

IRANIAN NOMINATION FOR
HANS CHRISTIAN ANDERSEN AWARD

2022



Pejman Rahimizadeh





شورای کتاب کودکی
The 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

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A Portrait Photograph of the Candidate





Biographical Information





I came into the world in 1970 in Pars Hospital in the city of Tehran, Iran. I have a sister who was born three years ahead of me and a brother who came along eight years after me. I spent my formative years in the city of Lahijan at the foot of a mountain called Satan's Peak. Many years have passed since then and the city has grown up considerably. After all these years I never did figure out how this mountain --whose green slopes could be traversed in all of half a day after which you might suddenly come face to face with a porcupine --got its name. All that has remained of that little mountain is its name, the scent of the rain and the porcupines which have long since disappeared.

My mother shaped my childhood and my father, my teenage years. Father was a doctor and hoped I would follow in his footsteps. As a small kid, I wasn't into school. I preferred to spend my time painting and instead of textbooks, I was crazy about picture books that my sister used to bring home as prizes from school. There was *The Little Boy with Blue Eyes* and *The Moonlight Oozes* illustrated by Farshid Mesghali¹, *Snowman*, illustrated by Allen Bayash, *Gord Afarid* illustrated by Ali Akbar Sadeghi and *Bastur* illustrated by Nikzad Nojumi, all big names in Iranian children's illustration.



1979 was the year of the Revolution. It gradually transformed the political and cultural conditions of society. Still, during art classes at school, kids were either made to draw tulips or practice calligraphy. Later, the novels of Jules Verne and Mark Twain took the place of my sister's picture books. After that, I became acquainted with Dostoevsky, Romain Rolland and Mahmoud

¹ Farshid Mesghali, winner of the Hans Christian Andersen Award in 1974.

Dawlatabadi. After literature, I discovered cinema. Actually, I did more reading of film critiques than film watching. After that, I found music and then...the list goes on. But the Russian 12-color waterpaint set that got thrown from the second floor of the house occupies the place of prominence in my memories into adolescence. Nothing could take its place.

Having passed the university entrance exams in 1989, I opted for art as my chosen field of study. I would not live up to my father's expectations. As a result, my studies in art school were looked upon as a family tragedy for a considerable period of time. This tragedy was in fact, the best period of my life. My first group exhibition was with two fellow painters at the university gallery with the theme of social satire. My first group exhibition was with two fellow painters at the university gallery with the theme of social the newspaper, Keyhan. It should come as no surprise that someone like me who had grown up on the illustrations of Farshid Mesghali, Nureddin Zerrinkelk and Allen Bayash should be attracted to works geared towards children and young adults. The topic of my final project was the assessment of children's picture books under the supervision of Ebrahim Haghghi and Touran Mirhadi².



In 1993 at the age of 25, I received my undergraduate degree in Visual Communication from The Art and Architecture department of Azad University of Tehran. After this, taking a sample of my work, I went in search of a publisher. In 1994, I signed my first illustration contract with Zolal Publishing. My career as an illustrator was thus launched with the books *Where Should I Go Bedibye?* and *The Butterfly in the Rain*.

In 1995, I earned my Master of Arts degree in Visual Communication. At this same time, I started doing article and cover illustrations for the educational, economic and social magazine, *Healthy Society*. The idea of working in a different environment had its temptations. The magazine editor was looking for an illustrator and I was looking for a way to get my work noticed. One of the covers I illustrated for this magazine with the title *US-Iran relations: Yes or No?* won a Special Award and Honourable Mention at the Fifth Bienial Exhibition of Graphic Designers of Iran. My work with that magazine continued until the revolutionary court closed it down.

² One of the founders of the Children's Book Council (CBC) and specialist in children's literature and education



As someone who was devoted to illustration, meeting the people who were making a change in the world through their illustrations was like finding kindred spirits and fellow travellers, an extremely joyful experience. These were illustrators from all over the world whose works attracted me and pushed me into deeper levels of thought and contemplation. A few names: Nafiseh Riahi, Dušan Kállay, Ardeshir Mohases, Štěpán Zavřel, Nesrin Khosrovi and many others whose work I had become acquainted with during my student years. I studied these masters and learned from seeing their works. Through their talent and creativity they helped me progress along my path.



In 1996, I fell in love. I completed my master's thesis under the supervision of Bahram Kalthornia. I got married, went to fulfil my obligatory military service...in 1998, my son was born. This is when things really became hectic!

I don't think there is any place in the world where a person can earn a lucrative income from illustration. Not that it matters. I was always in love with my work. How much money my work would bring in was never a consideration for me. Of course, book illustration for children does



not pay the bills for grown-ups. There are the groceries, electricity, gas, insurance and taxes to worry about. Therefore, on the side, I accepted every manner of job doing book and magazine covers, illustrating pages of monthlies, posters, layout, signage, letterheads and name cards. Those days, I sometimes had to work 14 hours non-stop a day.

My studio was at home. One day when my son was three, he entered my workroom in my absence. He took three drawings from the set of illustrations for the book *Twenty Iranian Tales* off my desk and proceeded to embellish them with his color crayons. These three illustrations found a place in my heart. One might say he had inadvertently put his stamp of approval on our joint production. In any case, I suddenly felt unsatisfied with the entirety of this work but the deadline with Zaman Publishing was almost up. I contacted the publisher and he gave me an extension. I tore up the rest of the illustrations and re-did them in a different style.

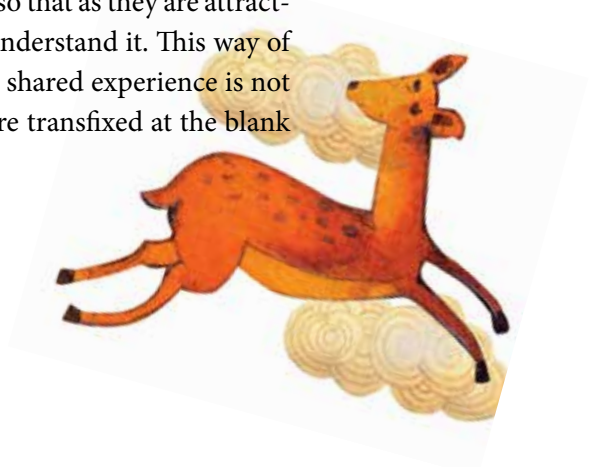


After the book was published and was well received, I decided that after that I would never again waste one second hesitating about tearing up any work with which I was not satisfied.

I started teaching at the Tehran Fine Arts School for boys in 1999. This school has nurtured some of Iran's greatest talent. Sohrab Sepehri, one of the best-known contemporary artists and poets got his start here. After that, I also taught at the Tehran Institute of Technology, Soore University and at the Faculty of Art and Architecture at Azad University, my old alma mater. As long as my father was alive, he would simply introduce me as a university professor instead of illustrator or graphic designer and leave it at that. I loved teaching. I still teach self-motivated, enthusiastic and determined young artists at my studio. I even teach the ones who do not possess all these qualities!

Illustration is like any other profession and requires mastery of the fundamentals, established knowledge, know-how, and the literature. There are no short-cuts. I try to get my students to the point where they believe in themselves and allow their individuality to come out in their work. I have also written some stories for children. With the exception of one which the publisher kindly agreed to publish complete with the illustrations which I did myself, none of my other stories ever saw the light of day. The name of the one published story is Little Wishes and Long-Tailed Comets. There is a little crow that has a stuttering problem and is not accepted by the rest of the crows. Perhaps I lack the ability to express myself through words. My tongue always comes up against a brick wall whenever I try to communicate my inner thoughts. Creating a picture is a means by which I am able to collect my dreams, beliefs, thoughts and feelings and whatever I have inside and present it to another.

For this, I attempt to establish a connection with my interlocutors: I graft the mass of images resulting from the conjunction of what is universally theoretical and what I have personally experienced onto others. Each person, in accordance with his or her own characteristics, receives my message at a different point in time and space. I establish a connection so that as they are attracted to it, so are they able to accept and understand it. This way of turning dreams and inner desires into a shared experience is not as simple as it appears. Sometimes I stare transfixed at the blank

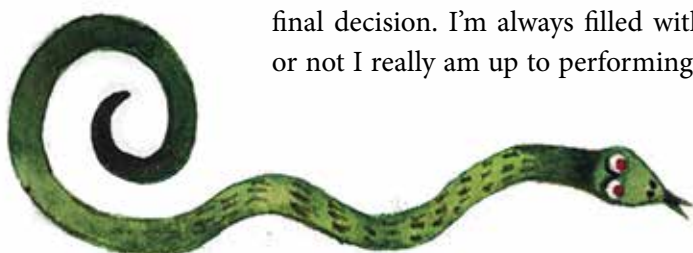




piece of paper before me, unable even to sketch a line. But with every picture that I do finally manage to bring to completion, I have a moment which I seize and, dumbfounded at the world I have discovered, I break into a smile of wonderment. The book *The Madman and the Well* came into being in just such circumstances. I tried to make my illustrations conform to the hero of this story with strange twists and turns. In 2004, this book was awarded the IBBY Honour List Diploma.

Imaginative stories with surreal narratives set in mythical lands crisscrossed by valleys of mysteries are landscapes of beautiful reality for me and they beckon my creative energies to step forth. Stories like *Arash*, *Mah Pishani of Our Story* and *Rostam and Esfandiyar* reflect this and in fact, they enjoyed a positive reception on the part of the readers and critics. I never limit the scope of my selections. The variety of literary styles causes me, as illustrator, to explore new realms and find my place in them. *The Sultan and the Deer*, and *A Friend is Never Lost*, nor is an *Enemy* are rewritings of old stories which capture the subtle ironies of reality and challenge the readers without admonishing them. I strive to bestow my illustrations with the potential of being possible in the eyes of the person looking at them.

When I decide to illustrate the text of a writer, different ideas come to my mind. The more a story is better equipped and lends itself to illustration, the harder it is for me to start and make a final decision. I'm always filled with this anxiety as to whether or not I really am up to performing the task in the best possible





way. Reading the text and dividing it into sections demarcated by key illustrations with special considerations for the needs of the readers is the next stage. After that come design and putting the parts together. Characterization and casting the heroes of the story in their final form and shape are the most interesting and exciting parts of the job for me. I try to carry this out in such a way that even I myself will be surprised. This is a challenge which is met after dozens of attempts. In the end, I render a full-size sketch in pencil which, after consulting with the art director of the publisher, I then proceed to execute in its final form. I decide on a technique and style of execution, taking the kind of design into consideration. Experimenting with various styles has given me the ability to make my style of illustration fit the story. Having a fixed style prevents experimentation and the discovery of new frontiers and keeps the illustration from its primary mission of conveying the message of different stories in a suitable pictorial form. The last stage in the creative process happens when the work is taken from the easel and I give permission for illustration and illustrator to part company and go their separate ways. This cannot be quantified and happens only in abstract conditions. I go to visit the picture again. This is when I make the decision to show it or completely destroy it. We must thank good illustrators who do not publish their bad works. This is something Gabriel García Márquez said about writers. The success of a work of art is that even after viewing it several times, it still has the ability to surprise the viewer. Sometimes I think I have turned into a compulsive idealist.



I have designed over 500 book and magazine covers mainly directed to or about young readers. Besides illustrating, I also paint and work on different type of sculptures. These are my private domain. They are places where I myself am the only audience, a private conversation. No one has commissioned them and no one will look at them. Naturally there is great freedom in this act. But I love my children and young adult audience and will work for them as long as I can only occasionally answering the pangs of that exhilarating freedom afforded me by painting and sculpting.

In the end, I have to say we all wish to be remembered. We wish to leave a legacy which will remain from our physical selves and memories, a legacy which makes life more beautiful for living in the world. Life is more important than anything else.

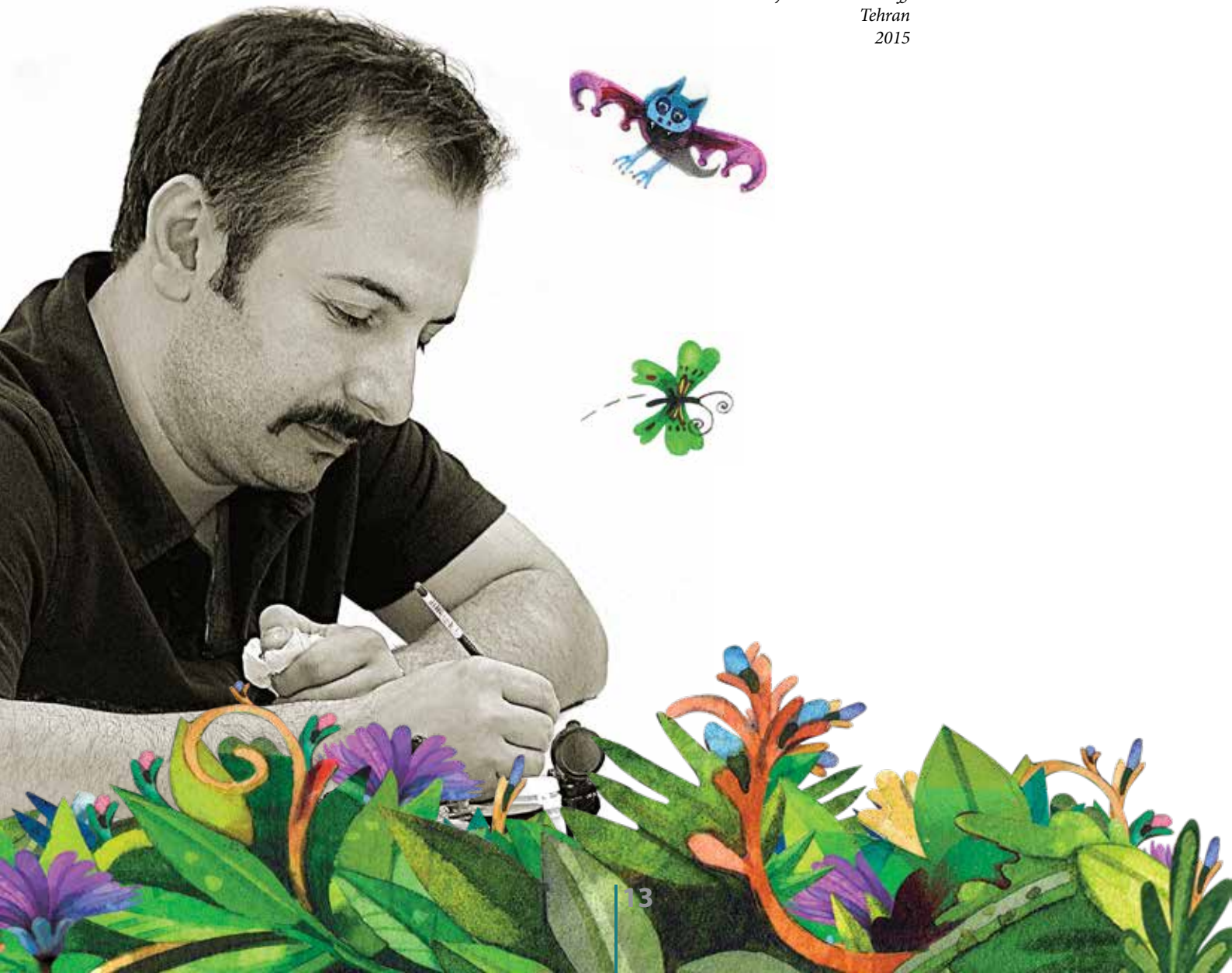
For my son and for all the children of the world

Pejman Rahimizadeh

Translated by Connie Bobroff

Tehran

2015



National Exhibitions

- The International Exhibition of Children's Books Illustration, 1994; Museum of Contemporary Arts, Tehran
- The Biennial of Graphic Designers, 1996; Museum of Contemporary Arts, Tehran
- The International Exhibition of Islamic World Posters; Sabaa Gallery, Tehran
- The International Exhibition of Children's Books Illustration, 1999; Museum of Contemporary Arts, Tehran
- The exhibition of the Sixth International Conference of the Holy Quran; Hijab Gallery, Tehran
- The exhibition of the Illustrations for Religious Texts, 2002; Hijab Gallery, Tehran
- The exhibition of members of the Iranian Illustrators' Association, 2003; Khane-ye-Honarmandaan, Tehran
- The exhibition of members of the Iranian Illustrators' Association, 2004; Khane-ye-Honarmandaan, Tehran
- The International Biennial of Islamic World Posters, 2005; Sabaa Gallery, Tehran
- The exhibition of the National Festival of Fine Arts, 2005; Museum of Contemporary Arts, Tehran
- The exhibition of members of the Iranian Illustrators' Association, 2005; Khane-ye Honarmandaan, Tehran
- The exhibition for the World Prize of Monotheistic Religions, International Poster Design Competition, 2006; Imam Ali Museum, Tehran
- The Biannual Exhibition of Islamic World Paintings, 2006; Sabaa Gallery, Tehran
- The exhibition of Dictionary Illustrations, 2006; Khane-yeHonarmandaan, Tehran
- The Solo painting exhibition, 2006; Zangaar Gallery, Tehran
- The Exhibition of Simorgh Illustrations, 2006; Khane-yeHonarmandaan, Tehran
- The Exhibition of Iranian Literature Masterpieces, 2007; Niavaran Cultural Center, Tehran

