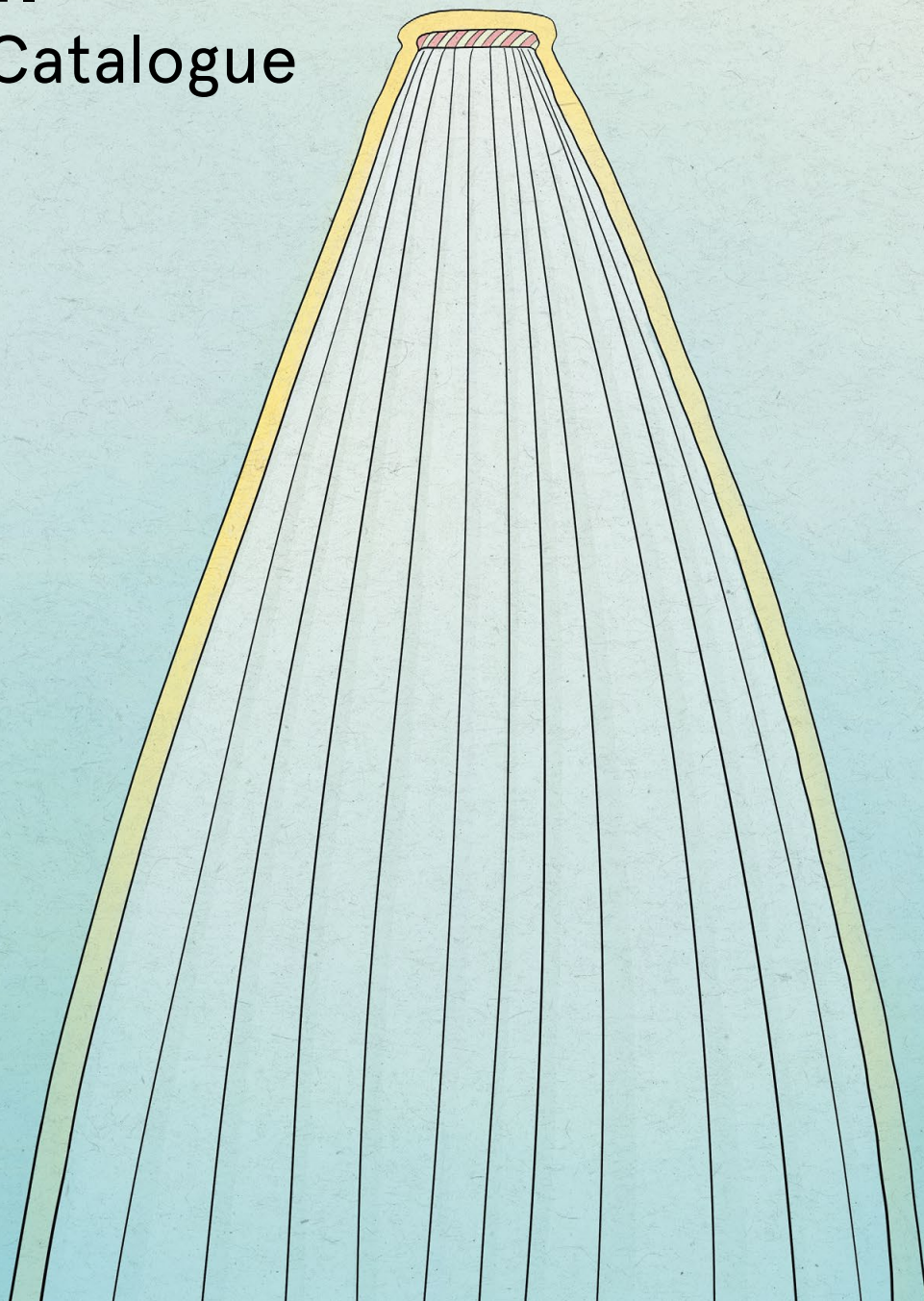


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Mr. Daniel Frisch  
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Duestere Straße 4  
37073 Goettingen  
Germany  
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P<sub>2</sub> +49 551 49 606 50  
M rights@steidl.de  
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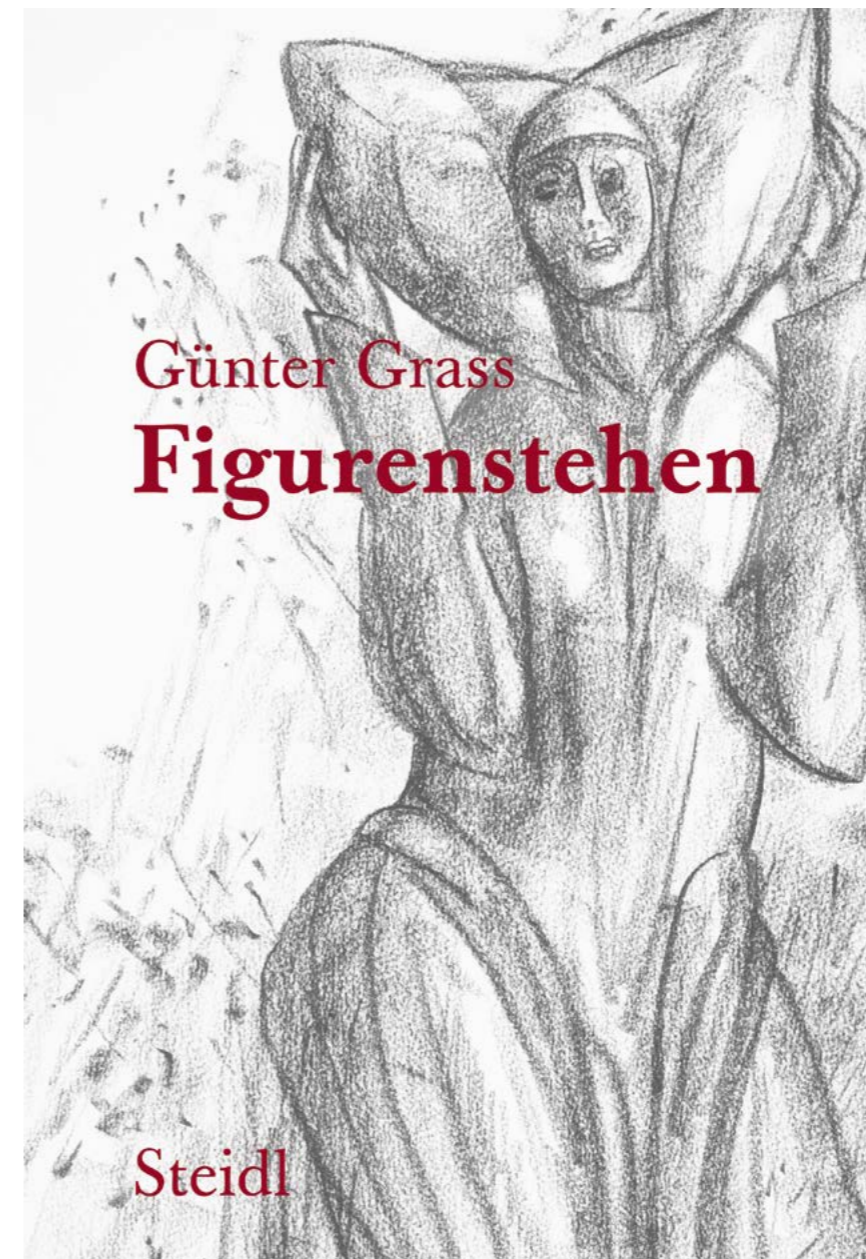
When asked with which woman in the history of art he would like to have dinner, Umberto Eco named Uta von Naumburg. The same goes for the narrator of this story. At the end of the 1980s on a book tour in the GDR, he found her, the most beautiful woman of the Middle Ages, with eleven additional founder figures in Naumburg Cathedral. And since everything is possible on paper, he invites everyone, who posed in the thirteenth century for the artist's lifelike sculptures, to sit in his garden. He is particularly taken with the daughter of the goldsmith, who modeled for Uta. In a daring leap in time, she stands in the present in the public squares of Cologne, Milan or Frankfurt. The narrator falls for her to such an extent that he looks for her everywhere and even ropes her into a fateful errand.

