



Page 4



Page 6



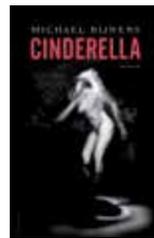
Page 8



Page 10



Page 12



Page 14



Page 16



Page 46



Page 44



Page 42



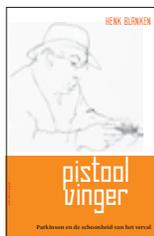
Page 40



Page 38



Page 36



Page 34

PLEASE DO NOT disturb, I'm READING.



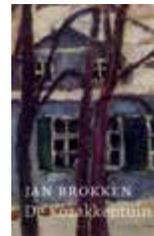
Page 18



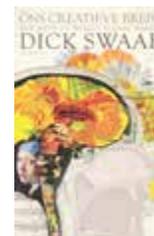
Page 20



Page 24



Page 26



Page 28



Page 32



Page 30



uitgeverij atlas contact

ATLAS CONTACT



Once again we are proud to introduce you to a number of writers. Atlas Contact publishes the books that we ourselves love, and for that reason our publishers and editors will explain to you how they work and for which books they are responsible. We have a varied literary list that covers a wide range of subjects, but is characterised by the quality of the writing. That is the common thread of our publishing house: quality of writing, curiosity about the world, the need to tell a story. The Business Contact list follows the same theme, notably with books that focus not only on managers, but also help employees get even more enjoyment out of their daily work and develop their skills. Not self-help, but self-confidence, not ‘how do I become a manager’ but ‘how do I best make use of my talents’.

This has often resulted in successful titles that were praised by both the press and the public, that were not only nominated for but actually won many literary prizes, and that found their way to foreign publishers, film producers and theatre makers. In this way we keep literature alive and are able to attract more and more new readers. With our own curiosity for literary talent and care for established names, we consider ourselves lucky to be able to publish the works of authors such as Jeroen Brouwers, Adriaan van Dis, Joris Luyendijk and P.F. Thomese. I hope that you read on with pleasure.

MIZZI VAN DER PLUIJM

FICTION

SANDER BLOM



The artist must constantly deal with the limitations of his material. A painter has nothing else at hand than a canvas and tubes of paint; the photographer must adapt to the light. In this respect, fiction writers have the great advantage that the possibilities of their material – language – are unlimited. With language, anything is possible; every story told, every character portrayed, every scene depicted – you can take the reader anywhere. I consider myself very fortunate to work with writers who do this in a variety of ways: Jannie Regnerus, Jan Vantoorleboom and Dimitri Verhulst in enchanting sentences, Mensje van Keulen, Vonne van der Meer



and Wanda Reisel by raising major dilemmas, A.H.J. Dautzenberg, Roelof ten Napel and Jori Stam by disconcerting and unsettling the reader, and Rob van Essen, Christine Otten, Jaap Scholten and L.H. Wiener by writing books that

always surprise with their form. Literature is the best home that language could wish for. For around 30 years I have lived in that home, I have worked in it with well-known and lesser-known Dutch writers of novels and stories, but remain ever curious how the next generation will add to it.

TILLY HERMANS



I choose first and foremost based on literary quality. And then I want to read stories that enlighten me about the world around me, that disconcert me and sharpen my senses, whether they are pure fiction or factual. The authors I work with are closely involved in that world and often write both fiction and literary non-fiction: novels and short stories by authors such as P.F. Thomése, Adriaan van Dis, Niña Weijers and Anton Valens, as well as the history of the present and the previous century, family history, and essays on current global



issues by Lieve Joris, Laura Starink, Henk Blanken, Betsy Udink, Ayaan Hirsi Ali and Joris Luyendijk. And H.M. van den Brink, whose now-classic novel *On the Water* I published, about rowing and clinging to happiness, which has been translated

into 14 languages and is reprinted every year. His new novel *Dijk* is a stunningly written, rich, confrontational, and moving story of how to relate to changing times.

JESSICA NASH



It has been my privilege since 2012 to look after our translated fiction: established authors such as Julian Barnes and Haruki Murakami, Kazuo Ishiguro en Salman Rushdie, but also new voices such as Rachel Kushner, Garth Risk Hallberg and Emily St. John Mandel – to name just a few.

I am also the editor of a homegrown author, Stefan Brijs, whose novel *Moon and Sun* is just out. *Moon and Sun* is about a father and son, the island that confines them, the poverty they are doomed to pass down to future generations, and the man who longs to help



them escape all of that – but can't. Throughout his entire career, Stefan Brijs has exhibited world-building of a Rachel Kushner, the sheer powers of imagination of an Emily St. John Mandel (no autobiographical first-person narrative for him), the empathy

for characters of a Garth Risk Hallberg, the bittersweet remembering of a Julian Barnes, and the elusive gift of real story-telling possessed by all of the above. This all comes together once again in the evocative, heart-breaking *Moon and sun*.

JELTE NIEUWENHUIS



I am always on the lookout for books that put a spell on me. If you look outside, usually you see no more than a street, a tree, a lamppost. But every now and then in that lamppost you see a very tall man with a flat cap. These are the moments when I feel alive, moments that can fortunately be conjured up more frequently with good literature. The writers I love, see in every lamppost a very tall man with a flat cap. The writers I love, are playful and look for the absurd in everyday life. Precisely via this detour of alienation, they shed new light on life – the street, the tree, the lamppost.



There is no better guide on this detour than Hanna Bervoets, currently one of the most important young Dutch writers. In her latest novel *Ivanov* she manages to reveal things we do not normally see – in this case, our own identity, and its limits – by choosing a

surprising premise: what if we decided to cross humans with apes? In addition, Michael Bijmens, a fledgling dream debutant from Flanders, is not a man of sober realism: the partly autobiographical coming-of-age tale *Cinderella* is an eccentric, pitch-black comedy about the son of a prostitute.





FICTION

FIRST PRINT RUN 20,000 COPIES

270 PAGES

ENGLISH SAMPLE TRANSLATION

SOLD TO EDITIONS HÉLOÏSE D'ORMESSON
(FRENCH)

STEFAN BRIJS (1969) was born in Genk (Belgium). October 2005 saw the publication of his novel *The Angel Maker* (150,000 copies sold) which has been sold to 16 countries, including the US, the UK, France, Germany and Russia. The book won the Golden Owl Readers' Prize 2006 and the Boekdelen Prize 2007, awarded by book clubs in Flanders and the Netherlands. It was also nominated for the Libris Literature Prize 2006 and the AKO Literature Prize 2006. In 2010 the French translation titled *Le Faiseur d'anges* received the Prix des Lecteurs Cognac, and the following year the book won the Euregio-Schüler-Literaturpreis, awarded by students from Belgium, the Netherlands and Germany. His previous novel *Post for Mrs. Bromley* sold over 50,000 copies so far and has been published in Germany and France.

ABOUT FATHERS, SONS AND THE SOUL OF AN ISLAND. FROM ONE OF OUR GREATEST, BEST-SELLING NOVELISTS

STEFAN BRIJS

MOON AND SUN

Curaçao, 1961. On a September morning taxi driver Roy Tromp enrolls his twelve-year-old son Max in Brother Daniel's class. Max proves to be a talented boy who dreams of becoming a teacher. Brother Daniel, himself a child of the island, decides to help him achieve this. Forty years later, that dream has come to nothing and Max leaves unexpectedly for the Netherlands, perhaps for good. During a sleepless night, Brother Daniel thinks back on his special relationship with the Tromp family. In the meantime he hopes for news from Max. Against the background of a society caught between tradition and modernisation, past and present, *Moon and Sun* is a generational novel about origin and poverty, honour and deceit – a story about fathers and sons and the spirit of an island.

Press on *Post for Mrs. Bromley*:

'With his multi-layered but accessible novel *Post for Mrs. Bromley*, [Brijs] contributes his own completely original, almost epic narrative about this bleak episode in the already bloody history of mankind.'

– *Dagblad de Limburger*

'With this meticulously, almost classically written novel, Stefan Brijs manages to suck the reader into history, shorn of all its trimmings. [...] At the same time, he champions literature and its powers of imagination.' – **** *De Telegraaf*

'The result is a walk through the Great War as vivid as the best non-fiction. For this reason *Post for Mrs. Bromley* is an important book; it is a remedy against the Great Forgetting.' – *HUMO*

Press on *The Angel Maker*:

'*The Angel Maker* is a swirling novel. Carnavalesque, sharp, like a picture by artist James Ensor. [...] Once more Stefan Brijs has succeeded in evoking sympathy for ugly, deformed and bad people, in short, for nature's faults. He is the master of compassion.' – *Het Parool*

'A tall tale of angelic sons and lofty ideals.' – *The Independent*

VONNE VAN DER MEER

WINTER IN GLOSTER HOUSE

In *Winter in Gloster House* we take a leap forward in time. The Dutch king has been on the throne for more than ten years, healthcare has been taken over by ever-helpful robots and the tired-of-life law has been adopted. Two brothers receive a dizzying inheritance, along with the instruction to do 'something good' with it. The older brother starts a lakeside hotel where people can die with dignity, the focus of concentrated attention. It proves a huge success. The younger brother builds Gloster House, on the other side of the lake, which welcomes people who have started to have doubts about their desire to die. There, they are working resolutely on something remarkable: the abolition of loneliness.

Winter in Gloster House is a small novel about a great folly: the battle of a Don Quixote with the giant on the far bank.

A subtle book about the difficult questions everyone must deal with sooner or later.

Press on *Island Guests*:

'Vonne van der Meer presents her characters and plot in a unique, compelling style.' – *Le Figaro*

'What moves us in this work are the sharp descriptions of the characters and the penetrating account of experiences that could easily have been our own.' – *Frankfurter Allgemeine Zeitung*

Press on *The Narrow Path*:

'With her superb style, compositional ingenuity and prodigious powers of observation, Vonne van der Meer manages to endow even the most insignificant characters and events with brilliance and depth.' – *NRC Handelsblad*

Press on *Night Boat*:

'Van der Meer writes with enviable precision, without wasting words. A delight to read.' – *Vrij Nederland*

Vonne van der Meer's stories are about the good in human nature. This is the moral of her work. It goes deep and is convincing in more ways than one.' – *Elsevier*



FICTION

144 PAGES

ENGLISH SAMPLE TRANSLATION

VONNE VAN DER MEER

(born 1952) made her debut thirty years ago and her first book won her the Geertjan Lubberhuizen Prize. She writes novels, novellas and stories and has been praised at home and abroad for her subtle writing, compositional ingenuity and skill at depicting human weaknesses. Her work is highly acclaimed – home and abroad – and reaches a remarkably wide readership.

