

Juergen Boos in Conversation with Helge Malchow and Kerstin Gleba  
Dark Nights – Contemporary German Crime Fiction  
**The Children of Marx and Coca-Cola – Fifty Years 1968**  
Dr. Heimat – What I Always Wanted to Say about Germany

the  
**frankfurt**  
magazine

BOOKS FROM  
GERMANY

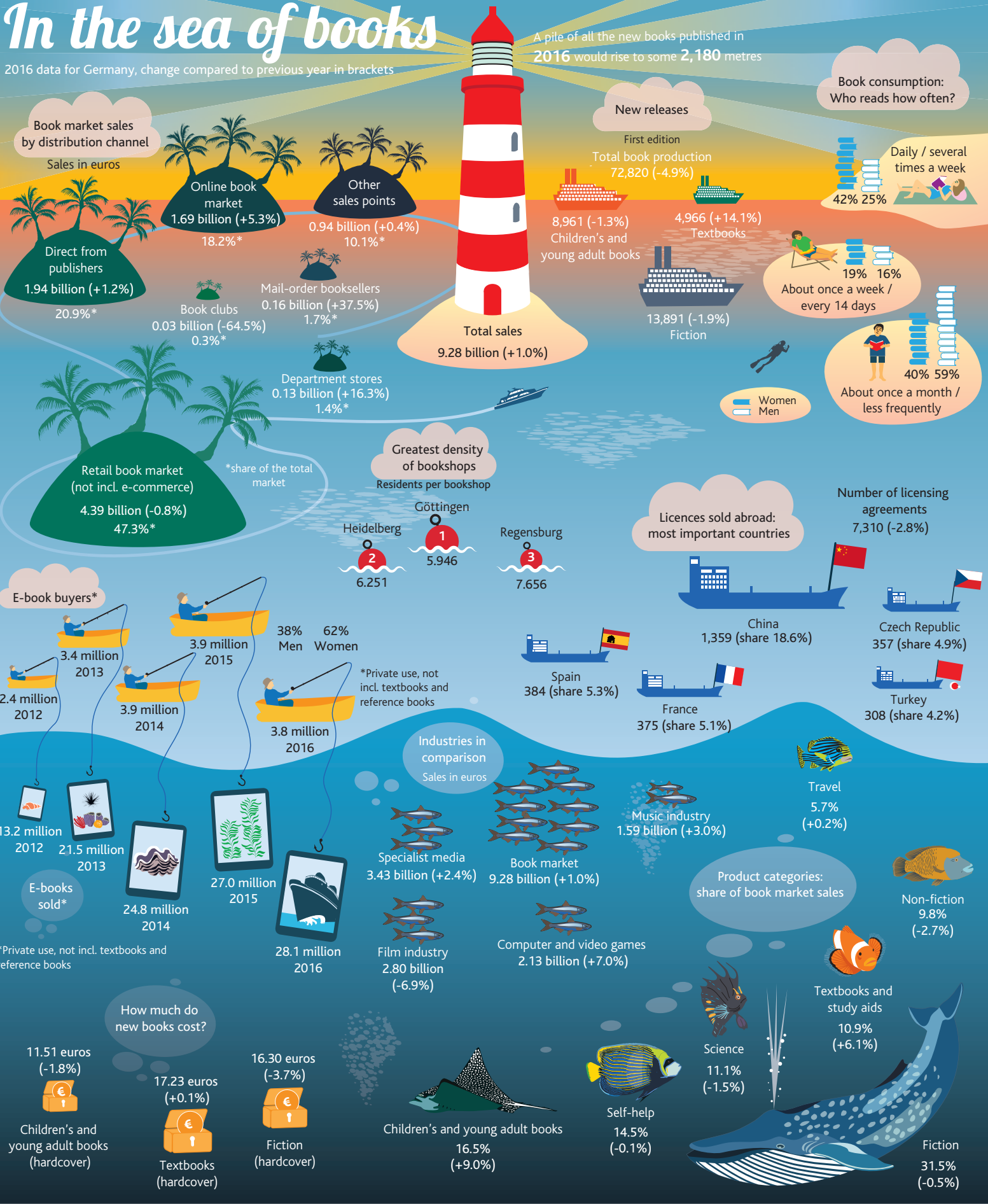




Books and the book trade in figures

# In the sea of books

2016 data for Germany, change compared to previous year in brackets



## EDITORIAL

Dear readers,

Old habits die hard, and breaking them sometimes takes time. You now hold in your hands the result of one such radical break: *the frankfurt magazine*, published by the Frankfurter Buchmesse. A literary magazine whose aim is to inform its readers – visitors to the German collective stand at international book fairs and professionals in the field – about German books, and to encourage their translation into as many languages as possible. One relic from pre-digital days were the catalogues that accompanied book collections at our stands (which have also long been available at [www.book-fair.com](http://www.book-fair.com)). As interest in these somewhat modest booklets had noticeably decreased, we put our heads together and came up with the idea of an entirely new publication. The support and encouragement of our partners in the German Federal Foreign Office has played a vital role in this project, along with the enthusiastic commitment of all our Frankfurter Buchmesse colleagues. This first issue of *the frankfurt magazine* reflects the topics covered by German collective stands at over 20 book fairs around the world in 2018.

We look at a social phenomenon that forms the focus of myriad new publications: it's now 50 years since students in Germany and elsewhere took to the streets in 1968 to call for radical change. We recommend contemporary German crime novels or *Krimis*, and explore the diverse offerings of German-language museums via their exhibition catalogues. We introduce new German children's books, young adult fiction and illustrators to watch, and showcase a selection of recently published titles in English translation. The magazine also includes a wide-ranging interview with publishers Helge Malchow and Kerstin Gleba from Kiepenheuer & Witsch, and a profile of four prize-winning authors. Last but not least, German President Frank-Walter Steinmeier answers five questions about books, and author Saša Stanišić reveals what the notion of 'Heimat', or home, means to him.

We very much hope you enjoy reading *the frankfurt magazine*!

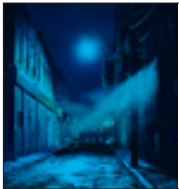
Bärbel Becker



**Bärbel Becker**  
has been at the Frankfurter Buchmesse for many years and is the director of the department International Projects.

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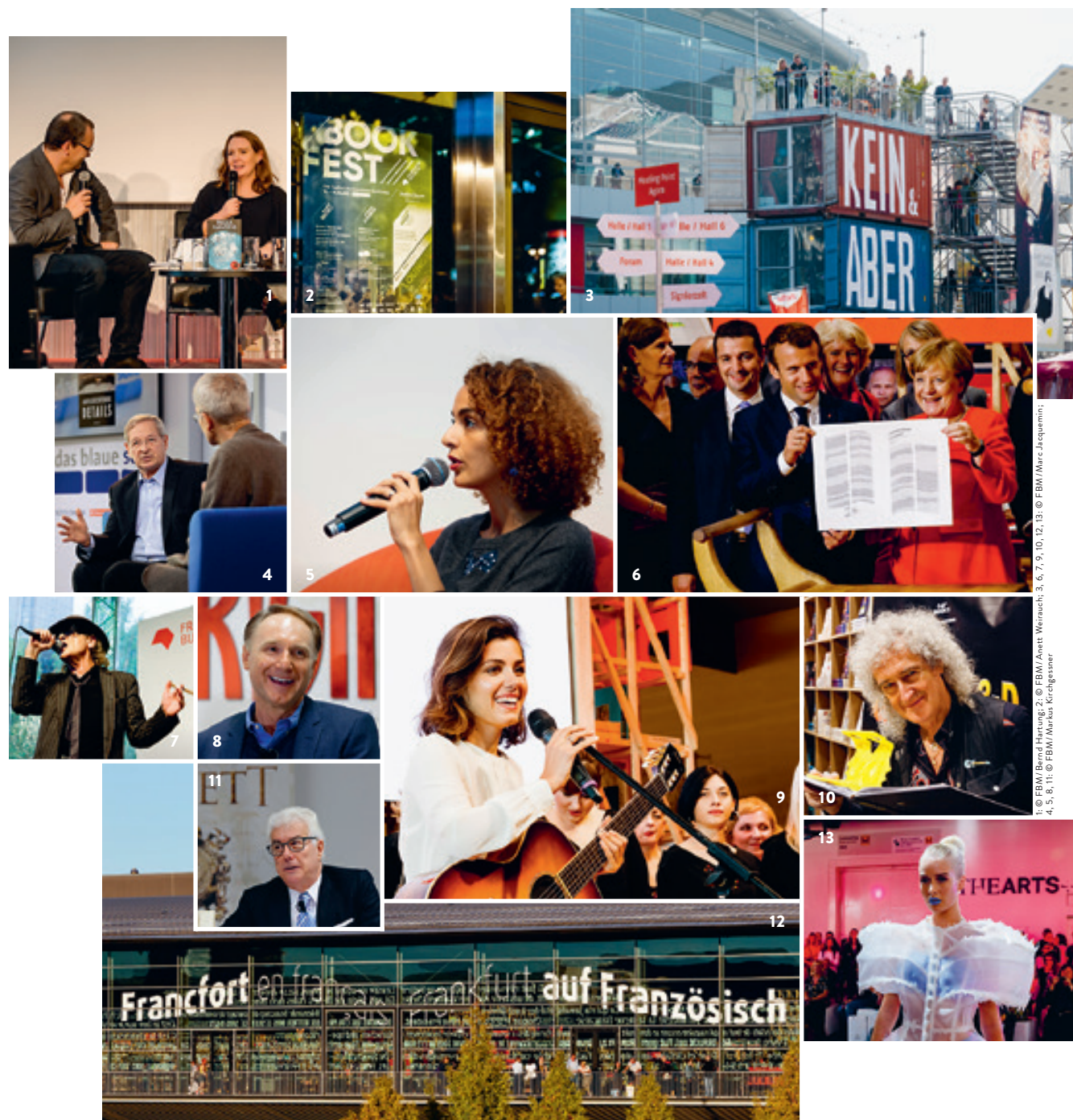
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# FRANK-WALTER STEINMEIER

Federal President of Germany

1 | Which German classic made a lasting impression on you?

Franz Kafka. No one else has described the state of our modern lives as precisely as he did.

2 | What types of books do you read to unwind and how do you choose your reading material?

When I read, it is important to me to learn a new way to look at my own life. I often choose books that analyse questions of relevance to society from an artistic point of view. Daniel Kehlmann's novel *Tyll* is a recent example, as is *Das Gl  ck des Zaubers* by Sten Nadolny, which I read a couple of weeks ago.

3 | In your opinion, what role do writers play today?

What makes writers, like artists in general, special is that they feel what moves a society. They have the ability to find words to describe the diversity and complexity of our world, our dreams, incongruities and what is ineffable in human experience. They hold up a mirror to us as a society. They use their intellectual independence to remind us of our actual purpose as beings who have been endowed with reason. To quote Imre Kert  sz, literature explains existence to existence. It helps us to recognise the big picture and to move from understanding to action.

4 | What can politicians learn from writers?

They can learn to put themselves in another person's place – irrespective of whether we are talking about a character from literature or a real person – and to expand their own viewpoint to include other people's experiences. Literature can teach tolerance and empathy by showing us the enormous



Federal President Frank-Walter Steinmeier in discussion with the authors Daniel Kehlmann (l.), Eva Menasse (2nd from right) and Salman Rushdie (r.) on 'Freedom of Thought in Troubled Times' during his conference series 'Forum Bellevue – On the Future of Democracy' held at Schloss Bellevue in Berlin.

range of ways to see the world. And last but not least, literature is always an invitation to engage in dialogue.

5 | What would you like to see German writers do as regards furthering understanding in Europe?

As Federal President, it is far from me to tell writers or artists what to do. In our open societies, they are free to choose their own objectives. At the same time, as a passionate reader, I see writers and artists as particularly blessed. Their works allow them to create a feeling of community and to highlight what unites us, including our intellectual and cultural European identity. Anti-European movements combine politics with a narrow definition of culture and focus on what divides us. They place their own nation, language and culture above others and play one homeland off against another. However, division does not bring about coexistence and understanding. The devastation of two world wars, to which our united Europe is the answer, should always sound a warning to us for the future.





