



Verlag Klaus Wagenbach

Foreign rights catalogue: New titles & Backlist Highlights 2023

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Fiction: 2023



Milena Michiko Flašar

Above Earth, Below Heaven

[Oben Erde, unten Himmel]

Novel

304 pages

›Single with a hamster‹ is how she describes herself. Suzu lives in a big Japanese city. Inconspicuous. Almost translucent. But the new job changes everything. A stunning novel about forbearance, prudence and mutual respect.

Mr Ono has passed away unnoticed. Alone. There are many like him, more and more. Only when it gets warmer do the neighbours call the police. And then Mr Sakai with the cleaning crew, to which Suzu now belongs. They specialise in such Kodokushi cases. “Miss Suzu”, as the boss calls her, reluctantly fits into the new tasks. It takes a lot of patience, reverence and care, as well as a robust stomach. The cities grow, at the same time people move away from each other, and often the line between disinterest and discretion becomes blurred.

Suzu learns quickly. And she easily gets to know people. Both dead and alive, with very different lives. She sees facades crumble and her own become porous. And although her hamster has been hiding from her lately, she is suddenly much less alone.

Milena Michiko Flašar has found a fresh, often cheerful language for a major topic of our time. And she has created endearingly wacky characters that are a pleasure to follow. An unforgettable, wide-awake novel about the ›last things‹.

“The way Milena Michiko Flašar writes about loneliness and longing is as delicate and impressive as Japanese calligraphy.” Meike Schnitzler, Brigitte

Milena Michiko Flašar, born in 1980 in St.Pölten, studied German and Romance languages and literature in Vienna and Berlin. She is the daughter of a Japanese mother and an Austrian father. Her novels *I Called Him Necktie* and *Mr Kato Plays Family* have won several awards and been translated into numerous languages. The author lives with her family in Vienna.

Foreign sales: Netherlands (Cossee), Spain (MAPA, spanish), Spain (Quaderns Crema, catalan), Italy (Feltrinelli), Egypt (Al-Arabi Publishing)

More by Milena Michiko Flašar



I Called Him Necktie

[Ich nannte ihn Krawatte]

144 pages

Two outsiders meet on a park bench in the middle of Tokyo. The older one is a salary-man. He can't tell his wife that he has lost his job and every morning keeps leaving the house, pretending, with his Bento-Box carefully prepared. The younger man has been locking himself up in his room and refusing all contact to others.

Foreign sales: Spain (Siruela), France (Édition de l'Olivier), Canada (Éditions XYZ), Slovenia (Mladinska knjiga Založba), Netherlands (Cossee), Finland (Lurra Editions), USA (New Vessel Press), Sweden (Nilsson förlag), Egypt (Al-Arabi Publishing), Vietnam (Kim Dong Publishing), Czech Republic (Dobrovský BETA), Croatia (Zagrebačka naklada), Japan (Ikubundo), Thailand (Merry Go Round Publishing), Turkey (Ilksatur Publishing), Russia (Polyandria), Poland (Oficina Miltonia), Taiwan (Marco Polo Press), Denmark (Valdemar), Romania (Editura Lebăda Neagră)



Mr Kato Plays Happy Families

[Herr Katō spielt Familie]

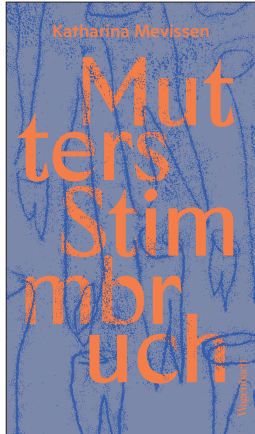
176 pages

Some time to himself at last. He could repair the old radio or maybe rearrange the record collection. But when he meets young Mie, who makes him a strange offer, he begins to see things in a new light. A delicate novel about a fresh start late in life, and about happiness.

Foreign Sales: Netherlands (Cossee), USA (Tor/Forge), Croatia (Zagrebačka naklada)

Movie rights: option sold

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Katharina Mevissen

Mother's Voice Break

[Mutters Stimmbruch]

Novel

112 pages with 7 Monotypes by Katharina Greeven

Mother has been childless for a long time and has now lost her language too. She has to reinvent herself completely in order to become strong and loud again. A short novel about ageing, a late departure and the enduring longing for the sea.

Autumn comes as little surprise, but it catches her cold. For mother is not ready at all: the roof leaks, the garden is far from being ready for winter. She grumbles and resents, she goes on strike and is silent; she doesn't even talk to herself any more. She is often cold, her throat hurts and all her teeth wobble. Her breasts are heavy from the rain. What is the new old body doing? Is it still me?

Mother is a wacky character of indeterminate age in a large, empty house with a garden. Her voice is breaking, she lacks everything. First a change of teeth, then a change of place are necessary for her to regain her footing and settle down in her life.

Katharina Mevissen writes about an unpredictable transformation. A novel full of images, precise and unflinching.

„To age is to become clear about oneself.“ Simone de Beauvoir

Katharina Mevissen, born in 1991, studied Cultural Studies and Transnational Literature and lives as an author in Berlin. Her debut novel *Ich kann dich hören* won the Kranichsteiner Literature Promotion Prize and was adapted as a radio play by Westdeutscher Rundfunk in 2021. She is co-editor of the publication *Gesammeltes Schweigen* in Edition Zweifel. She is currently researching orality and literature at the Free University of Berlin.

Katharina Greeven studied extracurricular art education at the University of Bremen and performance studies in Hamburg. She works as a freelance artist, performer and dancer.

More by Katharina Mevissen



I can hear you

[Ich kann dich hören]

168 pages

The novel tells of a young man whose ears and eyes are opened up, and of a woman who lives in silence. It's about identity, about the language of fathers and mothers – and sign language, too. About the moving power of music.

Paperback rights: Germany (btb)

Fiction: Backlist Highlights

Hans von Trotha



Pollak's Arm Roman

Wagenbach
SVLTO

Hans von Trotha

Pollak's Arm

[Pollak's Arm]

Novel, 2021

144 pages

Empathetic and insightful: Hans von Trotha lets gifted antiques dealer, renowned art connoisseur and, as a Jew, increasingly unwelcome Ludwig Pollak tell his life story.

Rome, on the eve of October 16, 1943: Aware of the SS's plans to conduct a raid the next morning, Monsignore M. sends German teacher K. to Palazzo Odescalchi. His mission: getting Ludwig Pollak and his family to safety in the Vatican as fast and as discreetly as possible.

But Pollak has other plans. He bids the unexpected guest sit down and starts telling his story: how he studied archaeology in Prague, of his passion for Rome and for Goethe, of his work at Museo Baracco and above all, because as a Jew he was denied an academic career, of his work as a renowned art dealer. And finally, he speaks of his most spectacular discovery, of how he found the missing arm of *Laocoon and His Sons*.

Torn between listening to the equally fascinating and harrowing tale of the old man and his assignment, K. urges their departure. Dawn is breaking in Rome ...

