



From the book "Una última carta" Kalandraka Editorial 2016

Hans Christian Andersen Award 2020
Illustrator Nomination IBBY Greece

iris samartzi illustrator

www.irissamartzi.com

"...If you want to be an illustrator, first you have to be a director, a scenographer, a graphic designer, a photographer, an interior designer, a costume designer...and last but not least a painter. I could add more occupations, such as historian, explorer, engineer, physicist and more. Of course, I am none of those things but, to me, illustration is constant research in oh-so-many fields..."

<http://kokkinialepou.gr/iris-samartzi/>



Biographical Note

Iris Samartzi was born in Athens, Greece.

She's always loved drawing and reading books - especially children's books. Books were her way out, a whole new world full of colorful illustrations, with many tiny details waiting for her to observe them, details where everything and anything could happen! So, at a very young age, she started a collection of children's books!

"... I guess I'm among those lucky people who knew early on what they want to do in their life. I remember once I asked my mother to buy me a 2-meter cardboard (maybe it was smaller, but at that age it seemed huge) and every day after school I would spend endless hours perfecting my work : an orange snake that was a train - with windows and cabins - and all the animals would be on board. Unfortunately the project has been lost..."

interview in http://odaimontislogotexnias.blogspot.com/2017/11/blog-post_9.html

She studied at the Vakalo Art and Design College, where she obtained her two Bachelor degrees, in Graphic Design and Interior Design.

She also attended seminars on Children's Art and Drama in Education at the Children's Art Museum.

It was back in 2004 when she discovered that neither Graphic nor Interior Design was the true love of her life. Her children's books collection was getting larger and larger, her love for illustration still existed among with her personal doodles, and it took a lot of courage for her to pick up her portfolio and start showing her work to editors. Luckily, it turned out that some did like her work and after she was given her first book assignment and the first book was published, everything was much easier.

Fifteen years later, she has illustrated more than 80 books. She loves her work, she is always looking for new ideas, new projects, and new techniques to explore; her work is recognised in Greece and elsewhere around the world; and she has won many prestigious awards. At the same time, throughout all those years she's been working in nursery and primary schools teaching art, organising art workshops for children, making book presentations, and getting inspired by the children's creativity.

On September 2015, she attended Picturecamp Masterclass with Benji Davies, Chris Haughton, Alexis Deacon, and Jorge Martin in Atapuerca, Spain.

She's also been a member of the judging panel of the Greek State Book Awards and the EBGE Awards in 2017, 2018, and 2019.

Exhibitions

10/2018

"Home"

Myrtillo, Athens

09/2015

Bibiana- Biennial of Illustrations, Bratislava

12/2015

"Stories Snowfalls"

M.Cacoyannis Foundation, Athens

05/2013

"Draw me a book"

Ianos Art Gallery, Athens

04/2009

"Authentic Illustration"

Calliope Art Gallery, Chios- Greece

05/2008

"Greek Design- 50 years Vakalo School"

Benaki Museum, Athens

10/2003

TRASH ART, Gazi- Athens

06/2002

TRASH ART, Bios- Athens



Awards and other distinctions

-IX Compostela Prize 2016 for picturebooks

for the book **“Una última carta”** by A. Papatheodoulou (Kalandraka Editorial)

http://www.santiagodecompostela.gal/hoxe/nova.php?id_nova=15235&lg=ing

-IBBY Greece Illustrated Book Award 2017 and EBGE Praise 2017

for the book **“Summer, Autumn, Winter, Spring, Summer...”** by A. Pipini (Patakis Publishers)

-Greek State Picturebook Award and IBBY Greece Illustrated book Award 2016

for the book **“The Magic World of Federico”** by S. Trivizas (Diaplasia Books)

-Greek State Picturebook Award and IBBY Greece Illustrated Book Award 2012

for the book **“The Good and the Bad Pirates”** by A. Papatheodoulou (Papadopoulos Publishing)

-IBBY Greece Illustrated book Award 2015 and IBBY Honor List

for the book **“Badboy”** by A. Darlasi (Patakis Publishers)

- IBBY Honor List 2014

for the book **“Odyssey, the Ingenious Story”** by M. Angelidou (Vivliofono Books)

- DIAVAZO Illustrated Children’s Book Award 2014

for the book **“Grandma in the Fridge”** by V. Mastori (Psychogios Publications)

-EBGE Praise 2012 for the illustration of the book **“The Good and the Bad Pirates”** by A. Papatheodoulou (Papadopoulos Publishing)

- EBGE Praise 2011 for the cover illustration of the book

“The Tree that Had Wings” by A. Darlasi (Papadopoulos Publishing)

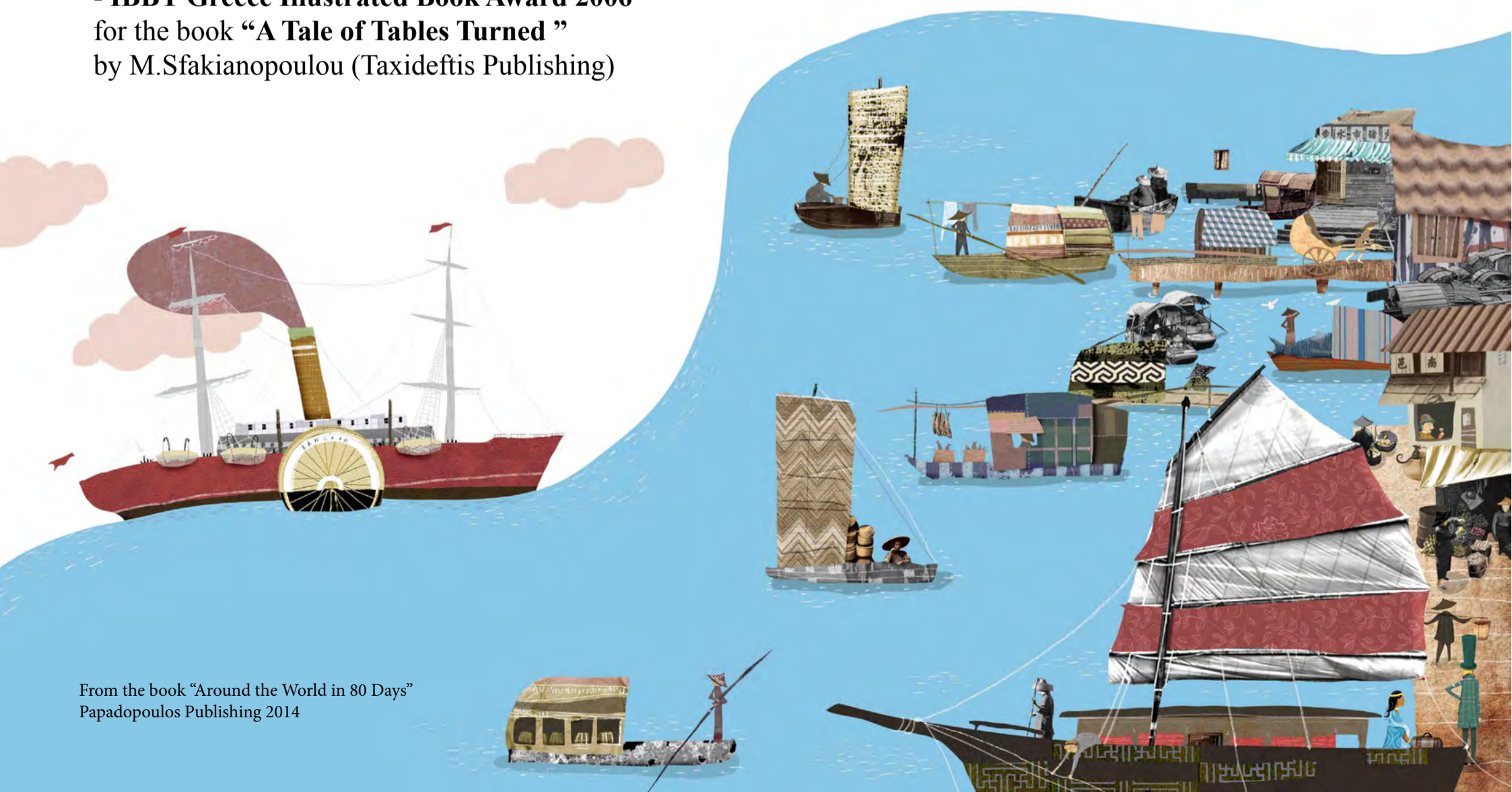
- IBBY Greece Illustrated Book Award 2008

for the book **“The Cuckoo’s Awakening”** by M. Sfakianopoulou (Taxideftis Publishing)

- IBBY Greece Illustrated Book Award 2006

for the book **“A Tale of Tables Turned ”**

by M.Sfakianopoulou (Taxideftis Publishing)



Bibliography



2018

- “**Level Up**” (by A. Papatheodoulou) - Papadopoulos Publishing - Greece
- “**Blue Circle Society**” (by A. Papatheodoulou) - Papadopoulos Publishing - Greece
- “**Don’t Read This, Please**” (by D. Bogdanos) - Metaichmio Publications - Greece
- “**Once upon a Bear**” (by E.Geroulanou) - Patakis Publishers - Greece
- “**Tom Sawyer, or the Biggest Room in the World**” -(M.Twain- adaptation: A. Papatheodoulou) - Papadopoulos Publishing - Greece
- “**The Labours of Hercules**” Vol.1- Vol. 2 (by M. Angelidou) - **Including Tales from the Greek Myths:**“The Capture of Cerberus”-“The Apples of the Hesperides”-“The Cattle of Geryon”- “The Lernaean Hydra”- “The Stables of Augeas”- “The Girdle of Hippolyta”etc.- Metaichmio Publications - Greece
- “**Side by Side**” (by T.Papaioannou) -Ikaros books - Greece
- “**On Ellie’s Wavy Sea**” (by A. Papatheodoulou) - Papadopoulos Publishing - Greece

2017

- “**The Mermaid**” (by A. Darlasi)- Metaichmio Publications- Greece
- “**The Yellow Buoy**” (by T. Katsifi) - Ilivaton Books - Greece
- “**Five Weeks in a Balloon**”- Jules Verne Adventure Stories (adaptation: A. Papatheodoulou)- Papadopoulos Publishing- Greece
- “**The Prince’s Promise**”(by V.Koutsiaris)- Kokkini Klosti Demeni Publishing - Greece
- “**From Heroes to Miracles**” - Journeys to Greek Mythology (by M.Angelidou) - Papadopoulos Publishing - Greece
- “**From Humans to Heroes**”- Journeys to Greek Mythology (by M.Angelidou) - Papadopoulos Publishing - Greece
- “**Stories about Bold Girls: 40 Unique Greek Women**”- Various artists - (by K.Schina) - Papadopoulos Publishing - Greece

2016

- “**Una última carta**” (by A. Papatheodoulou) - Kalandraka Editorial - Spain
- “**Summer, Autumn, Winter, Spring, Summer...**” (by A. Pipini) - Patakis Publishers- Greece
- “**Manolo, Manolito & Manouil**” (by M. Kontoleon) - Patakis Publishers- Greece
- “**Evita’s Treasure**” (by E. Tsitiridou) - Kalendis Publications - Greece
- “**Robur the Conqueror**” - Jules Verne Adventure Stories (adaptation: A. Papatheodoulou) - Papadopoulos Publishing- Greece
- “**From Gods to Humans**” - Journeys to Greek Mythology (by M.Angelidou) - Papadopoulos Publishing - Greece
- “**The Beginning of the World**” - Journeys to Greek Mythology (by M.Angelidou) - Papadopoulos Publishing -Greece

2015

- “**20,000 Leagues Under the Sea**”- Jules Verne Adventure Stories (adaptation: A. Papatheodoulou)- Papadopoulos Publishing - Greece
- “**Love Up to the Sky**” (by N. Sakka-Nikolakopoulou)- Patakis Publishers - Greece
- “**Across**” (by T.Papaioannou) - Ikaros Books - Greece
- “**From the Earth to the Moon**” - Jules Verne Adventure Stories (adaptation: A. Papatheodoulou)- Papadopoulos Publishing- Greece
- “**Erotokritos**”- V. Kornaros (adaptation: by K. Mouriki and I.K.Tzioti) Diaplasi Books - Greece
- “**The Lady with the Camels**” (by M. Sfakianopoulou) - Patakis Publishers - Greece
- “**The Magic World of Federico**” (by S. Trivizas) - Diaplasi Books - Greece
- “**Journey to the Centre of the Earth**” -Jules Verne Adventure Stories (adaptation: A. Papatheodoulou)- Papadopoulos Publishing - Greece



2014

- “Upside Down” (by T.Papaioannou) - Ikaros Books- Greece
- “Me and my Sister” (by L. Sotiropoulou)- Metaichmio Publications- Greece
- “Tales from a realm still not extinct” - (by E. Bakogerorgou) Patakis Publishers - Greece
- “Stories that the Rock Told You” (by M.Angelidou)- Metaichmio Publications- Greece
- “Stories that the Light Told You” (by M.Angelidou)- Metaichmio Publications- Greece
- “Around the World in 80 Days” - Jules Verne Adventure Stories (adaptation: A. Papatheodoulou)- Papadopoulos Publishing - Greece
- “Music Tales” (by L. Lambrelli) - Patakis Publishers- Greece
- “Badboy” (by A. Darlasi) - Patakis Publishers - Greece
- “I Want to Become a Magician” (by G.Alexandrou) - Psychogios Publications -Greece



2013

- “Oh, those Parents” (by M. Tsitas) - Psychogios Publications- Greece
- “Grandma in the Fridge” (by V. Mastori)- Psychogios Publications- Greece
- “Stories that the Road Told You” (by M. Angelidou) - Metaichmio Publications - Greece
- “Stories that the Market Told You” (by M. Angelidou) - Metaichmio Publications - Greece
- “Manolo & Manolito (by M. Kontoleon) - Patakis Publishers- Greece
- “The Good and the Bad Witches” (by A. Papatheodoulou) - Papadopoulos Publishing- Greece
- “Tiribibim, the Colour Knight” (by G. Mihail) Diaplasi Books - Greece
- “The Magic Violin” (by M. Grammatikaki) Kalendis Publications - Greece