- The Ashura Poster Exhibition, 2007; Khane-ye Honarmandaan, Tehran
- The exhibition of Children's Posters, 2007; University of Fine Arts, Tehran
- The exhibition of Manual Print, 2007; Khane-ye Honarmandaan, Tehran
- The exhibition of members of the Iranian Illustrators' Association, 2008; Khane-ye Honarmandaan, Tehran
- The exhibition of Fajr Afarinan Illustrations, 2008; Sabaa Gallery, Tehran.
- The exhibition of Illustration, "Colorful Generation", 2009; Laleh Gallery, Tehran
- The exhibition of Posters, 2010; Azadegan Fine Arts Festival, Sabaa Gallery, Tehran
- The exhibition, Illustration week, 2010; Khane-ye Honarmandaan, Tehran
- The exhibition of 101 windows, 2012; Khane-ye Honarmandaan, Tehran
- The Biennial of Illustration, 2012; Sabaa Gallery, Tehran
- The Third annual group painting exhibition, 2012; Laaleh Gallery, Tehran
- The Mask exhibition, 2012; Khane-ye Honarmandaan, Tehran
- The illustration exhibition of 50+1, 2012; Khane-ye Honarmandaan, Tehran
- The Secret Garden painting exhibition, 2013; Khane-ye Honarmandaan, Tehran
- The Gol-o-bolbol painting exhibition, 2014; Khane-ye Honarmandaan, Tehran
- The Third annual group painting exhibition, 2014; Laaleh Gallery, Tehran
- The solo illustration exhibition, based on books selected for the HCA Awards. 2015; Maryam Gallery, Tehran



- The Solo painting exhibition, 2015; Azad Art Gallery, Tehran
- The group painting exhibition, 2015; Laaleh Gallery, Tehran
- The group painting exhibition, 2015; Ace Gallery, Tehran
- The Illustration exhibition, “Thousand and One Night”, 2016; Niavaran Cultural Center, Tehran
- The Fifth annual group painting exhibition, 2016; Laaleh Gallery, Tehran
- The group painting exhibition, “One Million”, 2016; Sales Gallery, Tehran
- The Fifth annual group painting exhibition, “Shanameh”, 2016; Laaleh Gallery, Tehran
- The Illustration exhibition, 2016; Shirin Art Gallery, Tehran
- The group painting exhibition, “sakkoo 99”, 2020; Shokooh Gallery, Tehran
- The group painting exhibition, “Khatoon”, 2020; Shirin Gallery, Tehran

International Exhibitions

- The Nippon International Cartoon Exhibition, 1994, Japan
- The Andromeda International Caricature Exhibition, 1994, Italy
- The Bratislava International Illustration Exhibition (BIB), 2001, Bratislava, Slovakia
- International Illustration Exhibition (BAIJ), 2002, Japan
- The Bratislava International Illustration Exhibition (BIB), 2003, Bratislava, Slovakia

- The Bratislava International Illustration Exhibition (BIB), 2005, Bratislava, Slovakia
- The Szatrican Illustration Exhibition, 2006, Poland
- The International Illustration Exhibition, Munich Library, 2007, Germany
- The Bratislava International Illustration Exhibition (BIB), 2007, Bratislava, Slovakia
- The CJ Illustration Exhibition, 2009, South Korea
- The Group Exhibition of Iranian Illustrators, 2009, Italy
- The International Illustration Exhibition, Tokyo Library, 2009, Japan
- The Szatrican Illustration Exhibition, 2010, Poland
- The Bratislava International Illustration Exhibition (BIB), 2011, Bratislava, Slovakia
- The Bologna Illustration Exhibition, 2013, Italy
- The First Biennial of literature Festival of Kaam-e Yousef, 2013
- The International Computation for Illustration of Rumi's Stories, 2013, Norway
- The exhibition of Contemporary Artists, 2013, Itabashi Museum, 2014, Japan
- The Sharjah Illustrations Exhibition, 2014, UAE
- The Group Exhibition of Iranian Illustrators, 2014, Georgia
- The Group Exhibition of Iranian Illustrators, 2014, Denmark
- The Sharjah Illustrations Exhibition, 2015, UAE
- The Exhibition of selected Arts of green earth poster – Milan Expo 2015
- Group exhibition of artworks by Iranian illustrators, Bologna 2017 – Italy

A Statement on the Candidate's Contribution to Literature for Young People





A Magnificent Storyteller

One of the most talented among the younger generation of Iranian artists, the illustrator, painter and graphic designer **Pejman Rahimizadeh** was born in **1970**. He graduated with a Master of Arts and Visual Communication degree from the Department of Art and Architecture of Azad University in Tehran in 1995. Before entering the field of children's illustration Rahimizadeh got his start working for several years in advertising, magazine publishing and the printing industry and has been a freelance, graphic artist and illustrator ever since. He has illustrated over sixty children's and young adults' books and has also designed approximately 500 book covers. Today he is one of Iran's leading illustrators; he is a versatile and complex artist, able to draw on his vast repertory of theoretical and practical experience in his art yet at the same time keep his finger on the pulse of the rhythms of today's increasingly sophisticated young readership.

For more than twenty years, Pejman has been developing his own personal style, gaining him widespread recognition in Iran as well as abroad. He is a very sincere artist, true to his roots and adhering to the best Iranian traditions of children's book illustration. He puts his heart and soul in his work making each illustration a veritable labour of love. His work appeals to the hearts of children and young adults ushering them into a world full of mystery and beauty. Each of his books, while distinctly marked with Pejman's signature style, is unique with its own atmosphere and mood. In fact, one can state that his works are remarkable for their diversity and innovation. While being hugely popular with the audience for which they are intended, they have also been the subject of academic studies, he himself being a university teacher. His interpretations of the varied works he has illustrated are never mere mimetic depictions of his subject matter, simply echoing whatever the author has written; Rahimizadeh manages to burrow his way underneath a text, showing what has been told but amplifying it with layer upon symbolic layer so that the resulting visual image offers an exhilarating counterpoint to the text on the page. In fact, in his books text and illustration function in tandem to an extraordinary degree, a feature which is manifestly palpable in his latest work ***Rostam and Esfandiyar***. Through broad strokes, solid, classic forms and bold, upright lines in natural and man-made structures as well as regular and repetitive arrangements of illustrative elements, the artist succeeds in conjuring up the heroic warrior culture required by this familiar chapter drawn from the national epic of Iran.

Rahimizadeh chooses his texts with great care; the tales of some of Iran's great storytellers have been illustrated by him. Some, more than others, readily lend themselves to realizing the full extent of Pejman's creative and technical abilities. Such a book is *Secret: Based on the Story of Rumi's Masnavi*. In this work, while remaining faithful to the text, he allows himself to be transported to the imaginative limits of the storyline to realize the full potential of the text. Placement of the characters in space and their influence on the surrounding environment make the text more tangible to the reader. He seems to have a special talent for illustrating mystical and historical tales. In this Sufi classic, each illustration is conceived of as a separate strand going off somewhere, perhaps on its own tangent, but like the narration itself, eventually returning to join the whole as one unified narration.

Rahimizadeh himself is a great storyteller. Through his artistic medium, he uses his color shading, grey scale, and play of shadow and light towards supplying the required historical yet poetic shades and nuances to unleash different layers of stories and to tell his own. In most of his works Pejman has used signs and symbols from different historical schools of visual culture of Iranian painting and illustration traditions, such as selection and use of symbols from stone inscriptions, miniatures, ancient Iranian architecture, lithograph books, scientific notation and clothing that reinforce the content and greatly enrich his works. In the book, *The King and the Deer*, the theme of the story revolves around the struggle between the heart and the mind, and as such, the illustrator, with the insertion of symbolic elements such as the heart and birds succeeds not only in capturing the essence of the text but even moves beyond it. There exists a specific kind of rhythm and music in the form of Iranian decorative art which Pejman internalizes and then re-releases. This feature as well as the creation of a smooth visuality in the illustrations contributes to important expressive features. It should, however be noted that he takes the signs and symbols further from mere decorative elements and aptly integrates these to profound effect within the illustration. To cite another example, we may mention the book *Arash: The Tale of Archery of the Storytelling Man*. By using familiar Iranian visual symbols yet with a different approach, Pejman challenges the readers to view this familiar story in a new light. In what may be called an "interactive" technique, with the help of elements and visual signs, he takes his audience on a journey to seek out individual components and the relationships linking them. Furthermore, readers are invited to respond to the reading experience and make their own personal judgments and arrive at their own conclusions based on the text, the pictures and their own understanding.

Pejman's visual approach carries a strong artistic signature. In the visual structure of his works, there is sophisticated ambiguity and mystery. In fact, qualities like composition, rich colour palette, creation of mood and attention to design of figures and objects set his work apart. His technique has shown rapid but systematic evolution over the years, culminating in an easily recognizable style, all his own. This transformation from an empirical illustrator to a mature, pragmatic one can be seen in *Mah Pishani of our Story*, in which his venture in designing and formatting comes to an apex. Pejman puts his store of past experience aside and with complete reliance on lines, forms and colors, lets his imagination run free with faces, bodies, clothes and accessories. In this book we encounter an energetic, fresh and powerful structure of colors. The colors are alive and fresh, and there are no grey shades. The unique sketches of this book make it stand out as an exceptional work of art among his other works.

Pejman takes his readers seriously and is responsive to them; he shows them respect and tries to take them to a new level of storytelling to reach a new aesthetic in each of his books. In *Friendship Can't be Lost, Nor Enmity*, variations in composition and the use of near-far perspective create unpredictability in the work and result in a certain push-and-pull effect between book and reader. By refraining from use of perspective and true-to-life proportions on the one hand and by employing simplified designs for personalities and illustrative elements, this illustrator here creates a work reminiscent of Iranian traditional forms. The illustrator succeeds in approaching the text from different angles enabling the reader to get into the illustration and then travel beyond it as far as the imagination allows.

Pejman Rahimizadeh works are close to the hearts of Iranian children and to those of the many children who read his books around the world. His illustrations grace the walls of well-known national and international galleries and he has been the recipient of numerous awards at many levels. He has made a lasting contribution to the advancement of children's literature both within the borders of Iran and on the international level. His success in making such a timeless and universal contribution may be attributed to his continuity in illustrating for children and young adults, creation of works of lasting value for different age groups, deep understanding of signs and symbols rooted in Iranian visual culture, and effective artistic influence on contemporary Iranian illustrators. His nomination to the Astrid Lindgren Memorial Award is well deserved.

Sahar Tarhandeh
Children's Book Council of Iran Liaison Officer



Appreciative Essays, Interviews or Articles



- Mehrvarz, Maryam. 2013 (1392). Local Symbols at the service of illustration. *Ketab-e Mah-e Koodak va Nujavan* (Monthly Iranian Children & Young Adults' Book Review & Information Journal), 187(16): 93-97.

All in all, the illustrator of the book, with the deployment of sensory features of the elements and their conversion to symbols, as well as by consciously using visual assets like lines, colours, rhythm, contrast, white reading (to shift focus onto the main action and characters), text ordering according to the emotional mood of the story, visual logic and features of the rich Persian art and cultural tradition, has been able to create symbolic, attractive and effective pictures based on well-known legends personalized by his personal reprise.



Pejman Rahimizadeh has illustrated this book by using familiar Iranian visual symbols yet with a different approach. In this book, the illustrator has mainly focussed on the characters and has left a great deal to the imagination of the audience. With the help of elements and visual signs, this book allows its audience to search for individual components and their relations. Furthermore, readers are invited to make their own personal judgements based on the text, the pictures and their own understanding .



• Asnāshari, Mojgan. 2004 (1383). Delusion in stories and illustrations for children. *Kitab-e Mah-e Koodak va Nujavan (Monthly Iranian Children & Young Adults' Book Review & Information Journal)*, 86(7): 64-77.

Pejman Rahimizadeh achieved success at Japan's BAIJ fair for the book of 'Twenty Iranian Legends.' Mr. Shams, the author of 'The Madman and the Well' and Mr. Rahimizadeh were introduced to the International Board on Books for Young People (IBBY Honour List) by the Children's Book Council of Iran (CBC).

Rahimizadeh says, "In the 'The Madman and the Well,' the reader encounters an imaginary picture in each paragraph which causes confusion in relation to primary patterns and reaching a final conclusion. That was why I had decided to make three-sheet illustrations so that I could show the time travel and characters' development in a horizontal border (which due to binding problems was eliminated.)"

In Rahimizadeh's illustrations there exists a dreamy mood where abstraction manifests itself like slurred words or most personal human reactions. I feel like having a surreal illustrator who has illustrated the book exactly like Dušan Kállay, the illustrator of Alice in Wonderland. The elements of illustration vary, but only in one's dreams is it possible to merge everything like this.

In Rahimizadeh's works, there is some kind of sophistication and mystery in the visual structure. In fact, qualities like composition and especially colourlessness set the work apart.

Perhaps the use of colours would lessen the importance of other elements. In this work, there are many strong points which would suffice even with no colour use. Additionally, different factors, conceptual understanding and pictures selected from the works, density and yet dispersion in his illustrations has all together created a very beautiful and coherent work.



- A review about Pejman Rahimizadeh's (**The King and the Deer**), 2015 in press

By Kianoosh Gharibpour

Director of the Cultural & Artistic Society of Iranian illustrators

The King and the Deer, when viewed in parallel with **Mah Pishani of our Story** reveals the fact that empiricism and attempt to take form to the next level in Pejman Rahimizadeh's works are continuously evolving. In comparison to Mah Pishani which symbolises his courage to confront form and color head on, the King and the Deer is a symbol of the intermingling of new findings with established patterns used before Mah Pishani. It is as though Pejman's main line in illustration is moving fast forward never lingering on empirical events.



In recent years, galleries and collectors have shown more inclination towards structural and figurative works and the market for figurative art has been born anew. This cultural transformation has required visual artists and illustrators to pause and take stock of the level of receptiveness of their designs to the demands of the Iranian public. Pejman clearly indicates that he is in search of realistic anatomy and a deeper understanding of how he too, as painter, must evolve with the age. However, I consider this steady personal improvement as a deliberate transformation of analysis because he is neither satisfied nor conservative.

For example, despite the importance of the joints of hands and feet,



the line of figures is still set on rotating axes. The shape of the triangle can be vividly seen and there is no need to analyse the components and their relations. The vertical axis of the picture still predominates. With this distribution of energy and components of the picture, it covers them all.

- A review about Pejman Rahimizadeh's (**The Snake in the Fire**), 2015 in press

By Kianoosh Gharibpour

Director of the Cultural & Artistic Society of Iranian illustrators

In this book, Pejman Rahimizadeh presented his own exclusive style indicating the fact that by the middle of the 80s his own styles and design had come of age. His rapid evolution in the 80s neatly shows his transformation from an empirical illustrator to a mature, pragmatic one. From this perspective he is seen to be constantly changing his methods and illustrations. At the same time, his transformation is not in a way that his audience feels any inconsistency. We can easily organise his methods based on chronological time, that is, every two years we see a different skill arise from him.



There exists a specific kind of rhythm and music in the form of Iranian decorative art, over which Pejman has internalized. This feature as well as the creation of a smooth visuality in the illustrations contributes to important expressive features.

It seems that Pejman's creations have no bones and like molluscs, they have the flexibility to move around anywhere, in any direction. Furthermore, he does not care for proportionality of the members of the body. He makes a new proportionality for human figures which only makes sense in his own illustrations and is created according to his narrative. Although the form of hands with no joints and elbows like flexible pipes moving around are not exclusive to Pejman, he has gained mastery over them.

In all of the illustrations the ordering is based on a vertical axis and is centred. In the backgrounds one can see symmetry and discipline in the distribution of meter equally. The relation between components and illustrative orientations in this book are based on the form of an equilateral triangle. This mathematical form becomes the predominant form in Pejman's next works in which we again detect his personal style.

The minor element and decorative elements should be organised in the main part to make use of the frame. This is the method Pejman uses. But not in a way to eliminate the internal energy of the work.