"This intense and exciting book brings back to life the voice of Ludwig Pollak who, when confronted with Nazi-occupied Rome's grim reality, powerfully conveys a taste for collecting, the pleasure of erudition, and an unshakeable faith in culture. This period of European history – remarkably captured here by Hans von Trotha – still has much to tell us." Salvatore Settis, chairman of the Louvre Museum Scientific Council and author of *Laocoön* and *If Venice Dies*

Hans von Trotha wrote his doctoral dissertation on the interstices between philosophy, literature and garden design. For ten years he managed a publishing house. He lives in Berlin where he now works as a publicist, curator and advisor to cultural institutions. His book *The English Garden: A Journey Into Its History* is a classic. More from this author at *SVLTO: A Sentimental Journey*. *Laurence Sterne in Shandy Hall*.

Foreign sales: USA (New Vessel Press), Italy (Sellerio Editore), Spain (Periférica), Turkey (Can Publishing), Poland (Wydawnictwo Prószyński)

* English sample available

"Hans von Trotha has composed a small jewel of a novel."

R. J. B. Bosworth

"This intense and exciting book brings back to life the voice of Ludwig Pollak who, when confronted with Nazi-occupied Rome's grim reality, powerfully conveys a taste for collecting, the pleasure of erudition, and an unshakeable faith in culture. This period of European history remarkably captured here by Hans von Trotha still has much to tell us." Salvatore Settis

—» Further titles by Hans von Trotha on the non-fiction list

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Finn Job

afterwards

[Hinterher]

Novel

192 pages

His great love has left the country; he's gotten rid of the job he hates; his former friends have nothing but abuse left for him. But Francesco calls him "boy" and takes him to France in his mother's mulberry-coloured Porsche cayenne. They're in their early twenties and on speed. Their journey has a surreal destination.

From Berlin-Neukölln via Amiens to Normandy. Feverish summer days, heavy and sticky. In a French small-town numbed by the heat, Francesco and the narrator take up quarters in a half-renovated villa. It belongs to Gédéon who seems to have taken leave of his senses and plays at being a dog, sometimes a cat, and then again a martyr. In a small church, Francesco works at his art installation while the narrator is struggling to keep on his feet. What happened on the day he said "rabble"? Why did Chaim return to Israel? And why doesn't the narrator pick up his phone when Hatice calls? He, who doesn't trust himself, has long since let everything slip. He has given up on searching, he doesn't believe in finding anything. Alone, he drives to the coast, throws his buzzing phone into the sea and yet knows what to do.

Finn Job's ecstatic debut novel pulls out all the linguistic stops – from high-toned prose to delirious trash: playful, multifaceted and defiant. He invents unforgettable scenes and overdraws his characters with relish and imagination. An existential, excessive, a romantic novel about lovesickness.

"A furious contemporary portrait." Welt am Sonntag

"The novel is filled with a steaming, pearling, flowing sensuality that points far beyond physicality."
Die Tagespost, Ute Cohen

Finn Job was born on May 8, 1995 in Hanover. After finishing school, he moved to Berlin where he abandoned a number of degrees to read in peace. He works as a waiter and an editor. *Afterwards* is his first novel.

Foreign sales: Greece (Kastaniotis Editions)



Marina Frenk

ages ago and absolutely not true

[ewig her und gar nicht wahr]

Novel

240 pages

Can you play dead to escape certain execution? Rid yourself of a curse by bolting the door? Forget all goodbyes and banish your emotions onto a canvas? Kira tells her family history. A story of departure and transformation, of crocodiles and paper kites.

Young artist Kira lives in Berlin with Marc and their son Karl. She teaches children how to paint; it's been a while since she painted anything or set up a show. She has doubts. Her relationship to Marc lacks intimacy, of words as much as touch. Her quirky friend Nele asks some questions, understands much and laughs often. Kira thinks she's seeing the future and inventing the past. In the nineties, she moved from Moldavia to Germany, yet none of her Russian-Jewish family has ever truly arrived anywhere. It is not only her life that Kira subjects to her sometimes detached, sometimes cynical gaze, but also that of her ancestors whom she only knows from photographs. She travels to New York, Israel and Moldavia in an attempt to understand their histories and process it in the form of her large-scale paintings.

Marina Frenk's language is one of vitality, rich in imagery and almost physical in intensity. Her debut is a striking, well-crafted novel about family and origins, about what it means to be a parent and what it means to be a child. It is a portrait of the artist as a young woman, and, most importantly, it is a love story.

Marina Frenk was born in Moldavia in 1986 and has been living in Germany since 1993. She is an actress and a musician, has worked for Schauspiel Köln, for Maxim Gorki Theater in Berlin and for Schauspielhaus Bochum. Along with author and dramatist Sibylle Berg, she was awarded the prestigious Hörspielpreis der Kriegsblinden (Audio Play Prize of the War Blind) for her play "Und jetzt: die Welt!" (And now: the world!) in 2016. Her audio play "Jenseits der Kastanien" ("Beyond the Chestnut Trees") was awarded the European Civis Media Prize for radio drama in 2017.

Paperback rights: Germany (btb)

Audiobook rights: Germany (Hörfunk)



Wolfgang Kohlhaase

The invention of a language and other stories

[Erfindung einer Sprache und andere Erzählungen]

novel, 2021

144 pages

»With its wit, its melancholy brilliance and its penetrating novelistic force, this story collection is simply a masterpiece.«

Gustav Seibt, Süddeutsche Zeitung.

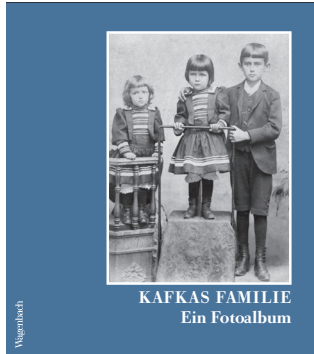
Wolfgang Kohlhaase is commonly considered one of the most important screenwriters of German film history – his writerly oeuvre, by contrast, is hardly known. Cheerful yet wise, brimming with wit and somehow still laconic, sometimes melancholy and sometimes funny, this is how his stories are. They start during the war and then go on to highlight episodes of the life after, in the East of a divided country.

The eponymous story tells of the student Straat who pretends to know Persian to have a chance at survival in the camp. Now he is supposed to give lessons to a Kapo who wants to emigrate to Persia after the end of the war. The only way out is to invent a language ... The film *Persian Lessons*, released in 2020, is based on this story.

Born in Berlin in 1931, **Wolfgang Kohlhaase** worked first as a dramaturg for DEFA (1950–52) and later as a freelance writer, screenwriter and director. The films *Berlin – Ecke Schönhauser* (*Berlin – Corner Schoenhauser*), *Ich war Neunzehn* (*I Was Nineteen*), *Die Grünsteinvariante* (*The Greenstone Variant*) and *Die Stille nach dem Schuß* (*The Legend of Rita*) are among his best-known screenplays. The drama *Solo Sunny* (1980), that Kohlhaase co-directed, became a cult favourite in the GDR. *Sommer vorm Balkon* (*Summer in Berlin*), *In Zeiten des abnehmenden Lichts* (*In Times of Fading Light*) and *Als wir träumten* (*As We Were Dreaming*) were major successes. Wolfgang Kohlhaase received numerous awards; among others, he was awarded three times the National Prize of the GDR, the Honorary Golden Bear of the Berlinale and the Lola (German Film Award) of the Deutsche Filmakademie for his life's work. He died in 2022 in Berlin.

