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2022

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## MEDIA CONTACT

### Please send requests to:

Alison Shay  
Publicity Manager  
The University of Wisconsin Press  
728 State Street, Suite 443  
Madison, WI 53706

[publicity@uwpress.wisc.edu](mailto:publicity@uwpress.wisc.edu)  
(608) 263-0734  
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# Remember This

STEVE ADAMS

A troubled love story about intimacy, memory, and longing

**“Flawlessly crafted, original, and intimate. A haunting meditation on loss and desire, *Remember This* is a love letter to a gritty New York long surrendered to upscale coffee shops and apartment high-rises, to the reckless passions of fading youth, to art and all its possibilities, and to beauty itself.”**—Jennifer S. Davis, author of *Our Former Lives in Art* and *Her Kind of Want*

John Martin, a talented graphic designer employed as a word processor for a prestigious New York investment bank, has happily left behind Texas and his alcoholic, emotionally absent mother. It is the height of the personal computer revolution and the AIDS epidemic, and gentrification is sweeping the city. Alena Marino, John’s supervisor, is an Italian immigrant who shares his hustle and grit, aggressively building a new life for herself. As their affair begins, John imagines himself the perfect lover for Alena, fulfilling her desires without expectation that she leave her husband. But when his oldest sister arrives in town unannounced, he is forced to confront his damaged past and serial history of relationships with stunningly gorgeous, emotionally complex women.

John’s journey to understand the roots of his compulsion to “save” those around him is both aided and thwarted by his relationship with his colleague Jeremy Crawford. Alena’s closest confidant, Jeremy shares an intimacy with her that fuels John’s jealousy. Meanwhile, Jeremy finds himself drawn to John and, as his confidant too, participates in the drama of John and Alena’s relationship. As John slowly begins to understand the flawed and wounded experience of love that has followed him through life, he learns how to open himself to true friendship—and to true loss. Set in the midst of cultural upheaval, this powerful novel reverberates across the decades.



STEVE PAUL

**STEVE ADAMS** is a writer and editor based in Memphis, Tennessee. His short stories have appeared in *Glimmer Train*, the *Missouri Review*, *Chicago Review*, and elsewhere. His nonfiction has won a Pushcart Prize and his plays have been produced in New York City.

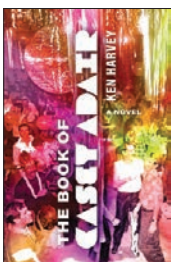


FICTION  
OCTOBER  
264 PP. | 5.5 × 8.5  
ISBN 978-0-299-33924-1 | PAPER | \$17.95

**“In his premier novel Steve Adams maps (and persuasively) not only both small-city Texas and the mazes of the Big Apple itself but also that most beckoning, treacherous, mysterious landscape: the human heart.”**—Albert Goldbarth, twice winner of the National Book Critics Circle Award for poetry

**“Exquisitely written and full of longing, a tender and moving elegy for lost loves of every kind.”**  
—Valerie Laken, author of *Dream House* and *Separate Kingdoms*

## OF RELATED INTEREST



**The Book of Casey Adair**

Ken Harvey

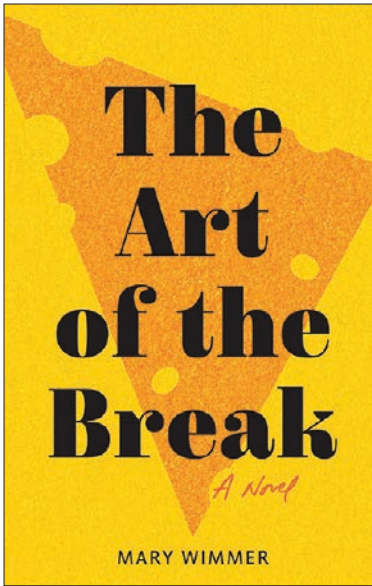
ISBN 978-0-299-33354-6  
PAPER \$18.95



**Mourning Light**

Richard Goodkin

ISBN 978-0-299-33864-0  
PAPER \$17.95



FICTION  
OCTOBER  
256 PP. | 5.5 × 8.5  
ISBN 978-0-299-33974-6 | PAPER | \$17.95

***“The Art of the Break is a lyrical love letter to rural Wisconsin, cheesemaking, and family. Mary Wimmer’s rich tale of a woman reimagining her life without forsaking the past is filled with a deep understanding of humanity, love, and resilience. This story will stay with you, I promise.”***—Ann Garvin, *USA Today*  
best-selling author of *I Thought You Said This Would Work*

# The Art of the Break

MARY WIMMER

An exquisite ode to maturing and learning to let go

***“With authentic characters and vivid settings, *The Art of the Break* weaves the art and science of cheesemaking into a rich story of love, friendship, and starting over. It reminds us that, while past grief may follow us into the present, it doesn’t have to swallow us whole. This book sings!”***

—Kim Suhr, author of *Nothing to Lose*

Charlotte “Charlie” Sobczak finds the most comfort in making cheese—a craft she learned at the side of her father, Karl Mayer. In the wake of his untimely death, she and her daughter, Lucy, return to her rural hometown of Falls River, Wisconsin. With her marriage to Rick floundering, and still grieving the childhood loss of her sister and mother to polio and depression, she decides to pour all her efforts into reopening the family’s Morgan Cheese Factory.

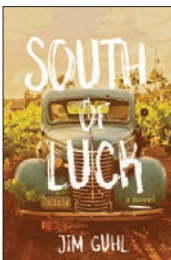
Hyperaware of her own childhood losses and the challenges posed by Rick’s PTSD and heavy drinking, Charlie strives to build a stable home for Lucy. Her degree in biochemistry from the University of Wisconsin gives her a leg up, and the quiet joys of working at the cheese vat provide a deep, healing peace that points the way toward happiness.

But Falls River is too narrow-minded to accept a female business owner, and Charlie is ill-prepared for the pettiness and conventions of small-town life. When debts come due, including a lien against her family’s land, she must quickly figure out who is on her side—and how to keep her dreams alive.



**MARY WIMMER** is a Wisconsin-based writer, school psychologist, and educator. She is the author of *Reaching Shore*, first-place winner of the Midwest Independent Publishers Association-Young Adult Fiction Award, as well as two nonfiction books.

## OF RELATED INTEREST



**South of Luck**

Jim Guhl

ISBN 978-0-299-33274-7  
PAPER \$18.95



**Half**

Sharon Harrigan

ISBN 978-0-299-32854-2  
PAPER \$17.95

# Still True

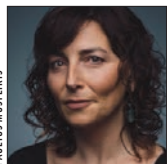
MAGGIE GINSBERG

In a family built on honesty, when does a secret become a lie?

**"It's a rare experience to feel gratitude for a book's pleasures on nearly every page. But Maggie Ginsberg has written that book. I could stay in this story for years."**—Luis Alberto Urrea, Pulitzer Prize finalist and best-selling author of *The Devil's Highway* and *The House of Broken Angels*

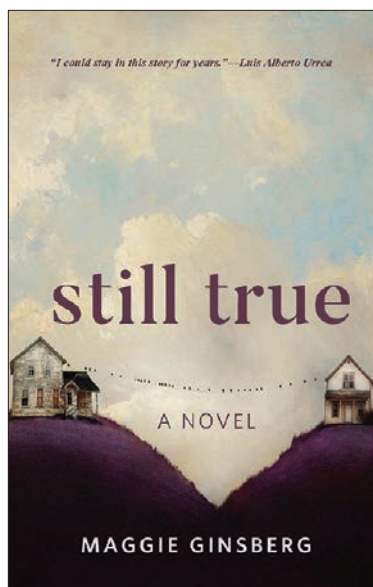
One summer evening, Lib Hanson is confronted by her painful past when Matt Marlow, the forty-year-old son she abandoned as an infant, shows up on her porch. Fiercely independent, Lib has never revealed her son's existence—or her previous marriage—to her husband, Jack. Married nearly three decades but living in separate houses (to the confusion but acceptance of their neighbors), they enjoy an ease and comfort together in small-town Anthem, Wisconsin. But Jack is a stickler for honesty, and Lib's long-dormant secret threatens to unravel their lives.

