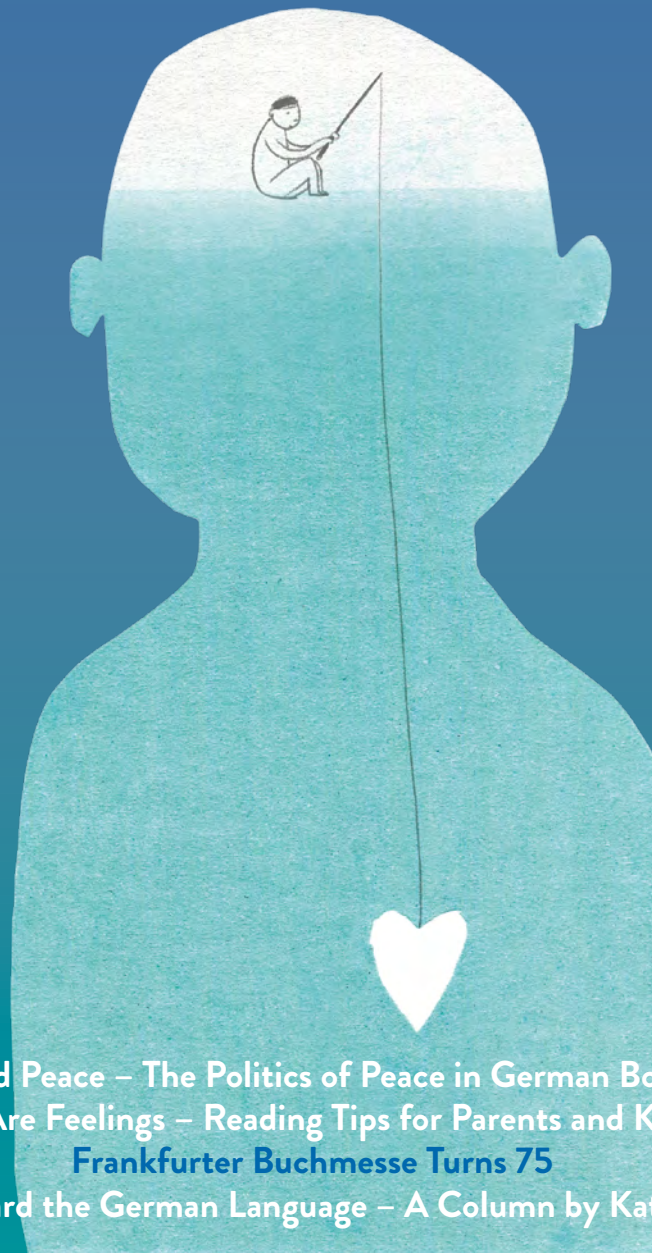


German Stories

News
from Frankfurt



... and Peace – The Politics of Peace in German Books

We Are Feelings – Reading Tips for Parents and Kids

Frankfurter Buchmesse Turns 75

And When I Heard the German Language – A Column by Katerina Poladjian

BEST OF FRANKFURT 2022



1: Kristian Thormählen; 2, 5, 6, 8, 13: FBW/MW; 3: FBW/Arzt, Weinisch; 4: © Anke Naefer; 7, 12, 14: FBW/Zino Pietsch; 9, 11: FBW/Iago Hattendorf; 10: © Katalyst Verlag

1 Spain, Guest of Honour 2022, invited visitors to linger in a colourful exhibition under the motto 'Creatividad Desbordante' | 2 US actress Diane Kruger presented her children's book 'A Name from the Sky' | 3 The Frankfurt Pavilion at the Buchmesse Agora offered space for social and political discourse | 4 At the 'Fokstrotz Evening', Serhiy Zhadan, winner of the Peace Prize of the German Book Trade, showed how Ukrainian poems can be staged in a way suitable for a party | 5 Juergen Boos (Director Frankfurter Buchmesse), Queen Letizia and King Felipe VI of Spain, German President Frank-Walter Steinmeier, First Lady Elke Bündenbender at the opening of the 74th Frankfurter Buchmesse (from left) | 6 Mohsin Hamid (Pakistan/UK) spoke at the opening press conference about the central role of translators | 7 First Ladies Olena Zelenska (Ukraine) and Elke Bündenbender (Germany) presented the book project 'Better Time Stories' | 8 In focus: the colourful world of children's and youth media, with 'Sams' creator Paul Maar among others | 9 Donna Leon took part in BOOKFEST, Frankfurter Buchmesse's literature festival | 10 German Book Prize winner Kim de l'Horizon (Switzerland) met Alok Vaid-Menon (USA) | 11 Ukrainian President Volodymyr Zelenskyy addressed international publishers via video message | 12 Literally #BookTok: TikTok and Frankfurter Buchmesse launched their collaboration | 13 The German media staged their diverse literary formats. Here: Talk with Leïla Slimani (France/Morocco) ... | 14 ... and with Nobel Prize winner Abdulrazak Gurnah (UK/Tanzania)

EDITORIAL

Dear readers,

I don't know how the war in Ukraine will have developed by the time you read this. One thing is for certain: there has always been, and always will be, a need to engage with war and trauma through literature. In this edition of *German Stories* we give you an insight into how the German-language book market has responded to the situation – with many titles calling for communication rather than escalation, for example, and suggesting routes to political solutions. We present a selection of these titles in our book collection '... and Peace'. They have been selected for us by Thomas Gebauer, long-time head of the organisation medico international. You will find his overview on Page 7, strikingly illustrated by the wonderful Ukrainian artist Sergiy Maidukov, who is now probably as well-known in Germany as he is in his homeland.

This magazine is a curated introduction to the diversity of the current German-language literary landscape. You will also meet some of its protagonists, who are as diverse as their names suggest: Kim de l'Horizon, Emine Sevgi Özdamar, Katerina Poladjan. You can find other thematic book collections at the German Collective Stands at international book fairs, and online at german-stories.de.