JUERGEN BOOS IN CONVERSATION WITH

# Helge Malchow and Kerstin Gleba

Good literature, critical essays and popular nonfiction – since 1951, this has been the focus of the list of the Cologne-based publishing house Kiepenheuer & Witsch.

The Director of the Frankfurter Buchmesse, Juergen Boos, in conversation with the publisher and his successor.



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**JB:** *Kiepenheuer & Witsch is part of a rather liberal left-wing tradition, yet at the same time you are considered a literary publishing house. How would you define your profile as a publisher?*

**HM:** We see ourselves as a literary publishing house, though our ratio of nonfiction to fiction is about fifty-fifty. Our nonfiction is primarily political, while our fiction titles are divided into literary and genre fiction.

**KG:** Genre includes Frank Schätzing or Jean-Luc Bannalec, for example. Yet our list is predominantly literary fiction – with authors such as Heinrich Böll, Eva Menasse, Feridun Zaimoglu, Christian Kracht, Thomas Hettche, Uwe Timm, Katja Lange-Müller and many others.

**JB:** *An anecdote has been making the rounds in publishing circles: a few years ago, the management consultancy firm McKinsey allegedly advised colleagues at S. Fischer Verlag only to publish the ‘right books’ from now on. How does a publisher go about finding the ‘right books’?*

## The ‘sure-fire bestseller’ is a tricky business

**KG:** A ‘right book’ has always something unique about it. This is the case in literature when an author’s voice makes me see the world in a new way. After all, the editor is always the first reader: if reading a text touches off something in her because the perspective is new or the characters are depicted in a surprising way, then she begins to ask herself who else might also be interested in it. That’s how it starts.

**HM:** The ‘sure-fire bestseller’ is a tricky business. Uncertainty about how the market will react is much greater today than it used to be; virtually nothing is predictable anymore. This has to do with the development of the media and the shift in society toward individuality. It used to be possible to tell who voted for the Christian Democrats and who for the Social Democrats, where someone bought his clothes, what the overall national mood was.

**KB:** Using a scattershot approach to try and appeal to absolutely everyone is the wrong way to go about things. As a publisher, we have to focus on the books we want to do, those we believe in. These are the books we have to fight for.

**JB:** *Many publishers rely on multiple imprints to help them credibly present different genres and emphases within the same publishing house. Hanser, for example, has bought Zsolnay in order to have a more popular voice. Would KiWi ever consider doing that?*

**KG:** Our strength is that everything appears under one imprint. Our crime writers sit comfortably alongside our literary authors. The trade has responded well to our thrillers, because it knows they are of a high quality. We release 100 titles a year: one imprint is enough.

**JB:** *You’re in a transitional phase at the moment since there is going to be a new publisher at the helm soon. Will the way things are done change radically or are you looking more to ensure continuity?*

**KG:** I think we would be well advised to find the right balance between starting over and continuity. Helge Malchow and I have already been working together closely for over 20 years. We’ve always had intense discussions about our list – with all our other colleagues as well, because for important books at KiWi we get all departments on board from the start. Since Helge will remain active as an editor for us and will keep working with certain authors, continuity is a given.

**HM:** Kerstin has been editor-in-chief with us for years and has always been much more active in certain areas than I have. Networking within the international rights market is one of her great strengths, for example. There won’t be any fundamental changes, but obviously she will set some new priorities, which I’m very much looking forward to seeing.

## We need to develop a new, creative approach, particularly when it comes to sales

**JB:** *How important is internationality for a publisher? And how can you be active at the international level? Do you have your own scouts?*

**KG:** Yes, we work with scouts. But we also get many of our recommendations from our foreign authors, including Dave Eggers, Jonathan Safran Foer, Zadie Smith, Arnon Grünberg and Don

The publishing house Kiepenheuer & Witsch was founded in Cologne in 1951. Its list focuses on literary works by German and international authors, political and popular nonfiction, and genre fiction. Kiepenheuer & Witsch has been part of the Georg von Holtzbrinck publishing group since 2002. In 2009, the Berlin subsidiary Galiani was established.

One of the publishing house’s most important authors is Nobel laureate Heinrich Böll. His works have print runs in the millions around the world. The same is true of the collected works of Erich Maria Remarque and the crime novelist Frank Schätzing, whose *Die Tyrannei des Schmetterlings* is due out in April 2018.

Every year, Kiepenheuer & Witsch sells foreign rights to many of the books by its German-language authors, including Jean-Luc Bannalec, Alina Bronsky, Volker Kutscher, Katja Lange-Müller, Eva Menasse, Joachim Meyerhoff, Norman Ohler, Uwe Timm and Volker Weidermann.





**Helge Malchow**, as a typical member of the 1968 generation, was very politically active as a student. After working as a German teacher, he came to Kiepenheuer & Witsch as a trainee in 1983. As editor and later editor-in-chief, he did a lot to shape the profile of the publishing house. In 2002, he replaced Reinhold Neven DuMont as publisher.

**Kerstin Gleba** came to Kiepenheuer & Witsch in 1995, after earning a degree in literary translation. As a young editor, she began to build up the house's literary list. In 2002, she took over as editor-in-chief from Helge Malchow. With his departure at the end of 2018, she will become the new publisher of Kiepenheuer & Witsch.

DeLillo, with whom we are basically in equally close contact as we are with our German authors. And then of course there are also our personal contacts with international publishers and editors, who tell us about the interesting manuscripts they happen to have on their desks at the moment and what they are going to make an offer on.

**JB:** Buzzword 'industry crisis': over the past five years, in Germany alone, we've lost a significant number of book buyers. In the long term, declining customer traffic in city centres threatens not just booksellers, but the retail market as a whole. What is your take on the current market situation?

## No medium is better at reflecting on the present than books

**HM:** We shouldn't let an apocalyptic mood take hold in this respect – that's not in keeping with the reality. But we need to develop a new, creative approach, particularly when it comes to sales. It used to be that 95 per cent of all titles were sold through intermediaries; today, it's maybe 40 per cent. That means we have to rethink and reorganise our distribution departments, with more staff with a specialised focus, key accounts for chain bookstores and for Amazon, and so on. Another challenge is trying to increase the number of younger readers. To reach this target group, we have to think about how to present our books, but above all what themes we address, which authors we publish and what types of books speak to

younger generations of readers. Frank Schätzing's new novel, for example, which I'm just editing now, is exactly the right book for young people who grew up in the digital age.

**KG:** Books, as both an age-old and extremely up-to-date medium, are acquired culture – they won't disappear. The form and tone of address are important of course, but no medium is better at reflecting on the present than books. Netflix, Amazon Prime and other streaming portals are all here to stay, but so are books.

**HM:** Provided, that is, that nothing topples the two pillars on which our book culture rests: copyright and fixed book prices. No other place has as much cultural variety as we do; Germany really is a beacon in this respect – and globally, at that.

**JB:** One last question: Can a publishing house or publisher change society?

**HM:** Maybe not change outright, but it can make people think or spur societal debate. *Uncle Tom's Cabin*, for example, provided a very strong impetus for the emancipation of black Americans.

**KG:** And *Fire and Fury* made people hope, at least for a moment, that Donald Trump might be impeached ... No, a publishing house as an entity certainly can't change the world, but what we can do is to shoot very carefully aimed arrows into society that then trigger processes of change.

**HM:** The trick is to do it at the right moment – then a single book can play an extremely active role in a tectonic shift in social conditions. That's how it was back in the seventies, eighties, with Heinrich Böll and Günter Wallraff: without their books – *Die verlorene Ehre der Katharina Blum* and *Ganz unten*, with Wallraff as 'Ali the Turk' – abuses such as manipulation by the mass media or the exploitation of migrant workers never would have captured as much attention. The sale of millions of copies of these books led to legislative changes, people reconsidered contract work – job security was introduced, in other words. We've had more than one book in our publishing house that has had a direct socio-political effect.

**JB:** So the answer is yes?

**HM:** In an era in which every conceivable moral, political and individual-rights related sensitivity is being mobilised to restrict artistic freedom and freedom of political opinion, it is once again our job as book publishers to preserve and expand the field of public communication as much as possible. In that regard the answer is: in the best case scenario, yes.

◆





# Dark Nights

German crime fiction may have had a slow start, but today it's thriving – you'll find everything from lighthearted regional crime fiction to serious historical thrillers and gritty dystopian crime. If ever there was a time to discover the Krimi, it's now.

**T**hankfully, the days of having to defend German crime fiction – usually by muttering 'it's better than you think' – are long gone. But some of those early criticisms did contain a grain of truth. Slow to develop after the cultural isolation and devastation of the Nazi era, it wasn't until the late 1960s that German crime fiction found something like an identity of its own. Inspired by Sjöwall and Wahlöö's 'Martin Beck' series, the Soziokrimi or 'social crime novel' emerged at the same time as iconic TV crime drama *Tatort* and its East German counterpart *Polizeiruf 110*, which also tackled social themes. International audiences, however, had to wait until the 1990s to become properly acquainted with German crime, and then it was later, edgier writers like Pieke Biermann and Jakob Arjouni who were the first to break through. The German book market only truly discovered home-grown crime fiction at the beginning of the 2000s. Low overheads played a big role: translation costs fell away and, to begin with at least, author advances were relatively modest. In addition, the growing boom in Regiokrimis – 'regional

crime novels' – allowed a fresh crop of writers to emerge. Newer publishers like Emons and Gmeiner were able to increase their output and consolidate their position in the market. Established publishing houses like Rowohlt and Ullstein began integrating their crime fiction into paperback series with broad appeal, rather than more specialised ones. There was a bit of grumbling about 'over-saturation', but once the fuss died down and sales of the Krimi took off – helped by the commercial success of international crime authors like Donna Leon and Henning Mankell – the genre had a solid foundation on which to build. Today, German crime fiction is a picture of health. Spanning everything from bestselling murder mysteries to more avant-garde works, it embraces virtually every subgenre and literary style, from the simple to the sophisticated. As in all publishing sectors, there are trends and micro-trends, ebbs and flows. The resulting diversity makes it almost impossible to predict future directions for the genre. Ultimately, what connects German crime fiction is its shared language, rather than a common setting or specifically 'German' themes.

[book-fair.com/  
crimefiction](https://book-fair.com/crimefiction)

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



**German Crime Fiction Award 2018**  
Oliver Bottini, author of *Zen and the Art of Murder* and other highly acclaimed crime novels, has been honoured again with the German Crime Fiction Award for his latest book *Der Tod in den stillen Winkeln des Lebens* (Dumont).



**SYNDIKAT** is a German-language crime fiction authors' group with 750 members – from aspiring newcomers to established bestselling authors.



**CRIMINALE** is a crime fiction festival with over 200 authors organised by SYNDIKAT, and held in a different location every year.

The **Friedrich Glauser Prize** has been awarded annually since 1987 by SYNDIKAT for the categories 'Best Novel', 'Best Children's or YA Crime Novel', 'Best First Novel', 'Best Crime Fiction Short Story' and 'Glauser Honorary Award'.



Franz Dobler **Ein Schlag ins Gesicht** (Heyne)  
Simone Thomas has already been through a lot, so the last thing she needs is to be threatened by a stalker too. A case for ex-cop Robert Fallner.



A peek at the shelves of the crime fiction bookstore Wendeltreppe in Frankfurt am Main

## Regional crime fiction has a few surprises up its sleeve

This argument holds true despite the apparent influence of the Regiokrimi. The use of this marketing term often elides major differences, blurring the distinctions between relatively unsophisticated novels – whose regional German settings mirror popular holiday destinations to maximise sales – and more ambitious works. The former often have comic elements, as illustrated by the thigh-slapping Bavarian crime novels of Rita Falk and author-duo Volker Klüpfel and Michael Kobr, or Klaus-Peter Wolf's East Frisian crime series. Jörg

Bong, alias Jean-Luc Bannalec, has successfully transposed the concept to Brittany, and fellow German authors are busy claiming all manner of tourist destinations as settings for their work. But specific local settings can also be used to communicate serious themes – as Oliver Bottini skillfully demonstrates in *Der Tod in den stillen Winkeln des Lebens*. This novel, recently awarded the German Crime Fiction Award 2018, turns the brutality of industrialised agriculture into an exciting thriller whose locations, Mecklenburg-Western Pomerania and the Romanian Banat, play a crucial role in the narrative. Provincial Franconia of the 1970s is equally fundamental to the horrific tale of abuse in Ute Cohen's *Satans Spielfeld*. Such works show how misguided it is to dismiss all regional crime fiction as trivial. The 'regional' isn't always purely 'regional', and every novel should be judged on its own merits.



