Suhrkamp Verlag 1950-2020

A selection of 70 German language and 70 international authors published in the past 70 years
Industrial snow marks the village limits, a subtle acidity is in the air, and behind the bridge whirs the production hall where the father pickles aluminium sheets day in, day out. This is where the first-person narrator grew up, this is where she returns to when her childhood friends get married. And while she walks the familiar paths, she remembers: the father and the blind grandfather who barely talk, don’t want any change and are unable to throw anything away to the point where not just the personal chattels but also the suppressed memories bulge out. Memories of the mother, whose desire for freedom was suffocating in the constraints of a West-German working class flat until she packed her bags in a burst of rebellion and left her daughter with her drinking father. Memories of leaving school early and the effort of making up what she had missed in a second attempt, of the shame and the fear – first of not passing, then of being put back in her place as someone who had climbed.

Sky Glow tells a story of class and origin without pithy slogans, of discrimination and contempt and their effects on the individual. The book talks about social shame, societal constraints and inequality, but at the same time it is a novel about a young woman’s self-empowerment, despite all adversities.

»What really speaks to the reader is the narrator's trust in the fact that it comes down to precise storytelling. Those who wish to be seen, have to show themselves, with no poses.« Dirk Knipphals, taz

»For those who identify as working-class children in particular, this novel, which gives expression to experiences without finding solutions however, is probably going to be an unsettling experience.« Anna Hoffmeister, der Freitag

»On the way home, I told my mother the word I had heard just before the shove. I asked what it meant. An insult, she said. But they can’t have meant you. You are German.«
Paul is arrested by police in a village in Northern Germany. He has beheaded seventeen chickens. Because he refuses to talk about the incident, he is taken to a psychiatric hospital, from where his younger brother Johann is supposed to pick him up – the two men haven’t seen each other in over twenty years. When Paul eventually asks his brother to accompany him on a trip, Johann agrees. Their first stop is that village: Altensalzkoth. That’s where Adolf Eichmann, whose journey Paul has followed and charted in minute detail, hid from 1946 to 1950. Johann soon realises what the incident with the chickens was about and why he and Paul continue their journey towards the Dutch North Sea coast, always along the 52nd parallel.

In his new novel, Stephan Lohse takes us on a journey into history: into a family history full of violence and into the darkest chapter of the German past. Empathetically and hauntingly at once, he tells both the story of a pair of brothers who don’t have much in common and the Holocaust in Europe. It is the story about a love that has reappeared unexpectedly and about the incredible rage that can silence a person but also force them to act.

«Why is your brother mute?» Johann had never thought about that question. «Paul can’t lie, he said.»
Ralf Rothmann
Hotel of Insomniacs
By the author of To Die in Spring, sold into 25 territories

Fear is a man’s best friend is the motto of Hotel of Insomniacs, Ralf Rothmann’s new volume of stories, and indeed it is often fear that helps his characters overcome difficulties. The ageing lecturer who has an epiphany about the logic of love when his car breaks down in the Mexican desert, the violinist who receives a final diagnosis, or the child on the landing, awaiting his punishment – all of them experience fear as inverted hope too. And even in the harrowing title story, the conversation of author Isaac Babel with Vasily Blokhin, his Muscovite executor, for whom a bullet is the last and greatest truth, the author lets us participate in the realisation that there is a higher one.

After the exceedingly successful diptych in Schleswig and grew up in the Ruhr area. He lives in Berlin.

Ralf Rothmann is the recipient of numerous awards, including:

- Uwe-Johnson-Preis 2018
- Premio San Clemente 2017
- Kleist Preis 2017
- Friedrich-Hölderlin-Preis 2013
- Hans-Fallada-Preis 2008
- Literaturpreis der Konrad-Adenauer-Stiftung 2008
- Max-Frisch-Preis 2006
- Heinrich-Böll-Preis 2005
- Wilhelm Raabe-Literaturpreis 2004

Ralf Rothmann
Hotel of Insomniacs
Stories
(Original title: Hotel der Schlaflosen. Erzählungen)
200 pages. Clothbound
Release: October 2020

Rights available
Ralf Rothmann was born in 1953
in Berlin. He lives in Berlin.

