



SHIMA GHODS



Shima Ghods

Persian - 1984

Golestan-Islamic Azad Univesity |2014 - 2016
Master of Arts(M.A), Art Research

Tehran-Higher Education Center for Cultural Heritage |2003 - 2007
Bachelor of Arts(B.A), Repair and Restoration of Historic Buildings

Tehran-College of Fine Arts, Tehran University |2002
Performing Arts

Tehran-Hefdah Shahrivar, Arts School |1999 - 2002
Diploma, Graphic Design

EXHIBITIONS:

2025 - May	Solo Exhibition Persian Painting, Peace	Paris, France International Art Gallery
2019 - February	Group Exhibition Visual Arts Exhibition	Tehran, Iran Andisheh Cultural Center
2017 - February	Group Exhibition Photography Exhibition	Tehran, Iran Artistic Complex of the Ministry of Culture & Islamic Guidance
2015 - December	Solo Exhibition Persian Painting, Khatoon II	Tehran, Iran Shalman Art Gallery
2013 - December	Group Exhibition Visual Arts Exhibition	Tehran, Iran Ebn-e-Sina Cultural House
2013 - October	Solo Exhibition Persian Painting, Khatoon I	Tehran, Iran Iranian Academy of Arts - Saba Gallery
2005 - December	Group Exhibition Photography Exhibition	Tehran, Iran Niyavaran Palace Higher Education Center for Cultural Heritage

My Peaceful World

Arthur Upham Pope, the American expert on Iranian Art wrote
in The Survey of Persian Art:

“The first intention of art is to decorate and this is a principle that is closely followed in art throughout Asia. Patterns and objects may be born for different purposes and have nothing to do with each other. Iranian art before everything has been to create cryptic images that show the most essential conditions and the mysteries reflect their needs and interests and their reliance on resorting to celestial forces. They are made by emotional impressions.”

جهان صلح آمیز من

آرتور پوپ متخصص هنر ایرانی در مقاله ای تحت عنوان
مقام هنر ایرانی نوشته است:

«قصد نخستین هنر، تزئین است و نه شبیه سازی و این اصلی است که به تقریب در هنر سراسر آسیا از آن پیروی می شود. نقوش و اشیا ممکن است زاده مقاصد متفاوت باشند و هیچ گونه رابطه ای باهم نداشته باشند. هنر ایرانی قبل از هنر چیز برای ایرانیان فن ساختن تصاویری رمزی بوده است که مبین ضروری ترین احوال باشند و رموزی نشان دهنده نیازها و علایق ایشان و تکیه گاهشان هنگام توسل به نیروهای آسمانی. کار هنرمند این بوده که این کنایه ها و رمزها را محسوس و قابل درک و از نظر عاطفی موثر بسازد.»

The painter's language may not be as clear as the poet's language but their purpose is the same. And beyond it is a dream, a desire to achieve the tempestuous silence that lies in the soul or loneliness. Thus, painting and poetry with their apparent dichotomy share one thing, which is silence. In the meantime, what captivates the eye is the vision of the artist who stands in a magical atmosphere between life and death. According to the artist, due to the conflict of recognizing her identity and exploring to find herself, she picks up her pen and in a tangible form expresses the inherent truths that the intellect has dialectically found.

شاید زبان نقاش به روشنی و صراحت زبان شاعر نباشد اما هدف آنها یکی است و در فراسوی آن یک آرزو نشسته است، آرزوی دست یافتن به سکوت پرآشوب نهفته در جان. بر همین اساس نقاشی و شعر با همه دوگانگی ظاهری در یک چیز شریکند و آن سکوت است. در این میان آنچه چشم را محصور خود میکند نگاه هنرمندی است که در فضایی سحرآمیز میان زندگی و مرگ ایستاده است. ازین روست که هنرمند به سبب درگیری با اندیشه شناخت هویت خود و کاوش برای یافتن خویشتن قلم در دست می گیرد و در قالبی محسوس حقایقی ذاتی که عقل به نحو دیالکتیک بدان ها راه یافته است را در صفحه سفید پیش رویش بیان میکند.

در ابتدا نگاره های ابداعی هنرمند، طرح های ذهنی ای بودند که آرام آرام همراه جریان های مختلف زندگی وی شکل گرفتند و در بستر شناخت و مطالعه دقیق تزئینات و نگاره های بکار رفته در فرش ها، صنایع دستی و بناهای تاریخی ایران تکمیل و به بلوغ رسیدند و در چندین نوبت با عناوینی چون خاتون در موطن هنرمند به نمایش در آمدند. بی تردید بداهه بودن و پرداختن بر اساس حس لحظه ای هنرمند، مهمترین ویژگی در شیوه کار اوست و همین شاخصه مهم باعث شده تا هر طرح در عین شباهت ظاهری اما بصورت مستقل با زبان خود به روایت داستان خویش پردازد.

At first, the artist's innovative drawings were mental designs that were slowly formed with different currents in her life against the context of accurate knowledge and study of decorations and paintings as used in carpets, handicrafts and historical buildings of Iran. They reached a form of maturity and were exhibited several times with titles such as "Khatoon" in the artist's homeland. Undoubtedly, improvisation and dealing with the artist's momentary feeling is the most important feature of the style of her artworks. This important feature has caused each design to narrate its story in its own language while being similar in appearance but independently unique.

"My peaceful world" collection is the sweet story of love and mania... It is a different version of Iranian art and literature in which the artist's point of view shows how every particle is eagerly looking forward to hearing from love... No real beauty can be found unless the truth is hidden in it and there is no truth from which beauty does not flow in it. By combining literature and visual art, the artist uses historic Persian poetry to express the turbulent path of love by exploring the designs and motifs of potteries of different periods of ancient Iran and paying attention to the evident and hidden emotional relationships of lovers in Persian miniatures.

مجموعه جهان صلح آمیز من، حکایت شیرین عشق و شیدایی است... روایتی است دیگرگونه از هنر و ادبیات ایرانی که در آن از دیدگاه هنرمند هر ذره ای به شوق یار در گردش و حیرانی است... هیچ زیبایی واقعی یافت نمی شود مگر اینکه حقیقت در آن مستتر باشد و هیچ حقیقتی نیست که زیبایی از آن نجوشد و جاری نشود. و هنرمند با تلفیق ادبیات و هنر تجسمی، شعر کهن فارسی را، برای بیان راه پرتلاطم عشق با گشت و گذار در میان طرح ها و نقوش سفالینه های دوران مختلف ایران باستان در کنار توجه به رابطه عاطفی پیدا و نهان عشاق در مینیاتور های ایرانی، به خدمت گرفته است.

در آثار این مجموعه، هنرمند با بهرمندی از قدرت سیال خطوط و رنگ سیاه برای بیان حقیقت آفرینش که چیزی جز عشق نیست، نقوش کهن ایران زمین را با زبان خود در کنار اشعار شاعران صاحب نام ایران از جمله؛ مولانا، سعدی، حافظ بدون رنگ به تصویر کشیده است. چرا که عشق هزار رنگ دارد و هر بیننده ای می تواند داستان، رنگ و نور عشق خود را در عالم خود به آن بیافزاید. چنانچه در تصاویر انسانی او نیز، شخصیت های وی بدون صورت هستند تا باز هم راه همزاد پنداری و خیال برای بینندگان باز بماند، و هرکس بتواند خود را در کنار اشعار عاشقانه فارسی در قالب هرکدام از آنها تجسم کند.

In the artworks of this collection, she uses the fluid power of lines and black color to express the truth of creation, which is nothing except love, The ancient motifs of Iran in her own language along with the poems of famous Iranian poets such as Rumi, Saadi and Hafez are depicted without color. Because she believes that love has a thousand colors and every audience can add their own story, color, and light of their own love in their world to it. Her characters are faceless so that the way of fantasy will remain open to the audience. Everyone will be able to relate to a Persian love poem.