Sabine Trinka **Seelenfeindin** (Emons)  
The psychiatrist Nadja Schönberg finds herself in a conundrum. Her new patient is supposedly suffering from delusions of persecution – but what if her delusions are real?



Oliver Bottini **Der Tod in den stillen Winkeln des Lebens** (Dumont)  
'Oliver Bottini's new book is like autumn: gloomy, dismal, barren. Yet the way its deadly entanglement unfolds is enthralling.' RBB



The Swiss writer **Friedrich Glauser** (1896–1938) was the creator of one of the first detective characters in German-language fiction.

## Entertaining and gritty – historical crime fiction continues to boom

The same applies to the most recent wave of German historical crime fiction. Volker Kutscher's use of a model pioneered by Philip Kerr, Richard Birkefeld and Göran Hachmeister shows how past publishing successes can help generate new literary formulas. In turn, Kutscher's 'Gereon Rath' series has inspired further crime novels set in the first half of the 20th century. As we know from French and Latin American authors, crime fiction is a good medium for thinking deeply about history and articulating the forgotten or the repressed. Serious historical thrillers like those of Robert Brack, set in Weimar-era Hamburg, or Andreas Kollender's *Kolbe*, about an unsung resistance hero during the Nazi years, form an important part of Germany's ongoing engagement with the past.



Robert Hültner **Lazare und der tote Mann am Strand** (btb)  
A corpse on the beach of Sète. Can Inspector Lazare get to the bottom of the (deadly) plot of backroom deals, corruption and deception?



Robert Brack **Die Morde von St. Pauli** (Ullstein)  
Hamburg in the Golden Twenties: a series of murders keeps St. Pauli's underworld on tenterhooks. A crime novel in the tradition of Babylon Berlin.



Zoë Beck **Die Lieferantin** (Suhrkamp)  
Ellie Johnson knows she is in danger. She runs the hottest – and also most illegal – start-up in London: through her app, you can order the highest quality drugs ...



Christian v. Dittfurth **Giftflut** (carl's books)  
A bomb attack on the Oberbaum Bridge shakes Berlin. Bridges are also blown up in Paris and London. There's no doubt about it: someone is at war with Europe.

## The one to watch: dystopian crime fiction is on the rise

Looking slightly further down the line, we can see a trend for dystopian scenarios emerging in contemporary German crime. The novels *Score* and *Drohnenland*, by Martin Burckhardt and Tom Hillenbrand respectively, helped to pave the way for this development. Max Annas's latest book, *Finsterwalde*, which shows racism triumphing in Germany, voices anxieties about the current political climate. And Zoë Beck's *Die Lieferantin* depicts a post-Brexit England riven by class conflict and the growth of links between politics and organised crime. German crime fiction is also becoming increasingly politicised in various ways. Argument Verlag with its literary imprint Ariadne specialises in feminist crime writing by authors like Monika Geier, Christine Lehmann and Merle Kröger, while Polar Verlag is launching a new 'German Polar' series that draws on the French 'polar' tradition of police

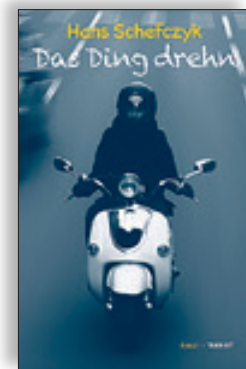
The non-monetary German Crime Fiction Award (Deutscher Krimi Preis) is awarded annually by a jury composed of literary scholars, critics and booksellers, which selects three winners each in the categories 'national' and 'international'.

The Crime Fiction Bestseller List (KrimiBestenliste) presents the 10 best international crime novels of the month. Its jury is composed of 19 literary critics and crime fiction specialists from Germany, Austria and Switzerland.





The German crime series *Babylon Berlin* is based on Volker Kutscher's novels featuring Detective Inspector Gereon Rath.



Hans Scheffczyk  
**Das Ding drehn**  
(Transit)  
The former members of a military cell want to ensure their survival with one last coup. A highly political thriller set in Barcelona, Toulouse, Cologne and Paris.



Monika Geier  
**Alles so hell da vorn**  
(Argument)  
A policeman is shot to death. In a brothel in Frankfurt. And, of all people, it's Chief Inspector Bettina Boll's ex-partner and ex-almost-boyfriend.



Uta-Maria Heim  
**Toskanische Beichte**  
(Gmeiner)  
A beautiful spot on the coast of Tuscany becomes the setting for a sophisticated intrigue within the Catholic Church.

novels and political noir. Nearly every German publisher's list features crime authors writing on the major political issues of the day. They include Christian von Dittfurth at carl's books, Ullrich Effenhauser at :transit, Norbert Horst at Goldmann, Yassin Musharbash at KiWi and Leonhard F. Seidel at Nautilus.

Nor should we forget the mavericks who infuse high-quality German crime with character and diversity: Friedrich Ani, the melancholy creative; Andreas Pflüger, author of classy action novels; the thoughtful Matthias Wittekindt; the calm, quiet, lethally precise Regine Nössler; and more experimental authors like Anne Kuhlmeier and Uta-Maria Heim.

Names like these are proof of the fact that almost every important publisher in the German-speaking world is committed to fostering German crime fiction. This is as true of Suhrkamp, Klett-Cotta, Galiani and Hanser/Zsolnay as it is of established imprints in the Random House Group, publishing companies such as Ullstein, Piper and Rowohlt, and smaller, more specialised publishers like Pendragon, KBV and Grafit. Indeed, it's hard to find any area of German publishing that's a completely crime-free zone. Steidl, Culturbuch and Konkursbuch may only publish crime every so often, but when they do, their titles are well worth the wait. Add to this an extremely well-developed crime sector infrastructure. Countless TV series and spin-offs like *Radio Tatort* offer audiences multimedia access to crime drama and boost authors'

## A vibrant cultural scene with Krimi prizes, bookshops and festivals

earning opportunities. Specialist bookshops like Hammett in Berlin or Wendeltreppe in Frankfurt supply expert advice. Das SYNDIKAT, a professional association for German-language crime writers, recently celebrated its thirtieth anniversary. There are crime fiction prizes of varying importance, and influential Krimi bestseller lists compiled by radio broadcaster *Deutschlandfunk* and the *Frankfurter Allgemeine Sonntagszeitung*. Knowledgeable discussions about crime fiction take place on radio, TV and in almost all the leading newspapers. Crime events are frequently held for fans, like the Munich Crime Festival (Münchener Krimifest), and for professionals working in the field, such as the 'Making Krimis' ('Krimis Machen') convention. The online magazine *CrimeMag* provides a forum for international reflections on crime fiction, and many prominent critics also run their own blogs.

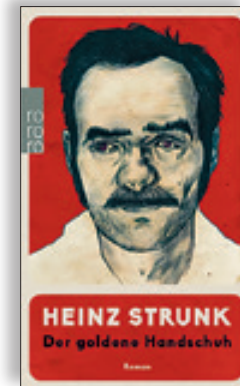
So, in a nutshell, German crime fiction has come a long way. It has moved from the margins to the very centre of German literature and publishing. Or as we crime reviewers like to say – it's a hit with readers and critics alike. ♦



**Thomas Wörtche** is considered one of Germany's most important thriller critics. He has written for a wide range of publications, including *DIE ZEIT*, *Süddeutsche Zeitung* and *Playboy*. He is currently editing a series of thrillers for Suhrkamp.



Regina Nössler  
**Schleierwolken**  
(Konkursbuch)  
Elisabeth feels like she's being followed: a former girlfriend suddenly shows up at her door, threatening her. And a dark secret pushes its way to the surface.



Heinz Strunk  
**Der goldene Handschuh**  
(Rowohlt)  
In 1976, the serial killer of women Fritz Honka achieved gruesome notoriety: he picked up all his victims at the Hamburg pub Zum Goldenen Handschuh ...



# Authors, Books, Awards

With their novels, essays and poems, Robert Menasse, Mariana Leky, Sasha Marianna Salzmann and Jan Wagner are among the most outstanding German-language authors working today.

deutscher  
buch  
preis

## German Book Prize

The German Book Prize, established in 2005, is awarded annually to the best German-language 'novel of the year'. The winner receives 25,000 euros. Authors who have won the German Book Prize to date include Uwe Tellkamp, Lutz Seiler, Terézia Mora and, most recently, Robert Menasse.

For his new novel, Vienna native Robert Menasse moved to Brussels. The multiple award-winning 63-year-old author wanted to write about the EU, so he rented a room in the Belgian capital for a few years to study the Euro-politicians up close. Before this book came out, Robert Menasse (whose first novel was published in 1988) was best known as an essayist whose work probed deeply into Austrian society. Now Brussels. 'I was curious: what sort of people are these, the ones who draw up the framework for the EU? Do they fit the cliché of ivory-tower bureaucrats behind mirrored-glass façades?' Like an ethnologist, Menasse examined the Brussels bureaucrats and found himself debunking some of the clichés about the supposedly 'labyrinthine' and 'paralysing' EU administration. Yet initially the material refused to come together as a novel. 'After a while in Brussels I noticed that I tend to fall into an essayistic tone when I write. I thought to myself: This isn't a novel, this is like a thesis. So I decided that I would write the essay first, to get it out of my system', says Menasse. The essay, entitled *Der Europäische Landbote. Die*

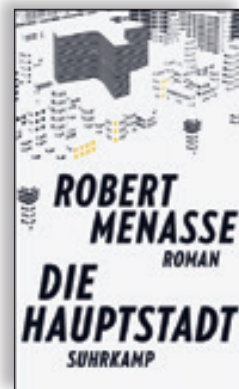


© Refika Proell/Suhrkamp

## Robert Menasse

*The world's first novel about the EU: in Brussels, everything converges – and a pig runs through the streets.*

*Wut der Bürger und der Friede Europas*, came out in 2012. In it, the author convincingly celebrates the European Union's frequently vilified civil servants as highly qualified and dedicated idealists.



Robert Menasse  
**Die Hauptstadt**  
(Suhrkamp)  
'In Die Hauptstadt, Robert Menasse balances on a high-wire stretched between thriller and social novel ...' Süd-deutsche Zeitung



Robert Menasse  
**Don Juan de la Mancha**  
(Suhrkamp)  
The portrait of a generation, the post-1968 society. 'One of the most entertaining light reads of recent years.' DIE ZEIT



Robert Menasse  
**Die Vertreibung aus der Hölle**  
(Suhrkamp)  
At a 25-year high school reunion, there is happy complacency – until Viktor confronts his former classmates with their teachers' Nazi past.

The novel *Die Hauptstadt*, published in autumn 2017 – the first novel ever about the European Union – benefits from the essay that preceded it. Menasse has written an entertaining and intelligent book in which he portrays the workings of the Brussels machine in such a way that the reader develops a genuine interest in it. The fact that the novel won the coveted German Book Prize for best German-language novel – selected from among all the novels published in a given year, by a jury whose members change annually – also helped make *Die Hauptstadt* one of the bestselling books of the season.



