Authors and Estates represented by Suhrkamp/Insel

A selection

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When the world has become a different place overnight

Stephan Thome
Plum Rain

Taiwan in the 1940s, at the end of the Japanese colonial era. As the Pacific War inexorably approaches, eight-year-old Umeko grows up sheltered in a small town in the north of the island. She is proud of her good Japanese and adores her older brother, the star of the local baseball team. When war reaches the island and Taiwan’s political and social situation changes radically within a short period of time, her life gets caught up in a whirlpool of guilt and crime that still holds the family captive seventy years later.

The events of that time remain obscure until two of Umeko’s relatives attempt to reconstruct them: her youngest son Huak, who has emigrated to the USA, and her favourite granddaughter Julie. Huak is visiting his homeland for his mother’s eighty-second birthday with his own son, who is unfamiliar with his Taiwanese roots. Julie, on the other hand, is a self-confident and politically active doctoral student who is researching Taiwan’s modern history. But can any life story be reconstructed at all or can it only ever be imagined? How can we do justice to the complexity of the past and which – or whose – version of it will ultimately be considered the truth?

Stephan Thome’s new novel is a declaration of love to his adopted country Taiwan and its inhabitants’ tenacious will to survive. Plum Rain unfolds a moving historical panorama centred on a family tragedy. At the same time, the questions it raises are aimed at our own conflicted present: What creates belonging when personal and national identity are much less clear-cut than we think? How much do we know about those closest to us? What do we really know about ourselves?

A gripping story about a region that could become one of the great flash points of this century

A profound meditation on the question: What is home?

»The only protection against the truth is the wrong one.«
How can one be glorious in a country where corruption and oppression reign, where only those who submit to a restrictive regime survive? And how is one supposed to overcome this experience if it is not talked about, not even after the system has collapsed, not even after one has left the country and not even with one's own daughter? What do they see when they peer through the curtains into the courtyard of an East German town with their Soviet eyes?

Sasha Marianna Salzmann’s new novel talks about times of upheaval, from the “meat grinder times” of perestroika to present-day Germany, about how systems disintegrate and people are swept along by the maelstrom of events. It follows four biographies and explores the inextricable entanglement of the generations, across time and space. A novel of powerful imagery, great empathy and intensity.

»A dazzling debut novel. Beside Myself draws you into a vortex of tension without making you lose your bearings.« De Standaard (Netherlands) on Beside Myself

»Salzmann’s sentences flow across the page, her style is lavish and immediate. Great.« Claudia Vogt, Literaturspiegel

»Salzmann thoughtfully and cleverly addresses the themes of memory, identity, and migration, asking if language, nationality, or gender are important for our self-definition.« World of Literature

»A compelling journey of discovery and change.« Booklist on Beside Myself

»This is writing by someone who has something to tell.« Die Welt on Beside Myself

Sasha Marianna Salzmann
Glorious People
Novel
(Original title: Im Menschen muss alles herrlich sein. Roman)
384 pages
Clothbound
Release: September 2021
International Sales: Netherlands (Meridiaan); Domestic Rights Sales: German Audiobook (DAV) German Audiobook (DAV)

Sasha Salzmann was born in Volgograd in 1985 and grew up in Moscow. In 1995, the family emigrated to Germany. Subsequently, Salzmann studied literature, theatre, media and creative writing for the stage in Hildesheim and Berlin and is now an author, playwright, essayist and curator. Sasha Salzmann’s debut novel Außer sich is translated into 15 languages and won various national and international nominations and prizes.

Selected Backlist:
Außer sich/Beside Myself (2017) International Sales: English world rights (Text & US/Canada sub licensee: The Other Press, US); Canada audio book sub licensee: Blackstone), Spanish world rights (Saxi Burri), Catalan rights (Mús Libres), Portuguese (Dom Quixote), France (Grisaille), Italy (Francoforte Editore), Netherlands (Atlaa/Contact), Denmark (People’s Press), Sweden (Nye), Poland (Przačyński), Hungary (Fekete Sas), Bulgaria (Black Flamingo), Greece (Palakis), Uzbekistan (Tur:rino), Israel (Matar)

»It has been a long time since I have read such a wild, lyrical and intense voice.« Ángeles López, La Razón (Spain), on Beside Myself
**Friedrich Ani**

**Last Respects**

»This masterful crime novel deals with what men do to women as a matter of course.«  *Sylvia Staude, NZZ am Sonntag*

Seventeen-year-old Finja Madsen fails to come home after a party one night. There are no witnesses, no clues as to what happened to her. The investigation is at a dead end. Inspector Fariza Nasri interviews family and friends of the missing girl, including her mother’s boyfriend Stephan Barig. The party was at his house while he spent the weekend in the countryside with two friends. Barig diligently cooperates. Nasri listens, asks questions – and is suddenly certain that the man is lying. But was he really involved in Finja’s disappearance or is he hiding something else entirely?

The search for a missing girl slowly becomes a nightmare journey into the abysses of male fantasies of power and the devastation they leave behind. Fariza Nasri gets caught up in a maelstrom of violence that keeps her in its grip until Nasri gets caught up in a maelstrom of the devastation they leave behind. Fariza Nasri gets caught up in a maelstrom of violence that keeps her in its grip until

![image]

**Zoë Beck**

**Paradise City**

Don’t worry, you’ll be taken care of. Sure as death... More than 30,000 copies sold

Germany in the near future. The coasts are flooded, large parts of the country are depopulated and nature is reclaiming deserted communities. Berlin is nothing but a backdrop for tourists. The government has moved to Frankfurt, which has merged with the entire Rhine Main Area to become one single megacity. In those places where infrastructure exists, it works flawlessly. Virtually all life is controlled by algorithms. Everyone is fine – as long as they don’t ask any questions.

Lina, a researcher for one of the last independent, non-state-owned news portals, is sent to the Uckermark to investigate whether a local woman has actually been attacked by jackals, even though she was supposed to take on an explosive story. While she begrudgingly does her job, her boss has an extremely strange accident and a young colleague is murdered. Both had been working on the story that had originally been promised to Lina. Initially, she believes that it was about large-scale trade with health information, but then she discovers the eerie truth: Someone close to her has the power to decide about the life or death of almost everyone in the country. And this power is now getting out of control...

![image]
Peter Bichsel
Something Has to Be Done About the Banana Trees in Winter

A collection of enlightening stories for the darker season: for December, for Christmas and New Year’s – and for the time after that. «Yes. Allright.» says Peter Bichsel when you ask him: How are you? When you ask him: What are you doing for Christmas? The answer is: Yes. Christmas, right. Both entirely superfluous questions, really. His very deliberate, simple answers, however, tell a whole story. Sometimes it takes only three lines, sometimes a single word is enough to let Bichsel's very unique, dark stories emerge.« Adrienne Schneider

Vanessa Giese
The Woman Who Conquered the Sky

A novel about the life of the daring aviation pioneer Katharina Paulus

Frankfurt am Main, 1889: When the young seamstress Katharina (Käthe) watches a balloonist take to the skies for the first time, she is spellbound. Shortly afterwards, the airship crew trooper Hermann Lattemann literally falls at her feet. She takes her fate into her own hands, starts working for him, they fall in love – and soon it is no longer enough for her to just mend his balloons: she wants to go up herself and feel the freedom of the sky. Together Käthe and Hermann ascend – and parachute back down. But soon after, Hermann dies in an accident and Käthe is left to fend for herself. She does everything she can to achieve fame as an aviator and to develop a parachute that could have saved Hermann's life.