Selected Backlist:
Der Gott jenes Sommers (2018)
International Sales: English
world rights (Picador), Italy (Neri Pozza),
Czech Republic (Argo), Croatia (Fraktura),
Turkey (Yapi Kredi), Greece (Kastanias),
Domestic Rights Sales: German Audiobook
(Schallfolie Hamburg), German Book Club
rights (Bücherclub Bildung)

Im Frühling sterben (2015)
International Sales: English
world rights (Pica) UK, USA / Canada
sublicences: FSF, English audiobook
sublicences: Tantor,
Spanish world rights (Libros del Asteroide),
Catalan rights (L’Altra Editorial),
Portuguese rights (Sextante Editora, France
Denoël), Italy (Neri Pozza),
Netherlands (Arbeiderspers),
Denmark (Rosmarina), Sweden
(Thorn & Lindskog), Norway
(Gyldendal Norsk), Finland
(Alma), Poland (W.A.B.), Czech
Republic (Argo), Slovak Republic
(Premenia), Hungary (Magveti),
Bulgaria (Atlantik), Romania
(ART), Estonia (Hea Lugu), Croatia
(Fraktura), Serbia (Ljupna),
Slovenia (Gospa), Turkey (Yapi
Kredi), Greece (Kastanias),
Kosovo / Albanian world rights
(Buzuku); Domestic Rights Sales,
German Audiobook (Hörbuch Hamburg),
German Entire Radio Reading (NDR)

Late summer in the year 1900 in the
Bavarian Forest. Standing on a hill, the
young labourer Maria looks down at her
village. The glass factory that employs the
local people is engulfed in flames. Maria
herself has started the fire as revenge for
a rape that went unpunished. In the night
of the devastating fire begins the story of a
family that centres around the rise of
Georg Schatzschneider from being the
illegitimate son of a servant to directing a
big corporation. But where unrestrained
ambition and entrepreneurial instinct
ostensibly become the guarantee for
success in a breath-taking career in the
formerly divided, then reunited Germany,
in the background generation after
generation of the family atones for a great
wrong that originated from a white lie,
for a guilt with which Georg’s ancestors
burdened the following generations.

In his first novel, The Unexpected, award-
winning playwright Christoph Nußbaumeder
tells a gripping and moving family
saga that spans across four generations;
an epos about society and ambitions that
debate the battles of distribution and
resistance movements of an entire cen-
tury up to the immediate present while
dealing with the eternal fuel for the great
tragedies of humanity at the same: love,
betrayal and mankind’s insatiable need
for recognition.

Christoph Nußbaumeder
The Unexpected
A family saga, an epos about ambitions

Christoph Nußbaumeder, born in 1978, is a playwright
and author. The Unexpected is his first novel. He lives in Berlin.

»Nußbaumeder often needs but a few sentences to make
the situation and the people in it come to life.«
Süddeutsche Zeitung
They refuse to seek shelter in the cellar and wait it out in the dark, draughty art gallery, defying the cold and the hunger. Mojsej, 25, and Antonina, 37, work at Leningrad's Hermitage, one of the most beautiful museums of fine arts in the world. In the winter of 1941/42, it becomes their last refuge. In the beginning, they recite poetry, tell each other the fairy tale of the Snow Queen, re-enact paintings by Rembrandt that are supposed to be evacuated from the museum. When they try to remember a song, their voices fail. Listening into the silence, the repeated calling, ensuring that the other is still there, the conversations between two lovers, reduced to rudimentary fragments, ultimately turn out to be a documentation of voices of authentic figures who died during the siege of Leningrad.

This focal text of the volume, preceded by ten longer and shorter pieces of prose, is entitled Living Images. All of them revolve around Saint Petersburg as an imaginary place, even when they are set in Lowell/Massachusetts, in San Francisco or by a stream in Siberia and deal with childhood, first love or painful losses.