WHAT IF PEOPLE
WANT TO ESCAPE
FROM THE EXIT OF
THEIR OWN CHOICE?

H.M. VAN DEN BRINK

DIJK

On a cold morning in 1961, two boys begin their working lives in an office on a quiet canal in Amsterdam, controlling weights and measures.

More than 40 years later, one of them must say goodbye. While everything around him has changed, Karl Dijk appears to have stayed the same. But that is precisely what makes him so mysterious to his colleague.

What, for example, could explain his failure to show up at his farewell reception? When his colleague looks for the answer to this question, all his own certainties begin to shift.

Dijk is a story about incomparable magnitudes. About the power of the market and the vibration of atoms. About the decline of small grocers and a sudden breeze from the sea. About the standard kilogram of iridium and platinum that is preserved for eternity in a hermetically sealed vault near Paris. And about memories that change shape as often as the clouds over a Dutch polder.

Press on *On The Water*:

A radiating novella' – *Frankfurter Allgemeine*

'An impeccable, profound and subtle piece of writing: elegant and serene on the surface, with dangerous unfathomable currents pulling away underneath.' – *The Daily Mail*

'...beautiful, vivid writing...Van den Brink describes the grace, ecstasy, and agony of rowing, the miracle of its teamwork harmony.'
– *The Washington Post*

'The arduous sport of rowing is an apt metaphor not only for life but for the ache of memory, which comes forth and retreats like waves. In beautifully vivid writing van den Brink describes the grace, ecstasy and agony of rowing, the miracle of its teamwork harmony.'
– *Seattle Post-Intelligencer*

'Here is a writer whose mind's eye sees the world from behind the lens of a camera. In fact, the word "cinematic" comes to the reader's own mind repeatedly over the course of H. M. van den Brink's slender novel about a young rower's magical summer in pre-war Amsterdam.'
– *Guardian*

DIJK
H.M. VAN DEN BRINK
roman

FICTION

160 PAGES

JANUARY 2016

H.M. VAN DEN BRINK

(born 1956) has published novels and essays. His novella *On the Water* has become a classic and has been translated into 14 languages. It won the Euroregio Prize and was nominated for many other awards, including the Prix Femina, the Prix Médicis, the Independent Foreign Fiction Prize, the Libris Literature Prize and the Generale Bank Prize.



**NEW NOVEL BY
INTERNATIONALLY
ACCLAIMED AUTHOR**



AN INIMITABLE RETELLING OF THE FIRST FIVE BOOKS OF THE BIBLE, VERHULST-STYLE

DIMITRI VERHULST **BLOOD BOOK**

BLOED
DIMITRI
VERHULST
BOEK

nlas contact

FICTION
432 PAGES
DUTCH PDF

DIMITRI VERHULST

(born 1972) is considered one of the best writers in the Dutch language. His breakthrough novel *The Misfortunates* (2006) won several awards including the Belgian Golden Book Owl and has sold more than 200,000 copies to date. The film adaptation screened in Europe in 2009/2010 and the English translation was named one of the best books of 2012 by *The Irish Times*. In 2009 his book *Goddamn Days on a Goddamn Globe* was awarded the Libris Literature Prize. *The Latecomer* (2013), sold over 80,000 copies in the Netherlands and has been adapted for the stage. His work has been published in 25 languages. Verhulst also wrote the Book Week Gift 2015, which was published in a print run of 723,000 copies.

The stories from the first five books of the Bible are awash with blood, but thanks to their strength and prevalence they constitute what may be the most important book in the history of mankind: the Pentateuch or the Septuagint or the Torah or the books of Moses, or the Law. Genesis, Exodus, Leviticus, Numbers and Deuteronomy contain the story of creation, the history of the Jewish people, the arrival in the Promised Land, and the formation of the laws that make up the foundation of the Ten Commandments.

Dimitri Verhulst retells Genesis, Exodus, Leviticus, Numbers and Deuteronomy, turning them into a poignant history. That story is now being re-opened in the most beautiful language it could wish for: that of Dimitri Verhulst.

Press on *The Latecomer*:

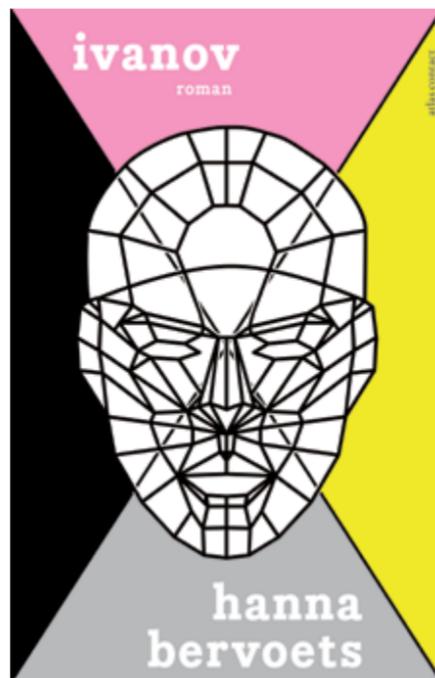
'Again and again, Dimitri Verhulst very precisely inserts touches of irony and sarcasm, giving this little novel an amazingly light weight.'
– *Westdeutsche Allgemeine Zeitung*

Press on *The Misfortunates*:

'A darkly intelligent novel that describes how open scars rarely heal completely and how innocence was not so much lost as never had a chance.' – *Irish Times*

'If it were at all possible to describe a text as "the greatest form an autobiographical novel can take on," one would like to give such a tribute to this strange Belgian writer's book.' – *Chosun Daily*

'A subtle and wonderfully told story' – *Financial Times*



FICTION

320 PAGES, JANUARY 2016

DUTCH PDF

HANNA BERVOETS

(born 1984) writes novels, columns and scripts. Bervoets won the 2009 Debutant of the Year Award for her first novel *Or, How, Why*. Its follow-up, *Dear Céline*, was awarded the Opzij Literature Prize 2012 for best book by a female Dutch author. It has since been adapted for the big screen. After *Dear Céline* she made her definitive breakthrough as a novelist with the acclaimed bestseller *Everything There Was*. Her previous novel *Efter* was nominated for the BNG New Literature Prize and reached the longlist of the Golden Book Owl and the Libris Literature Prize. The film rights of *Efter* have been sold to prominent Dutch producer NL Film. *Ivanov* is her fifth novel.

HANNA BERVOETS IVANOV

Russia, 1924. Scientist Ilya Ivanov has one dream: he wants to cross human DNA with that of a monkey, to produce a completely new, hybrid being. Foolhardy Ivanov travels to Africa to inseminate chimpanzees with human sperm.

America, 1994. Virologist Helena Frank investigates the origins of HIV: her thesis is that AIDS was transferred from ape to man during Ivanov's experiments. Felix, a young, gay journalism student, decides to write an article about Helena. As his research progresses, he forms an intense relationship with the professor, to the displeasure of Lois, Helena's younger assistant. Soon, Felix gets caught up in a complex power game with Lois and Helena. Is Helena using Felix for her experiment or is he using her for his studies? And what are the two women hiding? What role do Ivanov's controversial ideas play in their research?

Bervoets skilfully mixes the bizarre-but-true story of Russian hero Ivanov with Felix's engrossing, poignant memoirs. This makes *Ivanov* a stunning novel about the boundaries we draw to determine who or what we are: perpetrator or victim; friend or parasite; human or animal?

Press on *Everything there Was*:

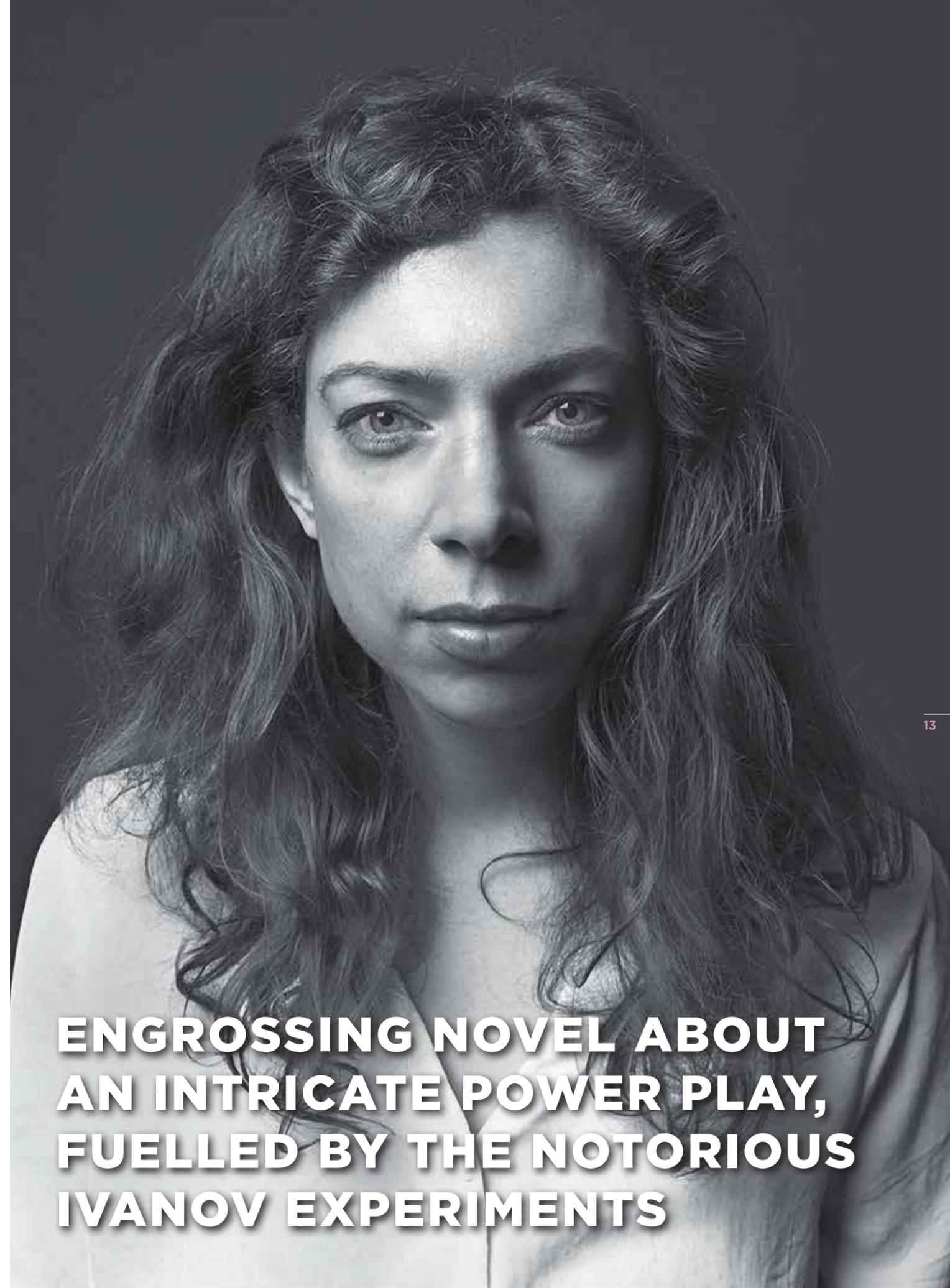
'Hair-raising and first-rate.' – *NRC Handelsblad*

'In *Everything There Was*, Bervoets proves that she really knows what she's doing.' – **** *de Volkskrant*

'This is one truly clever novel. A tragedy unfolds, brutal and hard-hitting. Before you know it, the calm, reflective tone has made way for a hallucinatory trip. An uncompromising piece of art.'

