



the frankfurt magazine

German
Stories

Juergen Boos in Conversation with Jonathan Landgrebe
The Ghost in the Machine – Artificial Intelligence in German Books
The Bauhaus in the World – A Century of Inspiration
Time for a Second Look – Graphic Adaptations of Multimedia Worlds

Books and the book trade in figures

Universe of books

2017 data for Germany, change compared to previous year in brackets



EDITORIAL

Dear readers,

Are you intrigued by our cover photo? I'd like to tell you the story behind this image. In 2019, we're celebrating the 100th anniversary of the Bauhaus – the most important art, design and architecture school of the 20th century. On our cover, you see three costumes based on the original drawings and colour swatches of Oskar Schlemmer, the painter and sculptor who created the Triadic Ballet – a modernist dance concept. From 1920, Schlemmer led Bauhaus workshops in painting murals, and in wood and stone sculpture, and from 1923–1929, the Bauhaus theatre. There, together with his students, he was able to experiment with innovative stage design, marionette-like costumes, and new forms of dance and acting. The Bauhaus school closed abruptly in 1933. Artists and proponents of this radically new 'style' fled all around the world due to the Nazi takeover. I am pleased and grateful that refugee women, who have found safety and work as tailors in 'Stitch by Stitch', a social enterprise in Frankfurt (photo), have helped us to bring our Bauhaus theme to life. By making these costumes, they have contributed a playful element to our global celebration of

Bauhaus. And they're not just for display: anyone can try the costumes on. Their first appearance is at the German Guest of Honour presentation at the Taipei International Book Exhibition in February. And of course, this isn't all we're presenting in Taipei: we've put together a special collection of new books about the Bauhaus movement which is also on display. This magazine will give you an insight into our Bauhaus showcase as well. This is the second issue of the *frankfurt magazine*. We received lots of positive feedback from the readers of our first issue – publishing colleagues, journalists and critics, guests at the Frankfurter Buchmesse, and members of the public who visited our stands at 20 book fairs all over the world. We're particularly pleased to have granted permission for individual contributions. This has allowed readers in the Czech Republic and Latvia to find out more about German crime thrillers, or Chinese readers to learn what the German Federal President has to say about the role of writers. And it encourages us in our work promoting top-quality literature and non-fiction books by German-speaking authors. We very much hope you enjoy reading the *frankfurt magazine*!



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



Stitch by Stitch is a vibrant team of women from Syria, Afghanistan, Iran, Madagascar and Germany.

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BEST OF FRANKFURT 2018



1 The new landmark at Frankfurter Buchmesse: the Frankfurt Pavilion. | 2 The Opening Press Conference 2018 with author Chimamanda Ngozi Adichie, Juergen Boos, Director of the Frankfurter Buchmesse, and Chair of the German Publishers & Booksellers Association, Heinrich Riethmüller. | 3 A colourful sight at the weekend: the cosplayers. | 4 Georgia – Made by Characters: the Guest of Honour presentation 2018. | 5 The motto of the fair's 2018 Weltempfang was 'Global Citizenship – Democracy and Engagement'. | 6 Jiajia Fei, Director of Digital at the Jewish Museum in New York City, at THE ARTS+, the book fair's future of culture festival. | 7 On the Family Day, everyone was encouraged to get involved. | 8 German actor Benno Fühmann and producer Thomas Peter Friedl received the Frankfurter Buchmesse Film Award for the Best International Literary Adaptation 2018, for the film Intrigo: Death of an Author. | 9 Bestselling German author Marc-Uwe Kling presented his latest work at the fair's literary festival BOOKFEST. | 10 Lettres d'Afrique – the new stage focussed on literature from various African countries. | 11 Charlie Redmayne, CEO of HarperCollins UK, was the keynote speaker at THE MARKETS. | 12 Fashion show at THE ARTS+. | 13 'Reading is my superpower.' | 14 The 'On The Same Page' campaign by Frankfurter Buchmesse and the German Publishers & Booksellers Association celebrated the 70th anniversary of the Universal

Declaration of Human Rights. | 15 Winners of the 2018 Peace Prize of the German Book Trade: Aleida and Jan Assmann, with Heinrich Riethmüller. | 16 Born in Tbilisi and living in Hamburg, writer Nino Haratischvili was one of the many literary voices of the 2018 Guest of Honour. | 17 The German Book Prize 2018 was awarded to Inger-Maria Mahlke for her novel Archipelago. | 18 Bestselling US author Paul Beatty talked about his latest book The Sellout. | 19 At the Guest of Honour Preview Press Conference: Norway achieved a flying start as guest country at Frankfurter Buchmesse 2019. | 20 Chimamanda Ngozi Adichie inspired her audience with her speech at the Opening Press Conference. | 21 Bestselling author Meg Wolitzer spoke about her new book, The Female Persuasion. | 22 The perfect place to do business at the fair: the Frankfurter Buchmesse Business Club. | 23 At the opening of the new Frankfurt Pavilion, German Federal President Frank-Walter Steinmeier spoke with the Belgian author Stefan Hertmans and the Croatian writer Ivana Sajko, about 'defending in uncertain times'. | 24 High Representative of the EU for Foreign Affairs and Security Policy, Federica Mogherini, was one of the speakers at Frankfurter Buchmesse's Opening Ceremony 2018. | 25 Numerous well-known German actors, journalists and authors showed their commitment to human rights with their pledge: 'I'm on the same page'.

GUEST OF HONOUR 2019

NORWAY

It Is That Dream Olav H. Hauge

It Is That Dream
It is the dream we carry
that something wonderful will happen,
that it must happen –
that time will open,
that our hearts may open,
that doors shall open,
and the mountain shall open
that springs will gush forth –
that our dream will open,
and that one morning we'll glide
into a cove we didn't know.

Translated by Olav Grinde.
From Olav H. Hauge: Luminous Spaces:
Selected Poems & Journals,
White Pine Press, 2016

Ceremonial handover of
the GuestScroll from
Medea Metreveli, Director
GNBC, to Margit Walsø,
Director NORLA.



‘The dream we carry’ – true to this quote from the most beloved poem in Norway, this year’s Guest of Honour will bring the literary and creative scenery of contemporary Norway to the international stage of the Frankfurter Buchmesse and to the city of Frankfurt. More than 200 new releases of Norwegian fiction and non-fiction will reach German readers. As well as promoting the big names of contemporary fiction like Karl Ove Knausgård, Jo Nesbø, Maja Lunde and many others, a key project for NORLA (Norwegian Literature Abroad), who are the organisers of the Guest of Honour Presentation, is cultivating new literary voices internationally. In addition, an impressive programme of cultural performances from Ibsen drama to Sami arts and digital culture will introduce some of the most exciting elements of cultural life in the city of Frankfurt to an international audience. Given that Norway is the country where the Nobel Peace Prize is awarded, the human right of freedom of expression will play an important role in major panel discussions as well as many other activities. ♦

Traditionally, the Guest of Honour bids farewell to Frankfurt on the Sunday afternoon of the Frankfurter Buchmesse, passing the Guest-Scroll on to the next year’s Guest of Honour in a festive ceremony. Each new Guest of Honour adds its own short literary contribution to the Scroll. Norway has inscribed itself with the poem *Is It That Dream*, by Olav H. Hauge (1908–1994).

German-Norwegian literary festival ‘Towards Frankfurt’

Since the 1990s, Norwegian literature and authors have enjoyed so much attention and success in Germany that we thought it was time to do something in return. 2019 is the perfect year to introduce Norwegian readers to the wealth of exciting contemporary literature from German-speaking countries. ‘Towards Frankfurt’ will feature 40 brilliant authors from Germany, Austria and Switzerland – and 25 leading Norwegian authors will present their colleagues to the audience. We hope that the festival will demonstrate the value of literary exchange which is, after all, the essence of the Norwegian presence in Frankfurt this year. Since we can’t bring the Norwegian public to Frankfurt, we hope to bring some of the spirit of Frankfurt to Norway in April. Eric Fosnes Hansen ♦

Eric Fosnes Hansen, whose idea it was to hold the literary festival ‘Towards Frankfurt’, is the author of the international bestseller *Psalm at Journey’s End*.

JUERGEN BOOS IN CONVERSATION WITH

Jonathan Landgrebe

He bridges the gap between the literary and the bestseller market, he maintains the traditions of one of the most important German publishing houses without losing sight of contemporary trends: Jonathan Landgrebe has been a publisher with Suhrkamp since 2015. In conversation with the Director of the Frankfurter Buchmesse Juergen Boos he explains what Suhrkamp stands for today.



© for all photographs in this article by Christian Werner

JB: Many years ago, when I started out in publishing, there were two publishing houses that everyone wanted to work for: Hanser and Suhrkamp. Was it part of your career plan to work for Suhrkamp?

JL: I had the idea from quite early on that I wanted to work with books, to work in publishing. And then of course it was Suhrkamp, with the literature they published and still publish today, with its publishing traditions, that was, and is, the deciding factor for me.

JB: There were two people who really made their mark on Suhrkamp: Peter Suhrkamp and Siegfried Unseld. Do you see yourself following on in their tradition?

JL: Yes, of course, in the sense that I'm leading and developing the company that they founded and built up, from the foundations created by them. But for me personally, these publishers aren't my only reference points. The world has changed too much for that. At the same time there are so many aspects of their work that we can only admire and model our practice on. Just to mention a few: their passion for literature, the seriousness and the sense of responsibility they showed towards books and their writers, their keen eye for developments in society, their ability to combine a literary with a business approach.

We publish authors not books

JB: Suhrkamp was always seen as a publishing house for authors.

JL: It still is. It's very important to us that authors publish with us and that they stay with us. We think in the long term, we like to help our authors develop, to increase their readership, to extend their voice, as far as possible, with each new book they publish. That's been one of the core values of our house right up to today: we publish authors, not books. We do everything we can to further that aim. And we also represent our authors globally in the matter of all subsidiary rights to their work, that is to say, comprehensively. Going from one publisher to the next does nothing for the publishing houses or the authors.

JB: Do you still take care of the big-name authors yourself, as Suhrkamp and Unseld did?

JL: I have contact with all our authors, but the kind of correspondence there was between Thomas

Bernhard and Siegfried Unseld is no longer possible today. What we do have is close working relationships, constant discussion, the exchange of ideas, often in conversation, mostly by email, sometimes by letter.

JB: What makes Suhrkamp stand out today?

JL: We're one of the few remaining independent publishing houses with a clearly intellectual profile and a leader in publishing literature in German. There's hardly any other house in the German-speaking world which inspires and reflects literary and social developments as extensively as we do. And we combine a well-developed understanding of tradition with an equally developed sense for the contemporary moment. And then we have of course many priorities in our list which are individual to us. To give you just one example: when we moved from Frankfurt to Berlin ten years ago, the fact that literature from Eastern Europe was a very important area for us played into our decision to relocate to Berlin with its proximity to Eastern Europe. Whether we're talking about Sasha Marianna Salzmann, Katja Petrowskaja or Maria Stepanova, just a few of the big literary successes we've had in recent years, they've all got a connection with Eastern Europe. We're unique in this – and, by the way, also for the fact that we represent our non-German-speaking authors on rights issues worldwide.

JB: In the 70s and 80s Suhrkamp brought Latin American writers to Germany when it discovered Isabel Allende, Octavio Paz, Julio Cortázar and Clarice Lispector. Which language areas are important for you today?

JL: We're still publishing many translations from the Spanish-speaking world and from Latin America, but we're also still very strong on publishing from French, and we publish significantly more Anglo-American literature than before. Asia is more complicated, because there is a smaller potential readership and the language barrier makes it significantly more challenging to discover books. But we are working right now, for example, on a complete new translation of one of the most important Chinese classics, *Die Räuber vom Liang-Schan-Moor* (*The Robbers of Liang-Schan-Moor*).

JB: What are the current trends in Germany? Are we seeing more poetry again for example?

JL: Poetry is always of the moment, it's always exciting, and always important, and so we keep it on our list and continue to publish it. There's still a lot going on in non-fiction. Suhrkamp was rather late to come to general non-fiction. We come originally

Suhrkamp, founded in 1950, is one of the leading literary publishers in Germany, publishing around 350 books per year in fiction and non-fiction.



Insel Verlag, Jüdischer Verlag, Elisabeth Sandmann Verlag, and Suhrkamp Theater Verlag are part of the house. Suhrkamp is home to many influential thinkers, among them Theodor W. Adorno, Roland Barthes, Walter Benjamin and Michel Foucault, and has published the works of Samuel Beckett, Thomas Bernhard, Bertolt Brecht, Max Frisch, Hermann Hesse and Christa Wolf.

