



the
frankfurt
magazine

German
Stories

Juergen Boos in Conversation with Andreas Rötzer

The Dream of a New Beginning – After the Corona Pandemic

I'd Rather Be a Poem – Modern German Poetry

Who's Afraid of an Ehefähigkeitszeugnis? – A Column by Olga Grjasnowa

BEST OF FRANKFURT 2020



1: Jugendkultur-kirche sankt pater; 2, 5, 7, 10, 11, 12: FBW/Marc Jacquemin;
4: Jannik Frank; 3, 6, 9: FBW; 8: Badehaus Film

1 Frankfurt Young Stories Award winner Lea Schillaci presents her slam poem at the award ceremony | 2 Sending Signals of Hope: The #fbm20 Opening Press Conference in the Festhalle | 3 Bestselling Canadian author Margaret Atwood in an interview at BOOKFEST digital | 4 Hong Kong peace activist Joshua Wong in a remote interview on the ARD Book Fair Stage | 5 The Prime Minister of Canada, Justin Trudeau, in his address for the Guest of Honour appearance Canada 2020 at the Opening Ceremony | 6 Edward Snowden in a live remote interview at BOOKFEST digital | 7 German comedian Jan Böhmermann in a remote interview at the ARD Book Fair Night | 8 The Hof creates an online networking atmosphere reminiscent of the hotel Frankfurter Hof | 9 Booker Prize winner Bernardine Evaristo called for more diversity in publishing at the all-digital Frankfurt Conference | 10 Israeli author and peace activist David Grossmann addressed the ability of writers and fiction to provide hope during the pandemic in his video message at the Opening Ceremony | 11 Out on the town: numerous authors read at BOOKFEST city in Frankfurt hotels and clubs | 12 Canadian musician Chilly Gonzales gives a taste of his new book about the singer ENYA

EDITORIAL

Dear readers,

‘The real homeland is actually language.’ – ‘Die wahre Heimat ist eigentlich die Sprache.’ That’s something German scholar, writer and statesman Wilhelm von Humboldt knew back at the beginning of the 19th century. And especially now – when we’re all having to live with multiple constraints in both public and cultural spheres, as well as unprecedented restrictions on global travel – the immense value of our literary worlds, and the importance of books as the carriers of their ideas, has never been clearer.

Isabel Kreitz’s cover illustration for our new issue of *the frankfurt magazine* also plays, in charming and pointed ways, with the idea of an imagined (and thus narrated) world ‘out there’ – and with the relationship between ‘inside’ and ‘outside’.

For almost 20 years now, Berlin publisher Matthes & Seitz has served as a very special kind of literary and cultural gravitational field. In discussion with Frankfurter Buchmesse CEO Juergen Boos, its head Andreas Rötzer emphasises the unique value of books as a universal and timeless storage medium: ‘Books are long-lasting, they can’t get ‘used up.’

But what concrete changes have taken place in our lives over the last few months and how many of these might become permanent? What impact have they had on our day-to-day work and how will they affect our futures? Such questions have prompted us to explore how young entrepreneurs and start-ups are supporting and driving progress in the book sector. We also showcase two special prizes that look to the future of the book industry. And Bärbel Becker, former director of the International Projects department at the Frankfurter Buchmesse, reports on foreign rights business in the era of COVID-19, drawing on conversations she’s had with various colleagues in key German publishing houses.

Meanwhile, the book market has responded to the situation as well. A lively literary debate is underway about what we can learn from the pandemic, to help us create a better politics, a different kind of society and a more modern economy. You can find out more about this in ‘The Dream of a New Beginning’.

And that’s just a brief glimpse into our new issue. Stay well and stay positive! **Lars Birken-Bertsch**



© Key, Itting

Lars Birken-Bertsch is Director for Strategic Project Development, Cooperation & Programming at the Frankfurter Buchmesse.

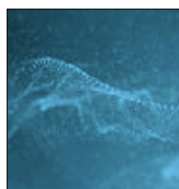


© private

Isabel Kreitz is the author of numerous comic books and graphic novels. isakreitz.de

CONTENT

2 Best of Frankfurt 2020 | 3 Editorial | 4 Singular Plurality Canada – Guest of Honour 2020/21
5 The Unifying Power of Literature A Greeting from Minister of State Prof. Monika Grütters
6 Juergen Boos in Conversation with Andreas Rötzer | 10 Authors, Books, Awards People Are Talking About | 12 Bold Ideas for Books Innovative Publishing Ventures



15 The Dream of a
New Beginning
After the Corona Pandemic



23 I'd Rather Be
a Poem
Modern German Poetry

19 The Foreign Rights Business in Corona Times Global Publishing Perspectives | 27 Outstanding Examples of Design Most Beautiful German Books 2020 | 28 Books That Travel 2021 Selected Translations | 34 Bookselling Heroes Six International Locations in German Novels Kitchen Heroes
35 Book Heroes 2020 New Books in German PEN Heroe Imprint | 36 Discoveries to Combat Boredom Do It Yourself | 37 Weighty Subjects with a Light Touch Reading Tips for Parents and Kids
42 Who's Afraid of an Ehefähigkeitszeugnis? A Column by Olga Grjasnowa

Singular Plurality

Canada is the first guest country to present its literature and culture as the Frankfurter Buchmesse's Guest of Honour for a second year running.



© FBM/Marc Jacquin

Ceremonial handover of the GuestScroll from Margit Walsø, Director of NORLA, to Caroline Fortin, President of Canada FBM2021.

within one text. Sonja Finck, a literary translator of many well-known Canadian authors, translated Leblanc's text into German.

Finck explains that the text is a 'bilingual poem, originally written in French and English, which also plays with indigenous concepts.' Another technique used by the Canadian poet is the re-composition of quotes from mainly literary texts written by Canadian authors, adds Finck. This idea symbolises Canada's polyphonic, mosaic-like nature, which is reflected on both the large scale, as in Canada's national identity, and the small scale, as in Leblanc's poem. According to Finck, the text tells the story of multilingualism and the legacy of the Canadian founders' vision. It juxtaposes indigenous traditions with those of immigrants from every corner of the globe, and testifies to a creative energy that can forge new things from old – and vice versa.

The superpower, if you like, of Canadian society and literature, and of this poem, is the ability to recognise the special way in which everything is linked and we are all connected to each other. Rather than highlighting divisions, the text invites us to forge connections and establish our own individual points of contact.

Following on from its appearance last year, Canada will be our Guest of Honour again in 2021. We can expect stories from new voices and well-known authors who, we can already be sure, will surprise and fascinate us all over again. ♦



Ann-Kathrin Ludwig is a trainee at the Frankfurter Buchmesse's international relations department. She studied German, Spanish and Portuguese literature in Germany, Spain and in Brazil.

As part of the Frankfurter Buchmesse's 2020 Special Edition, Canada demonstrated its digital creativity. Under the motto 'Singular Plurality', the country's rich diversity was illustrated in exciting documentaries and articles in the press and on social media. The multifaceted nature of Canadian literature is typified by more than 351 new releases in German that have been published in the context of the Guest of Honour appearance since September 2019. What lies behind Canada's 'singular plurality'? An answer to this question can be found in the poem by Georgette Leblanc which appears on the Frankfurter Buchmesse's GuestScroll – a work of art created especially for the Guest of Honour presentation – and which is symbolic of Canada's guest nation appearance. It combines all the most striking characteristics of Canadian literature

A GREETING FROM MINISTER OF STATE PROF. MONIKA GRÜTTERS

THE UNIFYING POWER OF LITERATURE

Dear friends of the book and publishing industry,

Contact restrictions, mandatory mask-wearing and travel warnings: until recently, such terms would have sounded more like something out of a dystopian novel than part of everyday life. But 2020 has shown us how quickly our lives can be radically altered by external forces. At times like this, more than ever, reading is food for the soul. Books enable us to meet people without having to follow social distancing rules, and to travel to faraway places with no quarantine period required.

To help protect literary and publishing diversity in Germany, the German government is making considerable funding available to the book and publishing industry through the coronavirus stimulus package NEUSTART KULTUR, as well as the annual support it provides in the form of various programmes and prizes. The German Booksellers Prize, for example, is awarded to bookshops that have done particularly valuable work in terms of promoting books as a cultural asset. The German Publishers Prize – another example – is awarded to smaller independent publishers who, by daring to take risks, help create a varied, rich and enriching literary landscape.

The Frankfurter Buchmesse is vital to the book and publishing industry as a venue for networking and trade, which is why the Book Fair's foreign rights platform and its digital presence were allocated funding from the NEUSTART KULTUR programme last year. This government support will make it possible to lower participation fees for



*Monika Grütters at the Frankfurter Buchmesse's virtual
Opening Ceremony 2020*

small exhibitors this year, in recognition of the contribution made by publishers who are doing good and important work outside of the mainstream. The corona crisis is forcing people all over the world to keep their distance from each other – which has made it all the more evident how much we need the unifying, border-crossing and barrier-breaking power of literature. This gives me confidence that the book and publishing industry, even in light of the challenges we are now facing, will endure in all its diversity. Let yourself be inspired by everything it has to offer!

Warmest regards,

Professor Monika Grütters,
Minister of State for Culture and the Media

JUERGEN BOOS IN CONVERSATION WITH

Andreas Rötzer

Publishing is a form of sincerity, says Andreas Rötzer, head of the publisher Matthes & Seitz Berlin since 2004, and an independent publishing house will only succeed if it is able to build trust in the quality of its books. In conversation with Juergen Boos, director of the Frankfurter Buchmesse, Andreas Rötzer tells us how he has managed to do this time and time again.



© Marcel Gregory Stock

JB: You once said in an interview that as an independent publisher, you are at the mercy of the market. What did you mean by that?

AR: What I meant was that we're not a subsidy publisher: we have to hold our ground in the marketplace and finance ourselves through sales. Whenever we have a success, the proceeds are invested in new books. I've always given myself the freedom to publish books that aren't profitable, too, though – books that are very important in terms of our programme. But if you adjust your expectations a little, it's perfectly possible to operate in a commercial way.

JB: Can you shape the market yourself – or create your own market?

AR: That's what we managed to do with our 'Naturkunden' ('Natural Histories'). If you're lucky, you can capture the zeitgeist without becoming a slave to it. Ideally you want to come up with an innovation that's capable of succeeding on the market. We also managed to do this with our 'Fröhliche Wissenschaft' ('Joyful Wisdom') series; once again, we created a market for ourselves.

JB: You do see some publishers that are financed partially by donations from patrons – but that's precisely what you don't want, is that right?

We want to publish books with genuine social relevance

AR: For our 'Natural Histories', which have huge production costs, we were kindly awarded generous start-up funding to mitigate some of the risk, and to make the series possible at all. But I think the quality of a book is actually improved when it has to prove itself on the market. Of course, there's a high level of risk involved, and tremendous effort required – on an ongoing basis. But the danger or the temptation of allowing publishing to become 'art for art's sake' would otherwise be too great. I always see publishing as a political act as well, because it's an act of public expression. We want and need our texts to reach an audience, and we want to publish books with genuine social relevance.

JB: Your degree was in philosophy, and yet you started out at Matthes & Seitz as an accountant ...

AR: The fact that I also trained as a psychiatric nurse is actually the thing that's helped me most in

my career ... [laughs]. My philosophy degree didn't help me land a job in publishing, but accounting certainly did. When Axel Matthes was looking for an accountant in 1999, I applied for the post because I really wanted to work at the company. Incredibly, I managed to persuade the head of the accounts department of my (non-existent) accounting skills, and she took me on. Then she retired and I took over from her.

JB: What made you want to go into publishing?

AR: It all started with my passion for literature and philosophy as a student. After that I worked in the antiquarian book trade for many years, which really helped me develop an understanding of what makes a quality text, and what makes a book valuable. When only five or ten out of 100 books in an estate pass the antiquarian's test, it makes you realise how much rubbish gets produced. Informed by this experience, my goal is to publish books that will still have a value, an antiquarian value, in 30, 40 years' time. That's my guiding principle. I'm probably more of an antiquarian in disguise than a publisher.

JB: So the important thing is that the book should last?

AR: Yes – the idea is not to produce a consumer good, i.e. an item that people consume and then replace, but something long-lasting. That sounds very grand, but to me a book isn't something that gets 'used up': it can be fed back into the market again and again because it's very durable, both in physical terms and in terms of its content. And that's what I want Matthes & Seitz books to be.

JB: We've already talked about two of the thematic areas where you've been very successful – is there another major theme in the pipeline?

AR: Over the next few years we're going to be publishing books relating to China. That's a new theme we're engaging very closely with at the moment.

JB: Social policy with regard to China, or ...?

AR: Literature from China and also titles about China and about the whole of the Asian region, which of course is a vast area that I myself have yet to explore.

JB: Isn't it hard to find people with expertise in that field?

AR: In 2012 I went to Taiwan for the first time, and that's when it really hit me what an important continent Asia is – not only economically but also culturally and socially – and how inadequately represented it is in this part of the world. But it also interests me a great deal personally, and that's reflected in our list. The expertise is extremely

In 2013 the series Naturkunden was established: books bringing nature writing, movement, space, ecology, and humanity into focus.



© Christian Werner

Andreas Rötzer studied Creative Industries and Philosophy in Passau and Paris, obtaining his Ph.D. in Philosophy, and did several scholarships, traineeships and internships at Librairie Marissal in Paris, Farrar, Straus & Giroux in New York and Armando Editore in Rome et al. In 2004 he founded Matthes & Seitz Berlin and has been Executive Director ever since.



Matthes & Seitz Berlin is a German independent publishing house. It is known for German literature, but also for translations of contemporary and classic French literature and of Russian literature.

difficult to come by, because you have to have an international network of people who know their stuff and can give you advice.

JB: How do you choose your themes and your authors?

AR: For the past eight years I've tried to travel to Asia myself every year to meet with authors, publishers and agents. Until 2020 I managed it every year, partly thanks (as ever) to the Frankfurter Buchmesse. What you really need are translators who are passionate and can give you tips about what's out there. You can't always rely on the sinologists, because they have a different perspective and don't know exactly what our needs are.

JB: I'd like to talk a little bit more about your relationship with your authors. Do you discover

authors because you're already publishing books on certain themes, or do the people come first and the themes follow? Is the publisher the initiator, or the book?

AR: There's a reciprocal effect. Through our list and the books we publish, we're sending out a message – sometimes not even consciously – and then the themes come, and the authors too. I've often found myself wondering why I'm suddenly getting so many pitches for books I'm so keenly interested in. And our publishing programme reflects that.

JB: So the publishing house functions almost like a lighthouse, or a beacon.

AR: Yes, lots of books arise out of conversations with authors or translators, or you discover new authors through them.



© Christian Werner

JB: But you don't only publish young authors – I'm thinking of Joshua Groß and Jakob Nolte – but also authors who've been published before, like Anne Weber, who has now gone on to win the German Book Prize. It's clear that your publishing house has the power to get people talking about an author again, to make an author topical again. The same sort of thing happened with Joshua Groß. His work had been published before, but then he came to you and suddenly things really took off.