Foreign sales: Italy (Bottega Errante), Serbia (Ultimatum), Spain (guacamayo san)

Forthcoming Title Non-Fiction: 2024



Kafka's Family

[Kafkas Familie]

With texts by Franz Kafka

Compiled and with an introduction by

Hans-Gerd Koch

176 pages with about 100 photographs

Published in January 2024

The approximately one hundred photographs of the Kafka family, many previously unpublished, show an author of world literature and his relatives. And they tell of Jewish emancipation between the Habsburg Monarchy and the First Czechoslovak Republic.

Franz Kafka, the “enigmatic” author, lived with his family for most of his life. The bond was closer than he tried to convince himself and us. His texts were written in the “great noise” of the family. His relationship with his sisters, especially Ottla, was very close; as a concerned uncle, he worried about the proper upbringing of his nephew and nieces.

The photos preserved by the sisters’ descendants not only document family life, but also tell of the social rise of a Jewish family from simple rural backgrounds to the Prague bourgeoisie. While the grandfather was still a village butcher in Wossek, the father went from being a pedlar to a respected merchant in Prague with a shop in a prime location, and the son became a cosmopolitan lawyer who frequented the intellectual society of the Vltava city as an author. Photos that show a destroyed world, but one that lives on in Kafka’s texts.

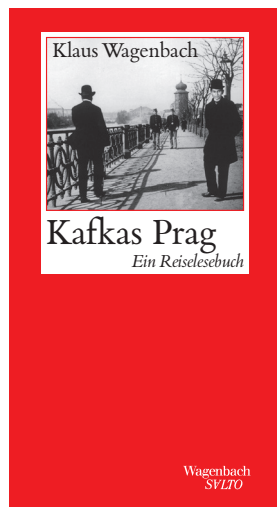
Hans-Gerd Koch is a literary and editing scholar and has been responsible for the Critical Kafka Edition of S. Fischer Verlag for many years, including as editor of the five-volume edition of letters. His numerous publications on Franz Kafka and Prague German literature include the Salto volume *Kafka in Berlin*, published by Klaus Wagenbach.

For the 100th anniversary of his death on June 3rd, 2024



Many of the pictures included were previously unpublished and were made available for this book for the first time by the descendants and families of Kafka's sisters.





Klaus Wagenbach

Kafka's Prague. A Travel Book

[Kafkas Prag. Ein Reisebuch]

144 pages

Completely revised and with new pictures added

A portrait of the literary and biographical places of Kafka's Prague in both word and image. Franz Kafka hardly ever left his home town and was a notorious »tramp« (as he himself wrote) in cruising its streets and squares. Klaus Wagenbach traces his life, describes his apartment, visits his school, his university and his office, follows him across bridges into cafés and parks and to the theatre.

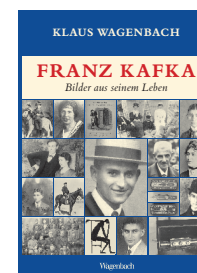
These perambulations are illustrated by several maps of the city and many photographs showing the Prague of Kafka's time which in many ways hasn't changed, so that even today's visitor may still find most of the original locations.

»No doubt, both language and content have to be regarded as ›timeless‹.« Jürgen Weber, buchkritik. at

Klaus Wagenbach, born in Berlin in 1930, paid tribute to several German cities until he returned to Berlin, where he founded a publishing house nearly six decades ago. He has entertained a love affair with Kafka since 1950 and was internationally recognized as Kafka's "longest- serving widow". Klaus Wagenbach died on 17 December 2021 in Berlin.

Translated into: Spanish, Chinese, Turkish, English, Hungarian

More on Franz Kafka



Klaus Wagenbach

Franz Kafka. Pictures of His Life

[Bilder aus seinem Leben]

256 pages with many illustrations

A lavishly illustrated reader and an immensely readable picture book, this volume conveys countless insights into the paradigmatic life of the great writer, whose influence on contemporary literature cannot be overestimated.



Klaus Wagenbach

Franz Kafka. A Biography of His Youth

[Biographie seiner Jugend]

368 pages with illustrations

The classical biography on young Kafka – a much quoted source for all succeeding biographical works.



Hans-Gerd Koch (Ed.)

When Kafka Was Approaching Me

Reminiscences of Franz Kafka

[Als Kafka mir entgegen kam...]

Erinnerungen an Franz Kafka]

208 pages

Friends, relatives and acquaintances remember Kafka. Sometimes surprising, sometimes contradictory, a colourful picture emerges from the chorus of voices.

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Non-Fiction:
2023





Anja Zimmermann

Breast. History of a political body part

[Brust. Geschichte eines politischen Körperteils]

272 pages with many illustrations

Published in September

A pictorial and political, sensually told story of veiling and unveiling: this unique cultural history of the female breast brings depth to current debates.

Although described as a “secondary sex characteristic”, the female breast is of primary interest. It nourishes, but also seduces, is considered sacred or depraved - depending on the age and culture, context and line of sight. The male claim to control over the female body is manifested in many ways in its enclosure and tabooing. Women's breasts are still a political issue today when they are shown in public away from saunas and naturism beaches, and even the No-Bra-Trend under clothing is perceived as an unseemly provocation.

Anja Zimmermann examines this ambiguously versatile body part from different perspectives, but always with political questioning. It is about art and pornography, about fashions and gender norms, about the mother ideal and heteronormativity, about body positivity and self-determination, sexism and protest.

An intense look at the images and meanings of female busts, and indeed: a liberation!

“Finally, a book about the irritating and even revolutionary potential of the female breast.”

Mithu M. Sanyal

Anja Zimmermann, born in 1968, is a postdoctoral art historian. She taught as a Heisenberg fellow of the German Research Foundation and as an intern professor at the universities of Hamburg, Oldenburg, Munich and Zurich, among others, and is co-editor of 'FKW', the only German-language journal on gender studies and visual culture.

Foreign Sales: Spain (offer)

More on female bodies



Mithu M. Sanyal VULVA

The Unveiling of the Invisible Sex

[Vulva – Die Enthüllung des unsichtbaren Geschlechts]

256 pages with illustrations

What doesn't exist, needs no name, and that, which has no name, cannot possibly exist. This is the starting point of Mithu M. Sanyals pioneering study on the vulva.



Gesine Akena, Patricia Hecht,

Dinah Riese

Self-Determined: For Reproductive Rights

[Selbstbestimmt – Für reproduktive Rechte]

208 pages

Who is supposed to have children in our society and who is not? How do religion and the state interfere in the right to one's own body? And what does this have to do with racism and social inequality? Reproductive rights are human rights but they are often at risk.



Vittorio Magnago Lampugnani

Against Disposable Architecture

Building more durably, more densely and less
[Gegen Wegwerfarchitektur.
Weniger, dichter, dauerhafter bauen]
128 pages with many illustrations

A radical plea for architecture against the throwaway ideology of capitalism. And an attack on short-sighted proposals that declare selective damage limitation as sustainability.

