Suhrkamp
Insel

Rights List
London Book Fair 2022

www.suhrkamp.de/foreignrights

#StandWithUkraine
Authors and Estates represented by Suhrkamp/Insel

A selection

Theodor W. Adorno
Robert Alexy
Juri Andruhowitsch
Friedrich Ani
Ingeborg Bachmann
Zsófia Bán
Polina Barskova
Priya Basil
Wolfgang Bauer
Ulrich Beck
Zoë Beck
Jurek Becker
Jürgen Becker
Ulla Berkewicz
Thomas Bernhard
Barbara Beuys
Marcel Beyer
Peter Bichsel
Ernst Bloch
Hans Blumenberg
Armin von Bogdandy
Gernot Böhme
Karl Heinz Bohrer
Szilárd Borbély
Friedrich von Borries
Nora Bossong
Emma Braslavsky
Volker Braun
Bertolt Brecht
Fritz Breithaupt
Hermann Broch
Ulrich Brückling
Simone Buchholz
Helga Bürster
Nina Bußmann
Bernd Cailloux
Paul Celan
Ann Cotten
Sigrid Damm
Zoltán Danyi
László Darvassy
Ljubko Deresch
Hans Peter Duerr
Ulrike Edschmid
Günter Eich
Nana Ekvtimishvili
Hans Magnus
Enzensberger
Urs Faes
Yannic Han Biao Federer
Erika Fischer-Lichte
Marianlueise Feßler
Rainer Forst
Manfred Frank
Günther Frankenberg
Max Frisch
Valerie Fritsch
Markus Gabriel
Gunther Geltinger
André Georgi
Dagmar von Gersdorff
Rainald Goetz
Johannes Groschupf
Durs Grünbein
Hans Ulrich Gumbrecht
Jürgen Habermas
Anna Katharina Hahn
Michael Hampe
Peter Handke
Sabine Hark
Christoph Hein
Heinz Helle
Florian Henczel von Donnersmarck
Dieter Henrich
Hermann Hesse
Wolfgang Hildesheimer
Ludwig Hohl
Axel Honneth
Eva Ilouz
Rahel Jaeggi
Ulla Jensen
Hans Joas
Uwe Johnson
Hans Jonas
Dilevad Karahasan
Anna Kim
Esther Kinsky
Julia Kissina
Alexander Kluge
Ariane Koch
Wolfgang Koeppen
Siegfried Kracauer
Michael Krüger
Benjamín Labatut
Christian Lehner
Svenja Leiber
Philipp Lepenies
Gertrud Leutenegger
Sibylle Lewitscharoff
Stephan Lotte
Niklas Luhmann
Thomas Macho
Nicolas Mahler
Andreas Maier
Mischa Mangel
Philip Manow
Steffen Mau
Friederike Mayröcker
Thomas Meinecke
Robert Menasse
Christoph Menke
Winfried Menninghaus
Andreas Michalsen
Alice Miller
Robert Misik
Christoph Möllers
Heiner Müller
Stefan Müller-Doohm
Melinda Nadj Abonji
Angelika Neuwirth
Jakob Nolte
Hans Erich Nossack
Christoph Nuhbaumeder
Deniz Öhde
Albert Ostermaier
Emine Sevgi Özdamar
Katja Petrovskaia
Andreas Pflüger
Marion Poschmann
Borou Rahinovici
Hanno Rautenberg
Juliane Rebertisch
Andreas Reckwitz
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Sasha Marianna Salzmann
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Lutz Seiler
Clemens I. Setz
Peter Sloterdijk
Manfred Sommer
Andrzej Stasiuk
Angela Steidele
Maria Stepanova
Wolfgang Streich
Carlo Strenger
Natascha Strobl
Peter Szondi
Uwe Tellkamp
Philipp Ther
Stephan Thome
Hans Traxler
Hans-Ulrich Treichel
Galsan Tshinag
Ernst Tugendhat
Peter Turrini
Siegfried Unseld
Deniz Ulu
Kia Vahland
Kevin Vennemann
Martin Walser
Robert Walser
Peter Weiss
Philipp Weiss
Lambert Wiesing
Josef Winkler
Katharina Winkler
Christa Wolf
Raul Zellik
Serhij Zhadan
Ulf Erdmann Ziegler
Slavoj Žižek
Esther Kinsky
Rombo

In Rombo nature and oral history combine into a fascinating narrative about the effects of catastrophic events, both physical as well as psychological.

In May and September 1976, two severe earthquakes rip through north-eastern Italy, causing severe damage to the landscape and its population. About a thousand people die under the rubble, tens of thousands are left without shelter, many will leave their home in Friuli forever. The displacement of material as a result of the quakes is enormous, new terrain is formed that reflects the force of the catastrophe and captures the fundamentals of natural history. But it is far more difficult to find expression for the human trauma, the experience of an abruptly shattered existence.

In Esther Kinsky’s new novel, seven inhabitants of a remote mountain village, men and women, talk about their lives, which have been deeply impacted by the earthquake that has left marks they are slowly learning to name. From the shared experience of fear and loss, the threads of individual memory soon unravel and become haunting and moving narratives of a grave past hurt.

Later, everyone would talk about the sound. About the ›rombo‹. With which it began. With which everything changed, as they say, at a blow, even though it was more like a shove, like the muffled, dull end of a movement that had rolled towards them from far way.
Juri Andruchowytsch

Radio Night

Juri Andruchowytsch’s long awaited new novel

»I have always dreamt of writing a novel that has a sound,« says Juri Andruchowytsch, who has spent his life singing, rehearsing with his band and playing countless concerts. His latest work has already been classed an 'acoustic novel'. In the novel Radio Night, the author creates a linguistic firework, presenting himself as an artist inspired by music, at the height of the political events in Eastern Europe. It is set at the time of climate protests, the onset of a pandemic and the unchanged threat from Russia – a time when hopes for radical change are buried.

Andruchowytsch’s hero, rock musician Josip Rotsky, supported the revolution in his home country by being a ‘barricade pianist’. Forced into exile, he earns his living playing salon music. In a Swiss hotel he is forced to perform for his country’s dictator. He throws an egg at him, accidentally killing him.

After his release from prison, Rotsky retreats to the Carpathian Mountains, where he is soon found by secret service agents and other sinister characters who are out to get him. His escape takes him as far as Greece – with his raven Edgar and his lover Animé as his faithful companions. He ends up on a prison island on the prime meridian, where he hosts his own radio programme: »Radio Night« – his own label that allows him to broadcast music, poetry and good stories into a darkening world.

Andruchowytsch’s previous novels were written in the 1990s. Relections (Рецензії, 1992; The Moscoviad (Московіада, 1993) and Perverzton (Перверзія, 1996) represent a radical renewal of Ukrainian literature. With Twelve Circles (Дванадцять обручів, 2003), Galician postmodernism reached its temporary peak. After almost twenty years, the author now presents his fifth novel, Radio Night. A revolutionary saga, biographical burlesque and agent thriller set against the backdrop of the immediate present – Andruchowytsch pulls out all the artistic stops to counter the fears and real threats with the sovereignty of imagination.