AR: It would be nice if that was always how it went, but it's basically just a gamble every time. When it does work out, though, perhaps that does have something to do with the credibility we've acquired, and the context provided by our other authors. The diverse range of authors on our list is important. We've got canonical authors, new authors, established authors – one illuminates the others, so to speak, and draws attention to them. This also helps people rediscover previously lesser-known authors.

JB: Does your list feature many translations?

AR: I'd say about half our titles are translations – perhaps a little less than half now. We publish 100, 120 books a year, and around 40 to 50 of those are translations. So quite a large number, yes.

Books are long-lasting, they can't get 'used up'

JB: In English-speaking countries, translations are often shunned – they cost a lot, and they don't tend to sell well. It's very different in Germany, where around 30 percent of all fiction titles are translations.

AR: Although it's not a one-way street – we do also sell quite a lot of our titles abroad. Particularly philosophy, but also literature. And we're doing very well in that regard these days. Partly thanks to international networking, and not least the Frankfurter Buchmesse.

JB: I'll tell the team at the Buchmesse that – they'll be very pleased to hear it. How did Anne Weber sell in other countries?

AR: By the end of 2020, we'd sold ten foreign rights licences.

JB: It won't be an easy book to translate.

AR: It's really quite difficult to capture the book's

complexity. Something could easily get lost in translation. So it will be a big challenge for the translators. But things are still going well, and we're set to sell the rights in even more languages.

JB: Just to come back to what makes Matthes & Seitz Berlin so special: as a publishing house you're very active in the public sphere, and you organise a summer party every year. This community spirit has become part of the company's culture, hasn't it?

AR: Yes. After I'd taken over at Matthes & Seitz, a talented Austrian publisher, woodcutter and pen-and-ink artist called Christian Thanhäuser came to Berlin with a loaf of home-baked bread, a huge side of bacon and a case of wine and said, now let's invite everyone we know in Berlin. And that's how our summer party was born.

JB: How do you, as an independent publishing house, manage to hold your own against the big publishing conglomerates, both in terms of acquiring titles and in terms of selling books? Has that changed over time?

AR: I have esteemed colleagues at the big publishing houses – Regina Kammerer, for example, and Jonathan Beck – who really are wonderful colleagues, and I often exchange ideas with them. This proves that the publishing industry is not dominated by the fierce competitiveness found in other sectors. There's a very pleasant kind of cooperation between different publishers. We've also developed our business a great deal over the past ten or fifteen years. There are more and more small bookshops championing good books, and they sell our titles. We've never worked with chains – the big chains have never accepted us. Our bedrock is the independent booksellers with their characterful selections. We know we can rely on them.

JB: How important is the review section to you?

AR: Very important, because it attracts authors. And it helps get more people talking about our themes.

JB: And how do you reach your readers directly, what sets you apart in that regard?

AR: One guiding principle I think we as a publisher must never lose sight of is the fact that we represent a kind of sincerity. A small publishing house only stands a chance if it can build trust – trust in the quality of its titles – and that's what we've managed to do in recent years.

JB: Mr Rötzer, thank you very much for the conversation. ♦

A central place has non-fiction, especially philosophy, political theory, and art and cultural studies.

The series 'Fröhliche Wissenschaft', with its short essays, is a prominent stage for presenting audacious new philosophers.



Matthes & Seitz publishes outstanding German authors like Anne Weber (German Book Prize 2020), Frank Witzel (German Book Prize 2015) and Jürgen Goldstein (Leipzig Book Fair Prize 2016 for non-fiction) as well as renowned international authors like Emmanuel Carrère, Éric Vuillard and Chris Kraus.

Authors, Books, Awards

Two awards are making an important contribution to the future of the book industry: Frankfurt Young Stories and the Digital Publishing Award.



The anthology *Frankfurt Young Stories 2020* features all the short stories, poems and slam poetry that made the shortlist of the Frankfurt Young Stories writing competition in 2020. It is available from Books on Demand bod.de



After the award ceremony: winners, jury and organisers (f.l.t.r.): Hendrik Hellige, Maja Bruder (poetry 13–18 years), Askin Bel, Lea Schillaci (poetry 19–25 years), Luna Vojacek, Mila Vojacek (special prize digital), Fatima Moehr, Melina Zahren, Nina Garde, Morgane Levier

The earliest writing attempts of authors who later become famous mostly haven't been passed down to us: their owners often destroyed them because they no longer made the grade. Whether the winners of the Frankfurt Young Stories writing competition will make a name for themselves one day remains to be seen. But in any case, their early stories and poems aren't just lying around in a drawer or on a hard drive any more – they're out in the world. The competition jury selected five prize winners from a field of 460 applicants aged between 13 and 25. Girls and women dominated with a total of 400 entries, and triumphed in the final selection as well.

The primary goal of Frankfurt Young Stories, whose patron is Young Adult author Cornelia Funke, is not to advance writers' careers, even though this may be one benefit of the competition. Instead, its main aim is to promote reading, by encouraging young people to engage with texts

by their peers. Frankfurt Young Stories also promotes digital formats and collaboration between different art forms, and – last but not least – provides insights into the world of adolescents. What's on their mind these days? Light-hearted summer poems and breezy love stories certainly didn't dominate entries in 2020, the second year of the competition. Instead, many of the stories and poems depicted a sombre world featuring suicide and abuse – and of course the pandemic left its literary mark.

Each of the prize winners received 500 euros and was given the choice of participating in a mentoring programme or writing workshop. A network for young creatives was also established in conjunction with the competition, whose members regularly exchange ideas about books and their own writing. Many of this year's applicants are keen to compete again next year – perhaps with even more impressive texts? ♦



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

Highlighting outstanding projects that help different media to manage the process of digital transformation – this is the aim of the Digital Publishing Award. The prize is awarded every year as part of the Frankfurter Buchmesse. A distinguished jury made up of individuals from the worlds of business and culture, all of whom are helping to shape the process of digital transformation, selects the winning entries in five different categories:

Product/Business model: this category rewards particularly innovative products or business models

entire industry. This category highlights particularly innovative, bold business ideas, even those which may not yet be market-ready.

The Special Prize (which focuses on digital sustainability and ecology) is awarded to concepts or initiatives that aim to promote sustainability, ecology and/or a better work-life balance – goals which serve the common good and which go far beyond plastic-free book covers.

The five winners of the Digital Publishing Award 2020 are: Universal Edition for UE Now, which



Musical material is now available not only in PDF format, but also as a mobile app – lots of helpful features make it particularly user-friendly, even for work in the rehearsal room.

created by publishing houses or similar organisations. Areas of innovation range from B2B to B2C, from websites/web services to new payment models, and from media archives, apps, e-books and podcasts to online events.

Process/Technology recognises new processes or technologies which are changing the way the publishing industry works, whether in editing, proof-reading, sales, marketing or production: these technologies include AI solutions, text-to-speech, digital newsrooms in editorial departments and many more.

Personality/Digital Leader(ship) rewards individuals who have done important work in the field of digital publishing – through excellent change management in the context of digital transformation, for example, or by opening up the digital arena for the entire publishing industry.

Start-up/Founders recognises new players on the publishing market whose ideas are stimulating the

prepares digital sheet music in real time, enabling collaborative music-making and work on notation for the first time.

The Deutsche Archäologische Institut for the DAI Journal Viewer, a digital journal which links articles with research data from various information resources.

Tobias Ott of Pagina, who, as one of the first experts in XML, is making this key technology available to the whole field of digital publishing, and who has played an important role in promoting the digitalisation of publishing.

The start-up scolio, whose digital app platform helps organise school pupils' days in a fun way, and also connects them to businesses and universities.

Carlsen Verlag's New Work Initiative, which has helped make its collaborations much more open, transparent and flexible, and enhanced its attractiveness as an employer. ♦



digital-publishing-award.de

From 2021, the prize will be renamed the 'dpr award'. It will be organised, as before, by the trade magazine *Digital Publishing Report*.

BOLD IDEAS FOR BOOKS

How young entrepreneurs and start-ups drive progress in book publishing and support the industry



Laura Nerbel, Elena Strauß, Lydia Hilebrand, Jessica Taso and Sarah Zechel from &Töchter (f.l.t.r.)

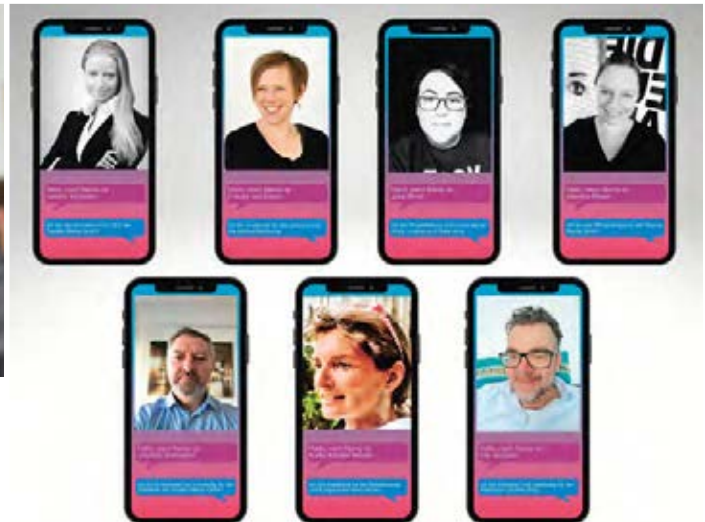
© sigl-affairs

The Tapster team (f.l.t.r.): Jasmin Wollesen, Frauke von Essen, Julia Meier, Valeska Meyer, Joachim Schneider, Nadja Krieger-Nissen, Ole Janssen



© Jürgen Gacke

Jonas and Géraldine Al-Nemri, founders of Scriptbakery



© Tapster Media

In our fast-moving, digitalised world, content consumption has become a multi-faceted, platform-crossing and very diverse affair. As a legacy industry, book publishing can sometimes be a slow-moving beast and the odd 'nudge' from the agile start-up world is very welcome. Be it turning literature into an experience or using AI to free up creative potential in publishing houses, the following three ventures infuse the industry with innovative approaches and bold ideas.

WHEN LITERATURE IS MORE THAN WORDS ON PAPER

Exploring new publishing structuring, promoting sustainable book production and letting people experience literature together. That is &Töchter's mission in a nutshell. Founded in January 2019 by five book studies students at the University of Munich, the all-female crew is the proverbial breath of fresh air. For them, literature can, and indeed should, be fun – and should be presented in ways that attract non-readers too. Not surprisingly, their kick-off project was not a book but 'rauschen&Töchter', curated readings held at unusual venues and transmitted via Instagram. They also produce a literature podcast called 'plauschen&Töchter'. Their first book, 'Great Green Thinking', highlights their advocacy of sustainability which they themselves embody by applying the 'cradle to cradle' approach of a circular economy to book publishing. However, what is perhaps most innovative about &Töchter was expressed by one of the founders at last year's Frankfurter Buchmesse opening press conference, when she spoke about not just taking a piece of the cake but baking a bigger and more colourful cake with everyone together. Clearly, this venture has truly understood that diversity and collaboration are key in the new age of book publishing.

WHEN AI CAN READ EMOTIONS

Who's afraid of artificial intelligence? Let's be honest, in book publishing, a fair few. The team at Freiburg-based Scriptbakery wants to change

that. Their management and analysis software is designed to make the life of book editors easier, taking away all that is tedious about handling a never-ending stream of manuscripts and freeing up time for actually developing and producing good books. The whole process from submission to text analysis is digitalised and accessible in the cloud. Their innovation: Alinea, an AI-powered smart tool sitting at the heart of the system that can sort texts according to how much proofreading is needed, for example, and can analyse the vocabulary by target group. What's more, the software is trained to recognise the basic emotions of texts in order to filter out the dominating mood in any given manuscript, classify it accordingly and assess which 'reading mood' it is suitable for. Scriptbakery are very clear about their intentions: it's not about using AI to rationalise away the need for human input but about providing assistance software to give editors more time to focus on the right books. Not only can feedback be given faster but submissions can also be passed on to other publishers who might be a better fit, instead of gathering dust on an ever-growing pile. Ultimately, this not only helps publishers but also gives authors a fairer chance.

WHEN BOOKS BECOME INTERACTIVE

Technology is a great opportunity to provide added value – as long as it is accessible and easy to use. Cue Tapster Media, a German outfit specialising in developing new formats for the publishing industry that are based on exactly this type of easy-to-use tech. The idea: enhance stories with pictures, audio, video or special effects and make books come to life. The tool: 'The Creator', which does not require any programming knowledge. But the company's platform, called 'Lively Story', allows publishers to do more than just enhance content for enriched storytelling; crucially, it also opens up additional income streams, since any book that is converted into a 'Lively Story' becomes a stand-alone app for sale and content can be consumed with a free reading app. The potential particularly for children's and YA fiction but also other genres is considerable and, as illustrated by a collaboration announced last December with the retailer and publisher Weltbild, the industry is taking note. ♦

&Töchter
VERLAG UND MEHR
und-toechter.de

TAPSTER
MEDIA GMBH
tapster-media.com

SCBK
SCRIPTBAKERY
scriptbakery.de



London-based **Barbara Geier** is a writer, editor and translator providing bilingual German and English content and communication services. She is a lover of books and words, has written a couple of London travel guides and likes to explore the world of the digital transformation, innovation and tech.



AFTER THE CORONA PANDEMIC

The Dream of a New Beginning

Once the dust has settled, what will the future look like? On the German book market, a lively literary debate is underway about what we can learn from the pandemic to help us create a better politics, a different kind of society and a more modern economy.

Die *Stadt der Zukunft*, or the city of the future, as envisaged by architect Friedrich von Borries and urban planner Benjamin Kasten in their book of the same name, will look very different from today's hotchpotch of shopping streets and historical districts. Fairer, greener, and internationally networked within a politicised 'globalopolis'. Urbanisation is inevitable – but urban areas need to be better designed, say the authors.

When their book on cities first appeared, with its utopias and its real-world examples, corona was unknown except as the name of a brand of beer. Now, as the third wave of the pandemic ravages

Where do we go from here?

Germany, it is clear that the virus has changed life in cities, and cities themselves, at a speed and to an extent that we could never previously have imagined, even if it was foretold in the *Decameron* and Albert Camus' *The Plague*.

The numbers are stark: around 1.7 million people tested positive for coronavirus in Germany in 2020 alone. 30,000 died from or with Covid, and around 6 million people were put on state-funded furlough. The situation in Germany is actually better than in many other countries, but what makes the numbers all the more alarming is the fact that Germany seemed, during the first wave, to have everything under control. As German Chancellor Angela Merkel said in March 2020, this is the biggest challenge we have faced since the Second World War – including in financial terms. Germany has amassed an additional 2.2 billion euros of debt, and that mountain is still growing.

