

Farshid Shafiei

IRANIAN NOMINATION
FOR THE
HANS CHRISTIAN ANDERSEN
ILLUSTRATOR AWAED 2019





شورای کتاب کودک
The Children's Book Council of Iran

تهیه کنندگان:

- کمیته جوایز
- کمیته روابط بین الملل
- گروه تصویر

Producers:

- Awards Committee
- International Relations Committee
- Illustration Reviewing Group

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Contents

1. A Portrait Photograph of the Candidate
 2. Biographical Information
 3. Statement on the Candidate's Contribution to Children's Literature
 4. Appreciative Essays, Interviews or Articles
 5. List of Awards and other Distinctions
 6. Complete Bibliography of the Books for Children
 7. List of Translated Editions and their Languages
 8. Most Important Books
 9. List of the Books Sent to the Jurors
 10. Book Covers and Summaries of the Work Submitted to the Jurors
 11. Gallery
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01. Portrait Photograph





02.

Biography



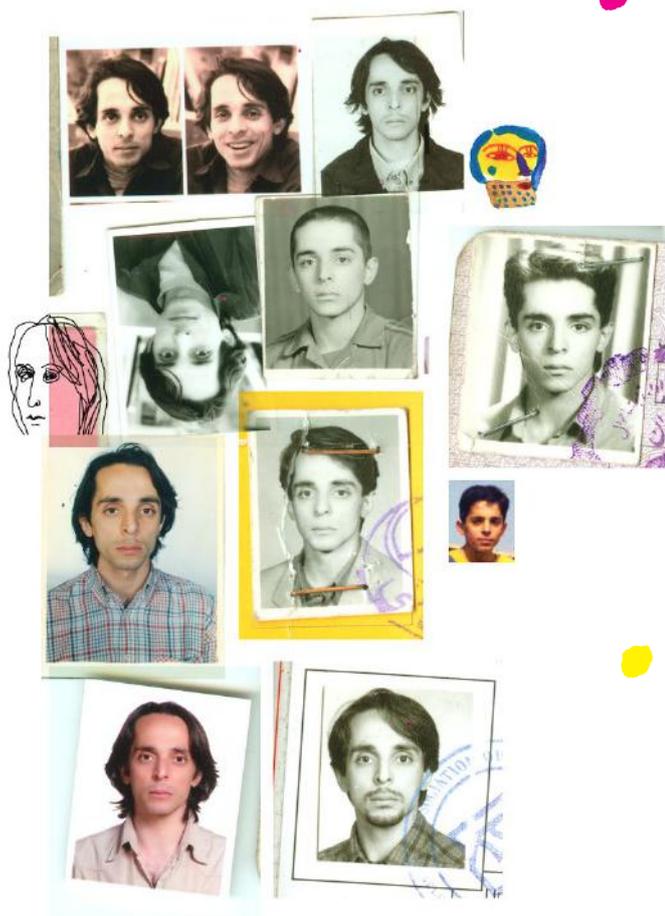
Biographical information on the candidate

I was born on March 1969, the fourth child of a family of five siblings. My father was an accomplished tailor and my mother, a homemaker. My best memories of childhood are the times I spent with my father in his workshop. The magic he created with the sewing soap, drawing patterns on fabrics, was an artistic performance.



I didn't study hard in school but passed the grades successfully. This made everyone think that I am most clever and should become a physician, which it didn't happen! I was a playful child who lived in dreams. I didn't read books much; instead I made up my stories and games. Going to school was not my choice. I preferred to play with my brother, building houses with Legos or pushing our self-made toy cars in the middle of our alleys.





I was the first, from both sides of the family who was interested in art and wanted to pursue it, even though everyone was against it. Upon receiving my high school diploma when my father showed his resentment, I decided to do my mandatory military service instead of going to university. It was 1987, and the war between Iran and Iraq was at its height, though it ended a year later. I made this decision to punish my family.

After military service, I planned to start a business which didn't work out. In 1989, I enrolled in an art atelier called "Konkoor Atelier" where I met Mohammad Ebrahim Jafari, a poet and master of Iranian modern art. Then in 1991, I was accepted in university to study graphic design. This time the family gave their blessing.

I soon realized that my passion was more painting than graphics. Through Jafari, I discovered the world of illustration which was a perfect medium for my playfulness and fantasy world. The teachings of painter and illustrator, *Karim Nasr*, and the whole



experience of university, led me toward illustration. The narrative poems of great modern poet, *Ahmad Shamloo*, such as “ghesseh-haa-yeh dokhtaraa-yeh Naneh darya” (the Stories of Girls of Mader Sea) was my first encounter of literature, poetry, and illustration in one spot. My undergraduate thesis was illustration of poetry.

Working in “*Kaarnaameh*” a modern literature magazine of Iranian writers and poets, gave me the opportunity of meeting influential writers such as *Golshiri* and *Atashi* amongst others. This experience taught me about literary minimalism, which changed my concept of literature and literary imagination.

When I illustrate, I don't always limit my creation in one form. I mix and use other mediums such as animation or graphics to facilitate and express my imagination. When I illustrate for literary works, which gives me the freedom of expression, especially works for youth, I tend to do more paintings and fine arts. For specific subjects, there is less room for personal imagination so I do more graphic works.

I have the audience in mind when I accept a work. In fact, audience is very important to

me when I illustrate. I have the medium of painting and fine art for my own needs and expression. Animation is another media form which allows me to express my own experiences and imagination. As result, there is great diversity of forms seen in my works.

Creating artwork for children is not easy. The difficult part is having to imagine for the children, being in their shoes. I use my own childhood as a guide; I have to travel back



and explore and re-explore myself, looking at the subjects from that angle. This is not an easy thing as the trick of the mind is to forget.

If the happenings and phenomena around you make you stop and question, it means you are connected to your nature and instincts. An illustrator must notice all the details in existence because the characters are all but the details. In comic books, each frame of illustration portrays a moment of the story which one after the other creates the action and time that has passed. In our tradition it works the opposite.

An illustration portrays most of the story if not all. This tradition most seen in coffee houses where the storytellers or bards did the job of storytelling and had their tricks to create actions. “*Shahnameh*” (The Book of Kings) epics, religious stories, and folklore tales were told in the same fashion. For example in the epic story of the tyrant serpent king, *Zahhak*, all the characters are illustrated in one big frame: *Zahhak*, a line of young men, the cook, *Kaveh* the blacksmith, *Feraydoun*, etc.



I prefer and use the latter tradition most often; one frame which tells the story. I tried to use this form in animation as well. In "*Khormaloo*" (persimmon), my latest work, I avoided all the movie tricks such as cuts, dissolve, etc and got close to a new narration - a narration of telling a story in just one frame. As if nothing exists out of this frame.

A child's mind in its purest form sees everything in one frame. Nothing cuts the frame and all the subjects exist without intervention, in a complete narration. Pure mind of child!

When I work, I try to remember my playfulness, and remember why and how I spent hours to make a story from nothing. I have to remember my nature, and there is no



other way than burrowing back to my childhood. I am not looking for my childhood but my nature. Memories have a crucial role in finding ways back home - a trail like Hansel and Gretel.



Most of us have lost our memories and the sings or, maybe we never had much to begin with.

Should make memories...



Should have memories...

Farshid Shafiei



03.

Statement on the Candidate



Statement on the Candidate's Contribution to Children's Literature

The Children's Book Council of Iran is honored to present Farshid Shafiei as the Iranian nominee to receive The Hans Christian Andersen Awards in 2020 for his undeniable influence on young illustrators, mainstreaming the 2000's illustration, creating a new form of Iranian-spirited illustrations and a lasting impression on Iran's children's literature illustration. The reasons behind this decision are detailed below.

Farshid Shafiei is among the founders of Iran's modern illustration movement in the 2000's. During the last years of the '80s and the beginning of the '90s, modernist movements of painterly roots flowed towards the Iranian illustration. Shafiei is the most prominent figure who brought new illustration patterns into the children's literature atmosphere and children's books under the influence of modernist views.

He is in a way the starter of a new season in the Iranian illustration. His efforts have had a great amount of influence on the next generation illustrators and a big portion of the success of the Iranian 2000's illustration on the international stages are due to his endeavors. Shafiei tried to oppose the mainstream idea of simply creating beautiful pictures for books, keep his distance from the clichés and fair-popular material and instead, put picture narrative in his books. His illustrations in this period have been special and influential.

Farshid Shafiei's illustrations have unique characteristics. He is an authorial illustrator. His illustrations are Iranian without the overuse of the elements or motifs. His works do not mention a particular period, yet the Iranian element is totally perceptible. The Iranian spirit of his works is genuine and far from ornamental. Shafiei has very well taken advantage of the illustrative capacity of different eras in Iranian art, such as Timurid and Ilkhanate. He has renewed and modernized the ideas behind the illustrations. His works are effective and lasting for their recreating of the Iranian atmosphere.

Shafiei is a persistent illustrator. His illustrations in every context are influenced by its theme while keeping the authenticity of the narrative. His ideas are pure, and specific.

Farshid Shafiei takes on a new experience in illustrating for each book and presents a new, defining, and different work. His works are consciousness to create a narrative; a narrative through the window of illustration. He has a profound understanding of illustrating for children. "I know illustration better than anything, but what I know

and what crystalizes in your minds might be a bit different. The main difference is seriousness and ease. I take my work seriously and I handle it easily. You reach ease in art when you are yourself. Being your true self and being true to yourself is of most importance.” he says.

Shafiei is one of the biggest abstractionists among the Iranian contemporary illustrators. Abstraction in his works starts with swirling lines and ends up with interaction in multiple layers in the picture and has childish characteristics to it. By proper use of color and dark and light scenes, Shafiei expresses the passage of time in the text. Books like *Iron Shoes*, *The Old Lyrist*, *Goldwing*, and *Shahzad* are samples of his ability in understanding the theme and his strength in picture narratives. He is the type of artist that illustrates the underlying theme of the labyrinth in the text with a profound painterly vision and from an abstract and sometimes surreal standpoint. It seems that he intends to find the narratives among the abstract lines and forms.

The pictures he paints are often narratives, and one can have more than a single interpretation of them; probably as seen in Iranian screen reading. Furthermore, his abstract illustrations, deformations, and designs, which are firmly and artistically composed with micro patterns, bring the audience back to the text repeatedly and compel him to wander around in the text. For *The Old Lyrist*, Shafiei has tried to bring the result of his research and understanding into patterns and from and avoid common and cautious patterns.

Among the illustrations of the early 2000's in Iran, the illustration of *Shahzad* is among the most diverse and soulful books. Unlike *The Old Lyrist* where he relies on a dark and colorless theme, in *Shahzad*, he creates a colorful love narrative just the story. Since *Shahzad* offers richer patterns of form, anatomy, narrative, and interaction, it is considered a complete and finished experience and can be introduced as one of his most prominent works. Farshid's adventurous approach in form and known methods in Iranian illustration resources is blended with the colorful and poetic compositions of the Eastern Europe painters and has created a more stirring and uplifting atmosphere.

Shafiei, who is also an active graphic designer, presents two types of approach in *Iron Shoes* with an integrated book design while relying on his knowledge of book design in manuscripts. More importantly, he has used a deliberately armature handwritten font instead of using computer fonts in order to prepare a book that is consisted of different experiments and talents. From this perspective, *Iron Shoes* is entirely made up by Farshid.

While inspecting Farshid Shafiei's works, one of the noticeable elements is how he has not sufficed to his own knowledge in his paintings and illustrations and is con-

stantly looking to discover the audiences' intuitive features. His taking risk in blending the lines and displaying the related character to the text without damaging the viewer's visual aesthetics is possible due to his immense ability in designing and understanding the underlying theme.

Shafiei has tried to use picture narratives in order to get close to his audience. His illustrations have a profound influence on the audiences' viewpoint and evolve their aesthetic understanding. Shafiei has created illustrations for different contents and has experimented with various atmospheres. Religious stories, stories rooted in ancient Iranian literature for teenagers, and fantasies for children.

The audiences of Farshid's illustrations are children and teenagers, as well as adults. His pictures are appealing and wonderful to his peers and intellectuals around him, yet the sincerity and simplicity of his illustrations along with their form being rooted in simple and understandable patterns for the picture-reading minds of children makes it possible for the illustrations to be perceptible and enjoyable for the younger ages.

During his twenty years of professional activity, Farshid Shafiei has created more than sixty books and has won many national and international awards. Illustrating has always been his main profession. He has also worked as a university lecturer for a short while and has designed illustration posters for adult journals. His works have been featured in several local and international fairs. Shafiei has also experimented with picture themes by making four animation films.

The Children's Book Council of Iran recognizes Farshid Shafiei as a worthy nominee to receive the Andersen Award in 2020 for his undeniable contribution in the development of illustration in Iran, his ability to create works for all age groups and all genres, and creating Iranian-spirited illustrations in a new form.



04.

Appreciative Essays



■ Appreciative essays, interviews or articles

Alimadadi, Mehrnoush. "The Picture Tasting Play, Farshid Shafiei's Studio". *Tāndis*, 284. September, 2014: 26-27.

Akrami, Jamaladdin. "The Mobile Lines of the mind". *Ketāb-e māh-e koudak va nowjavā*. February, 25, 2003:39-48.

Akrami, Jamaladdin. "The research on publishers' illustrations: Publication of Institute for the intellectual development of Children and Young Adults (Kanoon)". *Ketāb-e māh-e koudak va Nowjavā* .June, 2007: 81-98.

Akrami, Jamaladdin. "The research on publishers' illustrations: Peydayesh Publishing House". *Ketāb-e māh-e koudak va Nowjavā*. November, 2003.53-64.

Akrami, Jamaladdin. "The research on publishers' illustrations: Shabaviz ". *Ketāb-e māh-e koudak va Nowjavā*. September, 2003: 36-64.

Aran, Zahra. "Releasing the Potencies of Painting: 1st Iranian Literary Masterpieces Exhibition". *Hāmshahri*, 10. November, 2010: 22.

Boozari, Ali. "The Story Telling Illustrations: Critics on Jomjomak the Wobbling Leaf-ling of Fall". *Ketāb-e māh-e koudak va Nowjavā* .149. February, 2010: 72-77.

Boozari, Ali. "Illustration for Art, Illustration for Market: A Case Study of the Two Published Books about Story of Zakhāk". BIB symposium 2017.

Kaedi, Shohre. "A Good Work in Stories". *Ketāb-e māh-e koudak va nowjavā*, 63. January, 2003: 80-82.

Shafiei, Farshid. "In Quest for Tranquility". *Motaleat-e Honarhay-e Tajasomi*, 3. July, 2010: 10-17.

Seyfoori, Bijan. "Farshid, Mr. Shafiei". *Tāndis*, 216. December, 2011: 29.

Tuloei Barazandeh, Muhammad. "Critics on the Unwritten Story". *Ketāb-e māh-e koudak va nowjavā*, 66. March, 2003: 80-82.

Zahedi, Morteza. "My name is Farshid Shafiei (About Farshid Shafiei, the Second Winner of Golden Apple of Bratislava 2007)". *Tāndis*, 213. November 2011: 18-19.

Boozari, Ali. "Illustration for Art, Illustration for Market: A Case Study of the Two Published Books about Story of Zahhāk". BIB symposium 2017.

... The illustrations of the book *Zahhāk*, by Farshid Shafiei, are a combination of painterly attitude and childish drawing. The cover of the book includes several portraits designed in a realistic way, and several full-color profile portraits designed in an abstract way (Figure 3). Readers, who are mostly familiar with the story of *Zahhāk*, by



seeing the cover, try to find a connection between the book and these portraits. Later and by reviewing the internal illustrations of the book, the reader realizes that those abstract pictures are of young men whose brains are fed to the snakes of *Zahhāk*. But who are the other portraits? Maybe they are the different manifestations of *Zahhāk* in the human form. The reader may never understand that these are the portraits of the publisher, the illustrator, the writer and family and friends of the illustrator. However, by decoding the meaning of the cover, we can conclude that *Zahhāk* is rested within any of the ordinary people.

The text of the book is very brief, only a hint about the story, and mostly relies on the reader familiarity with it. The book contains ten illustrations (eight monochrome illustrations together with two full-color illustrations). Each monochrome illustration is made up of one to twelve smaller sections, each of which depicts part of the detailed story. These details are neither in the text, nor in the synopsis at the end of the book. Meanwhile, the reader is forced to explore and recreate the narrative of the story through these illustrations in his mind.

Shafiei, knowingly, tries to bridge between the old and familiar story of *Zahhāk* and the modern era. By putting the portraits of real people on the cover, beside the name of *Zahhāk*, he attempts to show that the story is an ongoing one. All of us know some kings/managers who, after a while, got proud of their power and to satisfy their ambitions, sacrificed millions of human beings. We all know people who violated the justice, humanity and friendship for the sake of their interest. We all know people in our daily life who have stand against injustice.

In this way, the Shafiei's book tells an eternal and universal story and warns us to be-ware of our inner *Zahhāk* ...



Akrami, Jamaladdin. "The research on publishers' illustrations: Shabaviz ". *Ketāb-e māh-e koudak va Nowjavā*. September, 2003: 36-64.

... Farshid Shafiei is one of the most impressive young illustrators in his era. Strains of his work sank to others' work of arts and has completed. He also is one of the biggest abstractionists among the Iranian contemporary illustrators. Abstraction in his works starts with swirling lines and ends up with interaction in multiple layers in the picture and has childish characteristics to it. By proper use of color and dark and light scenes, Shafiei expresses the passage of time in the text.

Shafiei in 2003 has illustrated two valuable books for Shabaviz publishing House: "Shahrzad and Storytelling Children" and "My Stories", both works were published in a same year and each of them has different artistic techniques.

The main result of Shafiei's attempts and participations in BIB's workshops in 2001 was the book "Shahrzad and Storytelling's children", warmth breath of Dushan Kalay, famous Slovakian's illustrator, the winner of Andresen's Awards and the manager of work shop can clearly feel in this work of art, but the last accomplishments in this work are more rich and complete than the first samples in the workshop. In this work

Shahzad is illustrated like a centaur half human, half bird captivated in a king's cage. She is a symbol metaphorically stands for mysticism. *Shahzad* promised the king to recount him imaginative legends and through the power of storytelling releasing from the body's prison.

The content of Shafiei's illustrations in this book has more deep and innate appearance than simple pictures. The pictorial irony in his illustrations has been rooted in the text's irony. He achieved freshness and pleasantness in pictorial coordination. The dominant colors as amber, red, green, blue and pink in each frame displays night, sleep, freedom and Shahzad's sweet dreams.

The characters of the book consisted of child's paintings and viewpoints, these combinations create a valuable book. The function of harmonic and coordinated colors reveals the illustrator's deep aesthetic knowledge in mixing colors so the book can be introduced as an appreciated and peculiar work.

The illustrations of the book "My stories" have no similarity with the book "*shahzad*". In some pictures there are water color technique that fades the colors gradually, in the others the function of acrylic colors arises a colorful coverage with different layers. In this work of art there are harmonic relations between lines and colors which make the illustrations unique and worthy. One of the valuable points in the illustrations is naiveté in coloring without any borders and rich function of the free and moderate shapes (expressionist) in lines ...

05.