– *De Groene Amsterdammer*

'Hanna Bervoets has written an eye-opening novel that takes a fresh look at everything we're taking for granted.' – *Opzij*



**ENGROSSING NOVEL ABOUT
AN INTRICATE POWER PLAY,
FUELLED BY THE NOTORIOUS
IVANOV EXPERIMENTS**

MASTERFUL EPOS ABOUT THE SON OF A PROSTITUTE
WHO MUST DEAL WITH HIS DOMINANT MOTHER

MICHAEL BIJNENS CINDERELLA

The son of a whore opens a brothel and so becomes his mother's pimp. Welcome to the Cinderella, a family business in which whores are sacred and criminals do not know their penis from their pistol. In this world, a son tries to save his mother from the irreparable trauma of her existence, an endeavour that puts him at risk of losing not only her, but also himself.

The confrontations between mother and son are embedded in a panoramic tableau of the Flemish underworld. The book also features a carnival procession of characters who all excel in awkward tragedy. *Cinderella* is an expansive novel written in raw and flowery prose about life in a brothel and the inescapable bond between mother and child.

Praise for *Cinderella*:

'The fiercest, most insane prose I have read in years. Prose on speed. No, on speed, lsd and alcohol. A completely wild film.'

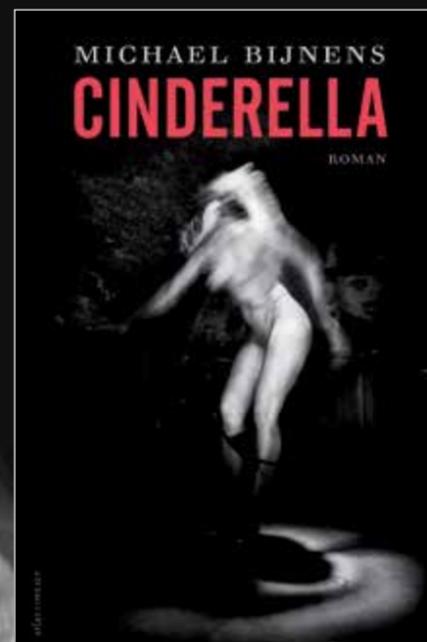
– Peter Verhelst, author of *Tonguecat*

'A unique combination of excitement and compulsiveness.'

– Joost Vandecasteele, author of *Mass*

On Michael Bijnens' theatre work:

'*La Linea* is a fascinating, brooding stage thriller in which both audience and actors are occasionally submerged in Bijnens' pitch-black portrait of the eternal short circuit between human wickedness and goodness.' – *Knack*



FICTION
480 PAGES
DUTCH PDF
ENGLISH SAMPLE TRANSLATION AVAILABLE

MICHAEL BIJNENS

(born 1990) grew up as the son of an Antwerp prostitute. Being a language addict, he studied German and later graduated from theatre school in Brussels before quickly making his name as a playwright. To research his last two plays he travelled to Lebanon and to Mexico, where he stayed for months in the drug violence-ridden border region with the United States. *Cinderella* is Bijnens' debut novel.

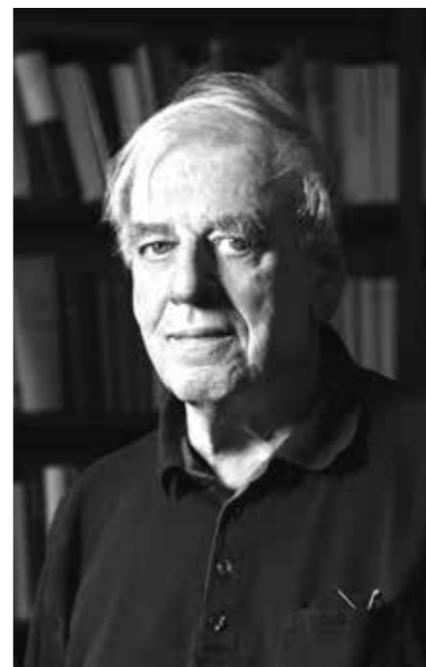
***** de Volkskrant ***** De Morgen ***** NRC Handelsblad
***** De Standaard Genadeloos, vilein, krachtig Trouw Indrukwekkend
Dagblad van het Noorden Een mokerslag Tubantia Gelaagd, verfijnd,
mooi Elsevier Magistraal Noordhollands Dagblad

JEROEN BROUWERS HET HOUT

ROMAN



atlas contact



FICTION

288 PAGES

ENGLISH SAMPLE TRANSLATION

ENGLISH SYNOPSIS

50.000 COPIES SOLD

SOLD TO GALLIMARD (FRENCH) AND WEISS
BOOKS (GERMAN)

WINNER OF THE CUTTING EDGE AWARD

BEST NOVEL 2014

SHORTLISTED FOR THE GOLDEN BOOK

OWL 2015

JEROEN BROUWERS

(born 1940) has built up an impressive oeuvre of novels, stories, essays and polemics in his 50-year career. In 1995, *Sunken Red* was awarded the prestigious Prix Fémina Étranger in Paris. His novel *Secret Rooms* (2000) became a resounding success: it met with unanimous praise and won the Flemish Golden Owl Award, the AKO Literature Prize 2001 and the Multatuli Prize. His novels have been translated into multiple languages and received many awards. For his entire oeuvre Brouwers was awarded the Constantijn Huygens Prize.

**WHEN YOU'RE AWARE OF ABUSE IN A MONASTERY,
BUT NOT PREPARED TO PUT YOUR JOB ON THE LINE,
DOES THAT MAKE YOU A COMPLICIT?**

JEROEN BROUWERS THE WOOD

A boys' boarding school run by monks in the 1950s is rife with sexual abuse, sadism and humiliation.

Brother Bonaventura witnesses this but, like everybody else, says nothing. Does this make him complicit?

The Wood gives a penetrating picture of the crimes and hypocrisy in the Roman Catholic Church, which still arouse outrage and frustration in the victims to this day. It is the first Dutch novel about child abuse in the Catholic Church.

Press on *The Wood*:

'Extraordinary, this Brouwers. It twists and whirls itself together ingeniously on all levels. On every page there's a miracle to be found, a stroke of brilliance large or small, but so perfect that it's almost impossible to resist a bow.' – ***** *de Volkskrant*

'*The Wood* is a descent into hell that will haunt the reader for weeks. We thank the Lord for this infernal masterpiece.' – ***** *De Standaard*

'With this novel as a whole he shows that however powerful the church is, in literature there's only one person pulling the strings: the author. [...] Here is a writer at work who is keen to demonstrate who's in charge.' – ***** *NRC Handelsblad*

'*The Wood* continues to resonate. Not so much because this is a novel that may spark great controversy – the combination of paedophilia and the Catholic faith rarely leaves anyone unmoved – but simply because it's good.' – *Elsevier*

'Brouwers tells his story masterfully [...]. It's impossible to read this story and remain detached.' – ***** *Leidsch Dagblad/Noordhollands Dagblad*

**A BIZARRE MOTHER, A YEARNING SON AND
A POWER GAME TO WIN A PEACEFUL DEATH**

I'LL COME BACK

After a long life of coldness, silence and rejection, a mother suddenly starts talking to her son. He, a novelist, is permitted to become her biographer, but on one condition: he must give her a peaceful death.

Will they stick to the rules? Can he be trusted? Can she? She taunts him with lies and half-truths, with dramatic stories about a childhood among the soldiers, thrilling adventures in the Dutch East Indies, and winding excursions into esotericism. But as she declines on the way to 100, he increasingly withdraws from her.

Who is this mother? As the daughter of a gentleman farmer, she married an Indonesian officer in the colonial army to the dismay of her Protestant family, and followed him to the tropics, where life turned out not to be very romantic. After spending the war in a Japanese camp with her three daughters, she heard that her husband had been beheaded. Destitute, and pregnant with a son who was conceived adulterously with a new man, she returned to the Netherlands. There, she ran a household, placated her wealthy family, devoted herself to spiritual matters, struck cuttings of her geraniums at full moon, and looked after her husband in his growing madness. The son asks questions, takes notes, argues, ridicules, despairs, and has memories of his own.

Praise for *I'll Come Back*:

'Adriaan van Dis' *I'll Come Back* is a novel that is emotional without becoming melodramatic, intellectual, but not pedantic. It is a book that reveals the linguistic discipline of an experienced writer and digs to the core of human existence in a tragicomic manner.'

— Judges' report Libris Literature Prize 2015

'Everybody in Holland and Flanders sit down for this heart rending beauty and, after having finished the last page, stand up for this masterpiece.' — ***** *De Scriptor*

'True-hearted. There lies the power of *I'll Come Back*. The way in which Van Dis, clumsy but honestly, tries to get into contact with his mother... He presents his struggle with maternal love magnificently: he has to force himself to do right by her, to walk in her shoes. After all, as a grown man shouldn't he be capable of a normal, reasonable, adult relationship with her? It is honest. And gripping till the very last page.' — **** *NRC Handelsblad*



FICTION

256 PAGES

ENGLISH SAMPLE TRANSLATION

WINNER OF THE LIBRIS LITERATURE

PRIZE 2015

130.000 COPIES SOLD

SOLD TO DROEMER (GERMAN) AND HOST
(CZECH)

ADRIAAN VAN DIS

(born 1946), is interested in cultural clashes and this fascination permeates his entire oeuvre. His novel *Indische Duinen* (*My Father's War*, 1994), won various prizes in the Netherlands and was shortlisted for the IMPAC Award. *Familieziek* (*Repatriated*, 2002), *De wandelaar* (*The Walker*, 2007) and *Tikkop* (*Betrayal*, 2013) have been published in numerous countries.