من آن نیم که حلال از حرام نشاسم شراب با تو حلال است و آب بی تو حرام
سعدی

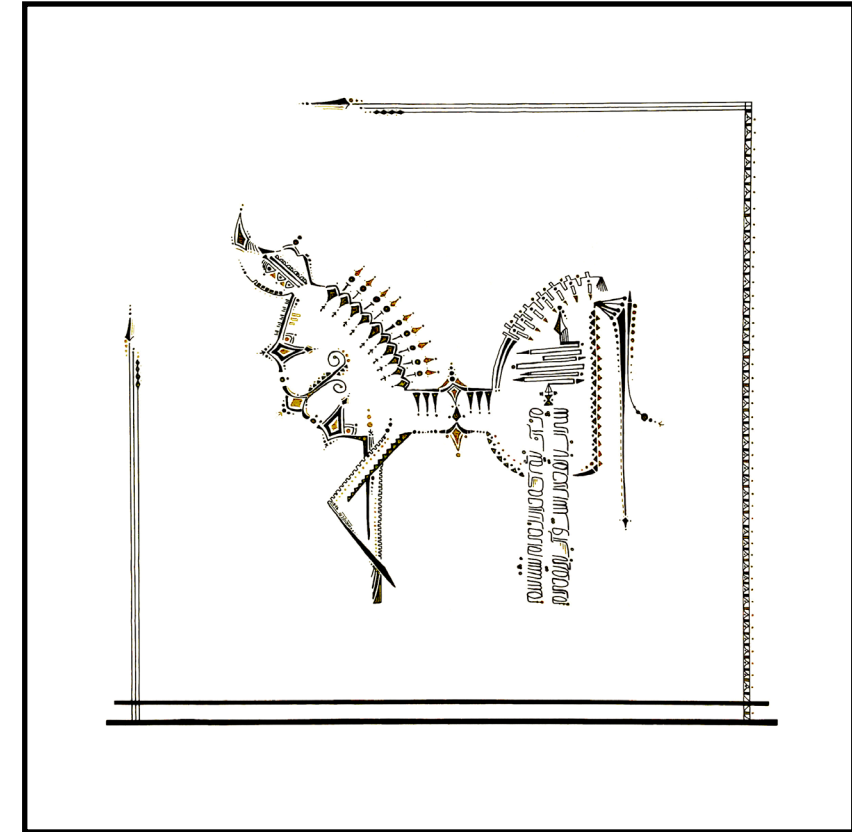
I am not the one who does not distinguish the Halal* from the Haram**.
Wine is permissible with you and water is forbidden without you!

Saadi(1210- 1292)

It means everything is right with you and is wrong without you,
even if it is God's command.

*Halal: lawful in Islam.

**Haram: unlawful in Islam. like alcohol drink that is forbidden.

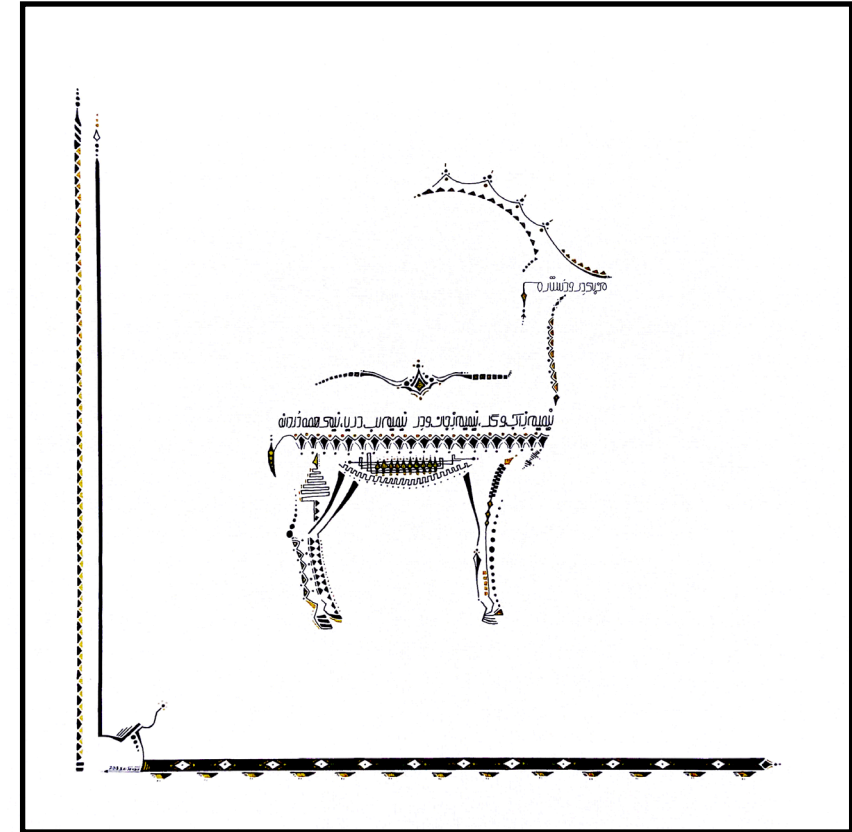


نیم ز آب و گل، نیم ز جان و دل نیم لب دیا، نمی همه در دانه
مولانا

Half of our being is made of water and mud, and the other half is made of
heart and soul.

Half of our being is at the seaside and the other half is at the bottom of
the sea like pearls*.

Rumi (1207 –1273)



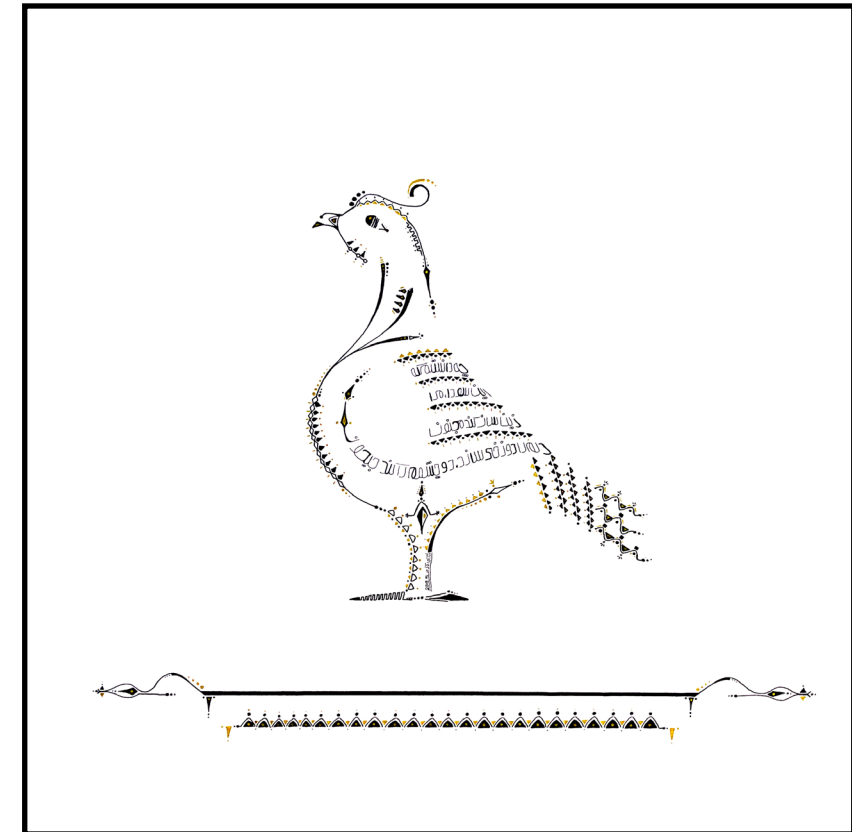
*Rumi points out that half of the human beings are from light and the other half are from darkness, both become one with each other and bring humans to perfection. Because human nature, while belonging to everything in this world, belongs nowhere! We are somewhere between being and not being suspended.

چه دانستم که این سودا مرا زین سان کند مجنون
دلم را دوزخی سازد دو چشمم را کند همچون

مولانا

I didn't know that this passion could make me insane...
It makes my heart look like hell and my eyes like the Jeyhun* river...

Rumi (1207 –1273)



*Jeyhun: Amu Darya is a major river in Central Asia and Afghanistan

ای ساربان آهسته رو کارام جانم می رود
گفتم به نیرنگ و فون پنهان کنم ریش درون
و آن دل که با خود داشتم با دستانم می رود
پنهان نمی ماند که خون بر آستانم می رود
محل بدر ای ساروان تندی مکن با کاروان
کز عشق آن سرو روان کویی روانم می رود

سعدی

Sareban*, go slowly and carefully, you are taking my peace of life...
My heart with the person who has taken it from me is going...

I told myself to hide the wound on my heart with every trick that I could...
But it isn't possible because the blood has been flowing from my sleeve..