List of Awards And other Distinctions



■ List of awards and other distinctions

2020 Selected Illustrator for the Bologna Book Fair Illustration Exhibition

2019 Selected title (*Shahrazad*) by the International Library of Children's Literature (ILCL) for "the Land of Poetry and Legends: Children's Books in Iran" Exhibition

2019 Selected title (*The Obstacles*) by the International Library of Children's Literature (ILCL) for "The Land of Poetry and Legends: Children's Books in Iran" Exhibition

2018 Selected title (*Shahrazad*) by the Recreation Festival of the Children's Literature Study Centre of Shiraz University

2014 Exhibited title (*The Obstacles*) at the Contemporary Book Design Exhibition in Printing Museum of Tokyo

2012 Selected title (*The old lyrist*) by the Sharjah Exhibition for Children's Book Illustrations

2010 Award winner of the Islamic Theological Sciences Centre

2010 A White Raven of the Munich International Youth Library

2010 Selected title (*The Obstacles*) for the Book Art International Exhibition

2010 Selected title for the Best Book Design from all over the world International Competition

2010 Exhibited title (*The old lyrist*) at the 54th International Children's Book Exhibition at Klingspor Museum Offenbach

2009 Selected title (*The Obstacles*) by the Belgrade International Biennial of Illustration

2009 Selected illustrator for the Illustration Exhibitions of Japan

2008 Selected title (*The Obstacles*) by the CJ Picture Book Award for Illustration

2008 Selected title (*The old lyrist*) by the Bureau of Educational Technology and Publications

2008 Selected title (*Shahrazad*) by the 8th International Literature Festival of Berlin

2008 CBC (IBBY) Iran Best Illustrator of the Year

2007 First Prize of first Iranian Literary Masterpieces Illustration Festival (ILMI)

2007 Golden Apple Bratislava

- 2007 Selected title for the Danish Pictures from Iran Exhibition
- 2006 Honor list title (*Shahrazad*) in the International Board on Books for Young People (IBBY) catalog 2006
- 2005 Award winner of the Children's Book Council of Iran (IBBY Iran)
- 2005 Selected title (*Shahrazad*) for the Belgrade International Biennial of Illustration
- 2005 Selected title (*Shahrazad*) for the Croatian Illustration Exhibition from Iranian Picture Books
- 2005 Selected title (*Shahrazad*) for the Bratislava Biennial of Illustrations 2005
- 2005 Purple Owl winner of Shabaviz Grand Festival
- 2005 Selected title (*The old lyrist*) by the 23rd Sarmede International Exhibition of Illustrations for Children
- 2003 Award winner of the Children's Book Council of Iran (IBBY Iran)
- 2002 Award winner of the Tehran Biennial of Illustrations
- 2002 Runner-up prize in Noma Concourse
- 2002 Honor diploma for illustration in 5th illustration exhibition of Tehran
- 2002 2nd prize for collection cover for book in 5th illustration exhibition of Tehran
- 2002 First prize for the best illustration from Iranian authors society
- 2002 Honor diploma from 2nd KORAN EXHIBITION of illustration, Tehran
- 2001 First prize for best cover in 7th Roshd Festival, Tehran
- 2001 Award Winner of 8th Iranian Press Fair for Best cover & Illustration of Children & Young Adults Magazine
- 2000 Honor diploma from 1st KORAN EXHIBITION of illustration, Tehran
- 2000 Encouragement prize in Noma Concourse, Japan
- 2000 Award Winner of 7th Iranian Press Fair for Best cover & Illustration of Children & Young Adults Magazine
- 1999 Award Winner of 6th Iranian Press Fair for Best cover & Illustration of Children & Young Adults Magazine

Short Films Animation:

2009 Experimental prize for short Animation film (Persimmon) from 6th Tehran International Animation Festival, Organized by Intellectual Development of children & young adults (KANOON)

2004 First prize of Animation section of 35th International Educational Film Festival Roshd, Tehran

2003 Winner of Khaneh Cinema for short animation film (*Sidewalk*)

2003 Iranian ASIFA Society prize for best film (*Sidewalk*)

2003 Honor diploma for Animation Film (*Sidewalk*) from 3rd Tehran International Animation Festival Organized (KANOON)

2001 Winner of Khaneh Cinema for short animation film (*My Father's Car*)

2001 Special prize for short Animation film (*My Father's Car*) from 2nd Tehran International Animation Festival 2001 (IRAN) Organized by (KANOON)

Solo and Group Exhibitions:

2018 (Group) Homa Art Gallery, Tehran

2017 (Group) Susan Eley fine art, New York

2017 (Group) MANA Contemporary cultural center, New Jersey

2016 (Group) Green poing Gallery, New York

2016 (solo) Homa Art Gallery, Tehran

2015 (solo) Homa Art Gallery, Tehran

2013 (solo) Negah Art Gallery, Tehran

2011 (Group) Maryam Fasihi Harandy Gallery, Tehran

2011 (Solo) Maryam Fasihi Harandy Gallery, Tehran

2006 (Group) Esfahan contemporary art museum

2006 (Solo) Asar Gallery, Tehran

2002 6th Tehran Contemporary Painting Biennale

2002 (Group) in Barg Gallery, Tehran

2002 (Group) in Laleh Gallery, Tehran

2001 (Solo) in Asar Gallery, Tehran

2000 Participated in 2nd Biennial of contemporary Iranian Drawing Exhibition

2000 Participated in 5th Biennial of contemporary Iranian Painting

1999 (Solo) in Haftsamir Gallery, Tehran

1997 (Solo) in Haftsamir Gallery, Tehran

1996 (Group) in Shafagh Gallery, Tehran



BOLOGNA
CHILDREN'S
BOOK
FAIR



The Bologna Children's Book Fair
hereby grants an Award for Excellence to

Farshid Shafiee

for having been selected as a Participant in the

BOLOGNA
ILLUSTRATORS
EXHIBITION

25 March 2009 Bologna, Italy

CEO Federico Minoli

Federico Minoli

Chairman Fabio Roversi Monaco

Fabio Roversi Monaco

BolognaFiere

The 2009 Selection Committee

EDUARDO FILIPE Ilustrarte, Portugal

BEATRICE MASINI RCS, Italy

WON-BOK RHIE Artist, Dulsung Women's University, Korea

JOHN A. ROWE Artist, Great Britain

第1回 2007年 賞状

金のりんご賞

Farshid Shafiee

ファーシッド・シャファイイー

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Playard

さすな

2006

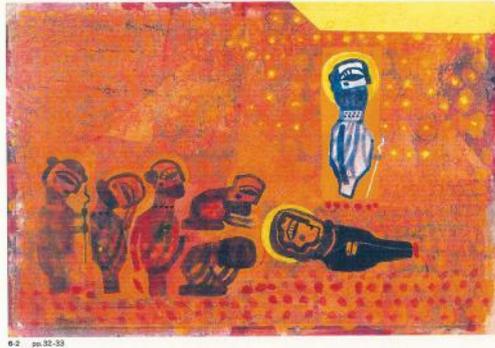
Farshid Khalafbarne 文

素晴らしい絵の巻はローマで賞状を授
けられたという夢に夢中な少女がいた。
この夢を解くためローマへ旅立った彼女は
ひとりの美少女と出会い、結了される

心を失う。少女の夢とより夢の境界を
越え、神秘的な仕事に就いていたが、
母の死の知らせのおかげで夢に惹かれ、
母に似て、遠くへ出ていく少女は、夢
を追い求め、救済と癒癒するが、
愛した少女は夢中で永遠の眠りつ
きを約束し、ロウソクのように燃けて姿を
消した。



6-1 pp.24-25



6-2 pp.32-33



United Arab Emirates - Government of Sharjah - The Department of Culture & Information

مهرجان
المشاركة
القراي
للطفيل

الهيئات العربية المتحدة - جائزة المشاركة - دائرة الثقافة والإعلام

HONOR CERTIFICATE

شهادة تقدير

The Department of Culture and Information sends its sincere thanks to

توجه دائرة الثقافة والإعلام بخالص الشكر والتقدير إلى

Farshid shafiee

For the considerable effort expended in the completion of fourth
session of the Sharjah Children's Reading Festival 2012

للمجهود الكبير المبذول في إنجاز الدورة الرابعة لمهرجان
المشاركة للقراي للطفيل 2012م

Wishing you continued success in performing the mission of
enlightenment and knowledge

متمنين لكم دوام النجاح والتفوق في أداء رسالة الثقافة والتكوير

Abdulrah Mohamed Al Owies
Chairman of the Department of Culture & Information

عبدالله محمد العويس
رئيس دائرة الثقافة والإعلام

Sharjah April 2012

المشاركة أبريل 2012م

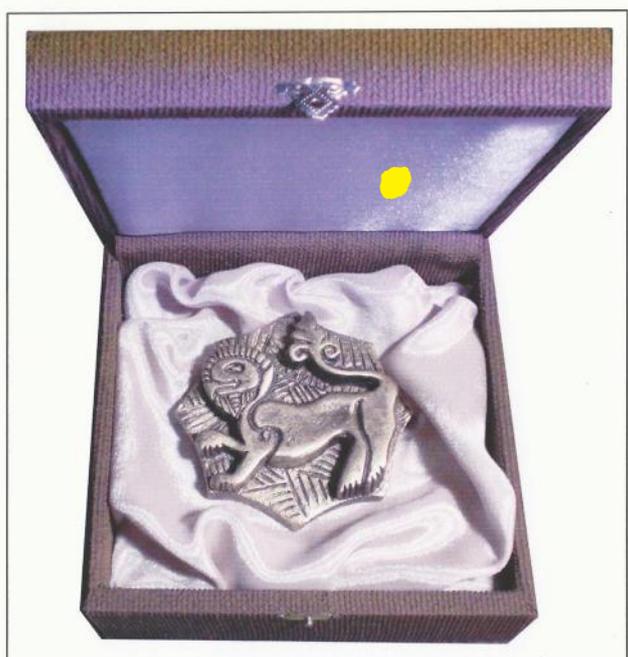
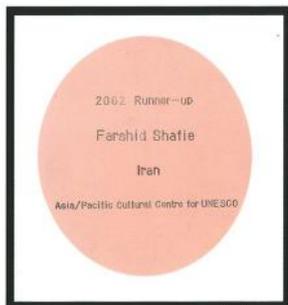
info@sharjahbookfair.com
sharjahbookfair.com

Medzinárodná porota 'BIB udeľuje
Zlaté jablko 'BIB 2007

The 'BIB International Jury grants
The Golden Apple of the 'BIB 2007

to *Farshid Shafiee*

Poslanec Podunaj
Predseda Medzinárodnej poroty
Chairman of the International Jury



Farshid Shafiee:

183



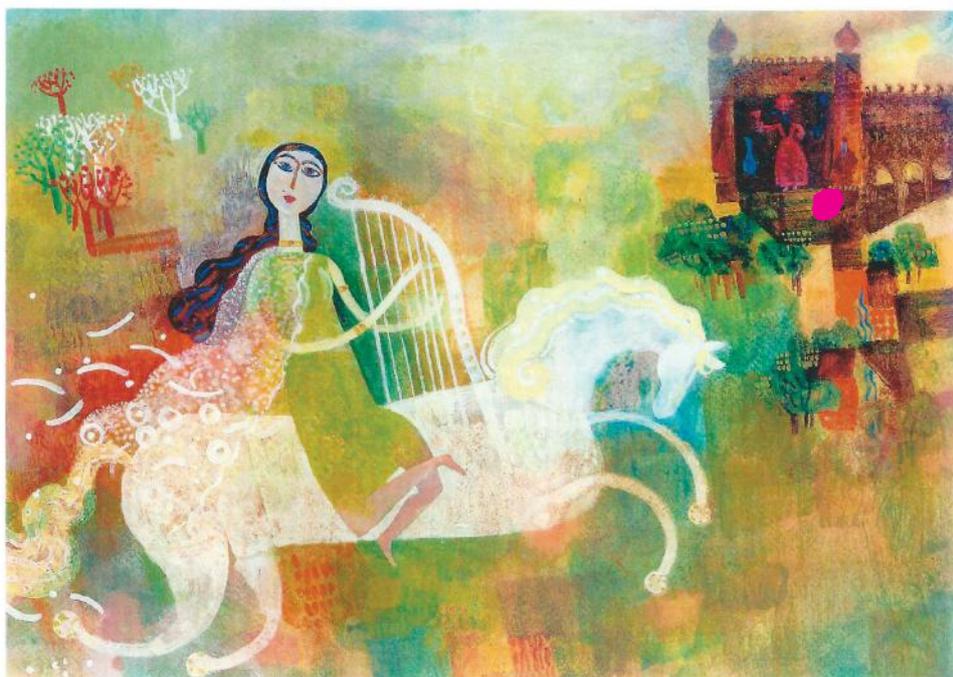
biografické údaje ■ *narodený* 1969, Teherán, Irán ■ *štúdium*: Univerzita, oddelenie animácie, Teherán
 ■ *ceny*: Noma Concours, Japonsko, 2000, 2002 / Irán, 2002 ■ *vystavené práce*: 5 *ilustrácií*
 ku knihe: **Farideh Khalatbaree: Pire Changi** / Shabaviz, Irán, 2004 / Olej, papier, 2004
 5 *ilustrácií* ku knihe: **Farideh Khalatbaree: Shahrzad** / Shabaviz, Irán, 2005 / Akvarel, papier, 2005
biographical data ■ *born*: 1969, Tehran, Iran ■ *study*: University, department of animation, Tehran
 ■ *awards*: Noma Concours, Japan, 2000, 2002 / Iran, 2002 ■ *exhibited works*: 5 *illustrations to the book*:
Farideh Khalatbaree: Pire Changi / Shabaviz, Iran, 2004 / Oil, paper, 2004 5 *illustrations to the book*:
Farideh Khalatbaree: Shahrzad / Shabaviz, Iran, 2005 / Watercolour, paper, 2005
 ■ **■ No. 2, Nouri Alley, Jomhuri Eslami Av., Between Golshan St. and Baestan St., Tehran 13186, 45163 Iran**

20 BIEB 2005

20 BIEBALLY
 ILLUSTRACE
 BRATISLAVA
 2005

IRAN

IRAN





<http://www.nhk.or.jp/savethefuture/illustview/index.html>

7/26/2008



<http://www.nhk.or.jp/savethefuture/illustview/index.html>

8/9/2008

Certificate of Honour

for Illustration

TO Farshid Shafiey

FOR Shahrzad va bachehaye
gesekou

MACAU, CHINA 2006

PETER SCHNECK
IBBY PRESIDENT



Mr. Farshid Shafiee
Shabaviz Publishing Company
No.2, Nouri Alley,
Jomhourri Eslami Ave.,
Between Golestan St. & basstan St., Tehran 13186 45163
Iran

August 21, 2008

Dear Mr. Farshid Shafiee

On behalf of the organizers, we would like to extend our heartfelt thanks to you all for kind cooperation to materialize this exhibition "BIB exhibition in Japan 2008-2009". It is our great pleasure to report that we have successfully opened the exhibition as scheduled, with your kind cooperation, and we are enclosing herewith copy of the catalogue of our exhibition as our token of thanks, hoping you would enjoy it.

We are sure all the generation young and old will enjoy this international exhibition of illustration art based on BIB2007. It is further appreciated that you will kindly understand and support this project.

Yours sincerely,

The Japan Association of Art Museums

september mi_24 | do_25 | fr_26 | sa_27 | mo_29 | di_30 | mi_01 | do_02

sa_27_sept

14.00–19.00 Uhr DIE GELBE VILLA
Nach der Schule & am Wochenende

FamilienFest International. Lesen ohne Grenzen

In Kooperation mit der gelben Villa, dem JugendKulturService und dem Theater an der Parkaue – Junges Staatstheater Berlin
Die Autor/innen **Anne-Laure Bondoux** (Frankreich), **Xosé Antonio Neira Cruz** (Spanien) und **Nahoko Uehashi** (Japan) lesen für Kinder, Jugendliche und Erwachsene. Die Illustratoren und Grafiker **Piet Grobler** (Südafrika), **Ted van Lieshout** (Niederlande), **Farshid Shafiee** (Iran) und **Thé Tjong-Khing** (Indonesien/Niederlande) arbeiten in kreativen Werkstätten mit ihren jungen Besuchern. Ein vielfältiges Rahmenprogramm bietet Kindertheater, Workshops, Fantasiereisen im Snoezelraum, Literaturquiz, Internetralle und spannende Mitmachaktionen. Auch für das leibliche Wohl der kleinen und großen Gäste ist gesorgt.
Eintritt frei. Familienpass-Besitzer erhalten ein Freigetränk an der Milchbar.



september mi_24 | do_25 | fr_26 | sa_27 | so_28 | mo_29 | di_30 | mi_01 | do_02

mo_29_sept

09.00 Uhr HAUS DER BERLINER FESTSPIELE_GROSSE BÜHNE

Autorenlesung für Schüler

Azouz lebt am Stadtrand, in einer Siedlung aus Bretterbuden und Wellblechhütten. Er und seine Geschwister gehen zur Schule, aber ihre Mitschüler wohnen in richtigen Häusern mit fließendem Wasser, Elektrizität und Fernsehen. Eines Tages beschließt Azouz zu beweisen, dass er sein kann wie sie. Besser als sie... „Reflections“-Gast

Azouz Begag (Frankreich)

erzählt, liest und singt vom Leben in zwei Kulturen und präsentiert sein Jugendbuch „Azouz, der Junge vom Stadtrand“.
5–8. Klasse

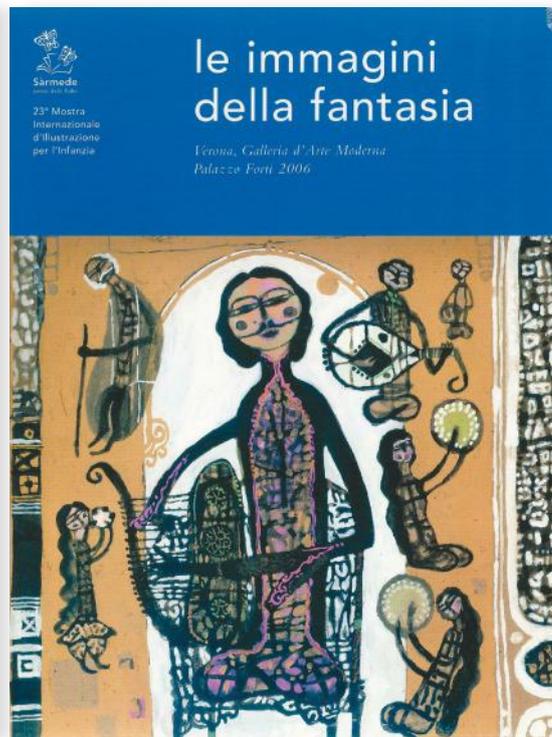
09.30 Uhr HAUS DER BERLINER FESTSPIELE_SEITENBÜHNE

Autorenlesung für Schüler

Piet Grobler (Südafrika)

hat mit „Please Frog, Just one Sip!“ (Ü: He, Frosch, nur einen Schluck!) eine Unmenge exotischer Tiere im Gepäck: An einem heißen Sommertag in der Savanne nimmt ein durstiger Frosch einen kräftigen Schluck aus einem Wassertümpel. Und da es so wunderbar schmeckt, trinkt der Unersättliche alles Wasser fort. Kein Wunder, dass Löwe, Krokodil und Chamäleon nicht erfreut sind und ihn mit allerhand Tricks drängen, das Lebenselixier schnell wieder auszuspucken. Zum Abschluss stellt der Illustrator die lustige Zeichentrick-Version seines „Vogel-ABCs“ vor.
1–3. Klasse

Aus: „Gheir az khoda hitsch kass tanha nabud“
von Marjan Keschavarzi-Azad. Illustrationen von Farshid Shafiee.
Shabaviz, Teheran 2003.



Invitation til åbning af udstillingen

BILLEDER FRA IRAN

mandag d. 4. september kl. 16-18 i Politikens Forhal på Rådhuspladsen



Udstillingen viser værker af 18 illustratører, der tegner for børn. Heriblandt vinderen af sidste års Grand Prix ved biennalen i Bratislava, Alireza Goldouzian. Udstillingen vil turnere i Danmark det næste halve år.

Der vil være en let forfriskning.

Med venlig hilsen
Lis Andersen, Lilian Brøgger, Helle Vibeke Jensen og Steffen Larsen

Tirsdag d. 5. september kl. 19.30 vil det i Politikens mødelokale, iPressen, være muligt at møde to af tegnerne fra Iran. Det drejer sig om Farshid Shafiee og Karim Nasr. De vil fortælle om den persiske tradition for illustrationer samt vise egne billeder og diskutere situationen for børnebøger og illustrationer i deres land. Ordstyrer er Pernille Bramming.