The book recommendations put together by our children's book expert Christine Paxmann (Page 12) include many titles about making the right decisions in life, about dealing with difference, and about working towards more harmonious ways of living together. Naturally, children's books take a gentler approach to the facts and speak to young readers' hearts as well as their minds.

Speaking of hearts and minds: the interplay between them is beautifully illustrated on our cover by Berlin-based illustrator Julia Frieze. For me, she gets to the heart of what working with authors, texts and books is all about: enthusiasm, intelligence, courage and care. At Frankfurter Buchmesse, the essence of the book world is strongly in evidence every year – and this year the fair will be held for the 75th time! We invite you to celebrate this special anniversary with us. Have a read of our Buchmesse Chronicle (Page 15) to find out how Frankfurter Buchmesse evolved from simply 'an exhibition about the German book trade' into the seismograph of the global literary scene and social discourses.

Stay well and stay positive!

Juergen Boos



© FBW/ Jonas Ratermann

Juergen Boos
Director Frankfurter
Buchmesse



© Gundula Frieze

Julia Frieze
Find out more
about her books and
illustrations
at juliafrieze.com

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German Books



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and, in That, We Are All the Same! Reading Tips for Parents and Kids
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Authors, Books, Awards

‘Diversity’ is one of the watchwords of our time.
Two major German book prizes are putting it into practice



© Andreas Rieg/DASD



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Emine Sevgi
Özdamar
*Ein von Schatten
begrenzter Raum*
(Suhrkamp)



The writer **Emine Sevgi Özdamar**, who was born in 1946, has introduced a unique tone to German-language literature, not least because she learned German initially as a foreign language. She was born in Turkey and attended drama school in Istanbul in the late 1960s. But after the military coup of 1971, her career prospects in Turkey were poor and she fled to Germany. There she worked with renowned theatre directors like Benno Besson and Claus Peymann. On the stage she encountered the German language with which, as she herself once put it, she developed ‘a physical relationship’. ‘It was a language of feelings. Drama, comedy. Tragedy.’ This language of feelings also shapes her novels, which always draw on Özdamar’s past. In her latest novel, *Ein von Schatten begrenzter Raum* (*A Space Bounded by Shadows*), she skilfully blends memories and reflections. Last year Özdamar was awarded Germany’s most important literary prize, the 50,000-euro Georg Büchner Prize, for her complete oeuvre. ♦



Last year **Kim de l'Horizon** won the German Book Prize, and the Swiss Book Prize not long after that. The two prizes, which recognise the novel of the year in Germany and Switzerland, were both awarded to Kim de l'Horizon’s début novel – the first time an author has ever achieved this. The unusual début is called *Blutbuch* (*Bloodbook*); it is fierce and funny, combining tender poetry with unsparing force. This novel of self-empowerment draws heavily on personal experience and suffering. The jury of the German Book Prize said: ‘With tremendous creative energy, the non-binary narrator of Kim de l'Horizon’s novel *Blutbuch* searches for a language of their own. What narratives exist for a body that eludes conventional notions of gender?’ Kim de l'Horizon was born in 1992 near the Swiss capital Bern. They are a non-binary person who understands art as political but not activist. ♦



Holger Heimann
is a literary critic and
works for various
newspapers and broad-
casters. He lives in
Berlin.

BOOKS ON UKRAINE AND UKRAINIAN LITERATURE



Ukraine is a land of books. It has a total of 15,662 public, educational and university libraries, as well as eight national libraries in its largest cities. That means Ukraine has one library for every 2,849 of its citizens. From: 100 Karten über die Ukraine (Katapult)



[german-stories.de/
ukraine](https://german-stories.de/ukraine)

More information about the featured book collection can be found [here](https://german-stories.de/ukraine).

LIVING IN WORDS

War has been raging in Europe since 24 February 2022. And Russia's invasion of Ukraine has had a noticeable effect on the German book market. Demand for Ukrainian books has risen dramatically, leading publishers to respond in two ways. On the one hand, they are increasingly publishing titles that explore the history of the two states and their difficult relationship, as well as wider geopolitical contexts and possible future developments. And on the other, they are giving Ukrainian authors a German voice in a range of literary and autobiographical texts. The 'Living in Words' collection brings together all of these books and their authors. ♦



Michael Thumann
Revanche
(C.H. Beck)
Thumann, who has reported on Eastern Europe for the ZEIT newspaper for over 25 years, is a top Russia expert. He has closely observed Putin's creation of the world's most hostile regime.



Katharina Raabe, Kateryna Mishchenko
Aus dem Nebel des Krieges
(Suhrkamp)
Renowned writers, academics, activists, artists and journalists write on present-day Ukraine.



100 Karten über die Ukraine
(Katapult)
Contemporary history in images: 100 maps and graphics about Ukraine and the war.



Svetlana Lavochkina
Die rote Herzogin
(Volland & Quist)
A sweeping historical novel set in Ukraine during the Red Terror. A recipient of the 2013 Paris Literary Prize.



Serhij Zhadan
Himmel über Charkiw
(Suhrkamp)
A selection of the pieces published by Zhadan on Facebook since the war began on 24 February 2022.



Oxana Matijchuk
Rose Ausländers Leben im Wort
(Danube)
This graphic novel tells the life story of the Jewish-German author, with numerous illustrations by Ukrainian artists Olena Staranchuk and Oleg Gryshchenko.



THE POLITICS OF PEACE IN GERMAN BOOKS

... AND PEACE

With the fall of the Berlin Wall, some people believed we had reached the end of history. But hope of a peace dividend was to prove vain.



[german-stories.de/
peace](https://german-stories.de/peace)

More information
about the featured
book collection
can be found here.