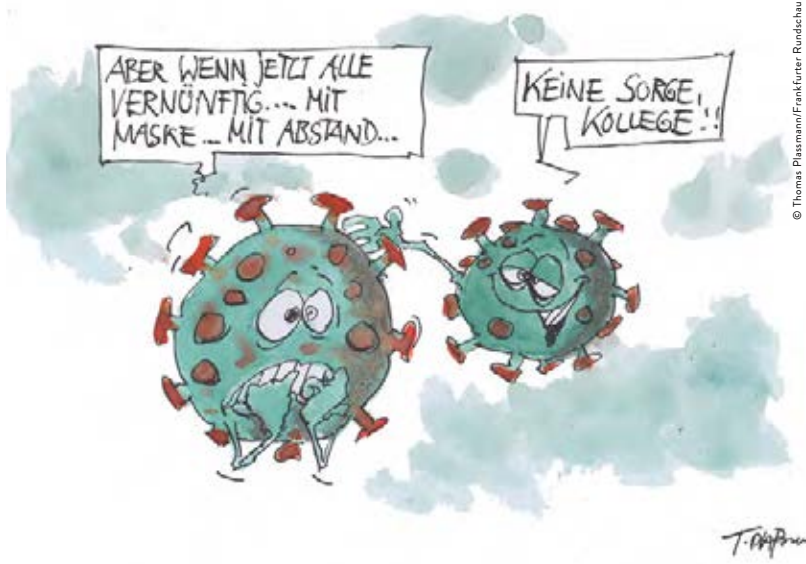
On the German book market, the race has already begun to find answers to the question: 'Where do we go from here?' Will Germany see this challenge partly as an opportunity? Will the international crisis team that managed to weather the financial crisis more successfully than many other countries use this as a turning point to set a new course on key social and economic issues?

Matthias Horx, one of the foremost futurologists and trend researchers in the German-speaking world, is confident that our social experiences, more than anything else, will be a catalyst for

[german-stories.de/
covid-19](https://german-stories.de/covid-19)

More information about the featured book collection can be found [here](#).

Cookbooks were the big winners on the German book market during lockdown. Trends included vegan cooking and quick recipes.



© Thomas Plassmann/Frankfurter Rundschau

Cartoonist Thomas Plassmann responds to the virus with humour: 'But what if everyone starts being sensible ... and wearing masks ... and social distancing ...?' 'I wouldn't worry too much, mate!!'

change. 'A crisis tends to teach us something about the systems that surround us, carry us and support us,' says the author of *Die Zukunft nach Corona. Wie eine Krise die Gesellschaft, unser Denken und unser Handeln verändert*. He predicts that people will start questioning their old behaviour patterns and developing new concepts.

And we need those more than ever. Although the German healthcare system initially seemed well-equipped to handle the crisis, it is also struggling with deep-seated problems. People have been aware of these problems for years, but little has been done about them. Michael Steidl, who has worked as a nurse for over 20 years, and journalist Fabian Marcher address this issue in their book *Weil es ohne uns nicht geht*. They paint a vivid picture of the day-to-day running of an emergency department in a big hospital, and the impact of staff shortages, stress and overtime.

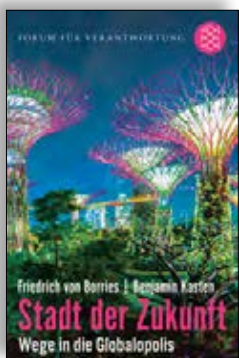
But the solution cannot simply be to employ more staff, argue heart surgeon Umes Arunagirinathan and co-author Doris Mendlewitsch in their book *Der verlorene Patient*. The problem goes far deeper than that. For a long time, the (internationally renowned) German healthcare system has not been prioritising patients and their successful treatment. Instead, the focus has been on efficiency gains. 'The main concern is money, not people,' says the surgeon, and this needs to change.

This sense of expectation, of hope that a new world may emerge from and as a result of the pandemic, is a theme that has been picked up by many authors. And that includes economic analysts – despite the huge amounts of debt currently being accrued.

Wie wir unsere Wirtschaft retten, or how to save our economy, is a question explored by one of Germany's leading economists, Clemens Fuest, in his book of the same name. Fuest does not fall into

The biggest challenge since WWII

the trap of offering conclusive answers or making definitive claims while we are still in the grip of the pandemic. He acknowledges that there are many unanswered questions. But there are also structural advantages in our handling of the pandemic that were lacking in our response to the financial crisis – such as the fact that EU Member States have managed, thus far, to work together rather



Friedrich von Borries, Benjamin Kasten **Stadt der Zukunft** (S. Fischer) From vertical forests to underground plantations, to an overpass transformed into a park: concepts for the city of the future are already being tested.



Michael Horx **Die Zukunft nach Corona** (Econ) Matthias Horx analyses the implications of the crisis: how is society changing? What role is played by a fear of the future? And how can we turn this fear into optimism?



Michael Steidl, Fabian Marcher **Weil es ohne uns nicht geht** (Eden) The central emergency room of a hospital is a place that pushes people to their limits. Steidl gives a unique insight into what goes on there.

‘Corona is an indicator of the fragility of our ecological situation’

The corona pandemic is taking place in the context of the Anthropocene Epoch. In this era of global economic relationships, worldwide travel and international dependencies for certain products, the crisis is unfolding differently from how it would have done in 1950.

Above all, corona is making us aware of the fragility of the world we live in. We can see how quickly a crisis can shake the foundations of our very existence. To give just one example: what will we do when there are no longer enough insects to pollinate crops, and massive famines break out all over the world? A few years ago, a study found that – in Germany at least –

the total biomass of insects had fallen by 75%. Corona is an indicator of the fragility of our ecological situation, but also of the fundamental precarity of our lives. It has highlighted the social and economic inequality of our society. People who were precariously employed before the crisis have lost their jobs, while certain companies such as Amazon and other IT firms have made a lot of money out of the pandemic.

But there is also cause for hope. The lockdowns in Europe have shown that, politically, there is a lot more room for manoeuvre than we had thought. Now we need to make environmental policy our top priority. State subsidies must be linked to envi-

ronmental regulations. On the other hand, measures like those in Germany that are supposedly designed to stimulate the economy – like scrappage premiums, or grants for electric cars – are completely counterproductive. But this also means we need a more complex understanding of the term ‘environment’: we need to think about environmental policy in a global context. That’s why I think the concept of the Anthropocene is so useful. It’s time we started genuinely treating environmental issues as a priority and really trying to shake things up, instead of asking how quickly we can get back to the way things were before corona.



© Eva Horn
Photo: Helmut Grünbichler

Eva Horn has been Professor of Modern German Literature at the University of Vienna’s Institute for German Studies since 2009. In 2014 she published *Zukunft als Katastrophe* (Future as Catastrophe), a major essay about apocalyptic depictions. Since then she has written many texts exploring doomsday scenarios and the ‘imaginative history of the climate crisis’.

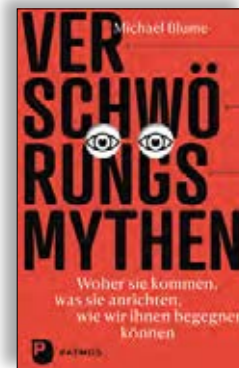
Excerpt from an interview with Vanessa Franke in *literaturkritik.de*, first published in Issue 9, September 2020 (<https://literaturkritik.de/id/27152>). Reprinted with the kind permission of the editors and the author.



Umes Arunagirinathan, Doris Mendlewitsch
Der verlorene Patient
(Rowohlt)
The corona pandemic has shown how extremely efficient we are on the one hand but how badly organised and underfunded on the other. This has to change.



Clemens Fuest
Wie wir unsere Wirtschaft retten
(Aufbau)
How can we make the most of the opportunities this crisis presents? This radical book is the first to engage in rigorous joined-up thinking about economic and health policy.



Michael Blume
Verschwörungsmythen
(Patmos)
Did Bill Gates create coronavirus? Is there a conspiracy to take over the world? Blume shows where conspiracy theories come from, the damage they do and how we can combat them.



Hollywood's heroes were quicker than us at getting a pandemic under control: after 128 minutes and a dramatic showdown, the antidote was administered. *Outbreak* (1995, directed by Wolfgang Petersen)

than against each other. Even if, as we saw from the lengthy debates about the 750-billion-euro recovery package and the ordering of vaccines, it can take time.

At the same time, however, it's clear that this crisis will not be the last, and that the frequency of such crises is increasing – be they pandemics, financial crashes or the impacts of climate change. This is putting democratic structures under pressure, particularly in Germany, where elections for the national parliament and various regional parliaments are due to take place this autumn. The government's handling of the pandemic will be a

Crisis? What crisis?

touchstone in these election campaigns, as evidenced by the protests seen in the country in 2020. It will be hard to forget the way supporters of the 'Querdenken' movement, which opposes the German government's coronavirus restrictions, forced their way into the Reichstag – especially after the storming of the Capitol by Trump supporters in Washington this January. Where do the wild conspiracy theories espoused by the Querdenken movement originate from, and how have they become so rife? How can democracy maintain the ability to defend itself, and at the same time modernise itself in order to keep pace with the mounting crises of today's world?

Religious scholar and political scientist Michael Blume, who runs a prizewinning science blog, has been looking at the emergence of *Verschwörungsmethoden* (conspiracy theories). Nobody is immune to such myths, he warns – as can be seen from

numerous historical examples. He also looks at the way philosophers such as Hannah Arendt have approached this subject.

But simply educating and reining in the conspiracy theorists is not enough. Democracy needs to be proactive in other ways too, as Austrian political scientist Tamara Ehs explains in her essay *Krisendemokratie*. The digitalisation of democratic processes – from parliamentary procedures to employee participation in corporate decision-making – won't simply disappear once the pandemic is over. What are the implications of this? As decisions with far-reaching consequences are made ever more quickly, how can we safeguard important conditions such as adequate transparency and citizen participation? Ehs also looks to neighbouring European countries in her search for a crisis-proof democracy. Why not create a 'Committee for the Future' to serve as a think tank within parliament, as Finland has done?

But as the pandemic rages on, we will have to wait a little longer for such ideas and analyses to be translated into action. Until then, we must keep practising – at the personal as well as the political level – a very old, very traditional and yet also incredibly modern skill: that of solidarity. It was the first thing to flourish in the pandemic. Suddenly we saw bags of supplies for homeless people being hung on fences, complete strangers offering to help their neighbours, taxi drivers giving free rides to nursing staff, and a wealth of ideas for digital learning being shared online. Back in 2019, the sociologist Heinz Bude identified a new sense of unity in German society, a sense that people really cared about the greater good, which he describes in his book *Solidarität. Die Zukunft einer großen Idee*. His conclusion: 'Solidarity is the only medicine'. ♦



Maike Rademaker is a freelance journalist and presenter and lives in Berlin. Her articles and contributions have appeared in various online and print media and on the radio station *Deutschlandfunk*. She writes about the labour market, forest policy, eels and, whenever she can, about spices and their history.



Tamara Ehs
Krisendemokratie
(Mandelbaum)
Seven lessons that show us what we need to do better next time. Because the next crisis will come – be it another pandemic, a terrorist attack or a climate emergency.



Heinz Bude
Solidarität
(Hanser)
Solidarity is more than just the alleviation of material hardship; it is the decision to help our fellow human beings. Solidarity is how a society comes together again.

THE FOREIGN RIGHTS BUSINESS IN CORONA TIMES

Bärbel Becker, who was director of the International Projects department of the Frankfurter Buchmesse until 2020, has been interviewing foreign rights professionals from well-known German publishing houses.

The German foreign rights business did better than expected in ‘the year of corona’ – although rights managers did feel the absence of the book fairs, according to various industry experts. Inka Ihmels, foreign rights manager at Aufbau, had positive news at the end of 2020: ‘Aufbau timed it just right with its upmarket commercial fiction. The series ‘Mutige Frauen zwischen Kunst und Liebe’ is a success in Germany and has proved to be a godsend in terms of foreign rights. Just in the last few weeks I’ve signed three-book deals in France, Romania and Poland for these historical novels about famous women.’

Friederike Barakat of Hanser is managing to sell German authors like Monika Helfer (*Die Bagage*), Robert Seethaler (*Der letzte Satz*) and Pascal Mercier (*Das Gewicht der Worte*), as well as an increasing amount of non-fiction. There is growing interest in themes like diversity and #blacklivesmatter. Key frontlist sales markets are Italy, Turkey and Spain.

Other foreign rights managers also mentioned the high demand for non-fiction books, particularly those about nature, popular science and history. When it comes to nature writing, expectations for 2021 are high.

Piper’s Elisabeth Wiedemann couldn’t top the number of licence deals she negotiated in 2019 – many of which were for Rolf Dobelli’s works – but she has managed to sell the rights to a historical novel about Maria Montessori in seven countries. Sales of Nobel prizewinner Peter Handke, and a steady demand for the classics, ensured a stable

Here are some of the titles foreign rights managers are hoping for international success with in 2021



Inka Ihmels, Aufbau:
Olga Grjasnowa, **Der verlorene Sohn**
(Caucasian)

In eloquent and urgent language, award-winning author Olga Grjasnowa tells of a holy war and a child caught between two cultures, who must find his own way.



Friederike Barakat, Hanser:
Mithu Sanyal, **Identitti**
From race, sex and gender to colonialism: a fun and entertaining novel about current political debates! The author is a cultural scientist and journalist.

2020 Frankfurt Conference and curated event recordings can be found at buchmesse.de/en/digital-fair/live-programme

Several 2020 digital events can be accessed at facebook.com/frankfurterbuchmesse/videos



Create your own German Story.

© private

All 2021 events – including Germany’s guest of honour appearances in Jakarta and Thessaloniki – can be found at german-stories.de

‘Virtual meetings are here to stay, and hybrid physical and virtual fairs will to some extent be the new normal. This will allow rights professionals to have a broader reach but will also have implications for their workloads. How to manage more meetings over a longer duration, in addition to important physical attendance at key fairs is a problem that will need to be addressed.’ (Frankfurt De-Brief, *RightsZone* January 2021)

year for Suhrkamp. But rights manager Nora Mercurio reported that sales of new titles were ‘in steep decline’. Ihmels, too, has found it ‘hard work’ selling the literary titles on Aufbau’s autumn list. But even so, Mercurio doesn’t think that international editors, despite their pared-down fiction lists, are looking solely for ease and optimism. What concerns her far more is the fact that many editors are not commissioning translations of new authors or debut works, but are reaching instead for the nth book by an established author.

The children’s and YA publisher Carlsen is also relying on tried-and-tested formulas like established series and bestsellers in its foreign rights marketing. Non-fiction books and short stories about coronavirus go down well abroad. Linda Kohn, a freelance agent in the Netherlands, says: ‘We’re seeing a sort of national solidarity on the part of many Dutch publishers, who are tending to offer a

platform to domestic authors and illustrators first. Any foreign titles they buy on top of that have to be really strong. But then a title or series like that can also become a bestseller here, as we saw with Anna Ruhe’s *Duftapotheke*. The contract for books 4 to 6 was signed during the corona crisis.’

