



Rights Guide Spring 2015

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FICTION

REICHLIN

SCHULZ



Linus Reichlin

In einem anderen Leben

In Another Life

Novel – approx. 384 pages

ISBN 978-3-86971-104-1

Hardcover (**Galiani Berlin**)

Publication: February 2015

English sample translation by John Reddick available

Powerful and moving – a great novel about family ties and the pitfalls of memory

When Luis was still a child, his parents were often compared to Richard Burton and Liz Taylor. They were the dazzling couple in an otherwise stuffy environment: beautiful, successful, full of passion – and also alcoholics who were constantly hurling plates at each other. The marriage war waged on for years, with Luis in the middle, until a tragic accident brought it to an end.

Soon after that, Luis, a master of repression, had radically cut all ties to his family and since then has been living another life in another country. But then, twenty years later, in a gallery in Berlin, he comes across a painting he had forged that had a fatal connection to his mother's death.

And this unexpected reunion with the painting feels like a twist of fate that finally gives him a chance to face the past that defined him, his relationships and, above all, their failure, more than he was ever willing to admit.

And so Luis begins a journey through his memories and back to his roots, to the three most important relationships in his life. Maybe now, after all these years of denial, can he finally come to terms with his parents and their influence on his life.

Born in 1957, **Linus Reichlin** works as a freelance writer in Berlin. He was awarded the Deutscher Krimi-Preis (German Crime Fiction Award) in 2009 for his debut novel, *Die Sehnsucht der Atome* (The Desire of Atoms), which was translated into several languages. His 2010 novel *Der Assistent der Sterne* (The Stars' Assistant) was voted Wissenschaftsbuch des Jahres 2010 (Science Book of the Year) in the entertainment category. His most recent novel, *Das Leuchten in der Ferne* (A Light in the Distance), which was published in 2013, is about a war reporter in Afghanistan – “*This is great literature told in a gripping way.*” (FAZ).



© Julia Baier



Frank Schulz

Onno Viets und das Schiff der baumelnden Seelen

Onno Viets and the Ship of Carefree Souls

Novel – approx. 340 pages
ISBN 978-3-86971-106-5
Hardcover (Galiani Berlin)

Publication: February 2015

When Onno – a welfare recipient in his mid-50s, a professed non-perspirer and undefeated ping-pong champion of Hamburg-Eppendorf – took on the “Mad Man from St. Pauli” in his first book in 2012, he set off a wave of excitement among his colleagues (“First-class book!”, Wolfgang Herrndorf) and the press (“The world won’t be the same after this book”, FAS).

In this new adventure Onno is still suffering from post-traumatic stress disorder triggered by the turmoil of his early investigations. So it seems like a happy coincidence that the eccentric artist Donald Jochimsen – cousin of Onno’s best friend – is looking for someone to join him on a Mediterranean cruise. He’s lost his aging heart to a young hostess who works on the ship, but also suffers from a pronounced “victimophobia”. It’s no wonder he’s yearning for some support. Their experiences on the ship fluctuate between longed-for relaxation (Onno) and paranoid-misanthropic relapses (Donald), until something shocking happens that brings the turbulent journey to an abrupt end – and sets a very different set of events in motion.

Frank Schulz writes like no other. His language is full of ideas, wit and elegance. A brilliant second novel for Onno Viets – witty, exuberant and powerfully eloquent.

Frank Schulz was born in 1957 and lives as a freelance author in Hamburg. He has received numerous awards for the novels in his Hagen Trilogy (*Kolks blonde Bräute*, 1991, *Morbus fonticuli oder Die Sehnsucht des Laien*, 2001, *Das Ouzo-Orakel*, 2006), including the Kassel Literary Prize for Grotesque Humor (1999), Hamburg’s Hubert Fichte Prize (2004) and the Irmgard Heilmann Prize (2006). In 2012, he published *Onno Viets und der Irre vom Kiez* (“Onno Viets and the Mad Man from St. Pauli”). Frank Schulz was also awarded the Kassel Literary Prize for Grotesque Humor in January 2015.