Today, writers such as Isabel Allende, Elena Ferrante, Jürgen Habermas, Peter Handke, Mario Vargas Llosa and Peter Sloterdijk belong to their list.

Suhrkamp is home to 14 Nobel Prize winning authors. In the last 15 years Suhrkamp has been shortlisted with 14 books for the German Book Prize, with four authors winning it, including prize-winning best-sellers Robert Menasse, Lutz Seiler and Uwe Tellkamp.



from the theory side, from philosophy, from social sciences, but have today an excellent non-fiction list, covering a range of quite different subjects, from biographies to contemporary issues to climate change – and I see there even more possibilities. We're now on about one-third non-fiction in total; it's an area which is very much alive and expanding.

JB: And philosophy?

JL: The publication and dissemination of German philosophy plays a huge role in our work, originally, for the most part, based on the Frankfurt School tradition. For example Theodor W. Adorno, or Walter Benjamin, or today Jürgen Habermas or Peter Sloterdijk, authors who are translated into many languages, world-famous public intellectuals. But we publish a lot from the French, from the English, too, so it goes in both directions.

Reading doesn't begin with Max Frisch or Peter Handke

JB: Your list has changed a lot in the last 10 years, it's expanded: you've added a series of crime fiction, the Sandmann publishing house, the occasional cookery book and now children's books with Insel. What are the challenges for a publisher of combining quite different lists under the umbrella of one traditional publishing house?

JL: On the one hand Suhrkamp has an indisputable literary tradition. We stand by that and it's the core of our work. On the other hand, with its books and the 350 or so new titles a year, it's reflecting what's going on in society. The basic idea is to build on what Suhrkamp has always done, but to refocus it in a way that's necessary for today's world. In the 70s and 80s children's books were an important

branch of Insel. We're not about to publish a long list of children's books, just the occasional one or two, because it suits the house and at the same time serves an important market. We know that reading doesn't begin with books by Max Frisch or Peter Handke, but much earlier with children's books. And of course we have authors who also write children's books and till now haven't found a publisher for them. So from that point of view too it makes sense.

JB: In the face of dwindling book sales and the disappearance of the avid reader, what do publishers have to do today to bring books to readers?

JL: We don't have the same receptive readership that we once had, the traditional media is no longer as influential when it comes to promoting books, and bookshops are also unfortunately losing ground. And so it's becoming more and more important that publishers themselves get involved. We began early to develop direct contact between publishers and readers and also between authors and readers. We'll be doing more of that over the coming years. Today you have to see every single book as a new challenge, regardless of whether you think you'll sell 2,000, 20,000 or 100,000 copies. For every book you have to rethink what you are doing and it will vary from book to book and from author to author.

JB: Netflix, Audible and Hulu are experimenting with storytelling in a new format and the producers have a large appetite for stories.

JL: We deal with film rights of course. We see that as an integral part of our work and we also have the sense that the demand for material is increasing. We had a great success with Uwe Tellkamp's *Der Turm* (*The Tower*) and Lutz Seiler's *Kruso* was also filmed. There are big new film versions of the work of Bertolt Brecht and Hermann Hesse. But for us the books remain central and the translations of the books in other countries. Film is important but, in comparison, it is relevant only for a rather smaller number of titles.

The printed book will continue to play a dominant role

JB: You publish on the one hand the bestselling novels of an author like Elena Ferrante, while at the same time discovering unusual literary debuts

like Philipp Weiss' *Am Weltenrand sitzen die Menschen und lachen ...*

JL: We work with both sorts of books and often there's a mutual enrichment which you might not have expected at all. The success of Annie Ernaux is one such Suhrkamp success story. We'd already had great success with Didier Eribon, then with Elena Ferrante, a real bestseller author; we'd published Rachel Cusk, all of these authors engaged in autobiographical fiction writing, and then we were able to sign Annie Ernaux, who practically invented the genre, but who'd been overlooked by the German book market up to that point. And that worked fantastically well, a success which came out of the interactions of quite different authors and their books. At the moment that's working very well for us. 2017 was the best year in Suhrkamp's history and 2018 was a good year for us as well.

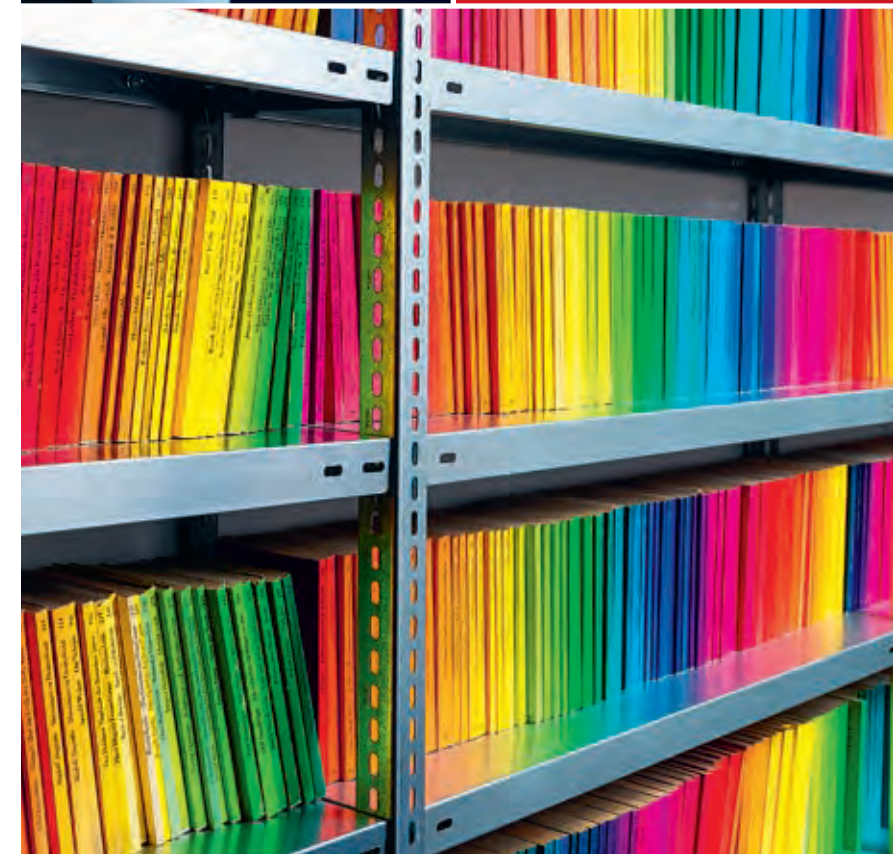
JB: Rainald Goetz has made a book out of his blog texts and Philipp Weiss' debut, mentioned earlier, pushes at the boundaries of the novel – formally as well as creatively. Is that symptomatic? People try things out but at the end of the day it's the book, whether in print or electronic, that's the right form.

JL: I've got no doubt that the book is the right form. Of course we offer everything we publish in digital form as well, but the print book will continue to play a dominant role. What the sector has forgotten in the discussions we've had over the years about 'e-book or print', is how society has changed as a result of digitization: the way people get information, how they communicate, the question of how much time they have for books and how we draw people's attention to books. That's where the challenges are.

JB: After ten years in Berlin you will be moving in a few weeks into your own building. Is that an important turning point for the publishing house?

JL: The important turning point was the move from Frankfurt to Berlin. It was the right decision and a good decision, because it opened up the possibility for us to reposition ourselves in the publishing world. Now we're able to move into our own building which will give us economic security in the long term. Which is not trivial, if you know the property prices in Berlin. It's both a house for the publishing company and a home for authors, long term. That's really good and we're looking forward to it.

JB: Herr Landgrebe, thank you for the conversation. ♦



THE GHOST IN THE MACHINE

When it comes to digitization, Germany is not exactly an enthusiastic trailblazer. However, the topic of artificial intelligence is currently dominating the German book market like almost no other – and not only in the non-fiction sector.

‘Who needs something like that?’ is a typical German reaction to technological innovations – regardless of whether it’s the introduction of online banking or the invention of the smartphone. Another popular way of dealing with digital innovations is to object: ‘it’ll never catch on’. Or, if something is in the process of catching on after all: ‘it will spell the demise of civilisation’. Where the rest of the world sees chances and potential – or is simply having fun with things like emojis, Facebook or paying via smartwatch – we Germans first ponder at length the potential risks that could be concealed within this new technology. There is even a specific, official (and of course extremely long) name for this phenomenon: ‘Technologiefolgenabschätzung’. Translation: the evaluation of the possible consequences of new technology. And it seems there is no new technology generating quite as much discussion as artificial intelligence (AI), often referred to as machine learning. So it’s no wonder that many new non-fiction books – but also works of fiction – on the German book market deal with this complex but most interesting topic. It starts with standard works like Thomas Ramge’s *Mensch und Maschine* or Ulrich Eberl’s *Smarte Maschinen*, which explain the basics of what AI is, how it works and why we are currently at a turning point in terms of its development.

In Germany, there is currently one topic that is closely related to the development of AI: the future of work. How fast and in which sectors will machine learning systems displace human workforces? It has seemed clear for a long time that in

The replaceable person

the foreseeable future not only simple manual labour but also more and more intellectual tasks will be able to be carried out by machines. Books such as Manuela Lenzen’s *Künstliche Intelligenz – Was sie kann und was uns erwartet* and David Gugerli’s *Wie die Welt in den Computer kam* approach the question of the replaceability of human beings from different angles. Whilst Gugerli, as a historian, extrapolates from the past in his essay, Lenzen focuses on the newest developments and supports her observations with numerous examples. These range from Industry 4.0 to the future of science through to the question of whether robots are the better soldiers.

As a general rule, there are two things that are regarded as constituting one of the last bastions of people versus AI: on the one hand there is self-awareness – often also referred to as ‘strong’

[buchmesse.de/
magazine/ai](https://buchmesse.de/magazine/ai)

More information about the featured titles in German and English can be found here.

R.U.R. – Rossum’s Universal Robots is a play by Czech writer Karel Čapek, first published in 1920. It tells the story of R.U.R., a company that produces artificial human beings (androids, as we would call them today). From this play, the word ‘robot’ quickly entered into everyday usage in many countries.



HAL 9000, the luminous red eye in *2001: A Space Odyssey*, is the first computer-being to show human traits. While he is being deactivated step-by-step, HAL gradually regresses until finally he sings the popular song, *A Bicycle Built for Two*.

In the study of literature, dystopia (from the Greek *dys-* + *tópos* = bad place), as the opposite of the more positive utopia, describes a fictional story set in the future, with an adverse de-nouement.

AI, as compared to the ‘weak’ AIs that can do one thing very well, such as play chess or detect skin cancer. On the other hand there is creativity – the ability to create something on one’s own, without instruction, without rules, perhaps even without any real meaning or purpose. This is the topic that Holger Volland tackles in his book *Die kreative Macht der Maschinen*, in which he describes and analyses the various areas in which AI already does display forms of creativity to some extent. In the process, Volland touches upon the exciting topic of emotionality: if AI becomes more and more human, is it not then almost inevitable that we will eventually fall in love with it?

Good material

It would, however, be a mistake to assume that the topic of AI found its way to the German book market solely through informative and explorative non-fiction. Authors in the fiction sector have also discovered that computers which think for themselves, unfathomable algorithms and the ever-faster pace of technological progress make good writing material. For example, in Anselm Rodenhausen’s thriller *Zernetzt*, which takes place in the not-too-distant future, a social network from Germany called ‘Spannwerk’ has put an end to the supremacy of Facebook and Google, and digital assistants use their AI to determine the lives of their users. Even author Tom Hillenbrand, known for his successful culinary thrillers, has discovered the tech-thriller genre. Following *Drohnenland*, in which the flying eyes of the police see everything and people leave digital data trails at every turn, in his new book, *Hologrammatica*, it is artificial intelligence that takes centre stage: at the end of the

21st century, people can not only freely change their identity by ‘uploading’ their brain into another body, but as the reader, one is suddenly not even entirely sure whether the villain that the protagonist is hunting is actually human.

But even those who are after something a bit lighter don’t have to look very far: Marc-Uwe Kling, who for years has been highly successful with his *Känguru-Chroniken* both in the audiobook charts and with his book readings across Germany, has also written *QualityLand*, a book he describes as a ‘funny dystopia’. In it, the world is controlled entirely by algorithms – and that applies to everything from dating to products that are delivered to the customer before he even knows that he needs them. In the book, there are several AI characters which are so far advanced that they are already assuming human traits, be it a writer robot with writer’s block or the android presidential candidate John of Us, whose honesty causes him trouble in the battle against his populist adversaries.

