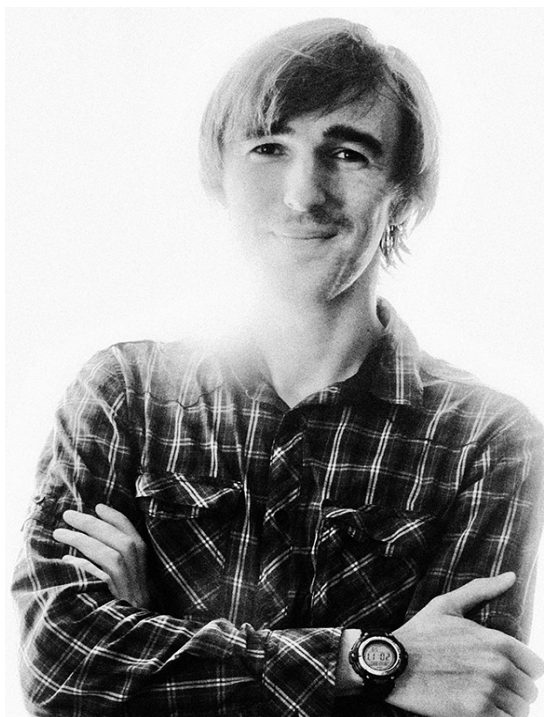


About the authors:

ARTHUR BONDAR (1983) is a photographer, publisher and collector. Bondar has been collecting WWII war negatives and prints for many years, and he possesses over 1500 unique war photographs, including the Valery Faminsky archive. Bondar studied documentary photography and human rights at New York University Tisch School of the Arts (New York, USA). Bondar was honored with National Geographic 2011 and Magnum Foundation Human Rights 2012 grants. Bondar was noted with a Photographer of the Year in Ukraine title (2012), and he is also a laureate of the Foundation of Documentary Photography in the USA (2013) and Allard Prize, Canada (2013).

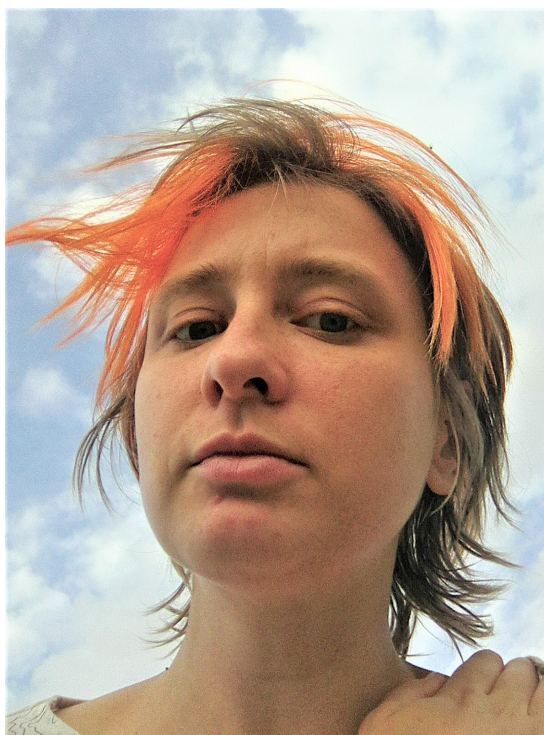
Arthur Bondar has published seven books, including *Signatures of War*, *Valery Faminsky V. 1945*, and *Barricade: The Euromaidan Revolt*.

His projects have been widely exhibited as installations, exhibitions and screenings in museums and art institutions worldwide. Arthur cooperates with many international magazines, newspapers and online media. His works have been published in *The Time*, *The New Yorker*, *The New York Times*, *The Guardian* (including his photograph of President Zelenskyy on the front page), *Le Monde*, *the Times of London*, *the Wall Street Journal*, *De Volkskrant*, etc. The author's website: <https://arthurbondar.com>



KSENIA BUKSHA (1983) was a St. Petersburg-based poet and writer until she left Russia with her four children in March 2022. Buksha is the author of 15 books of poetry and fiction, including the National Bestseller Prize-winning novel *The Freedom Factory*, translated into English by Anne O. Fisher (Deep Vellum/Phoneme Media, 2018). Buksha was the youngest woman ever to win. To date, she is the youngest writer ever to have been shortlisted for Russia's Big Book prize, and one of only two writers – and the only woman – ever to be shortlisted for the Big Book twice before the age of 40.

Buksha is also an artist whose work often appears in the pages and on the covers of her own books. Other literary awards include Citta di Penne-Mosca Prize 2014 (Italy), the Big Book award shortlist (2014 for *The Freedom Factory* and 2020 for *Churov and Churbanov*), and the NOS shortlist in 2019 for *Opens Inward*. Ksenia Buksha's literary fiction, excluding *There's Nobody Up There*, is handled by Elkost Literary Agency.