Udstillingen Billeder fra Iran har modtaget generøs støtte fra mange sider. Især tak til CKU og Politiken-Fonden.

NR 3 August 2006



KLØDSHANS

Selskabet for Børnelitteratur | iBBY Danmark | Den Danske Sektion af International Board on Books for Young People



Illustration af Farshid Shafiee

iBBY DANMARK



Farshid SHAFIEE

2007 (ZARBAE) IRAN # IRAN
Zlaté jablko | BIB | Golden Apple
21. Biennale ilustráci Bratislava
Biennial of Illustrations Bratislava



SELSKABET FOR BØRNLITTERATUR **IBBY**
DANMARK

July 17, 2006

Shabaviz Publishing Company
No. 2, Nourii Alley, Jomhori Eslami Av.,
Between Golshan St. and Bastan St.,
Tehran 1316645163 - Iran

Dear Mr. Farshid Shafiee
The Danish section of IBBY hereby takes great pleasure in inviting you to attend the opening of the exhibition "Pictures from Iran" which will take place on the fourth of September 2006 in Copenhagen in the exhibition hall of the newspaper Politiken "Forhallen".

The exhibition committee will pay for your travel and your expenses while you are in Denmark.
We hope you will be able to stay with us for about one week.

In connection with the exhibition the Danish section of IBBY together with the organizers of the exhibition plans to hold a meeting on the fifth of September, so that you have an opportunity to meet Danish authors, illustrators and readers and tell them about your work and the situation of illustrators in Iran. We will try and raise funds so that we can pay you a decent fee for speaking at the meeting. We also try to arrange other sessions for you with perhaps picture schools or art schools. The illustrator group of the Union of Danish Authors are working on this.

We ask you to bring a powerpoint cd so that you can show us examples of Iranian art of illustration and contemporary works of Iranian illustrators. The meeting will be in English which most people here understand. And we assure you that the tone will be informal - and enthusiastic.

We hope very much you will be able to accept this invitation and are looking forward to meet you.

Best wishes - on behalf of the arranging committee and the national Danish section of IBBY

IBBY Denmark
President of the Danish Section
Jan Tøth
Buddingvej 281.2.tv.
2860 Søborg
jantoth@hotmail.com

2 | BØGER

FRIDAG 22. SEPTEMBER 2007 | POLITIKEN

POLITIKEN | LØRDAG 23. SEPTEMBER 2007

BØGER | 3

Farverig iraner og sirlig tysker

Rapport fra billedbogsiennalen i Bratislava, hvor alverdens tegnere prøver kræfter med hinanden. Danmark fik to priser, og en akkurat stregtegner fra Tyskland løb med den allerstørste.

ILLUSTRATORUDSTILLING
STEFEN LARSEN BRATISLAVA

Af en ankomme til illustratordstillingen for billedbøger i Bratislava (hovedstaden i Slovakiet) er som at dumpe ned i en ridskomme. Af både godt og slidt. Første gang jeg besøgte det kochedidlarvoldskulturnus, hvor billederne hænges, sad jeg kledret og til anden så læst. Det gør det stadig her 18 år senere.

I mellemtiden er Slovakiet så blevet et selvstændigt land, kommunismen er borte, men udstillingen i Bratislava - som

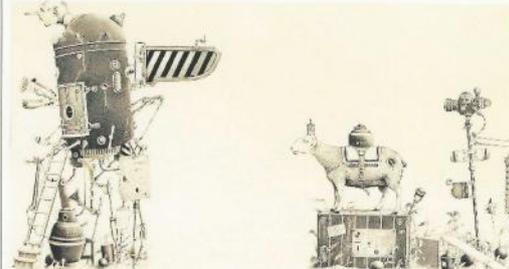
finder sted hvert andet år - er stadig toppef inden for billedbøgerne verden. (Kommertiel, selvfølgelig og fuld af verdens forundretligste billeder.

1500 ind var BIL den del af 'Forret' i Prag. Nu minder det desværre lidt om husmoderforvarens sensommerudflugt. Det kan den almindelige besøgende være ligeglad med. Og så den lokale organisation fungerer, eller om den tilknyttede åbningskomitee (der delvis er lille nationaliteter men kan afholdes mere såkædet. Men et eller andet sted smitter det alligevel af på de vægge, som billederne hænger på. Og helt dertil, hvorfor stifteren skal leve. I år mangler der af de store lande - Leica, Kina og USA.

Lidt i samme dur havde den internationale jury denne gang valgt at give grandprix til en sirlig tysker med veltrokket billedet. Det er godt, at Linar Turkowski (der gang 1972) på en kæmpe opmærksomhed fra sibiriske bog. Den hedder 'Eva fra sibir' med mærkeligt sprog (Det var dumt og underligt stille), men sådan en prematur opmærksomhed kan også stå et

kunstnerisk gen dygt. Det er i øvrigt kun anden gang i BIL's historie, at prisen gives til sorte sorte billeder (denne gang var vinderen en vit Rosalind Ab). I det hele taget undgik juroren i alt for høj vildskab, farlighed og store omhyevninger. Ud over den store pris uddeler BIL også fem andenpriser - såkaldte 'gylde æbler' - samt fem plaketter. For første gang faldt der på én gang to priser i den danske turban. Ramilla Christensen, der nu hedder Wichmann til efternavn, fik et æble af guld. Det var faktisk første gang, hun fik det for tegningerne til 'Tørvelige Tom', som Mogens Rasmussen har skrevet teksten til, samt sølvplaketter. En sølvmedalje gik til den tyske forfatter og illustratør, der kunne opleves på udstillingen 'Lillemor fra Iran', som turnerede Danmark tyndt sidste vinter.

Også iranerne fik to priser. Det ene æble gik til autistiske, flyvende farshid Shafiee, der kunne opleves på udstillingen 'Lillemor fra Iran', som turnerede Danmark tyndt sidste vinter. Has er et lysende talent på billedbo-



Brooklyn bogmesse

Sidste weekend rykkede spisefarne af det litterære parnas i New York fra Manhattan til Brooklyn, hvor lokalforfattere som Paul Auster, Jonathan Lethem og Jonathan Safran Foer blev fejret for fuld musik ved Brooklyn Book Festival.

FORFATTERDEBAT
ANNE HETTE LUNDQVIST, BRØKKEN

D er er altid gang i gaden i Brooklyn, men sidste weekend var der for alvor fest, da det litterære parnas fra Manhattan krydsede East River for at byde de Brooklyns hjemmestav af forfatterne på årets Brooklyn Book Festival, hvor Paul Auster var med som hovedgæst.

Etter lørdagens gallepory gik søndagen med paneldiskussioner - om bøger om Brooklyn, om forfattere fra Brooklyn, om Brooklyn før (og) nu (omendest stød). Men der var også paneler, der rakte ud over lokalitet og blandt andet tilskurede, hvilken indflydelse den kreative besøgning af litteraturdiskussionen i landskabet ville få for forfatterne. Det meste i forbindelse med Colin Har-

risson selv fulgte var en begrebsfuld situation, men samtidig understregede han, at der til gengæld floredes en livlig litterær debat på konferencen (og, og at de litterære bloggere endev en god modvare til de magtfulde avis anmeldelser - sin anmeldelse i New York Times book Review sætter ofte tonen for, hvordan en bog bliver modtaget, og er anerkendt eller ikke kan den simpelthen sagt livet af den, forklarede Harrisson, der også er redaktør på forlaget Scribner. Efter kan litterære bloggere komme ind og korrigere diskussion med deres meningers. Harrissons personlige favorit på netter er bookshit.com og poverit.com, og så anbefaler han i øvrigt alle forfattere, at

De folk be-
dynde sig på kal-
de mig brook-
lynforfatter, sætte jeg mig
straks for at
skrive en re-
man om Los
Angeles

de fik en hjemmese på 'hyspace'. Hvilke rum rundt om bygningen, der huser St. Francis College i Brooklyn, stod der en ke af fans, en hel time før paneldiskussionen om 'Brooklyn Bridges' var på gik i gang. Det var nok mindre den europæiske forholdsvis end det amerikanske udgangspunkt, der havde tiltrukket folks opmærksomhed, for panelens hovedaktører, Jonathan Lethem og Jonathan Safran Foer, er to af den amerikanske samtidens mest populære forfattere.

Med romaner som 'Madeliefles Brooklyn' og 'Tessandhedens borg' har Lethem slået sig fast som landets mest kendte Brooklynforfatter, mens Jonathan Safran Foer siden sin debut, 'Alt er oplyst', har været de litterære kritikeres darling. Sammen med deres tyske og franske redaktører skulle de nu diskutere, hvorfor amerikansk litteratur er så populær i Europa. Den tyske redaktør mente, at selv om Jonathan Lethems romaner anses for at være meget amerikanske, overrasker bøgerens universelle temaer det lokale idet, på samme måde mente han, at de lokale mønstre i Jonathan Safran Foers romaner - den jødiske baggrund og terrorangreb i september - blev inddraget som mindre led i en overordnet god historie. Interessant nok betragtes de to herrens stil på denne side af Adalmen som 'sum-

grøne hyldede og havde fortjent den store pris. Hvad kan man så lære på biennalen i Bratislava? Når der er så bun fra sårlige streger og lese gælderere? At alt er godt! At alverdens billedbogsforfattere trods alt gør sig umage for at skabe en uendeligheden med nye indfald, søre stemninger og komposition i højeste gear. Bøder er måske, at de nationalitetske stemninger, der prægede mange af de tidligere dele, nu er en saga blot. Selv serberne vinder måske!

BIL bliver set af næsten alle slovakiske børn og deres forældre. Det er smukt at lagge dem på udstillingen og klovrigt at lære bag en skærm søde for at acceptere, hvad de stapper op ved. Bente Olesen Nyströmns surrealistiske taler særlig stærkt til sproglige øjeblikke, der er også smukke, at denne udstilling er så længe. Oktober måned ud, det er en rejse væk fra at besøge dem kunsten, som ligger midt i Bratislava, og se på 2340 billeder af 387 tegnere fra 38 lande. www.larssen.dk



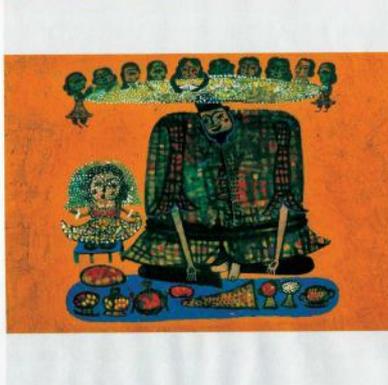
Biografické údaje
Narodenie: 1979, Teherán, Irán
Študentskí Univerzity Azad, Teherán, Irán
Cena Grand prix, Biennale di Venezia, 2007
Prázdna Biennale, Biennale Kunstleri (Biennale), Slovensko, 2007
Cena Norma Concourse, ACCU, Tokio, Japonsko, 2009
Adresy: No 25, Shahrabi, Serj, Fajans, Rasoul, Teherán, Irán
V súčasnosti pracuje
S ilustráciou kníh
Asadollah Shabani: Choshmeye Mah Kanoon, Teherán, Irán, 2007
výška, 2007
S ilustráciou kníh
Hoda Haddadi: Sa Chooz Shabaviz, Irán, 2008, kombinovaná technika, papier, 2008

Biografické údaje
Irán: 1979, Teherán, Irán
Študentskí Azad University, Teherán, Irán
Award: Grand prix, Biennale Venezia, 2007
Biennale Prázdna, Biennale of Illustrations Bratislava, SR, 2007
Norma Concourse Prize, ACCU, Tokyo, Japan, 2009
Adresy: No 25, Shahrabi, Serj, Fajans, Rasoul, Teherán, Irán
V súčasnosti pracuje
S ilustráciou kníh
Asadollah Shabani: Choshmeye Mah Kanoon, Teherán, Irán, 2007
collage, 2007
S ilustráciou kníh
Hoda Haddadi: Sa Chooz Shabaviz, Irán, 2008, kombinovaná technika, papier, 2008



Biografické údaje
Narodenie: 1968, Teherán, Irán
Študentskí Univerzity, Teherán, Irán
Cena Norma Concourse, ACCU, Tokio, Japonsko, 2009, 2002
Cena Biennale, 2008
Zlatá medaila Biennale, Biennale Kunstleri Bratislava, Slovensko, 2007
Adresy: No 2 Nouri Alley, Jomhouri Esklami Av., between Golstan St. and Bastan St., Teherán 13196 45163, Irán
V súčasnosti pracuje
S ilustráciou kníh
Farshid Shafiee: Kalligraphy Ahari Shabaviz, Irán, 2008, kombinovaná technika, papier, 2009
S ilustráciou kníh
Jihad Danesh: Anosokha Shekoni Lendaki, 2008, akryc, papier, 2008

Biografické údaje
Narodenie: 1968, Teherán, Irán
Študentskí Univerzity, Teherán, Irán
Award: Norma Concourse Prize, ACCU, Tokyo, Japan, 2009, 2002
IBBY Prize, 2008
Golden Apple Biennale, Biennale of Illustrations Bratislava, SR, 2007
Adresy: No 2 Nouri Alley, Jomhouri Esklami Av., between Golstan St. and Bastan St., Teherán 13196 45163, Irán
V súčasnosti pracuje
S ilustráciou kníh
Farshid Shafiee: Kalligraphy Ahari Shabaviz, Irán, 2008, kombinovaná technika, papier, 2009
S ilustráciou kníh
Jihad Danesh: Anosokha Shekoni Lendaki, 2008, akryc, papier, 2008



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O meu urso
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Sagesse et malice de M'lo
Albin Michel, 2002
Signes d'indiens
Thierry Magniez, 2003
Aux origines du monde
Albin Michel, 2004



p. 106/107



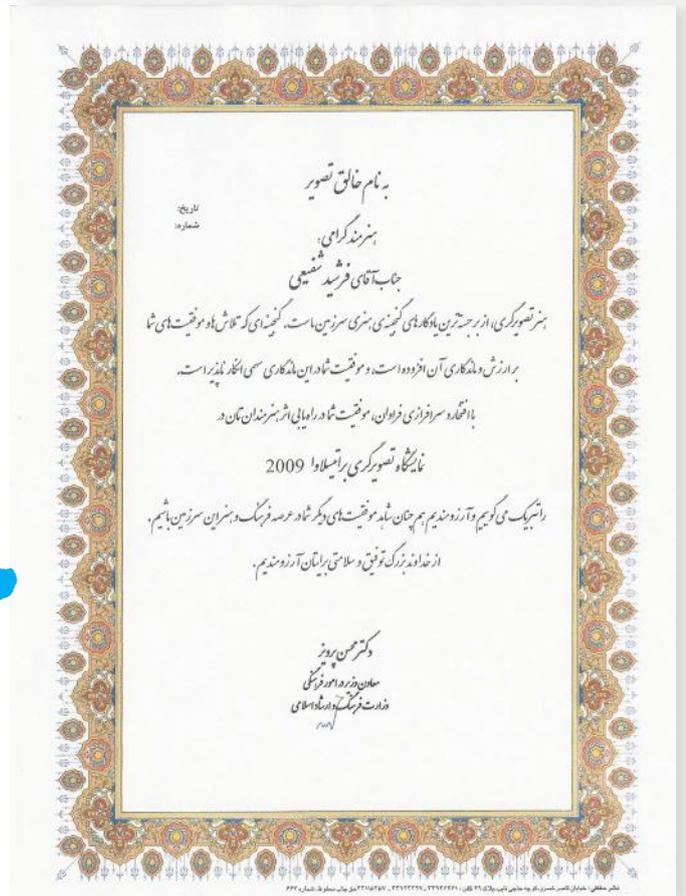
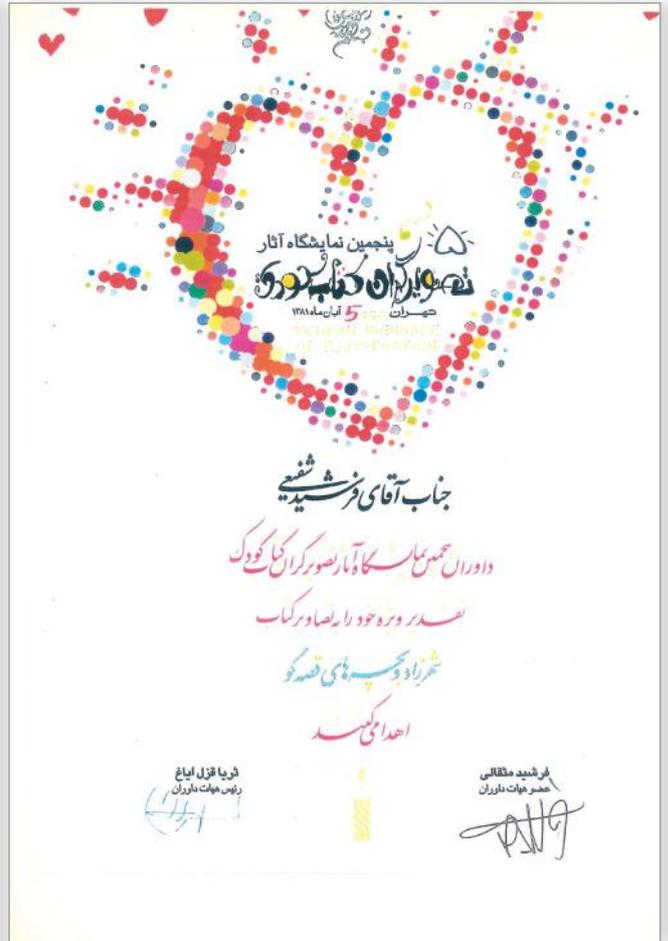
p. 108/109



p. 110/111



p. 112/113





جناب آقای فرشیذ شفیعی

گروه بررسی از میان آثاری که در سال ۱۳۸۵ برای کودکان و نوجوانان ایرانی انتشار یافته اند،

کتاب نربال

از انتشارات **شماوین** را برگزیده شناخته است. هنر شما در تصویرگری این اثر درخور ستایش فراوان است. موفقیت شما را تبریک می گوئیم و برایتان در اینگونه خدمت‌های فرهنگی آرزوی توفیق روزافزون داریم.



شورای کتاب کودک

هیئت مدیره شورای کتاب کودک
۱۳۸۶/۱۱/۲۸



جناب آقای فرشیذ شفیعی

گروه بررسی از میان آثاری که در سال ۱۳۸۳ برای کودکان و نوجوانان ایرانی انتشار یافته اند،

پرهیلی

را برگزیده شناخته است. هنر شما در تصویرگری این اثر درخور ستایش فراوان است.

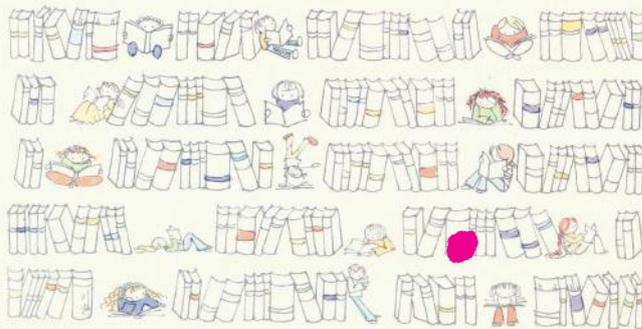
موفقیت شما را تبریک می گوئیم و برایتان در اینگونه خدمت‌های فرهنگی آرزوی توفیق روزافزون داریم.