A topic for bestsellers

How important the subject of machines that can think for themselves has become in the current social debate, within a very short period of time, can be seen in the fact that even the top dogs of the German book industry can’t or don’t want to ignore it. Alongside the aforementioned Tom Hillenbrand and Marc-Uwe Kling, both Richard David Precht and Frank Schätzing also address the phenomenon in current books. While doing research for his thriller *Die Tyrannei des Schmetterlings*, Schätzing spoke to both pioneers and sceptics



Marc-Uwe Kling
QualityLand
(Ullstein)
QualityLand is available in two versions: light and dark. They differ in the texts between the chapters, which contain fictitious advertising etc.



Thomas Ramge
Mensch und Maschine
(Reclam)
Computer programmes can recognise faces and beat us at the board game ‘Go’. What will become of us humans if smart machines become increasingly intelligent?



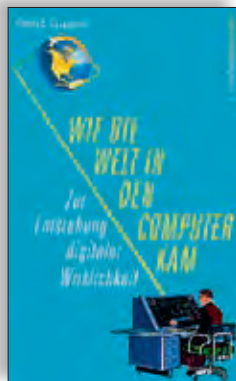
How machines learn to learn. From: Thomas Ramge’s *Mensch und Maschine*, Reclam 2018. Illustration by Dinara Galieva



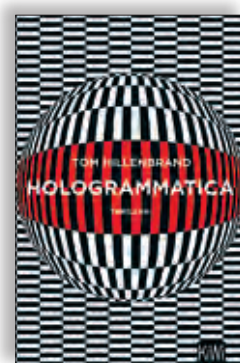
Christoph Koch
is a journalist, moderator and author. He writes for the business magazine *brand eins* and other renowned German media and, as both speaker and moderator, is regularly invited to events on the topic of digitization. He also often addresses digital and internet topics in his books.



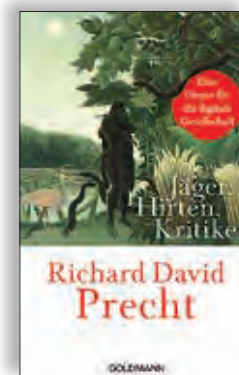
Ulrich Eberl
Smarte Maschinen
(Hanser)
Eberl, a futurologist, has carried out research in many laboratories and companies all around the world. He describes the fascinating developments in AI both vividly and precisely.



David Gugerli
Wie die Welt in den Computer kam
(S. Fischer)
In order for the world to be managed and organised using computers, it needs to be transferred to the digital realm of machines.



Tom Hillenbrand
Hologrammatica
(KiWi)
If artificial intelligence can solve the world’s problems, are we ready to relinquish control?



Richard David Precht
Jäger, Hirten, Kritiker
(Goldmann)
The future doesn’t just happen – it’s made by us! The question is not ‘How will we live?’ but rather ‘How do we want to live?’



Anselm Rodenhausen
Zernetzt
(Knaur)
A gripping search for truth in a digital network of lies and power. A scientific thriller from an interconnected society.



Holger Volland
Die kreative Macht der Maschinen
(Beltz)
Are algorithms more creative than we are? What can we safely let them do for us – and what not? Where does danger lie in wait?

Authors, Books, Awards

Four prizewinners and their awards – Anja Kampmann, Manja Präkels, Wolfram Eilenberger and Robert Seethaler all wowed the juries with their books.



German Youth Literature Prize

The Prize is awarded annually, and has been supported by the Federal Ministry for Family Affairs, Senior Citizens, Women and Youth since 1956. The award honours outstanding literature for children and young adults – not just German-language books, but titles by foreign-language authors that have been translated into German too.

When Manja Präkels moved from her provincial Brandenburg home to Berlin in order to study philosophy and sociology at the end of the 1990s, she wanted to remain incognito. 'In those first few years in Berlin, I wouldn't put my name by my doorbell. I couldn't get rid of the feeling that someone was after me. It's never completely disappeared,' she says. This rather odd anecdote has a disturbing background. Präkels, born in 1974, saw her friends become neo-Nazis after the fall of communism in her hometown of Zehdenick, which lies about an hour outside Berlin. How they declared blacks, homosexuals, punks and anyone else they deemed different to be their enemies. How they stormed discos with baseball bats, chased their girlfriends through the streets and beat up their friends. Präkels wanted to do something to counter all that. She became a local reporter for the Märkische Allgemeine Zeitung, a Potsdam newspaper, campaigned actively against racism and xenophobia – and, inevitably, made an enemy of the far-right. In her novel *Als ich mit Hitler Schnapskirschen aß*, Präkels explores these extreme experiences in the former East Germany, omitting only the most disturbing stories. What's left is a dangerous mixture of uncertainty, hopelessness and blind rage. Präkels, who's also a musician and singer with the band 'Der Singende Tresen' (The Singing Bar), has won several awards for her novel – the Kranichstein Youth Literature Bursary, the Anna Seghers Prize and the German Youth Literature Prize, a state prize given to outstanding literary works for children and young adults.



© Nine Diehl

Manja Präkels

In her debut novel, Manja Präkels tells of a vanishing GDR in an idyllic little Brandenburg town, of the reappearance of long lost ghosts, and of friendship and anger.



Manja Präkels
Als ich mit Hitler Schnapskirschen aß
(Verbrecher Verlag)
'A moving book, which emphasises the importance of taking a stand.'
NDR



Anja Kampmann
Proben von Stein und Licht
(Hanser)
'Poems you can smell and taste; that you should let dissolve very slowly on your tongue.'
WDR



Anja Kampmann
Wie hoch die Wasser steigen
(Hanser)
'A terrific debut novel.'
Süd-deutsche Zeitung



© Juliane Henrich

Anja Kampmann

An oil rig worker loses his only friend one stormy night on a platform in the middle of the sea. How can he find his way back to life from this fathomless world of work?

Anja Kampmann, born in 1983, studied at the German Institute for Literature in Leipzig, the country's most prestigious writing school, before deciding to stay on in the city – regarded by some as Germany's new capital of culture. Writing has obviously been part of her life for much longer, but it's not something she makes a big fuss about: 'I never thought it was anything out of the ordinary. To me, it seemed quite normal – everyone writes; it's just not something you talk about,' she says. In 2016, Kampmann brought out her first poetry collection, *Proben von Stein und Licht*, which was unanimously praised. 'It's rare that poetry debuts are as polished and laconic as this,' enthused one literary critic. In these poems, the pull of the maritime world is already evident – possibly for autobiographical reasons, as Kampmann was born and raised in Hamburg, Germany's largest seaport. Published last year, her debut novel *Wie hoch die Wasser steigen* draws readers even further out to sea – to the rugged male world of an Atlantic oil rig. The author wasn't allowed to visit a rig herself, but extensive interviews and research helped her to capture the claustrophobic atmosphere of that isolated space. When Kampmann's hero loses his job, he leaves the oil rig and travels across Europe, partly on foot, meeting old friends and half-forgotten loves.

Anja Kampmann has won several awards for her highly praised novel, and was nominated for both the German Book Prize and the Leipzig Book Fair Prize. As winner of the Mara Cassens Prize – the most generously endowed prize for German-language debut novels, awarded annually by the Hamburg Literature House – she received the sum of 15,000 euros.



LITERATURHAUS HAMBURG

Mara Cassens Prize

Named after its founder, established in 1970, and worth 15,000 euros, this prize for German-language debut novels is the most generously endowed of its kind, and the only literature prize to be awarded by a jury of readers. Prizewinners to date include Zsuzsa Bánk, Terézia Mora and, most recently, Sasha Marianna Salzmann.



Wolfram Eilenberger
Zeit der Zauberer
(Klett-Cotta)
Eilenberger brings to life the philosophy of the 1920s, and with it an entire decade lived between joie de vivre and economic crisis, between the end of the war and the rise of National Socialism.



2018 Bayerischer Buchpreis
Bavarian Book Prize
This literature prize organized by the German Publishers & Booksellers Association and the State Association of Bavaria has been awarded annually since 2014. It is given to newly published German-language books in the categories of fiction and non-fiction. The award includes prize money of 10,000 euros and a Nymphenburg porcelain lion.

Wolfram Eilenberger, born in 1972, has a doctorate in philosophy and was for many years editor-in-chief of *Philosophie Magazin*, which explores philosophical questions in an intelligent yet unacademic way. Eilenberger proved his talent for discussing complex topics with a light touch in his book *Philosophie für alle, die noch etwas vorhaben*, in which he presented the work of exceptional thinkers from Socrates to Nietzsche in an accessible style. In his latest work, *Zeit der Zauberer. Das große Jahrzehnt der Philosophie 1919–1929*, he concentrates on four master philosophers of the last century, whom he counts among the most formative figures of our intellectual and cultural landscapes. With its thrilling biographies and accomplished portrait of the era, *Zeit der Zauberer* is a captivating read. Eilenberger explores the decade following the First World War, which saw people left shaken and disillusioned, but which also seemed a time of great possibility. ‘I think this transitional state inspired the heroes of my book,’ says Eilenberger. ‘The old world and its guiding values were being questioned; at the same time one could reinvent oneself and imagine a new world.’ We’re also undoubtedly living in a period of upheaval. Could these four philosophers help us to better understand our time? Wolfram Eilenberger certainly thinks so, and admits to consulting the quartet regularly in order to orient himself better in the present. Critics have enthusiastically praised Eilenberger’s ambitious, entertaining and topical study as a ‘high point in cultural-historical biography’. Moreover, the author was awarded the 2018 non-fiction Bavarian Book Prize.



© Annette Hauschild

Wolfram Eilenberger

An introduction to various worldviews, and to the biographies of four thinkers who could hardly be more different: Martin Heidegger, Ludwig Wittgenstein, Walter Benjamin and Ernst Cassirer.



Robert Seethaler
Der Trafikant
(Kein & Aber)
The story of young Franz, his love for Anezka, and his friendship with Sigmund Freud in 1930s Vienna.



Robert Seethaler
Das Feld
(Hanser Berlin)
‘Loss, love, hope and loneliness – describing people’s emotions in such an understated and exact way is a great art, one that Seethaler masterfully commands with his precise gaze.’ ZDF



Robert Seethaler
Ein ganzes Leben
(Hanser Berlin)
‘This beautiful and impressive book about the life of a farmhand, lumberjack and cable-car builder in the twentieth century seems to have fallen out of time.’ Das Erste



© Urban Zintel

Robert Seethaler

If the dead could look back at their lives, what would they say? Seethaler’s novel is about things that can’t be grasped. A book about human lives, each one quite different, and yet also connected to others.

It’s said that many great authors only ever write a single book. Author Robert Seethaler is increasingly preoccupied with one key question: what is the essence of a life? He’s perhaps best known for his novel *Ein ganzes Leben*, which relates the experiences of an ordinary man over the course of a lifetime. In his latest novel, *Das Feld*, the Austrian-born writer links together 29 mementos belonging to very different people. What makes these characters so special? They’re all already dead, and speaking from beyond the grave. But the author isn’t really interested in the afterlife. Giving the dead a voice is more a way of allowing Seethaler to tell authentic stories about life. The dead try to grasp what was fundamental to them. They tell of love and loneliness, of hopes and failures. ‘For me, death has always been like a screen. All the things projected onto it are just images of life, images of the living,’ he says. Simultaneously subtle and moving, there’s probably no other contemporary German-language author who writes like Robert Seethaler. The award-winning, bestselling author came late to writing at the age of 38. And he continues to be astonished by his profession. ‘I come from a very simple working-class family. Being a writer seems almost absurd to me, even now. I still can’t quite believe it myself,’ he says. ‘I write my books accordingly. I’m a bit like a joiner, knocking sentences together. Nothing flows.’ But the effort of writing isn’t visible in his new novel. It’s more a case of everything fitting perfectly together. One might say it’s a flawlessly crafted novel. The jury of the Rheingau Literature Prize certainly felt that way. Its jury awarded Seethaler one of the more unusual prizes in the German-speaking world: 11,111 euros and 111 bottles of Rheingau Riesling. ♦

Rheingau Literature Prize

The Prize has been awarded every year since 1994 as part of the Rheingau Literature Festival, and is endowed with 11,111 euros and 111 bottles of Rheingau Riesling. It honours authors whose ‘literary prose has captured the attention of literary critics over the past twelve months’. Prizewinners to date include Ingo Schulze, Saša Stanišić and, most recently, Robert Seethaler.



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

The '100 German Must-Reads' Project



Sabine Kieselbach is a cultural and literary critic for print media, radio and television and since 2016 DW's literature correspondent.