Foto: Remer Bajou/Netflix

All Quiet on the Western Front – the first German film adaptation of Erich Maria Remarque's novel was released in cinemas and on Netflix in 2022.

Equality instead of dependency

If you look closely, it is clear that behind the escalating violence in the world today lies a dramatic increase in social inequality. Globalisation,

Since the end of the East/West divide, not a day has gone by without a war being waged somewhere in the world. The images of suffering and destruction coming out of Ukraine are only the latest to shock us. They are also evidence, to anyone who had mistakenly believed we were at peace, of how violent the world still is.

Erich Maria Remarque published his novel *Im Westen nichts Neues* almost a hundred years ago. He portrays the horrors of armed conflict with an intensity greater than any image on a TV screen, and shows how wars eat away at people's psyche and ultimately turn catastrophe into normality. At the end of the novel, when the main character Paul Bäumer is killed in the trenches, we find the laconic epilogue: All quiet on the Western Front. Anyone who is not blind to the horrors of the present day, whether in Syria, Afghanistan, Somalia or Yemen, knows that peace is still a long way off for large swathes of the world's population. In 2021, the Heidelberg Institute for International Conflict Research identified 204 violent conflicts worldwide, including 20 all-out wars and 20 'limited wars', a number of which have already been ongoing for many years. These conflicts are not always

about securing global spheres of influence by military means. They often stem from unresolved local land conflicts, ethnic discrimination or unjust power structures which, fuelled by arms exports, lead to armed confrontations.

The fact that conflicts can also be resolved in non-violent ways, however, is evident from many of the latest titles to appear on the German book market. For the writer Marlene Streeruwitz, there is one particularly crucial factor. In her passionately argued *Handbuch gegen den Krieg*, she calls for a fundamental realignment of dominant patriarchal social structures, a radical rejection of male dominance.



Nobel Peace Prize Medal of Henry Dunant, co-founder of the International Committee of the Red Cross. In 1901, he received the first Nobel Peace Prize together with Frédéric Passy 'for his humanitarian efforts to help wounded soldiers and create international understanding'.

driven by economic considerations, has brought the world closer together, but has also created deep social divides.

The book *Globale Ungleichheit*, edited by Karin Fischer and Margarete Grandner, provides a valuable insight into the complex causes of inequality. In many cases, racist ideologies are used to legitimise existing inequalities. These ideologies can be traced back to the days of slavery and colonialism, as Heike Raphael-Hernandez shows in her book *Deutschland und die Sklaverei*.

The unleashing of the markets has made the rich richer and the poor poorer. The colonial oppression of past centuries has been replaced by a different kind of oppression, whose consequences are no less fatal. Inequitable global trade, the reckless exploitation of raw materials, continued land theft and the consequences of climate change are destroying the basic foundations of life, and this trend is accelerating in a dangerous way.

Today, more and more people are being forced to migrate in search of a better future for themselves and their families. They move to the slums of big cities, or are accommodated in refugee camps.

Only a small minority make it to Europe or the USA. 1.5 billion people – almost 20% of the world's population – now live in slums, crammed together in what are often lawless areas.

In their inspiring book *Die Welt sind wir*, Kollektive in Aktion show how people's living spaces can be defended in spite of these worrying developments. They highlight the importance of common goods, adapted technologies and resource-efficient agriculture for a sustainable, positive peace.

Understanding instead of isolationism

It is one of the paradoxes of our age that knowledge and action rarely go hand in hand. We know that we urgently need to change course, but we hold crisis summit after crisis summit without ever actually doing anything about it. Politicians are



Marlene Streeruwitz
Handbuch gegen den Krieg
(baho books)
A writer takes a stand: in order to bring about peace, peace must be the model for the way we live our lives. War is the opposite of civilisation.



Karin Fischer, Margarete Grandner (ed.)
Globale Ungleichheit
(Mandelbaum)
A book about the global context, causes and mechanisms of the unequal distribution of income, wealth and life chances.



Heike Raphael-Hernandez
Deutschland und die Sklaverei
(Ch. Links)
'A central and important contribution to current debates about the politics of memory.' Bonn Center for Dependency and Slavery Studies



Kollektive in Aktion
Die Welt sind wir
(Unrast)
The authors travelled around Mesoamerica for a year, conducting interviews and gathering experiences related to 'living a good life' and defending public goods.



Tobias Bunde, Benedikt Franke (ed.)
Die Kunst der Diplomatie
(Eicon)
What is diplomacy? An art, a craft? Or something in between? Experienced practitioners explore the subject.



Lukas Geisler
Die Willkommensgesellschaft
(Oekom)
Geisler shows how a humane and caring migration policy can succeed in the future, and calls on us to help create it and participate in it.

concerned not with tackling crises but with crisis management. The idea of promoting world peace via general economic and social development that encourages participation, which was the founding principle of the United Nations, has given way to a politics that aims first and foremost at maintaining the status quo, however unjust it may be.

It is encouraging to see authors stepping in where politics has failed, and thinking about possible solutions. Tobias Bunde and Benedikt Franke do just that in their book *Die Kunst der Diplomatie*, in which they not only look behind the scenes of international politics but also highlight the importance of communication based on intercultural competence.

The growing potential for violence in the world cannot be met with isolationist policies, walls and militarised border regimes. As long as 'migrants' are seen as the problem, rather than the factors that force them to migrate, the world will remain an extremely unstable place. The truly reprehensible thing is not other people's desire to share our lifestyle, but the fact that we can only achieve this lifestyle at other people's expense. In his book

Die Willkommensgesellschaft, Lukas Geisler shows us another way. He reports on initiatives, projects and people in civil society fighting for a different, more open society.

If we do not aim for greater openness, all we are left with is isolationism. And this leads to violence: violence which also has an internal effect. At the end of such spirals we often find calls for what is seen as the only remaining solution: the military.