The story, initially conceived as a chapter for *Peeling the Onion*, was only recently discovered in the archives by Grass' long-time assistant Hilke Ohsoling – albeit not merely in a dusty drawer. She had previously found references to *Figurenstehen*: in individual manuscript pages in the archive, in work plans, in a group of sculptures in the studio, in lithographs.



**Günter Grass**, 1927 to 2015, was born in Gdansk and was a writer, sculptor and graphic artist. In 1999 he was awarded the Nobel Prize for literature. Shortly before his death on April 13, 2015, Grass was still working intensively on his book *Vonne Endlichkeit*, which was released in August 2015. In 2020 Steidl published a 24-volume complete edition of Grass' novels, plays, poetry and essays. His work has been translated into over 40 languages

## A compelling hitherto unknown, unpublished story by the Nobel Prize laureate in Literature Günter Grass.



1<sup>st</sup> edition December 2022  
2<sup>nd</sup> edition February 2023

Günter Grass  
**Figurenstehen**  
("Standing Figures")

With drawings by Günter Grass  
72 pages  
11.5 x 17 cm  
Clothbound hardcover with ribbon  
€ 18.00  
ISBN 978-3-96999-107-7  
Also available as ebook

## 23 000 copies sold

Movie rights sold (Germany)

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“Looking back on it objectively you could say: nothing really happened, right? You had an odd visit to the cinema and a graffiti exhibition. Watch *Titanic*. It starts with a rescue. Life and death, night and stars. With all due respect, miss, I'm not the one hanging off the back of a ship here. Yes, but this isn't *Titanic*. He told me that he liked me. And he gave me his last Rolo. Call that nothing? I'm telling you: it's everything because it covers the world like snow falling from the sky. I don't tell every random stray that I love him.”

In the north of the city, hopes hang as low as the November sky. Those who live here should not count on a happy ending. Especially not Nene, in her early twenties and a swimming pool attendant, whose misfortune has its own unit of measure. Her survival strategy: swim lengths, try to forget, be pragmatic. Then she gets to know Boris at the swimming pool, who has cougar eyes and doesn't want to jump into bed with her right away. Afflicted by polio there are no jobs for Boris, only swear words or pity. Suffering pain he treats the world with contempt. Their first date is swiftly a fiasco, but Nene nestles herself into Boris' heart, and he into hers. He concedes to her directness and her will to live; she to his determination to make his girl happy.

Boris will rewrite history for Nene, he will lie to her, he will let her down. Their love is like any love: not perfect. But they touch upon it in ways forgotten or never known. In her debut novel, Annika Büsing tells a heartbreaking and intoxicatingly life-affirming story about old scars and the courage to make new ones.



**Annika Büsing**, born in 1981, lives in Bochum, where she teaches at a secondary school. She studied Evangelical theology and German philology in Dortmund and resided in Iceland and Hamburg. She was awarded the Mara Cassens Prize and the Literature Prize Ruhr for her first novel *Nordstadt* (2022), and was nominated for the Debut Prize at the Harbour Front Literature Festival and the Bavarian Book Prize.



1<sup>st</sup> edition December 2022

2<sup>nd</sup> edition February 2023

3<sup>rd</sup> edition July 2023

Annika Büsing

**Nordstadt**

Paperback · 128 pages · € 12.00

ISBN 978-3-96999-195-4

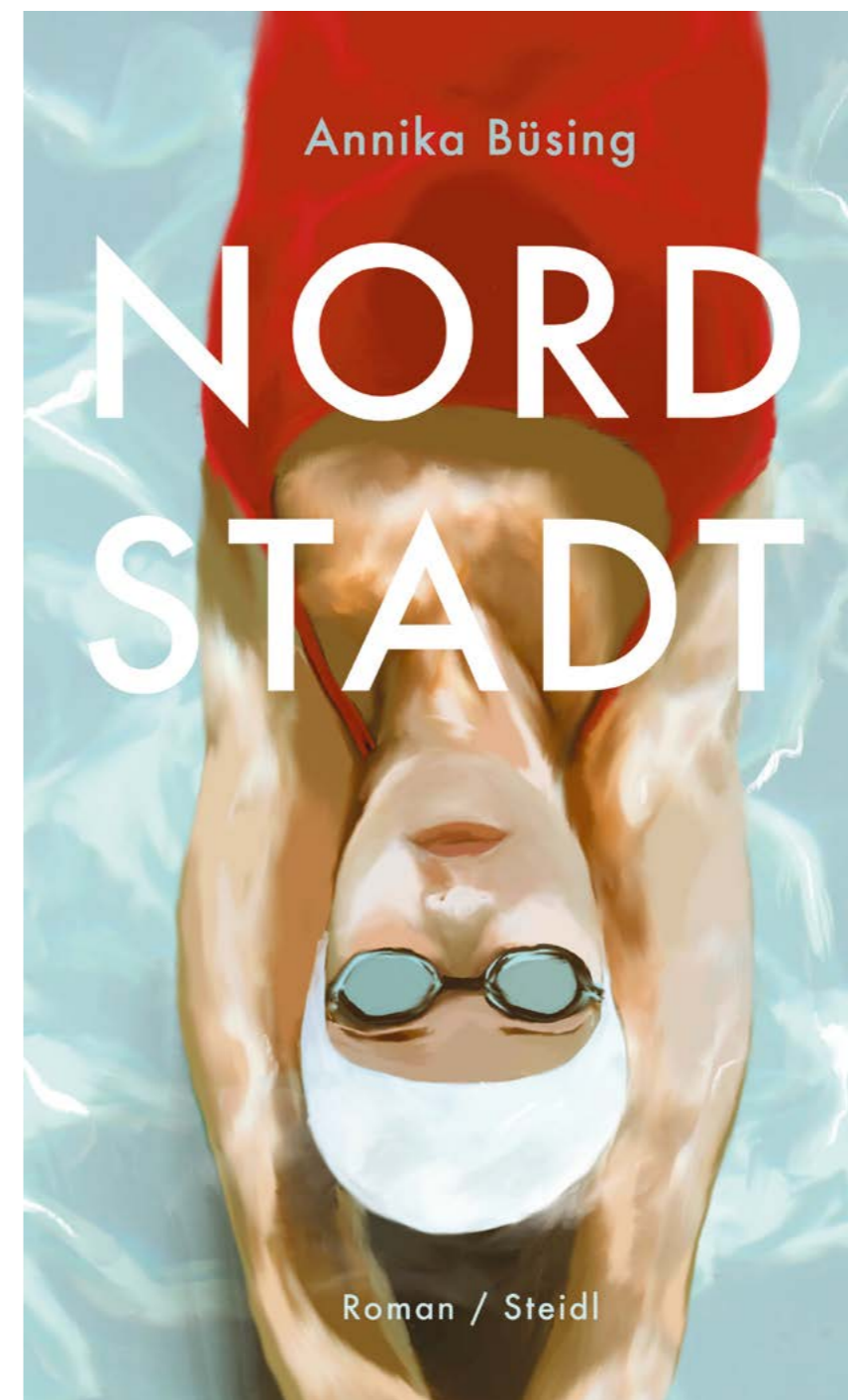
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Awarded:

**Mara Cassens Prize**

**Literature Prize Ruhr**

**German Youth Literature Prize**



1<sup>st</sup> edition February 2022

2<sup>nd</sup> edition February 2022

3<sup>rd</sup> edition April 2022

4<sup>th</sup> edition July 2022

Annika Büsing

**Nordstadt**  
(“In The North Of The City”)

Novel

128 pages

12.6 x 20.8 cm

Clothbound hardcover with ribbon

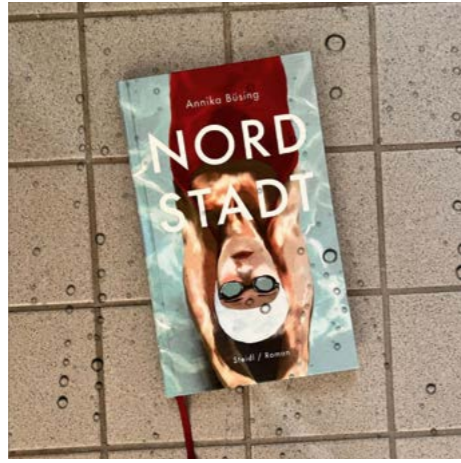
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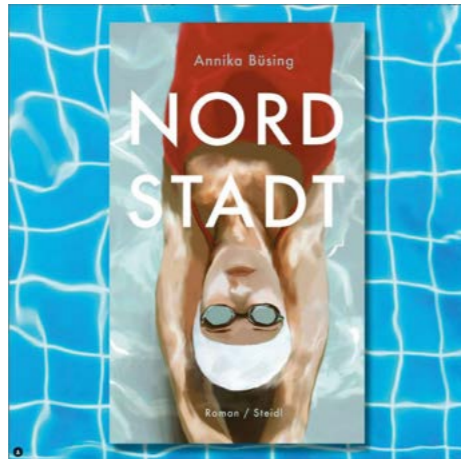
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## PRAISE for *NORDSTADT*

“Annika Büsing’s novel is a never lachrymose and clumsily accusatory social study of a disconnected region, where the contrasts of rich and poor cannot be concealed.”

—Rainer Moritz

“A remarkably haunting debut has emerged, made of love and rage.”

—Elke Heidenreich

“For all its dark underpinnings, Annika Büsing has succeeded in writing a light, thoroughly young novel of continued self-assertion that has little regard for the sensitivities of others. [...] What Büsing describes is probably the life experience of many people on the margins – not only in the northern districts of big cities. To perceive this is the greatest horror in this small, great novel.”

—Westdeutsche Allgemeine Zeitung

“Her short novel *Nordstadt* is this summer’s book. A young lifeguard falls in love with a limping boy who has neither enough money for cinema, nor any perspective. The two have a hard time finding each other: ‘In the history of couples who want to make love, we are the one with the most failed attempts.’ What a beautiful sentence. This tender irony flows throughout the book. Büsing is a teacher, and you can tell by her virtuoso use of juvenile jargon. Beyond that, she is simply an excellent writer who has invented an immensely touching pair of lovers, Boris and the lifeguard. All in all, the book is 246 pages, because you have to read it twice, it’s that beautiful. Or three times: that is, 369 pages.”

—Der Spiegel

“*Nordstadt* inspires. Through the choice of words, through the characters and the somewhat unusual setting. We all know this *Nordstadt*, no matter in which cardinal point it really lies. A love story that doesn’t drift into corniness. More of it, please.”

—Frankfurter Rundschau

“There have been numerous novels about the class issue in contemporary German-language literature recently, but none like this one yet.”

—Republik

“Your nails are pink. That is a statement. If you were a 15-year-old student, it would be conformism. But you are a jester. It’s your way of saying that everyone can fuck off.”

*Koller* is not only a nickname; in German it also describes an adverse disposition. And this disposition almost becomes permanent when Chris and Koller clash: Koller always wants to get his own way and thinks everything is easy. Chris thinks too much and says too little. Chris doesn’t even know Koller’s real name when they sit next to each other in a ramshackle Polo Mark 2 and drive off. What is supposed to be a short trip to the Baltic Sea grows into a heated road trip: via Ludwigsburg, the flooded Ahr Valley, the legendary Hannahhausen, the field of a bloodthirsty tractor driver – until the two finally reach the dump by the sea, which is Koller’s hideaway, and where the plan to build a pond promises both failure and salvation.

*Koller* is not a love story, but a story about love. About the search for belonging, freedom and self-determination. Rapidly and with disarming directness, Annika Büsing tells the story of people who have to find out what they really want from life and why they have to escape the expectations of others in order to achieve it.

German press kit available



**Annika Büsing**, born in 1981, lives in Bochum, where she teaches at a secondary school. She studied Evangelical theology and German philology in Dortmund and resided in Iceland and Hamburg. She was awarded the Literature Prize Ruhr for her first novel *Nordstadt* (2022), and was nominated for the Debut Prize at the Harbour Front Literature Festival and the Bavarian Book Prize.

When will the moment come when you throw in the towel, the moment when you gather your strength, you search out your love and finally reinvent yourself?



1<sup>st</sup> edition February 2023

2<sup>nd</sup> edition March 2023

Annika Büsing  
**Koller**

Novel  
176 pages  
12.6 x 20.8 cm  
Clothbound hardcover with ribbon  
€ 20.00  
ISBN 978-3-96999-196-1  
Also available as ebook

“It was cold in Atscho’s room, the heating was turned off, hardly any sun shined into the inner courtyard, the window was always ajar. The girls examined the altar, the photos of the old mothers, the brass bowls and the dried herbs. They wanted to be in the know, without knowing what about.”