It all began when the book team at Deutsche Welle asked themselves: why are so few German authors translated into English? And which of their works made the grade? The result is a list of 100 German Must-Reads. 100 German-language books from 1901 to the present, all published in English and still available today – in print or e-book form. Yes, the cliché that German authors often write about history is true. But that certainly doesn't mean their works are heavy and dull. 1969 saw the appearance of Jurek Becker's masterpiece about life and death in the ghetto during the Second World War. Katja Petrowskaja's award-winning 2014 debut recounts the genocide of Kiev's Jewish inhabitants – using her own family as a case study.

The division of Germany has been a source of great literature, too. While some explore the GDR's almost surreal surveillance system (Wolfgang Hilbig), others embed its memory in an entire century of German history (Jenny Erpenbeck). The list includes classics by Thomas Mann, Franz Kafka and Günter Grass. Experimental works and thrillers. Fantasy novels like Cornelia Funke's *Inkheart*. Books that whet an appetite for reading. Like Daniel Kehlmann's global bestseller *Measuring the World*, and the latest novel by young author Benedict Wells, about a family tragedy. Each of the books is accompanied by an online video in German and in English. And there's further information on the Deutsche Welle homepage, and on social media. The project is supported by a number of partners. The Frankfurter Buchmesse is showcasing the German Must-Reads and videos on the international stage, along with the Goethe-Institut, the German Publishers & Booksellers Association and *New Books in German*. To mark 'Germany Year' in the USA, the Federal Foreign Office is showing a selection of the videos on its website. All with one aim: to spark an interest in the diversity of German-language literature. ♦

In 100 web videos DW's specialists Sabine Kieselbach and David Levitz approach the great literary tales in a new way: fresh, succinct, concise, and with a very personal perspective. In German and English on all social media channels: Facebook, Twitter, Instagram and YouTube.

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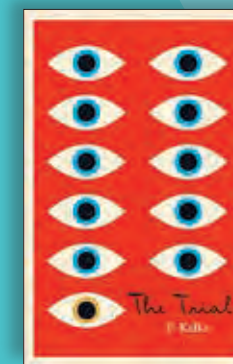


1901
Buddenbrooks



Thomas Mann
Buddenbrooks
English translation:
John E. Woods
(Vintage Classics /
Penguin Random
House)
Thomas Mann's
first great novel:
the story of four
generations of a
wealthy bourgeois
family.

1925
Der Prozess



Franz Kafka
The Trial
English translation:
Willa & Edwin Muir,
Breton Mitchell,
David Wylie,
Mike Mitchell,
Idris Parry, Susanne
Lück, Maureen
Fitzgibbons
(Penguin Random
House)

1959
Die Blechtrommel

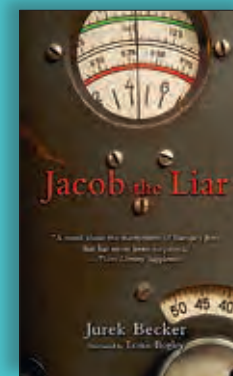


Günter Grass
The Tin Drum
English translation:
Ralph Manheim
and Breton Mitchell
(Vintage / Random
House)
Hitler's rise and
fall through the
eyes of the dwarfish
narrator.

1993
Ich



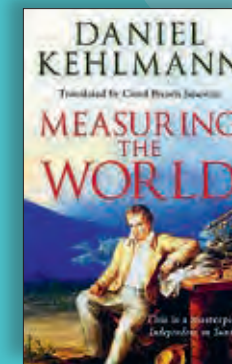
Wolfgang Hilbig
I
English translation:
Isabel Fargo Cole
(Seagull)
The perfect book
for paranoid
times – I is a black
comedy about
state power and
the seductions of
surveillance.



Jurek Becker
Jakob the Liar
English translation:
Leila Vennewitz and
Jurek Becker
(Arcade Publishing)
This fable of a Jew-
ish ghetto during
World War II is one
of the great literary
masterworks of the
Holocaust.

1969
Jakob der
Lügner

2005
Die Vermessung
der Welt



Daniel Kehlmann
**Measuring the
World**
English translation:
Carol Brown
Janeway
(Quercus/Riverrun)
Kehlmann recreates
the parallel but
contrasting lives
of Humboldt and
Gauss.

2003
Tintenherz



Cornelia Funke
Inkheart
English translation:
Anthea Bell
(Chicken House)
One night Meggie's
father reads aloud
from a book called
Inkheart, and an
evil ruler named
Capricorn escapes
the boundaries of
fiction.

2008
Heimsuchung

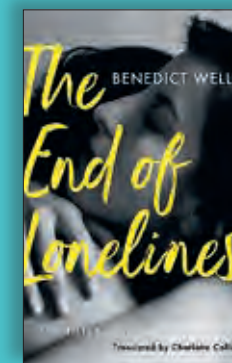


Jenny Erpenbeck
Visitation
English translation:
Susan Bernofsky
(Portobello Books)
Reaching far into
the past, and recov-
ering what was
lost and what was
buried – a story
both beautiful and
brutal, about the
things that haunt a
home.

2014
Vielleicht Esther



Katja Petrowskaja
Maybe Esther
English translation:
Shelley Frisch
(Harper Collins)
The fascinating
story of one
woman's family
across twentieth-
century Russia,
Ukraine, Poland,
and Germany.



Benedict Wells
**The End of
Loneliness**
English translation:
Charlotte Collins
(Hodder &
Stoughton)
A heartfelt, enrich-
ing novel about
loss and loneliness,
family and love.
Winner of the
European Union
Prize for Literature.

2016
Vom Ende der
Einsamkeit

A CENTURY OF INSPIRATION FOR ART, DESIGN AND ARCHITECTURE

The Bauhaus in the World

The 100th anniversary of the important college of design is being celebrated at its historical German sites this year, but its success is unthinkable without the history of migration.

This year Germany is going to be all about Bauhaus. Everyone who wants to can bring the myth to life or destroy it. But whether it's sanctified or wholeheartedly rejected, it's hardly possible to escape the sense of life in the magnetic community of artists and craftsmen conveyed in the photographs of T. Lux Feininger or Erich Consemüller.

Of course they didn't just work cheerfully in the workshops, party to excess or boisterously engage in sporting activities in Weimar, Dessau and Berlin. Theresia Enzensberger describes the contradictions of Bauhaus life in her novel *Blaupause* and, among other things, draws attention to the fact that the highly talented women members of the Bauhaus were all too often banished by the men at the top to the shadows or the weaving mill. But Mies van der Rohe is unthinkable without Lilly Reich, Gropius without Ise, Albers without Anni.

New biographies of Ise Gropius and Anni Albers

Well-researched biographies have recently been published about the latter two women: in her book *Jeder nennt mich hier Frau Bauhaus* Jana Revedin gives an account of the life of Ise Frank, who is known to history as the wife of Walter Gropius, as

'Bauhaus chronicler' and secretary, but who was actually so much more. Ise Gropius kept the show on the road even when there were disputes, and at the Dessau master estate she persuaded sceptical countrywomen of the charm of tubular steel furniture.

In their book about Anni Albers, Ann Coxon, Briony Fer and Maria Müller-Schareck show an artist working at the loom, who found much of her inspiration in indigenous art and the tropical landscape of Mexico. Anni Albers also takes us to Black Mountain College in North Carolina, where European modernism and the American avant-garde were formally drawn to one another. Here art was seen as a catalyst for holistic ways of life; theatre, dance and music fed into one another, and intellect reacted to craft. The spirit of the Bauhaus blossomed into something new.

As a rule, one was a Bauhaus member for life. This is true of the Jewish ceramicist Marguerite Friedlaender, who fled the Nazis to California and opened her own ceramics workshop, where she taught what she had learned at the Bauhaus. She wrote to the curator Wulf Herzogenrath: 'We who were pupils at the Bauhaus will never forget that time, it would almost be easier to forget one's father and mother! For us Bauhaus was life, art, the world, the spirit, politics and a vision of the world, everything and everyone. Our masters there, whether Marcks, Klee, Feininger or Moholy-Nagy, shaped us for all time.'

[buchmesse.de/
magazine/bauhaus](https://buchmesse.de/magazine/bauhaus)

More information about the featured titles in German and English can be found here.



© KPM Berlin

In 1931 the former Bauhaus member Marguerite Friedlaender developed, for KPM Königliche Porzellanmanufaktur, the famous 'Halle' group of vases which is being produced this year in the Bauhaus edition.



The Dessau Bauhaus journal *Tropen* is devoted to the exotic journeys of the Bauhaus members to Latin America, Africa and Asia. It can be ordered for 8 Euros plus postage from mail@spectorbooks.com.



A must in the anniversary year: the Mies van der Rohe house in Berlin, 1932, designed by the third director of the Bauhaus. In this artistic site the Bauhaus lives on in the contemporary world.



Ingolf Kern is director of media and communication at the Prussian Cultural Heritage Foundation. From 2009 until 2014 he was spokesman for the Bauhaus Foundation Dessau. He is the author of several books on the history of the Bauhaus.

Like Friedlaender, teachers and pupils from 29 countries met at the Bauhaus. The largest groups of foreign students were Swiss, Austrian, Hungarian and Polish, but there were also Japanese and Dutch students, Russians and Americans, indeed even Argentinians and Chileans, Palestinians and Persians enrolled. After the Nazis came to power more than 80 Bauhaus members had to leave Germany. Many tried to begin a new life elsewhere, which wasn't always easy – in fact often it was a matter of mere survival. So the Bauhaus was not reopened elsewhere, it was developed further. It was precisely because the former Bauhaus members opened themselves up to the world that they were able to achieve so much in architecture, painting, design and theatre.

Ideas for the whole world

Today, the Bauhaus in the world means amongst other things Kandinsky in France and Klee in Switzerland, as well as Tibor Weiner in Chile, Richard Paulick in China, Philipp Tolziner in Russia, the Yamawakis in Japan, Ludwig Hilberseimer, Walter Peterhans and Ludwig Mies van der Rohe at IIT in Chicago or Arie Sharon or Munio Weinraub in Palestine/Israel. The latter became two of the most important urban planners of the new state and brought modern architecture to the promised land. And even though Tel Aviv likes to present itself, even today, as a Bauhaus city, often the white houses cannot be traced back directly to the Bauhaus. On the other hand, the social claim of the New Building is perfectly realised in the 'kibbutzim'. In his book *bauhaus – modernism around the globe*, the photographer Jean Molitor does not look for Bauhaus buildings, but for influences. Philipp Oswald's book about the Bauhaus teaching of the second and often misinterpreted Bauhaus director Hannes Meyer is genuinely new, because enlightening.

In this anniversary year it is important that there is no single Bauhaus style. In *Das ist das Bauhaus! 50 Fragen – 50 Antworten*, Gesine Bahr and the illustrator Halina Kirschner show the Bauhaus in all its diversity, in a way that is as academically correct as necessary and as fresh as possible. It also explains why the idea of the Bauhaus could not be halted: 'One reason for this was certainly that the Bauhaus, in its universal claim to rethink the world, was predestined to internationalism.' ♦

When I think of Bauhaus, that factory of the beautiful, what comes to my mind are the famous words credited to Dostoyevsky: 'Beauty will save the world.' Compare the following: Bauhaus. The clean lines. The bold colours. The clever, welcoming design. The optimism, the trust. The Nazis. The train lines. The dun colours. The crude, repelling design. The pessimism, the betrayal. Did beauty save Germany? The question is laughable. Beauty will not save the world. But it does attach us to it. Beauty is a glue. It would be so much easier to let go if the world were thoroughly ugly. But we want a beautiful world, don't we? That's the nature of beauty: essentially irrelevant but absolutely essential.



Yann Martel, Yann Martel, author of the international bestseller *Life of Pi*, lives in Saskatoon, Canada.

When Viktor Vasarely left Budapest in 1930, the Bauhaus in Dessau had been closed for some time, and Weimar would follow shortly afterwards. In August of the same year, Walter Gropius was dismissed. In his luggage he had a group of drawings: The 'Études Bauhaus' (1929), whose labyrinthine whirl anticipate his future Op Art. They were produced at the so-called Hungarian Bauhaus, the 'Műhely', a school for advertising graphic design that was directed by the Bauhaus student Sándor Bortnyik. In this way Vasarely, born in 1906, fascinatingly links early Modernism with the avant-gardes of the 1960s, Bauhaus with the art of the present day.



Martin Engler, director of the contemporary art collection in the Städel Museum Frankfurt, curated the exhibition 'Victor Vasarely. In the Labyrinth of Modernism'.