ADRIAAN VAN DIS

'Fascinating stories, memories, glimpses, images that make a deep impression on the reader. This uncomfortable portrait, wrestled from his past, his mother and most of all from himself, shows Adriaan van Dis at his literary best.' — *Vrij Nederland*



P.F. THOMÉSE

THE UNDERWATER SWIMMER

When crossing the river to liberated territory – in the last year of the War – fourteen-year-old boy Tin van Heel loses his father. He does not find him until thirty years later, somewhere in West-Africa, by a very different river, where he is given the chance to make up for the loss with a single, violent blow. *The Underwater Swimmer* is about loss and the guilt it causes, and the desire to erase that guilt and reverse the loss.

Praise for *The Underwater Swimmer*.

‘Both tragic and extraordinary humoristic, with a vicious tone of voice. A brilliant study in prejudice.’ – Herman Koch, author of *The Dinner*

‘I sat reading until three o’clock in the morning, until I really could not keep my eyes open any longer.’ – ***** *De Standaard*

‘Very beautiful [...] *The Underwater Swimmer* is a penetrating story.’ – **** *de Volkskrant*

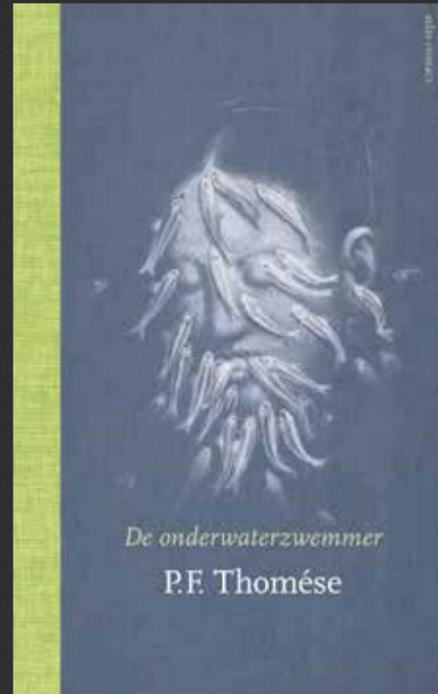
‘Despite the heavy theme, this novel contains comedy. [...] Thanks to this comedy, which lies in the sharp contrast, the blows hit even harder. [...] Very well done.’ – **** *Het Parool*

‘Masterful novel by P.F. Thomése [...] Poignant, lyrical, humorous, and the narrative power really splashes out of the pages. [...] A magnificent novel. [...] Brilliant.’ – Book of the month DWDD

‘A great work of art [...] The story is solid, the composition sound, the style overwhelming. [...] Touching, emotive.’ – *Vrij Nederland*

‘The very height of his oeuvre so far.’ – **** *Noordhollands Dagblad*

‘A gripping novel, like having one’s head held underwater for hours and still gasping for breath long after you’ve turned the last page.’ – ***** *Dagblad van het Noorden*



FICTION
256 PAGES
ENGLISH SAMPLE TRANSLATION
ENGLISH SYNOPSIS
30.000 COPIES SOLD
LONGLISTED FOR THE ECI LITERATURE PRIZE

P.F. THOMÉSE (born 1958) was awarded the AKO Literature Prize in 1991 for his debut *Southland*. *Shadow Child* (2003) spent several weeks in the top ten, was nominated for the NS Readers’ Book of the Year Award, and was longlisted for the Libris Literature Prize. The book was his international breakthrough and was published in 19 languages. Since then he has written novels, short stories, essays and novellas to wide acclaim.

CAN A FATHER MAKE AMENDS FOR HIS MISTAKES AS A SON?

ATLAS CONTACT NON-FICTION

LEONOOR BROEDER

Atlas Contact publishes fiction and non-fiction both in translation and in original Dutch in many fields, (cultural/modern/ancient/political) history, literary narrative non-fiction, World War I and II, current affairs, philosophy, popular science, (literary) biography, autobiography, memoirs and letters, psychology, art, music, science and nature.

Being responsible for the non-fiction list, I mention with pride such authors as Francis Fukuyama, Edward Gibbon, Tony Judt, Steven Pinker, Julian Barnes, Simon Schama, Ian Buruma, V.S. Naipaul, Mark Mazower, Samantha Power, Salman Rushdie, Florian Illies, Daniel C. Dennett, Nelson Mandela, Victor Klemperer, Jürgen Osterhammel, Bill Browder and Gary Kasparov. One of my favourite genres is what I call personalised history. Books that hover between various genres:



memoirs, biography, history. Narrative personal non-fiction. Prose informed by an intense curiosity for how people feel and live, written in such tangible detail that it enables the reader to identify with the protagonists, and thus succeeds in showing the larger historical context through the very fabric of the reality of daily life. There is in fact no better way to learn, to understand history. In my view the effect of this type of prose is kindred, not to say indistinguishable from the effect of fiction, of the novel.

Particularly impressive examples of this type of prose are V.S. Naipaul, Simon Schama and Ian Buruma. Jan Brokken and Geert Mak are very strong Dutch examples of this genre.



MARCELLA VAN DER KRUK

In addition to modern literature, I studied cultural anthropology and history. In January 2015 I joined Atlas Contact. My background is reflected in my field of interest as a non-fiction editor: (contemporary) culture, anthropology, sociology, gender, food & drink, lifestyle, art, and (art) history. Foreign authors in my portfolio include Matt Ridley, Anders Rydell, Jonny Steinberg, Xinran, Jennifer Senior, Michelle Goldberg and Nigella Lawson. I believe a good book should stimulate, and force you willingly to think and look in a different way. *Barbed Wire* by Dick Wittenberg is one such book. It presents two centuries of world history from an unexpected perspective; it confronts and carves itself



into your mind. Yes, this is a book about barbed wire. But more than that, *Barbed Wire* tells us something about ourselves. I am also passionate about non-fiction that makes the connection between thorough research and the day-to-day reality in which we move and try to make sense of the world around us. *Growing Old in Practice* ticks all these boxes and it is therefore a privilege to be editor of Rudi Westendorp and David van Bodegom. In an entertaining, intelligent and accessible way, these scientists show how we can age successfully in our modern environment.



BERTRAM MOURITS

The most important thing a book can do is make you feel that you can approach the world with a little more insight and understanding. Books that keep popping into your head when you watch the news, or walk along the street, or sometimes for no particular reason: *oh, I understand where that comes from*. These could be books about people (books by Malcolm Gladwell, Frans de Waal), about history (Tony Judt, Ian Buruma), or about the absurd world of today (George Packer, Bill Browder).

Two of our most important writers are uniquely able to achieve this effect. Anyone who looks at the animal world through Midas Dekkers' eyes will understand man better. What does the typically Dutch word 'gezellig'



mean? For the answer, look at a cat in a cardboard box. Why do we love camping? A rabbit in its burrow could perhaps give the answer. In *The Thigmophile*, Dekkers writes about security, and the tendency of humans to feel at home in small spaces.

In a very different way, Dick Swaab compels you look at yourself and the world in ways you could never have foreseen. In *Our Creative Brain*, he describes how the mind is formed: through life, work, circumstances, but in the best case, through art and culture. It will become clear that something happens when you hear or see something beautiful. Reading Swaab is like looking at an X-ray of your soul.

MARIJKE WEMPE

Over the years, Marijke Wempe has focused increasingly on popular science, psychology, sociology, philosophy, humanities, narrative non-fiction, and nature. Foreign authors in her portfolio include Jim Al-Khalili, Martin Blaser, Maria Konnikova, Raoul Martinez, Vincent Deary, Larissa MacFarquhar, Caitlin Doughty, Jenny Nordberg, Dave Goulson and Andrea Wulf. Her heart goes out to non-fiction authors who shed new light on a particular subject,



making the reader look at the world in a different way, as well as understand and, more importantly, appreciate it better. Such a writer is emeritus professor Louis Beyens, who has spent years researching the Arctic and writes passionately on this topic; through Louis Beyens' eyes the reader becomes acquainted with a particularly diverse but also fragile landscape.

BUSINESS

PIM VAN TOL

I have a long record of service in general and business publishing. Thanks to my background as a literary scholar I pay particular attention to the power of argument and the individual voice of the author. I have great admiration for people who are able to present an original, well-substantiated idea. Examples include international authors such as Clayton Christensen, Jim Collins, Peter Drucker, John Kotter and Fredmund Malik. A Dutch author who combines a unique voice, original ideas, and thorough research is Arend Ardon. It is a great pleasure to edit his books. In business publishing, leadership has been a recurring



theme: authors such as Stephen Covey and Ken Blanchard have written important work. Jaap van Ginneken is an exceptional author in this field. His background as a social scientist places him closer to popular authors such as Malcolm Gladwell and Dan Ariely, and, like them, Van Ginneken writes about leadership issues with great knowledge and commendable detachment. Sometimes it's good to look at your field through the eyes of relative outsiders. Especially when they write as well as Jaap.

NEW BOOK BY HOLLAND'S BEST KNOWN, BEST-SELLING
AND INTERNATIONALLY ACCLAIMED AUTHOR



A FAMILY HISTORY

GEERT MAK

THE LIVES OF JAN SIX

This is the story of Jan Six, of his family and his many lives. His portrait is considered the most beautiful his friend Rembrandt ever painted; it is still kept in the stately family home on the Amstel in Amsterdam. Jan's circle of acquaintances was huge. He was well acquainted with many well-known seventeenth-century scholars, writers and painters, Vondel, Spinoza and indeed Rembrandt van Rijn among them. What kind of man was Jan Six, this aristocratic art lover and collector of magnificent artworks? His scrapbook is preserved in the rich family archive, containing a wealth of information ranging from recipes, anecdotes and religious reflections to earthy jokes.

The first Jan Six, the family heir, had many descendants, all named Jan. They held high positions; several members of the family were mayors of Amsterdam. Some came into great wealth, others were prominent scientists or stumbled through life hunchbacked, disinherited and brokenhearted. The Six story lives on in the family home, palpably present in every room: the lives that were lived there, the many letters written across four centuries. One Six even corresponded with George Washington. The archive is a treasury of unique information, with notes on both weighty affairs and trivial, everyday matters. The Six family archive helps bring the family back to life.

The Six Family tells the story of an elite Amsterdam dynasty that has lived on the canals in Amsterdam for four centuries; it is the story of a city and its times, of ambitions and limitations, of grandeur and the constant fear of falling.