Polina Barskova’s poetic language calls us, through space and time, as witnesses to the scenes and inserts every experience into the larger context of history. By attempting to interweave private recollections and cultural memory, she defies traditional narrative forms – not programmatically but based on an existential experience.
Gertrud Leutenegger
Late Guests

»We had a destiny, chasms, and this all-consuming zest for life. How rich we were.«

A village near the Italian border. Late in the evening the narrator has arrived there after receiving news of a death. Orion, with whom she shared many years of her life before she ran away with their child, has died. She wants to spend the night before the funeral service in the inn at the edge of the forest, once a lordly villa. But she finds the inn deserted, the Sicilian landlord is out of town, the housekeeper is back beyond the border, like every year for Carnival, where the villagers dress up as beautiful and ugly peoples. Even though she finds shelter in the unlocked garden room, where they sat together often in the past, the narrator falls into a state oscillating between vigil and sleep plagued by memories of Orion and images from her childhood. It’s not just scenes from the past that haunt her, towards morning masked figures appear who scare and intrigue her at the same time.

Emigrating and being banished, loss and recovery, grief and the flitting about during Carnival form a noctambulistic present in Gertrud Leutenegger’s novel.

Gertrud Leutenegger
Late Guests
Novel
(Original title: Späte Gäste. Roman)
174 pages. Clothbound
Release: August 2020

Rights available

Gertrud Leutenegger was born in 1948 in Schwyz, Switzerland. She studied directing at the Theatre and Acting Academy in Zurich. After living for many years in the French-speaking and then the Italian-speaking part of Switzerland, she now lives in Zurich.

Selected Backlist:

Panischer Frühling (2014)
International Sales: France (Zoé), Japan (Edition Hanjits)

Urs Faes
Daytimes
On the existential experience of loss
Talking against forgetting

A man and a woman meet late in life and experience once again deep affection and happiness, in everyday life and on travels to the landscape of his youth – the Rocky Mountains in Wyoming. But their delights are soon joined by the infirmities of old age, Jakov becomes increasingly forgetful. A name fails to materialise, an appointment is missed, a garbage bag is thrown into the neighbour’s pond. The doctor’s exam reveals: Jakov’s memory has not just become sketchy. His orientation is also going to keep disappearing, his language is going to run dry. Herta struggles to stay optimistic, but the more Jakov loses touch with the world and is reeled in by his past – a former lover, the falling-out with his father – the more she needs support as well.

With great tenderness Urs Faes observes a couple under the pressure of sickness. He talks about intimate moments and increasing distance, about care and exhaustion, about the bewilderment when a person loses their self and long-since suppressed things become present again. And about the power of empathy, an understanding beyond words.

»Urs Faes’ novels talk about the attempt to love and to cope with love and life.«

Sibylle Birrer, Neue Zürcher Zeitung

»As though everything could be seen anew, just a tiny bit removed from reality.«

Ulrich Rüdenauer, Der Tagesspiegel

»The utopia of literature being capable of capturing the Janus-faced nature of the world, its beauty and its horror, together: That is what Gertrud Leutenegger’s prose works on with breath-taking urgency and tenacity.«

Ursula März, Die Zeit

»Many things were still possible with Jakov, walking out into the meadows together, looking together, losing oneself in the moment.«

»Saying goodbye would happen slowly. Including to the words.«

Urs Faes
Daytimes
Novel
(Original title: Untertags. Roman)
approx. 200 pages
Clothbound
Release: October 2020

Rights available

Urs Faes, born in Aarau in 1947, lives and works in Zurich and in San Feliciano (Italy). In 2008 he was awarded the Prize of the Swiss Schiller Foundation.

Selected Backlist:

Untertags (2008)
International Sales: English world rights (Harvill Secker), Netherlands (De Buigse Bij)

Liebesarchiv (2007)
International Sales: Chinese simplex rights (Alpha Books), Bulgaria (Atlantis)
Lutz Seiler
Star 111

Two days after the Fall of the Berlin Wall, Inge and Walter Bischoff leave their old life behind – the apartment, the garden, their work and the country. Their journey takes the two fifty-year-olds far away: Through transit camps and temporary accommodations they follow a dream they have long since fostered, a slie secrets even their son Carl knows nothing about. Carl, on the other hand, abandoning his task to look after his parents’ apartment in the small town of Gera, escapes to Berlin. He lives on the streets until he is accepted into the smart packs, a group of young men and women who pursue dark operations, guerrilla warfare for empty buildings and the pub Assel. With the pack and the Assel as his base, Carl drifts through the archaic chaos of post-reunification, always in hopes of seeing Effi again, the only woman he had ever been in love with.