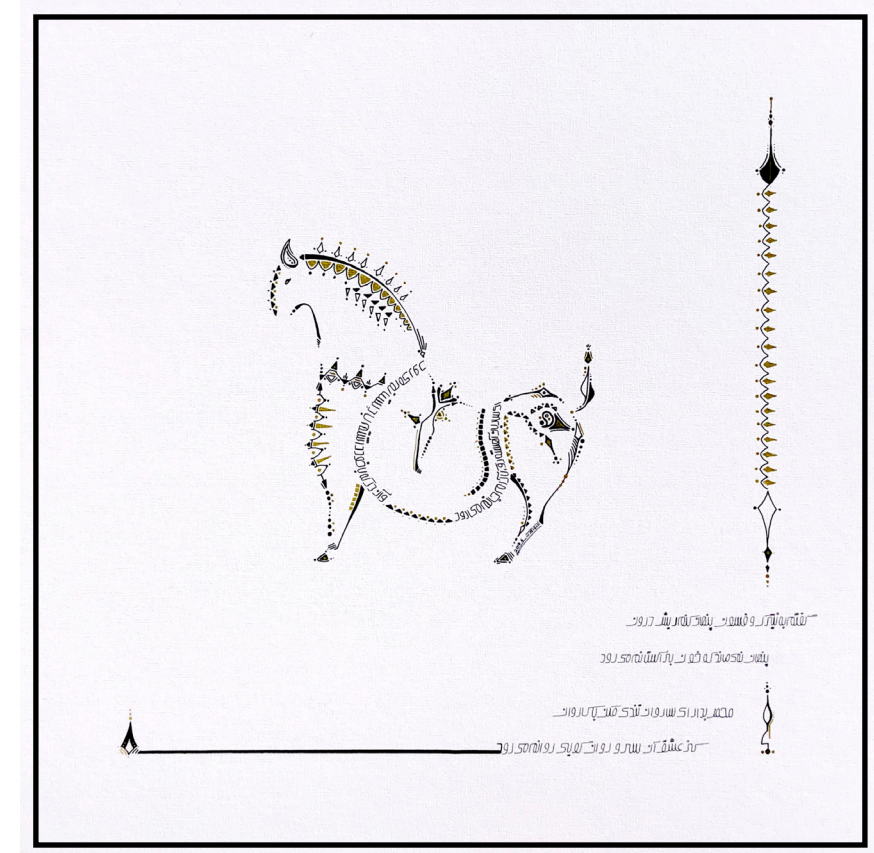
Sarban, be patient with the Caravan**! because my soul and spirit are going after
someone who is beautiful and stately like a lovely cedar***...

Saadi(1210- 1292)

* Sareban: camel rider

**A caravan is a group of people traveling together, often on a trade expedition. Caravans were used mainly in desert areas and throughout the Silk Road.

*** In Persian literature, Cedar is a symbol of freedom and an adjective is used to describe the beauty, well-being, and charm of the beloved.



بر نیاید از تمنای لب کاسم هنوز
ساقیایک جرعه‌ای زان آب آشکون که من
نام من رفته‌ست روزی بر لب جانان به سو
ای که گفتمی جان بده تا باشدت آرام جان

بر امید جام لعلت ددی آشامم هنوز
در میان پنجگان عشق او خامم هنوز
اهل دل را بوی جان می‌آید از نامم هنوز
جان به غم بایش سپردم نیست آرامم هنوز

حافظ

I have not yet succeeded in fulfilling my desire of kissing you.

I am drinking wine in the hope of kissing your lips.

I reached the bitterness of the wine but I did not found you yet.

Saghi*, give me a sip of your wine which looks like a fire, In the midst of those who
have been burned and failed, I am still at the beginning of
the path of her love.

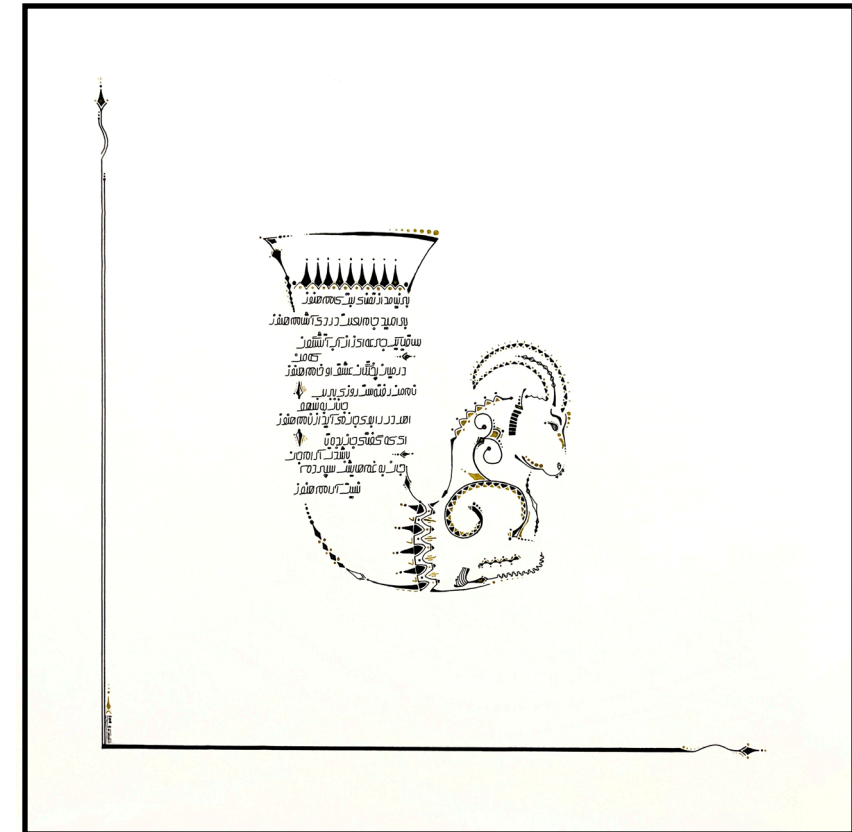
One day my name has been called by mistake by my beloved,
From my name has come continuously a fragrance of love since that day.

I am talking to those who have travelled the path of love and they told me:

"I should give my life for the sake of love so that I can rest
in the union of my beloved."

So why have I given my life for the sorrows of this love,
but I haven't calmed down?

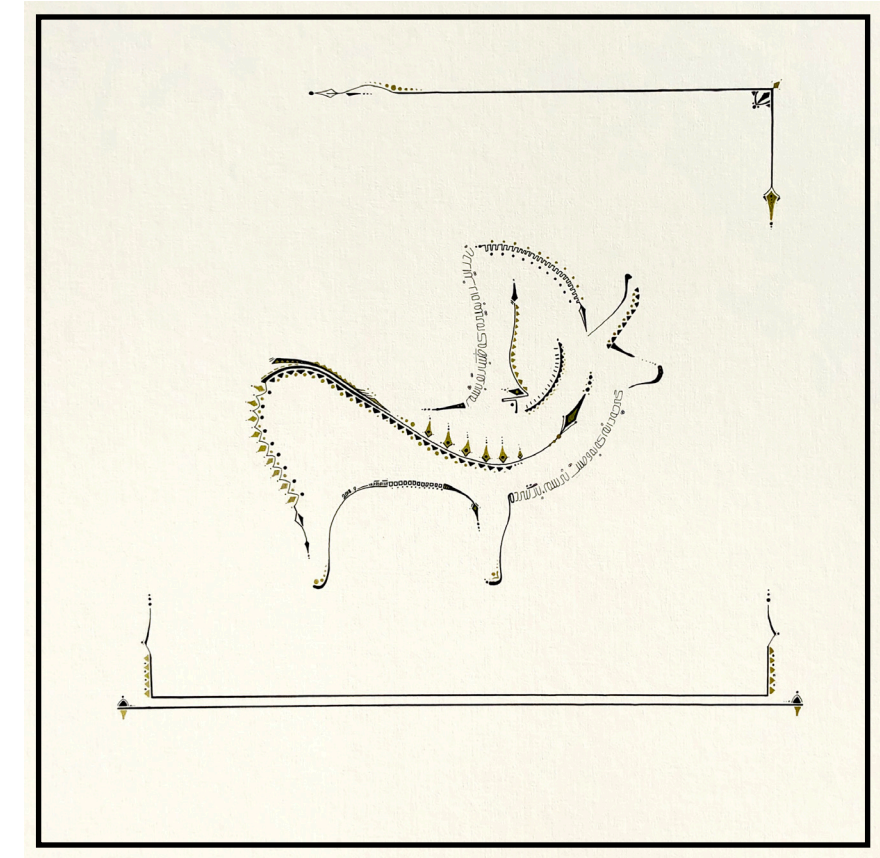
Hafez(1315-1390)



کمر چه دانم که به وصلت نرسم باز نکردم
تا در این راه بمیرم که طلبکار تو باشم
سعدی

However, I know that I will not reach your love,
But I will never go back from this way which I've come and I will never regret it,
until I die in this way...
so that you will be indebted to my love and you will be forced to fall in love with
me as much as I loved you one day...