The small-time seamstress becomes the aviation pioneer, inventor and entrepreneur Katharina Paulus. An homage to freedom and self-determination, a brilliant novel about a bold woman who was far ahead of her time.

Once you have seen the world from above, you never return to it the same way.«
Ulf Erdmann Ziegler
A Different Era
The everyday life of politics in times of scandal

Berlin, Bundestag, autumn 2011. The SPD is slumbering in opposition when a burnt-out mobile home is found in Eisenach on a November day: The end of a right-wing extremist terror cell confronts the still young Berlin Republic with almost unsolvable questions. Suddenly elevated to the position of moral authority, MP Andi Nair performs brilliantly in his role as chairman of the appointed investigating committee. The events are recorded by his office manager Wegman Frost, who can hardly grasp the depravity of the circumstances and the failure of the authorities and is pulled into a whirlpool of self-doubt. As a foster child of unknown origins, his commitment against extremism and the search for identity.

In the small town of Bad Guldenberg the world is still alright. At least until a group of underage immigrants is given accommodation in the old Seglerheim. The people of Guldenberg agree. The strangers simply don’t fit in and are causing nothing but trouble. As tensions rise, there are rude remarks and provocations and when the rumour that a young woman was raped spreads, everyone soon agrees that it must have been one of the young immigrants. And the people of Guldenberg will not stand for that...

Christoph Hein’s new novel paints a moral portrait of a society that is out of joint. Of people who see themselves as victims and become perpetrators as a result. Of the kind of racism we encounter every day.

Ulf Erdmann Ziegler creates images of a time that we have penetrated more deeply after reading and which seems more mysterious than ever because of it. Christoph Bartmann, Süddeutsche Zeitung

"The air is the best thing about Guldenberg, the city could bottle this and sell it. We owe it to the surrounding forests especially to the heath. The air tastes like tree resin and fir sprigs and heather. Breathing is easy here. Other than that, there are only those small houses, everything is low and crouched. That’s Guldenberg. If you want to be a highflyer here, you’ll get but a bloody nose."

Photo: Heike Steinweg

Rights available
Ulf Erdmann Ziegler was born in Neumünster in 1959. His novel Hamburger Hochbahn earned him #1 on the SWR Bestseller List. Ziegler was awarded the Friedrich Hebbel Prize in 2008. In 2012, his novel Niets Weißes, a new style of realistic narratives (German Book Prize jury), was published and was later nominated for the German Book Prize and the Wilhelm Raabe Prize. Ulf Erdmann Ziegler lives in Frankfurt/Main.

Selected Backlist:
Schottland und andere Erzählungen (2018)
Und jetzt du, Orlandel! (2018)
Niets Weißes (2012)

Christoph Hein
Guldenberg
Bad Guldenberg is everywhere

In Güldenberg: Christoph Hein paints a seismographic picture of the present. Cornelia Geissler, Berliner Zeitung

"The novel is both sorely current and timeless." Carsten Ote, Die Zeit

In its almost sneaky, unwieldy language Guldenberg [...] is an all the more potent story about the depravity of man. Judith von Sternburg, Frankfurter Rundschau

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Photo: Jürgen Bauer

Christoph Hein was born in 1944, Christoph Hein lives in Berlin. He has written novels, novellas, short stories, plays, essays and children’s books. His most recent novels were on the Ziegler/bestseller list for weeks. His recent awards include the 2019 Prix du Meilleur livre étranger (for Glückskind mit Vater), the 2019 Samuel Bogumił Linde Prize and the 2017 Grimme-Goldenhouse Prize.

Selected Backlist:
Verwirrnis (2018) International Sales: France (Métailié); Domestic Rights Sales: German Audiobook (DAV)
Glückskind mit Vater (2016) International Sales: Arabic world rights (Selwa), France (Métailié), Italy (n/a), Denmark (Cystendal), Bulgaria (Atlas); Domestic Rights Sales: German Audiobook (DAV), German Entire Radio Reading (MDR)

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Photo: Heike Steinweg

Christoph Hein
Guldenberg
Novel
(Original title: Guldenberg. Roman)
284 pages
Clothbound
Release: May 2021

International Sales:
France (Métailié);
Domestic Rights Sales:
German Audiobook (DAV)

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Svenja Leiber  
Kazimira

A family drama, a moral portrait of a community subjected to a devastating ideology, a fascinating history of amber mining – but above all a close-up view of several remarkable women fighting for their rights.

In Kazimira, Svenja Leiber tells the story of the largest amber mining operation in history. The rise and decline of the Anna Pit and its lasting effect on today's Russia reflect pressing questions: Where do hatred and violence come from? What happens when life is declared worthless? The women whom the novel sensitively follows across five generations create an alternative world – at the centre of which are Kazimira and her struggle for self-determination.

Svensja Leiber writes with a literary power she radically forces upon the reader. Beginning on the first page.  
Galore on Staub

Svenja Leiber lets people experience justice, above all those who are helpless before themselves.  
From the laudatory speech on the occasion of the Werner Bergengruen Prize for Svenja Leiber

A terrific historical panorama.  
Georg Leisten, SüdwestPresse

What Svenja Leiber attempts here is a little megalomaniacal, it shouldn't have worked. But then you can't help but bow to the author. Not only does the book contain a great deal of research, Leiber has also put her heart and soul into it. Kazimira deals with German history with all its dark sides, with the fate of some families in times of madness, but above all with the fate of women in a man's world that only reluctantly concedes that freedom belongs to everyone.  
Ulrich Greiner, Die Zeit
Ariane Koch
The Imposition

»The lift descends vertically, the same direction from which the sadness enters me.«

A young woman ekes out a living in a house that is too big in a town that is too small right by a triangular mountain. When a guest turns up, she takes him in without hesitation. The guest is as promisingly new as he is strange and he quickly becomes the captivating centre of attention, but also the victim of inquisitorial fantasies of power. Until he finally escapes the clutches of the increasingly obsessive landlady and she herself, alone again, embarks on a long-awaited journey and now becomes a guest in her turn.
The Imposition is a novel of wonderful-wilful narration that asks questions about the known and the unknown, about assimilation and origin and home, about privacy and hospital-

Ariane Koch
The Imposition Novel
(Original title: Die Aufdrängung, Roman)
approx. 160 pages
Paperback
Release: August 2021

Rights available
Ariane Koch, born in Basel in 1988, studied fine arts and interdisciplinarity. She writes – also in collaboration – theatre and performance texts, radio plays and prose. Her texts have won numerous awards and have been performed in places like Basel, Berlin, Cairo, Istanbul and Moscow. Ariane Koch has been granted various fellowships, including one from the Cité internationale des Arts in Paris (2019). She has been teaching at the Institute for Aesthetic Practice and Theory at the Basel School of Art and Design since 2019. The Imposition is her debut novel.