A panorama of the first years after German reunification in East and West: After his bestseller Kruso, which was awarded the German Book Prize and has been translated into 22 languages, Lutz Seiler continues the story in two grand narrative arcs – in a road trip that spans half-way across the globe and in a Berlin novel that shows us the first days of a new world. And in passing, he tells the story of a family blown apart by the Autumn of ’89 who must now find each other again.

Selected Backlist:
Kruso (2014) International Sales: English world rights (Scribe), Spanish world rights (Anagrama), Catalan rights (Club Editor), Chinese simple rights (Horizon), Russia (Text), France (Verdier), Italy (Del Vecchio), Netherlands (Meridiaan / Dutch Media Group), Denmark (Batzer & Co.), Sweden (Norstedts), Norway (Sydhavenske Forlag), Poland (Jagięcianka LPP), Hungary (Egri), Bulgaria (Atlantic), Romania (ROD), Lithuania (Klotis Knygos), Serbia (Laguna), Slovenia (Sodobnost), Turkey (Berce), Greece (Patakis), Macedonia (Goten), Armenia (Azatnas); Domestic Rights Sales: German Audiobook (Hörbuch Hamburg), German Entire Radio Reading (NDR), German Book Club (Büchergilde Gutenberg + Club Bertelsmann),

"Lutz Seiler reaches the level of a Thomas Pynchon here. [...] This is atmospherically rich, true world literature."
Dennis Schect, SWR lesenswert

"A political novel, but not because it talks about a pivotal era of political change but because it reveals the fiery nucleus of everything political, its dual nature: the unity of poetic rapture and the mysticism of the revolution."
Ijoma Mangold, Die Zeit

"For the second time now Lutz Seiler has achieved something rather extraordinary: to talk about how one actually leads a poetic existence, a matter that is as euphoric as it is cruel, in a novel that is suitable for the masses in the best sense of the word."
Jan Wiele, FAZ

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Jan Wiele, FAZ

Lutz Seiler
Star 111
Novel
(Original title: Stern 111. Roman)
528 pages. Clothbound
Release: March 2020

International Sales:
English world rights (And Other Stories),
Arabic world rights (Kalima), France (Verdier), Netherlands (Meridiaan), Denmark (Batzer), Sweden (Norstedts), Greece (Patakis); Domestic Rights Sales: German Audio-
book (DAV), German Entire Radio Readings (rbb & NDR), German Book Club (Büchergilde Gutenberg)

Lutz Seiler was born in 1963 and today lives near Berlin and in Stockholm. His many prizes include the Ingeborg Bachmann Prize, the Bremen Prize for Literature, the Fontanes Prize, the Uwe-Johnson-Prize, and the 2014 German Book Prize.

More than 100,000 copies sold
Valerie Fritsch
Heart Valves by Johnson & Johnson

»In Valerie Fritsch’s prose lives some of that childlike vulnerability and wonder we train ourselves to forget at some point so as to be able to survive.«

Juliane Liebert, Die Zeit

Due to a genetic defect, Alma and Friedrich’s baby is unable to feel pain. In constant worry about their son Emil, it’s mainly Alma who incessantly checks that his body is unharmed. Every night she palpates Emil’s body so as not to overlook any wounds and there is nothing the young mother fears more than an invisible injury to an organ that goes unnoticed. Alma finds support with her grandmother who, old and bedridden and after a life of staying silent, now begins to talk: about growing up during the war, about escaping, hunger and about grandfather being a prisoner of war. With the child that knows no pain on her lap, Alma sits at the bedside of the gravely ill woman who wishes for nothing more than to overcome her own pain. In her grandmother’s stories Alma finds an explanation for those seemingly unfounded feelings of guilt, of powerlessness and forlornness that have accompanied her all her life. Retracing the grandfather’s steps, Alma, Friedrich and Emil travel as far as Kazakhstan.

