

IBBY RUSSIA NOMINATES
FOR THE HANS CHRISTIAN ANDERSEN
AWARD 2024

An artistic illustration featuring a pink flamingo with a long, curved neck and a black-tipped beak. The flamingo's head is positioned at the top, looking towards the left. Below the flamingo, a young girl with dark hair and bangs is visible, her face partially obscured by a white lace collar. The background is a textured, reddish-pink color. The text 'JULIA GUKOVA' is written across the center in a large, serif font, with 'JULIA' in black and 'GUKOVA' in red. To the right of the name, the text '[ILLUSTRATOR]' is written in a smaller, black, sans-serif font.

JULIA GUKOVA
[ILLUSTRATOR]

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Photo by Maria Troyanker, 2016



Photo of Julia made by her father Valentin Gukov in 1962, on the cover of "Ogonyok" magazine, the most popular magazine in USSR

JULIA GUKOVA

BIOGRAPHY

Julia Gukova was born in Moscow. She was brought up in an artistic family surrounded with the ideas of travel, art and creativity. Her father is a scientist.

He is a tireless traveler and a photographer. He wrote a numerous number of books on the art of photography. Julia's grandmother on father's side was a well-known opera singer who studied from Konstantin Stanislavsky. Julia's grandmother on mother's side was an architect and worked in Paris in the 1930s. The grandfather was one of the first Soviet designers of jet engines and the deputy head of the Zhukovsky Air Force Academy.

In early years Julia took her first painting lessons from Alisa Poret, a student of Pavel Filonov. Later Julia graduated from the Krasnopresnenskaya Art School in the class of Vitaly Komar who was one of the founders of Soviet social art. At the same time, she studied at workshops of Nikolai Popov and Sonya Gannushkina. In 1985, Julia Gukova graduated from the Moscow Polygraphic Institute, the Department of Decorative Design. Her teachers were Vladimir Ryvchin, Dmitry Bisti, Andrey Vasnetsov.

Her graduation work were illustrations for Shakespeare's 'A Midsummer Night's Dream'. It was immediately published by Arkady Troyanker at the Publishing House 'Kniga'.

In 1986, she attended classes by famous Russian book designer Mikhail Anikst at the 'Kniga' publishing house.

Julia worked as an illustrator for different Russian publishing houses such as 'Kniga', 'Detskaya literatura', 'Russkij yazyk', 'Raduga', 'Tekst', as well as magazines 'Khimiya i Zhizn',

'Chernaya kuritsa', 'Sovershenno sekretno', 'Kommersant. Dengi', 'Snob' and others.

After Perestroika in 1990, she worked in Europe and Canada. She published books at Verlag J. F. Schreiber Ltd., Stuttgart and Nord-Sud Verlag, Zurich, Switzerland, as well as the Canadian publisher Annick Press Ltd, Toronto.

Books illustrated by Julia Gukova were published in more than 10 languages.

On the whole she illustrated more than 50 books.

Today Julia lives and works in Moscow.

As an artist Julia Gukova participated in animation film projects and computer games. Also works as an easel painting artist. Member of Graphic Section of the Union of Moscow Artists. Member of International Association of Plastic Arts, UNESCO. Participant and the winner of Russian and international art exhibitions, multiple prizewinner of various awards and competitions. Her works can be found in private collections in Russia, Belgium, Luxembourg, Spain, Italy, Canada, Germany and Japan.



*At work. Photo by
Valentin Gukov, 2002*



JULIA GUKOVA

PARTICIPATION IN EXHIBITIONS

1985 USSR, Moscow. 16th Moscow Exhibition of Book Illustration.

1985 USSR, Moscow. 2nd All-Union Exhibition of Book Illustration.

1987 USSR, Moscow. Irkutsk. Republican Exhibition

1988 Brussels, Belgium, Youth Culture Center

1989 Slovakia, Bratislava – La Biennale International des Illustrations de Bratislava BIB-89

1993 Russia, Moscow, The Center of Modern Art. Personal exhibition

1994 Russia, Moscow, The Central House of Artists. Personal exhibition

1999 Spain, Catalonia – VI Premi Internacional Catalonia d'Illustrations

1995 Slovakia, Bratislava – La Biennale International des Illustrations de Bratislava BIB-95

1995 Japan, Hokkaido – The Exhibition of the Best Illustrations of BIB-95 Artists in Japan

1995 Russia, Moscow, Asti Gallery. Solo exhibition

1997 Russia, Moscow, The Central House of Artists. The Golden Egg exhibition





- 1998 Russia, Moscow, The Central House of Artists. Ticket to The World of Growing Up personal exhibition
- 2003 Russia, Moscow, The Kuznetsky Most House of Artists. Book Illustration in Russia collective exhibition
- 2003 Germany, Frankfurt – Frankfurter Buchmesse. Book Illustration in Russia collective exhibition
- 2003 Germany, Munich – Bucherschloss Blumenburg. Russian Holidays exhibition
- 2004 Latvia, Estonia – The National Library, Riga. The National Library, Tallin. University of Tartu. Russian Holidays exhibition
- 2004 Switzerland, Geneva – Ville de Geneve. Russian Holidays Exhibition
- 2004 Russia, Moscow – Mars Gallery. The Sixth Sense exhibition
- 2006 Russia, Moscow. The Kuznetsky Most House of Artists. Obraz Knigi (The Image of the Book) contest exhibition
- 2012 Russia, Moscow. Mars Gallery. Personal exhibition
- 2014 Russia, Pushkin Literary Museum. Golitsyno. Personal exhibition
- 2017 Scotland. Livingston — Stornoway. Personal exhibition
- 2018 Russia, Moscow. Russian State Children’s Library. Cloud on Heels personal exhibition
- 2019 Russia, Moscow. Open Club gallery. Moidodyr (Wash`em Clean) exhibition
- 2020 Russia, Moscow. Open Club gallery. Goldfish exhibition
- 2022 Russia, Moscow. Artmaison gallery. May Be personal exhibition
- 2022-2023 China, Shanghai. Shanghai Baoshan International Folk Arts Exposition. Scenery of the Northland collective exhibition of Russian artists
- 2008-2023 Permanent participant in exhibitions of the Book Section of the Moscow Union of Artists

JULIA GUKOVA

PRIZES & AWARDS

1987

Russia, Moscow. A prize-winner of Annual Competition for the Best Children's Book, held by the State Committee on Printing and Publishing of the USSR – was awarded for the book *A Midsummer-Night's Dream* by W.Shakespeare. Kniga Publishing House, Moscow, 1985

1989

Slovakia, Bratislava – La Biennale International d'Illustrations de Bratislava BIB-89 – a golden medal for the book *Where a Dream Dreams* by Janis Baltvilks. Detskaya Literatura, Moscow, 1988

1991

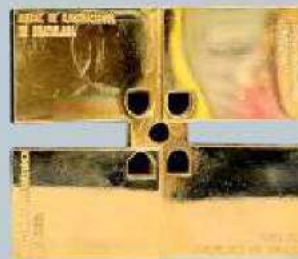
France, Paris – The International GIELJ Competition Prize of Graphical Nomination for the book *Alice in Wonderland* by L.Carroll. Verlag J.F.Schreiber Ltd, Germany, 1991

1992

Germany – German Academy for Children and Youth – awarded The Book of the Month for the book *I Don't Dance Under Your Fife* by Edith Thabet. Verlag J.F.Schreiber Ltd, Germany, 1992

1993

Austria, Vienne – Republican Institute of Art – 300 Best Books for Children and Teenagers for the book *The Marzipan Man* by Arnica Esterl. Verlag J.F.Schreiber Ltd, Germany, 1993



1996

Canada, Toronto – Annick Press – The Best Book of the Year in Canada for the book *Free Son of the Seas* by Richard Keens-Douglas. Annick Press Ltd, Toronto – New York, 1995

2003

Russia, Moscow. Winner of the International Triumph Prize

2004

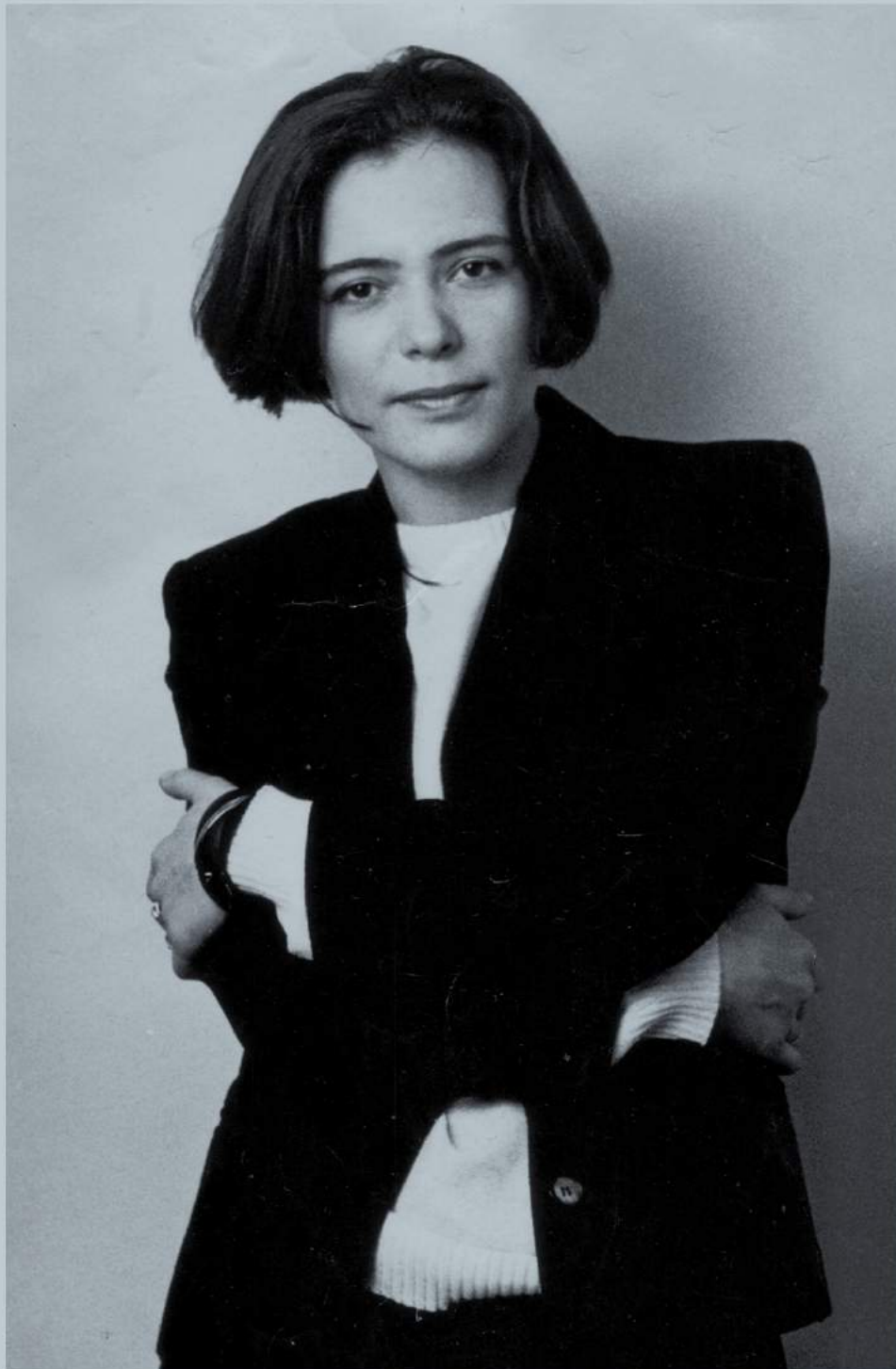
Russia, Moscow. Winner of the Scarlet Sails Prize for book series *The Old City*, created by Julia Gukova. Fond Galereya, Chelyabinsk

2012

Russia, Moscow. The laureate of the All-Russian Award "Kniga Goda".

2020

Russia, Moscow. Laureate of the International Contest for book illustrators and designers "Obraz Knigi".



INTERVIEW

ANOTHER REALITY OF JULIA GUKOVA

Ticket to The World of Growing Up. Russia, Moscow, The Central House of Artists. Personal exhibition, 1998

Gukova's paintings are a window suddenly opened into the world of another reality, the "Other Side". What is the mechanism of this window?

Julia's creative approach makes the book a symbiosis of literature and painting. It comes to the point where sometimes the details of the illustrations give you more information about what's going on in the story than the actual text. The path to such mastery for Julia Gukova lasted for about twenty years – she made her first illustrations for the book at the age of fourteen, and only later she began to study as an artist.

Where did you study to become an illustrator?

JULIA GUKOVA: I studied at the Moscow Polygraphic Institute. However, my drawings began to be published even earlier – in magazines. It seems that the first drawings were published in "Ogonyok". These were quite childish works, and it is difficult for me to look at them without a shudder. Since then, I have often worked in magazines. The most memorable was the period in "Chemistry and life". There was a unique group of artists. The very subject of the magazine implied POWERFUL visual fantasy, and I was even a bit afraid. For a start, I was given to illustrate an article that had been published a long time before, just to see what I would do and compare it with the already existing drawing. Then they offered me to work on some material that

might or might not be released. (At the same time, I was treated very well.) Only after that, my illustrations began to be published.

Is working on illustrations for magazines very different from working on those for books?

JULIA GUKOVA: You know, now I am working for the magazine “Itogi”. This is a real conveyor belt – they can call me at any time and ask to illustrate, say, an article about a new computer programme that makes it possible to clearly track who was hacking into your computer and what was doing there. Well, for example, you can find out that the kid was playing games for three hours instead of doing homework. And now the illustration has to be done overnight. You have to work at a furious pace and make things up all the time. You do not have time to indulge in the calm flow of thought, a relaxed search of images – the drawing has to be unusual and accurate, it should not contradict the meaning of the article, giving a completely unexpected twist of the question it addresses. It’s very GOOD – you keep yourself in shape all the time and do not let yourself relax.

How do you draw? I mean, with what? Looking at your work, you might think that it did not do without a computer.