When ten-year-old Charlie Taylor arrives at Jack's workshop shortly thereafter, he's not the first kid in town to need help with a flat tire, and Jack gladly makes the repair to his bike. The Taylors are new to Anthem, and Jack soon discovers that Charlie and his mom, Claire, are struggling to fit in, even as Charlie's dad, Dan, is thriving in his new job. Extending friendship and kindness, as well as introductions around the local café, Jack assumes a grandfatherly role. What he doesn't see is the drinking that Claire hides from everyone, or the secret son that Lib has allowed to move into her house and the growing attraction between Claire and Matt. When the terrible events of a fateful evening threaten everyone's carefully crafted lives, Jack, Lib, and their new friends must each determine the value of truth for the ones they love.



PAULIUS MUSTEKIS

**MAGGIE GINSBERG** is an editor at *Madison Magazine* and a freelance writer for city, regional, and national magazines. *Still True* is her debut novel.



FICTION  
SEPTEMBER  
280 PP. | 5.5 × 8.5  
ISBN 978-0-299-33934-0 | PAPER | \$17.95

**"Deeply felt and vivid. . . . Even as each of its characters curates a careful present, the shadows of the past creep up to confront them. When those realities collide, the result is troubling, affecting, and deeply true."**—Jacquelyn Mitchard, author of *The Deep End of the Ocean*

**"*Still True* feels as intimate as eavesdropping, with characters so well drawn and so believable there is a sense that they are in the room with you as you read about their sometimes turbulent, sometimes mild lives."**—Nickolas Butler, author of *Shotgun Lovesongs* and *Little Faith*

## OF RELATED INTEREST



### Eleven Miles to Oshkosh

Jim Guhl

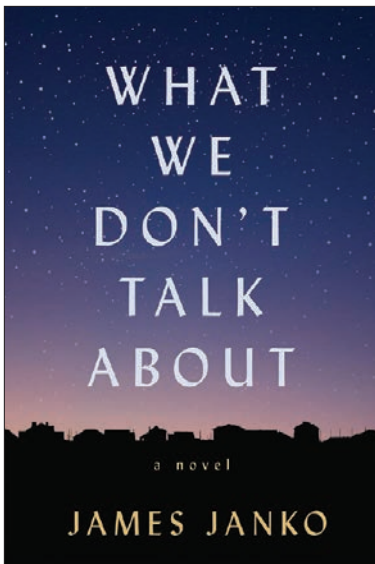
ISBN 978-0-299-31914-4  
PAPER \$17.95



### Minus One

Doris Jarovici

ISBN 978-0-299-33004-0  
PAPER \$17.95



FICTION  
NOVEMBER  
264 PP. | 5.5 × 8.5  
ISBN 978-0-299-34004-9 | PAPER | \$17.95

**“Reading *What We Don’t Talk About* is like looking inside a snow globe and seeing a country town in America’s heartland at Christmastime. You enter that town, stay, and know its people, and learn their ways. And what happens when the sun goes down. James Janko’s miraculous writing connects us readers to those people in Orville, and all of us to all others. Every good thing we do, and every bad, affects the whole world.”**—Maxine Hong Kingston, author of *The Woman Warrior* and *Tripmaster Monkey: His Fake Book*

# What We Don’t Talk About

JAMES JANKO

**Under cover of night, things aren’t always as they seem**

Orville, Illinois, is bucolic, charming, and almost Norman Rockwellesque—if you’re white. But like many midwestern cities in the 1960s, it is a “sundown” town—a place where Black Americans are prohibited from entering or remaining after dark.

The town’s most adventurous woman, Cassie Zeul, is an outcast because she has no husband and takes an occasional lover. Her son, Gus, guided by Sister Damien, aspires to be a priest, but he is increasingly overwhelmed by his infatuation with Pat Lemkey—who is herself drawn to Jenny Biel, considered by many to be the most beautiful girl in town. Gus’s best friend, Fenza Ryzchik Jr., a bully desperate for his father’s attention, hates “colored people,” doesn’t think he knows any, and is certain he can convince Jenny to marry him one day—without realizing that her devout mother has been passing for white her entire life. Events come to a head when a visiting nun from the South brings an African American friend with her to Midnight Mass one Christmas Eve.

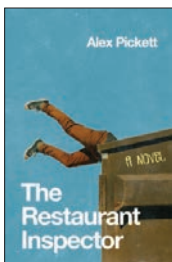
The dreams and desires of these characters collide and intersect as they navigate life and coming of age in the rural Midwest. In Janko’s masterful hands, the darkness—of prejudice, privilege, and power—that they don’t even recognize threatens to overwhelm their lives and their plans for the future. This novel forces us, as well as its characters, to acknowledge the cost of hiding our true selves, and of judging others based on the color of their skin or the longing of their hearts.



LONG CHAMPIDOR

**JAMES JANKO** is the author of *Buffalo Boy* and *Geronimo* and *The Clubhouse Thief*. His short stories have been published in *The Sun*, *Massachusetts Review*, and *Eureka Literary Magazine*, among others.

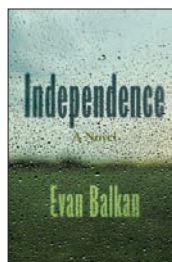
## OF RELATED INTEREST



### The Restaurant Inspector

Alex Pickett

ISBN 978-0-299-33164-1  
PAPER \$18.95



### Independence

Evan Balkan

ISBN 978-0-299-32914-3  
PAPER \$17.95

Winner of the Brittingham Prize in Poetry, selected by Brian Teare

# American Sex Tape™

JAMEKA WILLIAMS

& *everything Black, I root for*

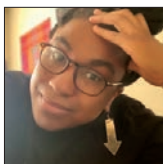
**“Every now and then, but rarely, a book of poems comes along that is biblical in its authority and iconoclastic in its capacity to rearrange or explode the furniture, the nation, and the self. *American Sex Tape*™ is one of those.”**—Diane Seuss, author of *frank: sonnets*

Moving beyond a biting indictment of American popular culture, Jameka Williams captures the reader’s gaze and stares right back: “I’m sorry, America, but I’m rich in baby oil & paperback novels only these days. So finish paying for me with what is mint. No conditions.” In this stunning debut collection, Williams offers a deeply personal investigation into how Americans (herself included) have been duped, buying into classism, sexism, and racist beauty ideals, while sacrificing the freedom of self-love and self-determination. With whip-fast profanity and fiery humor, she charts a tender, exalting, and vibrant path to freedom from mirrors, stages, and screens.

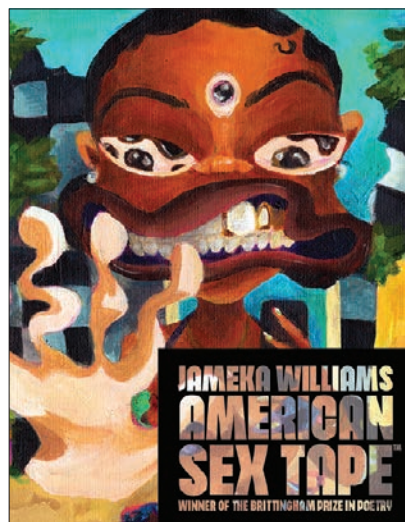
Fiercely feminist, Black, American, and powerful, Williams speaks for a generation of obsessive social media influencers and consumers, revealing the complex ways in which we are all actors, witnesses, and victims in our public and private performances. Though we may be permanent residents of this soulless cultural landscape, this stunning collection refuses to let it define us.

I am not the same machine which came rambling  
off the conveyor belt, hugging the bolts & wires  
spilling from her vivisection. I’m last year’s model  
with a sleeker, softer system of cool disdain for  
my Internet addictions.

—Excerpt from “I Intend to Outlast”



**JAMEKA WILLIAMS** holds an MFA in poetry from Northwestern University. Her poetry has been published in *Prelude Magazine*, *Gigantic Sequins*, *Muzzle Magazine*, *Yemassee Journal*, *Tupelo Quarterly*, *Jet Fuel Review*, and *Oyez Review*, among others. A Pushcart Prize nominee, she resides in Chicago, Illinois.