2012

- “Stories that the Sea Told You” (by M.Angelidou) -Metaichmio Publications- Greece
- “Stories that the War Told You” (by M.Angelidou) -Metaichmio Publications- Greece
- “Where did all the bats go?” (by S. Mihail) - Metaichmio Publications- Greece
- “The Little Weaver of Words” (by A.Papatheodoulou) - Metaichmio Publications - Greece
- “The Good and the Bad Knights” (by A. Papatheodoulou) - Papadopoulos Publishing - Greece
- “Do I Get to Tell a Tale?”(by A. Mertzani) Apopeira Books - Greece

2011

- “Who does everything right?”(by S. Georgiadi) -Diaplasi Books- Greece
- “Odyssey, the Ingenious Story” (by M Angelidou) - Vivliofono Books- Greece
- “The Good and the Bad Pirates” (by A. Papatheodoulou) - Papadopoulos Publishing - Greece

2010

- “The Live Robot” (by N. Sakka-Nikolakopoulou)- Patakis Publishers - Greece
- “Kelly, the Little Wasp” (by A. Florou) - Tetragono - Greece
- “The Letters are Dancing” (by M.Roussaki) - Papadopoulos Publishing - Greece
- “The Tree that Had Wings” (by A.Darlasi) - Papadopoulos Publishing -Greece
- “Singalong: Traditional Tales” (by P.Tsarouhas) -Diaplasi Books -Greece
- “Singalong: Seasons and Months” (by Y.Sergi)- Diaplasi Books - Greece

2009

- “Flying to Umbrelland”(by S. Georgiadi) -Diaplasi books- Greece
- “Getting Terrific with Terrific Tales” (by K.Mouriki) - Diaplasi books - Greece
- “Planet Earth Sends an SOS” (by F.Alexopoulou) - Papadopoulos Publishing -Greece

2008

- “The Fox and the Sparrow” (by H.Karaiskou) -Diaplasi Books - Greece
- “The Tree of Lies” (by M.Angelidou) - Papadopoulos Publishing -Greece
- “The First Flower” (by M.Kontoleon) - Patakis Publishers-Greece
- “The Last Leaf” O’Henry - Papadopoulos Publishing- Greece
- “The Lost Alphabet” (by Z.Skalidi- F.Tsampra) - Stratis Publishing -Greece
- “The Island of Numbers” (by Z.Skalidi- F.Tsampra) - Stratis Publishing -Greece
- “Rubbish Stories”- “Electric Stories”- “Back to Nature”- “A Dolphin in our Living Room” (by E.Svoronou) Papadopoulos Publishing - Greece
- “Christmas Honey and Butter Cookies in Action” (by M.Theodoraki) - Diaplasi Books - Greece
- “12 Christmas Presents” (Various artists and writers) - Papadopoulos Publishing - Greece

2007

- “Marianna, the Flying Girl” (by V.Iliopoulos) Patakis Publishers -Greece
- “The Cuckoo’s Awakening” (by M.Sfakianopoulou) - Taxideftis Publishing- Greece

2006

- “On a Theatre Stage...” (by P.Tomopoulou and K.Matiatou) Kedros Publishers- Greece
- “The Christmas Starfish” (by L.Vasileiou) Kedros Publishers- Greece

2005

- “A Tale of Tables Turned” (by M.Sfakianopoulou) Taxideftis Publishing - Greece
- “The Journey of Mantinos” (by A. Kanakari) - Diigisi Editions -Greece

2004

- “The Shoe Craftsman” (by Z.Spiropoulou) Taxideftis Publishing- Greece
- “Mantinos in Dreamland” (by A. Kanakari) - Diigisi Editions -Greece



A Statement

on the candidate's contribution to literature for young people

by Angela Giannikopoulou

Professor of Children's Literature

Department of Preschool Education

National and Kapodistrian University of Athens

Iris Samartzi made her appearance on the Greek literary scene in 2004 with her illustrations for *The Shoe Craftsman [O Galetzás]* by Zoe Spyropoulou (Taxideftis Publications). Since then, Iris has illustrated over 80 children's books for Greek and international publishers and has won coveted Greek and international awards. At present, she has been selected as a 2020 Hans Christian Andersen nominee for illustration by the Greek Section of IBBY. As an illustrator, Iris Samartzi stands out for the great respect with which she vests the texts she illustrates. Instead of applying a uniform, across-the-board genre and of employing a repetitive technique reproduced as a distinct "signature" style, she experiments with a vast gamut of textures and techniques, colors and forms, materials and graphic designs, always guided by the narrative particularities of each story's plot. No wonder that the books she illustrates exhibit discrete differences, refusing to succumb to the callowness of the convenient, a practice that often leads to illustrations which are almost identical whether they regard a realistic story of a child's everyday life or a narrative featuring a digital theme and virtual reality characters.

It goes without saying, that digital themes necessitate illustrations which will depict within the all-too-limited space a book provides, the optics of computers, transferring familiar digital writing codes to the printed communication's environment which is unfamiliar with them. Case in point, her illustrations for the book *Level Up* by Antonis Papatheodoulou which spins the story of two, autonomous characters of a video game vying between them to win a series of battles with a view to moving to a higher level. In this ingeniously illustrated picture book, Iris Samartzi, fully honoring the digital environment in which the plot takes place, crafts illustrations which give the impression of pixilated images and creates multicolored compositions which mimic the ambience of digital games. On book pages whose very design reflects computer screens, heroes and monsters alike draw on computer games. In an equally digital style, all scenes illustrated are festooned with scattered lights and a multitude of onomatopoeic sound effects which, on the silent image, become alive as resounding "Plinks!" Moreover, the architectural design of electronic games is not confined to the illustrations. It extends beyond them to the graphic style of the written text which, in print, appears pixilated as well, and to the bookbinding elements surrounding the text such as the flyleaf where a classic hourglass with the pixilated "Loading" indication acts as the precursor of the narrative's plot and game. <https://www.irissamartzi.com/levelup>

Also indicative of the unusual angle from which Iris Samartzi views each text is the way she smiths her illustrations of children, defying the oversimplified rationale of applying a crushing uniformity throughout. On the contrary, as the concept of childhood becomes a social

construct and alters depending on the times and those times' social conditions, the children in Iris Samartzi's books do not comply with any uniform illustrating standard: to raise awareness over the different ways each society views them, Samartzi ensures that their depiction visibly differs from book to book.

For that reason, in the books that deal with the contemporary, prosperous Western societies which view the child not only as a harbinger of the future but also appreciate it for its beauty, innocence, and the hope with which the child endows the present, the children's spontaneity and guilelessness, placed under conditions which may well be considered child-centric, assume epic dimensions. One such case is the

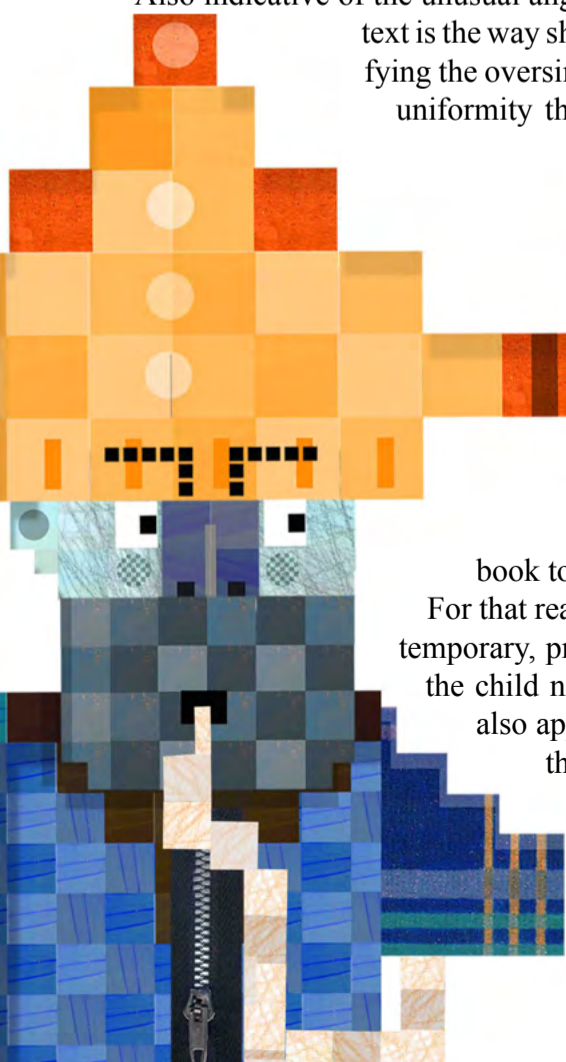
book *On Ellie's Wavy Sea* by Antonis Papatheodoulou: Ellie, a girl of today, enjoys the attention all children deserve. In illustrations inundated with Ellie's streaming, curly, red hair -a resourceful way to bring Ellie's emotions forth not by promoting her facial expressions but by setting the emphasis on her thick, striking hair- Samartzi illustrates the conceptual proximity between emotion and an unruly mane. In that way, she succeeds in showing Ellie's psychological ebb and flow through the girl's flowing hair. In *Ellie's Wavy Sea*, the illustrations establish on Ellie's hair a small world of its own, complete with seas, urban centers, and ports, a world that moves to the rhythm of Ellie's behavior and breathes to the beat of her moods. Ships and shores feel the vibrations of her bouts of anger, enjoy the serenity of her tranquil moments, and experience the elation of Ellie's enthusiasm in a world which closely observes her psychological ups and downs. On the book's pages, Samartzi unfolds a universe which is defined and governed by a child, a girl who, despite the fact that she is supremely unaware of her power, basks in the full entitlement gladly given her by a contemporary society.

However, Samartzi's illustrating style veers to the dramatic in the award-winning book *Badboy: from the Streets to the Symphonic* by Angeliki Darlasi. The book regards the Youth and Children's Orchestras established by José Antonio Abreu under the El Sistema program in Venezuela. It tells the story of a boy who dwells in the slums, the favelas, but manages to leave behind his peer groups' delinquent behavior thanks to music. In this book, Samartzi's illustrations define from a wholly different angle childhood which, in the case of favela dwellers, seems to remain the luxury of the well-to-do and the entitled: In the shantytowns of the impoverished, the children are no more than miniature adults who, as dispensable as their adult counterparts, are thrown into the inexorable battle of survival early on. That is why the members of the two communities, the one of adults and the one of the privileged, are portrayed by the book's illustrations as figures which have no features or weight: they are hollow, blank outlines manifesting absence. The children of abject poverty remain the children of a lesser god. They belong nowhere. Hurlled into an unjust world, they struggle to become part of something, to hold on to somewhere, just like the image that precedes the story which shows an unidentified child, a plain, featureless outline, which tries to form an attachment with an environment where, to all intents and purposes, it belongs not. Still, that unidentified child's yearning is of such magnitude that it perseveres, trying again and again to "stick" to somewhere, even if the means towards doing so are sticky tape or two pieces of strapping tape securing bandages, precisely like the ones used on visible bodily wounds.

By now, it has become clear that even the most cursory glance at the books illustrated by Samartzi confirms that the illustrator achieves visual pluralism through a range of graphic designs, techniques, compositions, and materials which alter depending on the style and uniqueness of each one of her books.

Collage, be it 'traditional' or digital, appears to be one of the illustrator's favorite techniques which she uses frequently mostly because she firmly believes that it is a good fit for children. The results are always exceptionally and visually pleasing.

From the book "Level Up"
Papadopoulos Publishing 2018





In illustrating **Una última carta** [One Last Letter] by Antonis Papatheodoulou, Samartzi endows collage with the nature of an impressive and explicitly functional tool. Tiny boxes, scraps of paper, paperclips, pieces of cardboard, fabric, and leaves in lieu of trees compose the breathtaking Mediterranean setting of a Greek island. What is more, in order to stress the book's theme and showcase the social contribution of the mailman to the Greek communities of yore, Samartzi employed as her leading props, an array of stationery papers, postage stamps, stamp seals, envelopes, and photos, vesting the story with compelling credibility and showcasing the nostalgia of a rich, postal culture panorama. Crowning it all is the collage of the central figure, the mailman, crafted with the familiar post office envelopes trimmed in blue & white, the tan brown shipping paper used by the Greek postal service, and postage stamps. In that manner, the figure of the mailman becomes a constant reminder of his full association with his role. Mr. Costas, the mailman in *One Last Letter* may well be an ordinary postman but one who viewed his task as an office of the highest rank, thus maintaining open the communication channel of a remote, isolated island with the outside world.

In other instances, when photography seems to be the most appropriate medium for rendering the illustrations of a children's book, Samartzi does not hesitate to use it as her basis in order to create a visual cornucopia with express references to reality. In the book **Once upon a Bear** by Eleni Geroulanou, the setting of the "road trip" the small teddy bear takes to get home, comprises the actual exhibits of the Benaki Toy Museum which play a key role in a variety of settings: at the port, the farm, the railway station, the theater, the country fair, the mom & pop grocery store, settings which all lead to the final image of the easily recognizable Toy Museum building at Paleo Faliro and the picture of sweet Maria Argyriadi who bequeathed her toy collection to the Benaki Museum, thus making the dream of a toy museum come true. The intense intervisuality of the illustrated text, which allows the museum's actual exhibits to be ushered in a fantastical setting and participate in a fictional narrative, functions as a powerful promotion and discreet way of showcasing a magical museum whose premises are superbly fairylike.

Without a doubt, Iris Samartzi is fond of experimentation: undaunted, she steadily tries to discover new routes of expression even if they deal with new, innovative forms (the book **A Tale of Tables Turned** is a good example of that). Nevertheless, despite the fact that Samartzi adopts a dizzying range of styles and techniques with a view to bringing out the special character of each text she illustrates, her illustrations share common elements which act as her own recognizable signature.

In all the children's books she illustrates, Samartzi creates images which do not merely "translate" the written text into a visual code but enrich it with elements and details which engage in constant conversation with it.

