendoron (Nendoron)
Tokyo: Kodansha | 2012



はじまりげんしくん

Hajimari Genshi-kun (Genshi
the Beginning) | Tokyo: Gakken
| 2013



ぼくの絵本じゃあにい

Boku no ehon jani (Essay: My
Picture Book Journey) | Tokyo:
NHK Shuppan | 2014



わらうほし

Warau hoshi (Smiling Star) |
Tokyo: Gakken | 2014



イノチダモン

Inochidamon (Life) | Kyoto: Foil
| 2014



じゅんぴはいいかい

Junbi wa iikai? (Are You Okay?)
| Tokyo: Gakken | 2014/2015



こどもる

Kodomoru (Childing) | Tokyo:
Iwasaki Shoten | 2015



そりゃあもう
いいひだったよ

Sorya mo ii hi datta yo (It was
Such a Wonderful Day) | Tokyo:
Shogakukan | 2016



チロルくんのりんごの木

Chiroru kun no ringo no ki)
Chiroru's Apple Tree) | Tokyo:
NHK Shuppan | 2016



きょうは
そらに
まるいつき

Kyo wa sora ni marui tsuki
(A Full Moon in the Sky
Tonight) | Tokyo: Kaiseisha |
2016



ぼくらのエコー

Bokura no eko (Our Echo) |
Tokyo: NHK Shuppan | 2017



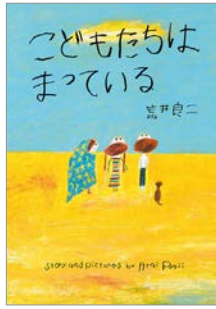
山のヨナ

Yama no yona (Yona in the
Mountain) | Yamagata: kanabou
| 2018



きょうのぼくは
どこまでだって
はしれるよ

Kyo no boku wa dokomade
datte hashireru yo (I Can Run
As Long As I Want Today)
Tokyo: NHK Shuppan | 2019



こどもたちはまっている

Kodomo tachi wa matte iru
(The Children are Waiting)
Tokyo: Aki Shobo | 2020



はっぴーなっつ

Happi nattsu (Happeanuts)
Tokyo: Bronze Publisers | 2022



ゆきのげきじょう

Yuki no gekijo (Snow Theatre)
Tokyo: Shogakukan | 2022



絵本になる前の絵本

Ehon ni naru mae no ehon
(Pictures before a picture
book) | Tokyo: BONBOOK |
2022

Illustration only and other works

サッカー必勝大作戦 50 ポイントレッスン

Sakka hissho daisakusen (50 Lessons for Football) | text: Arai, Yoshiyuki | Tokyo: Sodo Bunka | 1986

わたしたちの太陽

Watashi tachi no taiyo (Our Sun) | text: Maekawa, Akira | Tokyo: Taihei Shuppansha | 1986

星座のおいたち

Seiza no oitachi (Biography of Constellation) | text: Maekawa, Akira | Tokyo: Taihei Shuppansha | 1987

宇宙人をさがす

Uchujin o sagasu (Find an Alien) | text: Maekawa, Akira | Tokyo: Taihei Shuppansha | 1987

星と宇宙のはなし

Hoshi to uchu no hanashi (Tales of Stars and Cosmos) | text: Maekawa, Akira | Tokyo: Taihei Shuppansha | 1987

モンテロッソのピンクの壁

Monterosso no pinku no kabe (The Pink Wall in Monterosso) | text: Ekuni, Kaori | Tokyo: Holp Shuppan/Shueisha | 1992/2004

またたびねこまつり

Matatabi neko matsuri (Catnip Festival) | text: Shirasaka, Miyoko | Tokyo: Kodansha | 1992

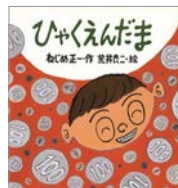
満月, 満月, そっこぬけ!

Mangetsu, mangetsu, sokkonuke! (Full Moon, Full Moon) | text: Ishigami, Etsuko | Tokyo: Kodansha | 1993



ひゃくえんだま

Hyaku en dama (100 Yen Coin) | text: Nejime, Shoichi | Tokyo: Suzuki Shuppan | 1994



壁の向こうのフリーデリケ

Kabe no muko no Furiderike (Friederike Over the Wall) | text: Göbel, Gabriele M. | Tokyo: Kokudoshsha | 1994

たったひとりの伝説

Tatta hitori no densetsu (Only One Legend) | text: Saito, Hiroshi | Tokyo: Rironsha | 1995

ゆっくりにっこり

Yukkuri nikkori (Slowly with a Smile) | text: Kijima, Hajime | Tokyo: Kaiseisha | 1995



ものまね鳥を撃つな

Monomame dori o utsuna (Don't Shoot a Imitation Bird) | text: Mitamura, Nobuyuki | Tokyo: Holp Shuppan | 1995

まよなかのおならたいかい

Mayonaka no onara taikai (Farts Tournament in the Midnight) | text: Nakamura, Shoko | Tokyo: PHP | 1996



チキチキチキチキいそいでいそいで

Chiki chiki chiki chiki ioide isoide (Tick Tick Tick Tick Hurry Hurry) | text: Kadono, Eiko | Tokyo: Akane Shobo | 1996



うそつきのつき

Usotsuki no tsuki (Liar Moon) | text: Uchida, Rintaro | Tokyo: Bunkeido | 1996



日本むかしばなし

Nippon mukashi banashi 1 (Japanese Folktales) | text: Nishimoto, Keisuke | Tokyo: Shogakukan | 1996

日なたぼっこねこ

Hinata bokko neko (Sunbathing Cat) | text: Imae, Yoshitomo | Tokyo: Rironsha | 1996

ぼくの小鳥ちゃん

Boku no kotori-chan (My Little Bird) | text: Ekuni, Kaori | Toyo: Akane Shobo | 1997

まよなかのくしゃみたいかい

Mayonaka no kusyami taikai (Sneeze Tournament in the Midnight) | text: Nakamura, Shoko | Tokyo: PHP | 1997

魔女からの手紙

Majo kara no tegami (Letters from a Witch) | text: Kadono, Eiko | Tokyo: Poplar | 1997



愛・家族

Ai, kazoku (Love, Family) | text: Kawasaki, Hiroshi | Tokyo: Iwasaki Shoten | 1997

象さんの素敵な生活

Zo san no suteki na seikatsu (Beautiful Life of Elephants) | text: Nöstlinger, Christine | Tokyo: Holp Shuppan | 1997

まよなかのいびきたいかい

Mayonaka no ibiki taikai (Snore Tournament in the Midnight) | text: Nakamura, Shoko | Tokyo: PHP | 1998

なぞなぞのたび

Nazonazo no tabi (The Riddle Journey) | text: Ishizu, Chihiro | Tokyo: Froebel-kan | 1998



へびのしっぽ

Hebi no shippo (Tale of Snake) | text: Ninomiya, Yukiko | Tokyo: Sodo Bunka | 1998

かいくんのおさんぽ

Kaikun no osanpo (Kai's Walk) | text: Nakagawa, Hirotaka | Tokyo: Iwasaki Shoten | 1998

いかのたからさがし

Ika no takara sagashi (Squid Treasure Hunt) | text: Ogawa, Nao | Tokyo: Gakken | 1998

霧の流れる川

Kiri no nagareru kawa (Foggy River) | text: Okada, Iyoko | Tokyo: Kodansha | 1998

さるのせんせいとへびのかんごふさん

Saru no sensei to hebi no kangofu san (Monkey Doctor and Snake Nurse) | text: Hotaka, Junya | Tokyo: Billiken Shuppan | 1999

すっぱんぽんのすけ

Supponponnosuke (Supponponnosuke) | text: Motoshita, Izumi | Tokyo: Suzuki Shuppan | 1999/2009



きつとみずのそば

Kitto mizu no soba (Probably Waterside) | text: by Ishizu, Chihiro | Tokyo: Bunka Shuppanyoku | 1999

ココナッツ

Kokonattsu (Coconuts) | text: Oshima, Masumi | Tokyo: Kaiseisha | 1999

森の絵本

Mori no ehon (A Book about the Forest) | text: Osada, Hiroshi | Tokyo: Kodansha | 1999



