



IBBY RUSSIA NOMINATES
VICTORIA FOMINA

**FOR THE HANS CHRISTIAN ANDERSEN
AWARD 2020
(ILLUSTRATOR)**

VICTORIA FOMINA

Biographia

I was born in 1963 in a small town Kerch on the coast of the Black Sea, situated among vineyards and gorgeous ruins of ancient Greek and Roman settlements. As a child, I adored diving in the waves and looking for shards of ancient red-figured vases. I liked to draw columns and arches of antique architecture and read old legends and myths. Books and architecture became intertwined in my life. In 1987 I graduated from Moscow State Academy of Architecture, but the magical art of books has become my passion.

I like to work with water-based paints - watercolor, gouache, and acrylic. They are mobile and allow spontaneity when I paint. They make miracles happen.

I have illustrated about 40 books for children. They were published and republished in Russia, USA, South Korea, Taiwan, Switzerland, Brazil, Italy, France, China and Norway.

I am a member of the Association of Moscow book illustrators and designers for 24 years. We help young people who enter our organization to select the best illustrations for exhibitions.

Every year I work as a reviewer with the graduates of Moscow State University of Printing. This is a great pleasure to watch the work of students and help them to grow their talents.

In 2015 I started working as a juror of the contest "New Book for Children," organized by one of the largest publishing houses in Russia "Rosman". In 2017 I was a member of International jury Biennial of Illustrations in Bratislava, Slovakia, and in 2018 I worked as a juror of the "Global Illustration Award" of Frankfurter Buchmesse, Frankfurt, Germany. This was a great experience for me.



VICTORIA FOMINA

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.

Each book Victoria Fomina is working at is a chance for her to create a new harmonious universe, new Space and Time, where visual and verbal images enrich each other in a synergetic way.

The book becomes a project of a fantastic country, Victoria "constructs" anew everything — design and architecture, geography and gastronomy...

Here one can find special laws of perspective, very unusual but convincing, as if one had a dream in his sleep. Unrestrained fantasy and at the same time strict academic school unite everything in a paradoxical way — and create a special composition of the book with it's universal language.

The magical "childish" point of view turns Victoria's books in enchanting universes destroying habitual logical schemes. Comprehending them the reader involuntary widens the boundaries of his perception — and becomes a magician himself.



Interview with art

FROM THE BOOK "PICTURES AND CONVERSATIONS. TALKS ABOUT LEWIS CARROLL" by NINA DEMUROVA (Russia, 2008)

— In "Alice" the transition from one world to another depicts very persuasively (most clearly), in the first case — through the rabbit hole, in the second case — through the looking glass.

— **Tell us about the book you illustrated for the Koreans. As I understand it, it was a paraphrase for the little ones ... Where did this book come out and spread?**

— The Tale was published by Samsung, South Korea ...

— **What was the main thing for you to work on this book? After all, this is measurably not "real", but "like Carroll."**

— I was delighted, because even a light-weight Carroll is an adult fairy tale, this is not "The Three Little Pigs" ... or "Kroshechka Khavroshechka". From a child I love

surrealism, and in Alice I could create strange characters, strange environment for my own pleasure. Yet despite some limitations: after all, this edition was for kids... In my artistic life, I like the way my fantasies and impressions suddenly turn into beautiful pictures in interesting books. This is something magical. Yesterday, with my eyes closed, I admired the glare of the sun on the waves ... — you see, today I already drew a shining and sun-like Cheshire cat, reflected in a blazing puddle.

Carroll's book about Alice means a lot in my life. I really like the idea of magic that pervades everyday reality. I like the wonderful sunny romanticism that glows this book. Everything is very easy, without pathos and fanaticism. Such a portable file-o'clock, that's what this book is about.



Interview with art

“DPI” MAGAZINE. (Taiwan, October 2010)

— Would you please talk about the work awarded in Biennial of Illustrations Bratislava? What’s the work about and what is the most impressive part in the creating process?

— In 2000 I have made illustrations for Mozart's biography for children (Grimm Press, Taiwan) and my work has been noted by Golden Apple of Biennial of Illustrations Bratislava. Mozart was (and remained forever) the Ingenious Child and an idea to tell children about him inspired me. It seems to me sounds are live beings for Mozart and they live in the Magic Gold World and at times fly to us to stay for a while. When I created pictures and drew, I tried to imagine myself such magic being with golden eyes. Therefore the book has such warm colour and cheerful mood. Even in the end of the book — when Mozart dies — it seems that he has simply left a scene of a small theatre and went away somewhere — to the native Magic Country, probably... This is a mood of a sad smile — but nevertheless it is a smile ...

— We can notice you use very exquisite lines to express the very detailed of the images. How would you describe your style? Who or what had ever influenced you the most when the style established?

— I name my style "well ornamented minimalism". I love "Beethoven — Fries" by Gustav Klimt in Secession — there are many details and shining emptiness. My favourite teachers — Leonardo da Vinci, Vermeer, Gatto, Peter Brueghel, Andrey Rublyov. Masters of Secession in Vienna — Otto Wagner, Adolf Loos, Joseph Hofman — have made enormous impact on development of design and modern architecture. And I am under big impression of their creativity too!

— What’s the material you prefer to use? Also, why is this material(s) attractive to you? What do you concern the most in the process of creating?

— I like to work with water-based paints — watercolor, gouache, and acrylic. They are



mobile and allow spontaneity when I paint. They make miracles happen.

When I draw, new worlds just waiting to be discovered open up to me. I see landscapes, buildings, how people are dressed, and all the little details in between. It makes me want to travel there and make my pictures as interesting to others as they are to me.

— What’s the inspiration for the works from? Further, what will inspire you to create in daily life?

— I like to draw very much. It gives to me a physical pleasure. It seems to me that I often have a telepathic communication with molecules of water, acrylic and paper, that they sometimes hear me and do everything that I want. The rain in an ancient city — if it is necessary to me — and the watercolor spreads long streams. I need the shining winter sky under the mountains — and the paper starts to shine quietly from within, when I easily touch it with my brush. My everyday life also allows many occasions to be glad and be inspired. I love the sun, the sea, theatre, fairy tales, fishes, birds. I like mountains very much, and also bright cities — Venice, Vienna, Prague, Rome,

St. Petersburg, Siena. I love my friends very much and I like to travel!. All it fills me with pleasure which I wish to share. Therefore I draw!

— **Would you please talk about the work Shakespeare's story "A Midsummer Night's Dream"? How did you conceptualize these images from the story?**

— Yes, it is "A Midsummer Night's Dream". I have made illustrations like they are a scenography. With moving scenery, colour light of projectors and an orchestra. Shakespeare's text is very naughty, grotesque. Heroes are fairies and elves. And the pictures are in the spirit of theatre "Globe" — anyway, I imagine the atmosphere this way.