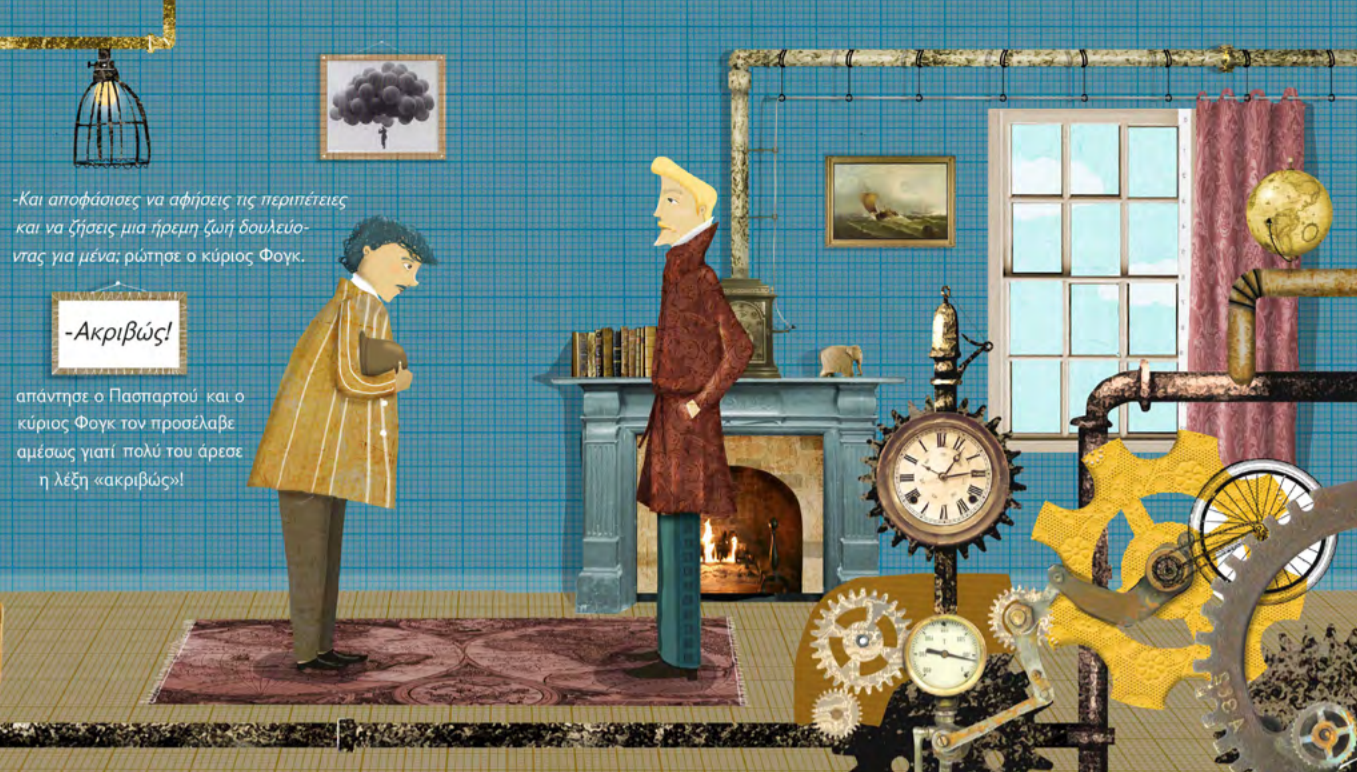
More importantly, beyond establishing the words in images, she forges on to strengthen the overall spirit in which each story is written. In that vein, in the book **The Good and the Bad Knights**, where the ferocity of the evil knights is voided thanks to the indifference with which the good Knights treat

them, the threat of the wicked knights "We're coming for you, we've got spears, crossbows and arrows, slingshots, catapults, and a launcher," is accompanied by the illustration of a catapult which, instead of massive boulders, launches...tomatoes! The depiction of the bad knights, instead of being stamped with the clear and present danger in their threatening words, expresses a strong tendency towards parody which goes hand in hand with the plot's humorous tone. <https://www.irissamartzi.com/thegoodandthebadpirates>

As an illustrator, Samartzi proves particularly sensitive when it comes to color: her requisite is that color should always convey the tone and mood of the text it accompanies. For example, in the **Yellow Buoy** by Theodora Katsifi, the domination of blue, which literally defines the seascape of action, and of red, which metaphorically flags a happy childhood, is challenged by the dazzling yellow of the buoy which personifies a wish. As the buoy/wish gradually grows into a fixation, it bathes with its luminosity all of the objects in the child's surroundings: the bed, the nightstand, the bedding, the chair, the swimsuit. Samartzi, by aggressively spreading the yellow color throughout, reveals yet another time her intention to place the visual arsenal of her illustrations at the disposal of the narrative.

It needs to be said that Samartzi's illustrating technique is characterized by the pluralistic spirit by which the setting is dealt with. That spirit, apart from serving the expected showcasing of a community (see *One Last Letter*), it also enriches the story by weaving a complete and rounded profile for each character. In the book **Don't Read This, Please** by Dimitris Bogdanos, the mysterious affinity of the central character with the circus functions as the catalyst that sets the plot's fairylike universe in motion. As of the outset, the culture of the circus world is emphasized through the details of the illustration in each setting which directly allude to the circus. Everywhere around the home of the odd old man the readers look, the wondrous sphere of the circus is there: it is evident in the various circus trappings such as the trampoline and the unicycle; on the small table in the courtyard; and, above all, in the interior of the old man's home, portrayed in the penultimate double spread: the posters on the wall, the tiger-shaped salt & pepper shakers, the clown hat resting on the table, the armchair's upholstery, the quaint lampshade, the fruit bowl shaped like a seal, and the dishes in the sink acrobatically balanced atop each other. In that very same book, there is another element of Samartzi's illustrating style meriting a mention: a series of mute characters, mostly small animals are set in the background. Apart from serving as a game for the children to try and spot the silent figures in every double spread, they enrich the written text with minute, visual details which follow the myth as it unfolds. Another example in the same book of such details of technique is the white seagull. It appears in the book's pages when the kind, old man is absent from them, thus serving as his alter ego. In that way, the seagull extends the old man's presence essentially rendering the discreet benefactor ubiquitous through his altruistic actions.





-Και αποφάσεις να αφήσεις τις περιπέτειες και να ζήσεις μια ήρεμη ζωή δουλεύοντας για μένα; ρώτησε ο κύριος Φογκ.

-Ακριβώς!

απάντησε ο Πασπαρού και ο κύριος Φογκ τον προσέλαβε αμέσως γιατί πολύ του άρεσε η λέξη «ακριβώς»!

Ποιος ήταν ο πλούσιος κύριος Φιλίας Φογκ, από πού κρατούσε τη σκούφια του και τί δουλειά έκανε δεν ξέρουμε ακριβώς! Ξέρουμε όμως άλλα πράγματα ακριβώς.

Ότι ξυπνούσε κάθε μέρα στις 8 ακριβώς, έτρωγε πρωινό στις 8:23 ακριβώς,

Ξυρίζονταν στις 8:37 ακριβώς έφευγε από το σπίτι του στην οδό Σάβιλ Ρόου του Λονδίνου, στις 11:30 και γυρνούσε τα μεσάνυχτα στις 12:00 ακριβώς!

Ήταν πολύ ακριβής ο κύριος Φογκ! Εγγλέζος!

Equally important to Samartzi is the metaphorical function of the settings which often assume intense elements of characterology revealing the central character's personality. Thus, in **Around the World in 80 Days**, on the pages depicting the quarters in which the eccentric, stickler-for-punctuality, very-model-of-an-Englishman Phileas Fogg lives and moves, there is a theme that seems to be compulsively repeated. It entails the presence of a series of clocks first evident on the façade of Fogg's residence –in fact, the façade itself is shaped like a clock- and then visible in the rooms and on the walls. The clock theme also reveals itself long before the reader opens the book: in the book's title the letter 'o' of the word "around" is replaced by a pocket watch! In that manner, Samartzi ensures that the trait of the story's hero for punctuality has been fully rendered.

Another distinct trait of Samartzi's art as an illustrator is her interest in all the peripheral components of a book. She is the one who, apart from meticulously curating the book title's design and the book's boards (covers), also tends to book elements which are less visible such as the initial and final endsheets. Those comprise the flyleaves, which remain loose and close to the book block, and the pastedown, which is attached to each book board. Quite often, Samartzi ensures that the endsheets are a visual summary of each story with the beginning endsheets flagging the story's starting point and the final endsheets marking the story's outcome.

The illustrator's attention is also captured by the form of the written text, as seen in the interesting series of books **The Good and the Bad Knights/Pirates/Witches** by Antonis Papatheodoulou and published by Papadopoulos Publishing. In the series, the printed words abandon the "automatic black" uniformity of the ordinary font and are studded with a wealth of illustrating elements which enthrone a causal relationship between the signified and the signifier. Classic elements from the world of witches and the witches' favorite paraphernalia such as pointed hats, magic cauldrons, and flying brooms illustratively erode the form of the words referring to those objects, forming a clever mosaic of snapshots of a fairytale society of bad as well as good witches.

Many are the categories of texts that Samartzi has illustrated throughout the years. Indeed, the extraordinary way in which she approaches each category is truly fascinating.

History: Iris Samartzi has illustrated many a book with a historical content. In the series **Stories that the Rock/War/Sea/Road/Market/Light Told You** by Maria Angelidou, Samartzi inevitably came face to face with the key questions/challenges that the illustrated historical books addressed to children have posed for illustrators throughout time.

In the case of historical children's books, the illustrator is called upon to deal with the difficulties involved in promoting the truth of the historical events narrated in books which do not hesitate to label themselves "historical fairytales": after all, a historical book for children must deal with the pivotal area occupied by the historical literary narrative which, as a genre, unavoidably swings between myth and historic fact.

To respond to the fact that a historical literary text requires that the veracity of events be showcased, Iris Samartzi often chooses photographs as her medium towards a visual narrative. After all, photographs enjoy a high level of credibility and, as the saying goes, "a photograph never lies". She casts realistic painting in a similar role as, by mimicking photographs, realistic painting results in documenting the truth of the events narrated. In a like manner, the portrayal of archaeological finds, such as a funerary mask or a Mycenaean breastplate act as the foundation of a composition, with the figure of the King of the Atreidae being a good example. Using complementary techniques, Samartzi adroitly builds up that foundation so as to allow for the reformulation of

autonomous segments of the past and, thus, visually reproduce the way History itself is made: the gaps found in historical sources are filled by a less "objective" view and interpretation.

Similarly interesting is the way that Samartzi regroups the image of historic personages. She often goes for metaphorical depictions so as to showcase their instrumental role in History rather than the key traits of their personality. Thus, Alexander the Great, who has remained in History as a great conqueror, is illustrated wearing a cloak made of images of the cities he conquered. In a similar manner, the unbridled ambition of the Athenian statesman Alcibiades is highlighted when the illustrator depicts him climbing up the walls –and fortunes- of Athens, his own city, which he uses as a stepping stone so as to climb even higher. In another illustration, Alcibiades is conspicuously absent but the direction the traces of his footsteps leave behind shows him quickly abandoning the "straight and narrow", wandering off towards the murky paths of exile and treason. <https://www.irissamartzi.com/storieswartoldyou> Yet, there is another obstacle that the illustrator of a historical book for children has to scale: the inherent conflict between depicting horrific and gruesome facts, such as battles or bodies lying lifeless on the battlefield, and addressing a readership which, by definition, is vulnerable and sensitive. That hard-to-solve quandary is often dealt with by Samartzi through her choice of employing a minimalistic visual narrative which simply implies death instead of interpreting it realistically. For the naval battle of Salamis (Stories that the War Told You), Samartzi crafts illustrations which are brimful of minimal allusions: above the turbulent waves of a raging sea, hands whose skin is a somewhat faded ink-black –a color literally referring to the drowning sailors' origin and, symbolically, alluding to their grim destiny- are raised in a final adieu or even protest. The illustrations for the Battle of Thermopylae are also minimalistic and "unobtrusive": empty helmets lie scattered throughout the battlefield connoting the death of the 300 Spartans. Next to each helmet is a number, from one to three hundred. (Stories that the War Told you). Isn't that exactly what always happens with war and its toll? Fathers and husbands, men of flesh and blood, are turned into mere numbers: x number of dead and y number of wounded.

Mythology: Obviously, illustrations of a mythological content follow different rules than the illustrations of children's books laying claim to actual events. In the case of Greek mythology, the challenge is closely interwoven with the depiction of the wondrous, the transcendental, the lofty, all of which, despite the loss of their religious burden, should still be approached with respect so as to move, inspire, and enthrall. There are two such series of children's books that Samartzi has illustrated: one on behalf of Papadopoulos Publishing, and another one for Metaichmio Publications. Both series have been written by Maria Angelidou.

The actors in Greek mythology, gods and heroes, giants and monsters, all born from the bowels of the fantastic, are an almost overwhelming impediment for illustrators. Still, the alogical figures of myth are handled reverently by Samartzi who turns them into awe-inspiring and spellbinding beings.

For instance, she illustrates the horses of Diomedes as strapping, haughty, and proud, with a wildness that makes their beauty undisputable.



She draws them magnificently large with a mane of braided arrows and places them in scenes where human beings, small by comparison and frightened, hide from the horses. In that manner, the illustrator brings her young readers closer to the concept of the horses' savage splendor (see **The Horses of Diomedes**). As to the overlords of the Underworld, Thanatos and Hades, Samartzi prefers to show them with their backs turned and stress only parts of them (e.g., Hades' garment), thus underlining the ignorance of humankind, then and now, as to the here and the hereafter (**The Capture of Cerberus**). <https://www.irissamartzi.com/laboursofhercules>

Running parallel with the actors of each myth, there are wondrous deeds and especially those which have withstood Time and contain the concept of eternity. Such myths prove a constant challenge for Iris Samartzi. She frequently finds herself having to confront with her illustrations the concept of shapeshifting as the human beings, animals, and gods in Greek myths may assume a different shape at any given moment. At times, she captures visually the crucial point when the shapeshifting takes place, illustrating figures where the "before" and "after" shapes co-exist, as in the case of the woman-tree hybrid in the etiological myth of Daphne (**Journeys to Greek Mythology: from Humans to Miracles**). At other times, the illustrations depicting the figures' earlier shape prepare the reader in advance about the shape to come. In that way shapeshifting assumes deterministic dimensions. An example of that type of illustrations by Samartzi can be seen in the figure of the mortal weaver Arachne (Gr: spider) whose hair and hands allude visually to the insect the woman Arachne will be turning into (**Journeys to Mythology: from Humans to Miracles**). One last technique that Samartzi employs when handling myths is to stress through her illustrations how transient transformation is: shapeshifting becomes skin-deep as it is incapable of depriving someone of his or her true nature: in **Journeys to Greek Mythology: the Beginning of the World**, the sea-god Proteus assumes one of his many shapes and turns into a swan but he still retains his divine persona promoted only through the attractive outline of a snowy bird. <https://www.irissamartzi.com/journeystogreekmythology>

Samartzi's illustrations become compelling even when her inventiveness serves a spurious interpretation of a myth. If we go by the claims that ancient stories are no more than poetic transcriptions of historical facts, then, in Samartzi's illustrations of Hercules, we recognize the collective effort by humankind to check the forces of nature and place them at its service. That view, is vibrantly present in the Herculean labor **The Stables of Augeas** as well as in the illustrations of **The Lernaean Hydra**, another Herculean labor. Given the etymological proximity of hydor, the Greek word for 'water', with Hydra, the Lernaean Hydra is a monster widely regarded as a mythological symbolism of the destructive power of water, a force difficult to harness. However many times one believes to be rid of it, water springs eternal and regenerated, flowing twice as fast and twice as uncontrollably. The paired concepts Hydra-dangerous Waters, as a comment towards the interpretation of the myth, were showcased by Samartzi in **The Lernaean Hydra**: she creates twofold images of a monster fashioned like a choppy sea with twelve necks resembling threatening waves, and portrays Hercules confronting the sinister beast in a way that invokes images of people fighting against murky waters which rush forth to drown them.