おおきなおおきなさかな

Okina okina sakana (A Big Fish) | text: Takashina, Masanobu | Tokyo: Froebel-kan | 1999/2001



おやゆびひめ

Oyayubi hime (Thumbelina) | text: Miki, Taku | Tokyo: Kodansha | 1999/2013

Kids in books: 不思議の国の子どもたちと130人のイラストレーター

Kids in books (130 Illustrators and Children in the Wonder Land) Tokyo: Jiyu Kokuminsha | 2000

ぼうし

Boshi (Hat) | text: Nakagawa, Hirotaka | Tokyo: Kaiseisha | 2000



ピンポーン

Pinpoon(Ri-ng!) | text: Nakagawa, Hirotaka | Tokyo: Kaiseisha | 2000



こびとのくつや

Kobito no kutsuya (Dwarf's Shoe Store) | text:
Yagawa, Sumiko | Tokyo: Kyoiku Gageki | 2001

きんのことり 新装版

Kin no kotori: shinsoban (Golden
Little Bird) | text: Aman, Kimiko |
Tokyo: PHP | 2001



ムシャノコウジガワさんの鼻と友情

Mushanokojigawa san no hana
to yujo (Mr. Mushanokojigawa's Nose and
Friendship) | text: Ninomiya, Yukiko | Tokyo:
Kaiseisha | 2001

もものすけのおさんぽ

Momonosuke no osanpo (Momonosuke's Walk)
| text: Yamachi, Kazuhiro | Tokyo: Shogakukan |
2001

森の絵本: 対訳版

Mori no ehon: taiyakuban (A Book about the
Woods: bilingual) | text: Osada, Hiroshi | Tokyo:
Kodansha | 2001

あいうえおちゃん

Aiueo-chan (Miss Aiueo) | text:
Mori, Eto | Tokyo: Rironsha | 2001



父さんのたこはせかいいち

Tosan no tako wa sekai ichi
(Daddy's Kite is the Best in the
World) | text: Aman, Kimiko |
Tokyo: Nikken | 2001



すっぱんぼんのすけ せんとうへいくのまき

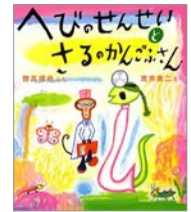
Supponponnosuke, sento e iku
no maki (Supponponnosuke Goes to Public
bathhouse) | text: Motoshita, Izumi | Tokyo:
Suzuki Shuppan | 2002

しりとりあそびえほん

Shiritori asobi ehon (Shiritiri Words Picture
Book) | text: Ishizu, Chihiro | Tokyo: Nora Shoten
| 2002

へびのせんせいとさるのかんごふさん

Hebi no sensei to saru no kangofu
san (Snake Doctor and Monkey
Nurse) | text: Hotaka, Junya |
Tokyo: Billiken Shuppan | 2002



いただきます!

Itadakimaasu! (Let's Eat!) | text:
Ninomiya, Yukiko | Osaka: Kaihou
Shuppansha | 2003



河童

Kappa (Kappa) | text: Akutagawa, Ryunosuke |
Tokyo: Kadokawa | 2003

はじめてのタロット

Hajimete no tarotto (Tarot Card for the First
Time) | text: Kagami, Ryuji | Tokyo: Home-sha |
2003

まっくろけ

Makkuroke (Completely Black) |
text: Kitamura, So | Tokyo: Komine
Shoten | 2004



いつか、ずっと昔

Itsuka, zutto mukashi (Long Long Ago) | text:
Ekuni, Kaori | Tokyo: Artone | 2004

すっぱんぼんのすけ デパートへいくのまき

Supponponnosuke, depato e iku no maki
(Supponponnosuke Goes to a Department Store)
| text: Motoshita, Izumi | Tokyo: Suzuki Shuppan
| 2004

ハナちゃんとバンビさん

Hana-chan to Banbi-san (Hana
and Bambi) | text: Ishizu, Chihiro
| Tokyo: Rironsha | 2004



へっこきあねさ

Hekkoki anesa (Farting Girl) | text: Hasegawa,
Setsuko | Tokyo: Iwanami Shoten | 2004

とってもいいこと

Tottemo iikoto (Very Very Good Thing) | text:
Uchida, Rintaro | Tokyo: Crayon House | 2005

わたしのねこちゃん

Watashi no nekochan (My Little Cat) | text: Kannari, Masako | Tokyo: Fukuinkan Shoten | 2005



さよなら地底人

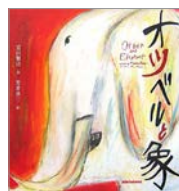
Sayonara chiteijin (Bye-bye Underground Peopel) | text: Takashina, Masanobu | Froebelkan | 2005

十二支のはじまり：十二支まるわかり

Junishi no hajimari (The Bigging of Twelve signs of Chinese Zodiac) | text: Yamachi, Kazuhiro | Tokyo: Shogakukan | 2006

オツベルと象

Otsuberu to zo (Otber and Elephant) | text: Miyazawa, Kenji | Tokyo: Miki House | 2007



ハナちゃんとバンビさんカーニバルへいく

Hana-chan to banbi-san: kanibaru e iku (Hana and Banbi Go to the Carnival) | text: Ishizu, Chihiro | Tokyo: Rironsha | 2007

はじめての占星術

Hajimete no senseijutsu (Astrology for the First Time) | text: Kagami, Ryuji | Tokyo: Home-sha | 2007

カバローの大きな口

Kabaro no okina kuchi (Kabaro's Big Mouth) | text: Toda, Kazuyo | Tokyo: Poplar | 2007

トントンドア

Ton ton doa (The Knock-Knock Door) | text: Yamazaki, Yukari | Tokyo: Kaiseisha | 2007



いっすんぼうし

Issun boshi (Issunboshi) | text: Hasegawa, Setsuko | Tokyo: Iwanami Shoten | 2008

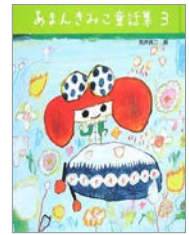


やさいぎらいのやおやさん

Yasai girai no yaoya san (Green-Grocer Who Doesn't Like Vegetables) | text: Ninomiya, Yukiko | Tokyo: Rironsha | 2008

あまんきみこ童話集 3

Aman Kimiko dowashu 3 (Aman Kimiko Collection 3) | text: Aman, Kimiko | Tokyo: Poplar | 2008



ハンスのダンス

Hansu no dansu (Hans' Dance) | text: Nakagawa, Hiroataka | Tokyo: Bunkeido | 2008

ボイジャーくん

Boija-kun (Voyager) | text: Endo, Kenji | Tokyo: Hakusensha | 2008



あいうえおちゃん

Aiueo-chan (Miss Aiueo) | text: Mori, Eto | Tokyo: Bungeishunju | 2008

レターズ・フロム・ヘヴン

Retazu furomu hebun (Letters from Heaven) | text: Anderson, Rachel | Tokyo: Kodansha | 2009

モサ

Mosa (Mosa) | text: Yamazaki, Naokora | Tokyo: Media Factory | 2009



白雪姫

Shirayuki hime (Snow White) | text: Iwase, Joko | Kobe: Felissimo | 2009

いかのたからさがし

Ika no takara sagashi (Squid Treasure Hunt) | text: Ogawa, Nao | Tokyo: Gakken | 2009

グミとさちこさん

Gumi to Sachiko-san (Gumi and Sachiko) | text: Omiya, Eri | Tokyo: Kodansha | 2010



まどれーぬちゃんとまほうのおかし

Madorenu-chan to maho no okashi (Madeline and Magical Sweets) | text: Ogawa, Ito | Tokyo: Shogakukan | 2010



もものすけのあさごはん

Momonosuke no asagohan (Momonosuke's Breakfast) | text: Yamachi, Kazuhiro | Tokyo: Shogakukan | 2010

はなたれこぞうさま

Hanatare kozo sama (Snot-Nosed Kid) | text: Chiba, Mikio | Tokyo: Shogakukan | 2010

ちいさなボタン、プッチ

Chiisana botan, Pucchi (Pucchi the Little Button) | text: Asano, Masumi | Tokyo: Shogakukan | 2010



空の絵本

Sora no ehon (Every Color of Light: A Book about the Sky) | text: Osada, Hiroshi | Tokyo: Kodansha | 2011