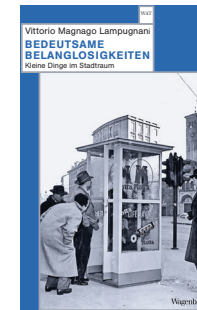
“Build more durably, more densely and, above all, less!” the architect and historian Vittorio Magnago Lampugnani calls out to us.

Sustainable building is on everyone's lips. Most proposals are aimed at selective and limited measures such as the installation of insulation panels (called “mummery fundamentalism” by Lampugnani) or the outlawing of concrete. But in order to create sustainable housing in high-quality houses in the long term, far more differentiated and broader considerations are needed.

Lampugnani sketches a brief history of urban and architectural consumerism and builds on it his reflections on a culture of substantial sustainability. He writes against the eradication of nature through urban sprawl and pleads for a strategy of density: only the compact city can be ecological. In order to reduce the immense material and energy consumption of the building industry, he calls for a rigorous turnaround: turning away from the unrestrained consumption of raw materials. Not demolish and build anew, but refurbish and reuse. Build only what is absolutely necessary, but then build durably. The longer a building lives, the more ecological it is.

Vittorio Magnago Lampugnani, born in Rome in 1951, is an architect and one of the most distinguished international urban scholars. He was director of the German Architecture Museum in Frankfurt and editor of the magazine ‘Domus’. From 1994 to 2016 he held the chair for the history of urban design at the ETH Zurich. He continues to work as an architect, teaches regularly at Harvard and publishes in the NZZ. His three-volume History of Urban Planning (*Geschichte des Städtebaus*) is also available at Wagenbach Verlag.

More by Vittorio Magnago Lampugnani

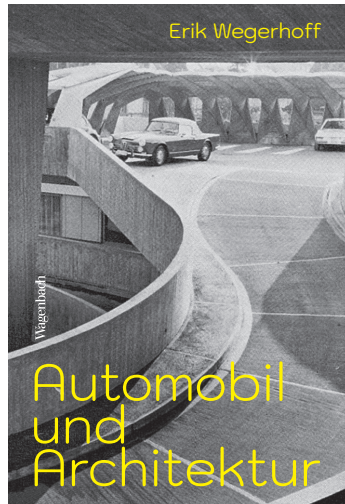


Relevant trivia

The small things in urban space
[Bedeutsame Belanglosigkeiten –
Kleine Dinge im Stadtraum]
304 pages with many illustrations

Kiosk, street light, bin, manhole cover, paving – the architect and historian Lampugnani pays attention to seemingly irrelevant objects. He tells their stories, from Paris, Berlin, London and Rome, and explains why they tell so much about the life of a city and are so important for its image.

Foreign sales: Italy (Bollati)



Erik Wegerhoff

Automobile and Architecture.

A creative conflict

[Automobil und Architektur. Ein kreativer Konflikt]

240 pages with many illustrations

How can movement be built? And where to put the „stationary traffic“? Erik Wegerhoff on the car as a creative challenge for architecture: from the speed rush of the avant-gardes to the play street.

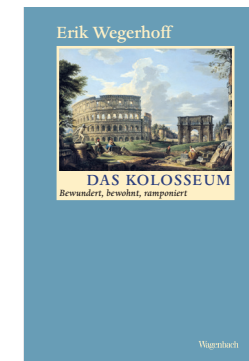
Petrol station, drive-in or multi-storey car park: all examples of car-related buildings. But what has hardly been noticed so far: The strange relationship between the automobile and real estate extends far beyond these roadside phenomena. Rather, the car, as a disproportionately more mobile counterpart, has influenced architecture from modernism to our present day.

Architectural historian Erik Wegerhoff tells the story of this special relationship between movement and statics for the first time: he focuses on Le Corbusier's fascination with racing cars, the beauty of the straight line, Erich Mendelsohn's Mossehaus as a sedative for Berlin traffic, a country without pedestrians, a thermal spa at the end of the road - and the ecologically induced braking movement of car and architecture.

As if in passing, a different, highly original architectural history of the 20th century emerges from the scenes of this relationship and the new look at famous and lesser-known buildings - entertainingly written and richly illustrated.

Erik Wegerhoff, born in 1974, is a lecturer in the theory and history of architecture and an editor at the 'Schweizerische Bauzeitung – TEC21'. He did his doctorate at ETH Zurich with Andreas Tönnemann, researches, teaches and writes on the poetics of infrastructure, appropriations and conversions and on contemporary architecture. His books published by Wagenbach include *Das Kolosseum*, *On the Road* and, together with Joseph Imorde, *Dreckige Laken. The Downside of The Grand Tour...*

More by Erik Wegerhoff



The Colosseum

[Das Kolosseum]

240 pages with illustrations

Before presenting itself as an enclosed and sanitized ruin the Colosseum for many centuries was used for habitation: It was first inhabited by Roman aristocrats, later by hermits until it was finally overtaken by myriads of plants. This is a history of one of the most famous buildings of the world, generously illustrated.



Michi Strausfeld

Culinary Delights *A Culinary Cultural History of Latin America* *with Recipes by Sabine Hueck*

[Gaumenfreuden. Eine kulinarische Kulturgeschichte
Lateinamerikas mit Rezepten von Sabine Hueck]
160 pages

The history of Latin America, told from below: a look into the kitchens and cooking pots of the "New World". With numerous recipes to try out.

Where does the new enthusiasm for Latin American cuisine come from? Peruvian chefs are award-winning and celebrated, and Mexican cuisine has been declared a World Heritage Cultural Site. Yet many of the ingredients that come from overseas have long been common in our country, not only potato and tomato, but also avocado, chilli pepper and cocoa bean.

Michi Strausfeld, the great connoisseur of Latin American literature and culture, is also a passionate gourmandise. She takes pleasure in telling the story of the European discovery of a culinary continent – after all, Columbus actually wanted to open up a new route for transporting spices – and the incredible fusions that have taken place since then: of the cross-fertilisation of indigenous food culture and colonial cuisine during 300 years of foreign rule, the emergence of national dishes like “Chiles en nogada” or “Feijoada”, of the additions from Europe, China and Africa. She interviews authors, cultural scholars and chefs and shows how self-confident the young chefs from Latin America are today.

With many recipes by Sabine Hueck, a TV chef from Brazil

Michi Strausfeld was responsible for Ibero-American literature at Suhrkamp from 1974 to 2008, then at S. Fischer Verlag until 2015. In Spain, she founded the children's and young adult book series at Alfaguara (1976-1988), then the “Las Tres Edades” series at Siruela (1989-2014). She has published some twenty anthologies, for example “Barcelona. A Literary Invitation”, and in 2019 the monograph “Yellow Butterflies and the Lords Dictators. Latin America tells its story”.

Spanish edition already published.

More about culinary history



Dieter Richter Con Gusto

A Culinary History of the Longing for Italy

[Con Gusto: Die kulinarische Geschichte der Italiensehnsucht]
168 pages with many illustrations

With his usual connoisseurship and culinary flair Dieter Richter tells the cultural history of an encounter: How Italian cuisine came to the North and became a magic formula for the good life. From Goethe's travels in Italy to the Mediterranean diet.