شورای کتاب کودک

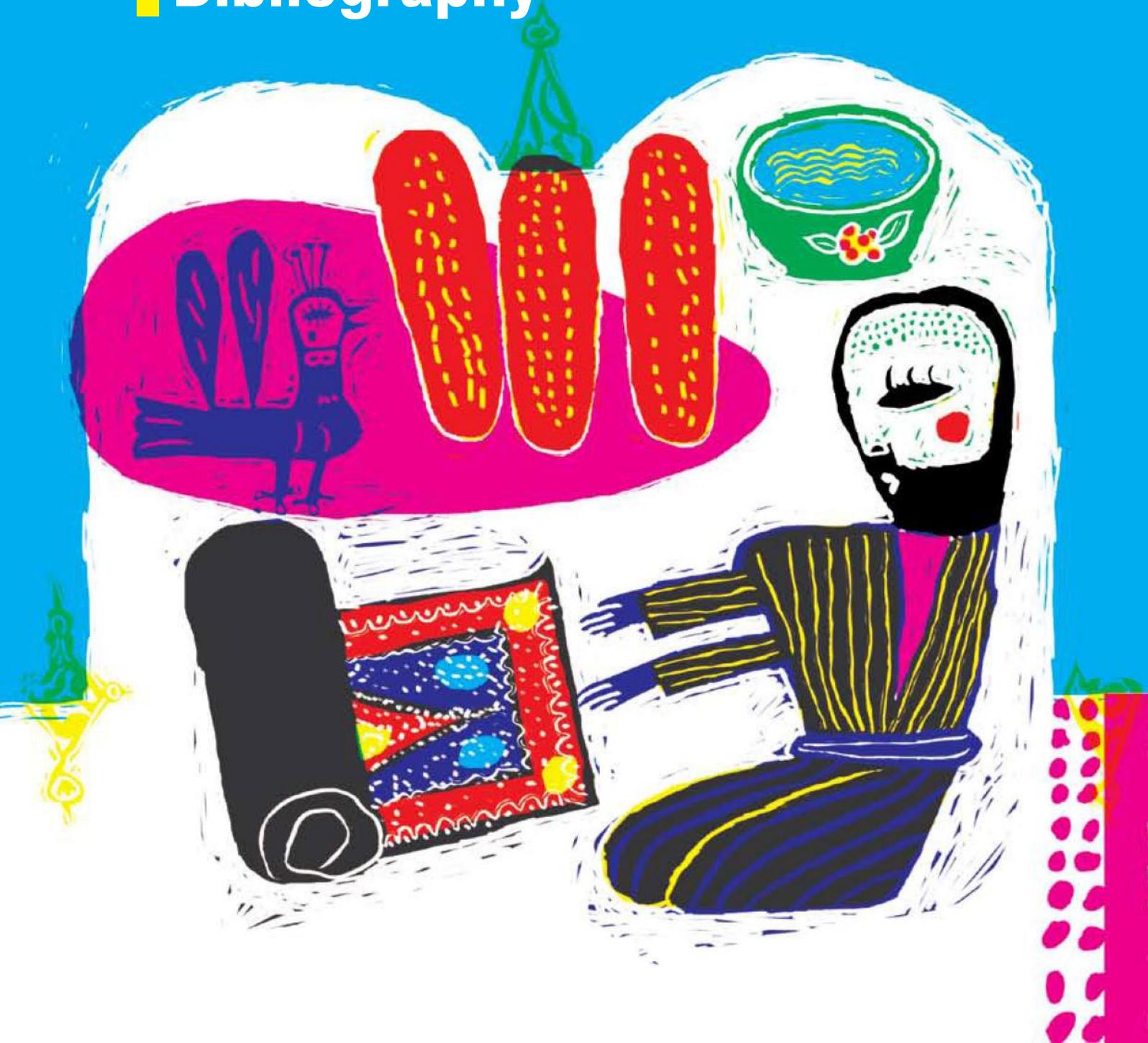
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۱۳۸۳/۱۰/۲۵



06.

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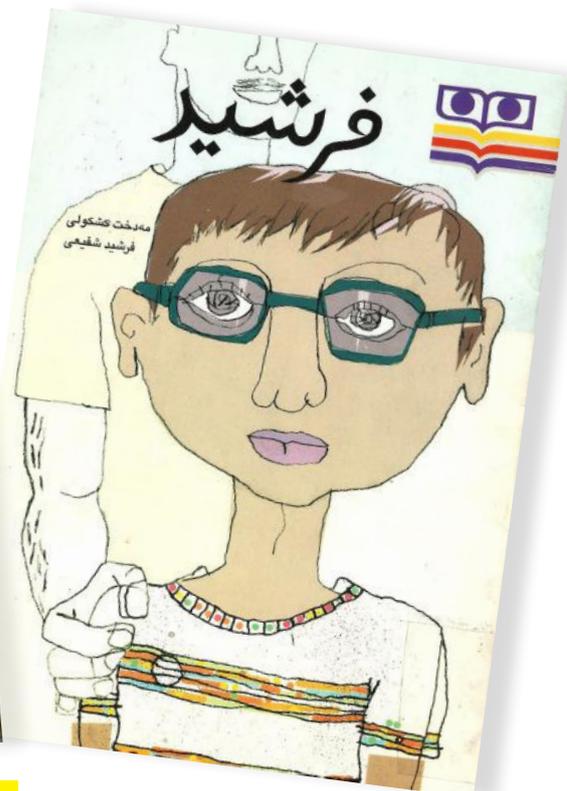
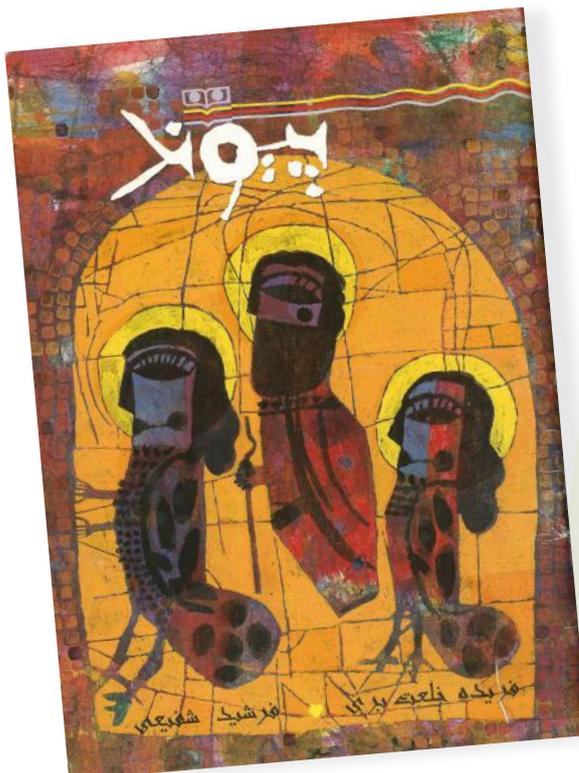
Complete bibliography of the books for children by the candidate

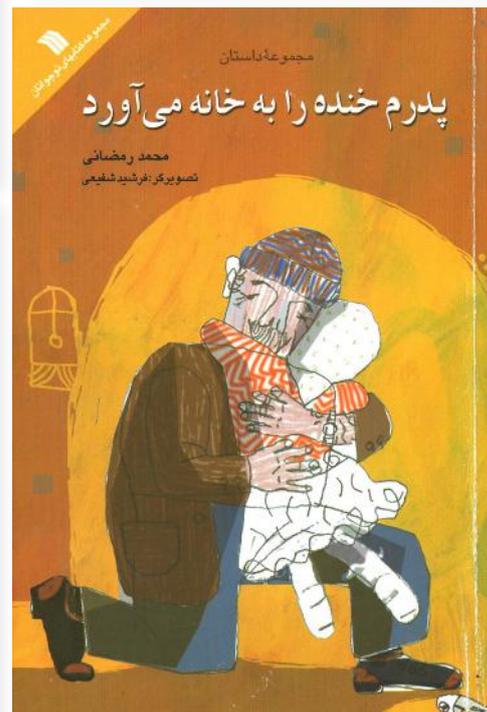
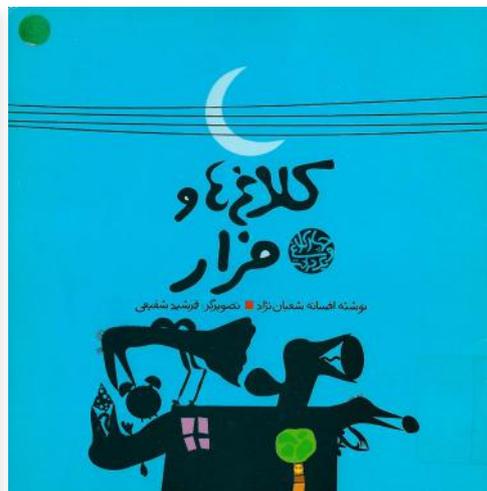
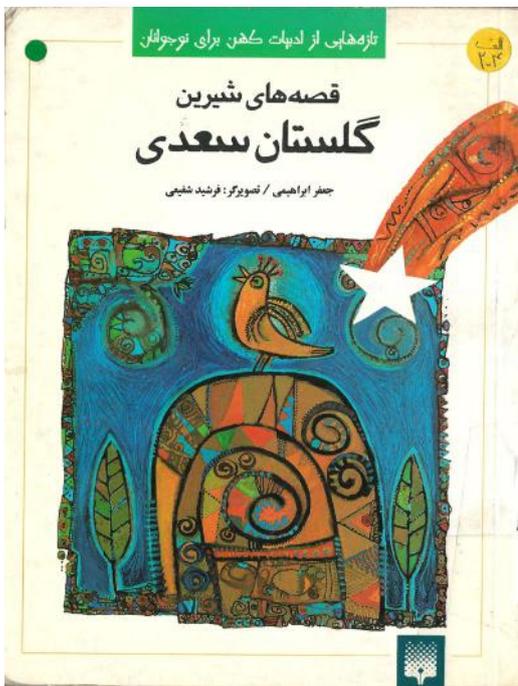
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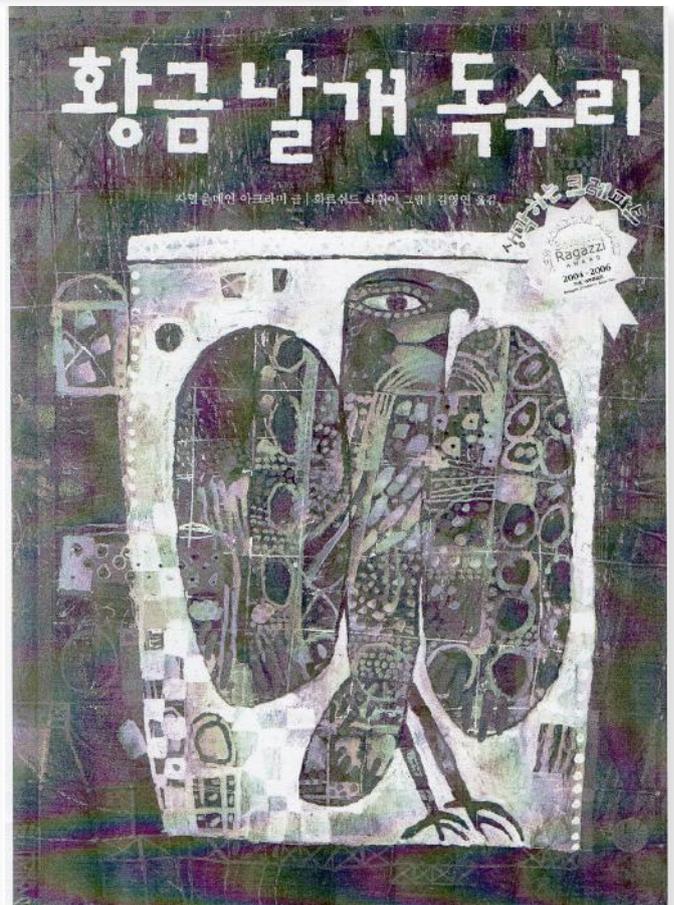
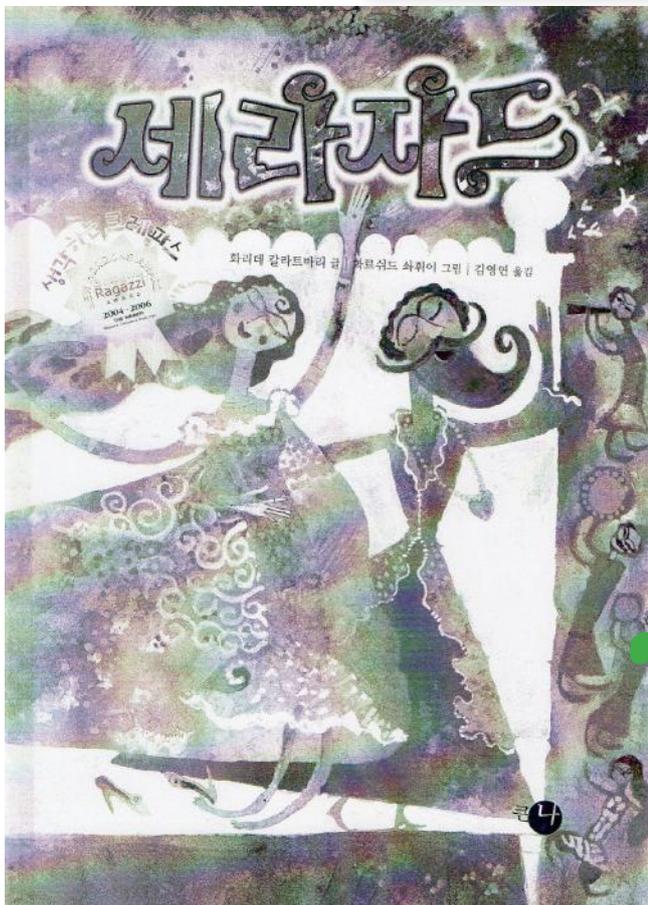
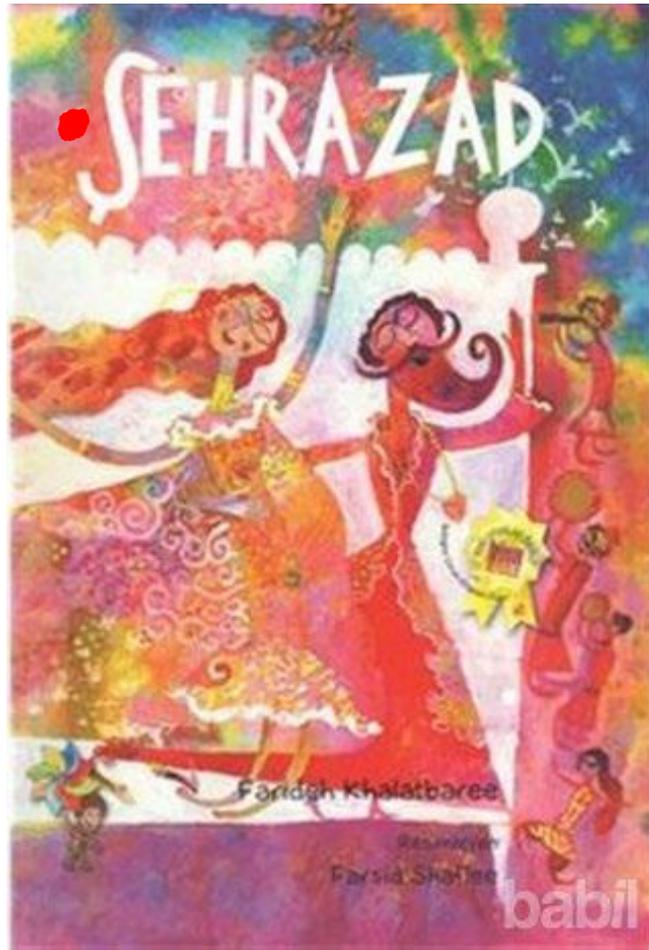
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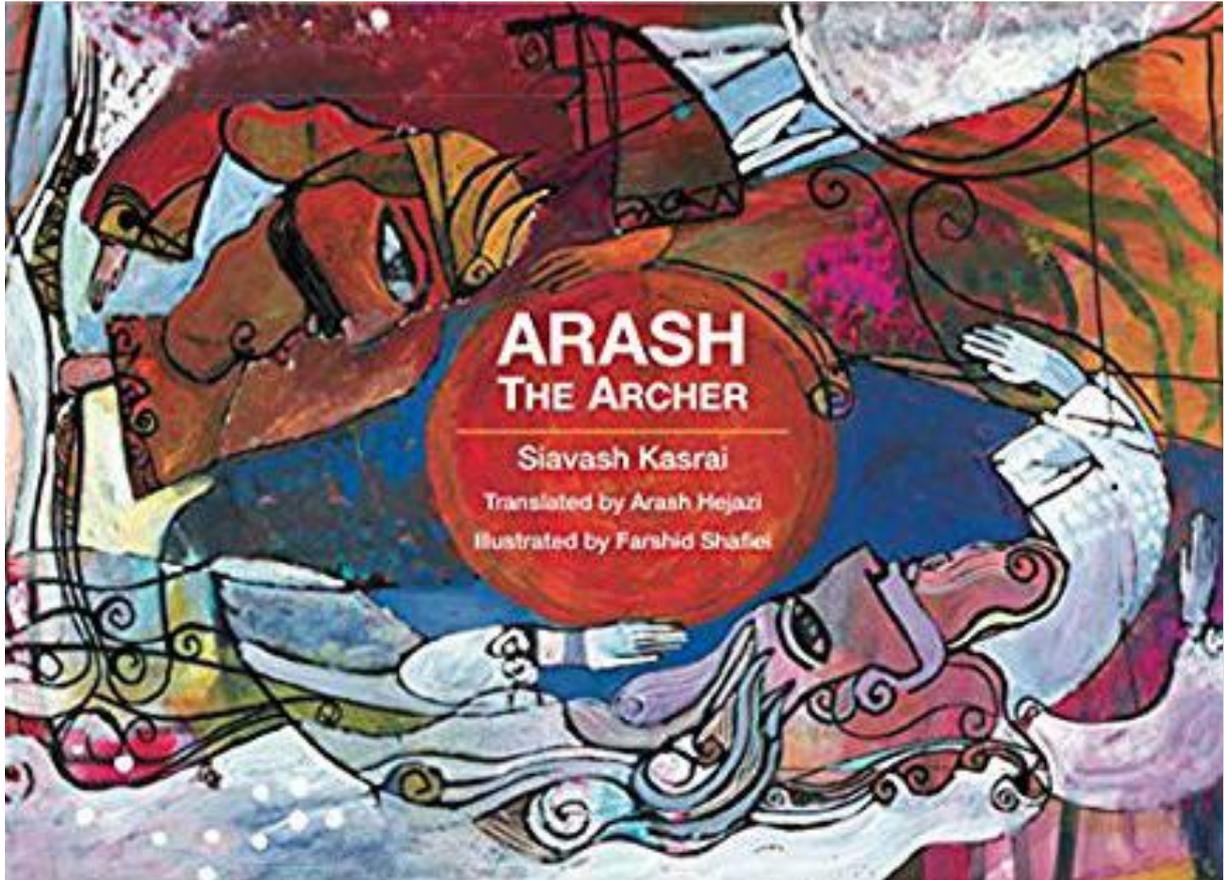
Translated Editions

