

2024

ALIREZA GOLDOUZIAN

IRANIAN NOMINATION FOR
THE HANS CHRISTIAN
ANDERSEN
ILLUSTRATOR AWARD





شورای کتاب کودک

Children's Book Council of Iran

تهیه‌کنندگان Producers
کمیته جوایز تصویر Illustration Award Committee
کمیته بررسی تصویر Illustration Review Group
کمیته روابط بین‌الملل International Relations Committee
تهران Tehran
۲۰۲۳ 2023

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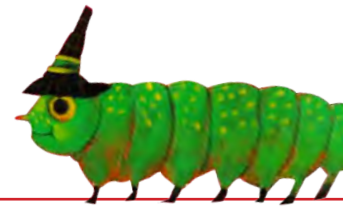
◆ **A Portrait
Photograph of
The Candidate**



2



◆ **Biographical
Information**



Biography

From the first time I picked up the Bologna catalog, the dream of becoming a good illustrator occupied my mind. Just as I was about to change my career path so that my illustrations could be published, read, and preserved on shelves and in libraries.



I was born in Shahram Hospital on the 20th day of August 1976 in Tehran. My mother used to say that at ten-thirty in the morning, after a lot of hardship and after two children who died before me, I was born to be the only child of Mehdi Goldouzian Mahindokht Sharifi.

My father was a man of the bazaar and my mother was a housewife who later worked with her father in the bazaar. My mother was a self-made woman, and at a point in her life, she led her life trajectory. They married much later than usual; When my father was fifty and my mother was forty, and I was the product of this late marriage. My father was serious and generous and loved his mother very much. The main priority for

my mother in her life was our comfort and the space in which we lived. This form of the relationship created a great deal of interdependence in our small family of three.

My maternal family was full of great names in art: my maternal grandfather, ZinulAbedin Malik al-Khattain (the name denotes an official title they received because of their mastery in calligraphy), and my mother's uncles, Javad Sharifi, who was a prominent calligrapher, and Houshang Sharifi, the Minister of Education in his time. In the paternal family, my grandfather, although a native of the bazaar, played the violin and painted well, and was a student of KamalulMolk the prominent 19th-century painter. My father was born in Mashhad and moved to Tehran at the age of thirteen. My paternal family worked in the Mashhad bazaar as embroiderers, an activity that built my last name. Goldouzian means embroiderer. In short, I grew up in a family with a rich cultural and artistic background. My parents were ardent book readers and I started to live in a community and environment



surrounded by quality reading materials.

My childhood was mixed with wild joy and jubilation, so much that much so that only painting calmed me down, and a few pages of paper and a few pencils were my mother's way of controlling my wild behavior. I loved horses and my desks were full of horse anatomy. Thus, painting became my primary language for communication with the world.

My childhood was spent in the Tehranno neighborhood, the famous eastern district of Tehran. I still live in my father's house. I love this house even now that my parents are not alive. It is a house full of memories of my parents and is a great property that I feel I belong to. When my father bought this house, our alley was known as the Alley of Sixteen Buildings. There were sixteen rows of buildings to the north of the street and sixteen buildings on the northern side of the street. Our house was one of those sixteen southern ones. The walls of the houses were short, so short that all the neighbors could see each other. My father and used to stay on the edge of the wall, picking and distributing the fruits of the cherry tree

that ran from our house to theirs. Except for that cherry tree,

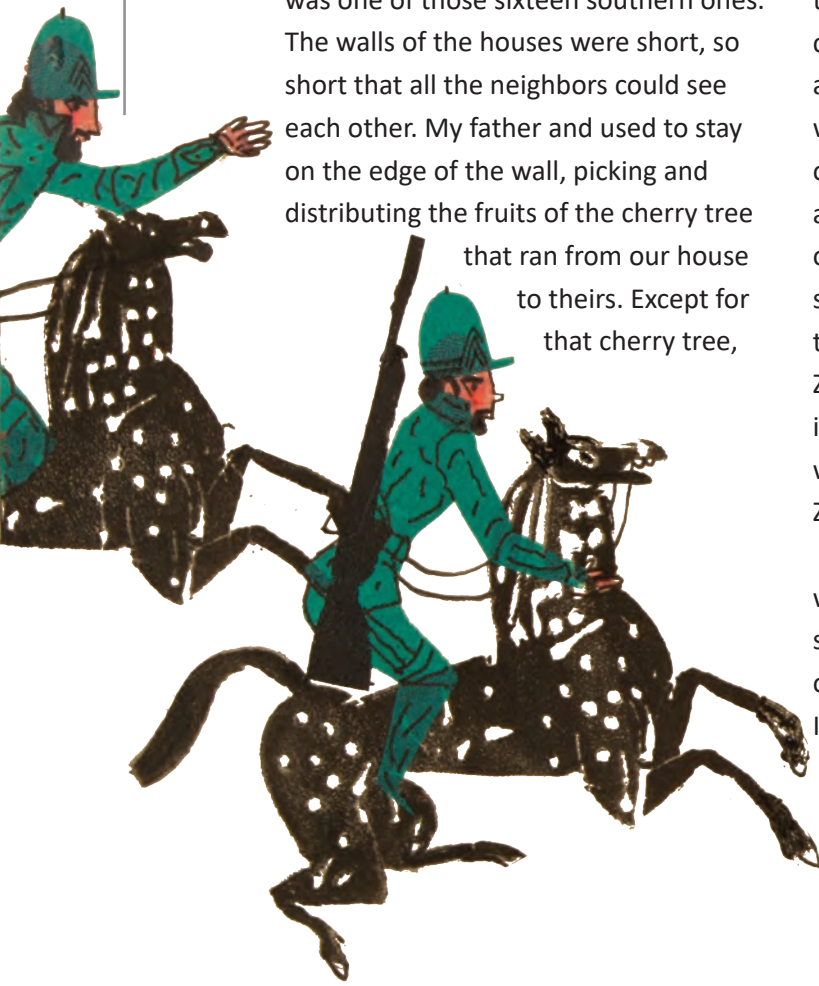
our house was full of flowers and plants. My mother loved flowers and birds and had forty pigeons that came to the yard every day. Everywhere in the house was full of flowers, especially during spring and summer times. Our house had no curtains at all. Dad loved to lie down in the afternoons to watch the trees and flower pots in the yard. When my mother died, I kept the house the same as before, and my mission was to take care of the pots and trees.

Neighbors were constantly interacting



with each other. In the afternoons, they would talk over the walls, and the children would tell stories to each other, and they would come and go from the wall to the house. At dusk, I performed on the other side of the wall for family and neighbors. I loved the character of Zorro, and with the mask, cape, and sword I wore, I rode my bike, and while I thought I was riding Tornado, I rode fast. Zorro was my superhero. After that, I fell in love with Batman, because he fights with a black mask and cape like those of Zorro. My hero must wear black!

Alley No. 12/32 was a large, wide alley with a wide plain at the end. At the same alley, we played with the children of the neighborhood, some traditional Iranian games like Alak Dolak, Seven



Stones, Street Football, and card games, were among the games we played. My Grandmother sat in the front of the house watching me riding my bike. As we grew up, our bicycles reached the back alleys. I had a solitary personality, but when I got to the alley, I got along well with the kids. When I returned home, the world of the alley was disappearing. There was just me and the house we lived in and my mother. In the world of the home, there was also my grandmother, Qamar Taj Baghi, whom I called Aziz as I was her precious pearl. Aziz liked, Ashkeneh, a traditional Iranian dish based on whey and served with bread, and every time she came to our house, and we ate Ashkeneh, a food that is now a symbol of Aziz to me.

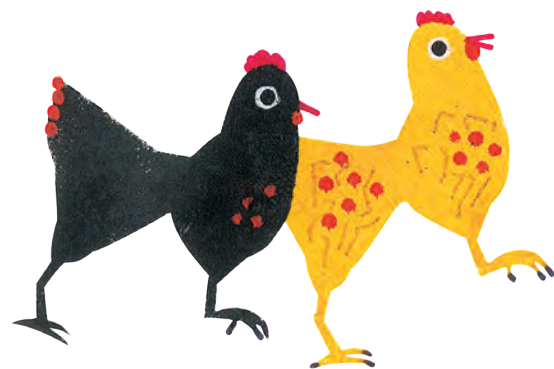
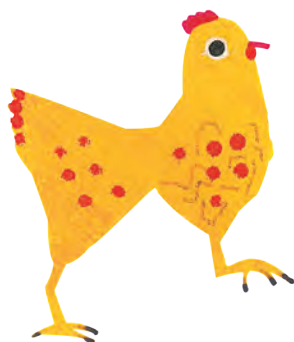
My childhood was spent alone outside that alley. I was more immersed in my own fantasies and stories and mental characters, and my mind was so occupied by fictional heroes and superheroes that I didn't need other people. I spent my childhood making weird things out of Lego, brainteasers, and drawing notepads.

I grew up and went to a primary school that was located near our house. I was so attached to my mother that I spent the first day of the school crying, I was taken away from the safe and fresh atmosphere of the house, I was separated from my mother! I cried so much that they changed my class and I found a kinder teacher. At school, I remember how I was fascinated by the illustrations of Parviz Kalantari, the contemporary artist. I have a vivid impression of a painting

of a hawk in the literature handbook. That hawk was so active in my mind at that time. I painted the hawk several times and I liked to know how the artist had painted it so masterfully. I love it! I felt how powerful and fast it was. I imagined how it would do if it emerged from the page? How would it fly? What capabilities will it have? I loved art and was looking forward to entering art school as soon as possible.

One year, at Norouz, when I was entering the art school, I asked my father to buy me painting supplies instead of new year's clothes. On the Norouz Night, my father and I went to Jeanne d'Arc Store at Manouchehri Street and bought painting supplies for the money they have allocated for the new year clothes. I came home with a whole pack of drawing and painting supplies and started painting all the new year holidays.

One summer I went to the painting classes of Mr. Lahiji on Shariati Street. After the classes, I walked to my aunt's house. I played with my cousins and my aunt had the role of my second mother. My cousin had a printing house in Sabalan Square and he provided me with plenty of papers for painting. I still have the papers he brought me, the little straw papers that have turned yellow today. Every time they put paper in front of me, I would draw a horse. My mother used to say, "Whenever he put his hand on a piece of paper and take it up, he has drawn a horse." I drew the horse in



different positions and got more ideas from TV, for example, from Zorro or a documentary called Marco Polo. I loved horses.

As a child, I had everything I wanted, I did not experience strange hardships, whatever I wanted it was present. Until I grew up and went to Azad University. It was a university not supported by the state budgets and required the student to pay for tuition. My father did not pay the tuition. He wanted me to be accepted into a state university and I was very upset! I could not believe that I wanted something and it was not provided! Today I understand why he did so. With such a request, my father awakened a strength in me and I started to earn money. From then on, I started the graphic design and gradually paid for both the university and living expenses by myself. My mother

always supported me in art. She loved me to pursue it, she loved to watch me painting and designing, and she enjoyed the good things that happened to me.

From the first book that

earned me good money, I bought a gold ring for my mother. All I tried to do was satisfy my parents, and all they tried to do was provide me with a comfortable environment.

I loved watching movies as animation and cinema had an effect on my life and work. My father also loved movies and movies, and also books. My father used to buy me teenage books like stories from Rumi, and most of the books of the day, especially those published by the Center for Intellectual Development of Children and Young Adults, Like A Little Black Fish, one of the most famous books of children's literature in Iran, a truly epoch-making story by Samad Behrangi and illustrated by Farshid Mesghali. I especially liked books illustrated by Farshid Mesghali, such books as Lizard in My Room, The Boy with Blue Eyes, and King Jamshid. Although I was fascinated by these books, I had no idea about illustration; I always thought illustration should be a boring job.

When I went to school, my favorite course was painting, and I always passed this course with the highest grade. I painted instead of the bullying kids at school and they protected me from other bullying kids and fought for my privacy. Painting gave me confidence until I entered the Art School and learned from good teachers such as Assadollah Chehreh Pardaz, Einullah Sadeghzadeh, Babak Borzoyeh, and Hassan Yaghouti. At that Art School, I found my connections to art and design and became strong. I had great and influential classmates at that Art School: Saeed Norouzi who worked in Gol Agha, the prominent comic magazine



of that time, Heidar Rezaei a movie poster designer, or Ali Ebrahimi Jafari who was the first-grade painter. Behnam Zangi and his brother had emigrated to Tehran and I usually visited them at home to practice painting. I also had a close relationship with Hassan Yaghouti, a friend of Hussein Khosrojerdi, an active and creative designer, graphic artist, and painter who had invited the students of the Art School in several large projects, and we accompanied him as an intern. In the Art School, there was a strange competition to win the hearts of the teachers and to compete with other Art Schools, we were all working hard.

As a student, I did graphic design, and because of my college friends who were mostly movie poster designers, I also became interested in this field and designed some movie posters. I did this for the first few years of my undergraduate years, and I made a living by poster design and even found a good income as a student. At the end of the undergraduate years, we had an illustration class with Abolfazl Hemmati Ahoui, a teacher who was very good at encouraging, who told me, "You have the making a good illustrator! Work hard and keep going!" I continued to design movie posters until one day when I showed him a poster I had designed for the cinema. We were walking to the university. While he was lighting his cigarette, he said something that shook me sharply and set the course of my future. He told me, "A movie poster stays on the walls for a short time and few people look at it, and its destiny is to be torn under the feet of the people.

You should move to book illustration as books remain on the shelves forever and they make an everlasting impression on children. You should think of making a culture instead of searching for money or reputation." It was very effective, and since I had special respect for my masters, I left movie poster from that time. It was a hard time for a while but eventually, I entered the field of illustration for children and seriously took my master's degree in illustration. I searched enthusiastically and learned passionately. I started working in the field of illustration and this course was very interesting for me. In my master's degree, I learned from a good group of professors and worked with them. It was a very good time, and the university professors were all at their peak. Such professors as Akbar Nikanpour, Abolfazl Hemmati, Iraj Ghaffari, Karim Nasr, Ghobad Shiva, Ali Rushdi, and Hossein Khosrojerdi masterfully communicated and transferred their knowledge and skills to us. The atmosphere of the university was serious, professional, and great. We were very busy learning and illustrating all the time. Today, I keep telling my students that seriousness is the first necessity for any success.

One day, Akbar Nikanpour handed me a booklet that was my first encounter with the Bologna catalog! It was there that I realized how wonderful is the world of illustrators. The catalog was from the year when Stacey was a special guest in Bologna, holding a photo with a suit and holding the Bratislava Prize. I was fascinated by this photo of Stacey. I took photocopies of all the pages of



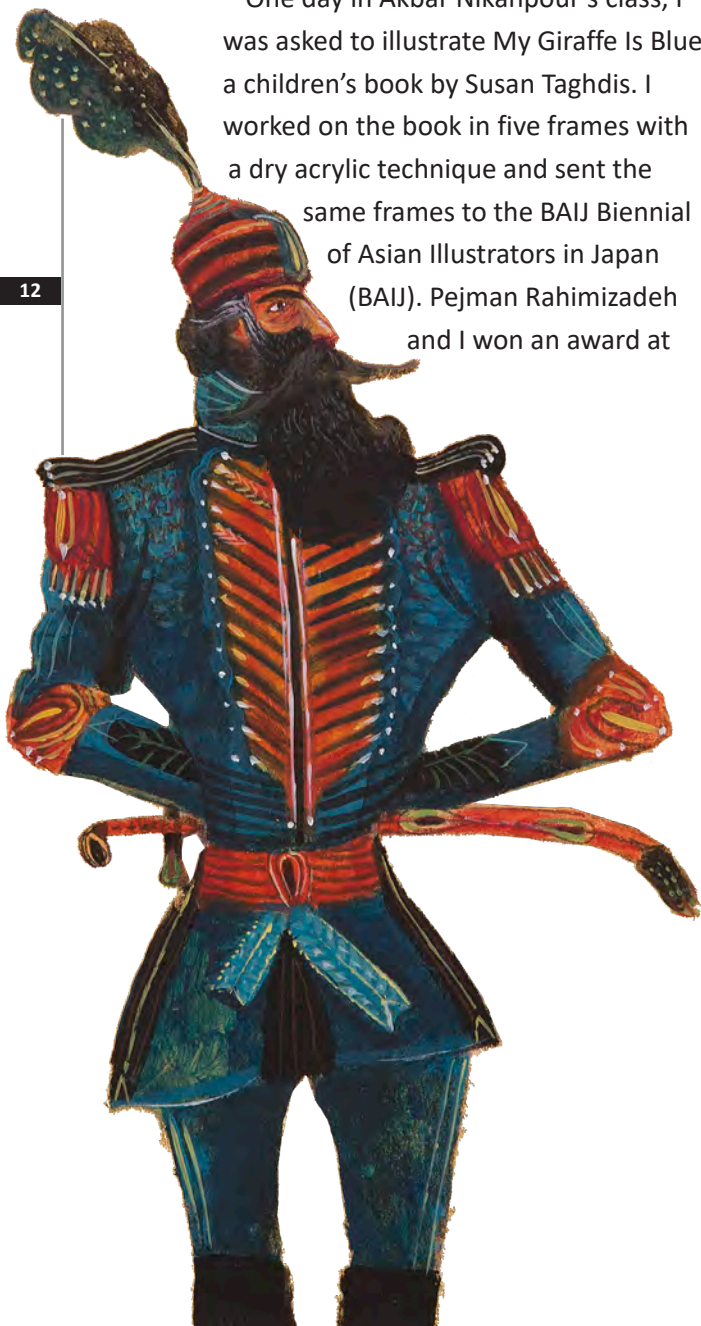
this catalog. I looked at Stacey's work over and over again and started copying the dry acrylic technique. After Stacey, I went to the rest of the illustrators of the catalog and continued to copy the work to get the techniques. When I was short of information, I sought help from professors like Mr. Nikanpour. It was my dream to win that award, and I thought about it day and night and worked hard. It was as if I was taking steps to achieve my dream. Similar to what is said today that dreams eventually come true if think about it. I saw this with my own eyes at some point in my life!