© Gunter Glücklich

ART/SOCIETY/HISTORY

KAUMKÖTTER

KOLDEHOFF

PREISENDÖRFER



Jürgen Kaumkötter

Der Tod hat nicht das letzte Wort

Death Does Not Have the Last Word
Art Amidst the Catastrophe 1933–1945

Art History – approx. 384 pages

ISBN 978-3-86971-103-4

Hardcover (Galiani Berlin)

Publication: January 2015

English sample translation by Sue Pickett available
Includes 250 pictures

“Degenerate art” – a term the Nazis applied to artwork created by persecuted and exiled artists – has been explored and examined in detail for decades. But how many people are aware of the art that emerged in the ghettos, hideouts and camps? Who is familiar with the likes of Jan Markiel, Marian Ruzsamski, Peter Kien, Władysław Siwek, Josef Čapek or Jerzy Adam Brandhuber? Felix Nussbaum and Peter Weiss are at least somewhat better known.

Jürgen Kaumkötter has spent more than 15 years exploring the art that emerged from the Nazi concentration camps and the artists who created it. He has searched for it in memorials, archives and private collections. In *Death Does Not Have the Last Word*, he tells the story of these artists and illuminates the often dramatic conditions under which their works were created and preserved. He also describes what life was like in the camps for artists, whose talents often did not escape the attention of the guards.

Born in 1969, **Jürgen Kaumkötter** is an art historian and historian specializing in the works of exiled artists and Holocaust art. He has curated numerous renowned exhibitions, including “Die verbrannten Dichter. Zwischen Himmel und Hölle 1918–1989” (The Burned Poets. Heaven and Hell 1918-1989), „Die Unsterblichkeit der Sterne. Von Francisco de Goya über Walter Benjamin zu Václav Havel” (The Immortality of the Stars. From Francisco de Goya to Walter Benjamin and Václav Havel) and “Kunst in Auschwitz 1940–1945” (Art in Auschwitz 1940-1945). Jürgen Kaumkötter has written many academic papers on the subject and spent more than 15 years conducting research for *Death Does Not Have the Last Word* (the exhibition and book).



© Tina Winkhaus



Stefan Koldehoff

Ich und van Gogh

Van Gogh and I – The Paintings, the Collectors and Their Adventurous Stories

Art – approx. 192 pages
ISBN 978-3-86971-102-7
Flexcover (Galiani Berlin)

Publication: March 2015

Elizabeth Taylor, Erich Maria Remarque, Hermann Göring, Robert Oppenheimer, they all wanted their van Gogh – and they all got it, too. In 34 mini-thrillers, Stefan Koldehoff follows the bizarre journeys of van Gogh's paintings from the studio to their famous owners.

Elizabeth Taylor was fearful of excessive celebrity prices when she acquired her van Gogh. She sat in a hotel room in Paris while her father, an English art dealer, bid on the painting for her in London. No sooner had it arrived, than she didn't want to part with it. On her yacht, a spare room was set up exclusively for her works of art. Even during hospital stays, she would have the walls of her room decorated with works from her own collection.

John F. Kennedy, on the other hand, did not own a van Gogh. But there was one hanging over the bed in which he spent his final night. The citizens of Dallas wanted to offer the president something special: When he visited their city at the end of November 1963, they hung van Gogh's "Road with Peasant Shouldering a Spade" (on loan) over his bed. It was perhaps the last painting the president saw in his life.

Using photos of private van Gogh owners with their paintings, Stefan Koldehoff tells incredible stories and researches the journeys taken by van Gogh's paintings from the studio of an unappreciated artist who was celebrated by few in his lifetime to the living rooms, safes and showrooms of celebrities and billionaires.

Stefan Koldehoff was born in 1967. He is the cultural editor for Deutschlandfunk in Cologne and writes for Die Zeit and the FAZ, among other publications. In 2008, he received the PUK Journalist Prize for his investigative reporting. In 2012, he teamed up with Tobias Timm to publish *Falsche Bilder, echtes Geld* ("Fake Paintings, Real Money") about the Beltracchi case. The book was awarded the Prix Annette Giacometti and the Otto Brenner Prize. His most recent book with Galiani was *Die Bilder sind unter uns. Das Geschäft mit der NS-Raubkunst und der Fall Gurlitt* ("The Pictures Are Among Us. Dealing with Nazi Looted Art and the Gurlitt Case").