»Sometimes I don’t know anymore if the guest really said that. Because the guest doesn’t speak my language. Maybe I thought I could read everything in his eyes. Maybe I was the one who saw forlornness in his eyes.«

»When someone tries to approach me, I usually just circle around in the opposite direction, so that we never reach one other and always maintain the same distance.«

Friederike Mayröcker
as I in the morning and moss green. come up to the window

»Esteemed listeners, do not try to lift the secret of this text, orders Friederike Mayröcker in her new work of prose – but even its title leaves an indelible track.
as I in the morning and moss green. come up to the window leaves no doubt about what is still to do, day after day: looking at the world alertly and with curiosity and take an art from it that transforms words into shooting stars and considers language itself an almost inexhaustible poetic magic kit: my texts are created through eyes that rephrase themselves is one of the secrets that the Viennese poet reveals to her readers after all.

Even though »corporeality« may have become cumbersome in old age, even though the lists of words that have been lost over the years may become longer, as the poet herself laments – »in dreams I am young, in my dreams I am high«, ens-

Friederike Mayröcker
was born in 1924 in Vienna, where she deceased in 2021. From 1946-49 she taught English and Austrian schools in Vienna. Her first literary works date back to 1939. She published poems in a journal as of 1946, in 1956 her first book came out. Since then she has written poetry, prose, plays, radio plays and children’s books. She has been honoured with numerous distinguished national and international literary awards.

Friederike Mayröcker
as I in the morning and moss green. come up to the window
(Original title: da ich morgens und moosgrün, Ans Fenster trete.)
203 pages
Clothbound
Release: July 2020

International Sales:
English world rights (Seagull), France (Atelier de l’Aneau), Bulgaria (Ergo)

Scardanelli (2009) International Sales: USA (The Song Cave), Spain (Ediciones de Aqüa), France (Atelier de l’Aneau), Sweden (Eberstrims), Hungary (Pluralica)

Und ich schüttelte einen Liedling (2005) International Sales: English world rights (A Public Space), Sweden (Eberstrims), Czech Republic (Cibybak)

Reise durch die Nacht (1984) International Sales: English world rights (Atavade Press), France (Atelier de l’Aneau), Italy (Sellerei), Denmark (Palomar), Hungary (Jakont), Lithuania (Reklamos Veršimo Lietdydos Vard)

Friederike Mayröcker

Selected Awards:
Günter-Eich-Preis 2017
Österreichischer Buchpreis 2016
Bremner Literature Prize 2011
Peter-Huchel-Preis 2010
Hermann-Lenz-Preis 2010
Premio Internazionale 2003
Georg-Buchner-Preis 2001
Karl-Szukak-Preis 2001
America Award Prize 1997
Else-Lasker-Schüler-Preis 1996
Friedrich-Hölderlin-Preis 1993
Erich-Nossack-Preis 1989
Anton-Wildgen-Preis 1982
Großer Österreichischer Staatsspreis 1982

Friederike Mayröcker

Selected Backlist:
ich sitze nur GRAUSAM da (2012) International Sales: English world rights (Seagull), France (Atelier de l’Aneau), Bulgaria (Ergo)

Nominated for the Leipzig Book Fair Prize 2021

Bibliothek Suhrkamp
After the 1971 coup, the military holds captive not only the lives but also the dreams of the people in Turkey. Artists, leftists and intellectuals fear for their existence, including the narrator, who flees by sea from Istanbul to Europe. In her luggage: the wish to become an actress and the unconditional desire to make known and keep alive the cultural wealth of her country, which has been so abruptly cut off, without allowing herself to be limited to nothing but her background in the “zoo of languages.” And there, in the centre of a divided Berlin, on the boulevards of Paris, in dialogue with admired poets and thinkers such as Godard, Chekhov, Kafka or Brecht, she finally finds herself in a respite from hell once more, where art, politics and life seem to be unboundedly compatible.

Emine Sevgi Özdamar’s new novel is a polyphonic hymn of praise to a post-war Europe in which, for a short time, it seemed possible to break down borders with the means of poetry alone. It is a longing obituary to the friends, artists and acquaintances who accompanied her on her way. Above all, however, it is the powerfully eloquent opening up of a space between threat and security, a space bounded by shadows.

In Özdamar’s novel, the personal biography is linked to the history and political development of Europe. The book deals with crossing the borders between mother tongue and learned languages, with overcoming speechlessness in life in exile. As though in passing, the history of Turkey from the Ottoman Empire to the present is told, and its connection with German and European history, through themes such as nationalism, racism, fascism and Islamisation. At the same time, the story of an artist’s development unfolds, a declaration of love for literature, film and theatre.

It is not by coincidence that the novel begins and ends on the Aegean island of Lesbos; it becomes the book’s poetic and political point of culmination. In the image of the dead bodies on the island’s beach, past, present and future overlap. The book is not a chronicle, but an immensely vivid picture of temporary conditions that is assembled like a mosaic; it is not an autobiography but a novel, and perhaps a mythobiography.

Emine Sevgi Özdamar grew up in Istanbul, where she attended drama school. In the mid-seventies, she moved to Berlin and Paris and worked with directors Benno Besson, Matthias Langhoff and Claus Peymann, among others. She appeared in several films and has been writing plays, novels and short stories since 1982. She has received numerous awards for her work, including the Ingeborg Bachmann Prize in 1991 and the Kleist Prize in 2004. Emine Sevgi Özdamar lives in Berlin. A Space Bounded by Shadows can be considered the sum of her artistic work to date.
They meet in Berlin but in London they become a couple. They spend their days in a court room at the Old Bailey, to support anarchists facing draconian prison sentences. Strikes, squatting, IRA attacks and the tough measures taken by the government shape everyday life in the winter of 1972. The couple explore the city, floating through it weightlessly as though in a dream. The Englishman (as the narrator calls her companion) knows little about his Jewish family. Decades later, after they have already been separated for many years, the Englishman uncovers a family drama. It is a spectacular fraud case, in which the accused is Levy, his great-grandfather.

Following the restless search of her companion, encouraging it with her questions, the narrator stumbles upon the remotest episodes of our life. Their quiet, prosaic, adamant sound turns into a chronicler and the intimacy of emotion into an instrument of cognition. Everything will have been relevant. You won’t want to put this slim, intense book down until the very last page.« Christoph Schröder, Zeit Online

Edschmid works with the suggestive power of historical indices, her style combines reportage and fiction. The constant shifts between present tense and past tense create a special kind of hyper-realistic perception that does justice to the individual case and yet goes far beyond it.« Meike Feßmann, Der Tagesspiegel

A story of love and loss and a journey through 1970s left-wing Europe

Her books are short. But they have an incredible effect.« FAZ

To be like Erik just once! That’s what Andreas has always wanted, and that’s why he has been trying to make friends with Erik – always polite, enviably relaxed, but ultimately unapproachable – since they were teenagers. But Erik is not only better when it comes to grades, popularity with girls or sports. Twenty years later, when they meet by chance in Berlin, Andreas is just a Romance philologist and teacher in training while Erik has made it as a set designer in the glamorous world of Hollywood and has become close to famous movie stars – such as Hélène, a world-famous actress whom Andreas has had a crush on all his life. Without ever suspecting that Hélène, of all people, would be the one to leave the movie screen and walk into his life, in the flesh, for a few days. Thanks to Erik, certainly, but without him.

