



IBBY RUSSIA NOMINATES

IGOR OLEYNIKOV

**FOR THE HANS CHRISTIAN ANDERSEN
AWARD 2018**

(illustrator)

Igor Oleynikov

Biographia

Igor Oleynikov was born January 4, 1953 in Lubertsy, a satellite town of Moscow. After school he entered the Institute of Chemical Engineering, though his dream was to go to the Institute of Polygraphy. After 6 years of studies, he worked for three years as an engineer. He quit after that and started working at "Sojuzmultfilm" animations studio, first as an assistant artist. Then he worked as an artist for "Sojuzmultfilm" till 1991. His main artworks there were: "The Mystery of the Third Planet", "The Khalif Stork", "A Tale about The Silly

Husband", "The Shoemaker and the Mermaid". He has also worked for the Christmas Film studio and there made such animated films (cartoons) as The Magic Flute, Iona, The Magic Brush, Percefonta.

Since 1986 till now Oleynikov has been working for Moscow book and magazine publishers. Besides he still goes on drawing cartoons and can't really say what he likes more — cartoons or books. He is married, has children , granddaughter and grandson he loves very much

Igor Oleynikov's Contribution to Children's Literature

Anastasia Arkhipova,

Chairman of the section "Book Graphics"

Moscow Union of Artists,

Corresponding Member of the Russian Academy of Arts.

«Igor Oleynikov is one of the most appreciated contemporary Russian illustrators. He has illustrated so many and such various books that it could be enough for several persons' professional careers. He works much and he works fast.

The worlds that he creates spellbind both children and grownups. His eye is unique, his space is vast, his characters are unusual. Igor's experience while working in animation gives him a specificity — his illustrations are very dynamic, sometimes they look like cinema shots. Oleynikov's interpretation of classical and traditional pieces of literature is always surprising, it is never what you expect.

Any new edition with his art is an important event for judges of illustrated books».

Interview with art

ECLECTIC magazine PEOPLE. OPINIONS. LIFESTYLE
10.04.2014

The plot second life

Interviewed By Alexandra Goncharova

The works of the artist Igor Oleynikov are not just illustrations of literary works. They are separate, collectible works of art, which can be referred to with a short but capacious word "art".

— *Igor, what is a fairy tale?*

— Everything that is admirable can be a fairy tale in real life.

— *What were your favorite fairy tales in childhood?*

— As a child, I read stories endlessly. The collections of fairy tales of all peoples of the world. I didn't have favorites — all of them were favorite. They were coming in a constant flow. Mom literally showered me with books. It was in 1960-ies.

— *What artist's illustrations did you like?*

I definitely liked Vladimirskiy! I kept making all his characters from clay. My dad made a display desk for me: I had a whole gallery of historical characters.

— *Did you like to watch cartoons?*

— They were very rare then. I flew home like crazy to watch every cartoon, like all the children at the time, probably. I didn't really like puppet cartoons, only the drawn ones because the drawn cartoon characters have unlimited plasticity, unlike the clay puppets.

— *Where did you study?*

— I had dreamt to enter the Polygraphy College, but it was unreal to manage from the first attempt. My only attempt failed, so I went to

a technical college; having graduated I had to work as an engineer for exactly three years and left for a film studio "Soyuzmultfilm". When I was a student, I seemed interesting to a puppet cartoon director Ivan Ufimtsev, the creator of the animated series "38 parrots". At the same time, Roman Kachanov noticed me and later I got to work with him at my first film "Mystery of the third planet".

— *Which authors are interesting for you to illustrate?*

— Any, as long as their works have the nerve, the courage, enough space for imagination and for my own interpretations. I don't think that we need to follow the author's every step: one has to go near, and even to invent a parallel world, to add some different meaning into the context, respecting the original text. This is even more interesting. This is like creating a script for the animation. While illustrating, I think of a film that could be made basing on the subject of the literature piece. Formally, I never change the text, but I introduce my own meaning. It's uninteresting to illustrate literally: it is necessary that one could play with the illustration, it has to become interactive.

— *What's important to you in your artwork? Have you got your **Интервью с художником principles, your manner in this genre?***

— It has to go along with the writer, expressing his thought, yet creating space for imagination, so that one could come up with a story and create parallel lines about the illustrations heroes inside the plot.

— *A question about the technique: do you draw with some magic gouache?*



— It's the usual Dutch gouache. It's actually getting out of fashion — gouache. Hardly anybody works with it nowadays. Yet I like it, gouache unlike tempera doesn't dry tightly that it can be watered away: it is always alive. But when getting dry, it fades, and one can't, say, varnish over it. I love working with textures. I use everything that comes to hand: brooms, rags... as long as the idea is implemented the most expressively.

— *What kind of characters do you like and dislike to draw?*

— I 'm unable to draw sweet, pretty girls and children. They are extremely inexpressive. It is necessary to have them alive, with the protruding ears, a bulbous nose and freckles... A beauty is not my character. I also completely uninterested in household topic, such as depicting how the boy goes to visit a friend, and how they play games and pranks.

— *And who of the foreign illustrators appeals to you most?*

— Quint Buchholz is wonderful! Lisbeth Zwerger is absolutely luxurious. Shaun Tan, Robert Ingpen, some Estonian illustrators are very good.

— *What qualities of an Illustrator would you emphasize as the most important?*

— The main thing for me is, of course, imagination and composition. Everything must strictly subordinate to the composition. A compositional decision is important for me and how the illustration works with the text. And I mercilessly throw out everything which doesn't belong there, not even trying to "push it inside".

— *Do you easily part with your works?*

— I'm not ready to part with some of them at all. Have you got any dreams now? Since childhood, I've dreamt of riding a horse, working in animation and sailing! Two of the three dreams have come true!

— *What qualities do you appreciate in people?*

— Now I'll be banal: honesty, devotion, accuracy: said-done. I hate when people promise and then fail to do it. I am proud that I've never ever missed the book deadlines.

Interview with art

'Novosti' RIA / 13.09.2012

Artist Oleynikov: I paint with debris, a broom, rags, old brushes

Interviewed By Maria, Ghaniany

He is one of the most amazing book illustrators and he gave RIA 'Novosti' an interview where he told us, why he left animation and why he has a really hard time with beauties.

— *Do you always draw princesses in such a... non-standard manner?*

— I have really great problems with beauties: charming ladies and and cute kids — are not my best inspiration. Once I illustrated a book by Eduard Uspensky about a boy, Yasha, and I don't want it — it's not mine. I don't paint everyday routine, real life. I need to have the nerve, the charge, the internal energy, to space to move in. It is interesting to imagine the character, his traits that are not in the text, his habits, what he does.

— *Have you got a favorite book?*

— "The ballad about a little tugboat" by Joseph Brodsky, which I prepared for the "Azbuka"



publishing house. I had the mood when I was working at it. Although it was not easy: the problem was that I could not show Petersburg as I had not been there for many years, only in childhood. Trying to draw this city, not knowing it, is nonsense. Even after you've lived there for a month, you still won't learn it fully. So I made an abstract story, and the poem mentions the Neva only twice.

Now I'm working at "The ABC of professions" also by Brodsky.

I was very respectful with the book "The adventures of little mouse Despereaux" by Kate DiCamillo. This is the first book that I did for "Machaon" publishing house. I failed the love affair with animation: it gave me a lot, and I returned it almost nothing. In 1979, I came to Soyuzmultfilm and for a long time worked as an artist assistant. For example, in such films as "Mystery of the Third planet", "There once lived a dog", "Caliph-Stork", "Ant's journey", "Martynko" and others.

— *And in the 90 years there appeared a lot of new studios, including Christmas Film Studio.*

— There, I worked as an art director. The British addressed the studio for help and offered to create Shakespeare in animation. By the way, the Shakespeare project is a brilliant example of adaptation. I didn't work at the Shakespeare project but was involved in others: "The Bible in animation" and "Opera in animation". I was doing "Magic flute" by Mozart and "Jonah" in the biblical cycle. Then there were tales of the world cultures, and I painted the Chinese folk tale "Magic paintbrush" and Pakistani "Podna and Podni". Another work was "Beowulf" in the cycle of the world literary classics.

After the British project, I worked at the films "Nutcracker", "Prince Vladimir", "The adventures of Rollie and elf."

Yet, the animation, again, gave a lot to me as a book illustrator — the ability to draw action and dynamic.

— *Have you ever painted for yourself, as a hobby?*

— Once I made a few illustrations for "Aelita", I really liked this story by Alexei Tolstoy. The I showed



them to a publisher Vadim Meshcheryakov. Our desires coincided. He offered to publish it. And now "Aelita" is released with my illustrations.

— *And did you afford being frivolous here?*

— Tolstoy described Mars as follows: a bright orange desert with a bright blue sky. Well, that's a combination! Truly, if you believe the photos from "Opportunity", the sky there is yellow-brown, the winds are terrible, sand is in the sky all the time. You have no idea what fantastic scenery on Mars is!