あいうえあそびえほん

Aiue asobi ehon (AIUEO Words Picture Book) | text: Ishizu, Chihiro | Tokyo: Nora Shoten | 2011

明けない夜はないから

Akenai yoru wa naikara (Every Night Comes to an End) | Kobe: Felissimo | 2013



はなちゃんのわらいのたね

Hana-chan no warai no tane (Hana's Seed for Laughing) | text: akko | Tokyo: Gentosh | 2013

ウリンボー

Urinbo (Boar Kid) | text: Shiine, Yamato | Tokyo: Geijutsu Shimbunsha | 2013

私の本棚

Watashi no hondana (My Bookshelf) | Tokyo: Shinchosha | 2013

どーしたどーした

Doshita doshita (What What What?) | text: Tendo, Arata | Tokyo: Shueisha | 2014



さよなら宇宙人

Sayonara uchu jin (Bye-bye Alien) | text: Takashina, Masanobu | Tokyo: Froebel-kan | 2014



すっぽんぽんのすけ ひかる石のひみつ

Supponponnosuke: hikaru ishi no himitsu (Supponponnosuke: A Secret of the Shiny Stone) | text: Motoshita, Izumi | Tokyo: Suzuki Shuppan | 2015

ひゃくえんだま 新装版

Hyaku en dama (100 Yen Coin: new edition) | text: Nejime, Shoichi | Tokyo: Suzuki Shuppan | 2015

はるって、どんなもの？

Haru tte, donna mono? (What is Spring?) | text: Asano, Masumi | Tokyo: Shogakukan | 2015

鳥たちは空を飛ぶ

Tori tachi wa sora o tobu (Birds Fly in the Sky) | text: Meguro, Minoru | Tokyo: Ariesbooks | 2015



角野栄子さんと子どもの本の話をしよう

Kadono Eiko-san to kodomo no hon no hanashi o shiyo (Let's Talk About Children's Books with Eiko Kadono) | text: Kadono, Eiko, Arai, Ryoji and others | Tokyo: Kodansha | 2015 | JBBY 40th anniversary



赤ん坊が指さしてる門

Akanbo ga yubi sashiteru mon (The Gate that the Baby is Pointing) | text: Ishii, Shinji | Tokyo: Kodomo Mirai Kenkyu Center | 2016

まよなかのおならたいかい 新装改訂版

Mayonaka no onara taikai: shinsoban (Farts Tournament in the Midnight: new edition) | text: Nakamura, Shoko | Tokyo: PHP | 2018

まよなかのくしゃみたいかい 新装版

Mayonaka no kusyami taikai: shinsoban (Sneeze
Tournament in the Midnight: new Edition) | text:
Nakamura, Shoko | Tokyo: PHP | 2019

あの日からの或る日の絵とことば : 3.11
と子どもの本の作家たち

Ano hi kara no aru hi no e to
kotoba (Illustrations and Words
Oneday from 3.11: Children's
Book Authors and 3.11) |
edit. Tsutsui, Daisuke | Osaka:
Sogensha | 2019

まめしば

Mameshiba (Mameshiba) |
text: Kim, Sukwon | Tokyo:
Shogakukan | 2019



水の絵本

Mizu no ehon (A Book about the
Water) | text: Osada, Hiroshi |
Tokyo: Kodansha | 2019



あいうえおさん

Aiueo-san (AIUEO Book) | text:
Mori, Eto | Tokyo: Kawade Shobo
Shinsha | 2020



絵本になる前の絵本

Ehon no naru mae no ehon
(Pictures before a picture book) |
author: Arai, Ryoji | editor: Otobe,
Ema | director: Kushida, Osamu |
Tokyo: BONBOOK | 2022



Let's talk about Children's Books with Eiko Kadono (Kodansha, 2015)



TRANSLATIONS



ユックリとジョジョニ

Yukkuri to Jojoni (Slowly, Gradually) | Holp Shuppan | 1991

●CHINESE (Simplified) | 北京雙螺旋文化交流有限公司 | 2014



バスにのって

Basu ni notte (Waiting for the Bus) | Kaiseisha | 1992

●SWEDISH | Alfabeta Bokforlag AB | 2006

●CHINESE (Complex) | 搭公車 | Children's Publications 青林國際出版股份有限公司 | 2006 | ISBN 9789867249494

●KOREAN | BORIM PRESS | 2007 | ISBN 9788943306342

●CHINESE (Simplified) | Beijing Cheerful Century | 2015



ゆっくりにっこり

Yukkuri nikkori (Slowly with a Smile) | text: Kijima, Hajime | Kaiseisha | 1995

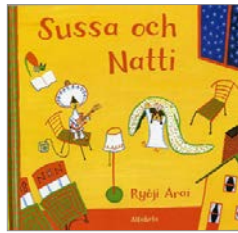
●CHINESE (Simplified) | Beijing Double Spiral Culture & Exchange | in preparation



チキチキチキチキ いそいでいそいで

Chikichiki chikichiki isoide isoide (Tick Tick Tick Tick Hurry Hurry) | text: Kadono, Eiko | Akane Shobo | 1996

●KOREAN | WOONGJIN THINK BIG CO., LTD. | 2009



スースーとネルネル

Susu to Neruneru (Susu and Neruneru) |

Kaiseisha | 1996

●**SWEDISH** | Alfabeta Bokforlag AB | 2006

●**KOREAN** | SHIGONGSA | 2012 | ISBN 9788952766410

●**CHINESE (Simplified)** | Beijing Double Spiral Culture and Exchange



まよなかのおならたいかい

Mayonaka no onara taikai (Farts Tournament in the Midnight) | text: Nakamura, Shoko | PHP | 1996

●**CHINESE (Simplified)** | 中信出版集团 | 2020 | ISBN 9787521714777

●**CHINESE (Complex)** | 台灣東方出版 | 2020



まよなかのくしゃみたいかい

Mayonaka no kushami taikai (Sneeze Tournament in the Midnight)

| text: Nakamura, Shoko | PHP | 1997

●**CHINESE (Simplified)** | 中信出版集团 | 2020 | ISBN 9787521714760

●**CHINESE (Complex)** | 台灣東方出版 | 2020



まよなかのいびきたいかい

Mayonaka no ibiki taikai (Snore Tournament in the Midnight) | text: Nakamura, Shoko | PHP | 1998

●**CHINESE (Simplified)** | 中信出版集团 | 2020 | ISBN 9787521714753

●**CHINESE (Complex)** | 台灣東方出版 | 2020

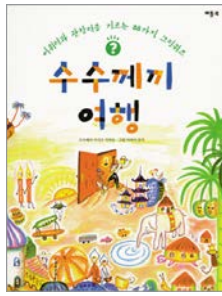


そのつもり

Sono tsumori (That's the Plan) | Kodansha | 1997

●**KOREAN** | Hansol Education

●**CHINESE (Simplified)** | 北京颶風社文化有限公司 | 2016 | ISBN 9787542254047



なぞなぞのたび

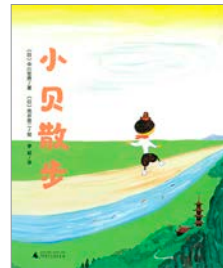
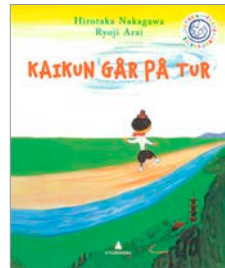
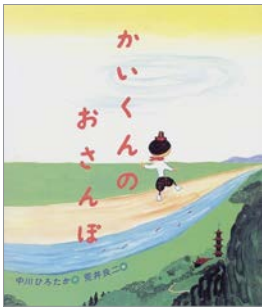
Nazonazo no tabi (The Riddle Journey) |