POETRY  
NOVEMBER  
86 PP. | 7 × 9  
ISBN 978-0-299-34084-1 | PAPER | \$16.95

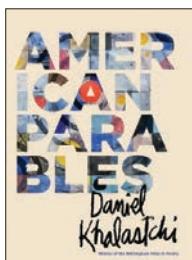
## Wisconsin Poetry Series

Sean Bishop and Jesse Lee Kercheval, Series Editors  
Ronald Wallace, Founding Series Editor

**“Split between a love of watching and the fear created by it, Jameka Williams demolishes misogynist, racist logic with weaponized line breaks and wrecking-ball wit. And then does something stranger, braver: she looks into the camera. Because this is a book about taking back power, it’s also about the thin line between pleasure and collusion. ‘I love to see it,’ she admits, ‘I love to live inside that camera’s orgasm.’ Complex and messy and necessary in all the ways sex is, *American Sex Tape*™ is brilliant Black feminist truth.”**

—Brian Teare

## ALSO IN THE SERIES



### American Parable

Daniel Khalastchi

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PAPER \$16.95



### Perigee

Diane Kerr

ISBN 978-0-299-33024-8  
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POETRY  
NOVEMBER  
104 PP. | 6 x 9  
ISBN 978-0-299-34094-0 | PAPER | \$16.95

### Wisconsin Poetry Series

Sean Bishop and Jesse Lee Kercheval, Series Editors  
Ronald Wallace, Founding Series Editor

**“Bludworth de Barrios is a kind of sorcerer-historian, an uncanny conjurer of terrestrial relations, a maneuverer of periscopes. This is a book of fierce attention to and engagement with what it means to be a person, a parent, a subject of a nation-state, a consumer, an heir to other people’s ghosts, a hungry mind, a participant in both hope and horror as one small part of ‘the fluttering world.’ It left me rattled and wonderstruck.”**

—Robin Myers, translator of *Copy* by Dolores Dorantes

Winner of the Felix Pollak Prize in Poetry, selected by Brian Teare

# Shopping, or The End of Time

EMILY BLUDWORTH DE BARRIOS

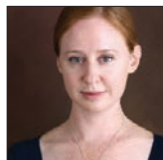
I live / Among the economy / In a brick house

**“Marrying novelistic breadth and autobiographical intimacy, *Shopping, or The End of Time* invents a new poetic genre: the sociolyric. Impersonal and personal at once, these poems shift from collective to individual experience with dizzying rapidity. Their deft lines jump-cut across social experiences connected inequitably by a consumer culture thriving on violence against women and the Earth’s accelerating destruction. This is an innovative collection with impressive critical and emotional range.”**—Brian Teare

“I am going to make a poem,” writes Emily Bludworth de Barrios, “As if / I could put beautiful things in a box to keep them there.” With *Shopping, or The End of Time* she has done that and so much more. These kaleidoscopic images reflect and reverberate across time and space, revealing collisions of identity, motherhood, childhood, houses, shopping malls, industrial canals—the hopes and fears of what we’ve lost and gained over the decades in our mad rush for connection, for ownership, for goods.

A detective’s red thread spiderweb mapping the constellations among parenting, capitalism, aging, and ghosts, this stunning collection is wistful, unmoored, glamorous, and immense. These tour-de-force poems simultaneously capture an impression of emptiness and pleasure, of existing in a liminal space filled with both hollowness and potential.

Even though we lived at the edge of a great rupture,  
It was difficult to tell when the world broke.  
—Excerpt from “Ravine”

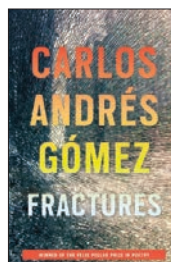


**EMILY BLUDWORTH DE BARRIOS** is a poet whose books and chapbooks include *Women, Money, Children, Ghosts; Splendor*; and *Extraordinary Power*. Her poems have appeared in publications such as *The Poetry Review*, *Harvard Review*, *Oxford Poetry*, and *Cincinnati Review*. She was raised in Houston, Cairo, and Caracas, and now lives in Santa Cruz de la Sierra, Bolivia, with her husband and three children.

### ALSO IN THE SERIES



**Come Clean**  
Joshua Nguyen  
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PAPER \$16.95



**Fractures**  
Carlos Andrés Gómez  
ISBN 978-0-299-32994-5  
PAPER \$16.95



Winner of the Four Lakes Prize in Poetry

# As If a Song Could Save You

BETSY SHOLL

Sounding out the melodiousness and meaning of life's ups and downs

**"Attuned as she is to harmony—musical, spiritual, earthly—Sholl weaves seemingly miscellaneous notes into vibrant wholes. She references Dante more than once and it's apt, for she is very much a pilgrim, someone who conveys the feeling of being *in it*—the tangle that is a moment, a street scene, a biblical incident—and that is a key to her achievement, her openness to the ways of being. Great compassion marks these poems, that inestimable talent for tracing the ways of kinship, how one occasion graces another."**—Baron Wormser

Blue sky, yellow flowers, cool jazz, and Renaissance poetry all inhabit Betsy Sholl's latest collection of poetry. Grounded in the everyday but never mundane, these poems remind readers of the wonders that surround us. From a child's drawing tattooed onto the arm of a mechanic to bats under the Congress Avenue bridge in Austin, Sholl points to the richness of life.

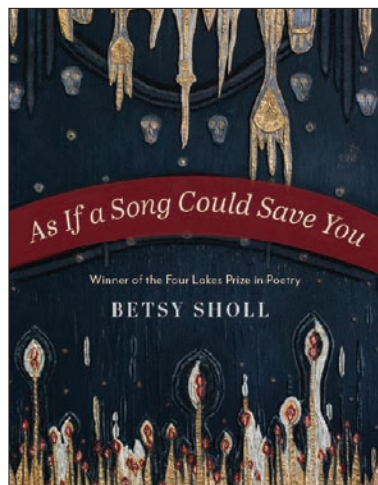
As the volume carefully and slowly immerses us in the poet's world, we gradually begin to understand that this is our journey of exploration as much as hers. Where does one find joy in the face of loss? Why does music exist in a world of grief? How long does it take love to overwhelm pain?

Through these powerful poems we learn to see past the unreliability of memory and into the depth of the present.

The child makes you a blue inch at the top of the page,  
and it's still hard for grown-ups to think you come  
all the way down to the space between grass blades  
—Excerpt from "Dear Sky"



**BETSY SHOLL** is the author of nine previous poetry collections, including *House of Sparrows: New and Selected Poems*, *Otherwise Unseeable*, *Rough Cradle*, *Late Psalm*, *Don't Explain*, and *The Red Line*. A former poet laureate of Maine, she teaches at the Vermont College of Fine Arts.



POETRY  
NOVEMBER  
130 PP. | 7 × 9  
ISBN 978-0-299-34074-2 | PAPER | \$16.95

## Wisconsin Poetry Series

Sean Bishop and Jesse Lee Kercheval, Series Editors  
Ronald Wallace, Founding Series Editor

**"Unflinching in their willingness to engage with matters of faith, personal loss, and empathic witness, these poems probe and speculate, articulating rather than resolving their uncertainties. They sweep jazz and religious thought into their ample net, are gracefully informed, never doctrinaire, and leave us lifted by their uniquely devotional spirit."**—Leslie Ullman

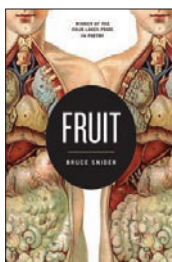
## ALSO IN THE SERIES



### The Sound Boat: New and Selected Poems

Judith Vollmer

ISBN 978-0-299-33694-3  
PAPER \$18.95



### Fruit

Bruce Snider

ISBN 978-0-299-32674-6  
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MEMOIR  
DECEMBER  
176 PP. | 5.5 x 8.5 | 1 B/W PHOTO  
ISBN 978-0-299-34040-7 | CASEBOUND | \$26.95

#### Living Out: Gay and Lesbian Autobiographies

David Bergman, Joan Larkin, and Raphael Kadushin, Founding Editors

**“A wise and wonderful memoir about breaking away from tradition, then finally discovering its value. This clear-eyed yet affectionate coming-of-age story will resonate with anyone who has ever struggled to separate from their family and find their true, authentic self.”**