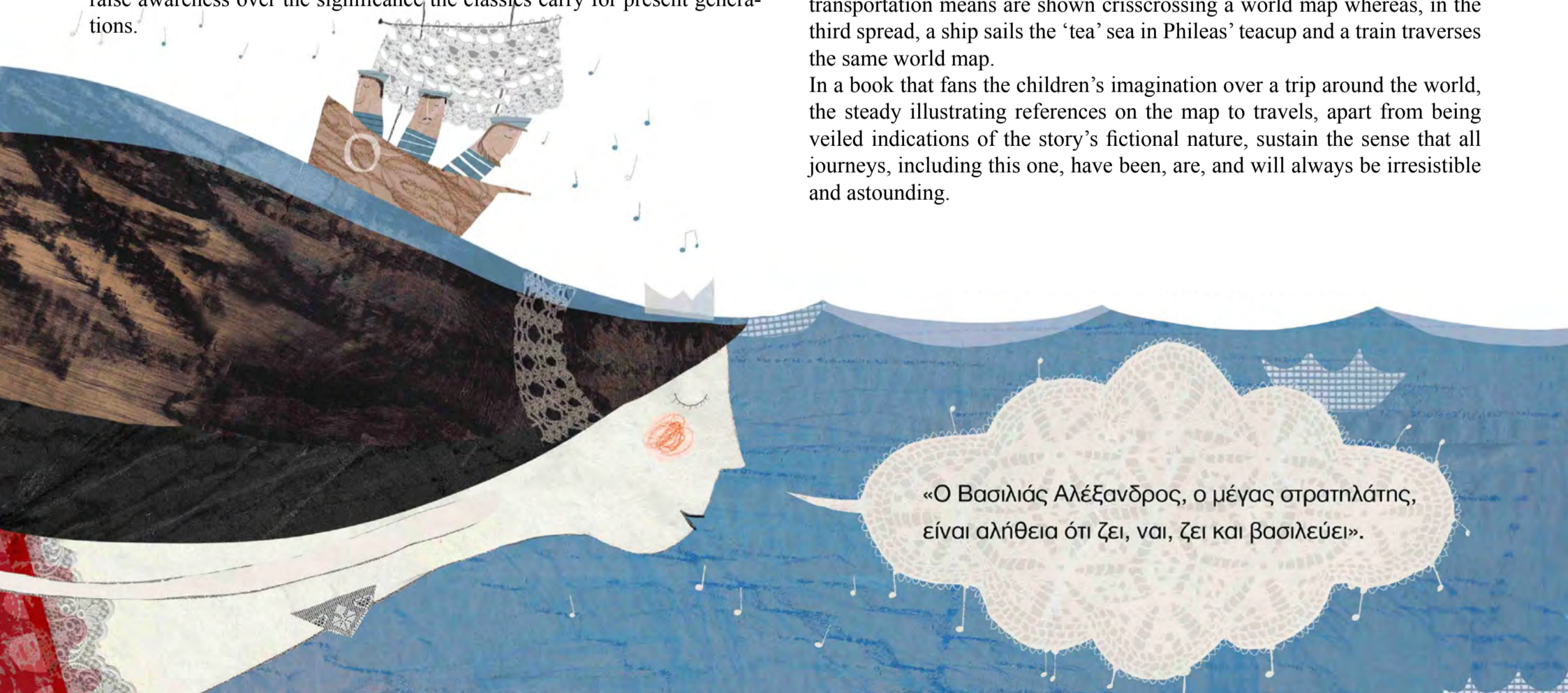
Adaptations: classic novels demand that the illustrator handle them in a special way. In this case, the task of the illustrator to adapt such texts visually is arduous indeed: on the one hand she must make the age-old historical course of the original as clear as daylight, and, on the other, she needs to raise awareness over the significance the classics carry for present generations.

Iris Samartzi's illustrations allocate the visual narrative's center of gravity among various points in a plot, depending on the story her illustrations must spin. For the legend of the mermaid (**The Mermaid** by Angeliki Darlasi), a Greek folklore, traditional tale, the visual retelling must emphasize the legend's timelessness and folklore origins. Samartzi succeeds in doing so by using for the multicolored collages of her illustrations pieces of hand-made embroideries. In the hands of Samartzi, grandma's embroidered table runners become foamy waves, a ship's sails, the mermaid's lace cap, underwater streamers, and even speech balloons which may well follow the graphic convention commonly used in comic books and cartoons but also transfer the lacy words of yore into a contemporary setting. Thus, the material Samartzi chooses to craft her illustrations with endows the adaptation of an old folk tale with a nostalgic mood and an old-fashioned mellowness. Be that as it may, the illustrations of a story of olden times may have to shift their focus to the significance the story has for the present so as to underline the maxim that certain values remain unalterable throughout the ages. In that case, the emphasis is placed not so much on the space-and-time framework of the events and the difference between the settings then and now but on the central theme of the story which, despite being an old one, remains as current as ever.

In the adaptation of the popular, 17th-century romance **Erotokritos**, the visual narrative highlights the timelessness of true love, a value that transcends Time. To achieve that, Samartzi's illustrations focus on love and are anchored on motifs closely associated with it: a red apple; a promise ring; hearts; threads that bind the couple together; and, above all, moons which have always been the lovers' favorite. In fact, the moon is not encountered only in the adaptation's night skies and in the clandestine meetings of the two youths in love. It is also discernible on the faces of Erotokritos and Aretousa as a waning crescent which desperately seeks completion (full moon) in the story's happy ending: a sweet kiss brings their two faces-moons together (the new and the waning one) to create a full moon, the sign of a love which is fulfilled at last. <https://www.irissamartzi.com/erotokritos>

The adaptation of Jules Verne's adventure novels is treated differently by Samartzi. Here, her main goal is to showcase through her visual intervention the magic mechanical contraptions of a time when technological breakthroughs such as submarines, airplanes, and rockets were not commonplace but pure science fiction. So as to preserve the former prestige of *Around the World in 80 Days*, Samartzi crafts illustrations honoring the era in which the novel was written. She establishes it anew through a series of magical scenes overflowing with enchanting details which usher the children who read the book and view the illustrations into a marvelous and startling world. It is in that world that they can feel the magic once experienced by Phileas Fogg and Passepartout through feats which today's galloping pace of technology has made infinitely easier. To that end, in Samartzi's illustrations for the adaptation of this classic novel show ordinary objects converted into astonishing settings such as the suitcase in the first spread which turns into a Lilliputian theatrical stage. The illustrations also serve as a game of discovery (a small monkey appears in each spread) and associations (the shadow of the last page's statue alludes to the land of the Native Americans), inviting their young readership to explore the absorbing world of Phileas Fogg and 'fiddle' with the secrets hidden in the illustrations. The pages of the book bring to life incredible traveling exploits which are spurred on by illustrations amplified through the addition of details hinting at a journey that is almost literally a 'map exercise': for instance, in the second spread, various transportation means are shown crisscrossing a world map whereas, in the third spread, a ship sails the 'tea' sea in Phileas' teacup and a train traverses the same world map.

In a book that fans the children's imagination over a trip around the world, the steady illustrating references on the map to travels, apart from being veiled indications of the story's fictional nature, sustain the sense that all journeys, including this one, have been, are, and will always be irresistible and astounding.



«Ο Βασιλιάς Αλέξανδρος, ο μέγας στρατηλάτης,
είναι αλήθεια ότι ζει, ναι, ζει και βασιλεύει!».

Interviews

1.

Onada Eidcions Blog- 12/18

https://premsaonada.blogspot.com/2018/12/a-los-ninos-les-encanta-observar.html?fbclid=IwAR3PWOS5Erzkx_6hr1JaRCbSgzhs2w-W1umeIIYiiz-VCgM5SWK755OCvixE

1. When the work was proposed to you, why did you accept to illustrate this classic novel by Jules Verne? Was it a challenge for you?

Jules Verne's stories are well-known stories, well-illustrated stories, and well-filmed stories. So, trying to approach them in a new way was surely a great challenge.

I really can't imagine an illustrator that wouldn't find this proposal intriguing. Of course, I would definitely place it among the most difficult "assignments" I've ever had.

The making of this book requires dedication. You need to do a lot of research, a lot of reading, watch movies, make notes. But this is a very interesting part of my work, because I learn new things.

After the research and the sketches, I start work on the final illustrations. Imagine that each spread demands fifteen hours of non-stop work. It is exhausting, but the result is really rewarding!

2. The illustrations are very visual and powerful. Which was the process of conceptualization? What inspired you to create them?

The first question I ask myself every time I illustrate a book is "what is the purpose of the book?" and "what do I expect from children to capture by reading it?"

In these books the main idea is to express Jules Verne innovative spirit, his imagination, and show how ahead of his time he was. That's why I worked entirely on my computer. I wanted the work to look modern and fascinating but, at the same time, realistic in order to respect the author's era.

My favorite part in this procedure is adding the details. These are small things which are not so visible but, in my opinion, make the narrative more powerful, or a character more vivid.

And children love to observe images and discover new things every time they read a book. It makes me feel like there is a secret dialogue between them and me.

3. Is it a book that appeals to parents and children alike?

My general impression from book presentations we've had with Antonis, is that both children and parents enjoy it. I think that both groups enjoy this voyage, each one from a different aspect.

The parents remember their childhood through these books and children are fascinated by all this machinery world. So, I think that J. Verne somehow helps bridge the generation gap between them.

4. "20,000 Leagues Under the Sea" is part of the "Travelling with Jules Verne's Imagination" collection. We also find "Around the World in 80 Days" and "Journey to the Centre of the Earth" in the Spanish market. Which one of these three books do you prefer?

I can't decide. Each one of these books is a new trip to a new fantastic place. So it is very difficult to decide, 'cause I love all of my adventures!

5. In the middle of the technology revolution, do you think that children continue being surprised by stories that belong to classic literature?

I believe that children love stories in general.

They like to hear stories before they go to bed, when they are in the car with their parents, when they take a shower, when they are with their friends, even when they play a video game.

They love the values of life that they discover in stories. And I think that in our post-modern society these essential values haven't changed.



From the book
"Five Weeks in a Balloon"
Papadopoulos Publishing, 2017

6. You have won several awards, such as the Compostella Award and the White Ravens. Did you think you would achieve so much success?

No. I didn't expect that, of course! I still can't believe it actually.

As I've said before, awards make me anxious. An award means that I ought to be good, I ought to become better and better every day. Actually, it is a huge responsibility.

But at the same time, awards give you a sense of freedom. It is an approval that gives you the right to experiment more, to discover new ideas, new techniques, to be whatever you like.

In the last 3 years, especially after the Compostela Prize, I'm feeling re-born, like I've just started illustrating! And there is still so much more I wanna do...!

7. Are you working on a new project?

Right now, I've been working on a new adaptation of Jules Verne by Antonis Papatheodoulou. "The Robinson Crusoe School" will be the next book in the series "Travelling with Jules Verne's Imagination".

I have other projects as well, but I don't want to announce them yet. And... at the same time I must prepare my portfolio, because I have been nominated for the HCAA 2020 by the Greek section of IBBY, which is, of course, a great honor! So, there is too much to be done. _



From the book "From the Earth to the Moon"
Papadopoulos Publishing, 2015

“The Magic World of Illustration” 08/15

ART22

Interview to M. Xypolopoulou

<http://www.art22.gr/ιρις-σαμαρτζή-ο-μαγικός-κόσμος-της-εικ/>

1. “Badboy” is a story about faith in man and humanity, a story of the power of art and culture against poverty and social exclusion. Today, we observe the elimination of art lessons (music, visual arts) from school programs. As an illustrator and visual artist, what is the role and importance of these courses in the educational system?

It is like wondering what the importance of culture for man and society in general is.

Art in all of its versions (theater, books, cinema, concerts, museums, street art, graffiti on a wall, a smart showcase, a photo, a child’s painting, or a great advertisement) is the one that softens our pain a little, makes us forget our problems, makes us feel less lonely. It’s a meeting point in another space-time.

Our times are not the healthiest ones. Culture sounds like an expensive watch, a luxury, when basic goods are missing. I do not judge this, it is perfectly natural to happen. It makes sense, therefore, to be crowded out in schools. And teachers do not have the financial support they need, the means to do something more artistic, even a photocopy to show of a famous painting to the children. All the weight of contact with art falls clearly to their mood and flexibility.

But I am optimistic, because more and more teachers are turning to art-based projects. All it takes is state support, which surely has a lot to bear, but culture and education could be a great start.

2. José Antonio Abreu decided to use the power of music to fight poverty in his homeland, Venezuela. Could something similar be applied to other forms of art such as visual art? Art is a great activist tool. How can an artist intervene socially?

It’s true that the battle against poverty, social impoverishment, the need for survival is uneven. The artist with his work ought to listen, observe, scrutinize, sympathize, and bring out voices that are not heard, images that are ignored. I think the key to the history of Abreu is that he took out the notes from the pentagram and the musical scores.