© Franziska Hauser

## Mariana Leky

*Love and death in the Westerwald: whenever an okapi appears in Selma's dreams, someone in town dies the next day. Who will it be this time?*

Nothing about the okapi seems to fit together properly. The unusual creature looks like an odd cross between a zebra and a wild horse. Selma dreams about an animal like this, driving an entire town in Germany's Westerwald region wild with fear. Because whenever Selma, whose granddaughter is the first-person narrator Luise in Mariana Leky's new novel *Was man von hier aus sehen kann*, sees an okapi, it's a sign that someone is going to die within the next 24 hours. Yet when that period of time has elapsed and everyone is still alive, all of the town's inhabitants descend on the postman. There's no way for any of them to know that death has merely been delayed, so they ask the postman to give them



Mariana Leky  
**Was man von hier aus sehen kann**  
(Dumont)  
'A wonderful, smart, amusing and profound book.' Deutschlandfunk Kultur



Mariana Leky  
**Liebesperlen**  
(Dumont)  
With the ability to find the comedy in tragedy, Mariana Leky shows a young woman navigating the tricky transition to adulthood.



Mariana Leky  
**Die Herrenausstatterin**  
(Dumont)  
'An absurdly lovely and funny story about the worries of ghosts, space food and adjustable hearts.' STERN

back their letters of confession – which are embarrassing to themselves and others. It is as though Leky is trying to show gently, empathetically and with kind irony: that's just how it is with people, they're inconsistent, volatile, fickle – yet loveable all the same. 'When I take on heavy themes like love and death it helps me a great deal to strike a light tone. I think it's easier to penetrate these themes if you occasionally write about them with humour, from their tragicomic side', says the 44-year-old author. Literature's big themes – love and death – were also at the heart of her previous novel, *Die Herrenausstatterin*. With that humorous love triangle, she proved what a wonderfully light touch she is able

Woche unabhängiger  
Buchhandlungen

**Favourite Book of the Independents**  
Since 2014, Independent Bookstore Week (WUB) has been held in Germany every November. In 2017, nearly 600 bookstores nominated 188 new fiction titles for 'Favourite Book of the Independents'. The three 'favourite books' to date are by Dörte Hansen, Benedict Wells and, most recently, Mariana Leky.



## Georg Büchner Prize

Since 1951, the Büchner Prize has been awarded by the German Academy for Language and Poetry and is considered the most renowned and lucrative prize (worth 50,000 euros) available to German-language authors. Büchner Prize laureates to date include Paul Celan, Friedrich Dürrenmatt, Elfriede Jelinek and, most recently, Jan Wagner.



Jan Wagner  
**Selbstporträt mit Bienenschwarm**  
(Hanser Berlin)  
An anthology as self-portrait: Jan Wagner brings together his best work from one and a half decades of poetic creation.



Jan Wagner  
**Regentonnenvariationen**  
(Hanser Berlin)  
In this poetry collection Jan Wagner takes the poetic measure of the world – from black-thorn in the frost to donkeys in Sicily.

to bring to heavy subjects. Ever since then, this writer has been one to watch for her tender explorations of relationships and emotional states. Mariana Leky isn't one of those writers who has been showered with accolades. But that never made this native of Cologne, who has been living in Berlin for some time now, want to stop writing. In October 2017, her most recent novel was voted 'Favorite Book of the Independents' by hundreds of booksellers from around Germany. For Mariana Leky, who once wanted to become a bookseller herself, this is a special distinction since it comes from, as she puts it, 'the book's first readers'.

For the writer Jan Wagner, there is nothing too small or insignificant to consider turning into a poem. And so he writes about a teabag or a nail, about rain barrels, pussy willows, koalas and bees. 'A successful poem is surprising and novel', he says, 'because it captures something in a way that's never been said before, yet at the same time it should seem like the most natural thing in the world.' It is an invitation to the reader, 'irresistible, to see the world in a new light and thus to think in a new way'.

Many have accepted this invitation. Wagner has the Midas touch of poetry, seemingly able to pull off anything successfully. The virtually weightless quality of his compositions attests to his tremendous artistry – and, unusually for poetry, there is widespread interest in his accessible work. His 2014 collection *Regentonnenvariationen* not only won the Leipzig Book Fair Prize, but also became a bestseller.

Jan Wagner, who was born in Hamburg in 1971 and whose debut poetry collection was entitled *Probebohrung im Himmel*, has published seven volumes of poetry to date. He also writes essays and trans-

lates from the English. His poems, which have been translated into some 30 languages, regularly win awards. So it seems rather fitting that last autumn he also won the Georg Büchner Prize – Germany's most important literary award, worth 50,000 euros.

This Berliner by choice, who admits to always carrying '20 possibilities for poems' around with him, once described his way of working as follows: 'I collect for a long time, giving something a chance to mature. There's nothing worse than haste. I'd rather remain dissatisfied for a long time than slam the door too soon and miss the possibilities that lie slumbering in the poems.' So far, this approach certainly seems to be working.



© Alberto Novelli/Villa Massimo

## Jan Wagner

*'I make verse out of the conviction that even the slightest thing can become a poem and that, if you have an eye and an ear, a poem contains the most complex things.'*



Jan Wagner  
**Der verschlossene Raum**  
(Hanser Berlin)  
The finest literary essays: on libraries, bookshops, poetry, art and the epiphany of a rosemary bush in a Swabian garden.

Sasha Marianna Salzmann is one of today's hottest young playwrights. Some even consider the 32-year-old, who was born in Volgograd in Russia and grew up in Moscow, the 'German-language dramatist of the moment'. In any event, StudioЯ, which she directs at Berlin's Maxim Gorki Theatre, is considered one of the most exciting venues for experimental theatre in Germany.

Based on the writer's early years, one hardly would have predicted such a career. In 1995, Sasha Marianna Salzmann arrived with her family in Germany as a 10-year-old Jewish 'quota refugee'. She got off to a rough start in provincial Germany. In school, her teacher told the newcomer she should probably simply accept that she would never really master the German language. Perhaps this was the sentence that made the immigrant girl become a writer. At the age of 17, she was already jotting down dialogue that would later become a play. She studied literature and dramatic writing and wrote more plays, which soon began to garner prizes. 'I want to see a reality on stage that reflects my everyday reality', she says.

Considering her compelling life, it's only fitting that the celebrated dramatist has also won readers over with her prose. 'There's nothing calculated about how I write. Maybe there's such a thing as exigency beyond volition', she says. Sasha Marianna Salzmann's first novel *Außer sich* won not just one but two prizes awarded for a prose debut, both worth 15,000 euros: the literary prize of the Jürgen Ponto Foundation and the Mara Cassens Prize.

In the novel she tells the story of an immigrant child – a story that is also her own. *Außer sich* returns to Moscow in the post-Soviet years, and moves from there to Berlin and Istanbul. In sweep-

ing flashbacks, Salzmann writes about the major dramas of the 20th and 21st centuries – and, again and again, about starting over in new places and new configurations. ♦



© Heike Steinweg/Suhrkamp

## Sasha Marianna Salzmann

*Who tells you who you are?  
This question – and the insatiable  
longing for life itself and  
its challenging boundlessness –  
are the subject of  
Sasha Marianna Salzmann's  
novel Außer sich.*



Sasha Marianna Salzmann  
**Außer sich**  
(Suhrkamp)  
'My name begins with the first letter of the alphabet – it is a scream, a stagnation, a falling, a promise of a B and a C that can't exist in a history devoid of causality.'

## JÜRGEN PONTO-STIFTUNG

### Literary Advancement Award of the Jürgen Ponto Foundation

The prize, awarded annually since 1978 for an outstanding literary debut, is named after the banker Jürgen Ponto, who was assassinated by the Red Army Faction terrorist group. Since 2002, the award has been worth 15,000 euros. Ponto prize winners to date include Andreas Maier, Zsuzsa Bánk, and, most recently, Sasha Marianna Salzmann.



### Holger Heimann

is a literary critic and works for *Die WELT*, *Deutschlandfunk*, *WDR* and other broadcasters. He lives in Berlin.





21.10.1967: at the international day of demonstrations against the Vietnam war, over 7,000 people took to the street in West Berlin.

© Michael Ruetz

# THE CHILDREN OF MARX AND COCA-COLA

What was 1968 really? Glorified and demonised more than almost any other social phenomenon, the student movement is celebrating its 50th anniversary this year. The sociologist Heinz Bude reflects on the myth of 1968 and people's different interpretations of it.

When we think of 1968 we think of the sit-ins and go-ins, of the Rolling Stones' *I Can't Get No Satisfaction*, of the raised and black-gloved fists of the American sprinters Tommie Smith and John Carlos on the winners' podium at the 1968 Olympic Games in Mexico, of *Why Don't We Do It In The Road*, of the American national anthem distorted by Jimi Hendrix at Woodstock, the protests against the Vietnam War and of course Karl Marx. Not least of Bob Dylan, who won the Nobel Prize for Literature in 2016 and didn't appear for the award ceremony, and Ulrike Meinhof as painted by Gerhard Richter in his *Stammheim* cycle. Today, '68 is seen by a liberal, cosmopolitan-minded class as the start of a fundamental liberalisation process in Western societies, and by right-wing populists as the beginning of the decline of the Western world, which can no longer summon the strength to resist settlers from all over the world.

But what was '68 really? The French historian Paul Veyne, to whom we owe a big book about the republican pleasures of the ancient Romans, entitled *Bread and Circuses*, once described '68 as the last hot revolution and the first cool revolt. For the last time, the whole revolutionary register was drawn upon with readings of *Das Kapital*, distinctions between friends and enemies in the class

struggle and historical end games according to the motto 'Socialism or Barbarism'. But the revolutionary awakening came to public attention by constantly coming up with clever new ways to flout the rules. 'If it serves to help establish the truth', was the answer given by the defendant Fritz Teufel when a judge ordered him to rise before the court.

## The last hot revolution and the first cool revolt

It wasn't due to the size of the crowds – demonstrations with 10,000 or 15,000 participants were simply too small for that – but to a thousand tiny provocations that the revolt broke new ground and dominated the media. The whole world was watching.

The 1968 movement was ignited both by a deadly serious desire to improve the world, and a cheerful disarrangement of the world. Jean-Luc Godard, who said he made his films not when shooting, but when eating, drinking, reading and dreaming,

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1968](http://book-fair.com/1968)

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



© Wladimir Smirnov

Karl Marx would have celebrated his 200th birthday on 5 May this year.



© SZ Photo

The former fashion model Uschi Obermaier was the sex symbol of the '68-ers.





The philosophers Theodor W. Adorno (l.) and Jürgen Habermas (r.) with SDS members Hans-Jürgen Krahl and K. D. Wolff.

The Socialist German Students' Association (SDS), founded in 1946 as the student association of the SPD, became the core of the Extra-Parliamentary Opposition (Außerparlamentarische Opposition / APO) until it dissolved itself in 1970.

referred to the activists, with wicked precision, as 'the children of Marx and Coca-Cola'. Their activities – particularly those of the students – were aimed at breaking down the clean divisions of bourgeois life, where work, love, politics, art, pleasure and science could communicate but not intermingle. In post-war societies, which still had World War II and genocide in their bones, there was a powerful anxiety that the whole thing might otherwise come crashing down. But the '68-ers, born between 1938 and 1948, didn't give a damn about any of that. And in any case, as Theodor Adorno insisted, it was inauthentic. People heard the big words of this small man with the child's eyes and knew, even though they didn't understand the full import, that these were the right words. A rebellious experience was one which delivered itself up to a negative, endless dia-

lectic which never led to the final sublation. It is part of the passion of 1968 that philosophy, rock, cinema and happening created a sound from which no one who felt young could exclude themselves. The movement thus became the movement by simply crossing boundaries which, a generation before, had been the prerequisites for civility, freedom and affluence.

But the interpretation of 1968 was disputed from the outset. At the time, for example, Jürgen Habermas and Karl Heinz Bohrer put forward competing interpretations of the events playing out in front of their eyes. One as a radical democrat, the other as an absolute aesthete. What Habermas saw as models of civil disobedience, Bohrer dismissed as the self-justifications of a new left-wing 'juste milieu'. While Bohrer saw the return of Surrealism in the best parts of 1968, Habermas drew a line between unprincipled activists for whom 'direct action' was more important

## A sound of philosophy, rock, cinema and happening

than 'domination-free discourse', and the majority who were mainly fed up with the 'mildew of a thousand years' at the universities. One drew a long line extending from 1968 to Barack Obama and



'Unter den Talaren / Muff von 1000 Jahren' – 'Under the gowns / the mildew of a thousand years'

Angela Merkel; the other insists even today on the madness of an interruption that cannot be claimed for any idea. Both referred to the inspiration of Walter Benjamin, who famously considered it a disaster that everything continued on its course.