JULIA GUKOVA: I usually work with an aerograph, and then bring the drawing to the desired artistic expression with colored pencils. I really love the airbrush as it can be used to get a surprisingly deep color resembling medieval paints in texture. But I do more than just paint. A few years ago, I bought a bunch of very textured fabrics abroad. And then one day, quite unexpectedly for myself, I began to make something like tapestries. Someone called these works applications – but this is incorrect since a slightly different technique was used. Now I have about twelve of these works. Fabric is surprisingly expressive in its texture: the arbitrary, seemingly mixed pieces of different fabrics give a strange impression: from a distance these tapestries can be mistaken for minting.

When did you start working on the books?

JULIA GUKOVA: I was still at the institute, but my first major work was illustrations for Shakespear’s book “A Midsummer





Night's Dream". I then won my first prize for this book – at the annual contest of the State Committee for Publishing, Printing and Book Trade of the USSR. It was back in 1987.

Looking at the list of books that you illustrated, you can see the following pattern: until 1991 you worked for domestic publishing houses, and then, as it was cut off, you published all the other books only abroad. Were you called so strongly there?

JULIA GUKOVA: It was like this. Several of my works were in the VAAP ("All- (The Soviet) Union Agency on Copyrights"). In 1991, the head of the German publishing house "Verlag I.F. Ltd" came to Moscow. Probably, he understood that there were a huge number of talented, but not realized artists in Moscow, who were a pretty cheap labour force at that time. He looked through the works in the VAAP, came across mine, and after a while, I received an offer to illustrate "Alice in Wonderland" for "Verlag I.F. Ltd".

Unfortunately, such works happen rather infrequently – there is, God willing, one book a year. It is impossible to carry around this gigantic desire to work with you the rest of the time. I used to buy a ticket to Frankfurt, take my paintings with me, and start a methodical tour of publishers.

That's actually my method. I believe that if you go around a hundred publishers, and one of them will order you to illustrate a book, then this is a great success, and the money for the ticket was not spent in vain. Then it was easier because the publishers exhibited books with my work at exhibitions, where the illustrations often won prizes. I have quite a few prizes.

There is often a certain medieval flavour in your works. An acquaintance of mine even called your paintings "Bosch for Children." Where did he come from? Just from the airbrush?

JULIA GUKOVA: I didn't even think about it. (Looks closely at her painting)... Yeah... Perhaps there is. Probably just because I like this aesthetic. It is close to me.

As for all these medieval details of architecture, clothing details in your paintings. How do you prepare for work? Read the reference literature?

JULIA GUKOVA: I watch a lot. I try to look carefully at everything I'm attracted to interesting pictures, photographs, trying to grasp what I need in my work. I only care about the text of the work itself – I immerse myself in it, I try to imagine, construct its world. By the way, the less text, the better – this gives more room for imagination. Try to illustrate Tolstoy's War and Peace. Tolstoy does not give the artist freedom of conjecture. He has already described everything possible in words. Here is another

example, in the book “The Other Side”, which I illustrated for the Canadian publishing house “Aptsk Press”, the text is very, very short. On one page, there may be just one phrase like “The King ordered them to see what was on the other side, and they left.” Can you imagine what abysses there are for an artist?

So you work on a hunch, recreating what has already happened in reality, based only on the text of the work and your own feeling?

JULIA GUKOVA: I think it’s not a matter of intuition. I’m a very calculating person. I always know what I’m doing and why I’m doing it. Here, for example, is this illustration for the book “The free son of men” (A ship sailing on the sea, presumably a galleon. In the middle of the ship is a pile of black African heads, tangled with ropes.) This is a slave trade. I draw the sea, the ship, the sky, and I think, how do I draw the slaves? If in the same, real, scale, then the figures will turn out small and unconvincing. I sit and think it over. I can see that the picture is too light: the light calm

sea and bright sky. Some dark spot suggests itself in the centre of the picture. A large dark spot. And then I give this spot the look of a pile of African heads, then the ropes with which this pile is entangled are logically added, and as a result, the picture produces the very feeling that I sought, a combination of the light of the sea and the black spot of hopelessness.

Or another example. I often draw the same landscape, which changes depending on the plot. For example, the book “The Blind Fairy” begins with a picture of a wall, a gloomy gray wall with three windows, such a fashionable sequence of shapes for graphic artists now: a square, a line, a circle. According to the plot, we first learn that the castle of the Blind Fairy was captured by dwarfs, who took advantage of the fact that she could not see anything, and littered everything around. And here is the last illustration in this book: the same wall, but look how it has changed: now it has become light, the bas-relief has changed. All after the Fairy saw the light and drove the evil dwarfs out of her beautiful castle.

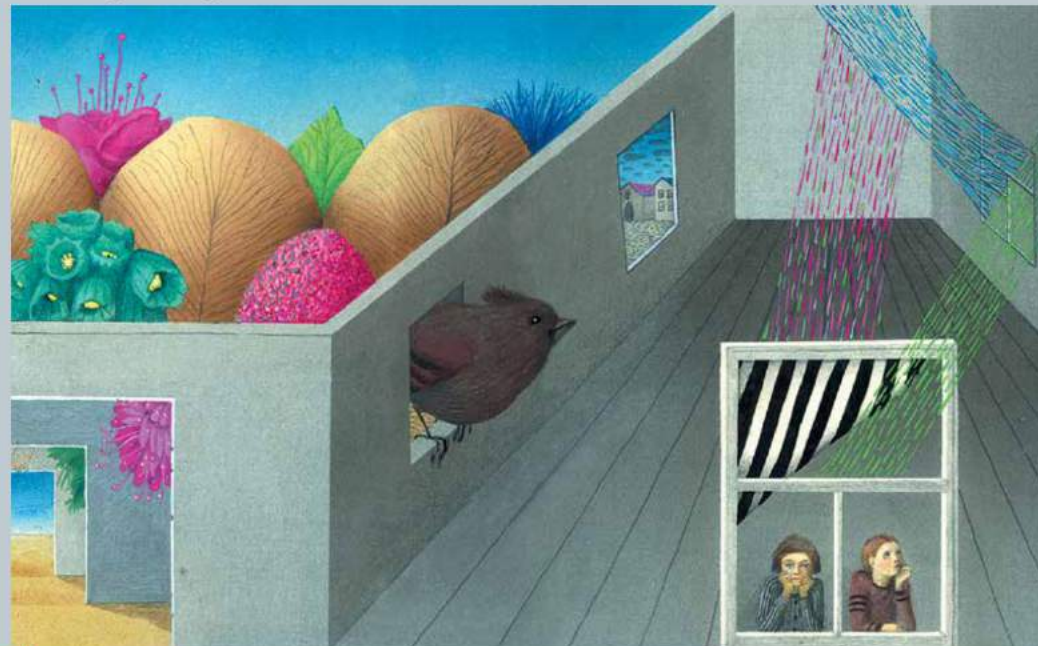


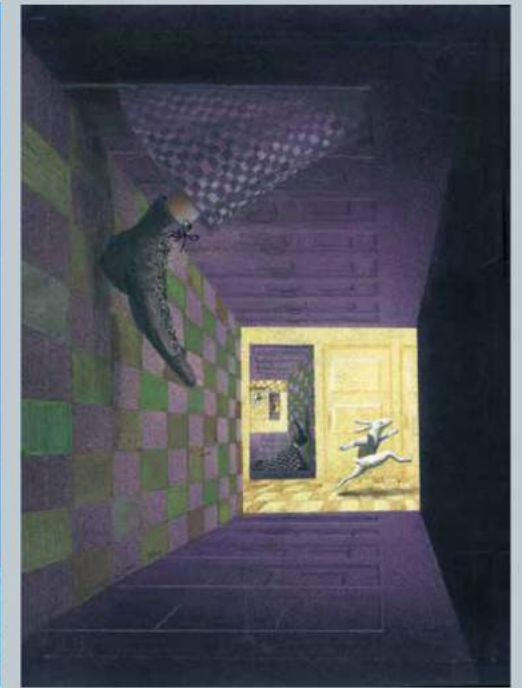
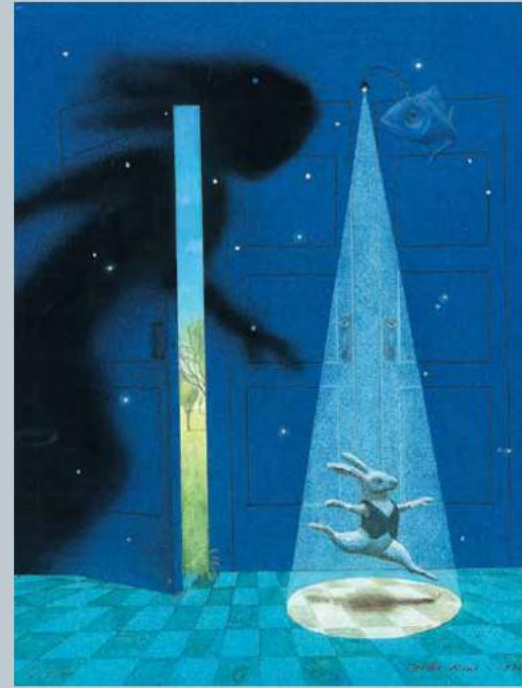
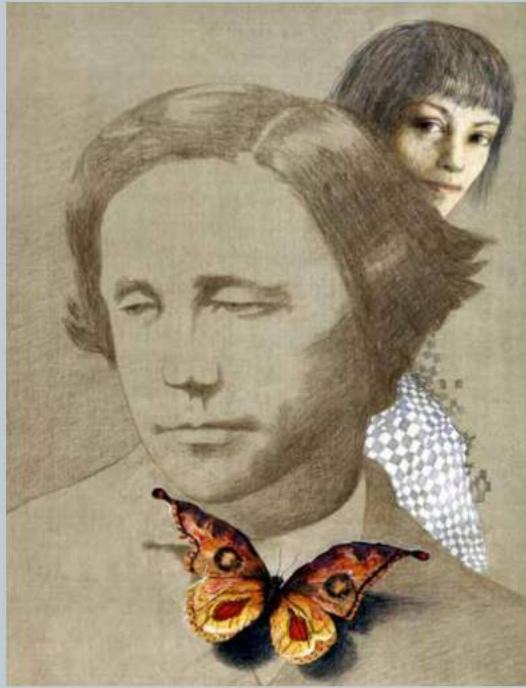
NIKITA MAKHOV

NON-CHILD ALLUSIONS OF JULIA GUKOVA

An exceptional artistic feature of the art of illustration for children's books by Julia Gukova, is the fact that she turns a fairy tale fiction into a kind of fantasy or phantasmagoria. The figurative metamorphosis set by them changes the meaningful status of the fabulous plot, unexpectedly endowing it with a high philosophical and even metaphysical meaning. After all, the category of fantasy or the procedure of fantasizing is endowed with the ability to accumulate

universal concepts without which it is impossible to imagine the creations of high literature, engaged in a serious understanding of reality. It will suffice here to mention such a genre as the science fiction novel. The fantasy space, organized in Gukova's illustrations, not without the help of the iconographic inversions of Magritte and Delvaux, introduces into the surreal world through the looking glass, in which reality opens from a completely different side.





Pictorial poetics, as it were, opens the veil, removes the impenetrable material shell of the subject, allowing you to look into the innermost depths of existence, where its creative root causes are hidden. Anything that happens to be in a magical turbulence zone, as it were, being highlighted differently, undergoes a reincarnation, becoming detached to itself. De-incarnating, it receives a symbolic, in Kant's language, transcendental subtext. It becomes an idea of its own, turning from a tactile object

into a mystical phenomenon that soars above the mundane everyday life. Illustrations of this kind cannot but captivate not only children but also adults. It captures the attention of the first with its otherworldly poetry, adventure intrigue of plot shifts, and allusions. The latter's attention is drawn to the volume of conceptual fullness, expressed not by the dry calculations of theorists, but by the emotional language of pictorial and plastic metaphors, marked by the magical illusory nature of the visionary drawing and the mystery of rich watercolor sfumato, or ghostly acrylic layers.

ILLUSTRATIONS WITHOUT SENTIMENTALITY



It is no secret that all artists from Eastern Europe are stylistically quite similar for an onlooker. For European and American publishers, Russian, Belarusian, Ukrainian children's illustrations are

decorative art, even theatrical, very detailed, and “dressy” one. That is, such as we can see in Yerko, the Unforgettable, Stanko, Tarnikov, and others. Gukova's artworks are the exact opposite. She does not overcharge the background, decorate the characters with ruffles and frills, or use complex colour schemes (she usually uses only two main colours). At the same time, her works should not be described as poor in any case. The richness of the image is achieved here with the aid of various symbols and metaphors, which, as a rule, move from illustration to illustration throughout the book.