'A great European' – Rosie Goldsmith

Press on *In America. Travels without John*:

'A hugely readable, informed and considered primer on American history.' – *Independent*

'Brilliant reportage!' – *Frankfurter Allgemeine Sonntagszeitung*

Press on *The Bridge*:

'The Dutchman Geert Mak is a master in the arts and in finding the big story in the small and in the individual.' – *Tagesspiegel*

Press on *In Europe*:

'Mak's book is gripping, inspiring and of rare breadth.' – *Le Figaro*



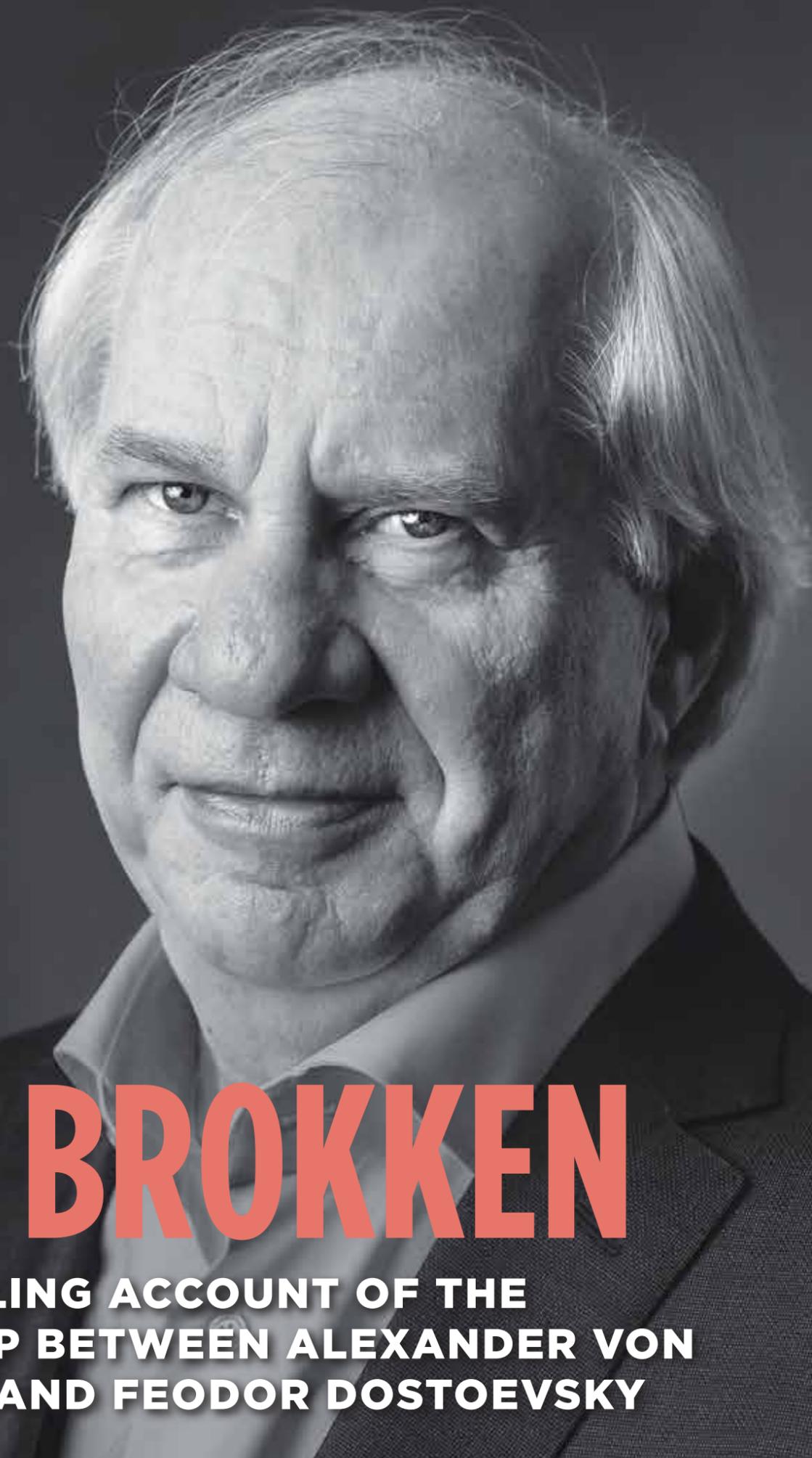
NON-FICTION

400 PAGES, MARCH 2016

SOLD TO SIEDLER (GERMAN)

ENGLISH SAMPLE TRANSLATION

GEERT MAK (born 1946) is one of the most famous and certainly one of the best non-fiction writers in the Netherlands. All his books are bestsellers, from *Jorwerd: The Death of the Village in Late Twentieth-Century Europe* to *In America. Travels with John Steinbeck* (185,000 copies sold in Dutch). His work has been translated into more than twenty languages and he has won awards both in the Netherlands and abroad. In 2015 he was awarded the Golden Quill.



JAN BROKKEN

A COMPELLING ACCOUNT OF THE FRIENDSHIP BETWEEN ALEXANDER VON WRANGEL AND FEODOR DOSTOEVSKY

THE COSSACK GARDEN

In *The Cossack Garden* Jan Brokken describes the extraordinary friendship between Alexander von Wrangel and Feodor Mikhailovich Dostoevsky. Their story starts in Saint Petersburg in 1849, when the young Alexander von Wrangel watches a group of prisoners being led to face the firing squad. Among them is Feodor Dostoevsky, a writer whose work Alexander admires. Dostoevsky is spared capital punishment, but instead is sentenced to penal servitude in Siberia. Years later, Alexander is appointed public prosecutor in Semipalatinsk, a town in south-western Siberia. There he once again encounters Dostoevsky, recently released. A close friendship develops between Alexander and Feodor, who is eleven years his senior.

Based on the many documents, memoirs and letters that have survived, Brokken reconstructs the world in which the two men lived, worked and loved, telling an animated story of turbulent events in Russia in the second half of the nineteenth century.

The Cossack Garden is a compelling historical novel, beautifully told. With the remarkable empathy readers have come to expect from him, Brokken brings the friendship between Alexander and Feodor to life.

Press on *The Reprisal*:

‘Jan Brokken does not solve the riddle. He has achieved something much greater: he has made the war palpable.’ – *Die Welt*

‘History is rarely black or white; it is usually grey. Brokken has succeeded in turning the spotlight onto this grey area with a masterful and balanced account.’ – *Frankfurter Allgemeine Zeitung*

Press on *Jungle Rudy*:

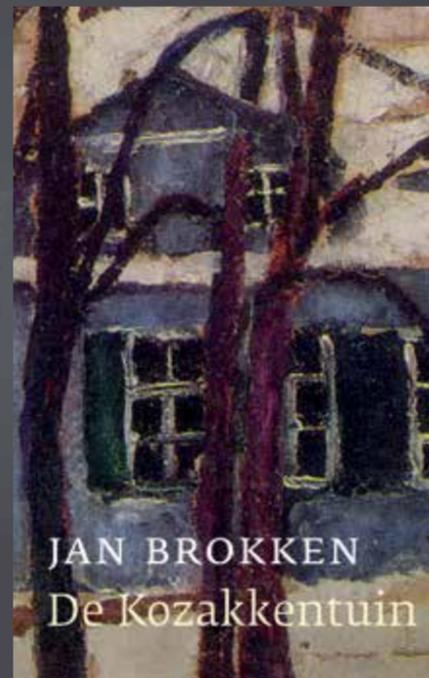
‘A masterpiece of narrative non-fiction.’ – *The New York Times*

Press on *In the Poet’s House*:

‘From beginning to end, this work maintains the spirit of the great poetic narrative and confirms Brokken’s place among the masters of contemporary literature.’ – *La Bottega di Hamlin*

“Heaven,” writes Jan Brokken, “Heaven does not exist. Except at rare, magical moments in music.” Clearly heaven also exists when Jan Brokken writes about his friend Yuri Egorov, making this brilliant Russian pianist, who died so young, immortal.’ – *La Stampa*

‘A superb, brilliantly written biographical novel.’ – ***** *Jyllands Posten*



JAN BROKKEN
De Kozakkentuin

NON-FICTION

NEW

320 PAGES

ENGLISH SAMPLE TRANSLATION

JAN BROKKEN (born 1949) is the author of the critically acclaimed and bestselling books *The Blind Passengers* (1996), *The Sad Champion* (1998), *Jungle Rudy* (2006), *In the Poets House* (2008), *Baltic Souls* (2010) and *The Reprisal* (2013). His books have been translated into 12 languages. Just two weeks after publication, *The Reprisal* reached the top of the Dutch bestseller list.



DICK SWAAB

OUR CREATIVE BRAINS

How do humans develop? At birth, our brains are only a third of the size to which they grow in adulthood. A safe, warm and stimulating environment is essential to allow the brain's power to flourish. In addition, communication is of the utmost importance and art and music are among the most remarkable ways we can stimulate our brain.

In *Our Creative Brains*, Dick Swaab reveals what makes us human: the interaction of the brain with our environment. How is the work of artists influenced by their brain diseases? How can talent determine your profession and how does your profession change your brain? How can brain development determine your profession, and how is your profession changing your brain? How can you delay Alzheimer's disease?

Brain research has not only transformed the way we think about our brain, free will and ourselves, it also has profound social consequences. For there is no better way to gain an understanding of brain diseases than by generating curiosity, wonder, and admiration for our brain.

Press on *We are our Brains*:

'This is a book to keep beside the First Aid Manual. It may not save your life, but Swaab's liberal theses and lively case studies will vividly improve and illuminate it.' – *The Times*

'A fun, wild ride through contemporary brain science... It has been a big bestseller in Holland and may well be one here... As a read and a guide to the big science of the moment, this book is fun and informative... As an ice-breaker at parties, it is unmatched.'

– *The Sunday Times*

'Researcher Dick Swaab has written a book for the general reader that is almost impossible to put down. The combination of personal observations and experiences, scientific information and brief case histories, each chapter enlivened by humour, ensures that the reader's attention will not lapse for a moment.' – *de Volkskrant*

'This is an exceptionally rich and skilfully written book that will soften the reader's heart in the face of countless strange behaviours and emotions he will no doubt recognize in others – and in himself.'