1968 consisted in the discovery of society as a category for the understanding of the personal practice of life. For subsequent generations, who make jokes about floating signifiers such as 'socialisation', 'communication' and 'interaction', that is hard to understand. One needs to consult novels like *Revolutionary Road* by Richard Yates or television series like *Mad Men* to understand how the

revolution, influenced by Marx and Freud, Herbert Marcuse and Louis Althusser, R. D. Laing and Shulamith Firestone, emerged from a post-war world peopled by isolated existences in an atmosphere based on the communicative silencing of Stalin-grad and Auschwitz.

The concept of society was much more than an instrument for the sociological explanation of the world; it contained the promise that the self-doubting ego might overcome itself. There was a connection between personal unhappiness and social injustice. For this reason the laments of the self could become a legitimate object of political demands. Not only sociology, but also linguistics,

The banner with the slogan 'Unter den Talaren / Muff von 1000 Jahren' was revealed on 9 November 1967 at the transfer of office at Hamburg University, by students rejecting the elitist structures and outmoded traditions of the universities.



The young people's magazine *tween* (1959–1971) broke many taboos and paved the way for the sexual revolution.



**Santiago de Cuba:** Fidel Castro and Che Guevara proclaim the triumph of the Cuban Revolution.



**Washington, D.C.:** Martin Luther King Jr. gives his famous 'I Have a Dream' speech in front of 250,000 people.



**Berlin:** The first major student demonstration against the Vietnam War ends in a melee.



**Berlin:** 'Kommune I', the most notorious commune in the world, is founded.



**New York City:** 300,000 people protest against the American bombing of North Vietnam.



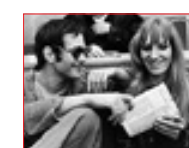
**Berlin:** The student Benno Ohnesorg is shot dead in front of the Deutsche Oper during a protest against the visit of the Shah of Persia.



**Berlin:** The leaders of the Socialist German Student's Association (SDS), Rudi Dutschke and Karl Dietrich (KD) Wolff, organise the Vietnam Congress.



**Warsaw:** A demonstration on the campus of the University of Warsaw is brutally broken up by 'worker activists'.



**Frankfurt am Main:** Andreas Baader and Gudrun Ensslin, accused of setting fire to a department store, are sentenced to three years in prison each.



**Berlin:** Student leader Rudi Dutschke is severely wounded in an assassination attempt.



**Paris:** The eviction of students occupying the university leads to general strikes throughout France.



**Bonn:** Emergency laws are enacted amidst major protests by the APO (Extra-Parliamentary Opposition) and large sections of the population.

1959

1963

1966

1967

APRIL

JUNE

1968

MARCH

APRIL

MAY





Icons of the '68-ers: the co-founders of 'Kommune I', Fritz Teufel and Rainer Langhans.



Between 1997 and 2015 **Heinz Bude** ran the 'Society in the Federal Republic' section at the Hamburg Institute for Social Research. Since 2000 he has held the chair of Macro-sociology at the University of Kassel. In January 2018 he published *Adorno für Ruinenkinder. Eine Geschichte von 1968* (Hanser).

psychoanalysis and social history or social psychiatry constituted a new kind of knowledge that combined precise description with normative demands. This new knowledge of '68, as French sociologist Pierre Bourdieu put it, promised a lot but demanded little.

For contemporaries, 1968 came out of the blue. In spite of *Jefferson Airplane*, who first performed in 1965, in spite of the critique of empty lives in the suburbs, in spite of the feeling of a latent depression, the revolt of the younger generation was clearly unexpected. But when this movement of underground art, campus revolts and revolutionary circles suddenly emerged, a rigid society was freed to become itself. People were waiting for something different, but couldn't imagine what it might be.

*'Sleep with the same girl twice, you're part of the establishment'*

This is why all evolutionary interpretations of '68 are misleading. It wasn't the start of anything that hadn't existed before. Not the sexual revolution nor the democratisation of society, and certainly not the confrontation with Auschwitz. The Kinsey Report was much earlier, the theory of Social Democracy was already being discussed in Europe

by the Social Democratic parties, the Eichmann trial had been held in Jerusalem. The search for the social and historical tendency expressed in 1968 only conceals the mixture of melancholy and longing, radical reflection and rebellious energy, political Dadaism and attempts at existential rebellion which were typical of the breach opened up by that year. Did the generation of 1968 believe in their myths? When they chanted in the street 'Wer zweimal mit derselben pennt, gehört schon zum Establishment' ('Sleep with the same girl twice, you're part of the establishment'), yes; when they went home at night, scrawny figures in their bellbottoms and fringed jackets, no. The paradox is that today's culturally militant right wing is accusing 1968 of doing something that it seeks to do itself: making history by setting a supposed apocalypse against another one, to create a new order from this chaos.

But today's young left is also trying to find connections with 1968. For a moment it actually looked as if Occupy Wall Street, the Indignados in Spain or Syriza in Greece represented a new '68. The '68-ers were concerned with liberation, and the anti-racist, post-colonial, post-imperialist left of today is concerned with justice. The call for justice seeks to extend and deepen rights, while the desire for liberation wants to shake everything up. The legacy of '68 consists in a sense of wonder that fifty years ago, for a brief moment and as the result of a radical impulse, this desire actually bore fruit. ♦



**Prague:** In reaction to the 'Prague Spring', Warsaw Pact troops march into the country.



**Mexico City:** 300 peacefully protesting students are killed in the 'Tlatelolco massacre'.



**Woodstock:** The legendary open-air music festival is considered the high – and end – point of the US hippie movement.



**Athens:** The military dictatorship (junta) violently suppresses the Greek student uprising.



**Brokdorf:** After work begins on the nuclear power plant Brokdorf, the anti-nuclear movement spreads throughout the country.



**Cologne:** The kidnapping and killing of BDA President Hanns Martin Schleyer by the RAF heralds the dawn of the 'German Autumn'.

AUGUST

OCTOBER

1969

1973

1976

1977



**Eckhard Michel**  
**Schahbesuch 1967**  
(Ch. Links)  
'This fascinating book is a rich source of material that offers a new look at the genesis of the student movement.' Süd-deutsche Zeitung



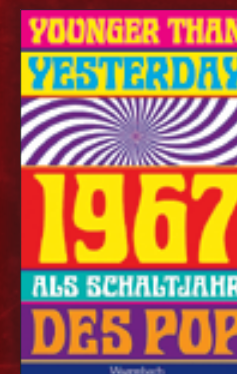
**Elisabeth Zöller**  
**Verändert die Welt!**  
(Hanser)  
The first biography of Rudi Dutschke for young people: the revolution of 1968 and the fight for equality, social justice and democracy.



**C.-J. Göpfert, Bernd Messinger**  
**Das Jahr der Revolte**  
(Schöffling & Co.)  
In no other German city did the revolt of 1968 leave such strong traces as in Frankfurt am Main. 50 years later, famous figures who lived through it look back on the era.



**Patu, Antje Schrupp**  
**Kleine Geschichte des Feminismus**  
(Unrast)  
Women philosophers, rebels, activists: this graphic novel recounts the history of feminism, from ancient times to the present.



**G. Kaiser, C. Jürgensen, A. Weixler**  
**Younger Than Yesterday**  
(Wagenbach)  
The 1967 Beatles album Sgt. Pepper's Lonely Hearts Club Band ushers in a new era: from now on, pop music aspires to be art.



**Anke Jaspers, Claudia Michalski, Morten Paul**  
**Ein kleines rotes Buch**  
(Matthes & Seitz Berlin)  
This anthology shows how the Mao Bible became the ultimate revolutionary accessory.



**Michael Ruetz**  
**Sea Change**  
(Nimbus)  
Rudi Dutschke at the microphone, the demonstrations following Benno Ohnesorg's death, protest posters: striking images of global reckoning.



**Barbara and Kai Sichtermann,**  
**Das ist unser Haus**  
(Aufbau)  
Starting in the 1970s, the battle for housing raged, not just in Berlin, Frankfurt and Hamburg but in many other places too. The era's most important protagonists remember.



**Gisela von Wysocki**  
**Wiesengrund**  
(Suhrkamp)  
'A sensuous, funny, luxurious story beneath which you can still sense the vast body of thought of Theodor W. Adorno.' DIE ZEIT



**Norbert Frei**  
**1968**  
(dtv)  
'1968' stands for a decade of rebellion. This book examines the German student movement in an international context.



**Ulla Hahn**  
**Wir werden erwartet**  
(DVA)  
The last part of the autobiographical Lommer jonn-Tetralogie is the riveting story of a searching young woman in the turbulent years between 1968 and the German Autumn.



**Anne Ameri-Siemens,**  
**Ein Tag im Herbst**  
(Rowohlt Berlin)  
From various perspectives, Anne Ameri-Siemens recounts how terror gripped an entire nation in 1977.



A glance at the year in exhibitions in Germany, Austria and Switzerland reveals several different thematic threads.

The exhibition *Photographs Become Pictures* is dedicated to the Düsseldorf School of Photography with its world-renowned founders Bernd and Hilla Becher and their disciples. The school's internationally known representatives are also the subject of other shows: Axel Hütte, with a double exhibition in Düsseldorf and Bottrop, and Thomas Struth in Munich. And, as a counterpoint to these shows, the parallel scenes in Berlin and Essen (the latter still nascent at the time) are the focus of *Workshop for Photography* in Berlin, Essen and Hannover.

This year's crop of exhibitions also includes strong shows that tackle art in a historical context. Leading the way are the exhibitions around the Gurlitt Collection in Bonn and Bern, which deal sensitively with the complicated subject of looted and 'degenerate' art in the Nazi era. Solid insight into the period leading up to this era is provided by *Splendour and Misery in the Weimar Republic*.

The Fondation Beyeler presents the classic theme *Kandinsky, Marc & Der Blaue Reiter* – that turning point in the Western concept of art that has shaped generations of artists right up to the present day. Until April 2018, the Lenbachhaus in Munich is showing paintings and photographs by Gabriele Münter. A touring exhibition of the work of Gerhard Richter is on view in Bonn, Gent and Wiesbaden until June 2018. And *Matisse – Bonnard* in Frankfurt, which documents the friendship

between those two artists, is being hailed by the press as one of the highlights of the year.

Exhibitions developed in cooperation with the artists themselves offer viewers a chance to get better acquainted with major contemporary artists such as Gregor Schneider, Clemens von Wedemeyer (with his first solo show in a German museum), Katharina Sieverding, Ulay (with the first major overview of his work ever), Wolfgang Tillmanns and James Rosenquist.

Some 2017/2018 shows portend future events: in addition to being the first major show outside the US to examine photography at the New Bauhaus, *New Bauhaus Chicago*, by the Bauhaus Archive in Berlin, will kick off celebrations for the 2019 centennial of the founding of the Bauhaus. ♦

## ART EXHIBITION CATALOGUES

# WHEN PICTURES BECOME BOOKS

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More information about the featured titles can be found here.