Hans-Ulrich Treichel was born in Versmold, Westphalia, in 1952. He now lives in Berlin and Leipzig and was Professor of German Literature at the University of Leipzig. His works have been translated into 28 languages.

Better Than Ever is a trenchant, affectionately ironic novel. With his unique dry humour Hans-Ulrich Treichel lets his wistfully waverer hero, Andreas Reiss, roam within the walls of West Berlin – a melancholic who does things shortly after professing that it would be better not to do them. And just as with Chekhov’s gun you can be sure that in the end everything will have been relevant.

Hans Ulrich Treichel Better Than Ever Novel (Original title: Schön er denn je. Roman) 175 pages Clothbound Release: June 2021 Rights available

Hans Ulrich Treichel’s books are a testament to the fact that we know nothing, least of all about ourselves.« Neue Zürcher Zeitung

Treichel’s quiet self-irony is the perfect pitch for this story about life plans and their failure, about illusions and projections that inevitably creep into our narratives about ourselves.« Richard Kämmerlings, Welt am Sonntag

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Intense but sober narration. The 49 episodes appear before the reader’s eyes like film stills.« Christoph Schröder, Frankfurter Rundschau

They meet in Berlin but in London they become a couple. They spend their days in a court room at the Old Bailey, to support anarchists facing draconian prison sentences. Strikes, squatting, IRA attacks and the tough measures taken by the government shape everyday life in the winter of 1972. The couple explore the city, floating through it weightlessly as though in a dream. The Englishman (as the narrator calls her companion) knows little about his Jewish family. Decades later, after they have already been separated for many years, the Englishman uncovers a family drama. It is a spectacular fraud case, in which the accused is Levy, his great-grandfather.

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Andreas Pflüger
Ritchie Girl

In the end, all we face is ourselves.

After completing the training at Camp Ritchie, Maryland, Paula Bloom returns as an officer with the American occupying forces to a destroyed and broken Germany, a country she had left nine years earlier. As the daughter of an American businessman, she had lived her life in Berlin during the Nazi reign in a gilded cage. A life that was a lie. Now Paula is convinced that she could never forgive. Not the Germans. And not herself.

As prominent war criminals are standing trial in Nuremberg, the U.S. Army has long since begun cooperating with the perpetrators of Nazi Germany in a camp near Frankfurt. In the engine room of the Cold War, pragmatics are in charge and their cynicism brings Paula to the edge of despair. This is where she meets an Austrian Jew who offers his services to the Americans. He claims to be Johann Kupfer, the greatest spy of World War II, and Paula is tasked with finding out whether he is telling the truth about his identity and his past. But those who seek the truth must be able to bear it.

Set against the backdrop of post-war Germany and the beginnings of the Cold War, Andreas Pflüger writes about guilt, forgiveness and the power of love with tremendous narrative force, refinement and visual power in this brilliantly researched novel.

Andreas Pflüger, born 1957, is one of Germany’s most renowned and sought-after scriptwriters. Among his multiple award-winning scripts are The Ninth Day and Strike, both directed by Volker Schlöndorff, as well as over twenty episodes of Tatort, Germany’s most popular and longest-running police procedural TV series. His works also include plays, radio dramas, documentary films and novels such as Operation Rubikon and his award-winning trilogy featuring the blind Special Agent Jenny Aaron. Endgültig, the first instalment of the Jenny Aaron trilogy that sold more than 200,000 copies in Germany alone, won the German Crime Fiction Prize 2018, was shortlisted for the Crime Cologne Award, and has been translated into ten languages to date.
Berlin is boiling hot in the first summer after the pandemic. The tourists are back in Party City, there are excessive parties everywhere, everyone is enjoying the time after the lockdown. Good business for Tom Lohoff, the facilitator, who has apartments, all kinds of drugs, sex and access to top clubs on offer for the party crowd from all over the world. And he has large gambling debts with a local gangster who runs a brutal gang. Tom, a gambling addict since his teens, needs money, no matter where from, even if he has to lie and cheat and steal from his last remaining friend and his father.

The city is also politically hot. Federal elections are going to be held in a few weeks and the neo-Nazis are staging the kidnapping of one of their politicians as a false flag operation to catch back votes – and Tom has unwittingly let them one of his flats for the operation to catch back votes – and Tom has to lie and cheat and steal from his last remaining friend and his father.

The people are enjoying the time after the lockdown. Good business for Tom Lohoff, the local gangster who runs a brutal gang. Tom, a gambling addict since his teens, needs money, no matter where from, even if he has to lie and cheat and steal from his last remaining friend and his father.

Berlin Heat

Johannes Groschupf

Thirteen incidents, every one of them a moment where disaster can happen at any moment. He drives as slowly and carefully as he can and eventually, he reaches Zandschow – a tiny village in the far north with a firefighting pond at its centre. He quickly realises: The villagers follow a strict weekly plan, on Thursdays, for example, twenty plastic swans are set adrift on the pond and they celebrate festivals underneath artificial palm trees in their »lagoon«. And anyway: The people here no longer put up with the precarious conditions way out in the sticks. Their Zandschow is Zanzibar, you can be a pauper here and still live like a king, amongst a lot of craziness.

With imagination running wild and a lot of humour Zandschow tells the story of a solitary community that pulls itself up by its own bootstraps – defiant and stubborn, free and independent. He creates a utopia within our globalised present and finds a language for it that is compellingly musical.

Bengt Claasen is sitting in his car, all his earthly possessions in the boot. In front of him, on the dashboard, sits the collar that belonged to his deceased dog. Wherever it falls down, he is going to stop and start a new life. He drives as slowly and carefully as he can and eventually, he reaches Zandschow – a tiny village in the far north with a firefighting pond at its centre. He quickly realises: The villagers follow a strict weekly plan, on Thursdays, for example, twenty plastic swans are set adrift on the pond and they celebrate festivals underneath artificial palm trees in their »lagoon«. And anyway: The people here no longer put up with the precarious conditions way out in the sticks. Their Zandschow is Zanzibar, you can be a pauper here and still live like a king, amongst a lot of craziness.

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Bengt Claasen is sitting in his car, all his earthly possessions in the boot. In front of him, on the dashboard, sits the collar that belonged to his deceased dog. Wherever it falls down, he is going to stop and start a new life. He drives as slowly and carefully as he can and eventually, he reaches Zandschow – a tiny village in the far north with a firefighting pond at its centre. He quickly realises: The villagers follow a strict weekly plan, on Thursdays, for example, twenty plastic swans are set adrift on the pond and they celebrate festivals underneath artificial palm trees in their »lagoon«. And anyway: The people here no longer put up with the precarious conditions way out in the sticks. Their Zandschow is Zanzibar, you can be a pauper here and still live like a king, amongst a lot of craziness.
On the fine line between genius and insanity and about the ambivalence of scientific discoveries


International Sales: USA & Canada (New Directions), UK & Commonwealth (Pushkin Press, Chinese simplex rights (Shanghai 99), Brazilian Portuguese rights (Todavia), Portuguese rights (Elisson), Arabic world rights (Nabi), France (Soulil), Italy (Adelphi), Netherlands (Atlas Contact), Sweden (Nyristedt/Litteratur), Norway (Det Norske Samlaget), Finland (Tammi), Korea (Minhakdongsang), Czech Republic (Paseka), Romania (Trei), Estonia (Kurajärga Gallus), Lithuania (RAI), Croatia (Vuković & Bunjić), Turkey (CAN), Greece (Doma), Albania (Asha e Nose)