I was worn out with Aelita herself! In the text she is very young. But yet she must be with the high hair-do and platinum hair while the high hair-dos and almost white hair make a creature look old. In short, it was a challenge.

— *What do you draw with?*

— Well, anything you can find! I mainly paint with waste: old paintbrushes, a small broom, rags... Thus I get some nice texture.



AWARDS AND PRIZES

1990

The second Russian competition of literary works for children and young people (nomination "An illustrated book"). Honorary Diploma for the illustrations of Andrew Usachyov's books «A fairy tale of the sea voyages» (2004) and «A fairy tale of the aeronautics» (2003), ROSMAN publish house.

2004

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

For his selection as a Participant in the 2004 Bologna Illustrators Exhibition.

2006

Tallinn Illustrations triennial. The diploma of 2 degrees.

2010

All Russia competition "The art of the book. Edition for the children".

Diploma for illustrations to the book by Sofya Prokofyeva "A barefoot princess" "Moskovskie uchebniki" publish house, 2010.

2011

All Russia competition « The art of the book. Edition for the children».

First degree diploma for the book «Everybody running, jumping, leaping», author Daniel Kharms, «Makhaon» publish house, 2010

2011

Award laureate «A man of the book» in nomination «Artist».

2012

Certificate of Honour for illustration for book "Ballada o malen'kom buksire".

2013

All Russia competition «The image of the book ». Nomination «The best illustrations to the fiction works». The first degree diploma for illustration of Tolstoy's novel "Aelita", Mescheryakov's publish house, 2013

2015

All Russia competition «The image of the book ». Nomination «The best illustrations to the fiction works». Diploma for illustrations to the book "Sacred texts. Old Testament"



IGOR OLEYNIKOV'S Bibliography

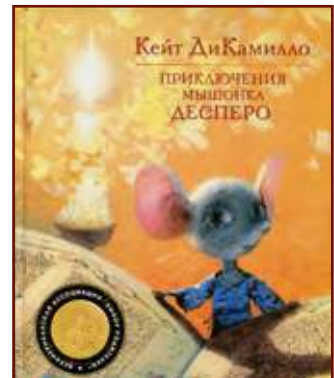
Illustrations for books published in Russia

1984–2005

1. Zaretsky, Andrey. (1984). And I Was in the Computer City. Moscow: Prosveshchenie.
2. Blue Bird (French textbook). (1993). Moscow: Prosveshchenie.
3. Zakhoder, Boris. (1997). Various Cats. Moscow: Interbook.
4. Zakhoder, Boris. (1997). Various Fishes. Moscow: Interbook.
5. Zakhoder, Boris. (1997). Various Frogs. Moscow: Interbook.
6. Pesotskaya, Tatiana. (1997). Venetian Merchant's Treasure. Moscow: Interbook.
7. Raspe, Rudolf Erich. (1999). The Adventures of Baron Munchausen. Moscow: AST.
8. Carroll, Lewis. (1999). Alice in Wonderland. Moscow: AST.
9. Prokofieva, Sofia. (2000). The Adventures of a Yellow Suitcase. Moscow: AST.
10. Tolkien, JRR. (2000). The Hobbit, or There and Back Again. Moscow: AST.
11. Usachev, Andrey & Uspensky, Eduard. (2000). Small Horror Stories. Moscow: Astrel.
12. Uspensky, Eduard. (2001). Red, Red-haired and Freckled. Moscow: AST.
13. Usachev, Andrey. (2002). Orange Camel. Moscow: Drofa.
14. Usachev, Andrey. (2003). Fabulous History of Aeronautics. Moscow: Rosman.
15. Usachev, Andrey. (2004). Fabulous History of Marine Navigation. Moscow: Rosman.
16. DiCamillo, Kate. The Adventures of Despereaux the Little Mouse. Moscow: Makhaon.

2008–2011

17. Usachev, Andrey. (2008). Ivan the Fool. Moscow: Azbuka.
18. Chukovsky, Korney. (2009). The Big Book of Poems and Fairytales. Moscow: Makhaon.
19. Usachev, Andrey. (2009). Lullaby Book. Poems and Songs. Moscow: Ripol-Classic.
20. The Legend of the Eastern Calendar (paraphrased by Maria Ershova). (2009). Moscow: Azbuka.
21. Andersen, Hans Christian. (2009). The Emperor and the Nightingale. Moscow: Azbuka.
22. DiCamillo, Kate. (2010). A Story About How an Elephant Fell From the Sky. Moscow: Makhaon.
23. Kovalenkov, Sergey. (2010). Misha and a Blue Umbrella. Moscow: Azbuka.
24. Prokofieva, Sofia. (2010). Barefoot Princess. Moscow: Moskovskie uchebniki.
25. Usachev, Andrey. (2010). Fabulous History of Marine Navigation. Moscow: Ripol-Classic.
26. Usachev, Andrey. (2010). Fabulous History of Aeronautics. Moscow: Ripol-Classic.
27. Kharms, Daniil. (2010). Everyone Flies, Runs and Jumps. Moscow: Makhaon.
28. Moskvina, Marina & Sedov, Sergey. (2011). How Santa Claus Was Born. Moscow: Ripol-Classic.
29. Usachev, Andrey. (2011). Kotoboy's Adventures. Moscow: Clever Media Group.
30. Myths of Northern Europe. (2011). Moscow: Makhaon.

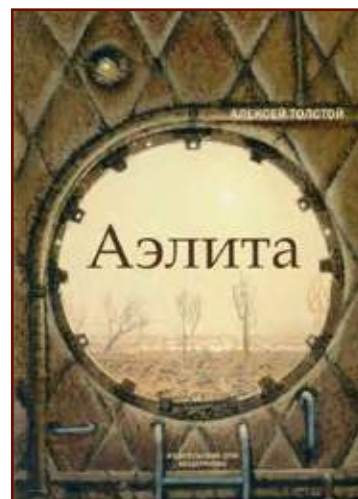
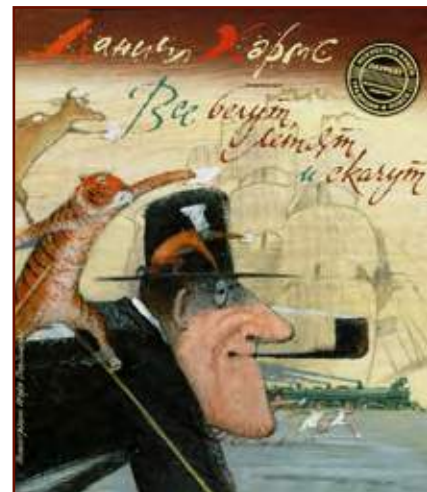


IGOR OLEJNIKOV'S Bibliography

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2011–2013

31. Kovalenkov, Sergey. (2011). Misha Looks for a Place to Spend the Night. Moscow: Azbuka.
32. Evstratova, A. (2011). Gryphon — the Eternal Guard of Gold. Fairytale. Moscow: Azbuka.
33. Nian Monster (Chinese tale paraphrased by Marina Ershova). (2011). Moscow: Azbuka.
34. Brodsky, Joseph. (2011). Ballad About a Small Tow-boat. Moscow: Azbuka.
35. Usachev, Andrey. (2011). Kotoboy at the North Pole. Moscow: Clever Media Group.
36. Gogol, Nikolay. Nose. Moscow: Azbuka.
37. Confucius the Panda. Proverbs and Fairytales. (2011). Moscow: Clever Media Group.
38. Ballads of Robin Hood. (2011). Moscow: Kontakt Kultura.
39. Schwartz, Evgeniy. (2011). Shadow. Moscow: Lamartis.
17. Firebird (Russian folk tale). (2012). Moscow: Azbuka.
40. Usachev, Andrey. (2012). Kotoboy's Adventures. Moscow: Clever Media Group.
41. Chandler Harris, Joel. (2012). Tales by Uncle Remus. St. Petersburg: Akvarel.
70. Myth of Pegasus. (2012). Moscow: Azbuka. Hungry Giant of the Tundra (paraphrased by Vera Polishchuk). (2012). Moscow: Azbuka.
42. Chandler Harris, Joel. (2013). Br'er Rabbit the Angler. St
43. Brodsky, Joseph. (2013). ABC for Workers. St. Petersburg: Akvarel.
44. Tolstoy, Alexey. (2013). Aelita. Moscow: Meshcheryakov Publishing House.