List of Awards & Other Distinctions



1996

- The prize and certificate of honor for cover design; The Fifth Book Festival of the Institute for the Intellectual Development of Children and Young Adults
- The prize and certificate of honor for illustration of (Butterfly in the Wind); The Book Festival of the Institute for the Intellectual Development of Children and Young Adults
- The special prize and certificate of honor for illustration; The Fifth Biannual of Graphic Designers

1999

- The prize and Crystal Pen for illustration; The Sixth National Press Festival of the Institute for the Intellectual Development of Children and Young Adults



2000

- The first prize and certificate of honor for illustration; The Sixth International Exhibition of the Holy Quran

2001

- The first prize and certificate of honor for illustration of (The Legends of People around the World); The Eighth Press Festival of the Institute for the Intellectual Development of Children and Young Adults

2002

- The certificate of honor for illustration; Asian Illustrators' Competition, Japan (BAIJ)
- The prize and Crystal Pen for illustration; The Ninth National Press Festival of the Institute for the Intellectual Development of Children and Young Adults



- The prize and certificate of honor for illustration; The Children's Book Writers Association
- The prize and certificate of honor for illustration; The Tenth Book Festival at the Institute for the Intellectual Development of Children and Young Adults

2003

- The certificate of honor for book cover; The First Book Cover Design Exhibition and Competition
- The certificate of honor for illustration (The Mad Man and The Well); The Children's Book Council of Iran (CBC)
- The certificate of honor for book cover; The Graphic Designers' Biennial Exhibition



2004

- The certificate of honor for illustration (The Mad Man and The Well); the International Board on Books for Young People (IBBY)

2005

- The prize and Crystal Pen for Illustration; The Twelfth National Press Festival of the Institute for the Intellectual Development of Children and Young Adults

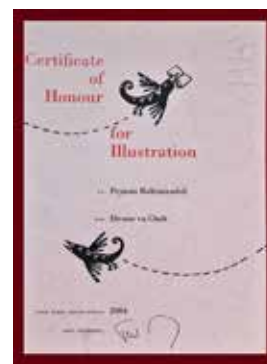


2006

- The certificate of honor for illustration; The Best Book Festival by The Association of Children's Books Publishers
- The first prize and the certificate of honor for book cover design; The Tenth Year Book of Holy Defense Festival
- The first prize and the certificate of honor for book cover design; The Thirteenth National Press Festival of the Institute for the Intellectual Development of Children and Young Adults
- The first prize and the certificate of honor for book cover design; The First Perseverance Festival
- The prize and the certificate of honor for poster design; The First Perseverance Festival

2007

- The certificate of honor for poster; The Second Biennial of the Islamic World Posters
- The third prize for book cover design; The Fourteenth National Press Festival of the Institute for the Intellectual Development of Children and Young Adults
- The First prize and the certificate of honor for illustration; The Third Illustration Festival for Curricular Books of the Ministry of Education



2008

- The prize and certificate of honor for illustration (Mah Pishani of our Story); The Fourteenth National Press Festival of the Institute for the Intellectual Development of Children and Young Adults

2009

- The First prize and the certificate of honor for illustration; The Twelfth Festival of Islamic books



- The certificate of honor for illustration (The King and the Deer); The Children's Book Council Of Iran (CBC)

2010

- The prize and the certificate of honor for book cover design; The Fifteenth Year Book of Holy Defense Festival
- Recipient of the certificate of honor for illustration (Secret: Based on the Story of Rumi's Masnavi), The Children's Book Council of Iran (CBC)

2013

- The First prize for book cover design; The First Biennial of literature Festival of Kaam-e Yousef
- The certificate of honor for illustration; The Bologna Illustration Exhibition/ Italy
- The certificate of honor for illustration; The International Compo-tation for Illustration of Rumi's Stories/ Norway
- Recipient of hourly diploma for illustration (Arash: The Tale of Archery of the Storytelling Man), The Children's Book Council of Iran (CBC)

2014

- The certificate of honor for illustration (Rostam and Esfandiar), The Children's Book Council of Iran (CBC) for
- The prize and certificate of honor for illustration; The Seventeenth National Press Festival of The Institute for the Intellectual Development of Children and Young Adults
- The certificate of honor and the golden plaque, for illustration, The Sharjah Illustrations Exhibition



2016

- Nominee, International Global Astrid Lindgren Memorial Award (ALMA), 2016
- The prize and certificate of honor for book cover design; The Eighteenth National Press Festival of The Institute for the Intellectual Development of Children and Young Adults

2017

- Received the honorary diploma of the best artist of children's literature in the field of illustration from the Revision Book Festival
- Nominated for the 35th Book of the Year Award of the Islamic Republic of Iran in the Children and Adolescents Group



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by Mahmood Moshref Azad Tehrani (M. Azad)
Tehran, Zolal, 1995 (1374)
- **Butterfly in the Wind; Collection of Poems** (*Parvaneh Dar Bad*)
by Jafar Ebrahimi (Shahed)
Tehran, Zolal, 1995 (1374)
- **Little Wishes and Long-Tailed Comets** (*Arezūhay Kūchak va Setareh-hāye Donbale Dar*)
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Tehran, Ba Farzandan, 1996 (1375)
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Tehran, Soroush, 1996 (1375)
- **Secret** (Raz)
by Shahriyar Mandalipour
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- **What He Had Himself** (*Ancheh Khud Dasht*)
by Mojgan Maleki
Tehran, Madreseh, 2000 (1379)
- **The Adventures of Buhlūl** (*Majaraha-ye Buhlūl*)
by Maziyar Tehrani
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(Fourth reprint 2012)

- **The Legends of People around the World** (*Afsaneh-haye Mardum-e Donyā*)
by Abdulrahmān Diyehchī and others
Tehran, Ofoq, 2001 (1380)
- **Little Garden Full of Flowers** (*Baghcheh Pur Az Gol*)
by Afsaneh Shāban Nezhad
Tehran, Mehrab-e Ghalam, 2001 (1380)
- **The Mad Man and The Well** (*Divāneh va Chah*)
by Mohammad Reza Shams
Tehran, Hannāneh, 2001 (1380)
This book has been republished by Ofogh in 2007 (1386)
- **Turkey; Collection of Short Stories** (*Hindishkā*)
by Habib Yusefzadeh
Tehran, Madreseh, 2001 (1380)
- **Curly Hair** (*Mou Ferferī*)
by Dawwud Ghafar Zādegān
Tehran, Kānoon-e Parvaresh-e Fekri-e Koodakān va Nojavānān, 2001 (1380)
- **Murad Shemr**
by Mohammad Reza Shams
Tehran, Parvaneh, 2001 (1380)
- **Bang Bang; Story-telling Cards**
by Soroor Pouriya
Tehran, Madreseh, 2001 (1380)
- **The Dagger, Sword Wound & The Other Duel** (*Deshneh, Zakhm-e Shamshīr va Duel-e Digar*)
by Jorge Luis Borges, translated by Mani Salehī Alameh
Tehran, Mahriz , 2002 (1381)
- **Crickets' Move Out** (*Asbābkeshiy-e Jirjirak-ha*)
by Mohammad Reza Shams
Mashhad, Behnashr, 2002 (1381)
- **I am Afraid of Strangers** (*Az Gharibeh-ha Mitarsam*)
by Tahereh Aybud
Mashhad, Behnashr, 2002 (1381)
- **One Hundred Tales and Advice: The Lady of Patience & Prayer, Zahra** (*Sad Pand va Hekāyat: Banuye Sabr va Ebādat Zahra*)
by Abbās Nadimī (editor)
Tehran, Āsār Matin, 2002 (1381)
(This book has been republished by Payāme Yas in 2009)

- **One Hundred Tales and Advice: Advice me** (*Sad Pand va Hekāyat: Mārā Pand Dahid, Imam Hassan*)
by Abbās Nadimī (editor), revised by Hamid Reza Dādāshi
Tehran, Āsār Matin, 2002 (1381)
- **Buhayra's Guests: Mohammad** (*Mehmanhay-e Buhayra: Mohammad*)
by Abbās Nadimī (editor), revised by Hamid Reza Dādāshi
Tehran, Āsār Matin, 2002 (1381)
(This book has been republished by Payam-e Yas in 2009)
- **Inānā, the Sumerian Myth** (*Osturey-e Sumeriy Inānā*)
by Fariba Kalhur
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- **Kalileh and Demneh Sweet Tales** (*Ghessehāy-e shirin-e Kalileh va Demneh*)
by Lutfallah Dawwud (editor)
Tehran, Peydāyesh, 2003 (1382)
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- **One Hundred Tales and Advice: Moment of Separation** (*Sad Pand va Hekāyat Hossein: Lahzeye Jodāyi*)
by Abbās Nadimī (editor), revised by Hamid Reza Dādāshi
Tehran, Āsār Matin, 2003 (1382)
(This book has been republished by Payam-e Yas in 2009)
- **Test of the Month of Ābān** (*Emtehān-e Ābān Māh*)
by Faribā Nabāti
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- **Millipedes and a Thousand Shoes** (*Hezārpā va Hezār Kafsh*)
by Sharām Shafi' ī
Mashhad, Behnashr, Ketabhāye Parvāneh, 2003 (1382)
- **Nest** (*Lāneh*)
by Mohammad Rezā Shams
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- **The Legend of Ardeshir Babakan's Deeds** (*Afsāne-ye Shirin-e Kārname-ye Ardeshir Bā-bakan*)
by Mohammad Rezā Yusefī
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- **Children of Animals** (*Bacheh-ha-ye Jānevarān*)
by Mohammad Rezā Shams
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by Dawwud Ghafarzādegan
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- **The Elephant & the Dragon; Collection of Old Persian Tales for Children** (*Fīl va Ezh-deha*)
by Hossein Fattāhi, Tehran
Monadie Tarbiat Org., 2005 (1384)
- **Tales for Kids to Sleep in Month of Azar** (*Ghesehāyi Barāye Khābe Koodakan; Azar Mah*)
Prepared at Koodakane Donyā research Org., Supervised by Nāser Yousefi & Gitā Garakāni
Tehran, Peydayesh, 2006 (1385)
- **Tales for Kids to Sleep in Autumn** (*Ghesehāyi Barāye Khābe Koodakan. Pāyeez*)
Under supervision of Story Group at Koodakane Donyā research Org.,
Tehran, Peydāyesh, 2006 (1385)
- **The Snake in the Fire** (*Mār Dar Ātash*)
by Hussein Fattāhi
Tehran, Monadie Tarbiat Org., 2006 (1385)
- **Pear Mama** (*Naneh Golabi*)
by Mozhgān Sheikhi
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- **The Polka-Dotted Giant; Collection of Old Persian Tales for Children** (*Dive Khālkhāli*)
by Mozhgan Sheikhi
Monadie Tarbiat Org., 2006(1385)
- **Twenty Iranian Tales** (*Bīst Afsaneye Irani*)
by Mustafa Rahmandooost
Tehran, Ofogh, 2006 (1385)
- **Secret: Based on the Story of Rumi's Masnavi** (*Rāz bar asāse Hekayati az Masnavi Molavi*)
by Zohreh Parirukh
Tehran, Kānoon-e Parvareh-e Fekri-e Koodakān va Nojavānān, 2007 (1386)
- **The King and the Deer; in Persian & Gilaki Languages** (*Sultan va Ahoo*)
by Nāser Gilaki
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- **Jokes for Children** (*Latifehāye koodakāneh*)
by Dāwwud Lutfullah
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- **Namakin**
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- **Sweet Stories of Samak Ayyār** (*Ghessehay-e Shirin-e Samak Ayyār*)
by Azrā Juzdani
Tehran, Peydayesh, 2007 (1386)
- **Mah Pishani of our Story** (*Mah Pishani-e Ghesseye Mā*)
by Majid Shafi'i
Monadie Tarbiat Org., 2007 (1386)
- **100 Tasty Recipes from Italian Cuisine, 100 Cute Illustrations from Iranian Illustrators** (*Sad Mazeye Khushmaze Az Āshpazie Italiayi, Sad Tasvir-e Bamazze Az Tasvirgaran Irani*)
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Tehran, Ketab Neyestan, 2009 (1388)
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- **The Doves Did Not Come** (*Kaboutar-ha Nayāmadand*)
by Pouya Sarvar, Tehran
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by Rouzbeh Tazhibi, Edited by Nastaran Rabbani
Tehran, Nazar, 2010 (1389)
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by Alirezā Kumri
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- **Al-e Aba's Story** (*Ghesseye Al-e Aba*)
by Mojtabā Amoozgar & Mohammad Kazem Mazinani
Tehran, Zeytoon, 2011 (1390)
- **Arash: The Tale of Archery of the Storytelling Man** (*Arash: Hekate Tir Andakhtan-e Mard-e Ghessegoo*)
by Marjan Fouladvand
Tehran, Ofogh, 2012 (1391)

- **Good Stories for Good Children: Selected Stories of Marzban-nameh** (*Ghese-haye Khoob Baraye Bache-haye Khoob: Ghesehaye Barguzideh az Marzban-nāmeḥ*)
by Mehdi Azar Yazdi
Tehran, Amirkabir, 2012 (1391)
- **The Story of the Woman Who Found Her Wings: Stories From One Thousand & One Nights** (*Zani Ke Balhāyash Ra Peidā Kard: Dastanhayi az Hezaro Yek shab*)
by Mohammad Kāzem Mazinani
Tehran, Monadie Tarbiat Org., 2012 (1391) In press.
- **Mina and the Leopard** (*Minā va Palang*)
by Hasan Ahmadi
Tehran, Amirkabir, 2013 (1391)
- **The Ninth Year of the Immigration** (*Sāle Nohume Hejrat*)
by Victor Hugo, Translated by Vida Ramin
Tehran, Bagh-e Ābi, 2013 (1391)
- **Rostam and Esfandiar** (*Rostam va Esfandiar*)
by Marjan fouladvand
Tehran, Kānoon-e Parvaresh-e Fekri-e Koodakān va Nojavānān, 2014 (1392)
- **Sleep Full of Sheep** (*Khabi Pur az Goosfand*)
by Pejman Rahimizadeh
Bagh-e Abi, 2015 (1393) In press.
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by Bai Bing
China Children's Press and Publication Group (China Children Publishing House), 2018 (1396)
In press.
- **Mr. Gech Gechi** (*Aghay-e Gech gechi*)
by Afsane moosavi garmaroodi
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List of Translated Editions & Their Languages





Mah Pishani of our Story

(Mah Pishani-e Ghesseye Mā)

By Majid Shafi'i. Illustrated Pejman Rahimizadeh
by, Monadie Tarbiat Org. 2008

English



Iran. Bureau, Sylvette.

Illustrated by: Ali Boozari, Atieh Bozorg-Sohrabi,
Hoda Haddadi, Maneli Manouchehri, Atieh Markazi,
Pejman Rahimizadeh and Farshid Shafiei.

Nimes: Grandir. 2010

French



Good Stories for Good Children: Selected Stories of Marzban-nameh

(Ghese-haye Khoob Baraye Bache-haye Khoob: Ghesehaye Barguzideh az Marzban-nāmeḥ)

By Mehdi Azar Yazdi. Illustrated Pejman Rahimizadeh
Venche: 2012

Russian

Most Important Titles



The Mad Man and The Well

(Divāneh va Chah)

by Mohammad Reza Shams

Tehran, Hannāneh, 2001 (1380)

This book has been republished by Ofogh in 2007 (1386)



Twenty Iranian Tales

(Bist Afsaneye Irani)

by Mustafa Rahmandoost

Tehran, Ofogh, 2006 (1385)



The King & The Deer; in Persian and Gilaki Languages

(Sultan va Ahoo)

by Nāser Gilaki

Kānoon-e Parvaresh-e Fekri-e Koodakān va Nojavānān, 2007 (1386)



Arash: The Tale of Archery of the Storytelling Man

(Arash: Hekate Tir Andakhtan-e Mard-e Ghessegoo)

by Marjan Fouladvand

Tehran, Ofogh, 2012 (1391)



Rostam and Esfandiar

(Rostam va Esfandiar)

by Marjan Fouladvand

Tehran, Kānoon-e Parvaresh-e Fekri-e Koodakān va Nojavānān, 2014 (1392)

Selection of Book Covers & Summaries





The King and the Deer (Sultan va Ahoo), in Persian and Gilaki Languages. By Nāser Gilaki, Kānoon-e Parvāresh-e Fekri-e Koodakān va Nojavānān, 2007 (1386) (Extracted from the collection of stories “The Glorious Land”)

There was a king who was fond of hunting. Once, he went hunting accompanied by some courtiers when he spied a deer. He set off alone after it, tracking it so far that he lost his way. He was far away from his tent and his companions. Suddenly, he reached a spring, where he came upon a very beautiful maiden. So taken by her was he that forgot himself. Meaning to ask her where this place was, he asked her name instead. She replied, “Mahbanoo.” The king went to the maiden’s house and asked her father for her hand. But Mahbanoo’s father did not recognize the king, so he asked the king, “What do you do to earn your daily bread?” “Why, nothing at all! I just order others, and they do whatever I order them,” replied the king. “Then I won’t let my daughter marry a lazy, idle man like you,” her father answered. The king was then obliged to return to his palace whereupon he endeavored to learn some practical skills. Will Mahbanoo’s father accept his proposal now that he has learned to work and will he be able to marry her?

The illustrator, deliberately selecting watercolour as his technique of choice for this work uses brilliant, transparent colours to create characters and illustrative elements with warmth and simplicity, a method most appropriate for this romantic story.

In this work, real-world norms give way to unbridled, creative distortion. Giving a free hand to element design and combination, the illustrator allows the objects and characters to break out of the constraints of the familiar and leaves them loose to dance, as they will, suspended in space. Composition and placement of elements and their reverse images in refreshingly unexpected manners, results in a timeless, space less fairy-like effect, very much suitable to this text.

Use of the element of rhythm in dots, lines and object drawing gives rise to movement and dynamism in the illustrations while in the creation of space, use of symbolic elements in drawings and animals gives added dynamism in composition. The striking illustrations fire the imagination of the young reader.

Use of various angles in one illustration, experimentation with size and proportion of elements and characters, space and distance all call to mind some of the characteristics of the Naïve school of art , in

total accordance with the style demanded by this folktale.

The illustrator has aptly used elements from ancient Iranian architecture, clothing, facial features and coiffure as well as, implements vessels and traditional Persian motifs marking the work with the stamp of Iranian identity.

Simple, surrealistic backdrops, with the viewing angle positioned from above in some of the illustrations and use of the colour green take the reader to the vast, green, Caspian landscapes to the north of Iran, per the geographical location of the narrative.

The theme of the story revolves around the struggle between the heart and the mind, and as such, the illustrator, with the insertion of symbolic elements such as the heart and birds has been successful not only in capturing the essence of the text but has even moved beyond it.

The illustrations are multilayered, in that in addition to the first meaning that comes to mind, they contain further meanings that lead the reader on a course of thinking, questioning and searching.