Saadi(1210- 1292)

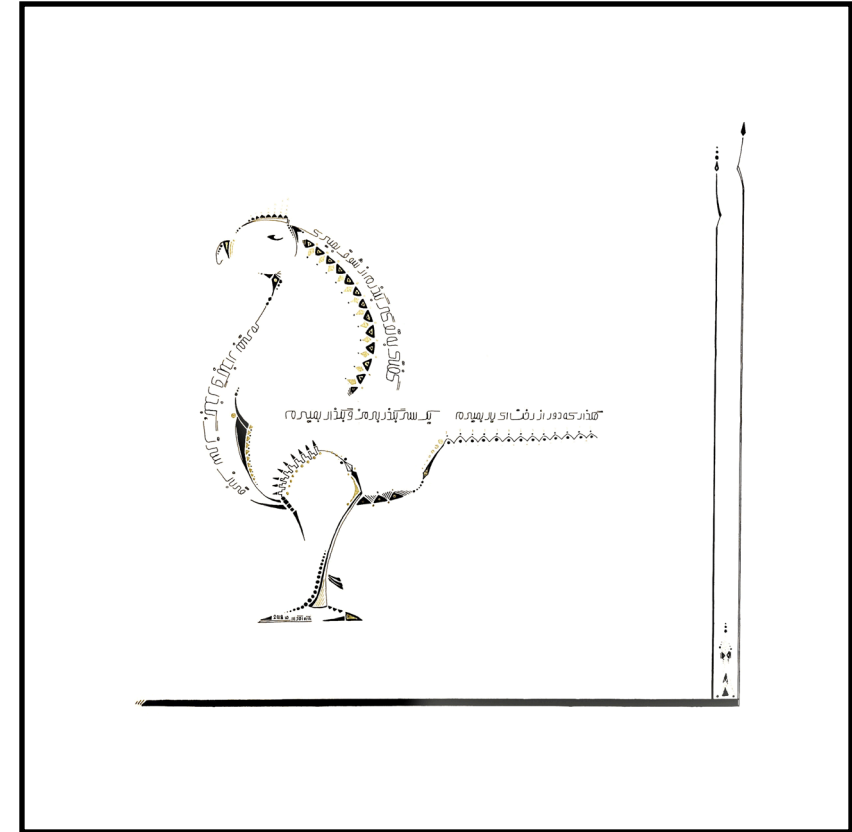


مگذار که دور از رخت ای یار بمیرم
گفتی به تو که بگذرم از شوق بمیری
یک سر بگذر بر من و بگذار بمیرم
قربان سرت، بگذر و بگذار بمیرم
صباحی بیکدی

Don't let me die without seeing your beautiful face.
Let me take a breath with you before my death.

You said to me: If I stay with you even for one breath, you would die
immediately from the joy of my presence!
I've sacrificed for this breath, come on my love! And let me die...

Sabahi Bigdeli (18th century)



سیر نمی شوم ز تو ای مه جان فزای من
با ستم و جفا خوشتم گرچه درون آتشم
چونکه تو سایه افکنی بر سرم ای بای من
کفتم غم نمی خورم ای غم تو دوا می من

مولانا

I am not bored with you, you are a pure love which increases
my life every moment,
please don't ignore me so much that I don't deserve it...

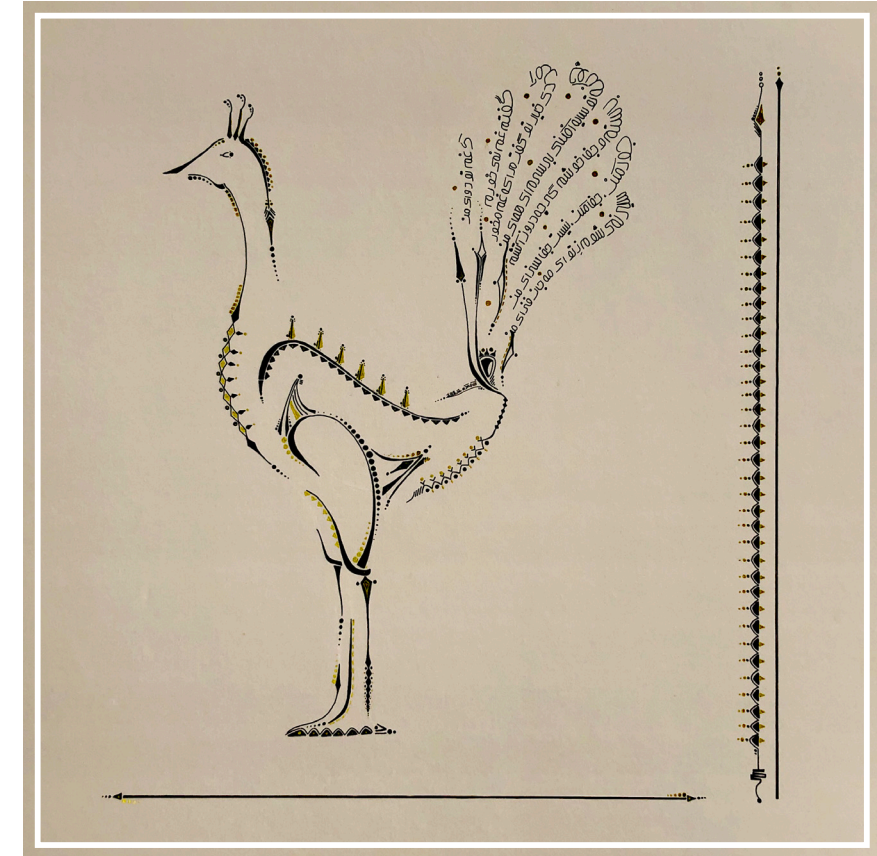
However, even every carelessness that comes from you can already
make me happy,

Although I'm burning inside at the same time...

Because I hope that one day your opinion changes and you would throw your
shadow on my head, my fortunate bird...

You came to my dream last night and said don't be sad!
And I reply to you that I'm not sad because this sadness of your love is
the cure for my pain, my beloved!

Rumi (1207 –1273)

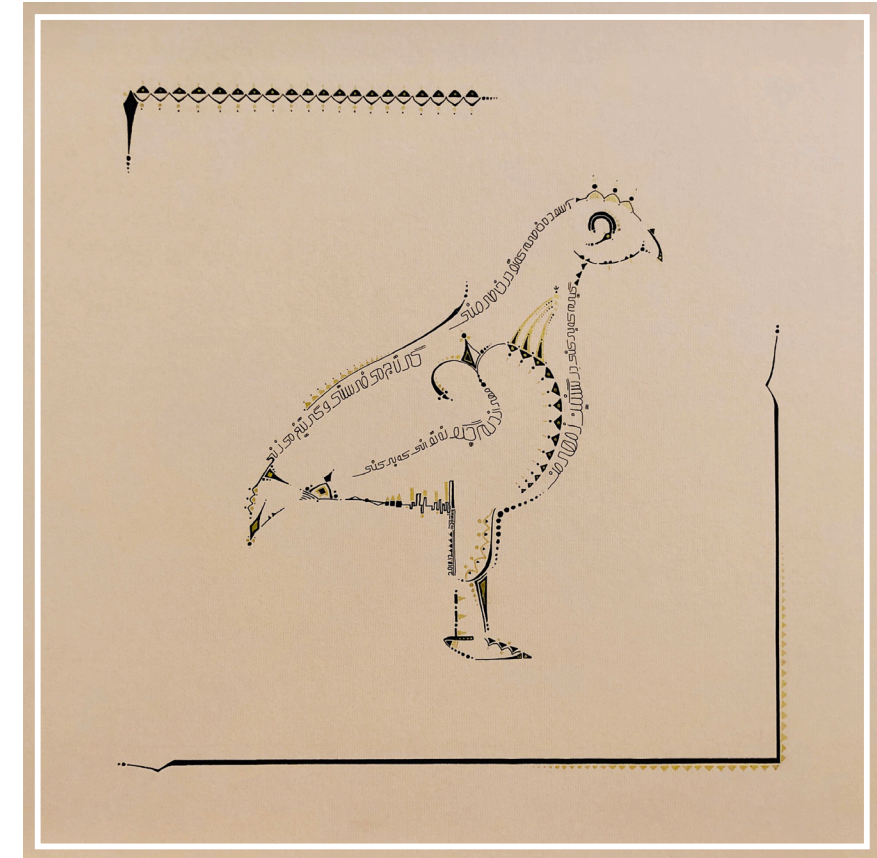


آسوده خاطر م که تو در خاطر منی
کرتج می فرستی و کرتیج می زنی
کیرم که بر کنی دل سگین ز مرمین
مراز دلم چکونه توانی که بر کنی

سعدی

I am relieved that you are in my heart and memory,
Now it's not important if you want to have mercy on me or ignore me!
And even if you want to separate from my love and affection!
But you would never be able to take my love for you away...

Saadi(1210- 1292)



یاد ایامی که در گلشن فغانی داشتم در میان لاله و گل آشیانی داشتم
درد بی عشقی ز جانم برده طاقت ور نه من داشتم آرام تا آرام جانی داشتم

رہی معیری

I've remembered that day I was in the sweet pain of love
between flowers garden...
Among the tulips and flowers was my best...
but now the painlessness of love has destroyed my fortitude...