IGOR OLEYNIKOV'S Bibliography

Illustrations for books published in Russia

2013–2014

45. Prokofieva, Sofia. (2013). Two Brides and the Love Potion. Moscow: Serafim and Sofia.
46. Supervielle, Jules. (2013). The Ox and the Ass at the Manger. Moscow: Nikea.
47. Harris, Joel Chandler. (2013). Br'er Rabbit and Br'er Sparrow. St. Petersburg: Akvarel.
48. Brodsky, Joseph. (2013). Who Discovered America. St. Petersburg: Akvarel.
66. Uspensky, Eduard. (2013). Funny Stories for Children. Moscow: AST.
67. Uspensky, Eduard. (2013). Stories about Extraordinary Children. Moscow: AST.
47. Harris, Joel Chandler. (2013). Br'er Rabbit and Br'er Sparrow. St. Petersburg: Akvarel.
48. Brodsky, Joseph. (2013). Who Discovered America. St. Petersburg: Akvarel.
49. Knowles, James. (2014). King Arthur and the Knights of the Round Table. St. Petersburg: Vita Nova.
50. Zhilinskaite, Vytautė. (2014). Journey on Tandadriku. St. Petersburg: Rech.
51. Lir, Eduard. (2014). About Something That Can Never Happen. St. Petersburg: Rech.
52. Orlova, Anastasiya. (2014). River oh River, Where is Your House. St. Petersburg: Detgiz.
68. Carroll, Lewis. (2014). Alice in Wonderland. Through the Looking-Glass. Moscow: AST.
65. Usachev, Andrey. (2014). The Kingdom of Fools. Moscow: Makhaon.

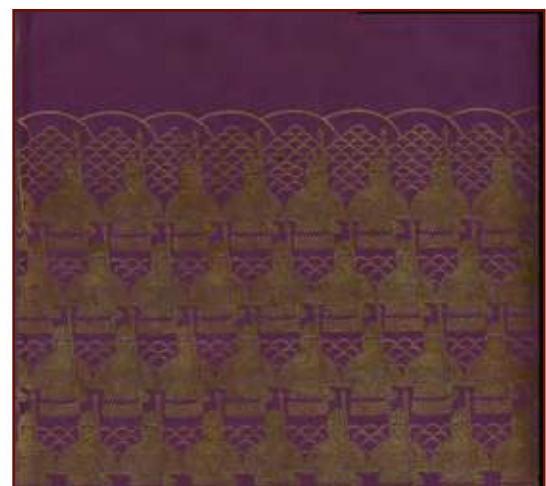
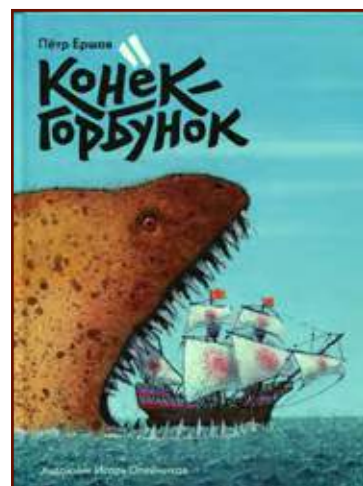
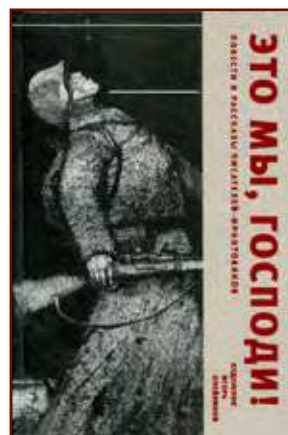
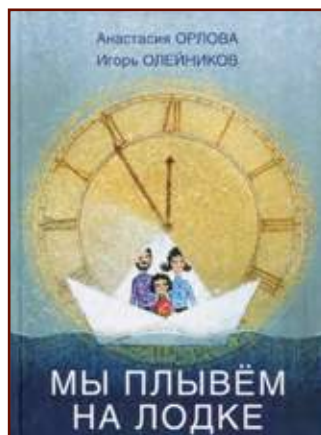
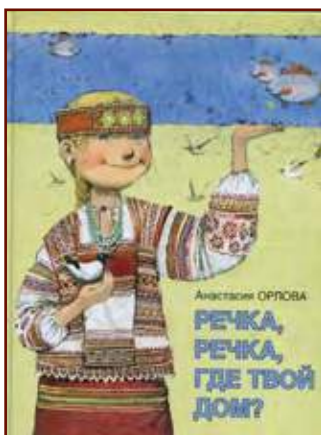


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Illustrations for books published in Russia

2015–2016

- 66 Book of Joshua, Book of Judges, Book of Ruth. (2015). St. Petersburg: Vita Nova.
67. Book of Joshua, Book of Judges, Book of Ruth. (2015). St. Petersburg: Vita Nova.
68. Lord, it's Us. Novels and short stories by the writers who fought in wars. (2015). Moscow: Nikea.
69. Aprelskaya, Olya. (2015). Tale of Bonka the Cat and Friends. Moscow: Serafim and Sofia.
70. The Grimm Brothers. (2015). Town Musicians of Bremen. St. Petersburg: Rech.
71. Jack and the Beanstalk (English folk tale). (2015). St. Petersburg: Rech.
72. Orlova, Anastasia. We Are Sailing On A Boat. St. Petersburg: Detgiz.
73. Dikov, Grigory. (2015). Shepherd. Moscow: Kontakt Kultura.
74. Uspensky, Eduard. (2015). Funny Poems. Moscow: AST.
75. Pushkin, Alexander. (2016). Fairytales. Moscow: Arbor.
76. Usachev, Andrey. (2016). Magic Tree. Moscow: Delfin.
77. Ershov, Pyotr. (2016). The Little Humpbacked Horse. Moscow: Kontakt Kultura.
78. Harris, Joel Chandler. (2016). Br'er Fox and Br'er Rabbit. St. Petersburg: Akvarel.
79. Dickens, Charles. (2016). A Christmas Carol in Prose. A Ghost Story of Christmas. Moscow: Nikea.

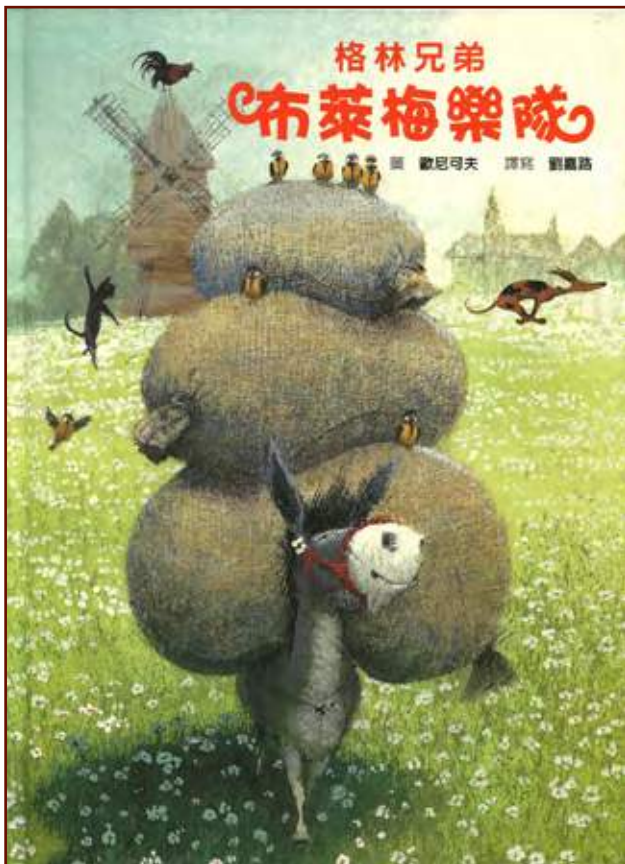
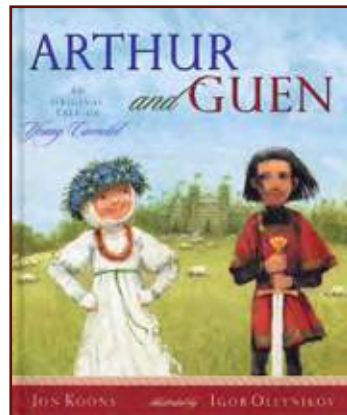
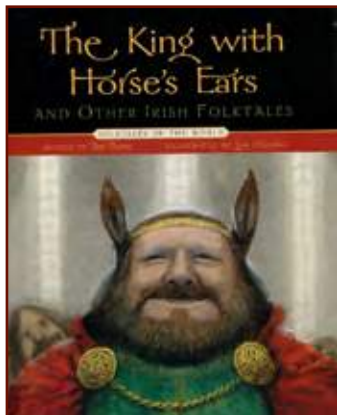
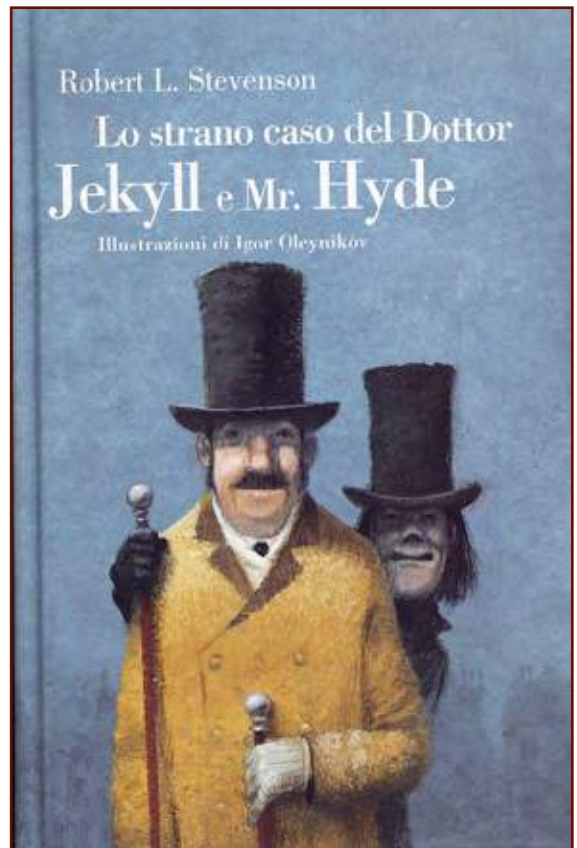
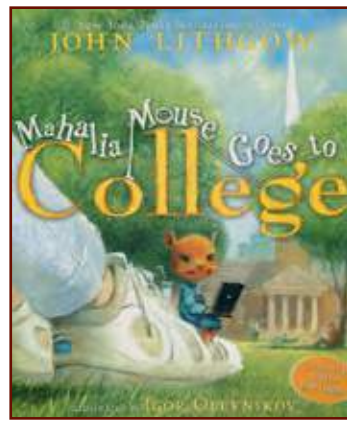