One day in Akbar Nikanpour's class, I was asked to illustrate *My Giraffe Is Blue*, a children's book by Susan Taghdis. I worked on the book in five frames with a dry acrylic technique and sent the same frames to the BAIJ Biennial of Asian Illustrators in Japan (BAIJ). Pejman Rahimizadeh and I won an award at

that festival and I saw Pejman there and we became friends. It was very a strange experiment for me and after that, I became more determined and worked harder. This is how my student days and professional work became intertwined. Sometimes when I think about that period, I see that I even wanted to pursue a professional career as a student. University courses and classes were a place to gain experience. I was fascinated by experimenting, searching, exploring, and finding.

Once, I put together the things I had copied from John, those which I thought were very good. I put them all on letterhead and wrote my name under them. Then I arranged a series of my works (like the frames I illustrated for two Russian stories) on the same letterhead, like a letter. I added a note to this letter and introduced myself as "Alireza Goldouzian, The Illustrator." I wrote to my audience that I am in Iran and I would like to get to know them. I took the names and addresses of the illustrators in the Bologna catalog and posted forty-eight letters to the whole world! After a month, the postman kept ringing our doorbell and delivering the books and letters of the most famous illustrators of the time.

By that time, I had sent works to Bologna twice but it was rejected. However, I was more than happy with the experience. I happily showed the letter from Bologna saying that my job had not been selected but that I could go to the festival. I had been invited to Bologna. Until then, it was a dream that had not yet come true. By cultivating this desire in my head, I amplified my relations with the illustrators of



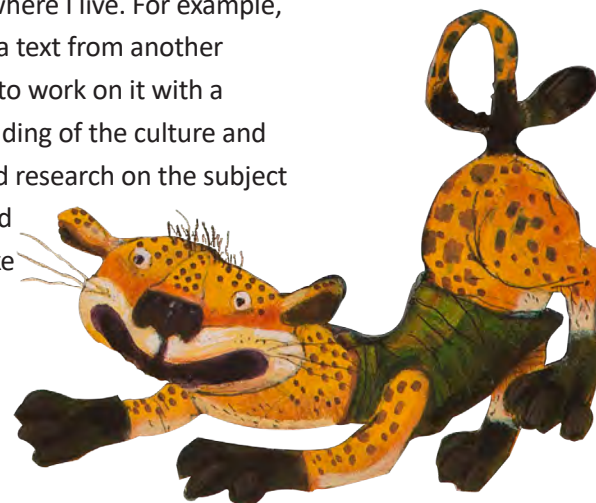


the world; I corresponded with many illustrators and these relationships developed well and I made very good friends. The books of these new friends helped me to understand what bookmaking and illustration trends are going to take place. I realized that the world is not as big as I think it is. I decided to become a good illustrator and did my best. Until the book, *A Dark Night* was selected in Bologna in 2004! My wish came true and I was the only Iranian artist to enter the catalog that year. Then in 2005 the book *Black Pencil, Red Pencil* won the Bratislava Prize. After this award, I gained self-confidence and started working as a professional illustrator until today, when I participated in various festivals and events and a very good understanding of my works was formed.

At the illustration biennial, while working on illustrations for *Wedding*,

Ms. Farideh Khalatbari, director of Shabaviz Publications suggested that we can publish the pictures in a book. This offer was the beginning of my career with Shabaviz Publications. The book was published and sold to China as an educational textbook. Shabaviz Publications provided an environment for the exchange and comparison of the illustrators' works. Such an environment and event at that time created a very powerful flow of works, receiving awards, and promoting Iranian art in the international community. At the same time, Madreseh Publications ordered me a book called *A Dark Night*. I was a graduate at the time, and publishers were eager to work with me after the Japanese BAIJ Award. Initially, I worked on *Black Pencil*, *Red Pencil*, and then *A Dark Night* was released. The *Stocks with a Hole* won the Belgrade Golden Pen Award first and then *Black Pencil*, *Red Pencil* won the same prize.

The process of illustrating a book for me starts with reading a text several times. I search my way to find the image and reach it. I never start illustrating right away, I let some time pass reading and encountering the text. I do not follow a certain style in illustration. My view of illustration is quite different, and I feel that every text has a unique world, and I have to build that world based on who I am and where I live. For example, when I receive a text from another country, I have to work on it with a clear understanding of the culture and background and research on the subject of the book, and it does not make

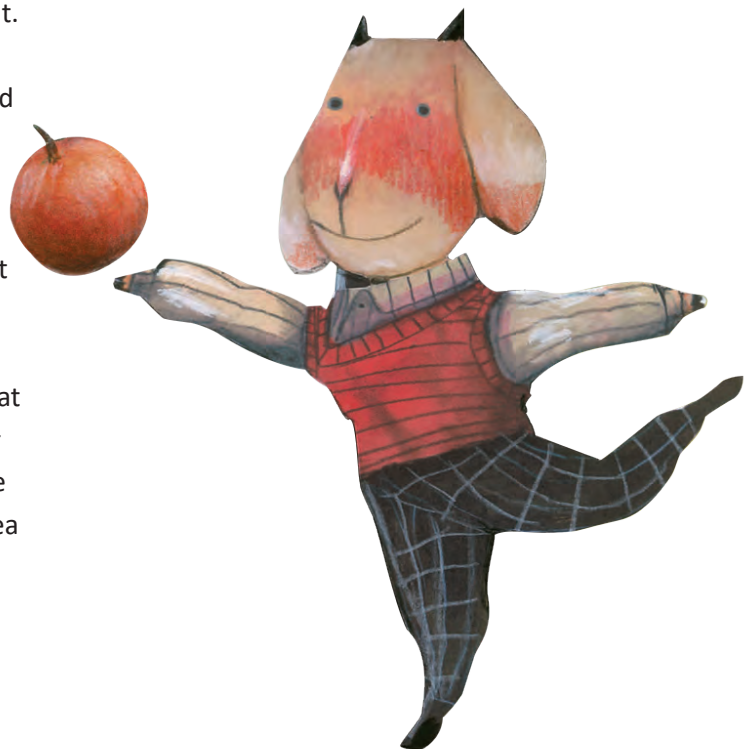


sense for me to simply create a motif or design a work. I search a lot to find where the story connects with me, where it is taken from and how it was formed, what feeling it conveys to me, and what feeling it is supposed to convey to the audience. After this stage, I pursue my research on cultural space creation; I mean, I ask why I should draw in a certain way? Why should my illustration have a certain color and style? How should my color palette change? Do I have to stay true to my color palette in this setting and situation? Do I have to create characters of the folklore stories of a country to look like our historical characters?

I believe that every story and its content is taken from the heart of a country's culture and originates from its cultural foundations and infrastructure or its folk or classical culture. This source leads to an understanding of the thinking style of that country, and when I start working on that story, after understanding all these, I have to pick up the pen and start creating a space and choosing a color palette and design a character, so that I can do what I want. I want to convey it to the audience in my way and in a way that embodies and reflects my behavior and interests.

The point that always matters to me is that I have to come up with an independent idea alongside a story, not write a new one. My independent idea of how to tell a story at that point in time is crucial. I think it is important that each person should be able to discover his idea to personally express and to be able to offer a new definition of the idea through literature, but he should not

distance himself from the idea, tone, and narrative. The other crucial idea is that I consider every act of artistic creation as a re-creation, an innovation, and a form of experiencing and expressing myself in a new way. This has made me feel that I still have a lot of inexperienced spaces to illustrate; I still have pure subjects to illustrate and I want to do things in my work that I like..



Professional Activities

- ◆ Membership in the board of directors of the Iranian Illustrators Association for four terms.
- ◆ Lecturer in Illustration at Soureh University.
- ◆ Art Advisor for Center for Intellectual Development of Children and Young Adults for two years.
- ◆ Artistic Director of Amir Kabir Publications, 2004 – 2006.
- ◆ Artistic Director of Neyestan Publications, 2008 – 2011.
- ◆ Artistic Director of Iran Technical Publications, 2014 – 2015.
- ◆ Character design for thirteen episodes of Good Stories for Good Children, Animation, Saba TV Studio.
- ◆ Artistic director of Akhtaran Complex, Center for Intellectual Development of Children and Young Adults.
- ◆ Invited Jury Member at the 2020 BIBF Ananas International Illustration Exhibition

Exhibitions

- ◆ Participated in the exhibition of Iranian poster designers, 2001.
- ◆ Illustration Exhibition BAIJ, Japan, 2002.
- ◆ Participated in the 5th Children's Book Illustration Exhibition, The World of Romance, 2002.
- ◆ Group Illustration Exhibition in Iran, 2002.
- ◆ Belgrade Illustration Group Exhibition, 2003 – 2004.
- ◆ Bologna Illustration Group Exhibition, 2004.
- ◆ Itabashi Illustration Exhibition, Japan, 2004.
- ◆ Selected in Bologna Illustration Exhibition, 2004, 2006, 2009, 2012, 2013 and 2018.
- ◆ Bratislava Grand Illustration Exhibition, 2005.
- ◆ Solo Illustration Exhibition, Iran: Zangar Gallery, 2005.
- ◆ Bologna Solo Illustration Exhibition, 2006.
- ◆ Exhibition of Art Illustration and Sustainability, Museum of Contemporary Art, 2006.
- ◆ Itabashi Illustration Exhibition, Japan, 2006.
- ◆ Special guest at the Bologna Solo Illustration Conference, 2006.
- ◆ Bratislava Biennial Illustration Exhibition, 2007.
- ◆ Padua Illustration Exhibition, Italy, 2007.
- ◆ Illustration Exhibition Barreiro Portugal, 2007.
- ◆ Participation in the Children's Poster Design Exhibition, Tehran Gallery, 2007.
- ◆ Special guest of the Bratislava Biennial of Illustration, September 2007.
- ◆ Sharjah Illustration Exhibition, 2011.
- ◆ Conference on illustration at the Art Museum Aram, South Korea, Seoul 2012.



- ◆ Participated in a group exhibition at the Delhi Film Festival, India, 2013.
- ◆ Munich Illustration Exhibition, Half A Pound of Horn, 2013.
- ◆ Participation in the group exhibition of small works, 2014.
- ◆ Participation in the Japan Group Exhibition, 2019.
- ◆ Participation in the Khoros group exhibition of Golestan Gallery.
- ◆ Participation in Anarestan Group Exhibition, Berlin, Germany.
- ◆ Participate in a group exhibition of contemporary Iranian illustrators, Norway.
- ◆ Candidate for Anarestan Exhibition on behalf of ABBY - New York.
- ◆ Participation in Exhibition of the Center for Intellectual Development of Children and Young Adults, with the presence of the Netherlands and Austria.

Illustration Workshops

- ◆ Madrid Illustration Workshop, 2007.
- ◆ Sharjah Illustration Workshop, 2012.
- ◆ Illustration workshop at the University of Art and Architecture.
- ◆ Illustration workshop in Lorestan Art Department.
- ◆ Tehran Illustration Workshop, Center for Intellectual Development of Children and Young Adults.
- ◆ Mashhad illustration workshop, Artin Gallery.
- ◆ Isfahan Illustration Workshop, Isfahan Museum of Contemporary Art.



3



◆ **A Statement on
The Candidate's
Contribution to
Literature for
Young People**

A Statement of the candidate's contribution to Children's literature:

The Children's Book Council of Iran is proud to nominate Ali Reza Goldouzian as the Iranian illustrator for the 2024 Hans Christian Andersen Awards. This choice has been made due to the prominent and influential role of this Illustrator in shaping the modern Iranian children's picture books. His illustration is defined by high professional skills, diversity of artistic expression, and deep knowledge of arts tradition, ability to interpret creatively and develop text ideas using distinctive visual language.

One of the most talented among the younger generation of Iranian artists Ali Reza Goldouzian was born in 1976. He started his activity by designing a poster for the "Hostage" movie and because of his interest in the field of children and young adults, he has advanced the venture to such an extent that his thesis had the same subject. Employing various and appropriate techniques to the atmosphere of the story, determining narrative genres, deformations and proper visual compositions are some of the features of his artworks that provide the opportunity for children's imagination in addition to images and spaces which consider narrating as a key point and they are proportional to the mental and developmental capacity of children.

Goldouzian has a Master Degree in Illustration and works as a professional children's book illustrator and lecturer. He illustrated many narrative stories and

poems, prizes and awards showing his excellence on a global scale in different countries include "BAIJ" Japanese award for the book "My Giraffe is Blue", winner of the golden pen Of Belgrade for "Hole Socks", winner of Bologna Ragazzi Award for "A Dark Night", winner of Bratislava's Grand Prix, and also illustrating the catalog of Bologna children's book fair. AliReza has also been involved in book-related outreach activities for children, attending hundreds of kid reading and art workshops and visits to talk about his work. He is a university lecturer and for more than twenty years has been training Young illustrators. His illustrations grace the walls of galleries and his artwork was included in many well-known national and international exhibitions.

Since 1999, Goldouzian has published more than hundred books, and from the very start has been noted, awarded and admired for his innovative work. He has expanded the way we look at picture books in Iran. With his constant renewal of techniques, he has still managed to keep his own voice. His playful style pairs up with reflection and a quietness that gives a new experience both for the well trained reader and the inexperienced young ones. He invites us to join his world and makes space for all of our own experiences, feelings and dreams so that we all can be a part of the story and even create our own.

Over the years, AliReza has sustained



the same high level of energy and the same passion for his work as he did early with his first books. His body of work and his stature as an illustrator have grown in importance and depth. Beyond being considered a major Iranian illustrator with a vivid imagination and a glorious palette of colors, Goldouzian (father of two) is a charming and gentle man, a delightful artist and caring teacher. He wants children to discover a universe of literature and culture in the books he creates. In each book, he adds a touch of humor if text allows and never forgets to sprinkle a bit of wonder to achieve a unique and playful point of view.

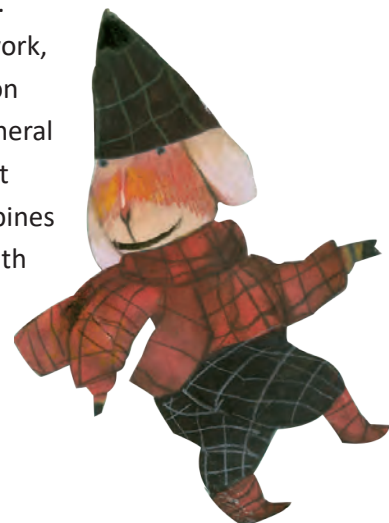
Since Goldouzian's first book was published he has established an international reputation as a picture book artist par excellence. Stylistically his work has ranged but whatever his chosen medium and subject matter, his work consistently displays a painstaking attention to detail, a commitment to accuracy and a desire to do full justice to his subject matter. His interpretations of the varied works he has illustrated are never mere mimetic depictions or simply echoing whatever the author has written; he manages to squirrel his way underneath a text, showing what has been told but amplifying it so that the visual image presents an exhilarating counterpoint to the text on the page.

AliReza has illustrated more than 150 books. Among them there are fairy tales from different countries, Iranian folk tales and classical literature for children, modern stories, poems, etc. Goldouzian's work, the dialogue between images and text creates a comparison that is

artistic, never pacified, and capable of reinterpreting even the more canonical texts by succeeding in avoiding stereotypes and representing intelligent child point of view. His works have the unexpected quality of transforming and are every time different from themselves especially when he works with texts of authors from different countries and cultural backgrounds. In his poetry books, AliReza has been able to illustrate ideas and concepts for different readers in a very subtle and sophisticated way. In a poem book "Think of Another" by Mahmoud Darvish each page has a different angle of valuing peace in most artistic ways that would leave readers with deep thoughts.

