

Links to and Extracts of Reviews of *konkretion*

Patrick Allington, see:

<https://www.australianbookreview.com.au/abr-online/archive/2013/april-2013-no-350/98-april-2013-no-350/1403-questions-and-questing>

Extract:

Whereas many twenty-first-century novels seem way too long, *konkretion* is a distilled, complex gem. It is a novella full of questions and questing, most of which riff from this observation made in the context of Germany's militant Red Army Faction: 'what triggers the conversion from resistance to terror, flick-knife or otherwise, the jump into illegality? – oh the primacy of praxis, that romance of struggle masking murder.' [...]

It has become customary when discussing dense fiction such as *konkretion* to congratulate author and publisher on their non-market-driven motivations. I do want to honour Campbell and UWA Publishing for putting *konkretion* into the public domain, and yet I feel as if I am conferring a trite consolation prize. Sometimes when fiction tackles deeply complex matters in a deeply complex fashion, it gets utterly lost within the profundity it seeks. In such cases, celebrating obscurity for obscurity's sake is disingenuous. But sometimes, as with Marion May Campbell's *konkretion*, such fiction soars.

Andrew McCann

<https://overland.org.au/2013/04/un-australian-fiction-marion-may-campbells-konkretion/>

Extract from Francesca, see:

<https://sydneyreviewofbooks.com/reviews/fragments-silences-masquerades-konkretion-by-marion-may-campbell>

Extract from Francesca Jurate Sasnitis' review: The novella *konkretion* contains the promise of a novel, a dramatic monologue, poem(s) and the ghosts of several lives. It is a matryoshka doll of refracting voices with Meinhof's story nestled at its core. The word *konkretion* contains *konkret*, the left-wing magazine founded by Meinhof's husband, Klaus Ranier Röhl, and is the German for concretion, meaning the process of coalescence, of making something real or substantial. *Konkret*/concrete has not only the weight of the building material, but also of an experience made tangible through the process of writing. The novella as container, or edifice for confinement (a prison for the story), is constructed in a process analogous to architectural or sculptural practice.

Shane Strange;

UWA Publishing should be commended for going against the grain in publishing such a highly literary and experimental novel. And I use the word 'novel' here with some caution. Large parts of this book are given over to prose poetry as the novel's central figure, Monique Piquet, delves into the work of former student, Angel, who has recently published a work on the relationship of Ulrike Meinhof and Gudrun Ensslin, two key members of the notorious German Bader Meinhof gang of the early 1970s. This complex relationship—between reader, writer and subject(s)—creates a series of layers through which we are drawn, trying to decipher the very difficult and morally ambiguous decisions taken by those with a radical past. The book also includes Monique's own reflections on her past and current life, which

are told in a sometimes humorous and sometimes tragic key. The work itself is at times a convoluted sedentary reflection that doesn't evolve a great deal. However, much of this book can be enjoyed at the level of the fine writing found within. This is recommended for those who enjoy a challenge in their literary diet.

<https://www.booksandpublishing.com.au/articles/2012/12/14/25855/konkreton-marion-may-campbell-uwa-publishing/#:~:text=UWA%20Publishing%20should%20be%20commended,challenge%20in%20their%20literary%20diet.>

Loretta Smith on Goodreads:

This novella is all about language and the language is visceral. An intelligent, ageing, self-deprecating lecturer returns to Paris to meet with an ex-student from those heady days when political protests promised real change. The foundations of this looking back is centred around the Baader-Meinhoff gang (Red Army Faction), that reduced, in particular, Ulrike Meinhoff, the trained journalist and spokesperson for the group, to a mad woman lost in an ideological revolution that imploded into violence and death. Had her words been used differently, would a different sort of revolution or even existence had occurred? And where is the world now? Published in 2013, the world of language and insurrection has since taken a dangerous turn towards misinformation, 'fake' news, and far right extremism. What sort of revolution are we in for next?

Lisa Hill, see:

<https://anzlitlovers.com/2025/12/02/konkreton-2013-by-marion-may-campbell/#:~:text=Marion%20May%20Campbell's%20exposure%20of,the%20terror%20in%20postmodern%20façadism...>

Shamara Ransirini, see

https://hecate.communications-arts.uq.edu.au/files/408/AWBR_153_print%20%281%29.pdf