Tobias G. Natter,  
Max Hollein,  
Klaus A. Schröder  
**Art for All.**  
**The Colour Woodcut in Vienna around 1900**  
Schirn Kunsthalle Frankfurt,  
Albertina Wien  
(Taschen)

Florina Ebner,  
Felix Hoffmann,  
Inka Schube  
**Werkstatt für Photographie 1976–1986**  
C/O Berlin, Museum  
Folkwang Essen, Sprengel  
Museum Hannover  
(Walther König)

Beat Wismer  
Axel Hütte.  
**Night and Day/**  
**Frühwerk**  
Museum Kunstpalast  
Düsseldorf, Josef-  
Albers-Museum Bottrop  
(Walther König)

Anna Szech,  
Fondation Beyeler  
Paul Klee. **Die**  
**abstrakte Dimension**  
Fondation Beyeler  
Basel (Hatje  
Cantz)

Isabelle Jansen,  
Matthias Mühling  
Gabriele Münter.  
**Malen ohne Umschweife**  
Städtische Galerie im  
Lenbachhaus und  
Kunstbau München  
(Prestel)

Martin Engler  
**Fotografien werden Bilder.**  
**Die Becher-Klasse**  
Städel Museum  
Frankfurt  
(Hirmer)

Kunstsammlung  
Nordrhein-Westfalen  
Otto Dix.  
**The Evil Eye**  
K 20 Düsseldorf,  
Tate Liverpool  
(Prestel)

Quinn Latimer,  
Adam Szymczyk  
**Der documenta 14**  
**Reader**  
documenta 14  
Kassel (Prestel)

Kunst- und  
Ausstellungshalle der  
Bundesrepublik Deutschland  
Katharina Sieverding.  
**Kunst und Kapital**  
Bundeskunsthalle Bonn  
(Hirmer)

Ulf Küster,  
Fondation Beyeler  
Kandinsky, Marc  
und der Blaue Reiter  
Fondation Beyeler  
Basel (Hatje  
Cantz)



Ulrich Loock  
Gregor Schneider.  
Wand vor Wand  
Bundeskunsthalle  
Bonn (Distanz)

Stephan Diederich,  
Yilmaz Dziewior  
James Rosenquist.  
Eintauchen ins Bild  
Museum Ludwig Köln  
(Prestel)

Ingrid Pfeiffer  
Glanz und Elend in  
der Weimarer Republik  
Schirn Kunsthalle  
Frankfurt  
(Hirmer)

Matthias Ulrich  
Ulay. Life-Sized  
Schirn Kunsthalle  
Frankfurt  
(Spector Books)

Thomas Weski  
Thomas Struth.  
Figure Ground  
Haus der Kunst München  
(Schirmer Mosel)

Kunstmuseum Bern,  
Kunst- und Ausstellungshalle  
der Bundesrepublik  
Deutschland  
Bestandsaufnahme Gurlitt.  
Der NS-Kunstraub  
und die Folgen  
Kunstmuseum Bern,  
Bundeskunsthalle Bonn  
(Hirmer)

Felix Krämer  
Geschlechterkampf.  
Franz von Stuck  
bis Frida Kahlo  
Städel Museum  
Frankfurt (Prestel)

Ludger Derenthal,  
Yu Zhang  
Arbeiten in Geschichte.  
Zeitgenössische  
chinesische Fotografie und  
die Kulturrevolution  
Museum für Fotografie  
Berlin (Kerber)



## SELECTED TRANSLATIONS

# Fifty Books That Travel

The most intriguing German-to-English translations of the latest publishing programs

[book-fair.com/50books](http://book-fair.com/50books)

More information about the featured titles can be found [here](http://book-fair.com/50books).



**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.

**Charlotte Ryland**

is the editor of the magazine and website *New Books in German*, which has been promoting German-language literature internationally for over twenty years.

When we were first asked to choose fifty books that have recently been translated from German into English, we found it a daunting task. After all, allegedly just three percent of the books published in English are translations – from any language. How could we possibly come up with enough compelling recommendations from such a small pool? As it turned out, our challenge was exactly the opposite: we simply had too many outstanding titles to choose from. Award-winning titles, lyrical novels, thrillers, picture books, poetry, and non-fiction works all crossed our desks. We pondered

a Nobel laureate's meditations on growing old; we explored settings that ranged from post-World War II Palestine to a houseboat on the Morava River.

We are thrilled that British and American publishers both large and small have been so prolific in acquiring translations – and that they continue to bring the best German-language books to the English-language market. Selecting and presenting these books has been a privilege. It has also been enormously fun. We're proud to share this list of books that travel the world – so leave some space in your suitcases! ♦

‘In this age of globalization, one of the best ways to preserve the uniqueness of cultures is through the translation and appreciation of international literary works.’

Chad Post, Publisher,  
Open Letter Books



Susan Kreller  
**Elefanten sieht man nicht**  
(Carlsen)  
A beautifully written novel about a teenage girl who is fighting against the abuse of her friends.



Torben Kuhlmann  
**Armstrong**  
(Nordsüd)  
A trip to the moon and beyond, to a world where dreams are determined only by the size of your imagination.



Antonie Schneider  
**Herr Glück und Frau Unglück**  
(Thienemann)  
An imaginatively illustrated children's book about friendship.

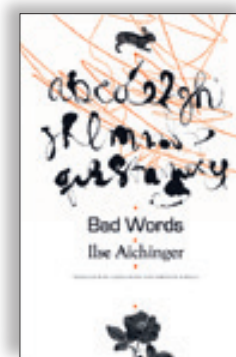


Peter Schössow  
**Wo ist Oma?**  
(Hanser)  
An adventure, on which Henry finds friends, humour, lots of information and, at last, Grandma.

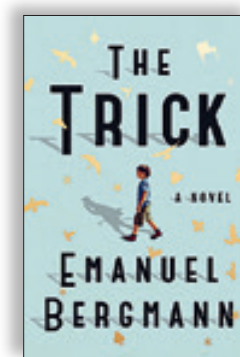
From best friends and lost grannies to flying mice – the German children's book is full of wit and imagination



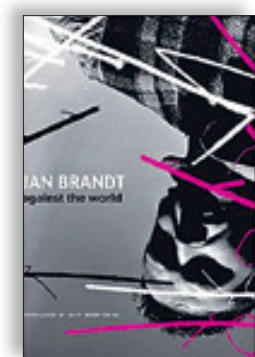
Stephan Abarbanell  
**Morgenland**  
(Heyne)  
A deeply intelligent literary thriller – set in a world still reeling from World War II.



Ilse Aichinger  
**Schlechte Wörter**  
(Fischer TB)  
This volume presents the whole of the original *Bad Words* in English for the first time.



Emanuel Bergmann  
**Der Trick**  
(Diogenes)  
An outstanding first novel recalling the melancholy humor of Isaac Bashevis Singer and the heartbreaking pathos of the film *Life is Beautiful*.



Jan Brandt  
**Gegen die Welt**  
(Dumont)  
The story of the nominal heir to a drugstore dynasty, and his struggle to free himself from the suspicions and violence of small-town life.



Alina Bronsky  
**Baba Dunja's letzte Liebe**  
(Kiepenheuer & Witsch)  
The story of an unusual woman, Baba Dunja, who, late in life, finds her version of paradise.



Jenny Erpenbeck  
**Gehen, ging, gegangen**  
(Knaus)  
A passionate contribution to the debate on race, privilege and nationality.

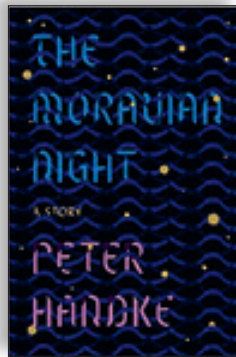


Sherko Fatah  
**Das dunkle Schiff**  
(btb)  
A story of the kind of trauma and striving that leads a man from religious extremism to a vain hope for redemption.



Sebastian Fitzek  
**Der Nachtwandler**  
(Droemer/Knaur)  
A nightmarish page-turner about a sleepwalker whose wife disappears under mysterious circumstances.

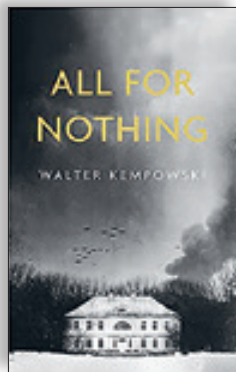




Peter Handke  
**Die Moravische Nacht**  
(Suhrkamp)  
Powerfully alive, honest, and at times deliciously satirical, *The Moravian Night* explores the mind and memory of an aging writer.



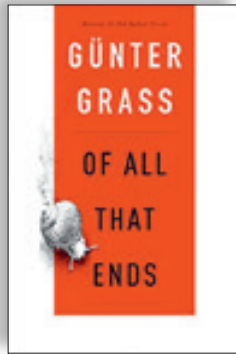
Heinz Helle  
**Der beruhigende Klang von explodierendem Kerosin**  
(Suhrkamp)  
Alone in New York, separated from his girlfriend by the Atlantic Ocean, the nameless narrator is sinking slowly into crisis.



Walter Kempowski  
**Alles umsonst**  
(Knaus)  
A devastating portrait of the complicities and denials of the German people as the Third Reich comes to an end.



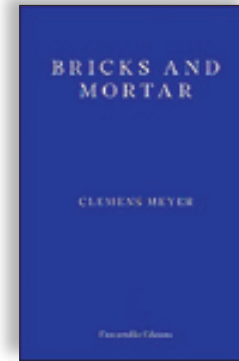
Merle Kröger  
**Havarie**  
(Argument)  
A maritime thriller by one of Germany's most celebrated crime writers.



Günter Grass  
**Vonne Endlichkeit**  
(Steidl)  
The last work of Nobel Prize-winning writer Günter Grass. A sensual, melancholy summation of a life fully lived.



Maja Haderlap  
**Engel des Vergessens**  
(Wallstein)  
Illuminating an almost forgotten chapter of European history, the book deals with family dynamics scarred by war and torture.



Clemens Meyer  
**Im Stein**  
(S. Fischer)  
The story of the sex trade in a big city in the former GDR, from just before 1989 to the present day.



Herta Müller  
**Der Fuchs war damals schon der Jäger**  
(Hanser)  
A hauntingly cinematic portrayal of the corruption of the soul under totalitarianism.

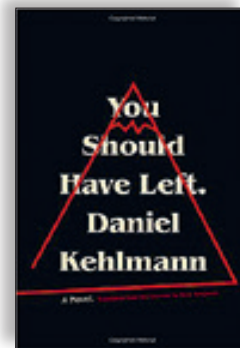


Nele Neuhaus  
**Tiefe Wunden**  
(List)  
Bestselling German author Nele Neuhaus' *The Ice Queen* is a character- and plot-driven mystery about revenge, power, and long-forgotten secrets.

## Fifty Books That Travel



Ralf Rothmann  
**Im Frühling sterben**  
(Suhrkamp)  
'The haunting portrayal of conflict and carnage in the final weeks of WW II makes this German novel a modern classic.' *The Guardian*



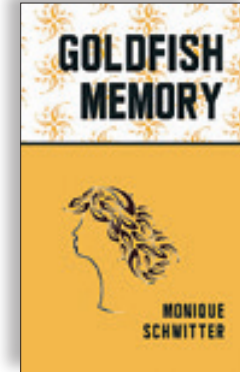
Daniel Kehlmann  
**Du hättest gehen sollen**  
(Rowohlt)  
An eerie tale of a writer's emotional collapse, from the internationally bestselling author of *Measuring the World* and *F.*



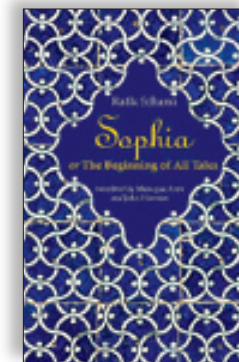
Wolfgang Hilbig  
**Der Schlaf der Gerechten**  
(S. Fischer)  
A powerful, apocalyptic, utterly personal account of this century-defining nation's post-war struggles.



Norbert Scheuer  
**Die Sprache der Vögel**  
(C. H. Beck)  
A meditative novel that shows a new side to the conflict in Afghanistan and questions what it truly means to fight for freedom.



Monique Schwitter  
**Goldfisch-gedächtnis**  
(Droschl)  
With its contemporary style that's cool, quick and funny, this collection is a refreshing new voice, not to be missed.



Rafik Schami  
**Sophia oder der Anfang aller Geschichten**  
(Hanser)  
An intricately plotted, lyrical novel about the power of love to overcome all barriers of time and circumstance.



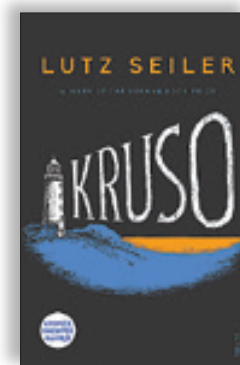
Christian Kracht  
**Imperium**  
(Kiepenheuer & Witsch)  
In 1902, a radical vegetarian and a nudist from Nuremberg set sail for what was then called the Bismarck Archipelago, in German New Guinea.