In the well-to-do Zurich bourgeoisie, Jessy, Chloé and Clara are raised by their Chinese nanny Atscho. Atscho descends from the Mosuo community, where mothers are in charge, fathers are not worth mentioning and sisters always stick together. The mother of the three daughters, the ethnologist Sylvia Hofmann, explored the small matriarchy in the Chinese Himalayas and brought the young Mosuo to Zurich to work as a nanny. The stories that Atscho tells of her homeland, and the unconditional solidarity that forms the backbone of the Mosuo matriarchal family fascinate the girls and they decide to start their own family of sisters. When the daughters become mothers, six children are born out of casual acquaintances inspired by the nighttime visits of the Mosuo people. Three mothers, one Atscho, no fathers – an oasis of women in the midst of the Swiss elite. However, the family threatens to fall apart as the real reason for Atscho’s emigration comes to light and the eldest son Anton becomes increasingly rebellious against the unconventional lifestyle of the mothers.



**Stefan Györke**, born in 1980, studied medicine in Zurich and Calcutta. He is a writer and doctor and lives in Erlenbach near Zurich. In 2018 his debut novel *Die Liebe der Skelette* (“The Love of Skeletons”) was published by Steidl.



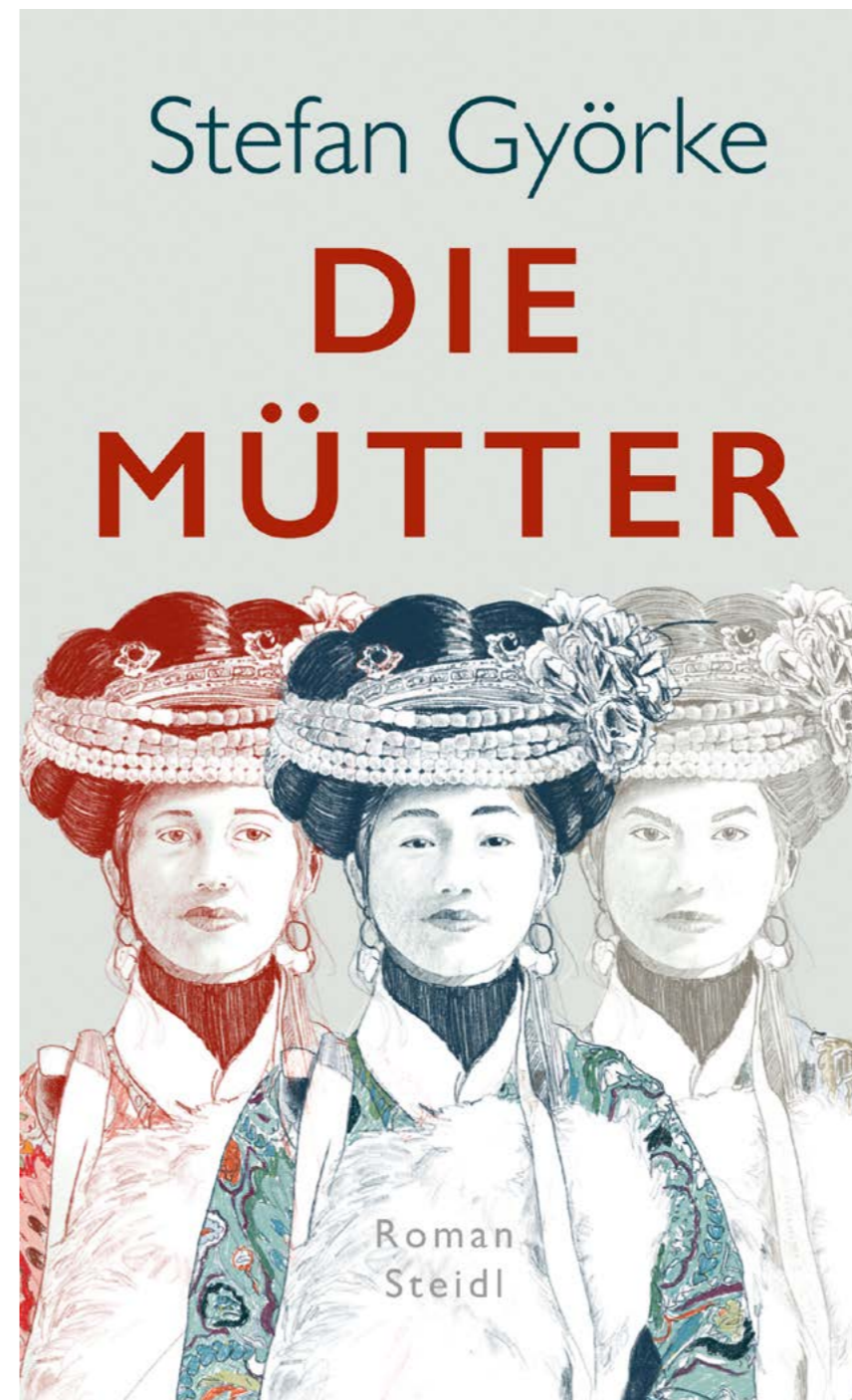
**Also published**

Stefan Györke  
**Die Liebe der Skelette** (“The Love of Skeletons”)  
 464 pages · € 28,00  
 ISBN 978-3-95829-519-3

*Die Liebe der Skelette* (“The Love of Skeletons”) is a poetic urban romance, which gets under the skin: touching, unsettling and irresistibly funny.

“Written in a wonderfully mischievous tone that’s a bit ironic and old-fashioned. In this very contemporary text—and cheerful, witty comedy of manners—the writer flirts with the thrilling tension between bourgeois-conservative decor and libertarian-progressive thinking.”

—Dirk Fuhrig, *Deutschlandfunk Büchermarkt*



1st edition May 2023

Stefan Györke  
**Die Mütter** (“The Mothers”)

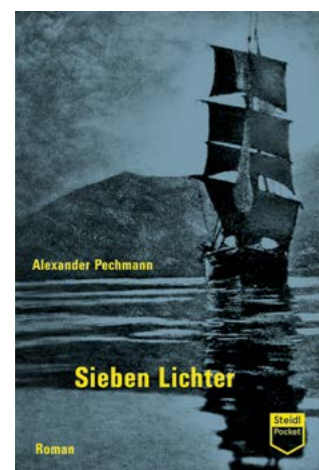
Novel  
 224 pages  
 12.6 x 20.8 cm  
 Clothbound with ribbon  
 €24.00  
 ISBN 978-3-96999-109-1  
 Also available as ebook

An enthralling homage to the classic adventure stories and thrillers of Robert Louis Stevenson, Rudyard Kipling and Arthur Conan Doyle.

