

As in many environmental histories, conflict over land uses and its mediation play a central role in the development of tourism infrastructures in Vorarlberg. Ski entrepreneurs, for instance, used land seasonally without owning it, re-framing rights of use and passage to allow the use of slopes for winter sports. This created obvious frictions with landowners and even led to physical confrontations and attempts at sabotage. Similar conflicts were later caused by the lengthening of the skiing season through technical means such as artificial snow and the use of snowcats to manage the ski runs. Conflicts, in other words, developed parallel to the change of the uses of Alpine slopes. The overall technologization of snow management made it, for example, necessary to recur to a continued series of adaptations, which also constantly modified the reasons for conflict. For instance, from an environmental history perspective particularly important seems the fact that the increasing mechanization induced a chemicalization of snow management, with a cascade of further secondary effects. This particular cause of conflict, as Groß notes, was also due to a lack of planning and care for the possible consequences. Since the late 1970s, it also accounted for the increasing involvement of conservationists and environmentalists in the struggle.

Even if it is explicitly presented as a very specific case study, Robert Groß' book gives us much more. In line with recent intellectual developments and public debates the book offers what could be termed an anthropocenic reading of the »acceleration of the mountains«. Just to give an example, in the last years, the news has often discussed the indoor ski resort in Dubai. This has been consistently presented as an example of the follies of technological development as applied to leisure, an unnatural fancy, the

product of an extreme technologization of life. Groß shows, however, that this is only the final product of a much longer process. The natural environments surrounding Alpine slopes have been the object of a radical mechanization and industrialization of landscapes over the last century. The purported naturalness of Alpine ski resorts exists only in marketing pitches and flyers: from many points of view the Vorarlberg as we know it is as much a product of modernization as the Dubai ski resort.

Wilko Graf von Hardenberg (Berlin)

Modern Germany from the Ground

Andrew Stuart Bergerson/Leonard Schmieiding (Hg.), Ruptures in the Everyday. Views of Modern Germany from the Ground (Spectrum; Bd. 15), New York (Berghahn) 2017, 342 S., 22 Abb., 4 Karten, 110 €

This book on German *Alltagskultur* between 1914 and 2015 is an experiment in collective authorship. Twenty-six scholars, in ten chapters co-authored by anywhere from two to seven collaborators, explore how ordinary and extraordinary Germans navigated the shifting orders, disruptions, and catastrophes that have characterized German encounters with modernity. Although uneven in its outcomes, the experiment by and large proves successful as the authors and their editors manage to sustain a coherent discourse even as they contest the possibility of master narratives that would make global sense of the German experience.

To be sure, readers who pick up a volume on social and cultural history already know that history as seen »from the ground« builds on the contingency of micro-social interactions, where individ-

ual strategies for survival and self-affirmation meet with common, pragmatic shared understandings and the constraints of collective forces and institutions. The question is always whether tracing such processes in their quotidian and exceptional complexities actually serves an *Erkenntnisinteresse*. The collective ATG26 (for *AllTag Group* of twenty-six authors) meets this challenge by adopting an audacious (though at times strained) comparative perspective. For example, in a chapter entitled »Self«, the authors juxtapose the conservative revolutionary Ernst Jünger with the East German hip hop artist Alexander Morawitz, notably comparing their artistic self-stylizing in Jünger's carefully chosen military garb for the frontispiece photo of *In Stahlgewittern* (1920) and in Morawitz's settling on the pseudonym TJ Big Blaster Electric Boogie in the context of the semi-legitimate semi-underground arts scene of the GDR's final decade. Less daringly, another chapter on »Families« shows how both the KPD in interwar Germany and the SED in the postwar GDR sought to mobilize family solidarities to political ends but often found their ideological goals turned to personal and familial ends. The argument is hardly surprising but allows the authors to expose some fascinating research on secularist funerals and eulogies in the GDR.

Indeed, some of the chapters and their (forced) comparisons shine more by virtue of their authors' research expertise than by their contribution to the volume's overarching theoretical ambitions. Thus, one of the book's most interesting chapters, entitled »Interpersonal Relationships«, offers an instructive intellectual history of Max Scheler's concept of the *Gesamtperson*, situating it less in his interpersonal lifeworld than in the inter-textual universe of Weber's, Tönnies', and Benjamin's critical social and

aesthetic theories. Similarly, a chapter on »Objects« and memory culture tells us more about comparative museology than about everyday memory practices (in fact, parts of the chapter were previously published in a book on musealization).