He virtually released a good virus into society and left it to do its job. If the art comes out of the walls, out of the rules, out of the museums, forgets for a moment its elitist profile, and comes out in the streets, in the squares, becoming one with the world, it gives an incentive to the world to intervene, to dream, and then I think that, yes, something can be finally done.

3. Fairy tales convey messages. Do you think that pictures can do the same? How do children’s book illustrations contribute to the education of a child?

The truth is that I do not embrace the idea that a book is better when it has a secret message. I believe that very long texts, with the stress of the message, destroy the potential readership.

I believe that through illustration I am invited to respond to an open philosophical question, eliminating all didactics, hoping that somewhere in my own interpretation, I will meet the interpretation given by the children.

4. What is the relationship between an illustrator and an author?

There are two kinds of relationships.

The first one is the ideal relationship: the collaborative one. Together, author and illustrator can dream of their book-creation.

The other one is the destructive relationship: the writer has already made his own illustration in his mind and wants you to faithfully follow his own fantasy. In this relationship, it is as if you have no hands. You forget yourself, who you are, your aesthetics, you do not know what’s nice and what’s not. The illustrator is like a robot.

Fortunately, after many years, I can detect right away this kind of collaboration and I avoid it discreetly. It is nice to feel that the other person trusts you completely and gives you the freedom to create as in A. Darlasi’s case.

5. How important is the role of images in a fairytale? Does illustration help or limit the imagination of the young reader by giving him the picture ready?

There are specific stages in a child’s relationship with a book.

In the early years, children receive hundreds of stimuli. Through a classic, fully illustrated book they observe, hear words, associate with images, decode things around them and understand them. They become familiar with the “function” of a book. They often want to read again and again the same book. It’s a world that is familiar, intimate, dear, makes them relax.

The word that portrays this part of the relationship is “security”. That’s what children are looking for. Every book children read is a new journey that gives them strength and knowledge to go further on to other new journeys, to meet new books. This is the role played by illustration. It provides a visualized vocabulary, a code.

While growing up the child is not afraid to read, to travel. And now, knowing the vocabulary I mentioned above, s/he can make her own imaginary scenes.

The illustrated book does not restrict the imagination of the child. On the contrary.

6. Having illustrated several books, what affects and determines the characters and style of your images?

The style of the book. What does the book want to say? What is the purpose of reading it? Does the book want to talk about a serious matter? Does it want to be pleasant and funny? Does the book want to sensitize children or to teach something? Does it want to put the child to bed? The lines, the colors, the technique, the material and the textures change according to the meaning of the book. The books I have illustrated are so varied that it’s impossible to put everything under the same umbrella and manage them in exactly the same way.

7. As a visual artist you have participated in various group exhibitions. Have you ever thought of presenting your work through an individual, this time, exhibition?

Yes, I’ve thought of that. I would like to have an exhibition, perhaps in the future. Not right now.

An exhibition for me is a closure. And I feel that I still have too much to learn, to do. I’m looking for new styles, I’m changing, I’m growing up and getting more mature.

Zigzag Diario

“Visións”, Lola Dueñas e “Angélica, una tragedia”

10/11/2016 21:00 h



http://www.crtvg.es/tvg/a-carta/visions-lola-duenas-e-angelica-una-tragedia?fbclid=IwAR1gp-PzZHPU1dxhN1ttZwG8j5wnwrhDKhow7C-6ckllQeJvAJ_PrjndVEEnA

From the book “Tom Sawyer, or the Biggest Room in the World” Papadopoulou Publishing, 2018



1.



“Una última carta”

by A.Papatheodoulou

Kalandraka -Spain -2016

-IX Compostela Prize 2016

-[Nominated for the Peter Pan Prize](#)

<http://www.kalandraka.com/en/colections/collection-name/book-details/ver/una-ultima-carta/>

“I’ve always wanted to illustrate a book that had to do with islands, their architecture, the sun, the seaside, the houses that elbow each other creating a colorful patchwork, all that Mediterranean jigsaw puzzle that reflects on people’s daily habits.

A. Papatheodoulou also had a true story to tell which had taken place on an island. So we tried to combine our two wishes. Luckily, all this process led us to “Una última carta”.

The illustration, I wanted it to be simple. I wanted it to look handmade and to give a life-like impression.

In reality, islanders make their houses with the simplest materials and I wanted to keep this philosophy.

So I used cardboard, papers, envelopes, paper bags, stamps, recycled materials, old letters and pictures (things that I collect in general), to create small structures of the buildings-the main character-furniture.

It’s a technique that I enjoy doing very much. I feel like a child playing with its toys. Then I took photos of all those structures. After lots of photos and a lot of scanning I started working on my computer, combining all, adding details, changing colors.

As far as it concerns the colors in the illustration, the key word is “light”. This book had to be bright, like the Mediterranean. So, blue, white, and brown are the illustrations’ predominant colors.

The postman is the only solid character in the book. He is the protagonist and I wanted him to be different from the others.

I also wanted to emphasise how important his job is. In order to achieve that, the islanders are just a stroke. A handwritten stroke. It’s like their identity is defined by the letters they receive. Their character-their substance is moulded by the news they get. It’s like... in real life. The news, the facts and the decisions we make, define who we are...”.

[Island making of - video](#)

List of the Five Books





The Kalandraka Editorial kiosk, Bologna Bookfair 2017



Book Presentation at Vigo LIBROS PARA SONAR



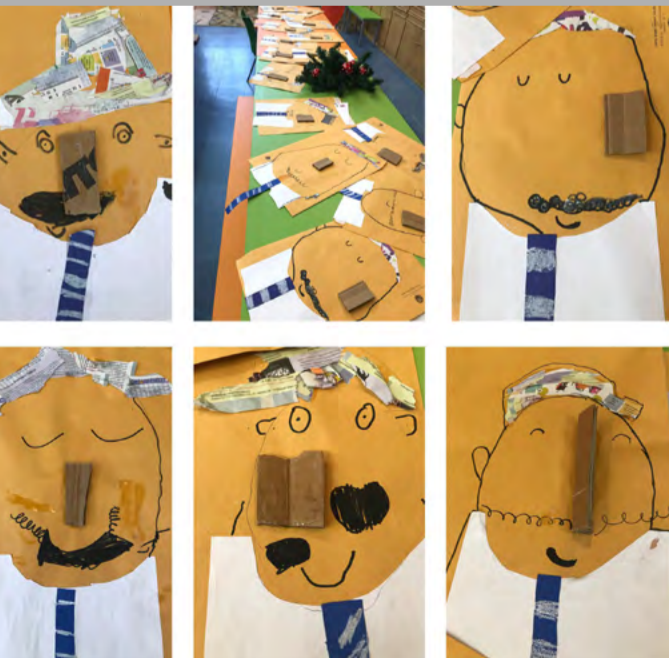
Book Presentation, island of Lesbos



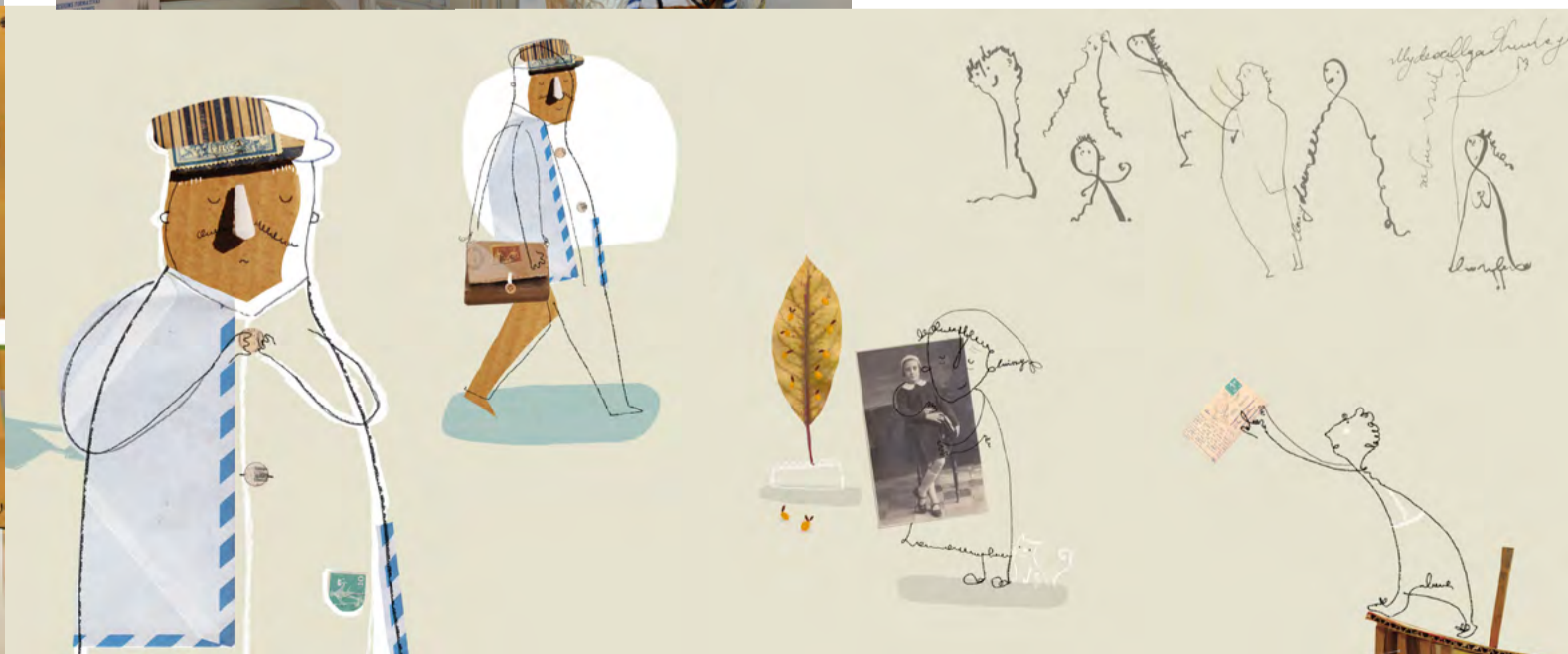
Libreria Ubik Irnerio, Bologna Bookfair 2018



<https://nostelevison.gal/comeza-xvii-campana-municipal-de-animacion-lectura-con-record-de-participacion/>



Arsakeia Tositseia Schools of Ekali



2.



“Summer, Autumn, Winter, Spring, Summer...”

by A.Pipini

Patakis Publishers - Greece - 2016

-Award, IBBY – Greek Section

-Praise by the Greek Graphic Design and Illustration Awards (EBGE)

In this sweet and tender fairytale, we witness the first year in the life of a family of immigrants, as seen from the eyes of the house they now live in. The house, standing empty and abandoned for years, welcomes them on a sweet summer’s day. As the year slowly passes, both the house and the family become one, as they have made a home of one another. A home of joy, stability, and beauty, where dreams can flourish.

It’s a heartwarming tale about the process of building a safe place: a place where you can belong, a place full of joy, especially needed after trying times.



Once upon a time there was a house...



Book presentation at Moraitis School and Myrtillo café



3.



“20,000 Leagues Under the Sea”
J. Verne Adventure Stories
by A.Papatheodoulou
Papadopoulos Publishing- Greece - 2015

[Travelling with Jules Verne's imagination](#)
[making of Video](#)



Book presentation, Hellenic Centre for Marine Research



4.



“On Ellie’s Wavy Sea”

by A.Papatheodoulou

Papadopoulos Publishing
Greece - 2018

<http://www.antonispapatheodoulou.com/books/2018-on-elli-s-wavy-sea>

“...This story has to do with all the fantastic things that take place in children’s mind- how they perceive all that happens around them- what affects them emotionally, the feelings in general. I wanted them to see themselves in Ellie and identify their personal moments of happiness, fear, shame or anger. So I wanted the “artistic language” to be recognisable to them. I chose this head of wavy hair to run from spread to spread, on purpose, till the last scene where she gets her hair cut. I also chose this mixed technique of different materials because I know how children love to make collages and how creative they might be even if the only thing they have in front of them is...a matchbox”!



On little heads
great big things
happen!



Book presentation,
Ianos Bookstore

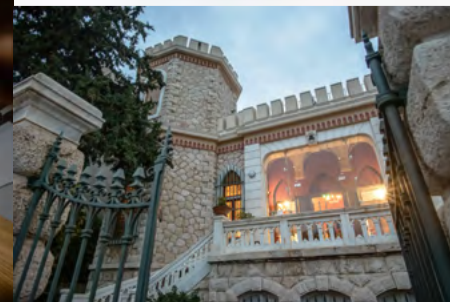
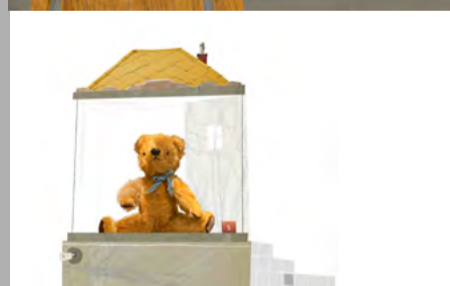


5.



“Once upon a Bear”
by E. Geroulanou
Patakis Publishers - Greece - 2018

I consider “Once upon a Bear” one of the most interesting book assignments I’ve ever had. E. Geroulanou wanted to make a book that would present the large collection of the 20,000 toys the Benaki Museum has in its possession. M. Argyriadi was the person who started this collection in the first place. As a child she experienced the loss of her favourite toy: a small stuffed bear. She was devastated after that. Finding it became her purpose in life. During this search she discovered other old toys in flea markets and shops. And she started to collect them one by one. Soon she had a huge collection of toys, including a small bear who looked like her own. The only problem was that she needed a place to put all these toys, so that the children could enjoy them too. The Benaki Museum decided to house this collection in one of its buildings which looks like a castle. So the book, one way or another, tells a true story. I was asked to illustrate this book and bring out the uniqueness and the nostalgia of these toys. The Benaki Museum gave me access to all of its photography archives. I worked digitally, combining photos and textures. The protagonist was the only character illustrated. He goes from spread to spread, searching for his home, asking around...till the last spread where he finally meets M. Argyriadi who welcomes him in her house-museum and he becomes real, like all the other toys... like the real bear that exists in the Museum’ display case No. 5.