Radio Night received great acclaim from readers and critics alike.
### Jürgen Becker

**Collected Poems**

On the author’s 90th birthday: All of Jürgen Becker’s poetry in one volume, edited by Marion Poschmann

Jürgen Becker’s work traces the temporal structure of individual perception, the simultaneity of non-simultaneity in the close observation of everyday events but also in the movements of memory with impressive consistency. Thus, as if in passing, a chronicle of the movements of memory with impressive observation of everyday events but also in the simultaneity of non-simultaneity in the close vicinity.

To mark Jürgen Becker’s 90th birthday on July 10, 2022, Suhrkamp presents this collection of all the volumes of poetry published between 1971 and 2022 alongside an extensive afterword by Marion Poschmann. This edition contains the collected poems, as well as collages and images by Rango Bohne and photographs by Boris Becker.

Jürgen Becker was born in Cologne in 1932. After abandoning his studies at university, he began working as a freelance writer and for years he made his living with various jobs. He worked for the broadcasting station WDR and for the publishing houses Rowohlt and Suhrkamp. He was head of the radio drama department of Deutschlandfunk for twenty years, until 1993. Jürgen Becker’s work has been awarded numerous prizes. He is a member of the Academy of Arts in Berlin-Brandenburg, the German Academy for Language and Poetry, and the PEN Club. In 2014, Jürgen Becker was honoured with Germany’s most prestigious literary award, the Georg Büchner Prize as a leading and most prestigious literary award, the Georg Büchner Prize as a »leading

**Awards & nominations**

(Selections):

- Georg-Büchner-Preis 2014
- Günter-Eich-Preis 2013
- Hermann-Lena-Preis 2006
- Lwe-Johanns-Preis 2001
- Heinrich-Böll-Preis 1995
- Peter-Huchel-Preis 1994
- Deutscher Kritikpreis 1980
- Preis der Gruppe 47 1967

### Peter Handke

**Zwiegespräch**

The new book by the Nobel Prize laureate

One of them still remembers that visit to the theatre as a child: not the play, but the décor, the scenery. Archetypes that he recognises on his walks through the neighbouring villages, in a barn, in the house in the cemetery – and in the constant expectation that the doors will open, the windows burst open, a person steps out.

The other still remembers his forebear, his great-grandfather, who lay in the trenches on the Isonzo and in Galicia and who dealt with animals in his own way, impaling the snake on the rake and waving up the hornets alive in the hollow tree. For him, it was a game just like playing cards on Sundays.

**The world has never – meaning: never have I – seen such a scene anywhere.**

> »In other words: life has appeared. As it could only appear in the theatre. The living word.«

Peter Handke, born in Griffen, Austria, in 1942, lives near Paris. His books have been translated into more than 35 languages. In 2019, he was awarded the Nobel Prize in Literature.

**Selected Backlist:**

- **Zweite Schwert** (2020)
  - International Sales: English world rights (FSG), Spanish world rights (Alianza), Catalan rights (Alaia), French (Gallimard), Italy (Guanda), Sweden (Faktor), Norway (Pelikanen), Finland (Lura), Poland (Eperons Ostrzy), Serbia (Laguna), Slovenia (Bolstarica)

- **Mein Tag im anderen Land** (2021)
  - International Sales: France (Gallimard), Poland (Adit), Czech Republic (Vltámi mlýny), Serbia (Laguna)

- **Das zweite Schwert** (2020)
  - International Sales: English world rights (FSG), Spanish world rights (Alianza), Catalan rights (Alaia), Chinese simplex rights (Horizon), Chinese complex rights (Ecos), Russia (Eksmo), Brazilian Portuguese rights (Estaraj Liberdade), Portuguese rights (Relógio D’Água), France (Gallimard), Italy (Guanda), Netherlands (Vendbeeld), Denmark (Balzer), Norway (Pelikanen), Poland (Eperons Ostrzy), Romania (4B), Serbia (Laguna), Greece (Hestia), Armenia (Aratana)

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Very few people know that Tobi’s real name is Tao. Only Miriam calls him by his Chinese name when they are alone together. When she breaks up with him, Tao travels by car across Europe to escape his grief over the separation. But the memory of the years they spent together haunts him, nor will the death of his father loosen its grip on him: years ago, he disappeared in Hong Kong while searching for the birthplace of his own father, Tao’s grandfather. Now it is Tao who sets out on the trail of his ancestors and begins to write in order to make sense of his own history and that of his family, which spans from China to Indonesia to Germany.

Yannic Han Biao Federer tells the story of a search for traces along biographical fractures and historical fault lines, both in the German province as well as in the tension-filled Hong Kong of today. His novel Tao asks how shared memory can be told, to whom it belongs – and what it promises.

»Yannic Han Biao Federer: A name to remember. That’s what young German literature should be.« Johannes Puch, ORF, on »Und alles wie aus Pappmaché«

»An exciting kaleidoscope of memory.« Westdeutsche Zeitung on »Und alles wie aus Pappmaché«

A masterful play with fiction and reality
Making a case for fun, clever protest and the pursuit of liveliness

»Politics, Europe, the present, everyday life – no one can tell you that it is of no consequence,« the narrator calls out to her friend Constance. Together they are the ‘proletarian princesses’ – not really textbook examples of princesses. But just you wait, we’ll find our way into the story books.« Together they want to put up resistance. Start a revolt. Write the old fairy tales anew. Because something has gone off its rails: All of a sudden, more and more Mondays are crowding the week. There are giants leaping into reality as if from a horror story. There is Death, who, only just descended without wanting to be gone soon. We have just followed by the next.«

Heike Geißler
The Week
Novel
(Original title: Die Woche. Roman)
approx. 300 pages
Clothbound
Release: March 2022

International Sales:
Netherlands (Het Balanseer)

Heike Geißler, born in Riesa in 1977, is an author, translator, and co-editor of the series Lücken kann man lesen. Most recently, she published the reportage novel Seasonal Associate (English edition published by Semiotext(e) in 2018). Heike Geißler has been awarded numerous fellowships and prizes. She currently lives in Leipzig.

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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-ly wilful narration that asks questions about the known and the unknown, about origin and home, about assimilation and integration, about privacy and hospitality. A debut whose delight in fabulating and fantasising is captivating.

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

International Sales:
USA & Canada (Dorothy Project), Russia (Aletteia), France (Robert Laffont), Azerbaijan (Alatiraran)

Translation funding through Translate Swiss Books by the Swiss Arts Council Pro Helvetia

Ariane Koch, born in Basel in 1988, studied fine arts and interdisciplinary art practices. 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 (2020). 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.
Alexander Kluge

The Book of Comments

The poetic sum of the experience of a »long century«

Published to mark his 90th birthday, this is perhaps Alexander Kluge’s most personal book. The Book of Comments follows hot on the heels of its playful sibling Circus / Commentary while defying it at the same time, it leads readers into the restless garden of the souls with grave solemnity. The starting point of the story is the gloomy Advent of 2020. We are experiencing the clash of two life worlds: A virus intrudes into our lives and persistently puts into question our habits and our intelligence in a completely new light: How reliable are the top leaders of our world? How fragile are human beings? What is a »self«, an »ego«, an »I«? How does one talk about closeness? What is a »human beings«? How does one talk about the »restless garden of the soul« with grave solemnity.

Alexander Kluge, born in 1932, is the director of numerous films and countless TV broadcasts as well as an author, but: »My books are my most important work.« He has received numerous awards for his oeuvre.