text: Ishizu, Chihiro | Froebel-kan | 1998

●**KOREAN** | Better Books | 2000 | ISBN 9788987811697

●**CHINESE (Simplified)** | 2016 | ISBN 9787550270992

●**CHINESE (Complex)** | 小魯 | 2015



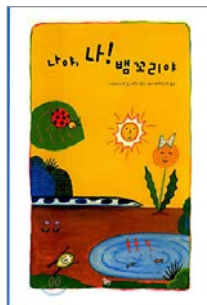
かいくんのおさんぽ

Kai-kun no osanpo (Kai's Walk) | Iwasaki Shoten | 1998

●**KOREAN** | 2001 | ISBN 9788980196173

●**NORWEGIAN** | 2009 | ISBN 9788205390140

●**CHINESE** | 2022 | ISBN 9787559848000

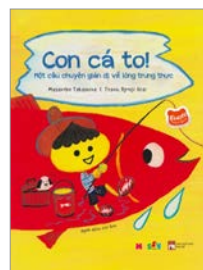


へびのしっぽ

Hebi no shippo (Tale of Snake) | text: Ninomiya, Yukiko | Sodo

Bunka | 1998

●**KOREAN** | 2005 | ISBN 9788991413139



おおきなおおきなさかな

Okina okina sakana (A Big Fish) | text: Takashina, Masanobu | Froebel-kan | 1999

●**CHINESE (Simplified)** | 北京蒲蒲蘭 | 2017 | ISBN 9787558307089

●**CHINESE (Complex)** | 好大好大的魚 | 青林國際出版股份有限公司 | 2007 | ISBN 9789862740910

●**VIETNAMESE** | in preparation



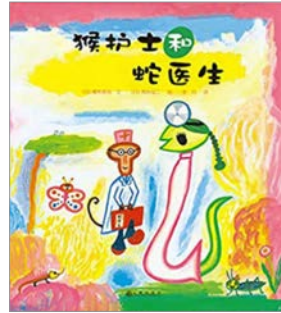
さるのせんせいとへびのかんごふさん

Saru no sensei to hebi no kangofu san (Monkey Doctor and Snake Nurse) | text: Hotaka, Junya | Biliken Shuppan | 1999

●CHINESE (Symplified) | 九州出版社 | 2018 | ISBN

9787510871542

●KOREAN | ISBN 9788973400942



へびのせんせいとさるのかんごふさん

Hebi no sensei to saru no kangofu san (Snake Doctor and Monkey Nurse) | text: Hotaka, Junya | Biliken Shuppan | 2002

●CHINESE (Symplified) | 九州出版社 | 2018 | ISBN

9787510871450



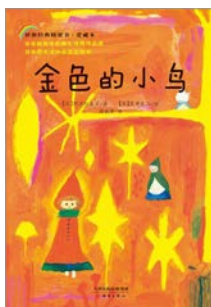
すっぽんぽんのすけシリーズ

Supponponnosuke (Supponpnnosuke) | text: Motoshita, Izumi | Suzuki Shuppan | 1999/2002/2004

●CHINESE (Symplified) | 2017 | ISBN 9787531079323

●CHINESE (Symplified) | 2017 | ISBN 9787531079316

●CHINESE (Symplified) | 2017 | ISBN 9787531079330



きんのことり

Kin no kotori (Golden Little Bird) | text: Aman, Kimiko | PHP | 2001

●CHINESE (Comple) | 台湾東方出版 | 2008

●CHINESE (Symplifies) | 新蕾出版社 | 2014



はっぴいさん

Happi-san (Mr. Happy) | Kaiseisha | 2003

- CHINESE (Symplified) | Folio (Beijing) Culture & Media | 2021 | ISBN9787559839961
- CHINESE (Symplified) | Beijing King Ear Images Co., Ltd. | 2012
- KOREAN | BORIM PRESS | 2007 | ISBN 9788943306335



モンテロッソのピンクの壁

Monterosso no pinku no kabe (The Pink Wall in Monterosso) | text: Ekuni, Kaori | Holp/Shueisha | 1992/2004

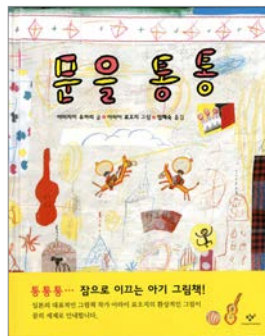
- KOREAN | 2017 | ISBN 9788959135011



ぼくとチマチマ

Boku to Chimachima (Chimachima and I) | Gakken | 2004

- CHINESE (Symplified) | Qindao Publishing House | inpreparation for 2021



トントンドア

Ton ton doa (The Knock-Knock Door) | Kaiseisha | 2007

- KOREAN | Changbi Publishers | 2009
- CHINESE (Symplified) | Beijing Double Spiral Culture and Exchange



ぼくのきいろいバス

Boku no kiroi basu (My Yellow Bus) | Gakken | 2007

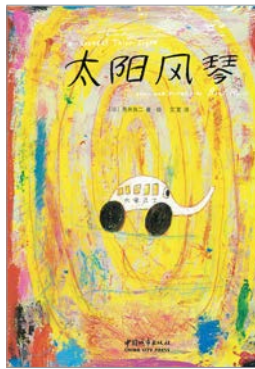
- CHINESE (Symplified) | Qindao Publishing House | in preparation for 2021



ヒメちゃん

Hime-chan (Hime the Girl) | Shogakukan | 2008

●CHINESE (Symplified) | 南京大学出版社 | 2019



たいようオルガン

Taiyo organ (A Sound of Taiyo-Organ) | Arton/Kaiseisha | 2007/2008

●CHINESE (Symplified) | Beijing Double Spiral Culture and Exchange | 2014

●KOREA | BIR | in preparation



うちゅうたまご

Uchu tamago (Cosmic Egg) | East Press | 2009

●CHINESE (Symplified) | 九州出版社 | 2016 | ISBN 9787510841132



まどれーぬちゃんと まほうのおかし

Madorenu-chan to maho no okashi (Madeline and Magical Sweets) | text: Ogawa, Ito | Shogakukan | 2010

●CHINESE (Symplified) | 南京大学出版社 | in preparation

●KOREA | ISBN 9788952216700



ちいさなボタン、プッチ

Chiisana botan Pucchi (Pucchi the Little Button) | text: Asano, Masumi | Shogakukan | 2010

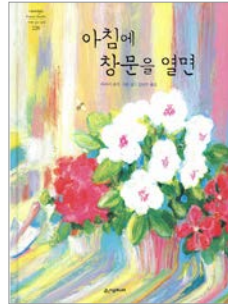
●CHINESE (Symplified) | 南京大学出版社 | 2019 | ISBN 9787305223358



ぼくはぼくのえをかきよ

Boku wa boku no eo kaku yo (I Draw My Drawings) | Gakken | 2010

●CHINESE (Simplified) | Qindao Publishing House | in preparation for 2021



あさになつてので まどをあけますよ

Asani nattanode mado o akemasu yo (It's Morning So I'll Open the Window) | Kaiseisha | 2011

●KOREA | SHIGONGSA | 2013 | ISBN 9788952783424

●CHINESE (Complex) | Yuan-Liou Publishing | 2014 | ISBN 9789573273417

●CHINESE (Simplified) | Beijing Double Spiral Culture and Exchange | 2014

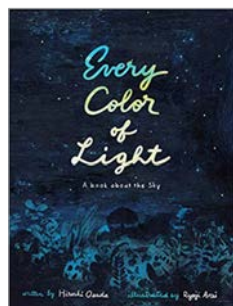


森の絵本

Mori no ehon (A Book about the Woods) | text: Osada, Hiroshi | Kodansha | 1999

●KOREAN | Froebel Media Co., Ltd.