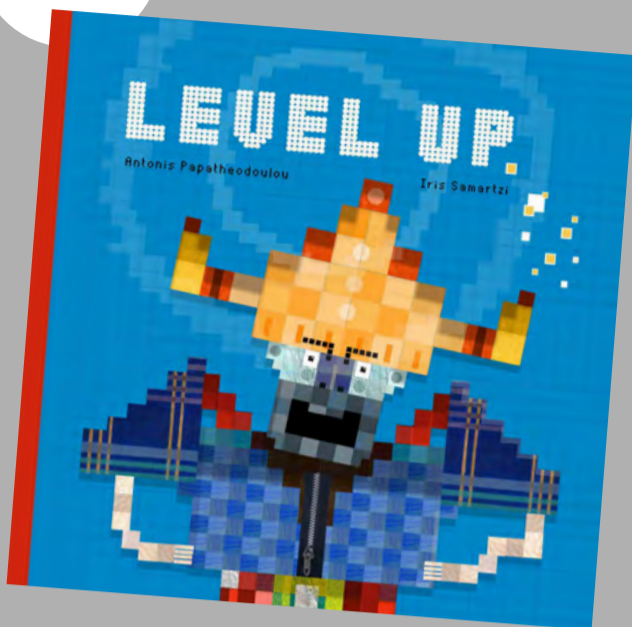


<https://www.youtube.com/watch?v=nSvF-GHx8vs0>

Book presentation,
Benaki Toy Museum

Ten Important Titles

1.



“Level Up”

by A.Papatheodoulou

Papadopoulos Publishing - Greece
2018



Inspired by the world of gaming and the level up mania in apps and games,

“Level Up” tells a different story of two game characters...

a story about what power really is and what’s really worth using it for.

[READ BOOK](#)

Let's fight!



2.



“The Good and the Bad Pirates”

by A.Papatheodoulou

Papadopoulos Publishing - Greece- 2011

<https://www.epbooks.gr/product/100640/the-good-and-the-bad-pirates>

<http://www.antonispapatheodoulou.com/books/2010thegoodandthebadpirates>

- Award, IBBY – Greek Section
- Greek State Picturebook award
- White Ravens List

followed by

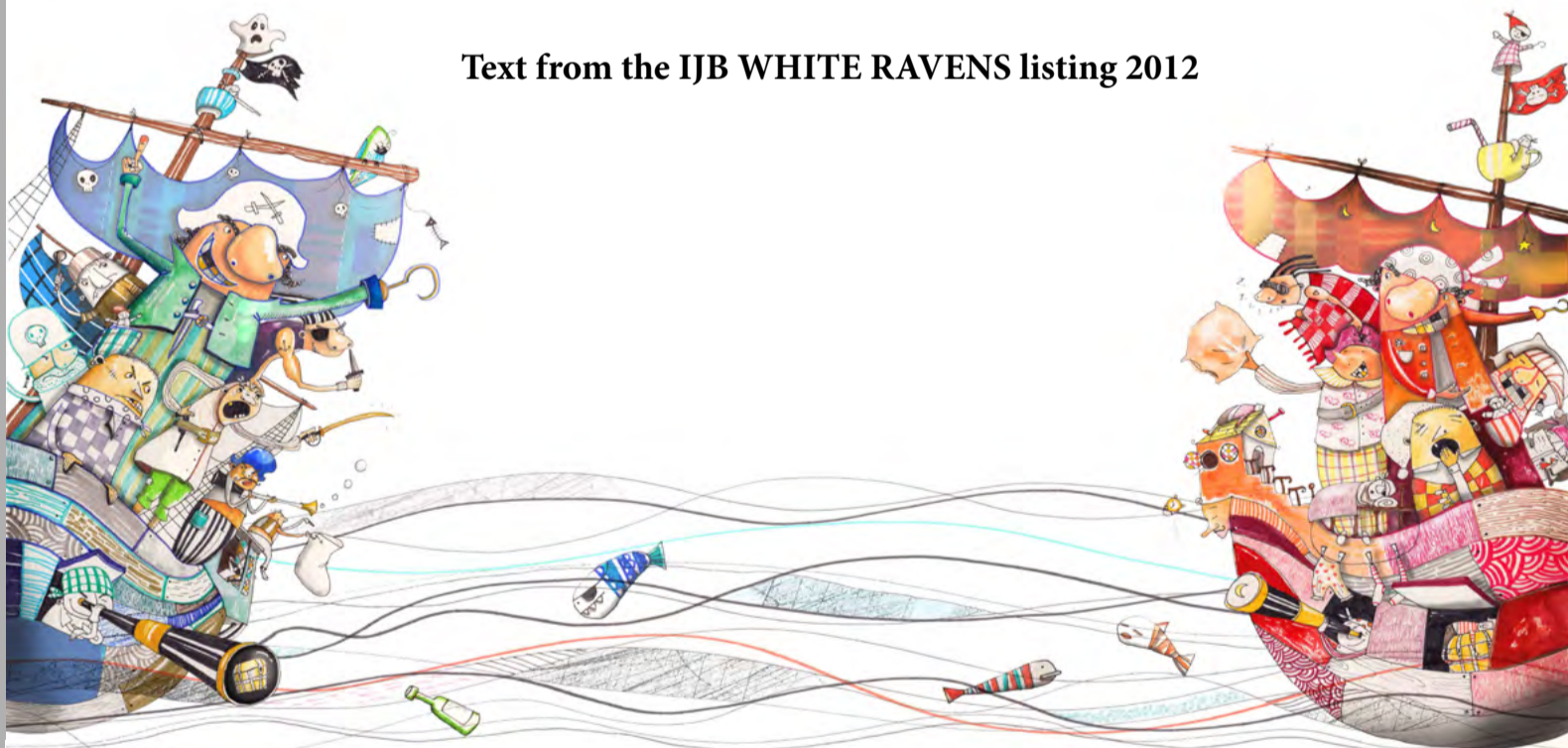
“The Good and the Bad Knights”

and the

“The Good and the Bad Witches”

“During a fierce attack, a rabble of blood-thirsty, roaring, rampaging pirates comes up against a curious opponent: a cheerful, good-natured pirate troupe, which stoically ignores every provocation and threat and counters these with invitations to dine together, share funny stories, or cosy up making arts and crafts. Utterly disarmed, bewildered, and totally in despair, the attackers decide to take part in a shared feast. Boisterous merry-making, roaring laughter, and music-making ensues. The illustrations underscore the message of this intelligent text in clever and lively ways. With a humorous touch, the book makes a case against violence by guiding the gaze from one-dimensional thinking and polarisation towards tolerance and humanity.”

Text from the IJB WHITE RAVENS listing 2012



3.



“The Yellow Buoy”

by T.Katsifi
Ilivaton Books- Greece -2017



4.



“Léon Millequestions”

by A.Papatheodoulou
Hemma - Belgium - 2019

A full-of-questions quest
of a pirate named MARK
who instead of a hook
was born with...
a question mark!



3-D shipmaking of



5.



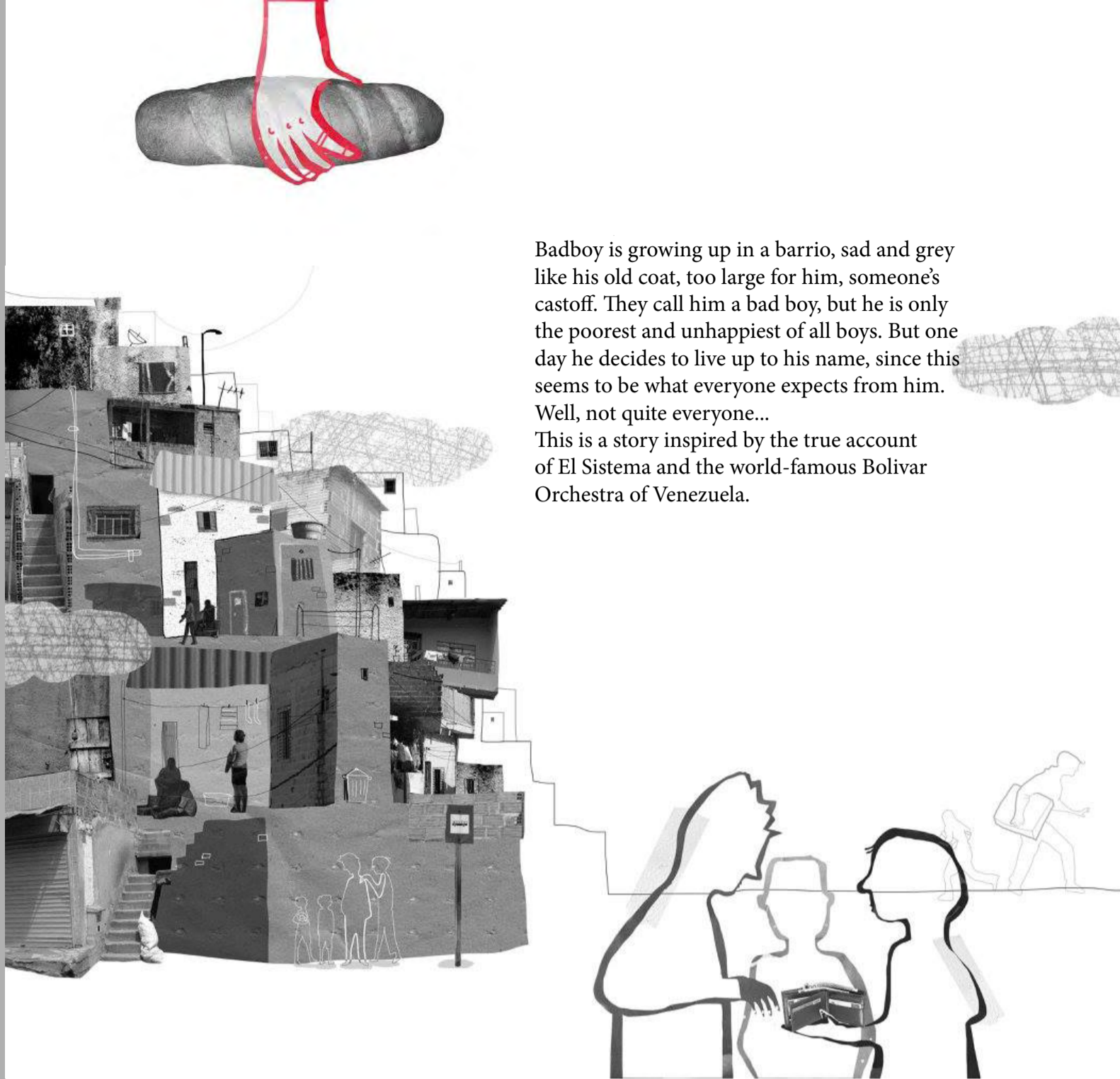
“Badboy”

by A.Darlasi

Patakis Publishers - Greece - 2014

http://rights.patakis.gr/sites/default/files/excerpts/09876_badboy_english_low_excerpt.pdf

- Award, IBBY – Greek Section
- Selected for the IBBY Honour List



Badboy is growing up in a barrio, sad and grey like his old coat, too large for him, someone's castoff. They call him a bad boy, but he is only the poorest and unhappiest of all boys. But one day he decides to live up to his name, since this seems to be what everyone expects from him. Well, not quite everyone...

This is a story inspired by the true account of El Sistema and the world-famous Bolivar Orchestra of Venezuela.

6.



“The Magic World of Federico”

by S.Trivizas

Diaplasi Books - Greece - 2015

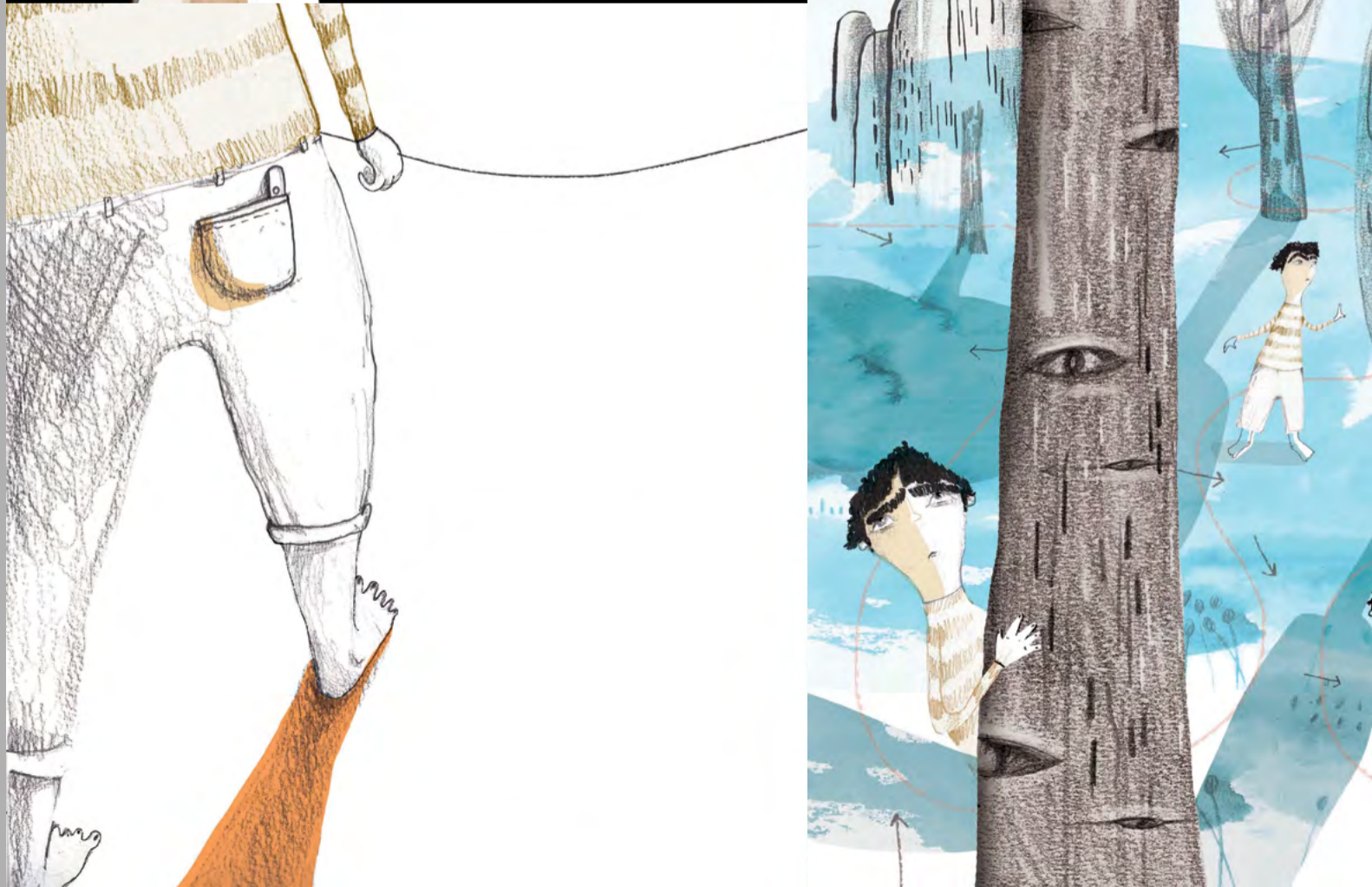
- Award, IBBY – Greek Section
- Greek State Picturebook award

“...I. Samartzi's remarkable color illustrations clearly point out the distinctive style of Lorca's surviving sketches (where “childish” innocence and naivety are combined with a sometimes inconceivable, tangible and sometimes overtly violent -or both- surrealism), unraveling the evocative images emerging from the tender and bold poetry of the text...”