Article 'Mädchen wollen etwas lernen' ('Girls want to learn') with a portrait of Karla Grosch, in: Die Woche, 4. April 1930, p. 30

When the Bauhaus was founded immediately after the First World War, many people in Germany were at a low point, both materially and in terms of morale. There was a clear need, therefore, to manufacture everyday products out of simple materials and without any elitist air, but nowhere else was it pursued with such consistency and success. These socio-economic conditions, further intensified by inflation, are often forgotten today. In an affluent society Bauhaus design is instead seen as chic. The many new editions and variants of Bauhaus classics, often made of materials that are far from simple, have become lifestyle markers for the wealthy classes – quite contrary to their original intention.



Wolfgang Ullrich, an independent cultural commentator, lives in Leipzig and publishes on the subject of consumer phenomena, amongst other things.

'Girls want to learn something' – beside this is the photograph of the young Karla Grosch, looking defiantly into the camera, her fist clenched under her chin, half combatively and half in the pose of the thinker. Grosch is an impressive example of the twin poles between which women at the Bauhaus were torn: her gymnastics lesson for ladies at the Dessau Bauhaus (1928–1932) were a fixed part of the curriculum under Hannes Meyer, but her position was by no means comparable with the rank of a Bauhaus master. Officially, men and women had equal rights to study at the Bauhaus. But women often went unrecognised. On the predominantly male teaching body, only four women managed to achieve the rank of master. Over the last few years research has focused increasingly on the many forgotten women of the Bauhaus – only in this way can the whole story be told.



Claudia Perren has been director and chair of the Bauhaus Foundation Dessau since August 2014.

September 2009, 5 o'clock in the morning at a still deserted crossing in Bujumbura, in the heart of Africa. Equipped with a tripod and a camera I wait for the perfect light. My attention is focused on an empty building; it looks European, it speaks of times past and is close to demolition. I'm to take its photograph. This was the start of a passion for buildings in the so-called classical modernist style around the world. Ten years have passed since then. Behind me I have countless nights of internet research, studying documents in archives and a lot of travel. For me the Bauhaus and its ideas are an important pillar of modernism, and even after 100 years it still strikes me as current and contemporary.



Jean Molitor studied artistic photography at HGB in Leipzig, and has been travelling all over the world since then.

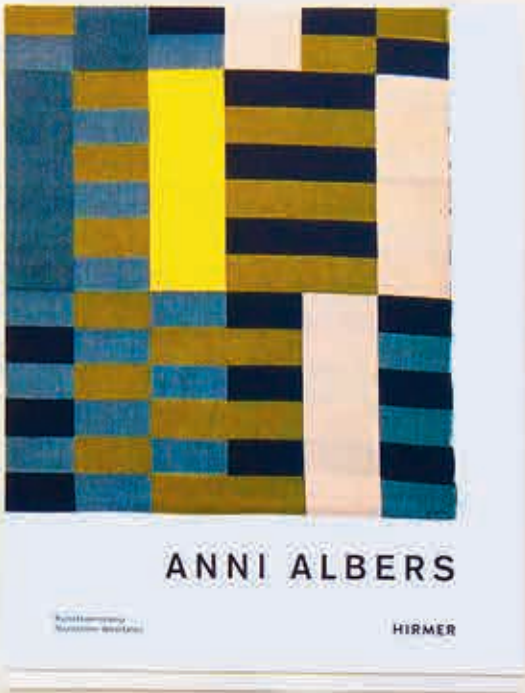
Hans Engels
**Bauhaus-Architektur
1919-1933**
(Prestel)



Jean-Louis Cohen
**Ludwig Mies van
der Rohe**
(Birkhäuser)



Ann Coxon, Briony Fer,
Maria Müller-Schareck (ed.)
Anni Albers
(Hirmer)



Theresia Enzensberger
Blaupause
(Hanser)



Mateo Kries,
Jolanthe Kugler
**Das Bauhaus
#allesistdesign**
(Vitra Design Museum)



Jean Molitor
**bau1haus – die moderne
in der welt**
(Hatje Cantz)

JANA REVEDIN

JEDER
HIER NENNT
MICH FRAU
BAUHAUS

DUMONT

Jana Revedin
**Jeder hier nennt mich
Frau Bauhaus**
(DuMont)

**New Bauhaus
Chicago**

**EXPERIMENT
Fotografie**

Kristina Lewis /
Bauhaus-Archiv (ed.)
**New Bauhaus Chicago
Experiment Fotografie**
(Hirmer)

Das ist das Bauhaus!



Gesine Bahr,
Halina Kirschner
Das ist das Bauhaus!
(E.A.Seemann)

GERMAN RESIDENCY PROGRAMMES

PLACES OF PRIVILEGE



1 Villa Aurora | 2 Tarabya Cultural Academy | 3 Villa Kamogawa | 4 Villa Massimo

Residencies provide artists, scholars and intellectuals with a place for artistic creation, research and intellectual exchange, where – for several months up to a year – they have the opportunity to gain inspiration and artistic orientation without getting into financial difficulties.

The German residency programmes and projects abroad are funded predominantly by the Federal Government, such as the Tarabya Cultural Academy in Istanbul; the Villa Aurora Thomas Mann House e.V. in Los Angeles; the Villa Kamogawa in Kyoto; the first residency location in the southern hemisphere, the Vila Sul in Salvador da Bahia; and the bangaloREsidency in Bangalore.

Jan Brandt, Olga Grjasnowa, Katja Lange-Müller and Nora Gomringer reflect on four very special places.



© Anika Bissmeier

After a week at the villa, our group was finally complete. A Vietnamese blogger, a Peruvian artist, a Russian composer, a German poet and his wife, and me. As we found out whilst get-

ting to know each other on the terrace, all of us – except the blogger – had lived for years in Berlin, some even in close proximity to one another. But it was only here, on the West Coast of the USA, 9,333 kilometres from the German capital, that we came together. Lion Feuchtwanger had fled to California with his wife Marta to escape the Nazis. The blogger was the only one of us who truly lived in exile, persecuted by the Vietnamese secret service. The first thing she said to me was that, here, she felt free for the first time. And it was then that it occurred to me how privileged the rest of us were, spoilt by having been able to take this for granted.

Jan Brandt, born in 1974 in Leer (Eastern Friesland). His novel *Gegen die Welt* (2011) was short-listed for the German Book Prize and was awarded the Nicolas Born Debut Prize. Most recently he published *Der magische Adventskalender* (2018), all by DuMont.



© René Fritzek

The Tarabya Cultural Academy is one of the most beautiful places I have ever got to write at – it really is a place of superlatives: amiable staff, white wooden houses, a spacious park

far from the noise of Istanbul, a stunning view of the Bosphorus and the passing ships – every now and then huge, overloaded freighters and the occasional submarine. Above all, Tarabya is also a place of exchanges; here not only do two continents meet, but the most diverse of languages, traditions, art forms and narratives also complement one another. This was a must for the work on my novel *Gott ist nicht schüchtern*, which I finished at, and thanks to, Tarabya.

Olga Grjasnowa, born in 1984 in Baku, Azerbaijan. Longer overseas stays in Poland, Russia, Israel and Turkey. She was awarded the Klaus-Michael Kühne Prize and the Anna Seghers Prize for her highly acclaimed debut novel *Der Russe ist einer, der Birken liebt*. Her novel *Gott ist nicht schüchtern* was published in 2017.



© Judith Kintz

When my colleague, jazz drummer Philipp Scholz, and I received the official invitation from the Goethe-Institut to live and work at Villa Kamogawa in Kyoto for three months, we had

no idea it would be weeks filled with endless privileges like spending our time observing a still mysterious, enchanting country. We went to sumo fights and to jazz bars; we performed with Reiko Imanishi, a fabulous koto player; we frequently enjoyed fresh, hot soup at 'Auntie's place' next door; we learned how to make sushi and I was in 'monster heaven' because the latest Godzilla movie had just come out. Endless questions and (food) temptations awaited us and we enjoyed cultural exchanges, worked, produced and heavy-heartedly returned to Germany in December 2016, two performers, changed by experience.

Nora Gomringer, born in 1980, is Swiss and German. She lives in Bamberg where, as the director, she manages the International House of Artists Villa Concordia on behalf of the Free State of Bavaria. Her most recent publications are the volumes of the *Trilogie der Oberflächen und Unsichtbarkeiten* (2013–2017).



© Ute Döring

Villa Massimo: I had expected a prestigious building and ten accompanying artists' studios in which we would get to live and work for a year, but not the huge Italian park that surrounds

it all or the small gardens behind the studios. During the many warm days, my little garden was an ideal place for me to write. In the evenings, we fellows met each other on the 'village street' between the studios and the gardens, discussed our artistic plans and world affairs, swapped ideas and compared notes on Rome, developed projects, ate together. The 'village street' was the real centre of our creativity.

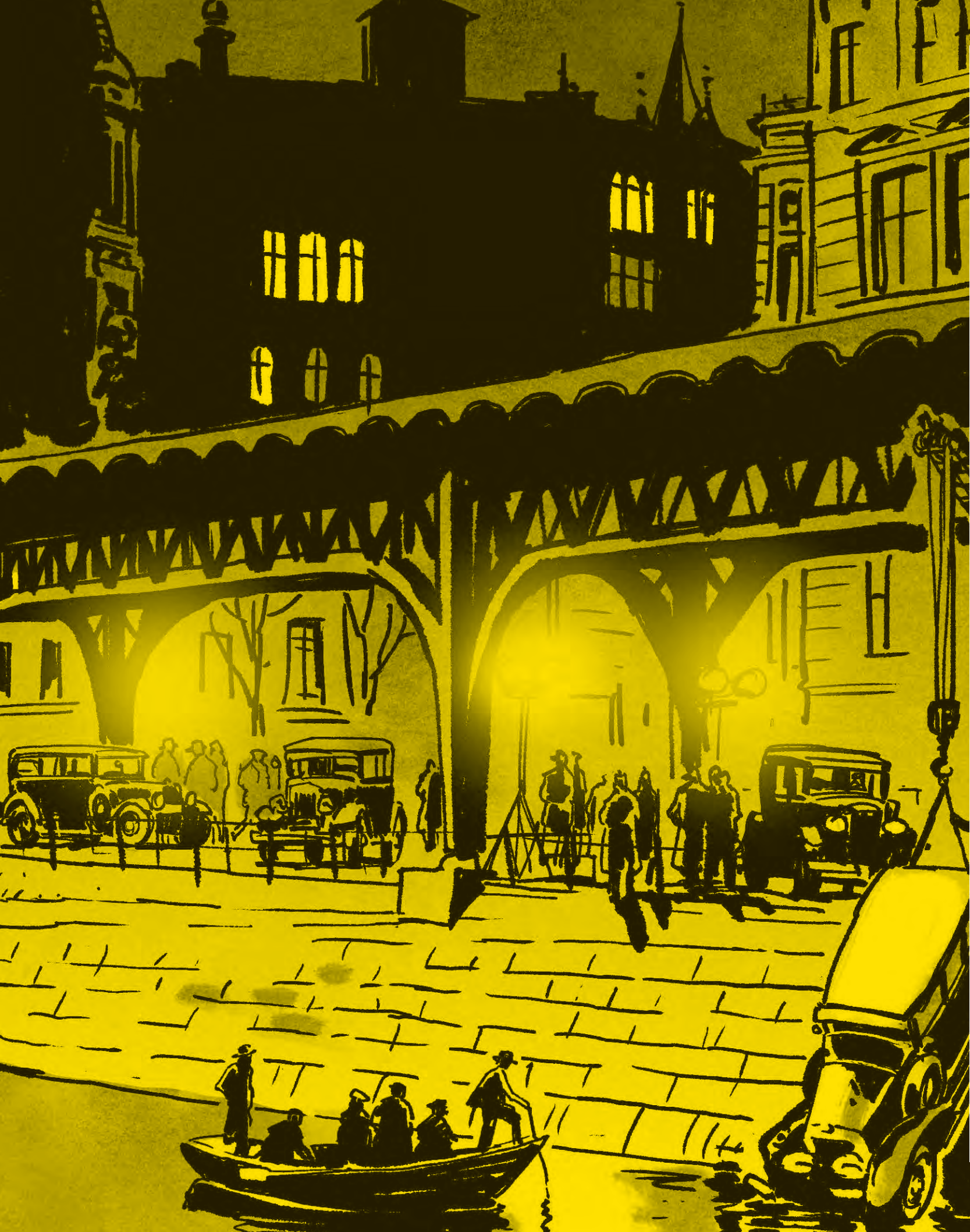
Katja Lange-Müller, born in 1951 in East Berlin, is the winner of numerous literary prizes, including the Ingeborg Bachmann Prize, the Alfred Döblin Prize, the Wilhelm Raabe Prize, the Kleist Prize and the Günter Grass Prize. Mostly recently she published the Frankfurt Lectures on Poetics under the title *Das Problem als Katalysator* (2018). She lives as a freelance writer in Berlin.