Goldouzian's works show that all his illustrations are specially developed for each book, demonstrating a constant and serious interpretation of literary reality. In this manner, he has provided the world of children's books with a significant number of experimental works, capable of inspiring a whole generation of illustrators to take the challenge of converting themselves in authentic and new voices in the field of illustration for children books. Due to the unique characteristics of his illustrations, visual narration and playful composition, his works have the signature of the illustrator and are recognizable.

Among his most innovative work, "Tales by Nasreddin" is attention worthy both because of the general concept and the artistic ideas at play, where the illustrator combines the graphic experimentation with complacent yet humorous



ideas. This book is emblematic among his other works, especially because it is a different visual narrative. His graphic style gives an unmistakable mark to his books. It is not difficult to recognize his characters and worlds of garish colors, movement.

Goldouzian achieves a masterful simplicity in his latest books such as “I love you and you know it!” that please young minds while leaving deeper and more subtle food for thought. He relates to the needs of very young children with care and integrity. Using his freedom with the page to its fullest, AliReza is not afraid of using bold and bright colors and of letting the illustration float on the page to give it strength and energy. His settings are playful, related to different cultures and profound.

His familiarity with the history of Iranian painting and the ability to use the elements, perspective and compositions of Iranian painting in illustration is recognizable in many of his works. Research and efforts to achieve the best image are the characteristics of Goldouzian’s works. In the book “The Pomegranate Girl”, he was inspired by the beauty of native arts of eastern Iran and handicrafts of Khorasan women and achieved equally beautiful and powerful images. He has been passing on the visual elements of Iranian and elsewhere folk heritage in several of his books for children.

Goldouzian moves between different genres and strongly relies on humor to produce expressive illustration. His experience as a creative artist paves the way for new and unexpected

solutions when it comes to each book and surfaces. Year after year, he seems to take his creativity to new heights, building on his more than two decades of experience as an illustrator, seeking to outdo himself with every project, and to invite readers to rise to the occasion of story along with him. In addition to his role as an illustrator, Goldouzian is also a respected lecturer, and serves as a member of select juries and panels where his contributions to discussions, based on his personal practice, are articulate and enlightening.

He builds total and complex worlds around each book he illustrates. His illustrations are always characterized by the presence of amusing symbols and elements that both challenge and expand the meanings of the texts. Through his artistic works AliReza Goldouzian has set new standards for illustration and design, and with his often surprising shapes he has put his stamp on objects, stories and picture books. His picture books are fresh and make children wonder. His nomination to the Hans Christian Andersen Award is well deserved.

Sahar Tarhandeh
 CBC (IBBY Iran)
 International Relations
 Coordinator & EC member
 The Hans Christian
 Andersen Awards Jury
 (2012-2014)



4



- ◆ **Appreciative Essays, Interviews or Articles**

DPI Magazine

Interview with

Alireza Goldouzian



Born in Tehran, IRAN on 20th, August, 1976. BA in Graphic Design and MA in illustration. Now I live and work in Tehran with my wife and my little adorable daughter. Lecturer at Fine Arts Faculty, Art Director and Graphic Designer; I've worked widely in editorial, children's publishing houses. As the BIB Grand Prize winner in 2005, I was appointed to illustrate the cover of 2006 Annual Bologna Illustration Catalog. I decided to be a painter when I was a child. I began with crayons and coloring books, which progressed to pencils, paints, collage, computer and airbrushing. Over the years I've never stopped sketching! I've been fascinated to see that what I can create is unlimited ... everything is possible!

dpi: How will you define your creating style?

Alireza: My main loves are Fantasy and comic genres where stunning visual worlds can come to life through the vivid imagination. I love illustrations with a unique sense of humor! I like to reduce the details and make my characters more targeted to enable them to express themselves.

dpi: What material, tool or technique do you use for illustrations?

Alireza: I work with a variety of mediums, using acrylic paint, paper, pencil, collage and mix media.

dpi: How did you get inspiration?

Alireza: I've been mostly inspired by Persian Miniature (Herat School), folk arts and European impressionism.

dpi: What is your favorite subject? And why?

Alireza: Satire and folk art, because I think within these genres one can move forward and beyond the existing restrictions.

dpi: How did you get your first book published?

Alireza: "My Giraffe is Blue" was my college's project which was awarded for the first time at BAIJ (Biannual of Asia Illustration of Japan), it was written by Susan Taghdis, and was how my first book got published in Iran.

dpi: What are the important elements of illustrating a book for you? How do you conduct them into your works?

Alireza: It depends to the text; if the story or the text is based on an old and ancient text, I'll study and make a research on that era and will find relevant elements on that specific time and would create a suitable atmosphere for my illustrations. Sometimes I use these elements in the background of my work to introduce that specific era! And if it is a modern story I'll think of the existing elements which are needed to make a right atmosphere for my work.



Tazarv magazine interview with Alireza Goldouzian



Alireza Goldouzian (born in 1976) is a university teacher and one of the prominent illustrators in the field of children’s and young adult books who has enjoyed resounding success on a global scale and in international competitions. He started his activity by designing a poster for the “Hostage” movie and because of his interest in the field of children and young adults, he has advanced the venture to such an extent that his thesis had the same subject. Employing various and appropriate techniques to the atmosphere of the story, determining narrative genres, deformations and proper visual compositions are some of the features of his artworks that provide the opportunity for children’s imagination in addition to images and spaces which consider narrating as a key point and they are proportional to the mental and developmental capacity of children. He illustrated many narrative stories and poems including: “this is the same” written by Farideh Khalatbari, “open your arms” written by Ozra Jozdani, “games are various” recited by Shokuh Ghasem Nia, “ with Ali, Oh Ali” written by Fariba Kalhor, “Mrs teacher Mr painter” written by Seyed Ali Asghar Seyed Abadi, “my giraffe is blue” written by Susan Taghdis, “the little red stone” recited by Afsaneh Shaban Nezhad, and “the games of 5 fingers” recited by Mostafa Rahman Dust. Prizes and awards showing his excellence on a global scale in different countries include “BAIJ” Japanese award for the book “my giraffe is blue” in 2002, winner of the golden pen Of Belgrade for his book “hole socks” in 2003, winner of BolognaRagazzi Award for “A Dark Night” in 2004, winner of Bratislava’s Grand Prix for two books “Hole Socks” and “the black pencil and red pencil” in 2005, and also illustrating the catalog of Bologna children’s book fair. (The illustrator winning the first awards of Hans

Christian Andersen Award, BolognaRagazzi Award or Biennial of Illustration Bratislava will design the cover of the exhibition’s catalog in the year). He also is involved in other artistic activities like painting, therefore he participated in exhibitions in different countries like Korea and shared his artwork.

This exclusive interview is based on the image that is the approach of this number of the quarterly journal.



We started the interview with “image” in direction of the role and position of “image” as the most fundamental element in the structure of illustration.

Q: In your opinion, does the definition of “image” in the field of Illustration differ from other similar fields like graphic design; in other words is the definition in this field different from the other fields?

A: The quantity or form of putting elements in a visual statement and structure can determine a definition that enters into the field of photography, painting, or illustration. But the main point is something like narration or visual elements works for subjects or contexts and it defines the image design or actually makes the image. Literally, some principles are followed in designing an image thus they form the concepts that involve the audience to understand the subjectivity of a context or narrating a context and its structure.

Q: So in your opinion can the image have its own identity or should the image accompany the text in illustration, or even when accepting a project in the field of graphic design the logo seems to imply the text behind itself and so on? Is the connection between the text and image a permanent relationship or the image itself is able to work independently due to its own semiotic existence?

A: This kind of relationship can be seen only in the images which have space for text namely the field of book and illustration (it means the relationship between text and image). Perhaps if there is any text or line or writing it literally plays the role of a visual element in painting and it is supposed to be a part of that. But in Illustration, the illustrator always considers a space for the text because when the text juxtaposes with the image, it defines that part of the image. Or if the image is made independently, it is certainly placed before the text which will give the definition of that image. But in picture books, the potential of the visual element function is closer to the narration (the relationship between visual elements in total). In other words, the narration and text give their work to the visual elements and images. Actually, the visual elements will offer the definition.

Q: So in your view, is the position of images in picture books different from illustrated books?

A: Yes, since it puts the onus on images. It means the images are narrated more consistently and closer together in these books. Because for instance the first image supports the second one; the second image promotes the third one and this process will continue to create a collection which can be understood by audiences. Because the audience should perceive that the narration where begins and where ends. In fact, he/she should be able to follow the character and the events occurring. The audience should be capable of entering into and observing the different environments that the character goes through and thus following up the story with the same atmosphere. This should happen even without bringing a text or reading a text so he/she should be able to perceive the ultimate goal of a collection or a book by looking at the images and chasing them.

Q: So do you mean that the audience recognizes the narration by visual narrative not by text?

A: Right it’s completely true.

Q: You talked about audiences and now I put this question; does any image



plays a fundamental role in the formation and process of Illustration. In other words, as there are different genres in literature and every age group has its own literature, there is a special feature for creating images in child and adolescent literature.

Q: In your point of view, might this structure be because of the illustrator's knowledge about developing abstract perception in children and a better understanding of complex images by them that makes the illustrator able to take the occasion and put it into his/her work?

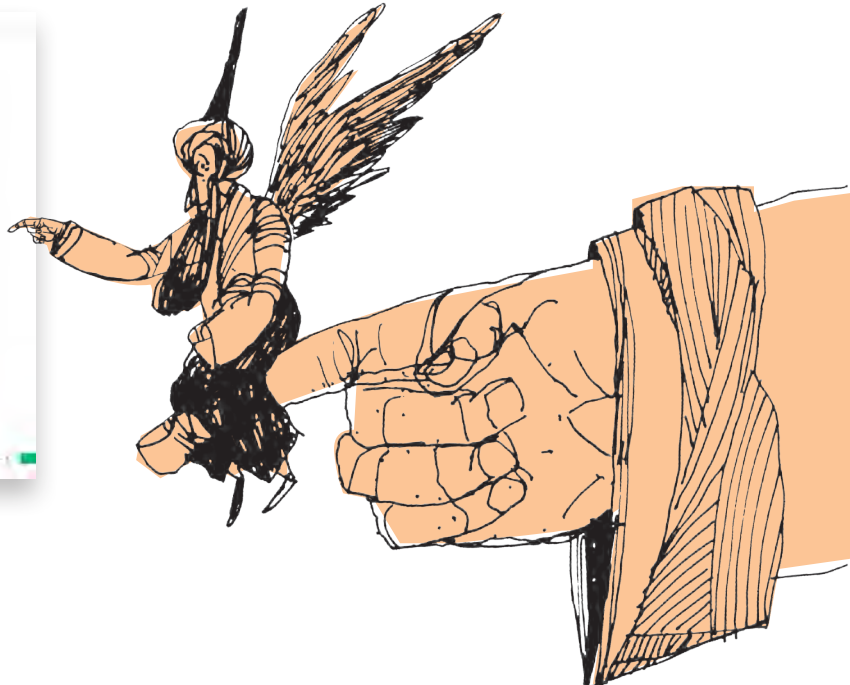
A: Yes, It might. The reason is that if we entirely divide the children into two age groups which are child and adolescent, then the function of having more meanings in images will be found in adolescent books more than in child books. Although expressive and pictorial simplicity and summary exist in both age groups, there are some differences.

Q: Can it be said that it is more likely to represent images by reality in children's age ranges however creating images is more than just a pictorial representation in illustration for adolescent age ranges?

A: Basically, illustrating a book is so similar to the movies that children and adolescents begin to identify with the characters in the story. It means this identification between the book and the audience should happen in any way, shape, or form. So this is the reason that images are understandable. But there is a technique in illustration and even painting which is called pictorial deformation. This way which is used frequently, can not be based on the personal taste of the illustrator and thus he/she can not distort any part of the image at will. But the deformation should be employed in favor of the text. For example, the text implies when and where the story goes. So the amount of pictorial deformation that you can apply to the space, place, and character as an illustrator is relevant to the text and freedom which the narration gives to you and also if it is in proportion to the space or not.

Q: In your point of view, to what extent is this commitment to the text or image?

A: This is an old-age issue in the illustration that is responded to in different ways during the time. Some people believe that creating images is separate from the atmosphere in the text and others think of a definite commitment to a narrative atmosphere. But in my opinion, we



should consider in which part we have to be committed to the context or if there is space to act freely. I think in terms of the image structure the illustrator has to narrate the story and its characters in the first place. It means he/she can not create other characters out of this atmosphere. So we are committed to the text here. But the other issue is the genre of the story. For instance, a story which is classical with classic expression needs classical content in a pictorial manner. Thus the illustrator should adhere to the spacial period of narration and its space in addition to personal knowledge to keep the story credible.

Q: Originally the images are readable by these features. Even if the text and image are separate or even when the text is adjacent to the image, it is important to be capable of better reading and therefore better understanding. Is this conclusion true?

A: I have a question. For instance, is it possible to illustrate the “Oliver Twist” story in a modern way considering its atmosphere?

Q: I think contemporary illustrators try hard to depict such stories even abstractly but they are not successful.

A: Yes it is right. Actually, an abstract story needs an abstract expression. Literary genres which are the foundation of creating images, matter. Especially when entering into the story. Sometimes there is a combination of genres. As an example a story which begins with a classical atmosphere and finishes with a surreal atmosphere. Here is a heavier responsibility for the illustrator since he/she should create the images of the atmosphere technically and structurally in a way that makes the two atmospheres believable. This indicates the illustrator has to increase his/her knowledge in various fields including literature, psychology, sociology, and specifically visual information. In other words, he/she should know about the atmosphere and space of the image which he/she creates.

Q: So you think artistic creation is pertinent to knowing these fields?

A: At present, I disagree with any personal expression or behavior of the illustrator in the face of several texts. It means we just choose texts which affected us or are compatible with our personal styles. Literally, the connection is the first step of Illustration. Then we should see the level of our knowledge to make the text reach the apex of the image. The first step in this way is recognizing the text. Knowing the characters of the text, determining the atmosphere and the space in which the text is written, and then exactly the feeling that we add to it as an illustrator.

Q: One of the most important matters is the relationship between the text and the image. For instance, sometimes this relationship is complementary. This means the image and the text complete each other in various ways and overlap.



Sometimes the relationship is symmetrical. It means the images illustrate the content of the text exactly. Does this type of relationship attract children?

A: It depends on the age range of the audience that we work on. The audience who has not enough visual knowledge and is not familiar with many concepts and finds imagination difficult, can not absorb abstract images. So the illustrator has to objectify it with more information like the objectification of the “circle” word and depiction of the “circle”.for that reason this information should be given to the audiences. In fact, the child faces two different worlds simultaneously. Texts and words give children a mindset that the image objectifies. Even the images that add something to the main text, follow the structure of the text. Because the information is given to the illustrator by the inside of the text. For instance, what features the main character is supposed to have? What works it is supposed to do? And does the illustrator create the image and objectify the features that are found in the text or not?

Q: What is your opinion on using decorative images in illustration? Is it damaging? Because in a period of time, the illustrators (especially novices) tended to apply decorative forms that filled the image and composition without the necessary function of narration. What do you think about this?

A: When you use the word “decorative” the purpose is clear and it is decorating. But in an illustration, it matters how much this type of image could be effective. As I mentioned before, everything from the deformation of the image to the technique, imagination, design, and so on should support the atmosphere and express the subject.

Q: Do you mean even the choice of technique could affect the way of expressing images?

A: Yes it does. Everything interacts with each other and the relationships happen between the design, technique, and so on. These are not separate. They form something like a structure. For example, if ornamental motifs or decorative forms are employed aimlessly or even not used where they are required to exist, then the image will be vague. Since we don't paint, we illustrate. The Illustration should be at the disposal of the text and approach. For instance, you may use the motifs in its place like a princess dress or there may be a place where these images and motifs exist there. These forms lead the audience to misunderstand and give them wrong information about a special region or character that belongs to a time period. As a result, if we use decorative images for introducing a subject, we definitely do the right thing. But if this use is aimless for instance instead of drawing a leaf creating a conic triangular form and filling that with a spiral form, this means being negligent in designing the construction and structure and showing a lack of knowledge. It might be good in some parts but in other parts, this is just filling the space. I disagree with this kind of encounter with decorative and ornamental images. I believe every single part and element influences the structure of designing an image and it is requisite to pay attention to all of them and keep them in accordance with concepts.



Thank you Mr. Golduzian

Due to the conversations held, it could be concluded that the nature of an image has its own criteria and standards to be shown and exhibited. In some fields like illustration, it turns out to be one of most main structural elements and conveys the concepts and the atmosphere of the story as well as the narration and text. This not only accompanies children and adolescents in the ups and downs of the narration but also helps them with the visual power and ability for better perception and understanding. In this process considering the audience and his level of apprehension of the image, knowing different literary genres and atmosphere of story and agreement and harmony between the illustrator and author can impressively affect the visual creation for children and adolescents and increase their visual literacy.

Interviewed by Marzieh Talae



5



- ◆ **List of Awards
& Other
Distinctions**

Awards



◆ Award BAIJ Japan for “My Giraffe is Blue”, 2002.