— **So far, what's the work you are the most satisfied with? Or what's the work is the best favorite for you and why?**

— For me the most interesting is the work I do now.

— **What would you be if not becoming an illustrator?**

— I have an architectural education. And I like this fine profession. I build the whole world in every new book. And in real space I work as the designer, I project interiors, furniture, fixtures, tableware, fabrics. If I was not able to draw, probably, I would become a cook. I like to cook food very much and to treat my friends. Or, maybe, would become the instructor in diving. Either on tennis. Or on skiing. So I have some variants...



Interview with art

ILLUSALON, A GLOBAL ILLUSTRATION RESOURCE PLATFORM (China) 2017

— **We just learned that you were invited to be the judge of the BIB 2017, the award that you won the first prize 14 years ago. Isn't it an exciting change?**

— Yes, it's really amazing!

— **How do you define a work as "Excellent" as an award judge?**

— One great philosopher said that there are two fundamentally different types of consciousness. They are: consciousness of a scientist, an engineer and consciousness of an artist. A scientist, an engineer solves problems consistently, step by step. Artist's mind sees all the problems and solutions simultaneously, like a ray of the sun, instantly penetrating both layers of the atmosphere and ocean's waters.

I have architectural education, and therefore I use both methods of realizing reality. As a judge, I first switch on the "Artist's Eye" — and instantly I see a few masterpieces among many works. They are distinguished by the perfection of composition, regardless of style, genre and technique. Then I turn on the "Eye of the Scientist" — so I can analyze what I see, comment and explain... The part of an artist in this process is 10%, a Scientist — 90%

— **How do you define a work as "Excellent" as an illustrator?**

— Here everything is exactly the same as in the case of Judge, but just the opposite. Artist's Eye sings with joy, tries to enjoy longer the style and tricks of skill Scientist Eye is opened, if it is necessary to discuss with someone what the Artist saw. The part of an artist in this process is 90%, a Scientist — 10%

— **You've illustrated dozens of books, which have been your most satisfying projects to date?**

— I always remember my first and my last work.

The first was "Nursery Rhymes", collection of English folk songs. I created amazing country where all heroes live and I drew a map of it. Everything was special there: geography, history, fashion and cooking

And now I work on my author's multimedia book "Lady and GentleCat". This is interdisciplinary project dedicated to Eve, Venus, Cleopatra, Europa and other great and beautiful women, real and virtual, which had a powerful influence on the history of human development... Yes, and of course the project is also about their little fluffy knights — cats. "L&GC" is an author's book with polyformatted versions (applications). Its fragments can turn into interior elements — in curtains and doors, lamps and dishes. I believe that today the revival of synthesis of arts, crafts and design is very actual for all of us.



Interview with art

“KARTINKI I RAZGOVORI”.

SITE ABOUT BOOK ILLUSTRATIONS (Russia, 2018)

Golden, cheerful light, harpsichord melodies and a music box, smell of an old puppet theater and hum of a carnival—all this seems to break into reality, if you open a book about Mozart with illustrations by Victoria Fomina. Victoria's books are published in Chinese, French, Korean, Italian, the Golden Apple of Bratislava Biennale and the Golden Pen from an exhibition in Belgrade are among her awards...

Victoria told us a little about how she worked on the book, and why the world of the composer and his music turned out exactly that way.

—I loved theater since my childhood, mock-ups for performances, scenery sketches, suspension of harlequins by Somov, the unreal sea in Fellini's films. A book, like a stage, in contrast to painting or graphics with their two-dimensionality, has a couple of additional dimensions: spatial and temporal.

In parallel with this book about Mozart, I created a children's home puppet show based on my own play, "The Fountain of Bakhchisarai 2", in which a good girl Caligula defeats evil in the face of unwashed and unenlightened Prince Tartaglia. I glued cardboard small theater and made dolls myself.

Probably, this prompted me to draw this book as a sequence of scenes in the play. Mozart after all worked a lot for the opera, and his life was like on a stage: endless performances of the miracle child, stormy holidays with his wife Constanze, Requiem and sudden death.

So, the book begins as a fly-leaf with a dehiscent curtain, and we find ourselves in a suspended world: clouds hang down from above on the ropes, mountains from are from textile, ships move in the scene on wheels!



And at the end of the book, when Mozart dies, he just quietly leaves the stage on a cloudy and snowy winter evening. The curtain falls, the end of the story ...

I always try to look at the forest, the sky, the sea and mountains, and while working on this book I also look at the bright cities that Mozart traveled. Unfortunately, I was not everywhere, but there is a reason to travel around Mozart places. I also looked at our canary Tweety and listened to her trills, she with her home-cell got into the pages of the book. And of course, I listened to my favorite "Magic Flute".

I used the most unsophisticated materials: paper, acrylic and tempera.

I love these colors very much: they, like living ones, suddenly begin to flow where necessary, and evening sunset sky, textured stone walls, rain in the city appear ... And if we talk about methods, then just working on a book, you need to come up with a new magical world, holistic and alive, with its own laws, architecture, cosmos and alchemy. And go on a virtual journey there, draw everything accurately, and travel sketches will turn into a book.

Interview with art

"VECHERNYAYA MOSKVA" NEWSPAPER
(Russia, December 2018)

About the exhibition at the Tropinin Museum, Moscow

Every time, walking on some magnificent palace ensemble, we certainly find ourselves in a lush hall, with a beautifully served table, behind which the family once gathered under the portraits of their ancestors.

And before that, they knew a lot about food and table setting, which was considered a special art and an important part of the meal. The exhibition that opened yesterday was conceived as a glance from the 21st to the 19th century, like a roll call of eras. So what is left to us from the golden age of Russian culture? What is the beauty of life and traditions of the old deep? The leading decorators of Moscow decided to answer

this question; they set the tables, recalling the brilliant past of the Russian aristocracy. Among the participants are well-known metropolitan designers and artists.

— "Igor Kochanov and I decided to dedicate our table to Alice from Wonderland, as well as to the specific shift in the perception of the world that Lewis Carroll invented and demonstrated and which has flourished since then all over the world in the work of Tim Burton, Philip Tracy and many others" Hatter. "Alice in Wonderland" is undoubtedly a classic text of the XIX century, the quintessence of noble elegance, the importance of which we are only now beginning to realize in full.



VICTORIA FOMINA

Main exhibitions

1997

- Biennial of Illustration. Bratislava, Slovakia.

1998

- Selected illustrators from BIB. Hiroko Mori & Stasys Museum. Okumonobe Art museum. Art Gallery of Daiwa Niigata. Baiennosato Art Gallery. Japan.
- Biennale of book graphics. International Biennial of Illustration. Belgrade, Serbia.