Villa Aurora
520 Paseo Miramar
Pacific Palisades,
CA 90272
Jan Brandt was a fellow at the Villa Aurora in summer 2014.

Villa Kamogawa
Sakyo-ku, Yoshida
Kawahara-cho 19-3
606-8305 Kyoto
Nora Gomringer was a fellow at the Villa Kamogawa in autumn 2016.

Kulturakademie Tarabya
Yeniköy Caddesi
No. 88, Tarabya
34457 Istanbul
Olga Grjasnowa was a fellow at the Tarabya Cultural Academy from June to December 2016.

Deutsche Akademie Rom Villa Massimo
Largo di Villa Massimo 1-2
00161 Rom
In 2012/13, Katja Lange-Müller was a fellow at the Villa Massimo.



From: Arne Jysch, Volker Kutscher *Der nasse Fisch*, Carlsen 2017

GRAPHIC ADAPTATIONS OF MULTIMEDIA WORLDS

TIME FOR A SECOND LOOK

Whether adapting novels, biographies or even board games, many German graphic novels draw on other genres and media platforms. The resulting works add fresh perspectives to their source material. And public demand for graphic novels is higher than it's been for a long time.

Babylon Berlin – the internationally successful TV series. Germany's most expensive ever television production has now been sold in over 90 countries, with Netflix securing the rights for the USA. The first two seasons are based on Volker Kutscher's novel *Der nasse Fisch* (published in English as *Babylon Berlin*). Thanks to the TV series, millions of viewers are now acquainted with Inspector Gereon Rath – whose story is attracting readers as a graphic novel too. It was Arne Jysch who had the idea of turning Kutscher's book into a graphic novel, and he started his research and adaptation long before the TV rights were sold. In the end, his version of *Der Nasse Fisch* appeared six months before the TV series aired, and is now already available in an expanded new edition. Jysch is actually a storyboard artist, and *Der nasse Fisch* is only his second graphic novel. Following discussion with the author, Jysch changed one or two aspects of the 400-page original: he cut some of the main characters and decided to use a first-person perspective – in contrast to the novel, which has multiple points of view. Jysch's style is succinct, focusing on what can and needs to be told in around 200 pages of graphic novel.

Jysch's protagonist is shown investigating a case in 1929 Berlin in a series of beautifully detailed black and white illustrations. Using a style reminiscent of classic film noir, they convey a strong sense of the atmosphere that characterized the Golden Twenties. Jysch spent three years working on his graphic novel, studying photographs from the era in order to depict every detail as accurately as possible.

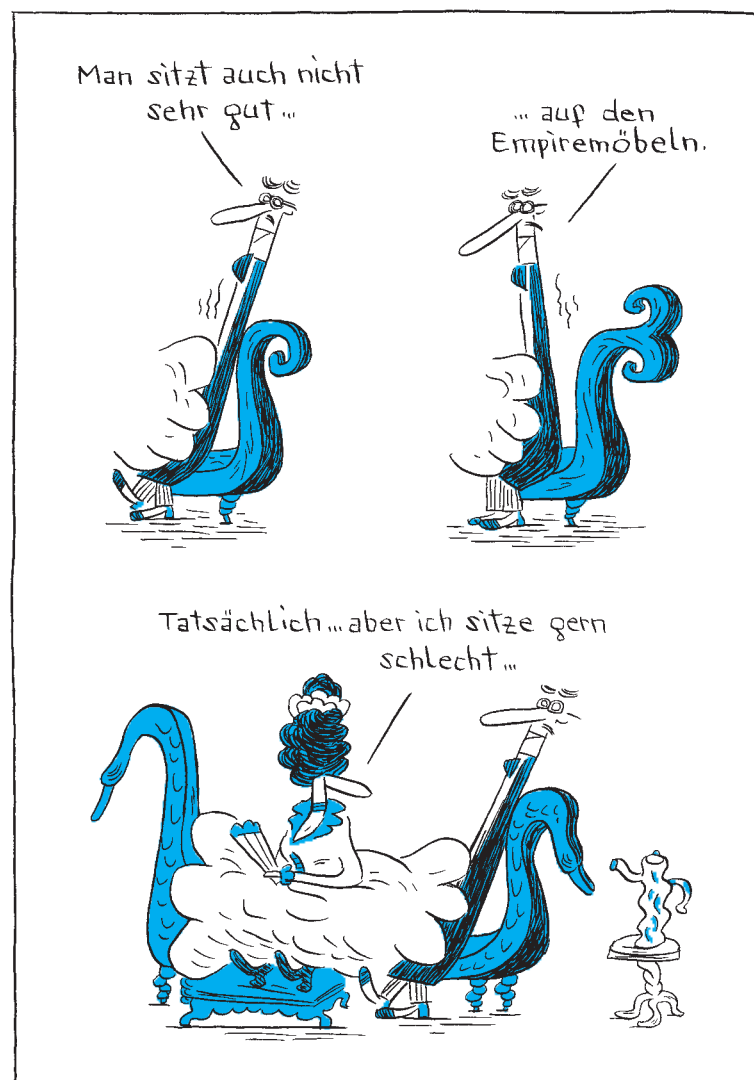
GRAPHIC ADAPTATIONS: MORE THAN 'JUST' PICTURES TO ACCOMPANY THE TEXT

Arne Jysch isn't the only graphic novelist to use a source that's already successful in another medium. This trend has been visible for a number of years. And nor are crime thrillers the whole story, by any means. Other sources include children's books, literary classics and TV series. Even board games and audiobooks are enjoying a second lease of life as graphic novels. Graphic novels adapt other genres and multimedia worlds. In the process, they create fresh

buchmesse.de/magazine/comics

More information about the featured titles in German and English can be found here.

The Erlangen International Comic Salon is the most important comics festival in the German-speaking world. Held every two years, it is also known as the 'Comic Biennale'. In 2018, around 30,000 people attended the four-day event.



From: Marcel Proust, Nicolas Mahler *Auf der Suche nach der verlorenen Zeit*, Suhrkamp 2017

perspectives and access target audiences that might not otherwise read certain texts, like the literary classics.

This goes to show that ‘comics’ don’t always have to be funny or for kids – a deeply held and long-standing German prejudice about storytelling with speech bubbles. Illustrated narratives on serious topics have been appearing in the book market for several years now, and these are marketed as graphic novels to reach a grown-up and possibly more sophisticated audience.

GRAPHIC NOVELS IN THE PROGRAMMES OF TOP LITERARY PUBLISHERS

It’s therefore not surprising to find that prestigious literary publishers have discovered the genre for themselves. Graphic novels are no longer just the preserve of well-known comic publishers, but feature in the programmes of Rowohlt, S. Fischer, Kiepenheuer & Witsch and many others as well. Suhrkamp, for example, has published a graphic adaptation of Marcel Proust’s masterpiece *Auf der Suche nach der verlorenen Zeit*. It’s hard to imagine this kind of novel lending itself to adaptation – but Nicolas Mahler pulls it off. With an almost laconic style, he captures the spirit of the original in unique comedic fashion with just a few strokes of his pen. And so it’s only logical that Mahler’s protagonist should sit on a couch by himself, waiting for something to happen – a tongue-in-cheek dig that sums up Mahler’s view of Proust’s multi-volume epic. His is a snapshot, rather than a retelling or précis, as others have attempted before. Of course, some graphic novel adaptations are created especially for children. Hamburg illustra-

tor Isabel Kreitz takes on a different kind of classic in the process. Her pen renders Erich Kästner’s children’s book *Pünktchen und Anton*, first published in 1931, in the style of original illustrator Walter Trier. The ‘Zeitgeist’ of the period emanates from every page. And yet Kreitz’s visual language is contemporary – there’s nothing old-fashioned about her work. She succeeds in crafting a modern reinterpretation, with lovingly drawn details from everyday Berlin life at the end of the Weimar Republic.

Kreitz’s style in this book is more childlike – as the friendly faces of the main characters readily show. She finds her own completely original approach to depicting Kästner’s protagonists, thereby engaging reader sympathies in a somewhat different way.

FROM AUDIO TO GRAPHIC NOVEL

But it’s not only literature that inspires German illustrators to get creative. In the case of *Die Drei ??? – Das Dorf der Teufel*, Frankfurt illustrator Christopher Tauber reimagines a series of books and radio plays. *Die Drei ???* has had a youthful cult following for decades, with computer and mobile game variants now also available. Tauber was awarded the prestigious Max and Moritz Prize for his graphic novel at the 2018 Erlangen Comic-Salon. His unique style allows him to convey the essence of the radio plays. Tauber, who has already published a number of comic books in the horror genre, depicts the gruesome parts of the story particularly vividly – but always keeps his target audience in mind, so that things don’t get too scary. Ingo Römeling pulls off the same trick. In *Malcolm Max*, he adapts a story that began life as a radio



From: Peter Mennigen, Ingo Römeling *Malcolm Max Band 4: Blutrausch*, Splitter 2019

horror series. Römeling belongs to the international team of Star Wars illustrators and, together with author Peter Menningen, has produced another four graphic novels featuring vampire hunter Malcolm Max. Set in Victorian England, the title character has adventures and solves murder cases with his half-vampire companion Charisma Myskina. The stories are now so popular that they’ve been published in Poland and Sweden.

FICTIONAL, FANTASTICAL, BIOGRAPHICAL

Felix Mertikat has taken a strategically different path. The game designer developed a strategy game called *Tsukuyumi* and turned it into a graphic novel. For two years, he tested the game on over 200 players, constantly making improvements. Then he took the world in which dragon *Tsukuyumi* battles mankind and squeezed it between two book covers.

The **Max und Moritz Award** was launched in 1984 to mark the first Erlangen International Comic Salon. Since then it has been conferred every two years in the town’s historical Markgrafen-theater. The title pays homage to the illustrated stories of the same name, by Wilhelm Busch.



Arne Jysch, Volker Kutscher
Der nasse Fisch
(Carlsen)
‘An extremely exciting adaptation.’
Süddeutsche Zeitung



Marcel Proust, Nicolas Mahler
Auf der Suche nach der verlorenen Zeit
(Suhrkamp)
The Austrian cartoonist Mahler has attempted to recreate Proust’s modernist milestone in a shortened format.



Erich Kästner, Isabel Kreitz
Pünktchen und Anton
(Dressler)
Isabel Kreitz has already transposed many of Erich Kästner books into comics.



Ivar Leon Menger, John Beckmann, Christopher Tauber
Die drei ??? – Das Dorf der Teufel
(Kosmos)
This adaptation succeeds thanks to Christopher Tauber’s atmospheric drawings.



Peter Mennigen, Ingo Römeling
Malcolm Max Band 3: Nightfall
(Splitter)
‘Malcolm Max’ is a perfect homage to the Anglo-Saxon genre of Gothic horror.



Felix Mertikat
Tsukuyumi – Full Moon Down 1
(Crosscult)
The unusual idea sparked a crowd-funding success. Mertikat designed a strategic board game, whose fantasy world he describes in this comic.

In 2018, the **Max und Moritz Award** for Best Comic for Children was awarded to Christopher Tauber for *Die drei ??? – Das Dorf der Teufel*, while Reinhard Kleist was honoured as the Best German-speaking Comic Artist.

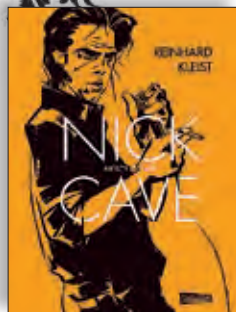


Alex Jakubowski is a TV journalist for ARD aktuell, writes about comics and is the author of *Don Rosa: I still get chills* and *Die Kunst des Comic-Sammelns*. He lives in Frankfurt.

Mertikat had already made a name for himself with his prizewinning steampunk graphic novel *Steam Noir* and his graphic novel *Jakob*. In *Tsukuyumi*, he draws on his experience as a game designer. The illustrations look like stills from animated films; the characters are drawn with great imagination and an apocalyptic feel. About two-thirds of its contents are included as an extra in the game, and tell the stories of the individual factions fighting the dragon to survive. The remaining content was created by Mertikat for the graphic novel itself. This is an outstanding example of a transmedia adaptation that was carefully thought through from the outset.