Foreign sales: Italy (Centro Di Cultura E Storia Amalfinata)



Wolfgang Stenke (ed.), Sabine Schiller-Lerg (ed.)

Ernst Schoen

Traveling Germany in 1947. Notes of an Emigrant
[Tagebuch einer Deutschlandreise 1947.
Aufzeichnungen eines Emigranten]
176 pages with illustrations

Germany in autumn 1947: Broadcasting pioneer Ernst Schoen returns from British exile. The diary of his journey through the ruined landscapes is a fascinating, moving contemporary document.

After 14 years in exile in London, Ernst Schoen set foot on German soil again for the first time in October 1947. His travel diary and the “Germany Report”, which he wrote on behalf of the BBC, record encounters with strangers, former colleagues, old acquaintances and the personnel of the occupying forces with the stunned gaze of the emigrant.

Ernst Schoen distrusted those who had come to terms with the National Socialists for twelve years and then immediately adapted to the new circumstances. In view of the ruins of his Frankfurt house, he melancholically described the painful loss that the destruction of his professional existence in broadcasting and the expulsion by the Nazis meant.

Ernst Schoen (1894–1960) had worked as a radio editor in the Weimar Republic with young authors such as Walter Benjamin and Bertolt Brecht, among others, and had brought the new music of Berg and Schönberg into the programme. In 1933 he was denounced and arrested on suspicion of intending to sabotage a radio address by Hitler. Under danger, he was able to emigrate to Great Britain and broadcast contributions for the BBC, especially in the “Deutsche Stunde”. In 1952, after much hesitation, Schoen moved back to Berlin, but was unable to regain his professional footing there.

Image cultures in Digital Media

Digitale Bildkulturen, edited by Annekathrin Kohout and Wolfgang Ullrich



“Captivating image descriptions, bright observations and comparisons: The books of the series are short, quick and free of jargon. That is refreshing and surprisingly productive.”

Frankfurter Allgemeine Sonntagszeitung

About the series:

Images dominate the digital communication – and create new languages. The first book series that systematically takes a close look at the aesthetical, social and political dimensions of image phenomena in the digital world.

If we want it or not, our world changes thanks to digitalisation: images are becoming more and more important. Thanks to smart phones the creation of images is faster, more variable and more professional than ever before, and thanks to social media it is easy to distribute and share them almost endlessly.

For the first time people can exchange information with the help of images as naturally as they do with spoken or written language. The “Iconic Turn”, proclaimed for years, has become reality. This results in various new forms and functions of images. Selfies, memes, fake-images or image protests have their roots in the analogue sphere, but can only be explained through the logic and infrastructure of social media.

Until now there haven’t existed any suitable criteria to classify the digital image culture. The volumes of the “Image Cultures in Digital Media” series discuss the most important digital image phenomena, they pick up debates or initiate these, offer expert overview and dare first conclusions.

Wagenbach consequently continues its tradition of socio-critical intervention and shows its sustainable interest in aesthetical questions: true to Aby Warburg’s method, to take image practices seriously, independently of their location within the culture, and to see them in a bigger cultural and socio-political context.

www.digitale-bildkulturen.de

Instagram:
[@bildkulturen](https://www.instagram.com/bildkulturen)

Planned topics:
Cat-Content,
Tutorials

Verlag Klaus Wagenbach Merle Ostendorp
rights@wagenbach.de



Isabell Otto

TikTok

[TikTok]

80 pages with illustrations

TikTok is captivating: no other platform has caused more of a stir and controversy. Accusations range from spying to creating dependency among the mostly young users. Isabell Otto shows which aesthetics the app uses to function.

Does the network function as an authorship? Short videos on TikTok owe their viral spread to visible and invisible links and edits: Stitches, duets, likes, views and comments are just as much a part of TikTok aesthetics as filters and the algorithm that collects data and regulates reach.

Which image practices and interactions result in trends and challenges? What political explosiveness, what value as cultural and economic capital on social media, what community-building potential do these moving images have? Isabell Otto deciphers how the controversial application works.

Isabell Otto is a media scientist at the University of Konstanz. She researches media participation in digital cultures, dynamics of inclusion and exclusion in social media, digital literacy and cultural dimensions of digital ways of playing.



Merzmensch

AI Art

[KI-Kunst]

80 pages with illustrations

More than just hype: AI art is changing visual worlds, far beyond art. Merzmensch explains the most important programmes – and looks at the consequences.

What sounded like science fiction just a few years ago is now reality: Artificial Intelligence allows images to be created digitally in any style. You specify in words what you want to see and are immediately presented with suggestions. In some sectors, this leads to unrest, in others to a sense of optimism.

But is something new really being created here, or is the existing just being recycled, plagiarised, so to speak? Merzmensch presents the most important programmes and exemplary works of AI art with their qualities and problems and undertakes outlooks on further developments.

Merzmensch (Vladimir Alexeev) is a cultural scientist, publicist and artist. He deals theoretically and practically with the historical avant-garde and the creative collaboration of man and machine. Since 2017 he has been the author of the cultural blog 'Merzazine'.



Berit Glanz

Filter

[Filter]

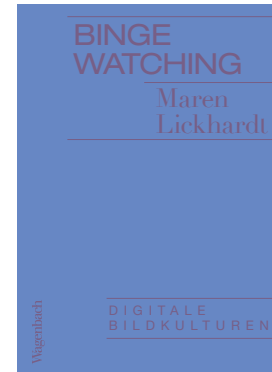
80 pages with illustrations

Much more than cat ears: It's hard to imagine our everyday life without digital filters and they have permanently changed our viewing habits. Berit Glanz on the joy of filtering and the risks of limitlessly editable (self-)images.

For some time now, social media filters have had a decisive influence on the aesthetics of our timelines. Edited images are ubiquitous, far beyond simple colour corrections. We all use filters, transforming ourselves into older or younger versions of ourselves, into cartoon characters or trolls. At the same time, the technical possibilities are becoming more and more complex: old photos are starting to dance, black-and-white shots can be coloured effortlessly. But this development does not remain without effects on our relationship to reality: from body politics in social media to deep fakes.

Berit Glanz shows how filters have changed the internet and ventures an outlook on their future.

Berit Glanz is an author and essayist. Her second novel „Automaton“ was published by Berlin Verlag in 2022 and deals with clickwork. She regularly writes about technology issues in the „Frankfurter Allgemeine Sonntagszeitung“, is an editorial member of the digital feuilleton „54books“ and writes the internet culture newsletter „Phoneurie“.



Maren Lickhardt

Binge Watching

[Binge Watching]

80 pages with illustrations

Sleepless on Netflix: Binge watching is uncontrolled excess, isn't it? Maren Lickhardt shows another side of the phenomenon: as a community experience and media practice of autonomous users.

If you want to switch off, you have 15 seconds. Netflix has revolutionised (almost) uninterrupted streaming and thus elevated binge watching to a business model. Users decide which films and series they watch – and above all for how long. But what is „binge-watching“ anyway? And how self-determined is it really?

There are plenty of historical precursors of supposedly uncontrolled media consumption: from the bookworms of the 1800s to zapping with the remote control – always accompanied by warnings of cultural criticism.