1999

- "The Best Book Graphics". Central House Children's Books, Moscow

2001

- Biennale of European illustrations. Japan.
- Biennale of book graphics. International Biennial of Illustration. Belgrade, Serbia.

2002

- Bologna International Exhibition of illustrations. Bologna International illustration. Bologna, Italy.
- International Book Exhibition. Taipei (Taiwan)
- BIB Japan. Urawa Art Museum. Japan.
- Illustrators of Children's books. Itabashi Art Museum. Tokyo. Japan.
- Participation in a multicultural, multi-media project "Responding to Climate Change" UNFCC

2003

- BIB Japan. Kijo Ehon-no Sato Gallery. Iida City Museum. Japan.
- Bratislava World illustration. Bratislava, Slovakia.



- "Power of Pictures". Tallinn. Estonia.

2004

- Bologna International Exhibition of illustrations. Bologna, Italy.
- Illustrators of Children's books. Itabashi Art Museum. Tokyo. Japan.

2005

- Bratislava World illustration. Bratislava, Slovakia.
- "Russian holidays." Geneva. Switzerland.
- "Un automne russe à Bordeaux". The exhibition of book graphics. France.

2006

- "Power of Pictures". Tallinn. Estonia.
- Performance "The Birth of things!" Moscow.

2007

- The "Little Tragedies" for the exhibition Isaloni Worldwide. Moscow.

2008

- Exhibition "Clockwork Chicken" in the cultural center "Dom." (With Katya Silina). Moscow.

2009

- "Power of Pictures". Tallinn. Estonia.
- Exhibition "Five Russian artists." Gallery "Illustratsioonigalerii". Tallinn. Ilon Wikland Museum. Haapsalu. Estonia.
- Project "Millionaires." Millionaire Fair. Moscow.

2010

- Solo Exhibition "Thumbelina" gallery "Korpus 3". Moscow.

2011

- "Sea Fairy Tales". Eurajoki. Finland.

2011-2012

- "Dear JAPAN. Messages of hope from picture book artists around the world". Itabashi (Tokyo), Chiyoda (Tokyo), Kanazawa (Ishikawa), Sendai (Miyagi). Japan.

2012

- "Grimm Brothers Fairy Tales". Kuressaare (Saaremaa). Estonia

VICTORIA FOMINA

Main exhibitions

- "Two Centuries After". Casa Saraceni. Bologna. Italy.

2013

- Solo Exhibition. Jointly with Katya Silina. Gallery "Illustratsioonigalerii". Tallinn
- "Paper Castles". Jointly with Katya Silina. Russian State Library for children. Moscow
- Russian illustrators in Frankfurt. Germany
- Solo Exhibition. "Line. Color. Space". (Jointly with Zurab Tsereteli).

2014

- "English books in Russian style" The Museum of Pushkin. Moscow
- "Bee Art". Gallery Faszination Art. Hamburg.
- Solo Exhibition. "Modny Season" gallery. Moscow

2015

- "Cats in the Manege". Vladey and Regina gallery. Moscow
- Solo Exhibition. "Art de la Vie". Moscow.
- "Phantastische Venus" Viechtach, Old City Hall. Germany.
- Solo Exhibition. "VIA" gallery. Moscow
- "It's Always Tea-Time". The Estonian Children's Literature Centre. Tallinn. Estonia.

2016

- Solo Exhibition "The New Word". Serbian embassy, Moscow, Russia
- "It's Always Tea-Time". Cultural Center Cruselli. Uusikaupunki, Finland.

2017

- "It's Always Tea-Time". Les Art Center. Berlin. Germany
- "Hans Christian Andersen". Ivan Fiodorov Gallery. Moscow. Russia.
- "It's Always Tea-Time". Baltic Sea Culture Centre. Gdansk, Poland
- "Hans Christian Andersen". Ivan Fiodorov Gallery. Moscow. Russia.
- "Global Illustration Award". Frankfurter Buchmesse. Frankfurt, Germany
- "It's Always Tea-Time". Deak 12 Gallery. Budapest, Hungary
- "Marshak". RDGB library. Moscow. Russia

2018

- "It's Always Tea-Time». Музей The Story Museum. Oxford. Great Britain
- "Art Revolution Taipei" Finalist's artworks of 2018 International Artist Grand Prize. Chan Liu Art Museum. Taiwan
- "International Biennale of Illustration" Haifa, Israel
- "In taste of clever antiquities" The Museum of V.A. Tropinin and Contemporary Moscow Artists. Moscow. Russia.

2019

- "The Poster Prize for Illustration". 100 best illustrations. The London Transport Museum. London. Great Britain



AWARDS AND PRIZES

1997

Winner of competition held by the State Committee of Printing (Russia)

1998

Professional Prize "The Golden Ostap" (Russia)

1999

First prize "The Golden Pen of Belgrade" (Serbia)

2003

First prize "The Golden Apple" Bratislava (Slovakia)

2009

Diploma of Tallinn Illustrators Triennial "Power of Pictures" (Estonia)

2017

First prize "Gold Award" Global Illustration Award Frankfurt (Germany)

2017

Diploma of International Competition "Image of the Book" (Russia)

2017

Diploma of Russian Academy of Arts (Russia)

2019

Purple Island Award of Nami Concours (South Korea), selected for Bologna Illustrators Exhibition (Italy)

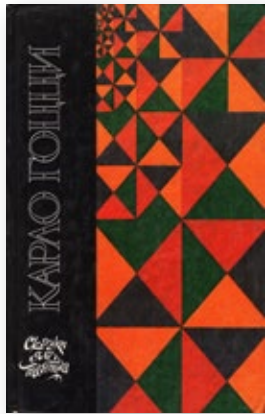


VICTORIA FOMINA BIBLIOGRAPHY

Illustrations for books published in Russia

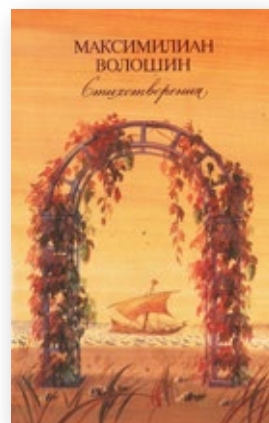
1989

1. Carlo Gozzi "Tales for the theater". Publishing House "Pravda"



1990 г

2. M. Voloshin "Poems" Publisher "Children's Literature"

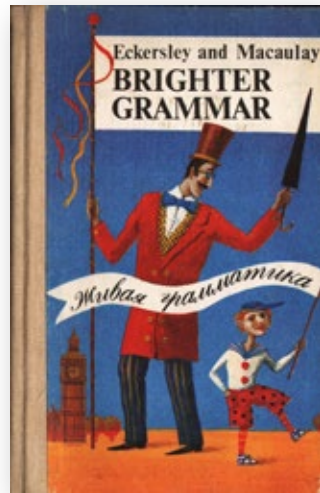


3. V. Soloviev "White Lily". Publisher "Children's Literature" book unpublished



1992 г

4. Eckersley and Macaulay "Brighter Grammer". Publishing House "International Relations"



5. Y.Yakovlev "Your Rights, Children" Publishing House "International Relations"



6. I. Medkova "Everything about vegetarianism" Publishing House "International Relations"



1994 г.