In July 1828 a boat reached the Irish harbor city of Cove – on board were seven brutally murdered crew members and passengers. Three apprentices, two sailors and the eleven-year-old son of the ship-owner have survived the massacre; the captain is nowhere to be found. Before the official investigation begins, the famous Arctic explorer and theologian William Scoresby is able to speak with all the survivors and witnesses. Their statements gradually reveal a consistent picture of the gruesome events, and yet the case remains unsolved. Who's lying? Who's telling the truth? Were the crew of the Mary Russell entangled in a murderous plan or were these seven men the tragic victims of a maniac? Investigations lead Scoresby to an abyss of doubt, superstition and dark illusions.



**Alexander Pechmann**, born in Vienna in 1968, is a novelist, editor and translator to authors from English and American literature of the 19<sup>th</sup> and 20<sup>th</sup> century such as Herman Melville, Mary Shelley, Sheridan Le Fanu, Mark Twain, Robert Louis Stevenson, Henry David Thoreau, Rudyard Kipling, F. Scott and Zelda Fitzgerald. He has a special interest in lost stories and hidden classics.



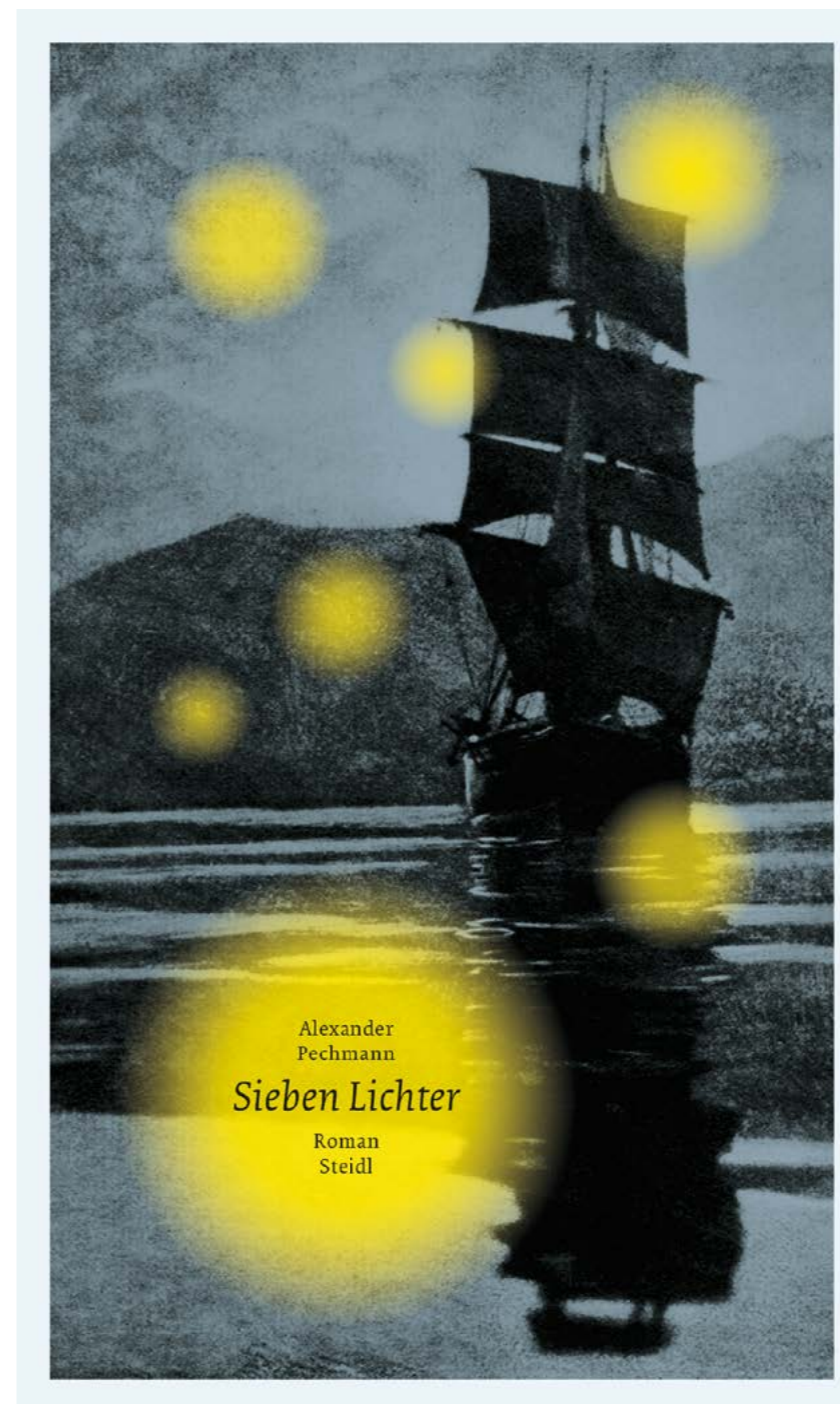
1<sup>st</sup> edition March 2021

Alexander Pechmann  
**Sieben Lichter**

Paperback · 164 pages · € 14.80  
ISBN 978-3-95829-929-0

Also available as ebook

*Seven Lights* is based on a true story, one of the strangest crimes of the nineteenth century.



1<sup>st</sup> edition October 2017

2<sup>nd</sup> edition March 2018

Alexander Pechmann  
**Sieben Lichter**  
(“Seven Lights”)