How does a child become a person, a compassionate social being, if it doesn’t know vulnerability? If it doesn’t understand how much something can hurt? In powerful images Valerie Fritsch talks about a trauma that continues to have an effect across generations. She explores the vulnerability of humans and asks about the nature of empathy that determines everybody’s life.

The existential tension of Valerie Fritsch’s novel lies in the fact that it shows us ruins and last things all around but that a fantastic, vibrant vividness is created in the description of those things.

Paul Jandl, Neue Zürcher Zeitung

Fritsch’s prose is clear yet hallucinatory, a kind of ardently laconic style, it’s a text that manages to lock onto the reader’s unconscious time and again and therefore has an invasive quality.

Peter Praschl, Die literarische Welt

Valerie Fritsch
Heart Valves by Johnson & Johnson

Novel
(Original title: Herzklappen von Johnson & Johnson. Roman)
approx. 174 pages
Clothbound
Release: February 2020

International Sales:
Sweden (Faethon)

Valerie Fritsch, born in 1989, grew up in Graz and Carinthia, Austria. After graduating in 2007, she completed her studies at the Academy of Applied Photography and has been working as a photo artist since then. At the Leipzig Bachmann Competition in 2015, she was awarded the Krüger Prize and the Audience Prize. Winter’s Garden was longlisted for the German Book Prize in 2015. She lives in Graz and Vienna.

Selected Backlist:
Wintersonne (2015)
International Sales: Spanish, French, German

For goodness’ sake, where is the boy? When her young grandson Bruno fails to show up at mealtime, Elisabeth feels like she is losing control over her life. Her daughter Cornelia has separated from her husband and is taking a »hiatus« in Pennsylvania. Stella, Bruno’s gorgeous older sister, is hanging around somewhere in town with her peers. And Bruno has simply disappeared. Unraveling just one more time, Elisabeth wanted to take on responsibility, take everything off Cornelia’s shoulders for four weeks, without fuss or quibble. But since her husband’s stroke the old veneer has gone, and nobody is there to help her.

Anna Katharina Hahn unfolds a broad panorama between generations that have less and less to say to one another. Here is Elisabeth with her grandchildren in Stuttgart, whose affluence no longer seems to correspond to the hardships of the people surrounding her. On the other side of the world, her daughter sends messages from shimmering Manhattan or the vastness of the provincial back-country. Through the images and text messages that are sent halfway around the world, all of this seems to be connected somehow. But what good is that when a child doesn’t come home one day? Over and Gone is the family saga of the 21st century.

Anna Katharina Hahn
Over and Gone

Novel
(Original title: Aus und davon. Roman)
308 pages. Clothbound
Release: May 2020

Domestic Rights Sales:
German Book Club (Büchergilde Gutenberg)

Anna Katharina Hahn was born in 1970 and studied German and English literature, as well as Folklore in Hamburg. She has lived in Berlin for several years and now lives and writes in Stuttgart.

Her previous works include the collection of stories, Kavaliersdelikt, for which she was awarded with the Clemens Brentano Prize in 2005, as well as the novel Kürzere Tage, which was longlisted for the German Book Prize in 2009. In 2010, Anna Katharina Hahn has been awarded with the Heimito von Doderer Literary Award.

Selected Backlist:
Das Kleid meiner Mutter (2016)
International Sales: Arabic, German, Spanish, French, Polish, Dutch, Russian, Estonian, Finnish, Norwegian, Chinese

»Yes, Over and Gone is also a family history inspired by pietism and feminism, but first and foremost the novel is a wicked, satirical, darkly romantic fantasy in the manner of Calliat or Hoffmann. Prepared with a lot of flour, milk and yeast flakes and great skill.«

Hubert Winkels, Die Zeit

»Every sentence, every scene hits home and reveals something about ourselves and about the others, or rather: about some and others.«

Judith von Sternburg, Frankfurter Rundschau

Franziska Wolffheim, Der Tagesspiegel

»An impressive novel that talks about the breakdown of middle-class securities.«

»The existential tension of Valerie Fritsch’s novel lies in the fact that it shows us ruins and last things all around but that a fantastic, vibrant vividness is created in the description of those things.«