Political solutions instead of military escalation

Wars, however, are not a tool that you can simply pick up and put down in an effort to achieve your goals. A destroyed bridge can be rebuilt, but the emotional and social damage caused by war lasts a lot longer. Defending yourself against an attacker is undoubtedly legitimate. And it is also morally right to show solidarity with the victims. Where things get more problematic is when aid and military assistance are used to compensate for a lack of political solutions. If the future of foreign policy is to be feminist, as suggested by the title of Kristina Lunz's book *Die Zukunft der Außenpolitik ist feministisch*, we also need to see concrete support for women who are fighting to transform patriarchal power structures, such as in the self-governed Kurdish areas in northern Syria.

Peace is not based on military dominance but on justice, and thus on something which people all across the world, despite their cultural differences, have in common: the pursuit of a dignified life in freedom and solidarity. In his essay *Die konkrete Utopie der Menschenrechte*, Wolfgang Kaleck explains why we should still feel optimistic despite all the misery in the world. His book is a wonderful invitation to fight for our rights – our own rights and everyone else's – in a reflective, self-aware way. ♦



© Foto: Jan Kuchan, Lizenz: CC BY-SA 4.0

The white flag is an internationally recognised protective sign of truce or ceasefire, and of negotiation. Persons carrying or waving a white flag are not to be fired upon, nor are they allowed to open fire. The use of the flag to request parley is included in the Hague Conventions of 1899 and 1907.



Kristina Lunz
Die Zukunft der Außenpolitik ist feministisch
(Econ)
'Kristina Lunz brilliantly exposes the brutal patterns of male dominance at a global level.'
Emilia Roig



Wolfgang Kaleck
Die konkrete Utopie der Menschenrechte
(S. Fischer)
As a practising lawyer in worldwide struggles, Kaleck outlines a new, concrete utopia by looking into the past and at inter-related struggles worldwide.

© Illustration by Sergiy Maidukov



Sergiy Maidukov is a Kyiv-based artist. He has been working as an illustrator since 2011, and collaborates with various magazines and media such as The New Yorker, The Guardian, Die Zeit and others. His book *Kyiv* was published in 2021.



Thomas Gebauer is an author and long-time head of the human rights and aid organisation medico international. In 1991 he co-founded the International Campaign to Ban Landmines, which was awarded the Nobel Peace Prize in 1997. His book *Hilfe? Hilfe! – Wege aus der globalen Krise*, coauthored with Ilija Trojanow, was published in 2018.

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Birgit Weyhe
Rude Girl
(Avant)



Gunther Buskies,
Jonas Engemann (ed.)
**Keine Macht für
Niemand**
(Ventil)



Sebastian Fitzek,
Frank Schmolke
Der Augensammler
(Splitter)



Olaf Brill,
Michael Vogt
Ein seltsamer Tag
(Panini)



Thomas von Steinaecker,
David von Bassewitz,
Stockhausen
(Carlsen)



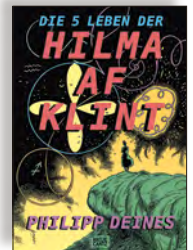
Charlotte Schallié (ed.)
Aber ich lebe
(C.H.Beck)



Rene Moreau,
Michael Vogt (ed.)
Cozmic Vol. 5
(Atlantis, Stolberg)



Flix
Das Humboldt-Tier
(Carlsen)



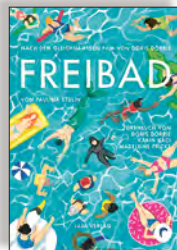
Philipp Deines
**Die 5 Leben der
Hilma af Klint**
(Hatje Cantz)



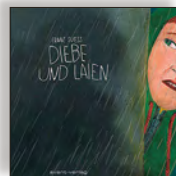
Roya Soraya
Faust
(Zwerchfell)



Charlotte Müller
**Ein Haus mit vielen
Fenstern**
(Kunstanstifter)



Paulina Stulin
Freibad
(JaJa)



Franz Suess
Diebe und Laien
(Avant)



Sheree Domingo,
Patrick Spät
**Madame Choi &
die Monster**
(Edition Moderne)



Anna Geselle
Furiositäten
(Büchergilde Gutenberg)

GERMAN BOOKS ABOUT CYCLING

Breaking Away from the Pack

Whether it's thanks to changes in environmental awareness, increased energy costs or simply the joy of moving, cycling is more popular today than it's been in a while. And it's not just demand for bikes that's booming – books on cycling are also breaking away from the pack. New German cycling publications cover a huge range of topics: from repair manuals, cycle touring guides and books on creating bike-friendly cities, to sports cycling books for fitness fanatics and fans, and amusing picture books for kids. There's something here for everyone! ♦



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cycling](https://german-stories.de/cycling)

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Thomas Widerin
**Erste Hilfe bei
Radunfällen**
(Delius Klasing)



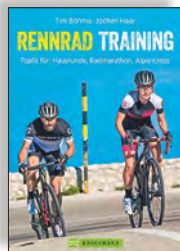
Katja Diehl
Auto Korrektur
(S. Fischer)



Aktionsbuch
Verkehrswende
(Oekom)



Christoph Allwang,
Daniel Simon
Die Rennradwerkstatt
(Delius Klasing)



Tim Böhme,
Jochen Haar
Rennrad Training
(Bruckmann)



André Schumacher
**Legendäre Radtouren
in Deutschland**
(MairDumont)



Free Street
Manifesto
(Jovis)



100 Gründe,
warum Fahrrad-
fahrer glücklicher
sind
(Groh)

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We Are Feelings, We Are Different and, in That, We Are All the Same!

Children's books are a representation of society – relevant themes are implemented in a prompt, comprehensive and vivid way. Children's books translate reality and offer solutions. This has rarely been as evident as in the 2022/2023 programmes of German publishers.