IGOR OLEYNIKOV'S Bibliography

Illustrations to foreign publications

1. Taking part in the "Branches and Roots" project 2002 Grimm Press Taiwan
2. Grimm brothers. Snow White and the Seven Dwarfs 2003 Tormont Canada
3. Ch.Perrault .Cinderella 2003 Tormont Canada
4. A Hungry Giant from Tundra 2003 Froebel Korea
5. H.Paeshuys. Les aventures de Lara au stage-poney 2003 Cantecler, Belgium
6. Pegasus 2003 Minoas Greece
7. L.Tolstoi. Ivan the Fool and his two Brothers. 2003 Woonjin, Korea
8. Jean-Henri Fabre (biography) 2004 Motessori Korea
9. N.Gogol. Nose 2004 Grimm Press Taiwan
10. N.E.Walker-Guye. What's happened with Easter Bunny 2005 Nordsud Verlag Switzerland
11. S.Kovalenkov. Blue umbrella 2005 Gakken Japan
12. Griffin, the eternal guardian of gold 2005 Gilbut Korea
13. S.Kovalenkov .How Misha'd quarreled with a pillow 2005 Gakken Japan
14. H.C.Andersen. Nightingale 2006 Grimm Press Taiwan
15. Jack and the Beanstalk 2006 Motessori Korea
16. J. Lithgow. Mahalia Mouse goes to Colledge 2007 Simon & Shooster USA
17. Kate Dargau .Who's first (Chinese zodiac) 2007 Grimm Press Taiwan
18. S.Lloyd-Jones.Tiny bear's Bible 2007 Pinguin Group USA
19. R.L.Stevenson.Dr. Jekyll & mr. Hyde 2007 Fabrio Italy
20. J.Koons. Arthur & Gwen 2008 Gutton Children's book USA
21. C.Dickens.Christmas stories (Scrooge) 2008 Motessori Korea
22. Pino Q 2008 Grimm Press Taiwan
23. Kate Dargau .The Monster of Nian 2008 Grimm Press Taiwan
24. B.Burns. Irish Tales 2008 Sterling USA
25. K.T.Hao. Bear & Butterfly 2009 Grimm Press Taiwan
26. Grimm brothers 2009 Grimm Press Taiwan
27. Grimm brothers. Bremen Town Musicians 2009 Grimm Press Taiwan
28. B.Burns. Peter Pan 2009 Gakken Japan
29. Magic Brush 2010 Grimm Press Taiwan
30. K.T.Hao. Confucius Panda 2010 Grimm Press Taiwan