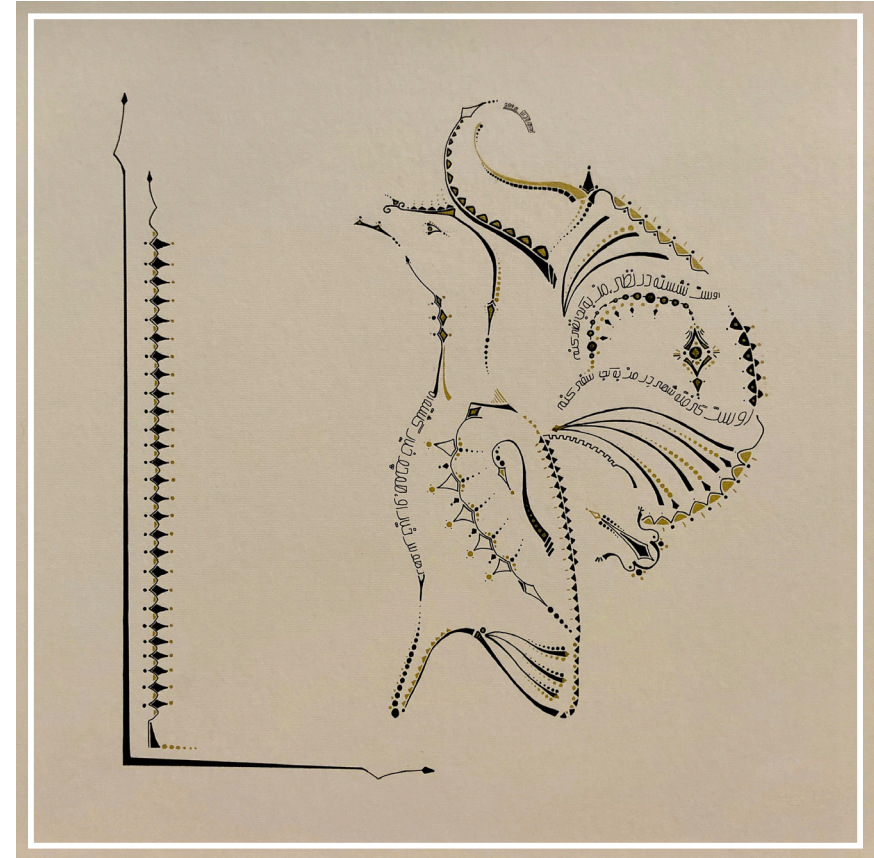
Rahi Mo'ayyeri (1909 – 1968)



در هوس خیال او بهجو خیال گشته ام
اوست نشسته در نظر من به کجا نظر کنم
اوست گرفته شردل من به کجا سفر کنم
مولانا

In my wish to reach you my love, I've become my own dream...
Everywhere I look, I see you! my love sitting in front of my eyes...
She is the one who conquered the whole city of my heart,
leaving no place left to travel to, or to stay away from her fantasy...

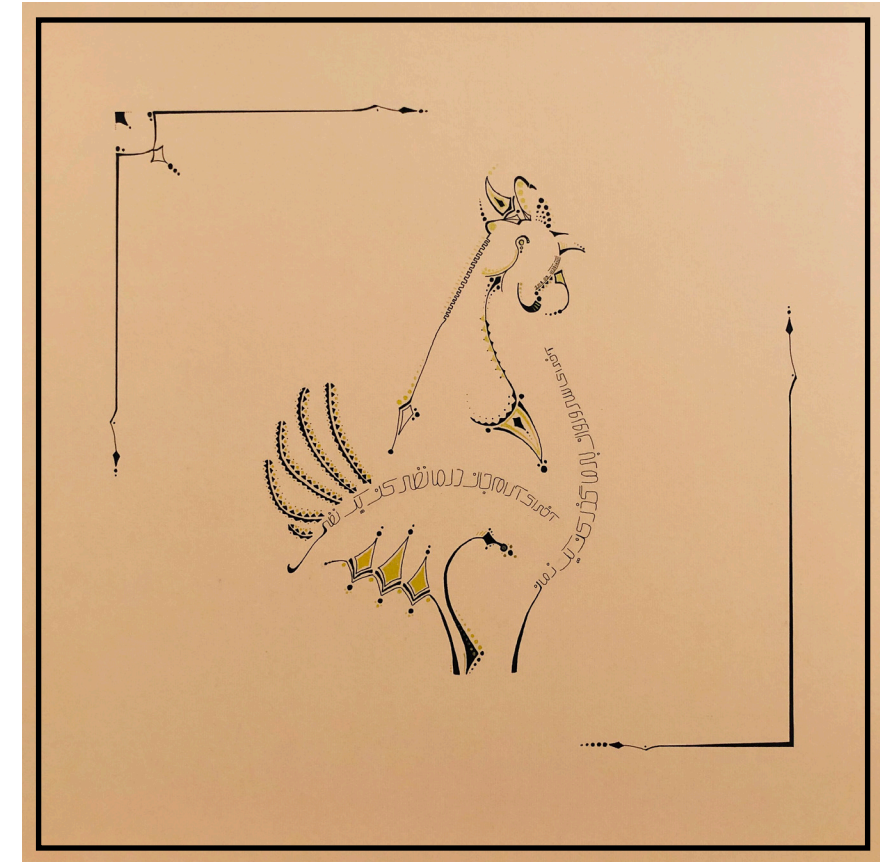
Rumi (1207 –1273)



آخر ای سرو روان بر ما گذر کن یک زمان
آخر ای آرام جان در ما نظر کن یک نظر
سعدی

Finally, please pass me one day, who is as tall and stunning as a green Cedar*...
Eventually, please take a look at me once who is that makes
my soul and heart calm...

Saadi(1210- 1292)

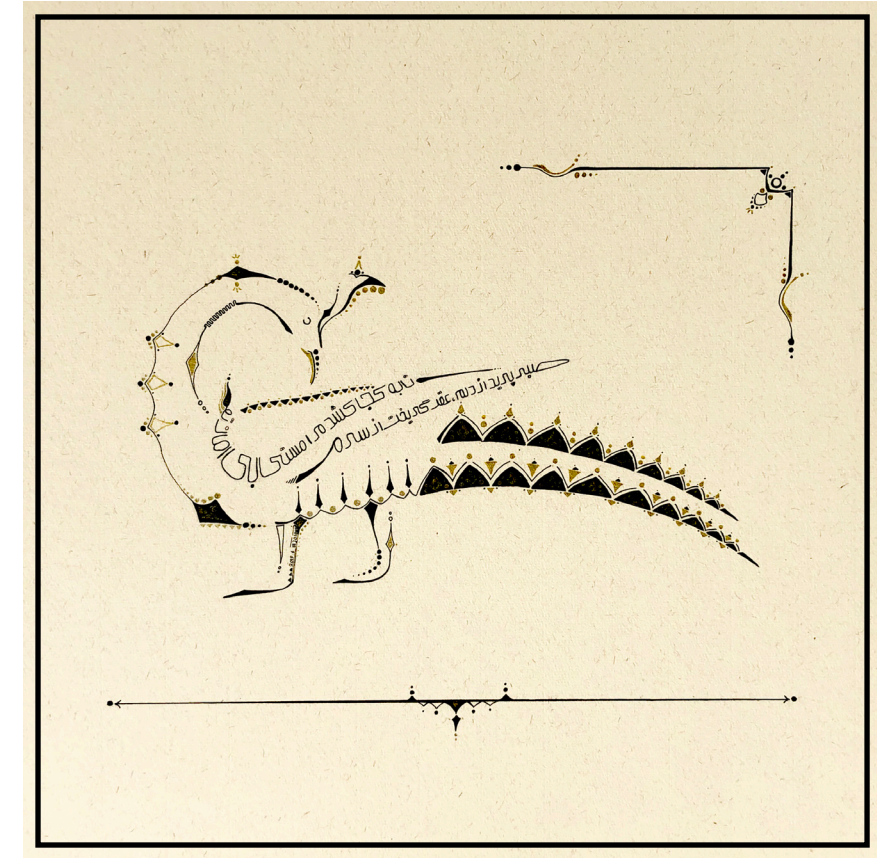


* In Persian literature, Cedar is a symbol of freedom and an adjective is used to describe the beauty, well-being, and charm of the beloved.

صبر پرید از دلم عقل گریخت از سرم
تا به کجا کشد مرا مستی بی امان تو
مولانا

Patience has passed away suddenly from my heart,
The reason has escaped from my head,
How far would being permanently drunk from your love take me?