7. Frank Baum "Travels of Dorothy in the Magic Country"
Publisher "Studio Children's Book" book unpublished



1995 г.

8. S.Marshak "The House That Jack Built" Publisher «Corum»
New edition: Publishing House AST, 2015



9. Charles Perrot "Cinderella". Publisher «Corum»



10. Johann Spisse, L. Yakhnin "The legend of Dr. Johann Faust".
 Publisher "Pioneer book unpublished"



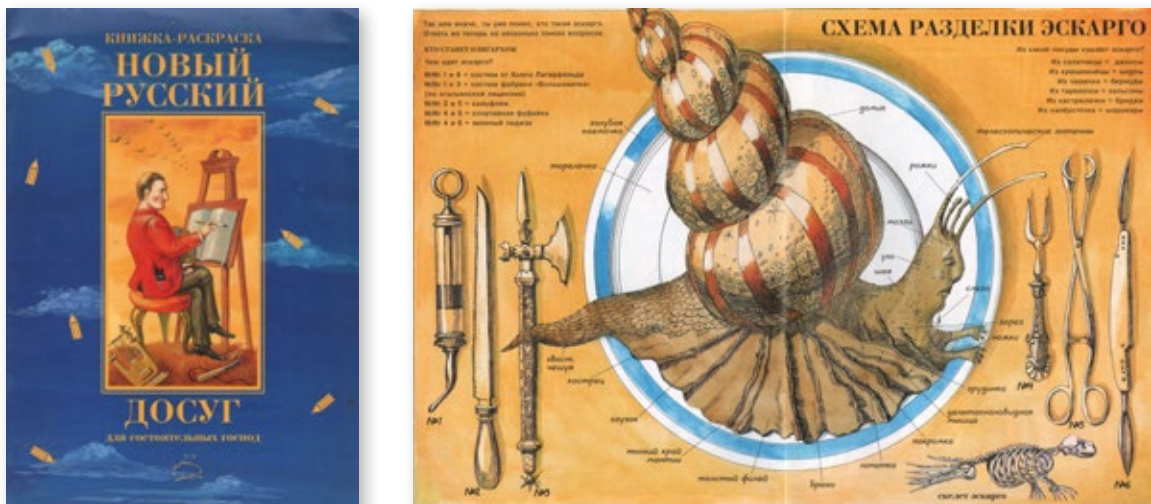
1996 г

11. I. Tokmakova, Y. Akim, V. Berestov, E. Moshkovskaya "Roundabout".
 Publisher "Children's Literature"



1999 г

12. K. Metelica "New Russian Leisure" Publisher "World of New Russians"



13. T. Gabbe, E. Schwartz "Tales" Publisher "Children's Literature"
New edition: 2013, 2018 Publisher "Children's Literature"



2000 г

14. K. Metelica "New Russian Cookbook" Publisher "World of New Russians"



2002 г.

15. Edouard Laboulet "Fairy Tales" Publishing House "Rosmen"



16. H. C. Andersen "The Little Mermaid". Publishing House "Rosmen"



17. A. Pogorelsky «The Black Hen or The Underground Inhabitants» Publishing House "White City"



2007 г.

18. Y. Shakespeare. «The Merchant of Venice», «A dream in a summer night». Publisher PAN PRESS,



2010 г.

19. H. C. Andersen "The Snow Queen" Publisher "Izoizdat" book unpublished



2014 г

20. Gianni Rodari "Planet of New Year's Trees" Publishing House "Rosmen"



2015 г

21. Boris Evseev "Tchaikovsky or the Magic Pen" Publisher "Entrast Trading "



2017 г

22. Christian Pino "Atanaz and the Frog" Helen and Konstantin Boyarkin's charitable publication,



2019 г.

23. L. Carroll. "Alice's Adventures in Wonderland", In progress



VICTORIA FOMINA'S BIBLIOGRAPHY

Illustrations to foreign publications

2002.

1. "Mozart", "Grimm Press", Taiwan. 2002
2. "Fairy tales. Water of life", Grimm Press, Taiwan 2002
3. "Zekmet, the stonecutter", "Korea Froebel". South Korea 2002
4. "Shakespeare", "Agaworld Co". South Korea 2002

2003

5. Diane Cook "Mozart", "Mason Crest Publishers". USA, 2003
6. Mary de Morgan "The Necklace of Princess Fiorimonde", "Woongjin". South Korea 2003
7. Lewis Carroll "Alice in Wonderland", "Samsung". South Korea 2003

2004

8. H. Ch. Andersen "Thumbellina", "Korea Child Academy". South Korea 2004
9. Theophile Gautier "Giselle", "Grimm Press". Taiwan 2004
10. "Luis Armstrong", "Montessori Korea". South Korea 2004

2005

11. "Hans Christian Andersen", "Woongjin". South Korea . 2005

2006

12. Theophile Gautier "Giselle", "Calligram . Switzerland 2006

13. "Fire", "Ekca". South Korea 2006

14. Beatrice Fontanel "Wolfgang Amadeus Mozart", "Gallimard Jeunesse". France 2006

15. "East of the Sun and West of the Moon" «Sigongsa". South Korea 2006

2007

16. Claudio Galperin "Mozart", "Aditora Atica". Brasil, 2007

2008

17. Joel Chandler Harris. "Classic Animal Stories. Brer Fox Catches Old Man Tarrypin", "Kingfisher". USA ,2008
18. "Canto di Natale", Charles Dickens. "Rizzoli". Italy, 2008