And then there are the many graphic novels inspired by biographies. Reinhard Kleist is something of a specialist in this area. After taking Fidel Castro and Johnny Cash as subjects, he recently devoted a graphic novel to Nick Cave. In *Mercy on Me*, the self-confessed Cave fan gives an impressive insight into the life of the musician in over 300 pages. Kleist's work was widely featured in the national and international press as a result – German *Rolling Stone* magazine even put one of Kleist's Cave illustrations on its front cover. And 2019 will see another of his biographies published: *Knock Out* – the story of gay boxer Emile Griffith.

From: Reinhard Kleist
Nick Cave. *Mercy on Me*,
Carlsen 2017



Reinhard Kleist, **Nick Cave**
Mercy on Me
(Carlsen)
Kleist has adapted the lyrics of some outstanding individual songs to produce dream-like, often morbid graphic short stories.

FRANCO-BELGIAN CLASSICS, MADE BY GERMANS

But that's not all. German illustrators have even started to draw Franco-Belgian classics – a somewhat different kind of adaptation, and proof of their ability to compete on the international stage. German illustrator Felix Görmann, alias Flix, was given permission to create an instalment of the *Spirou et Fantasio* comic series – a first in its 80-year history. *Spirou in Berlin* was praised in culture supplements up and down the land, and was both the bestselling and most profitable German comic book of 2018. Carlsen Verlag quickly had to run off extra editions, and 2021 will see its publication in France.

Flix succeeds in combining his own style with the charm of long-established characters. Set in a GDR teetering on the brink of collapse, he tells a fast-paced story that culminates in the fall of the Berlin Wall, and which allows the well-read illustrator to sneak in numerous quotes from other comics.

By the way: Arne Jysch is already busy adapting the second novel in the 'Gereon Rath' series, though it's not yet clear when the sequel will be published. Jysch's day job doesn't leave him much time – so fans will have to wait patiently for the second season of *Babylon Berlin* in graphic novel form ...



Spirou and Fantasio
Spezial by Flix
Spirou in Berlin
(Carlsen)
Since his first appearance as the title figure of a Belgian youth magazine in 1938, *Spirou* has been one of the of the most popular comic heroes.

Before the fall of the Berlin Wall, a kidnapping case takes *Spirou* and *Fantasio* from Belgium to East Berlin. This is the start of a complex adventure, in which many of Berlin's best-known landmarks will play a role.



The Five Most Beautiful Books of 2018

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



Non-fiction

Giovanni Frazzetto
Nähe. Wie wir lieben und begehren
(Hanser)



Fiction

Irene Dische
Schwarz und Weiß
(Hoffmann und Campe)



Self-help

Ulrich Hinz,
Axel Schmidt
Pilze
(Franckh-Kosmos)



Food and More

Claudia Hirschberger,
Arne Schmid
Die grüne Stadtküche
Sehen, Sammeln,
Gemeinsam essen
(Knesebeck Verlag)



Children's Books

Katrin Stangl
Schwimmt Brot in Milch?
(Aladin)

More information
about the featured titles
can be found here:
stiftung-buchkunst.de

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Four German Bookstores Worth Seeing



1 Berlin: **ocelot, not just another bookstore**, Brunnenstr. 181, 10119 Berlin, www.genialokal.de/buchhandlung/berlin/ocelot | **2** Cologne: **'Best bookstore 2018'** Buchhandlung Klaus Bittner, Albertusstraße 6, 50667 Köln, www.bittner-buch.de | **3** Frankfurt: **Bücher & meer (Books & more)** Land in Sicht, Rotteckstraße 13, 60316 Frankfurt am Main, www.land-in-sicht-buchladen.de | **4** Nuremberg: **Germany's oldest bookstore, founded 1531**, Korn und Berg Universitätsbuchhandlung, Hauptmarkt 9, 90403 Nürnberg, www.kornundberg.de

Book Heroes 2018



1 On 14 October 2018 in Frankfurt's Paulskirche, the literary and cultural academic Aleida Assmann and the German Egyptologist and cultural scholar Jan Assman were jointly awarded the Peace Prize of the German Book Trade. | **2** The 2018 LiBeraturpreis – an audience prize awarded for a particularly well-liked title by a woman author from Africa, Asia, Latin America or the Arab world – was received by Vietnamese writer Nguyen Ngoc Tu, for her volume of short stories Endlose Felder, Mitteldeutscher Verlag. | **3** 'So many people declared their solidarity, it gave me a lot of strength,' said Deniz Yücel at the Frankfurter Buchmesse 2018, showing his gratitude for the huge support he received during the time he spent in detention in Turkey.



Six International Locations in German Novels



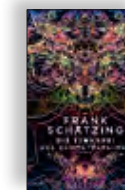
TENERIFE

Inger-Maria Mahlke
Archipel
(Rowohlt)



BUENOS AIRES

Maria Cecilia Barbetta
Nachtlichter
(S. Fischer)



SIERRA NEVADA

Frank Schätzing
Die Tyrannei des Schmetterlings
(Kiepenheuer & Witsch)



CHINA

Stephan Thome
Gott der Barbaren
(Suhrkamp)



FRANCE

Sylvia Schenk
Eine gewöhnliche Familie
(Hanser)



FUKUSHIMA

Adolf Muschg
Heimkehr nach Fukushima
(C.H.Beck)

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Project Lead: Bärbel Becker
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Responsible Editor
(text and pictures):
Karin Herber-Schlapp

Art Director:
Hendrik Hellige,
Maïke Truschkowski
Graphics and design:
textgrafik,
Maïke Truschkowski

Translation:
Kat Hall
(p. 3, 16–21, 31–34, 38–42),
Amy Koerner
(p. 13–15, 28–29),
Alastair Penny (p. 4–5, 37),
Shaun Whiteside
(p. 23–25),
Mandy Wight (p. 8–10)

Copy Editors
(English translation):
Romy Fursland

Photographs:
Renato Ribeiro Alvez
(cover),
Christian Werner (p. 8–11),
Hartmuth Schröder
(p. 28–29),
for further information see
copyrights on the pictures

Illustrations:
Sabine Timmann (p. 2)
Lithography:
Jens Ripperger,
Meike Wittenstein (Cover)

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25 Children's and Picture Books That Travel

The most intriguing German-to-English translations in the latest publishing programmes. There's something happening in the world of German children's books. And it echoes a trend already seen in adult non-fiction: that of communicating knowledge in a highly entertaining way.

[buchmesse.de/
magazine/
childrensbooks](http://buchmesse.de/magazine/childrensbooks)

More information
about the featured
titles in German
and English can be
found here.

One are the days when you had to slog your way through a specialist subject. Good stories and beautiful presentation can make you clever too. Torben Kuhlmann is one of those graphic geniuses who are able to combine illustration and specialist knowledge in a story. Not for nothing is his mouse named Armstrong, after the famous astronaut. He uses the moon landing as the thematic framework for an intelligent adventure that smuggles all kinds of detailed information to the reader.

Britta Teckentrup approaches the topic of the weather quite differently. Her sometimes bold, sometimes delicate illustrations give the subject plenty of atmosphere, and encourage readers to keep a look out for meteorological phenomena. Teckentrup is one of the most outstanding illustrators working in the international book market today.

Illustrator Dieter Braun, whose graphics also feature in newspapers, has an eye-catching approach to information. One might almost say that he breaks the world down into geometric forms. In the process, he enriches his spare yet highly expressive images with concise specialist knowledge. Examples include *Wild Animals of the South* and the richly detailed *Mountains of the World*, a treasure trove of facts that explores the world of these stone giants in its entirety. It goes without saying that it's anything but a heavy read.

Anne Wills and Nora Tomm's enormous book *Who Believes What? Exploring the World's Major Religions* demonstrates how seek-and-find books

can help children access complex humanities subjects. All five world religions are embedded in everyday scenes, with key subject information provided in a little booklet. This allows the distinctive features of each religion to be explored in a playful way. The book's detailed tableaux play an important role in communicating knowledge, conveying not just spiritual but also cultural contexts. Ole Könnecke's *Sports are Fantastic Fun!* is a non-fiction book of a completely different kind. This master of humorous illustration introduces readers to popular sports, but always with a bit of a knowing wink. This is what books aimed at children between 0 and 100 should look like. After all, sport and reading should be fun!

Poetry and philosophy on paper

A paper plane that changes the world, people who confront and overcome their fears – Antje Damm successfully depicts them all. For years she's been one of the most innovative artists in the German children's book scene. Her imaginative worlds, some of which are dioramas, create an aura that fascinates readers. Two of Damm's recurring themes are friendship and trust, as seen in *The Visitor* and *Waiting for Goliath*. Damm's architec-

tural training shines through in her books, which are actually built like a house – one that you can walk through, and in whose rooms you'd love to live.

Sonja Danowski's books seem almost photographically precise. The artist, who imbues her pictures with such detail that you want to stroke their surfaces in astonishment, is also a wonderful narrator. The poetry of things, the sensation of remembering, and the tenderness of quiet moments together – these are her themes in *Little Night Cat*. In a style that calls to mind the old masters, she creates an atmosphere reminiscent of theatre, historical paintings, and even film. Gestures, movements and small stylistic details turn her books into bibliophilic treasures that have long since ceased to be an insider tip – her wonderful picture-book art has fans all over the world.

Sebastian Meschenmoser also celebrates a venerable picture-book tradition. His scenes are pure poetry. Delicate flowers, lifelike animals, forest idylls. Wait – really? When Mr Squirrel goes looking for happiness or meets the King of the Forest, it's not the purest of poetry you see, but somewhat quirky encounters between very different characters instead. The idyll is just an illusion, concealing rich irony and storytelling power. Meschenmoser is a master of comedy, whose books explore dislocations. For example, *Gordon and Tapir* is about the impossibility of living with a tapir. While some aspects of this story might seem absurd, the protagonists' predicament is deeply human, and Meschenmoser's cast of animal characters helps readers to recognize their own weaknesses. He's a philosopher of a magically romantic kind. Damm, Danowski and Meschenmoser are poetic narrators who tell their stories through images and words, and who speak a language that's understood right around the world.



Weighty themes, light as a feather

The subject of mourning is an integral part of German children's and young adult literature. In his prizewinning book *Do Fish Sleep?*, playwright Jens Raschke shows how writing about such topics needn't be mournful. Without sentimentality, ten-year-old Jette relates the brief life story of her seriously ill brother, and what happens to a family when one of them is suddenly gone. It's all done in such a linguistically straightforward and precise way that the author manages to introduce exciting

Jette's little brother isn't alive any more. He was very sick. But through her remembrance of him, she gives courage and hope to everyone else. From: Jens Raschke, Jens Rassmus (ill.) *Schlafen Fische?*, Mixtvision 2017



The adventures began with this inventive mouse, who learnt how to fly thereby opening the way to some great escapades.



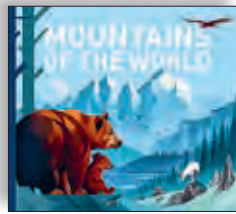
Torben Kuhlmann
Armstrong
(Nord-Süd)
America in the 1950s. A small, inquisitive mouse makes a big decision: he's going to be the first mouse to fly to the moon!



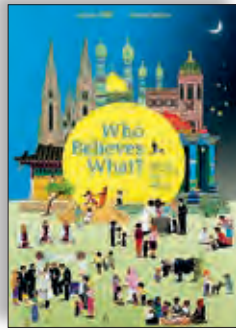
Britta Teckentrup
Alle Wetter!
(Jacoby & Stuart)
Everything from soft spring awakenings and dazzling summer days to raging storms and the freezing cold – and what brings them about.



Dieter Braun
Die Welt der wilden Tiere
(Knesebeck)
An animal book that captivates with its incredible detail, and that has genuine potential to become a classic.



Dieter Braun
Die Welt der Berge
(Knesebeck)
The world of the stone giants in uniquely vibrant graphic images.



Anne Wills & Nora Tömm
Das Wimmelbuch der Weltreligionen
(Beltz)
Hinduism, Buddhism, Judaism, Christianity and Islam: this book showcases the rich diversity of religions.



Ole Könnecke
Sport ist herrlich
(Hanser)
Cycling, football, golf, ballet ... Sports lovers big and small will find something to suit them in this humorous picture book!



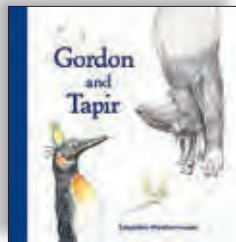
Antje Damm
Der Besuch
(Moritz)
'It's a long time since a picture book spread happiness in such a charming, elegant and mischievous way.'
Neue Zürcher Zeitung



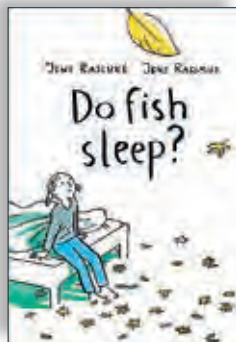
Antje Damm
Warten auf Goliath
(Moritz)
Trust, tenacity and hope: good friends can always rely on each other.