Paul Jandl, Neue Zürcher Zeitung

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Peter Praschl, Die literarische Welt

Longlisted for the German Book Prize 2020

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Judith von Sternburg, Frankfurter Rundschau
A Dog’s Eye
The Story of a German Family

Inflation destroyed my family’s savings … many stories in Germany begin like this. So does that of young Rolf Nagel, who is born into a completely ordinary family in Hamburg in 1929. When the Nazis take power, his childhood changes. His father joins the NSDAP. The boy experiences prisoners being murdered, as the family’s flat is in close proximity to a satellite camp of Neuengamme concentration camp. Fifteen-year-old Rolf is recruited and joins the Werwolf group, ostensibly a secret group of partisans created by Heinrich Himmler, in reality they were nothing but cannon fodder.

Shortly thereafter the war finally ends. Rolf Nagel becomes an actor at the Thalia Theater and on camera with actors of international fame. But the events of the past weigh heavily on him, just as the gaze of a black dog’s eye, an image that haunts him. An examination of personal and familial guilt and with the intention to be responsible for one’s own actions.

We should have known...
Benjamin Maack
If That Still Works, Things Can’t Be That Bad

»Because my head has smashed my world to bits.«

> Am I going to be tired for the rest of my life now? « Benjamin Maack asks as he stands outside a psychiatric hospital with his big black suitcase. Four years prior he had committed himself to psychiatric care after a nervous breakdown – the diagnosis: depression. Now he is back again and talks about those last nights he had spent no longer in the marital bed but on the sofa, sleepless, nervous, in panic. And about the everyday routine in the hospital. About how the nurses congratulate him on his 40th birthday instead of his wife and children and about learning to knit in the creative workshop. He talks about medications, their side effects, the suicidal thoughts and that night when even the strong sedatives fail to help and he is transferred to the »secure ward« – constantly seesawing between hope and deep despair.

If That Still Works, Things Can’t Be That Bad is a disarmingly honest testimony of living with depression. Benjamin Maack wrests tragicomic moments from the merciless disease and talks about it in images that are as moving as they are lucid. However, his story is not just a report of his time in hospital or a medical record but also a family drama and the story of a personal fate. An unsparing work of literary force.

»When I’m healthy again, I want to explain what depressions are like to Friederike. But depressions are cunning. When you’re healthy, you can’t remember what being sick was like. And when you’re sick, you can’t imagine ever being healthy again.«

»Maack’s style is calm, precise and brutally honest and at the same time captivating in its incredible ease and variability.«EKZ on Monster

Dublin, June 16, 1904: a day in the life of the advertising agent Leopold Bloom and the sensations of the ordinary – James Joyce has created a maximal book from a minimum of matter. Ulysses, the most important novel of modernity, the book of the century.

Joyce’s creation, spectacular also in regard to form, has inspired Nicolas Mahler to a story in pictures that is not a mere illustration or adaption of the novel but an independent and equally as inventive work. Using the means of comic, the various literary techniques of the original are transformed graphically. Mahler assembles, quotes and rambles along entirely in the spirit of Joyce.

With his graphic interpretation of the modern classic, which constitutes an homage to the golden era of the newspaper comic strip at the same time, Ulysses can be newly discovered in an undreamed-of manner.

Not a mere illustration of Ulysses: but a true interpretation, an original work and an homage to the golden age of newspaper comics at the same time.

Nicolas Mahler
Ulysses
A ludicrous endeavour: Modernity’s book of the century – now as a graphic novel

»Because my head has smashed my world to bits.«
"We must re-discover our masculinity," is the appeal to German men by Björn Höcke, probably Germany’s most famous right-wing politician. With this demand, the AfD politician is not alone: From New Zealand to Canada, from Brazil to Poland, right-wing populists, so-called Incels, but also Christian pro-life activists are connecting with one another under the banner of masculinity to push women back to a subordinate place in an allegedly natural hierarchy.

Susanne Kaiser offers a compact overview of the history and the programme of this movement. She analyses discussions in the manosphere, highlights international connections and asks why right-wing mobilisation deploys the topics of Gender Studies, LGBT rights and gender roles.