– *Trouw*

NON-FICTION

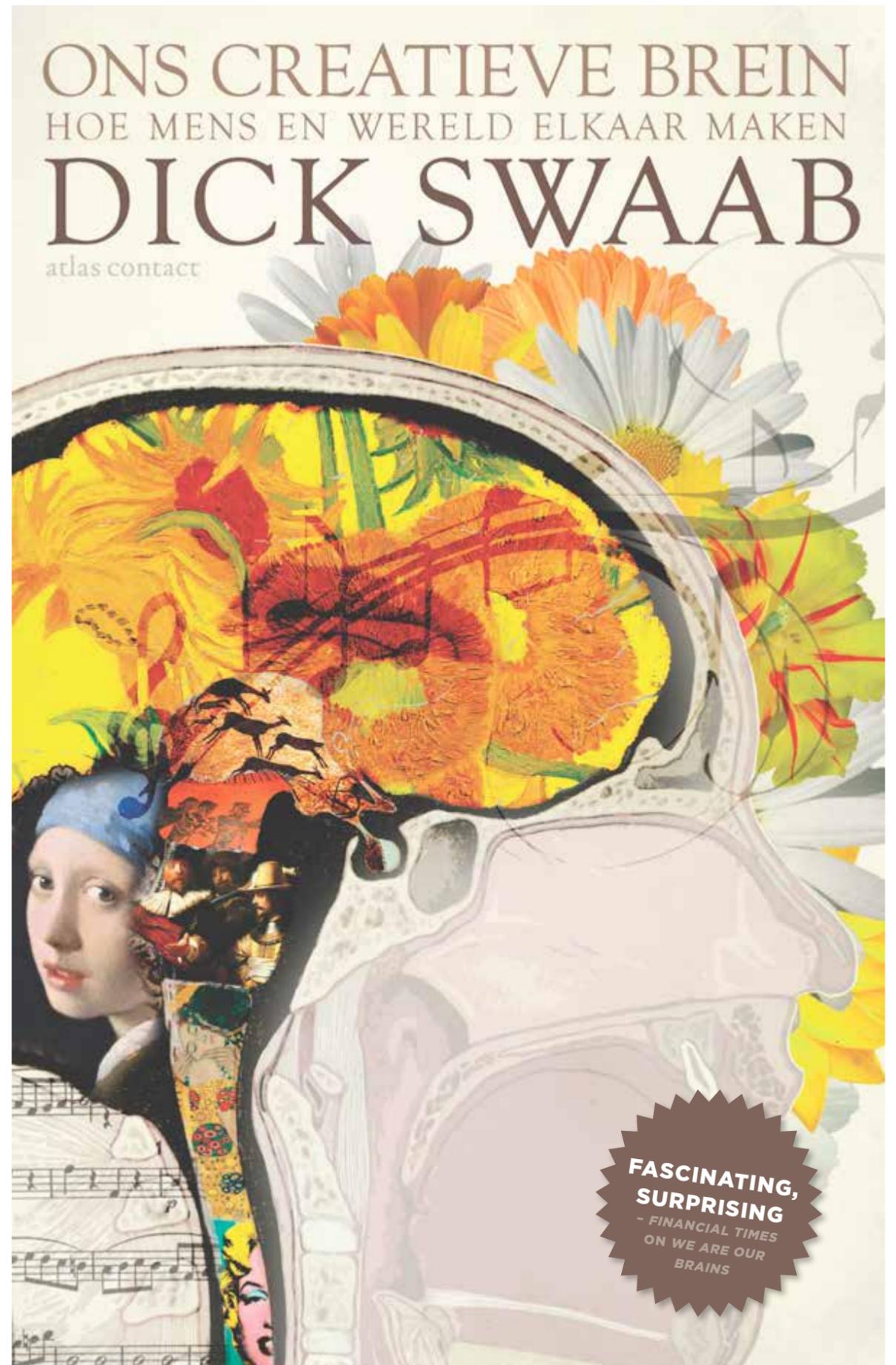
448 PAGES, JANUARY 2016

ENGLISH SAMPLE TRANSLATION

SOLD TO DROEMER (GERMAN)

DICK SWAAB (born 1944) became world famous with his work about differences between the sexes in the brain. His research even caused controversy when he discovered the first difference in the brains of homosexual men, but subsequently the critics were forced to admit they had been wrong. He is a professor in neurobiology at the University of Amsterdam and was director of The Netherlands Institute for Brain Research for thirty years. He writes for a broad range of newspapers and magazines, from *Nature* to *NRC Handelsblad*. His international bestseller 'We Are Our Brains' sold over 400,000 copies in the Netherlands and 50,000 abroad.

HOW WORLD AND MANKIND SHAPE EACH OTHER



Rudi Westendorp &
David van Bodegom

OUD WORDEN IN DE PRAKTIJK

Laat de omgeving het werk doen

nlas contact

NON-FICTION

236 PAGES

DUTCH PDF

FIRST PRINT RUN 10,000 COPIES

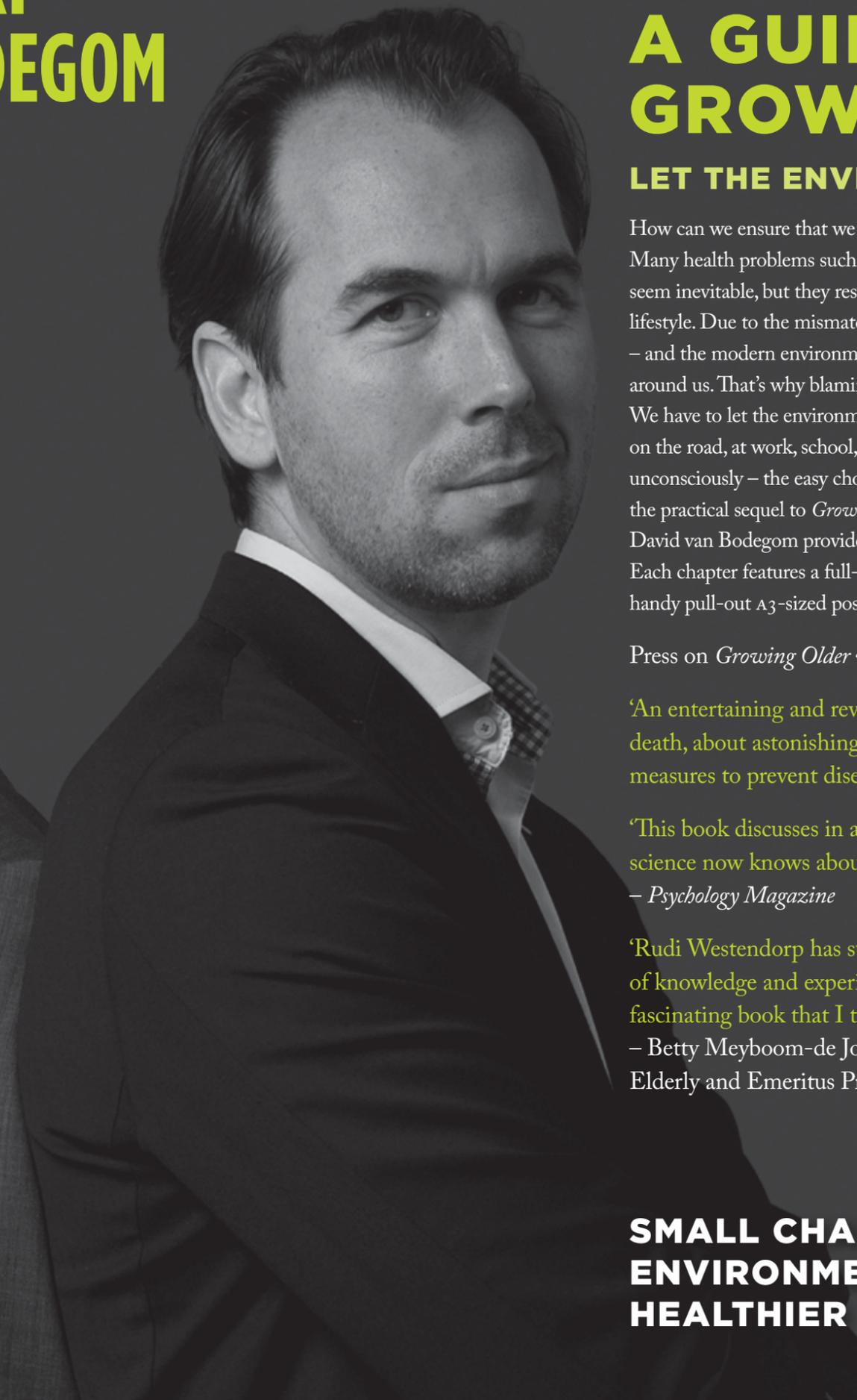
RUDI WESTENDORP

(born 1959) is an internationally respected doctor and researcher. In the bestseller *Growing Older Without Feeling Old* (2014, over 50,000 copies sold) he described how the ageing process works, that we will enjoy longer, healthier, and more productive lives and how we can greet it with confidence. Westendorp lives in Copenhagen, where he is affiliated with the university as Professor of Medicine at Old Age.

DAVID VAN BODEGOM

(born 1978) is an ageing specialist at the Leyden Academy on Vitality and Ageing research institute. He trained as a doctor and is convinced that the public environment rather than the consulting room is the key to healthy aging.

RUDI WESTENDORP & DAVID VAN BODEGOM



THE LONG-AWAITED PRACTICAL FOLLOW-UP TO THE BESTSELLER 'GROWING OLDER WITHOUT FEELING OLD'

A GUIDE FOR GROWING OLDER

LET THE ENVIRONMENT DO THE WORK

How can we ensure that we stay healthy, even as we age?

Many health problems such as cardiovascular disease, diabetes and worn-out knees seem inevitable, but they result from our lifestyle. And environment dictates that lifestyle. Due to the mismatch between our 'old' genes – our evolutionary legacy – and the modern environment, we are unable to resist the constant temptations around us. That's why blaming and shaming does not work.

We have to let the environment do the work. By making small changes at home, on the road, at work, school, and in your local neighbourhood, we can make – unconsciously – the easy choice the healthier choice. In *A Guide for Growing Old*, the practical sequel to *Growing Older Without Feeling Old*, Rudi Westendorp and David van Bodegom provide a series of tips for a longer healthy life.

Each chapter features a full-colour illustration. The Dutch edition also includes a handy pull-out A3-sized poster, gathering all the best tips.

Press on *Growing Older without Feeling Old*:

'An entertaining and revealing book about our delayed ageing and death, about astonishing future prospects and the lack of taking simple measures to prevent diseases such as dementia.' – *de Volkskrant*

'This book discusses in a very accessible and engaging manner what science now knows about ageing and old age. A compelling read.' – *Psychology Magazine*

'Rudi Westendorp has succeeded in presenting a huge amount of knowledge and experience in a readable manner. A brilliant, fascinating book that I thoroughly enjoyed reading.' – Betty Meyboom-de Jong, chair of the National Programme for the Elderly and Emeritus Professor of Family Medicine

SMALL CHANGES IN YOUR DAILY ENVIRONMENT MAKE YOU LIVE HEALTHIER AND LONGER



MIDAS DEKKERS

THIGMOPHILIA

It's the cosy counterpart to claustrophobia: thigmophilia, the love of tight spaces, the desire for security, a sense that holing up is the best solution to everything. The cat does it when he goes and sits in a cardboard box, or the cockroach, which hides away in cracks in timber, or humans when they curl up in the foetal position under the duvet or retire to the toilet.