Rostam & Esfandiyar, By Marjan Fouladvand, Tehran, Kānoon-e Parvaresh-e Fekri-e Koodakān va Nojavānān, 2014 (1392)

(Extracted from the collection of stories “The Book of kings”)

The Iranian King Goshstasb has promised to hand over the crown and throne to his invincible son, Esfandiyar, as his successor. However, in no hurry to do so, the old king has been sending his son out on various missions testing his fortitude. So far, Esfandiyar has always met all the challenges and won all the battles his father has charged him with. This time his father sends him to battle against an opponent for which he is no match: the celebrated hero, Rostam who has served the Iranians time after time. Although Esfandiyar is reluctant to go to battle against Rostam, he eventually injures him mortally. However, the legendary Simorg bird comes to the aid of Rostam with supernatural powers. She tells Rostam that Esfandiyar has one vulnerable spot: his eye. She then instructs Rostam how to shoot the fatal arrow through the eye of Esfandiyar.

The most notable features of this work are solid composition, strength in character outline and the creation of an overall epic feel, both timeless and larger than life yet something which makes room for the tastes of today's young adult reader. Through broad strokes, solid, classic forms and bold, upright lines in natural and man-made structures as well as regular and repetitive arrangements of illustrative elements, the artist succeeds in conjuring up the heroic warrior culture required by this familiar chapter drawn from the national epic of Iran. The use of exaggeration in parts of the body imparts a physical masculinity to this story of ancient super-heroes. In addition, attention to hairstyle, costume and accessories aid the contemporary reader in making better sense of the more obscure parts of the text.

In space building, simple backgrounds, free of clutter and distraction, are such that they attract the reader's attention towards the actions of the characters and the give-and-take relationships between them.

Arrangement of natural and artificial props alongside the characters is reminiscent of a theatre scene. It is as if natural elements, trees and architectural spaces (particularly interiors) have been sketched on a curtain and the characters are the dramatis personae on a stage. This type of approach to illustration is different in respect to the illustrator's other works, and reflects a modern attitude towards this text.

Use of color shading, grey scale, and play of shadow and light go a long ways towards supplying the required poetic shades and nuances to the otherwise perfectly ordered ancient world where characters act out their pre-ordained roles.

Topical compositions and forms (trees, rocks, horses, etc) inspired by the Iranian miniature art tradition create an atmosphere easily identifiable as Iranian, yet seen in a modern way.

Through the use of symbols, the reader is led to make connections for him or herself. For example an apple appears to be the symbol of life when it falls from the hand of the mother of Esfandiyar as she attempts to stop her son from going to meet a certain death. Elsewhere, the image in the night sky of an apple pierced by an arrow, portends the tragic fate of Esfandiyar.

All in all, the illustrator manages to add new dimensions to an age-old story while remaining faithful to the text.





The Mad Man & The Well (Divāneh wa Chah), By Mohammad Reza Shams, Tehran, Hannāneh, 2001 (1380). This book has been republished by Ofogh in 2007 (1386)

Collection of two stories:

The Mad Man and The Well

A madman used to throw a big stone into a well every morning. When evening came, this madman would take the stone out of the well and throw an even bigger one into the well. One hundred wise men were unable to figure out how the madman was always able to get the stones back out of the well. The well saw that this madman was different from others. One day the well asked him why he threw stones in every morning and took them out every evening.

The madman told the well that everyone had a job and this was his. The well laughed at his answer, but in fact, feelings of endearment towards the madman were stirred in the well's heart. One day the madman was leaning against the side of the well with his chin propped up in his hands. Suddenly, the sky clouded over and it started to rain. The madman took off all his clothes, made them into a pile and sat on the pile. When it stopped raining, he put his clothes back on. When the hundred wise men, all soaking wet came by the well and saw him fine and dry, they were extremely surprised.

A few days after that, the madman disappeared. All were concerned and wondered what had happened to him. The well was especially worried. When he finally reappeared, his hands and feet were chained. The madman told the well that chains loved madmen. The well envied the chains. The madman asked the wise men to go away.

The madman did not like it when the moon washed itself in the well. One night while the madman was looking deep into the well, he tumbled in.

The well took him into its embrace. The madman no longer threw stones into the well. The wise men stayed away and the madman remained alone with the well ever after.

Saffron Rice Pudding and other Dreams

I have a shadow. My shadow differs from all other shadows. My shadow is my best friend and accompanies me everywhere. My shadow even comes with me when it's time for bed.

My shadow always brushes its teeth. I don't like brushing my teeth at all. My teeth are all stained yellow. My shadow tells me that I have bad breath. My shadow knows everything except it doesn't know how to tell stories. I tell my shadow the Story of Hassan the Bald. I always tell this story starting from the ending. My shadow tells me that I'm lazy like Hassan the Bald except that I am not bald.

The next day I shave my head. My shadow brings me the moon. I take a bite of the moon with my yellow teeth. My shadow puts the moon back in its place.

The smell of an apple is making me hungry. I love apples and bright, yellow saffron rice pudding. My shadow is hiding somewhere and is secretly watching me. I know it's my shadow that is behind all this. I take an apple and bite into it. My shadow is laughing hard. A third apple is out of reach. I am too tired to go and pick it up. My shadow slips in and out and says, "Go outside and fetch it, you lazy thing, it's easy. Then get the other apples: the yellow one, the red one and the green one.

I tell my shadow, "Right, so that then you can close the door and lock me out. You are mistaken if you think I'll fall for that." My shadow lifts me up and carries me outside. My shadow sets me down on the street and we set out. A newlywed couple passes by us in their car as we head toward the train station. My shadow asks me to tell it the story of the two lovers, Leili and Majnoon.

I tell my shadow the tragic story. Its eyes are filled with tears and they fall down on the railway tracks. The tracks start to rust. I lie down on my bed and gaze at all my wishes floating this way and that all around.

In this work, the illustrator relies heavily on the use of the line. Starting with clean lines, he creates variety by modifying thickness, texture, pattern, and light-dark contrast. In this way he creates an atmosphere completely in harmony with the simplicity and starkness of the text.

Forceful design, exaggeration and deformation lend an especially pronounced, expressive quality to this work. The characters of the story are drawn adhering to the same simplicity of form, now with the curved line coming to the fore in order to show the winding intricacies of human personalities in relation to one another. Complexity of character is accentuated by added design and texture in the clothing of the characters.

This complexity is a metaphor for the mental confusion of the hundred wise men in the story, and the contrast drawn between them and the madman who solves problems with ease and enjoys a close, uncomplicated relationship with nature, while the "wise" men fail to find a solution.



Secret: Based on the Story of Rumi’s Masnavi (Rāz bar asāse Hekayati az Masnavi Molavi), By Zohreh Parirukh, Tehran, Kānoon-e Parvareh-e Fekri-e Koodakān va Nojavānān, 2007 (1386)

“The Secret” is a didactic story designed to both instruct and entertain. Once upon a time, there was a young king who heard there was a certain tree far away in India, the fruits of which had the power to bestow eternal life. As it happened, the king fell ill just then and felt an untimely death was in store for him. He sent a messenger to India to fetch the fruits of the tree. The messenger passed over plains and through rivers seeking out this tree of life. He met woodcutters there and asked them the location of the tree. They introduced him to the wooden man. The wooden man sent him to the stone man. And the stone man led him to the sage.

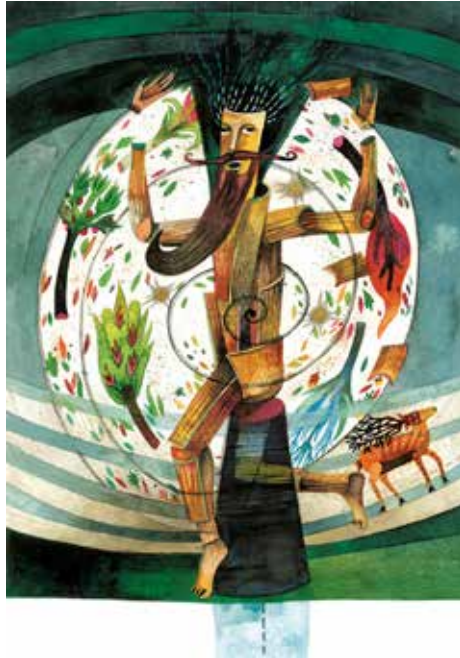
The sage told him that a long time ago, there lived a couple who thought only of themselves. They ate the seeds of the tree and gained awareness and insight. That tree was the tree of knowledge and its fruit is awareness and insight, which make hearts immortal. That tree exists everywhere and everybody can enjoy its seeds and fruits.

The illustrator takes advantage of varying watercolor opacity to bestow an ethereal quality to an atmosphere imbued with symbolic forms and colors. This serves to convey the spiritual and mystical ambiance called for by the text.

In the depiction of the characters, simplification of forms along with deformation and exaggeration of facial and body expressions, have permitted the illustrator to achieve expressive dimensions in accord with this old tale

In the drawing of characters, he creatively gives each individual his or her own unique persona according to physical and mental make-up. While remaining faithful to the text, he allows himself to be transported to the imaginative limits of the storyline to realize the full potential of the text. Placement of the characters in space and their influence on the surrounding environment makes the text more tangible to the reader.

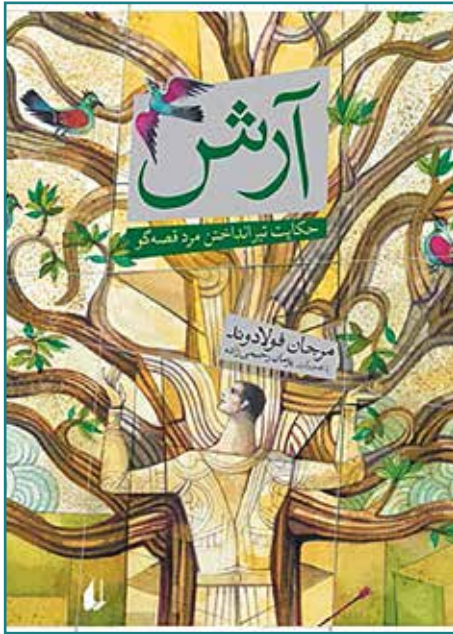
The use of the spiral in the compositions merits special attention. The spiral, seen as a symbol of cy-



clical or upward motion, represents the wheel of life (birth, life, death), steps on the path of growth, and journey towards the attainment of knowledge about existence and eternity. The spiral is wholly suitable and related to the mystical message of the text. Additionally, the use of the circle, as a centre of the compositions, and the turning of the elements around it can be seen as a symbol of both motion and unity (oneness).

Creative additions such as animals, plants and symbolic elements produce a dream-like imaginary atmosphere which further strengthens the narrative capacity of the text. The intermingling of forms (both characters and space), suspense in the space through the inversion of elements, their freedom and dancing mobility, and the symbolic use of color all help to convey the placeless and timeless mystical sense of the text.





Arash: The Tale of Archery of the Storytelling Man (Arash: Hekayat-e Tir Andakhtan-e Mard-e Ghessegoo), By Marjan Fouladvand, Tehran, Ofogh, 2012 (1391).

The ancient tribes of Iran had been defending themselves in a losing battle against the neighboring tribes of Turan. Arash was neither a well-known archer nor a seasoned chief. But he was one of the remaining men of Iran. The enemy chiefs declared victory and the defeated people of Iran were destined for slavery.

The Iranian elders decided the time had come to speak to a delegate from the Turan side. They offered to pay tribute for a certain period of time. However, the delegate from Turan was too cunning to let them off so easily and wanted more. He reminded them that Turan had conquered all of Iran and its people so an offer of wealth simply would not be good enough.

Turan's delegate demanded that the Iranian elders choose an archer to shoot an arrow from the top of a mountain. Wherever the arrow landed would determine the border of Iran and Turan. All the Iranians were filled with dread about the ominous fate of Iran: All of their expert archers had fallen on the battlefield. . Arash hid his wound under his hair and let down his sleeves to cover his injuries. He then mustered his energy and got to his feet. The elders noticed him and asked his name. Arash was a mere foot-soldier. He was also a storyteller who knew many stories. The elders were left with no choice but him. His injured comrades tried to dissuade him from going saying his name would forever be associated with shame and dishonor. But his wife urged him to go on: The fear and humiliation of slavery was so great.

Arash passed among the dead, kneeled down and picked up a dead warrior's bow. The bow was made from the oldest tree which was considered to be sacred. He then pulled out the last arrow from another warrior's quiver. Taking the bow and arrow, he set off for the mountain top. The enemy's warriors laughed at him as he passed by. He disappeared into the thin mists and finally stepped foot on the mountain's peak. He kneeled down and put the arrow in the bow.

He prayed to Ahura Mazda for help and staring far into the distance, he fixed the arrow on the earth.

As he pulled the bow, the sound of his bones breaking resonated across the mountain. So great was



the strain, his veins started to rupture. His feet sank into the earth and were anchored there. The arrow shot forth so far, no one had any idea where it landed. They rushed on fast horses and eventually found it stuck on an old walnut's bough. Iran's borders were now even greater than before! The land was vaster than ever, with new territories and many rivers. No one went after Arash for he had gone to the world of legends, a world from which there is no return.

And so it became as the story-teller had wished: in their celebrations, sitting around the fire, children were told legends about a champion archer with a bow which no man could pull. A tall champion whose head reached the sky and whose body were like a mountain, who could shake the earth under his feet and who had elbows like iron. A champion like no other.

The story of Arash is one example whereby we might appreciate Pejman's ability to go beyond tried and true forms and come up with something fresh and new when it might seem there is no room for innovation. Arash is one such well-known work that countless generations have already tried their hand at and established something familiar and expected in the minds of the public. But Pejman Rahimizadeh dares to and succeeds in the challenge of picking up an already established tradition and taking the work to new places.

To begin, we should know a little about where Pejman started and how he evolved. At first Pejman's style imitated East-European styles dominated by tastes established by generations gone before. However he slowly turned from superficial, explicit patterns in his illustrations towards deeper meanings and inner layers, negotiating the relationships between elements of pictures and their situations.

He ended up discarding the tools of his old successes in favor of submitting to the dictums of a new

discourse. In his more evolved works, we see his ideal style manifest itself in longish bodies, flowing clothes, deep visages and ripe colors. He crosses over the border of reality to reach a mythical space. In aid of this, he goes back to the lithographic style in the arrangement of characters in their locations for a harmonious narration springing from the murky depths of history. As such, we can say he gained his ideal style by giving up the forms and figures he was used to.

From many angles, Arash may be considered one of Pejman's most significant works. The illustrations aren't necessarily centered on the vertical axis of the page, but rather, they are free figures lined up on the horizontal axis of the page. There is no sign of polarity in figures and things; he does not use decorative elements in order to make a parallel situation on the folio. Instead, he opts for a minimalist approach to express the situation called for by the text.

Another sensory experience enjoyed by the reader in the illustrations of Arash is that stemming from use of geometrical shapes, particularly cubes. Although the existence of cubes in the illustrations bears no relation to the Cubism school of art, the cubic forms cut the page such that the illustrative elements become compounded compositions in the mind of the reader.

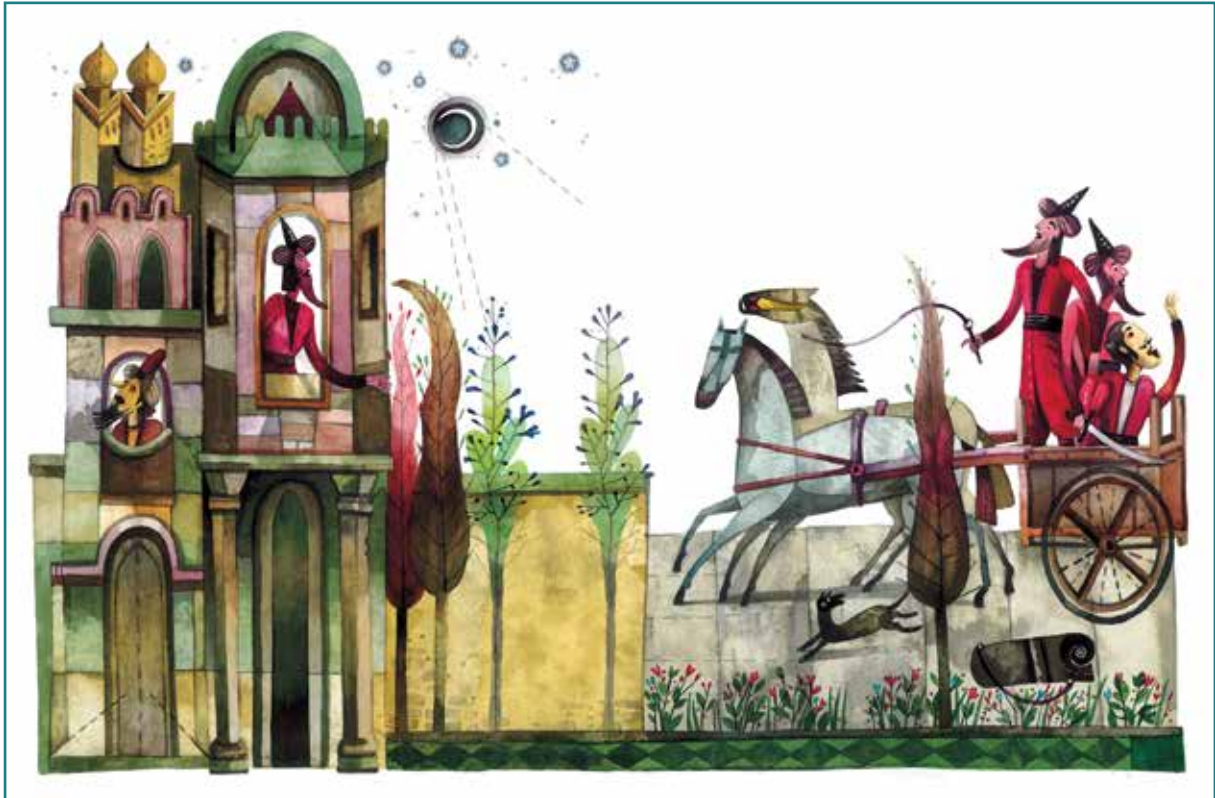
At first glance, one does not grasp the important role of cubes and other geometrical shapes (such as triangles with acute angles) in the flow of illustrations as one proceeds through the book, but gradually, upon close examination of the illustrations, we understand the aim of this illustrator's emphasis on the relations of things in revealing their mysterious role and abstractions of time and place in the pictures. This is his attempt to return his illustrations to the depths of history wherein lies the origin of the myths.