2014

19. Diane Cook. "Mozart", "Mason Crest Publishers". USA 2014

2016

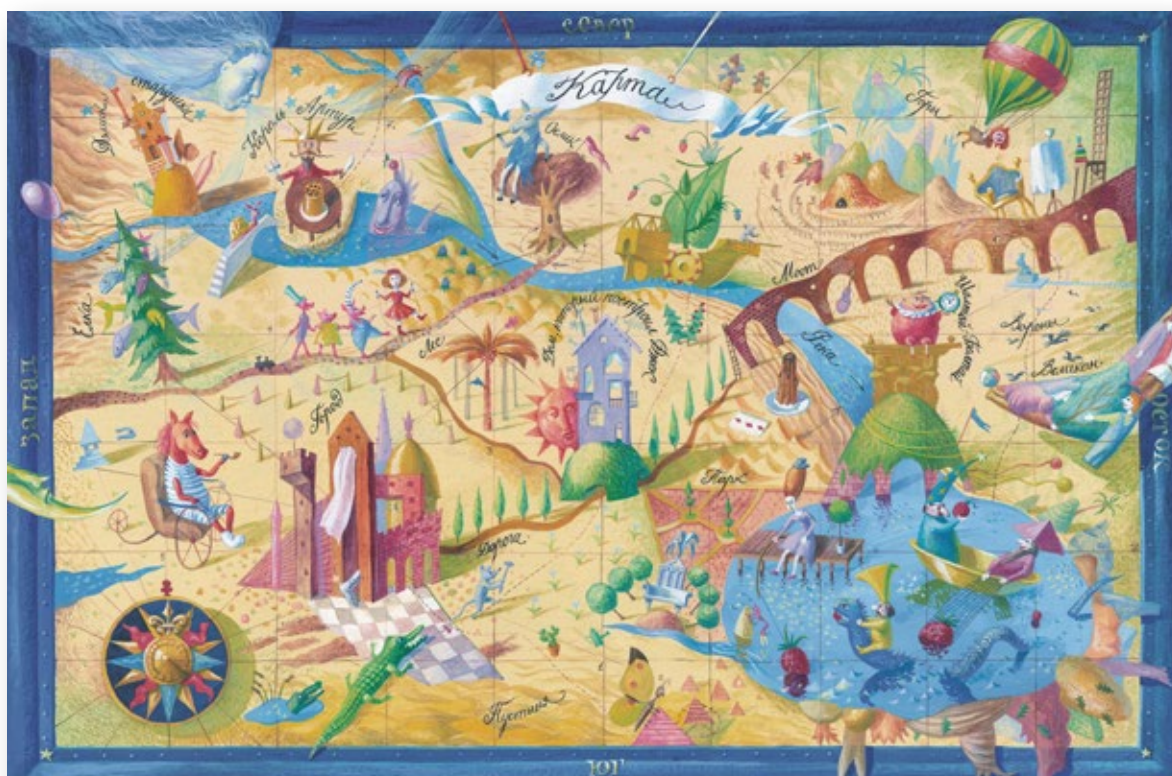
20. Charles Dickens. "Canto di Natale", "Rizzoli". Italy, 2016