Maren Lickhardt on the history of autonomous media reception, new freedoms and old dependencies – and the (serial) aesthetics of „bingeability“.

Maren Lickhardt is a literature and media scholar at the Leopold-Franzens University of Innsbruck. She researches the literature of the Weimar Republic, pop and popular culture, television series and the picaresque novel.

Non-fiction: Backlist Highlights



Otto Rosenberg

The Burning Glass

Recorded by Ulrich Enzensberger

With a preface by Klaus Schütz

[Das Brennglas – Aufgezeichnet von Ulrich Enzensberger.

Mit einem Vorwort von Klaus Schütz]

160 pages with many photographs

“This is not a new book but the story still resonates no matter how many years have passed.” (Therese Murray)

**Longseller and
THE SUNDAY TIMES BESTSELLER**

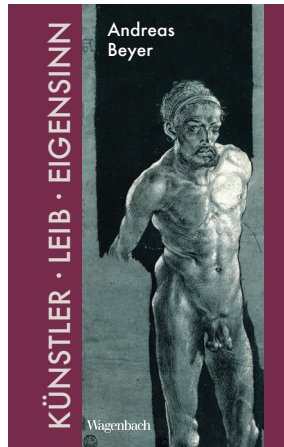
More than 70,000 copies sold!

It took Otto Rosenberg fifty years to find the strength for this book. A German Sinto survivor of the death camps, he shares his memories. Neither accusing nor bringing charges, he merely tells the story of what happened.

Before, Sinti and Roma were actively involved in Berlin city life. Otto Rosenberg recounts care-free scenes of his childhood from a time before the national socialist corrosion of society. In plain language, he describes how the brown cloud only slowly began to descend on the everyday life of German Sinti and Roma. In 1936, the then nine-year-old Otto was declared to be of “alien blood” and, along with his family, forced to move to an internment camp for “Gypsies” in the Berlin district of Marzahn, north-east of the city centre. There, he was subjected to medical tests by NS-“researchers for racial biology” before being deported to Auschwitz in 1943 where most of his family was murdered. Rosenberg himself was sent to the camps of Buchenwald, Dora, and Bergen-Belsen – and survived. The account of his life in Germany afterwards is succinct, harrowing and memorable. Carefully and with great empathy, writer Ulrich Enzensberger has recorded his story and added some well-advised commentary. A necessary and topical book given the continued and socially still widely accepted Antiziganism.

Otto Rosenberg was born on 28 April 1927 in East Prussia and died on 4 July 2001 in Berlin. Rosenberg was one of the founders and long-serving chair of the Berlin-Brandenburg State Association of German Sinti and Roma; he was also board member of the Central Council as well as an active member of the Social Democratic Party of Germany (SPD). In 1998, he was awarded the Federal Cross of Merit First Class (Bundesverdienstkreuz 1. Klasse).

Foreign sales: Polen (Universitas), UK (Octopus Books), Italy (Edizioni la meridiana)



Andreas Beyer

Artist, Body and Obstinacy

[Künstler, Leib und Eigensinn –
Die vergessene Signatur des Lebens in der Kunst]
336 pages with many illustrations

Forms and figures everywhere but the body nowhere to be seen. Andreas Beyer rehabilitates the corporeality of the artist in art history and, in a manner as captivating as it is sensual, uncovers the embodied lives of the old masters.

The Florentine Mannerist painter Jacopo Pontormo kept a meticulous record of his meals and his digestion; besides his masterpieces, Michelangelo also made drawings of his shopping lists for market days. And while Dürer designed the perfect shoe for his foot, Francesco Borromini took his critique of his own oeuvre to the extreme of bodily self-effacement.

These aspects of the artists' lives do not find an echo in the debates that have been held, at the latest since the Renaissance on what makes the personal style of each artist so distinctive, on what exactly makes them unique. Despite all its lush visual worlds, art history has largely remained an intellectual history. In the process, the outline of the needy, creaturely body remained obscure – and so only half the story was told.

Searching for traces of the lost corporeality of art, Andreas Beyer addresses, for the first time, the artists' struggle for, with and against their bodies, and their fundamental influence on their oeuvre. An urgently needed change of perspective on the work and lives of artists and the brilliant beginning of a new, sensual history of art by an art historian who masters „the balancing act between scholarship and linguistic beauty“ (Portal Kunstgeschichte).

Andreas Beyer studied, taught and researched art history in Germany and abroad. He was the director of the German Centre for Art History in Paris; currently, he teaches at the University of Basel and is speaker of the research network „Bilderfahrzeuge“. In 2021, he was elected member of the Deutsche Akademie für Sprache und Dichtung (German Academy for Language and Literature). Wagenbach has published many of his books, among others a selection of his essays „Art – cast in language“.

Foreign sales: Italy (Einaudi)

—» Translation grant available

Hans von Trotha



Wagenbach
SVLTO

Hans von Trotha

The French Garden

[Der Französische Garten]

168 pages with many illustrations

A journey through and around Paris as clever as it is surprising with the proven garden expert Hans von Trotha, a tour of the jardin from the Renaissance to Romanticism.

Gardens not only reflect the taste of those who had them built and the fashions of the time, they are always also an expression of a form of rule. If the Renaissance garden is the poster child of the Medici's artistic humanism and the English garden a sign freedom and democracy, then the baroque garden is emblematic of absolutism. But this is only half the truth.

Hans von Trotha takes us on a tour through the most important gardens in and around Paris. Telling a good many anecdotes, he relates their history of origin and their sometimes eventful career; he philosophises about their societal background and establishes remarkable connections in art history, also with regards to the French capital. And he explains why, in the end, the French prefer their so-called French garden, the garden of baroque geometry that Le Nôtre invented and brought to perfection.

Among the gardens described and visited are: Vaux-le-Vicomte, Versailles, Chantilly, Saint-Germain-en-Laye, Le Désert de Retz, Ermenonville, Fontainebleau, Compiègne, Giverny. Moreover, the book opens up surprising new perspectives on the metropolis Paris.

Hans von Trotha studied literature, philosophy and history; he wrote a dissertation on the interrelation between philosophy, literature and horticulture, and managed a publishing house for ten years. Working as a journalist, curator and advisor to cultural institutions, he now lives in Berlin. His book "The English Garden" is a classic.

More by Hans von Trotha



The English Garden: A Journey Into Its History

[Der englische Garten – Eine Reise durch seine Geschichte]

144 pages with many illustrations

Trotha leads us into twelve of the most prominent original and beautiful parks of Britain and shows how a new art of gardening was born from the spirit of political opposition and how friendships stirred up a revolution in the European history of art; we learn about the role of clubs in English society and what was the point of reconstructing ancient Greek temples and Gothic ruins.

Foreign sales: UK (Haus Publishing)



Wolfgang Ullrich

Art after the End of its Autonomy

[Die Kunst nach dem Ende ihrer Autonomie]

192 pages with many illustrations

Does today's art have to be political, fair and climate neutral? What still separates it from fashion and design? A critical yet optimistic look at culture: Wolfgang Ullrich's wide-ranging analysis of a paradigm shift whose effects extend well beyond art.