Midas Dekkers sympathizes with the cat, the cockroach and the human being. In a world full of light, air and wide open spaces, it's nice to withdraw into a manageable space where everything is within easy reach. Dekkers writes and philosophizes with his usual verve about happiness on a square yard.

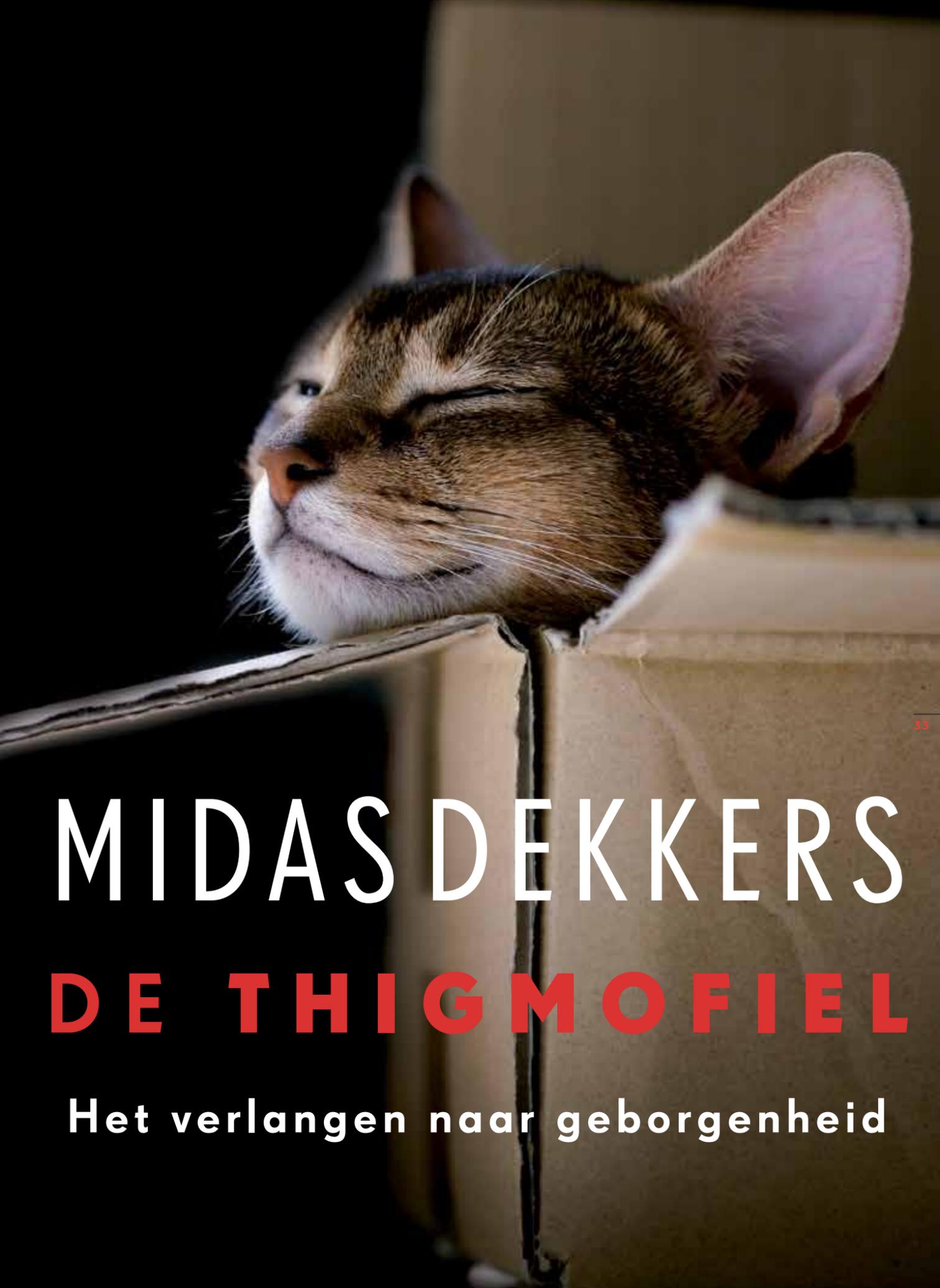
Press on *What a Relief*.

'Dekkers is a good writer, an old-fashioned storyteller who effortlessly holds the attention of a broad readership. He displays great variation of tone. He gives excellent examples. And he loves beautiful words and beautiful definitions.' – *NRC Handelsblad*

**A CELEBRATION OF THE LOVE FOR
TIGHT SPACES BY THE NETHERLANDS'
MOST POPULAR WRITER-BIOLOGIST**

NON-FICTION
128 PAGES
DUTCH PDF

MIDAS DEKKERS (born 1946) is a writer and biologist, and one of the sharpest observers of the animal kingdom – and we surely have no difficulty including humans in that. He shares his knowledge with fondness and obvious pleasure in his many bestsellers: *The Larva*, *Dearest Pet*, *The Way of All Flesh*, *Parw* and, more recently, *Puss* (20,000 copies sold) and *What a Relief* (30,000 copies sold), to name but a few.



MIDAS DEKKERS DE THIGMOFIEL

Het verlangen naar geborgenheid

HENK BLANKEN



pistool
vinger

Parkinson en de schoonheid van het verval

atlas contact



NON-FICTION
208 PAGES
DUTCH PDF

HENK BLANKEN

(born 1959), winner of the Golden Pencil and Tegel awards, has written for *de Volkskrant* and *Dagblad van het Noorden*. Atlas Contact has published three books by Blanken on journalism. Together with co-author Wim de Jong, in *Handbook of Narrative Journalism* he makes a case for the art of storytelling and reporting that is as compelling as fiction, but true. Blanken won acclaim across Europe for his story on the Parkinson's sufferer undergoing brain surgery while conscious.

HENK
BLANKEN
TRIGGER FINGER

ON THAT UNBEARABLE DECLINE

'At least it will make a good story,' thinks journalist and writer Henk Blanken when he is diagnosed with Parkinson's disease. He stumbles over paving stones, drools when cutting onions, and suffers tremors and cramps. 'It won't kill you,' he says, 'but it won't end well.'

But as long as he can write about it, he can cope. For four years he has been looking for stories that tell his own. About his father and his son, about the painter who put God on a ladder, about the friend who disappeared in a Christian commune, about the loss of words. This is how *Trigger Finger* came about, about 'that unbearable decline.' 'You get used to it,' he writes, 'but getting used to it means waiting until it gets worse, getting used to it is a way of losing, getting used to it means no longer wanting to miss out.'

Press on *Carel's Head*:

'It's not just good, it's pitch-perfect, and gorgeously technically made. It's art—the human strong voice, sensory reporting, ongoing question, complex characterizations, just the right amount of the science, mobilization of reader's compassion. It's textbook fine and beyond that, humane and a made object in its own right, an experience.'

– Mark Kramer, former director of the Nieman Program on Narrative Journalism

'The journalist's vivid writing made the jurors feel as if they had a ring-side view of the operation, with the patient and the doctor's perspectives presented in equal measure. This is an excellent, well researched article on a little understood disease that nevertheless affects millions of patients across the EU.'

– From the jury report of the EU Health Prize for Journalists

WHAT DOES SCIENCE REALLY SAY ABOUT
DEMENTIA AND HOW DO WE DEAL WITH IT?

RACHEL VISSCHER

SILENT WORLD PORTRAITS OF DEMENTIA

The older we get, the more likely we are to be confronted with dementia. Rachel Visscher spoke to dementia sufferers and their families, and to therapists, caregivers, doctors and scientists. With great empathy and a keen eye for the human condition, Visscher gives a face to all the symptoms and variations of this brain disorder.

What changes? How do you deal with denial, loss and care? What do research scientists say about the importance of a stimulating environment in which art, music and smell can stir the senses? How effective are therapies? *Silent World* follows the development of the disease step by step, from the first forgotten bunch of keys to the deathly quiet final days. The result is a book that evokes familiarity with the disease, but above all it is an important overview for anyone who is affected by this brain disorder.

Dementia is *the* issue of the future, and with *Silent World*, Visscher shows what lies ahead.

Praise for Rachel Visscher:

'Her style is flawless, surprising, suggestive.' – Jan Siebelink

'Captivating journalistic non-fiction, with a high degree of empathic curiosity.' – *de Volkskrant*



NON-FICTION
224 PAGES
DUTCH PDF

RACHEL VISSCHER

(born 1982) is a historian, anthropologist and journalist. She also works as a director. Her documentaries have been shown on Dutch national television and in art-house cinemas in the Netherlands.



DICK WITTENBERG
PRIKKELDRAAD

EEN GESCHIEDENIS VAN GOED EN KWAAD

atlas contact

A HISTORY OF GOOD AND EVIL

DICK WITTENBERG BARBED WIRE

Dick Wittenberg leads the reader through 150 years of world history from an original and astonishing perspective: barbed wire. How could such an unsightly product have had a major impact on the world for so long?

Wittenberg delves into the human stories behind the cold iron. His story begins in the Wild West and leads via the trenches, the 'Wire of Death,' and the Iron Curtain to the no man's land between India and Bangladesh. He travels to the heavily guarded fenced off neighbourhoods of Johannesburg and focuses on our own environment, because even here you see barbed wire everywhere. Incisively, he shows how barbed wire divides us into those allowed inside and those who must stay out.

Praise for *Barbed Wire*:

'A cultural history of our times, told with the help of a coil of iron. What a brilliant idea! This is non-fiction at its best – a work of an international standard.' – David van Reybrouck

'After reading this book I have never looked at my surroundings the same way again because suddenly barbed wire starts popping up everywhere. Extremely clever.' – Joris Luyendijk

'*Barbed Wire* is razor-sharp, original and compelling. Wittenberg describes good and evil in pointed, piercing letters. A masterful book about the world we live in.' – Bert Wagendorp

Press on *Inside It's Dark, Outside It's Light*:

'Never has poverty in Africa hit so close to home. Dick Wittenberg's sparse writing style combines beautifully with the sparseness of the inhabitants' existence. The short sentences appear simple, but demand great discipline and writing skill.'

– From the judges' report of the Bob den Uyl Prize



NON-FICTION

272 PAGES

DUTCH PDF

DICK WITTENBERG

(born 1953) is a writer and journalist. He has been writing for *De Correspondent* since 2013; before that, he worked at *NRC Handelsblad* for 30 years, both in the Netherlands and abroad. Together with Jan Banning, he won the Bob den Uyl Prize 2008 for *Inside It's Dark, Outside It's Light*, a book about everyday poverty in the village of Dickson in Malawi. For the reporting on which the book is based he won the Dick Scherpenzeel Press Prize and the Flemish Filip Decock Prize.



