

identity and integrity. Few characters in these novels, he notes, have difficulties with their Jewish identity. The main problem comes when other characters, or they themselves, emphasize their Jewish identity at the cost of their compound individual identity, or “Integrität” (269). Beilein concludes that the treatment of Jewish identity is an expression of the authors’ political engagement as opposed to a private, psychological concern. This engagement produces a hybrid identity in which Austrian and Jewish identities complement each other (286).

A brief fourth chapter discusses whether Jewish identity can be a source of cultural capital. Beilein rejects the simplistic idea that Jewishness itself is enough to gain success (in the so-called Shoah business), asserting instead that alterity enables subversive strategies that can be successful or not (289). It is most significant that these authors’ success as public intellectuals preceded their literary success. This is not a judgment of their literary qualities; it shows how cultural fields work in Austria. Fittingly, the appendix reproduces a long triple interview with the authors, which is itself a contribution to the public influence of the three.

At first, Beilein’s book appears to combine widely disparate topics, but the analyses of non-fiction, fiction, and Jewish identity are nicely connected by the conceptual framework of field theory. At the same time, the book’s account of recent Austrian intellectual life and astute textual analysis make it a must for anyone researching Menasse, Rabinovici, or Schindel, or for that matter, contemporary Austrian culture in general.

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Andrea Sommerauer and Franz Wassermann, eds., *Prozesse der Erinnerung: Im Gedenken an 360 Opfer der NS-Euthanasie*. Innsbruck: Studienverlag, 2008. 320 pp.

As the title of this book suggests, the volume illustrates how memory and the commemoration of National Socialist crimes involving the euthanasia of mentally ill patients is being processed in today’s Austria. The editors, Andrea Sommerauer and Franz Wassermann, tried in 2004–05 to commemorate the 360 patients of the Psychiatrisches Krankenhaus in Hall in Tirol—all of whom were victims of National Socialist euthanasia—by performing a *Kunstprojekt* that included various modes of commemoration. This large and well-illustrated volume presents the activities that sought to remember this almost forgotten crime of the Nazi era. In addition to a list of names of the victims which includes their dates and towns of birth as well as the dates of deportation, this book features a *Geleitwort* by Austrian President Heinz Fischer. Though this is an important part of Tyrolean history, an endorsement by the *Landeshauptmann* of Tyrol is missing which immediately points to the fact that the victims of Nazi euthanasia are still not a part of the province’s official commemorations of the Nazi dictatorship.

The book also contains three articles on art as a medium for commemoration and another three articles on the historical context of Nazi euthanasia in Tyrol. While these articles are rather short, they provide an interesting background to this art project.

The editors used five processes by which they sought to remember the victims. The first involved the idea of giving each victim a street that would be named after him or her in their respective hometowns. This process takes up a large portion of the book as the editors printed legible color photocopies of each response from town mayors or administrators to the request to rename a street after a euthanasia victim. While some town administrators and mayors appeared intrigued by the idea of commemorating euthanasia victims, a large number of mayors seemed indignant at the suggestion that a street be renamed in their jurisdiction. Some of these reactions may well have more to do with the difficulties of working with local town bureaucracies; however, several of these reactions—not surprising given Austria's record in detailing the Nazi past—seemed openly annoyed at the suggestion of commemorating euthanasia victims. The mayor of the *Bezirkshauptstadt* Lienz in Eastern Tyrol responded that there had been so many victims in the town's history from the Inquisition to the Nazi regime that they did not want to privilege one group of victims over another (94). The mayor of Upper Austria's capital, Linz, did not want to commemorate victims from his city who died in Hall in Tirol since many Linzers were killed in the euthanasia program much closer to home in Linz-Niedernhart and Schloss Hartheim (95). Of course, both mayors highlighted the necessity of commemorating the Nazi past, and yet they seemed irritated and evasive. Other communities responded in a more politically correct manner or even welcomed the proposal. Nonetheless, this project demonstrates that, sixty years after the Nazi period, Austria still struggles with commemorating all crimes of the regime. There is no doubt that some Austrians still openly approve of the Nazi euthanasia of the mentally ill, as was manifested in some of the hate mail the editors received (147).