Selected Backlist:

- Das falsche Haus (1999)
- Die Turiner Komödie (2007)
- Umstellung der Zeit (2013)
- Das falsche Haus
- Die Turiner Komödie
- Umstellung der Zeit
- Selected Backlist:
- A Story
- The comedy of a rogue who must be feared

Entertaining, surprising, amusing

Everyone seems to know him, but no one knows his name. And those who don’t know him yet are desperate to meet him. Only the narrator, who has been joined by the gentleman with bad manners, wants to get rid of him. He imposed himself on the narrator at Paris Airport, is already lodging in his flat back in Munich, is sitting at his desk preparing a film in the artists’ agency the narrator runs. Who is this strange guest who suddenly appears in the room as if in a Gogol story and upsets everything with his mere presence? In the end, just as people are about to get wise to him, Jonah disappears for good.

Could it be that some people are secretly waiting for the arrival of a character that is going to put them off their stride? Michael Krüger’s adventurous chronicle of ongoing events shows that the assurance with which we lead our thoroughly rationalised lives is a fiction.

Michael Krüger’s new story about a gentleman with rather bad manners

Awards (Selection):
- Eichendorff-Literaturpreis 2017
- Jean-Christophe Averty Preis 2018
- Münke-Preis 2006
- Großer Literaturpreis der Bayerischen Akademie der Schinnen Künste 2004
- Prix Médard Estranger 1996
- Ernst-Meister-Preis 1994
- Peter Huchel-Preis 1986

Was in den zwei Wochen nach der Rückkehr aus Paris geschah

»You were never sure who you were...«

Michael Krüger was born in Saxony in 1961 and lives in Munich. He has published several volumes of poems and short stories, as well as several novels.

Selected Backlist:

- Im Wald, im Holzhau (2002)
- Die Verwanderten (2006)
- Der falsche Haus

Awards (Selection):
- Eichendorff-Literaturpreis 2017
- Joseph-Breitbach-Preis 2010
- Münke-Preis 2006
- Großer Literaturpreis der Bayerischen Akademie der Schinnen Künste 2004
- Prix Médard Estranger 1996
- Ernst-Meister-Preis 1994
- Peter Huchel-Preis 1986

Rights available

Michael Krüger
What Happened in the Two Weeks After Returning from Paris

A Story

(Original title: Was in den zwei Wochen nach der Rückkehr aus Paris geschah. Eine Erzählung) approx. 220 pages
Clothbound
Release: March 2022

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Release: March 2022
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.

A remote place by the Baltic Sea at the end of the 19th century. Kazimira brings her husband Antas washed-up amber from the beach beyond the dune. No one carves it as well as the simple turner. Moritz Hirschberg, owner of the amber factory on the west beach, knows this too. Antas becomes one of his most important workers, but Kazimira has the best ideas for processing and cutting the stones. When the venture of underground mining finally pays off and the mine becomes a success, however, not only envy and resentment, but also anti-Semitism and nationalism flare up in the Empire. And Kazimira has to learn that she must go her own way, all the more so when her son is devastated by World War I.

Three decades later, at the end of World War II, she becomes the last witness to German crimes on Weststrand Beach, once a place of prosperity and progress. And how does this all connect to Nadja, who works in the pit seven decades later, until she is told to dismiss the excavator and go sell amber in the shop, like the other women?

In Kazimira, Svenja Leiber tells the story of the largest amber mining operation in the history of Russia reflect pressing questions: Where do crimes on Weststrand Beach, once a place of prosperity and progress, and how does one of his most important workers, but Kazimira has to learn that she must go her own way, all the more so when her son is devastated by World War I.

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 relation 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 not a chronicle, but an immensely vivid picture of temporary conditions that 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 Kazimira, Svenja Leiber, born in Hamburg in 1975, grew up in northern Germany. As a child, she lived in Saudi Arabia for some time. She read literary studies, history and art history at university. In 2005, she published her debut short story collection, a collection of short stories. It was followed by the novel Schimpno in 2010. Her novels Das letzte Land and Staub were published by Suhkamp Verlag in 2014 and 2018, respectively. Leiber has been awarded several prizes including the Werner Bergengruen Prize in 2007 and the ERF Grant of the Komrad Adenauer Foundation in 2010. She lives in Berlin with her husband and two children.

Selected Backlist:

Staub (2018) International Sales: English world rights (Seagull), Arabic world rights (Kalima)
Das letzte Land (2015) International Sales: English world rights (Seagull), Spanish world rights (Malpasso), Italy (Keller Editore), Domestic Rights Sales: German AudioBooks (D&V)

Svenja Leiber  
Kazimira

Novel (Original title: Kazimira. Roman)
336 pages
Clothbound
Release: August 2021

International Sales:
English world rights (Seagull), France (Bellond), Lithuania (Alma Littera)

Svenja Leiber, born in Hamburg in 1975, grew up in northern Germany. As a child, she lived in Saudi Arabia for some time. She read literary studies, history and art history at university. In 2005, she published her debut short story collection, a collection of short stories. It was followed by the novel Schimpno in 2010. Her novels Das letzte Land and Staub were published by Suhkamp Verlag in 2014 and 2018, respectively. Leiber has been awarded several prizes including the Werner Bergengruen Prize in 2007 and the ERF Grant of the Komrad Adenauer Foundation in 2010. She lives in Berlin with her husband and two children.

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Emine Sevgi Özdamar
A Space Bounded by Shadows

A poetic and political look at Europe, a lament for the victims of political oppression.

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 relation 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 auto-biography 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.

Bayerischer Buchpreis for Fiction 2021

Emine Sevgi Özdamar
A Space Bounded by Shadows
Novel
(Original title: Ein von Schatten begrenzter Raum. Roman)
763 pages
Clothbound
Release: October 2021

Rights available

Selected for New Books in German – translation funding guaranteed

Emine Sevgi Özdamar
A Space Bounded by Shadows

A poetic and political look at Europe, a lament for the victims of political oppression.

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Bayerischer Buchpreis for Fiction 2021
Katja Petrowskaja
The Photograph Looked Back at Me

The long-awaited new book after the international bestseller Maybe Esther

An image catches the viewer’s eye and captivates her. The photograph of a ghostly plant in a book about Chernobyl. The face of a miner clouded in smoke in an exhibition in Kiev. A couple of Syrian refugees arriving on Lesbos, published in The New York Times. What makes up the present? Maybe the images displayed in exhibitions, wasting away on billboards or flittering across our screens? How can an intimate moment of bewilderment or wonder be put into words?

With her columns about photographs, published in the Frankfurter Allgemeine Sonntagszeitung since 2015, Katja Petrowskaja has created her own genre: short prose that condenses landscape, biography, contemporary history and form into a minimal space. Precisely because she has a personal approach to everything – whether it’s the image of an old woman being carried heavenwards by a chairlift in the Caucasus or that of a house wall in Brussels after the terrorist attacks – her texts develop a force that wrings truth from the moment.