◆ Selected Illustrator of the National Winter Festival, 2003.

◆ Belgrade Gold Pen Award for the book “The Stocks with a Hole”, 2003.



◆ Nominated for the Bologna Italy Exhibition Award for the book “A Dark Night,” 2004.

◆ Special Jury Award of Ashura Epic Art Festival, 2004.

◆ Bratislava Grand Prix (Golden Apple Tree) for the books “Black Pencil, Red Pencil” and “The Stocks with a Hole”, 2005.



◆ Top illustrator of the cover of the Bologna Exhibition Catalog, 2006.



◆ Top student of Islamic Azad University, Central Tehran Branch, 2007.

◆ Selected Winner of the Bratislava Biennale, 2007.

◆ Award for Best Book of the Year for the illustrated book “The Tailless Fox,” 2009.

◆ Selected by CJ Exhibition for the book “For All These Noises”, 2009.

◆ Selected Illustrator of the Bologna Exhibition in Italy for the book “Where Were the Toddler Goats?”, 2009.

◆ Award for Best Book of the Year for the book “Half A Pound of Horn,” 2011.

◆ Winner of third place in Sharjah Illustration, 2012.



◆ Book of the Year Award, Center for Intellectual Development of Children and Young Adults, 2012.

◆ Winner of the Special Illustration Award, Center for Intellectual Development of Children and Young Adults For the book “Half A Pound of Horn”, 2012.

◆ Selected illustrator of Bologna, Italy, for the book “The Storytelling Bride,” 2012.

◆ IBBY Diploma of Honor For the book “Why did the wise bear fall into this?” 2012.

◆ Selected illustrator of the Italian Bologna Exhibition for the book “Half a Pound of Horn”, 2013.

◆ Selected Sharjah Exhibition, 2014.

◆ Nominated for the Astrid Lindgren Award, Sweden, 2014-2015.

◆ Selected for the Bratislava Exhibition, 2017.

◆ Selected Sharjah Exhibition, 2018.



◆ Selected illustrator of Bologna Exhibition, Italy, 2018.

◆ Best Book of the Year Award for “The Tale of Two Lonely Turtles.”

◆ Winning Artist at Bologna Illustration’s Exhibition, 2021

◆ Winning Artist at Bologna Illustration’s Exhibition, 2023.

6



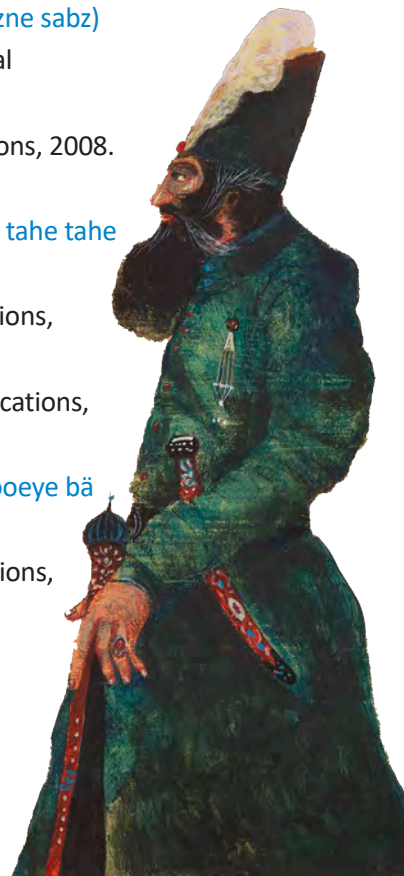
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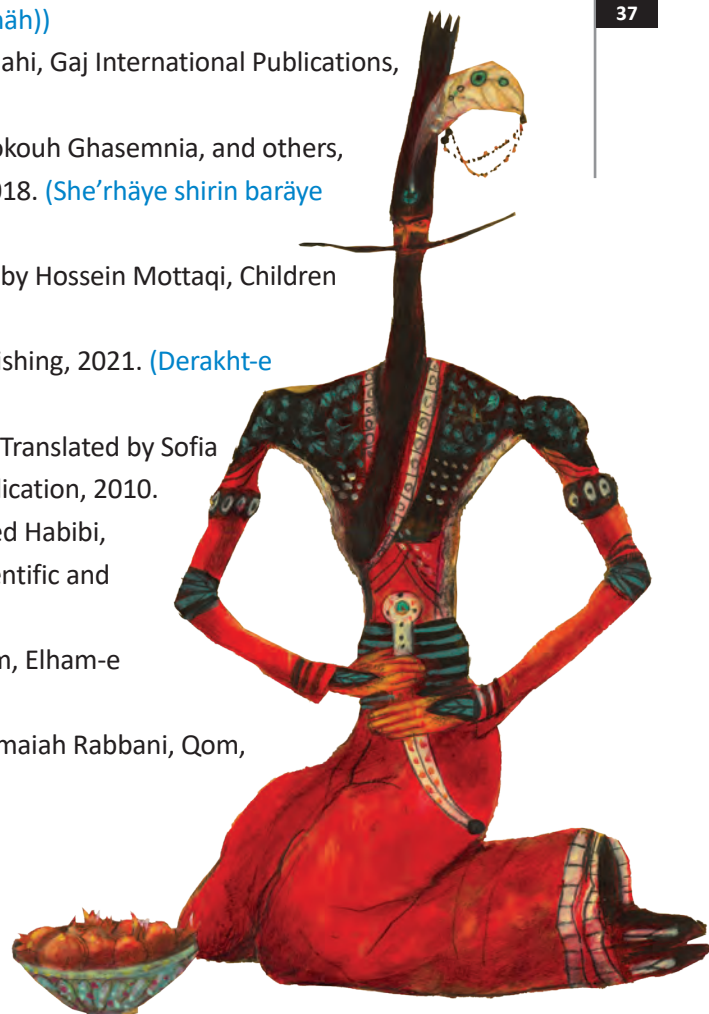
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- ◆ The Butterfingered Fox, Mojgan Sheikhi, Ghadiani Publications, 2010. ([roobähe bi dast va pä](#))
- ◆ The Beggar Who Became King, Mojgan Sheikhi, Ghadiani Publications, 2010. ([ghedäie ke pädesäh shod](#))
- ◆ I Want My Tomorrow Now, Zahra Shahohatami, Neyestan Publications, 2010. ([man fardäyam rä hälä mikhäham](#))
- ◆ Nothing, Nothing, Group of Poets, Together with a group of Illustrators, Ofogh Publications, 2010. ([Hich hich hichäne](#))
- ◆ Clap and Clap, Chickpeas and Lentils, Afsaneh Shabannejad, Publications of Center for Intellectual Development of Children and Young Adults, 2010. ([Das va das va das , nokhod va adas](#))
- ◆ 48 Lullabies for Four Seasons, composed by Maryam Eslami, Group of Illustrators, Ghadiani Publications, 2011. ([Läläyei baräye chahär fasl](#))
- ◆ Picture stories from Bustan, Mojgan Sheikhi, Ghadiani Publications, 2011. ([Ghesseye tasviri az boostän](#))
- ◆ Half A Pound of Horn, Ali Shojaei, Neyestan Publications, 2011. ([Nim man boogh](#))
- ◆ The Comb Laughed Softly and Six Other Stories, Fariba Kalhor, Ghadiani Publications, 2011. ([Shäne yaväshaki khandid va shesh ghesseye digar](#))
- ◆ A Cat That Did Not Walk and Six Other Stories, Fariba Kalhor, Ghadiani Publications, 2011. ([Gorbee ke piäde nemishod va shesh ghesseye digar](#))
- ◆ Rainy Day Wish, Nahid Mahdavi Asl, Madreseh Publications, 2011. ([Ärezoooye rooze bäräni](#))
- ◆ Earrings for the Cute Mouse and Six Other Stories, Fariba Kalhor, Ghadiani Publications, 2011. ([Gooshvärei baräye moosh khöshgele va shesh ghesseye digar](#))
- ◆ Imam Sajjad (pbuh), Fariba Kalhor, Behnashr Publications, 2013. ([Emäm sajjäd\(ö\)](#))
- ◆ The young guard, Mojgan Sheikhi, Ghadiani Publications, 2013. ([Negahbäne javän](#))
- ◆ All These Noises, Soror Kotobi, Publications of Center for Intellectual Development of Children and Young Adults, 2013. ([In hame talagh va malagh](#))
- ◆ Prophet (pbuh), Fariba Kalhor, Behnashr Publications, 2013. ([Payäambar\(s\)](#))
- ◆ Step Eleven, Susan Taghdis, Publications of Center for Intellectual Development of Children and Young Adults, 2013. ([Ghadame yäzdahom](#))
- ◆ Imam Ja'far Sadegh (pbuh), Fariba Kalhor, Behnashr Publications, 2014. ([Emäm ja'far sädegh\(ö\)](#))



- ◆ Uncle Nowruz and Granny Coldie, Elahe Barati, Banouch Publications, 2014. ([amoo nōrooz va nane sarmä](#))
- ◆ The Flower Lace Shoes, Afsaneh Shabannejad, Publications of Center for Intellectual Development of Children and Young Adults, 2015. ([Kafshe toori , gole boloori](#))
- ◆ 31 Picture Stories for July, Group of Writers, Group of Illustrators, Ghadiani Publications, 2016. 18- ([Ghesseye tasviri baräye tir](#))
- ◆ 31 Picture Stories for June, Group of Writers, Group of Illustrators, Ghadiani Publications, 2016. 19- ([Ghesseye tasviri baräye khordäd](#))
- ◆ Storytelling Bride, Mohammad Kazem Mazinani, Ministry of Education, Monadie Tarbiat Cultural Institute, 2016. ([A'roose ghesse goo](#))
- ◆ The Legend of Onion, Fatemeh Al-Zahra Emami, Hoopa Publications, 2016. ([Afsäneye piäz](#))
- ◆ The Story of the White Leopard, Mehdi Shojaei, Neyestan Publications, 2016. ([Ghesseye palange sefid](#))
- ◆ The Story of Two Lonely Turtles, Mustafa Rahmandoust, Publications of Center for Intellectual Development of Children and Young Adults, 2016. ([Ghesseye dö tä läkposhte tanhä](#))
- ◆ Three Angels with Golden Wings and Blue Eyes, Ahmad Reza Ahmadi, Publications of Center for Intellectual Development of Children and Young Adults, 2016. ([Se fereshte bä bälhäye taläyi va cheshmäne äbi rang](#))
- ◆ Fatemeh Zahra (pbuh), Fariba Kalhor, Behnashr Publications, 2017. ([Fäteme zahrä\(s\)](#))
- ◆ To the Bottom of the Well, Susan Taghdis, Kurdish Translation, Biryar Publications, 2017. ([La bon b'n b'n chalav \(tahe tahe tahe chäh\)](#))
- ◆ My Mother's Hands Are Lost!, Zohreh Heidari Shahi, Gaj International Publications, 2018. ([Dasthäye mämänam gom shode](#))
- ◆ Sweet Poems for Kids: 25-volume collection, Shokouh Ghasemnia, and others, Group of Illustrators, Ghadiani Publications, 2018. ([She'rhäye shirin baräye bachchehä](#))
- ◆ Think of Another, Mahmoud Darvish, translated by Hossein Mottaqi, Children Publications, 2019. ([Be digari fekr kon](#))
- ◆ Flaming olive tree, Cao Wenxuan, Madrese Publishing, 2021. ([Derakht-e zeitoon-e Sholevar](#))
- ◆ The Bike Horn that Got a Cough; Hamed Habibi, Translated by Sofia A. Koutlaki, Tehran, Scientific and Cultural Publication, 2010.
- ◆ The Claxon that had Pressed the Pertosse; Hamed Habibi, Translated by Gholamreza Emami, Tehran, Scientific and Cultural Publication, 2010.
- ◆ The Number One Pass Once; Susan Taghdis, Qom, Elham-e Shargh, 2014.
- ◆ El zorro sin cola; Abdos-Saleh Pak, Translated Sumaiah Rabbani, Qom, Elham-e Shargh, 2014.



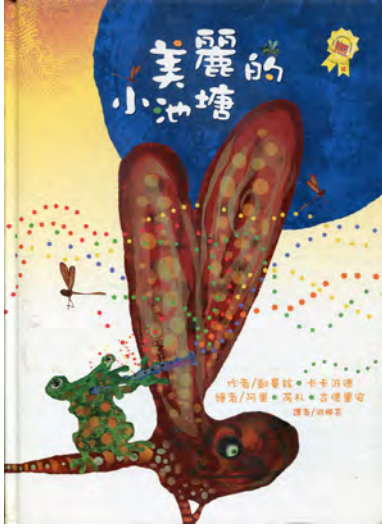
- ◆ The History of the Solitary Tortures; Qom, Elham-e Shargh, 2015.
- ◆ El rico y el pobre; Mojgan Sheikhi, Translated by Muhammad H. Valencia, Qom, Elham-e Shargh, 2015.
- ◆ A Slave Who Has Not Seen the Sea; Translated by Muhammad H. Valencia, Qom, Elham-e Shargh, 2015.
- ◆ Pour De Mamma, Italy, Arka, In five Italian, Spanish, Catalanian, Portugal and Korean Languages.
- ◆ La Balade de PoulePoulette, French and English Bi-lingual Book, by Lirable Publication of France.
- ◆ Two Lonely Turtles Book by Serendipita Publication of Italy.
- ◆ All These Noises in the French Language.
- ◆ The Bride was published in China as one of the textbooks of Chinese Children.
- ◆ Book Ms. Teacher and Mr. Painter, Beautiful Pond and The Stocks with a Hole Published in Arabic Countries.
- ◆ Book Ms. Teacher and Mr. Painter, Beautiful Pond, Black pen and red pen and The Stocks with a Hole Published in South Korea and Hong Kong.
- ◆ Illustration of Ancient Stories ordered by Bazar Publication ordered by Princess Marta Louis (Norway).
- ◆ The Series of Boustan and Golestan of Saadi and Roubahe Dom Borideh Published by lighthouse Publication of Uruguay.
- ◆ The book "Oh No, Said Elephant," ordered by Minedition in Swiss.
- ◆ The book "Nim Man Bough" in Chinese.
- ◆ El rico y el pobre Moygan Sheikhi]
- ◆ La historia de las dos tortugas solitarias Qum: Elhame Shargh
- ◆ El paso numero once/Escritora Susan Taghdis;liustraciones Alireza Golduzian;Traduccion Sumaia Rabbani. 2014
- ◆ Mullah Nasreddin[Book]
- ◆ I love you and you know that!, Mohammad Hadi Mohammadi, Taak Books, 2022. ([Ashegh-e Toäm khodet Midoni](#))
- ◆ The Pomegranate Girl, Ahmad Akbarpour, TUTI Books, 2023. ([Hezär Hezär Done Anär](#))



7



◆ List of Translated Editions & Their Languages



(The Beautiful Pond)

Kambiz Kakavand
Arab Scientific Publishers, 2004.



The Beautiful Pond

Kambiz Kakavand
FEI BAO International Culture
China, 2007.



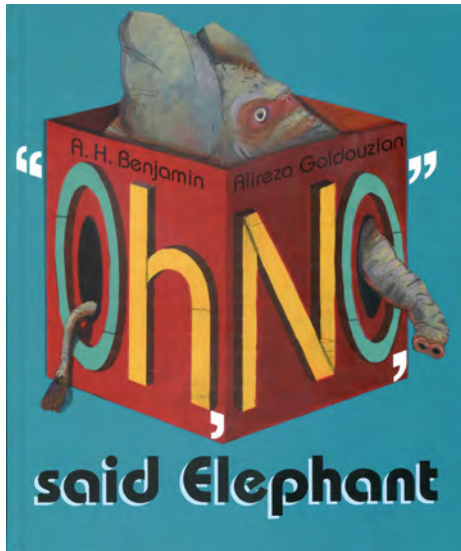
Soganin Efsanesi

Zahra Emami
Mevsimler Kitab
Istanbul, 2019.



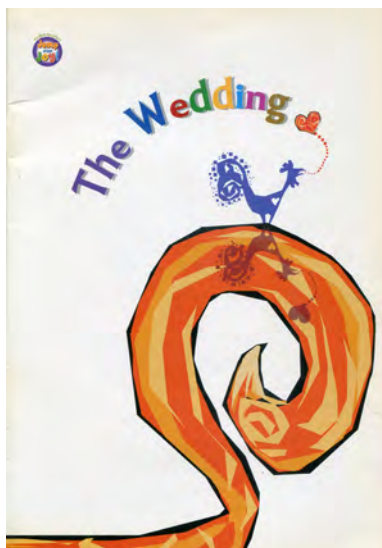
dit l'éléphant
(Oh, No, Said Elephant)

A.H Benjamin
Pour l'edition en longue
française, France, 2016.



Oh, No, Said Elephant

A.H Benjamin, Minedition
Hong Kong, 2016.