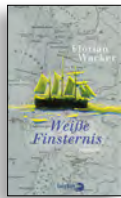
BOOK FAIRS ARE ‘ECHO CHAMBERS’

Corona has had a positive impact on working practices. Doing deals is a time-consuming and laborious process, but according to the interviewees, video conversations often feel more focused, and lately people have been more spontaneous about picking up the phone or organising a video call – even outside of trade show times. This makes communication quicker, more direct and also friendlier, because there’s always a bit of time left over for non-work-related chat.

The medium of choice is one-to-one conversations in video conferences, or sometimes digital formats for larger groups: Elisabeth Wiedemann told us about a webinar at which she presented a selection of titles to around ten editors. There were also reports of webinars at which authors pitched their books themselves, or where short video clips were shown. And the fact that readings, award ceremonies and festivals can now also be shared online has been found to be very helpful in promoting literary authors.

Daniela Steiner, foreign rights manager at Carlsen, says: ‘We’ve had the chance to work on these systems, and that’s a positive thing. We’ve questioned many existing practices and reformed them.’ Large-scale digitalisation has ushered in systems for video calls and conferences, digital contract systems, the renovation or reconfiguration of contract databases, and a new website. All the interviewees spoke of the rapid and highly beneficial introduction of tools to enable digital signatures, with Hanser’s quickest contract, according to Friederike Barakat, being signed in just 20 minutes.

Even though experiences with digital formats have in the main been positive, everyone who was interviewed spoke of their growing wanderlust and the fact that they miss the book fairs terribly! In a report in *RightsZone* entitled ‘Do Rights Profes-



Elisabeth Wiedemann, Piper:
Florian Wacker, **Weiße Finsternis**
(White Darkness)

100 years on from the Amundsen polar expedition, this novel weaves together the true story of two missing seamen with the story of a love triangle and a woman who was far ahead of her time.



Gesche Wendebourg, Penguin Random House:
Dana Grigorcea, **Die nicht sterben**
(Those Who Never Die)

After finishing her art degree in Paris, a young painter returns to the place in Transylvania where she used to spend her childhood holidays – the place where Dracula is buried, and which is still haunted by its past.

sionals Need Book Fairs?', based on a survey of around 120 mainly British rights managers, we find the following statement: 'Almost 70% of respondents felt that the cancellation of book fairs had had either a slight or a significant impact on the level of interest/business opportunities they would have expected, although it was hard to establish how much business had been impacted by Covid-19 more generally, as opposed to specifically from the loss of fairs themselves.'

Foreign rights professionals are seeing the benefits of having done lots of travelling before the pandemic: it means they can build on the contacts they have already made. According to Friederike Barakat, book fairs also act as a kind of 'echo chamber'. It's harder to drum up enthusiasm on your own, says Barakat. And many other colleagues agree. It can be difficult to make new contacts, too. Book fairs and sales tours are vital. 'It is very important for a rights seller to see and feel the market they are working with. And at book fairs you live off the energy and excitement. It is our time to breathe', says Diane Spivey, a rights expert in the UK.

Since March 2020, the Frankfurter Buchmesse's international team, whose activities support the work of German foreign rights professionals, has been forced to reorient itself away from German collectives at book fairs and towards digital formats. Here too, the strategy is to build upon good contacts abroad and forge alliances with existing partners such as trade fair organisers, publishers' associations and cultural institutes to get digital programmes up and running. And let's not forget about sponsors. The Culture Department of the German Foreign Office is very willing to provide funding in these difficult times, and its grants are generous.

The online events are often designed as bilateral exchanges – the 'Let's Talk' series features live expert discussions between German and Greek industry players, for example, and a children's book webinar with Turkish publishers – but thanks to social media they have the potential to become internationally recognised events. This is illustrated by the high attendance figures for the Frankfurt Conference.

Foreign rights experts highlight 'online match-making' as something that is particularly valuable for their work. It enables them to make new contacts among publishers and editors – but in order to be successful, it has to be carefully curated by the organisation partners, and the short meeting

slots have to be very well organised. There have already been sessions bringing German rights managers together with Frankfurt Fellows and Turkish editors, and meetings with Taiwanese publishers are on the cards. Watch this space ...

Translators, too, are playing an important role in the foreign rights business by getting involved in curated book presentations. Under the heading 'Buchmetropolen', a format like this was tested in Poland and got an astonishing number of views. It is now being continued for the Russian market. And another success story is the translator forums created as part of the Jakarta Content Week Jaktent.

It is possible to reach a very wide audience for authors via the right social media exposure: the Centroamerica Cuenta literary festival is the best example of this. ♦



Nora Mercurio, Suhrkamp:
Deniz Ohde, **Streulicht**
(Sky Glow)

A text about a (post-)migrant working-class milieu, about a small family and their hopeful desire to belong. Shortlisted for the German Book Prize 2020.

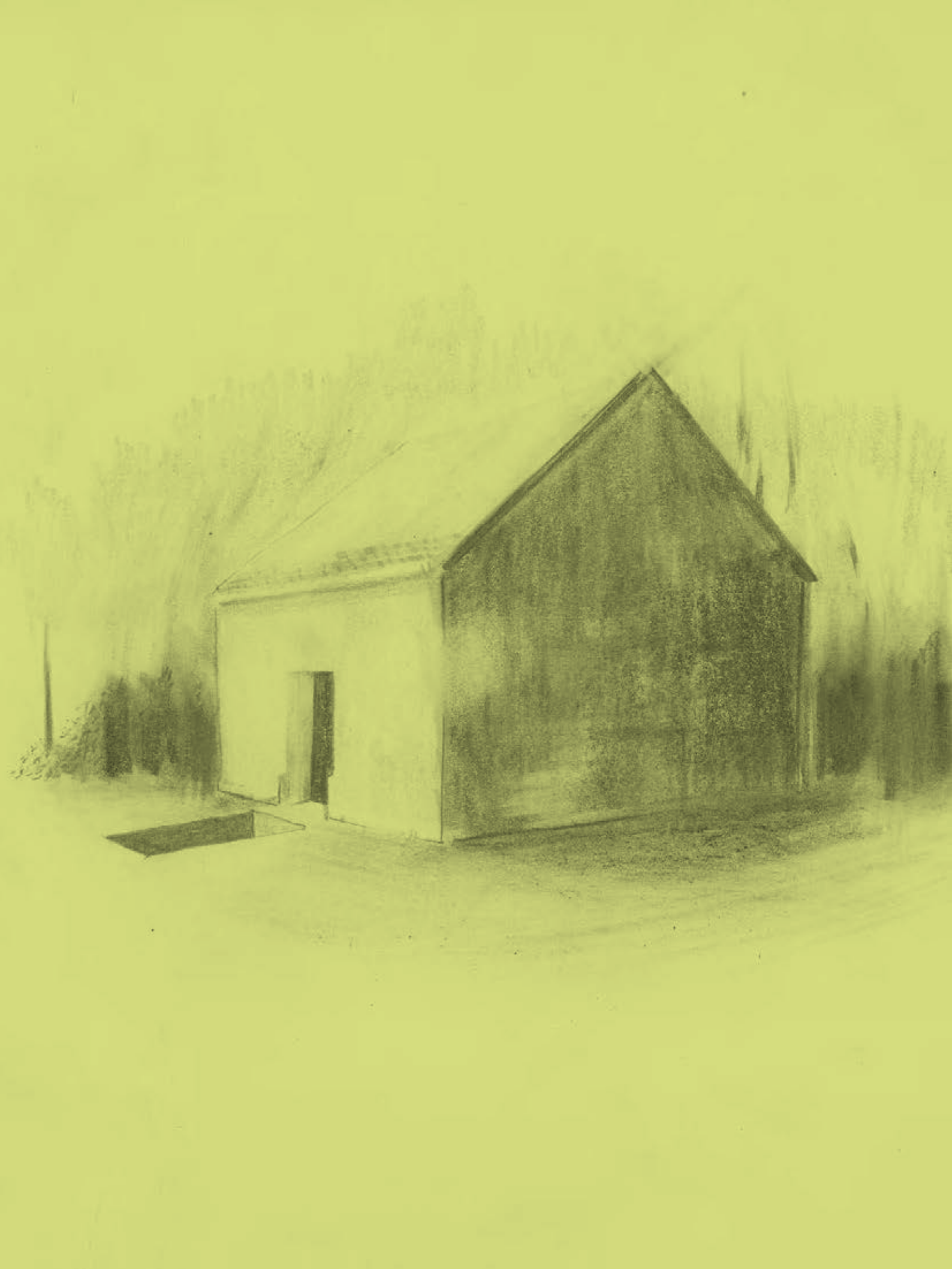


Daniela Steiner, Carlsen:
Silke Schellhammer,
Simona M. Ceccarelli (ill.),
School of Talents 1 & 2

At this boarding school, all the pupils have a special talent – such as shapeshifting, controlling water, or understanding the language of animals ...
Normal lessons? Not a chance! Chaos?
Guaranteed! Secrets revealed and adventures embarked on? All sorts!



Bärbel Becker
worked at Frankfurter Buchmesse for 38 years. Her responsibilities included German guest of honour presentations at international book fairs, and running the International Rights Directors Meeting for over 10 years. Recently retired, she still has a strong interest in international publishing relations past and present.



MODERN GERMAN POETRY

I'd Rather Be a Poem

Some people see poetry as somehow inferior to 'larger-scale' literary formats like the novel or the short story. But this belief is unfounded. On the contrary, the German poetry scene is diverse, vibrant and popular.

Poems are perfect for impatient readers. Their often short form means they slot easily into everyday life: you can pick just one or a few poems out of a volume to read at a time. But poems are also perfect for the patient reader: a carefully composed poetry collection takes a long time to truly 'finish'. It takes concentration and contemplation to fully appreciate the poems and the composition of a collection, and perhaps also to understand them in the context of the author's other work.

The German-language poetry scene is impressively vibrant and diverse. Not only in Germany, the 'land of poets and thinkers', but also in neighbouring Austria and Switzerland, a great many authors contribute to this vibrant scene through their writing and their appearances at readings and festivals. Many of them translate poetry from other languages. They take part in festivals such as the Poesiefestival Berlin, the Poetry on the Road festival in Bremen, the Lyrikertreffen Münster, and Poetica in Cologne, as well as symposiums, workshops, and readings in schools. As poetry lecturers at universities and colleges, they reflect on their role as authors and on the writing process. Publishing houses also contribute to this vibrant literary landscape by making space in their lists for poetry, despite sometimes low sales figures. In many cases, a great deal of thought goes into the design of these poetry volumes.

In Friedrich Ani, Marcel Beyer, Nora Bossong, Esther Kinsky and Marion Poschmann, Suhrkamp Verlag publishes a whole range of authors who write both novels and poetry – some of them very successfully indeed. Two of the most prominent examples are Marcel Beyer, who was awarded the Peter Huchel Prize for poetry in the German language for his collection *Dämonenräumdienst* in January 2021, and Marion Poschmann, who won the Huchel Prize in 2011 for her collection *Geistersehen*. Poschmann's fifth collection, *Nimbus*, also enjoyed extraordinary success. It won three prizes in one year: the Orphil Poetry Prize awarded by the city of Wiesbaden, the prestigious Hölty prize and the time-honoured Bremen Literature Prize.

German Poetry, Award- Winning

Carl Hanser Verlag is another great champion of poetry. It even has a German Nobel prizewinner on its list, in the form of novelist and poet Herta Müller, and its sister publisher Hanser Berlin publishes the Georg Büchner prizewinner Jan Wagner, whose 2015 collection *Regentonnenvariationen*

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

More information about the featured book collection curated by Nora Gomringer can be found [here](#).



© Andreas Reeg

A major award for poetry: Elke Erb received the renowned and lucrative Georg Büchner prize 2020 (worth 50,000 euros).



© Tommy Reinhardt

A poetic little volume with poetic illustrations by Tommy Reinhardt: Nancy Hüngrer's *4 Uhr kommt der Hund*.



Nancy Hüngrer
4 Uhr kommt der Hund
(Edition Azur)
Nancy Hüngrer writes about grief like no other young poet in Germany, hovering somewhere between prose miniature and poetic monologue.



Jan Kuhlbrodt
Die Rückkehr der Tiere
(Verlagshaus Berlin)
Kuhlbrodt's prose poems tell us of the new fields, new cities and new patterns of a reunified country, as well as the gaps and empty spaces emerging within it.

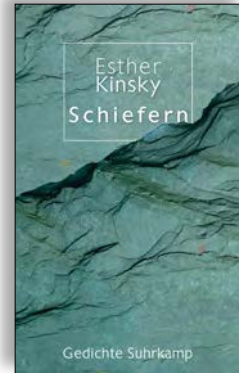


© Zara Teller/Voland & Quist

Nora Gomringer's *Gottesanbeterin* features expressive illustrations by Zara Teller. The book comes with a special audio CD of Nora Gomringer reading her own poems.



Nora Gomringer
Gottesanbeterin
(Voland & Quist)
Gomringer's latest collection, a play on words between 'praying mantis' and 'God's service provider,' sheds new light on her relationship to religion.



Esther Kinsky
Schiefern
(Suhrkamp)
Kinsky, devoted to observations of nature, focuses on geology and chooses a material with cultural and historical relevance: slate.

was awarded the Leipzig Book Fair prize and went on to become a bestseller with sales running into six figures. In the 'Edition Lyrik Kabinett' series, produced in collaboration with the Munich-based Lyrik Kabinett foundation, Hanser publishes particularly beautifully designed volumes both in German and in translation.

The broad spectrum of contemporary German-language poetry is enriched by other large and medium-sized publishing houses too, such as C.H.Beck (whose list also features an annual poetry calendar), DuMont, Matthes & Seitz, Schöffling, Wunderhorn and Wallstein, imprints such as Luchterhand and Piper, and small presses like Elif, Edition Azur, Hochroth, Kookbooks, Limbus Verlag, Parasitenpresse, Poetenladen, Secession, Verlagshaus Berlin and Voland & Quist, some of which are run by just one person or a handful of people.

Many of these publishing houses also place particularly strong emphasis on the design of their titles: Kookbooks works exclusively with the graphic designer Andreas Töpfer, and the collections published by Verlagshaus Berlin and Edition Azur often feature graphic illustrations produced especially for the volume.

The many places where poems are shared and discussed include newspapers, radio (and sometimes television) programmes, a diverse range of magazines, various online poetry portals (including *Signaturen* and *Lyrikkritik*), and private blogs. An extensive network of literature houses, cultural centres, prizes and stipends also have an important

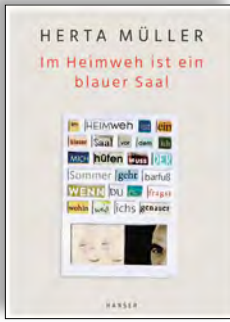
Poetry Meets Design

role to play in promoting poetry and good working conditions for writers. For several years now there has even been an Academy of Poetry Criticism (the Akademie für Lyrikkritik) attached to Berlin's Haus für Poesie, to help budding critics hone their craft.