The ideal of an autonomous art so prevalent in Western modernity has come to an end. Distinctions between art and commerce disintegrate, as do clearly demarcated boundaries of individual works and a narrow understanding of professional roles: Jeff Koons creates bags for Louis Vuitton. Artist labels produce "Art Toys"; collaborative projects hinge on cooperation and protest groups exhort the art world to show more social responsibility.

With an eye alert to the contemporary, Wolfgang Ullrich forges a link between individual phenomena like make-up photos on Instagram, the utopian paintings of Kerry James Marshall and Takashi Murakami's sneakers and so unfolds the vista of a new art in which activism and consumption come together; an art that pools the power of as many disciplines as possible but, in doing so, also has to satisfy more criteria than it did in the past.

Wolfgang Ullrich, born 1967, graduated in philosophy and history of art. After receiving his PhD he worked on a freelance basis – amongst other things as a management consultant. He was professor for history of art and media theory at the Hochschule für Gestaltung, Karlsruhe from 2006 to 2015. Since then he works as an author and acclaimed critic in Leipzig. He has published several books with Wagenbach. Together with Annekathrin Kohout he edits the series Image cultures in Digital Media.

Foreign sales: Italy (Lit Edizioni)

* English sample available

More books by Wolfgang Ullrich



Selfies

The Comeback of Civil Society

[Selfies – Die Rückkehr des öffentlichen Lebens]

80 pages with many illustrations

How could selfies become the embodiment of the image culture of social media? How can they be understood in relation to the history of the self-portrait and self-production? Wolfgang Ullrich looks back in history and at present times – without a selfie stick.

Foreign sales: Greece (Vakxikon)

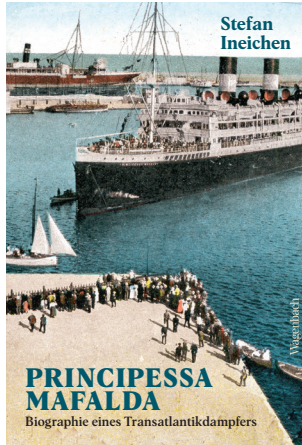


Drawing the face of the enemy

With a preface by Dan Diner

160 pages with illustrations

Once again Wolfgang Ullrich takes on a highly topical issue: is it possible to observe the much-discussed, often-described rightward turn of the eastern German Länder in contemporary art?



Stefan Ineichen

Principessa Mafalda

[Principessa Mafalda – Biografie eines Transatlantikdampfers]

256 pages with original postcards

The breath-taking, fast-paced biography of an ocean liner and events in the lives of its passengers – a cultural history in the best sense of the term.

From Genoa to Buenos Aires in only 16 days – in 1908, this became possible with the launch of the Italian steamer “Principessa Mafalda.” Named after the second daughter of the Italian king Vittorio Emanuele III, the ship was not only outrageously fast, it was also modern and elegant. Above all in luxury and first class with a music and a smoking room and promenade decks. In third class, by contrast, passengers were crammed into huge, stuffy dormitories. But this they accepted with the promise of a better life beckoning at the end of the crossing, in Argentina for example.

While in the belly of the ship, emigrants tried to make their long wait more comfortable with anchovies and bread rolls they had brought on board, the travellers’ life going on above was much more fashionable: The Mafalda’s guest book contains a long list of illustrious names – from Henry Graf Kessler to Felix Weingartner and Richard Strauss; Carlo Emilio Gadda was on board, as were Carlos Gardel and Luigi Pirandello.

Exuberantly and with a good many anecdotes, Stefan Ineichen tells the stories of passengers, the reasons for their journey, relates their experiences on board and in the country of arrival beyond the ocean. Some of them small and poignant, some of them major, history-making events like the establishing of a world radio network that experiments on the Mafalda decidedly advanced.

Born in Luzern in 1958, **Stefan Ineichen** lives in Zurich where he works as an ecologist and writer. Since 1997 he has been teaching at Zurich University of Applied Sciences. He is the author of several books, among them “Last stop: Arctic Ocean,” “Switzerland – Titanic – America,” and “Cap Arcona 1927–1945. From fairytale ship to mass grave”.

Foreign sales: Italy (Bollati)



—> illustration rights / files available





Gesine Agena, Patricia Hecht, Dinah Riese

Self-Determined: For Reproductive Rights

[Selbstbestimmt – Für reproduktive Rechte]

208 pages

Who is supposed to have children in our society and who is not? How do religion and the state interfere in the right to one's own body? And what does this have to do with racism and social inequality? Reproductive rights are human rights but they are often at risk.

With numerous examples spanning India, the US and Argentina, the authors describe the feminist fight for bodily autonomy.

Women get to decide themselves if, when, how many and with whom they would like to have children. What is true on paper is rarely put into practice. For centuries, women had to bear children, for their country and for God. And even today, female as well as queer bodies are ruled by outside influences; they remain under patriarchal and state control.

Forced sterilisation, abortion, access to contraceptives, death in childbirth: All depend on how the right to one's own body is phrased and put into practice. Whose children are desired, even required and whose are not says a lot about the status of human rights in a society. To fight against and oppress reproductive rights is an essential feature of fundamentalist and right-wing regimes. But even in democracies these rights are a long way off from becoming reality.

Political scientist **Gesine Agena** works for the Amadeu Antonio Foundation. Until 2019, she was the deputy leader and spokesperson for women's policy of Alliance 90/The Greens.

Patricia Hecht works as an editor for gender politics at taz (*Tageszeitung*). Her work is focused on antifeminism and reproductive rights in and outside the parliamentary political spectrum.

Dinah Riese works as an editor for migration and immigration society for the domestic policy department at taz (*Tageszeitung*). She also focuses on reproductive rights. For her research on the abortion paragraph 219a she was awarded numerous prizes.



Claus Leggewie/ Ireneusz Paweł Karolewski

The Visegrád Connection

A Challenge to Europe

[Die Visegrád-Connection: Eine Herausforderung für Europa]

176 pages

Only if Europe resists the gradual transformation by the Visegrád Group can there be a future based on solidarity. If it doesn't, it runs the risk to deeply divide the community of states already weakened by Brexit and the pandemic.

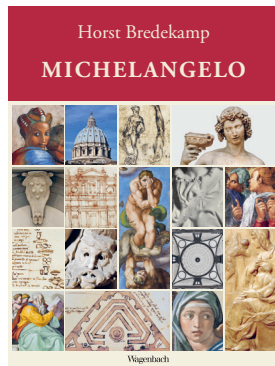
—» English translation available

When on 15 February 1991 the heads of state of Poland, Hungary and former Czechoslovakia meet on the Königsberg in Visegrád to agree on future cooperation, no one knew how much power they would wield three decades later. Today, oligarchic and autocratic tendencies have grown stronger in these states even as they have become, partly in conjunction with Slovenia and Austria, a central player. Their strict opposition to EU migration policy, for example, shows Visegrád protagonist Viktor Orbán's drive towards an illiberal, Christian Europe that isolates itself from the outside world.