—Sharon Harrigan, author of *Playing with Dynamite*

# Plain

A Memoir of Mennonite Girlhood

MARY ALICE HOSTETTER

**Growing within and beyond a rigid religious tradition**

**“A deeply honest, forthright, and forgiving account of finding one’s way as a gay Mennonite. *Plain* shows how we the misplaced faithful take the truths of our upbringing to create beautiful stories, homes, and lives.”**

—Joanna Brooks, author of *The Book of Mormon Girl*

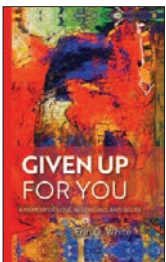
*Plain* tells the story of Mary Alice Hostetter’s journey to define an authentic self amid a rigid religious upbringing in a Mennonite farm family. Although endowed with a personality “prone toward questioning and challenging,” the young Mary Alice at first wants nothing more than to be a good girl, to do her share, and—alongside her eleven siblings—to work her family’s Lancaster County, Pennsylvania, farm. She feels fortunate to have been born into a religion where, as the familiar hymn states, she is “safe in the arms of Jesus.” As an adolescent, that keen desire for belonging becomes focused on her worldly peers, even though she knows that Mennonites consider themselves a people apart. Eventually she leaves behind the fields and fences of her youth, thinking she will finally be able to grow beyond the prohibitions of her church. Discovering and accepting her sexuality, she once again finds herself apart, on the outside of family, community, and societal norms.

This quietly powerful memoir of longing and acceptance casts a humanizing eye on a little-understood American religious tradition and a woman’s striving to grow within and beyond it.



**MARY ALICE HOSTETTER** grew up the tenth of twelve children in a Mennonite farm family and is a fellow at the Virginia Center for the Creative Arts. While pursuing a career in education and human services, with a brief lapse into cheesemaking and restaurant management, she has studied writing whenever and wherever she could.

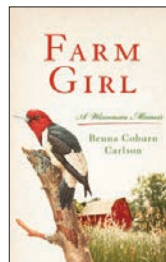
## OF RELATED INTEREST



**Given Up for You: A Memoir of Love, Belonging, and Belief**

Erin O. White

ISBN 978-0-299-31820-8  
CLOTH \$26.95



**Farm Girl: A Wisconsin Memoir**

Beuna Coburn Carlson

ISBN 978-0-299-32754-5  
PAPER \$21.95

# In Defense of Sovereignty

Protecting the Oneida Nation's Inherent Right to Self-Determination

REBECCA M. WEBSTER

FOREWORD BY RICHARD MONETTE

**A nuanced history by an Oneida Nation citizen directly involved in the litigation**

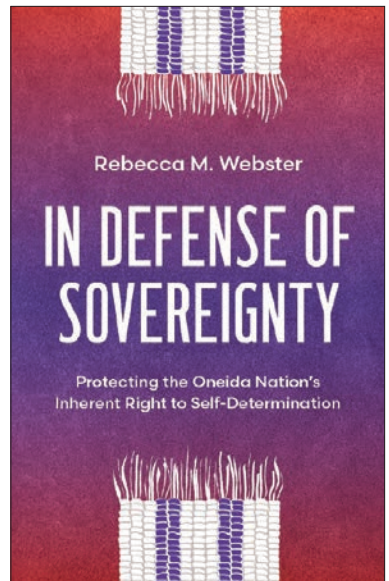
**"This valuable book lays out the features of a legal and political strategy to defend a reservation boundaries case. This material is very readable, even thrilling in places where tribal citizens detail their ongoing, real-world struggles with the Village of Hobart. Successful and compelling."**

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The Oneida Nation has been engaged in legal conflicts to retain its sovereignty and its lands since forced removals in the 1820s from New York to what would become the state of Wisconsin. Legal scholar Rebecca M. Webster examines this history, including the nation's treaties with the US and focusing especially on its relationship with the Village of Hobart, Wisconsin. Since 2003, six disputes have led to litigation—the result of attempts by the local government to regulate the nation, repudiate its sovereignty, and relegate its government to the position of a common landowner, subject to municipal authority.

*In Defense of Sovereignty* shares the perspective of a nation citizen directly involved in the litigation, augmented by contributions from historians, attorneys, and a retired nation employee. It is an intimate and unflinching account of the impact of these jurisdictional battles and what is at stake for the future. Its lucid analysis is an invaluable contribution to public debates about the inherent right of Indigenous nations to continue to exist and exercise self-governance within their territories without being challenged at every turn.

**REBECCA M. WEBSTER**, an assistant professor in the Department of American Indian Studies at the University of Minnesota, Duluth, is a former senior staff attorney for the Oneida Nation.



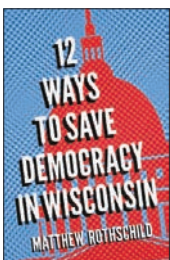
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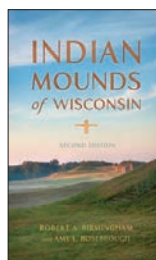
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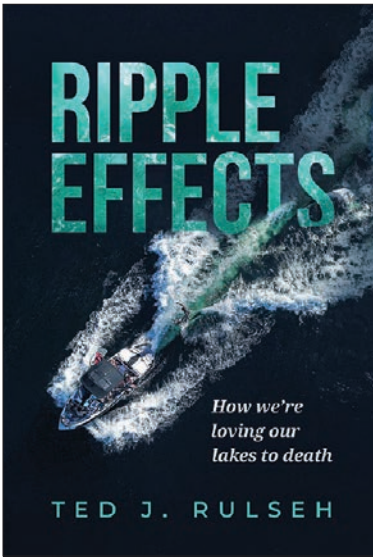
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In his engaging and conversational style, Ted Rulseh details each of these challenges and proposes achievable solutions. He draws on personal experience, interviews, academic research, and government reports to describe the state of the lakes, the stresses they are under, and avenues to successful lakeside living for a sustainable future. *Ripple Effects* will be a go-to source for all who love lakes and who advocate for their protection; its driving question is summed up by one of Rulseh's interviewees: "We love this lake. What can we do to keep it healthy?"



**TED J. RULSEH** writes the newspaper column "The Lake Where You Live" and is active in lake-advocacy organizations, including the Wisconsin Citizen Lake Monitoring Network. The editor and publisher of several books on the Great Lakes region, he is the author of *A Lakeside Companion*. He lives in the lake-rich region of north central Wisconsin.

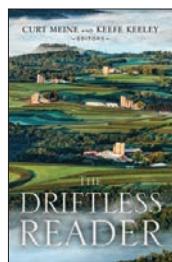
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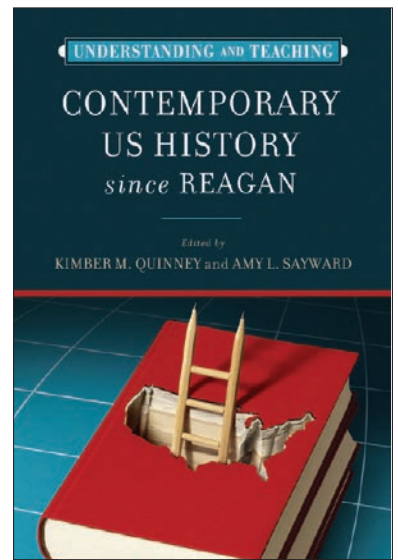
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**KIMBER M. QUINNEY** is an assistant professor of history at California State University, San Marcos. **AMY L. SAYWARD** is a professor of history at Middle Tennessee State University. She is the author, coauthor, or editor of several books, including *The United Nations in International History* and *Tennessee Histories*.