»The book is breaking my heart, because I want to stop and quote from every other paragraph, and I want to give copies to people I love – I want, in other words, to stem the dissolution of storytelling that is the very point of this book. I want it to last forever, or at least all summer.«
Masha Gessen, The New Yorker on ›Vielleicht Esther‹

»Katja Petrowskaja brings to life the wandering shadows of the past with infinite sensitivity, as though she feared that they might vanish at any moment.«
Oliver Mory, Livres Hebdo

Awards & nominations (selection):
Pushkin House Russian Book Priz 2019 (shortlist)
Warwick Prize for Women in Translation 2018 (English)
Premio Strega Europeo 2015
Erlot-Toller-Preis 2015
sappho-Literaturpreis des ZDF 2014
Preis der Leipziger Buchmesse 2014 (nominated)
Ingeborg-Bachmann-Preis 2013
Doron Rabinovici
The Position

A highly topical and entertaining novel about fake news and alternative truths

A profound chamber play about the corruptibility and venality of people

August Becker is the star among press photographers, his portraits are unique. In the current election campaign for the chancellorship, he is commissioned to photograph the leading candidate of a populist party by a liberal weekly magazine. Ulli Popp stirs up hatred for migrants, photographers, his portraits are unique. August despises Popp, he accepts the assignment and indeed succeeds in taking a snapshot that he is convinced will stop the seemingly unstoppable triumph of his party. August despises Popp, he accepts the assignment and indeed succeeds in taking a snapshot that he is convinced will

Doron Rabinovici’s new novel tells the story of an increasingly polarised society, an increasingly divided society, with wit, irony and passion. It deals with the relativisation of facts, the attraction with wit, irony and passion. It deals with the relativisation of facts, the attraction

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? Nina wonders when she thinks of her mother Tatjana and her friend Lena, who left Ukraine in the mid-nineties, got stranded in Lena and had to start all over again. Lena’s daughter Lina has long since stopped asking, she wants nothing to do with her origins. Until Lena’s fiftieth birthday brings four women together again and they have to realise that they all share a story.

Sasha Marianna Salzmann’s new novel talks about times of upheaval, from the »meat grinder times« of perestroika to 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 inex- tricable entanglement of the generations, across time and space. A novel of powerful imagery, great empathy and intensity.

»Salzmann writes in a broad, timeless epic style.« Marie Schmidt, Süddeutsche Zeitung

»Unconventional, allegorically charged images recur and make an impression.« Wolfgang Schneider, Der Tagesspiegel

»One of the most outstanding novels of contemporary German literature – a must read!« Denis Scheck, SWR2 lesenswert Magazin

Selected for New Books in German – translation funding guaranteed

Sasha Marianna Salzmann
Glorious People

»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

Sasha Salzmann was born in Volgograd in 1964 and has been awarded numerous literature prizes. Since 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:
Clemens-Brentano-Preis 2002
Jean-Améry-Preis 2002
Anton-Wildgans-Preis 2010
Österreichischer Buchpreis 2017 (Longlist)
Ehrenpreis für Toleranz in Denken und Handeln 2015
Anton-Tuschinski-Preis 2010
Jean-Amyr-Preis 2002
Clemens-Brentano-Preis 2002

Awards & Nominations
WORTMELDUNGEN-Literaturpreis 2021 (Shortlist)
International Sales:
France (Gallmeister), Germany (Patakis); Domestic Audiobook (DAV)

International Sales:
UK & Commonwealth (Pushkin), France (Grasset), Italy (Marsiello), Netherlands (Meridiaan), Hungary (Athenaenum), Greece (Patakis); Domestic Rights Sales: German

Release: September 2021
384 pages
Clothbound

International Sales:
France (Grasset), Germany (Patakis); Domestic Rights Sales: German

Release: February 2022
222 pages
Clothbound

Aermelorn, Austria (Grasset), Italy (La Giuntina), Czech Republic (Archív), Bulgaria (Elias Canetti Society)

A profound chamber play about the corruptibility and venality of people

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Release: February 2022
222 pages
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Aermelorn, Austria (Grasset), Italy (La Giuntina), Czech Republic (Archív), Bulgaria (Elias Canetti Society)
Maria Stepanova
Holy Winter 20/21

»We can observe a rare occurrence here – the poet becoming more and more complex over the years.« Radio Liberty

The outbreak of Covid-19 cut short Maria Stepanova's stay in Cambridge, UK. Back in Russia, she spent the ensuing months in a state of torpor – the world had withdrawn from her, time had gone numb. When she awoke from this state, she began to read Ovid, and the shock of the pandemic dissolved into the voices and metaphors of an epical experience.

The poem, which was written in a frenzy of poetic inspiration, speaks of winter and war, of banishment and exile, of social isolation and existential abandonment. Stepanova finds sublime imagery for the process of falling silent: words that we call out to each other freezing in the air, for instance, and no longer reaching our interlocutor. The work, whose original title echoes a famous political song from 1941 – »a holy war is work, whose original title echoes a famous political song from 1941 – »a holy war is work« – is not hermetic. It mixes anachronistic signals from social networks and the media, opens herself up to the voices of kindred poets like Sylvia Plath, Inger Christensen and Anne Carson. In her prose, Stepanova searches for the essence of the moment in the maelstrom of historical time. As an essayist, she traces the reactions of her critical consciousness; in their sum, her politically alert commentaries form a chronicle of the present.

The poet, who writes also in French, Chinese, and Danish, reflects on Russia's fate, on its past and present. «The undoubted difference between Spolia and Stepanova's previous works is its historical pathos. In this selection of texts she is completely devoted to reflections on Russia's past, on its past and present» Prosodia

The undoubted difference between Spolia and Stepanova’s previous works is its historical pathos. In this selection of texts she is completely devoted to reflections on Russia’s past, on its past and present.

In 2020, poet Maria Stepanova was awarded the NOS Literary Award 2018 for her praiseworthy essay The Book of Memory/ Memory of the Book. She is longlisted for the 2021 International Booker Prize, the 2021 Baillie Gifford Prize, the 2021 Longlist for the Warwick Prize for Women in Translation and the 2021 Jan Michalski Prize for Literature in the English Language. She is also shortlisted for the 2021 USA Literary Award for Women in Translation.

The poet and essayist Maria Stepanova, born in 1972, has been a formative figure in Moscow’s cosmopolitan literary scene for a good twenty years. Following the success of her first prose work In Memory of Memory, she is now internationally regarded as one of the most important intellectual voices of contemporary Russia. Like only the Nobel Prize winner Joseph Brodsky before her, she has mastered modern poetry’s rich repertoire of forms and moves effortlessly between the linguistic and traditional spaces of Russian, European and transatlantic literature. Experts agree that no one else today writes in such rich, beautiful, differentiated Russian as Stepanova.

Her poetry, which echoes verses by Pushkin and Lermontov, Mandelstam and Tsvetaeva, is not hermetic. It mixes anachronistic signals from social networks and the media, opens herself up to the voices of kindred poets like Sylvia Plath, Inger Christensen and Anne Carson. In her prose, Stepanova searches for the essence of the moment in the maelstrom of historical time. As an essayist, she traces the reactions of her critical consciousness; in their sum, her politically alert commentaries form a chronicle of the present.

Spolia (Novoe, 2015); translated English title: Spolia; Genre: Poetry

Includes the long poems Spolia and War of the Beasts and Animals, which are contained in the US, UK, FR, IT, PL and D editions

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A sex worker’s new colleague is made of silicone. A butcher’s assistant handles ultra-modern killing machines in the meat factories. And the trainees of an airport security firm are supposed to internalise only rule-compliant behaviour makes them human.