●CHINESE (Simplified) | 北京颶風社文化有限公司 | 2016 | ISBN 9787542252166



空の絵本

Sora no ehon (A Book about the Sky) | text: Osada, Hiroshi | Kodansha | 2011

●ENGLISH | Every Color of Light |

Enchanted Lion Books LLC | 2020 | ISBN 9781592702916

●CHINESE (Simplified) | 北京颶風社文化有限公司 | 2016 | ISBN 9787542252159



水の絵本

Mizu no ehon (A Book about the Water) | text: Osada, Hiroshi | Kodansha | 2019

●ENGLISH | Enchanted Lion Books LLC | in preparation

●CHINESE (Simplified) | 北京颶風社文化有限公司 | in preparation



ねむりひめ

Nemuri hime (Sleeping Beauty) | NHK Shuppan | 2012

●**CHINESE (Complex)** | 睡美人 | 阿布拉教育文化有限公司 | 2014 | ISBN 9789865876111

●**CHINESE (Simplified)** | 睡美人 | 九州出版社 | 2015 | ISBN 9787510835162



ぼくときみとみんなのマーチ

Boku to kimi to minna no machi (March for Me and You and Everyone) | Gakken | 2012

●**CHINESE (Simplified)** | Qindao Publishing House | in preparation for 2021

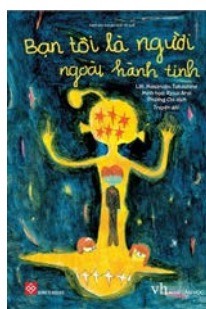
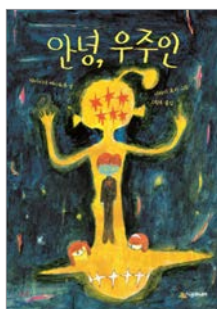
●**KOREAN** | Neungyule Education,INC. | 2015 | ISBN 9791125307754



はじまりげんしくん

Hajimari Genshi-kun (Genshi the Beginning) | Gakken | 2013

●**CHINESE (Simplified)** | Qindao Publishing House | in preparation for 2021



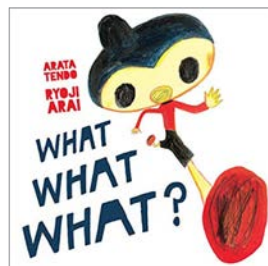
さよなら宇宙人

Sayonara uchujin (Bye-bye Alien) | text: Takashina, Masanobu | Froebel-kan | 2014

●**KOREAN** | Sigong Jr. | 2018 | ISBN 9788952786494

●**VIETNAMESE** | Ngoài Hành Tinh | Dinhti Books | 2019 | ISBN 8935212347471?

●**CHINESE (Simplified)** | in preparation



どーしたどーした

Doshita doshita (What What What?) | text: Tendo, Arata | Shueisha | 2014

●**ENGLISH** | Enchanted Lion Books | 2017 | ISBN 9781592702374



わらうほし

Warau hoshi (Smiling Star) | Gakken | 2014

●CHINESE (Symplified) | Qindao Publishing House | in preparation for 2021



はるって、どんなもの？

Haru te donna mono? (What is Spring?) | text: Asano, Masumo | Shigakukan | 2015

●CHINESE (Symplified) | 春天是什么? | 南京大学出版社 | 2019 | ISBN 9787305223075



じゅんぴはいいかい

Junbi wa iikai (Are You Okay?) | Gakken | 2015

●CHINESE (Symplified) | Qindao Publishing House | in preparation for 2021

●KOREAN | Hansol | 2017 | ISBN 9791170281306



そりゃあもう いいひだったよ

Sorya mo ii hi datta yo (It was Such a Wonderful Day) | Shogakukan | 2016

●CHINESE (Symplified) | 南京大学出版社 | 2019 | ISBN 9787305218330

●KOREAN | A THOUSAND HOPE | 2016 | ISBN 97911879791187287216



きょうはそらにまるいつき

Kyo wa sora ni maru tsuki (A Full Moon in the Sky Tonight) | Kaiseisha | 2016

●KOREAN | SHIGONGSA | 2020 | ISBN 788952742711

●CHINESE (Complex) | 今天的月亮好圆 | Yuan-Liou Publishing 遠流出版事業股份有限公司 | 2018 | ISBN 9789573282280

●CHINESE (Symplified) | 荣信教育 | in preparation

8 Important Titles





バスにのって

Basu ni notte

Waiting for the Bus

Kaiseisha | 1992 | 32 pp | ISBN 978-4-032044904

A little boy with a huge bag walks along a desolate road and reaches a bus stop in the middle of a desert. But no matter how long he waits, the bus won't come. When he turns on the radio, it plays a strange rhythm: Rum pum Rumpity Pump Dum Dum Putum. A truck, a horse, and a bicycle pass by, but never the bus. Eventually, darkness falls and then, it is the next day. The bus finally does appear. But it is full. The boy gives up trying to board the bus and continues his travels on foot.

Although the title of this book is Taking a bus, the boy never does get to ride the bus.

REVIEW

Excerpted from Ryoji Arai's *My picture book journey* (NHK Publishing, Inc).

This story is similar to an on-the-road movie where a small portion of the trip was snipped off for display. I'm often asked, "Why doesn't the boy get on the bus?" If the boy waits at the bus station a little longer, the next bus might have room for him. (omitted)

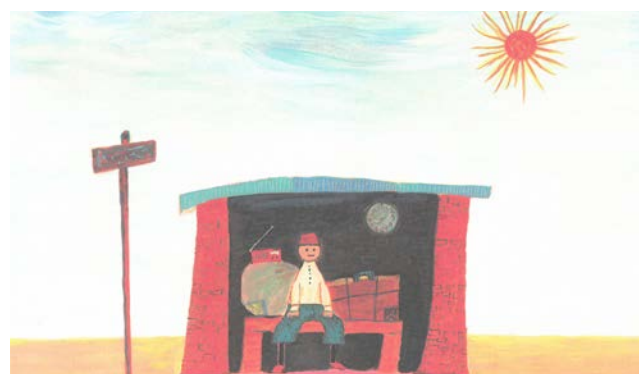
Most people believe that it's a good thing to reach your destination as quickly as possible, but I don't necessarily believe that's true. This boy has been traveling for a long time and he'll probably continue to travel. He chooses to travel slowly, on foot, and although he may not arrive at his destination as quickly, it gives him time to experience and savor many things during his long journey.

Excerpted from *The Picture Books of Ryoji Arai - A Wonder in Self-expression*

by Chizuru Miyauchi (Former curator at Fukuyama Museum of Art).

Arai expresses so many things, the atmosphere, the character's countenance, his feelings, the rhythms, his emotions, all through the skillful use of colors. Images that leave impressions of color become even brighter and clearer due to the composition of each page. Arai uses these page compositions to further instill the images into the readers' consciousness using a rhyming text in perfect cadence.

Taking a bus makes skillful use of pictures, both with and without a horizon to give balance and contrast to the entire picture book. This story of a protagonist who remains motionless and just waits is given movement by the reader who turns the pages. The reader's movements allows a truck, or a horse, people on a bicycle or motorcycle to arrive on the scene. Through this unusual technique, the story moves along, despite no movement at all by the protagonist.





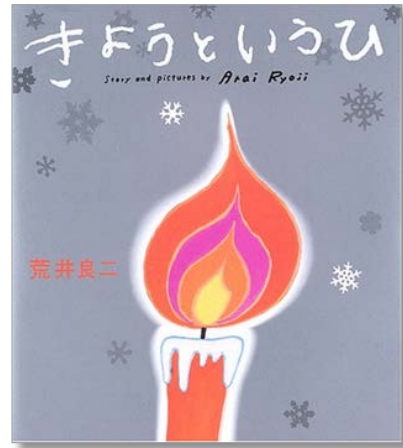
はじまり はじまり

Hajimari hajimari

Opening Opening

Bronze Publishing | 1994 | 32 pp | ISBN 978-4-89309-080-5

In the dark of night, the stage curtain Opening Opening flies in. As the curtain rises, Opening Opening announces "Opening! Opening!" and the storytelling starts. With each rise of the curtain, the scene changes—the narrator painting a picture with their five-year-old self; skillfully playing a mandolin; swimming; or about to be trod on by a cat. Finally, when Opening Opening says "The End, The End," dawn arrives, and Opening Opening flies off into the distance.



きょうというひ

Kyo to iu hi

A Day Called Today

BL Shuppan | 2005 | 32 pp | ISBN 978-4-77640153-7

REVIEW

Not Christmas, not New Year's, Today is a new day. A girl sets out in the snow and builds little houses just the right size for candles. Intent at her task, she makes one after another after another, then lights all the candles and prays. "Don't listen, don't listen."

An unnamed day, an unnamed girl, a sentence without a subject. Without any tricks or loud messaging, this unassuming picture book touches the heart like a child's prayer. Candle flames are typically fleeting, but these endure in the mind. Wherever you are, make the most of each day with what you have, and hope as much as you like. This picture book quietly conveys the beauty of living in the moment.

HIROMATSU Yukiko, Picture Book Researcher/
Yomiuri Shimbun Book Review

(Translations by Holly Tompson)



はっぴいさん

Happi-san

Mr. Happy

Kaiseisha | 2003 | 32 pp | ISBN 978-4-03-331280-4

The characters in this story are a boy, a girl, and Mr. Happy.