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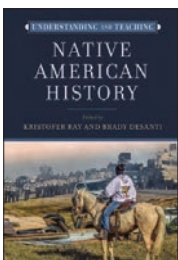
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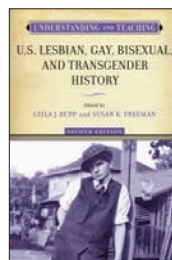
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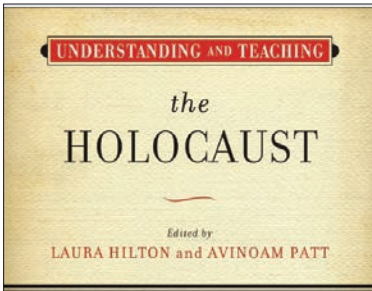
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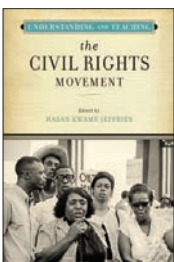
Few topics in modern history draw the attention that the Holocaust does. The Shoah has become synonymous with unspeakable atrocity and unbearable suffering. Yet it continues to be used to teach a broad range of moral lessons. *Understanding and Teaching the Holocaust* provides a starting point for instructors in many disciplines to illuminate this crucial event in world history for students. Using a vast array of source materials—from literature and film to survivor testimonies and interviews—the contributors demonstrate how to guide students through these sensitive and painful subjects within their specific historical and social contexts.

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**LAURA HILTON** is a professor of history at Muskingum University, where she has taught courses on the Holocaust for two decades.

**AVINOAM PATT** is the Doris and Simon Konover Chair of Judaic Studies and director of the Center for Judaic Studies and Contemporary Jewish Life at the University of Connecticut. He is the author of *The Jewish Heroes of Warsaw: The Afterlife of the Revolt*.

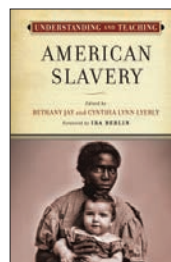
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# Continental Films

## French Cinema under German Control

**CHRISTINE LETEUX**

FOREWORD BY BERTRAND TAVERNIER

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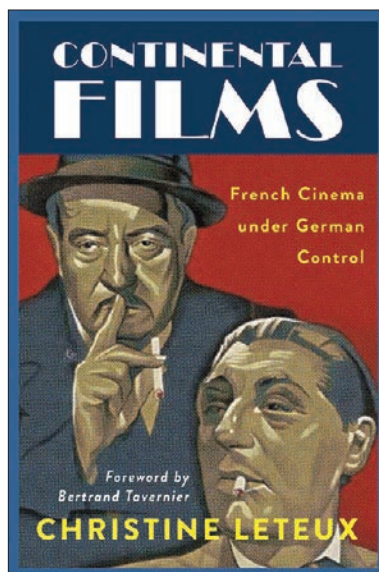
From 1940 to 1944, the German-owned Continental Films dominated the French film landscape, producing thirty features throughout the Nazi occupation. Charged with producing entertaining and profitable films rather than propaganda, producer Alfred Greven employed some of the greatest French actors and most prestigious directors of the time, including Maurice Tourneur, Henri Decoin, Henri-Georges Clouzot, and Marcel Carné.

Christine Leteux has produced the most authoritative and complete history of the company and its impact on the French film industry—both during the war and after. She examines not only the formation and management of Continental Films but also the personalities involved, the fraught and often deadly political circumstances of the period, the critical reception of the films, and many of the more notorious and controversial events.

As Bertrand Tavernier explains in his foreword, Leteux overturns many of the preconceptions and clichés that have come to be associated with Continental Films. Published to rave reviews in French and translated by the author into English, this work shatters expectations and will reinvigorate study of a lesser-known but significant period of French film history.



**CHRISTINE LETEUX** is the author of the biographies *Albert Capellani: Cinéaste du romanesque* (self-translated into English as *Albert Capellani: Pioneer of the Silent Screen*) and *Maurice Tourneur: Réalisateur sans frontières*. She is the translator of several books by British film historian and filmmaker Kevin Brownlow.



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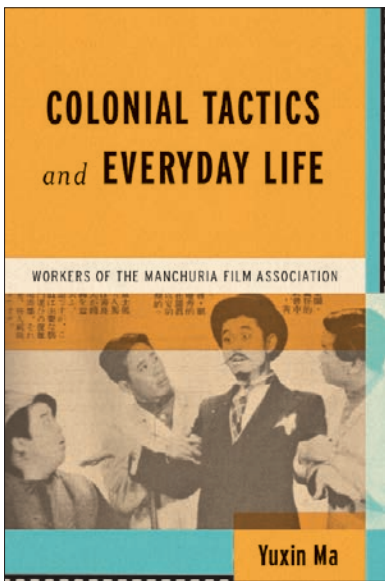


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**“Ma’s well-researched study of the everyday experiences of Chinese filmmakers in Japan-controlled Manchuria brings out the complexity of Manchurian cultural life and film culture. This valuable book is a welcome addition to the expanding literature on the cultural history of Manchuria and Japanese-occupied cinema.”**—Po-Shek Fu,

author of *Between Shanghai and Hong Kong: The Politics of Chinese Cinemas*

# Colonial Tactics and Everyday Life

Workers of the Manchuria Film Association

YUXIN MA

**A powerful corrective to stereotypes about collaboration and resistance in Chinese cinema history**

**“Lucidly written, it is theoretically sophisticated and entertaining: a must-read for film scholars and general readers.”**—Daisy Yan Du, author of *Animated Encounters: Transnational Movements of Chinese Animation, 1940s–1970s*

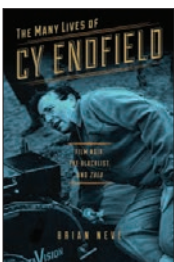
Following the Japanese invasion of northeast China in 1931, the occupying authorities established the Manchuria Film Association to promote film production efficiency and serve Japan’s propaganda needs. Manchuria Film Association had two tasks: to make “national policy films” as part of a cultural mission of educating Chinese in Manchukuo (the puppet state created in 1932) on the special relationship between Japan and the region, and to block the exhibition of Chinese films from Shanghai that contained anti-Japanese messages. The corporation relied on Japanese capital, technology, and film expertise, but it also employed many Chinese filmmakers. After the withdrawal of Japanese forces in 1945, many of these individuals were portrayed as either exploited victims or traitorous collaborators. Yuxin Ma seeks to move the conversation beyond such simplistic and inaccurate depictions.

By focusing on the daily challenges and experiences of the Chinese workers at the corporation, Ma examines how life was actually lived by people navigating between practical and ideological concerns. In the battle between repression and expression, these Chinese actors, directors, writers, and technicians adopted defensive and opportunistic tactics. The expertise, skills, and professional networks they developed extended well beyond the occupation into the postwar period, and many individuals reestablished themselves as cinema professionals in the socialist era.



**YUXIN MA** is an associate professor of history at the University of Louisville and the author of *Women Journalists and Feminism in China, 1898–1937*.

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# The Life and Afterlife of Swedish Biograph

From Commercial Circulation to Archival Practices

JAN OLSSON

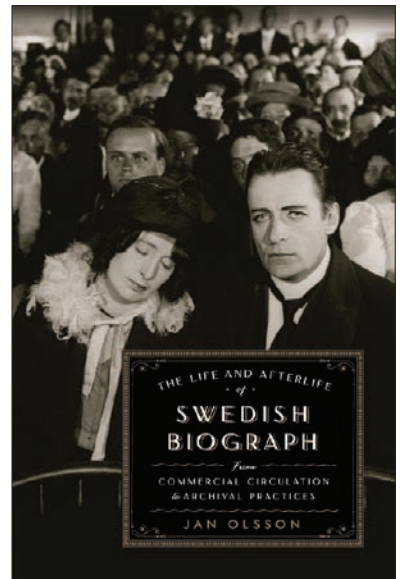
**A fresh and nuanced look at a canonical film studio**

Sweden's early film industry was dominated by Swedish Biograph (Svenska Biografteatern), home to star directors like Victor Sjöström and Mauritz Stiller. It is nostalgically remembered as the generative site of a nascent national artform, encapsulating a quintessentially Nordic aesthetic—the epicenter of Sweden's cinematic Golden Age. In *The Life and Afterlife of Swedish Biograph*, veteran film scholar Jan Olsson takes a hard look at this established, romanticized narrative and offers a far more complete, complex, and nuanced story.