© Josi Swafing



Bruno Preisendörfer

Als Deutschland noch nicht Deutschland war

Before Germany was Germany. A Journey to the Age of Goethe

Cultural History – approx. 480 pages

ISBN 978-3-86971-110-2

Hardcover (**Galiani Berlin**)

Publication: March 2015

“We were stopped at the gates. A sergeant came to the stagecoach and asked: ‘Who are you? Where are you from? How long are you planning to stay here?’...”

...that was the series of questions posed to anyone arriving at the gates of Berlin in the age of Goethe. Bags were searched and a pass was issued – but no sooner had visitors reached the inn, than they had to fill out the next customs form – this time for the police.

When you travel through time with Bruno Preisendörfer you’ll watch as Goethe’s coach rolls over the pavement. You’ll visit a philanthropic reform school and sit among the peasant children in the pews of a village school. You’ll listen to the lectures of Kant and Fichte and you’ll survive a boating accident on the Oder with a young Eichendorff. You’ll also assist the maid of a countess who cannot dress herself without help, or slink into the dissecting room of Jena, where those who drowned themselves in the River Ilm in Weimar were autopsied. You’ll be pilfering grain with farmers or as a servant you’ll clash with your master.

Bruno Preisendörfer read through hundreds of books, novels, personal accounts, letters and diaries. He takes the reader on a long journey to the age of Goethe and allows us to experience what life was really like back then.

Bruno Preisendörfer, born in 1957 near Aschaffenburg, was editor of Berlin’s city magazine *zitty* and of the magazine *Freibeuter*. Today he works as a freelance critic and writer with his own online publication (www.fackelkopf.de). He has written numerous books, including *Die Beleidigungen des Glücks* (2006; “Insulting Luck”), *Die letzte Zigarette* (2006; “The Last Cigarette”), *Das Bildungsprivileg* (2008; “The Privilege of Education”), *Der waghalsige Reisende. Johann Gottfried Seume und das ungeschützte Leben* (2012; “The Audacious Traveler. Johann Gottfried Seume and the Unguarded Life”).



© David Biene

MEMOIR/BIOGRAPHY

DORAU/REGENER

KLUTE



**Andreas Dorau
& Sven Regener**

Ärger mit der Unsterblichkeit

Trouble with Immortality

Biography – approx. 180 pages

ISBN 978-3-86971-108-9

Hardcover (**Galiani Berlin**)

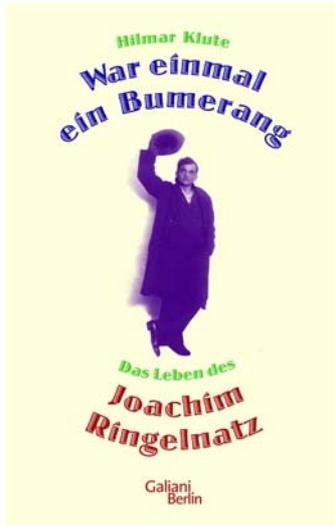
Publication: May 2015

At the age of 15, Andreas Dorau wrote what became known as the most eccentric hit of the Neue Deutsche Welle: “Fred vom Jupiter”. At 30, he threw the University of Television and Film Munich for a loop with his thesis – a television show called “Beat Your Animal”, in which people competed against their pets (with the pets always winning, of course). He raised an uproar among animal rights activists with his opera “The Overjoyed”, which featured several fish in its ensemble. And not everyone was amused when he and some friends threw Rammstein’s menhir out the window of his record company.

When Andreas Dorau tells stories, it’s as if they just bubble out of him. And we experience a journey through the German music and entertainment industry with someone who knows all the ins and outs. Sven Regener’s insights lend an even sharper edge to the book.

At the age of 15, **Andreas Dorau**, the son of a minister, wrote one of the biggest indie hits of the Neue Deutsche Welle by chance: “Fred vom Jupiter” (1981). Dorau is now regarded as the inventor of subversive electro-pop hits and a producer of suspiciously catchy songs with scaled-down Dadaistic lyrics. (He most recently set a trip through his favorite library to music: “Aus der Bibliothek”, 2014.)

Sven Regener is the singer and lyricist of the band Element of Crime. His trilogy of novels, including *Herr Lehmann* (2001; “Berlin Blues”), *Neue Vahr Süd* (2005) and *Der kleine Bruder* (2009; “The Little Brother”), has reached cult status. He published the bestselling novel *Magical Mystery oder Die Rückkehr des Karl Schmidt* (“Magical Mystery or The Return of Karl Schmidt”) in 2013.