Novel  
168 pages  
12.6 x 20.8 cm  
Clothbound hardcover with ribbon

€ 18.00  
ISBN 978-3-95829-370-0

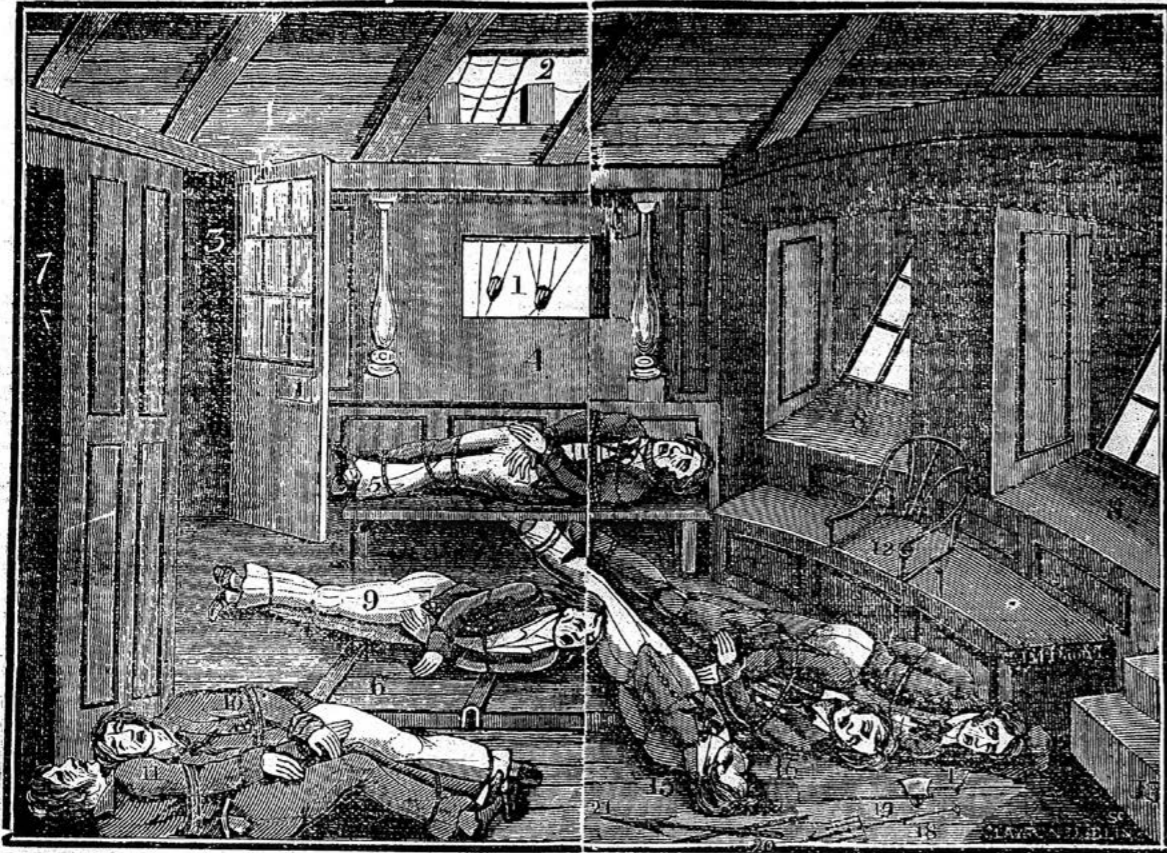
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## TRIAL OF CAPTAIN WILLIAM STEWART.

REPRESENTATION OF THE INTERIOR OF THE CABIN OF THE MARY RUSSELL,

With the bodies as they lay on arriving in Cork, on Thursday morning the 26th June, and four days after the tragical occurrence.



We have at considerable expense, and at much inconvenience procured a representation of the state of the Cabin of the *Mary Russell*, at the time she arrived in our harbour, after being the scene of one of the greatest Tragedies ever performed on the Theatre of life—at least, that we have ever heard or read of. We have done this for the gratification of the immense body of Subscribers to the *CORK CONSTITUTION*, in return for the extensive patronage with which we have been favored.]

### The year 1828

### A harbour in Ireland

Piers creak, a raw wind blows, and seamen shout orders at each other

A ship. On board seven brutally murdered crew members.

Only three are still alive, and the captain is missing

What happened aboard the *Mary Russell*?

# “Seven Lights”

## To get the picture:

Have you heard of the famed sailor William Scoresby? Or his brother-in-law Colonel Fitzgerald? If not, then don't worry – just imagine Sherlock Holmes and Dr Watson: the first a gifted man with exceptional powers of comprehension whom no detail escapes; the second a restrained, faithful character and the narrator of this thrilling tale, a true story and one of the strangest crimes of the nineteenth century. Think of Robert Louis Stevenson's *Treasure Island*. Or if you don't like the classics, cast your mind to the blockbusters *Master and Commander* and *Mutiny on the Bounty*, or the TV series *The Terror* or *Black Sails* – just as long as you hear waves pounding against a ship's bow.

Before the official investigation begins, William Scoresby gets the chance to speak with the handful of survivors on the ship. From their statements a consistent picture of gruesome events slowly takes shape, and yet this sinister case remains unresolved: was the crew of the *Mary Russell* complicit in a murderous plan or were these seven men simply victims of a madman?

In case you're now thinking with fright of an over-the-top historical drama, not to worry. *Seven Lights* resembles more an intimate play, and takes place almost entirely on and below deck. The story is practically retold and retold from beginning to end, but each time from a different perspective. With every witness whom Scoresby questions, with every fresh angle on events, new light falls on the main suspect Captain Stewart. Here the distinction between good and evil is never clear-cut. And perhaps the most dangerous character of all is he who does what he strongly believes is right, even though it is in fact utterly wrong.

Based on a true story *Seven Lights* conjures up colourful pictures and sounds in the reader's mind: a seaman plays a tin whistle, we smell the salt sea air, the piers creak to and fro. And in the middle of it all is Scoresby – a historical personality, an investigator, a hero even, one who dares to look evil in the eye.

“cleverly constructed, eloquently narrated, horribly good”—*Kleine Zeitung*, Austria

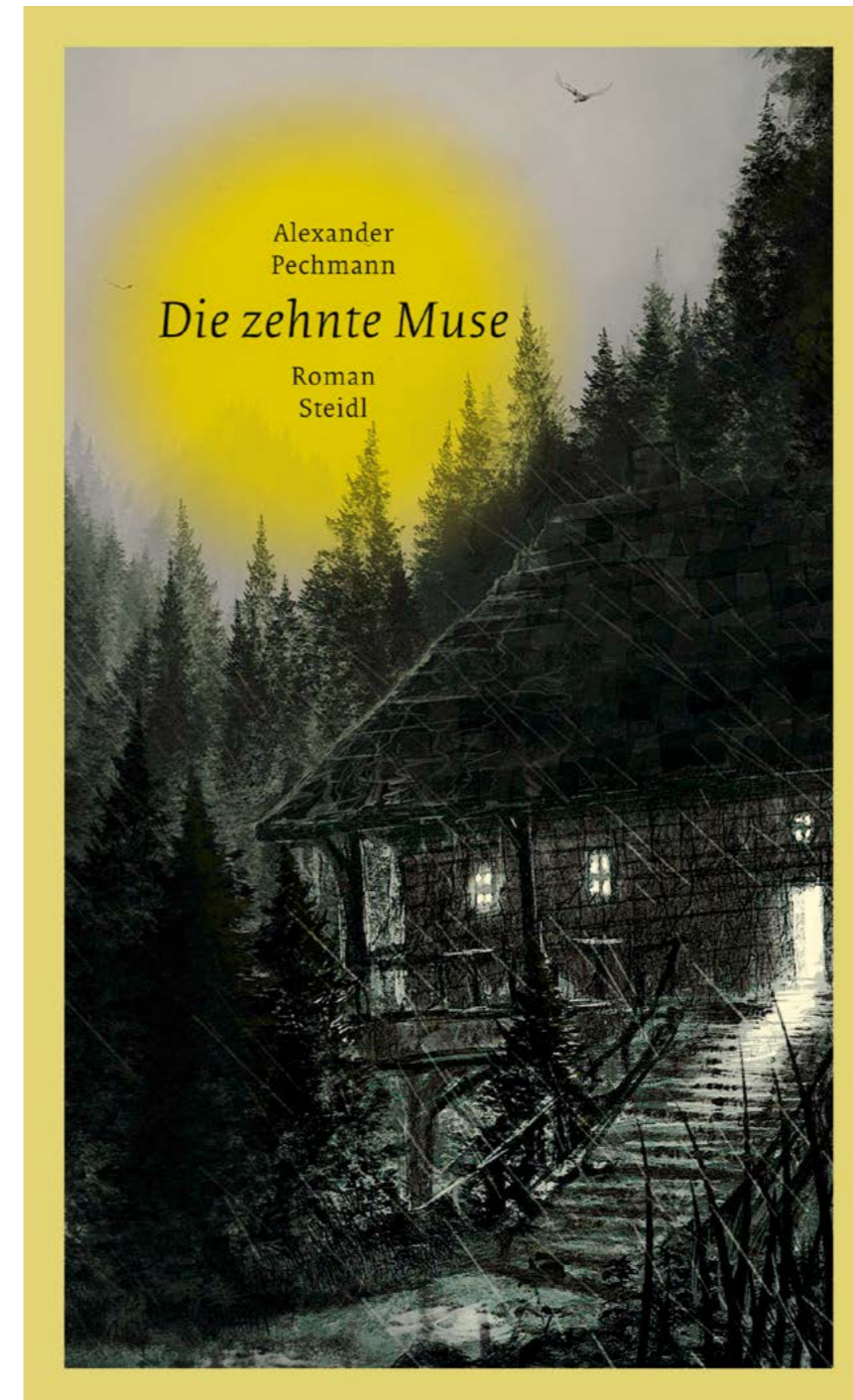
In July 1905 the painter Paul Severin meets a mysterious man on a train. Algernon Blackwood, journalist and adventurer, is fascinated by Severin’s work and by one painting in particular: that of a girl Talitha, who had posed for Severin a year before. And yet Blackwood claims to have met Talitha twenty years ago already ... Blackwood’s story seems unbelievable to Severin who, while at boarding school, had stumbled upon something uncanny in the woods one night, that had never let him go. Severin too knows the secrets of these woods and tells Blackwood of his own dramatic childhood.