The other four processes of commemoration—which involved the dedication of a park of memory on the grounds of the mental hospital, the making of a quilt of memory, *die Rückgabe* (a performance of reading the names of the victims and writing them out), and finally the living archive—are no less interesting, but the reactions to these activities were less controversial.

This book should be of great interest to all scholars of Austrian literature, culture, and history as it gives a glimpse of how Austrians reacted to the idea of commemorating National Socialist euthanasia victims at the beginning of the twenty-first century. So many works of Austrian literature—from Thomas Bernhard to Felix Mitterer, just to mention two names—deal with crimes committed by Austrians against their neighbors during the Nazi time, not only in Vienna but also in every town across the country. There is no doubt that facing this past is difficult for small towns, but it cannot be evaded, and only a full acceptance

of this history will prepare the country for the future. This book suggests that this process is still just at the beginning; the topic is thus likely to continue to attract attention for decades to come and this book provides important insights into recent commemorations of National Socialist euthanasia victims.

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Susanne Knaller, Hrsg., *Realitätskonstruktionen in der zeitgenössischen Kultur. Beiträge zu Literatur, Kunst, Fotografie, Film und zum Alltagsleben*. Wien: Böhlau, 2008. 260 S.

Dieser interdisziplinär angelegte Sammelband umfasst neben Susanne Knallers Einleitung elf Essays von Literaturwissenschaftlern aus der Anglistik, Germanistik und Romanistik, Kuratoren und Kunsthistorikern sowie Film-, Musik- und Medienwissenschaftlern. Vier kreative Beiträge von Medienkünstlern ergänzen die Studie und unterstreichen die Heterogenität des Realitätsbegriffs in verschiedensten Repräsentationsformen. Die kulturelle Dynamik der inhaltlich breitgefächerten Studie zeigt sich in der Themenvielfalt und reicht von Hip Hop zu Hitchcock, von "Docu Soap" *Big Brother* über Umberto Eco zum japanischen Jugendkulturphänomen Hikikomori. Sechs Arbeiten entstanden anlässlich eines Symposiums im Grazer Kunstverein, aus dem sich der Titel des Buches ableitet, vier Aufsätze ergaben sich aus einer Lehrveranstaltung an der Universität Graz zum Thema "Intermediale Entgrenzungen" und fünf Beiträge wurden speziell für diesen Band geschrieben. Mit diesem bunten Mosaik setzt die Herausgeberin Susanne Knaller, Professorin für Allgemeine und Vergleichende Literaturwissenschaft am Institut für Romanistik der Universität Graz, auf Pluralität im Realitätsbegriff.

Der Titel der Aufsatzsammlung nimmt eine konstruierte, inszenierte und medialisierte Realitätsvermittlung im ästhetischen Diskurs vorweg. In zahlreichen Essays bildet die Frage der Authentizität den Ausgangspunkt zur Diskussion realistischer visuell-narratologischer Strategien. Die Beispiele aus dem Bereich Film, Literatur, Musik und Medienkunst veranschaulichen radikale Veränderungen in der Realitätswahrnehmung vom *linguistic* zum *pictorial*, *performative* und *digital turn*, wobei ein komplexes Netzwerk aus Zeit-, Raum-, und Körpererfahrungen gekoppelt an Selbst- und Fremdreferentialität die ohnehin fragwürdige Dichotomie Realität und Fiktion abgelöst hat. Erwartungsgemäß bietet eine Studie zur zeitgenössischen Kunst auch Einblick in interaktive Medienprojekte, die über das Sichtbarmachen der Differenzierung zwischen Realwelt und Simulation hinausgehen und zum Wechselspiel von Selbst- und Fremdbeobachtung bzw. Selbst- und Fremdinszenierung auffordern.

Jedem einzelnen der Beiträge im Detail gerecht zu werden, ist unmöglich; daher muss ein Überblick genügen. Die ersten beiden Abschnitte des Buches