Rumi (1207 –1273)

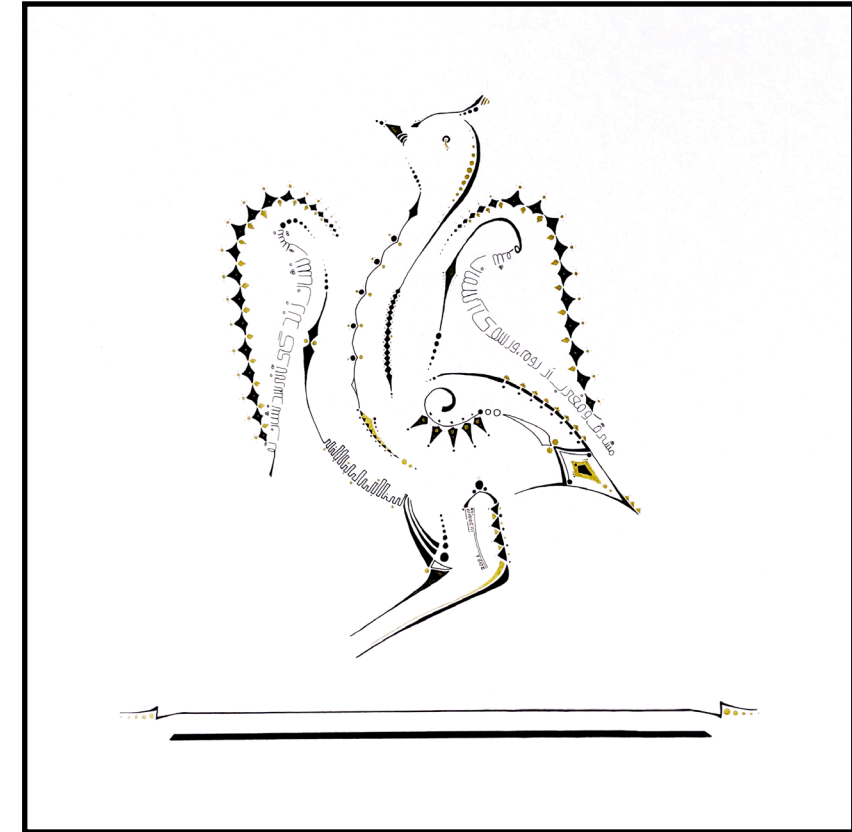


مشرق و مغرب ارم، ورسوی آسمان شوم
نیت نشان زندگی تا نرسد نشان تو

مولانا

If I travel to the East or the West,
And even though I fly up to the sky,
I wouldn't find any sign of life unless a sign of you reaches me...

Rumi (1207 –1273)

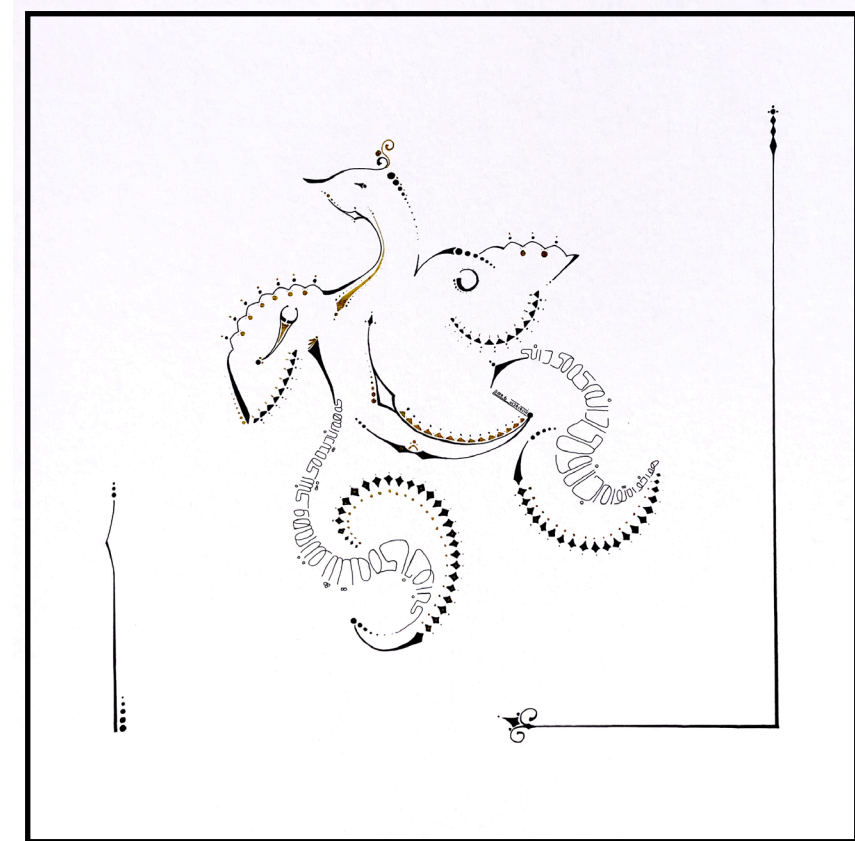


هواخواه توام جانا و می دانم که می دانی
که هم نادیده می بینی و هم نوشته می خوانی

حافظ

I love you
And I know that you know everything about my love,
Because you are aware of everything in the world...
You don't need to have seen an event to be informed of it...
you can read the letters even before they are written...

Hafez(1315-1390)

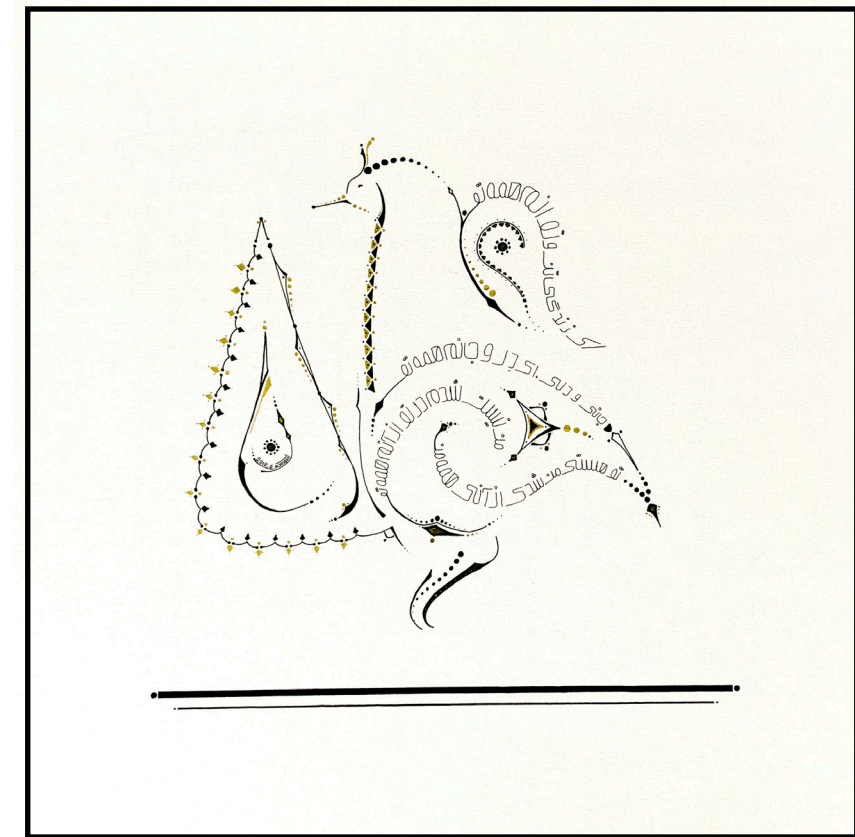


ای زندگی تن و توانم همه تو
جانی و دلی ای دل و جانم همه تو
تو هستی من شدم از آنی همه من
من نیست شدم در تو از آنم همه تو

مولانا

I am telling you; the one who's my whole existence belonging to you...
The one who owns all my soul and spirit...
You are the cause of my whole life
I am lost in your love, and now your love and I have become all one...

Rumi (1207 –1273)

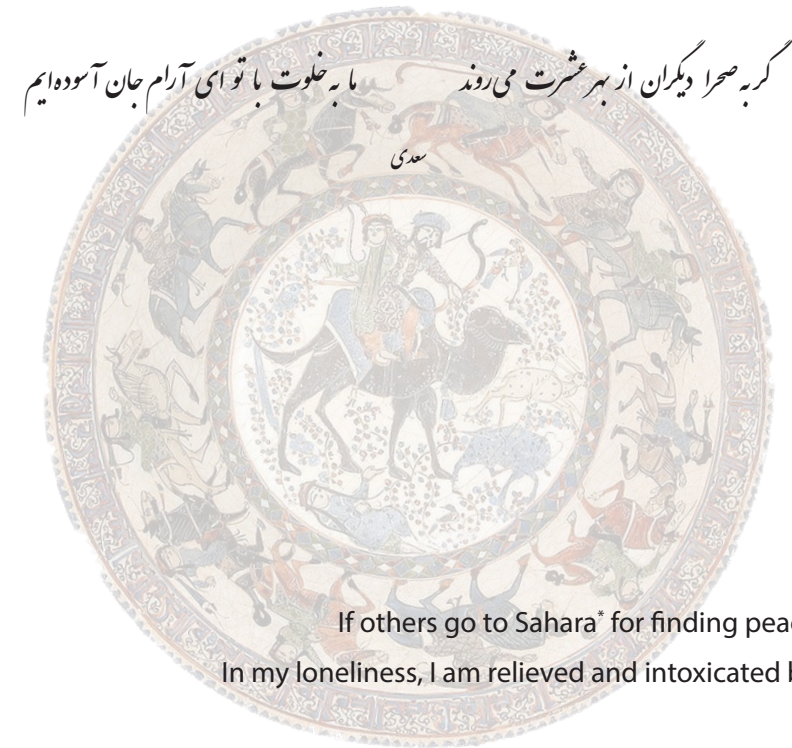


دل ز تن بردی و در جانی هموز
دردا دادی و درمانی هموز
آشکارا سینه ام بشکافتی
همچنان در سینه پنهانی هموز
امیر خسرو دهلوی

You cleaved my heart with your hot love and took it with yourself
but you remained in my soul ...
You gave me a lot of pain, but you are still the cure for those pains...
Even though you tore my chest with the pain of your love and negligence,
You are still hiding inside my chest ...