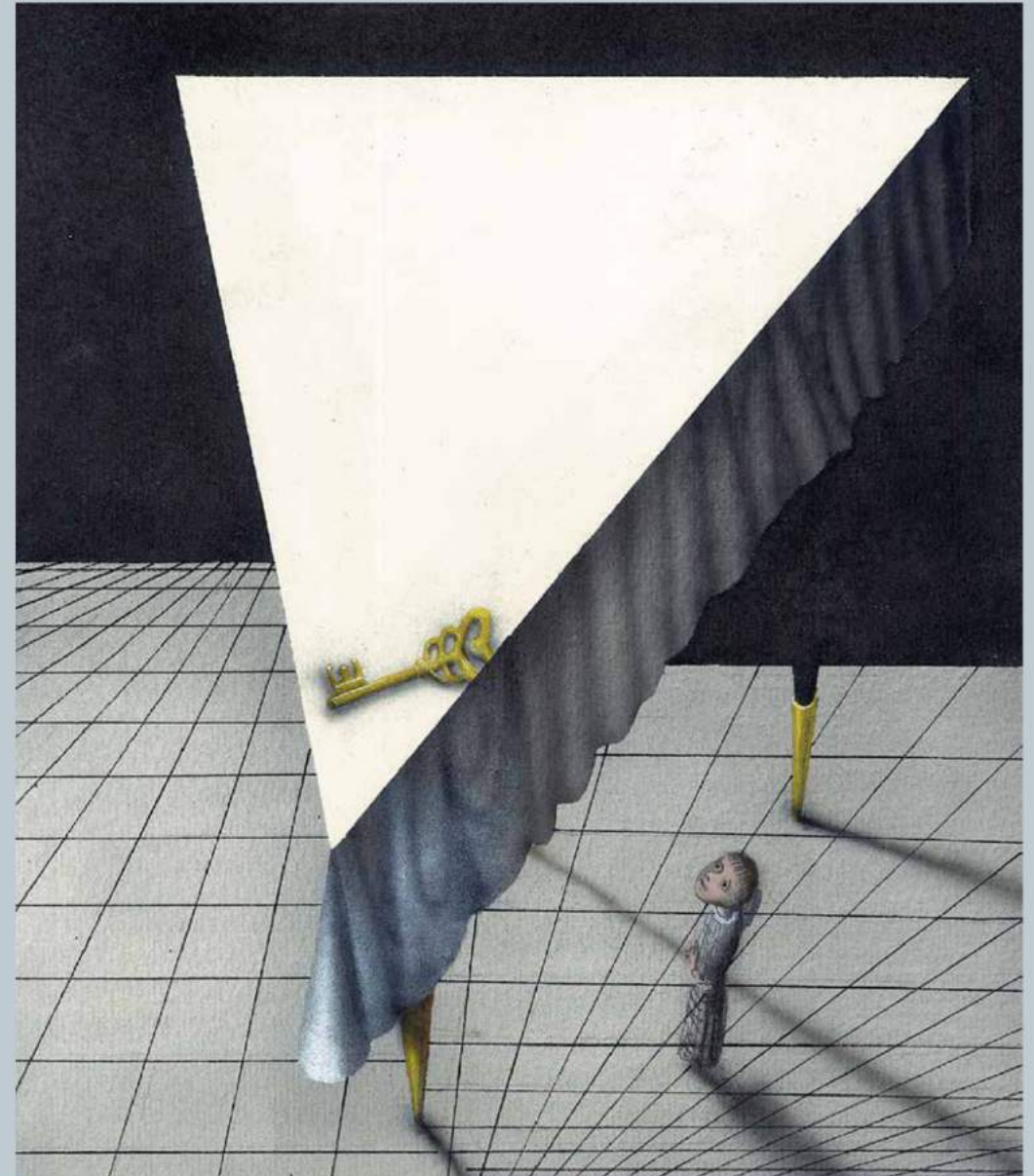
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Apart from the absence of a thrilling attitude to the text (as L. Kudryavtsev pointed out, “the smaller it is, the easier it seems, the <...> more inventive is its composition, the more complete is the whole book, the architectonics of which she follows very closely”). Sometimes she ignores the differences that can exist between a child and an adult in psychological stability, in the intellectual background, in the ability to think abstractly.

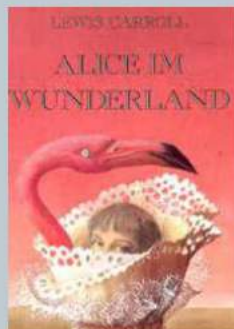
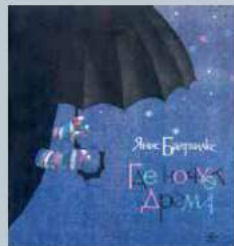
Gukova does not try to adapt to a specific target audience and try to be simpler and clearer. In this respect, she can be compared to Cyril Cheloshkin (not his illustrations to “The Magic Shop”, which are too “dressy” for Gukova, but, say, to “The Tale of the Fisherman and the Fish” or, sometimes, to “The Japanese Tales”), and to Igor Oleynikov or Nikolay Popov (Gukova’s teacher, whose works are also completely inaccessible in Russia). In general, if such division has a right to exist, Gukova is a very “male artist”: ironic, devoid of “female sentimentality”, “tough and detached”.

However, it is important to understand that what is said is relevant only to a certain part of her work. There is a whole other side, the one where Gukova turns into a really good storyteller. It is first of all about toy books (“The Old Town” trilogy, riddle books “Big Confusion” and “Ridiculous” and several clamshell books), as well as the books of Udo Weigelt, a rather famous German writer, whose books Gukova illustrated for the Swiss publishing house Nordstüd Verlag (“The Sparrow Gang”, “It is not me”, “Who stole the golden hamster” and others). In these books, Gukova does not play with meanings, does not ask difficult questions, does not turn from an illustrator into an artist (or even “a modern artist”). Here, she depicts a real childhood: bright, sunny, filled with dreamy birds, flying cats, angels, and not scary ghosts. And it seems that these works

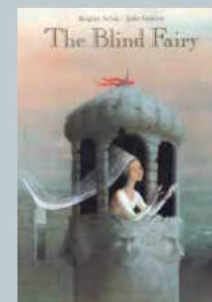
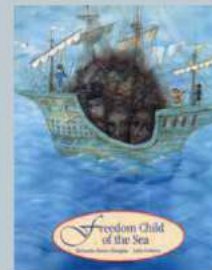
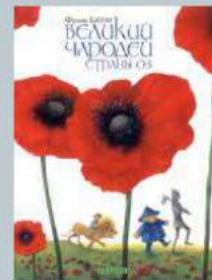
are no less valuable than her “serious” illustrations. They have what, perhaps, books like “Alice” and “The Wizard of Oz” lack: the feeling that being a child, reading fairytales, and believing in miracles is really great.



ILLUSTRATED BOOKS



1. *A Midsummer-Night's* by William Sheakespeare. Kniga. Moscow, Russia. 1985
2. *Spring* by Vladimir Korchaganov. Detskaya Literatura. Moscow, Russia. 1986
3. *Where a Dream Dreams* by Janis Baltvilks. Detskaya Literatura. Moscow, Russia. 1988
4. *Ant The Red Dot* by Natalya Romanova. Detskaya Literatura. Moscow, Russia. 1988
5. *Funny Fairy Tale* by Gennadiy Tsyferov. Detskaya Literatura. Moscow, Russia. 1989
6. *Highly Esteemed Microbe, or Guslar in The Space* by Kir Bulychiov. Text. Moscow, Russia. 1989
7. *Thumbelina* by H. C. Andersen. Printing Yard Design Centre LPTO. Leningrad, Russia. 1990
8. *Alice in Wonderland* by Lewis Carroll. Verlag J.F.Schreiber Ltd. Germany. 1991 Reprinted in Japanese by Nishimura Co.Ltd. Japan. 1995 Reprinted in Russian. Rosman. Moscow, Russia. 2003
9. *I Don't Dance Under Your Fife* by Edith Thabet. Verlag J.F.Schreiber Ltd. Germany. (German). 1992 Reprinted in Japanese by Nishimura Co.Ltd. Japan. 1996



10. *Zoks and Bada* (in cooperation with Vladimir Burkin) by Irin & Leonid Tyukhtiayev. Micropol. Moscow, Russia. 1993
11. *The Marzipan Man* by Arnica Esterl. Verlag J.F.Schreiber Ltd. Germany. 1993
12. *The Wizard Of Oz* by L.F.Baum. Verlag J.F.Schreiber Ltd. Germany. 1995 Reprinted in Russian. Rosman. Moscow, Russia. 2003. Front cover
13. *Free Son Of The Seas* by Richardo Keens-Douglas. Annick Press Ltd. Toronto, New York. 1995 Reprinted in Korean by Chinese Christian Literature Council Ltd. Hong Kong. 1996. Front cover
14. *The Other Side* by Alejandro Aura. Annick Press Ltd. Toronto, New York (English, French). 1996
15. *The Mole's Daughter*. Popular korean fairy tale. Annick Press Ltd. Toronto, New York (English, French). 1997
16. *The Blind Fairy* by Brigitte Achar. Nord-Sud Verlag. Zurich, Switzerland (English, German). 1998
17. *Peter and The Wolf* by Sergey Prokofyev. Nord-Sud Verlag. Zurich, Switzerland (English, German). 1999
18. *Serena and the Wild Doll* by Philip Coristine. Annick Press Ltd. Toronto, New York (English, French). 2000
19. *Who Stole the Gold?* by Udo Weigelt. Nord-Sud Verlag. Zurich, Switzerland (English, German). 2000 Reprinted in Korea. Aga World Co, Ltd. 2001



20. *All Mixed-Up*, created by Julia Gukova. Nord-Sud Verlag. Zurich, Switzerland (English, German). 2000 Reprinted in Russian. Fond Galereya. Chelyabinsk, Russia. 2004

21. *Ban and The Buccaneers* by Udo Weigelt. Nord-Sud Verlag. Zurich, Switzerland (English, German). 2001 Reprinted in Korea. Aga World Co, Ltd. 2001

22. *That's Not Me* by Udo Weigelt. Nord-Sud Verlag. Zurich, Switzerland. 2001

23. *Who is There*, created by Julia Gukova, fold-out book. Arkaim. Chelyabinsk, Russia. 2003. Front cover

24. *Lion the Deciver* by Udo Weigelt. Nord-Sud Verlag. Zurich, Switzerland (English, German). 2003 Reprinted in French. 2004

25. *The Old City*, created by Julia Gukova, fold-out book in three parts: Doors of the Old City, Windows of the Old City, Roofs of the Old City. Fond Galereya. Chelyabinsk, Russia. 2004

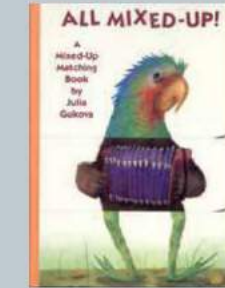
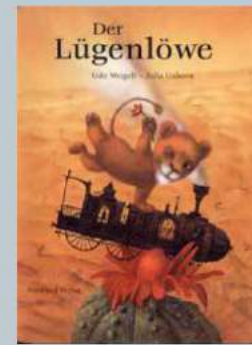
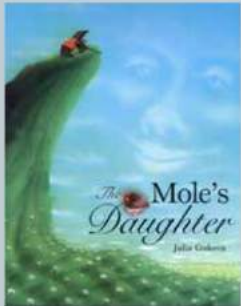
26. *Three Bears*, fold-out book. Fond Galereya. Chelyabinsk, Russia. 2004. Front cover

27. *Merry Crows*, created by Julia Gukova, fold-out book. Arkaim. Chelyabinsk, Russia. 2004. Front cover

28. *The Legendary Unicorn* by Udo Weigelt. Nord-Sud Verlag. Zurich, Switzerland (English, German). 2004

29. *Koschey and Yagda*, or Apples from Heaven by Marina Vishnievetskaya Novoe Literaturnoe Obozrenie (NLO). Moscow, Russia. 2004

30. *Nonsense*, created by Julia Gukova. Arkaim. Chelyabinsk, Russia. 2004. Front cover



31. *Girl-Candle* by Sofia Prokofieva. Publishing house "Moskovskie uchebnyki", 2009. Reprinted: "Rech". Moscow, 2015

32. *Let My People Go* / by Svetlana Schoenbrunn with original illustrations by Julia Gukova. "Tekst". Moscow, 2012

33. *The Marvelous Land of Oz* by L.F.Baum. Rozovyj Zhiraf. Moscow. 2011

34. *The Wonderfil Wizard of Oz* by L.F.Baum. Rozovyj Zhiraf. Moscow. 2012

35. *Closing booklet* for the Olympic Games in Sochi. 1st Chanal Edition, Moscow, 2014

36. *Theo the Squirrel*, German., 2016

37. *Strange City*, author's pop-up book in four parts, 2017

38. *A Trip to the New Year* by Eduard Uspensky. "Malysh", Moscow, 2019

39. *12 Owls* by Andrey Usachev & Galina Dyadina. Anastasia Orlova's Publishing house, 2020

40. *Thumbelina* by H.C.Andersen. "Hans Christian Andersen Copenhagen", 2021

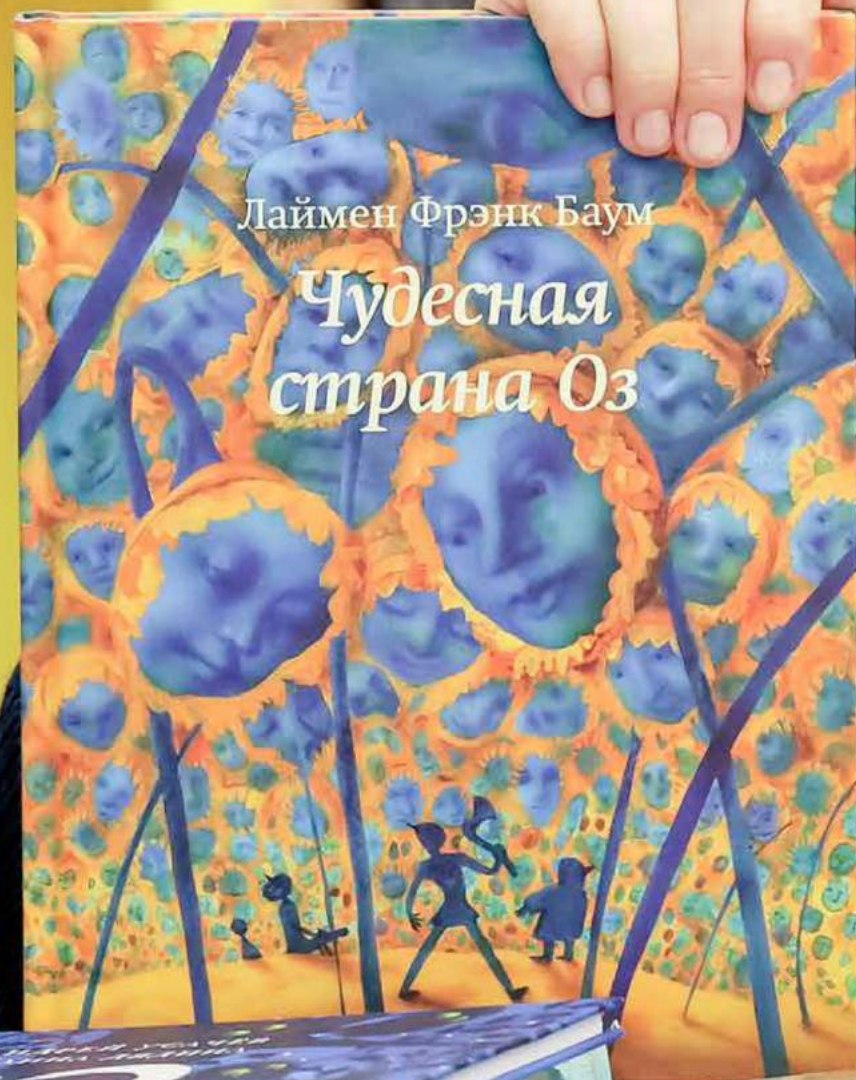
41. *The Story of Manul* by Douglas Wood Phoenix Juvenile and Children's Publishing, Ltd. Nanjing. 2021