As the two men reach their destination of Königsfeld in the Black Forest, they decide to get to the bottom of this mystery together. Their search for Talitha, the girl who speaks a strange language and appears not to age, leads them into a labyrinth of half-forgotten rumours and dark legends. Perhaps the truth is even more fantastic than the fairy tales and ghost stories of times past?



**Alexander Pechmann**, born in Vienna in 1968, is a novelist, editor and translator to authors from English and American literature of the 19<sup>th</sup> and 20<sup>th</sup> century such as Herman Melville, Mary Shelley, Sheridan Le Fanu, Mark Twain, Robert Louis Stevenson, Henry David Thoreau, H. P. Lovecraft, Rudyard Kipling, F. Scott and Zelda Fitzgerald. He has a special interest in lost stories and hidden classics. His gothic novels at Steidl include *Sieben Lichter* (“Seven Lights”, 2017) and *Die Nebelkrähe* (“The Hooded Crow”, 2019). *Die zehnte Muse* (“The Tenth Muse”) is Alexander Pechmann’s “masterpiece”, says *Schweriner Zeitung*.

*The Tenth Muse* is a meticulously composed captivating gothic tale in which the eerily inexplicable becomes appealing entertainment.



1<sup>st</sup> edition March 2020

Alexander Pechmann  
**Die Zehnte Muse**  
(“The Tenth Muse”)

Novel  
176 pages  
12.6 x 20.8 cm  
Clothbound hardcover with ribbon  
€ 18.00  
ISBN 978-3-95829-715-9  
Also available as ebook



Watch the book trailer with English subtitle function on the Steidl YouTube channel:  
<https://www.youtube.com/watch?v=6773OECofyo>

»The Germans did not shout. As if they had been wound up, they marched past us like we already ceased to exist. They had stayed at the Hotel Astoria; Uncle Bandi and my father liked to go to its coffee house. Their typewriters rattled through the open windows, and as we passed we could see the white curtains blowing out of the rooms, as if the hotel wanted to leave and wave goodbye to us.«

When little Eva appears on her father's back in Budapest's famous Gellert pool, the old ladies flee to safety. Because when her father throws himself from the edge of the pool into the water it makes a huge splash. Eva always has to come along; this way she'll learn how to swim. Who could have known that this would later save her life. Eva is twelve when she is thrown into the water again, this time into the icy cold Danube, tied with a rope to two other Jewish girls. Hungarian Nazis, the Arrow Crossers, are responsible.

The stories in this book tell of survivors of the Holocaust who must live their new lives without their loved ones and with their feelings of guilt, grief and anger. They are based on the memories of the people Christoph Heubner had the opportunity to meet during his work as Vice President of the International Auschwitz Committee. People who to this day hope that their memories will be useful and a warning to the world; who are deeply disturbed, yet have not stopped believing that a world without hate and anti-Semitism is possible.

Translation samples are available in Italian, Spanish and Hungarian.



Christoph Heubner, born in 1949, is a writer and Executive Vice President of the International Auschwitz Committee. Steidl has already published his two story books *Ich sehe Hunde, die an der Leine reißen* (2019) and *Durch die Knochen bis ins Herz* (2021).

**Also published**



Christoph Heubner  
**Ich sehe Hunde, die an der Leine reißen**  
 ("I see dogs tearing at the leash")  
 104 pages · € 14,80  
 ISBN 978-3-95829-717-3

Christoph Heubner  
**Durch die Knochen bis ins Herz**  
 ("Through the bones to the heart")  
 112 pages · € 14,80  
 ISBN 978-3-95829-937-5

»The condensed descriptions drawn from the memories and reports of numerous survivors captivate the reader and carry the horrors of the past into the present. As a literary memorial, they will remain there for the future.«

—*intellectures.de*



1<sup>st</sup> edition February 2023

Christoph Heubner  
**Als wir die Maikäfer waren**  
 ("When We Were The Cockchafers")

Stories  
 112 pages  
 12.6 x 20.8 cm  
 Clothbound hardcover with ribbon  
 € 14.80  
 ISBN 978-3-96999-200-5  
 Also available as ebook

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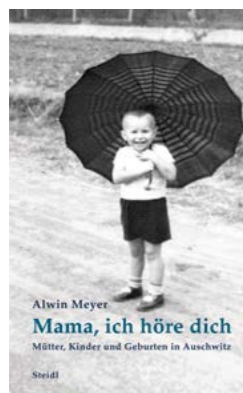
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UK and USA Polity Press

“A great, harrowing, almost superhuman, but essential work.”—*Der Bund*, Switzerland

Children in Auschwitz — the dark heart of a dark history. Either deported with their families to Auschwitz or born there under unimaginable conditions, only a few survived. And those that did bore lifelong scars of their suffering, both on their bodies and souls. Their prisoner numbers, tattooed on their forearms or legs, grew with them. Auschwitz is ever-present. The pain is ever-present. Day and night, horrific memories remain: their separation from parents and siblings, the segregated children’s barracks, the inhumane experiments conducted upon them, the constant hunger, their longing for family, for a warm bed, for security. Upon release, many no longer knew their names, their ages, their origins. Nearly all were orphans. For many years they could trust no one, were forced to economize all their strength, were full of fear. How does one learn to live again after Auschwitz?