Friendship can't be Lost, Nor Enmity (Dousti Gum Nemishavad, Dushmany Ham), By Mehdi Shojai'i, based on a story from Kalileh and Demneh, Tehran, Ketab Neyestan, 2009 (1388)



One day a leopard was roaming around in search of prey. Without warning, he suddenly found himself falling down into a deep hole. When he landed, panic-stricken, at the bottom, he was surprised to find himself in the company of a goldsmith, a snake and a monkey. Although the four were all afraid of each other, they decided to put their fear aside in order to work together to find a way out.



After getting to know one another, it became apparent that the goldsmith was a wicked man who had cheated his brother out of some treasure.

While they were talking, the snake heard the footsteps of a man walking past the hole whereupon the goldsmith started to cry out for help. This wayfarer heard his cries and rescued them. The goldsmith thanked him and gave him his address that he might come to visit him some day and give him the chance to pay back some of the kindness he had shown in rescuing them. The leopard, the snake and the monkey also gave him the address of their lairs in the thicket and asked him to be sure to drop in on them in the future. Incidentally, they took it upon themselves to warn him not to trust the goldsmith for he had cheated his own brother.

After a year the man happened to be passing through the jungle again. He went to the thicket to pay them a visit. He ran into the leopard and the monkey and they were delighted to see him again. The monkey gave him bananas and coconuts as a token of appreciation. The leopard, for his part, gave him a precious necklace. After they said goodbye, the man remembered the goldsmith. He thought to himself that perhaps he would be able to help him sell the necklace. The goldsmith greeted the man warmly. After the man told him about his visit to the monkey and the leopard, he took out the necklace from his bag and asked the goldsmith to help him sell it.

When the goldsmith saw the necklace his demeanor changed completely. He went and fetched the governor's guards and told them that he had found the murderer of the governor's daughter and demanded the reward that had been offered. He showed them the necklace and told them, "Here is the proof; I made this necklace for the princess myself."

The guards arrested the man in an instant without rewarding the goldsmith. The man tried in vain

to prove his innocence. After he was thrown in prison, he cried and cursed his bad luck. The governor had given the command to behead him at dawn the next day. A snake slithered into his cell. The tourist recoiled in fright but the snake identified itself and told him that it had bitten the foot of the governor's son and brought the antidote as well so that the man could tell the truth to the governor and save both himself and the governor's son.

The man went to talk to the governor and told him everything. The governor commanded his men to arrest the goldsmith but when the guards went to his house, they found only his dead body. The only thing they could learn out about his death was that his tongue had been bitten by a snake before their arrival.

The illustrator, by using watercolor technique marked by vivid, transparent colors along with contrasts of light and dark, has achieved a dynamic and energizing result both attractive and appropriate to the age group.

The solidity in composition is accomplished at times with the placement of perpendicular lines among the architectural elements, or by the use of trees in the creation of space. In order to create movement, use of contrast, size, rhythm, repetition and dots are alternately deployed. Contrasts such as light and dark in some illustrations, complementary colors such as green and red in others, bolster both luster and dynamism.

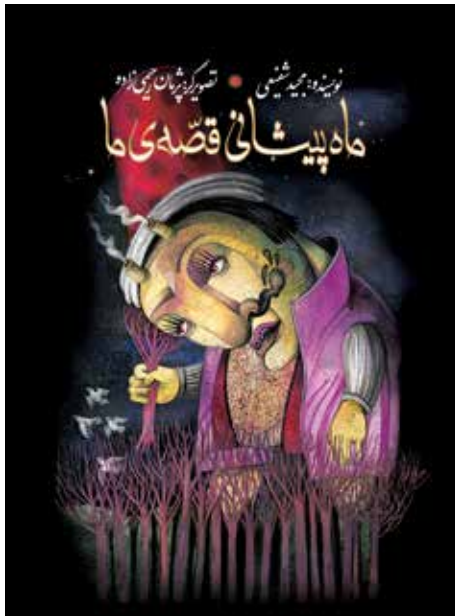
In the compositions, elements such as human and animal personalities, architecture and nature have been linked in an artful way to show cause and affect relationships and achieve unity. Simplification of form in drawing out personalities and elements combined with exaggeration in the proportions of body parts and the face, successfully impart both characteristic traits and feelings to the reader, creating an effect in perfect harmony with the simple and flowing text.

The composition and layout of the illustrations is reminiscent of the centuries-old style of Iranian miniatures and manuscript illustration. According to this style, the greater part of an illustration is contained within a frame, while a certain portion, particularly at the top of the page, appears to spill out of its frame. This play between illustration and white space creates a pleasing continuity of the white space of one page with its counterpart on the opposite page.



Variations in composition and the use of near- far perspective create unpredictability in the work and result in a certain push-and-pull effect between book and reader. By refraining from use of perspective and true-to-life proportions on the one hand and by employing simplified designs for personalities and illustrative elements, the illustrator has created a work reminiscent of Iranian traditional forms.

Illustrations are well coordinated with the text and together with the use of local architectural elements and indigenous apparel; they wholly remain an expression of Iranian identity. The illustrator has succeeded in approaching the text from different angles enabling the reader to get into the illustration and then travel beyond it as far as the imagination extends.



Mah Pishani of our Story (Mah Pishani-e Ghesseye Mā), By Majid Shafī, Monadie Tarbiat Org., 2007 (1386)

Mah Pishaani (moon foreheaded) was a girl born with a conspicuous blue mark on her forehead. Having such a blighted daughter was the source of great chagrin for her father. Her stepmother mistreated her and made her work hard every day. In the eyes of her father, she was cursed and the reason for his bad luck.

No one liked Mah Pishaani. Still, she never complained or showed any outward grief. She patiently bore the maltreatment by the others and kept her feelings to herself.

One night Mah Pishaani happened to have a need to go to the well to draw some water. In the darkness, she lowered the rope down into the well. Suddenly her hand got caught up in the rope and she tumbled headlong into the well. At the bottom she saw a light swirling down from a willow tree. Then she caught sight of a beautiful woman who was wearing a long, white dress. Mah Pishaani asked her who she was and learned this was the Fairy of the Springs.

This fairy told her about the drought which was about to befall them. She told Mah Pishaani that with the coming of the drought, all the trees would dry out and all the animals would starve. She then told her the story of the genie that used to live in the well. This genie had become cursed after which she became heartless and cruel and poisoned all the rivers and springs with spells.

The fairy requested that Mah Pishaani hide a seed in her hair and wait for it to sprout. Only in this way



could she save the forests, valleys and rivers and she, too, would be saved. Mah Pishaani agreed to this. She went to a certain lake which was not cursed yet. She stood in the lake and after a few days passed, the seed sprouted and started to grow and became bigger and bigger. Every time she felt pain in her feet, the fish brought her healing sea weeds and plants and relieved them. Time passed and branches and leaves covered Mah Pishaani's shoulders and colourful blossoms grew on them. The blossoms turned to splendid fruits, each a different colour.

One night the cursed genie came to the lake, saw the fruits and waded into the lake. He picked a fruit and put it in his mouth. As soon as he ate the fruit, a blue light covered all his body and all the branches and leaves disappeared from Mah Pishaani's shoulders. She regained her normal appearance. The moon on her forehead started to shine like it used to. The genie went back to the well. The Fairy of the Springs took Mah Pishaani to the spring of stories and that is why she is known as Mah Pishaani of our Story.

MahPishani is one of the diverse works of Pejman Rahimizadeh. The medium of painting is obvious in this work. He reserves swirling forms, facing towards rotating and cutting forms in the pictures. While his hands lack joints, in very real situations, he uses bizarrely twisted and abstracted plants.

His venture in designing and formatting reaches its climax in this book. Pejman puts his store of past experience aside and with complete dominance on lines, forms and colors, he lets his imagination run free with faces, bodies, clothes and accessories.

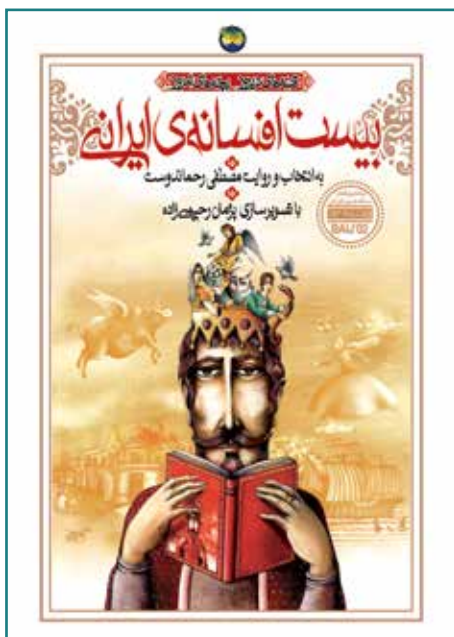
Pejman is absolutely faithful in drawing structures according to the vertical axis of the folio, but in distribution of components and energy on the folio, he utilizes the rhombus and rectangle the most while the triangle is not apparent. The cutting forms and angled lines which are practically put beside each other in a very disciplined manner, do not gain special prominence in this structure.



In this book we encounter a talented, fresh and powerful structure of colors. The colors are alive and fresh, and there are no grey shades. The unique sketches of this book make it stand out as an exceptional work of art among his other works.

It is true that the inner symbol of all his portraits follows a firm nature, but hyperbolic and contrastive dimensions in drawing faces come closer to the world of the caricature without taking from the significance of creating illustrations.

Drawing freezing, metamorphosing faces with long eyelashes and torn mouths result in the destruction of the world and ominous events of the story reflected in the face of the characters. In this regard all the tragic events of the story are represented very well. On the other hand in the scenes full of pleasant events, when there is some hope for the end of difficulties by the entrance of the water elf, all the faces with different techniques became more kind and lovely. The art of the illustrator is that he pictures all these changes through transformation of colors and forms. Besides the fabulous characterization of the story, sorting pictures helps a great deal in infusing the message of the texts to the readers. For example in some chapters of the story by using cold and dark colors, Pejman tries to dissipate the surreal and mysterious mood created by the unpleasant events that had occurred in the story.



Twenty Iranian Tales (Bist Afsane-ye Irani), By Mustafa Rahmandoust, Tehran, Ofogh, 2006 (1385)

This book consists of twenty adaptations of traditional Iranian legends and tales in amusing and playful form such as The Mouse whose Tail got Torn Off, In Search of Luck, The Head Tailor, Dearest Goat, The Gardener Fox, I'm the Strongest of All, Now Can I sting You?

Here follows a sampling of these stories.

The Mouse whose Tail got Torn Off

There was a Mouse who had an odd wish. He wanted to have a tail, the sight of which would fill the heart of every cat with fear. One day, he saw a broom and fastened it to his tail. Not long after, a certain cat came by and started chasing him the minute it laid eyes on him. The mouse managed to run to the safety of his hole but in the process, his tail which was fastened to the broom got torn off. Now he missed his tail. He took his tail and went to see the cobbler to get his tail stitched back on. "I have no thread", the cobbler said. "Go to the wool spinner."

"I have no wool for spinning thread," the spinner said. "Why don't you go to the pasture and get some wool from the sheep." The mouse went to the sheep and asked him to give some wool. "I'm hungry and thirsty, go bring me some grass," the sheep said. "Would you give me some grass?" the mouse said to the land. "Go bring me some water from the river, I'm thirsty," the land said.

The mouse saw that the river had dried up when he reached there. He grew sad and cried loudly. The mouse's tears flowed through the river and irrigated the land. The mouse brought



grass for the sheep and took the wool from him in exchange. The spinner spun the wool into thread. The mouse took the thread to the cobbler who then stitched the mouse's tail back on.

Now Can I Sting You?

Once upon a time, there was a man who gathered thorny branches in the plains and mountains for a living. One day, he heard some groaning sounds and saw a snake with beautifully patterned skin. A heavy stone had fallen on the snake and he was trapped underneath. The thorn gatherer went up to him and removed the stone. The snake made motions to sting the man as soon as he got free.

"Is this the reward for my kindness?" the thorn gatherer asked in horror and disbelief. "Yes, as a matter of fact, it is," the snake said.

"It would be better we ask three people for their opinion on this matter. If they agree with you, then I will accept what you say and you may sting me," the man said.

As they set out, they saw an old dog. They asked him if enmity is the reward for goodness?

"Yes," the dog replied and started grumbling. "I faithfully accompanied my master hunting from morning till evening every day but he threw me out of the house when I got old."

The thorn gatherer then suggested to the snake that they go try asking someone else. They continued on and soon met an old horse to whom they asked the same question.

"Yes," the old horse said, "my owner watered and fed me, groomed me and had me run races when I was young but he threw me out once I grew too old to race."

"Aha, you see, enmity is the reward for goodness. Come, let me sting you now," the snake said laughing loudly.

But the man was not satisfied. They continued on their way and came upon a clever fox. The old thorn gatherer went up to him and after greeting him told him what had happened. The fox looked at the snake and the old man in wonder.

"I'm having trouble believing this. Can we go and have a look at this stone and you can show me exactly how all this happened?" the fox asked.

So all three went together to the spot where the incident had taken place. The snake got into the same position he had been in. The man threw the stone on the snake's body. "Ha, you can stay there till you die, you cunning snake," the fox said.

Cradle of the Sea

Once upon a time, there was a diver. He was a dwarf. He used to dive deep into the sea searching for pearls. One day, he saw a woman who was singing a lullaby to her child in the depths of the sea. Her child was just falling asleep when it suddenly woke up startled and started crying. Tears rolled down its cheeks. Its tears were pearls. The woman saw the diver who had suddenly appeared and scolded him for having awakened her child. The diver apologized to the mother of the sea.

"Return here tomorrow with a cradle the color of the sea," the mother of the sea said to him. The diver



went to a carpenter and had him fashion a blue cradle as instructed. The following day he went back to the mother of the sea and gave it to her. The woman was happy and placed her baby in the cradle. She gave a bag of pearls to the man. The mother of the sea asked the diver to keep all that had happened a secret and bring a cradle every year at the same time for the children of the sea and receive his reward.

In Rahimizadeh's illustrations there exists a dreamy mood where abstraction manifests itself like slurred words or most personal human reactions. I feel like having a surreal illustrator who has illustrated the book exactly like Dušan Kállay, the illustrator of *Alice in Wonderland*. The elements of illustration vary, but only in one's dreams is it possible to merge everything like this.

In Rahimizadeh's works, there is some kind of sophistication and mystery in the visual structure. In fact, qualities like composition and especially colourlessness set the work apart.

Perhaps the use of colours would lessen the importance of other elements. In this work, there are many strong points which would suffice even with no colour use. Additionally, different factors, conceptual understanding and pictures selected from the works, density and yet dispersion in his illustrations have all together created a very beautiful and coherent work.