Nearly all of the studio's original negatives were destroyed in an explosion in 1941, but Olsson's comprehensive archival research shows how the company operated in a commercial, international arena, and how it was influenced not just by Nordic aesthetics or individual genius but also by foreign audiences' expectations, technological demands, Hollywood innovations, and the gritty back-and-forth between economic pressures, government interference, and artistic desires. Olsson's focus is wide, encompassing the studio's production practices, business affairs, and cinematographic conventions, as well as the latter-day archival efforts that both preserved and obscured parts of Swedish Biograph's story, helping construct the company's rosy legacy. The result is a necessary rewrite to Swedish film historiography and a far fuller picture of a canonical film studio.



**JAN OLSSON** is professor emeritus of cinema studies at Stockholm University. The author of *Hitchcock à la Carte* and the founding editor of *Aura: Film Studies Journal*, he has published widely on multiple aspects of film and media studies.



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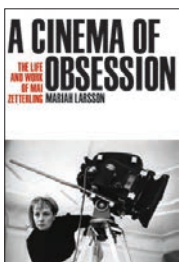
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**“Fusing together archival digging, business history, film politics, and film and cultural analysis, Jan Olsson offers a rich exploration of how Sweden’s Golden Age of silent cinema came to be. Anyone with an interest in film history will want to read *The Life and Afterlife of Swedish Biograph*, the first full-length work of English-language scholarship to tackle the subject.”**

—Andrew Nestingen, author of *The Cinema of Aki Kaurismäki: Contrarian Stories*

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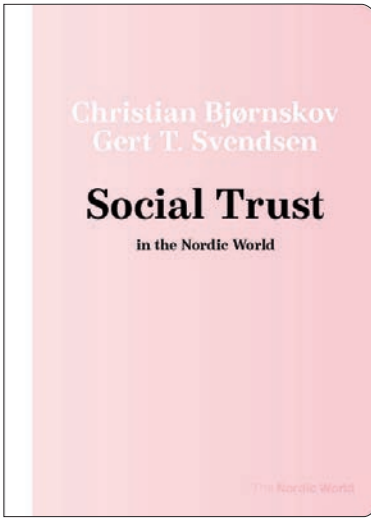
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# Social Trust in the Nordic World

GERT TINGGAARD SVENDSEN AND CHRISTIAN BJØRNSKOV

### Control is good, but trust is better

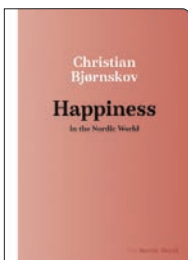
Study after study has shown that Scandinavia is the most trusting region in the world. Danes in particular trust other people and organizations—including strangers, businesses, governments, law enforcement, and media—more than the citizens of any other country. And countries with deep pools of social trust are populated by individuals who cooperate with each other in ways that allow public and private institutions to function more efficiently and cheaply.

Is the Nordic countries' high level of social trust just as important for creating prosperity and happiness within a population as other, more tangible economic factors? If so, where does this stock of social trust in Scandinavia come from? Does it help to explain the development of the universal welfare states and their surprisingly high business competitiveness? Can other nations learn from the region and apply that knowledge to settings where social trust levels are low or in danger of erosion?

Social trust has proven economic value, and Gert Tinggaard Svendsen and Christian Bjørnskov warn that its benefits should never be taken for granted. Trust can dissolve and vanish quickly, and once gone, it is very difficult to rebuild. Governments and corporations are gradually increasing their control over people's public and private lives, with predictably worrying results. When people feel taken advantage of or lied to, public confidence evaporates. Since strong social cohesion drives long-term prosperity, Nordic exceptionalism on maintaining and restoring trust offers valuable lessons.

**GERT TINGGAARD SVENDSEN** is a professor in comparative politics at Aarhus University and is known worldwide for his research on trust. He was appointed knight of the Order of Dannebrog, one of Denmark's highest civic honors, in 2016. **CHRISTIAN BJØRNSKOV** is a professor of economics at Aarhus University and an affiliated researcher with the Research Institute of Industrial Economics in Stockholm. He is a member of the editorial boards of *Public Choice* and the *European Journal of Political Economy*.

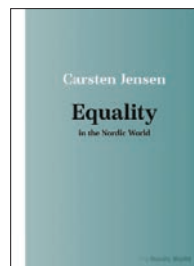
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MOGENS RÜDIGER AND ANNA ÅBERG

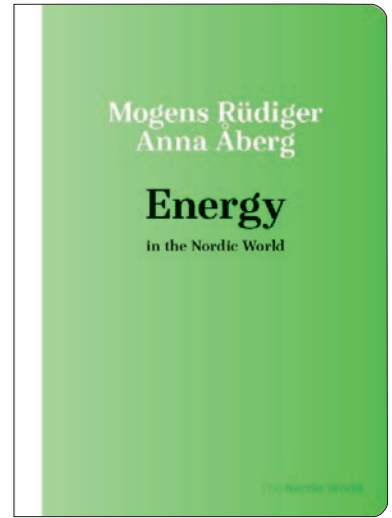
## How did the Nordic countries get so far ahead when it comes to renewable energy?

Norway and Sweden are among the biggest consumers of energy per capita, yet the Nordic nations also lead the world in clean power production and have ambitious goals of decarbonizing their energy systems by 2050. Denmark, Norway, Sweden, Finland, and Iceland vary drastically in geography and the availability of natural resources, but each consistently generates electricity from renewable sources at multiple times the average rate of other high-income countries.

Mogens Rüdiger and Anna Åberg present a concise and timely history of energy production, trade, and consumption in Norden, starting with a review of the regional energy mix—from wind, solar, tide and wave, geothermal, biomass, nuclear, coal, and gas sources. Brief chapters describe the diversity of Nordic energy markets, assess how far the green transition has come, and explore what comes next as global crises, domestic politics, and technological developments present novel challenges and opportunities. Energy infrastructures and economic activities, Rüdiger and Åberg argue, serve as unique cultural focal points in the region. The coauthors summarize the national policy frameworks for the sector as well as the key energy and economic indicators used in infrastructure planning, regulation, and the opening of the electricity and gas markets to free competition.

*Energy in the Nordic World* is the essential primer to the power markets at the heart of Europe's energy transition.

**MOGENS RÜDIGER** is an associate professor in the Department of Politics and Society at Aalborg University. He has published extensively on various aspects of energy history. **ANNA ÅBERG** is a historian of technology and a researcher in technology management and economics at Chalmers University of Technology in Gothenburg. Her work focuses on energy and resource history and on science and technology in popular culture.

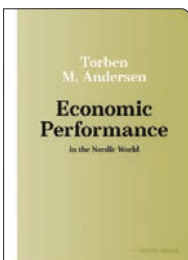


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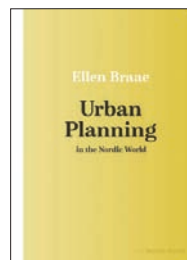
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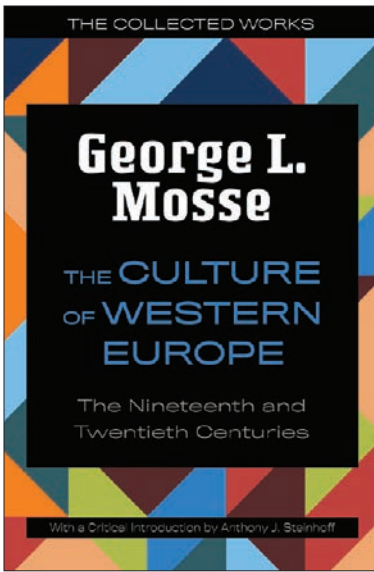
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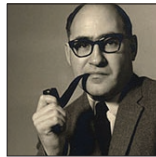
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WITH A CRITICAL INTRODUCTION BY ANTHONY J. STEINHOFF

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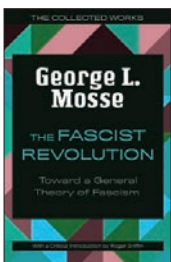
**"A staggering tour de force . . . an indispensable reference."**—*The Spectator*

*The Culture of Western Europe*, George L. Mosse's sweeping cultural history, was originally published in 1961 and revised and expanded in 1974 and 1988. Originating from the lectures at the University of Wisconsin–Madison for which Mosse would become famous, the book addresses, in crisp and accessible language, the key issues he saw as animating the movement of culture in Europe. Mosse emphasizes the role of both rational and irrational forces in making modern Europe, beginning with the interplay between eighteenth-century rationalism and nineteenth-century Romanticism. He traces cultural and political movements in all areas of society, especially nationalism but also economics, class identity and conflict, religion and morality, family structure, medicine, and art. This new edition restores the original 1961 illustrations and features a critical introduction by Anthony J. Steinhoff, professor in the Department of History at the Université du Québec à Montréal, contextualizing Mosse's project and arguing for its continued relevance today.