About Klaudberri, the publisher:

KLAUDBERRI, a small independent press based in St. Petersburg, have gained their distinction with high quality unique editions on art and photography. Their prize-winning and acclaimed books include *HOME* (a selection of short stories by prominent Russian authors, a non-profit project run in partnership with *Nochlezhka – Night Shelter* – to help homeless) and Robert Capa's war memoir *Slightly Out of Focus*. *There's Nobody Up There* was crowdfunded in fall of 2021 and publication was planned for the end of February 2022, but the Russian invasion of Ukraine has made it difficult for Klaudberri to proceed with the publication. It's notable that in April, the book was longlisted for the 2022 Big Book Prize, but the prize announcement refers to the book simply as "a manuscript of an unnamed author."

**Klaudberri**

Ksenia Buksha — text

photographs from Arthur Bondar's private collection
 350 pp (33 short stories)

100 documentary photographs

English sample
 available

There's Nobody Up There

An internationally acclaimed Ukrainian photographer and collector and a nationally awarded Russian writer unite for the sake of this unique book on World War II, successfully coining a new language for war discourse. *There's Nobody Up There*, a monumental anti-war collection of short stories and photographic images from WWII, reflects the bitter, sore actuality of today.

The idea of this project comes from documentary photographs of World War II, collected by Arthur Bondar. Bondar has been collecting unknown war photographs for years, and today possesses a unique archive of over 15,000 negatives. The selection of over one hundred photographic images of war comprises the visual context of this edition. These images are not illustrations to the text, they are their own visual documentary narrative, working in tandem with the text to create an immersive, eye-witness effect. In these photographs German, American, and Soviet soldiers are caught in action and at rest between battles drinking vodka and schnapps or posing with bombs and automatic guns; horrifying images of ruined Russian and Belarusian villages intersect with images of besieged Leningrad, bombed-out Dresden, collapsed bridges and roads in havoc. And people, of course, looking at readers from these old black and white photos: Jewish families, Russian and Belarusian partisans, soldiers and pilots of all nationalities across the frontlines, villagers and citizens, children and the elderly, wounded and alive.

Ksenia Buksha has written 33 short pieces of historical fiction, based on thorough research in WWII archives. The characters and their stories are fictional, but Buksha was inspired by real facts, newspapers, diaries and correspondence of the Soviet, German, American, British, Polish, and other participants and eyewitnesses of the war. There's a British pilot back at home after the war — and Dresden bombing — with PTSD (A Burning Crossword Puzzle). There's Osya Zilber, a young Jewish man in a village in Belarus taken over by the Germans; he is suspected by Belarus partisans so has to join a special unit of Jewish partisans after he flees from imminent persecution as German troops enter his home village (Avengers). There's a girl serving in the territory defense unit in Leningrad who accidentally flies off with an aerostat

over the besieged city (The Aerostats). A Roma boy teaches his Russian comrade the most important war lesson — to stay human (What War Teaches). There's a German family saving two Soviet war prisoners who escaped from a concentration camp (A Stupid Dog). A Russian German woman sacrificing herself but killing several German soldiers by suicide bomb (I Am German). A Jewish doctor saving a neighbor boy from his father who has turned mad from starvation in Leningrad during the siege (A Neighbor). A Polish girl singing in the streets of Warsaw, secretly mocking German occupants (A Little Eve, Warsaw Riot). We follow Martin and Lt Dieter Knabe, a German soldier and a pilot, through their transformation while the war takes them deeper in Russia (Into the Dark Hole, No Church Ceremony, Christmas, Martin Does Not Sleep). The war brings these people together, their fates intertwined into an uncuttable knot. Their vivid and authentic stories raise a grand choir in a dramatic anti-war hymn.

There's Nobody Up There is a powerful, authentic interplay of fiction and visual narrative. It offers a key to speaking about war in a direct and frank manner, the only manner that's possible today, when the battlefields in Ukraine burn from real bomb shelling.

There's Nobody Up There was crowdfunded in fall of 2021 and publication was planned for the end of February 2022, but the Russian invasion of Ukraine has put the publication of this anti-war book in Russia in question. It's notable that in April, the book was long-listed for the 2022 Big Book Prize, but the prize announcement refers to the book simply as "a manuscript of an unnamed author."





There's Nobody Up There



sudden, he wasn't afraid. Because what he was doing right now had meaning.
 "Look there! He's coming back! And he dragged his buddy back with him!" said the men in the trenches, amazed. "It's a miracle. Come on, boys, cover them!"
 Mitya crawled the remaining few dozen meters under covering fire. And then into the trench. They were saved!
 Oh, right—that's another thing war taught Mitya: to stay human. Even when it's almost impossible.