Sustained comparisons across time or space are, of course, not always essential to this volume's mission. Two methodologically contrasting chapters perhaps best illustrate how getting analytically close to the ground can tie individual strategies and interactions to the macro-level of Germany's tragic twentieth-century history. In a bold comparison of a Catholic charity, a leisure organization (*Kraft durch Freude*), and a concentration camp under the »Third Reich« alongside contemporary high schools as sites for teaching about Nazi violence, the authors of the chapter »Institutions« demonstrate how relatively »unruly« practices within rule-bound organizations actually tend to reproduce rather than subvert institutional norms. They do so by relieving pressure as individuals morally and pragmatically accommodate: for example, when students today after history lessons on the Holocaust make anti-Semitic jokes in the schoolyard, they are inadvertently reinforcing the authority of the classroom setting. By contrast, in the chapter »Violent Worlds«, the authors examine the actions and attitudes of women who participated in the Jewish genocide in Nazi-occupied Eastern Europe, showing the imbrication of the personal and political as »the life and death of a Jew also became a function of everyday desires, needs, and ambitions. In retrospect such petty motives are easy to dismiss when compared with anti-Semitic hatred, Nazi ideology, or sadism. But the mundane and the grandiose intermingled on the ground.«

It is, of course, no coincidence that the chapters on violence and institutions

not only so clearly link individual actions to impersonal structures but also do so with reference to the »Third Reich«. As the central trauma of modern German history, the Nazi experience is no doubt the most powerful illustration of the inseparability of individual and collective responsibilities for the course of history. To the credit of the book's twenty-six authors and two editors, they have successfully avoided treating this catastrophe teleologically but rather situate these chapters, as well as another entitled »Anti-Semitism«, within the ongoing, indeterminate struggle of Germans, like any other people, to construct and affirm their selves, their families, their memories, their senses of place, and their worth. By eschewing grand narratives, ATG26 has made an important contribution to German Studies. The book will make a valuable teaching resource in that it will encourage students to link the everyday experiences of Germans over the past century with their own ethical responsibilities for the present.

Laurence McFalls (Montréal)

Eine Geschichte des Museumsobjektes 1968–2000

Mario Schulze, Wie die Dinge sprechen lernten. Eine Geschichte des Museumsobjektes 1968–2000 (Edition Museum; Bd. 25), Bielefeld (transcript) 2017, 404 S., 30 Abb., 44,99 €

Nicht wenige Museen nehmen für ihre Ausstellungspraktiken in Anspruch, dass sie die Objekte ihrer Sammlungen ins Zentrum setzen, sie gar für sich sprechen lassen wollen. So betonte auch Hans Ottomeyer, ehemals Direktor des Deutschen Historischen Museums in Berlin, für die 2006 eröffnete Dauerausstellung

zur deutschen Geschichte, die Objekte stünden im Vordergrund und kommentierten sich gegenseitig. Die Annahme, Objekte seien nicht einfach passive Zeugen vergangener Ereignisse, sondern ihrerseits Akteure, ist jedoch nicht schon immer handlungsleitend für die Ausstellungspraktiken von Kurator*innen gewesen.

Diese Überlegung war Ausgangspunkt für die Arbeit von Mario Schulze. Er hat sich in seiner Studie dem Wandel der Annahmen zum »Sein, Sollen und Können der Museumsobjekte« gewidmet. Der These, dass sich Ausstellungsästhetiken entsprechend eines jeweils vorherrschenden Objektwissens verändern, geht er mittels der Methode einer diskurstheoretisch fundierten historischen Ontologie nach. Für seine Analysen zu einem jeweils spezifischen Objektwissen legt er den Fokus auf das Wechselverhältnis von Geisteswissenschaften, Konsum und Museum und untersucht Ausstellungen des Historischen Museums Frankfurt sowie des Werkbundarchivs – Museum der Dinge in Berlin.

Der dazu von Schulze gewählte Untersuchungszeitraum von den 1970er Jahren bis in die 2000er Jahre weicht von bisher gängigen Museumsuntersuchungen ab, die sich in der Regel dem »Museum der Moderne« und insbesondere den musealen Entwicklungen seit dem 19. Jahrhundert widmeten. Den Blick für die Untersuchung auf das letzte Drittel des 20. Jahrhunderts zu legen, folgt der Überlegung, dass sich gerade seit den späten 1960er Jahren starke gesellschaftliche Veränderungsprozesse vollzogen haben, die sich auch in der musealen Praxis niederschlugen. So macht Schulze Anfang der 1970er Jahre einen prägnanten Bruch musealer Praktiken mit ihrer Vergangenheit aus.

Das zeigt er im zweiten Kapitel am Beispiel des Historischen Museums