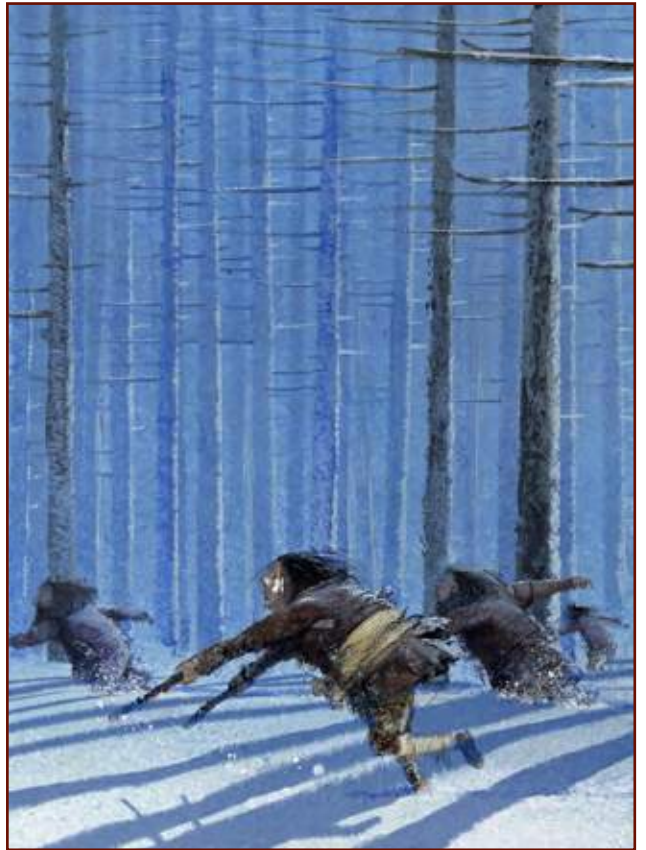




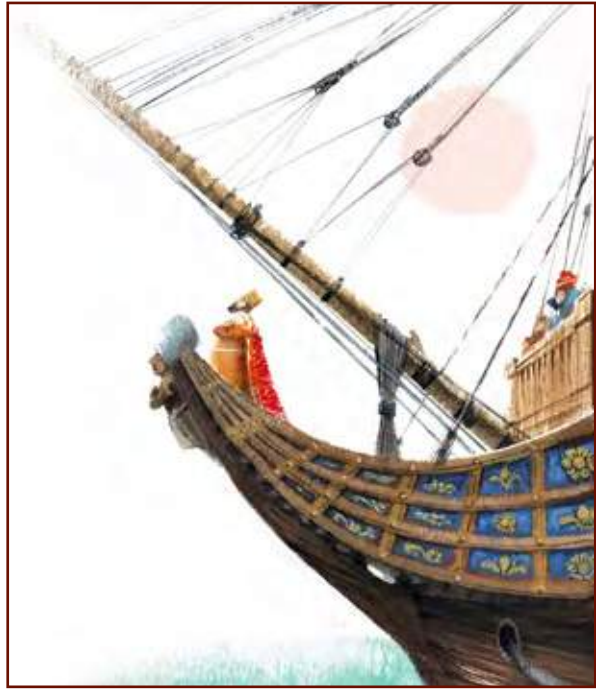




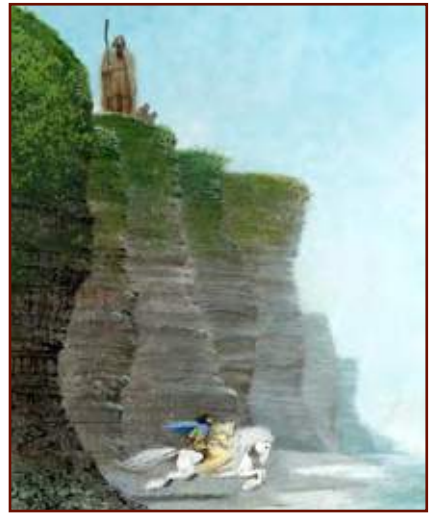




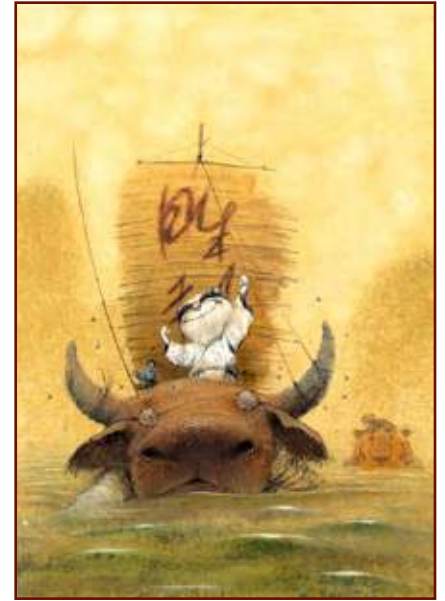
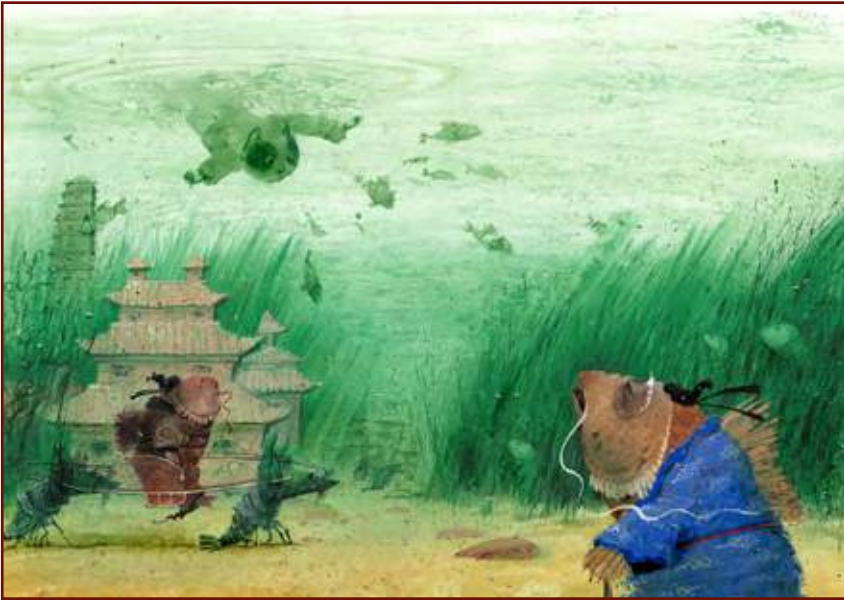


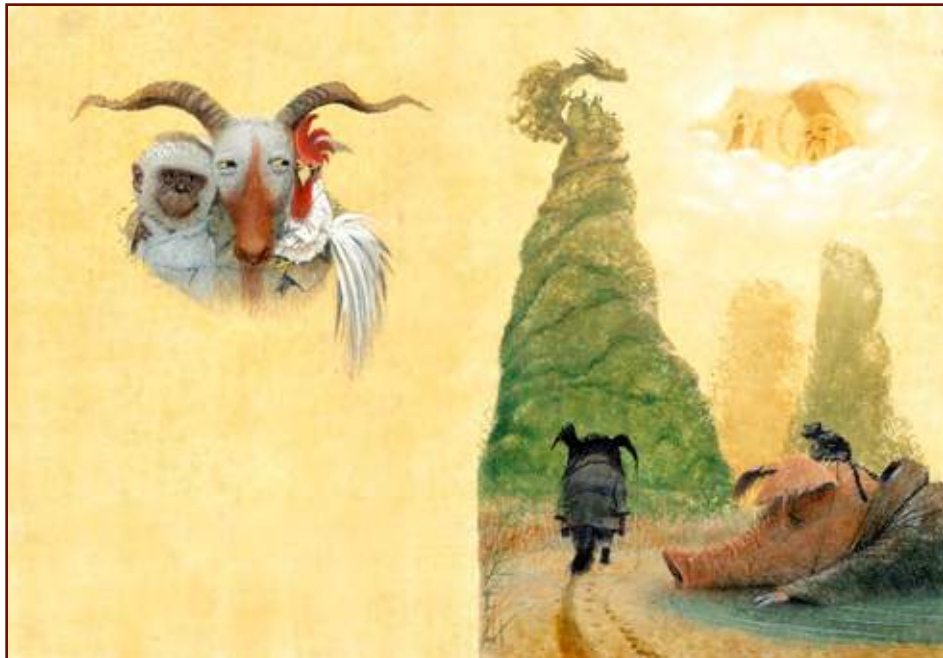






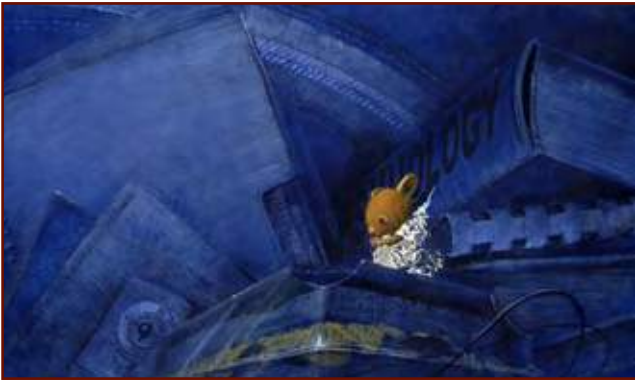












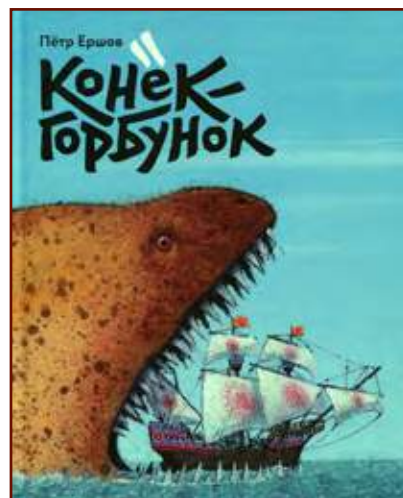
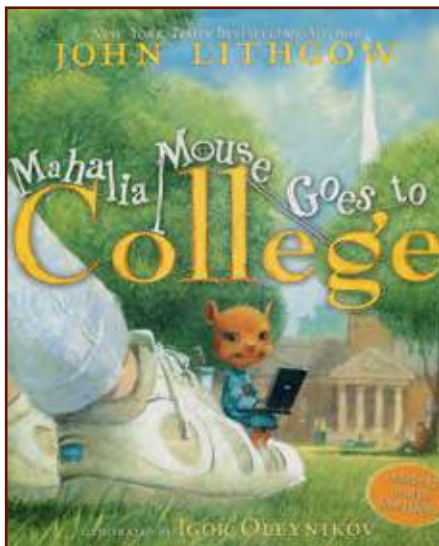


Ten of the most important titles by the candidate (even if out of print)

1. Jack and the Beanstalk English fairy tale. 2006 Motessori Korea
2. J. Lithgow. Mahalia Mouse goes to Colledge. 2007 Simon & Shooster USA
3. Orlova, Anastasiya. 2014. River oh River, Where is Your House. St. Petersburg: Detgiz.
4. Knowles, James. (2014). King Arthur and the Knights of the Round Table. St. Petersburg: Vita Nova.
5. Book of Joshua, Book of Judges, Book of Ruth. (2015). St. Petersburg: Vita Nova.
6. Pushkin, Alexander. (2016). Fairytales. Moscow: Arbor.
7. Ershov, Pyotr. (2016). The Little Humpbacked Horse. Moscow: Kontakt Kultura.

IN progress ...

8. The Fox and the Hare. Russian folktale. publishing house «Mann, Ivanov, Farber»
9. Andersen, Hans Christian. The Snow Queen. publishing house “Nikeaj”
10. Dal, Vladimir. Fairytales. publishing house “Vita Nova”



IN THE MODE OF THE TIME DRAWN

Ekaterina Yeskina, PhD of Art Theory



He admits: "I can't work for a long time, I need the picture to be ready in one evening, one day". The main thing in Igor Oleynikov's work is movement. And it is not even talking about his expressed interest in the dynamic scenes and characters moving in space.

His creativity itself is in constant motion, as an artist, he continually develops, aspires to the new. Perhaps this is due to the fact without which none of his brief biography deals with: "he didn't get any professional artistic education". Yet neither of the author of the books, illustrated by Oleynikov, reproaches him for this: on the contrary, authors wonder how such an interesting, extraordinary artist has grown on the undiscovered free fields, not on the fertilized and tilled academic soil. However, not so "undiscovered" they are: Igor Oleynikov's illustration way was developing in the spheres, not directly related to illustration, of course, but largely close to it.