The Wedding

Mohammadreza Shams
Joy Interprises, Taiwan, 2004.





Paure di Mama

Beatrice Masini
Edizioni Arka, Milan, 2011.



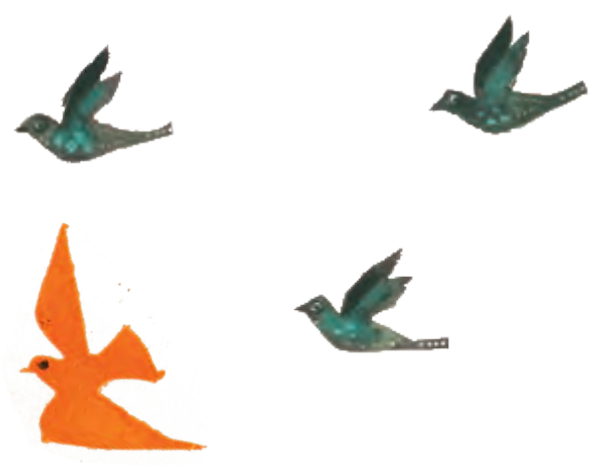
Medos De Mae

Beatrice Masini
Livros Horizonte, Italy, 2011.



Miedos De Madre

Beatrice Masini
Ediciones del Laberinto, Madrid, 2011.





Two Lonely Turtles

Mostafa Rahmandoust
Japan, 2010



**La historia de Las dos tortugas solitarias
(Two Lonely Turtles)**

Mostafa Rahmandoust
Elhame Shargh, Qom, 2015.



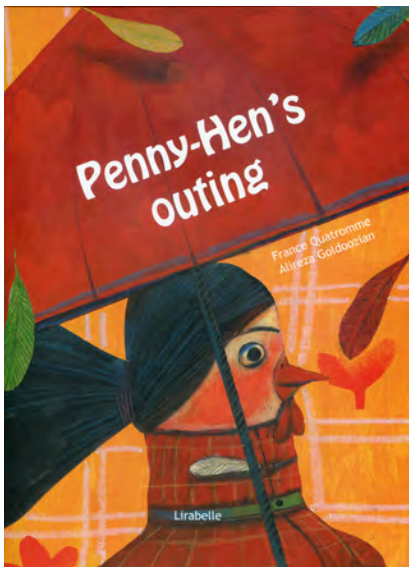
The Sock with a Hole

Susan Taghdis
FEI BAO International Culture
China, 2006.



**Black Pencil & Red Pencil
(Medae siah va medade ghemez)**

Mohammadreza Shams,
KUN NA Publishing Company
Korea, 1991.



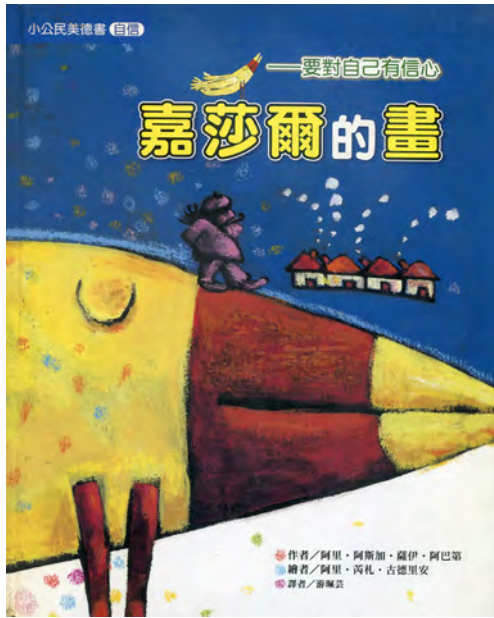
Penny-Hen's outing

France Quatromme
Lirabelle, France, 2013.



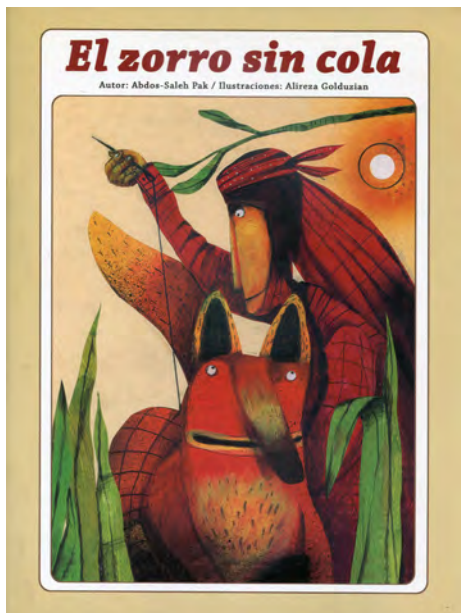
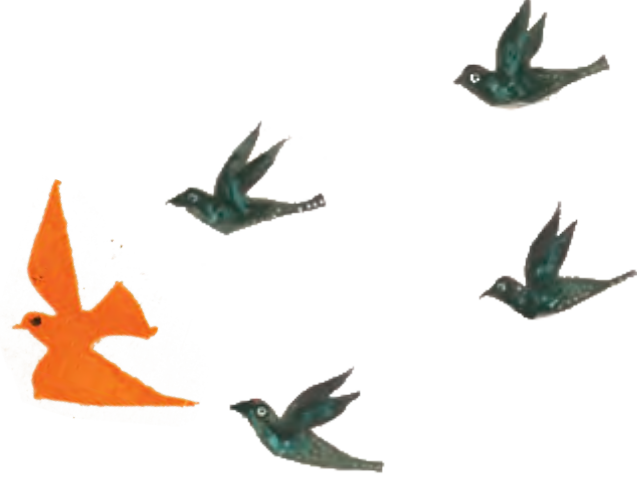
La Balade De Poule Poulette

France Quatromme
Lirabelle, France, 2013.



The Teacher and the painter

Aliasghar Seidabadi
FEI BAO International Culture
China, 2007.



El zorro sin cola
Abdo-Saleh Pak

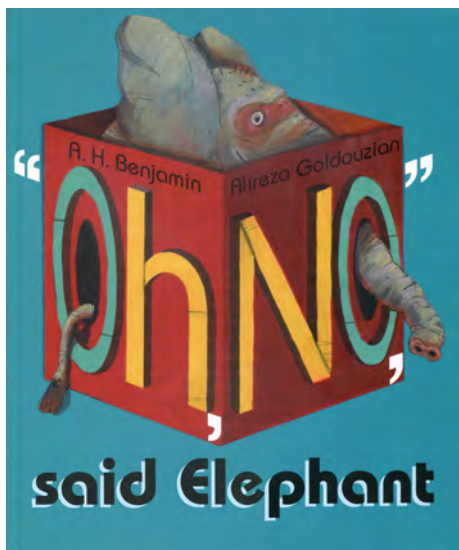
Elhame Shargh
Qom, 2014.



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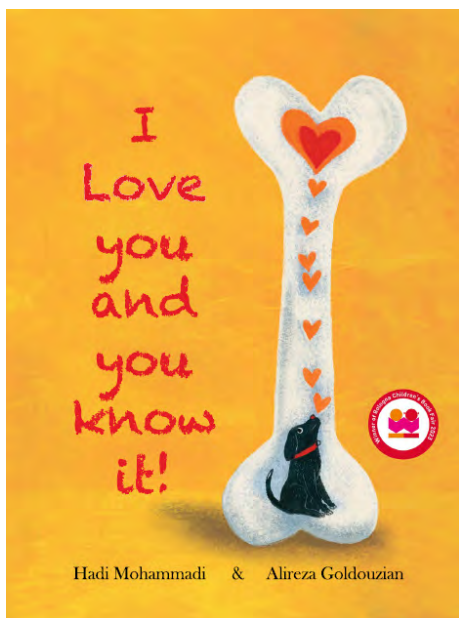


◆ Most Important Titles



Oh, No, Said Elephant.

A.H Benjamin,
Alireza Goldouzian, Hong Kong,
Michael Neugebauer Edition, 2015



I love you and you know that!.

Mohammad Hadi Mohammadi,
Alireza Goldouzian,
Taak Books, 2022.
(Ashegh –e Toäm khodet Midoni)



The Pomegranate Girl,

Ahmad Akbarpour,
Alireza Goldouzian,
TUTI Books, 2023.
(Hezär Hezär Done Anär)





Two Jackals.

Retold by : Keiko Aiko ,
Alireza Goldouzian ,
Tamagawa University Press , Japan , 2020



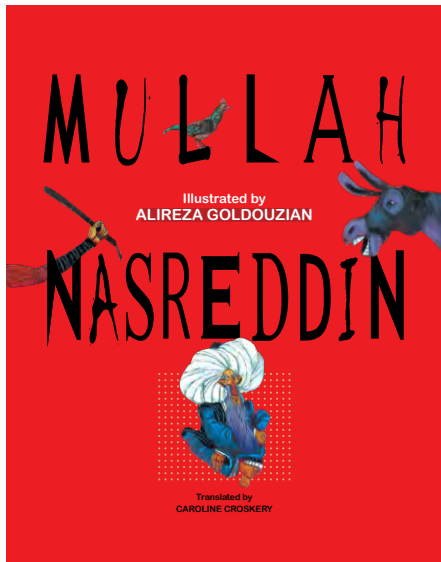
The Legend of Onion,

Fatemeh Al-Zahra Emami,
Alireza Goldouzian,
Hoopa Publications, 2016.
(Afsāneye piāz)



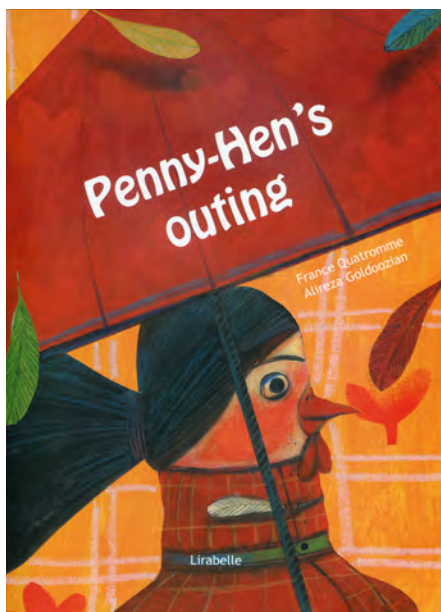
Why did the wise bear fall into this?

Ali Asghar Seidabadi,
Alireza Goldouzian,
Ofogh Publications, 2009.
(kherse dānā cherā be in rooz oftād)



Mullah Nasreddin.

Alireza Goldouzian,
translated by Caroline Croskery,
Candel&Fog Publishing Ltd. 2022



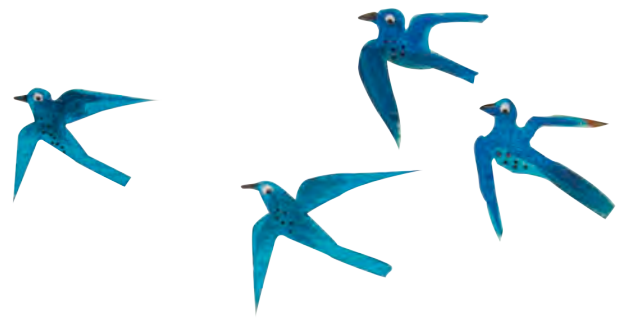
Penny-Hen's outing,

France Quatromme,
Alireza Goldouzian,
Lirabelle, France, 2013.



Paure di Mama,

Beatrice Masini,
Alireza Goldouzian,
Edizioni Arka, Milan, 2011.





Flaming olive tree,

Cao Wenxuan,
Alireza Goldouzian,
tiantianpublishing, 2021.
Madrese Publishing, 2022.
(Derakht-e zeitoun-e Sholevar)



9



- ◆ **Book Covers
& Summaries
of The Works
Submitted to
The Jurors**

The Pomegranate Girl



Ahmad Akbarpour, TUTI Books, 2023.
(Hezär Hezär Done Anär)

Every year the woman gave birth to seven snakes rather than babies while the husband caught and forsook them out of the city. Years pass by and they both get older yearning for having children. The wife gets pregnant again, yet again she gives birth to seven snakes. One of the baby snakes hides behind the bed and the husband takes the others to the top of the hill and leaves them there. The house is gloomy and dismal and they long for children noises around them. Suddenly there is a voice in the room and the baby snake introduces herself as their daughter. They both welcome her and prepare a cradle for her. They name her Thousand Thousand pomegranate seeds. The girl grows up day by day and place herself in the heart of her parents. One day the heralds announce that the prince is coming back from India. The girl wants to go and welcome him. She coils on the chicken's back and forty chicks follow them. They reach a river and see a fairy princess sitting there crying, with a fish thorn stuck in her throat. The snake, the chicken and, the chicks make the girl laugh so loudly that the thorn comes out of her mouth. In gratitude she transforms the snake into a beautiful girl and the chicken and the chicks into strong horses. At the city gate she and the prince reach each other and meet. The prince falls in love with her. Then he goes to her parents with many gifts, to propose. The wedding celebration is held and the two of them live a happy life together for years.

The story is a rewriting of one of the fairy tales of Fars, a province in Iran. The structure of the story is simple, uncomplicated and, the characters are familiar as in the fairy tales. Due to the fairy tale structure of the story, time and place have no special logic. In such stories, the places are built based on regional features which in the story are mountains, valleys and, river. The ending of the story, like most of the fairy tales, is a happy ending.

The illustrations along with the text narrate the story. While the images are simple in form and execution, in deeper layers they symbolically address the native and cultural content of the story. In the innovative images of this book, many visual signs of Iranian art can be seen. Decorative motives, forms, textures, and the colors chosen by the illustrator convey the native atmosphere of the region of this fairy tale to the readers. The vegetation type, the mountainous atmosphere, and the river are consistent with the place in which this fairy tales takes place.

The structure of her house, the king's palace, the arches and the cloths hanging there on the walls, the pond next to the king's palace, all show how this fairy tale is based on the culture and believes of the region and its people. The makeup and the clothing of the characters all indicate the same. These illustration introduce a part of Iranian culture and art to the readers.

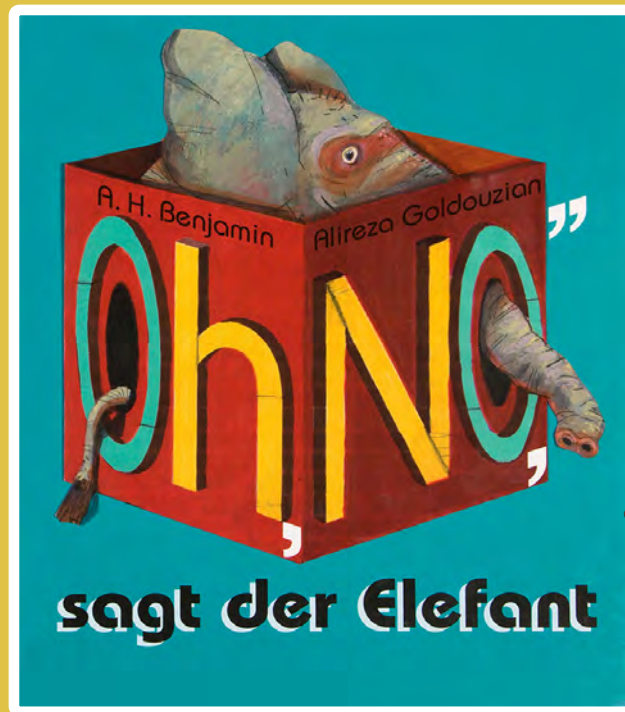
The illustrator has well displayed the element of magic and imagination, which is one the main elements of fairy tales. By changing the physical appearance of the main character, twisting positions of the snake and placing it in different places, the illustrator makes the magic of this fairy tale believable for the

readers and convince them to go along with the story. The form of the snake has been used in various symbolic and decorative forms in the images. The chicken and the chicks have illustrated artistically in different situations such as swimming in the river or changing sizes according to the plots and are attractive and, attract the attention of the readers.

The composition of the images is diverse and dynamic and the selected technique which is a combination of different manual executions and printing, is a good match with the mood of the story.



Oh, No, Said Elephant



A.H Benjamin, Alireza Goldouzian, Hong Kong,
Michael Neugebauer Edition, 2015

All the animals want to play hide-and-seek but the elephant doesn't want to; he is easy to be found. What about leap-frog? He is not good at that either. What about hopscotch or, skipping, or tag? No, no, and no. Poor elephant isn't very good at many games and the animals are getting frustrated with him. Luckily there is one game the elephant loves to play and the rest of the animals agree with him though they might say oh, no when he wants to play it again and again. This rollicking, silly and, repetitive text will have the young readers laughing out loud and asking to read it again and again.

This picture book has a short text and deals with a conversation between animals who are friends with each other and are looking for a suitable game for entertainment. The elephant doesn't consider himself suitable for any of the game and after participating and being with others, he suggests a game that he is good at. At this time, monkey, zebra, and leopard face the skill and power of the elephant. It is a simple story about the playfulness and mischief of the characters. In the world of young children, the theme of the story is believable and the text and repeated words, is endearing to them.