Mr. Happy is the go-to person when you need help or there's a wish you'd like granted. The boy and girl climb a mountain hoping to meet Mr. Happy and ask him for a wish. The boy is a terrible slowpoke and it takes him ages to get anything done, so he wants to make a wish to become quicker. The girl is always flustered and panicky, and wants to become calm and collected.

But Mr. Happy takes his time showing up.

As they talk to each other, the boy and girl make some discoveries. The boy says to the girl, "I think you get flustered because you're always trying too hard to do the best you possibly can." The girl tells the boy, "I think it takes you longer than most to get things done because you're always so careful about doing a good job."

In the end, although neither of them actually meet Mr. Happy, they both wind up feeling as if they had.

Author's Comment

Excerpted from Ryoji Arai's "My picture book journey" (NHK Publishing, Inc./2014)

This story is set in a wasteland. When people think of "picture books" most imagine fluffy rose-colored fairy tales and fantasies, or lovely worlds where everyone is 100% happy and satisfied. (omitted)

Although this is a picture book, that doesn't necessarily mean the story has to be set in a fairyland or fantasy-like world.

In this story, despite the protagonists living in a desolate land, I wanted to portray that despite their environment, these children are living with hope.

When I wrote this story, I was still struggling with my distress over the 9.11. attacks and the subsequent War on Terror that occurred soon after 9.11. Every day, newspapers and TV programs reported the situation in the refugee camps. They told of the children living in this terrible environment. Those images were stuck in my head. I was just an ordinary person and the images wouldn't let me be. What was life like for those children who lived right in the middle of a borderland?



This question bothered me no end.

I was sure they were thinking things like, "I wish Papa would hurry home from the war," or "I wish I could take a proper bath," or "I wish I could eat until my belly was full."

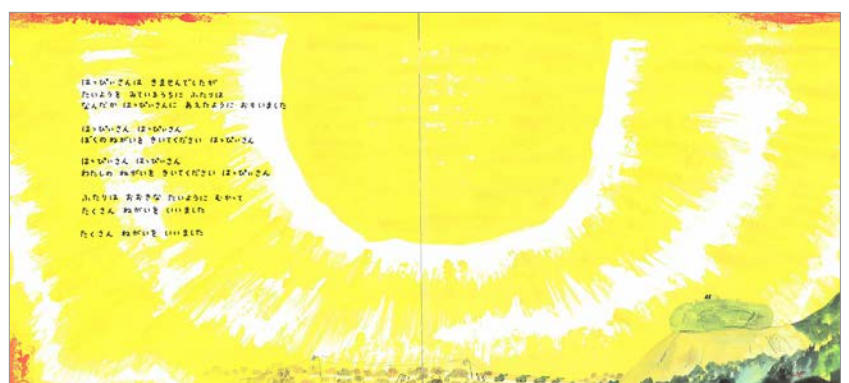
If I had been in a difficult situation such as theirs, where would I find the hope to keep going? I came to the conclusion that the most comforting thing for someone in their position would be to know that there was someone nearby who was thinking the same sort of things they were. If they could meet someone like that, they could say to each other, "What?! You, too?!" and gain a little hope.

That is why I wanted to create this story. (omitted)

If you look around, all you may see are the differences. People with different-colored hair with different-colored eyes. Eating meals that are so different from yours—there's no end to the diversity. But we're all human and in that sense, we are all the same.

For people to remain living together on this planet, there has to be something everyone shares in common throughout the world. And I believe the hope to be granted a wish is a one of those commonalities. Even coming from different cultures or politics or economics or living environments, everyone shares a desire to be granted a wish. In this picture book, that is what I wanted to depict, a motif common to all who live through a difficult age like ours.

(Translations by Sako Ikegami)





うちゅうたまご

Uchu tamago

Cosmic Egg

East Press | 2009 | 36 pp | ISBN 978-4-7816-0090-1

Arai did a "live painting" on a single canvas. Photographs were taken of the piece at different stages throughout the performance and then printed up. The artist then added drawings to these pages to create a picture book. The canvas begins with a yellow egg created by Arai stretching out his arm as far as it will go to create a huge circle. It continues as a sort of word association game, using "cosmos" and "egg" as the key words. The picture evolves on and on, into new shapes with different colors. In the middle of the book, Arai becomes an "embedded" part of his own art.





空の絵本

Sora no ehon

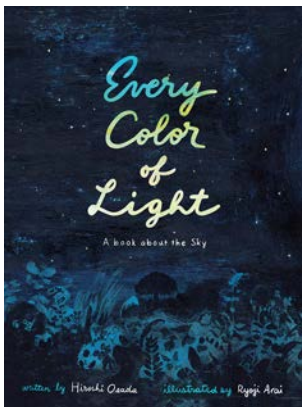
Every Color of Light:

A Book about the Sky

text: Hiroshi Osada | Kodansha | 2011 | 36 pp |

ISBN 978-4-06-132487-9

REVIEW



Every Color of Light: A Book about the Sky

translated by David Boyed

Enchanted Lion Books | 2020 | ISBN 978-1592702916

"Simply spectacular...Osada's sensory text is written in a satisfyingly economical and precise manner: "Setting, the light turns everything golden. Stilling, the water shines silver." Sprinkled throughout the text is punchy, onomatopoeic language, such as "boom, bah-bah-BOOM!" for thunder. Arai's lush, atmospheric

landscape art is remarkably textured, with what appear to be scratches in the art for the driving rain. Appropriately, the palette is the star of the show; readers see every mood of Mother Nature and her corresponding colors: all shades of green imaginable; warm pastel shades of light filling the sky; vivid, golden, post-rain hues."

-STARRED REVIEW, Kirkus



Mindfulness, spectacle and awe emanate from every page of this breathtaking collaboration. Arai's forceful use of color and line tell as much of the story as Osada's punctuation-less text loaded with illuminating figurative language. Kudos to David Boyd, who translated this 2011 picture book from the Japanese, for text that sounds as melodic as Osada's original poetry must be. All three contributors express a respect for nature's strength, resilience and beauty. Rain or shine, Every Color of Light is a cleansing breath of fresh air.