**GEORGE L. MOSSE** (1918–99) was a legendary scholar, teacher, and mentor. A refugee from Nazi Germany, in 1955 he joined the Department of History at the University of Wisconsin–Madison, where he was both influential and popular. Mosse was an early leader in the study of modern European cultural and intellectual history, the study of fascism, and the history of sexuality and masculinity. Over his career he authored more than two dozen books.

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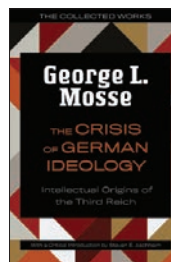


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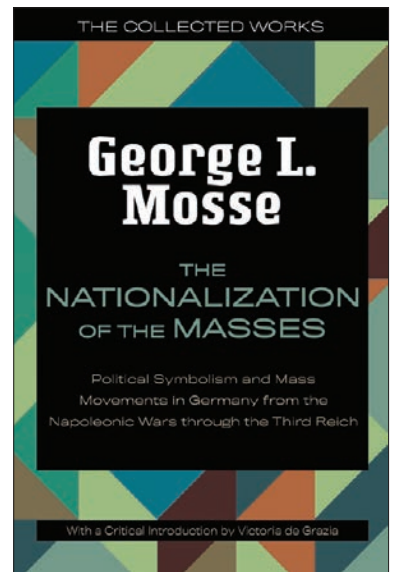
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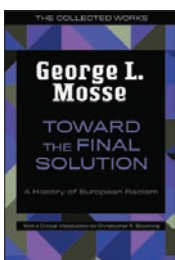
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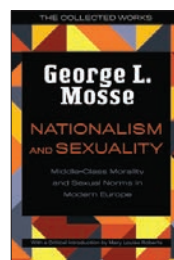


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The Italian educator and physician Maria Montessori (1870–1952) is best known for the teaching method that bears her name. She was also a lifelong pacifist, although historians have tended to view her writings on this topic as secondary to her pedagogy. Erica Moretti reframes Montessori’s pacifism as the foundation for her educational activism, emphasizing her vision of the classroom as a gateway to reshaping society. Montessori education offers a child-centered learning environment that cultivates students’ development as peaceful, curious, and resilient adults opposed to war and invested in societal reform.

Moretti examines Montessori’s lifelong work, including her ultimately unsuccessful push for the creation of the White Cross, a humanitarian organization for war-affected children. Moretti shows how Montessori’s significant educational theories and practices would come to define children’s rights once adopted by influential international organizations, including the United Nations.

**ERICA MORETTI** is an assistant professor in Modern Languages and Cultures at the Fashion Institute of Technology–SUNY.

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Populist Elitism in the United States and Russia

ALEXANDAR MIHAILOVIC

When new right elites imagine themselves as messengers

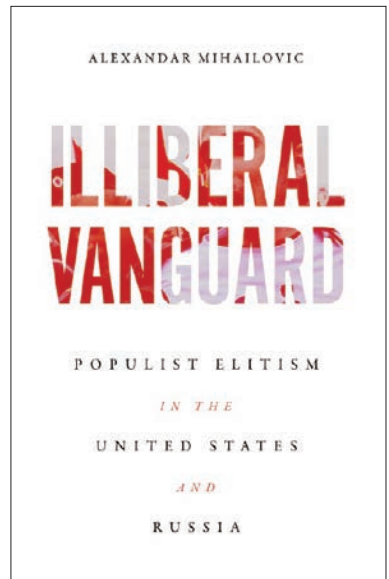
Recent years have witnessed a growing affinity between increasingly radicalized right-wing movements in the United States and Russia, countries that only recently viewed each other as intractable foes. Alexandar Mihailovic untangles this confluence, considering ethnonationalist movements in both countries and their parallel approaches to gender, race, and performative identity. Rather than probe specific points of possible contact or political collusion, Mihailovic unveils the mirrored styles of thought that characterize far-right elitism in two erstwhile enemy nations.

Mihailovic investigates notable right-wing actors like Steve Bannon and Alexander Dugin and targets of right-wing ire such as globalization, LGBTQ+ activism, and mobilizations to remove controversial statues (that honor Confederate generals and Soviet leaders, for instance), but the argument extends beyond the specifics. How and why are radical right-wing movements developing along such similar trajectories in two nominally oppositional countries? How do religious sectarianism, the construction of whiteness, and institutionalized homophobia support each other in this transnational, informal, but powerful allegiance? Despite their appeals to populism and flamboyant theatrics, Mihailovic argues, much of the answer can be found in the mutual desire to justify and organize an illiberal vanguard of elite intellectuals, one that supports and advocates for a new authoritarianism.



HELGA DROUBES

**ALEXANDAR MIHAILOVIC** is a professor emeritus of comparative literature and Russian at Hofstra University and a visiting professor at Bennington College. His books include *The Mitki and the Art of Postmodern Protest in Russia*, *Corporeal Words: Mikhail Bakhtin's Theology of Discourse*, and an edited volume, *Tchaikovsky and His Contemporaries: A Centenary Symposium*.



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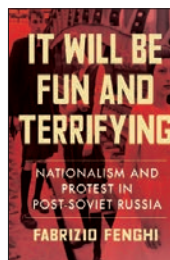
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Alexandar Mihailovic

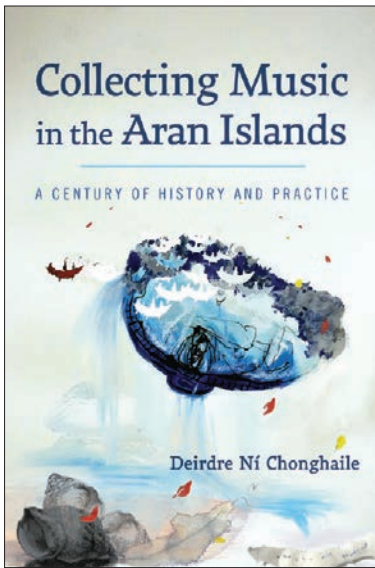
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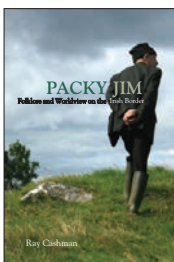
**“Elegant and eloquent. . . A substantial work, a fine addition to the canon of Irish traditional music studies, and a timely contribution to current conversations on music collecting, cultural heritage, ownership, and dissemination.”**—Adrian Scahill, *Journal of Music*

For more than 150 years, individuals have traveled the Irish countryside to document the songs, music, and stories shared by communities. *Collecting Music in the Aran Islands* is the first critical historiographical study of the practice of documenting traditional music collected in the archipelago off the west coast of Ireland. Deirdre Ní Chonghaile argues for an equitable framework that considers negotiation, collaboration, canonization, and marginalization to fully understand the immensely important, politically inflected, and culturally inscribed process of musical curation. Through the examination of four substantial, historically valuable collections from the nineteenth and twentieth centuries, she reveals how understanding the motivations and training (or lack thereof) of individual music collectors significantly informs how we should approach their work and contextualize their place in the folk music canon.



**DEIRDRE NÍ CHONGHAILE** is an ethnomusicologist and curator from the Aran Islands. Her work spans a variety of fields, including music, broadcasting, film, public folklore, and digital humanities.