Our Literary Sensation in 2021: Four Suhrkamp Authors

Stevanovna: 
In Memory of Memory
Original title: Памяти памяти
published in November 2017 by Novine, Moscow
Translated German title: Nach dem Gedächtnis
527 pages, Clothbound
Release of the German edition by Suhrkamp: February 2019

International Sales: USA & Canada (New Directions), UK & Commonwealth (Fitzcarraldo Editions), Spanish world rights (Vogueria Ediciones), Chinese simplex rights (Yilin), Russia (Maan, Ivanov & Ferber), Portuguese rights (Dom Quixote), France (Noir sur Blanc), Italy (Voyelles), Netherland (De Bezige Bij), Denmark (Polomar), Sweden (Nyristedt/Litteratur), Norway (Gyldendal Norsk), Finland (Siltula), Korea (Bokbok Socja), Japan (Bakakushou), Poland (Prószyński), Czech Republic (Akropolis), Hungary (Parr), Bulgaria (Janet 54), Romania (Humanitas), Lithuania (Alma Littera), Croatia (Fukintra), Serbia (Bokes), Slovenia (Beletrina), Turkey (CAN), Greece (Vukilikes), Macedonia (Rila Press)

A vast panorama of ideas and personalities that offers an entirely new and bold exploration of cultural and personal memory

»Stevanovna’s tour de force blends memoir, literary criticism, essay and fiction.« - V.M. Cruikshak, The Guardian

Setz published his debut novel Söhne und Planeten in 2007. It was quickly followed by his second novel, Die Frequenzen, in 2009 and the volume of short stories Die Liehe zur Zeit des Märkischen Kindes in 2011, for which he received the Prize of the Leipzig Book Fair. In 2012, he published the widely translated novel Indigo and in 2015 his highly acclaimed 1000-page novel Die Stunde zwischen Frau und Gitarre — a kind of philosophical psychological tour de force — for which he was awarded the Wilhelm Raabe Prize. Setz is also the author of the collection of poetry Die Vogelstraußtrompete (2014). Most recently, Suhrkamp Verlag has published Rot Greiisch ohne Aufer (2018), a very different kind of author interview where the interlocutor is not the author himself but his work in the form of an artificial intelligence, the collection of short stories Der Trotz rander Ding (2019) as well as Die Bienen und das Univichörte (2020), which deals with the results of a self-experiment in which Setz studied constructed languages such as Esperanto, Volapük or Blissymbolic.

»A master wordsmith who in his novels and stories repeatedly explores the liminal spaces of being human. His sometimes disturbingly drastic style strikes the heart of our present because it follows a profoundly humanistic impulse. He combines this humanitarism with an encyclopaedic knowledge and a wealth of poetic and linguistic imagination. With astonishing versatility, he demonstrates a radical contemporaneity that, book after book, attests to the beauty and obstinacy of great literature.« - From the jury’s statement

For more information about Clemens J. Setz and his works please visit: https://www.suhrkamp.de/rights/person/clemens-j-setz-p-8336

International Sales: USA & Canada (New Directions), UK & Commonwealth (Pushkin Press), Spanish world rights (Acantilado), Catalan world rights (Míssibris), Chinese simplex rights (China CITIC Press), Portuguese rights (Elisson), Arabic world rights (Nabi), France (Soulil), Italy (Adelphi), Netherlands (Atlas Contact), Sweden (Nyristedt/Litteratur), Norway (Det Norske Samlaget), Finland (Tammi), Korea (Minhakdongsang), Czech Republic (Paseka), Romania (Trei), Estonia (Kurajärga Gallus), Lithuania (RAI), Croatia (Vuković & Bunjić), Turkey (CAN), Greece (Doma), Albania (Asha e Nose)

Clemens J. Setz is awarded Georg Büchner Prize 2021

The German Academy for Language and Literature has awarded the Büchner Prize 2021 to author Clemens J. Setz. The prize is endowed with 50,000 Euros. It is the most important award for contemporary literature written in German.
We are familiar with degrees of freedom in the field of mechanics. The term denotes the number of directions into which a rigid body connected to a joint can move. In attempt at modernising liberalism, Christoph Möllers starts neither with the general political climate nor the conflict between the individual and society.

Instead, he tries to dissect the characteristics of an order that allows for mobility and social variability. Equipped this way he doesn’t promise any answers but new perspectives on various phenomena: on the term of political representation but also on the role of territorial borders. Freedom, according to Möllers, is the practice of open-endedness that facilitates processes of which it must be unclear where they lead.

»Brilliant and well-founded.«
From the Jury statement of Deutscher Sachbuchpreis 2021

»An eminently political book that not only deals with liberal thought and action but also with the problems of politics overall.« Herfried Münkler, FAZ

»In the end, the reader feels overwhelmed by virtuosity and creativity.« Jens Hacke, Die Zeit

»Degrees of Freedom is one of the best books of the recent past, rich in observations, ideas, apt and often aphoristic formulations.« Jens Bisky, Süddeutsche Zeitung

Non-fiction
It is not nature that determines our ideas about sexuality, but society. Whereas it was religion that regulated sex in the past, today it is the economy. No wonder, then, that sexual or erotic capital has become a common metaphor in sociology, gender studies, sexology and even in everyday language to describe the motives and consequences of practices to increase sexual attractiveness, for example.

In their concise book, enriched with numerous examples, Dana Kaplan and Eva Illouz defend the concept of sexual capital as an analytical category, but make it more complex and free it from gender clichés as well as from rationalist and identity-political short-cuts. They show that sexual capital can take different, historically conditioned forms, which at times also coexist. Their main focus is on the specifics of neoliberal sexuality, which is accompanied by its very own kind of sexual capital. Which has long since been circulating not only in the sphere of private intimate relations, but in the entire sphere of capitalist reproduction. From this perspective, the question of class and gender hierarchies consequently appears in a new light.
Karin Stögner / Alexandra Colligs (Ed.)
Critical Theory and Feminism

Critical Theory and Feminism – this title examines the tense relationship between two theoretical paradigms that both stand for emancipation from sociological, philosophical and psychoanalytical perspectives. The contributions, by Regina Becker-Schmidt, Rahel Jarecki, Sarah Speck and Barbara Unrath among others, deal with questions of subjectivity and identity, ideology and discrimination as well as labour and corporeality. On the one hand, they tie in with past debates and, on the other, illuminate new aspects of a feminist critical theory.

"Although it cannot be denied that the critique of reason and subject of the older Critical Theory is formulated against the background of a male perspective, the signs of a theory of gender relations are nevertheless clear."

Sabine Hark
The Community of the Unchosen
Freedom is for Other People

Those who participate in the social practice of a community and can see themselves as part of a »we« are free. A human right that is often disputed in our time. But a good life is only a life shared with others.

In this essay, Sabine Hark tells the story of belonging and equality starting from the lives of those whose communities are violently divided, whose hopes for a good life are shattered by the border walls of power, whose voices remain unheard and whose equality is treated with contempt.