A compact outline of the history and the programme of political masculinity

Susanne Kaiser
Political Masculinity
On the connection between right-wing terror, religious fundamentalism and misogyny
Hans Ulrich Gumbrecht

»The Prose of the World«

Denis Diderot and the Periphery of the Enlightenment

Philosopher and translator, critic and writer, art agent and encyclopaedist. Denis Diderot, born in Champagne in 1713, died in Paris in 1784, was one of the defining figures of the movement that went down in history as the European Age of Enlightenment. But what is the vanishing point of his multifarious œuvre, which is characterised by downright centrifugal dynamics – unlike the works of his contemporaries Voltaire and Rousseau, Schiller, Kant and Hume?

Along scenes from Diderot’s eventful and moving life and in precise readings of his key works Hans Ulrich Gumbrecht pursues this question and develops a new approach to this exceptional intellectual in his elegant book. He contrasts this with the system of Hegel, who was both irritated and fascinated by Diderot’s writings and conceptualised them under the term «the prose of the world». Gumbrecht shows how radically Diderot engaged with the concretenesses and contingencies of the world and thereby reached the centre of an intellectual periphery that also attracted others: Goya, for example, but also Lichtenberg and Mozart. The movements of thought in this periphery reach us today as those of contemporaries.

Selected Backlist:

After 1945. Latency as Origin of the Present (2012) International Sales: English world rights (Stanford UP), Spanish world rights (Universidad Iberoamericana), Russia (NLO), Brazilian Portuguese rights (UNESP), Poland (Krytyka Polityczna)

Our Broad Present (2010) International Sales: English world rights (Columbia UP), Brazilian Portuguese rights (UNESP), Italy (Bompiani)

In Praise of Athletic Beauty (2005) International Sales: English world rights (Harvard UP), Spanish world rights (Katz), Chinese simplex rights (Horizon), Italy (Sossella), Netherlands (Arbeiderspers), Korea (Dolbegae), Hungary (Kijárat), Ukraine (Dukh i Litera); previously published in the respective language / territory; rights available again: Russia (New Literary Observer), Brazilian Portuguese Rights (Companhia das Letras)

Hans Ulrich Gumbrecht was born in 1948. He has been teaching at Stanford University since 1989, where he is the Albert Guérard Professor in Literature. In addition to numerous visiting professorships, he has received eight honorary doctorates.

«Maybe Diderot is the thinker for our 21st-century present.»

International Sales: English world rights (Stanford UP), Spanish world rights (Universidad Iberoamericana), Russia (NLO), Brazilian Portuguese rights (UNESP)
How do the history of religion and the history of political freedom relate to one another? The diversity of opinions on this in the fields of philosophy, the humanities and social sciences and in the public is vast and confusing. And yet, the sublime synthesis in which Hegel once united Christianity and political freedom is still of enormous guiding power for many – despite or maybe because of Friedrich Nietzsche’s influential provocations.

However, a different way of looking at this complex of questions evolved within the religious thought of the 20th century, as Hans Joas shows in his new book. It is based on a concept of history that is more open to the future and on an understanding of freedom that is richer than it is in Hegel’s thought. By reference to sixteen selected thinkers, Joas carves out this new understanding of religion and freedom that is neither intellectualistic nor Eurocentric. This creates a decisive plea for a global history of moral universalism.

Today, there is no other way to talk about religion and the history of religion than in connection with the normative demands and the history of political freedom.
Amidst the crises and threats to liberal democracy, Isabell Lorey develops a democracy in the political present that bursts open political certainties as well as linear ideas about progress and growth. With her queer-feminist political theory she formulates a fundamental criticism of masculinist conceptions of the people, representation, institution and multitude. And she develops an original concept of presentist democracy that is based on care and connectedness, on the irreducibility of responsibilities - and that is unthinkable without past struggles and current practices of social movement. When queer-feminist care practices and a black and queer understanding of debt are foregrounded, democracy emerges in present tense.