Illustrations are an important part of the book and main narrators of the events. Beyond the simple text, the illustrations reflect well the games, events, happiness and even the conflict between the characters in the story. The illustrations of the games made with words and letters are consistent with the theme of the book. Illustrator's perspectives and the dynamism and mobility of the images he created are appropriate to the age group addressed. It encourages them to discover, play and search.

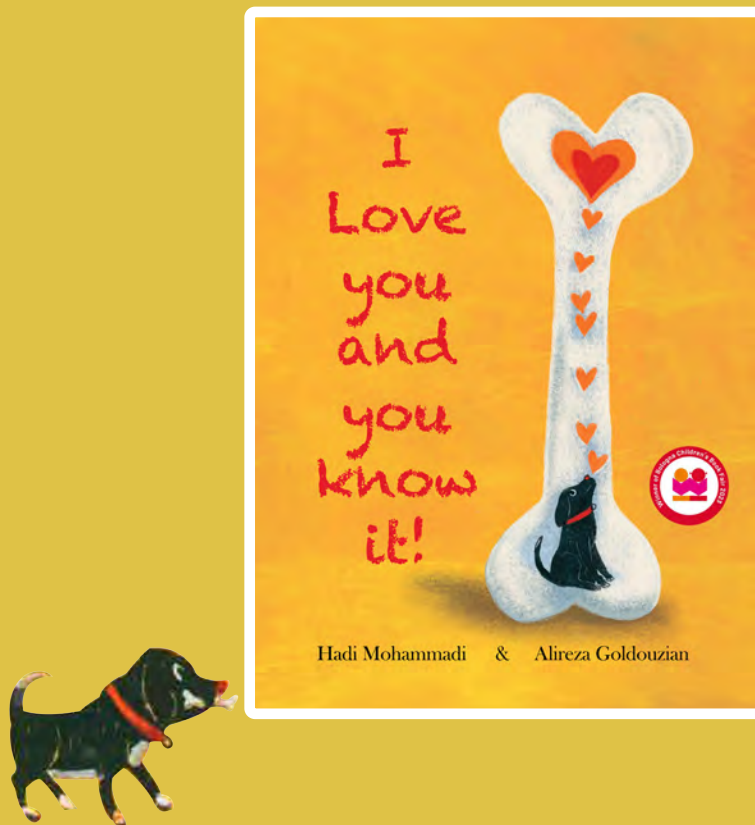
Readers enter the world of the story and along with other characters face the challenges the elephant creates in each game; funny and sweet experiences for the readers. The exaggeration in body movements and actions of the characters' reacting to the elephant, engage the young readers throughout the story and convey the humor of the text.

The images are simple and include smooth and geometric lines. This simplicity emphasizes the focus of the readers on the main characters and their games, and at the same time, it has the diversity in colors and

forms. The colors are warm and attractive and in harmony with each other. Skillful technique is implemented with the characteristic of the story and its age group readers. Using a powerful yet attractive technique, the cover design is illustrated with the same humor and playfulness as the text and its illustrations. The illustrations of this book play an important role in creating this entertaining book.



I love you and you know that!



Mohammad Hadi Mohammadi, Taak Books,
2022. (Ashegh-e Toäm khodet Midoni)

Balbaleh-goosh loves bones and he thinks of it all the time, and because of it he always dreams of it at nights too. It takes months since he looks for it in many places and locations; from village to the city, from forest to the plain, but he does not find any bones. He promises himself if he finds a bone, he wouldn't eat it and hide it in a suitable place. Finally, one day he finds a bone and tell the bone that he loves it, and the bone itself knows it. Balbaleh-goosh is hungry but before finding food he must first hide the bone; but where? At first he hides it under a bush but he doesn't feel comfortable. He finds a hole in a tree trunk but quickly removes the bone from there. He place it among the stones in the river but he hesitates and takes the bone out. He is tired and he doesn't know what to do. He suddenly realizes where to hide it; he hides it in his heart because no one can find it there. The right place for a good friend is in a heart.

By using a simple topic, the book succeeds to create a story with a deep meaning; a symbolic story about love. In addition to the main theme of the story, it also deals with deeper layers such as the worry of losing a relationship or other children's dependencies. Multiple layers of the story make the book suitable for a wider age group of readers. The story revolves around a dog named Babaleh-goosh who loves bones. Love is so much that he is not even willing to eat it and decides to hide it somewhere that no one finds it and have it forever.

The language of the story is simple and has the ability to communicate with its readers. Important parts of the narrative are creatively displayed in the illustrations. Illustrator in addition to being faithful to the text, has added his narrative to the story in some parts beautifully, such in the dream of Balbaleh-goosh's in which the bones fall from the sky. The movement, dynamics, sequence of nights, days and, months can be seen in the images in long shots that is an appropriate choice to show Balbaleh-goosh's struggle throughout the story. The illustrations show the process of the main character's effort and finding the deep concept of love. The only close-up is in the final frame which emphasis on achieving peace and contentment for Babaleh-goosh.

His images in the illustrations are lovable and, the simple designs of his expressive body movements and actions have make it easy for young readers to understand his behavior and his feelings.

The color palette of the images is diverse but cohesive. Proper use of cold and warm colors and observing the contrast of darkness

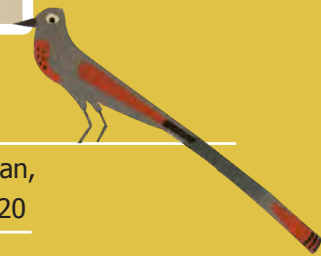
and lightness are the positive points of the illustrations. In two successive images, we see the passage of time and change from night to day. Here the illustrator did not use stereotypical colors to show this passage; to enter the night he placed the sun in red on a yellow background and to show the day, he placed the sun in yellow on red background.

The performance technique is powerful, artistic and beautiful.

The graphics of the book including the design of the front and back covers are all to serve the story and introduce the mood of the story from the very beginning. The text and its lovely illustrations create the necessary harmony to follow the story for the readers and create a sweet and enjoyable experience for them.



Two Jackals



Retold by: Keiko AIKO, Alireza Goldouzian,
Tamagawa University Press, Japan, 2020

The story is based on one of the "Kilileh and Demneh"'s fables; an olden book of moral messages, which heroes are animals. The original title of the story is "The Lion and the Ox". Demneh, a jackal who wants to be liked by the lion and gets close to him, skillfully lies and turns the friendship between the ox and the lion into hatred. The lion finds his mistake after killing his friend, the ox.

This book is based on a fable from old book of Kelileh and Demneh. In this story, personal skills and social relations are told in a symbolic form in the life of animals. In illustrating this book, the illustrator takes a look at the illustrations of Iran in olden manuscripts. However, due to the fact that he has used a period of Iranian art that has been influenced by Chinese art, the illustrations have a little Chinese atmosphere. This is a smart choice because while the paintings are committed to the Iranian roots of the story, they are also familiar and tangible for the Chinese readers.

The illustrator has used a front and above angle as well as a transparent view when the layers of images creates depth. The positional perspective is used instead of the common perspective. In this kind of perspective, elements and characters are drawn bigger and larger not based on

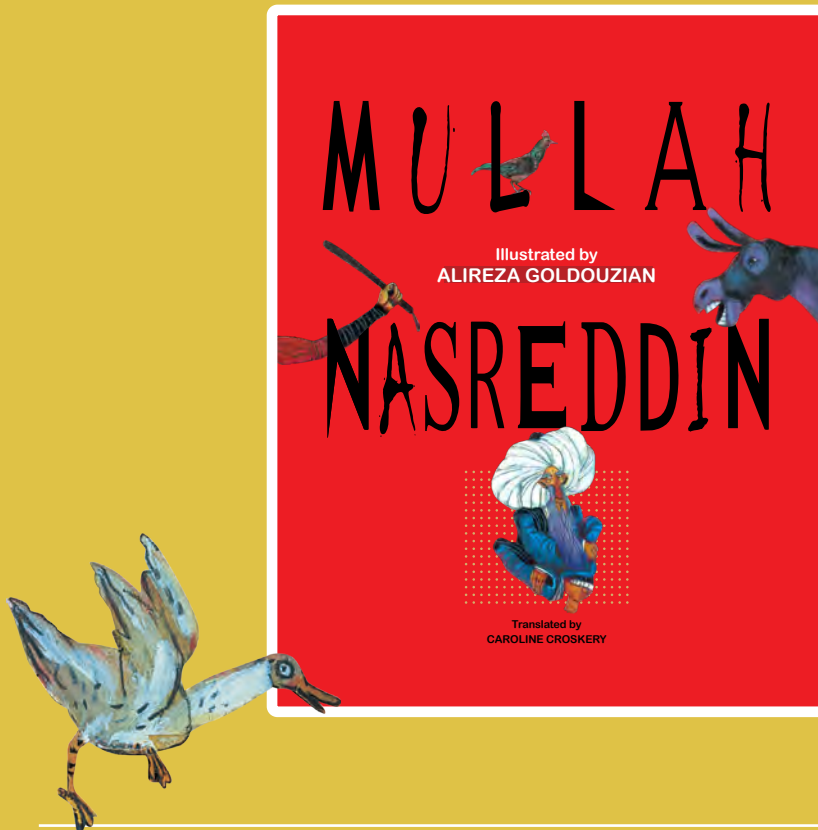
distance and proximity, but based on their importance.

Unlike Persian miniature paintings, in which the characters do not show their emotions, the facial expressions of the characters fully express their inner feelings. The illustrations are artistically and skillfully drawn with acrylic technique. The use of colorful surfaces and curved lines have increased the visual appeal of the images. The colors are warm and attractive.

The illustrations in this book are a good example of the using the olden art forms and turning them into images suitable for today's cultures and readers.



Mullah Nasreddin



translated by CarolineCroskery, Alireza Goldouzian,
Candle & Fog publishing, 2021

Mullah/Hodja/Hoca Nasreddin is a starring character in the folklore of different countries from Central Asia to North Africa and a hero of amusing humorous short stories and satirical anecdotes which in deeper level life lessons are told. His tales are from 13th century. Each tale depicts Nasreddin in a different situation and through his point of view they humorously reveal commentary and lessons on various life themes.

The book narrates anecdotes from Mullah Nasreddin in various situations and during these seemingly humorous tales, he raises deep points. The illustrations are designs in harmony with the content of the tales, playful and witty.

The illustration of this book is mostly based on Nasreddin's character. This approach seems to be the right choice for illustrating a comic book centered on a wise and seemingly stupid character. Nasreddin has a long and untidy beard and is dressed in the usual clothes of clerics. His long and untidy beard shows his sloppy and messy personality which may be a sign for his seemingly stupid actions. Mullah Nasreddin's turban is very large in most of the illustrations; a white and light turban that can be viewed of his pretentious and talkative character and also his silly words.

The scene is like a stage that characters create their actions. The supporting characters are drawn, in order of importance, smaller than Mullah Nasreddin, to keep the focus on him who is the main character. Due to the olden content of the tales, complementary characters and objects are depicted with the characteristics of Qajar style of the 19th century in Iran, and other colors are used in the background of the paintings. In most of the paintings, especially the colored ones, the signature stamp of the illustrator can be seen which makes the illustrations look from older times.

The paintings have 2 techniques that are used side by side. Firstly, the colored parts which are worked with acrylic and secondly, the monochrome parts which are drawn with a metal pen in the style of free and loose designs. In the second part, white, black

and other are used and the titles of the tales are handwritten in red. The illustrator has beautifully managed to establish a proper relation between the colored parts of the paintings and the parts that are worked in monochrome with pen and ink.

Considering the humorous theme of the tales and the contradictions in Mullah's appearances, acts and, his thoughts and mind, the surrealism style has been used. There are ongoing challenges, surprises, and questions made by the illustrator from the readers. Nasreddin riding on a bird and an eggplant, a donkey with 2 heads, a man with 4 legs, a man in a narrow neck jar etc., all manifest the surreal style in the paintings.

The illustrator also plays with symbols, signs, and letters. The color red through the book is a sign of Mullah Nasreddin's presence. The layout, the choice of colors and motifs are consistent with the content of the book and have contributed to the charm and sweetness of the book.



10



- ◆ **Critical Articles
& Press
Reviews of The
Books**

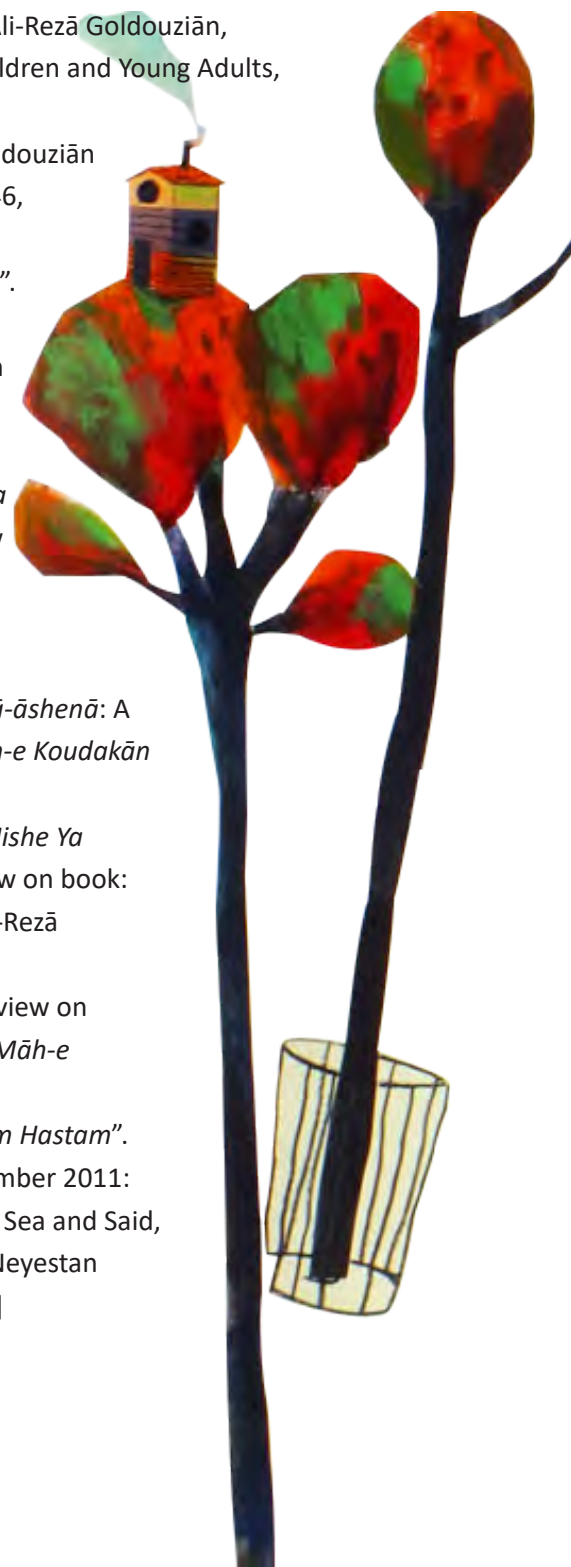


Critical Articles and Press...

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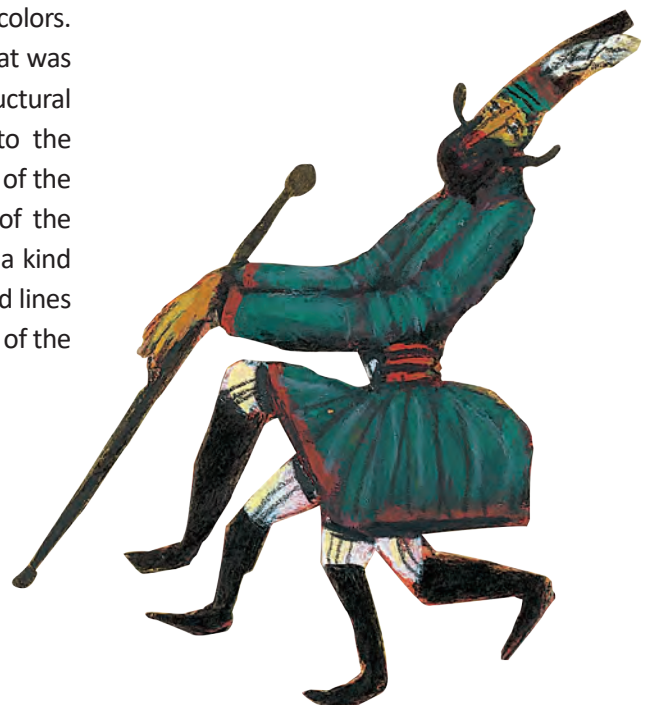
An Inquiry of Illustrations in Publishers' Works



Akrami, Jamaloddin. "An Inquiry of Illustrations in Publishers' works". Ketāb-e Māh-e Koudakān va Nowjavanān. No.72 (September 2003), P 45.