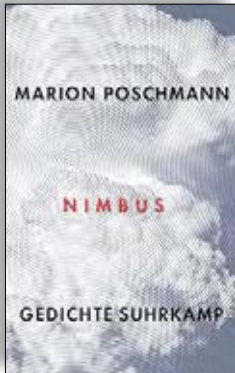
To come back to 'good working conditions': not many poets write poetry full-time, since it's so rare to be able to make a living out of it. But the poet Elke Erb, born in 1938, is one of the few who have managed it. Like Friederike Mayröcker – born in Vienna in 1924, and probably the 'longest-serving' female poet in the German-speaking world – Erb



Holger Pils,
Michael Krüger (ed.)
Im Grunde wäre ich lieber Gedicht
(Hanser)
This anthology of work by poets who appeared at Munich's Lyrik Kabinett between 1989 and 2019 is a cloth-bound treasure trove.



Herta Müller
Im Heimweh ist ein blauer Saal
(Hanser)
Herta Müller, winner of the 2009 Nobel Prize in Literature, has ventured into new territory, creating visual poetry that is sensual and at times hilarious.



Marion Poschmann
Nimbus
(Suhrkamp)
A book of spells as well as a magical object, in which the author conjures up various odes, ghosts and other creatures.



Wolfgang Schiffer,
Dincer Gücyeter (ed.)
Cinema
(Elif)
Work by 64 poets, wholly dedicated to the cinematic archetype: darkened room, flickering screen, moving images, and the countless stories they convey.



© 2019 Carl Hanser Verlag GmbH & Co. KG, München

'I wanted to send word to my friends,' writes Herta Müller. 'But the postcards were all such hideous colours. One day I bought some white index cards and a glue stick, and I sat there on the train cutting words and a black-and-white picture out of the newspaper with a pair of nail scissors.' From then on, she did her writing with paper and scissors.

trained as a teacher but went on to forge a career as a poet in East Germany. To this day, Elke Erb publishes her poems and prose almost exclusively with small presses. In 2020 she was awarded the Georg Büchner Prize for her literary oeuvre. In *Das ist hier der Fall*, an anthology of her poems compiled by Monika Rinck and Steffen Popp, we find a cross-section of Erb's work.

Many interesting voices in contemporary German-language poetry are women. As well as the *grandes dames* Erb and Mayröcker, poets of the 'middle generation' – like Ulrike Draesner, Esther Kinsky and the recently deceased Barbara Köhler – and younger poets such as Nora Bossong, Nora Goring, Nancy Hüniger, Nadja Küchenmeister, Kerstin Preiwuß, Monika Rinck, Silke Scheuermann and Uljana Wolf also deserve attention.

We can see a trend emerging among these younger authors: many of them, having immigrated from another country either alone or with their parents, do not write in their native language but have switched to German entirely, or experiment with their multilingualism in their poetry. Among them are Dagmara Kraus, born in Wrocław, Poland in 1981, Alexandru Bulucz, born in Alba Iulia, Romania in 1987, and Yevgeniy Breyger, born in Kharkiv, Ukraine in 1989.

From this perspective, it is easier to identify the issues and themes that crop up in contemporary German-language poetry alongside love, death, nature and urbanity. It is hard to consider the form and content of poetry in isolation from each other. But one issue which is becoming increasingly prominent in a globalised, digitalised world, and which is also reflected in contemporary poetry, is the identity of the narrative voice in a poem. Who is speaking? In which language, or languages?

If this has sparked your curiosity about poetry, you'll find you're spoilt for choice. Anthologies are a good place to start – like the *Jahrbuch der Lyrik*, published annually since 1979, or *Im Grunde wäre ich lieber Gedicht*, published by Holger Pils and Michael Krüger in the 'Edition Lyrik Kabinett' series in honour of Ursula Haesgen, the founder of the Munich institution which has done so much for the poetry scene. Alternatively there's the anthology *Cinema*, featuring poems by 64 different poets published by Elif Verlag. These are just a few examples of the many anthologies – some designed as festschriften, some based around a particular theme – that testify to the glorious diversity of contemporary German-language poetry. ♦



Beate Tröger

is a freelance literary critic, presenter and jury member. She studied German, English and theatre and film studies in Erlangen and Berlin, and lives and works in Frankfurt am Main.



STREICH
DIE PFINGSTROSEN
LATERNE

Adrian Streich
Architekten

ARCH
AND
ARGL

MENSCHHEITS
DÄMMERUNG
SYMPHONIE
LIEBESBUCHTUNG

Die
WUNDER-
KAMMER
DER
DEUTSCHEN
SPRACHE

Yellow
Book
A Project by
He Xiangyu

Demonstrationsräume.
Künstlerische
Auseinandersetzung
mit Raum und
Display im Albertli

KAREN KOHLER
MIROLOI

Das Jahr 1990 frei

Celine Condorelli,
Kapwani Kiwanga,
Judy Radul,
Heimo Zobernig

Nam
Tchun-M

Jeder Tag
ist
Ida-Tag

Die wundersamen Zwölf
Kleine Geschichten, die fantastisch sind

Wie der
WAHNSINN
mir die WELT
erklärte

DIE
FABEL
VON
FAUSTO

OHNE
Wasser
GEHT NICHTS!
ALLES WIRD BEI DURCHSCHNITTEN BESSER

BEETHOVEN

Handbuch
FÜR
SCHNELL
REISENDE

MOST BEAUTIFUL GERMAN BOOKS 2020

OUTSTANDING EXAMPLES OF DESIGN

For more than 60 years, the Stiftung Buchkunst has been promoting outstandingly designed books. The collection of the 'Most Beautiful German Books' can be seen in many bookshops, libraries and universities in Germany, as well as at book fairs in Germany and abroad. 217 books were submitted to the 'Second Jury' of the 2020 competition for its final decision. These 25 were selected to receive awards. ♦

stiftung-
buchkunst.de



Sanyutei Encho
Die Pfingstrosenlaterne
(Die Andere Bibliothek)

Kurt Pinthus
Menschheitsdämmerung
(Rowohlt)

Athena Farrokhzad
Bleiweiß
(Kookbooks)

Karen Köhler
Miroloi
(Hanser)

Thomas Böhm, Carsten Pfeiffer (ed.)
Die Wunderkammer der Deutschen Sprache
(Das Kulturelle Gedächtnis)

Sebastian Knoll-Jung
pflegen helfen
(Württembergische Schwesternschaft vom Roten Kreuz e. V.)

Maryam Abdulkarim, Rosalind Chou, Carl Vadivella et al.
Yellow Book
(Hatje Cantz)

Jürg Düblin
In Stalins Reich
(Scheidegger & Spiess)

Hans Ibelings
Architecture and Argument
(Hatje Cantz)

Axel Simon, André Bideau, Adrian Streich
Adrian Streich Architekten
(Park Books)

Rainer Eisenschmidt, Christian Koch, Philip Laubach-Kiani et al.
Baedeker's Handbuch für Schnellreisende
(DuMont Reiseverlag/ Karl Baedeker)

Silke Bettermann, Otto Biba, Ingrid Bodsch et al.
Beethoven. Welt. Bürger. Musik
(Wienand)

Christian Sauer
Draußen gehen
(Hermann Schmidt)

Christina Schmid, Sabine Fessler
Treppauf – Treppab
(Prima.Publikationen)

Jochen Sandig, Bettina Sluzalek, Raffaella von Salis et al.
Ludwigsburger Schlossfestspiele 2020
(Ludwigsburger Schlossfestspiele)

Isabelle Busch, Kathleen Reinhardt, Hilke Wagner
Demonstrationsräume.
(Spector Books)

Jan Wenzel, Martin Gross, Alexander Kluge et al.
Das Jahr 1990 freilegen
(Spector Books)

Giacomo Santiago Rogado
G.S.Rogado, Insight
(School of Observation)

Danièle Cohn, Eddy Devolder, Ulf Jensen et al.
A.R. Penck. How It Works
(Walther König)

Nam Tchun-Mo, Olivier Delavallade, Beate Reifenscheid
Nam-Tchun Mo
(Hartmann Books)

Oliver Jeffers
Die Fabel von Fausto
(NordSüd)

Dita Zipfel
Wie der Wahnsinn mir die Welt erklärte
(Hanser)

Christina Steinlein
Ohne Wasser geht nichts!
(Beltz & Gelberg)

Rae Mariz
Die wundersamen Zwölf
(Reisedepeschen)

Antje Damm
Jeder Tag ist Ida-Tag
(Moritz)

Books That Travel 2021

These outstanding German books in translation will travel to book fairs all over the world.

[german-stories.de/
travel-21](http://german-stories.de/travel-21)

More information about the featured book collection can be found [here](#).



Riky Stock

has been in charge of cultural projects at the New York office of the Frankfurter Buchmesse New York (formerly the German Book Office) since 2002.

Good news! The Frankfurter Buchmesse has selected its ‘books that travel’ for 2021. The books transport English readers, wherever they are, to destinations as diverse as the Chinese and Russian empires of centuries past, present-day Silicon Valley, the pine islands of Matushima Bay, and crowded refugee camps on Europe’s borders. The books’ protagonists include a street-smart prosecutor investigating Hamburg’s criminal underbelly, young lovers in the anti-Nazi resistance, an eccentric pianist who hates the sound of applause, and a 106-year-old

sorcerer who looks back on a turbulent twentieth century. There are brand-new bestsellers, fresh translations of classic works, and rediscovered gems by authors who are relatively unknown to English readers (but surely won’t be for long). Fiction, non-fiction, poetry, children’s and young adult literature are all represented.

I’m thrilled to see the work of such talented authors and translators on this list. At the start of a year when so many of us are keeping our distance and staying close to home, we can nevertheless travel with these books. ♦

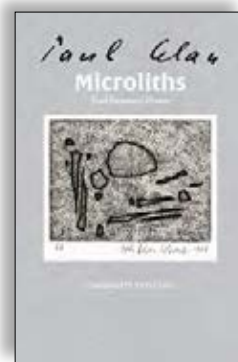
Fiction



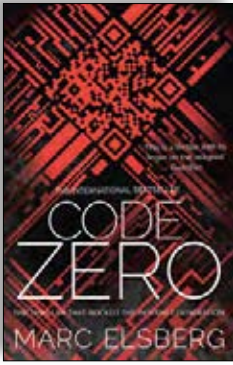
Ulrich Alexander Boschwitz
Der Reisende
(Klett Cotta)
Berlin, November 1938. Jewish shops have been ransacked and synagogues destroyed. The Passenger is an indelible portrait of a man and a society careening out of control.



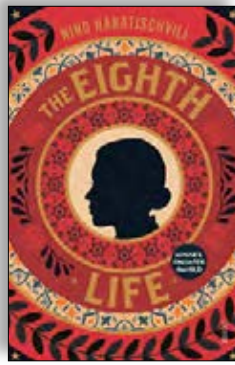
Simone Buchholz
Mexikoring
(Suhrkamp)
Hamburg state prosecutor Chastity Riley investigates a series of arson attacks on cars across the city, which leads her to a startling and life-threatening discovery involving criminal gangs.



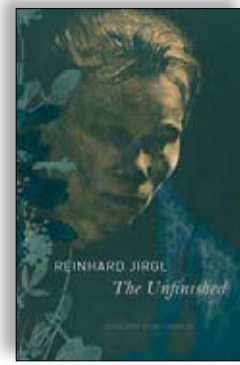
Paul Celan
**‘Mikrolithen sind, Steinchen’:
Die Prosa aus dem Nachlaß**
(Suhrkamp)
This volume brings together the celebrated poet Paul Celan’s multifaceted but comparatively unknown achievements as a writer of prose.



Marc Elsberg
Zero: Sie wissen, was du tust (Blanvalet)
Zero, an anonymous activist, has given the world a warning: stop the tech giants before it's too late. An unputdownable technothriller by an international author.



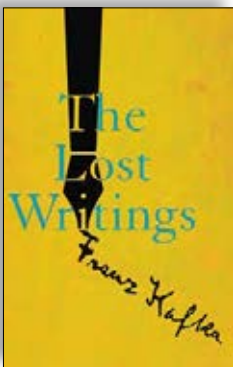
Nino Haratischwili
Das achte Leben (Frankfurter Verlagsanstalt)
An epic family saga beginning with the Russian Revolution and swirling across a century, encompassing war, loss, love, ghosts, joy, massacres and tragedy.



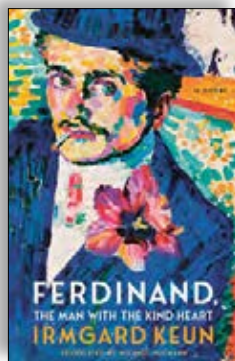
Reinhard Jirgl
Die Unvollendeten (Hanser)
This tale of four generations plays out between the ruins of Nazi Germany and the rise and fall of communist East Germany, the birth of the Berlin Republic, and the shadow of a new millennium.

Reading contemporary German literature is like speaking with other passengers on the train, each coming at the world and language you share from a different place.

Liz Lauffer



Franz Kafka
Nachgelassene Schriften und Fragmente (selection) (S. Fischer)
Selected by Kafka biographer and scholar Reiner Stach, these seventy-four marvels by Franz Kafka were long forgotten or overlooked.



Irmgard Keun
Ferdinand, der Mann mit dem freundlichen Herzen (Ullstein)
Keun captures a distinct moment in Germany's history, when its people were coming to terms with World War II.



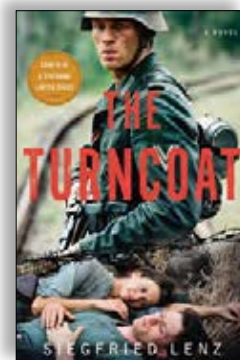
Esther Kinsky
Hain: Gelände-roman (Suhrkamp)
'A Grove is a story of an existence stilled by loss, but the promise of life, and with it renewal and hope, pulses gently but steadily at its heart.' Winner of the 2018 Leipzig Book Prize.



Heinrich von Kleist
Michael Kohlhaas Knotty, darkly comical, and magnificent in its weirdness, this short novel by Heinrich von Kleist is among the most influential tales in German literature. First published in 1810.



Karl Kraus
Die dritte Walpurgisnacht (Suhrkamp)
Austrian author Karl Kraus was the foremost German-language satirist of the early twentieth century. This is the first complete English translation.



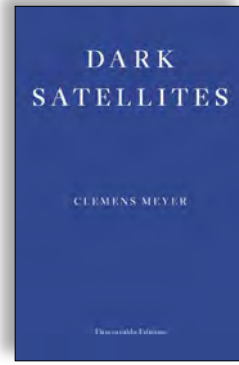
Siegfried Lenz
Der Überläufer (Hoffmann und Campe)
Written in 1951, The Turncoat is the long-forgotten second novel of acclaimed author Siegfried Lenz. Rediscovered after Lenz's death in 2014.