<https://diastixo.gr/kritikes/paid-ika/5490-duo-afierwmatika-vivlia-texnis>



A story based on F. G. Lorca



7.



“The Mermaid”

by A.Darlasi
Metaichmio Publications
Greece - 2017
http://flip.metaixmio.gr/apospasmata/THE_MERMAID/6/



8.



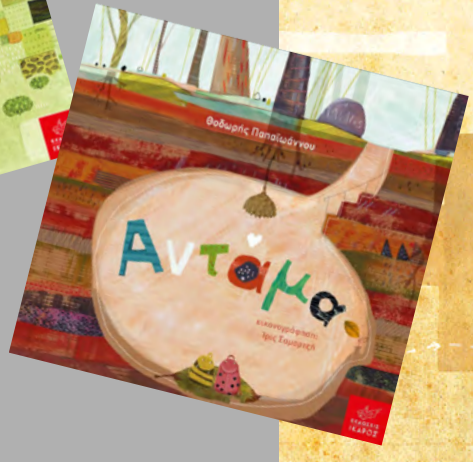
“Upside Down”

by T.Papaioannou
Ikaros Books - Greece - 2014
<https://issuu.com/ikarosbooks/docs/9789605720278>



followed by
“Across” and “Side by Side”

<https://issuu.com/ikarosbooks/docs/9789605720803>



9.



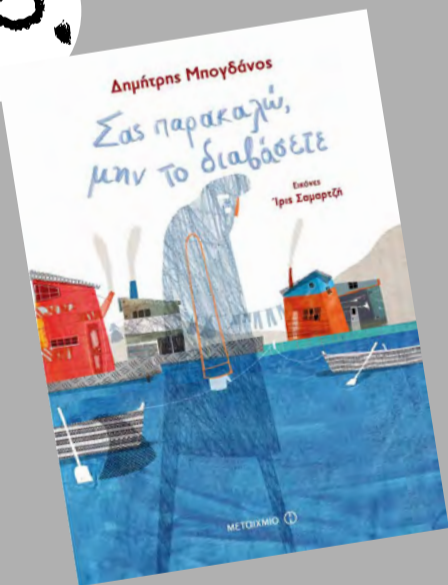
“Journeys to Greek Mythology”

- “The Beginning of the World”
- “From Gods to Humans”
- “From Humans to Heroes”
- “From Heroes to Miracles”

by M. Angelidou
Papadopoulos Publishing - Greece
2016-17



10.

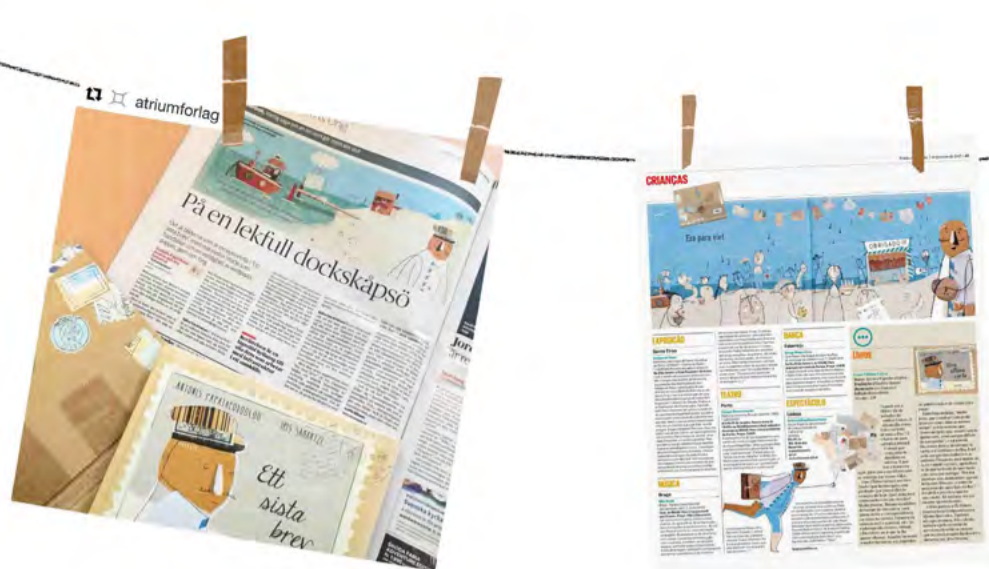


“Don't Read This, Please.”

by D. Bogdanos
Metaichmio Publications- Greece - 2018



http://flip.metaixmio.gr/apospasmata/SAS_PARAKALO_MHN_TO_DIAVASETE/6/index.html



Reviews



“On a playful dollhouse island”

It is the pictures that are exceptional in “Una Última Carta”, with humans drawn as handwriting and a reality of cardboard, paper, clips and colour.

Antonis Papatheodoulou and Iris Samartzi

“Una Última Carta”

Translation: Anna Maria Gull

Atrium

Children’s books can come in many incredible forms, sometimes constructed as a mix between a book and a toy. Mostly the book loses in that context, confined to being the boring part of a fun toy. But there are some books that are small, clever artwork. The Greek book “Una última carta” doesn’t become a book until you have opened the cardboard envelope, which is tied with striped lace. Inside lies the book, with a cover in the form of a stamp. The disadvantage is of course that the reader is not allowed to browse, it rather makes you scared to break the book. But he who dares is rewarded, and the construction is not at all fragile. This is a survivable envelope.

The story itself in “Una última carta” is a quiet story from a time “when there were no telephones or e-mails, and all news were delivered on foot”. During that time, Mr Kostas walked around his small island, where he was the only postman. He distributed good news (easy to carry), and bad news (heavy to shoulder), he was the contact between generations and continents. He even read some letters aloud, for those of the island’s citizens who had not been taught to read. Everyone knew Mr Kostas.

Now it is the last day of his working life, and oddly enough no one seems to be at home when he does his round. An increasingly disappointed Mr Kostas sticks letter after letter under door after door. Where is everyone? There is, of course, an explanation, unusually amiable.

The story is a friendly tale about a time that is about to end, but also an understated reverence for all the people working with infrastructure within society, people who seldom get appreciated in spite of the fact that postal services has been so crucial as an interface between people who live far apart. Nowadays, handwriting and writing paper is nostalgia, and a mailman who sees how the recipients react.

But the great joy with “Una última carta” is Iris Samartzi’s pictures, a clever mix of drawing, painting and compositions boarded on handcrafted dollhouses and photographed. It is easy to see the Greek colors in the blue sea, blue skies, and sand-colored houses, but the sand color also becomes nostalgic sepia and wrapping-paper brown. People and animals she draws with thin, graceful lines, and it takes a while before you realize how they look like handwriting, where curly hair almost becomes a letter. Most houses, boats, and bridges are playfully made out of cutout cardboard, with decorative applications in the form of buttons and bottle caps which indicates size and a toy world. The clouds are cutouts, some are pieces of handwritten letters, some hang from clips which, in turn hang from threads.

It is a whole world, small, there in the cardboard envelope, imaginative in the same way Argentinian ISOL, the Astrid Lindgren Memorial Award Laureate, makes her pictures. And the longer you watch it, the more that world grows.

<https://www.dn.se/kultur-noje/bokrecension-barnboken-ett-sista-brev-visor-en-verklighet-av-wellpapp-och-gem/>

“...The work of Iris Samartzi...is an elegant collage comprising familiar postal service items such as envelopes, stamps, and handwritten letters. Combination of those materials, together with old photographs and cardboard complemented by delicate black & white pen strokes, gives us sublime, nuanced illustrations which will make us want to read One Last Letter again and again. If you take a closer look at the Kalandraka Editorial’s website, it highlights one of the elements which, without reading it, has attracted my attention: the cinematographic treatment of the illustrations, with a wide variety of frames such as general and detailed ones, together with “American” and “media” shots. It draws attention to the game through a perspective and combinations which succeed in fitting several scenes within the same image. A visual delight in ochre and blue tones that seamlessly complement the story...”

Bichitos Lectores- 21 November 2016 - SPAIN

<https://www.bichitoslectores.es/una-ultima-carta/>

“On Ellie’s Wavy Sea”

by **A. Papatheodoulou**

Illustrations by **Iris Samartzi**

“What great, big things happen in those little heads!” we read on the back cover of the book. And we reply: “What lovely things are those that happen in some children’s books!”

The story takes a voyage on a sea that is invisible but infinite, made for long journeys, great adventures, important discoveries... In short, everything in the story takes place on Ellie’s long, curly hair.

It is where Cap’n Nick, a fearless sailor lives. Each day and night of Cap’n Nick is unique. Sometimes he lives through endless thrills, sometimes he battles angry storms, and sometimes he has to sit out the calm and just be bored.

But there are nights, dark nights, moonless nights, where even a fearless and seasoned sailor like him, trembles with fear. On nights like those, he knows where to find the safest harbor: in a hug by Ellie’s parents.

No matter how bad the storm, Cap’n Nick looks through his telescope and chuckles. He knows that it will all work out in the end and then it will start all over again. Even on a difficult day, where Ellie is going to get a haircut!

The illustrations crafted by the hand of I. Samartzi are a visual narrative! Raising her anchor from the text, she travels through and beyond it! Magical shades of color, the kind of details children are quick to spot and love, and an impeccable management of the space given her, always guided by the horizontal axis created by Ellie’s shiny, ginger hair!

It is a travel book about feelings and discoveries in childhood, a book where words are few and illustrations gorgeous. Explore it!

M.Birbili - 04 April, 2018 - Elniplex GREECE

<https://www.elnplex.com/στα-κύματα-της-έλλης-του-αντώνη-παπαθεοδούλου/>



CRIANÇAS



EXPOSIÇÃO

Santo Tirso

Amigo do Peito
Biblioteca Municipal de Santo Tirso (Rua de Gross-Umstadt — Quinta de Gelo), T. 252633428 e biblioteca@cm-stirso.pt
De 9 de Janeiro a 11 de Fevereiro. Gratuito
Com o intuito de promover a leitura junto das crianças e jovens em idade escolar, a exposição das ilustrações do livro *Amigo do Peito*, editado pela Bruva, articula-se com a Rede de Bibliotecas de Santo Tirso e narra a construção de uma obra desde a ideia original até à escrita e ilustração. O texto é de Cláudio Thebas e as ilustrações de Violeta López. Apoiado pelo Plano Nacional de Leitura, o projecto foi recomendado para leitura em voz alta e para o apoio a iniciativas de cidadania nas escolas. Nesta história somos levados pela mão de um menino que quer falar nos de amigos, amigos do peito. Para isso, leva-nos pelas ruas do seu bairro, um bairro parecido com o nosso: há uma escola, um bar, uma casa à esquina, um jardim e prédios. Mas também a voz do menino nos seus familiares, bastante semelhante à nossa... Os amigos de quem fala parecem os nossos, porque todos temos amigos do peito e todos brincamos com eles num bairro qualquer, este espaço comum que nos recorda que somos feitos de amigos e sorrisos e nos faz estrearmos por dentro quando os revemos.

verde que nos rodeia: rimas, histórias, rap e jogos de palavras, sobre batidas coloridas e acompanhadas por diversos instrumentos tocados ao vivo. Capicua é quem dá voz às letras por si criadas, enquanto Pedro Geraldes é o detentor das programações, da guitarra, do baixo, das teclas, da percussão, da música e arranjos. *Mão Verde* é também um livro com o propósito claro de que as crianças se interessem pela Terra e por todos os seres vivos. "Compra só o essencial, evita o desperdício e reduz o número de embalagens. (...) "

TEATRO

Porto

O Lugar Desconhecido
Teatro da Vilarinha (Rua da Vilarinha, 1386), T. 226108924
Até dia 15 de Janeiro. Terça a sexta às 11h00 e às 15h00 (para escolas); sábado e domingo às 16h00. Para crianças maiores de 4 anos. Preço: 3,40€
A companhia Pé de Vento apresenta uma versão do conto *O Lugar Desconhecido*, de Álvaro Magalhães. Uma água adivinha o tempo e anuncia a proximidade de uma "intemperidade". É então preciso "lançar patas ao trabalho" na Mata dos Medos para se encontrar uma solução. A encenação é de João Luiz, que também assina a cenografia, em colaboração

DANÇA

Estarreja

Corpo-Mapa-Livro
Cine-Teatro Municipal de Estarreja (Rua do Visconde de Valdemouro), T. 23481300
De 11 a 13 de Janeiro, às 10h30. Para crianças com mais de 6 anos. Preço: 2,50€
A peça nasce de uma ideia de Marina Nabais e Joana Pupo, em que o livro é encarado não como um simples objecto, mas como foco de descobertas e visões. Interpretá-lo implica usar o corpo e encontrar novas dimensões num mapa de espaços e sentidos.