Goldoziyan's experiences in illustration are different, dominant and artistic. He illuminated in BIAJ Japan Biennial competition for the first time in an international arena seriously. The illustrations in the book titled "Mrs. Teacher & Mr. Painter" has special characteristics. The relationships between "Ghazaleh" the child heroine and the bird that is in contact with colors, in the book illustrations mixed with illustrator's dreams and he lets to open new gates for each characters. There are no illustrations of "Ghazaleh", "Mrs. Teacher" and "Classroom Students", also "Mr. Painte's illustrations" hide behind layers of designs and colors and looks like a symbol. Such glance shows illustrator's dependence in displaying special point of view which is not disturb the whole text of the story. There are vast white borders in illustrations cuttings which creates brilliant mixing and transformations. The book illustrations while maintaining simplicity in the narrative language and showing children's imaginations, reveals a special artistic mastery and is very close to children's feelings.

In the book "Sweeter than Honey", the technical features of the illustrator are extremely variable and have a special abstract atmosphere, which has a calmness and lightness despite the use of crossed and multi-layered lines and colors and the feature of computer operation in its designs. This shows that Goldoziyan has unique technical characteristics. The lack of white color, despite the all-round function of color in the pages, is not so noticeable and annoying due to the softness and calmness of the colors. "Compy", the hero of the story, is a computer creature that was pulled out from the hidden layers of frozen soil. This structural feature has been created by the illustrator, according to the function of computer lines and soft, cold and frozen layers of the background of the images. In addition, the subjectivity of the events and characters of the story is also associated with a kind of approach to mixed cubism and valuing the use of crossed lines and colors and pictorial collages. The creativity and artistry of the illustrator is completely evident in this book.



A Story with Two Authors

Mehdipoor Omrani, Roohallah. "A Story with Two Authors". Ketāb-e Māh-e Koudakān va Nowjavanān, No.73 (September 2003): Pp 100-103.

The visual language used in Goldozian's work is simple, new and at the same time understandable. Simple and basic lines that any child can draw and connect to it. And the bright and warm colors that give depth and objectivity to these lines have caused the unwritten parts and layers of this fictional text to be formed in the "Glance" and mind of the reader and the audience. When we accept that the second author of the book "Sweeter than Honey", means the illustrator, has no less role in the creation of this book than the author of the verbal and written text, we can more easily evaluate it. The illustrator has used realistic elements in this book following the author of the verbal text. The illustration in this book is a combination of drawing and photography. The use of live and real elements in the illustration of this book shows that both authors of the book (the author of the verbal text and the visual text) have displayed a necessary harmony.



داستانی با دو نویسنده

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مهدیپور اومرانی، روخالله

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مهدیپور اومرانی، روخالله

I am what I want in the immensity of imagination



Eskandari, Zhovan. "I am what I want in the immensity of imagination". Ketāb-e Māh-e Koudakān va Nowjavanān, No.15 (January 2010) [Including book review: A boy looked at the sea and said: Illustrated by Alireza Goldozian]. Pp. 100-102

The characteristic of fictional stories is boundlessness and abandonment, this fact provides a kind of freedom of action for the illustrator to use his personal feelings that add to the mystery and suspense of the story in line with the concept of the story and relying on the creativity factor.

Meanwhile, in addition to the method of design, space creation and emphasis on lights and shadows, we mention direct and indirect interactions with different elements in the frame, which are at the top of them the boy and the sea. Both of them play powerful roles in the course of the book and have a special and equal position in terms of value. As we read in the text, all events begin from the heart of the sea and we see its presence everywhere. Along with the sea, we have the sea boy of the story, with whom the progress of the story and the author's goal ends. Now, in order to keep the two side by side in all the frames, we see two different visual collisions simultaneously; That is, in each range, we will feel the image of the boy in a completely direct way without having an image of it anywhere. In different ways, the illustrator has introduced deep feelings of the sea in a foggy atmosphere into the mental flow of the audience, one of these methods is the use of a color palette consisting of green and blue colors, which are muted by combining gray activities and implying all the images and parts of the book.

In one of the frames, what makes the image of the boy imaginary and surreal is the presence of two bird wings on his shoulders and two masks or smiles on his face, which are fixed in all frames and considered as part of the character; But it is important to mention that there is never any mention of the boy's flight in the text of the story, and the illustrator, relying on the imaginary world, defined flying for him and added another visual narrative to the story. This move is done correctly and not only does not cause any damage to the identity of the story, but also makes it more expressive and effective. In one of the parts of the story, due to the presence of the narcissus flower and that this flower is a symbol of eyes and looking, the concept became so important for the illustrator that he took the image beyond the words and acted by multiplying the figure of the boy and turning him in different directions, he emphasized on looking, shows, and with this move, he stops the one-dimensional way of looking (the boy's repeated looks to the left side of the picture) and depicts him in the middle of the frame from three different views.



Familiar stories to unfamiliar narratives: Criticism on sweet stories

Madandār, Sara. “Familiar stories to unfamiliar narratives: Criticism on sweet stories”. Ketāb-e Māh-e Koudakān va Nowjavanān, (a specialized monthly magazine for information and book review). March 2009, Pp 112-115.

With the review of series (Ghese- Haye Shirin Maghzdar) picture books; two of them “How did the fox eat the stork’s food?” and “Sweet stories” won the CJ Award. The CJ Award has been established since 2008 by the CJ Cultural Foundation of Korea. This foundation organizes the international festival of picture books to discover new talents and support their works and create a platform for raising the level of co-creators of these works.

Goldozian has used the technique of mixed media in the pictures of this books, the size and type of the font, the letters in the GLASS pages have been used well. The pictures match well with the text. One of the characteristics of book cover is the separate design of the cover, Goldozian has considered this point well and has provided a separate design for the book covers. The cover of each children’s book tells a part of the story or, it introduces the main character or characters of the book to the child and he/she gets to know the space, the pictures on the cover which contains mailboxes with the characters of the story, and the author’s photo is on the back of the book. Illustrator and graphic artist are included on separate stamps. This way of dealing with their photos has contributed to the theme of the postal package (box) of the work.

“Why did the wise bear look like this?”

Goldozian has literally used his fingerprints in the pictures, there is no exaggeration in the images and everything that is seen serves the text. As mentioned before, illustrations can relate perfectly with the readers. For example, in the second picture, two rams are eating grass in the foreground, and the dog is looking for a bear (in the continuation of the previous picture) in the background of the picture, as well as the ram’s gaze. It is towards those two, Goldozian has well used all kinds of visual contrasts in the pictures of the books. For example, if he uses a bear on the biggest size in an image, he brings a small crow next to it. Using complementary colors on a large scale and bringing pure color (red) on a small scale is another color contrast. He also uses the whiteness of the page well. It leaves an empty in



the colorful pages. Goldozian has done a good job designing the characters. The wise bear looks calm and dignified and the ignorant bear looks playful and evil. In between, there are also small points that make the images fantasy.

When was the tickling pumpkin back?

As mentioned before, the movement in the illustration of these books is based on the movement according to the routine of the story. The first image introduces the three bad characters of the story. They are standing on the path where the tickling pumpkin is supposed to pass. The length of the path is indicated by two arrows. These arrows are well placed on the page, in such a way that the viewer's eye is guided in this direction. He has used limited colors for the stories in this book. At first glance, it seems that he did this to make the collection uniform, but harmonizing colors does not mean limiting them. For example, the color of the three bad characters in the story is the same as the color of the main character (the tickling pumpkin), or the motifs used on the body of the pumpkin are the same color; it has also been used on the lion's body. Putting a wheel under the pumpkin seems like a good idea to move it. In the pictures of this story, there is an image that is visually important. The wolf's mouth is open and the old woman steps on the wolf's tongue to enter him. The image of the wolf takes up half of the page and there is a grass field that the old woman's house is on it. The swallow is the narrator of the story in these pictures- He takes the reader with him in the pictures without it being mentioned in the text of the story. In this picture, the shadow of a swallow is cast on the background of the picture, which has helped the picture a lot in terms of color. In this image, Goldozian has used two complementary colors, green and red, and their tonalities. Splashing paint is one of the accidental techniques in painting. If it is not used properly, it can spoil the image and vice versa. Illustrator has used this technique well in these pictures. Where the tickling pumpkin goes in the forest, these splashes evoke the flowers on the ground and then the speed of the tickling pumpkin. And in the image where the pumpkin woman is going home with her son-in-law, this technique evokes car smoke in the image.

"Where were the bell-footed goat kids?"

The stories used in this collection are all familiar stories that children already know. This way of dealing with a previously created work is a kind of de familiarization. The story of the bell-footed goat is one of the series of very familiar stories that not only has a story, but also has its own form and game. In this book, the bell-footed goat is discussed more. This way of dealing with the story has made it similar to criminal adventures. Someone goes missing and a detective is looking for it and there are guesses, and the wolf is the first suspect because he used to eat the lambs. Since the bell-footed goat is constantly active, both in search of food and in search of its children. Goldozian has shown him moving in different pictures, she is only shown when is looking for a Habeh- ye Angoor (Grape Seed- one of her children) in the well and there is a place in the picture



where her picture is in a circular frame. It has a fixed image with a circular rather than angular frame, Goldoizian tries to use all the tools at hand to be able to add variety to his work, such as the use of his fingerprints, which was mentioned earlier, and the use of crossword pieces in different pictures, which is worked in some places of the picture.

“Who did Aunt Beetle Marry?”

Goldoizian knows well how to play with the elements on the page, for example, on the second page, first you guess there are five elements on the page: Aunt Beetle with Mash-Ramadan, a suitcase, an electric light pole, a minibus and a bird that is sitting on it. The minibus with the bird exits from the right side of the picture. Aunt Beetle, hand in hand with Mash Ramadan, leave from the left side of the picture. The electric lamp pole is an element in the middle of the picture that separates the right side of the picture from the left side. A suitcase with eyes-like wheels plays the role of an observer in the image. Now the bird on top of the minibus remains. There is a bird sitting on top and right side of the minibus, which is looking to the left side (Aunt Beetle and Mash Ramadan) which are in the right side of the picture. A symbol of hope, love and... This is how the use of elements distinguishes Goldoizian’s work from other illustrators. His attention to the image in the majority of the content is one of the characteristics of his illustration.



It was awarded to an Iranian for the first time; BIB Bratislava Illustrators Grand Prize



Interviewee; Moini Shirazi, Rosita. Ketāb-e Māh-e Koudakān va Nowjavanān, November 2004. PP 60-63.

Award Committees Statement:

what was the focus of valuing the works was neither fidelity to the text nor narration, but the power, capability and knowledge of the illustrator in creating an independent work of art more than anything else; As creative composition and artistic arrangement of elements on the page and creating an image with solid and precise construction were considered to be one of the most important points of a work in this session. Other topics discussed by the judges were the presence and existence of local views and regional elements. Of course, to the extent that it is understandable for the people of other countries and does not make the image intangible for the audience. The jury selected the winners of the Golden Apple Tree Grand Prize and the Gold Plaque in consideration of three stages of judging.

Tell us about yourself and how you entered the world of illustration and graphics?

Due to my special interest in painting, I went to free painting classes in middle school. I learned to paint in those classes. But I didn't know how to design. After entering the graphic art school, I realized how necessary it is for me to draw, especially since I couldn't even draw a stool properly. My friends were mostly from higher classes, I used to practice drawing and painting with them and I always wanted to learn more. Competition was pure in the school of art and I made most of my relationships during that time and I still have friends from there. I got a diploma in 2014 and entered the Azad University in the field of graphics in the same year. Four years of university became a path for me to reach my goal. In university, I seriously got acquainted with illustration. I had very good professors who gave me a lot of guidance to learn the topics. I was familiar with Mr. Nikanpour's work since I was in the art school and I liked his work very much. When I got to know him closely, he let me work freely during my training and I used his support and solutions to advance my work. Mr. Nikanpour is still dear and respected to me.



After getting my bachelor's degree in 2019, I entered the postgraduate course in the same year. The above era was also a good era. In fact, it was the most influential period of my artistic life. In this course, I specialized in the field of illustration. Mr. Shiva, Mr. Nasr, Mr. Rashidi, Mr. Nikanpour, Mr. Hemti-Ahoi and Mr. Baniyadi were among the professors who had a major impact on my work. In my opinion, Mr. Ghobad Shiva has a unique way of illustrating and in terms of technique, he was the one who paved the way for me. Once, Mr. Nikanpour showed me the works of John Arrow, and I became fascinated by his works. But under Mr. Shiva's training, I was able to find my own workspace. He referred me to the situation that John Arrow had influenced in me and from this influence I was able to choose my characters and my technique, which was acrylic, as my style. I always tried to face difficulties; Not to pass it by. For this reason, I chose Master Shiva, who is one of the strictest professors, and at the same time I was trying to please him. The effect of this effort was evident in my class with Mr. Nikanpour a few months later. Together with Mr. Nikanpour, I was able to work on five frames on the book "My envelope is blue" (written by Mrs. Sosan Taghdis). This book was sent to Japan by the Center for Intellectual Development of Children and Young Adults and was able to receive an honorary diploma of BAIJ-2002 Japan and a commemorative statue. This became an incentive for me to be able to continue the illustration work professionally. After I graduated from the university in 2001, I started my collaboration with Shabawiz publishing house with the wedding book (written by Mohammad Reza Shams), which has been translated into English and Chinese and used as a textbook in Chinese schools in 2003, in Belgrade illustration competition, I won the Golden Pen of Belgrade with the book Hole Socks (written by Sosan Taghdis). In 2004, I entered the Bologna exhibition with the book "A Dark Night" (written by Mehri Mahoti) from Madrased Publishing House.

What is the relationship between life and painting from your point of view?

From my opinion Life and illustration are very close to each other. A professional illustrator should not think about anything but his images. In addition to creating painting frames, illustrators also create culture, and society expects illustrators to promote culture. The Iranian illustrator is not only responsible for being understood in the minds of our own children, but his pictures must also be understandable for the children of the world. Unfortunately, we Iranian illustrators are not able to think only about our profession, because we have to occupy our minds with situations that are not related to illustrators. For example, contracts, stories, publishers, etc. have occupied the minds of all illustrators. Officials and workers should create suitable conditions for illustrators so that they have no worries other than making independent and qualified works.

Do you use the usual theories of visualization in your illustrations?

Yes, of course. If we look at the theories in a format and framework, they may never lead to a new event, but if the illustrator wants to place himself





in the same theories and make it his own and fit comfortably within their framework, he can experience new events. So that one's personal feelings can change the formats and frameworks in a new way.

How do you create the characters in your illustrations?

The first time I read a story, I create a world for my characters. I wonder what story this character will appear in? What time does he live in? Sometimes even if my character is a human and the story gives me the freedom to present a human in the form of an animal, I do this. I try to make up my characters, design clothes for them; so that there is a connection between me and the character of my story.

Apart from scene and characterization, what elements are effective in your work?

Color is very important to me; Rich and contrasting colors together and the use of scattered points or the presence of a character that has nothing to do with the story, but lives alongside the story.

How do you choose the text of your books?

I read the text of the stories, if at that moment, a certain technique or idea comes to my mind and I am ready to work, I choose that story. Of course, usually the selected technique changes and it takes time to reach the desired result regarding the new images of the story. Sometimes I discard finished images, but after a while I start new works with them.

Do you think the child can distinguish which illustration is bad or good? How?

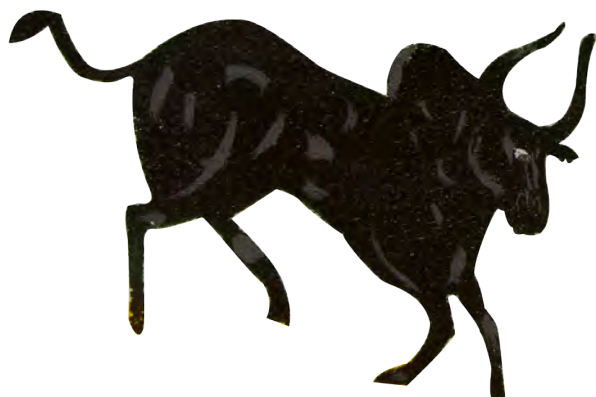
I think that from the academic point of view, for example, design, color and work technique, children are not able to distinguish, but if the child is able to see himself in the picture, equate the character, understand the story and enjoy the visual, that work can be a successful and efficient.

Does the illustration of the book aim for a better understanding of the book to the child or to strengthen the child's imagination?

For both. In my opinion, the responsibility of the image for the mental development of the child is firstly to understand the story and secondly, it is to help the development of his imagination and dreaming. Both "concept and imagination" are necessary for the child and is an important responsibility for the illustrator.

How much and to what extent are you faithful to the text in your work?

I always consider the text, but if somewhere I have the possibility to introduce other elements or characters into the story, I will do so, and in addition to the illustrated text, I will also include another character, and the child can feel and follow the presence of the character



You have perpetuated both your name and your works with your recent award. What is the secret of this durability?