Over the course of decades Alwin Meyer patiently sought out the children of Auschwitz, listened to them with great empathy, and finally gained their trust. Many revealed to him for the first time details of life in the concentration camp, of a childhood where dying a natural death was unconceivable. They spoke with Meyer of all that cannot be forgotten, of that which they would rather leave forever unsaid. As if speaking for them all, one reveals: “No matter how far you run, Auschwitz never leaves you or your family in peace.”



\*Also published as a shortened and renewed edition April 2021

Alwin Meyer  
**Mama, ich höre dich.**  
**Mütter, Kinder und Geburten in Auschwitz**  
(“Mum, I can hear you. Mothers, children and births in Auschwitz”)

256 pages · € 18,00  
ISBN 978-3-95829-938-2  
Also available as ebook



**Alwin Meyer**, born in Cloppenburg in 1950, began looking for traces of the children of Auschwitz in 1972. In time he spoke with survivors in many countries who were often still children upon release. He listened, asked questions, took photos and filmed—all made possible by the trust of those sitting opposite him. Meyer has published numerous books, among others on the topic of right-wing extremism. In 1982, Meyer was awarded the prize for Political Book of the Year from the Friedrich-Ebert-Stiftung.

“Without a trace of sensationalism or showmanship, Alwin Meyer approached these people, accompanied them and thus won their trust ... Some of them had never spoken of their experiences before.”—*Schwäbische Zeitung*, Germany

Alwin Meyer

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“When the light is beautifully unreal or a composition particularly well-balanced, then one often looks at the photograph and says: ‘Like a painting!’ – and misunderstands that as a compliment. Because to this day the technical visual medium cannot break away from the conventions and demands of the supposedly higher art. The two pictorial genres are only spatially related. Photography is much closer to sculpture.”



**Freddy Langer**, born 1957, studied American studies, Film and Art History in Frankfurt and in the United States before becoming editor of the *Frankfurter Allgemeine Zeitung*. He heads the travel section and is responsible for photography in the *Feuilleton*. In numerous books he has grappled intensively with both fields. Most recently he edited the book *Thomas Hoepker – The Way It Was* (2022) published by Steidl. In his spare time he photographs celebrities wearing an eye mask.

As Freddy Langer studied at the University of New Mexico under Beaumont Newhall, Newhall’s book *The History of Photography* had already been published in numerous editions and translated into many languages. Back then it determined the canon of the medium. Ever since the question of how it could be expanded into the present has occupied Freddy Langer as a journalist and critic. Over the past forty years he has gladly reviewed a thousand photo books and photo exhibitions. Often owing to the exhilaration of the moment, at times with exaggerated skepticism. Now from a decades-long distance he has picked out the reviews of 150 books believed to have permanence. Including classics by Diane Arbus and Robert Frank to Lewis Baltz and Gilles Peress, to which he has dedicated incredible observations. In unknown territory, he again and again ventures out with a selection of barely noticed, young talent. At the same time the collection of texts reflects the development of the photo book market—and with it the changing view of the world.

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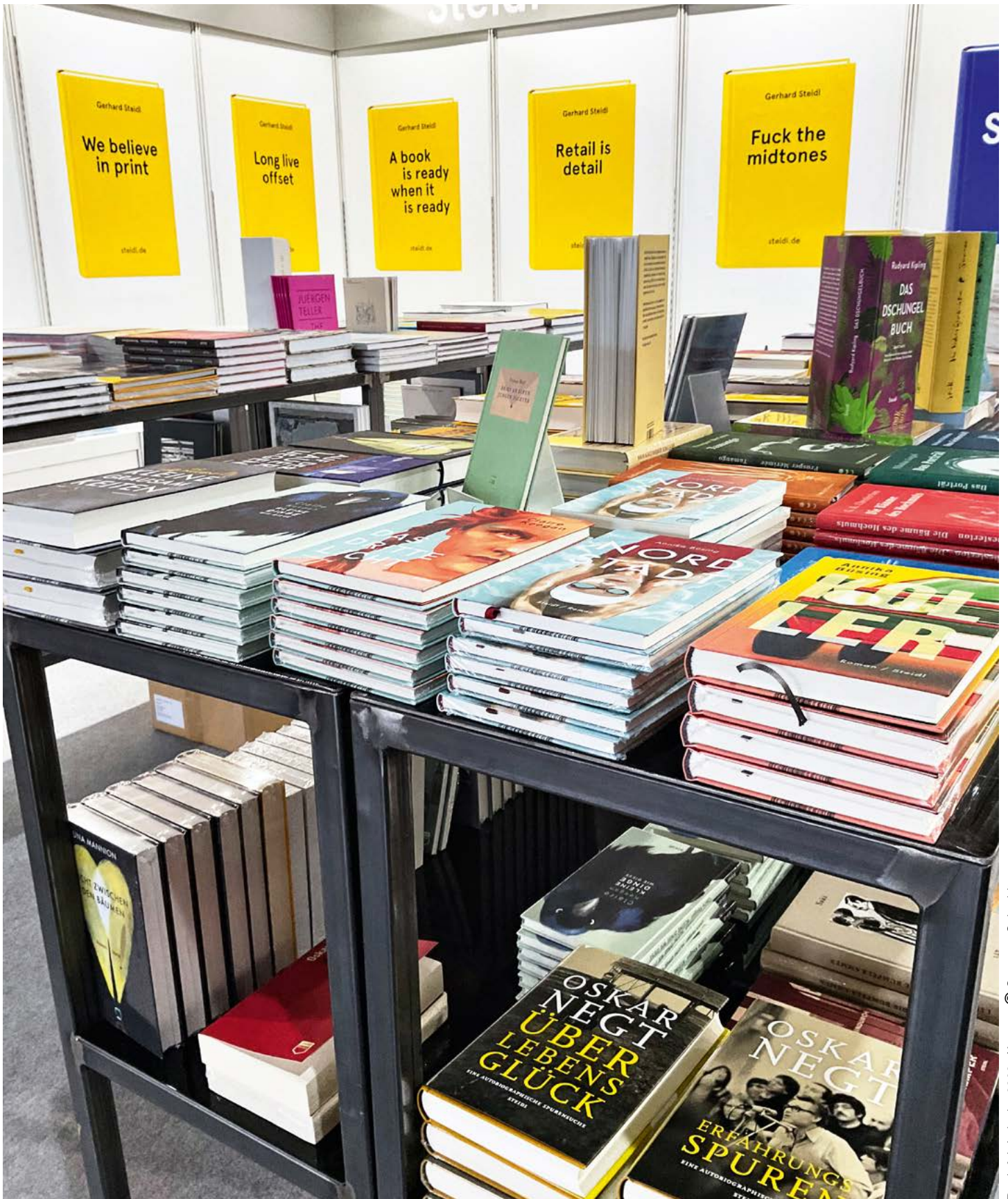


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