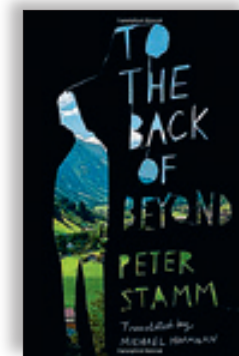
Michael Kohlmeier  
**Yiza**  
(Hanser)  
Part dark fairy tale, part mystery, *Yiza* is the story of three homeless street children on the run.



Robert Seethaler  
**Ein ganzes Leben**  
(Hanser)  
Set in the mid-twentieth century and told with beauty and tenderness, Seethaler's novel is a story of man's relationship with an ancient landscape.



Lutz Seiler  
**Kruso**  
(Suhrkamp)  
1989: A literature student travels to the island of Hiddensee, a notorious destination for those at odds with the East German state.



Peter Stamm  
**Weit über das Land**  
(S. Fischer)  
Man Booker International Prize finalist Peter Stamm explores what it means to be in the middle of nowhere, in mind and in body.

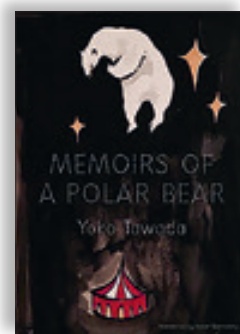




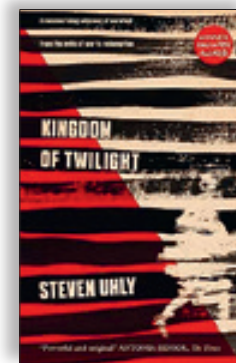
Saša Stanišić  
**Vor dem Fest**  
(Luchterhand)  
A novel about a long night, a mosaic of village life, in which the long-established and the newcomers, the dead and the living bump into each other.



Martin Suter  
**Montecristo**  
(Diogenes)  
A fast-paced conspiracy thriller full of betrayal and underhand tactics, set in the tangled world of finance, politics and the media.



Yoko Tawada  
**Etüden im Schnee**  
(Konkursbuch)  
Through the stories of three polar bears, Tawada reflects on our own humanity and the ways in which we belong to one another.



Steven Uhly  
**Königreich der Dämmerung**  
(btb)  
One night in autumn 1944, in a small town in occupied Poland, an SS officer is shot dead by a young Polish Jew, Margareta Eizenstein.

## The Joy of Being Translated

‘Writers are anxious, translators bold and daring. They’re reluctant to admit it, though; as soon as I mention it, I’m met with objections from all sides. When I throw love and trust into the mix – the only means by which writing and translation are possible in the short term – they tend to duck a little, as if they still do not know what I myself have long since realized: they are just the better ones in this game. Let’s be honest: what is the original against a successful translation, what can the captive poet do against the most powerful craft in the world, what is the self-assertion against the serving deed?’

First published in Frankfurter Allgemeine Zeitung, 6.1.2018



**Felicitas Hoppe**, who was awarded the Georg Büchner Prize in 2012, is an author of novels and children’s books and writes for various newspapers, magazines and radio stations. Her books have been translated into 16 languages. Most recently she published *Picknick der Friseurin* in English.

## Fifty Books That Travel

Bestselling nonfiction, biographies and essays that explore past and present, from forests to birds, paper to human organs



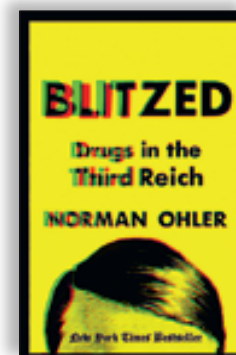
Martin Walser  
**Ein springender Brunnen**  
(Suhrkamp)  
This masterful novel by one of the foremost figures of post-war German literature is an indelible portrait of Nazism slowly overtaking a small town.



Hannah Arendt, Gershom Scholem  
**Der Briefwechsel**  
(Jüdischer Verlag)  
This landmark volume reveals over two decades of correspondence between two crucial thinkers and powerful personalities.



Bernd Brunner  
**Ornithomania**  
(Kiepenheuer & Witsch)  
Packed with intriguing facts and rare and exquisite artwork, Birdmania showcases an eclectic and fascinating selection of bird devotees.



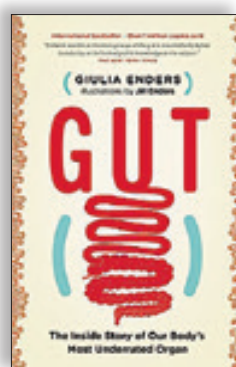
Norman Ohler  
**Der totale Rausch**  
(Kiepenheuer & Witsch)  
Norman Ohler’s gripping bestseller reveals that the entire Third Reich was permeated by drugs.



Ulrich Raulff  
**Das letzte Jahrhundert der Pferde**  
(C. H. Beck)  
Ulrich Raulff’s bestseller is a superb monument to the endlessly diverse creature who has so often shared and shaped our fate.



Reiner Stach  
**Kafka – Die frühen Jahre**  
(Fischer TB)  
How did Kafka become Kafka? The complex personal, political, and cultural circumstances that shaped the young Franz Kafka.



Giulia Enders  
**Darm mit Charme**  
(Ullstein)  
With quirky charm, this international bestseller gives the alimentary canal its long-overdue moment in the spotlight.



Navid Kermani  
**Einbruch der Wirklichkeit**  
(C. H. Beck)  
In the autumn of 2015, award-winning writer Navid Kermani decided to accompany refugees on the ‘Balkan route’ into Europe.



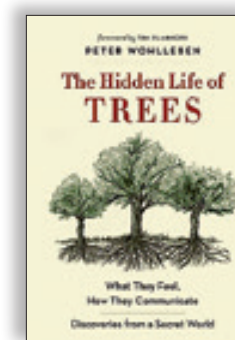
Lothar Müller  
**Weißer Magie**  
(Hanser)  
In this brilliant new book, Lothar Müller describes how paper made its way from China through the Arab world to Europe.



Robert Walser  
**Von Bildern**  
(Insel)  
Walser’s essays consider famous painters such as Van Gogh, Manet and Rembrandt. An elegant collection, with gorgeous full-colour art reproductions.



Volker Weidermann  
**Ostende**  
(Kiepenheuer & Witsch)  
The true story of two of the twentieth century’s great writers, Stefan Zweig and Joseph Roth.



Peter Wohlleben  
**Das geheime Leben der Bäume**  
(Ludwig)  
Are trees social beings? In this international best-seller Peter Wohlleben convincingly makes the case that the forest is a social network.

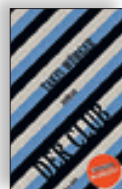


## Five International Locations in German Novels



### DAMASKUS

Olga Grjasnowa  
*Gott ist nicht schüchtern* (Aufbau)



### CAMBRIDGE

Takis Würger  
*Der Club* (Kein & Aber)



### SILICON VALLEY

Jonas Lüscher  
*Kraft* (btb)



### ISTANBUL

Feridun Zaimoglu  
*Siebentürmeviertel* (Kiepenheuer & Witsch)



### PARIS

Navid Kermani  
*Sozusagen Paris* (Hanser)

## Book Heroes 2017



1 The finalists of the German Book Prize 2017 (f.l.t.r.): Sasha Marianna Salzmann, Gerhard Falkner, Franzobel, Thomas Lehr, Marion Poschmann and Robert Menasse.

2 The Canadian author, essayist and poet Margaret Atwood was awarded the Peace Prize of the German Book Trade in the Church of St. Paul in Frankfurt on 15 October 2017. | 3 'You have to tell our stories if we cannot do it anymore' – the Turkish journalists Asli Erdoğan and Can Dündar in an appeal to their German colleagues during the Frankfurter Buchmesse 2017.

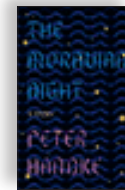
## Reading places in Frankfurt



1 A house of many rooms for literature: Literaturhaus Frankfurt | 2 The Frankfurter Buchmesse: the perfect location for good stories | 3 Reading and relaxing by the Frankfurt riverside



## Five Promising Openings to a Novel



'Every country has its Samarkand and its Numancia. That night, both places were here with us on the Morava.'

Peter Handke *Die Morawische Nacht* (Suhrkamp)



'On a February morning in the year 1933 Andreas Egger lifted the dying goatherd Johannes Kalischka, known to all the valley dwellers as Horned Hannes, off his sodden and rather sour-smelling pallet to carry him down to the village along the three-kilometre mountain path that lay buried beneath a thick layer of snow.'

Robert Seethaler *Ein ganzes Leben* (Hanser)



'I'm awoken in the night again by Marja's rooster, Konstantin. He's like an ersatz husband for Marja. She raised him, and she pampered and spoiled him even as a chick; now he's full-grown and good for nothing.'

Alina Bronsky *Baba Dunja's letzte Liebe* (Kiepenheuer & Witsch)



'The Georgenhof estate was not far from Mitkau, a small town in East Prussia, and now, in winter, the Georgenhof, surrounded by old oaks, lay in the landscape like a black island in a white sea.'

Walter Kempowski *Alles umsonst* (Knaus)



'Grandmother signals with her hand, she wants me to follow. We pass through the smoke kitchen into the larder. Old smoke clings to the vaulted ceiling like dark, greasy resin. It smells of smoked meat and freshly baked bread.'

Maja Haderlap *Engel des Vergessens* (Wallstein)

## The Five Most Beautiful Books of 2017

In the 'Most Beautiful German Books' competition, two expert juries chose 25 books which they considered to be exemplary in terms of their design, concept and production quality.



### Fiction

Paul Auster  
*4321*  
(Rowohlt)



### Nonfiction

Ulrike Surmann,  
Mirjam Verhey  
*glauben – Andachtsbildchen von A-Z*  
(Kolumba)



### Art Books

Olivier Kaepplin,  
Daniele Cohn,  
Ulf Jensen u. a.  
*A.R. Penck*  
(Walther König)



### Food and More

Ursula Heinzlmann  
*Monsieur Vuong – das Kochbuch*  
(Suhrkamp)



### Children's Books

Felix Bork  
*Oh, ein Tier!*  
(Eichborn)

More information about the featured titles can be found here:

[stiftung-buchkunst.de](http://stiftung-buchkunst.de)



# A FOREST OF BOOKS

The children's book market in Germany is one of the liveliest anywhere. 8000 new titles a year is 'a lot of wood' – and wood just happens to be a hot publishing trend as well!



Illustrator Joëlle Tournalonias brings the character of Hummel Bommel to life.

[book-fair.com/children](http://book-fair.com/children)

More information about the featured titles can be found [here](http://book-fair.com/children).

Nearly a third of Germany is covered with forest, making it the most densely wooded country in Europe. One reason, perhaps, why leafy habitats are currently in vogue in books. It all started with forester Peter Wohlleben, who translated the language of trees so deftly that millions of readers became forest fans. Now, in *Can You Hear the Trees Talking?* (*Hörst du wie die Bäume sprechen?*, Oetinger) he translates this secret knowledge for children, opening their eyes to the natural world over 128 pages. Another big issue is the conservation of species, especially bees. So it's no wonder insects are creating a buzz in the book market. In the classic series 'WAS IST WAS', *Survival Artists with Six Legs* (*Insekten. Überlebenskünstler auf sechs Beinen*, Tessloff) are given an extensive outing. *Bumblebee Rider Friedrich Löwenmaul* (*Der Hummelreiter Friedrich Löwenmaul*, Beltz & Gelberg) is wild and poetic, a good-versus-bad epic in which expertise and the fantastical combine to produce fast-paced aerial acrobatics. That dinosaurs avoided extinction is clear from a constant stream of new books about the giant creatures who once populated our world – once again using the 'WAS IST WAS' format. Those who

want a more in-depth look at biology can immerse themselves in the stylishly presented *What's That Going to be? Exciting Plant and Animal Transformations* (*Was wird denn das? Spannende Verwandlungen von Tieren und Pflanzen*, Kosmos) or enjoy the treasure trove of information and fresh layout in *The World of Plants* (*Welt der Pflanzen*, Tessloff). Sticking as closely as possible to nature, *Really Big and Teeny Weeny* (*Ganz schön groß und klitzeklein*, Arena) shows animals together in their correct size ratio. And you can get your hands dirty with *Garden Projects for Children* (*Gartenprojekte für Kinder*, Kosmos) – because nature itself is the most beautiful thing of all. Amidst all the hype about nature, titles drawing on other genres ensure that its poetic side isn't lost: Britta Sabbag's and Maite Kelly's *Little Bumblebee Bommel Goes Looking for Happiness* (*Die kleine Hummel Bommel sucht das Glück*, arsEdition) rolls pictures, philosophy and poetry into one, as well as being a musical hit. And Dr. Barbara Kindermann gives us a modern take on mystical nature in her bewitching adaptation, *Summer Night's Dream* (*Ein Sommernachtstraum*, Kindermann). Nature is taking centre stage!