Magdalena Schrefel’s characters are faced with the absurd everyday challenges of late capitalism – automation, control, precarity – and find surprising ways to deal with the unreasonable. And they inquire about the conditions under which literature is created: What creates belonging when it raises are aimed at our own conflicted personal and national identity are much less clear-cut than we think? How much can any life story be reconstructed at all? And which – or whose – version of it will we do justice to the complexity of the past or can it only ever be imagined? How can the events of that time remain obscure until two of Umeko’s relatives attempt to reconstruct them: her youngest son Huali, who has emigrated to the USA, and her favourite granddaughter Julie. Huali 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 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 centered 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?

On the absurd everyday challenges of late capitalism

What is home?

A profound meditation on the question: What is home?

»One cannot imagine a more politically topical novel than Plum Rain.« Andreas Platthaus, Frankfurter Allgemeine Zeitung
Mirjam Wittig

By the Sward

»A dry sound came from the river below, a rustling.«

So now Noa herds sheep. To escape her anxiety attacks in the big city and out of a longing for the simple life, she has come to the south of France to volunteer on a farm. Here, Ella, Gregor and their eleven-year-old daughter Jade live off their herd and what they grow in the fields. But this is becoming more and more arduous, as the summers are getting hotter. Noa also notices the cracks in the ground and how little water the river has. Rural life proves no less gruelling than Noa’s life before. And in the seclusion of the mountains, the fears and internal contradictions she had struggled with at home also catch up with her.

In By the Sward, internal and external landscapes, which are becoming shaky not only because of the climate crisis, clash. Mirjam Wittig talks about this with great empathy and strong atmospheric power – as though you were seeing the mountains and valleys in front of you, were hearing the bells of the sheep, feeling the dryness and heat on your skin. An exciting debut!

Rarely has the delicate subject of mental health, especially that of young adults growing up between terrorist attacks and the rising awareness of the climate crisis, been treated with such sensitivity and at such a high literary level as in this impressive debut novel.

The debut of a promising young author

On the effects of climate change

A new literary voice in Nature Writing
Helga Bürster
A Different Time
Of disappearing and staying

Sisters Enne and Suse grew up in a village in Western Pomerania in the 1970s, where there is not much but the bicycle ferry to Usedom and which is so remote that visitors sometimes fear that they could 'trip over the edge'. Suse is a sickly child and Enne has to take a back seat because their parents' care and attention is primarily focused on Suse – which puts tension on the relationship between the two sisters. They share but a few moments of closeness.

When Hungary opens its borders in 1989, Suse seizes the opportunity and leaves for the West. She is never heard from again, and for decades the family puzzles over what has become of her. Enne tries to become an actress in Berlin, but the big breakthrough fails to materialise and so she returns to her native village. Thirty years after Suse's disappearance, a mysterious Mrs. Pohl moves in across the street from Enne, and slowly in time rumours about who she might really be are spreading...

In her new novel, Helga Bürster tells the story of a woman who stayed. And she talks about the aftermath of German reunification, about disappearing and staying, about identity and the loss thereof.

»They had settled into a life where Suse still haunted them. Enne sometimes wondered what might have become of them if her sister had contacted her just once. I'm fine, I'll see you in the next life. Something like that.«

»The author has created a moving novel, rich in detail and gripping from a historical perspective.«
Neue Presse on ›Luzies Erbe‹

»A powerful story, movingly told from different perspectives.«
Nordwest-Zeitung on ›Luzies Erbe‹

›Luzie's Legacy‹ is far from being a documentary report but a moving, warm, exciting novel written with poetic ease.«
Jürgen Kanold, Südwest Presse on ›Luzies Erbe‹

A very accomplished novel that impresses by being down to earth and in close relation to reality as well as with its interesting characters and a very special style.«
waisensta.de on ›Luzies Erbe‹

50,000 copies sold of ›Luzies Erbe‹
Sonja Slanski runs the debt collection company »Claim Management«, which is also involved in some other kinds of shady business.

An obscure member of Frankfurt’s high society commissions Slanski to ruin a highly criminal law firm, by whatever means necessary, because she feels betrayed over a patent. Slanski does quite a thorough job of it, unaware of the fact that this client is the wife of her lover.

Then, her half-sister Luna turns up out of the blue – a young artist who is making quite a splash with her extreme art, somewhere at the intersection of porn, art escort, avant-garde, jet set and drug business. When Slanski finds Luna dead in her flat shortly after her arrival, she questions whether it should have been her lying on the floor instead of Luna. And to make matters worse, the police want her to go undercover to investigate a nasty network of lawyers and industrialists. A job she doesn’t want at all...
Biographical Novel

Gabriela Jaskulla
Niki de Saint Phalle and the Splendour of Women

A biographical novel about a woman who wanted to unleash powerful femininity with her art

She was loved and hated, admired as a femme fatale and confronted with sexist insults – artist Niki de Saint Phalle (1930-2002) certainly challenged her contemporaries. She was famous for her brightly coloured Nanas, the garden sculptures and fountains, her confident public appearances and her shootings – but behind all this lies the fate of a sensitive woman who was hurt often.

In this biographical novel, Gabriela Jaskulla follows the traces of the great artist and tells the story of how the aristocratic lady, the victim of abuse, the femme fatale became the greatest sculptor of the 20th century – an artist who imagined a city of women and a fairer world.

»Power to the Nanas!«

Niki de Saint Phalle

The gripping and moving story of a rebellious woman and extraordinary artist

Jörg Hilbert
Coco Stolperbein

New people moved in and calamity, it was the Stolperbein family... 

Mrs. Right and Mr. Important live side by side peacefully and amiably - everything is in order: the lawn is trimmed, the car is parked properly, and naturally it is clean. Until one day the attic is converted and a new family moves in: the Stolperbeins, including their cat and their daughter Coco. And Coco brings a great deal of messiness into the wunderful order Mrs. Right and Mr. Important have created...

In catchy rhymes, children’s book author Jörg Hilbert tells a story of living together in our colourful society, of acceptance and of friendship.

Illustrated Children’s (4+)


Der Garten, der war auch nicht schlecht, gemacht für Kinder regelrecht! Gleich ging die Coco hinters Haus und rupfte Blumenblätter raus. Doch nicht genug! Das war zwar schön, doch konnt es noch viel schöner gehn! Im Keller unten waren doch die Farben von dem Umbau noch! Es fanden sich auch eine Leiter, Rollen, Pinsel und so weiter – das holte Coco schnell heraus und malte damit auf das Haus. Mit ihren letzten Klecksen dann war auch Herrn Wichtigs Auto dran. Wie schön das alles aussah... und da kam er auch schon mit dem Hund.

Es zogen neue Leute ein, und zwar Familie Stolperbein mit Kind und Katze im Gepäck. Die maunzte jämmerlich vor Schreck. Doch als sie sah, wie wunderbar und groß die neue Wohnung war, da hat sie plötzlich interessiert und gründlich alles inspiziert. Auch Coco fand die Wohnung toll. Die alte war so klein und oll, dagegen war die neue wie ein Riesenspielplatz nur für sie.
All human beings are born with equal dignity and equal rights. This statement seems both normatively irrefutable and empirically inaccurate; reality refutes it every day anew – and thus confirms its importance. The truth of this principle can be explained philosophically by returning to Kant’s concept of a *noumenal republic*, in which every person is subject to the general law that he or she co-constructs in the form of a legislator at the same time. Only a critical analysis of society and politics can show the extent to which reality makes a mockery of this. In order for these perspectives not to fall apart into an unrealistic ideal and a diagnosis of hopelessness, we need a critical theory according to Kant as Rainer Forst outlines in this volume.