ESPECTÁCULO

Lisboa

Andante (Dee) Concertante
Escola Superior de Educação de Lisboa (Estrada do Calvario de Benfica),
Dia 10, às 10h. Gratuito.
Reservas: susanar@eselx.ipl.pt
e esaudi@eselx.ipl.pt

LIVROS

Uma Última Carta

Texto Antonis Papatheodoulou
Tradução Elisabete Ramos
Ilustração Iris Samartzi
Edição Kalandruka
48 págs., 13€



"Aquele era o último dia de trabalho do senhor Costas. O último dia como único carteiro de toda a ilha." É o início de uma narrativa textual e visual que conquista de imediato os adultos. E por isso a trazemos aqui, para que a partilhem com as crianças das vossas vidas. *Uma Última Carta* é um livro (lindo) que homenageia uma profissão que pouco dirá às crianças de hoje. Qual delas terá conversado com um carteiro? Muito poucas. Mesmo os adultos deixaram de comunicar com quem deixa a correspondência na caixa do correio. Falamos da morada real e material, não de endereço electrónico, virtual, cibernético ou o que se lhe quiser chamar. Aquelas (as reais) transformaram-se em depósitos

de publicidade e de contas para pagar. Entre boas notícias, "muito leves, que o senhor Costa podia levar um cento delas ao mesmo tempo", e más notícias, que "pesavam tanto que, mesmo sendo apenas uma, eram sempre difíceis de transportar", o carteiro da ilha nunca deixou de entregar as cartas aos habitantes da ilha. E até as lã aos que não conheciam as palavras. Cinquenta anos depois de se ter tomado carteiro, apercebeu-se de que no fundo do saco havia uma carta por entregar. "Era um envelope sem destinatário, apenas tinha uma direcção: o nome de uma praia do outro lado da ilha." Foi até lá e percebeu que era um convite. Na verdade, era um enorme agradecimento. O livro ganhou o IX Prémio Internacional Compostela para Albus Ilustrados. Também nós agradecemos. Pelo talento, ternura e pelo recordar da aproximação entre as pessoas que as cartas sempre facultaram e alimentaram. Rita Pimenta

MÚSICA

Braga

Mão Verde
Braga, Teatro Círculo (Avenida da Liberdade, 697), T. 253203800
Hoje, às 16h30. Para crianças dos 6 aos 10 anos. Preço: 10€ (c/ desconto)
Um concerto temático, em torno das plantas, da agricultura, da alimentação, dos cheiros das ervas aromáticas, da cor das flores e com uma clara motivação ecológica. Durante cerca de uma hora, com vários momentos de interacção com o público, sucedem-se canções alegres, com mensagens importantes, numa abordagem inteligente e engraçada dos temas quotidianos e do universo



com Susana Rísler e Rui Azevedo. Em palco, estarás Patrícia Queiroz, a lembrar-nos que "o que interessa não é o que acontece, mas o que acontece em nós enquanto isso acontece...".
lazer@publico.pt

“Letter to a postman”

“It was Mr. Costas’ last day at work, the last day of being the only mailman for a whole island”. That is the beginning of a textual and visual narrative that immediately attracts the attention of adults or, at least, the attention of some of them. And so, that bring us here, with us expecting that you share this book with the children in your life.

One Last Letter is a heartwarming book that honors a profession that means very little to today’s children. Has anyone seen or talked to a postman lately? Few, very few, have. Even the adults are no longer interested in who slides the letters into their mailbox.

We’re not talking about mail that is electronic, virtual, cybernetic, or whatever you want to call it. We are talking about handwritten letters, postcards, and photographs, actual mail that reaches our actual mailbox. These days, the regular mail that used to reach us has been transformed into nothing more than advertising brochures and bills, bills, bills. Well, hard-copy mail, mail we could actually touch is no longer: ur world has changed and not always for the best.

For Mr. Costas, the good news was *“...so light that Mr. Costas could carry a thousand pieces at the same time...”* and the bad news was *“...was so heavy that even just one letter was too difficult to carry...”* (the islands’ postman on which the story is based remembers Pablo Neruda). But Mr. Costas never gave up delivering the letters and the photos to the inhabitants of the island. And he even read them to those who did not know how to read.

Fifty years later, on his last day at work, he realized that there was one letter left undelivered in his bag. “It was an envelope without a recipient. Only a name of a beach which was on the other side of the island”. He went there and realized that it was not a letter, but an invitation. An invitation for him. In fact, it was a huge ‘thank you’ for all his years of dedicated work.

The book was awarded the IX International Compostela Prize for Illustrated Albums.

We thank you too! We thank you for the talent of the authors, for the tenderness of the narrative, and for the remembrance of the rapport between people that real letters always provide. Thank you!

Público Crianças 7 January, 2017 PORTUGAL
<http://blogues.publico.pt/letrapequena/2017/01/08/escrever-ao-carteiro/>

**“Once upon a Bear” by E.Geroulanou
Illustrations by Iris Samartzi**

The quest, the abandonment, the need to belong somewhere, the journey of life, the wandering, the destination, the warm embrace, it’s all stuffed in a small, brown, fluffy teddy bear. This iconic teddy bear, Mary and Eleni Argyriadou’s teddy bear, is now proudly on display in an amazing museum. And its story may be unknown, but I think we all get the picture: after all, we’ve all had a teddy bear in our childhood.

Suppose that, maybe, it was our own teddy bear which were lost. This book is a hug, a reminder, an inducement, a need, and a duty. Where do our old games go when we grow up? How many of them are saved, how many are lost, how many are ignored or missing? How many hours of joy and fantasies have all these loved ones given us?

It is a moving story, dedicated to Maria Argyriadou, a woman of rare aesthetics and soul, a woman who unfortunately “left” us on Friday morning, November 30, for that great journey. However, before she passed away, she saw her dream come true, acquire flesh and bones, in the surprise, admiration, and love expressed for her own toys by children visiting the unique Benaki Toy Museum in the area of Paleo Faliro, Athens. She also saw this book published and, ignoring her state of health, she managed to smile over the few words we had written for her last week.

Eleni Geroulanou wrote a book for this bear, an important book which becomes everyone’s favorite as of the first page, a book which smells of jasmine and perhaps of just a hint of honeysuckle.

Few are the words by Eleni in the book but they’re absolute magic. It’s a book that fills you with nostalgia for something, something which reminds you of your own childhood. At the same time, this story hides within it the wanderings of a “child” who does not know, does not remember, or has no home. Perhaps it’s a parallel story, maybe an allegory about the journey of life, the search for a place where you belong, where you can put down roots, where you can finally settle down...

And as you read the book, you discover through the narration, the wanderings of the little bear, and the incredible images by I. Samartzi that our toys had a soul! Try to remember what happened, where they went, when they became boring, when you grew up, when you broke them... This teddy bear (by now our own teddy bear, because that’s the way we feel about it) wanders in a story that may look like a tale, but it comes out real in one way or another, thanks to the magical illustrations by I. Samartzi which contribute to that. Everything is before our very eyes! The toys of a past era, made in different countries, the animals, the unique dolls, the ships that are fine copies of real great ships...

E.Mpetinaki- 11 December, 2018- Fractal GREECE
<http://fractalart.gr/enas-arkoydos-mia-fora/>

“Summer, Autumn, Winter, Spring...Summer”

by A.Pipini

Illustrations by Iris Samartzi

“...With a title that reminds us of the famous Kim Ki-Duk’s film *Spring, Summer, Fall, Winter...and Spring*, but also the changes of life through the year’s four seasons, the story of the house and the apple tree, is an ecumenical journey of courage, endurance, offering and rebirth, a poem on human adventure, the primordial quest for home, that protects, the home-soul that comforts, which is ready to offer. But are the houses living? Can they feel love, pain, joy, loneliness, abandonment?”

The story tells us: “Yes, they can!” They crack their doors and mourn, open their shutters and sigh. “The homes are sick without people and they pine when nobody takes care of them”. When they are empty and uninhabited they become melancholic, like the soul of a man, and they slowly pass away. G. Seferis saw some of these abandoned houses after his uprooting. And while he confesses that he does not know a lot of things about houses, he gives them essence in his poem *Kichli*. He describes them first as joyful babies and then getting older and older; *even grow resentful / with those who stayed behind, or with those who went away / or with others who would come back if they could*.

The story begins with the summer and the opening of the garden gates. The house sees a family crossing the path and reaching the front door. “They roamed in the rooms, climbed the stairs, opened two windows and made the decision: they would live there.” The door, the rise of the staircase leading upstairs and later on the exploration of the attic, where secret treasures are hidden, act as a transcendental allegory, as the beginning of a second opportunity for both, the house and the family that comes to live in. The narrative focuses on the relationship that grows slowly between the house and its new inhabitants, especially the boy, whose name is never mentioned, because, as in most fairy tales, names, place and time do not matter. The important thing is something else: the house and the man, having crossed the straits of loneliness and insecurity, will be connected and through mutual offer and companionship they will unite, evolve and create. The exploitation of the rotation of the seasons to emphasize the evolution and regeneration of the soul of man, is therefore a catalyst for the outcome of history.

The house is a kind of structural diagram of the human soul, as C. Yung tells us and G. Basselar in the *Poetics of Space* confirms this: It is the state of our soul, the accommodation of the unconscious. In other words, our soul is a house. But can a children’s book - because it primarily addresses to them - infiltrate such a big issue without becoming boring or failing? Of course it can, if it can balance the levels of understanding and incorporate meanings with language and illustration tools. Here, both are achieved.

The harmonization of Iris Samartzi’s illustrations and the author’s calm, sensitive- almost theatrical writing- the portray of the pictures of the house, but also of the seasons, sometimes with cold and sometimes with warm colors, constitute an elegant ensemble, able to excite the children’s imagination and stimulate the adults’s interest. And it is perhaps not at all accidental to realize that both creators manage with a lot of care, many places within the house with symbolic meaning eg. the door, the ladder, the attic, the balcony at the children’s room, overlooking the garden and the apple tree. The latter indeed, as a world symbol of artistic creation, is of particular semantic importance. It is the tree of desire, and the consumption of its fruit, both in literature and in art, functions as the acquisition of experience, knowledge, maturity, fullness and happiness. This is, in fact, the quest of every person, as long as the conditions allow it”.

G.Galanopoulou- 2 December, 2016- Diastixo GREECE

<https://diastixo.gr/kritikes/paidika/6089-kalokairi-fthinopwro-xeimwnas-anoiksi>

IBBY Awards 2017 - GREECE- Jury’s thoughts on “Summer, Autumn, Winter, Spring...Summer”

“Through four seemingly unrelated elements (four seasons, a house, an apple, a family) unfolds a parallel, realistic and allegorical course. The story with ingenuity suggests a personal search for what it means for everyone, “home”, through a balanced narrative with a successful use of language and images. Iris Samartzi creates images that complement and enrich the story with a meaningful “figurative” style. The colors are in harmony with the words, the imagination is stimulated and the interest remains unchanged until the last page of this stylish book”.



Translated Editions



J. Verne Adventure Stories

by A.Papatheodoulou

Papadopoulos Publishing - Greece

- **20,000 Leagues under the Sea:** Greek, English, Catalan, Spanish, Chinese.
- **Around the World in 80 Days:** Greek, English, Catalan, Spanish, Chinese.
- **From the Earth to the Moon:** Greek, Chinese (English soon).
- **Journey to the Centre of the Earth:** Greek, Chinese (English soon).
- **Robur the Conqueror:** Greek, Chinese.
- **Five Weeks in a Balloon:** Greek (Chinese soon).

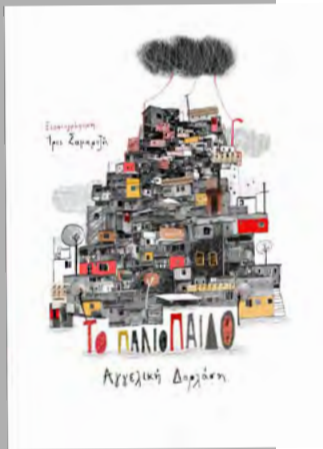


“Una última carta”

by A.Papatheodoulou

Kalandraka Editorial- Spain -2016

Galician, Spanish, Catalan, Basque, Portuguese, Greek, Italian, Swedish, Chinese, Korean.

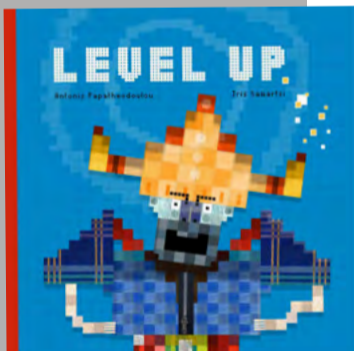


“Badboy”

by A.Darlasi

Patakis Publishers - Greece - 2014

Greek, Korean, Turkish.



“Level Up”

by A.Papatheodoulou

Papadopoulos Publishing - Greece - 2018

Greek, English.



“Tom Sawyer, or the Biggest Room in the World”

Mark Twain- Adaptation by A.Papatheodoulou

Papadopoulos Publishing - Greece -2018

Greek, (English soon).



“Summer, Autumn, Winter, Spring, Summer...”

by A.Pipini

Patakis Publishers - Greece - 2016

Greek, Korean.

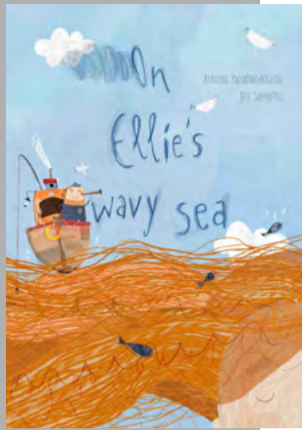


“The Mermaid”

by A.Darlasi

Metaichmio Publications- Greece - 2017

-Greek, English.



“On Ellie’s Wavy Sea”

by A.Papatheodoulou

Papadopoulos Publishing- Greece - 2018

-Greek, (English soon)



“The Little Weaver of Words”

by A.Papatheodoulou

Metaichmio Publications- Greece - 2017

-Greek, English.



“Léon Millequestions”

by A.Papatheodoulou

Hemma - Belgium - 2019

- French, (Greek soon).



“The Lady with the Camels”

by M.Sfakianopoulou

Patakis Publishers - 2015

- Greek, Turkish.



“Tales from the Greek Myths”

by M. Angelidou

Metaichmio Publications- Greece

- “The Capture of Cerberus”

- “The Apples of the Hesperides”

- “The Cattle of Geryon”

- “The Lernaean Hydra”

- “The Stables of Augeas”

- “The Girdle of Hippolyta”

-Greek, English.