In a language oscillating between theory and poetry, Hark sketches a power-sensitive political ethos for a pluralistic, democratic coexistence that creates spaces to breathe for the many.
In times of profound social upheavals and manifest crises, there is a need for fundamental analyses that take a look at contemporary society as a whole, examine its structural features and dynamics and potentially even reveal ways out of critical developments. In recent years, Andreas Reckwitz and Hartmut Rosa have presented large-scale but very differently accentuated theories of society, which play an important role in shaping the current debates on late modernity. In this joint venture, they now enter into a critical dialogue.

Based on the shared concern that the analysis of modernity as a social formation belongs at the centre of a sociology that takes seriously its task of enlightening society about itself, they first unfold their own socio-theoretical perspectives in extensive essays: while Reckwitz chooses »social practices«, »contingency« and »singularisation« as guiding concepts, Rosa opts for »acceleration«, »increase« and »resonance«. In the second part of the book, they consolidate their positions even more, work out commonalities, but also point out fundamental differences – in a frank conversation moderated by Martin Bauer.

Social theory, as I understand it here, is not a normative social philosophy with a utopian horizon.» Andreas Reckwitz

The best possible interpretation of the critical situation of a historical formation must at least generate utopian horizons for shaping the future.» Hartmut Rosa
Wolfgang Streeck
Between Globalism and Democracy
What comes after neoliberalism? – The much-anticipated sequel to the international success Buying Time

In the heyday of neoliberalism globalisation was considered inevitable and redistributive democracy obsolete. The promise was prosperity for all, the result was growing inequality. Economic stagnation coincided with a worldwide crisis of confidence in democratic institutions, including established political parties and trade unions. New movements like the yellow vests and newly formed parties at the margins of the political spectrum emerged in protest of declining political protection against rapidly rising economic and social uncertainty.

In his brilliant new book, Wolfgang Streeck argues that in light of this situation, whose causes appear all the more pronounced due to the Corona pandemic, it is time to make a fundamental decision. Should the reorganisation of the state system continue as before, i.e. towards ever greater supranational centralisation? Or would a rebuilding of decentralized autonomy and sovereignty – a return to more democratic self-government on the ground – be a better answer? In the book Streeck explores the limits of technocratic or free-market centralization within and between states and the possibilities of democratic decentralization as a response to the crises of our time, especially in Europe.

»Streeck has found a form of sociologically informed crisis narrative that enables us to see more clearly rather than give up in the face of the complexity of the world.«
Süddeutsche Zeitung on Gekaufte Zeit

Wolfgang Streeck, born in 1944, was the Director of the Max Planck Institute for Social Research in Cologne until 2014. He is a member of the Berlin Brandenburg Academy of Sciences and the Academia Europaea, Corresponding Fellow of the British Academy and Honorary Fellow of the Society for the Advancement of Socio-Economics. His book Gekaufte Zeit. Die vertagte Krise des demokratischen Kapitalismus was nominated for the Prize of the Leipzig Book Fair 2013 (non-fiction category) and has been translated into 17 languages to date.

»A nation state imbedded in an international blueprint for lasting peace, structurally unable to attack, is the only political construct that can be democratised.«

International Sales:
English world rights (Verso), Spanish world rights (Katz), France (Gallimard), Italy (Feltrinelli)

Selected Backlist:
Gekaufte Zeit (2013)
International Sales: English world rights (Verso), Spanish world rights (Katz), Chinese simplex rights (Social Sciences Academic Press), Russia (Higher School of Economics), Brazil (Itaú Cultural), Portugal (Actual), Arabic world rights (Sefsafa), France (Gallimard), Italy (Feltrinelli), Netherlands (Leuvenmagazijn), Sweden (Daidalos), Finland (Vastapaino), Korea (Dolbegae), Japan (Misuzu Shobo), Poland (Natolin European Center), Bulgaria (K&X Critique & Humanism), Turkey (Koc UP)

»Wolfgang Streeck is the Karl Polanyi of our time.« Perry Anderson
Joscha Wullweber
Central Bank Capitalism

»Undoubtedly we live in a time when central bankers are the new rock stars.« The Wall Street Journal

The global financial system is in a deep crisis. The guardians of money, central banks like the ECB or the US Fed, have become its very backbone and have ushered in a new era: that of central bank capitalism. For this, they had to revolutionise their monetary policy as well as act as market makers of last resort.

Joscha Wullweber descends into the engine room of modern capitalism, discusses the new instruments of central banks and explains the complex ways in which the state and the financial market are intertwined today. He also takes a close look at the shadow banking system, from which the global financial crisis originated and which is nevertheless becoming increasingly important. An indispensable contribution to understanding current global monetary and financial policy.

Anja Röcke
Sociology of Self-Optimisation

Work more productively, achieve more! Become even fitter, even more beautiful! Self-optimisation is at the centre of current social demands and individual empirical worlds in capitalist societies. But what exactly is meant by self-optimisation? Is it a new phenomenon? What are its individual and social preconditions and consequences? By way of exploring these three questions, Anja Röcke develops a definition of the term that is as clear as it is fundamental, discusses the history of self-optimisation and determines the factors that make self-optimisation both a central and an ambivalent phenomenon of late-modern society.

»Her diligent academic work offers – a sober analysis and not, as is often the case with this topic, a cultural-critical lament – a good overview of the discussion on the social and psychological aspects of self-optimisation.«
Gerd Schreder, Frankfurter Allgemeine Zeitung

»With her recently published, impressive and pleasantly objective Sociology of Self-Optimisation, [...] sociologist Anja Röcke works through the debate as a whole and at the same time raises the discussion to a new level of insight.«
Eckart Goebel, Die Welt
»Focusing on the year 1977 creates the image of profound shifts, changes and ruptures that continue to take effect to this day.«

1977 saw the Red Army Faction start its »Offensive 77«, the opening of the Centre Pompidou in Paris, the launch of Apple II in California – and the invention of the internet. What do these strange simultaneities mean? Why was Jimmy Carter talking about »human rights«, were civil rights activists talking about »identity politics«, esoterics about »New Ages« and architects about »symbolic forms« simultaneously? Why punk, disco and hip-hop at the same time? And why did Michel Foucault say in 1977: »We must go back to the very beginning.«?

In his book, Philipp Sarasin examines the lines, patterns and similarities that connect these and other events of 1977 with one another – and he shows how the belief in a commonality, which had shaped modernity, began to crumble.

1977 shows us a year in which only uncertainty was certain while the notion prevailed that the old coordinates of the industrial society would no longer be offering any guidance in the future. A phenomenal journey through time into the history of our present.

»1977 was the year in which Western societies began to dismiss modernity in its »traditional« form without knowing what would come next.«

With an obsessive attention to detail and a detective-like, sometimes suggestive sense for patterns, parallels and cross-connections, Sarasin assembles an impressive wealth of people, facts and thoughts into a fatefuly sparkling mosaic of that year.» Marianna Lieder, Die Welt

»An elegantly narrated, analytically sophisticated book rich in material to this »interslice of time« in which the great »hopes« of classical modernism were hidden farewelled.« Steffen Martus, Die Zeit

»Captivatingly told and intellectually impressive at the same time.«
Florian Meinel, Frankfurter Allgemeine Zeitung

»Intellectually demanding, but by no means dry. Sarasin’s method is catchy: Its result is not a coherent, closed narrative of history, but a stimulating exploration of the structural ruptures that produce our present.« Marlen Hobrack, Berliner Zeitung

Philipp Sarasin
1977
A Brief History of the Present
(Original title: 1977. Eine kurze Geschichte der Gegenwart)
502 pages
Clothbound
Release: June 2021

Rights available

Philipp Sarasin, born in 1956, is Professor of Modern History at the University of Zurich.