»Rainer Forst continues the German – and not least the Frankfurt-based – political philosophy of Jürgen Habermas and Axel Honneth, brings them together with American representatives such as John Rawls in critical analysis and in this process draws out the key features of his very own philosophy, which mainly focuses on the basic concepts of *justice*, *tolerance* and *justification*. Forst reflected on and formulated the realisation that human beings have always been embedded in various justification practices in a highly original ways.«

From the jury rationale of the Leibniz Prize 2012
Juliane Rebentisch
The Plurality Dispute

In ten highly focused chapters, Juliane Rebentisch lays open Hannah Arendt’s political philosophy of plurality and discusses it within the spectrum of contemporary debates. Politics and truth, fleeing and statelessness, slavery and racism, colonialism and National Socialism, morality and education, discrimination and identity as well as capitalism and democracy are the keywords of these explorations. In these different thematic contexts and by focusing on the theme of plurality, Rebentisch makes both the coherence of Arendt’s œuvre as well as the contradictions that run through it tangible.

The book reveals the far-reaching implications of Arendt’s work by means of precise readings and by including historical backgrounds, and mainly does so by elaborating and consistently criticizing the conceptual barriers that Arendt herself set for her philosophy. For this very reason, the dispute about plurality, which is impressively argued alongside and against Hannah Arendt, proves to be an extremely fitting homage to an author whose love for the world was also evident in the contentiousness of her judgements.
Angela Kallhoff
Humans – Moral Animals

A key analysis of the relationship between the protomorality of animals and the moral capacities of humans

Some animals can feel empathy, they respond to unfair treatment and help fellow members of their species – they show behaviours that comply with morals. What this means for the moral capacities of humans and whether these are actually the product of evolution, however, remains controversial.

Angela Kallhoff presents a key analysis of the relationship between animal protomorality and the moral capacities of human beings, which culminates in the provocative hypothesis that humans are “moral animals.” For it is precisely our ethical competence, without which we would be no more than beasts, that liberates us from the constraints of the animal kingdom. This insight has serious consequences for the organisation of social life.

Arnd Pollmann
Human Rights and Human Dignity

A comprehensive philosophical interpretation of the relationship between human rights and human dignity

As a reaction to totalitarian crimes and World War II, a revolutionary vision of world politics gained ground soon after 1945: that of universal human rights. This idea of international law originates is based on the thought experiment of a democratic re-establishment of political power relations that must not turn into arbitrary rule or inhumane discrimination. This revolutionary project remained triumphant for a long time, but recently it has come under authoritarian pressure, and even in the academic debate, relativistic or even derisive swansongs are increasingly being heard. To remind us of this historically fragile but unabatedly urgent legacy, Arnd Pollmann presents a comprehensive philosophical interpretation and explanation of the relationship between human rights and human dignity.
Peter Sloterdijk
If You Have Never Thought Grey

»Dasein means staying in a twilight of a global scale.«

As long as you haven’t painted grey, Paul Cézanne once said, you are not a painter. When Peter Sloterdijk transports this notion into the realm of philosophy, as an unexplained assertion it might sound like a provocation at first. Why should philosophers think about a single colour instead of dealing with ethics, metaphysics or logic? But even preliminary historical research gives the intuition some plausibility: What colour are the shadows in Plato’s Allegory of the Cave? Doesn’t philosophy, according to Hegel, always paint grisailles? And doesn’t Heidegger’s being-in-the-world imply existing in a diffuse shade of grey?

Peter Sloterdijk follows the grey thread through the history of philosophy, art and mentality. He examines the greying red of the German Democratic Republic, greyscale photography and hostile landscapes in literature. By exploring grey as a metaphor, as the indication of a mood and a display of political-moral ambiguity, he provides a multitude of captivating evidence for his book’s thesis.

»Sloterdijk commands an overwhelming knowledge and interweaves this knowledge with his bright judgement, never limited by the status quo.«
Daniel Kehlmann, Neue Zürcher Zeitung

Selected Backlist:

- Den Himmel zum Sprechen bringen. Elemente der Theopoesie (2020)
- Nach Gott (2017)

Awards (Selection):
- Europapreis für politische Kultur 2021
- International Sales: English, world rights (Polity), Spanish, world rights (Siruela), Brazilian, Portuguese rights (Estação Liberdade), France (Payot & Rivages), Netherlands (Boom)
- Helmuth Plessner Prize 2017
- Ludwig Börne Prize 2013
- Sigmund Freud Prize 2005

»Reading Sloterdijk means exploring untapped areas of knowledge and domains of thought that lie dormant.«
Dirk Pilz, Frankfurter Rundschau

Rights available
Compromises are unpopular, but they are indispensable both in everyday life and in politics. This is because conflicting interests and convictions often cannot be fundamentally reconciled, in which case it is wise to agree on a non-violent and jointly negotiated "second-best solution" – to compromise. Véronique Zanetti employs numerous examples to show how different kinds of compromise can be found in individual and social processes of decision-making, in politics, ethics and law. A philosophical journey through the world of compromise.

Véronique Zanetti
Varieties of Compromise
A philosophical journey through the world of compromise

Whether animals can think rationally and whether they have consciousness is one of the most exciting and controversial questions in biology and comparative psychology. In this seminal book, internationally leading cognitive biologist Ludwig Huber takes stock of the current state of research on whether and how animals think. He shows what we know about the minds of animals today, how we gained this knowledge and how we can use it.

Numerous illustrations specially prepared for this book illustrate the experiments and observations that have revealed cognitive abilities such as using tools creatively, assuming perspectives, solving problems with insight or employing episodic memory in animals. Since humans require consciousness to activate these mental processes, they can also provide scientific evidence for the practical rationality of animals. With special appearances by: monkeys, dogs, bees, crows, keas, poison dart frogs, turtles, octopuses.

The new scientific findings demand a decisive revision of our irrational and ethically questionable attitudes towards animals and their instrumentalisation, whether as food or laboratory animals. Great changes are on the horizon.

To save them, we must care, and we can only care if we understand them.
Life is experienced more intensely when we are enmeshed in stories – I narrate, therefore I am. But it is not only our own lives that are heightened by narratives; through narratives we are also able to transform individual experience into shared experience. To achieve this, our brains and the ways in which we tell stories must be attuned to each other. But how exactly does this happen? Fritz Breithaupt’s brilliant book redefines humans as narrative beings who anchor themselves in the world through narratives.

Tapping into the essence of thinking in stories, Breithaupt draws on the latest scientific research including neuroscience and experiments where thousands of subjects play the telephone game, as well as on literary analysis of novels, Grimm’s fairy tales, and everyday office gossip. The reward of narrative thinking, it turns out, is emotional, and we live the way we live because we follow the specific reward patterns of narratives. Yet at the same time, things can always turn out differently in narratives, and it is precisely this fact that allows us to try out different versions of our own lives.
When Magnus Hirschfeld established his institute in Tiergarten, Berlin, in 1919, the future seemed to belong to the young discipline of sexology. Patients and visitors from all over the world were attracted by the extensive library, the diverse collections, the counselling and therapy services. People from all walks of life were able to obtain information about contraception or how to protect themselves against venereal diseases. But for a long time it would remain the only institution with the purpose of dealing with the topic of sexuality in its entirety. Hirschfeld and his staff were exposed to constant hostility from political and scientific opponents, which culminated in the National Socialists’ looting the institute and subsequently shutting it in 1933.