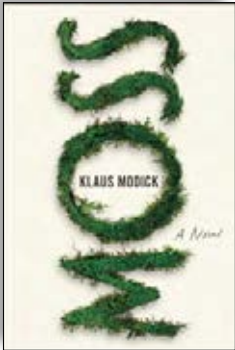
Alexander Lernet-Holenia
Der Graf Luna
At once a chase novel, black comedy, and softly keening death song, Count Luna starts off at a gallop and accelerates into warp speed. First published in 1955, this novel can now be rediscovered.



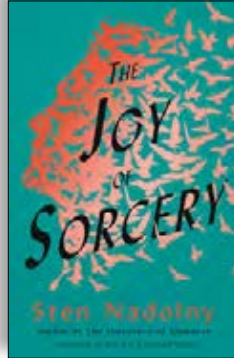
Jonas Lüscher
Kraft
(C.H.Beck)
Europe and America, classical learning and Silicon Valley come together in a well-crafted novel about a man facing the ruins of his life, and his world.



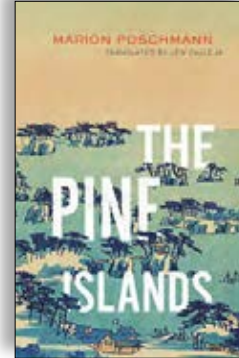
Clemens Meyer
Die stillen Trabanten
(S. Fischer)
International Booker-longlisted author Meyer returns with a striking collection of stories about marginal characters in contemporary Germany – as dark as it is beautiful.



Klaus Modick
Moos
(Kiepenheuer & Witsch)
In his final days, an aging botanist realizes that his life's work of scientific classification has distracted him from the hidden secrets of the natural world.



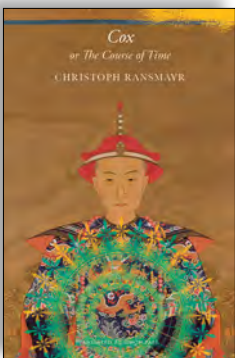
Sten Nadolny
Das Glück des Zauberers
(Piper)
As a young boy in Germany before WWI, Pahroc discovers that he is a sorcerer. Now, at 106, he is recounting his life for his infant granddaughter, who has talents like his own.



Marion Poschmann
Die Kieferninseln
(Suhrkamp)
Shortlisted for the Man Booker International Prize 2019 – a charming, playful, profound tale of lost souls in search of transformation in modern Japan.

German-language literature is a translator's dream: a cornucopia of Austrian, Swiss and German strands with their wealth of regional shadings and excellent works by non-native speakers.

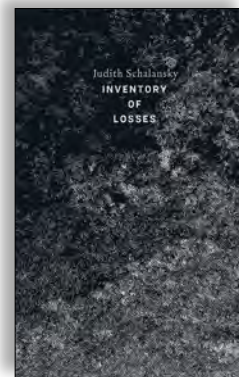
Tess Lewis



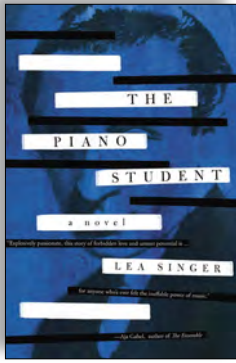
Christoph Ransmayr
Cox oder Der Lauf der Zeit
(S. Fischer)
The emperor of China invites the famous 18th century clockmaker Alister Cox to his court in Beijing. Storytelling can truly conquer time.



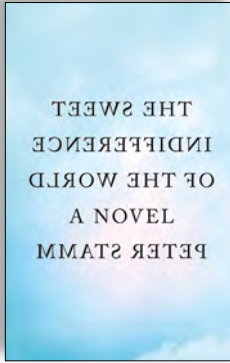
Joseph Roth
Erzählungen (selection)
Best known for his 1932 novel The Radetzky March, Roth was also a gifted author of short stories and novellas. This collection showcases his astonishing range and power.



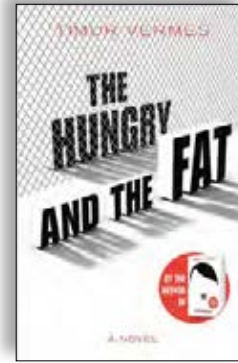
Judith Schalansky
Verzeichnis einiger Verluste
(Suhrkamp)
A beautiful evocation of twelve lost treasures – a painting, a species of tiger, a villa in Rome, an island in the Pacific – that open new vistas of how to think about extinction and loss.



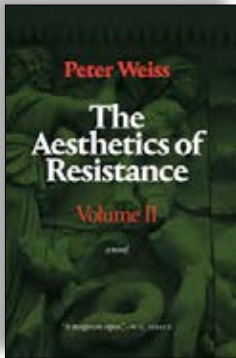
Lea Singer
Der Klavierschüler
 (Kampa)
 The Piano Student depicts an affair between one of the twentieth century's most celebrated pianists, Vladimir Horowitz, and his young male student, Nico Kaufmann, in the late 1930s.



Peter Stamm
Die sanfte Gleichgültigkeit der Welt
 (S. Fischer)
 Peter Stamm exposes a fundamental human yearning: to beat life's mysteries by forcing answers on questions that have yet to be fully asked.



Timur Vermes
Die Hungrigen und die Satten
 (Eichborn)
 A devastating, close-to-the-knuckle satire about the haves and have-nots in our divided world, by the author of the international bestseller Look Who's Back.



Peter Weiss
Die Ästhetik des Widerstands
 (Suhrkamp)
 One of the truly great works of postwar German literature and an essential resource for understanding twentieth-century German history.



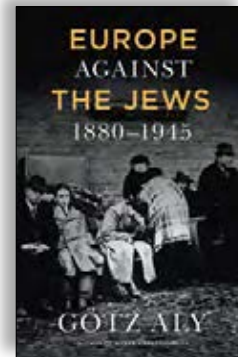
Maike Wetzel
Elly
 (Schöffling)
 A missing child is a nightmare for any family. But what happens when they come back? Elly is a literary novel with all the best qualities of a thriller.



Wolf Wondratschek
Selbstbild mit russischem Klavier
 (Ullstein)
 A literary sonata circling the eternal question of whether beauty, music and passion are worth the sacrifices some people are compelled to make for them.

Books That Travel 2021

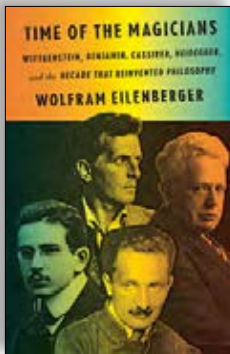
Non-Fiction



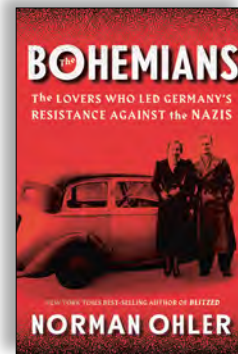
Götz Aly
Europa gegen die Juden 1880-1945
 (S. Fischer)
 From the award-winning historian of the Holocaust: the first book to move beyond Germany's singular crime to the collaboration of Europe as a whole.



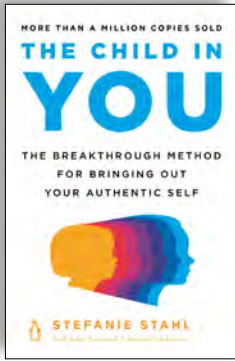
Rüdiger Barth,
Hauke Friederichs
Die Totengräber
 (S. Fischer)
 A thrilling day-by-day account of the final months of the Weimar Republic, documenting the collapse of democracy in Germany and Hitler's frightening rise to power.



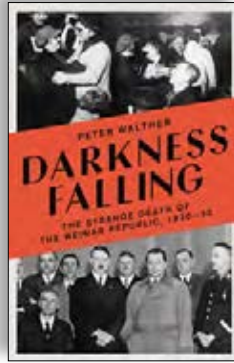
Wolfram Eilenberger
Zeit der Zauberer
 (Klett Cotta)
 A grand narrative of the intertwining lives of Walter Benjamin, Martin Heidegger, Ludwig Wittgenstein and Ernst Cassirer, major philosophers whose ideas shaped the 20th century.



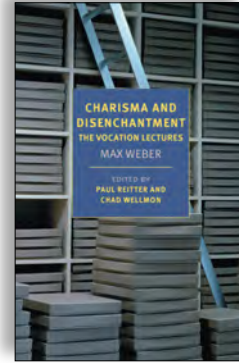
Norman Ohler
Harro und Libertas
 (Kiepenheuer & Witsch)
 From the best-selling author of Blitzed, the incredible true story of two idealistic young lovers who led the anti-Nazi resistance in the darkening heart of Berlin.



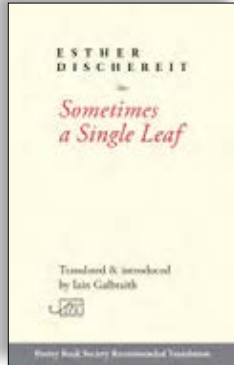
Stefanie Stahl
Das Kind in dir muss Heimat finden
(Kailash)
The breakthrough million-copy international best-seller about how to befriend your inner child to find happiness. A step-by-step guide.



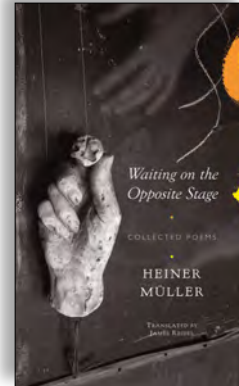
Peter Walther
Fieber. Universum Berlin 1930-1933
(Aufbau)
An enthralling narrative history of Weimar Berlin in the years before the Nazi takeover and a dramatic account of Germany's slide from parliamentary democracy into dictatorship.



Max Weber
Vorlesungen (selection)
A new translation of two celebrated lectures on politics, academia and the disenchantment of the world. German sociologist Weber was one of the most influential theorists of the modern condition.



Esther Dischereit
Gedichte (selection)
Whether in poetry, fiction, radio drama or sound installations, Dischereit's work represents a unique departure in recent European writing. This is a poetry selection spanning three decades.



Heiner Müller
Warten auf der Gegenschräge
(Suhrkamp)
Best known for his postmodern play Hamletmaschine, the dramatist Heiner Müller was also a gifted and prolific poet. This book collects over four hundred poems, including unpublished drafts and fragments.

Poetry

Learning a number of foreign languages has been like gaining a permit to travel and it also means that I feel as at home in large parts of Europe as I do in London.

Jamie Bulloch

Children's and YA



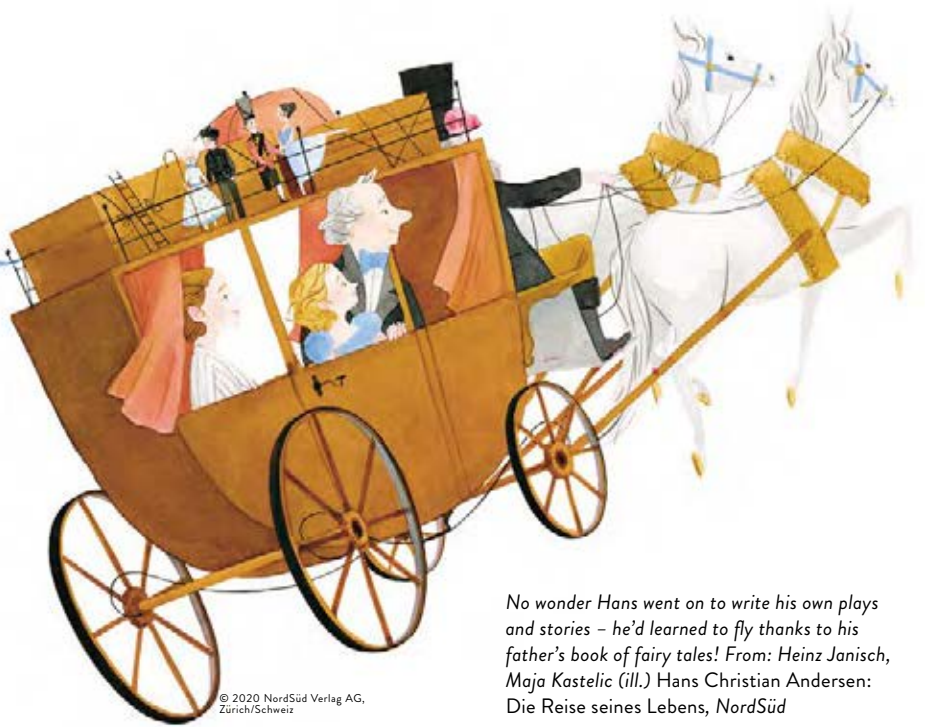
Katja Frixe,
Florentine Precthel
(ill.)
Der zauberhafte Wunschbuchladen
(Dressler)
What do you do when your best friend moves away? Clara takes comfort in her favourite place: Mrs Owl's bookshop.



Stella Dreis
Der Bärenvogelschatz
(Nilpferd)
A book to inspire children to look for treasures in the great outdoors.

Illustrated by Stella Dreis
 © 2018, NILPFERD in G&G Verlagsgesellschaft mbH, Wien

Books That Travel 2021

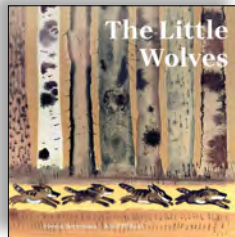


© 2020 NordSüd Verlag AG, Zürich/Schweiz

No wonder Hans went on to write his own plays and stories – he'd learned to fly thanks to his father's book of fairy tales! From: Heinz Janisch, Maja Kastelic (ill.) Hans Christian Andersen: Die Reise seines Lebens, NordSüd



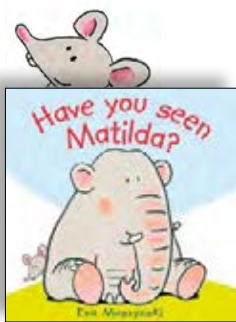
Kerstin Gier
Wolkenschloss
(S. Fischer)
Witty and charming, bestselling author Kerstin Gier's contemporary young adult novel follows a girl as she navigates secrets, romance and danger in an aging grand hotel in Switzerland.



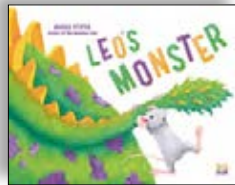
Svenja Herrmann,
Józef Wilkon (ill.)
Wolfskinder
(NordSüd)
A journey of discovery through the nocturnal forest.



Heinz Janisch,
Maja Kastelic (ill.)
Hans Christian Andersen: Die Reise seines Lebens
(NordSüd)
A sensitive portrait of Andersen and his literary work, with beautiful illustrations.



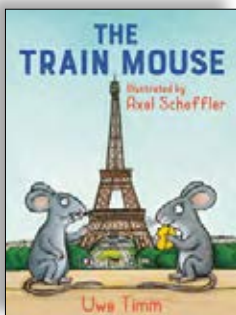
Eva Muszynski
Wo ist die Maus?
(Beltz & Gelberg)
Where can Matilda Mouse be? An adorably illustrated story about a sweet friendship with a surprise ending.



Marcus Pfister
Leos Monster
(NordSüd)
A hilarious story of mystery, suspense, and just a hint of scariness.