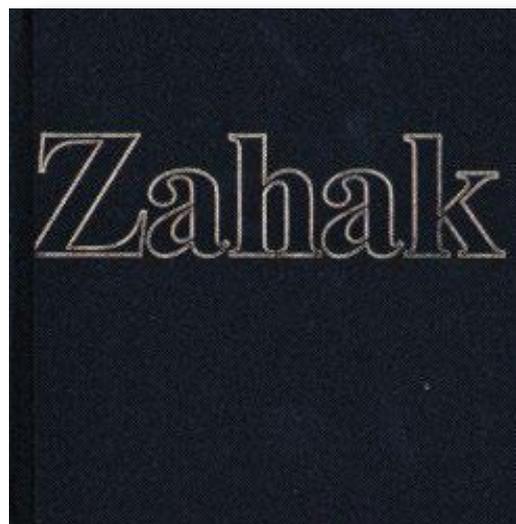


■ List of translated editions, and their languages

- Spanish: **Historias mágicas de Oriente**, By Farideh Khalatbaree and Mohammad Reza Yusefi, Translated by Luisa Borovsky, Brosquil / Libros del Zorro Rojo, Valencia, National government, 2005-6
- Turkish: **Şehrazad**, By Farideh Khalatbaree, Ankara, Egiten kitap, 2013
- Korean: **Shahrzad**, By Farideh Khalatbaree, Seoul, KunNa, 2009
- Korean: **The Golden wing Falcon**, by jamaloddin akarami, Seoul, KunNa, 2009
- Chinese: **Farshid (The Loose Brick)**, by Mahdokht Kashkouli / Mohammad Reza Yusefi, Taiwan, Fei Bao, 2008
- French: **POUPÉE DE SUCRE (KAMISHIBAÏ)**, by Jihad Darwiche, Nîmes, Lirabelle, 2014
- English: **Zahak**, Farshid Shafiei, Tehran, Nazar, 2016
- English: **Arash the Archer: Based on an ancient Persian myth Kindle Edition**, by Siavash Kasrai, Translated by Arash Hejazi, Tehran, Arvand, 2018

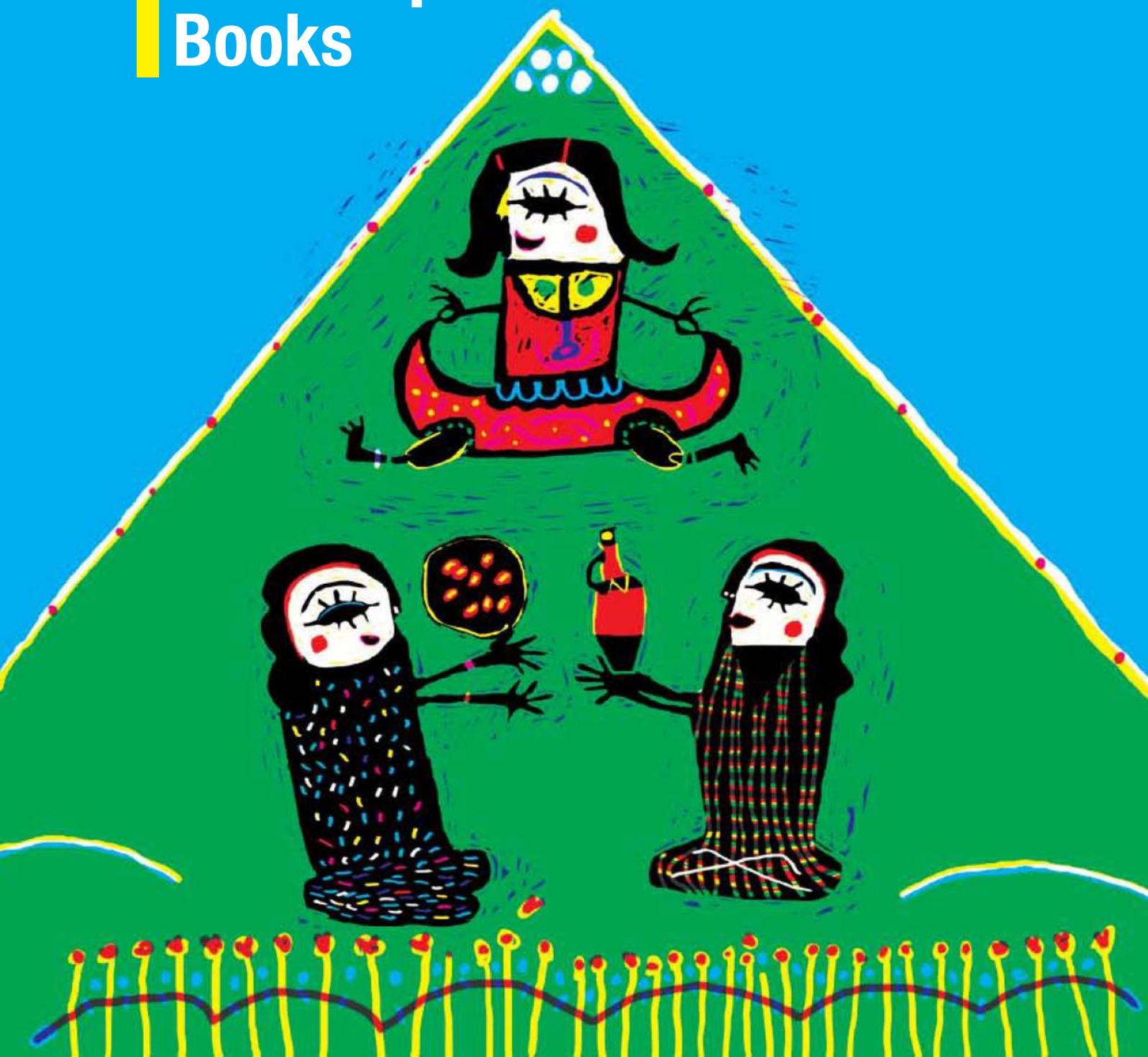






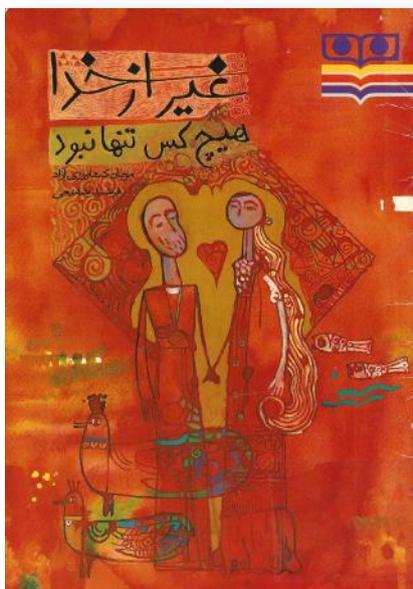
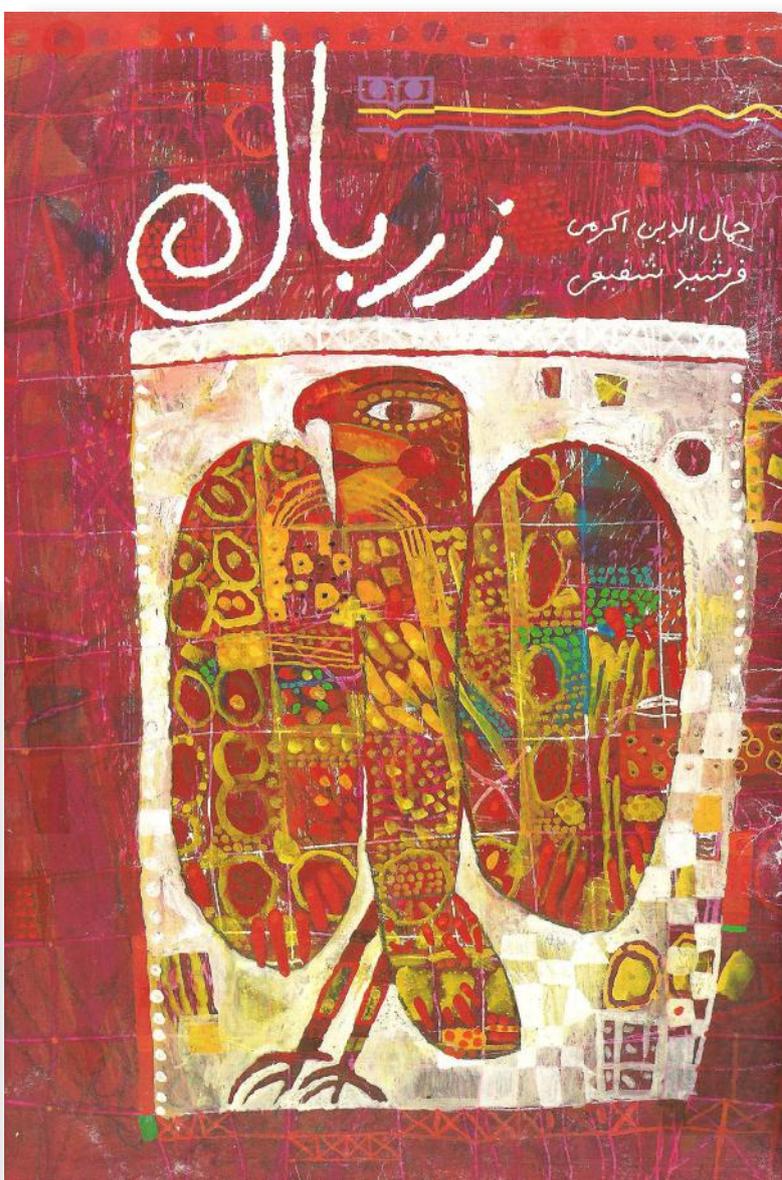
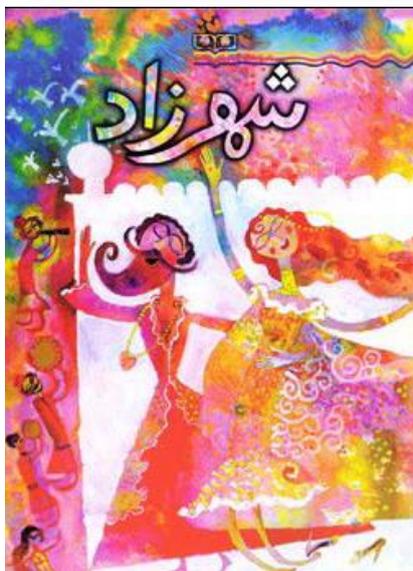
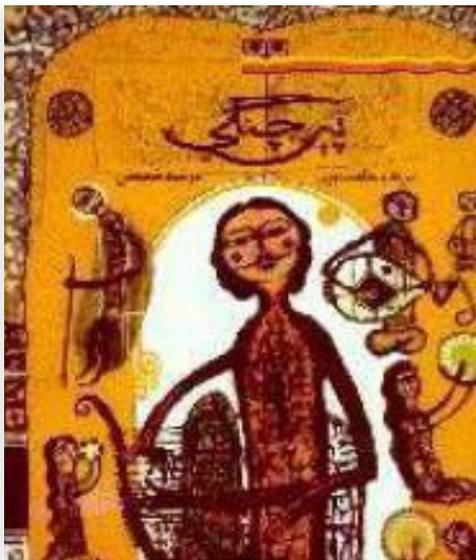
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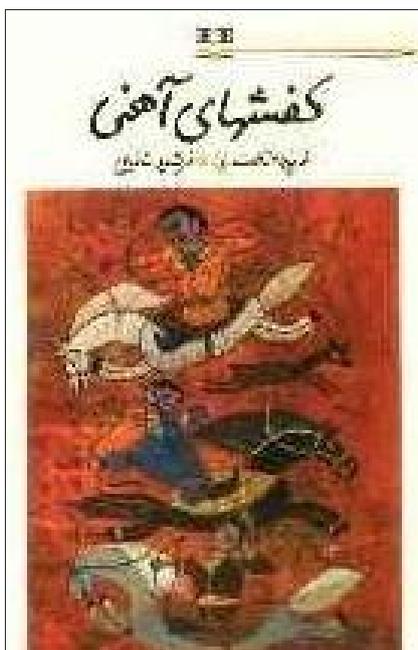
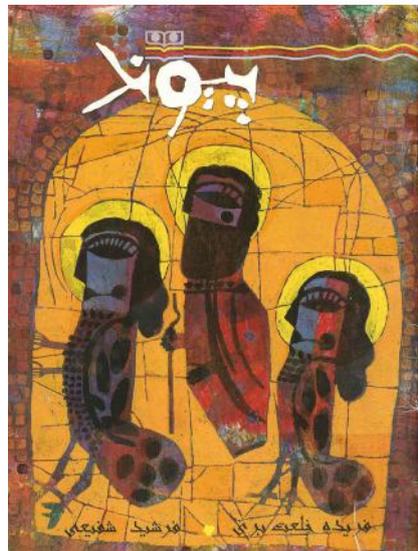
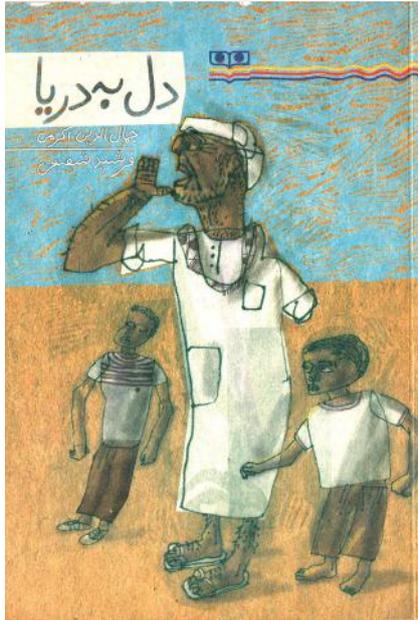
Most Important Books



■ Ten of the most important titles by the candidate

1. Ebrāhimi, Jafar. (1997). *Qese-hā-ye shirin-e golestān-e saadi* (**The Sweet Tales of Saadi's Golestan**). Illustrator: Farshid Shafiei. Tehran: Peydāyesh.
2. Shafiei, Farshid. (2002). *Shahrzād va bache-hā-ye qesegou* (**Shahrazad and Story Teller Children**). Illustrator: Farshid Shafiei. Tehran: Shabāviz.
3. Keshāvarzi-e Āzād, Marjān. (2003). *Gher-e khodā hichkas naboud* (**No One Was There except the God**). Illustrator: Farshid Shafiei. Tehran: Shabāviz.
4. Khalatbari, Farideh. (2004). *Pir-e change* (**The old lyrist**). Illustrator: Farshid Shafiei. Tehran: Shabāviz.
5. Akrami, Jamāl al-din. (2005). *Zarbāl* (**Goldwing**). Illustrator: Farshid Shafiei. Tehran: Shabāviz.
6. Khalatbari, Farideh. (2006). *Peyvand* (**Connection**). Illustrator: Farshid Shafiei. Tehran: Shabāviz.
7. Akrami, Jamāl al-din. (2007). *Del be daryā* (**Heart on Sea**). Illustrator: Farshid Shafiei. Tehran: Shabāviz.
8. Bāghchebān, Samine. (2008). *Jomjomak barg-e khazoun* (**Jomjomak: Wobbling Leaf-ling of Fall**). Illustrator: Farshid Shafiei. Tehran: Nazar (Khorous).
9. Khalatbari, Farideh. (2009). *Kafsh-hā-ye āhani* (**Iron Shoes**). Illustrator: Farshid Shafiei. Tehran: Shabāviz.
10. Shafiei, Farshid. (2015). *Zahāk* (**Zahak**). Illustrator: Farshid Shafiei. Tehran: Nazar (Khorous).





09.

Books Sent to the Jurors



■ List of the five books sent to the jurors

1. Shafiei, Farshid. (2002). *Shahrzād va bache-hā-ye qesegou* (**Shahrazad and Story Teller Children**). Illustrator: Farshid Shafiei. Tehran: Shabāviz.
2. Khalatbari, Farideh. (2004). *Pir-e change* (**The old lyrist**). Illustrator: Farshid Shafiei. Tehran: Shabāviz.
3. Bāghchebān, Samine. (2008). *Jomjomak barg-e khazoun* (**Jomjomak: Wobbling Leaf-ling of Fall**). Illustrator: Farshid Shafiei. Tehran: Nazar (Khorous).
4. Khalatbari, Farideh. (2009). *Kafsh-hā-ye āhani* (**Iron Shoes**). Illustrator: Farshid Shafiei. Tehran: Shabāviz.
5. Shafiei, Farshid. (2015). *Zahāk* (**Zahak**). Illustrator: Farshid Shafiei. Tehran: Nazar (Khorous).

10.

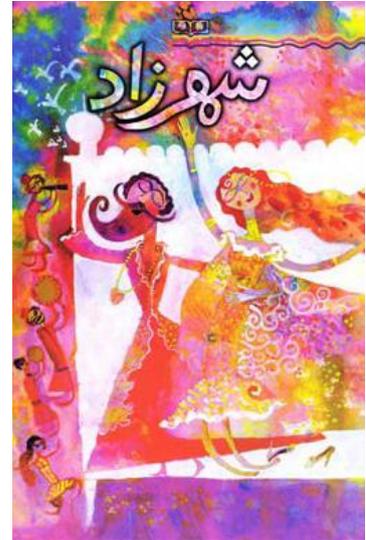
Book Covers and Summaries of the Work



■ Book Covers and Summaries of the Work

◆ **Shafiei, Farshid. (2002). *Shahrzād va bache-hā-ye qe-segou (Shahrazad and Story Teller Children)*. Illustrator: Farshid Shafiei. Tehran: Shabāviz.**

Rowdy knight, who ruled Nighland, hated everything. Shahrzad, the storyteller, who brought joy and mirth everywhere, happened to stop in that land. Rowdy knight changed Shahrzad into a little stone bird with a magic spell and took her to his palace. But he could not stop her from telling stories.



Shahrzad told one thousand stories. In the end, Rowdy knight married Shahrza.

Love brought him joy and happiness.

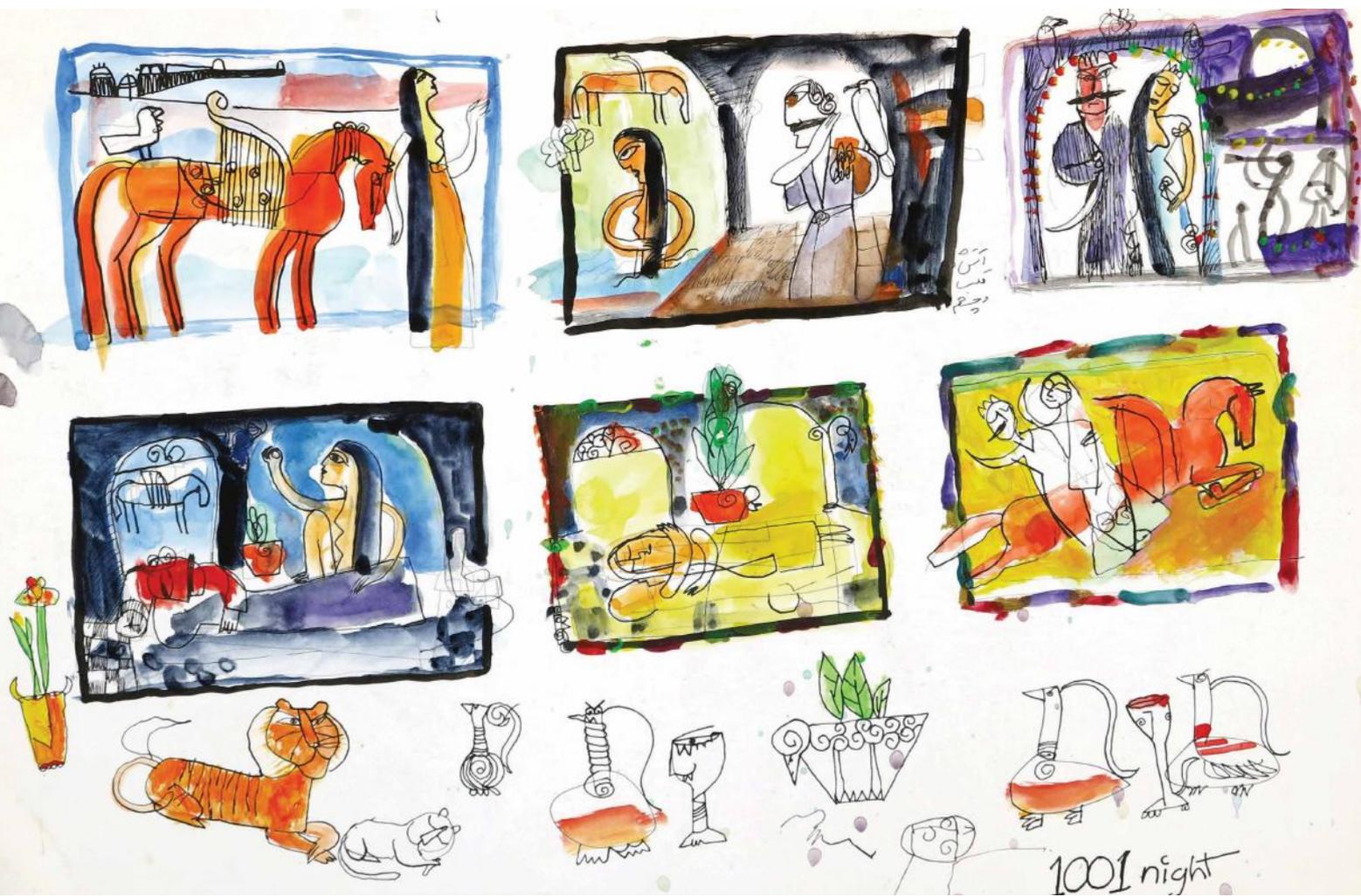
Shahrzad is one of Shafiei's most diverse and soulful books. Unlike *The Old Lyrist* in which he relies on a dark and colorless theme, in *Shahrzad*, he creates a colorful love narrative just the story. Since *Shahrzad* offers richer patterns of form, anatomy, narrative, and interaction, it is considered a complete and finished experience and can be introduced as one of his most prominent works.