Selected Backlist:
Radicalised Conservatism

Radicalised conservatism is a crisis phenomenon. A crisis within conservatism, but also a crisis of the political system.

The crisis of social democracy is being talked about everywhere. But many traditional centre-right parties are also in decline or at least find themselves in a predicament: should they open up to progressive urban milieus? Or would they rather sharpen their conservative profile? While Angela Merkel stands for the one model, politicians like Donald Trump or Sebastian Kurz represent the other. They are representatives of a radicalised conservatism.

Natascha Strobl analyses their rhetorical and political strategies. She shows how they use resentment to mobilise their supporters or create their own narratives to exercise message control and dismiss criticism as fake news. Instead of substantive debate, they seek confrontation. In their own parties, they reduce democracy, rely on small circles of advisors and personalisation. In doing so, according to Strobl, they repeatedly resort to the methods of radical right-wing movements and organisations.

The Structural Transformation of Public Law

Many observers criticise the development that public law has taken in Europe since the end of World War II as an alienating juridification. In his new book, Armin von Bogdandy argues for a different interpretation of this process, namely as a structural transformation towards a European democratic society. This narrative allows for a reassessment of important events, judgements, concepts as well as current challenges. Bogdandy also shows how the approach of transformative constitutionalism, which originated in the Global South, offers a way to counter both authoritarian and hegemonic tendencies in European society and to strengthen its democratic constitutionality.

»There is a wide gap in the democracy of today’s global society and this gap is now filled by ›In wessen Namen?‹, a study of international law that contributes to the theory of global governance with rare analytical clarity. Thanks to this work, uncharted cosmopolitan territory is now made accessible even to legal laymen.«

Elisabeth von Thadden, Die Zeit on ›In wessen Namen?‹
At the moment, there is much debate about the term »race« in the Basic Law of the Federal Republic of Germany. Is it a racist word that needs to be replaced or a necessary category for fighting discrimination? Doris Liebscher explores the question in terms of history, racism theory and legal dogma. She reconstructs how the term founds its way into the constitution and examines how courts and jurisprudence interpret the prohibition of discrimination based on »race« as established in Article 3 of the Basic Law today. She also conducts a critical analysis of GDR law as well as European, US-American and other international legal debates in order to finally make the case for a post-categorical anti-discrimination law: the replacement of the legal term »race« with »racist«.
Asiem El Difraoui
The Hydra of Jihadism

»It’s not about the supposed others. It’s about us.«

Nora Hespers
My Grandfather, His Resistance Against the Nazis and I

We are what came before us

After the »IS« lay in ruins and »Caliph« al-Baghdadi was killed by US troops in October 2019, the »war on terror« seemed to be over once again. But jihadism has long since become a global movement incorporating dozens of organisations – and it cannot be dealt with by brute force alone.

Asiem El Difraoui has been following this development as a filmmaker, journalist and scholar for three decades. He met bin Laden’s comrades-in-arms in Khartoum and acrylics in Berlin-Charlottenburg. He has witnessed the terrorisation of the population in war zones like Bosnia, Iraq or Afghanistan first-hand. And time and again, terrorism videos in Berlin-Charlottenburg. He has become a global movement incorporating dozens of organisations – and it cannot be dealt with by brute force alone.

With profound knowledge, Difraoui vividly describes how jihadism came into being, how its thought patterns and PR strategies have changed and from what the Hydra draws its power. What makes this deadly ideology attractive, especially for young people in Europe? What part does the West and the media play in its success? And how can its power be broken?

A stirring appeal to confront one of the greatest threats of the present.

Nora Hespers
My Grandfather, His Resistance Against the Nazis and I

Nora Hespers grows up hearing many stories about her grandfather: resistance fighter Theo Hespers, who was hunted and executed by the Nazis. Her father tells them at every possible opportunity: Over and over. So often that Nora, a teenager, eventually stops listening. Then her father abandons the family and with him, her grandfather also disappears from her life. Years later - by now Nora Hespers is a freelance journalist working for radio and television – she is confronted with her grandfather once more. At a time, no less, when the liberal-democratic values he fought so hard for and for which he gave his life are facing a great threat. This is Nora Hespers’ point of departure for her research into her grandfather’s story. But what can we learn from the resistance of the past for our situation today?

In her book, Nora Hespers examines the life of her grandfather Theo Hespers. In addition, it is the moving story of the reconciliation with her father – fifteen years after he suddenly left his family and she broke off all contact with him. All the while, Nora Hespers makes a passionate appeal to all of us: Our democratic civil rights and liberties for which people like Theo Hespers sacrificed themselves must be defended against attacks from the right, today more so than ever.

»I read about his political activity in exile, his articles for the resistance journal. About his arrest. And then there are those letters he wrote to his family from the Gestapo prison. I have long since realised that my grandfather knows that he won’t make it out alive. He knows that he is going to die. I know that he is going to die. And then I read those lines that make me weep and petrified at the same time.«

»Asiem El Difraoui has a very rare ability: He can convey knowledge. He thinks academically, but writes in such a way that the general public understands him.«

Gilles Kepel
Angela Steidele
In Men’s Clothing

»An old German story, more fascinating than any novel« Die Zeit

Catharina Linck was the last woman in Europe to be executed for lesbian sexual activity. Raised in an orphanage in Halle, she began dressing in men’s clothes at the age of fifteen, called herself Anastasius Rosenstengel and saw herself as a beautiful female person with a stuffed male member made of leather. After a chequered life of travelling as the prophet of a Pietist sect, she fought as a musketeer in the War of the Spanish Succession, deserting and working as a craftsman before marrying another woman in Halberstadt in 1717. Exposed and betrayed by her suspicious mother-in-law, Catharina Linck was subjected to an inquisitorial trial and sentenced to death. Prussian King Frederick William I personally was subjected to an inquisitorial trial and suspicious mother-in-law, Catharina Linck alias Anastasius Lagrantinus Rosenstengel, Executed in 1721. A contemporary point of view – bizarre and status. Supplemented by the – from the boundaries set for her by her gender, her thirst for adventure, broke through all ground of poverty who, with wit and a story of a fearless woman from a back - ground of poverty who, with wit and a thirst for adventure, broke through all boundaries set for her by her gender and status. Supplemented by the – from a contemporary point of view – bizarre court records, In Men’s Clothing changes our view of the early modern period and resembles a picturesque novel full of tragic comedy.

Knowledgeable and with of empathy, Angela Steidele tells the astonishing life story of a fearless woman from a background of poverty who, with wit and a thirst for adventure, broke through all boundaries set for her by her gender and status. Supplemented by the – from a contemporary point of view – bizarre court records, In Men’s Clothing changes our view of the early modern period and resembles a picturesque novel full of tragic comedy.