42. *The Frog and the Flea* by Douglas Wood Phoenix Juvenile and Children's Publishing, Ltd. Nanjing. 2022

43. *Krakatuk* magazine №6/2022 Ulitka Kopernika, Moscow, 2022



BOOKS SUBMITTED TO THE JURY



The Wonderful Wizard of Oz

by Lyman Frank Baum

Rozovyj Zhiraf. Moscow. 2011

Великий Чародей страны Оз

Лаймен Фрэнк Баум



Лаймен Фрэнк Баум

Великий Чародей страны Оз

Художник Юля Гурова





В лесу

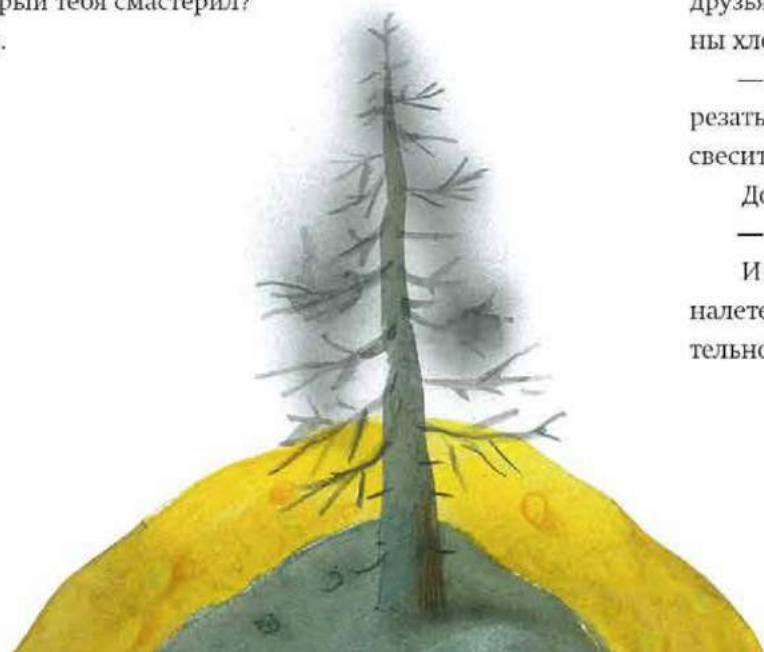
Пёсику, однако, новый товарищ полюбился не сразу. Поначалу Тото всё обнюхивал Болвашу — вдруг у того в соломенном нутре водятся крысы? — и грозно рычал.

— Ничего, порычит-порычит, а потом привыкнет, — сказала Дороти. — Он своих не кусает.

— А хоть бы и укусил, мне всё равно больно не будет, я же соломенный, — ответил Болваша. — Давай корзинку твою понесу, я никогда не устаю и работы никакой не боюсь. Скажу тебе по секрету: в целом свете я боюсь только одного.

— Наверное, того жевача, который тебя смастерил?

— Не угадала. Горящей спички.



Гладкая и ровная дорога скоро кончилась, кирпич пошёл щербатый, с выбоинами. Болваша часто спотыкался. Попадались и ямы. Тото через них перепрыгивал, Дороти обходила, а глупый Болваша шагал себе не разбирая дороги и, оступившись, растягивался во весь рост. Он, правда, всё равно не ушибался. Поднимется с помощью Дороти и давай над собой хохотать.

Дома и фруктовые сады встречались теперь реже и не были такими ухоженными. Окрестности становились безлюдными, мрачными... В полдень друзья присели отдохнуть на обочине, возле ручья. Дороти достала из корзины хлеб, протянула кусок Болваше, однако тот отказался.

— Я не знаю голода. Да и как бы я ел нарисованным ртом? Разве что прорезать дыру. Так ведь оттуда сразу солома полезет — голова обмякнет, набок свесится... Это хорошо, что мне еда не нужна.

Дороти согласно кивнула и принялась за обед.

— Расскажи про свою страну, — попросил Болваша, когда она поела.

И девочка рассказала, как жилось ей в Канзасе, среди серой степи, и как налетел однажды вихрь и перенёс её в чудесную страну Оз. Болваша внимательно выслушал, а потом сказал:



— Что же нам теперь делать? — вздохнула Дороти.

— Придётся идти в страну моргачей, — сказал Лев. — Никуда, видно, не денешься. Найдём там злую волшебницу и как-нибудь её уничтожим.

— А вдруг не сумеем? — сказала девочка.

— Тогда я не получу отваги, — вздохнул Лев.

— А я — мозгов, — проговорил Болваша.

— А я — сердца, — сказал Жестяной Дровосек.

— А я никогда не увижу тётю Эмилию и дядю Генри, — добавила Дороти и заплакала.

— Поберегите ваше платье! — воскликнула зелёная служанка. — От слёз на атласе остаются пятна.

Тогда Дороти вытерла глаза и сказала:

— Вот что, друзья. Надо попытаться выполнить условие Оза. Но я не хочу никого убивать! Даже ради тётушки Эмилии...

— Я пойду с тобой, — решил Лев. — Правда, мне злой волшебницы не убить, я же трус...



— Я тоже пойду, — заявил Болваша. — Но и от меня мало проку, слишком я глуп.

— Может, я и убил бы злую волшебницу скрепя сердце, но у меня его нет, — проговорил Жестяной Дровосек. — Однако пойду с тобой обязательно.

В дорогу решили отправиться поутру. С вечера Дровосек смазал свои жестяные суставы и наточил топор на зелёном точильном камне.

Болваша набил себя свежей соломой, а Дороти ярко обвела ему глаза — чтобы получше видел. Зелёная служанка успела привязаться к гостям, она собрала для Дороти полную корзинку вкусной еды, а пёсику повесила на шею колокольчик на зелёной ленточке.

Улеглись рано, спали крепко. С рассветом на заборе за дворцом закукарекал зелёный петух, потом закудаhtала курица — она снесла зелёное яйцо. Тут-то друзья и проснулись.

The Marvelous Land of Oz

by Lyman Frank Baum

Rozovyj Zhiraf. Moscow. 2012



Чудесная страна Оз

Лаймен Фрэнк Баум

Чудесная страна Оз

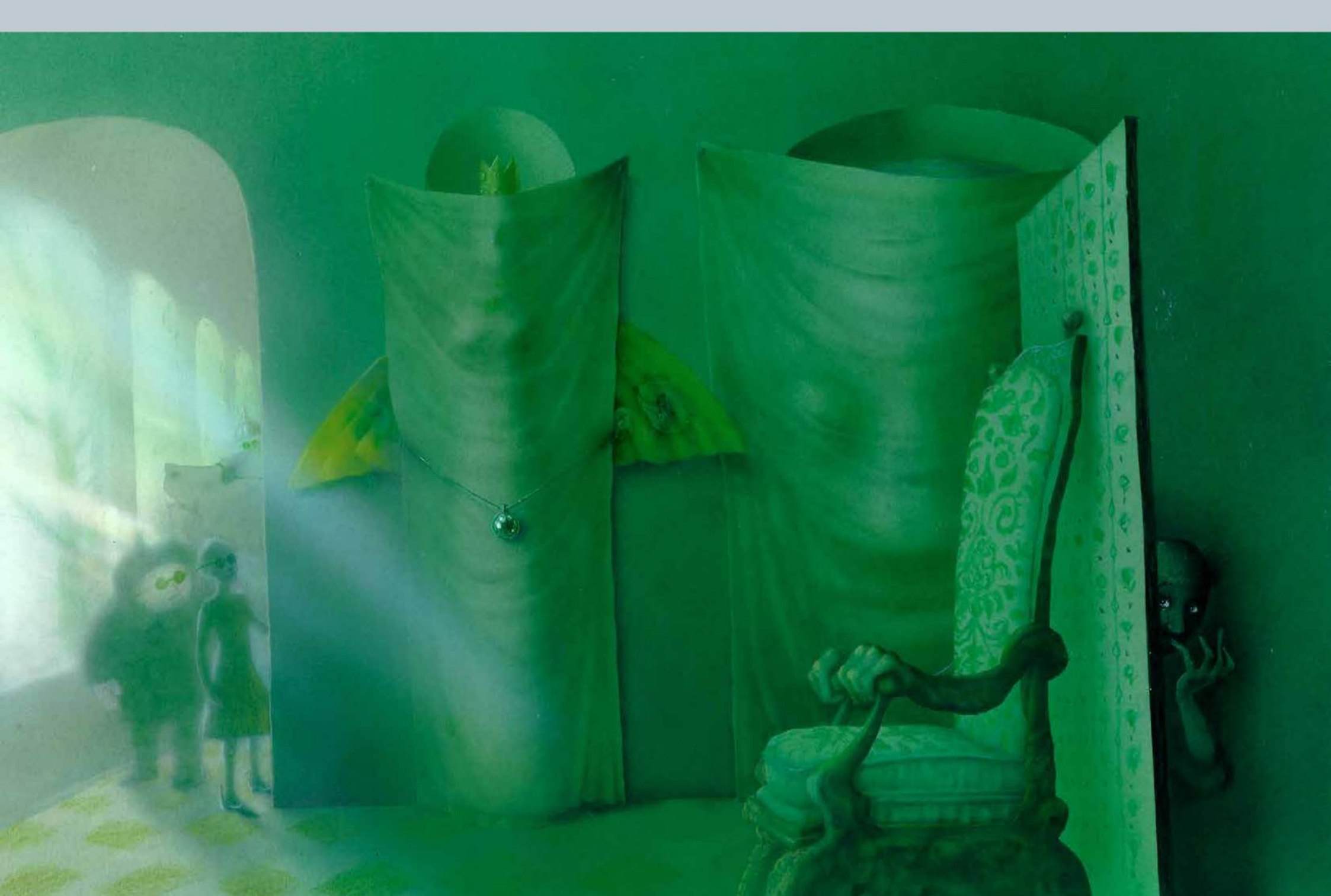
Художник Юля ГУКОВА











The Story of Manul

by Douglas Wood

Phoenix Juvenile and Children's Publishing, Ltd.

Nanjing. 2021

你第一次听到“兔狍”这个名字，是不是立刻想到了兔子或者猴子？实际上兔狍属于猫科动物。虽然它的名字很特别，却因毛茸茸、圆滚滚、萌萌的样子，成为火爆网络的“表情帝”。

兔狍看起来很胖，实际上却是假胖，它的身上每平方厘米大约有9000根长7厘米的毛！这足够让它抵御高原上的寒冷。别看兔狍是凶猛的动物，但它的免疫系统较弱，特别容易生病，人工圈养难度特别大，这也是你很少在动物园里看到它的原因。



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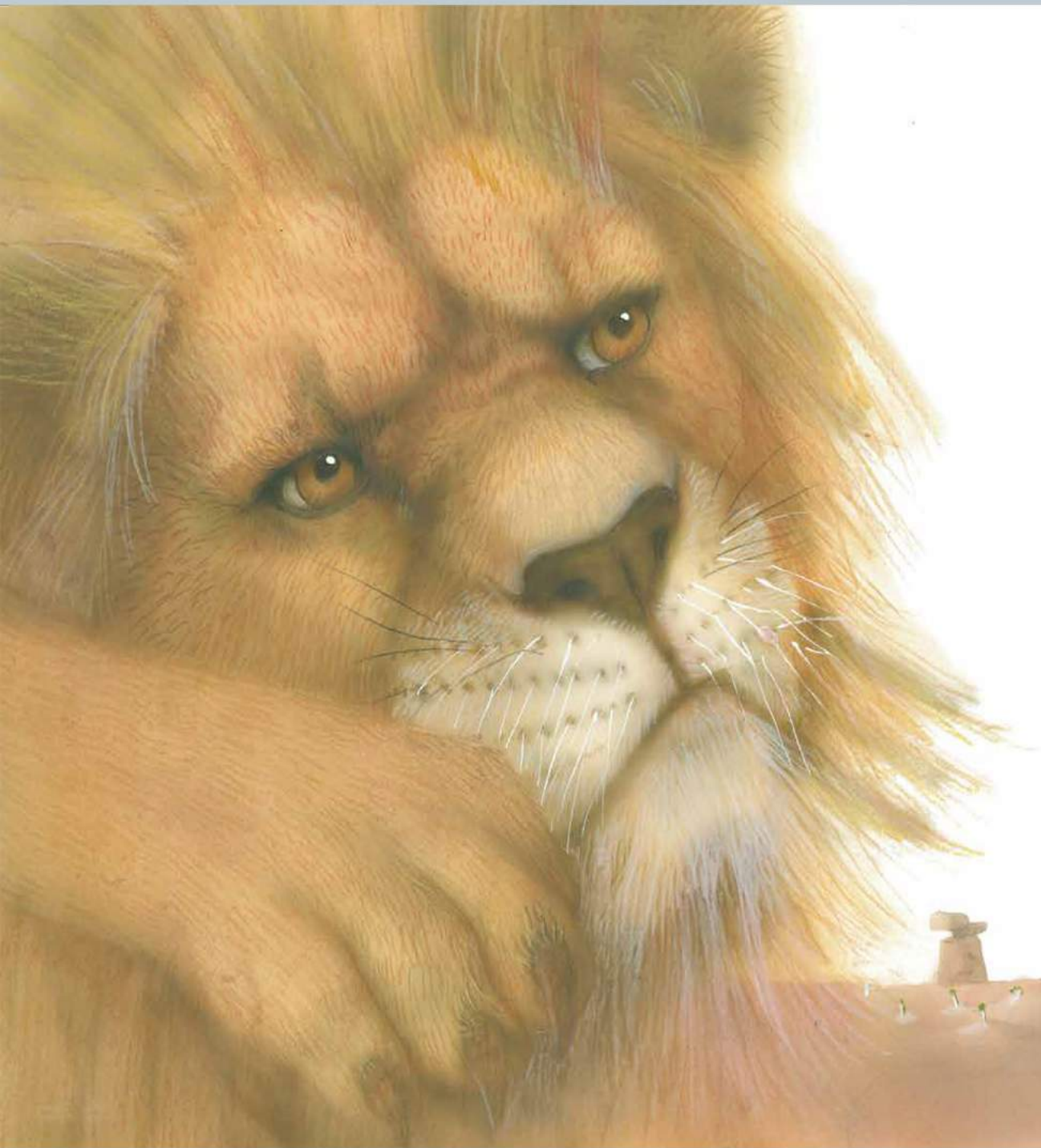