The illustrator skillfully uses the descriptive nature of colors to convey the inner mental feelings of the characters and the atmosphere, along with the use of textures and transparent color layers on top of each other to reach a legendary, mysterious and poetic theme.

Through the interference of forms, colors, and patterns, he has reached a fluid atmosphere that is in complete accord with the story of the book and conveys a romantic feeling.

The interference of the inner and outer spaces in the scenes where the illustrator displays the interior of the palace and exterior space is a reminder of the Iranian miniatures, in which both spaces were displayed simultaneously. This helps along with the narrative of the story and broadens the audiences' imagination.

The right use of traditional windows and the changes in their patterns, along with their



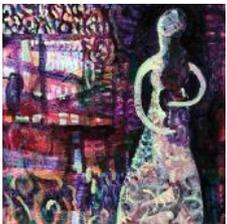
diversity, are among the book's special features. These approaches have gamified the illustrations and convey the atmosphere to the viewer symbolically.

Although lines are still the main element of the illustrations, the lines in this book have transformed from solid and heavy to lines which are light, flexible, semi-transparent and thinner; making them more fluid, looser, and lighter than his previous illustrations.

Farshid's adventurous approach in form and known methods in Iranian illustration resources is blended with the colorful and poetic compositions of the Eastern Europe painters and has created a more stirring and uplifting atmosphere. The compositions are fluid and lack perspective, but planning exists as seen in all pre-renaissance paintings. In other words, a form of far/near, and large/small layout, along with the controlled use of lighting gives depth to the scene and adds the space-time feature to the illustrations.

The illustrator has used the past designs - such as the Qajar paintings - for the characters' organs and faces, while maintaining the fluidity in a free, painterly, and new way, which offers a descriptive feature, particularly in conveying the characters emotions.

The main and sub characters along with the objects and ornamentals are sometimes hidden in the layers of the picture and cannot be observed at the initial look. This



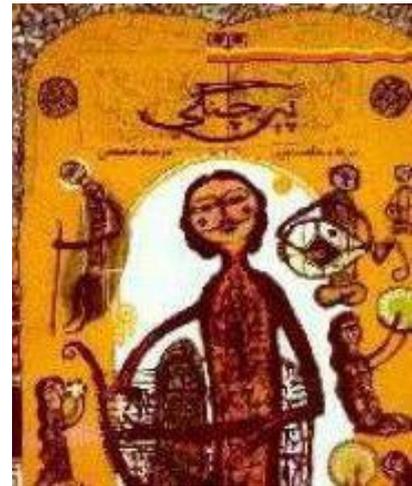
approach compels the viewer to wander around in the picture and be involved in it in order to see, find, and go beyond the picture to understand the meaning of the story.

Shahzad is one of the most prolific works of Farshid due to its use of shape and color textures. The function of diversity in light and heavy textures in different compositions in of great importance. The mind pattern of Farshid is evident in this book and Shahzad can be considered more of a painting album that is consisted of similar methods, characters, and key elements, rather than an interconnected book with the known standards of picture books. This structure, although it is rooted in the Illustrator's personal world, is not at all disparate, for it is narrating an ancient Eastern legend. It seems like this personal-oriented approach is helping here to keep a time-woven legend in a timeless and place-less state.

The reflection of the story in the illustration is also well apparent at its end. All the visual elements of the page are seen happy and delighted and the illustrator demonstrates the climax of the stomping of the colors in the final single page, and through the outline of the most important elements of the story, creates vivid and suitable pictures for the story.

Shahzad is a prominent work among Farshid's creations and is internationally unique due to its full-of-life presentation and colorful sparkles.

◆ **Khalatbari, Farideh. (2004). Pir-e change (The old lyrist). Illustrator: Farshid Shafiei. Tehran: Shabāviz.**



When young and energetic, the lyrist played his lyre melodiously and sang merrily. His sweet songs charmed everybody and he was rewarded well. But, as an old man, his music jarred and he earned his bread in the street. Tired with his wandering life he went to a graveyard and begged God to help him. God ordered the commander of the country to take seven hundred gold coins to the lyrist and give him more gold when he had spent his cash. His lyre had opened the gate of Paradise for him.

The beautiful and creative illustrations of the book which are made with limited colors and strong lines are an indicator of the illustrator's ability to use the minimums in order to create stunning pictures. The illustrations, influenced by the traditional Iranian miniature, are narrating one of Iran's original ancient stories.

The illustrator has created new images within the illustrations of this book with a modern and creative view towards the illustrative traditions of the past, such as the plate patterns of the Seljuks and the pictures in lithographic books, by employing his special method; which lets one feel the ancient soul of the illustrations through the eye of a modern illustrator.





In most pages of the book, the character of the Old Lyrist is in one page, while all the other characters or events are in the next; which conveys the lonely and secluded character of the Old Lyrist properly.

The use of abstract patterns and forms along with soft and fluid lines are fitting with the spiritual theme of the text. Moreover, the background texture which resembles the cracks in a cob wall, help convey to the viewer the old and ancient atmosphere along with the exhaustion and passing of life, which is also completely consistent with the text. The major weight of the narrative in the pictures is on the moving lines. The interwoven lines that have created a network of levels and are filled with ornamental patterns and are a reminder of the paintings in the past eras.

The use of the gravestones which are inspired by Lorestan's stone lines provides the audience with illustrative information regarding the historical background, as well as add to the charm of the illustrations of the book.

In a scene where the illustrator has pictured the main character's dream, light-colored fluid lines are employed, which are in contrast with the other pages of the book, in

which the lines are in black. The illustrator is thus successful in portraying two separate worlds.

Colors in this book are used cautiously and in the minimum amount. The dominant background is khaki, which implies the ancient state of the story and the dry climate of the central lands of Iran. More importantly, the artist tries not to distort the black texture and use the khaki as the transparent color alongside it. The rest of the colors that are used to make the picture more eye-catching or even more childish, are mere dots and spots that never threaten the dominance of the interwoven black texture.

The characterizations are creative and have Iranian coating and despite the exaggerations in forms and sizes, are still recognizable and believable.

The bodies are practically hollow and netted forms that are made of linear texture and have no association with the real organism of the body. In other words, the body mass – without the need to address the organs – is a general form of anti-light that is netted with ornamental illustrative textures.

The facial expressions are generally calm and do not reflect a particular feeling. The interactions are understandable through simplicity and clarity and possess the originality of traditional images; in particular, the interactions of the dancers which are a reminder of the oil paintings in the Qajar period. Also, the size of the people is proportional to their role and importance in the text, just like the Teahouse paintings.

The settings are simple and non-extensive and creatively display the three sets of the interior, the line of houses and the people outside.

The eye flow is of importance in the composition, and despite the similarity in the atmosphere of the pictures, the diversity and charm of the illustrations are increased thanks to the skillful illustrator.

◆ **Bāghchebān, Samine. (2008). Jomjomak barg-e khazoun (Jomjomak: Wobbling Leaf-ling of Fall). Il-lustrator: Farshid Shafiei. Tehran: Nazar (Khorous).**

This book contains 15 Persian nonsense: Jomjomak barg-e khazoon (Wobbling Leaf-ling of Fall), What a damsel, what a lass, I ran and ran, Welladay, Wellaway, I have a daughter Smelling quince and pomegranate, It is raining cats and dogs and

“Jomjomak: Wobbling leaf-ling of fall” is an old Iranian tale song. Lyrics that Persian-speaking mothers sang for their children, but that’s only the name of the book and the title of one of its songs. The book is the rewritten version of a tale collection. Independent songs that are gathered in a book and each needed their illustration. Therefore, this book is considered a collection of poems and pictures and cannot necessarily be analyzed in its entirety as a picture book.

Tale songs are an important and influential part of Iran’s oral literature and have been passed along generation after generation and now that they are in danger of being forgotten, they are gathered in a collection. Tale songs attract children with their rhythmic





rhymes and help them get to know their culture and traditions.

Farshid Shafiei has created the illustrations for this book with a free inspiration of traditional Iranian art and painting; pictures that have been successful in conveying the ancient yet cheerful tales. The illustrator has taken use of the known elements while being loyal to the native and local elements to create illustrations which complete the text and broaden the children's imagination.

Shafiei gets closer to the folklore realm in this book since its contents are entirely folklore. He takes a more common approach to his illustrations and although he does not abandon his personal structure, he shows a different attitude with organizing the form.

The more common approach of the illustrations in this book simply reminds the viewer of the paintings done by uneducated painters. The layers that have been created with the aggregation of lines, display the shapes and characters and have a humorous sense. The interactions of the characters are complementary to the characterization of the text. The clothes and makeup of each character are different. Movement is seen in all the characters and adds to the cheerfulness of the pictures.

Employing these patterns in the characters and the atmosphere has resulted in the

originality of the illustrations which are entangled with the textures and lines in a modern way and created a new and special atmosphere.

The composition is done with the minimum amount of forms and with an emphasis on the main elements of the poems. The style of the pictures are inspired by the manual print and with the childish approach of the illustrator has become closer to the context of the poems and has ignited the imagination within them. In order to show the narrative of the poems, the illustrator has employed the visual elements of surface, lines, dots, and shapes and by putting them together, has displayed live and coherent pictures.

Two distinctive features are seen in this book: Employing the method of scratching the picture which we have seen less in his previous works, and more importantly, reckless use of process colors in offset printing. His color palette in this book is a clear combination of the four main colors of offset printing, and rarely, secondary complementary colors. This kind of color composition has made the book more similar to rural colors.

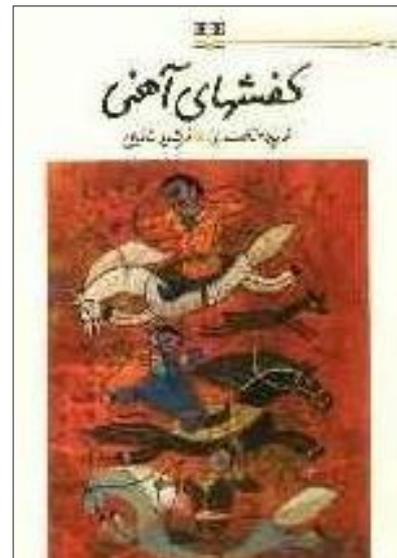
Deformation, characterization, and the clothes of the characters are all inspired by the ornamental Iranian designs and patterns that skillfully turn into Shafiei's own unique style. Using happy and eye-catching colors, diverse textures, and proper technique have made the pictures more attractive. The suitable size of the book along with simple graphics and cheerful native Iranian color combination have all added to the quality of the book.

The game-like feeling, using the repetition element, exaggeration in the emotions and interactions of the characters, bright colors, employing simple yet completely expressive forms, changing the sizes of the primary and secondary characters, using abstract forms and taking advantage of transparent color layers that create new colors when put on top of each other, are all among the features that have made this book unique, and stimulate the kind of feelings in the viewer that the text alone is not capable of. They engage the viewer and compel him to search.

Shafiei is looking to reach a child's mental structure in his works and in this regard, by increasing the visual knowledge of children, provides them with the possibility of different visual discoveries and interpretations.

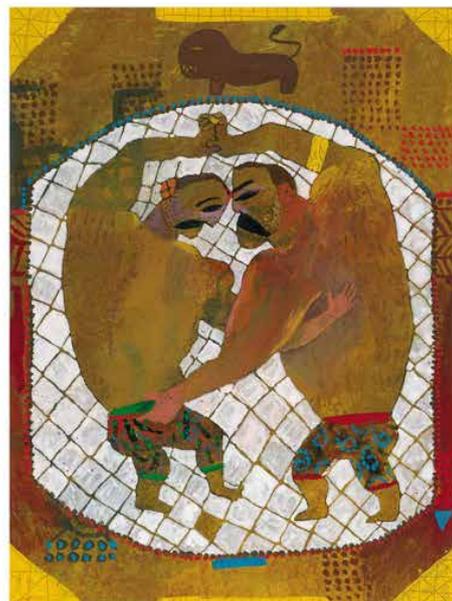
Khalatbari, Farideh. (2009). Kafsh-hā-ye āhani (Iron Shoes). Illustrator: Farshid Shafiei. Tehran: Shabāviz.

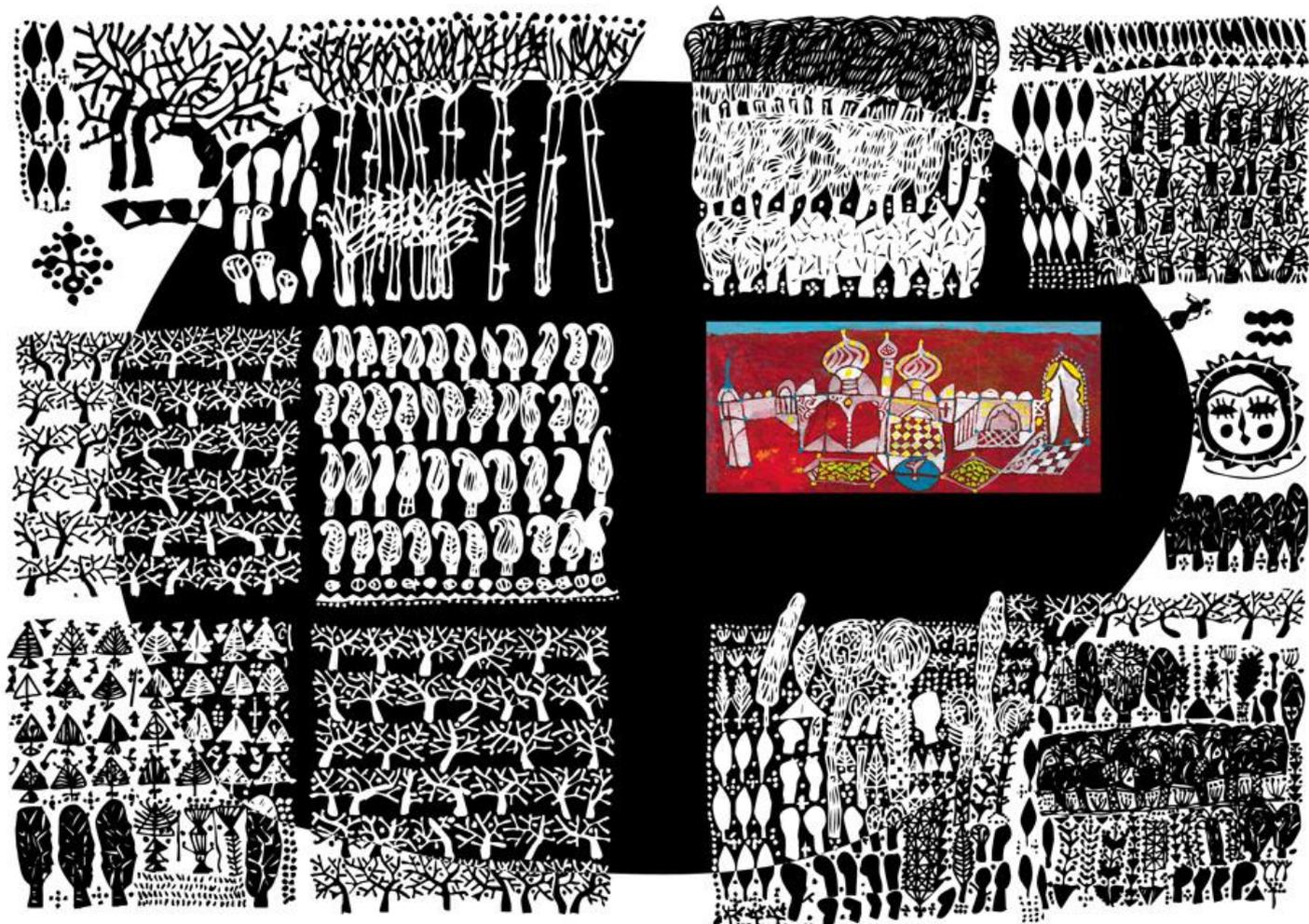
The king had one daughter only but he rejected the princes and governors of other lands who courted her or destroyed them because he was afraid they would usurp his throne. An ordinary man arrived and fell in love with the princess. The princess loved him too. The king urged attractive girls in the town to win the man's heart, in vain. He defeated the royal knight and escaped unharmed from royal hunters.



The king's angels sang sweetly to make him sleep forever, but he would not sleep. He answered the king's wise men's questions and tamed all wild animals. The demons tried to kill him, but they had attacked the wrong target. The king discovered he was his brother's son and the real heir to the throne, but still would not yield. He ordered his cook to give the prince a poisoned dinner and made him finish the plate. The princess decided to share the food with him so that they could fly to the fairyland together and live a happy fear life forever.

The audacity of Farshid Shafiei is personalizing the atmosphere of the book is clearly evident in The Iron Shoes. In this book, the illustrator has employed exaggeration in designing the figures of its characters and through an abstract view towards the





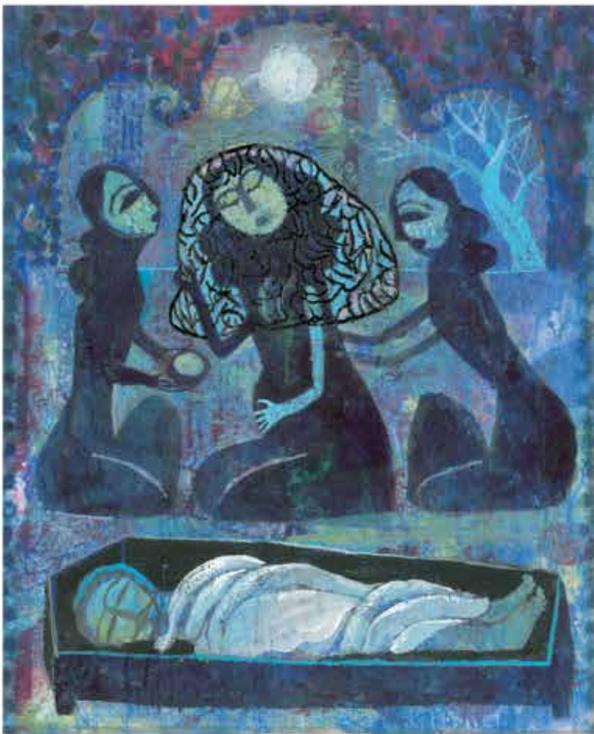
characters and the atmosphere, has reached a new and creative theme that is also a reminder of the common arts of Iran such as rugs, clothes, textures and teahouse paintings.

The characters are designed with simple and outspoken faces and actions. The deformation in lines conveys the childish look and style of drawing. Illustrating large heads on small bodies in some pictures gives a comedic look to the characters. The illustrations have a trace of the Expressive style, while still being inspired by Iranian art. The expressive use of colors assists the demonstration of the characters' inner emotions and the inner feeling of the text and upgrades it with diverse colors in order to convey these emotions. Employing black & white illustrations in micro patterns, which have spread throughout the pages of the book, has created diversity along with a visual attractiveness.