Being chosen or getting an award is part of my work. I think that in the first stage, every person tries to believe himself in whatever he is doing. The secret of each person's permanence is within himself. If I have stayed (!!!) and this award has been given to me; Because of innate curiosity!? Disobedience to the work of other professionals and practitioners. This is the most important indicator of my personality that I always want to know more and seek to discover new things.

What is your method of adapting from veterans? Basically, what is a successful adaptation?

As for the illustrator wanting to adapt from others, I think the techniques are many and have been repeated from generation to generation in different ages. Those who are older have already adapted and the next ones will imitate the current generation. One of the things that make older people into veterans is their way of looking at their personal way of working, which is reflected in their work and makes their work special. Personally, I have taken my technique from European paintings. I use dry and acrylic pen, but it is important for me that the type of my designs, the composition and arrangement of the space, create a new and personal space, and the type of work I present is unique to Alireza Goldozian.

What is your opinion about computer illustrations and what place do you consider for computer works in the world of illustration?

Computer works like other tools; It just gives us more possibilities and contains all our tools. I think the work can be visually valuable if the illustrator looks at the computer as a tool and uses it to create an independent computer work.

What is your current illustration?

At the moment, I have done about 25 works for the Bologna exhibition and I have four books in hand. Of course, I am also preparing myself for the solo exhibition on February 28.

Do you have something to say that I didn't ask?

As veterans in every field have won honors for the Iranian society, I do not consider the Bratislava Golden Apple Tree Award to be my own, but to the Iranian illustrators' community, and I believe that receiving this award is a step towards the growth and recognition of all Iranian illustrators to the world. Finally, I would like to thank my teachers and friends who have supported me on the way to my goal.





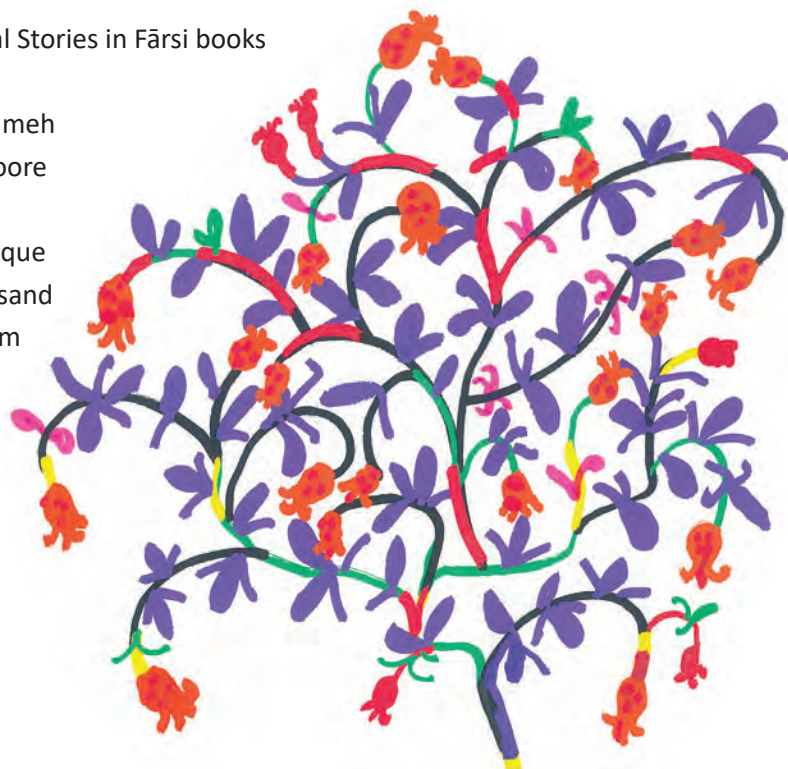
Dissertation Consultations

Ph.D dissertations about AliReza Goldozian's works or under his supervision:

- ◆ A Study on the Role of Imagination in the Illustrations of Haft-Paykar. Student: Rayhāne Soudeh sayedi, MA in Illustration, Āzād University, Tehran-Markaz Branch, Art and Architecture Faculty, 2011.
- ◆ A Study on the Impact of Technology on the Illustrations of Comic Books (the Universality of Hand Printing and Illustration Technology). Student: Ghazāleh Marsousi, MA in Illustration, Āzād University, Tehran-Markaz Branch, Art and Architecture Faculty, 2011.
- ◆ The Role of Illustration in Believing in the Minds of Preschool and Elementary School Children. Student: Mahsā Ashrafpour Shushtari, MA in Illustration, Āzād University, Tehran-Markaz Branch, Art and Architecture Faculty, 2011.
- ◆ Analysis of the Representation of the Role of Humans and Animals in Ancient Iranian Art. Student: Hamidesādāt Motamedfar, MA in Illustration, Āzād University, Art and Architecture Faculty, 2012.
- ◆ Contemporary Illustrators of Children's Books. Student: Hāle Tavakkoli Sadrābādi, MA in Illustration, Āzād University, Art and Architecture Faculty, 2012.
- ◆ The Element of Imagination in the Illustration of Folk Tales. Student: Sāme Khalatbari Soltāni, MA in Illustration, Āzād University, Art and Architecture Faculty, 2012.
- ◆ A Study on the Motifs and Pictorial Scenes in the Ivories of Zivieh and Hasanlou. Student: Aniseh Ostādmohammad, MA in Illustration, Āzād University, Tehran-Markaz Branch, Art and Architecture Faculty, 2013.
- ◆ A Study on the Motifs of Nature in the Shāhnāmeḥ of Shāh Tahmāsebi. Student: Sayede Sārā Rāstguy-e Haghi, MA in Illustration, Āzād University, Tehran-Markaz Branch, Art and Architecture Faculty, 2013.
- ◆ A Study on the Illustration of Maulavi's Masnavi in the Last Forty Years. Student: Zahrā Asali, MA in Illustration, Āzād University, Tehran-Markaz Branch, Art and Architecture Faculty, 2013.
- ◆ A Study on the Role of Digital Arts on the Illustrations of the 80s and 90s of Iran. Student: Mohammad Gholizadeh Delavari, MA in Illustration, Soore University, 2017.
- ◆ A Study on the Visual Values of Human, Animal and Plant Motifs in Fars Tribes's Carpets. Student: Maryam Moaddi, MA in Illustration, Āzād University, 2011.
- ◆ The Influence of Hand Printing Technique on Contemporary Iranian Illustration from the 70s to the 90s. Student: Fereshte Vāli, 2019.
- ◆ Formulation of the Criteria of the Author Illustrator in the Artworks of Contemporary Iranian Illustrators and Illustration for Picture Book. Student: Āidā Amirākhori, 2019.



- ◆ A Study on How Iranian Illustrators of the 80s Influenced by Prominent European Illustrators (Czechia, Italy, Poland), Student: Sahar Nemati, MA in Illustration, Soore University, 2020.
- ◆ A Study of Image Language in the Representation of the Characteristics of Mythological Women in the Shāhnāmeḥ, a Case Study on the Lithographic Images of the Shāhnāmeḥ. Student: Niku Karbalāei, 2022.
- ◆ A Comparative Study of Zal's Character Illustrations in Books from the 40s to the 90s Based on the Degree of Connection with the Text. Student: Sheidā Mozaffari, 2021.
- ◆ The Mental Map of City Residents of their Neighborhood in Image Language Compared to the Real Map (A Case Study of the Mental Map of Tehran Women in Tajrish Neighborhood). Student: Tinā mahāmi, 2021.
- ◆ A Study on the Characteristics of Educational Illustration for Children with Autism Spectrum in Iran. Student: Mitrā Mahmudāni, 2021.
- ◆ A Study on the Representation of the Concepts of Utopia and Dystopia in the Illustration of contemporary fiction books for Iranian Children and Young Adults of the 90s. Student: Fātemeh Seifi, in Research Stage.
- ◆ A Study on the Characteristics of Illustration Human Motifs in the Tile Treasure of Golestan Palace and Moghaddam Museum-House. Student: Navideh Kheiri, MA in Illustration, Soore University, 2018.
- ◆ A Study on the Effects of Picture Books on the Mental Development of Preschool Children. Student: Parvāne Ghesmatimotlagh, MA in Illustration, Soore University, 2017.
- ◆ Clarifying the Selection Criteria for Selected Artworks in the Internal Biennials of Illustration After the Revolution. Student: Fātemeh Akrāmipour, MA in Illustration, Soore University, 2017.
- ◆ The Influence of Interactive Books Design Methods on the Education and Promotion of Creativity of Preschool Children. Student: Parisā Aslānkhāni, MA in Illustration, Soore University, 2018.
- ◆ Analyzing the Characterization of Animal Stories in Fārsi books from the Primary School in 40s to the 80s in Iran. Student: Masoumeh Mortazavikiāsari, MA in Illustration, Soore University, 2018.
- ◆ Analyzing the Visual Structure of Grotesque Illustrations of Saniolmolk's One Thousand and One Nights. Student: Sayede Nasim Hosseini, MA in Illustration, Soore University, 2021.

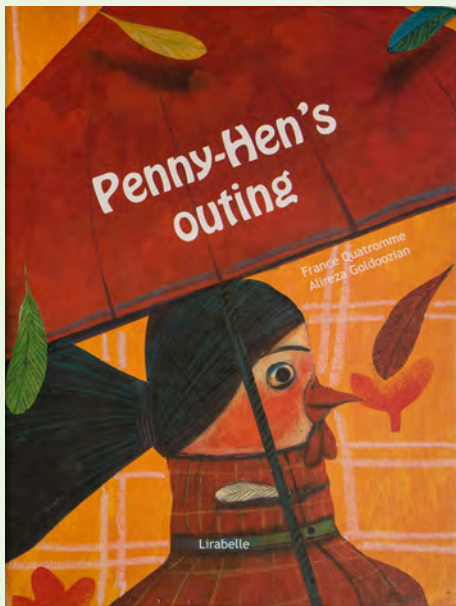
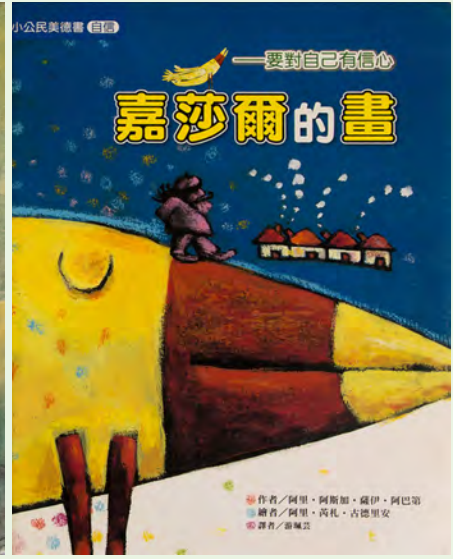


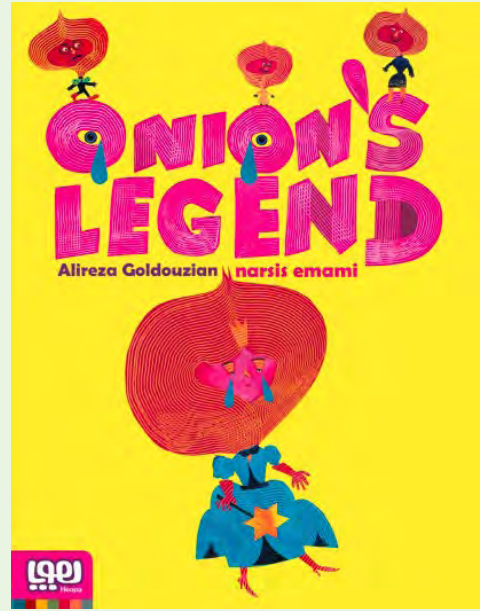
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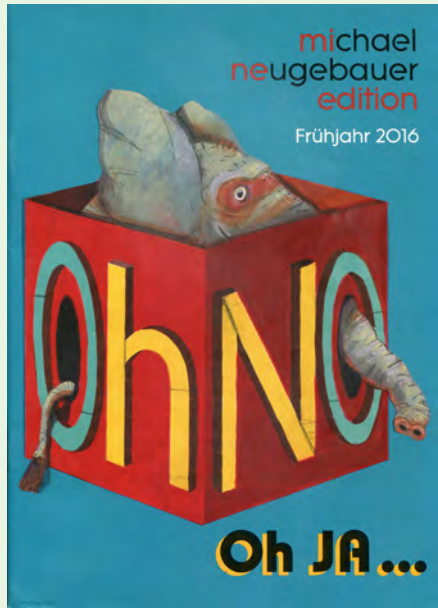
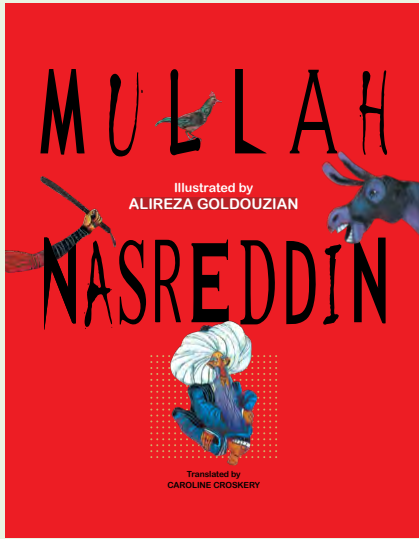


◆ Gallery











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Alireza Goldouzian *Three Angels with Golden Wings and Blue Eyes*
アリレザ・ゴールドウズィヤン『金色の羽と青い目をもつ三人の天使』

(Three Angels with Golden Wings and Blue Eyes) Ahmadsad Ahmadi, Alireza Goldouzian, Kancon Publishing House

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Alireza Goldouzian
1976年、イランのテヘランに生まれる。絵画やデザインを学ぶ。2003年にイランを離れ、ドイツに移住。2004年にドイツで絵本作家として活動を開始。2007年に『金色の羽と青い目をもつ三人の天使』を発表。2008年に『金色の羽と青い目をもつ三人の天使』がドイツで出版された。2009年に『金色の羽と青い目をもつ三人の天使』がドイツで出版された。2010年に『金色の羽と青い目をもつ三人の天使』がドイツで出版された。2011年に『金色の羽と青い目をもつ三人の天使』がドイツで出版された。2012年に『金色の羽と青い目をもつ三人の天使』がドイツで出版された。2013年に『金色の羽と青い目をもつ三人の天使』がドイツで出版された。2014年に『金色の羽と青い目をもつ三人の天使』がドイツで出版された。2015年に『金色の羽と青い目をもつ三人の天使』がドイツで出版された。2016年に『金色の羽と青い目をもつ三人の天使』がドイツで出版された。2017年に『金色の羽と青い目をもつ三人の天使』がドイツで出版された。2018年に『金色の羽と青い目をもつ三人の天使』がドイツで出版された。2019年に『金色の羽と青い目をもつ三人の天使』がドイツで出版された。2020年に『金色の羽と青い目をもつ三人の天使』がドイツで出版された。2021年に『金色の羽と青い目をもつ三人の天使』がドイツで出版された。2022年に『金色の羽と青い目をもつ三人の天使』がドイツで出版された。2023年に『金色の羽と青い目をもつ三人の天使』がドイツで出版された。2024年に『金色の羽と青い目をもつ三人の天使』がドイツで出版された。2025年に『金色の羽と青い目をもつ三人の天使』がドイツで出版された。



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2019年
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REZA-DISEIGNERS TEHRAN

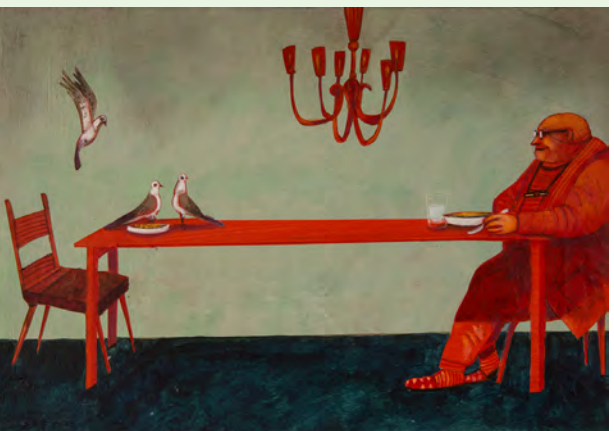
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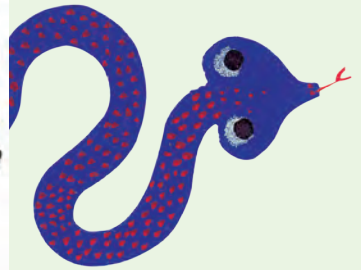
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3. این همه خلق و خلق، ۱۳۸۸

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به نظرت چه تا باید بیشتر نوشت فرستی
چیزهای تاز؟
به نظر من هیچ کدام باید شکلات بیشتر بخورند.

6
فرستادن































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Photographer: Mehdi Hasani

 alirezagoldoozian@gmail.com

 [alirezagoldouzian](https://www.instagram.com/alirezagoldouzian)