An exploration of what makes Baroque art so relevant today. With detailed portraits of the two epochal painters

No age has mastered the art of staging like the Baroque - and none has produced such influential opponents: the Italian Caravaggio and the Spaniard Diego Velázquez rebelled against beautiful appearances. They defy colourful extravagance with a look at the darker side of life. Kia Vahland vividly talks about the lives and works of these two epochal painters and places their unruly paintings in the context of their time. In the process, it becomes clear that the present also has a lot in common with the virtuoso art of the 17th century.

A selection of the paintings discussed in the book:

- Johannes Vermeer: Girl Reading a Letter at an Open Window, Rijksmuseum (Amsterdam), around 1663
- Peter Paul Rubens: The Honeycuck Bower, Alte Pinakothek, Munich, around 1609
- Giovanni Battista Tiepolo: ceiling fresco in the Würzburg Residence, 1752/53
- Caravaggio: The Cardsharps, Kimbell Art Museum (Fort Worth, Texas), 1594/95
- Caravaggio: Death of the Virgin, Musée du Louvre (Paris), 1605/06
- Caravaggio: The Supper at Emmaus, Pinacoteca di Brera (Milan), 1606
- Diego Velázquez: The Waterseller of Seville, Wodelington Museum (London), around 1620
- Diego Velázquez: Portrait of King Philip IV of Spain, Metropolitan Museum (New York), 1624
- Diego Velázquez: Portrait of the Count-Duke of Olivares, Museo de Arte (Sao Paulo), 1624
- Diego Velázquez: Portrait of Sebastián de Morra, Museo del Prado (Madrid), 1643-44

»Kia Vahland’s language is clear and straightforward. Refusing to lose herself in self-absorbed formulations, she calls things by their name – often with a lovely hint of irony.« Nicola Kuhn, Der Tagesspiegel (Laudatio on the occasion of the Critics’ Prize of the IBS Cultural Foundation).

Selected Backlist:

Rights available
- Art historian and art critic Kia Vahland is an expert on the Renaissance and editor for culture and humanities at Süddeutsche Zeitung. She has authored books on Sebastiano del Piombo, Michelangelo, Raphael as well as numerous essays on art history and is an expert on Leonardo da Vinci. Kia Vahland teaches at the Institute for Art History at the Ludwig Maximilian University of Munich and at the German School of Journalism.
- Her works have received numerous accolades including the Frankfurter Allgemeine Zeitung’s Michael Althen Prize (2016); The Da Vinci Women: The Untold Feminist Power of Leonardo’s Art was nominated for the Leipzig Book Fair Prize 2019.
Burak Yilmaz
A Matter of Honour
Fighting Anti-Semitism

History starts with your own family

Burak Yilmaz grows up in Duisburg, the child of immigrants. His educational path – elite Catholic high school, Qur’anic school, university – traverses milieus, his later work dangerous convictions: As a reaction to the anti-Semitism at his youth centre, he organises trips to Auschwitz with Muslim teenagers. An explosive mixture of pain, disappointment and the desire to belong emerges in the attempt to create counter-narratives to an increasingly populist culture of debate.

A Matter of Honour is a testimony against hatred, a unique life story and a much-needed foray into a neuraglic point of public opinion in Germany.

Author Grit Lemke, who has already explored life of her hometown Hoyerswerda in her film Coal-Country Song. Gundermann – which earned her a nomination for the highly acclaimed Grimme Award – has now written down a biography of her complex generation. In her documentary novel, she interweaves the voices of the «Children of Hoy« into a fascinating oral history. These children came to Hoyerswerda, the socialist model town, stamped out of the heath, assembled from structural elements, with their parents in the Sixties and Seventies. In the mornings, the parents drive off in buses that run especially for the shift workers, while the children grow up in a large collective. Growing up, the narrator and her friends become part of the culture and art scene around Gerhard Gundermann, the «Springsteen of the East». A kind of proletarian bohemia develops: At night, they celebrate in the basement clubs, in the morning they ride the shift bus to work, like their parents did. But reunification is followed by mass redundancies, and latent racism against foreign contract workers living in the city as well as a rapidly growing right lead to riots. And then the unthinkable happens in September 1991: There are attacks on foreign contract workers and refugees, in which local residents also participate while the police stand back, unwilling to intervene, for some time. The cultural scene remains on the sidelines, but nothing will be as it was for them either...

Author Grit Lemke has kept in touch with the people from the former socialist model town Hoyerswerda after the Fall of the Berlin Wall. With virtuosity she intertwines the voices of her complex generation, thrown off course by the Fall of the Berlin Wall and the 1991 pogrom, to create a gripping oral history.
Marie-Astrid Langer
Kamala Harris
The Concise Portrait of a Powerful Woman

In a white suit reminiscent of the suffragettes, Kamala Harris takes the stage in Wilmington, Delaware, on November 7, 2020 as the first female Vice President of the United States. Her words travel around the world, she herself becomes an icon. US correspondent Marie-Astrid Langer gives an insight into the decisive moments in the journey of the immigrant's daughter to becoming the most powerful Black woman in Washington, D.C.

Her mother is from India, her father from Jamaica, both came to the land of opportunity to study, both were active in the civil rights movement, and so Kamala Harris was born to fight for equality from day one. As someone who lives amidst the harsh reality of the black communities and the leftist elites of California, she develops her political thinking, her commitment and her ambition early on. And with a vision of freedom, tolerance and justice, deeply influenced by African-American history, she sets out on an unparalleled ascent that threatens to fail more than once due to a country's contradictions and inequalities.

Marie-Astrid Langer
Kamala Harris
A Portrait
(Original title: Kamala Harris. Ein Porträt)
approx. 150 pages
Paperback
Release: September 2021

Rights available
Marie-Astrid Langer, born in 1985, has worked for the Neue Zürcher Zeitung since 2012. As a Silicon Valley correspondent in California, she followed the US Vice President's eventful rise to success from close quarters.

Alois Prinz
The Life of Simone de Beauvoir
The Queen of Existentialism

Simone de Beauvoir spent her life fighting myths, prejudices and habits. One is not born, but rather becomes, a woman is the sentence that made her famous. But Beauvoir herself has become a myth: an icon of feminism, a model of the modern, emancipated woman, the queen of existentialism, a self-confident partner at the side of Jean-Paul Sartre. Yet she did not want to romanticise anything about her life. According to her conviction that one must not hide anything, must reveal everything, she did not shy away from showing disappointments and the darker sides of her personality. Simone de Beauvoir wanted everything from life, luxury and renunciation, constancy and change. She believed that we humans must hold on to hopes and promises that are ultimately unfulfillable. Alois Prinz recounts her life caught between the desire for happiness and fidelity and a reality that allows no escape.

»Prinz succeeds in mixing anecdotal information about the intellectual with her philosophical development both delicately as well as convincingly and not uncritically, so that even younger or less knowledgeable readers experience a pleasurable benefit from reading and are encouraged to read more.« Renée Zucker, Inforadio rbb on ›Hannah Arendt oder Die Liebe zur Welt‹

»While I may be the first woman in this office, I will not be the last – because every little girl watching tonight sees that this is a country of possibilities.«

130,000 copies sold of Hannah Arendt oder Die Liebe zur Welt

Alois Prinz
The Life of Simone de Beauvoir
(Original title: Das Leben der Simone de Beauvoir)
approx. 303 pages
Clothbound
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Rights available

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