Amir Khusrau Dehlavi (1253 – 1325)





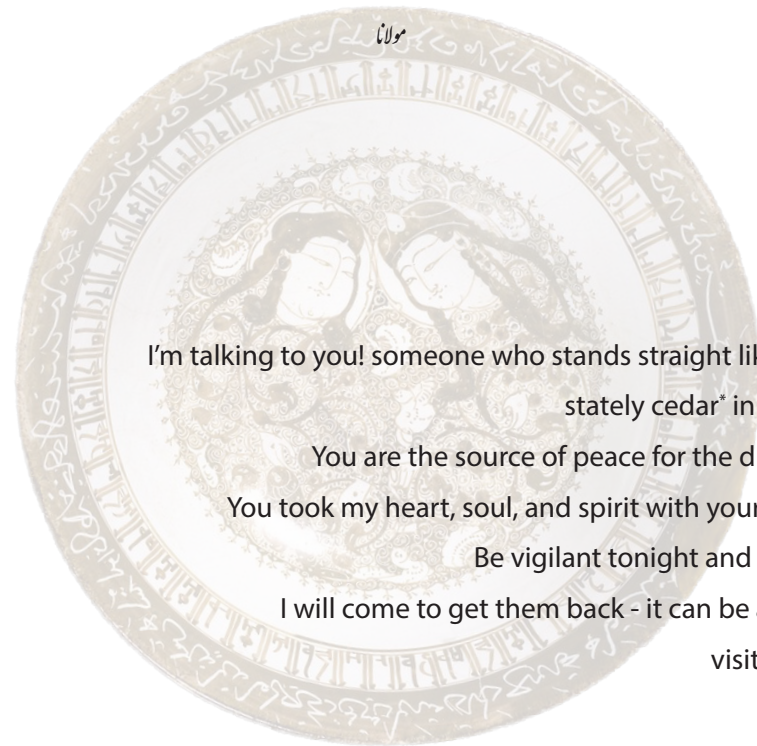
If others go to Sahara* for finding peace and happiness,
In my loneliness, I am relieved and intoxicated by your memories
and fantasies...

Saadi(1210- 1292)



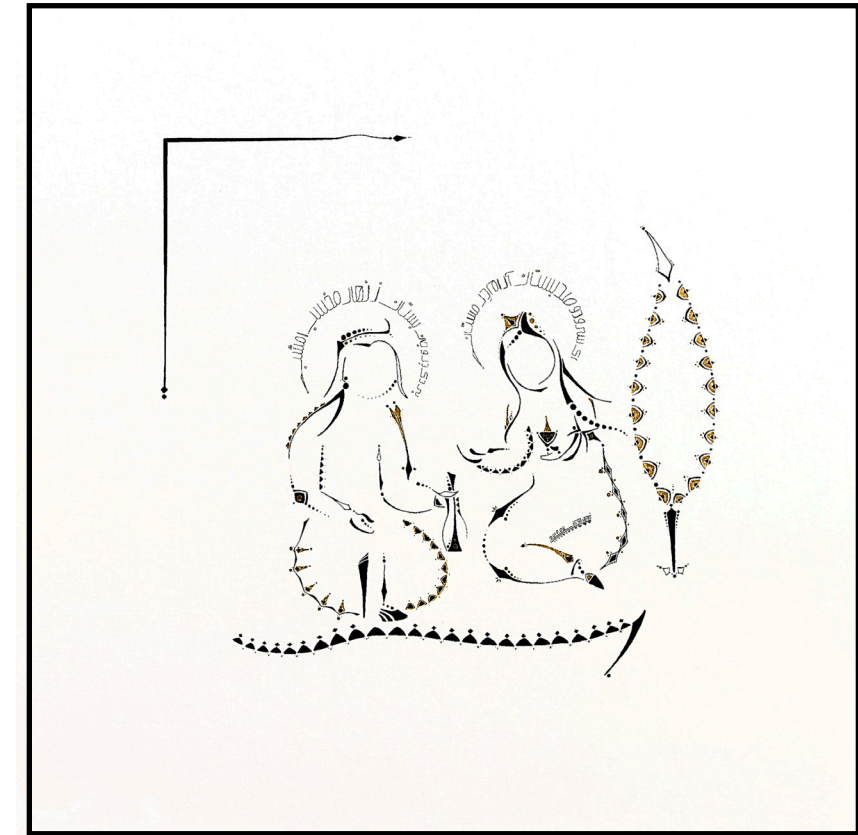
*The desert has been a promenade for kings in Iran, where they used to have fun, drank, and hunted there for centuries.

ای سرو دو صد بتان آرام دل منان
بردی دل و جان بتان زندهار مخب اشب



I'm talking to you! someone who stands straight like a beautiful and
stately cedar* in the vast garden...
You are the source of peace for the drunkards of love...
You took my heart, soul, and spirit with yourself in your love...
Be vigilant tonight and don't go to sleep!
I will come to get them back - it can be a good reason for
visiting the beloved...

Rumi (1207 –1273)



*In Persian literature, Cedar is a symbol of freedom and an adjective is used to describe the beauty, well-being, and charm of the beloved.

ای در دل من میل و تمنا همه تو
واندر دسرمن مایه سودا همه تو
هر چند به روزگار در می نگرم
امروز همه تویی و فردا همه تو

ابوسعید ابوالخیر

A person in my heart who is my all desire and passion is just you...
A person in my head who causes my madness of love is you...
How much I look at the world, I deeply understand that today and every day
aren't anything except you...

Abu Said Abul-Khayr (10th century)



کر دولت وصال نخواهد دی کشون

سر باین تحیل بر آستان توان زد

حافظ

Even if in my dreams, only one door is open to me to reach you,
It is necessary to prostrate thousands of times appreciation
in this sweet dream...

Hafez(1315-1390)



گر جان عاشق دم زند آتش در این عالم زند
وین عالم بی اصل را چون ذره با برهم زند
مولانا

If a lover just takes a breath from the bottom of her/his heart,
the whole world would be burned by the heat of this love...
And the whole unfounded world would be disrupted like scattered particles by
the passion of this love...

Rumi (1207 –1273)



اگر به دامن وصل تو دست ما نرسد کشیده ایم در آغوش، آرزوی تو را
حزین لاهیجی

If my hand doesn't arrive at your skirt (If I could never even reach your love)
at least I wish to have the desire to touch you in my mind every night...

Hazin Lahiji (16th century)



ای دوست قبولم کن و جانم بستان

مستم کن و از هر دو جهانم بستان

مولانا

My love, please accept me and take my whole life...

Take my every breath for yourself and let me be accepted one second before
my death...

Let me get drunk on reaching you...

I will be able to go out of (higher than) both worlds*...

Rumi (1207 –1273)



من چه در پای تو ریزم که پند تو بود
جان و سر را توان گفت که مقداری هست

سعدی

What can I pour in front of your feet to make you enjoy and satisfy you?
Even if I sacrifice my whole life for you it isn't valuable instead of
your being, beauty and love...

Saadi(1210- 1292)



حالی خیال وصلت خوش می دهد فریتم
تا خود چه نقش بازو این صورت خیالی

حافظ

A vain but beautiful fantasy to reach you deceives me beautifully...
But I have to wait and see if this imaginary expectation comes true...

Hafez(1315-1390)



مولانا

آمده ام که ره زخم بر سر کنج شه زخم
آمده ام که زر برم، زر نبرم خبر برم

I have come to steal the king's treasure from this Caravan*.

I have come to take a golden treasure...

But no, wait! I want more precious things than gold, I want to take
the news of my acceptance by my beloved...

Rumi (1207 –1273)



*A caravan is a group of people traveling together, often on a trade expedition. Caravans were used mainly in desert areas and throughout the Silk Road.

نهفته ام به خموشی خیال روی تو را مباد کز نفسم بشوند بوی تو را
حزین لاهیجی

In silence, I have hidden the image of your face and the desire of reaching you
in my fantasy...
So that people can not hear you through my breath and
my secret won't be revealed...