Hilmar Klute

War einmal ein Bumerang

There Once Was a Boomerang – The Life of Joachim Ringelnatz

Biography – approx. 260 pages
ISBN 978-3-86971-109-6
Hardcover (**Galiani Berlin**)

Publication: February 2015

The turbulent life of an artist and a fascinating portrait of the period between the wars

Who doesn't like Joachim Ringelnatz (1883–1934), the odd fellow and poet of outlandish rhymes? But Ringelnatz is much more than that. His life reflects the misery, as well as the splendor of Germany's past. The son of middle-class parents, he drops out of secondary school after getting a tattoo, inspired by a Samoan woman he saw in an ethnological exhibition. As a sailor, he travels around the world. He learns about bohemian life in Munich and begins to write his first poems. And in the aftermath of World War I, Ringelnatz becomes a famous man. Dressed in a sailor suit, he sings and shouts and sometimes even smashes chairs in his wild stage shows. Through his erotic, critical, curious, but also melancholy poems, he achieves the same level of fame as the "Comedian Harmonists".

When the Nazis come to power, Ringelnatz' paintings are considered degenerate art. His books are burned and he is banned from performing. A friend gives him the opportunity to have a personal conversation with Hitler's chief ideologist Alfred Rosenberg at the "Bar Peltzer" in order to salvage what he can. Ringelnatz goes reluctantly. Rosenberg has barely gotten out of his seat to greet Ringelnatz as he enters the room, when Ringelnatz, still on his feet, says, "No," turns around and leaves.

Hilmar Klute traced this famous, yet little known writer through books, estates and archives – and delivers a superbly written book about him and his extraordinary life.

Hilmar Klute works for the newspaper *Süddeutsche Zeitung*. He has published several books, most recently the critical essay *Wir Ausgebrannten* ("We, the Burned-out Ones").



© Julia Amalia Heyer

BACKLIST



Karen Duve **WARUM DIE SACHE SCHIEFGEHT**

128 pages, first release September 2014

SPIEGEL bestseller with 30,000 copies sold

“What an immense luck to have been born in the right country between 1950 and 1975: before us the war, around us poverty and despair, after us the deluge but we live off the fat of the land.” (Karen Duve)

Karen Duve’s polemic, funny and shocking essay on what is wrong with the world attempts to jolt the readers out of their slumber. If we want to change the world, we’ll have to do something – now!



Hanns Zischler

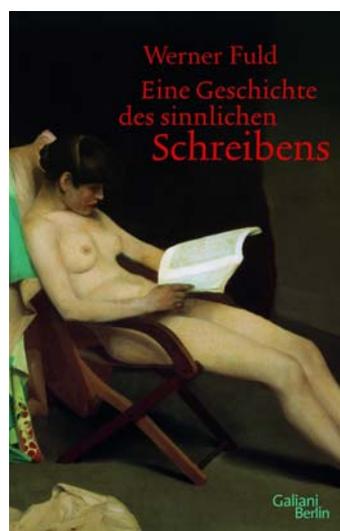
DAS MÄDCHEN MIT DEN ORANGENPAPIEREN

128 pages, first release September 2014

It’s a story as delicate, shimmering and fragile as the paper used to wrap oranges. It’s the story of Elsa, a girl who left Dresden for Bavaria with her father in the mid-1950s. Although Elsa has only spent a short amount of time in the small town, where she is teased by many for her dialect, she has already made some friends. There’s Asampauli, with whom she travels to school; the teacher Kapuste, who assigns his students baffling riddles; and the fruit dealer who saves the exotic paper used to wrap oranges for Elsa.

Hanns Zischler’s story is a literary gem with tremendous narrative power. Through the accuracy of his observations and his focus on detail, Hanns Zischler succeeds in capturing the atmosphere of a time. A magnificent debut on memory, loss and moving on.

Rights sold to: France (under negotiation)



Werner Fuld

EINE GESCHICHTE DES SINNLICHEN SCHREIBENS

440 pages, first release September 2014

English sample translation by Sue Pickett available

Not only since *50 Shades of Grey* has erotic literature been women’s domain – from the very beginning they were the intended recipients and oftentimes they were the writers, too . Werner Fuld takes us on a journey through the vast history of erotic literature, its authors, its readers and its scandals.

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