The backgrounds are generally simple and are designed with different color layers, which helps along with the folklore, epic, and dramatic atmospheres.

The white spaces in these pictures have a strong presence and putting pictures inside frames, as it was done in older books, is in accordance with the whole work.

The pictures of the book take advantage of live colors and employing acrylic bright colors produces pictures of a thousand colors. The color palette used in these pic-



۴۹ در همین گرو دار بود که جاسوسان پادشاه به قصر رسیدند.
 پادشاه، دختر و پسر را تنها گذاشت تا خبیر را در خلوت بشنود.
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tures are of original Iranian colors and are inspired by the colors seen in Iranian carpets and the pattern on ceramics, clay pots, and metal utensils.

On the two pages facing at the beginning and end of the book, compact black & white patterns are used which are located in a small part of these two color pages and is an emphasis on the main topic. On the two first pages of the book, different plant patterns are used which has created a very new and beautiful image, and on the last two pages, a large collection of human, animal, and object patterns are illustrated.

These micro patterns provide the viewer with an atmosphere to search and discover and apart from the visual beauty, help to broaden the viewer's imagination. This can particularly be seen in the last two pages, where the illustrator demonstrates the daily routine, events, natural elements, and diversity in the world around the characters of the story, and creatively connects the life in the old and modern world.

The illustrator's knowledge of the folklore helps him in expanding the meanings and creating beautiful and thought-provoking scenes. This can be seen in the last picture of the book where signs, numbers, and planets' names are used to display the triumph of fate over the conspiracies, and also the simple and abstract picture in which the hopes of two separated lovers are shown through the knotted grass.

This diversity in topics and events can express the land of story and imagination. It seems like a symbolic world of story has been illustrated from the distant past to the present, and it can also refer to the repetition of the story of love in the past and the present.

Employing ornamental motifs – many of which are considered a recreation of tradition patterns – is among the other features of this book. Their function is extremely creative and beautiful.

Borrowing from the elements of the traditional Iranian painting and their appearing in cloth patterns, the form of the clothes, birds, utensils, bowls, lanterns, patterns on the walls, the uniform of the wrestlers, unibrows, the pattern of the line, dancers, the hunting scene, the riders with their bow and arrow, and the running or shot deer, are all indicators that the work is Iranian.

When we go through the book, we feel more than any book by Farshid that we are looking at an album of pictures which are not necessarily uniform. The layout of the pictures is a combination of color illustrations and filled anti-lights. The structure of the pictures is composed of two different methods; color illustrations with faded borders, and vectorial forms, colors, and anti-lights with clear borders.

The stunning and creative graphic design of the book is among other features of the book, which is done by the illustrator and adds to the uniqueness of the book.

The layout of the book conveys the old atmosphere and the originality of the story very well. The golden patterns used in the pages are simply a reminder of the art of Illuminated manuscript. The triangle from on the edge of the pages is referring to the Qajar lithography and is complementary to the Iranian identity of the book.

Apart from being an illustrator, Shafiei is an active graphic designer as well. By relying on his knowledge, he takes on *The Iron Shoes* with an integrated approach to providing two types of execution. More importantly, he has used a deliberately armature handwritten font instead of using computer fonts in order to prepare a book that is consisted of different experiments and talents. From this perspective, *The Iron Shoes* is entirely made up by Farshid.



◆ **Shafiei, Farshid. (2015). Zahāk (Zahak). Illustrator: Farshid Shafiei. Tehran: Nazar (Khorous).**

The story is a rewritten story based on one of the most famous story of Shahname (the book of kings). The story of Zakhak begins with that of Jamshid, a legendary king who had led Iran magnanimously about peace and justice, civilization, sanitation and health, arts and splendor, joy and prosperity, by the grace of God during his reign. But his success eventually led to pride and arrogance. Zakhak took the opportunity to attack Iran. Jamshid was defeated, escaped, and Zakhak claimed Jamshid's throne. At the beginning, he was a good king and donated thousands of his horses to the people.

Ahriman (satan) appeared as a cook and presented Zakhak, the new ruler, with marvelous spreads of delicious, colorful dishes made of birds and animals. Zakhak told him to ask for anything he desired. Having waited for the opportunity, Ahriman replied





that he would be overjoyed if he was allowed to kiss the king's shoulders. Permission granted, Ahriman kissed Zahhak's shoulders and disappeared. Two black snakes appeared where Ahriman's lips had touched. The snakes could not be removed, as new ones would replace them as soon as they were cut off. Ahriman appeared in court as a skilled physician and prescribed a young human brain to be fed daily to each snake to keep Zahhak safe from them.

Farank who feared of her son's life, left her son in desert and a cow, Barmaye, fed him. When Fereydoon become a young man, with great help of Kaveh, the blacksmith who has lost his seven sons to satisfy the demonic snakes, arrange an army and attacked Zahak's palace. He was bound and taken to a cave under Mount Damavand, where he was imprisoned in chains.

Finally, the defeated zahhak's army replaced any ruined flowers with hundred flowers and Fareydoon then proceeded to clear all traces of Zahhak's tyranny and the world became happy again.

Zahak is Farshid Shafiei's newest published book in Iran and as expected, like many other works by this creative and modernist illustrator, it is also considered a different

and unique work due to its idea, style, and execution. His free and personal interpretation of one of Shahnameh's known stories is evident in the idea and implementation of this book. The pictures of the book are a combination of illustrations and graphic games. They create new meanings alongside each other. In the pages where the text is placed, we are faced with an empty space in which curved and intersecting lines, suitable with the idea and circumstances of the story, are located.

The pictures which are inspired by the traditional Iranian art and painting and with an abstract view, have special characterizations and deformations and display the personal and unique style of the illustrator well. These pictures are a reminder of the visual traditions of the past such as the Sasanian period and also the local arts and visual heritage of Iran, which existed in the patterns of ancient Iran and are now creatively

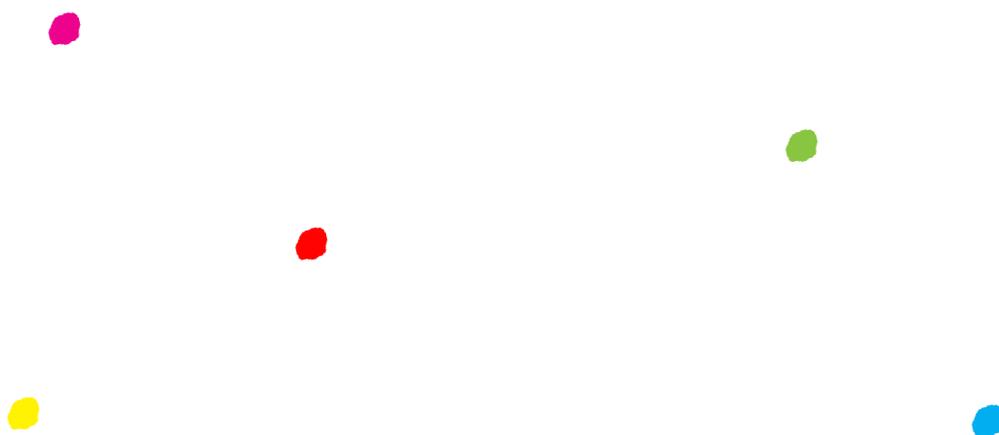


displayed with exaggerated and live forms and black and white lines.

The pictures and patterns in high density look like an ornamental woven pattern but the trace of the narrative can be seen well in their details. The inner color portraits of the book and the cover designs which are designed with a different, yet coordinated style, are a symbol of Zahak and his victims; the victims with cracked heads and sad faces and the Zahak that resides in every modern human being.

On the cover of the book, pictures of faces are seen that are done in single-color hachure and the emotions of the characters are displayed using a line texture and besides those, profiles are seen in color which are cut at the top of the head. These portraits are displayed in a completely abstract way through textures, colors, and rhythms that are created using dots and lines. All the faces are in equal frames. These frames that are consisted of pen drawings and abstract profiles with closed eyes, which resemble lifeless statues, present the modern humans with different moods and characteristics and have a modern look on this ancient story: Young people whose brains and thoughts are separated from them, along with the people who possess thoughts and life and this is conveyed through the emotional lines that form them. Different people with different thoughts and identities.

Overall, the semantic approach of the illustrator to the story, the stream of consciousness in the narrative, the symbolic use of images and the freedom in implementation, have caused the creation of an eye-catching and thought-provoking work that offers the possibility of discovering new mental and visual concepts to the audience.

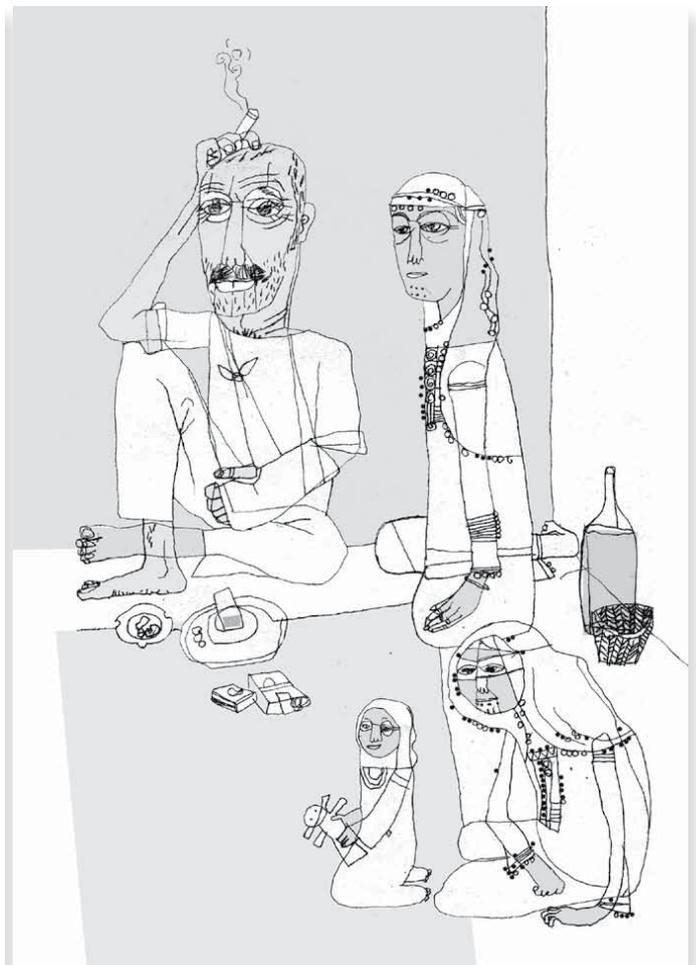


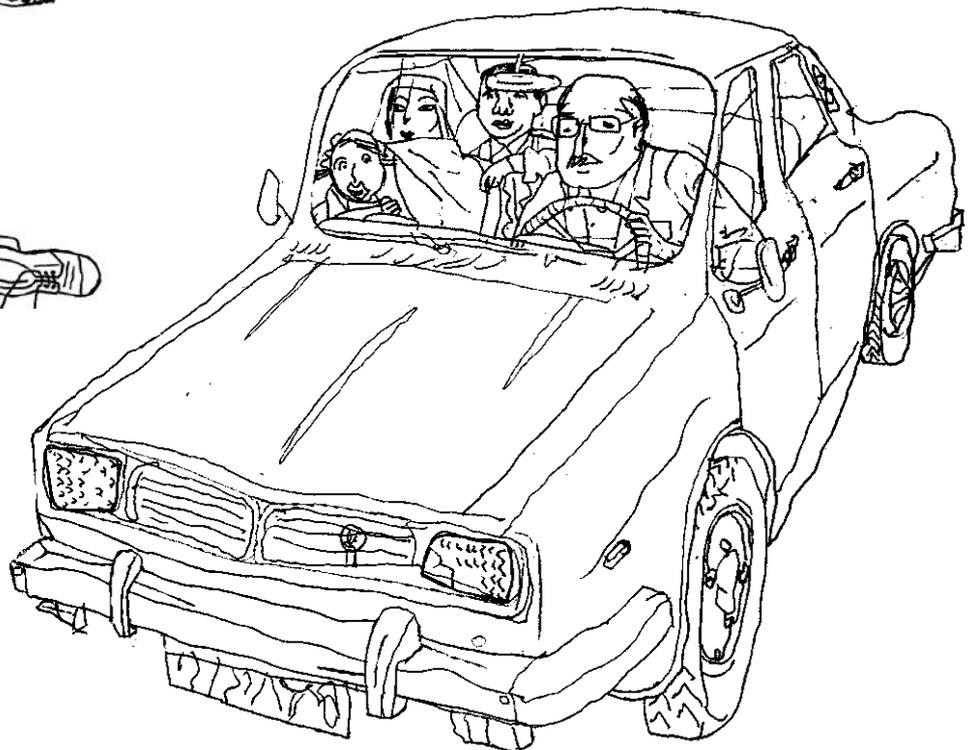
11. Gallery

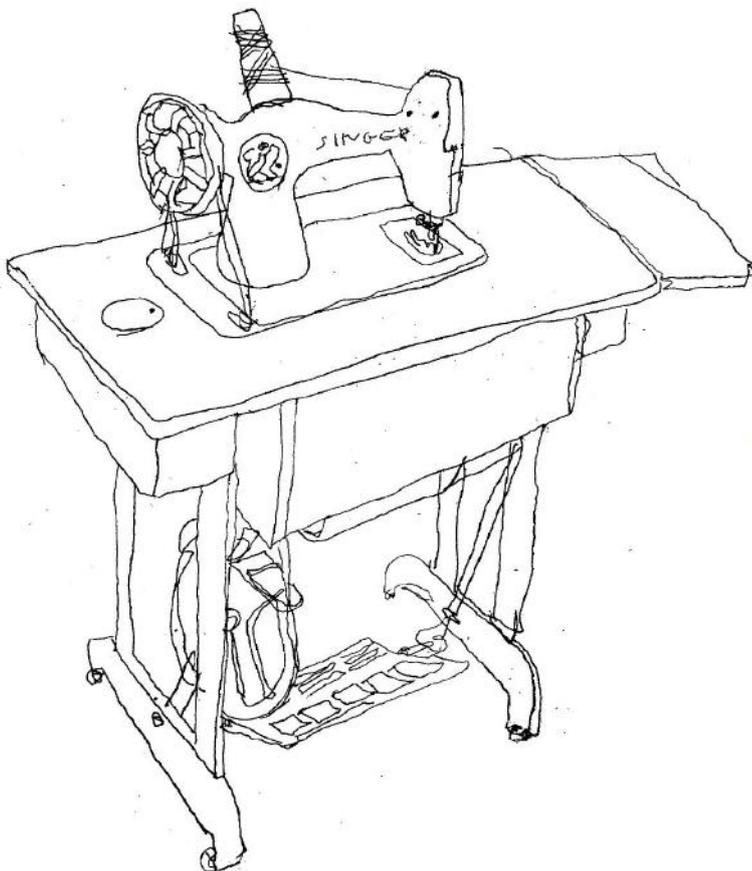
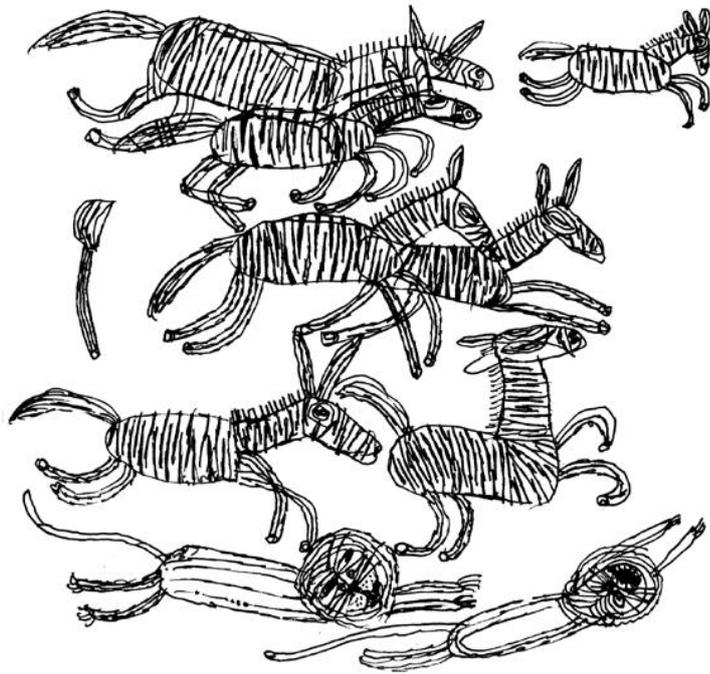




فرشید • نشر شاہزاد • ۲۰۰۳
Farshid • Shabaviz • 2003











The international fan day has no point,
but it is a must, full of tear.



They are not twins .
Neither of them know
anything about cats.

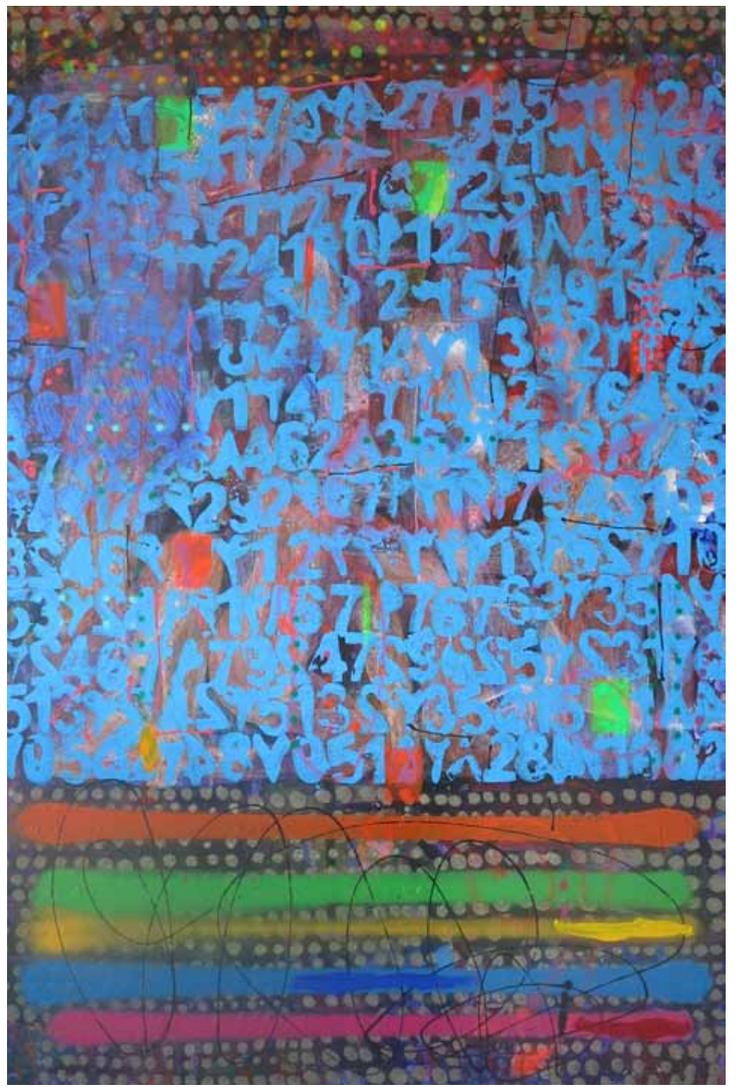


Look at the ice cream
but lick the pole.
And make your day.