Democracy in the Present Tense is a radical intervention into the masculinist political theory of liberal democracy where bourgeois ideas of time are confronted with a new conception of the present. With reference to the political philosophy of thinkers such as Rousseau, Derrida, Benjamin, Foucault and Negri and practices of contemporary social movements a queer-feminist form of presentist democracy develops, which proceeds from care and connectedness.
Some people experience the presence of something divine when they listen to a piece of music. Others feel like they are possessed by a strange power when speaking in tongues or they feel a connection to the other side when they find themselves in deep trance and ecstasy. The mysterious, unfathomable can cause dread and fear but at the same time it fascinates us. People imagine ghosts, demons, gods or beings from another world as the cause behind these inexplicable phenomena. This experience of the inaccessible is what characterises the beginning of religion, according to Hans Peter Duerr. In his new book, the renowned ethnologist explores the question of what religious experiences are. To do so, he consults numerous ethnological studies and modern neuroscientific findings.

From the beginnings of human culture in the Stone Age to New Age, Hans Peter Duerr explores how inexplicable phenomena have been interpreted through the scope of religion. He talks about near-death experiences, Marian apparitions, about people who communicate with the dead and have romantic relationships with ghosts. Powerfully eloquent and visually stunning, his study creates an opulent panorama of the history of humankind.
Ulrich Bröckling

Post-Heroic Heroes

»We can be heroes just for one day.« David Bowie

Nowadays, heroic figures are considered suspicious: too much pathos, too much oozing masculinity, too much moral superiority. We live, they say, in post-heroic times. However, the fascination with heroic stories is not simultaneously exhausted. Indeed, the dubiousness of exemplary heroic figures is confronted with a seemingly insatiable hunger for heroes that is generously tended to. Lifesavers are heroized just as much as climate activists and whistle blowers, superheroes populate movies and computer games and elite sports continuously provide heroisables personnel. With the global boom of populist leadership figures, portrayals of heroes are ultimately returning to the political stage as well.

Ulrich Bröckling uses this concurrence of heroic and post-heroic models as an opportunity to explore the role of the heroic in contemporary society. To do so, he traces the history of the reception of heroic in contemporary society. To do so, he directs the International Center for Philosophy, an impressive way. Ulrich Bröckling is Professor of Cultural Sociology at the Albert Ludwig University of Freiburg. His work focuses on areas such as the sociology of technologies of society and self, historical sociology, and the sociology of war and the military.

Selected Backlist:

Das unternehmerische Selbst (2007)
International Sales: English world rights (Sage), Spanish rights Latin America (Alberto Hurtado), Korea (Hanul)
Gute Hirten führen sanft (2017) Rights available

Markus Gabriel

Fictions

»The thinker of the hour.« Die Zeit

There is a confusion of ontological dimension in the Zeitgeist: Reality and fiction seem indistinguishable nowadays. This does not only affect the medial public but also the self-understanding of the humanities. To escape this one-way street, Markus Gabriel develops a realistic philosophy of fictionality in his new book, which simultaneously lays the foundation for a theory of objectivity of the humanities. A fundamental philosophical work.

At its centre lies the ability of humans to form a self-concept, which is fundamentally socially reproduced without being socially constructed. Fictions – paradigmatic dramaticus personae of our aesthetic imagination such as Anna Karenina, Macbeth, Mephistopheles or Jed Martin, the protagonist of Michel Houellebecq’s The Map and the Territory – are effective processes of self-representation of man’s intellectual way of life. To acknowledge this, the anthropological place of imagination at the centre must be given justice. That way, Gabriel’s New Realism overcomes the erroneous antimony of illusion and reality in order to recalibrate our endangered sense of what is real.

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»Philosopher Markus Gabriel takes an in-depth approach to target the Zeitgeist.« Uwe Justus Wenzel, FAZ

»With his epistemology [Markus Gabriel has] his finger on the pulse of the time and shows that philosophy can be highly relevant outside ivory tower of academia as well.« Claas Christophersen, NDR

»Some objects in our thinking are fictitious. They exist, if at all, only because we lend them their existence.«
KATAPULT
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Dinge, die verschwinden
Dinge, bei denen uns das stört

Aktive Kohlekraftwerke

400 von Menschen getötete Haie: 100.000.000-273.000.000
von Haien getötete Menschen: 4

Haie vs. Menschen 2018

KATAPULT
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