

詼諧幽默的中東民韻

你知道伊朗人的生活是什麼樣子嗎？
 你知道伊朗的插畫有什麼神秘的韻味嗎？
 快點來到 Alireza 的畫前體驗伊朗的民俗風情吧！

Alireza 於 1976 年 8 月 20 日出生於伊朗的德黑蘭。大學就讀平面設計系，畢業後，轉唸插畫研究所並取得碩士學位。現和妻子和可愛的女兒居於德黑蘭，也在此地擔任美術系的講師，同時是藝術總監和平面設計師。曾做過編輯和童書出版等工作。於 2005 年榮獲布拉迪斯國際插畫雙年展年度大獎，並因此受邀插畫 2006 年國際波隆納插畫年鑑的封面。Alireza 小時候的志向是當個畫家。從蠟筆和著色簿開始，慢慢進步到使用鉛筆、顏料、拼貼、電腦和噴槍。幾年下來，速寫是他一直持續做的事。他說，看自己的創作總是不斷突破，真是令他感到欣喜，沒有什麼是不可能的，是吧！

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

民俗藝意的滑稽奇想

插畫 Susan Taghdis 所著的《My Giraffe is Blue》是 Alireza 的大學作業，獲選 2001 日本亞洲插畫雙年展，之後於伊朗出版，成為他的第一本書。

Alireza 喜歡營造奇幻滑稽的驚奇想像世界，並且在畫面中加入一點幽默情節。他通常會精簡細節，凸顯角色特質，使他們更容易表現自己。像是壓克力顏料、紙、鉛筆和拼貼等多重媒材，是他常使用的創作媒材。Alireza 的創作靈感來自波斯細密畫、民間藝術和歐洲印象主義。他特別喜歡表現有諷刺意味和有關民間藝術的主題。因為他認為這兩個類別可以打破既有限制，能有更寬廣的發揮。

dpi: How will you define your creating style?

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

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

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

dpi: How did you get inspiration?

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

dpi: What is your favorite subject? And why?

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

dpi: How did you get your first book published?

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



《Niman Boogh》(Half man Horn), the minister asks for permission to enter the villager's house. There he sees that the villager is sitting and has a book in front of him... / acrylic, pencil, paper, collage / 2011

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用心考究的適時情調

如果書裡講述的是古老的故事，Alireza 會研究當年代的相關資料，在畫面上加入屬於那個時代的物件，營造當時的氣氛。有時候，他會將這些有特定時代風華的元素安排進背景裡作為象徵。如果故事發生在現代，他會找尋現在存在的物件，呈現對的時代氛圍。

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

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

1. "Niman Boogh"(Half man Horn), how did Niman Boogh convince the representative? / acrylic, pencil, paper, collage / 2011
2. "Niman Boogh"(Half man Horn), this is a formal assembly. Niman Boogh is answering the Rep's questions. / acrylic, pencil, paper, collage / 2011
3. "Niman Boogh"(Half man Horn), the representative puts an egg on the ground, where Niman Boogh puts an onion in return... / acrylic, pencil, paper, collage / 2011
4. "Niman Boogh"(Half man Horn), the representative is explaining about his questions and the answers Niman Boogh has given him... / acrylic, pencil, paper, collage / 2011
5. "What a racket!", under the most beautiful tree a goat had set up a soup stand and sells the best soup in all the land. / acrylic, pencil, paper, collage / 2010
6. "What a racket!", when the Clients would line up to buy soup, the tree would gripe: "So many people, how can I get any rest?" / acrylic, pencil, paper, collage / 2010
7. "What a racket!", the goat's business really took off and there was a continual racket. But the tree never complained again! / acrylic, pencil, paper, collage / 2010

驢子西瓜的趣味畫喻

基本上，Alireza 插畫的作品是為兩種年齡層的讀者所作，七歲以下的小孩或是小學高年級以上的小孩。但書本的故事內容都於文字和插畫中完整傳達，所以大人們一定也會喜歡他的作品！

《Niman Boogh》系列是 Alireza 入選今年國際波隆納插畫展的作品。當他在尋找民間故事時，發現了一本伊朗重要的現代散文小說作家 Sadegh Hedayat 的作品《Some Unforeseen Events》是一本諷刺社會政治的書。他覺得其中有一篇故事描述了現在人們的生活，很適合當作插畫主題。然後他拿了這篇故事和是作家同時也是發行人的朋友討論。他的朋友看了很喜歡並改寫了故事。於是 Alireza 開始用比喻的方式為故事創作角色，例如他畫了一隻驢子表示愚蠢；畫了一個西瓜表是幸運，因為如果不剖開西瓜，你不會知道裡面是紅的還是白的！他說，這件作品誕生的過程中，當然會有和編輯意見不和的時候，但最後說服大家的就是贏家囉！