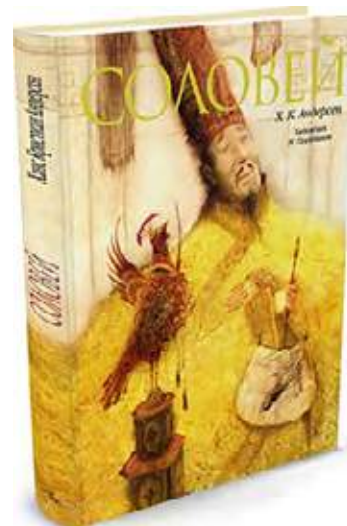
First of all, it's multiplication. Through the years of his work in "Soyuzmultfilm" Oleynikov mastered not only the job of a cartoon maker but also of an artistic director. It's then when he developed a habit of paying attention to the movements expressivity, complicated camera angle, poses, mimics, memorable characters. However paradoxical, all these skills followed Oleynikov to his books illustrations: in his first books a

"dynamic composition" means actively moving characters only. There are often turns, similar to a shot of a video paused: the impetuous hero freezes at a rather awkward moment on some vague wrongly chosen background. Still, Oleynikov wasn't him if he hadn't tried to solve this problem. Thus, while before 2006 the artists' illustrations still suffered statics, his book characters didn't gain their convincing individuality,

the year 2006 was marked by one of Oleynikov's first great victories in book graphics.

A Taiwan publish house released "Nightingale" by H. K. Andersen. The foreign clients let the artist implement his imagination unlimitedly and never regretted it.

Igor Yulievich managed to make one of the most thoughtful and tender books of his. Like Andersen's text it was full of impressions of the East instead of historical context, "Chinese style copy". The technique he applied was wonderfully combined with the fairy-tale: much air, much mist, many clouds. The pictures were rightly static: the Eastern slow meditative tempo of the narration wouldn't need the dynamics, it was more important to express some fixed position. This skill to make the tone, to create a mini world, so persuasive in its trifles on the book page opened the door to the Professional Illustration for the artist.



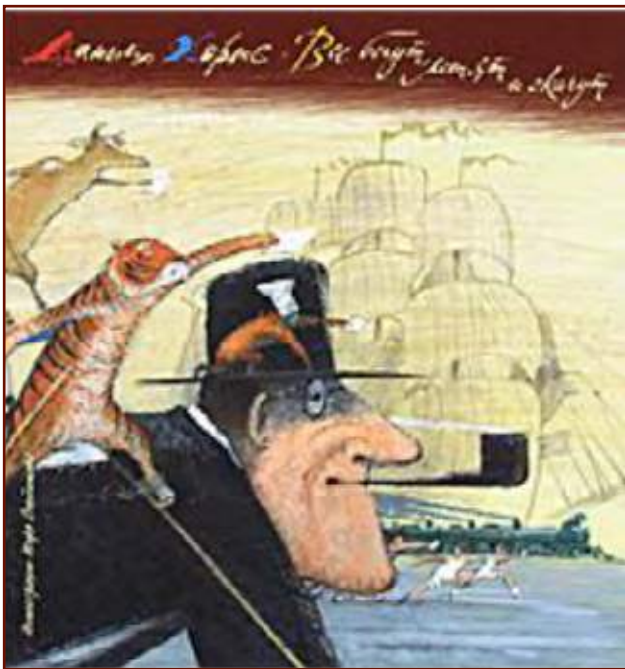


The next year, he took up solving the compositional problems of his works — the foreign publish houses helped again. The USA ordered an illustrated book about “the great American dream” from him — “Makhalia — Mouse is going to college”. The book about the hardworking mouse, who conquered Harvard demanded much effort from the artist: the publishers were patiently explaining their vision of the plot turns and insisted on the documentary precision in essential details.

The story from the point of view of a tiny mouse needed the change of scale which resulted in the search of interesting composition decisions. Here is Makhalia is listening to the lecture stealthily, sitting on the moving chair leg, — like to her, the room seems a huge mountain ravine to us. Here is she going down the university stairs and waving to her group mate — even if the steps are higher than her, the successful perspective makes Makhalia look larger than usual—she’s become a real student. Oleynikov didn’t forget about the details which are so interesting to watch carefully: buttons in the interior of the mouse house, authentic university newspapers, the heroine made a coat of, a mini-computer, assembled specially for the unusual Harvard student.

“Makhalia — Mouse” marked an important change in Oleynikov’s career: it’s then when he returned to his previous technique—gouache combined with a dry brush, which gave its drawings the amazing texture. The same pleasant asperity is felt when to put a hand into a box with old soft toys left from the childhood long gone.

By the start of the 2010--ies Igor Oleynikov was feeling more and more confident in creation of not just separate illustrations but of the complex of book organization. His books more and more often resemble a whole organism subordinate to one rhythm and style. The brightest examples of that are «Nose» (2011), «Northern Europe myths» (2011) and «Robin Hood ballads» (2012). The lively expression and individuality, so typical of his characters, isn’t that vivid here as in his previous works. He highlights the locus depiction, not a personality. Not all of these books of this period were a success but the summary of the five year work of searches was impressive. In 2010 — 2013, Igor Oleynikov had his really outstanding works published one by one—they created a stir on the background of Russian book market of the time.



In 2010, he discovered Daniel Kharms for himself anew. The illustrator liked the poems of the collection “Everybody running, jumping, leaping” which sounded like a pioneer drum rhythm: «This is a good book! Besides when I started to work with it I was rather indifferent to Kharms—then I found sense in this absurd. The artist managed to skillfully show the spirit of those ironical and paradox poems by Kharms. The artist felt sincere appreciation for the children—business-like, naughty, waggish—as well as for Kharms’ joyful weirdoes and furry beasts. This very book demonstrated: the author deals with poems best of all, better than any other genre. There could be several reasons for that. The poetic text captures the essence of the action and gives it a brightly expressed mood. The poetic rhythm suits Oleynikov-the illustrator, the definitely divided lines are close to his temper and love for motion: the boy he drew is rushing down the mountain, reaching and moving ahead at the end of the verse; when the stanza gets longer—more characters are dashing ahead in sledges.

Being rhythmical, poems for kids are normally laconic, not overloaded with details, which means that one can create his own decorations around the action described in the text. He seems to be drawing using “Stanislavskiy method”: he lives inside the image, imagines more about how

the heroes could act in the described situation. The scope and the richness of the fantasy make Oleynikov a co-author of the books he illustrates — and those books definitely gain from this.

A special period of the mature period of Oleynikov’s career is the illustrations for Joseph Brodskiy books. A large-scale, bright, memorable edition of St.Petersburg “Azbuka” publish house presented Brodskiy’s “A small towboat” to the public.

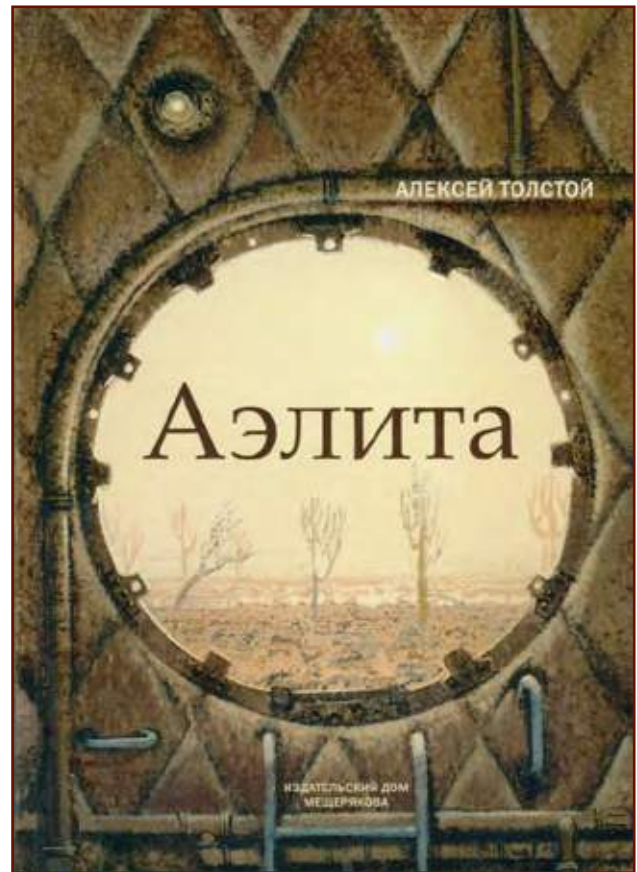
Oleynikov here was not only a talented illustrator but also as a good director: he chose the needed tempo of the narration, showed everything gradually and in the necessary order. He made no secret of the art of rhythm: all the sketches



and shooting sheets could be seen on the front fly-leaf. The front page was cut with the bridges spans, greeting the main hero—a small boat, still invisible in the yellowish morning fog but already presenting itself with a smoke up to the sky. The next pages presented “Antaeus” in all its beauty in the boundless harbor, no end or start seen as long as the horizon comes. These powerful dynamic compositions and angles could be drawn only by a professional animation-artist.

As if they are exposures, we see the portraits of “Antheus” crew members at work, they are immediately recognized and seem to be old acquaintance—Oleynikov can catch the type everybody will “recognize”. Again he tells us his small stories parallel to the mail author’s story: here is the photo of the woman-cook in the hoist man’s room, here is the night bus going on the huge ship deck, flying fishes are flitting together with the parrots.