[german-stories.de/
cbot](https://german-stories.de/cbot)

Further information about the Frankfurter Buchmesse's biannual 'Children's Books on Tour' collections can be found here.

From: Sabine Bohlmann/
Jutta Berend (ill.)
Die Liebe wohnt auf
Wolke 7 (Loewe)



Christine Paxmann is the author of numerous books for adults and children and the publisher of *Eselsohr*, one of the most important German-language journals for children's and young adult literature.



© 2023 Loewe Verlag GmbH, Bielefeld

So what are the issues of the moment? Concerns about harmony, about boundaries, about being different and about which decisions are the right ones in life. The other key topic is the world of knowledge. Never before have there been such powerful non-fiction books explaining the world to all of us, big and small.

The power of emotions

How does anger get inside me and, above all, how does it go away again? This question is addressed in *Hauptsache, wir vertragen uns wieder*, an empathetic dialogue between a child and a mother after a muddled day. The story is taken from real life, the solution tender and a blueprint for all educators, lovingly located in the animal world.

A whole world of products has been created around the *Grolltroll*, a little monster without much impulse control, which is fun and has a

message: as complex as feelings are, everything is easier to bear with humour.

Monsters are always wonderful interpreters of the emotional world. And so *Grummeln, weinen, lachen – was kleine Monster so machen* offers a whole selection of them, including apologies that make living together more peaceful. Wonderfully colourful and fun, despite the serious subject matter.

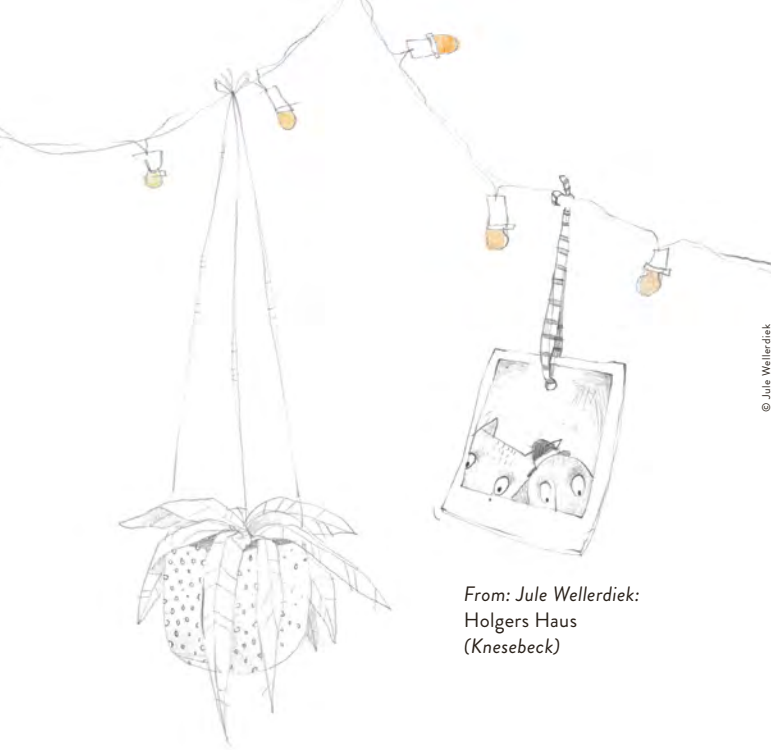
Sharing is difficult

Things we learn in our childhood, both good and bad, are deeply ingrained. So it is nice when children learn to share from an early age. The mythical creatures in *Monstergeburtstag* demonstrate this in a delightfully anarchic way, where creative action becomes the rule.

The award-winning debut *Holgers Haus* explores the idea that sharing may take work, but it also creates friendships. A fable as touching as it is true. In contrast, the animal adventure in *Ein Dieb kommt selten allein* shows how a philosophical lesson can be learned from a theft. Even the very youngest understand that questions, sharing and togetherness make life easier.

Who am I and if, so why?

So *bin ich* is a complex but visually powerful book which illustrates that our lives are made up of many interlinked decisions. Helpful in kindergarten work, but also at home and for adults who want to reset.



From: Jule Wellerdiek:
Holgers Haus
(Knesebeck)

The fact that we are all 'different' is nothing new, but it should be learned early on, along with the message 'and that's a good thing!' This is lovingly conveyed in a fairy tale about the rainbow sheep *Lammanda*, which demonstrates a very fluffy way of dealing with diversity.

The most classic solution has always been love. And love is sung about so poetically in *Die Liebe wohnt auf Wolke 7* that the book can be recommended to all age groups as a heart-warming message.

Hard facts, softly presented

Psychological 'hot topics' are balanced out by the strong core of content in the current crop of non-fiction books. First and foremost, peace, which is not only explained in *Der Frieden ist ausgebrochen* but also poetically translated into children's everyday lives.

But climate change, species preservation, sensory perception, movement and our approach to art are also reflected in outstanding new publications – the range of topics is as colourful as the implementation and shows once again that topics prepared for children are a democratic, accessible and incredibly entertaining means of further education. Examples include titles such as *Bewegung macht dich stark!* or *Insekten – Kleine Lebewesen, große Vielfalt* or *Wo kommen unsere Sachen her?* There is no better way to understand complex connections, no better way to read books. ♦

© Jule Wellerdiek



Heidemarie Brosche/
Jana Moskito (ill.)
**Hauptsache,
wir vertragen
uns wieder**
(mvg)



Aprilkind, Barbara
von dem Speulhof/
Stephan Pricken (ill.)
**Der Grolltroll ist
eifersüchtig**
(Coppentrath)



Susanne Böse/
Christine Faust (ill.)
**Grummeln, weinen,
lachen – was kleine
Monster so machen**
(Arena)



Helga Bansch
**Monster-
geburtstag**
(Jungbrunnen)