2017

21. Brothers Grimm. "Snow White", "JFEP". China, 2017

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

1. S.Marshak "The House That Jack Built" Publisher «Corum»
New edition: Publishing House AST, 2015









**2. G. H. Andersen. "The Snow Queen"
"Izoizdat", 2010. Russia, book is not published**

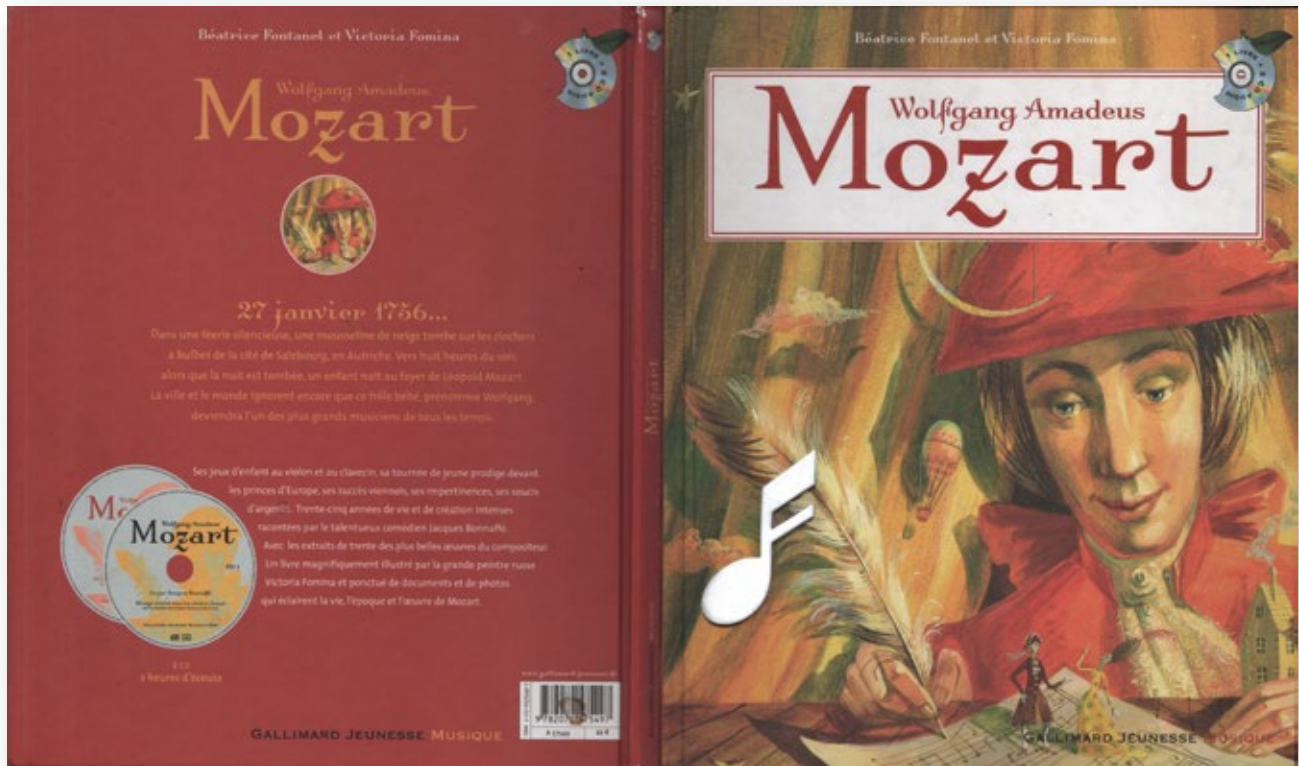








3. Beatrice Fontanel. "Wolfgang Amadeus Mozart", "Gallimard Jeunesse", 2006. France



3. Beatrice Fontanel. "Wolfgang Amadeus Mozart", "Gallimard Jeunesse", 2006. France

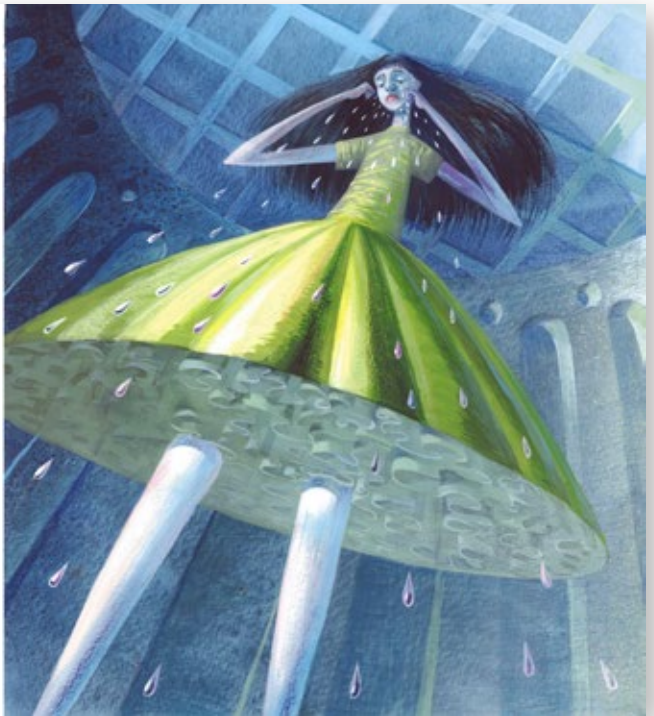




4. Lewis Carroll. "Alice in Wonderland",
"Samsung" 2003. South Korea



4. Lewis Carroll. "Alice in Wonderland", "Samsung" 2003. South Korea



4. Lewis Carroll. "Alice in Wonderland", "Samsung" 2003. South Korea



4. Lewis Carroll. "Alice in Wonderland", "Samsung" 2003. South Korea



5. Y. Shakespeare. «The Merchant of Venice»; «A dream in a summer night»
PAN PRESS, 2007. Russia

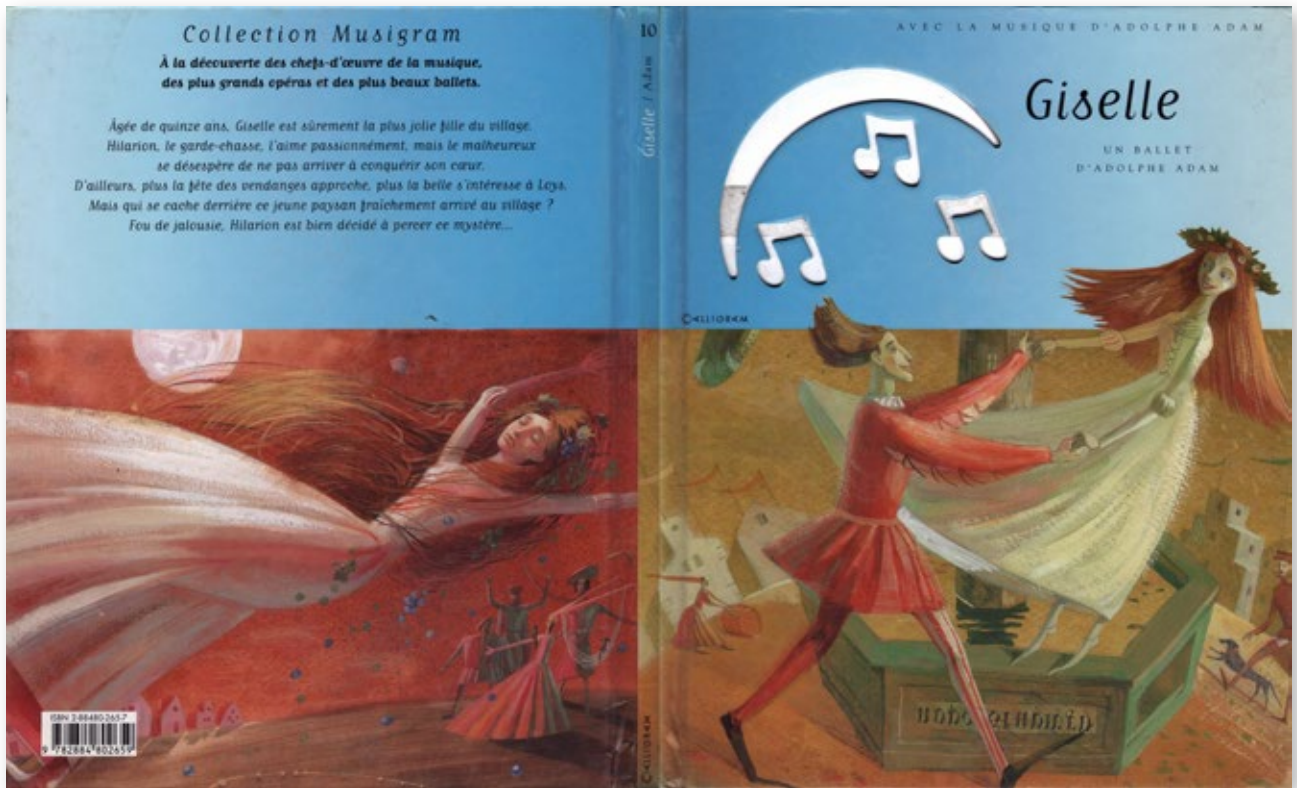








6. Theophile Gautier "Giselle", "Calligram . Switzerland 2006







7. Charles Dickens. "Canto di Natale",
Rizzoli. 2016, Italy

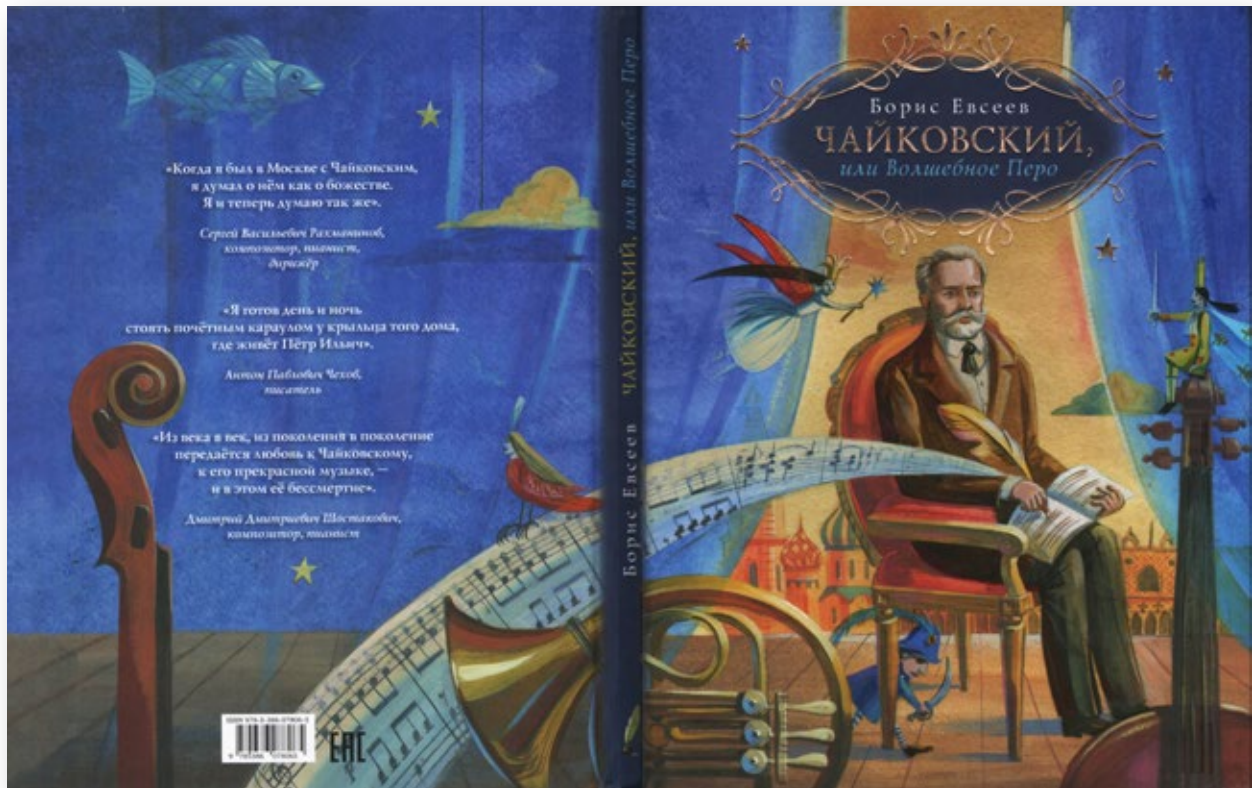