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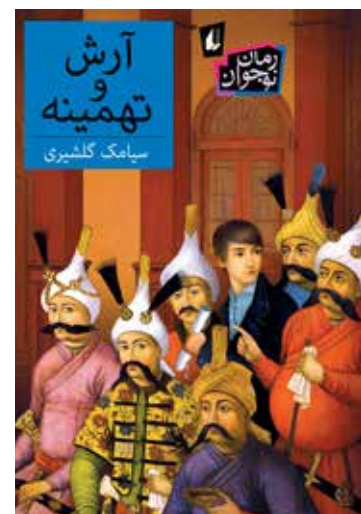
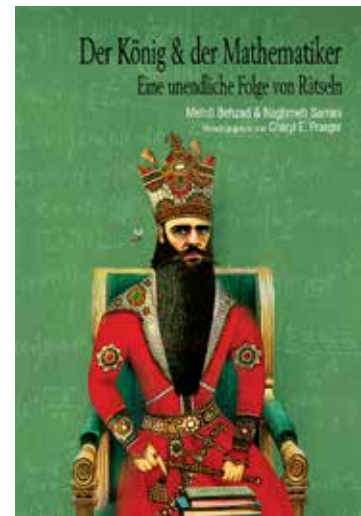
Master thesis based on or supervised by Pejman Rahimizadeh

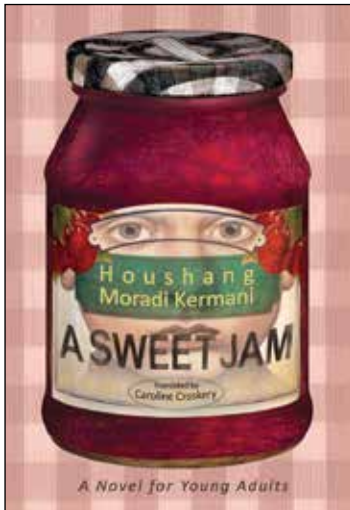
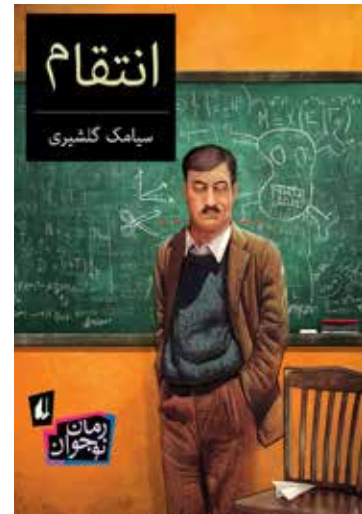
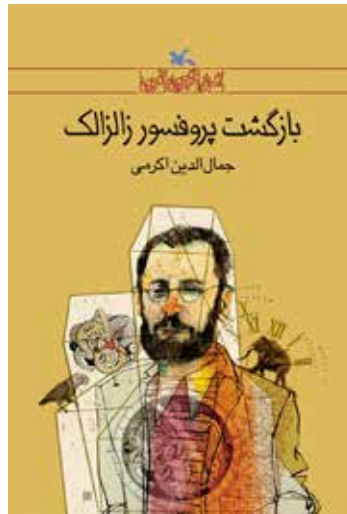
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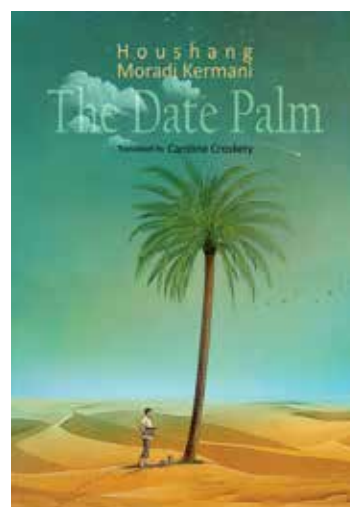
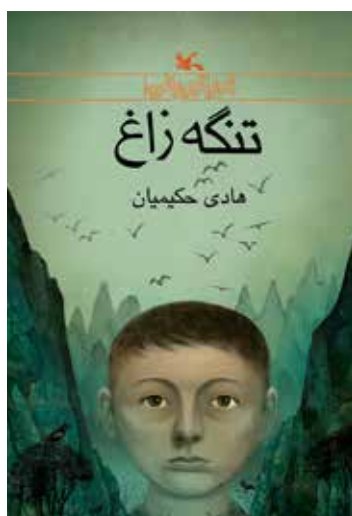
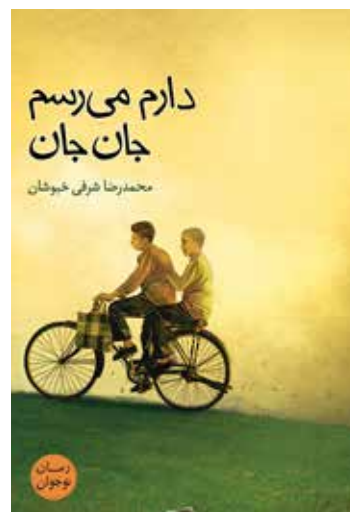
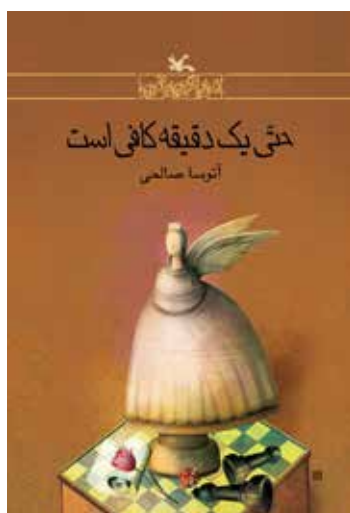
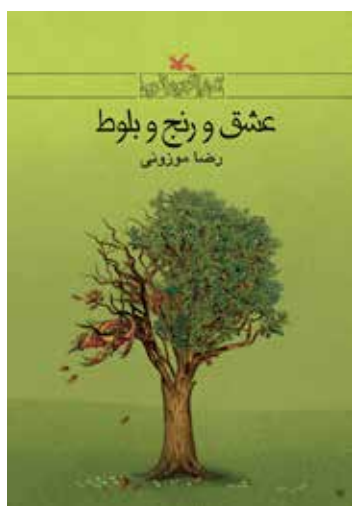
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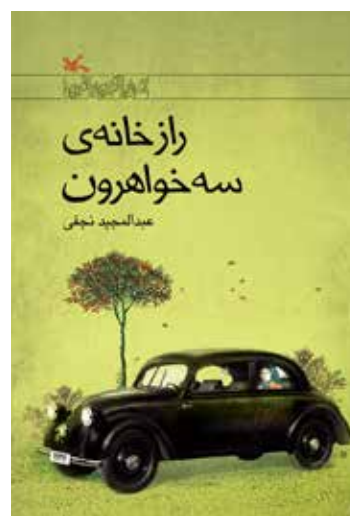
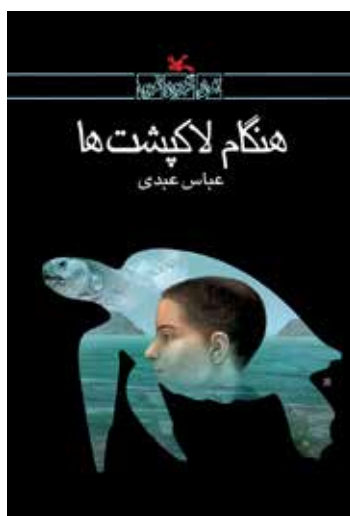
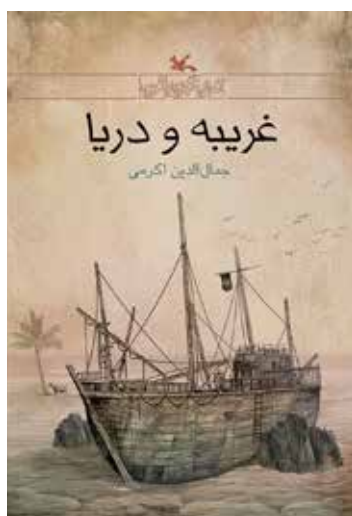


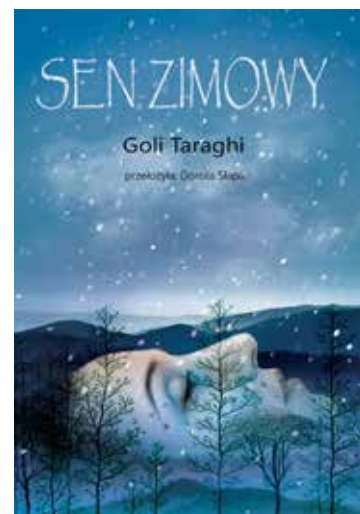
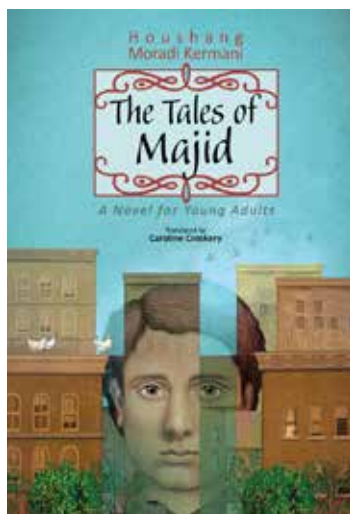
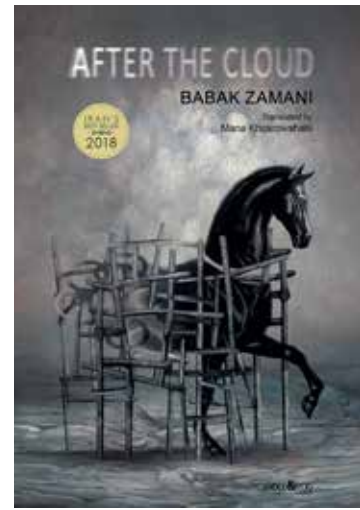
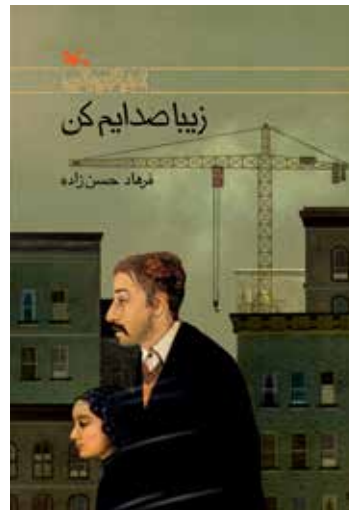
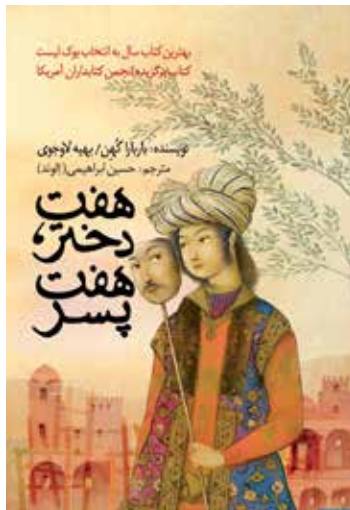
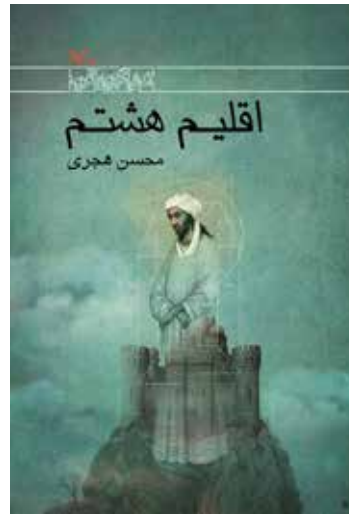
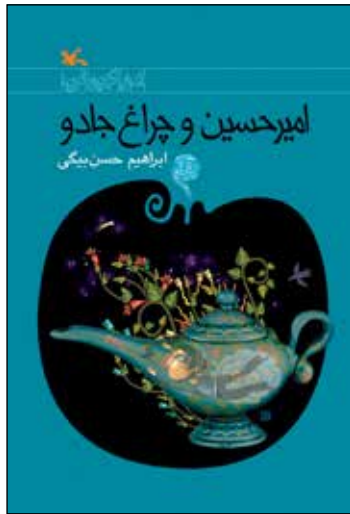
Selection of Book Cover Designs











Selection of Magazine Cover Designs











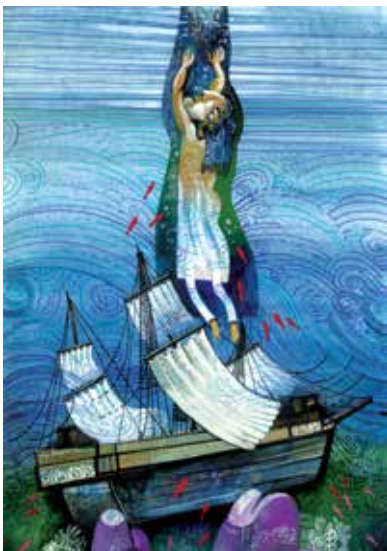
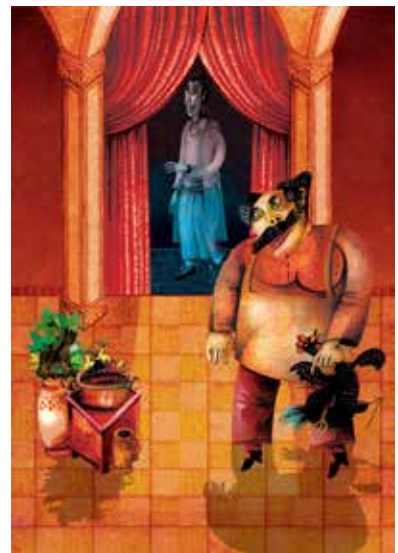


Selection of Illustrations







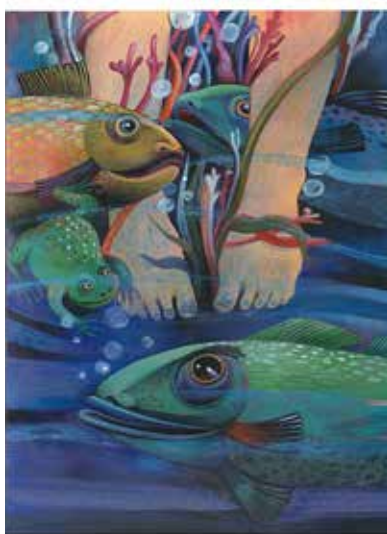
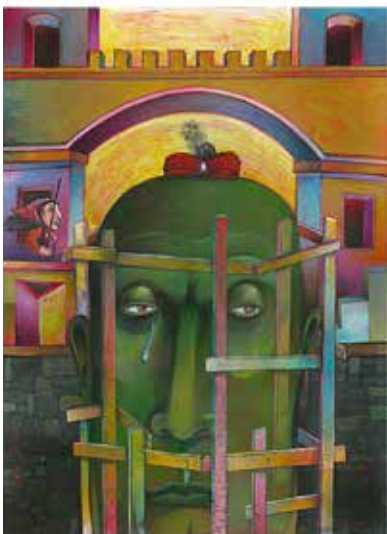
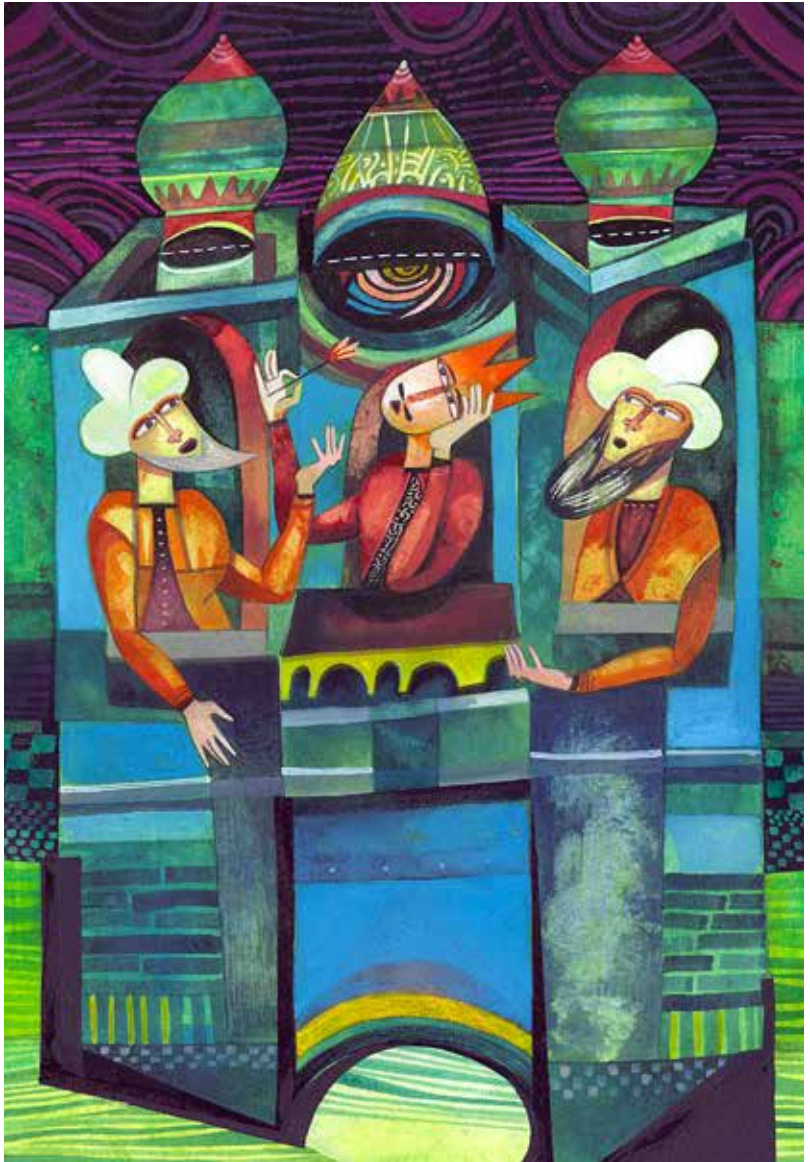