Jule Wellerdiek
Holgers Haus
(Knesebeck)



Ulla Mersmeyer
**Ein Dieb kommt
selten allein**
(Annette Betz)



Marisa Hart/
Anne Stettner (ill.)
**So bin ich –
Wähle das, was zu
dir passt**
(Carlsen)



Tim Boltz, Radost
Bokel/Mareike
Ammersken (ill.)
**Lammanda
und der Regen-
bogenpups**
(Loewe)



Willi Weitzel/Verena
Wugeditsch (ill.)
**Der Frieden ist
ausgebrochen**
(Bohem)



Karsten Brensing,
Katrin Linke/
Kurzi Shortriver (ill.)
**Bewegung macht
dich stark!**
(Loewe)



Tim Henning-
Humbert/Johann
Brandstetter (ill.)
**Insekten – Kleine
Lebewesen, große
Vielfalt**
(Magellan)



Julia Dürr
**Wo kommen
unsere Sachen
her? Auf
Lieferwegen um
die Welt**
(Beltz und Gelberg)



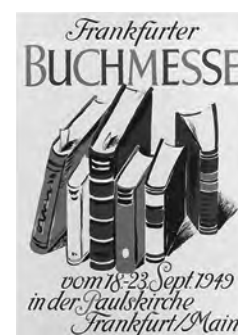
FROM NATIONAL BOOK EXHIBITION TO WORLD CAPITAL OF STORIES

FRANKFURTER BUCHMESSE TURNS 75



buchmesse.de/en

More information
about Frankfurter
Buchmesse can be
found [here](#).



Advertising poster for
the first book fair in 1949
(from the archives of
Frankfurter Buchmesse)

On left: Nobel Prize for
Literature laureate
Nadine Gordimer signs at
the S. Fischer stand, 1991

Once a year, the book industry meets in Frankfurt. Every autumn, publishers and authors, translators, booksellers, journalists, celebrities from the worlds of art, culture and politics as well as hundreds of thousands of readers flock from all over the world to the exhibition halls, negotiate rights and licences, attend trade and public events, find out about new publications and enjoy the many relevant encounters.

This October, Frankfurter Buchmesse (FBM) will be celebrating its 75th anniversary. The world's largest book fair can proudly look back on an unparalleled success story. What started as a showcase for the German book trade in the reconstruction years after World War II, went international the very next year. And as the number of books presented grew, so did the number of exhibitors, especially those from abroad, and the number of visitors.

Even though the book, the content, the stories are still the focus, FBM has changed again and again over the years and expanded its scope – not only in terms of space. With the establishment of the Literary Agents & Scouts Centre, where contracts

can be negotiated undisturbed by visitors and spectators, the idea of offering guest countries a special appearance, the inclusion of electronic publishing, audiobooks, gaming and film, the establishment of the Business Club and many other new annual focal points and offers, the fair is much more than 'just' an international book fair and a trading venue.

Frankfurter Buchmesse remains the most important venue for new ideas and solutions in the book industry, especially with regard to current challenges such as sustainability and the paper crisis. It is the discourse space of the industry and thus indispensable, because, as the recent Covid pandemic has shown, personal encounters are still the most important means of social exchange. And long may that continue.

HAPPY BIRTHDAY!

Frankfurter Buchmesse has always been a place of political debate: demonstrators march through the exhibition halls in 1974



© Isolda Ohlbaum



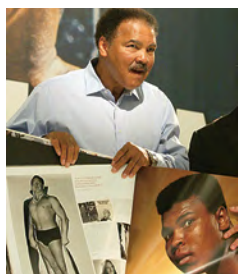
© Isolda Ohlbaum

Children's book author Astrid Lindgren – here on her way to Frankfurt's Paulskirche – was awarded the Peace Prize of the German Book Trade in 1978



© Jaime Pacheco

Participated in a major event on 'The Balance of the Earth' and visited Frankfurter Buchmesse in 1982: His Holiness the Dalai Lama



© picture alliance/AP/Frank Augstein

2003: The Greatest of all Time presented one of the heaviest books of the fair. GOAT, a large-format illustrated book about his life, is the ultimate tribute to Muhammad Ali



© picture-alliance/dpa-Zentralbild/Arno Burgi

The Canadian author Margaret Atwood is always a welcome guest in Frankfurt. In 2009, she presented her novel The Year of the Flood

MILESTONES

1949

First Frankfurter Buchmesse takes place in the Paulskirche. 205 German publishing companies exhibit around 8,400 books. The management counts a good 9,000 paying visitors and half as many guests with free admission.

1950

FBM goes international. The venue is still the Paulskirche, but the Römerhallen are also used to accommodate the 460 exhibitors, including 100 publishing companies from other European countries and the USA. 28,000 books are exhibited, including 5,000 new publications.

1951

Frankfurter Buchmesse moves to the exhibition grounds (Messegelände); the number of national and international exhibitors increases. The Peace Prize of the German Book Trade is awarded for the first time in the Paulskirche. Laureate: Albert Schweitzer.

1953

The number of foreign exhibitors exceeds the number of German exhibitors.

1959

1,800 publishing companies from 34 countries exhibit around 70,000 titles, including 20,000 new publications.

1960

The number of visitors reaches 100,000, and Australia participates in FBM for the first time.

1967

With 2,871 exhibitors, including 2,031 from abroad, FBM is the world's biggest book fair since the end of the war.

1976

For the first time, FBM has a main theme – 'Latin America' – with special exhibitions and events on literature and culture.

1978

In keeping with the main theme, 'Children's and Youth Literature', Astrid Lindgren is awarded the Peace Prize of the German Book Trade.

1983

Rights trading increasingly dominates FBM; the Literary Agents & Scouts Centre is introduced.

1987

The first 'International Rights Directors Meeting' takes place on the eve of the fair; international rights and licence trading increasingly becomes the core of FBM.