8. Boris Evseev "Chaikovskiy or Magic pen",
Entraste Trading", 2015. Russia



8. Boris Evseev "Chaikovsky or Magic pen ", Entraste Trading ", 2015. Russia

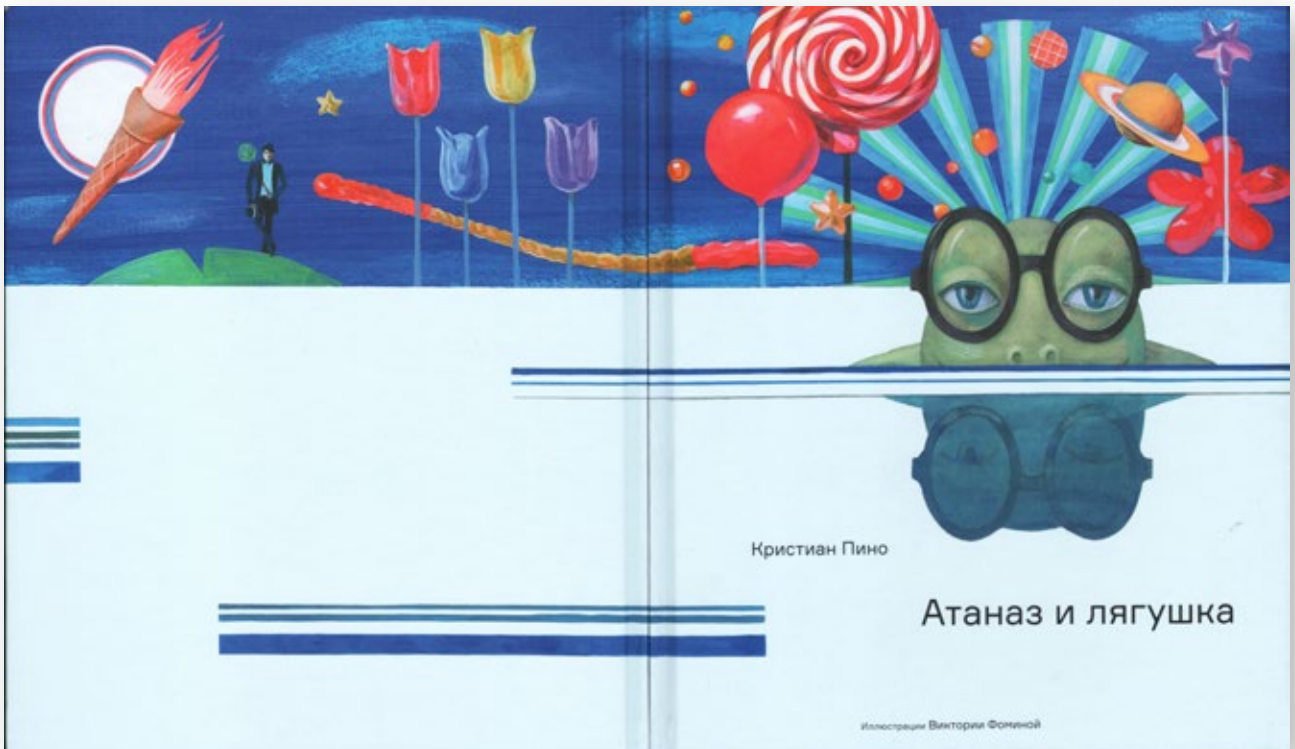




8. Boris Evseev "Chaikovsky or Magic pen ", Entraste Trading ", 2015. Russia



9. Christian Pino ."Atanaz and the Frog".
Charitable edition of Helen and Konstantin Boyarkins, 2017. Russia







9. Christian Pino ."Atanaz and the Frog". Charitable edition of Helen and Konstantin Boyarkins, 2017. Russia



10. L. Carroll. "Alice's Adventures in Wonderland",
2019. Russia. In progress



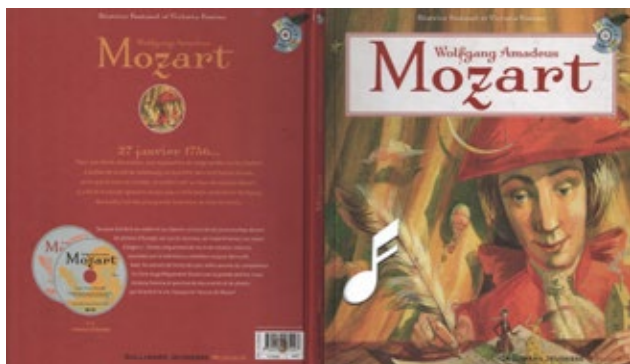




About the artist and illustrator

Russia, 2018

"KARTINKI I RAZGOVORI". SITE ABOUT BOOK ILLUSTRATIONS



The picture book "Mozart" is a story about the composer's way of life. The visual series of the book has little to do with the traditional idea of canons of a realistic narrative: artist Victoria Fomina created the refined decorative world of Mozart, reminding the reader about a premiere of popular fairy tale at La Scala, or a fantastic ball in Venice. The book about this composer turned out to be absolutely fabulous! ...