Peter Wohlleben, Stefanie Reich & Dagmar Herrmann (ill.) **Hörst du, wie die Bäume sprechen?** (Oetinger) Can trees talk? Wohlleben decodes the secrets of the forest for children.



Verena Reinhardt, Eva Schöffmann-Davidov (ill.) **Der Hummelreiter Friedrich Löwenmaul** (Beltz & Gelberg) Bumblebee rider Friedrich Löwenmaul rescues the tiniest of creatures in a fabulous insect world.



Manfred Baur **WAS IST WAS – Welt der Pflanzen** (Tessloff) 192 pages of concentrated information on the art of transformation – reference books spark a love of science in children.

A writer who draws, an artist who writes – Jan Birck



Jan Birck draws his figures first, before using a computer to add dramatic elements. He always works standing up.

Jan Birck is an author-illustrator who is down to earth and always on the same level as his young readers. That much is clear from the global success of his illustrations in *The Wild Football Lads* (*Die wilden Fußballerle*, dtv) – and he was one of the first to use these to brand a series. But for this Munich comic artist and cartoonist, the idea of 'just illustrating' isn't enough. Too many topics fire him up, such as: how do we get boys to read? His work may be full of humour, but these are issues he takes seriously. With Kirsten Boje, he published *Everything Will Be OK* (*Bestimmt wird alles gut*, Klett), a book about refugees. With *Zarah and Zottel* (Fischer Sauerländer), he ventures into the world of girls' books for the first time and completely subverts our ideas about pony books. His text and illustrations emphasize his female protagonist's confidence – and the wonderful love between parent and child. In the 'Flätscher' series, he complements Antje Szillat's story with filmic elements and dramatic composition. In short, even when he isn't doing the writing, Birck perfectly understands the stories his author colleagues create. In *Animal Heroes* (Ravensburger), we find just the kind of suspense that Birck needs for his dynamic illustrations – images that get boys reading and transform girls into heroes.



Jan Birck **Animal Heroes** (Ravensburger) *Animal heroes – their magic animals turn them into superheroes. A series for boys aged eight and up.*



Jan Birck **Zarah und Zottel** (Fischer Sauerländer) *This magical story about the beginning of a great friendship tells of childish yearnings for security.*

## Reading as sport! Learning pays off

*Sports are Wonderful* (*Sport ist herrlich*, Hanser) by acclaimed author Ole Könnecke will encourage kids who are allergic to sport or reading to get active. As will *There's Stuff Going on in my Body* (*In meinem Körper ist was los*, Loewe) – you'd better watch out when those little critters in our bodies are let loose. The *GEOLino Experiments with Water* (*GEOLino Experimente mit Wasser*, Moses) are very enticing thanks to their packaging – the 24 cards in their cool-looking box boost intelligence through play. A bit more commitment may be needed for *Philosophical Leaps of Thought* (*Philosophische Gedankensprünge*, Beltz & Gelberg), but the mental workout is definitely worth it. For those who are inquisitive, but not very keen on reading, turn history into a brilliant quiz: *My Big Adventure and Discovery Book – On Knights, Vikings and Pirates* (*Mein großes Abenteuer-Wimmelbuch – Von Rittern, Wikingern und Piraten*, Esslinger). All that activity is enough to bring you out in a sweat. There's no age limit where brain-training books are concerned – it's never too late to learn!



Ole Könnecke **Sport ist herrlich** (Hanser) Ole Könnecke presents the most beautiful sports – often laconic, sometimes instructive, but always with plenty of humor.



# The Big Picture Show

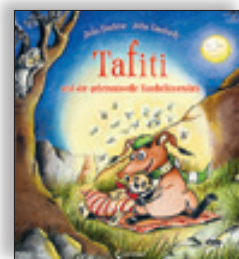
German-language picture books are all set to impress – bright and beautiful, with plenty of animal antics.



Martin Baltscheit, the creator of kissing Max, is the author and illustrator of numerous children's books.



Katja Alves, Trixi Schneefuß (ill.)  
**Uiff, die Backenhörnchen und eine irre Verfolgungsjagd** (Mixtvision)  
A cheeky chase and vibrant illustrations.



Julia Boehme, Julia Ginsbach (ill.)  
**Tafiti und der geheimnisvolle Kuschelkissendieb** (Loewe)  
We've all been there: time to sleep? Not without my cuddly pillow!



Charlotte Habersack, Sabine Büchner (ill.)  
**Der schaurige Schusch** (Ravensburger)  
Tackling prejudices about foreigners via the animal world.

For the youngest book fans, everyday life is an important topic. As a child's world is a small place, it can sometimes feel like everything's been done before. So it's all the more pleasing when authors and illustrators successfully breathe new life into standard storylines. Animal protagonists often come into their own here. And let's be honest, picture books can stand or fall on how expressively drawn they are.

In Martin Baltscheit's *Max Just Wants to Kiss* (*Max will immer küssen*, Beltz & Gelberg), for example, the delightful facial expressions of the characters that have to deal with the overbearing affections of a kiss-mad gorilla help make this little book a gem. The same goes for Andrea Schütze and Joëlle Turlonias' approach to themes like security and parental love in *The Greatest Treasure in the World* (*Der größte Schatz der Welt*, Ravensburger). If you're looking for exciting bedtime stories that don't wind the kids up too much, then animal protagonists are always a safe bet; *Tafiti and the Mysterious Cuddly Pillow Thief* (*Tafiti und der geheimnisvolle Kuschelkissendieb*, Loewe) by the two Julias – Böhme and Ginsbach – is just one successful example.

But animal picture books can add zest to more than just everyday life. They can tackle difficult topical issues, like Charlotte Habersack and Sabine Buechner's charming *Scary Schusch* (*Der schaurige Schusch*, Ravensburger), which shows kids how to conquer their fears and prejudices about newcomers by getting to know them.

And sometimes they're literally a big picture show. In *Uiff, the Chipmunks and a Crazy Chase* (*Uiff, die Backenhörnchen und eine irre Verfolgungsjagd*, Mixtvision), the hungry croco-dino-Gruffalo-style monster is tricked and out-manoeuvred by the chipmunks meant to be his prey. Thanks to a special transparency you place over the page, the illustrations turn into moving pictures. ♦



# Adventure Calls!

Adventure comes in all shapes and sizes – from the fantastical to the realistic and from grand heroic journeys to teensy weensy adventures in your own back garden.

The universal longing for the countryside and a tendency to romanticize country life are evident in children's books too. These promise fun, adventure and, not least, unfettered freedom. *June in the Blue Land* (*Juni im Blauen Land*, Arena), written by a father-daughter duo, is just one example of this growing genre – complete with swimming trips, pony riding and fun in haylofts. The story's setting is smuggled into its title – the 'Blue Land' is one of Bavaria's most beautiful regions. In *Peggy Diggledey* (Ellermann) we find ourselves in another idyllic spot: an island in the middle of the sea. *The Night of the Comets* (*Die Nacht des Kometen*, Hanser) tells of a holiday that's both adventurous and close to nature – a very special story for the Christmas season.

And it's not just people who feel this way; animals do too. Mucker the city hare is keen for adventure when he heads to the countryside in *Mucker & Rosine* (Beltz & Gelberg) and joins forces with country mouse Rosine. ♦

Everyday life can become an adventure in the city too (whether big or small), as shown in titles like *Paul & Papa* (Mixtvision), with its tender father-son stories for reading out loud. These short, self-contained tales are perfectly suited for the evening bedtime reading ritual. They'll definitely be a favourite of children called Paul, but others will love them too. And it's not just sons who have dads! *Especiall Jette!* (*Jette erst recht!*, Fischer Sauerländer) shows how adventurous the day-to-day life of a father and daughter can be. Particularly when a strict parent and a stubborn little girl come up against each other.

Starting school is an adventure in its own right, of course. In *Pepper, Mint and the School* (*Pfeffer, Minze und die Schule*, Loewe) the two eponymous heroes use plenty of humour to show that preparation is everything! And sometimes the adventure begins even before the first day at school, like when a new neighbour arrives in *Tessa, Me, and the Secret of the Pea* (*Ich, Tessa und das Erbsengeheimnis*, Beltz & Gelberg). ♦

In *Die Nacht des Kometen*, Mona and Jonah make a very special trip during the holidays – a journey through time!



**Christine Paxmann** is the author of numerous children's books and the publisher of *Eselsohr*, one of the most important German-language journals for children's and young adult literature. **Sylvia Mucke** has been editor-in-chief at *Eselsohr* for ten years.



Jörg & Jona Steinleitner, Ulla Mersmeyer (ill.)  
**Juni im Blauen Land** (Arena)  
When city kids move to the country, adventure follows.



Fee Krämer, Judith Drews (ill.)  
**Jette erst recht!** (Fischer Sauerländer)  
A funny, feel-good adventure about family and friendship.



Franz Hohler, Kathrin Schärer (ill.)  
**Die Nacht des Kometen** (Hanser)  
'Terrific ... Ideal for the Advent season.' NDR



# Dr. Heimat

The dentist with the Clark Gable moustache  
A column by Saša Stanišić



**Saša Stanišić** was born in Višegrad, Bosnia-Herzegovina in 1978, and has lived in Germany since 1992. His novels have been translated into over 30 languages and received numerous prizes. His latest work is the short story collection *Fallensteller* (Luchterhand).

When people ask what ‘Heimat’ – the idea of home – means to me, I like to tell them about my former dentist, Dr. Heinz Heimat, the father of my first amalgam filling. I got to know Dr. Heimat in the summer of 1992, around a month after coming to Germany as a war refugee. An old man in his garden, wearing just a moustache and *Speedo* swimming trunks, watering his hydrangeas. He gave me a friendly greeting, tried to make conversation, got little in return as my German was still miserable, but for now his friendliness was enough.

Dr. Heimat had a pencil moustache, a Clark-Gable-stripe, that sadly dying breed of facial hair. I was fourteen and the moustache inspired both fear and trust, as did the whole of the country. It was August, asylum-seeker housing in Rostock was burning to the ground, and Dr. Heimat lived not far from our refugee accommodation in Heidelberg. He was Silesian, and I had no idea Silesia even existed, but that didn’t matter – Dr. Heimat knew of Bosnia only from grim news reports, and in any case, he was more interested in my wrecked teeth than where I came from.

Dr. Heimat raised the subject of my teeth just the second time we met – I should call in at his dental surgery some time. He had divined the apocalypse in my mouth through my cheeks. I had no health insurance, but Dr. Heimat didn’t care.

He treated all our dental cavities: Bosnian cavities, Somalian cavities, Polish-German cavities, German-German cavities. At some point, he invited my parents over. Not out of false politeness, but because he was interested in Marx and my mother had studied Marxism. ‘Karl Marx had bad teeth, but good ideas’ is one of Dr. Heimat’s many pearls of wisdom.

When people ask what ‘Heimat’ means to me, I tell them about a friendly greeting. About showing interest in a person, rather than the chance circumstances of his birth. I tell them how Dr. Heimat would take me fishing on the river Neckar. How we stood side by side for hours, an old Silesian, a fourteen-year-old Bosnian, and how nothing in this world could make us feel afraid. ♦

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