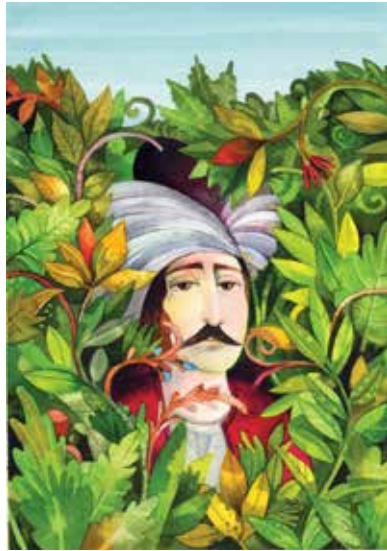
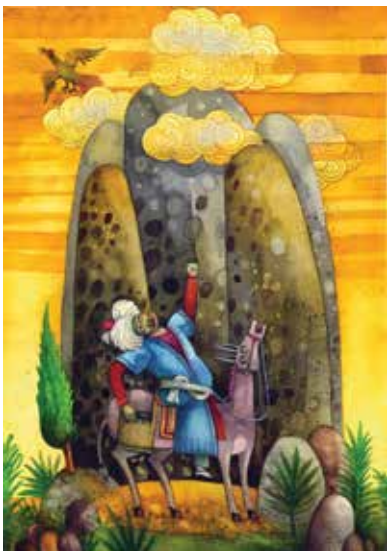
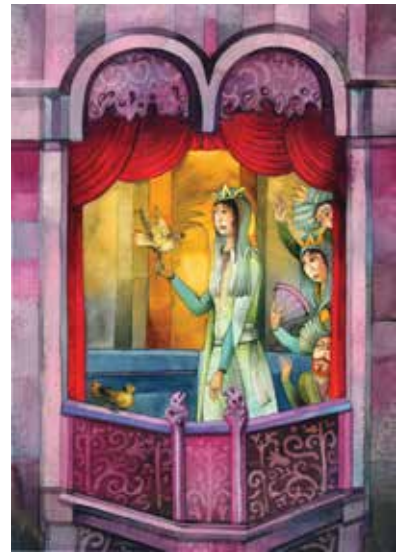
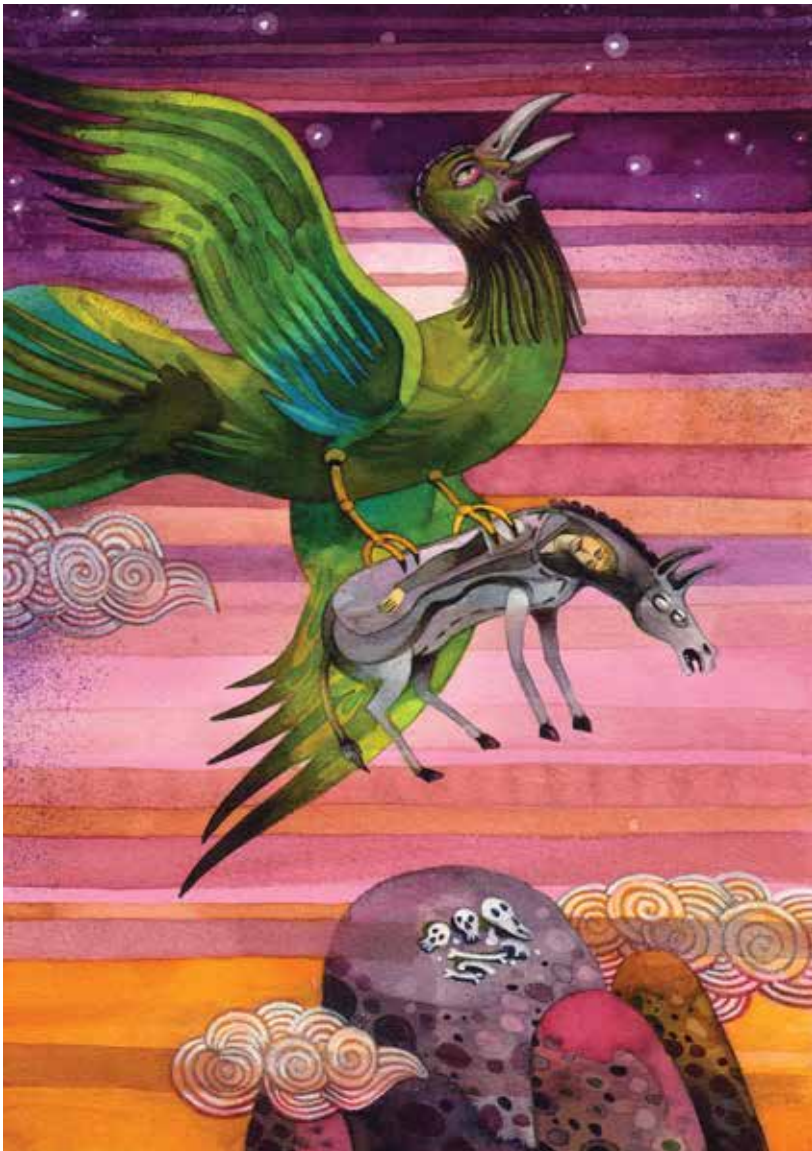


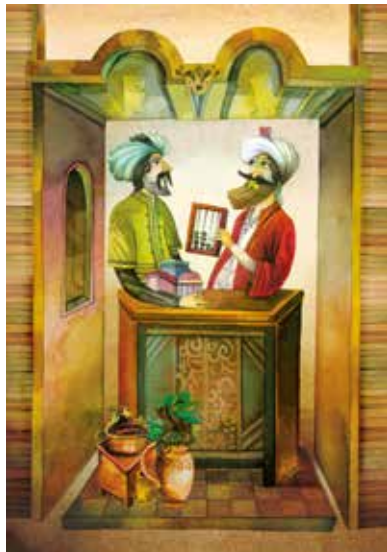








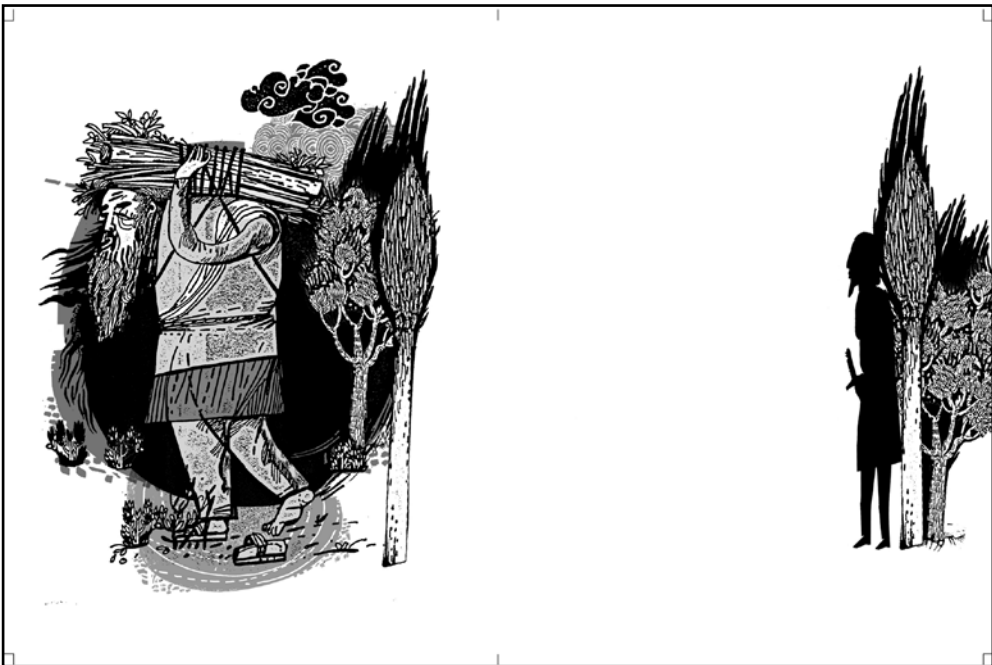
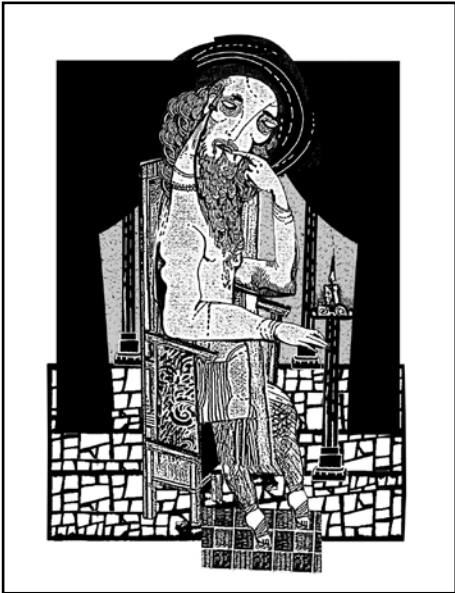




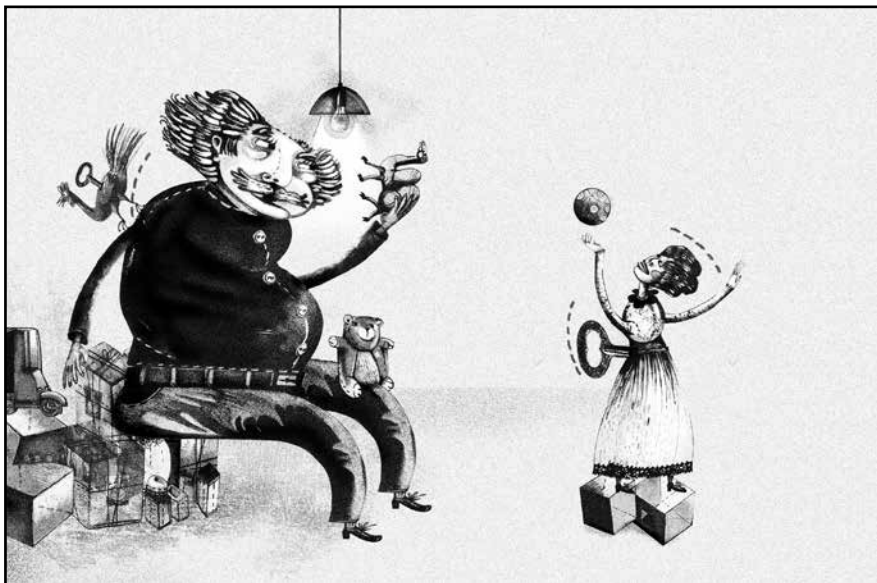
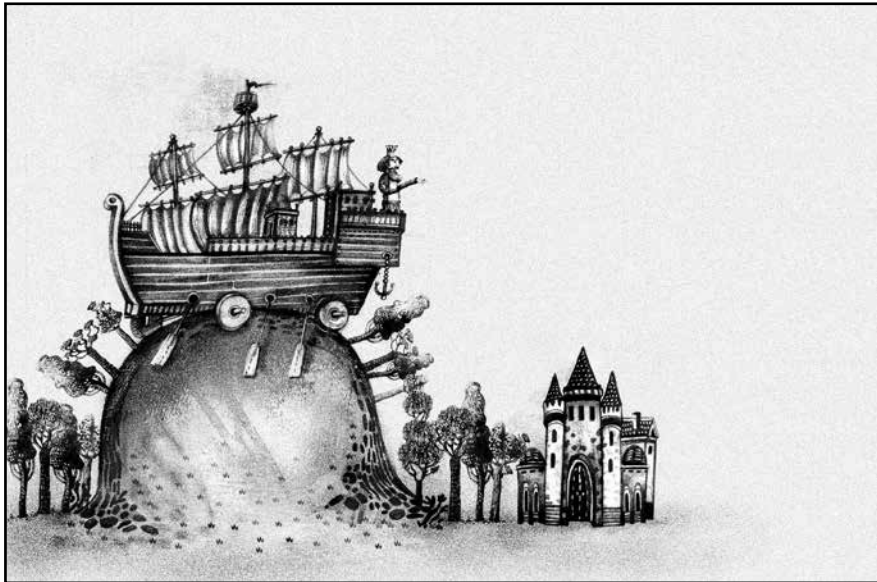


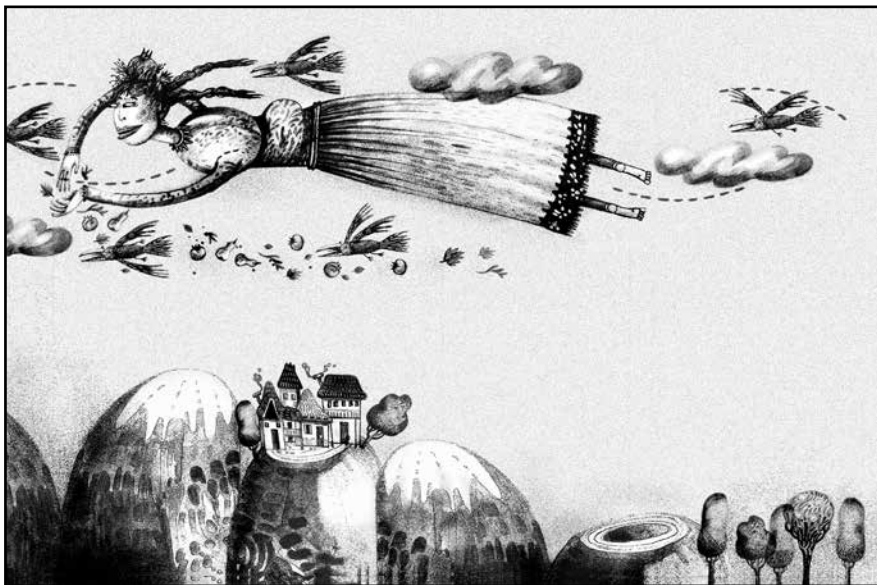
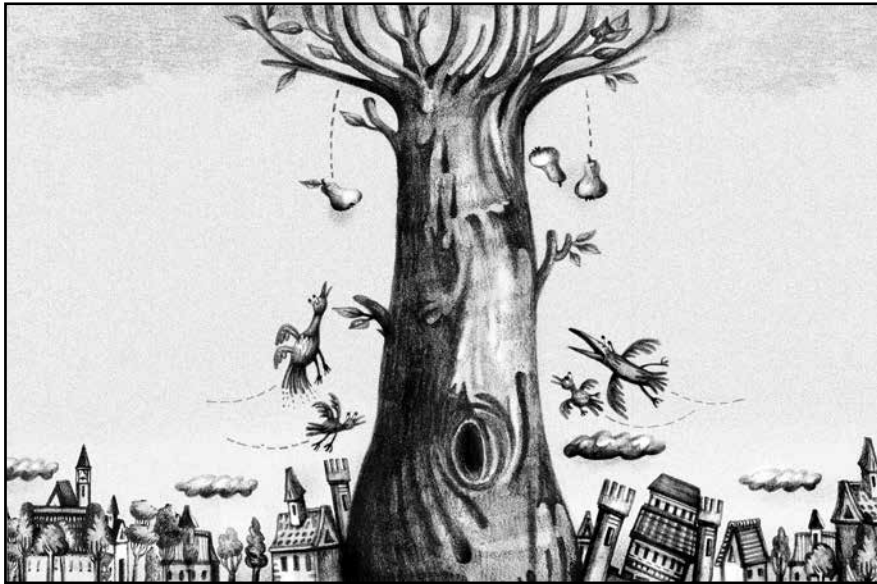
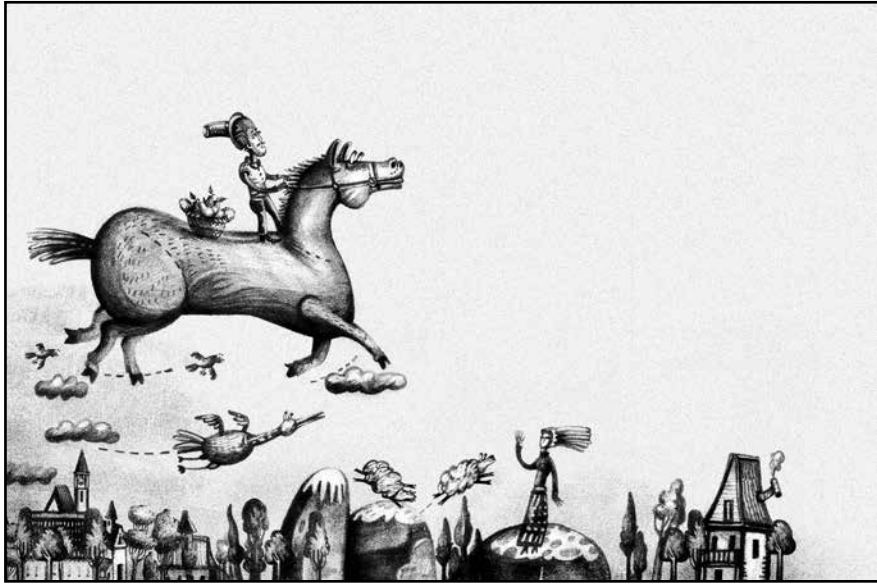
Selection of Illustrations B & W