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敖德 著 [俄]尤丽亚·古科娃 绘

江苏凤凰少年儿童出版社



很久很久以前，狮王为了让世界上的动物更好地生存，召开了隆重的动物大会。他准备把乖巧，敏捷，温顺，勇敢，顽皮，威武，优雅，忠诚，凶悍，狡诈，贪婪，可爱，健壮，色彩斑斓这些特点赋予每一个动物身上。



卖萌装可爱？我生气还来不及呢！

兔獬疑惑地看向湖中，水中的他，真的……

真的是一副可爱的模样！

这可把兔獬吓坏了，他“嗖”地一蹦老高，

闪电般地逃走了。



“你看，”野马接着说，“不管前面有什么，河水都会勇敢地流向远方，没有什么可以阻挡它的步伐，奔流时欢快，停下时平静。活着，就是一场隆重的庆典，有时候，你既是主角，也是观众，认清这一点，你就是王者。”



The Frog and the Flea

by Douglas Wood

Phoenix Juvenile and Children's Publishing, Ltd.

Nanjing. 2022







Krakatuk

*Magazine issue featuring
traditional folk tales.*

Editor-in-chief Anastasia Levashova

Ulitka Kopernika. Moscow. 2022

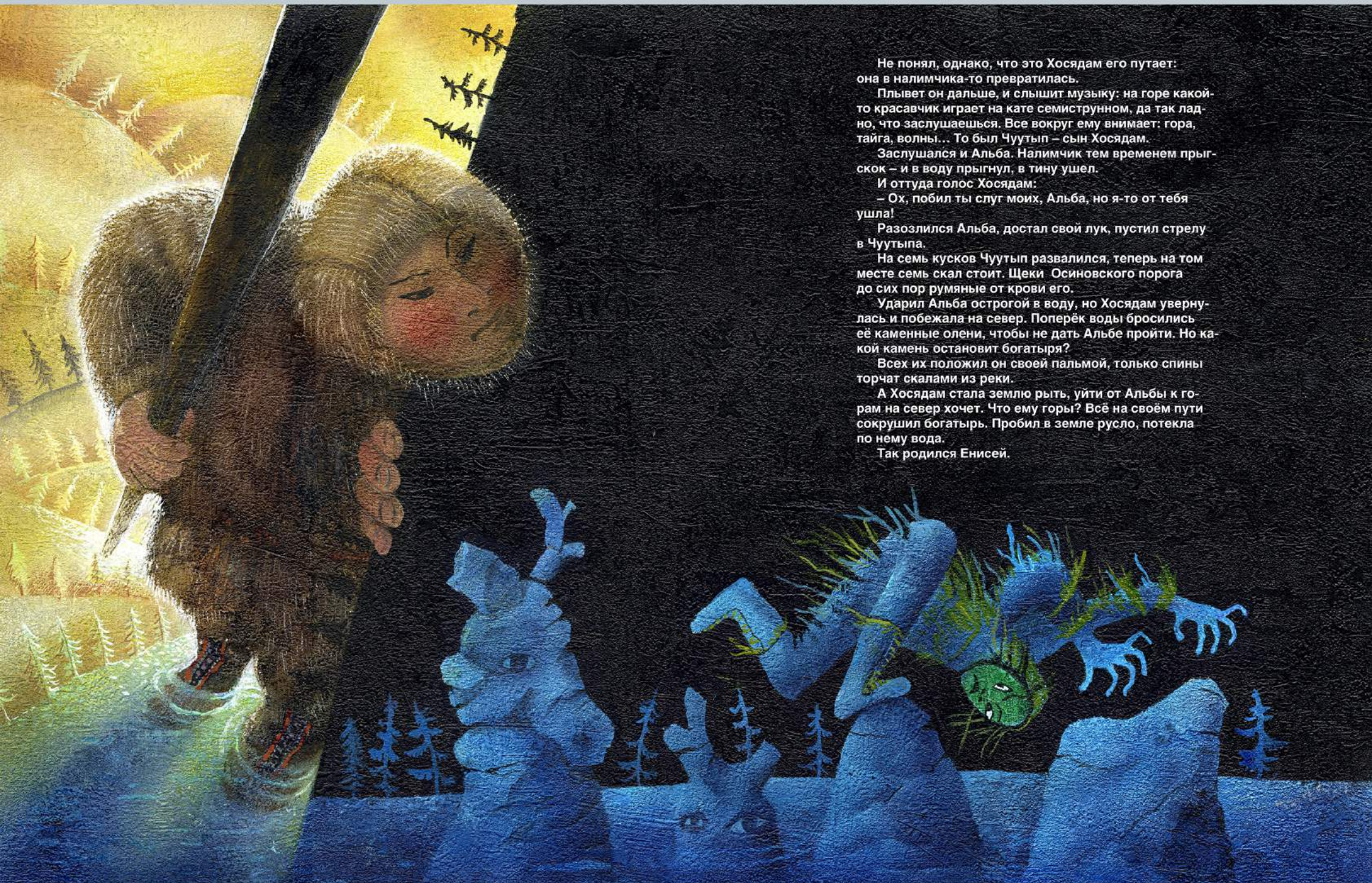
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Не понял, однако, что это Хосядам его путает:
она в налимчика-то превратилась.

Плывет он дальше, и слышит музыку: на горе какой-то красавчик играет на кате семиструнном, да так ладно, что заслушаешься. Все вокруг ему внимает: гора, тайга, волны... То был Чуутып – сын Хосядам.

Заслушался и Альба. Налимчик тем временем прыг-скок – и в воду прыгнул, в тину ушел.

И оттуда голос Хосядам:

– Ох, побил ты слуг моих, Альба, но я-то от тебя ушла!

Разозлился Альба, достал свой лук, пустил стрелу в Чуутыпа.

На семь кусков Чуутып развалился, теперь на том месте семь скал стоит. Щеки Осиновского порога до сих пор румяные от крови его.

Ударил Альба острогой в воду, но Хосядам увернулась и побежала на север. Поперёк воды бросились её каменные олени, чтобы не дать Альбе пройти. Но какой камень остановит богатыря?

Всех их положил он своей пальмой, только спины торчат скалами из реки.

А Хосядам стала землю рыть, уйти от Альбы к горам на север хочет. Что ему горы? Всё на своём пути сокрушил богатырь. Пробил в земле русло, потекла по нему вода.

Так родился Енисей.

Лучший охотник на побережье

Жили-были ороч с женой. Сын у них подросток. Пора бы его к охоте приучать. Парень-то хоть куда; проворен, зорок. Только охотнику еще терпение нужно, да хитрость. Вот этого ему и не хватало. Мать набаловала, конечно. Ну да ладно, со временем пройдет.

Сели они с отцом на лодочки-оморочки и поплыли за нерпой. Плывут-плывут... наконец, сразу три нерпы показались.

Отец к ним погреб; сыну делает знак: плыви за мной! А тот:

– Мелкие твои нерпы. Вон у мыса здоровенная поплыла. Я за ней!

– Не нерпа это, касатка! – отец ему. Но разве молодость переупрямишь? Поплыл сын к мысу, скрылся из глаз.

Отец из трех нерп одну добыл только. И то хлеб.

Поплыл отец с добычей за мыс. А там – никого. Одно море пустое валы катит. Ни сына, ни лодки его. Если б и случилось чего – лодка хотя б осталась, а так...

Долго он его искал. Домой вернулся. И дома сына нет.

Жена, конечно – в крик:

– Отец ты или кто? Кровиночку нашу сгубил! В море бросил!

12 Owls

*by Andrey Usachev
& Galina Dyadina*

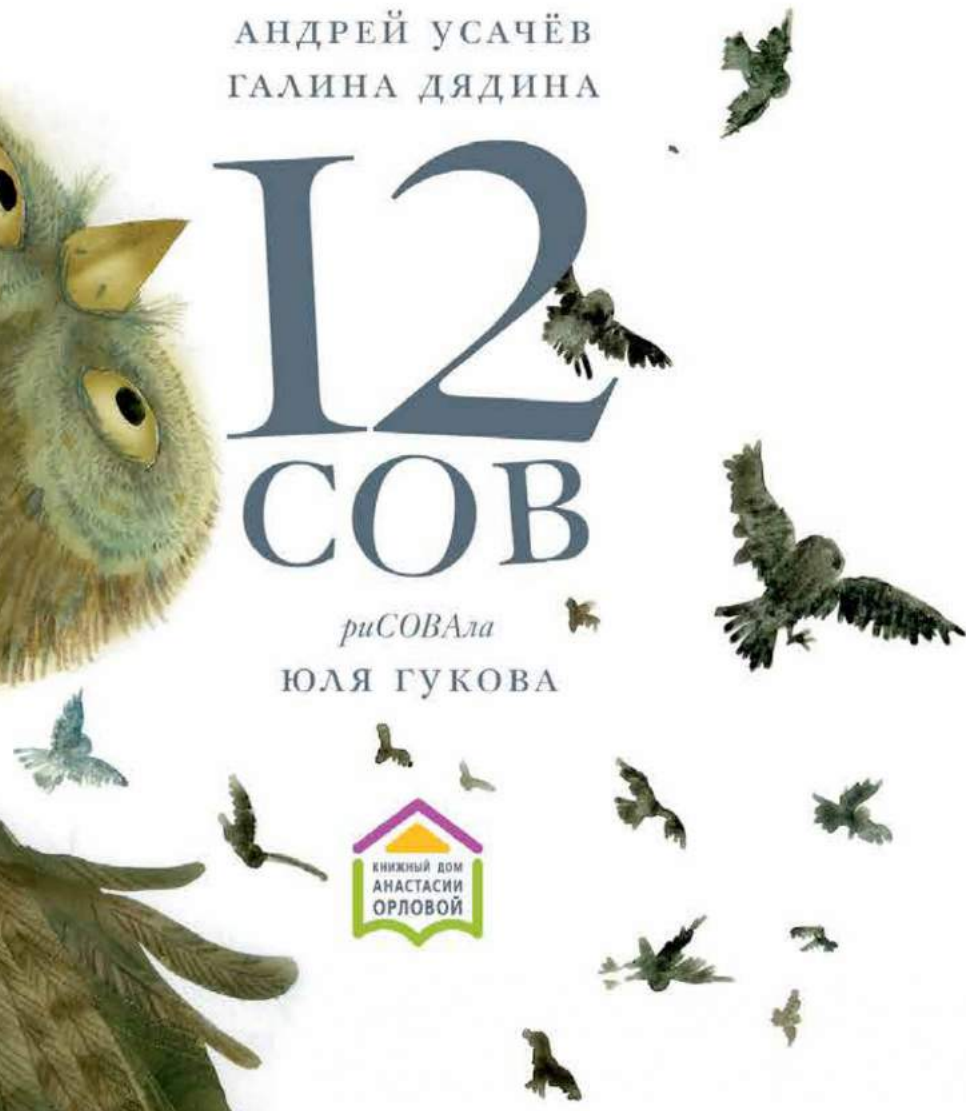
Anastasia Orlova's
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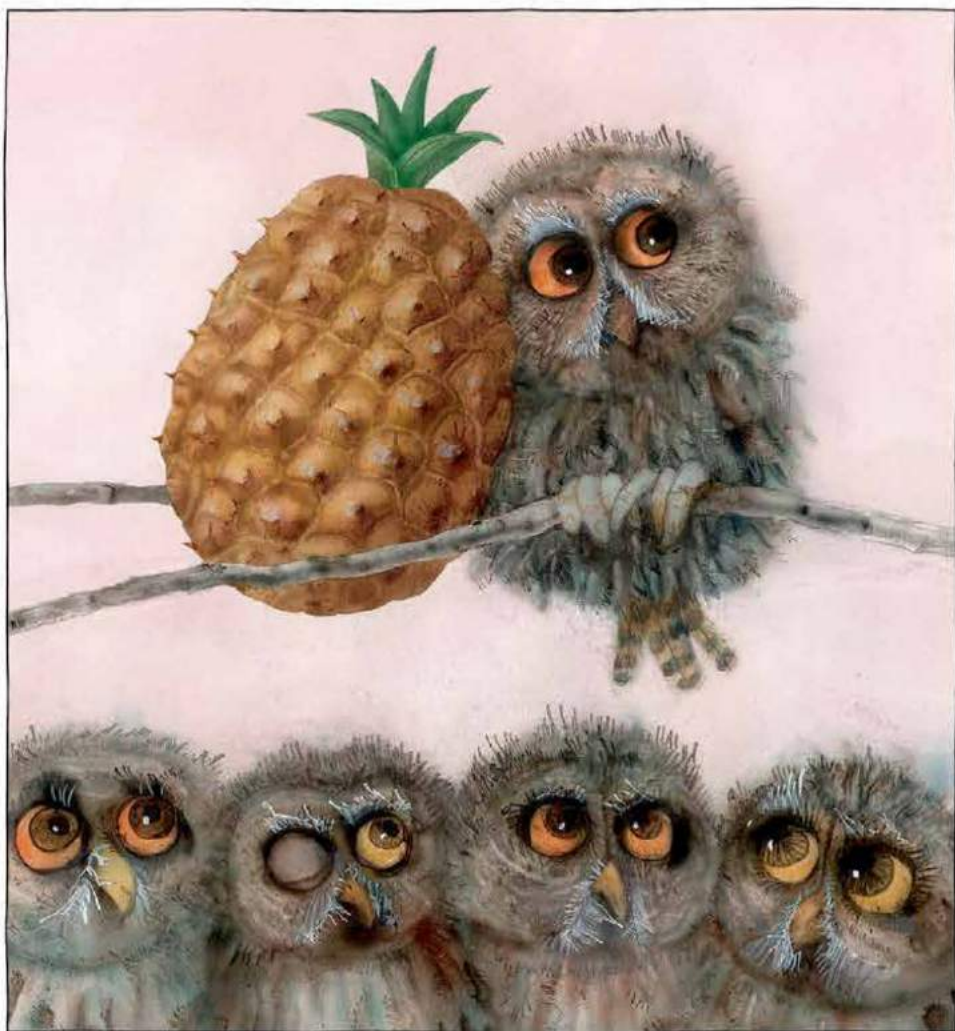


АНДРЕЙ УСАЧЁВ
ГАЛИНА ДЯДИНА

12 СОВ

риSOВАла
ЮЛЯ ГУКОВА





— 14 —

почёт и уважение. А вождь обращался к ней не иначе как "Великая шаманка с Севера". Сова познакомилась с местными попугаями и цаплями. А один длинноногий страус всюду бегал за ней и в знак внимания подарил шляпку с перьями из собственного хвоста.