Het hoge Noorden

Een encyclopedie van de Arctis

LOUIS BEYENS

EVERYTHING YOU NEED
TO KNOW TO BETTER
UNDERSTAND THE ARCTIC
AND ITS VULNERABILITY

LOUIS BEYENS

THE HIGH NORTH AN ENCYCLOPAEDIA OF THE ARCTIC

For thousands of years, people, animals, plants and microbes have lived in the Arctic. They have adapted to the extreme conditions; it is their 'home.' But their home is a dynamic and fragile ecosystem that is threatened by global warming, whose effects are more severe in this area than elsewhere.

The North Pole is not an isolated region; it is closely linked to the rest of the world. Sea and air currents from the south ensure the supply of heat, and pollutants. Birds commute back and forth between their Arctic breeding grounds and the wintering habitats, keeping this connection alive. Some plants that grow in the Arctic are also found in mountain ranges of the temperate region, indicating a biogeographic interaction. Even the economic and social links between the north and the south are impossible to ignore.

What are sorted polygons, who were the Dorset People, how does the Arctic Oscillation work, why is the raven black and the polar bear white?

In this book, the core concepts are brought together in order to understand *and* appreciate this fascinating region.

Press on *The Raven's Mask*:

'If it was Louis Beyens' intention to make the reader enthusiastic about the Arctic, he has been extremely successful.' – *NRC Boeken*

NON-FICTION

448 PAGES, NOVEMBER 2015

DUTCH PDF

LOUIS BEYENS (born 1949) is Emeritus Professor of Biology in the Ecosystem Management research group at the University of Antwerp and has been researching the ecology and biogeography of unicellular organisms in the Polar Regions since 1978. He previously wrote *The Grain Goddess* (2009) on the origins of agriculture and *The Raven's Mask* (2010) about life in the Arctic.

JORIS LUYENDIJK SWIMMING WITH SHARKS

This is not the sort of book on the financial world that will not appeal to non-specialists.

Joris Luyendijk, an investigative journalist, knew as much about banking as the average person: almost nothing. Bankers, he thought, were ruthless, competitive, bonus-obsessed sharks, irrelevant to his life. And then he was assigned to investigate the financial sector.

Joris immersed himself in the City of London for a few years, speaking to over 200 people. They opened up about the toxic hiring and firing culture. They confessed to being overwhelmed by technological and mathematical opacity. They admitted that when Lehman Brothers went down in 2008 they hoarded food, put their money in gold and prepared to evacuate their children to the countryside. They agreed that nothing has changed since the crash.

Joris had a chilling realisation. What if the bankers themselves aren't the real enemy? What if the truth about global finance is more sinister than that?

Press on *Swimming With Sharks*:

42 'Swimming With Sharks is a concise and very readable work, rich in quotes and anecdotes from the heart of the financial sector.'

– *Der Spiegel*

'Hair-raising.' – ***** *Volkskrant*

'Superb journalistic work, getting ever closer to the fire.'

– ***** *NRC next*

'His story is disheartening, especially since the bankers know better than anyone what we escaped in 2008.' – ***** *Het Parool*

'It is his willingness to see the good in his subjects that gives his final conclusion greater force.' – *Financial Times*

MY ALARMING JOURNEY INTO THE WORLD OF THE BANKERS

**OVER 26
WEEKS IN
THE DUTCH
BESTSELLER
TOP 5**



DIT KAN NIET WAAR ZIJN

JORIS
LUYENDIJK
ONDER BANKIERS

NON-FICTION

208 PAGES

TRANSLATION RIGHTS: ANDREW NURNBERG

WORLD ENGLISH: FABER (UK),

SOLD: TIDERNE SKIFTER (DENMARK),

ATENA (FINLAND), KLETT-COTTA

(GERMANY), CORVINA (HUNGARY) NATUR

OCH KULTUR (SWEDEN), CITIC (SIMPLE

CHINESE), MALPASO (SPANISH WORLD)

FULL ENGLISH AND GERMAN TRANSLATION

JORIS LUYENDIJK

43 was born in 1971 in Amsterdam, the Netherlands. He is a journalist and non-fiction author of *Het Zijn Net Mensen* (UK: 'Hello Everybody', US: 'People Like Us', Australia: 'Fit to Print'), about his experiences as a news correspondent in the Middle East. The book has sold over 250,000 copies in the Netherlands alone, and been published in 16 countries. In 2011 Joris moved to London to start an experimental banking blog for *The Guardian* – 'The Joris Luyendijk Banking Blog' – to look at the world of finance from an anthropological perspective.

HOW TO GENERATE AND KEEP ORGANIZATIONAL ENERGY

AREND ARDON

CHANGE UNCHAINED!

Many leaders in organizations worry about a perceived lack of creativity and an unwillingness to change. Professor Arend Ardon wrote his first, bestselling book *Break out of the Loop* about how that view itself is blocking any changes within a workforce.

This follow-up book describes the logical next step: once you see that a desire for change is everywhere, how do you 'fan the flames' and keep the energy going? Ardon helps managers and leaders to look differently at creativity. It may not always spring up in expected places, but once it's there, very little is needed to guide it. A lot of it has to do with actively seeking out and talking with motivated employees, loosely organizing project teams around an inspiring but realistic goal, communicating the small wins throughout the company, and being very aware of leadership 'pitfalls.'

Arend Ardon's narrative is practical and speaks of his personal experience with many large and small companies. His argumentation is built on scientific research. He brings you the best of both worlds in change management.

Press on *Break out of the Loop*:

'A must for every manager who wants to create changes.'

– *Sales Expert*

'Compulsory for every communication professional looking to change behavior.' – *Communicatie*



BUSINESS CONTACT

176 PAGES

DUTCH PDF

AREND J. ARDON (1967) studied Psychology and Business Administration. He works as a partner with Holland Consulting Group in Amsterdam. His change projects focus on strategy implementation, culture change and leadership issues. Ardon also teaches at various Dutch business schools, predominantly at RMS Erasmus University, Rotterdam. His previous book *Break out of the Loop* sold a staggering 20,000 copies in The Netherlands alone.

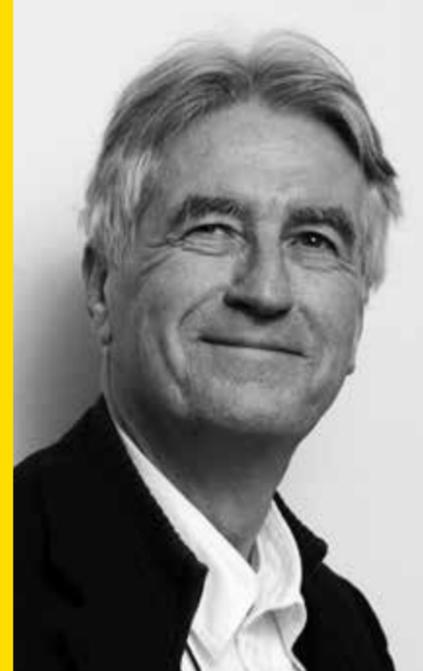
JAAP VAN GINNEKEN



HET PROFIEL VAN DE LEIDER

DE OERKENMERKEN VAN
INVLOED EN OVERWICHT

business contact



**WHY HEIGHT, VOICE AND OTHER
'GIVEN' CHARACTERISTICS INFLUENCE
HOW WE CHOOSE OUR LEADERS**

JAAP VAN GINNEKEN THE PROFILE OF A LEADER

De Gaulle, Sarkozy, Obama or even Donald Trump: why are they regarded as 'natural' leaders? Mass psychologist Jaap van Ginneken presents the latest scientific insights on leadership, through an analysis of a number of key figures in international politics.

Van Ginneken shows that we still employ deep-seated survival mechanisms when choosing our leaders. Basic qualities such as height, symmetry, face shape and voice all turn out still to play a role. We thus let ourselves be persuaded by hidden, sometimes peculiarly ancient aspects of appearance and behaviour.

So why are so many leaders born in the same season? And why have left-handed Presidents come to dominate the White House?

Now that our society is becoming less hierarchical, the natural qualities of influence and authority are of increasing importance. With this book, Van Ginneken offers a glimpse into an area of research that could play a major role in the development of leadership.

Press on *The Psychology of Power, Temptations at the Top*:

'Compelling.' – **Former British Foreign Secretary David Owen**

'Three reasons to read this book: the subject matter is intriguing, the book is convincing, and it is simply a great read.' – *Psychologie Magazine*

'*The Psychology of Power: Temptation at the Top* is clear, convincing and well-documented. The last chapter screams for a next book on testosterone and power.' – *Skipr*

BUSINESS CONTACT

224 PAGES

DUTCH PDF

FULL ENGLISH TRANSLATION AVAILABLE

DR. JAAP VAN GINNEKEN

(born 1943) obtained his doctorate in political psychology and mass psychology from the University of Amsterdam and worked as an associate professor in the department of Communication Science and at the International School. He has written 20 books in English and Dutch, both for the academic world and for the general public. He is also a sought-after speaker.

PUBLISHING HOUSE ATLAS CONTACT

Prinsengracht 911-915
1017 KD Amsterdam
P.O. Box 13
1000 AA Amsterdam
The Netherlands
T +31 20 524 98 00
F +31 20 622 3697

EDITORIAL DEPARTMENT FICTION

Mizzi van der Pluijm
president and publishing-director
mvanderpluijm@atlascontact.nl

Tilly Hermans
publisher
thermans@atlascontact.nl

Sander Blom
editor-in-chief Dutch fiction
sblom@atlascontact.nl

Jelte Nieuwenhuis
editor Dutch fiction
jnieuwenhuis@atlascontact.nl

Jessica Nash
editor-in-chief translated fiction
jnash@atlascontact.nl

EDITORIAL DEPARTMENT NON-FICTION

Leonoor Broeder
publisher non-fiction
lbroeder@atlascontact.nl

Bertram Mourits
editor-in-chief non-fiction
bmourits@atlascontact.nl

Marijke Wempe
editor non-fiction
mwempe@atlascontact.nl

Marcella van der Kruk
editor non-fiction
mvanderkruk@atlascontact.nl

EDITORIAL DEPARTMENT BUSINESS

John Numan
publisher Business Contact
jnuman@atlascontact.nl

Sandra Wouters
editor Business Contact
swouters@atlascontact.nl

Pim van Tol
editor Business Contact
pvantol@atlascontact.nl

RIGHTS DEPARTMENT

Hayo Deinum
senior rights manager
hdeinum@atlascontact.nl

Bianca van Wijngaarden
rights assistant
bvanwijngaarden@atlascontact.nl

DESIGN CATALOGUE

Loudmouth