In *Love and Suffering*, Rainer Herrn tells the eventful history of this famous institution for the first time. He introduces the protagonists who shaped it, describes the struggles for the abolition of Paragraph 175, which criminalised homosexuality, follows the fates of the people who sought help at the institute and brings the spirit of the Weimar Republic to life along the way.
Shipyard Collective
In the Throes of Transformation
Two Shipyards between Socialism and EU

Transformation also implies a change of sensory worlds.«

The gigantic cranes in the shipyards of Gdynia and Pula were the pride of these two cities until just recently. They helped build 300-metre-long ocean liners in the Polish city of Gdynia and ships in Pula, Croatia, which used to transport thousands of sheep alive from New Zealand to Europe – complete with a desalination plant. But all the inventiveness and the talent for improvisation practised to perfection under socialism were of no use: soon after joining the EU, the shipyards went bankrupt, partly because competition law counts for more than a global industrial policy in Brussels.

The «Shipyard Collective» led by Ulf Brunnbauer and Philipp Ther delves deep into the everyday life of the two companies. The social scientists and historians reconstruct their decline and analyse the great transformation that has been unsettling Europe since the 1970s.

Franz Ehrlich’s (1907-1984) eventful life as an architect began at the Bauhaus in Dessau. In 1937, he was taken to Buchenwald concentration camp as a resistance fighter, where he had to design the gate with the inscription »To each his own«. Ehrlich later had a successful career in the GDR – but his all-encompassing assertiveness collided with the political guidelines.

In their biographical essay, design scholar Friedrich von Borries and historian Jens-Uwe Fischer follow in the footsteps of a forgotten representative of the Bauhaus. In doing so, they reflect on the contradictions in Ehrlich’s biography as well as the ambivalences of modernism and its claim to totality.

Friedrich von Borries/Jens-Uwe Fischer
Caught in the Titotality Machine
Rediscovering architect Franz Ehrlich, a forgotten representative of the Bauhaus movement

Franz Ehrlich's (1907-1984) eventful life as an architect began at the Bauhaus in Dessau. In 1937, he was taken to Buchenwald concentration camp as a resistance fighter, where he had to design the gate with the inscription «To each his own». Ehrlich later had a successful career in the GDR – but his all-encompassing assertiveness collided with the political guidelines.

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Ilse Gross is fourteen and all alone when she flees Nazi Germany. Her family stays behind. Arriving in the UK, she finds work as a maid, but longs to be a writer. And seven years after the end of the war, she gets her breakthrough as an English-language novelist. Her pen name: Kathrine Talbot.

*Like the Queen* tells the true story of an almost perfect assimilation. We accompany Ilse’s escape to the UK and her deportation to a camp for enemy aliens, experience her hunger and her freedom and her fleeting success on the 1950s book market. This is a book about creativity, gender roles, failure, and friendship—and about a former refugee who bears an uncanny resemblance to her new monarch.

This previously untold story of a once-successful writer will surprise and delight international, especially British readers. *Like the Queen* journeys from London to the Isle of Man, from Cornwall to New York, and then back to a hillside in Sussex. At its centre, however, is the story of a German-Jewish family. Throughout her life, Kathrine Talbot struggles to turn her memories into literature. When she finally succeeds, it’s almost too late.
Robert Misik

The Great Sense of New Beginnings

Towards the radical art of tomorrow – down with the conservative narrow-mindedness of today!

Shattering conventions, revolutionising perceptions, imagining new things – that was the spirit of radical modernism. Bertolt Brecht spoke of the great sense of new beginnings. Today, all utopian optimism seems to have evaporated – is it a thing of the past?

«Not at all!» is Robert Misik’s reply to such laments. He sets out on a tour de force through 200 years of leftist art: from Heinrich Heine to Elfriede Jelinek, from Patti Smith to Soap & Skin, from Bauhaus to Gemeindebau. Revolting against the outdated and revolutionising styles as well as excess and intensity are still the grand tasks of art today. «Change the world, it needs it,» Misik says in the spirit of the ol’ Bert Brecht. He outlines an aesthetic programme beyond commerce, entertainment and stale traditions.

Natascha Strobl

Radicalised Conservatism

A study into the «hard right agenda [being] pushed through by stoking a constant mood of anxiety towards a vague ›other‹.»

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.

30.000 copies sold

«Precise, entertaining, convincing. Natascha Strobl’s book is both a scientific analysis and a political essay: insightful and rousing.»

Sebastian Friedrich, NDR Kultur

«Author and activist Natascha Strobl presented the political bestseller of the season with her analysis of right-wing extremist strategies in bourgeois parties – and the theses of the hour with her assessment of the Kurz SYSTEM.»

Sebastian Hofer, profil
Asiem El Difraoui
The Hydra of Jihadism

>It’s not about the supposed others. It’s about us.<br>

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 PR strategists who produced propaganda videos in Berlin-Charlottenburg. He has witnessed the terrorism of the population in war zones like Bosnia, Iraq or Afghanistan first-hand. And time and again, terrorism has also come to him, the Paris attacks in 1995 and 2015, for example, which were carried out in his own neighbourhood.

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.

>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.<br> Gilles Kepel

>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.<br> Abdul-Ahmad Rashid, Deutschlandfunk Kultur

Philipp Lepenies
Prohibition and Restraint

Where does the fear of prohibition stem from?

A reflex is paralysing the political debates on climate change. As soon as it deals with measures that demand restraint, the outrage is great: Speed limit? Eco-dictatorship! Veggie Day? There goes that T-bone steak! Yet prohibition and restraint are tried and tested instruments for conserving resources and overcoming ecological crises.

Philipp Lepenies examines the origins of this habitual fundamental opposition. He traces it back to the neoliberal persuasion that sees the state as an adversary and places individual consumer choices above moral and ecological concerns. This spirit of misunderstood freedom, however, has produced a politics of restraint that shies away from stating the obvious: that a socio-ecological transformation will not succeed without prohibition and restriction.

>Without prohibition and restriction, a socio-ecological transformation cannot succeed.<br> Philipp Lepenies

>Philipp Lepenies has a very rare ability: He can convey knowledge. He thinks academically, but writes in such a way that the general public understands him.<br> Gilles Kepel
Wolfgang Knöbl
Sociology before History

On theorising historical processes

From the beginning, sociology’s approach to history was based on coining concepts of process such as ‘differentiations’ or ‘sinindividualisations’, which play a central role in analyses of certain eras to this day. However, the historical-philosophical burden of these concepts has rarely been addressed, which is why some of them have been strongly criticised in recent times.

Internationally renowned sociologist Wolfgang Knöbl analyses the attempts that have been made – most of them unsuccessful – to theorise historical processes during various developmental stages of the discipline and details the narratological insights that sociology must incorporate if its diagnoses are to be taken seriously.

Eva Illouz / Dana Kaplan
What is Sexual Capital?

The Political Economy of Sexuality

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 capitals have 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.

Eva Illouz, born in Morocco in 1961, is a Professor at the Department of Sociology and Anthropology at the Hebrew University of Jerusalem as well as at the Centre européen de sociologie et de science politique, CSE-EHESS in Paris. She has received numerous awards for her work, including the Alexander von Humboldt Foundation’s Armelesse Minar Research Award and the EMET Award for Social Sciences.