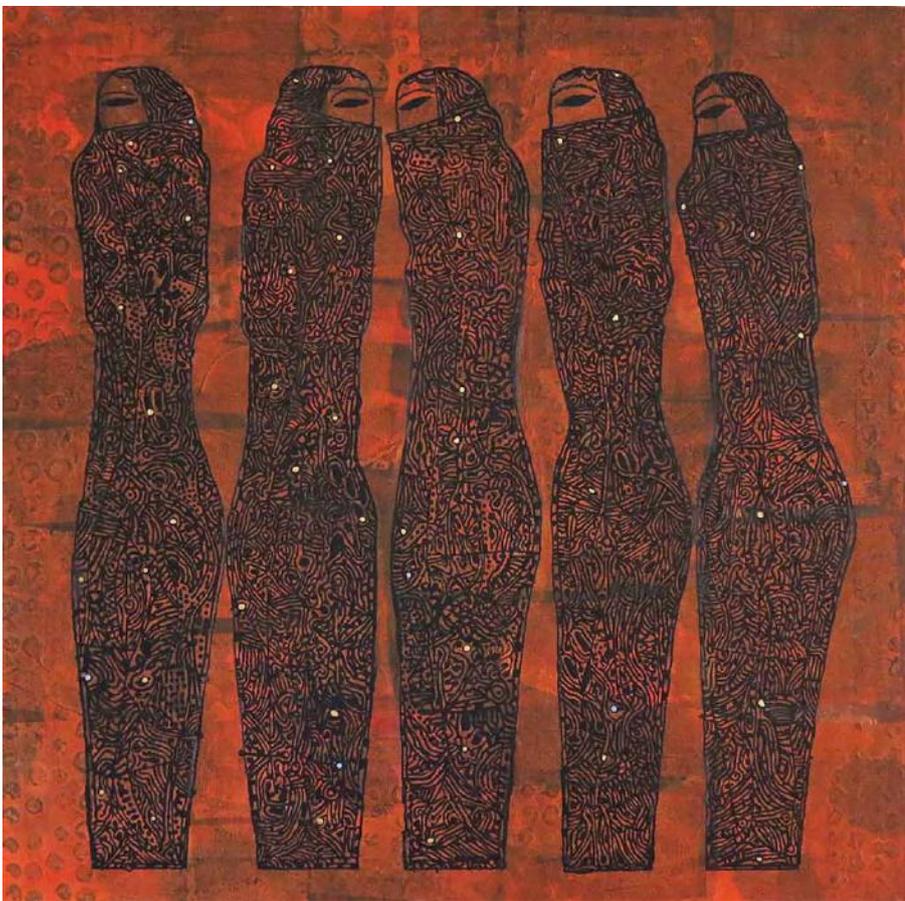
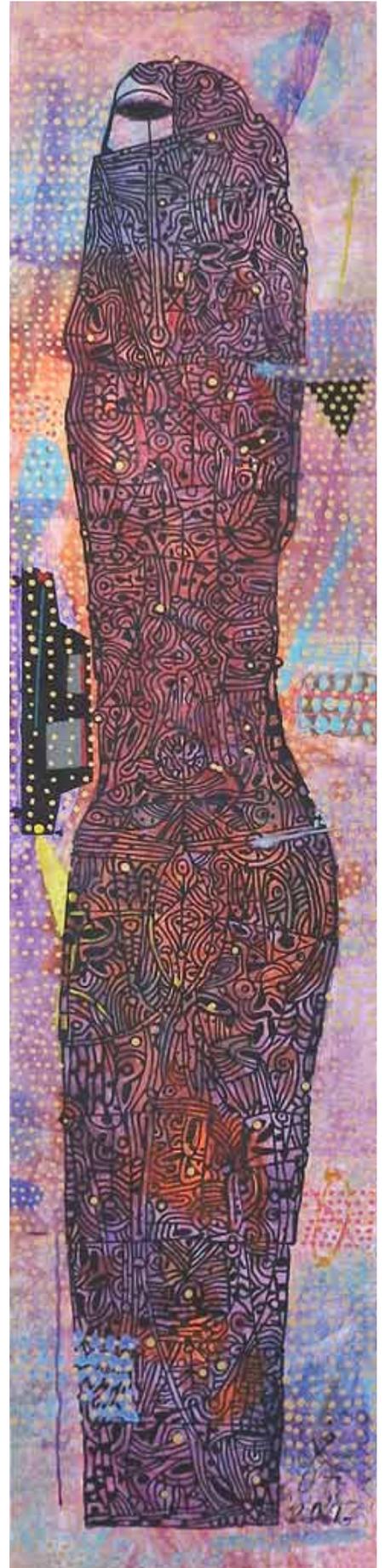


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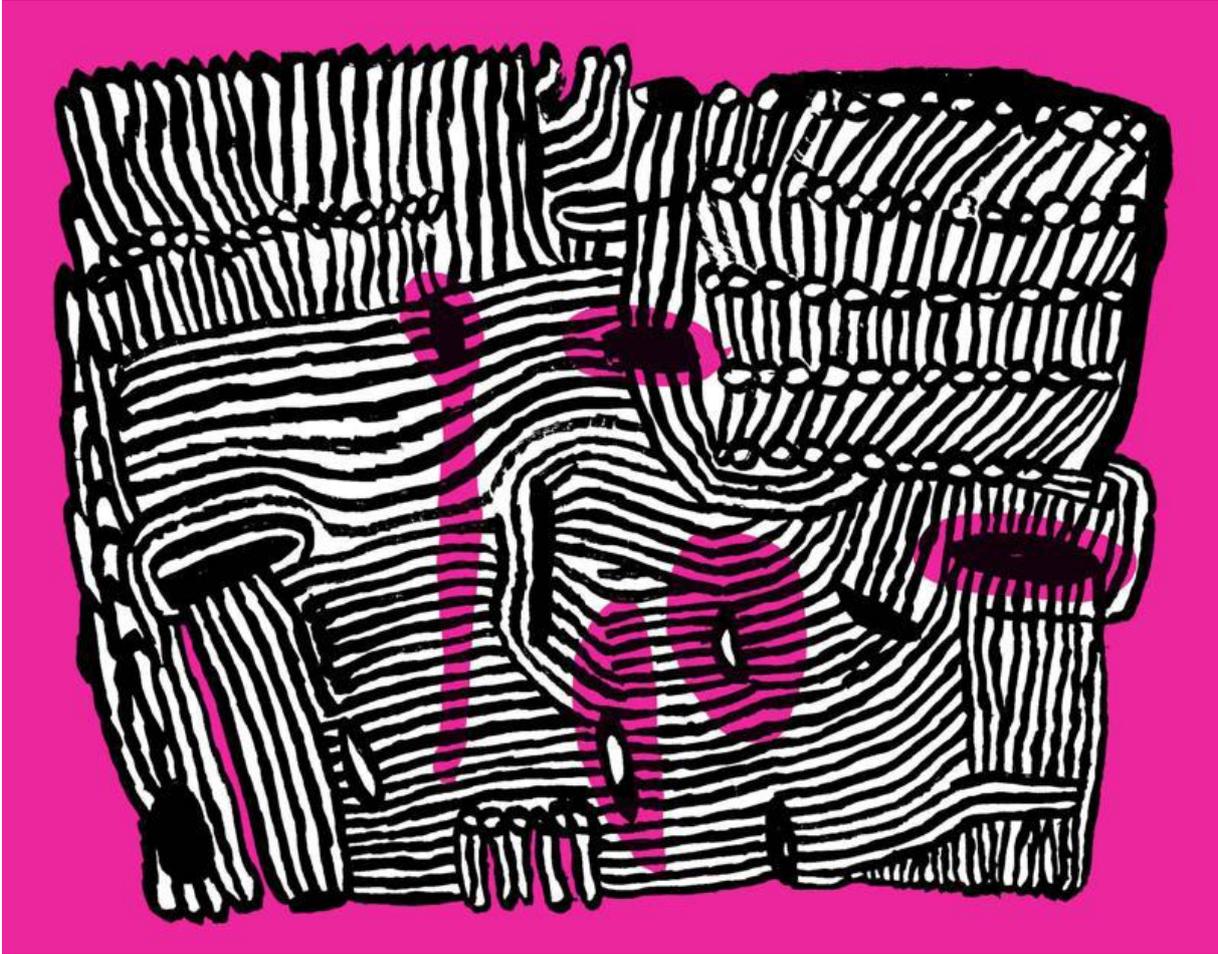




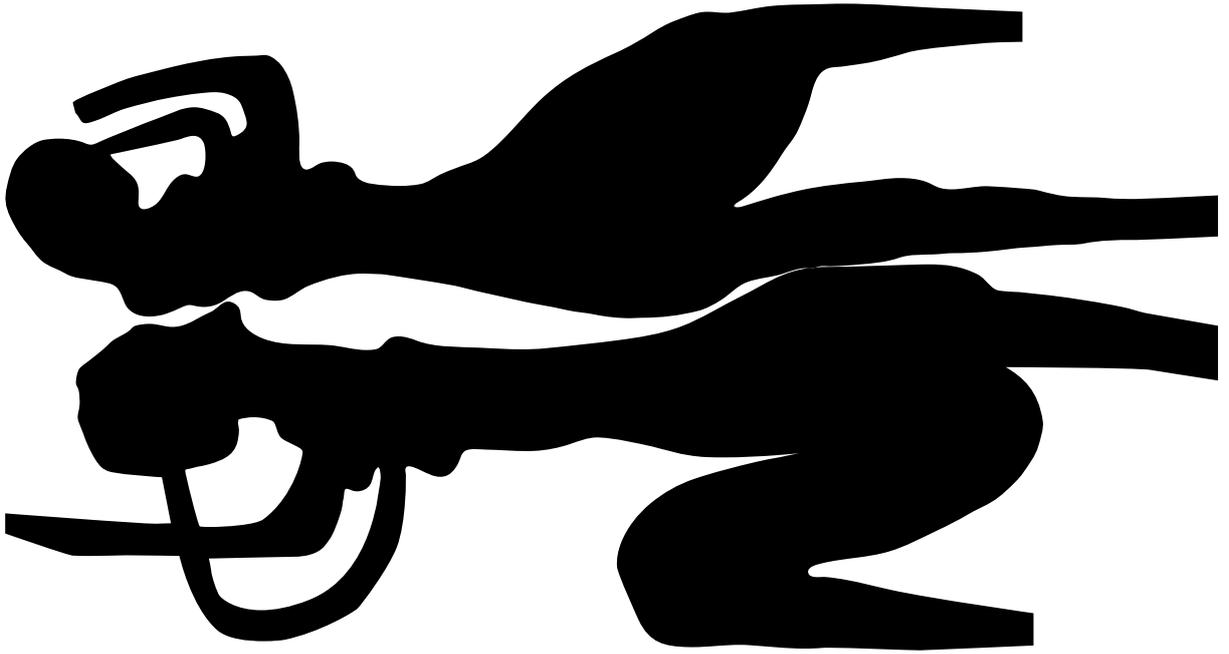


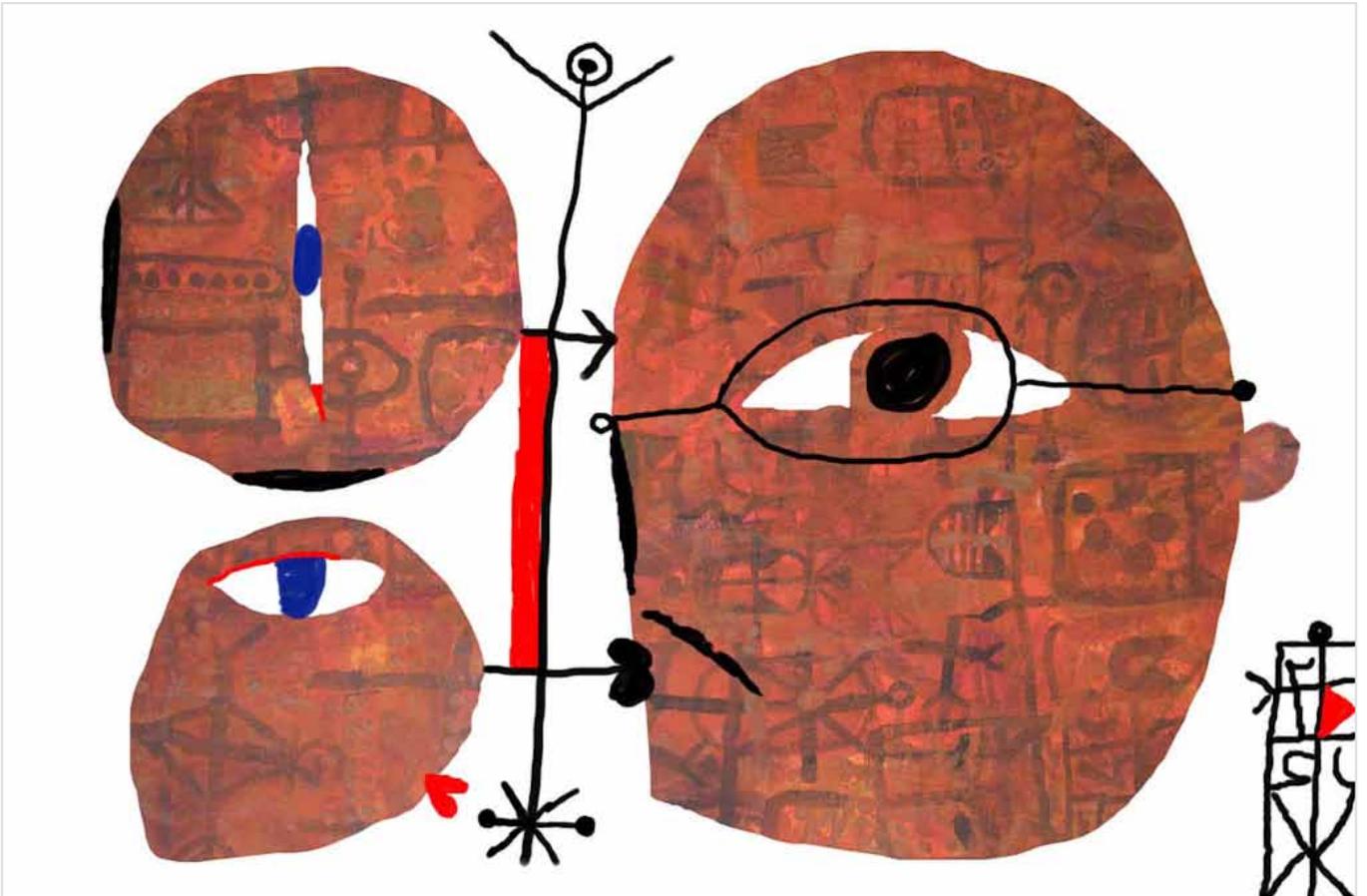
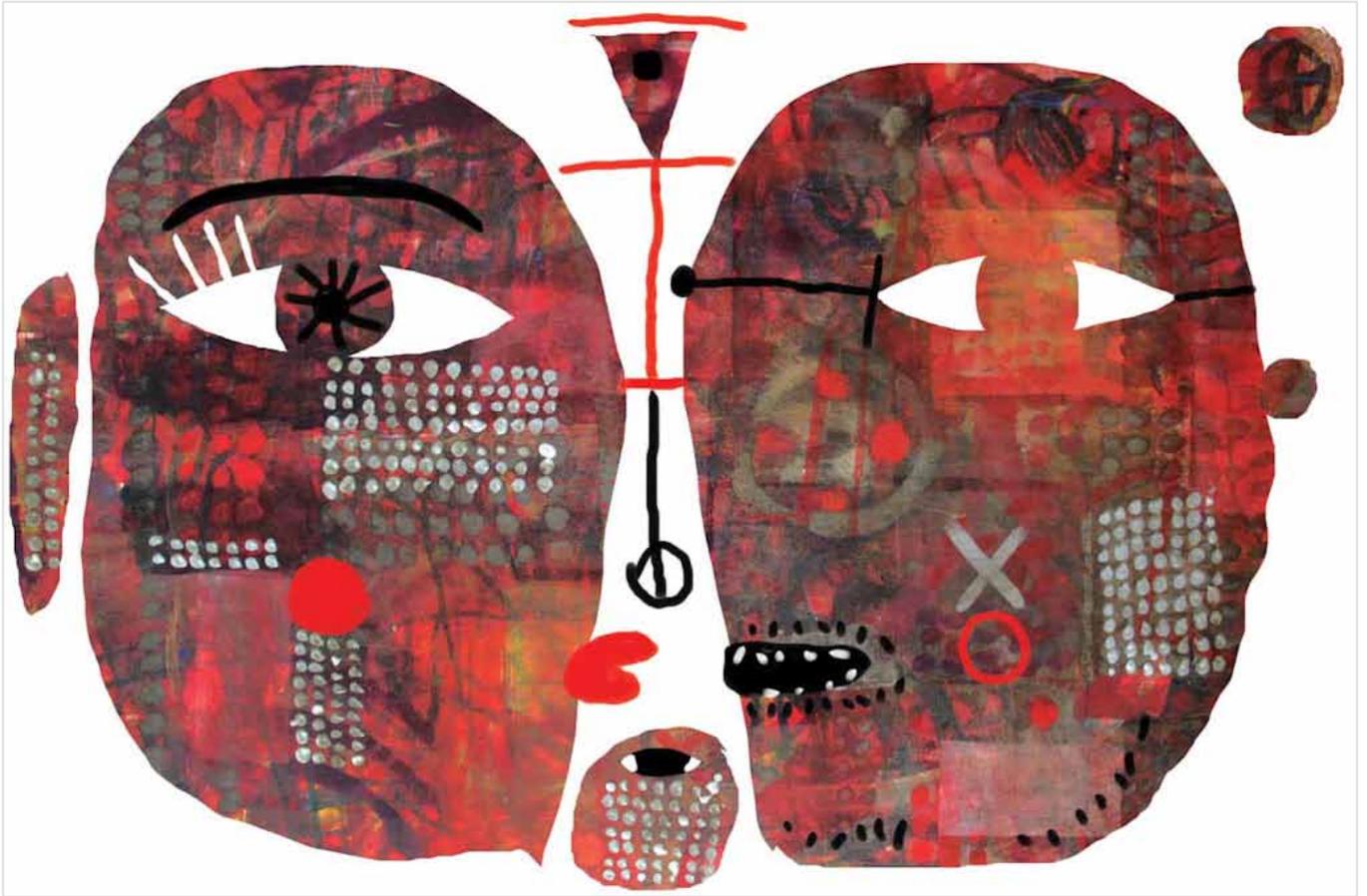
















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باشگاه هنرمندان و نویسندگان
 با حضور تصویرگران و نویسندگان کتاب، کودک و جوان
 زمان: ۶۲ تا ۶۸ تیرماه ۱۳۸۲

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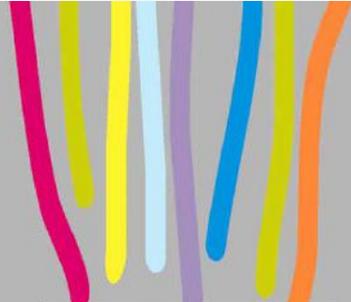
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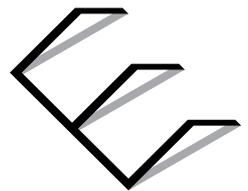
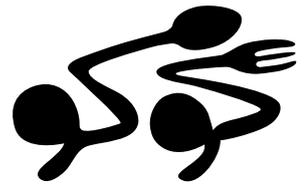
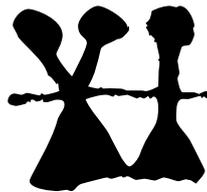
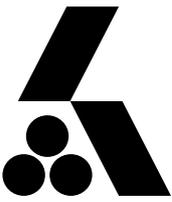
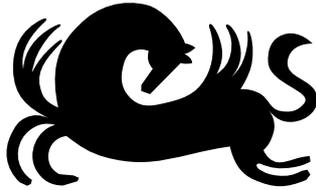
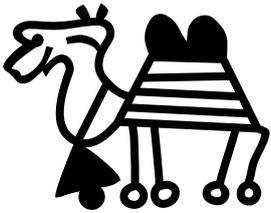
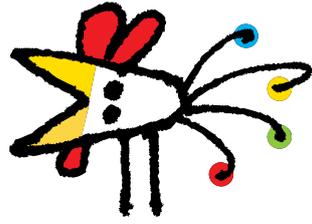
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