-STARRED REVIEW, Shelf Awareness



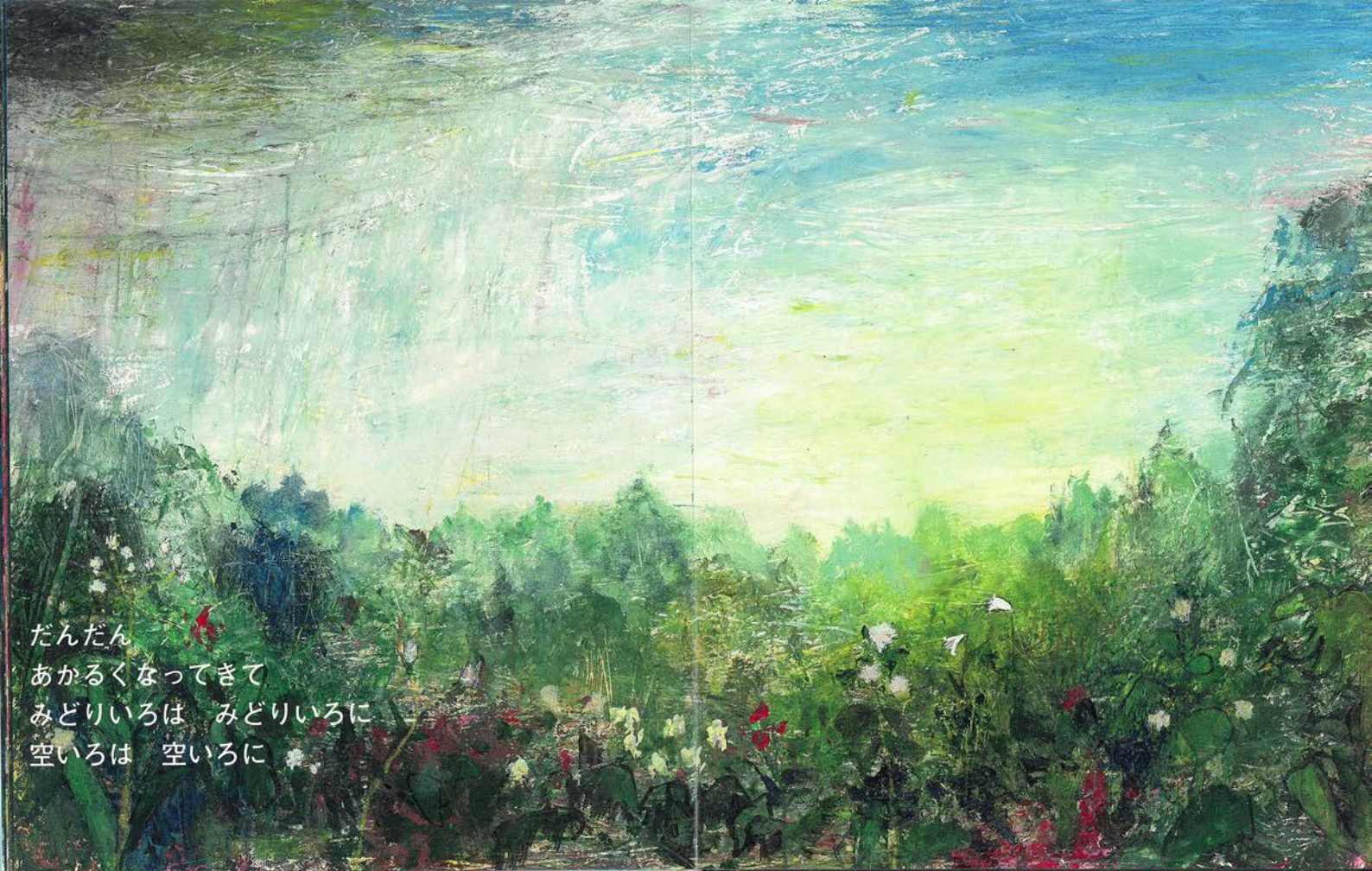
In a strong translation by Boyd, a Japanese team captures the magic of a summer rainstorm. Working in thick, dense strokes, Arai (What What What?) creates a lake surrounded by foliage whose colors range from spring green to spruce blue. Silver streaks show the first drops: “Look, it’s raining.” The rain falls harder (“Wetter/ And wetter”), and the greenery, the late poet Osada observes, changes: “The blues darken/ And so do the greens.” Wind whips, leaves fly, rain slashes sideways; bolts of lightning flash across the spreads amid sodden blossoms; and thunder follows, “Cracking/ Crashing.” After a few final flashes in the distance, the sky clears, and the storm is shown to have been ephemeral: “Look, no more rain.” The sun sets, dusk falls, the stars emerge (“Shining,/ They share their stories”). By employing landscapes in lieu of human or animal characters, Osada and Arai ask readers to look—really look—at the rain, the way the changing weather transforms the visible spectrum, and the magnificence of the night sky, phenomena all too often unseen in a hurry-up world. The result is a story that sharpens the senses and quiets the soul.

-STARRED REVIEW, Publishers Weekly

A changing sky over the course of a day is vividly portrayed. Dawn breaks and the sun climbs, then before long, dusk arrives to usher in the night. The flow of time is constant, yet the sky is ever-changing in a single day. The book opens to a quiet nature scene where little seems to be happening. But rain, wind and a storm follow, and seeing the vast sky shift becomes an ever more moving experience until you find relief in a clear sky.

No matter how many times you re-read, you’ll respond to the story’s single day anew. Such an experience is quite rare with picture books.

ISOZAKI Sonoko, Editor-in-Chief, *Ehon Navi*



だんだん
あかるくなってきて
みどりいろは みどりいろに
空いろは 空いろに

Creator Comments

“Dawn breaks, noon arrives, then mid-afternoon, late afternoon, evening, sunset, darkness, midnight—a day proceeds. Rather than a boring day, it’s an absolutely precious single day to be considered a daily wonder, as each irreplaceable day is a commonplace miracle, something that was made clear to me in March of this year (2011)—when the devastating Great Eastern Japan Earthquake and tsunami struck the Tōhoku coast—and each day following. Plip. With a single drop, rainfall begins—I wanted to create a picture book of such ordinary marvels, and I would be pleased if, by reading this book, people surrender to these common, everyday wonders.”

OSADA, Hiroshi

“With Nagata Hiromu’s picture book, I created the illustrations from the language, the sense of anticipation, and the emotions that arose. Willing a tree into a tree, and then a forest. Willing a sky into sky, then the atmosphere. I hope the sound of Nagata’s words blending into the world of my illustrations can be heard by readers. That this book was published during the 2011 year of the Tōhoku earthquake and the nuclear power plant disasters holds great significance for me.”

ARAI, Ryōji

(Translations by Holly Tompson)



きょうのぼくは どこまでだって はしれるよ

Kyo no boku wa dokomade datte hashireru yo
I Can Run As Long as I Want Today

NHK Shuppan | 2019 | 32 pp | ISBN 978-4-14-036135-1

REVIEW

By Akira ONO, Editor and Book Cover Designer

Excerpted from *Tokyojin* no. 422, March 2020 Issue

This new work by Ryoji Arai not only captures themes he has been exploring for all the years of his long career but also explores a new frontier in the familiar. “I,” the protagonist, has a clear reason to go to the destination on the back of a horse. In his previous works, protagonists’ reasons for going to “the far away place” (one of the recurring key themes appearing in Arai’s work) were often vague, and even when their reasons were clear, they rarely actually reached their destination at the end. In this work, however, both the journey’s purpose and destination are clear. In previous works, protagonists have walked, run, or ridden the bus; here, for the first time, a horse is the mode of transportation. I want to examine how Arai’s worldview has been explored and revised in this picture book by examining several excerpted pages from the work.

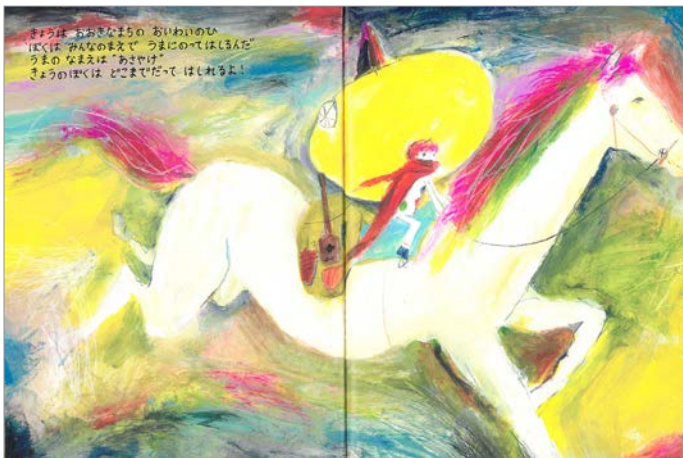




Page 1

**The sunrise brings with it morning
Good morning, morning! Good morning, sky!**

Ryoji Arai's sentence structures are unique. Usually, picture book texts are either descriptive (describing the "facts" in the book) or are dialogues (surrounded by quotation marks and leaving factuality unclear). But in Arai's work, even though there are no quotation marks, his text suggests that there is a narrator, and the text is presented as a sort of monologue in the voice of the "I." That's why there seems to be a parenthetical, "(I think)", before the first sentence: "(I think) the sunrise brings with it the morning." With the illustration, the readers get a sensory experience of the truth of this character-driven voice. You could even say that this style of first-person sentence structure is what brings Arai's work to life.



Page 2-3

Today is the festival day in the big town.

Readers don't find out what the festival is, but "I" knows.

**I am riding my horse in front of everyone.
My horse is named Sunrise!
We can run as far as we want today!**

All you need to know as a reader is explained here. Arai has authored more than 50 picture books in his long career, and though countless mornings appear in his books, this is the first to have a character — a horse in this case — named Sunrise.

Pages 4-5

**As always, Sunrise and I run
As always
As always**

Here is another of Arai's hallmarks: conjunctive "and" and repetition of words. "And" bridges two things. "And" brings two things together and shows the relational association between these two things. They are not side by side; the relationship is interpenetrative in its nature.