Linda Schwalbe
Ida und die Welt hinterm Kaiserzipf
(NordSüd)
With expressive colours, dynamic shapes and an evocative text, Schwalbe's debut is a joyful tribute to Ida Pfeiffer, one of the first female explorers.



Uwe Timm,
Axel Scheffler (ill.)
Die Zugmaus
(dtv)
When Nibbles, an inquisitive young mouse, scampers onto a waiting train at the local station, little does he know he is about to be swept along.



© Greystone Books



Peter Wohlleben,
Cale Atkinson (ill.)
Weißt du, wo die Baumkinder sind?
(Oetinger)
This picture book by acclaimed author and forester Wohlleben brings the majesty of The Hidden Life of Trees to the youngest of readers.

Bookselling Heroes



© Buchhandlung Böhm



© Sarah Reul



© Rasmus Schöll

During the lockdown, shops had to shut their doors. But many booksellers found creative ways to get their books into readers' hands. | **1** Customers of the Böhm bookshop in Eggenfelden can buy bestsellers from a converted vending machine, a loan from the local butcher's shop. During the summer of 2020, the same machine was used for dispensing barbecue meat! | **2** Dieter Dausien from Buchladen am Freiheitsplatz in Hanau has been delivering customer orders by bicycle for a while now. Over the last few months, he and his team have clocked up many miles making their deliveries. | **3** The team at the Aegis bookshop in Ulm installed a camper van named 'Wanda' outside their shop, to serve as a collection point so customers could still place orders for books.

Six International Locations in German Novels



NEW YORK

Ulla Lenze
Der Empfänger
(Klett Cotta)



MALÉ

Roman Ehrlich
Malé
(S. Fischer)



CASTILLO DE LA MOTA

Alexa Hennig von Lange
Die Wahnsinnige
(DuMont)



PARIS

Hilmar Klute
Oberkampf
(Kiepenheuer & Witsch)



WALES

Mirko Bonné
Seeland Schneeland
(Schöffling)



ODESSA

Charlotte Roth
Grandhotel Odessa
(Droemer)

Kitchen Heroes

High culinary and baking art and classic recipes from famous chefs

Bread and rolls



Lutz Geißler
**Krume und Kruste –
Brot backen in Perfektion**
(Becker Joest Volk)

Quick recipes



Steffen Hensler
**Hensslers schnelle
Nummer. 100 neue
Rezepte zum Erfolgsformat**
(Gräfe und Unzer)

Cooking as a couple



Roland Trettl
**Kochen zu zweit. Rezepte
für genussvolle Momente**
(Südwest)

From grandma's kitchen

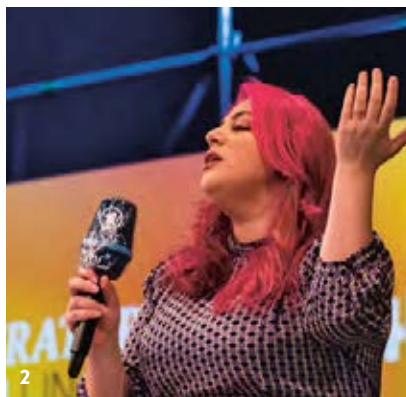


CALLEkocht
**Aus Omas Küche.
Lieblingsgerichte aus der
guten alten Zeit**
(Riva)

Book Heroes 2020



© vntre media



2

© FBW/Marc-Jacquemin



3

© Tobias Böhm

1 The German Book Prize 2020 was awarded to Anne Weber for *Annette, ein Heldinnenepos*. The award ceremony was broadcast live from the Frankfurt Römer. | 2 For 40 years Litprom has been promoting literature and authors from Africa, Asia, Latin America and the Arab World. The 2020 LiBeraturpreis – awarded to a particularly popular book by a female writer from this region – went to Lina Atfah for her book of poems *Das Buch von der fehlenden Ankunft*. | 3 The Board of Trustees has chosen the Indian economist and philosopher Amartya Sen as the Peace Prize winner of 2020. The award ceremony took place on Sunday 18 October 2020 in Frankfurt's Paulskirche, and the prize was presented by Karin Schmidt-Friderichs, Head of the German Publishers and Booksellers Association. Amartya Sen was connected live from his home in Boston.

New Books in German



Good stories travel and translate well. New Books in German provides expert recommendations of dynamic and diverse

German-language fiction and non-fiction that is ripe for translation into English. Editors can quickly hone in on books featuring fresh voices that will appeal to their readers. All recommended books come with guaranteed financial support for translation into English if an English-language publisher buys the rights. The project is a collaboration between Austria, Germany, and Switzerland. new-books-in-german.com

PEN Heroe



Ijoma Mangold is one of the 2021 PEN Trans-

lates award winners for his novel *Das deutsche Krokodil* (The German Crocodile), translated from the German by Ruth Ahmedzai Kemp. Books are selected for PEN Translates awards on the basis of outstanding literary quality, the strength of the publishing project, and their contribution to UK bibliodiversity.

Imprint

Publisher: Frankfurter Buchmesse GmbH, Braubachstraße 16, D-60311 Frankfurt am Main

Director: Juergen Boos
Project Lead: Pernille Starck (responsible according to German press law)
germanstories@buchmesse.de

Responsible Editor (text and pictures): Karin Herber-Schlapp

Art Director: Maïke Truschkowski

Translation: Kat Hall (p. 3, 10, 37–42), Romy Fursland (p. 4–9, 11, 15–25, 34–36)

Copy Editor (English translation): Romy Fursland

Photographs: Marcel Gregory Stock (p. 6), Christian Werner (p. 7–9); for further information see copyrights on the pictures

Illustrations: Sabine Timmann (p. 43); for further information see copyrights on the illustrations

Lithography: Dirk Staudt

Printing: Druck- und Verlagshaus Zarbock GmbH & Co. KG

© Frankfurter Buchmesse GmbH, Frankfurt am Main, March 2021
No reproduction without prior permission of the publisher.



With financial support from the Federal Foreign Office



We would like to thank all publishers and copyright holders who provided us with illustrations and photographs.

DO IT YOURSELF

german-stories.de/

diy

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



© DK Verlag/Nigel Wright

Planing, sanding, sawing – working with wood is fun and uplifting, especially when you end up with something beautiful to show for it.

Just follow the instructions!

Praxisbuch Holz
(Dorling Kindersley)



© pixabay, congruendesign

If you want to be happy all your life, plant a garden.

Luckily, it's easy to get started.

Baumjohann/Breckwoldt:
Ernteglück auch ohne Garten
(Gräfe und Unzer)



© Steckferrnante

Come on, couch potatoes – there's so much to discover outdoors! Wrap up warm, bring your parents and dive into the adventure that is the natural world.

Martin Gebhardt: *Bushcraft for Families*
(Migo)

Discoveries to Combat Boredom

Have you watched every film there is to watch, played every computer game there is to play? Then it's time to unplug your devices and get back to the simple things in life. 'Do It Yourself' is a collection of books to help stave off boredom, featuring all sorts of brilliant ideas for young and old, big and small, indoors and outdoors. Great for your sanity and for the environment, it's 100% fun – guaranteed!



© Anita Ortega

Children bring colour to daily life – so what could be more fun than making your own non-toxic finger paints?

Morlock/Ortega: *77 tolle Sachen machen*
(Oekom)



So you want to eat better, live a healthier lifestyle and save money? DIY is the idea of this series – and the volume 'Küche' will even help you learn how to bake your own bread.

Selber machen statt kaufen – Küche
(Smarticular)

Which monster is the scariest and why?

And where do feelings come from in the body? There are so many unanswered questions out there.

Just ask and talk!

Ralph Caspers: *99 harmlose Fragen*
(Duden)



Glue it yourself!

Not only is recycling kind to the environment and to your wallet – it's great fun, too!

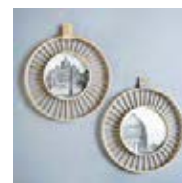
Heike von Schlebrügge: *Pappkarton*
(Hermann Schmidt)



© Gräfe und Unzer Verlag/
Julia Romeiß

Who needs to go jetting off around the world all the time? Holidays in 'Balconia' can be lovely too, if you create your own little paradise at home.

Romeiß/Faabel: *Tiny Balcony*
(Gräfe und Unzer)



© Gabriele Chomrak

One man's rubbish is another man's treasure – if you're prepared to get creative! Upcycling is 'in', and these extraordinary one-of-a-kind interior design pieces will delight even hardcore DIY fans.

Gabriele Chomrak: *CraftWerk*
(Becker Joest Volk)

Weighty Subjects with a Light Touch

One feature of contemporary German-language children's and young adult books is particularly striking: they've long since ceased to be tailored to the under-14s. The language, visuals and themes of these texts will delight readers from 0 to 99 years.

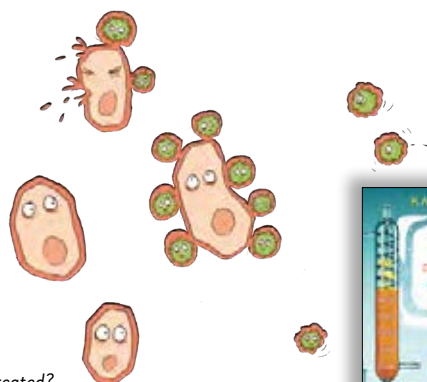
Children's and young adult books are no longer afraid of weighty topics. Take the number of new incredibly well-produced books on STEM and related science subjects, like robotics, brain research and micro-organisms. These innovative non-fiction texts, which are also visually impressive, show how complex ideas can be effectively communicated to readers. And then there are the young female authors who refuse to shy away from really difficult topics like old age, illness and death. They show how fast-paced dialogue, humour and unconventional plotlines can turn serious stories into great entertainment.

New non-fiction series strengthen the STEM sector

Children's non-fiction is currently experiencing yet another boom. The internet may continue its triumphant advance in every area of our daily lives, but carefully researched, written and illustrated non-fiction books still have a firm place on our shelves – not least because they have an enormous (and ever-growing) advantage in terms of trust when it comes to reliable information. STEM subjects – such as maths, computer science, the natural sciences and technology – are thus consistently at the forefront, in line with social and educational trends.

german-stories.de/cbot

Further information about the Frankfurter Buchmesse's biannual collections 'Children's Books on Tour' can be found [here](#).



How is life created?
What's a pandemic?
How does our immune system work?
This book explains.

Nikolai Renger © 2020 Loewe Verlag GmbH, Bindlach



Karsten Breising, Katrin Linke, Nikolai Renger (ill.)
Die spannende Welt der Viren und Bakterien (Loewe)
Everything you need to know about hygiene.



Inga Marie Ramcke, Folko Streese (ill.)
Eklige Untermieter (Kosmos)
Cockroaches, mites, bugs and lice – meet our top 20 most disgusting lodgers.



© Igor Dolinger, Carlsen Verlag GmbH 2020

Eric erforscht is also available as an educational podcast for children. You can catch up on the podcast here: #kinderlandplus #kinderlandnetzfundstück



Sylvia Mucke has been editor-in-chief at *Eselsohr* for more than ten years.

Karsten Brensing's books often ignite lots of discussion. Since 2019, he has written key works not just for adults, but for children and young adults too. His non-fiction books for kids aged 9 and up, which together form a loose series, began with *Wie Tiere denken und fühlen* (Loewe 2019), followed a year later by the no less fabulous compendium *Wie Tiere sprechen – und wie wir sie besser verstehen* (Loewe 2020). And now there's the highly topical *Die spannende Welt der Viren und Bakterien*, a non-fiction book on microbiology co-authored with Katrin Linke. Recommended by the publisher for the ages of 9 and up, these books will illuminate and fascinate across the generations. Time and again, the author impresses not only with his knowledge, but with his exceptional eloquence. He challenges his readers, making us cleverer, but also that little bit wiser and more attuned to our (animal) environment, which we will see with very different eyes after reading his books.

An absolute favourite that's guaranteed to make kids' hearts beat faster and adults give a shudder or two – whether in a good way or not remains to be seen – is *Eklige Untermieter*. Author Inga Marie Ramcke and illustrator Folko Streese pull out all the stops in a congenial collaboration that reveals the smallest organisms in our immediate surroundings. This can be quite unappetising at times, but is all the more amusing and enjoyable for it. The best kind of edutainment in pictures and words!

Carlsen's brand-new STEM series is called *Eric erforscht ...* It has a particularly nice add-on: a partner podcast in which eponymous author Eric Mayer, journalist and presenter of the ZDF series *PUR+ – Das Entdeckermagazin*, delves into portions of the books in interviews with experts. Facts, adventure and humour – it's a winning combination, not least thanks to his successful collaboration with illustrator and graphic designer Igor

Dolinger. Text and image go hand in hand and complement each other beautifully. The two books already out in the series – *Die Eroberung des Weltalls* (1) and *Die wilden Tiere* (2) – form a wonderfully balanced offering that transcends media boundaries.

Tessloff Verlag is adding a non-fiction series called *Space School* to its well-established intermediate reading series *Der kleine Major Tom*. The latter, now on its thirteenth book, delivers fast-paced space adventures enriched with lots of factual information. The new series is a logical and almost inevitable step for a publishing house that has packaged non-fiction knowledge for children in exciting ways for 30 years. Among the subjects taught in *Space School* are the highly apt *Abenteuer Raumfahrt* (Book 1) and *Künstliche Intelligenz* (Book 2). Subsequent books in the series, according to the publisher, will cover technological subjects that fit the futuristic space scenario of Major Tom's world.

Pushing the boundaries – the female debut authors striking a new tone in young adult literature

Death, old age, messy relationships, anarchy, and being broke – not exactly the ideal themes for creating entertaining young adult literature ... Or are they? These debut authors set a high bar when it comes to their choice of subject-matter, language and style. Using humour and linguistic finesse, they effortlessly transform difficult topics into a highly entertaining read.

In Dita Zipfel's *Wie der Wahnsinn mir die Welt erklärte*, the gripping story of a girl trying to escape the madness of family relationships incorporates the themes of aging, illness and death.



Eric Mayer, Igor Dolinger (ill.)
Eric erforscht ... (Carlsen)
Eric in Action!
In Book 1, he explores the conquest of space, survives a parabolic flight, tests the food of the future, and much more.



Bernd Flessner, Stefan Lohr (ill.), Peter Schilling
Künstliche Intelligenz (Tessloff)
This non-fiction children's book contains numerous photos, illustrations and ideas for experiments.



Dita Zipfel, Rän Flyngenring (ill.)
Wie der Wahnsinn mir die Welt erklärte (Hanser)
Dita Zipfel has created a wonderfully intrepid heroine with the courage to be different. Awarded the 2020 Deutscher Jugendliteraturpreis.

13-year-old Lucie just wants to get out, but to make that happen she needs a job. Instead of the dog-sitting gig she's expecting, she's asked to write a magical cookbook for an old man, and ends up becoming a carer and falling in love for the first time. Zipfel creates a confident and linguistically fast-paced plot that's filled with lively chaos. No wonder the author was awarded a Kranichsteiner Jugendliteratur Stipendium (Kranichstein Young Adult Literature Scholarship), and the book won both the Deutscher Jugendliteraturpreis (German Young Adult Literature Prize) and the Korbinian Paul Maar Prize.