Dana Kaplan, born in 1970, studied Sociology at the Hebrew University of Jerusalem and currently teaches at the Open University of Israel in Ra’anana.
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.

Selected Backlist:

*Gekaufte Zeit* (2013) International Sales:
- English world rights (Verso), Spanish world rights (Katz), Chinese simple rights (Social Sciences Academic Press), Russia (Higher School of Economics), Brazil (Boitempo), Portugal (Actual), Arabic world rights (Sefsafa), France (Gallimard), Italy (Feltrinelli), Netherlands (Sweemagazine), Sweden (Dialectos), Finland (Vastapaino), Korea (Dolbegae), Japan (Misuzu Shobo), Poland (Natalin European Center), Bulgaria (K&A Critique & Humanities), Turkey (Kot UP)
After several years of working for the ministerial administration of Lower Saxony and a stay with Talcott Parsons at Harvard, Niklas Luhmann, who had studied law, began to work at the University of Administrative Sciences in Speyer in the early 1960s. That’s where he developed the draft of a general theory of administration, designed as a new foundation for administrative science, which is now being published for the first time as *The Limits of Administration*.

Arguing confidently, Luhmann first defines what he sees as the task of an administrative organisation: the production of binding decisions. He then turns to the essential challenge that such a social system faces: the management of its own boundaries. Using some system-theoretical terminology and enriching the text with his own practical experiences, he shows how administrations balance the different expectations of their environments in such a way that their boundaries remain stable and their structures functional. Even almost 60 years after it was written, *The Limits of Administration* proves to be a highly original approach to administration – the backbone of modern society.

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 *singulatisation* as guiding concepts, Rosa opts for *acceleration*, *increase* and *singularisation* as guiding concepts, Rosa opts for *acceleration*, *increase* and *singularisation* as guiding concepts, Rosa opts for *acceleration*, *increase* and *singularisation* as guiding concepts, Rosa opts for *acceleration*, *increase* and *singularisation* as guiding concepts, Rosa opts for *acceleration*, *increase* and *singularisation* as guiding concepts.

The limits of today’s administration are the result of a widespread assumption, that society is to be found in administrative structures. This is why Luhmann argues for a systems-theoretical approach to the understanding of society. He clarifies that the boundaries of society are no longer defined by geography, but by the rules of the symbolic order. The results of this rethinking are the well-known sociological concepts of his social theory: *system, expectations, structure*. Luhmann’s book, which *The Limits of Administration* is a result of, is a seminal work in the field of sociology, and is now being published for the first time as *The Birth of Systems Theory from the Spirit of Bureaucracy: The Master himself appears convinced of the scope of his method even then*. Marianna Lieder, Welt am Sonntag

> Many of the means ... with which [Luhmann] later described the economy, the educational system, even religion, art and love, are already laid out in »The Limits of Administration.«

Julian Müller, Süddeutsche Zeitung

> His preoccupation with administration gave rise not only to his fabulous sociology of organisation ... but also the development of the central concepts of his social theory: system, expectations, structure.

Jürgen Kaube, FAZ
Silke Kipper
The Nightingale

The nightingale sings – but what does it sing about?

Actually, nightingales are inconspicuous small brown birds. Average in appearance, weight and behaviour. But when the males begin to sing on warm spring nights, the hearts of lovers beat just as fast as those of ornithologists. The nightingale’s song is anything but average and its complexity, with no less than two hundred different types of stanzas, outshines that of other songbirds. But what does the nightingale actually sing about and why? And why have generations of poets and composers been so fascinated by its song? Biologist Silke Kipper has been researching nightingales for over twenty years, she has spent countless spring nights listening to them in Berlin’s parks and in her book she gets to the bottom of the nightingale’s song and our fascination with it.

A knowledgeable yet light-footed portrait of probably the most popular songbird, its song, and a profound insight into the research and reception of nightingales at the same time.

It was the nightingale that turned me into an enthusiastic naturalist in the first place. It’s always an amazing experience when their singing season begins in spring. When I sit outside on April nights with colleagues from the field team to hear and record the first nightingales of the year.

Isabelle Van Groeningen
The Seven Seasons

A tour of the garden year full of inspiration and expertise

Even as a child, there was nothing Isabelle Van Groeningen loved more than digging in the soil with her hands and enjoying the greenery and the wonderful flowers. As an adult, she turned her passion into a profession and has since designed and planted countless gardens. Another matter close to her heart is imparting her knowledge about garden culture to others, nurturing their sense of colour, shape and scent.

In The Seven Seasons (because for gardeners there are more than just four) she shares her many years of experience and the knowledge she has gained. She explains issues of design and location, introduces not just the well-known but also numerous lesser-known of her favourite plants, and gives valuable tips on planting and care. And she reminds us of what is most important in gardening: a garden is good for the soul.

Internationally renowned garden designer Isabelle Van Groeningen takes us through the year and her garden and shares her experience.

»It was the nightingale that turned me into an enthusiastic naturalist in the first place. It’s always an amazing experience when their singing season begins in spring. When I sit outside on April nights with colleagues from the field team to hear and record the first nightingales of the year.«
Barbara von Bechtolsheim

Couples

Portraits of 20 artist couples

Marilyn Monroe and Arthur Miller, Yoko Ono and John Lennon, Ingeborg Bachmann and Paul Celan, Susan Sontag and Annie Leibowitz, John Cage and Merce Cunningham... The author introduces twenty couples from the worlds of music, art and literature and talks about how creativity inspires relationships and how love in turn inspires artistic creation. The lives of many of these couples are inextricably linked. What does their day-to-day life look like, how do they deal with rivalry and stress and loss? How do they keep their love and passion alive? For these artist couples, not everything is perfect – but that is not the point. It is openness and sensitivity, steadfastness and the willingness to try new things in art and in love that inspires them.

Barbara von Bechtolsheim

studied Psychology, Literary Studies, Philosophy and Biology in Bonn, Munich and Stanford (USA). Today she works as an author, literary translator, journalist, poetry therapist and teacher. Barbara von Bechtolsheim lives in Berlin.

Loving at a Distance talks about the author’s experiences in the hotspots of the high-tech sector in California: the Silicon Valley and the college towns of Berkeley and Stanford. The regular transatlantic journeys to visit her children and grandchildren in California aren’t really helping the grandmother understand the Californian way of life and work.

Is she too old, too European, too much of a bibliophile? With self-irony and laconism, the book describes the connections between the generations, the different lifestyles and attitudes. Living on two different continents is always a big challenge for a family, in times of a pandemic, however, the challenge becomes almost insurmountable. This experience is one the German grandmother shares with millions of other families around the world.

The personal impressions and observations are complemented by flashbacks of the author’s career in international book trade. Why were the business trips to Beijing, Beirut and Kolkata so easy to manage while life in California is not? An entertaining and stimulating book about different ways of living and working in the age of globalization.

»Loving at a Distance« begins with Skype and continues at airports. The destination airport becomes a Mecca. In both directions.

»Like many of my friends my age, I, too, live in between the generations. The multigenerational house of my great-grandparents stood in Wiesloch in Northern Baden, now it floats between Berlin and San Francisco. A cloud in which we live.«
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