Наконец Марианна собралась в обратный путь. Все уговаривали её остаться, но она отказалась.

Вернувшись домой, она рассказала о своём путешествии соседям.

— Видела жирафа? Каталась на слоне? — ахали они. —

Что же ты не осталась?

— Это всё-таки не Сованна, — ответила Марианна. И поглядела на всех со значением. — Когда-нибудь у меня будет семья. Появятся дети, а у них свои дети. Здесь будет жить много-много сов...

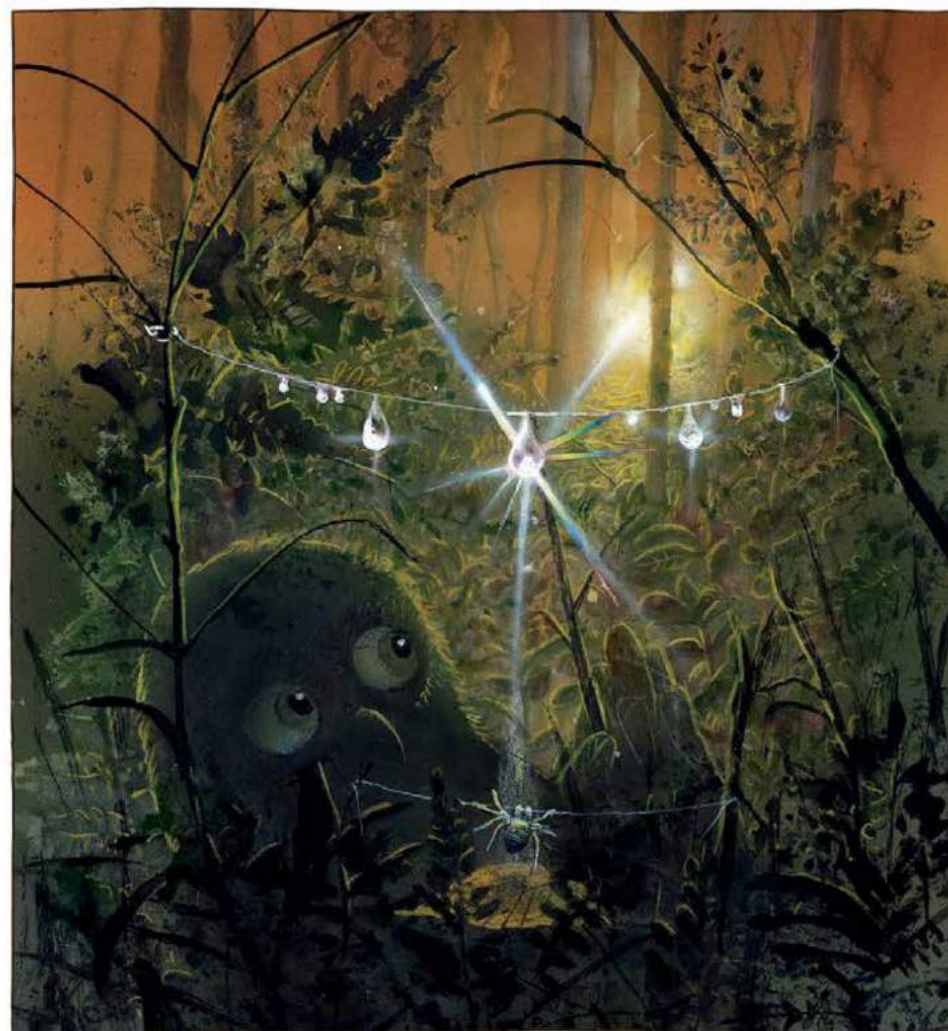
И однажды наш лес назовут
Сованной!



СТАНИСЛАВА, или Сова, любившая театр

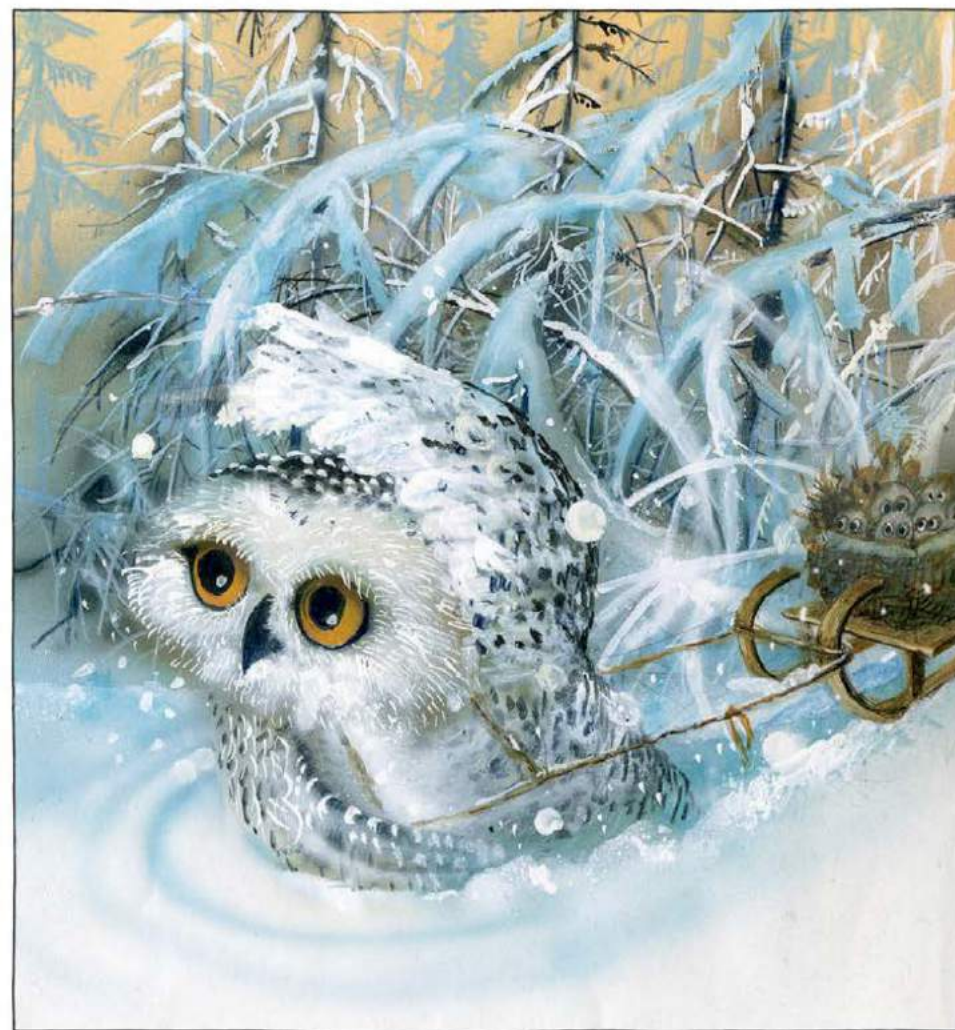
СОВА СТАНИСЛАВА обожала театр. Она не пропускала ни одного нового вечернего спектакля. Знала по именам всех актёров, выучила все роли и, разбудив её среди бела дня, могла вспомнить каждую реплику из водевиля “Лось-самозванец” и проухать любую партию из “Свадьбы соек” или “Сорочинской ярмарки”. Больше всего на свете Станислава мечтала работать в театре. Но подходящих данных для этого у неё не было: и внешность неяркая, и голос негромкий, и движения невыразительные.

— В театре самое главное — внешность, — говорил режиссёр Сорочкин. — Вот посмотрите на нашего Павлина Павлыныча. Он только выйдет на сцену, хвост распустит — и сразу аплодисменты! Даже играть ничего не надо! А голос какой! Закричит — мороз по коже!



ГЛАФИРА, или Зимняя аистётушка

СОВА ГЛАФИРА подрабатывала аистом. Так уж в природе получается, что аисты — конечно, птицы прекрасные и таких замечательных новорождённых малышей родителям в кружевных конвертиках приносят (просто не налюбуйешься!), да вот только как нагрянет девятнадцатое августа (День прощального аистиного курлыка) — тут же собираются в белокрылые стаи и улетают на зимовку в Африку или Индию, забыв про всех поспевших в небе карапузов. А возвращаются, бесстыдники, не раньше чем к апрелю! Ну, прямо не добрые ангелы, а чистые эгаисты! Ребятня кричит в облаках, надрывается: “Уа, уа, бессердечные аисты! На кого вы нас, сироток, покинули!” А аистам, конечно, самим тоже гадко за такое неблагородное поведение. Совесть их на юг просто так не отпускает — носит в небе по кругу и мучает. Вот они и придумали сва-



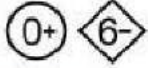
A Trip to the New Year

by Eduard Uspensky

“Malysh”, Moscow, 2019



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Герои Эдуарда Успенского живут среди нас уже многие годы. И не важно, кто они: обыкновенные люди, крокодилы или чебурашки — они умеют жить вместе: играть, строить дома, да и просто дружить. Хотя, нет, Чебурашка — это всё-таки очень странный персонаж. Они все со странностями: и Рыжий-рыжий-исповодыш, и его дедушка, и академик Иванов, и все знакомые и ещё не знакомые нам герои Эдуарда Успенского, все те, кто в этот Новый год приехал в Голубой вагоне, чтобы подарить нам не только волшебство праздника, но и научить нас жить дружно и весело.



Путешествие в Новый год

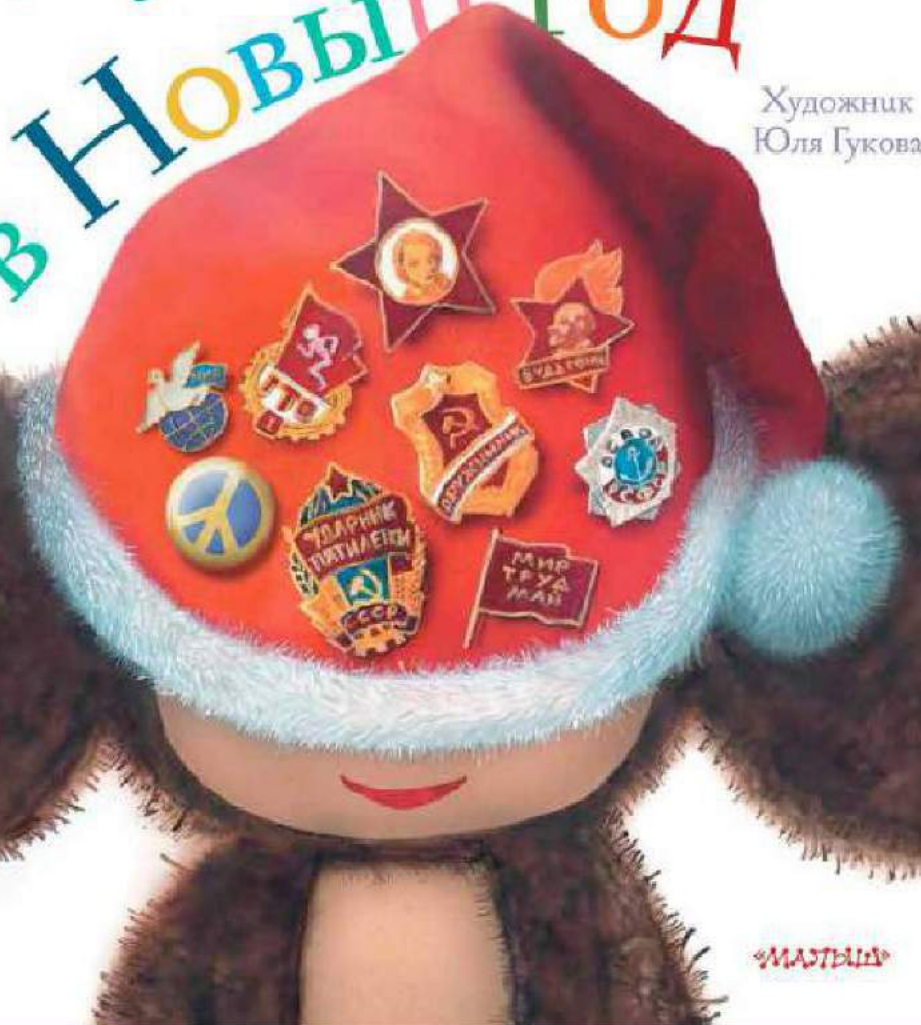
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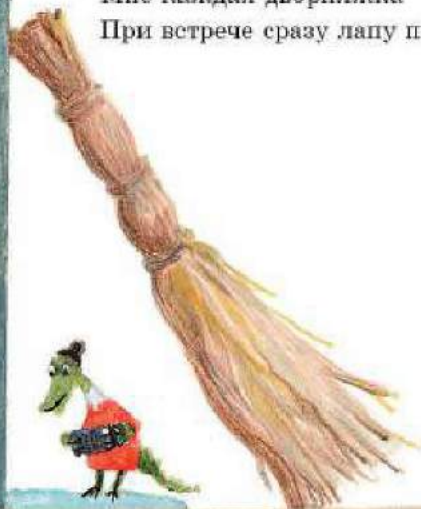
Путешествие в Новый год

Художник
Юля Гукова



Чебурашка

Я был когда-то странной
Игрушкой безымянной,
К которой в магазине
Никто не подойдёт.
Теперь я Чебурашка,
Мне каждая дворняжка
При встрече сразу лапу подаёт.