Old age is also a leitmotif in Stepha Quitterer's book. Her central character Minna tries to highlight the precarious situation in an old people's home through a school competition called *Weltverbessern für Anfänger* – which is also the book's title. Despite the harsh circumstances described, Quitterer's tone is never judgemental. The self-ironic protagonists, the lovingly created characters and the fast-moving plot provide entertainment with depth. The novel was nominated for the 2019 Oldenburger Literaturpreis (Oldenburg Literature Prize).

Depictions of young people who end up in a hopeless-seeming dead-end, symbolised by the back room of a supermarket where everyone works for minimum wage, might sound problematic. But in fact the opposite is true of Sarah Jäger's *Nach vorn, nach Süden*. Her motley crew of youngsters from seemingly uneducated backgrounds decide to look for a friend who's somewhere in Germany. With hardly any cash and a designated driver, Lena, who has no driving experience, the group skids into a road movie of encounters, new places and surprises. Intelligently drawn characters and sparkling dialogue make this book an aesthetic delight. The book was awarded the Luchs Prize



© 2019 Carl Hanser Verlag GmbH & Co. KG, München

There it was, pinned to the noticeboard in the supermarket: Lucie's golden ticket to a better life. 20 euros for an hour of dog-walking – this pooch was going to change everything! From: Dita Zipfel, Rán Flygenring (ill.) *Wie der Wahnsinn mir die Welt erklärte* (Hanser)

and nominated for the Oldenburger Kinder- und Jugendliteraturpreis (Oldenburg Children's and Young Adult Literature Prize).

Hello, ich bin der kleine Tod!, the working title of Anne Gröger's debut, tries its hand at an old theme: a personification of death is tasked with collecting Samuel, a boy with an autoimmune disease and a long history of hospital stays. But it turns out that Death is still in training – and she also happens to be a little girl. This would have been perfect – as Samuel is afraid of everything, especially germ-spreading children – if it weren't for his curiosity about life, a promise and a rather imperfect little death. Once they realise they're an unbeatable team, the two forge a wonderful friendship. Filled with humour, this book makes weighty topics feel light as air. The manuscript



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.



Stepha Quitterer
Weltverbessern für Anfänger
(Gerstenberg)
A thrilling story about making the world a better place, cross-generational friendships and youthful bravado!



Sarah Jäger
Nach vorn, nach Süden
(Rowohlt)
A crazy summer road trip one baking-hot July – no plan, no air conditioning, just keep heading south. Fast-paced, funny and clever.



Lea-Lina Oppermann
Was wir dachten, was wir taten
(Beltz & Gelberg)
Red alert! A masked intruder in the classroom forces everyone to carry out tasks at gunpoint that drag their secrets ruthlessly into the open.



Ich liebe es, mit Papa Motorroller zu fahren. Der Wind weht uns ins Gesicht und der Motor rattert so toll.

Adventures await around every corner – you just have to look closely. 'I love riding with Dad on his scooter. The wind blows in our faces and the engine makes such a wonderful roaring sound.' From: Tanja Esch, Ulf und das Rätsel um die Neue (Kibitz)

© Esch/Kibitz

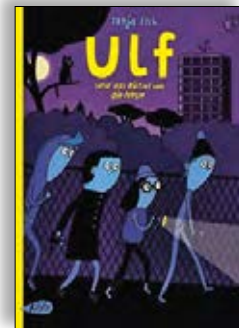
A school trip with an extraterrestrial promises to be a wild ride. From: Ferdinand Lutz, Q-R-T. Nächste Stunde: Außerirdisch (Reprodukt)



© Ferdinand Lutz/Reprodukt



Ferdinand Lutz
Q-R-T. Nächste Stunde: Außerirdisch
(Reprodukt)
An award-winning alien: Q-R-T has already been voted one of the best comic books of the year.



Tanja Esch
Ulf und das Rätsel um die Neue
(Kibitz)
A group of lovable junior detectives and a case that takes increasingly bizarre turns.

deservedly won the Oldenburger Kinder- und Jugendliteraturpreis (Oldenburg Children's and Young Adult Literature Prize), and is due out with dtv in 2021.

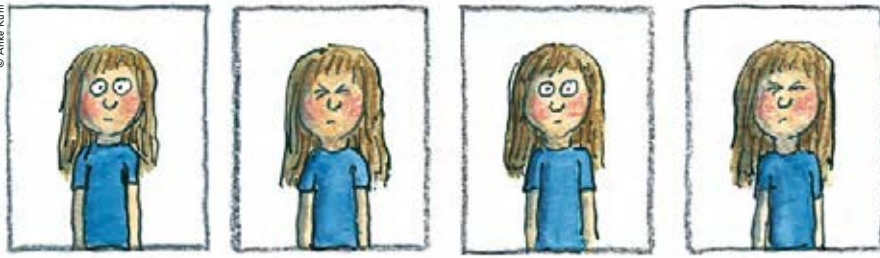
Was wir dachten, was wir taten explores a highly challenging set of themes: collaboration, betrayal, and a total loss of morality. Young author Lea-Lina Oppermann (born 1999) brilliantly reimagines the theme of group dynamics while mastering an experimental format that features different omniscient perspectives. This ensemble piece, in which the boundaries between perpetrators and victims become blurred, is already on school reading lists.

This small selection represents just a fraction of the new literary finds that are connecting with young people's concerns right now, and that are worth reading no matter what your age.

Fresh Competition for the Giants: New Kids' Comics Conquer the Market

'Kids love comics' – that's the slogan helping to establish a children's comic scene in the German-speaking world. We're talking here about comics beyond the much-loved Franco-Belgian giants like Asterix and Spirou, or the American superhero industry. 'Yippie!', the first German children's comic festival, has been running in Frankfurt since 2017, and both the Erlangen Comic-Salon and the Hamburg Comic Festival have programmes dedicated to the genre.

The German comic scene may be modest, but things are taking off. Ferdinand Lutz, one of its pioneers, is the creator of Q-R-T, a friendly alien on a mission to explore our strange world. The short, beautifully judged episodes feature some



Meine Schwester Eva kneift dauernd die Augen so komisch zu.



Anke Kuhl's brilliant stories of childhood begin with a visit to the ophthalmologist – but then things take an unexpected turn. 'My sister Eva keeps screwing up her eyes in this funny way.' 'I bet she needs glasses.' From: Anke Kuhl, Manno! Alles genau so in echt passiert (Klett)

hair-raising complications and ingenious solutions. Lutz also publishes the children's comic *Polle* – his new publishing house Péridot acts as a platform for the comic scene, helping to forge links with international authors.

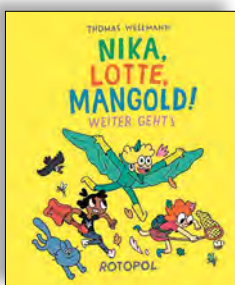
In 2020, Kibitz, a new publisher focused entirely on children's comics, decided to take the plunge. It's published Tanja Esch's *Ulf und das Rätsel um die Neue*, a story that elegantly addresses the issue of dealing with strangers. The adventures of *Nika, Lotte und Mangold* (Rotopol) also explore children's everyday lives. They're told by author Thomas Wellmann in an entertaining and original fashion, with plenty of wit and an idiosyncratic, colourful style.

One notable new trend: publishers and authors already established in the field of children's books are now taking a keen interest in comics. The results are wonderful. Along with Philip Waechter's mini-series *Toni* (Beltz & Gelberg), Anke Kuhl's childhood memoir deserves a special mention here. *Manno! Alles genau so in echt passiert* (Klett-Kinderbuch) deservedly won the 2020 Max and Moritz Prize for best children's comic book in Erlangen.

What all of these comics share is an original style and an approach that shows life in all its diversity and contradictions: witty, pointed, keenly observed, and not the least bit cute. These comic books take children seriously and are highly entertaining. ♦



Jakob Hoffmann organises events featuring comic artists, including the 'Yippie!' festival and the 'Stories and Strips' series. He is currently preparing an exhibition on Axel Scheffler letter envelopes, and lives in Frankfurt am Main.



Thomas Wellmann
Nika, Lotte und Mangold
(Rotopol)
Nothing beats having friends to charge through life with. There's always something happening or they make stuff happen.



Philip Waechter
Toni will ans Meer
(Beltz & Gelberg)
Toni is stunned when his mum tells him their holiday is off. He decides to take matters into his own hands and promptly wins a trip in a competition ...



Anke Kuhl
Manno!
Alles genau so in echt passiert
(Klett)
A moving book for children and adults that has tremendous range – from laugh-out-loud funny to deeply sad and everything in between.

Who's Afraid of an Ehefähigkeitszeugnis?

A Column by Olga Grjasnowa



© Joachim Gern



Olga Grjasnowa was born 1984 in Baku, Azerbaijan and is one of the most admired young German authors. Her celebrated debut novel *Der Russe ist einer, der Birken liebt* was awarded the Klaus-Michael Kühne Prize and the Anna Seghers Prize. Her most recent publication is *Der verlorene Sohn*. All her novels have been adapted for the stage and translated into several languages. Olga Grjasnowa lives with her family in Berlin.

Germany is a strange country. From the outside, everything looks beautifully organised, as if the system is flawless and *everything has its order* – a wonderful German expression. Anyone who's ever used the German railways will have a pretty good idea of what I mean, and anyone who's ever inadvertently shown the wrong ticket on an ICE train will be similarly familiar with the unyielding nature of German regulations. Lots of our politicians look respectable, corruption and self-enrichment happen behind closed doors, Angela Merkel is the epitome of human reason, and interior ministers decide not to sue columnists at the last minute after all. Every aspect of life seems to be well regulated: for example, you can drive a car while naked, without so much as a speed limit on the motorway, but you're not allowed to get out of a car in the nude. Nor may you marry while unconscious, or somehow fail to tell someone that you're in the process of entering into matrimony with him or her.

Of course, regulations aren't a bad thing, and after twenty years in Germany I don't really get along with countries that interpret the law *more flexibly*. But every now and then it seems to me that this kind of order is actually chaos. When I wanted to get married, I discovered that I needed an 'Ehefähigkeitszeugnis' – a 'certificate of marriageability' – because I didn't hold German citizenship at the time of my birth. I've lived in Germany since 1996 and was naturalised while still at school. Thus, according to the logic of the registry office in question, it was quite possible for me to have married someone in Azerbaijan during the first eleven years of my life, and to have concealed this fact from the German state until I was 30. So much for thinking that the same rules would apply to me after my naturalisation as do to 'Germans'. Unfortunately, it proved impossible to obtain a 'certificate of marriageability' from the Soviet Union in 2014. Furthermore, my husband-to-be was a Syrian citizen. He needed the same ominous bit of paper, and it had to be issued by his 'home' authorities. At the time, those authorities were under the rule of the Islamic State. When we asked the official at the Berlin registry office whether he would really accept a signature from the self-proclaimed caliph al-Baghdadi, he nodded and added that at some point it would become a matter for the administrative court. We got married two weeks later on a bitterly cold island in Denmark. The ceremony lasted exactly five minutes and was recognised in Germany without the marriageability certificates.

German taxes are even stranger. At least all of the forms and bureaucratic evidence I submit to my tax advisor as a self-employed person every year – and all those folders full of yellowing invoices that have to be hoarded on my shelves for ten years – give me the right to call myself a writer.

Taken as a whole, the volume of German bureaucracy is impressive. Just don't ever mention the subject when you're at parties abroad. Taxes are the death of small talk. Just like the coronavirus and its accompanying regulations, there are lots of rules and hardly anyone understands them. At long last, Germany's on the same page as the rest of the world. ♦

FOREST OF BOOKS

Books and the book trade in figures

2019 data for Germany, change compared to previous year in brackets

Share of turnover by sales channel

Sales in euros

Internet booksellers 1.86 billion (+4.2%) 20.0%*

Direct from publishing houses 1.97 billion (+2.5%) 21.2%*

Retail book trade (excluding e-commerce) 4.29 billion (+0.4%) 46.2%*

Total turnover 9.29 billion (+1.7%)

*share of the total market

Book clubs 0.03 billion (-8.1%) 0.4%*

Mail-order book trade 0.12 billion (+6.1%) 1.3%*

Department stores 0.12 billion (+0.7%) 1.3%*

Other sales outlets 0.90 billion (+1.3%) 9.7%*

Translations into German: most important languages

Number of translations (first release) 9,802 (±0.0%)

Japanese 1,017 (share: 10.4%)

French 1,047 (share: 10.7%)

English 6,013 (share: 61.3%)

Licences sold abroad: most important countries

Number of agreements 7,747 (-1.2%)

Italy 481 (share: 6.2%)

Russia 608 (share: 7.8%)

China 1,363 (share: 17.6%)

Industries in comparison

Sales in euros

Music industry 1.62 billion (+8.2%)

Film industry 3.30 billion (+12.6%)

Computer and video games 3.88 billion (+10.5%)

Children's and young adults (hardcover) 12.47 euros (+0.7%)

How much do new books cost?

Textbook (hardcover) 17.88 euros (+5.7%)

Fiction (hardcover) 16.92 euros (+0.5%)

Book market 9.29 billion (+1.7%)

600,000 children

take part in the Börsenverein reading competition every year with 2,000 different favorite books.

E-book market

E-book buyers* 3.9 million 2015, 3.8 million 2016, 3.5 million 2017, 3.6 million 2018, 3.6 million 2019

E-books sold* 27.0 million 2015, 28.1 million 2016, 29.1 million 2017, 32.8 million 2018, 32.4 million 2019

Sales share e-books* 4.5% 2015, 4.6% 2016, 4.6% 2017, 5.0% 2018, 5.0% 2019

* Private use, not incl. textbooks and reference books

Book consumption: Who reads how often?

Daily / several times a week 39% 23%

About once a week / every 14 days 18% 15%

About once a month / less frequently 43% 62%

Women Men

Share of turnover by product groups

Children's and young adults 17.2% (+4.6%)

Companions 14.2% (+3.0%)

Non-fiction 11.0% (+4.9%)

Education & study guides 10.7% (-0.8%)

Science 10.4% (-1.1%)

Travel 5.6% (-1.0%)

Textbooks 4,435 (-8.3%)

Children's and young adults 7,969 (-9.5%)

Fiction 14,460 (+4.1%)

A pile of all the new books published in 2019 would rise to 2,100 metres and would be thirty times higher than the giant trees in the rainforest which reach up to 70 meters in height.

New releases

First edition Total book production 70,395 (-1.6%)

Let's get in touch!

german-stories.de

German Collective Stands

International Events

Books

Frankfurter Buchmesse organises German collective stands at major trade fairs and other relevant creative industry events around the world, with financial support from the German Foreign Office and Federal Ministry of Economics and Technology.

buchmesse.de

[#fbm21](https://twitter.com/fbm21)



With financial support



Federal
Foreign Office



FRANKFURTER
BUCHMESSE