Repetition of phrases is perhaps one of the most important elements in Arai's work. If I were to categorize these repetitions, they would be categorized into two kinds: refrains, such as the ones that appear on this page, and redundant words, like "tiny tiny," which appears later on. Arai's refrains aren't just repetitions of the same word: each repetition adds a new layer of emotion. His refrains aren't intended to emphasize certain ideas but to elicit an unfolding of new emotion. Redundantly repeated words, by contrast, contain different feelings: "tiny (descriptive) is tiny (image)." If there is only one "tiny," the focus lies on the size rather than the feeling of awe at how tiny something is. When reading Arai's works, you need to grasp the sensory image that his "I" sentence structure captures. To convey that image, what seems like a redundant repetition of the same word becomes of utmost importance.





Pages 6-7

A sudden change in place is another hallmark trait of Arai's work and can be traced back to his debut book. Usually, protagonists are either added or foiled. Here, a girl wants to go to a big town by herself because she wants to sell dolls she has made.



Pages 26-27

Let's go, Sunrise! I'm going!
As always, as always!

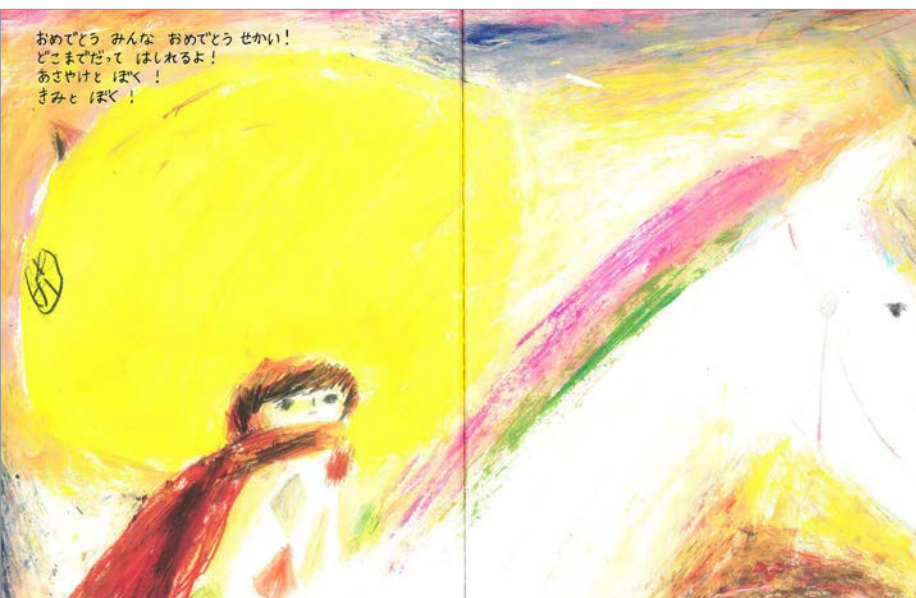
"I'm going!" Such a fitting emotion that captures nervousness and excitement. This scene is full of different sounds: sounds from everyday life, nature, music, and song. As a reader, I can almost hear all these sounds through the illustration.



Pages 28-29

I will run as long as I can today!
We can run as far as we want!

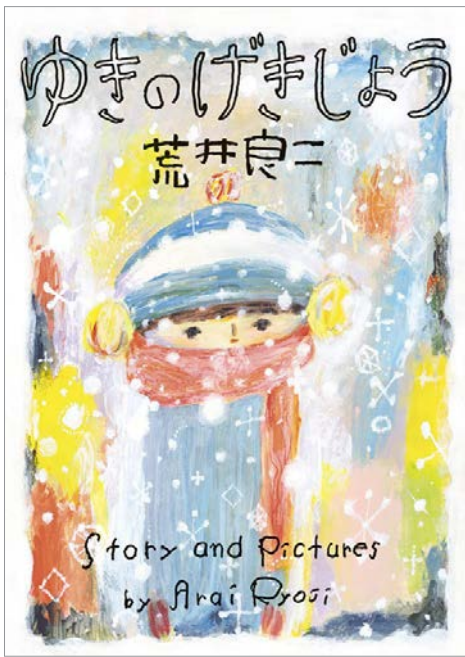
The main character, with a torch raised high, rides Sunrise standing up as he lights the wishes and desires of the people around him. Watching him are all the characters that appeared as new pages brought sudden changes of place: a girl with a doll shop, a donkey bus that brought audiences to the hall, a girl playing an organ, a shepherd boy who plays harmonica, an old woman observing the festival from far away, and the firework makers who made the fireworks for the festival. They all celebrate the festival in their own way.



Pages 30-31

Congratulations, everyone!
Congratulations, world!
We can run as far as we can!
Sunrise and I!
You and I!

There is no longer a limit in the form of "today" – now "I" can "run as far as I can!"



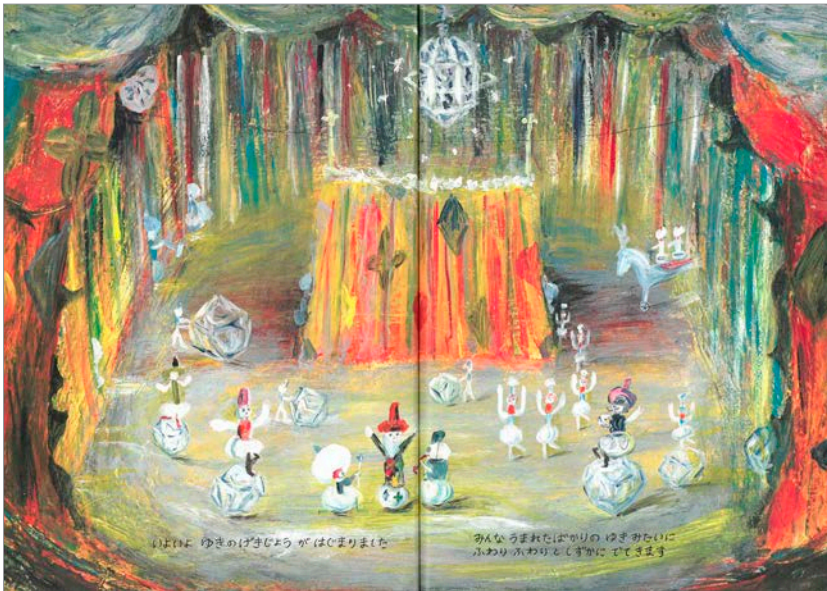
ゆきのげきじょう

KYuki no gekijo

Snow Theatre

Shogakukann | 2022 | 32 pp | ISBN 978-4-09-725193-4





REVIEW

Excerpted from *FUDGE* on 12
December 2020

Wrapped in snow
fluttering softly
as a butterfly,
the curtain on the tiny stage
goes up...

Snow is falling on a small town. A boy and his friend are wrestling in the house, when they accidentally damage his father's cherished book on butterflies. Later, still with a heavy heart, the boy straps on his skis to go outside, where he happens to look down and discover a tiny theater in a hollow in the snow. The reader is overwhelmed by the dynamic illustrations that describe the fantasy world the boy finds. We hear songs echoing in the quiet and colors spouting from the silvery white scenery. This is a picturebook that evokes an extraordinary sensory experience, one in which we can see all the sounds and colors of a snowy day. We yearn to snuggle up inside it, like cold numb fingers warmed by a cup of hot cocoa.

5 Books Sent to the Jurors





ユックリとジヨジョニ (*Yukkuri to Jojoni*)

Slowly, Gradually

Tokyo: Holp Shuppan | 1991 | 32 pp

ISBN 978-4-593-56401-9



たいようオルガン (*Taiyo organ*)

A Sound of Taiyo-Organ

Tokyo: Kaiseisha | 2008 | 32 pp

ISBN 978-4-03-232310-8

First publishes in 2007, Arton



あさになったので まどをあけますよ

(*Asa ni natta no de mado o akemasu yo*)

It's Morning So I'll Open the Window

Tokyo: Kaiseisha | 2011 | 32 pp

ISBN 978-4-03-232380-1



きょうは そらに まるいつき (*Kyo wa sora ni marui tsuki*)

A Full Moon in the Sky Tonight

Tokyo: Kaiseisha | 2016 | 32 pp

ISBN 978-4-03-232450-1



こどもたちは まっている (*Kodomo-tachi wa matteiru*)

The Children are Waiting

Tokyo: Aki Shobo | 2020 | 32 pp

ISBN 978-4-7505-1598-4