Hazin Lahiji (16th century)



بر کجا برم شکایت بر که گویم این حکایت

که بت حیات ما بود و نداشتی دوامی

حافظ

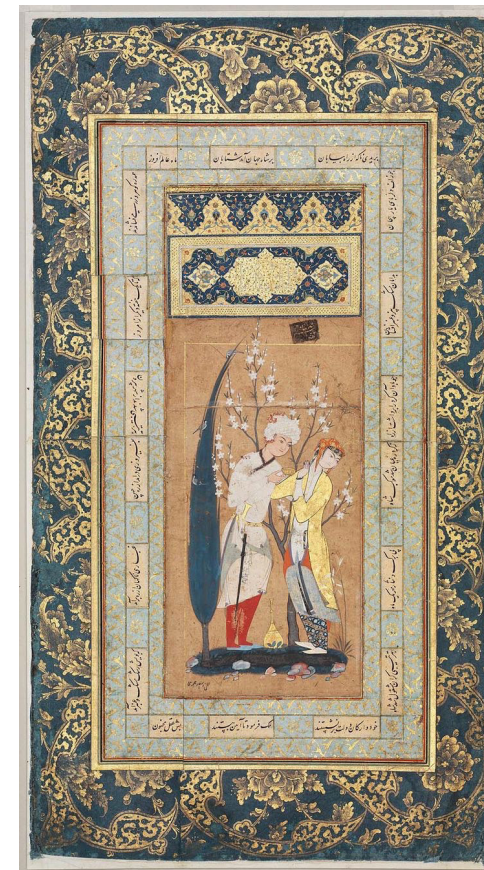
Where could I go to complain?
Who could I tell this story to?
Her lips were the extract of my life
but they were not permanent for me...

Hafez(1315-1390)



As mentioned in the introduction, this collection has been inspired by
the literary, cultural, and historical Persian artworks.

In this section is referred to
some of these literary and artistic items:



Lovers in Landscape attributed to Mohammadi.
Mid 16th century(Safavid dynasty), Iran.

Azadeh & Bahram

AD 420

Azadeh is a Roman girl in Shahnameh and other works in Persian literature. When Bahram-e Gur (Bahram V) was in al-Hira, she was offered to him as a slave-girl. Azadeh was a harpist. Her story with Bahram is mentioned in other works such as

Nezami Ganjavi's Bahramnameh (also known as Haft Paykar). She always accompanies Bahram in hunting.

One day she expresses sympathy for the gazelles, instead of praising Bahram's hunting skills. The young and ignorant Bahram becomes angry and let his camel trample her.

Tha'alibi mentions that Al-Mundhir I ibn Al-Nu'man had the event painted in the palace of Khawarnaq. This story is also narrated by Nezami Ganjavi, but with

a happy ending.

Bahram and Azadeh hunting was a popular subject in Persian miniature.



Prince Bahram Gur hunting with Azadeh.
Ceramic Bowl,
12th-13th century, Iran.

Fritware Bowl, painted in luster over a white glaze.
Attributed to Abu Zayd Kashani, 13th century, Iran, Kashan.



Khosrow & Shirin Shirin & Farhad



Khusraw discovers Shirin bathing in a pool.
 Khamsa by Nizami, mid 16th century(Safavid dynasty), Iran.
 Opaque watercolor, ink, gold, and silver on paper.

Khosrow & Shirin \ Shirin & Farhad are the title of famous tragic romances by the Persian poet Nezami Ganjavi (1141–1209). It tells a highly elaborated fictional version of the story of the love of the Sasanian king Khosrow II for the Armanian princess Shirin, who becomes queen of Persia. The essential narrative is a love story of Persian origin which was already well known from the great epico-historical poem the Shahnameh and other Persian writers and popular tales, and other works have the same title. But at the same time, Farhad falls in love with Shirin. And the complexity of love in this story has made it more beautiful.



Farhad Carrying Shirin and Her Horse.
 Khamsa by Nizami, 15th century(Timurid dynast), Iran.

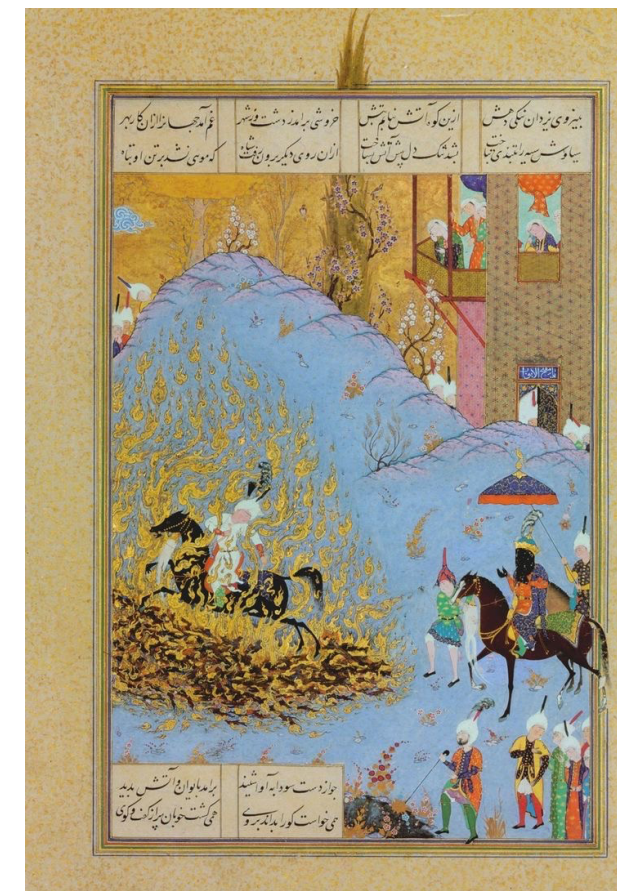
Farhad's fame also reaches Shirin, who takes glass of milk for him one night. When he returned, Shirin's horse died, and if Farhad had not arrived on time, he would have knocked Shirin to the ground.

The Fire Trial Of Siyavash

Sudabeh was a Queen of Iran. She was Kay Kavus's wife and Siyavash's stepmother. She is mostly famous for her role in Siyavash choosing exile. When young Siavash, who was raised by Rostam (one of the most famous of Iranian heroes) away from his father's Palace, returns, Sudabeh sees him and falls in love. She tricks Siavash into going to her private palace in order to visit his sisters. There she reveals her real intention to him and tries to seduce him. Siyavash resists her and refuses to betray his father. Sudabeh, who is disappointed, tries to manipulate her husband and turn him against his son.

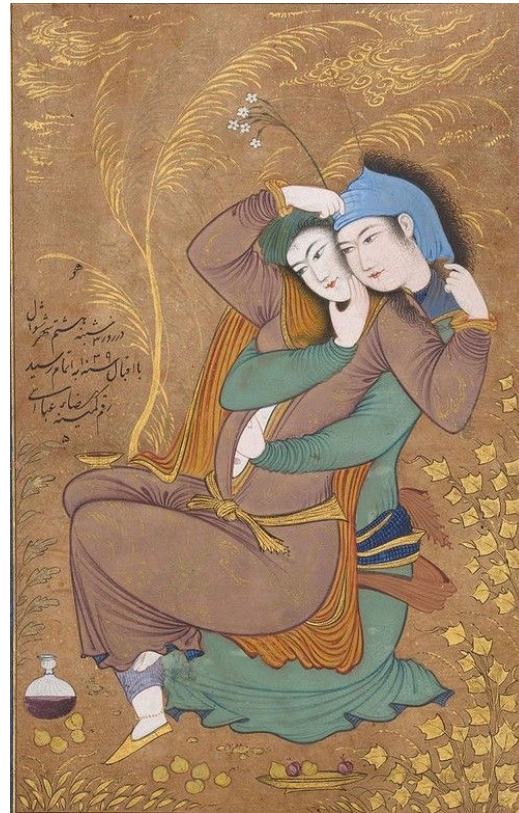
Kay Kavus ordered both of them to go through the fire to find the culprit. To prove innocence, Siavash had to pass through the flames. He passed through the terrible flames without any harm. But Sudabeh did not come close to the fire. Then Siavash went to his father to mediate to forgive Sudabeh and the father accepted.

The Fire Trial Of Siyavash attributed to Abd-Ol-Vahab Shah, Tahmaseb's Shahnameh Farsi, mid of 16th century, Iran.



Vis and Ramin

It's a classic Persian love story. The epic was composed in poetry by Fakhruddin As'ad Gorgani in the 11th century but this story took place around 50 AD in the Parthian Dynasty. It tells the erotic and unbridled mutual love of a girl named Fish with Ramin who is the brother of the king of Iran. But Fish is married to this king and is very unhappy with this marriage.



The Lovers attributed to Reza Abbasi.
Mid 17th century (Safavid dynasty), Iran.
Ink and gold on paper.



Privacy Of Lovers attributed to Mo'en Mosavver.
17th century (Safavid dynasty), Iran.
Watercolor, ink and gold on paper.

Reference of Historical Stories:

1. Pope, Arthur Upham (1972). Status of Iranian Art, Culture and Life - Journal of the Secretariat of the Supreme Council of Culture and Arts, Special for Tradition and Heritage, No. 4-5.
2. Wikipedia

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