1988

The focal themes are replaced by guest country appearances, with Italy serving as the first Guest of Honour.

1993

'Frankfurt goes electronic' – electronic publishing becomes the leading issue at FBM.

1995

For the first time, more than 300,000 visitors come to FBM – a record!

1999

More than 300 registrations mean the LitAg – Literary Agents & Scouts Centre – has to be moved to Hall 10, which has double the space.

2001

Two new buildings – the Forum and Hall 3 – are enthusiastically received. The impact of September the 11th leaves its mark on the Fair.

2003

The Translators Centre celebrates its premiere and Guest of Honour Russia creates a very special moment with a live broadcast to the ISS.

2005

For the first time, more than 7,000 exhibitors register, and a waiting list even has to be kept for the LitAg. Juergen Boos becomes director of FBM.

2008

E-books and their remuneration, the market power of Amazon's Kindle and the fear of data piracy become FBM's No. 1 topics.

2009

The Gourmet Gallery with adjoining show kitchen attracts a lot of attention.

2010

The rights trade expands; books, films, games, music, images, illustration, merchandising – all of these markets, which are crucial to content business, are now included. For the first time, there is a World Reception (*Weltempfang*) as a joint presentation of the International Centre and the Translators Centre.

2013

The Self-Publishing Area is added as a new meeting place for authors, publishers and service providers.

2014

The interest of international exhibitors continues to grow, and to meet the demand for networking opportunities, the Business Club opens with conferences, lectures and discussion events.

2016

A fair within the fair: THE ARTS+ offers the digital art and culture world the space to talk about the future of the creative industries on an international level.

2018

The Frankfurt Pavilion is created on the Agora: an iconic building for events relating to cultural policy.

2020

The pandemic prevents on-site meetings. Frankfurter Buchmesse offers a digital range for B2B and B2C as well as a physical literature programme in the city.

2022

Frankfurter Buchmesse is back – and the LitAg is fully booked long before the fair begins.

2023

Now it's time to get excited about Frankfurter Buchmesse 2023, because there's something special to celebrate: 75 times a business platform, 75 times a political stage, 75 times an innovation hub and 75 times a place for media and culture stars.



© picture-alliance/dpa/Live-Anspach

Hardly any author was as celebrated at the 2009 FBM as Herta Müller. Just a few days earlier, she had been awarded the Nobel Prize for Literature



© picture-alliance/SvenSimon, Anke Waacksmüller

Peace Prize winner Liao Yiwu at the vigil for freedom of expression #FreeTheWords at Frankfurter Buchmesse 2019



© picture-alliance/dpa/Frank May

In 2017, as ever, he attracted a lot of attention from journalists and readers: despite the fatwa, Salman Rushdie has kept coming to the fair and presenting his new publications.



© picture-alliance/dpa/epd-Pool/Thomas Lohms

2021: Her performance made a lasting impression: Tsitsi Dangarembga during her acceptance speech at the award ceremony for the Peace Prize of the German Book Trade

'THE FRANKFURT BOOK FAIR IS MY IDEA OF HEAVEN.'

Andrew Wylie, Literary Agent

And When I Heard the German Language

A Column by Katerina Poladjan



© Gunter Gluecklich/Cecelia Herrero, Hildegund Schuster, Frauenfreiluftgalerie Hamburg



Katerina Poladjan

was born in Moscow, grew up in Rome and Vienna and now lives in Germany where she works as a playwright and essayist. Her prose debut *In einer Nacht, woanders* was published in 2011. For *Hier sind Löwen* (2019) she was nominated for the German Book Prize and received the Nelly Sachs Prize in 2021. Her most recent novel *Zukunftsmusik* (2022) was awarded the Chamisso Prize and the Rheingau Literature Prize.

Much has already been said about Germany, and much of it certainly needed to be said. But who or what is Germany? And how might Germany respond if, with great sincerity, I flung everything in its face that I think most urgently needs to be said? Does Germany have a voice with which it could answer me? And would that voice caw or roar, purr or hum, speak in chorus or sing some kind of eerily beautiful cacophony?

Im traurigen Monat November war's,
Die Tage wurden trüber,
Der Wind riss von den Bäumen das Laub,
Da reist ich nach Deutschland hinüber.

'Twas the sorrowful month of November,
Ever gloomier were the days,
The wind tore the leaves from the trees,
As to Germany I made my way.

This is how Heinrich Heine begins his *Deutschland. Ein Wintermärchen* – *Germany. A Winter's Tale* – and this is how I made my way there too, from the East, holding my parents' hands. I should say that I can no longer be sure what time of year it was, because my journey was so long ago. But I'm sure of the place: it was the reception camp in Berlin Marienfelde, a destination for so many fleeing to West Germany at the time, each with their stories and reasons – and then a refugee registration number.

'And when I heard the German language / Strange feelings arose within me' – 'Und als ich die deutsche Sprache vernahm / Da ward mir seltsam zumute' Heine says a few lines further on. Though I know he meant something completely different, I can say: it was like that for me too, strange feelings arose within me. I acquired the German language and Germany crawled inside me. I was inducted into the secrets of Sunday coffee and cake at my friend's family table. I internalised a Protestant sense of duty at my Catholic convent school. And I learned something else besides: Germany has no decent superstitions. Everywhere you go, people hug one another over thresholds, whistle a merry tune or even boast about their own health – acts that people from other countries know full well can only bring bad luck.

So is this what needed to be said about Germany? Hasn't what always needed to be said always already been said? Heine is critical of its 'wooden pedantic people', its 'hölzern pedantische Volk': 'The same right angles / In every movement, and in every face / The frozen conceit.' – 'Noch immer ein rechter Winkel / In jeder Bewegung, und im Gesicht / Der eingefrorene Dünkel.' Anyone looking for lively modern examples to prove these sentences – originally written in January 1844 – will be successful. And anyone trying to prove the opposite will be equally successful. And that's why I'd rather stick to a completely different line from Heine's *A Winter's Tale*: 'My head is a chirruping bird's nest' – 'Mein Kopf ist ein zwitscherndes Vogelnest'.