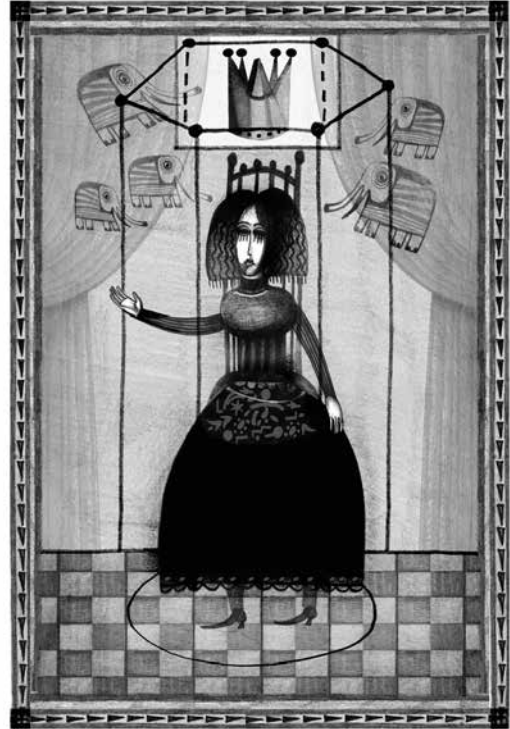


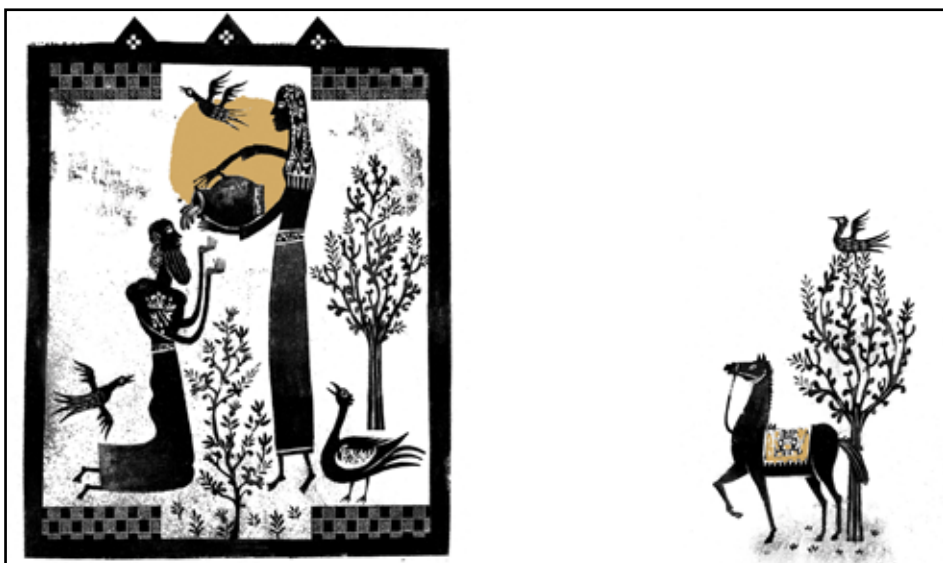




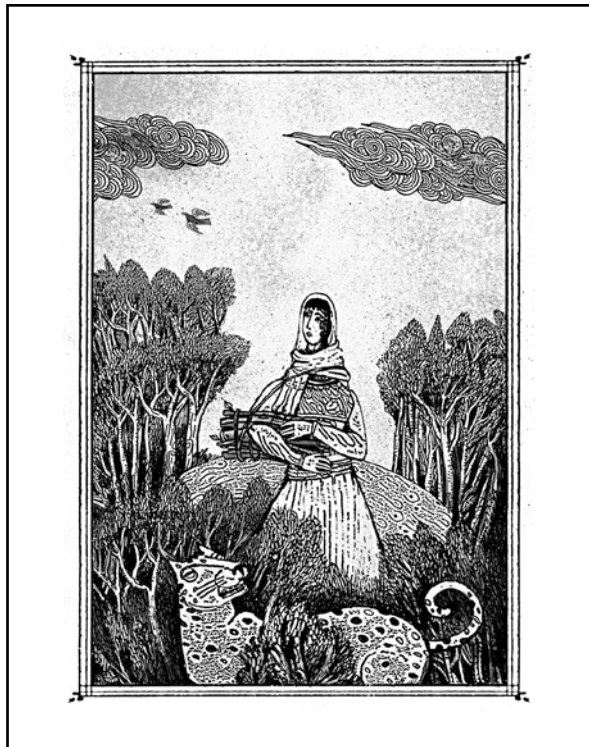
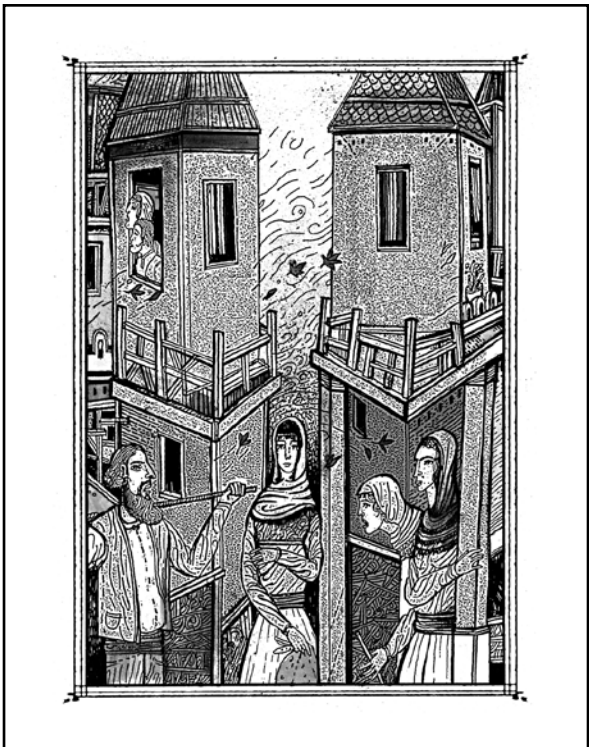
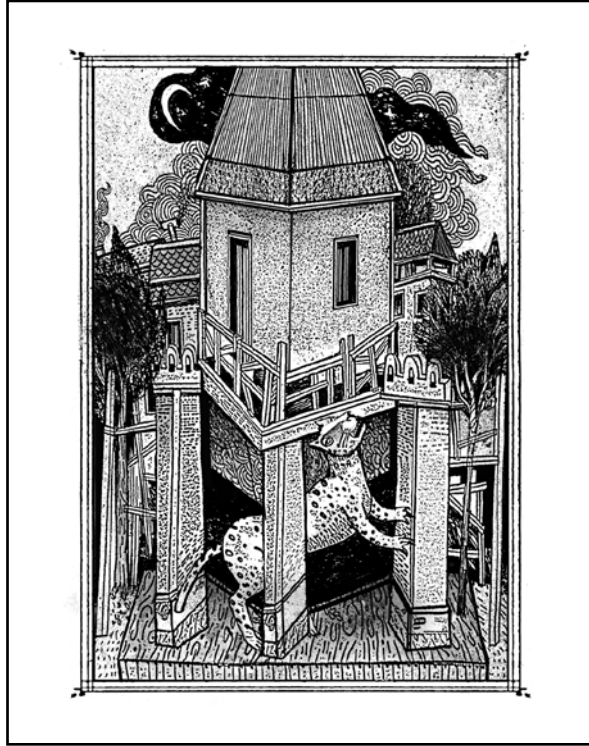
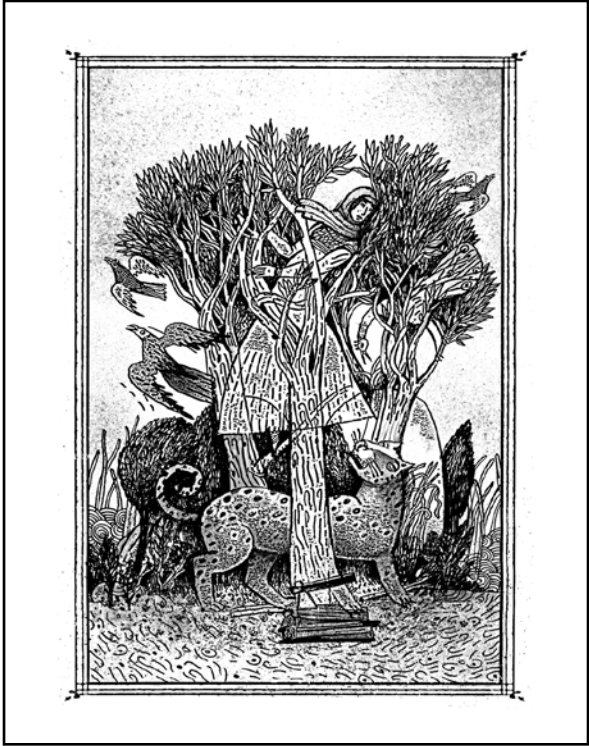


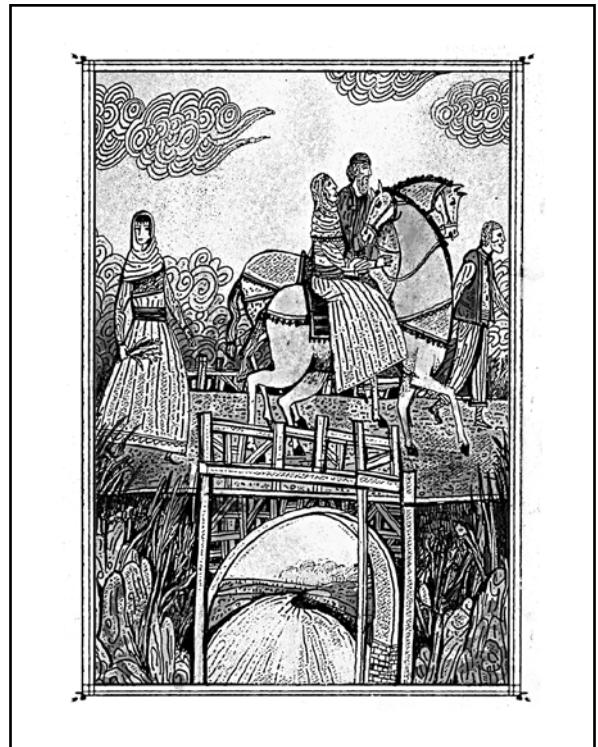
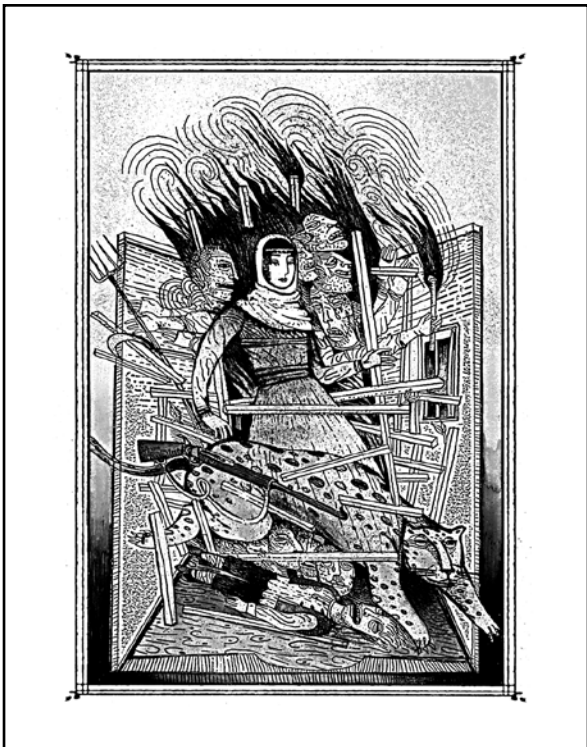
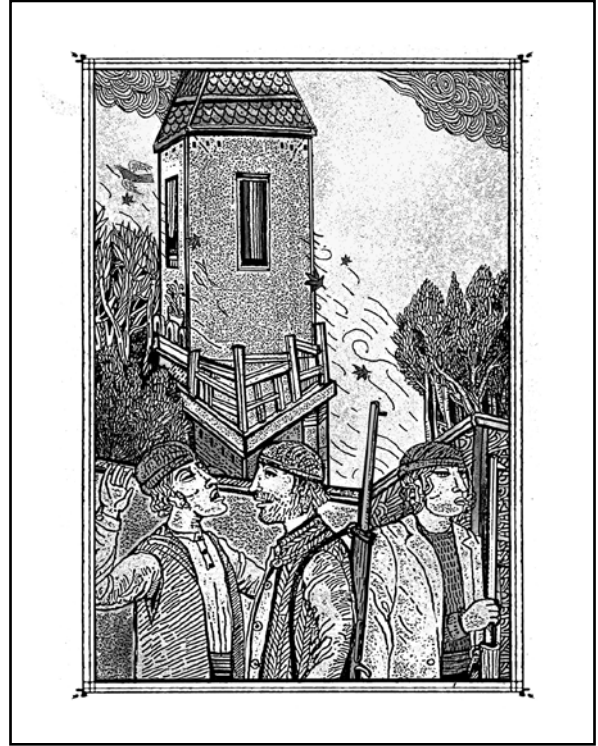
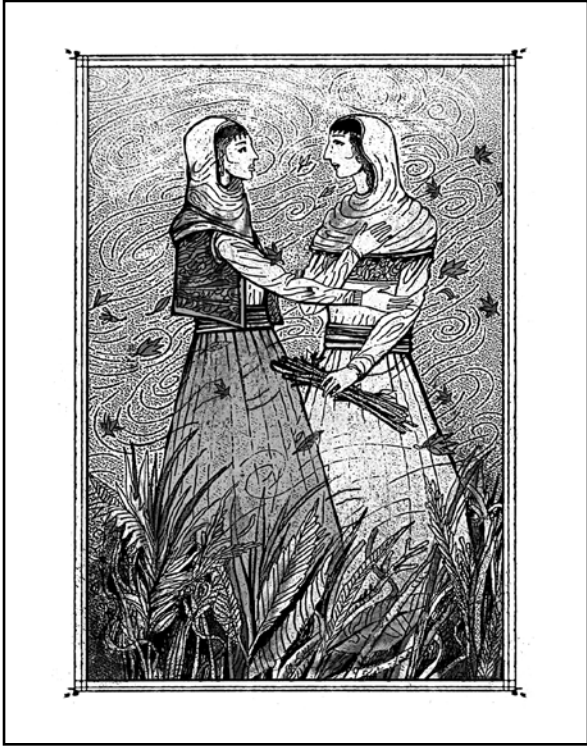






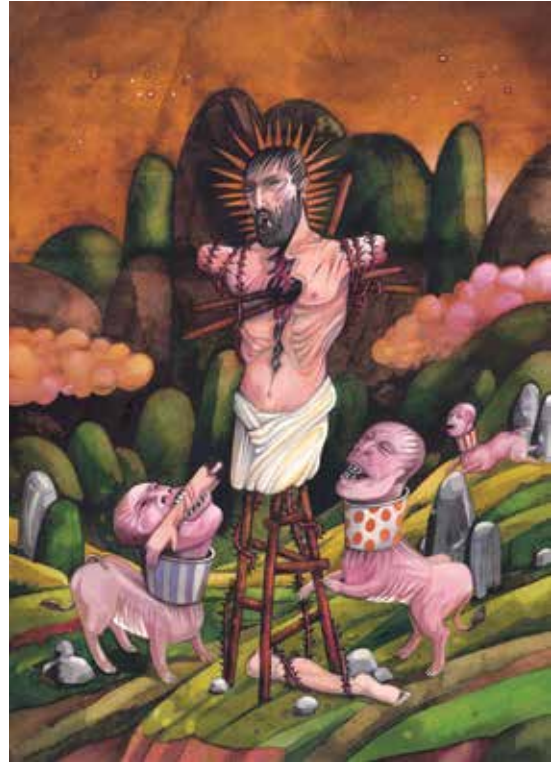




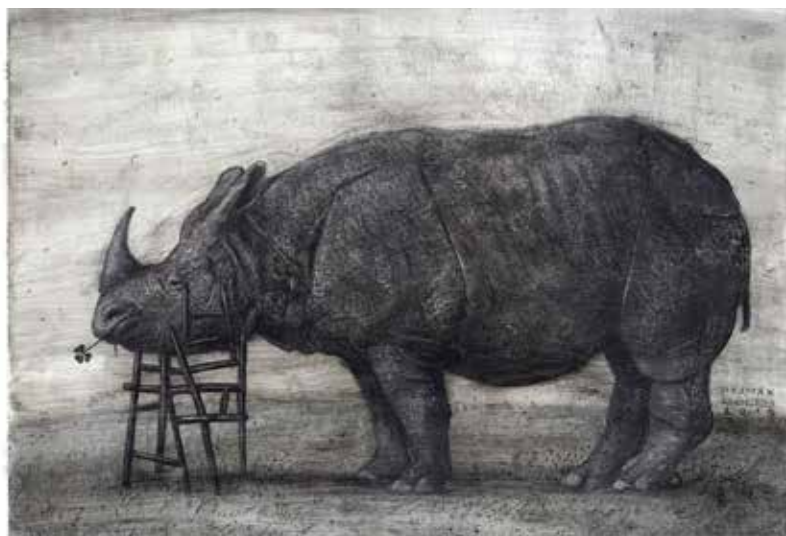
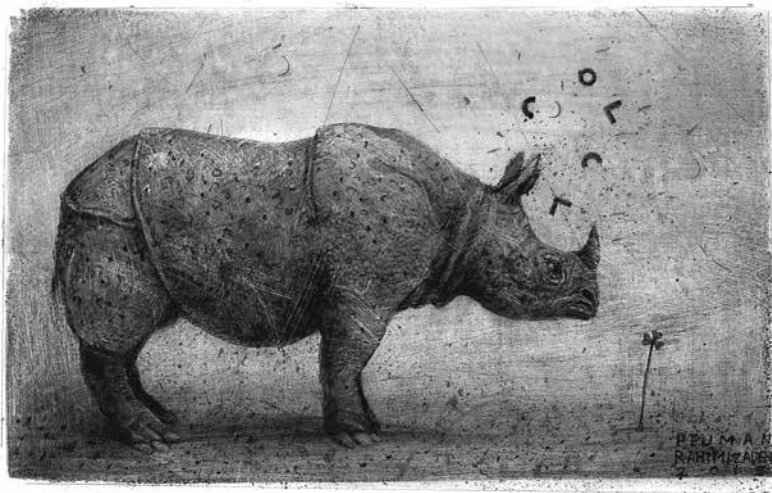


Selection of Paintings











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