除了今年以外，2004 年 Alireza 的作品也曾入選國際波隆納插畫展。很不巧，他今年無法到場參觀。但他看了插畫年鑑，他說其中有一些作品看起來相似，當然有一些風格特別與眾不同。他覺得入選的名單取決於評審看的作品觀點。同時，評審也想從中挑選新的風格、敘事性強或技巧特別的作品。Alireza 對這次自己入選的作品特別有感覺，他很高興能透過這個展，和來自世界各地的藝術家和參與者分享他的作品。

dpi: Depending on you, readers of what age will be you target readers? Is there any specific information that you want to convey to them? Do you think your books are also for adults to read?

Alireza: I illustrated mainly for two different age groups; one is for very young children up to 7 years old and the second age group is from the end of elementary school up to young adults. Adults may enjoy reading some of my books as well! The information which is given to the readers is mainly in the texts or stories which can get clear through my illustrations.

dpi: Could you share with us the detailed creating process of the series that had been selected in Bologna Children's Book Fair 2012? Where did the inspiration come from? How was the process of illustration?

Alireza: As I was searching for folk tales I came across a book named "Some Unforeseen Events" written by "Sadegh Hedayat" (was Iran's foremost modern writer of prose fiction and short stories) which had a social political satire in it. I found one of the stories appropriate to illustrate which was similar to how we are living today! Then I discussed my concern on this story with my friend who is a writer and a publisher at the same time. He liked the idea and rewrote the story and I started to create the

characters using some similes; for example, donkey which shows stupidity and watermelon which shows the luck (you'll never know whether the inside of a melon is red or white until you open it)! Of course there were some disagreements between me and the author/publisher which the winner was the one who would convince the other one!

dpi: Could you talk about the experience of visiting Bologna Children's Book Fair 2012? What is the difference between this year and few years ago when your artworks were selected? Is there anything exciting that you want to share with us?

Alireza: Unfortunately I couldn't make it to Bologna this year, but when I looked into the catalog, again I found some similar works and of course some totally different ones. I think the selection shows the Jury's locality approach toward the works. In the meantime they also look for the works which have a new look in them or have something to tell and mostly are technical! I had a special feeling for this series of my artworks and I'm happy that I could share them with many audiences/artist throughout the world through Bologna Illustration Exhibition!

插畫藝術的商業實務

出版社把文稿寄來後，Alireza 看了覺得有興趣才會接下工作。但他一定會等到合約簽定後才開始工作。因為很不幸地，不只是伊朗，有些外國的出版社也會利用插畫家。工作時，他有時會和編輯的意見不合，此時他們將問題提出來討論，編輯會反映市場和銷售方面的意見，然後彼此取得共識。

Alireza 現在正和法國的出版社合作。下一個計畫就是替米蘭的 Arka 出版社插畫另一本新書！

dpi: How do you cooperate with the publisher? Did you think differently from your editor(s)? How did you two work it out?

Alireza: Publishers usually send their manuscript to me and if I find any passion for it, I'll accept, then I'll proceed only after I sign an agreement with the publisher. Because unfortunately there are publishers who take advantages of the creators not only in Iran but also in foreign countries. In some cases I definitely think differently from my editor, then we'll discuss the differences thoroughly and will reach to a final conclusion together (Of course in most cases the publishers think of the market and the possibilities to sell their book good)!

dpi: Is there any on-going project? What is your next plan?

Alireza: Yes I'm working with a French Publishing house right now and my next plan is illustrating another book for Arka Edition in Milan! 



1. "mother's fear", the Mother Goat is reading to her children and warn them to be careful and watch out for the Big Wolf. / acrylic, pencil, paper, collage / 2011
2. "mother's fear", the Mother Goat hurries back to see whether her children are eaten up by the Big Wolf or not? / acrylic, pencil, paper, collage / 2011
3. "mother's fear", the Mother Goat takes her children for shopping to feel more secured, but they do not be have good enough, so Mother Goat at becomes desperate and calls for the Big Wolf. / acrylic, pencil, paper, collage / 2011