Sonja Danowski
Kleine Nachtkatze
(Nord-Süd)
Little Toni loves animals, and cats in particular. So his mother surprises him with a real cat!



Sebastian Meschenmoser
Gordon und Tapir
(Thienemann)
Living with a wild tapir really isn't easy. Especially if you're a penguin ...



Jens Raschke, Jens Rasmus (ill.)
Schlafen Fische?
(Mixtvision)
What do you do when your little brother becomes seriously ill, and then suddenly dies?



Petra Postert, Jens Rasmus (ill.)
Das brauch ich alles noch!
(Tulipan)
A stone, a key, a button – nothing in Jim's trouser pockets is superfluous!



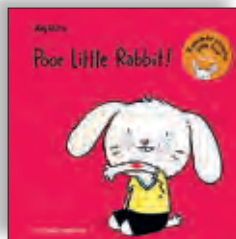
Sabine Lipan, Manuela Olten (ill.)
Mama, da steht ein Bär vor der Tür!
(Tulipan)
A bear on the 11th floor? But that's impossible!



Hildegard Müller
Der große kleine Löwe
(Aladin)
'Lion, lion, you're so small, maybe you're a mouse after all!' But size is just a matter of perspective.



Jörg Mühle
Nur noch kurz die Ohren kraulen?
(Moritz)
A wonderful evening ritual encourages little children to climb happily into bed.



Jörg Mühle
Tupfst du noch die Tränen ab?
(Moritz)
Little Rabbit grazed its arm. But with a bit of comfort and care, everything will soon be fine!



Jörg Mühle
Badetag für Hasenkind
(Moritz)
Invites children to turn on the shower and cover Little Rabbit's.

and entertaining elements as well, in spite of the serious subject matter. The text of this short, magical work is perfectly complemented by Jens Rasmus' illustrations. Maybe this is because Rasmus has authored a number of award-winning books himself. Or because he finds the right kind of brushstroke for every work. Whether using thickly applied paint in strong colours, or creating more delicate pen drawings with a softer palette, he manages to change our way of seeing. In *Do Fish Sleep?*, this artist duo has created a work that enthralls, both through its content and its art – and shows that weighty themes can be as light as a feather.

Power to the kids!

There's no arguing with a child's logic – which, incidentally, is the very best kind of logic. This sentiment is reflected in some of the most delightful picture books on the German-speaking market. All are great fun to read aloud – not just to little ones, but to the whole family. *I Need All of It* by Petra Postert and Jens Rasmus is a loving father-son story that captivates with its humour. Here, adult reason 'collides' with childish logic and is defeated by it in the most charming way. The same thing happens to the mother in *Mom, There's a Bear at the Door*. Together, author Sabine Lipan and illustrator Manuela Olten show that children's answers to annoyingly sensible adult questions can result in a funny and profoundly wise picture book. Much better, then, not to bother fighting a child's highly original world view in the first place, but to



From: Antje Damm, *Warten auf Goliath*, Moritz 2016

encourage it to soar with board and picture books. Jörg Mühle's interactive board-book series does just that with aplomb. *Tickle My Ears*, *Bathtime for Little Rabbit* and *Poor Little Rabbit* make even the most unappealing of everyday adventures (such as washing your hair) a joyful occasion. *Reach for the Moon*, *Little Lion* tells the story of a tiny lion who is teased because of his size. Luckily, author-illustrator Hildegard Müller knows exactly how to help him, showing delighted readers that even tiny little creatures can achieve big things. The notion of strengthening and supporting children is at the heart of all of these books. This is particularly true of Dagmar Geisler's *I Won't Go With Strangers*. Designed with love and empathy, it shows how clear rules and agreements can protect children and help make them stronger. And let's not forget the wonderful *So Light, So Heavy* by board-book artist Susanne Straßer. It will well and truly tickle everyone's funny bone, and help them learn lots along the way: opposites, colours, animals ... Board books don't get any better than this. ♦



Dagmar Geisler
Ich geh doch nicht mit jedem mit!
(Loewe)
'A highly recommended book for children of three and up.'
Nordwest-Zeitung



Susanne Straßer
So leicht, so schwer
(Peter Hammer)
'An amusing introduction to the concepts of weight, balance, and opposites.'
Publisher's Weekly



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

By Someone Who Moved Away to Unlearn Fear

A column by Terézia Mora



© Peter von Felbert



Terézia Mora

was born in 1971 in Sopron, Hungary, and has lived in Berlin since 1990. Her literary debut, *Seltsame Materie*, was awarded the Ingeborg Bachmann Prize. In 2013, she received the German Book Prize for her novel *Das Ungeheuer*, in 2018 the Georg Büchner Prize for her entire oeuvre. She writes in German.

When I – still in Hungary, where I grew up – entered the fourth grade, we were asked to write an essay about how we imagined our lives in the year 2000. In my vision, I was an independent woman with my own apartment on an upper floor of a skyscraper in a big city. I assumed that there would be lots of traffic on the roads and visible air pollution. From my window, I’d be able to see a greengrocer’s vegetable display. The prices were astronomical, so inflation was clearly pretty bad too. In spite of the deplorable air pollution, at the end of this *étude* I drove to work in my own car: to the editorial office of a newspaper where I worked as a journalist.

Today (as already in 2000) I live in Berlin. My apartment is indeed on an upper floor (though not quite as high as in my childish imagination), the traffic is murderous (as anticipated), the air and noise pollution are different (less visible, but of course they’re still there), and when I look out I can see a greengrocer’s vegetable display. The prices aren’t astronomical; on the contrary, they’re quite modest – though twice as high as when I arrived here at the age of 19. I’m a writer, not a journalist, and I only drive when truly necessary. In the meantime, the Eastern bloc has fallen, as I had (secretly) envisaged back then, and even if that by no means heralded the ‘end of history’, I now find myself in Berlin, in a place I always wanted to be.

For me, Germany means I can live the way I want. When I think about my life in Germany, I think about the fact that, here, I can have a room of my own and feed myself, and that I don’t need to fear anyone wearing a uniform or not wearing a uniform. As far as I’m concerned, fear doesn’t have to be my world view (any more).

I’m grateful enough to know that this counts for a lot. But I’m also aware enough to know that since becoming an adult, I’ve almost always been lucky.

When I told a friend about this column, he remarked that he’d felt afraid of uniforms here in Germany too. For the first seven years, when his status was illegal. Sure. But today? Not as much, but still to some extent. Even though he’s now a German citizen. Maybe it will pass eventually, I said. Maybe, he said, and smiled. The man isn’t quite fifty yet. There’s still time. As long as nothing intervenes. ♦

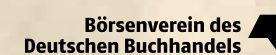
Preamble: WHEREAS recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world, WHEREAS disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people, WHEREAS it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law, WHEREAS it is essential to promote the development of friendly relations between nations, WHEREAS the peoples of the United Nations have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom, WHEREAS Member States have pledged themselves to achieve, in cooperation with the United Nations, the promotion of universal respect for and observance of human rights and fundamental freedoms, WHEREAS a common understanding of these rights and freedoms is of the greatest importance for the full realization of this pledge, NOW, therefore, The General Assembly proclaims this Universal Declaration of Human Rights as a common standard of achievement for all peoples and all nations, to the end that every individual and every organ of society, keeping this Declaration constantly in mind, shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance, both among the peoples of Member States themselves and among the peoples of territories under their jurisdiction. Article 1. All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood. Article 2. Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status. Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty. Article 3. Everyone has the right to life, liberty and security of person. Article 4. No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms. Article 5. No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment. Article 6. Everyone has the right to recognition everywhere as a person before the law. Article 7. All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration and against any incitement to such discrimination. Article 8. Everyone has the right to an effective remedy by the competent national tribunals for acts violating the fundamental rights granted him by the constitution or by law. Article 9. No one shall be subjected to arbitrary arrest, detention or exile. Article 10. Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him. Article 11. 1. Everyone charged with a penal offence has the right to be presumed innocent until proved guilty according to law in a public trial at which he has had all the guarantees necessary for his defence. 2. No one shall be held guilty of any penal offence on account of any act or omission which did not constitute a penal offence, under national or international law, at the time when it was committed. Nor shall a heavier penalty be imposed than the one that was applicable at the time the penal offence was committed. Article 12. No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation. Everyone has the right to the protection of the law against such interference or attacks. Article 13. 1. Everyone has the right to freedom of movement and residence within the borders of each State. 2. Everyone has the right to leave any country, including his own, and to return to his country. Article 14. 1. Everyone has the right to seek and to enjoy in other countries asylum from persecution. 2. This right may not be invoked in the case of prosecutions genuinely arising from non-political crimes or from acts contrary to the purposes and principles of the United Nations. Article 15. 1. Everyone has the right to a nationality. 2. No one shall be arbitrarily deprived of his nationality nor denied the right to change his nationality. Article 16. 1. Men and women of full age, without any limitation due to race, nationality or religion, have the right to marry and to found a family. They are entitled to equal rights as to marriage, during marriage and at its dissolution. 2. Marriage shall be entered into only with the free and full consent of the intending spouses. 3. The family is the natural and fundamental group unit of society and is entitled to protection by society and the State. Article 17. 1. Everyone has the right to own property alone as well as in association with others. 2. No one shall be arbitrarily deprived of his property. Article 18. Everyone has the right to freedom of thought, conscience and religion; this right includes freedom to change his religion or belief, and freedom, either alone or in community with others and in public or private, to manifest his religion or belief in teaching, practice, worship and observance. Article 19. Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers. Article 20. 1. Everyone has the right to freedom of peaceful assembly and association. 2. No one may be compelled to belong to an association. Article 21. 1. Everyone has the right to take part in the government of his country, directly or through freely chosen representatives. 2. Everyone has the right to equal access to public service in his country. 3. The will of the people shall be the basis of the authority of government; this will shall be expressed in periodic and genuine elections which shall be by universal and equal suffrage and shall be held by secret vote or by equivalent free voting procedures. Article 22. Everyone, as a member of society, has the right to social security and is entitled to realization, through national effort and international cooperation and in accordance with the organization and resources of each State, of the economic, social and cultural rights indispensable for his dignity and the free development of his personality. Article 23. 1. Everyone has the right to work, to free choice of employment, to just and favourable conditions of work and to protection against unemployment. 2. Everyone, without any discrimination, has the right to equal pay for equal work. 3. Everyone who works has the right to just and favourable remuneration ensuring for himself and his family an existence worthy of human dignity, and supplemented, if necessary, by other means of social protection. 4. Everyone has the right to form and to join trade unions for the protection of his interests. Article 24. Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay. Article 25. 1. Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond his control. 2. Motherhood and childhood are entitled to special care and assistance. All children, whether born in or out of wedlock, shall enjoy the same social protection. Article 26. 1. Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit. 2. Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace. 3. Parents have a prior right to choose the kind of education that shall be given to their children. Article 27. 1. Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits. 2. Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author. Article 28. Everyone is entitled to a social and international order in which the rights and freedoms set forth in this Declaration are fully realized. 2. In the exercise of his rights and freedoms, everyone shall be subject only to such limitations as are determined by law solely for the purpose of securing due recognition and respect for the rights and freedoms of others and of meeting the just requirements of morality, public order and the general welfare in a democratic society. 3. These rights and freedoms may in no case be exercised contrary to the purposes and principles of the United Nations. Article 30. Nothing in this Declaration may be interpreted as implying for any State, group or person any right to engage in any activity or to perform any act aimed at the destruction of any of the rights and freedoms set forth herein.

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in which the rights and freedoms set forth in this Declaration can be fully realized. Article 29. 1. Everyone has duties to the community in which alone the free and full development of his personality is possible. 2. In the exercise of his rights and freedoms, everyone shall be subject only to such limitations as are determined by law solely for the purpose of securing due recognition and respect for the rights and freedoms of others and of meeting the just requirements of morality, public order and the general welfare in a democratic society. 3. These rights and freedoms may in no case be exercised contrary to the purposes and principles of the United Nations. Article 30. Nothing in this Declaration may be interpreted as implying for any State, group or person any right to engage in any activity or to perform any act aimed at the destruction of any of the rights and freedoms set forth herein.

Universal Declaration of Human Rights

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Children learn to smile from their parents.

Shinichi Suzuki