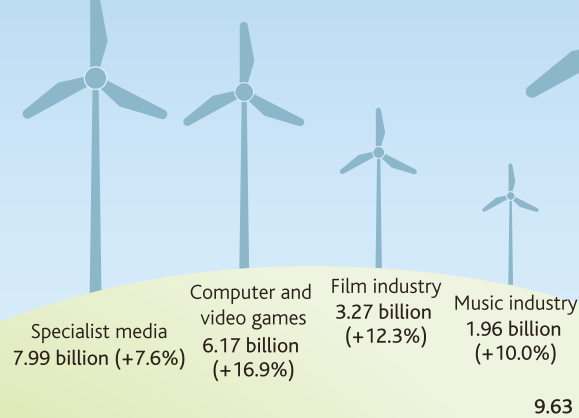
Books and book trade in figures

Garden of Books

Data for Germany 2021, change compared to the previous year in brackets

Industries in comparison

Sales in euros



Licences sold abroad: most important countries

Number of agreements

Russia
676 (share: 8.7%)

China
1,318
(share: 16.9%)

Italy
456 (share: 5.9%)

Translations into German: most important languages

Number of translations (first release)

English
5,448 (share: 62.6%)

Japanese
943 (share: 10.8%)

French
894 (share: 10.3%)

Children's and young adults
12.90 euros (+1.6%)

How much do new books cost?
Hardcover only

Fiction
17.77 euros (+0.7%)

Textbooks
17.81 euros (+1.4%)

Children's and young adults
7,206 (-9.2%)

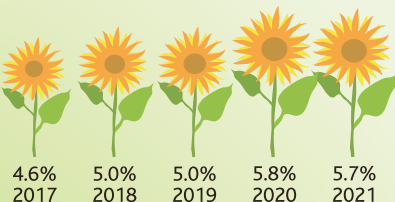
Fiction
13,454 (-3.1%)

New releases

First edition
Total book production
63,992 (-7.5%)

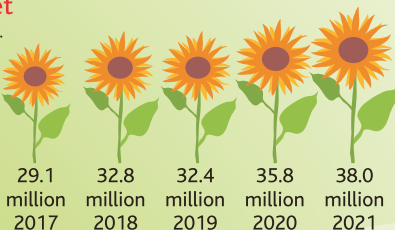
Textbooks
3,572
(-10.9%)

Sales share e-books

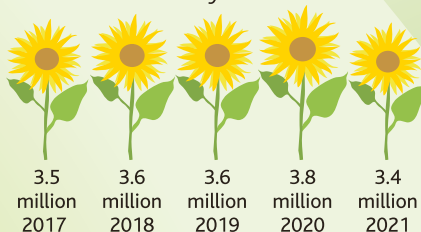


E-book market

Private use, not incl. textbooks and reference books



E-book buyers



Reading promotion

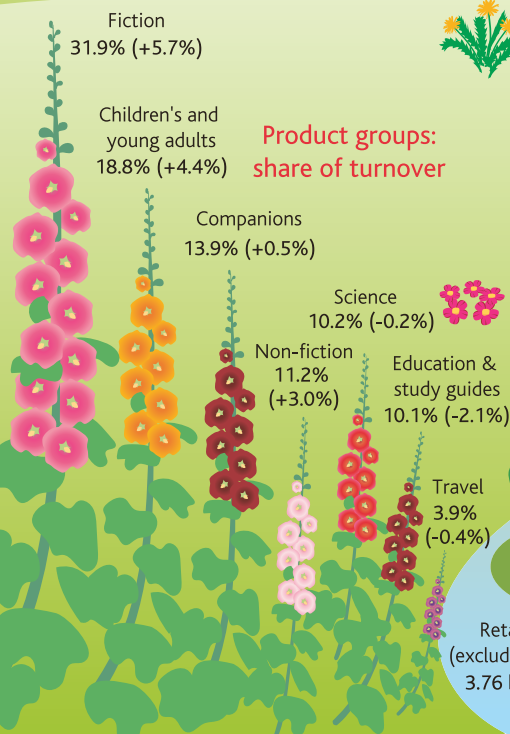
480,000 pupils
approx 6,000 school decisions
600 regional events
16 state competitions
1 final:
the reading competition
2021/2022

Book consumption: Who reads how often?

Daily / several times a week
About once a week / every 14 days
About once a month / less frequently

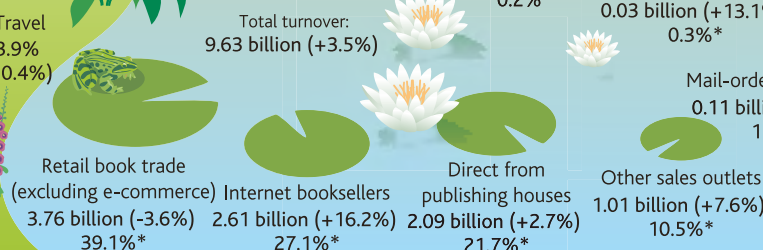
Women 38% Men 22%
Women 18% Men 15%
Women 44% Men 63%

Product groups: share of turnover



Share of turnover by sales channel

Sales in euros
*share of the total market



BUCHMESSE

FRANKFURTER

SEVENTH



FRANKFURTER
BUCHMESSE

CELEBRATE THE 75TH FRANKFURTER BUCHMESSE WITH US!

Be part of the experience – join us at the world's most important marketplace for content.
This year's 75th Frankfurter Buchmesse runs from 18 – 22 October 2023.

More information: buchmesse.de/en

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