The artist told about her work in the following way: "For the first time happiness to work on a book about



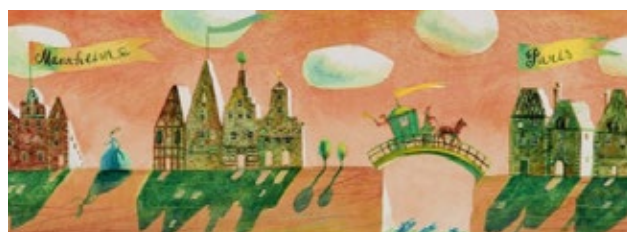
Mozart was presented to me by the publishing house Grimm Press, and the space flooded with golden light appeared by itself. Watercolor melody flowed from a spread to a

spread like melody of a flute! The illustrations resembled sketches for a theatrical production, a curtain opened on the cover, my little hero appeared on the stage in order to



come down at the end of the book forever on a cold winter day of his death. Summer and winter, day and night formed into a harmonious whole ... The book was a success, it was awarded the Golden Apple in Bratislava, and suddenly — Parisian Gallimard Jeunesse knocked me with a commission for seemingly the same topic... However, obedient molecules of acrylic and water suddenly they were enslaved, and what do I see: a dashing suprematic composition on a sheet in front of me! It was Mozart, but defiant, lightning-fast, provocative! And Gallimard liked it! "...

Victoria Fomina settled this unusual man in an unusual world. All the characteristic features of the artist's style came true in the festive theatrical





book: decorative effect, carefully constructed spaces, detailing and constant curtsy toward the history of European art. In each illustration — and in the book there are no spreads without them - there are recognizable multi-valued symbols, like butterflies, labyrinths and goldfinches in a cage, and hypertrophied details that refer the reader to the very real times and spaces of Western Europe of the Viennese classics...

There are some new books in a collection of Russian readers with her pictures. A remarkable "The Planet of Christmas Trees" by Gianni Rodari, published by "Rosman", "The House That Jack Built", published by "AST" with different covers, and the book about Tchaikovsky by Boris Yevseyev from Ripol Publishing. "The Snow Queen" by G.-H. Andersen and the tales of the Brothers Grimm with illustrations by Fomina are still wait for their Russian publisher.





About the artist and illustrator

S. Albani, Italy, 2015

"IT'S MY TIME"

A time made of clocks and motion. A time that flies away .

Illustrations of modern tales and ancient legends, happenings belonging to different ages, that in the same instant, create just one story full of symbols and metaphors.

Victoria Fomina is a painter, an illustrator, and designer and her works retrace prevalent themes, studied and realized according to the technical demands of each preferred artistic form.

Russia, her homeland, is a mean to describe ancient times and the running to innovation, a running she seems to slow down in favour of an endangered tradition .

Skyscrapers and magnificent buildings serve as the backdrop to men, animals and mythological figures; into the blooming gardens of a suspended time, nature and architecture mix up, creating recurring motifs even in the little internal furniture and clothing accessories to which the artist dedicates a part of her work.

An then quotes to fairy tales, stock characters and comedy.

She is an eclectic and generous artist towards her land and people to whom she never saves her thoughts.



About the artist and illustrator

Russia, spring 2013

E. ESKINA

MAGAZINE "HIP"

"ARTIST AND WRITER IN A CHILDREN'S BOOK",

"Paper Castles"

In the case of Victoria Fomina and Ekaterina Silina, it would be better to talk about "two-faced Janus": September exhibition "Paper Castles" that united them in the RGDB (Russian State Children's Library) showed both their similarity and a bright individuality of each of the artists.

Both illustrators are well known not only at home but also abroad: with all the abundance of modern illustrator styles, it is difficult not to experience déjà vu at international book fairs, thinking that I have already seen all this somewhere. Works of Fomina and Silina make another impression: in an incredible way, they manage to distance themselves from the world illustrator's mainstream and maintain their own, unmistakably recognizable style. Both artists have demiurgic tendencies, an ineradicable desire to invent their own worlds — "paper castles" — instead of a meticulous description of the surrounding reality. Both of them are not too interested in the inner world of the characters, the sensual is expressed only through external signs, through nominal grimaces and poses. Despite all the underlined fragility, elegance of the drawings of the artists, both of them rarely set themselves the task of describing the transient, fleeting

beauty. They prefer to depict the timeless, frozen in eternity — or in time completely subordinate to them of some parallel universes belonging only to them ...

Victoria's "The Snow Queen" is gentle and intricate, like rocaille pastorals. It seems that this is how most girls represent magic countries from fairy tales about princesses and fairies: time is forever frozen there in the warm summer hour before sunset. There are fragrant beautiful flowers, fancy trees grow and unprecedented animals and birds stroll; the inhabitants of these places are refined and graceful.

An architect by education, Fomina, as already mentioned, prefers to build independently fairy-tale worlds in his illustrations, to invent and think through everything to the smallest detail, to design each scene. Her visual worlds are invented from scratch and full of internal logic; she reinvents everything: architecture, greenery, fashion, seemingly not based on impressions of the surrounding reality. However, one should not make hasty conclusions that the artist takes all the images "from the head". She is well aware of the world architectural heritage - which is quite expected for a graduate from MARHI (Moscow State Academy of Architecture), she is well knows the history of art; in other details and figures we feel a strong classical training, the ability to draw as taught at the academic school of graphics.

Fomina deliberately chooses not a classic, but a decorative path in illustration. Undoubtedly, this is the imprint of her main profession — a decorator, interior specialist. The result is a sophisticated taste, and an excellent mastery of decoration techniques, the ability to convey the spirit of art from a long past epochs — among them, of course, will be rococo, and modern, and gothic. It seems the artist makes illustrations of many small details, like a mosaic or a house of cards — the same one that became part of the vignette for her early "Mozart"! She does not hide the mechanisms of painstaking creative work, emphasizing the texture, working through the smallest

details, turning each drawing into a challenge to her own mastery.

Fomina prefers allegory, a hint, she speaks with a reader almost exclusively in the language of metaphor, all the time experiencing his erudition and taste. The underlined geometry of the forms reminds of the surreal nature of characters and the speculative nature of all the panoramas. This is especially noticeable in her version of "Alice in Wonderland", released in Korean — alas, not Russian! — publishing. Books with illustrations by both artists, unfortunately, are more familiar to children abroad; adult connoisseurs know their work here, stopping before their work at exhibitions.



The books for jury

1. "MOZART"

Author: Fangping Lin
Publisher: Grimm Press, Taiwan, 2002
Language: Chinese

2. "THE NECKLACE OF PRINCESS FIORIMONDE"

Author: Mary de Morgan
Publisher: Voongjin, South Korea, 2003
Language: Korean

3. "THUMBELLINA"

Author: H. Ch. Andersen
Publisher: Korea Child Academy Co, South Korea, 2004
Language: Korean

4. «EAST OF THE SUN AND WEST OF THE MOON»

Folk tale
Illustrator: Victoria Fomina
Publisher: «Sigongsa». South Korea 2006
Language: Korean

5."SNOW WHITE"

Author: Brothers Grimm,
Publisher: JFEP, China, 2017
Language: Chinese