While adding some validity to the picturesque story with his pictures, the illustration refused the role of the documentary artist: Brodskiy’s rather certain Leningrad becomes here some city in general, only resembling the Northern capital vaguely. This very “Little towboat” placed everything which Oleynikov was working for the recent 20 years—in books, in magazines, in animation: the unity of illustrative line, the feeling of the book tempo, well-thought of compositions, distinctive characters, sharp-cut authentic technique. This project wasn’t the last Brodskiy in his career: in 2013 Oleynikov took up illustrating two more poems of this author: «Who discovered America» and «Working ABC», in which he developed the principles described in his illustrations for Kharms.

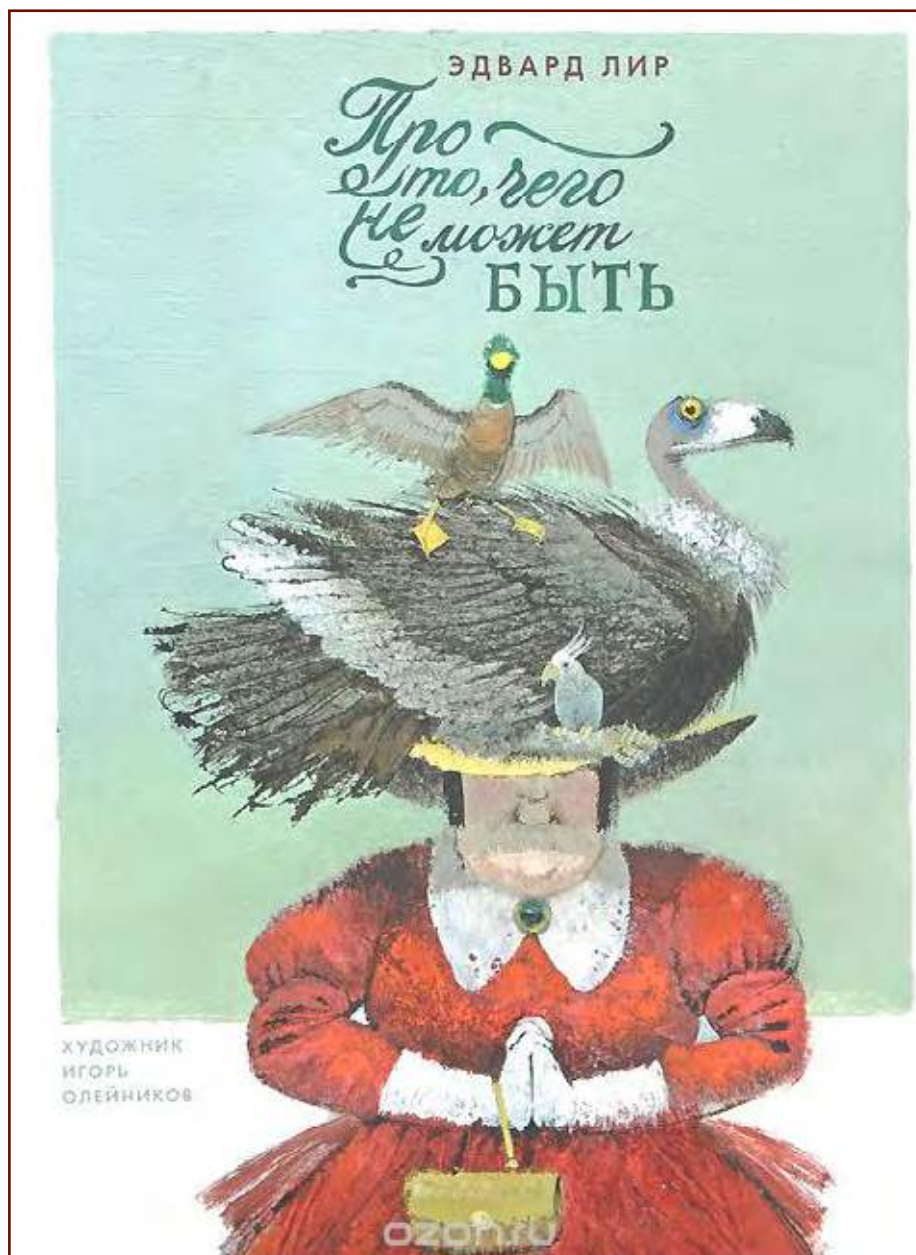


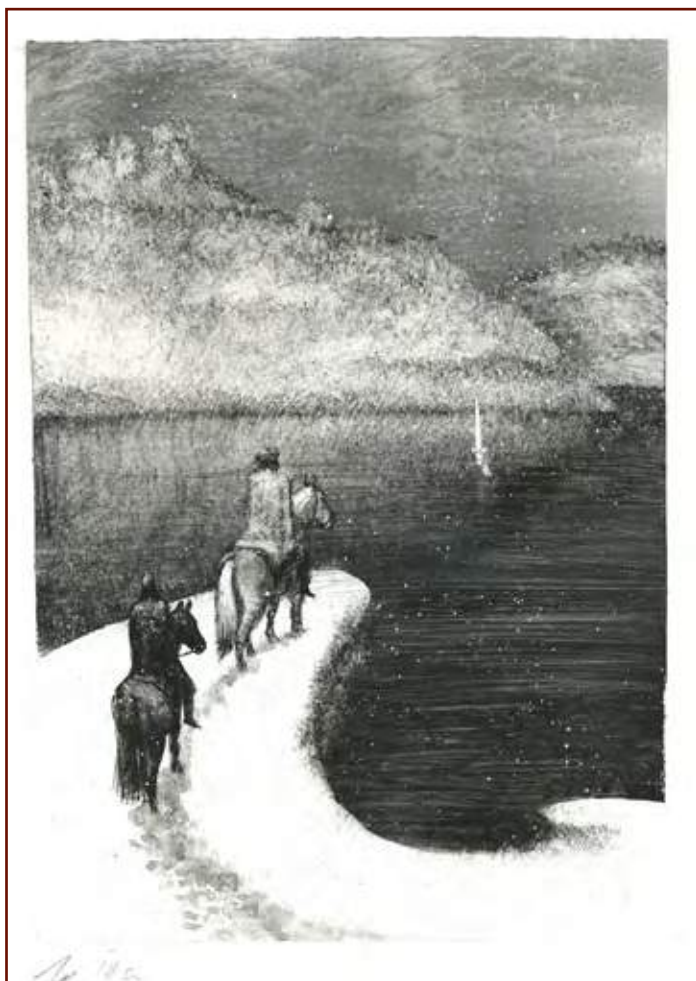
The illustrations for Tolstoy’s “Aelita” characterizes the new period in the artist’s creative path: he switches his interest from the bright characters to almost cinematographic composition effects and the meticulousness of the drawing technique. It has really much of the cinema language: the illustrator becomes an operator and shoots the deserts of the Red planet from the birds sight, then switches into the expressive close-up, then he moves a good distance away from the heroes, then suddenly he is standing behind them with a camera on his shoulder. The breathtaking flights and chased marches are changed with the moments of silence and muse, the battle scenes are changed with unbelievable Mars panoramas. The illustrated “Aelita” awakes Deineka’s mosaic and Khokusai’s etchings with Fudzi scenery, «Rain, steam and speed» by Turner, modern commixes and blockbusters. The characters’ features aren’t that bright, the place and the action are more important: we learn more about Mars civilization, its landscapes and machines than about the heroes.

Oleynikov seems to appear at the imaginary border of two types of art — books and animation, combining the specifics of them both in his works. The books illustrated by him become more and more popular with the readers who see there something very few artists can express.

After the long search, Igor Oleynikov seems to find the proof in the synthesis of the book and the cinema language—the proof of the necessity of the “paper” book which is so needed in the era of electronic books.

Oleynikov’s new book are ironic poems with a good deal of absurd again: «Limerick» by Edward Lear. It is organized in a complicated design manner: every two pages illustration refers to two five-line poems together. The conditions aren’t simple but the artist only had to decide on the composition of every band, to give it grace and to introduce some charming weirdoes, thus captivating the reader. This is another work, which has absorbed the best of all that which has been being polished in the artist’s studio through all these years.