Рыжий

Если мальчик конопат,
Разве мальчик виноват,
Что родился рыжим, конопатым?
Но, однако, с малых лет
Пареньку прохода нет,
И кричат ехидные ребята:

— Рыжий! Рыжий! Конопатый!
Убил дедушку лопатой! —
А он дедушку не бил,
А он дедушку любил.



Рассеянная няня

По бульвару няня шла,
Няня саночки везла.
Мальчик в саночках сидел,
Мальчик с саночек слетел.
Видит няня — легче стало,
И быстрее зашагала.

Побывала на базаре,
Посмотрела на товар.
Потолкалась на пожаре —
Ведь не каждый день пожар.

Соли в лавочке купила
И хозяйственного мыла,
Там же встретила куму,
Разузнала, что к чему.



Serena and the Wild Doll

by Philip Coristine

Annick Press Ltd. Toronto, New York. 2000

Serena is a lonely doll, forgotten amid musty books and discarded boxes in an attic.

One day the door swings open and there stands a wild doll. Serena makes the brave decision to follow her, and together they set out into the world to play and have the most wonderful adventures all night long.

When dawn arrives, Serena is left alone in a park. Amid the playing children, she finds a happy new home. But every now and then Serena slips out into the night to play with the wild doll.

Philip Coristine

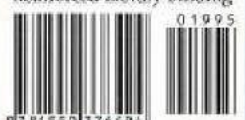
is a storyteller and ESL teacher who lives with his wife and a collection of dolls in Japan.

Julia Gukova

is an award-winning artist with many children's books to her name. She has traveled to India and all over Europe, and lives with her young son in Moscow.

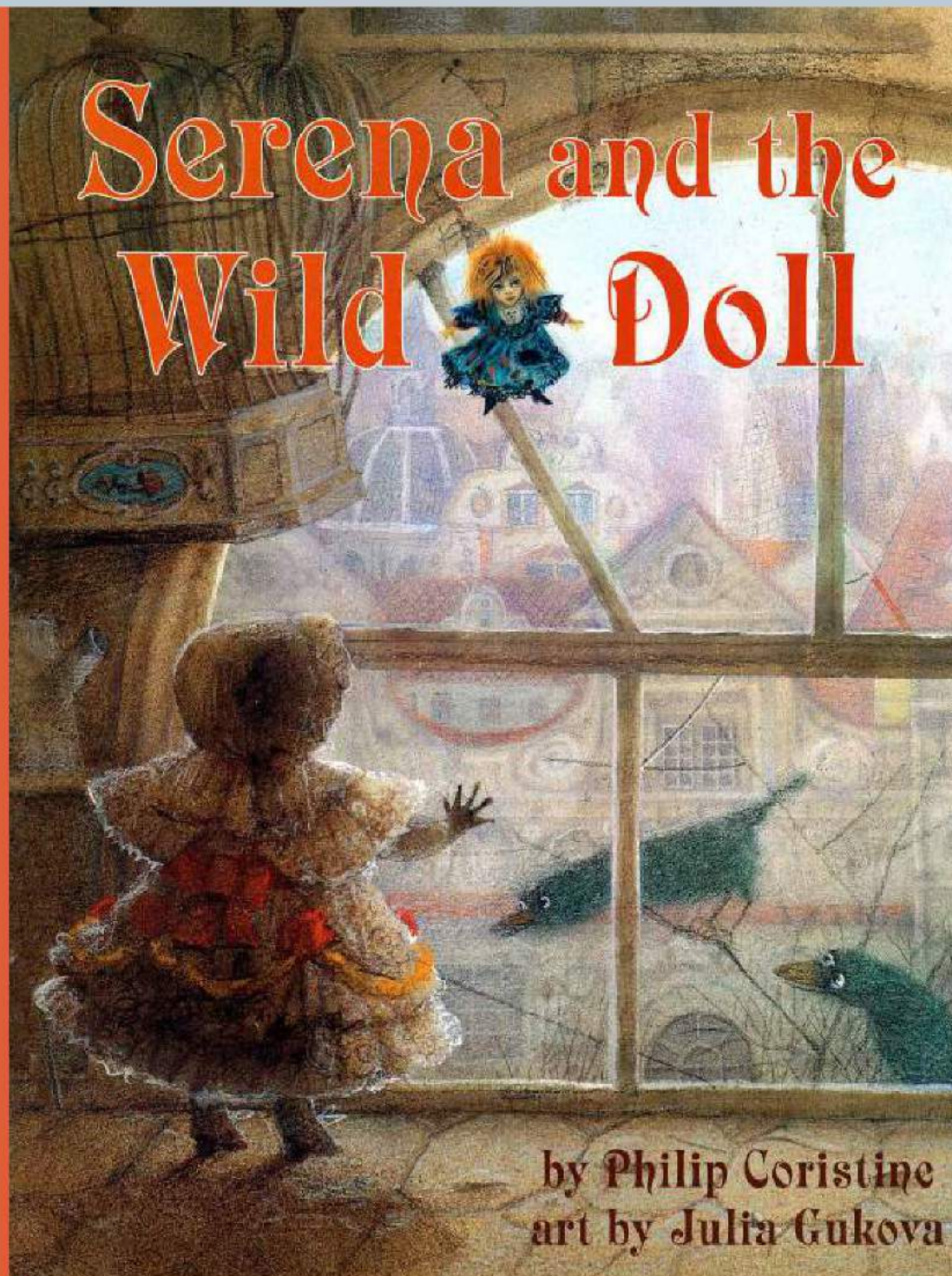
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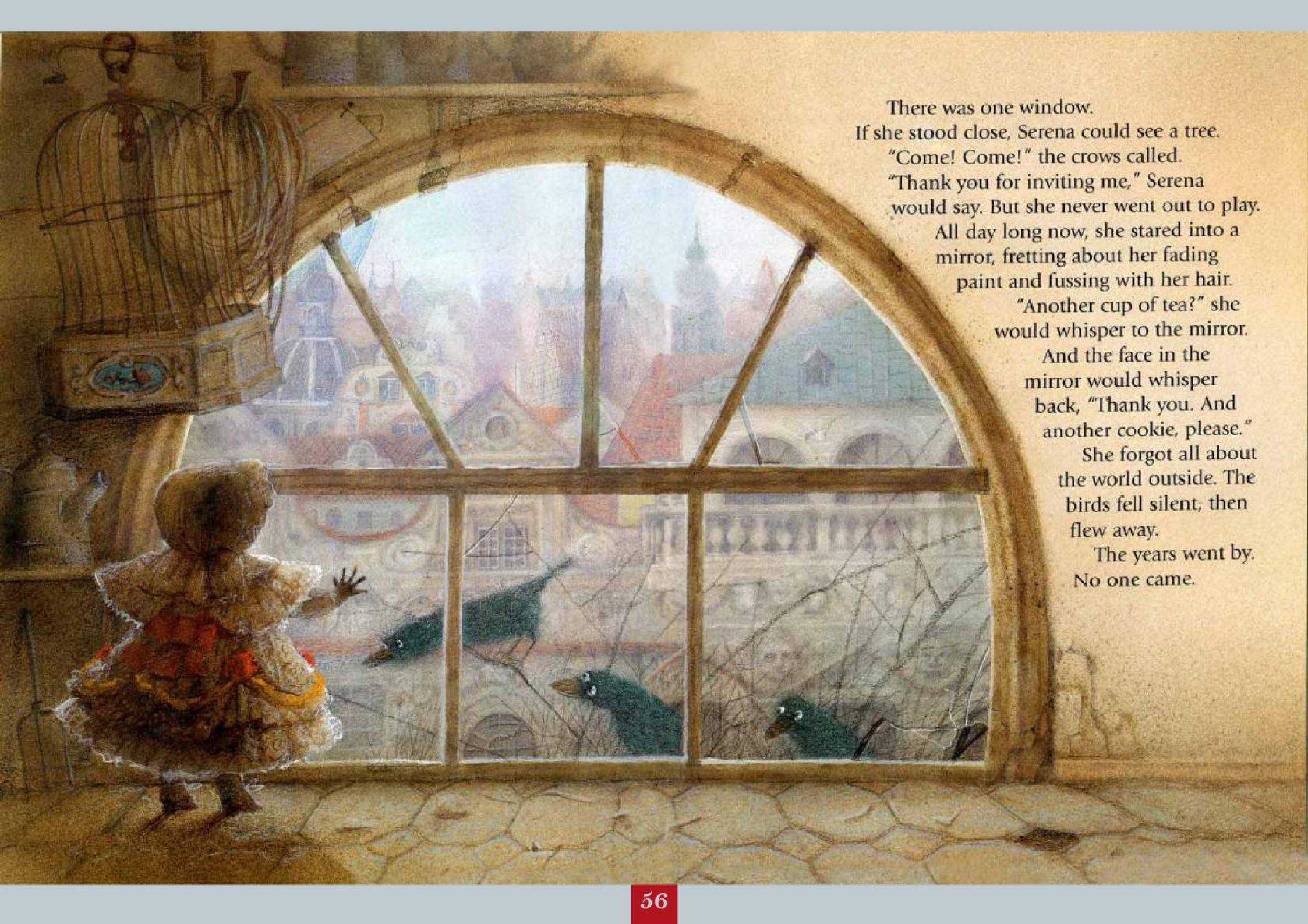


Annick Press Ltd.

Serena and the Wild Doll



by Philip Coristine
art by Julia Gukova



There was one window.
If she stood close, Serena could see a tree.
"Come! Come!" the crows called.
"Thank you for inviting me," Serena
would say. But she never went out to play.
All day long now, she stared into a
mirror, fretting about her fading
paint and fussing with her hair.
"Another cup of tea?" she
would whisper to the mirror.
And the face in the
mirror would whisper
back, "Thank you. And
another cookie, please."
She forgot all about
the world outside. The
birds fell silent, then
flew away.
The years went by.
No one came.



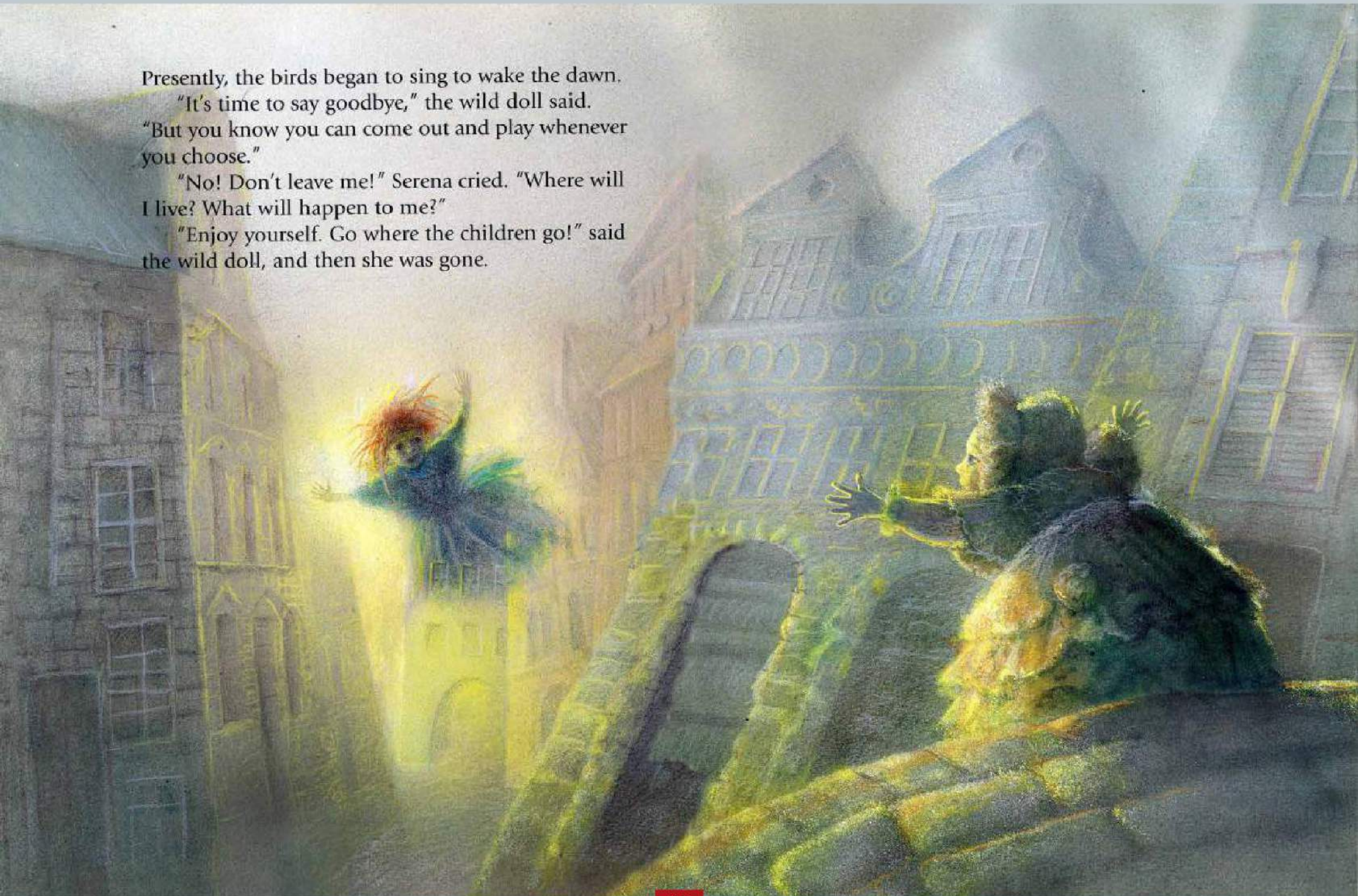
Presently, the birds began to sing to wake the dawn.