Democracy and Europe specialists Leggewie and Karolewski ask what historical reasons there are for this development, what opportunities the EU missed and how it can react to the hollowing out of democracy by this opposition from within. In so doing, they point out that even consolidated states are not immune to democratic backsliding. Hope lies with parliamentary and civic alternatives: In all of the four countries it is they who, despite increasing repression, make their voices heard, especially among the younger generation.

After heading the Institute for Advanced Study in the Humanities in Essen for ten years, **Claus Leggewie** is now Ludwig-Börne-Professor at the University of Giessen and works as a journalist and publicist. In 2021, he became Honorary Fellow at Thomas Mann House in Los Angeles.

Ireneusz Paweł Karolewski is Professor for Political Theory and the Study of Democracy at Leipzig University; before that, he taught at the University of Wrocław and the University of Potsdam. He was a guest professor at Harvard University, at the Université de Montréal and at Hebrew University in Jerusalem.



Horst Bredekamp

Michelangelo

[Michelangelo]

816 pages with ca. 900 illustrations

Michelangelo's revolutionary achievements in art and politics – told via an illuminating examination of every single work in the artistic evolution of the master and embedded in a rich portrait of the time. A thrilling chef d'oeuvre, a celebration of the history of art.

With iconic works like David, the Creation of Adam in the Sistine Chapel or constructions like the dome of St Peter in the Vatican Michelangelo's creations belong, without a doubt, to humanity's cultural heritage. Even when he was still alive, Il divino, the divine, was ascribed superhuman status; to this day, his vast oeuvre spanning sculpture, architecture and drawings stuns beholders as much as researchers.

In his monumental overview, Horst Bredekamp captures the genius of Michelangelo in an unparalleled fashion. He looks at his work from the perspective of his life and understands his oeuvre as a stimulus for his life. Sensitive and precise, Bredekamp examines every single piece of art by Michelangelo in its (art)historical context and in the context of the artistic evolution of this most sought-after of artists.

Bredekamp draws the portrait of a master craftsman driven by his work, constantly defaulting on his obligations, who fully commits to the artistic imperative each of his projects demands and is led by the material he is working on. In denying the principle of completion his art works break with all convention. Only in this way could Michelangelo express his unconditional love of the world, his pan-empathy, that made him a loyal friend and a burden to his environment. And only in this way could Michelangelo address, in the form of art, existential questions of sense, sensibility and the political destiny of his era in a way that unsettles to this day.

Foreign sales: Italy (Einaudi)

Horst Bredekamp, Professor for Art and History of the Image at Humboldt University of Berlin, is one of the internationally most renowned art historians. Methodically, he combines Critical Theory with Aby Warburg's iconology; in about 30 books and 700 essays, he has covered nearly all of art history – from the Great Iconoclasm to medieval and Renaissance art to media history and contemporary works. Likewise, he is interested in the manifold visual phenomena in other areas: the natural sciences, philosophy, politics and even football. He has made essential contributions towards establishing art history as a science of the image in the broadest sense. Bredekamp's research on the museum, taking as its starting point the intellectual tradition of the cabinet of curiosities, was essential to designing the Humboldt Forum according to Leibnizean ideas.

His achievements have led to a host of memberships in academies, positions as visiting professor and awards, among them the Sigmund Freud Prize for Academic Prose awarded by the Deutsche Akademie für Sprache und Dichtung, the Aby Warburg Prize of the city of Hamburg, the Max Planck-Humboldt Research Award and the Schiller Prize of the city of Marbach. His decades-long research on Michelangelo, developed in numerous publications, finds its conclusion in this book.



Anke te Heesen

Interviews with Revolutionaries

Thomas Kuhn, Quantum Physics and Oral History

[Revolutionäre im Interview]

240 pages

How do revolutionary discoveries come about? The unknown history of the Cold-War interview project that tried to tease the secrets of the twentieth-century's most important scientific revolution out of the heroes of quantum physics.

Physics at the beginning of the twentieth century shone brighter than a thousand suns: Researchers like Niels Bohr, Werner Heisenberg and James Franck revolutionised our understanding of space and time and wrote scientific history.

But it took until the Cold War to actually write their story: Sources for History of Quantum Physics – under this plain title Thomas S. Kuhn wanted to assemble the memories of all luminaries of physics still alive at the time. The still unknown physicist and historian of science developed a new method of reconstructing events, then rarely used in historiography, that has become standard today: the research interview.

Anke te Heesen describes, for the first time, the history of this legendary research project that not only wrestled with the problem of how to deal with intuition, emotion and despair in physics but also with the question of how unpolitical science could be in the shadow of the atomic bomb. This long overdue look at a revolution in the history of science whose effects make themselves felt until today is an essential contribution to the impact and evolution of Oral History.

Anke te Heesen teaches history of science at Humboldt Universität Berlin. For her research, she has received the Aby Warburg Prize for excellence in the humanities and social sciences. She has published numerous books, among them *The World in a Box. The Story of an Eighteenth-Century Picture Encyclopedia*, *The newspaper clipping. A modern paper object* and *Theories of the Museum*.



Ursula Schulz-Dornburg, Martin Zimmermann

The Division of the World: Records of Colonial History?

[Die Teilung der Welt – Zeugnisse der Kolonialgeschichte]
160 Pages with unpublished photographs

In this impressive series, Ursula Schulz-Dornburg photographically documents the monumental archive of Spanish colonial power in Seville. Pictures that let guess at what is hiding on the shelves: momentous manuscripts, histories of voyages of discovery and of monarchs' hubris.

The papers seem to be moving on their own. The cardboard is warped out of shape, slightly bent as if someone with a child's curiosity had tried to lift up the edges to pry out its secrets. Countless secrets are hidden inside, the papers know of disappeared languages, of lust for gold and dreams of a "New World": a monument to power in paper form behind cabinet doors of Cuban cedar wood, marble halls flooded with light, breath-taking architecture.

Ursula Schulz-Dornburg's never-before-published, historically unique photos show the Archivo General de Indias in Seville before its restoration.

Since 1785, about 300 years of Spanish colonial history in the Americas are housed in the archive, 8.000 maps, around 90 million documents – among them Christopher Columbus's logbook and the famous "Treaty of Tordesillas." In 1494, the kings of Spain and Portugal, with the help of the pope's mediating power, drew a line of demarcation through the Atlantic and divided between themselves the discovered and yet-to-be discovered countries of the world.

Historian Martin Zimmermann sets out on a journey to the Age of Exploration and tells the story of hazardous passages, encounters with the Other, colonial violence, the power of cartography – and the insatiable desire to make known to oneself the entire world.

Ursula Schulz-Dornburg and **Martin Zimmermann** are friends of long standing. Ursula Schulz-Dornburg is one of the internationally most renowned German photographers. In her work, she explores spaces at the margins of Western perception and border landscapes created and shaped by humans, most recently in an exhibition called *The Land In-Between* at Frankfurter Städel Museum. She lives in Düsseldorf. Martin Zimmermann is Professor for Ancient History at Munich's Ludwig Maximilians Universität (LMU). In 2021, he will assume the office of speaker at Deutscher Historikertag, an annual conference of mostly German-speaking historians. Most recently, he has published *Violence. The Dark Side of Antiquity* and *Curious Places of Antiquity*.

Foreign Sales: UK (Haus Publishing)

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