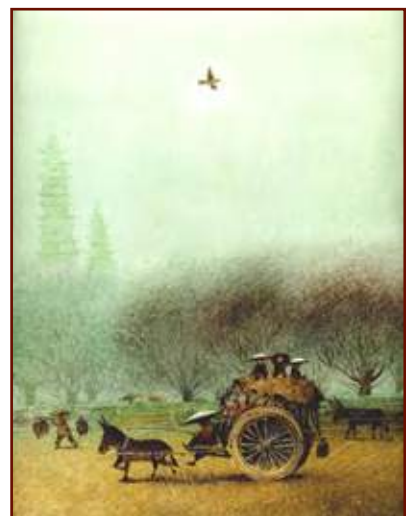


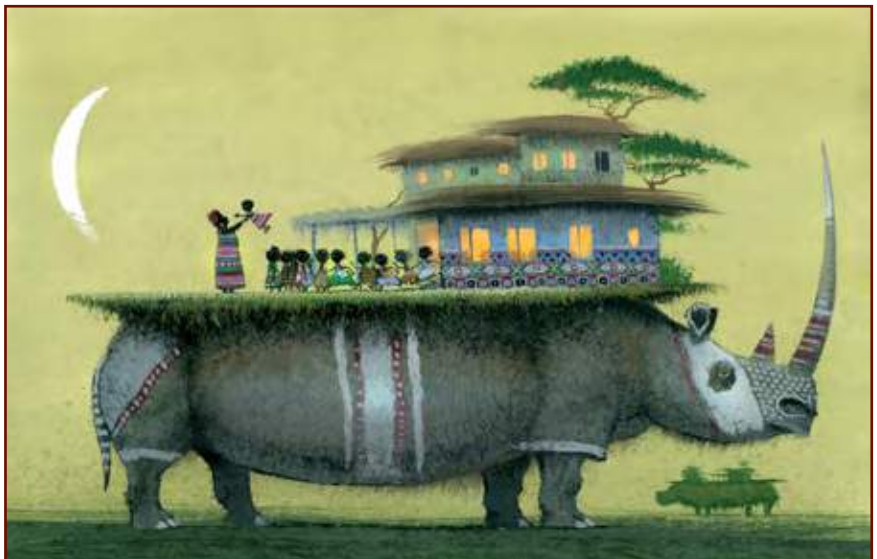
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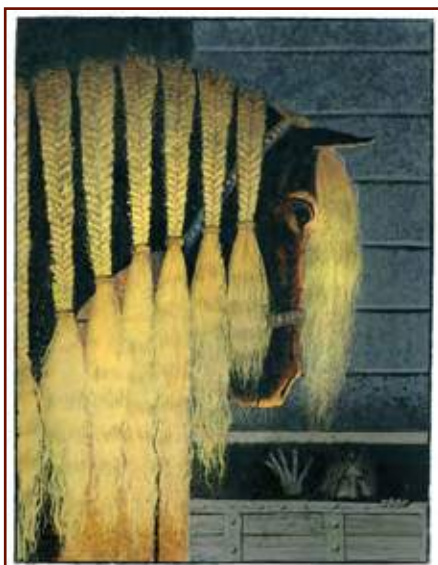


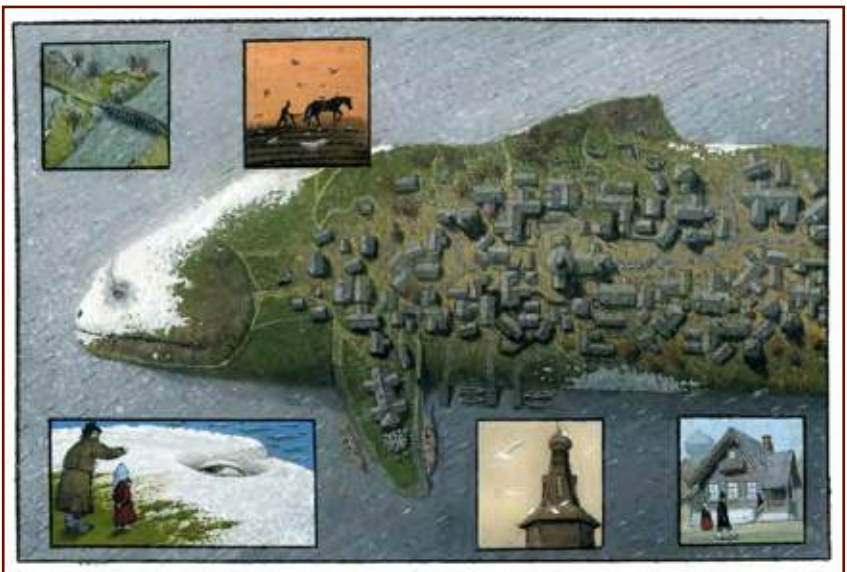


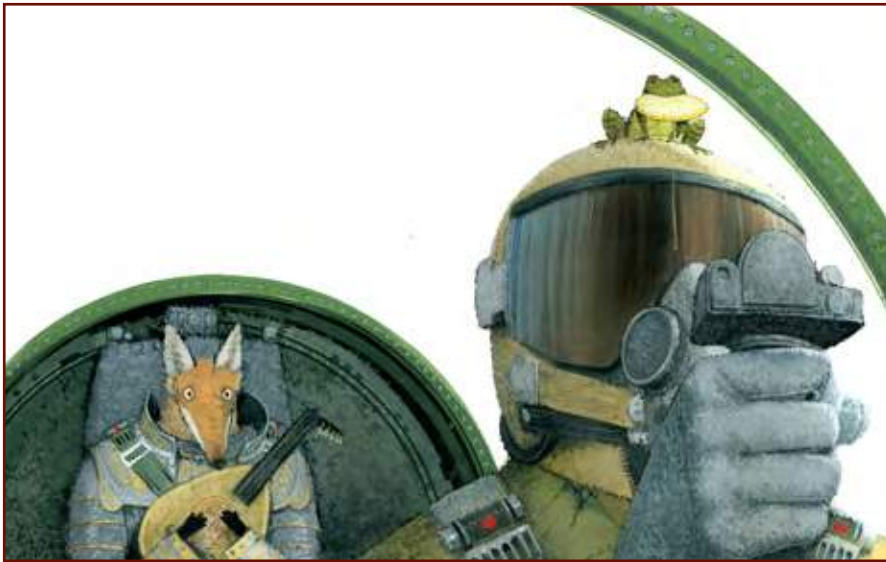
Бюль-бюль свистит, летит семь труб кобы-
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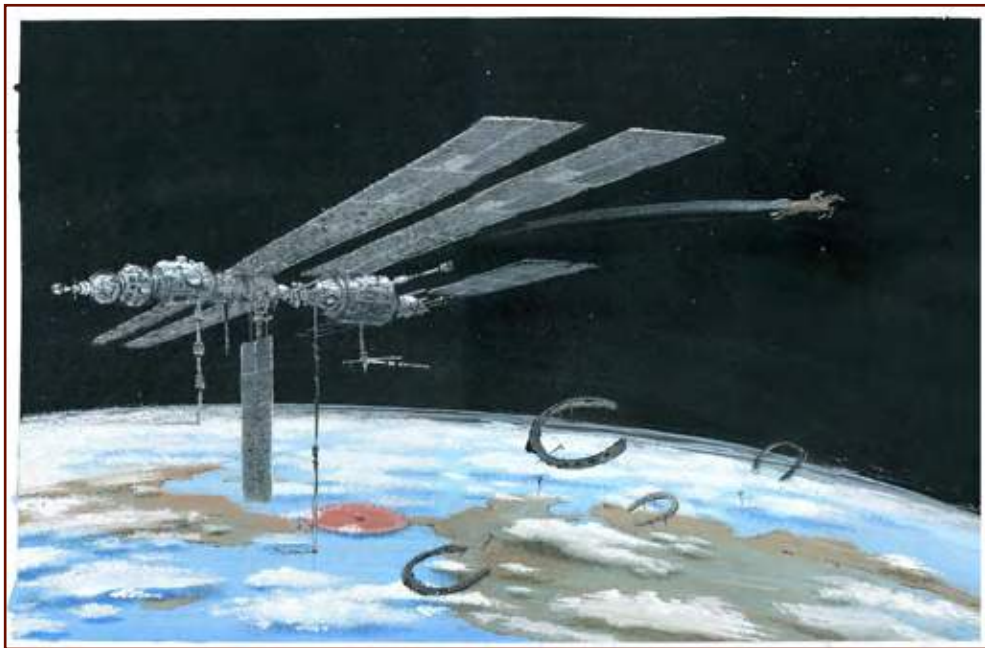












The books for jury

1. FAIRY TALES

Author: Alexander Pushkin. Publisher: «Arbor», Moscow, 2016

Language: Russian

2. BOOK OF JOSHUA. BOOK OF JUDGES. BOOK OF RUTH

Publisher: «Vita Nova», Saint-Petersburg, 2015

Language: Russian

3. ABOUT WHAT CAN NOT BE

Author: Edward. Lear. Translator: Henry Vardenga

Publisher: «Rech», Saint Petersburg, 2014

Language: Russian

4. MAHALIA MOUSE GOES TO COLLEGE

Author: John Lithgow

Publisher: «Simon & Shooster», USA, 2007

Language: English

5. THE FOX AND THE HARE

2017 Russian Myth (in progress)

Author: Russian folktale

Publisher: «Myth», Moscow, 2017

Language: Russian

Igor Oleynikov

The books are posted

<https://we.tl/kl4diBZG98>