"It's time to say goodbye," the wild doll said.

"But you know you can come out and play whenever you choose."

"No! Don't leave me!" Serena cried. "Where will I live? What will happen to me?"

"Enjoy yourself. Go where the children go!" said the wild doll, and then she was gone.

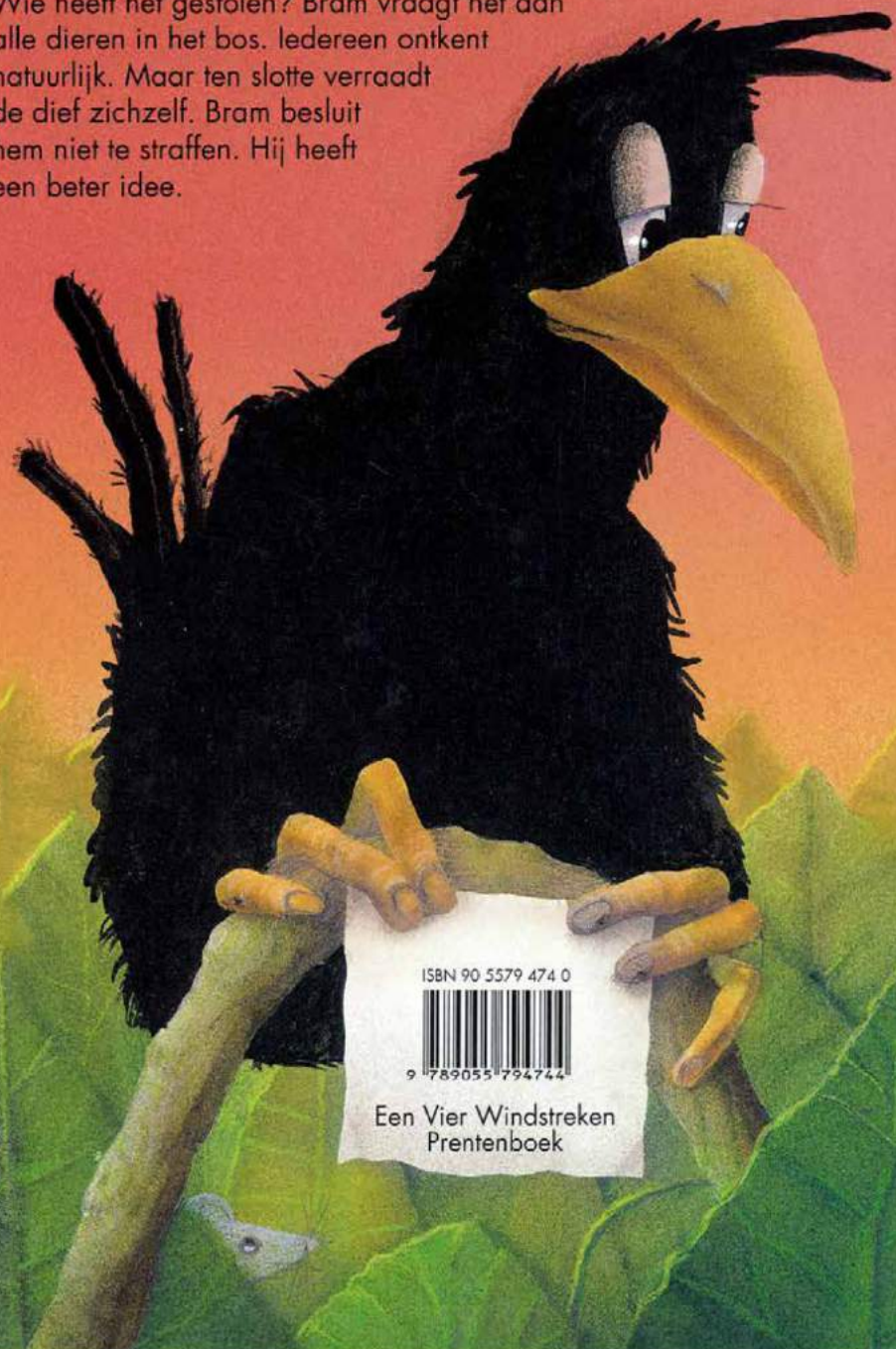


Who Stole the Gold?

by Udo Weigelt

Nord-Sud Verlag, Zurich. 2001

Het goud van Bram de goudhamster is weg!
Wie heeft het gestolen? Bram vraagt het aan
alle dieren in het bos. Iedereen ontkent
natuurlijk. Maar ten slotte verraad
de dief zichzelf. Bram besluit
hem niet te straffen. Hij heeft
een beter idee.



Udo Weigelt · Julia Gukova

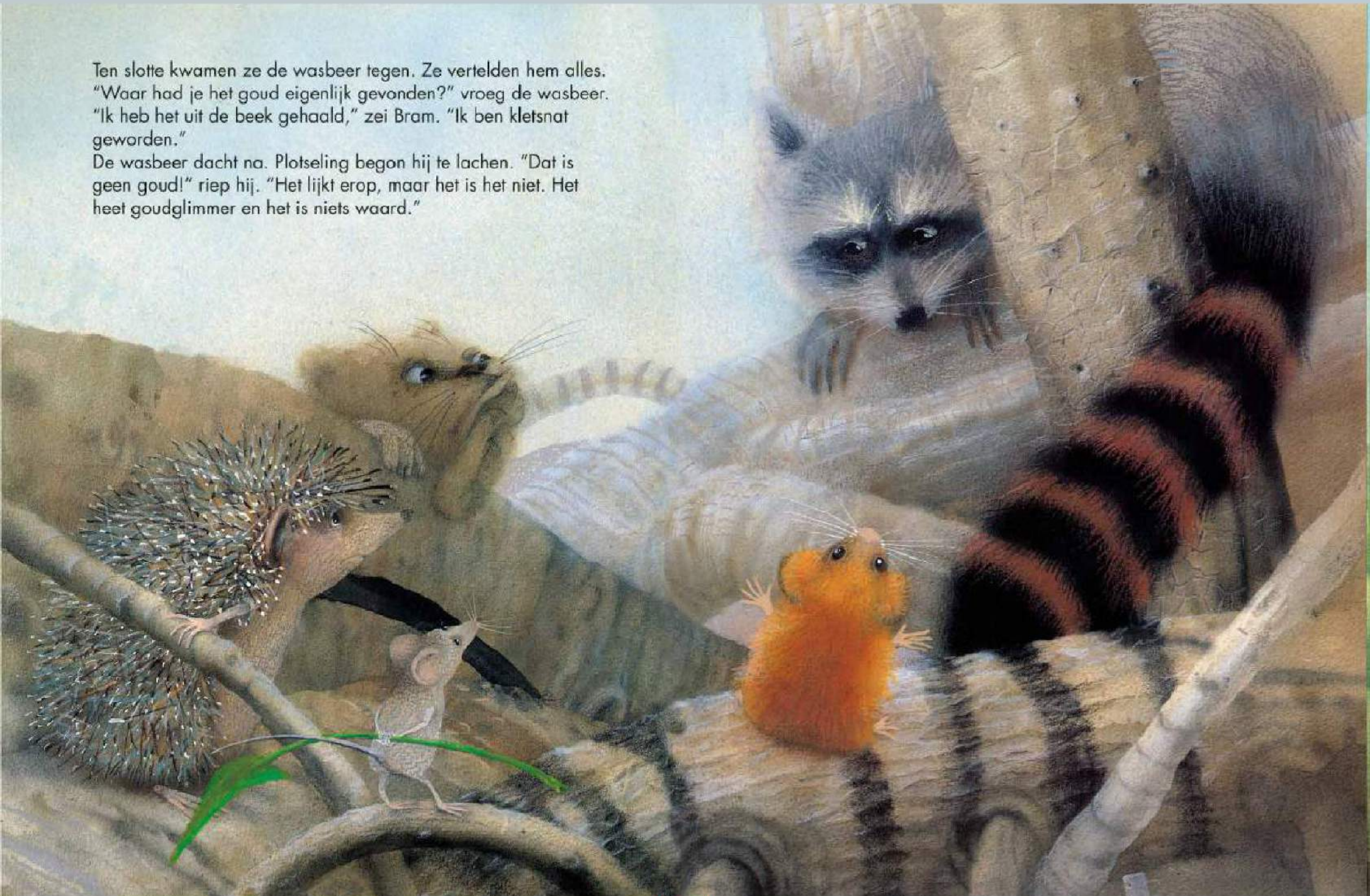
Wie heeft het goud van de hamster gestolen?

De Vier Windstreken



Ten slotte kwamen ze de wasbeer tegen. Ze vertelden hem alles. "Waar had je het goud eigenlijk gevonden?" vroeg de wasbeer. "Ik heb het uit de beek gehaald," zei Bram. "Ik ben kletsnat geworden."

De wasbeer dacht na. Plotseling begon hij te lachen. "Dat is geen goud!" riep hij. "Het lijkt erop, maar het is het niet. Het heet goudglimmer en het is niets waard."



's Avonds kwamen alle dieren rond de schat van de hamster zitten. Het goudglimmer schitterde in het laatste licht van de ondergaande zon.

"Het is echt heel mooi," vond de fret.
De andere dieren knikten en Bram was heel trots.
Het kon hun niet schelen dat het maar goudglimmer was
en geen echt goud.



The Other Side

by Alejandro Aura

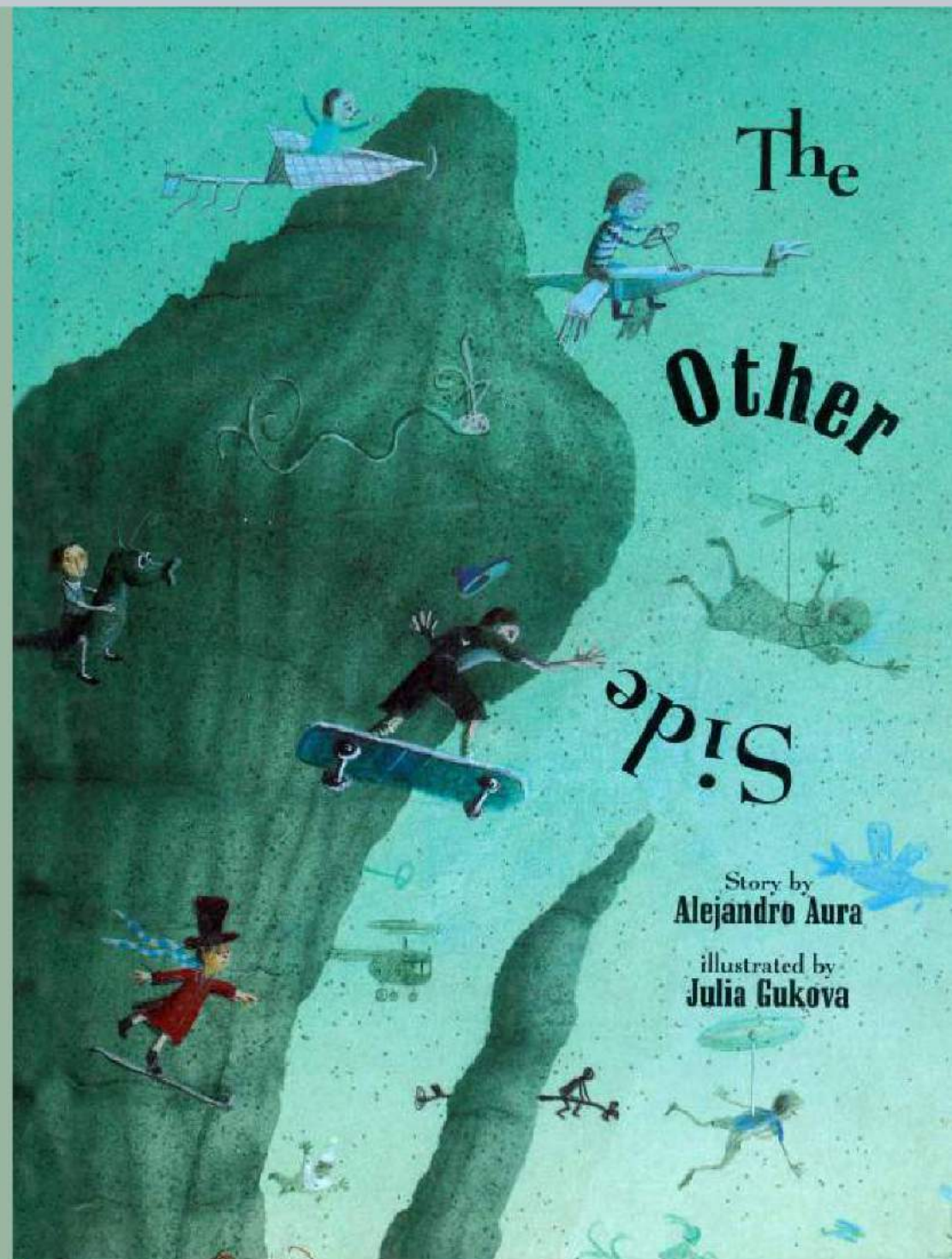
Annick Press Ltd. Toronto, New York. 1996



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Annick Press Ltd.



The Other Side

Story by
Alejandro Aura
illustrated by
Julia Gukova



summoned the **children** of his kingdom and said,

“I want to know what is on **The Other Side**. Go as fast as you can and then come and tell me what it is like.”

The first ones to arrive built mud huts

and told stories while waiting for the others.



The Thumbelina

by Hans Christian Andersen

HCA Publisher. Copenhagen. 2021