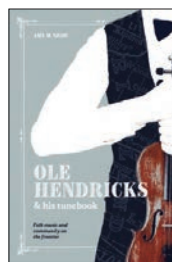
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# Outlaw Music in Russia

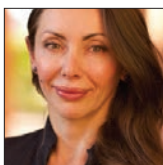
The Rise of an Unlikely Genre

ANASTASIA GORDIENKO

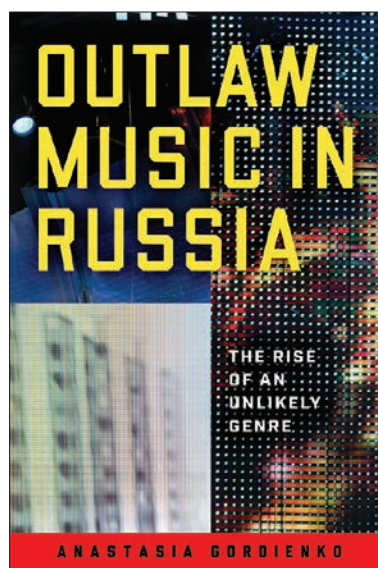
The first full history of the Russian *shanson*

The Russian *shanson* can be heard on radio and television shows, at mass events like political rallies, and even at the Kremlin. Anastasia Gordienko provides the first full history of the *shanson*, from its tenuous ties to early modern criminals' and robbers' folk songs, through its immediate generic predecessors in the Soviet Union, to its current incarnation as the soundtrack for daily life in Russia. It is difficult to firmly define the *shanson* or its family of song genres, but they all have some connection, whether explicit or implicit, to the criminal underworld or to groups or activities otherwise considered subversive. Traditionally produced by and popular among criminals and other marginalized groups, and often marked by characters and themes valorizing illegal activities, the songs have undergone censorship since the early nineteenth century. Technically legal only since the collapse of the Soviet Union, the *shanson* is today not only broadly popular but also legitimized by Vladimir Putin's open endorsement of the genre.

With careful research and incisive analysis, Gordienko deftly details the *shanson's* history, development, and social meanings. Attempts by imperial rulers, and later by Soviet leaders, to repress the songs and the lifestyles they romanticized not only did little to discourage their popularity but occasionally helped the genre flourish. Gordienko also investigates the *shanson* as it exists in popular culture today: not divorced from its criminal undertones (or overtones) but celebrated for them. She argues that the *shanson* expresses fundamental themes of Russian culture, allowing for the articulation of anxieties, hopes, and dissatisfactions that are discouraged or explicitly forbidden otherwise.



**ANASTASIA GORDIENKO** is an assistant professor of Russian and Slavic studies at the University of Arizona.



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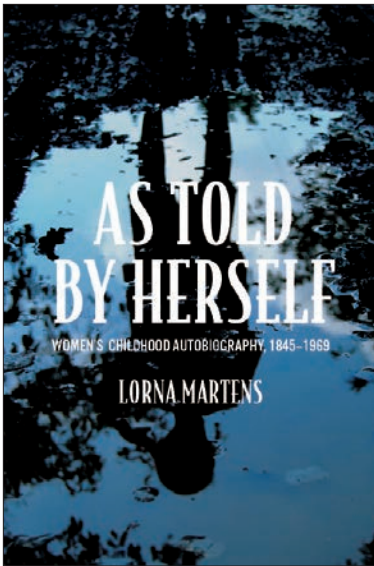
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*As Told by Herself* offers the first systematic study of women’s autobiographical writing about childhood. More than 175 works—primarily from English-speaking countries and France, as well as other European countries—are presented here in historical sequence, allowing Lorna Martens to discern and reveal patterns as they emerge and change over time. What do the authors divulge, conceal, and emphasize? How do they understand the experience of growing up as girls? How do they understand themselves as parts of family or social groups, and what role do other individuals play in their recollections? To what extent do they concern themselves with issues of memory, truth, and fictionalization?

Stopping just before second-wave feminism brought an explosion in women’s childhood autobiographical writing, *As Told by Herself* explores the genre’s roots and development from the mid-nineteenth century and recovers many works that have been neglected or forgotten. The result illustrates how previous generations of women—in a variety of places and circumstances—understood themselves and their upbringing, and how they thought to present themselves to contemporary and future readers.

**LORNA MARTENS** is a professor of German and comparative literature at the University of Virginia and the author of several books, including *The Promise of Memory: Childhood Recollection and Its Objects in Literary Modernism*.

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**Who counts as the “We the People” of our contemporary moment?**

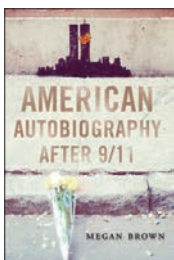
What is an “American” identity? The tension between populism and pluralism, between homogeneity and heterogeneity, has marked the United States since its inception. In *The Divided States*, leading scholars and critics argue that the US is, and has always been, a site where multiple national identities intersect in productive and challenging ways. Scrutinizing conflicting nationalisms and national identities, the authors ask, Whose stories get told and whose do not? Who or what promotes the idea of a unified national identity in the United States? How is the notion of a unified national identity disrupted? What myths and stories bind the US together? How representative are these stories? What are the counternarratives? And, if the idea of national homogeneity is a fallacy, what does tie us together as a nation?

Working across auto/biography studies, American studies, and human geography—all of which deal with the current interest in competing narratives, “alternative facts,” and accountability—the essays engage in and contribute to critical conversations in classrooms, scholarship, and the public sphere. The authors draw from a variety of fields, including anthropology; class analysis; critical race theory; diasporic, refugee, and immigration studies; disability studies; gender studies; graphic and comix studies; Indigenous studies; linguistics; literary studies; sociology; and visual culture. And the genres under scrutiny include diary, epistolary communication, digital narratives, graphic narratives, literary narratives, medical narratives, memoir, oral history, and testimony.

This fresh and theoretically engaged volume will be relevant to anyone interested in the multiplicity of voices that make up the US national narrative.

**LAURA J. BEARD** is an associate vice president of research at the University of Alberta. **RICIA ANNE CHANSKY** is a professor of literature at the University of Puerto Rico at Mayagüez, coeditor of the scholarly journal *a/b: Auto/Biography Studies*, and editor of the Routledge Auto/Biography Studies book series.

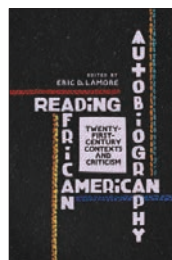
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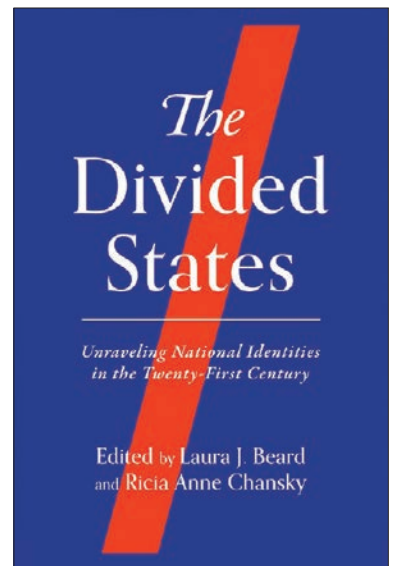
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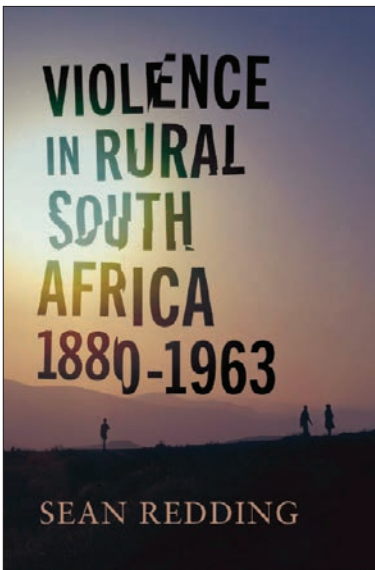


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Violence was endemic to rural South African society from the late nineteenth century to the mid-twentieth century. But acts of violence were not inherent in African culture; rather, violence resulted from the ways in which Africans navigated the hazardous social and political landscape imposed by white rule. Focusing on the Eastern Cape province, Sean Redding investigates the rise of large-scale lethal fights among men, increasingly coercive abduction marriages, violent acts resulting from domestic troubles and witchcraft accusations within families and communities, and political violence against state policies and officials.

Many violent acts attempted to reestablish and reinforce a moral, social, and political order among Africans. However, what constituted a moral order changed as white governance became more intrusive, land became scarcer, and people reconstructed their notions of “traditional” culture. State policies became obstacles around which Africans had to navigate by invoking the idea of tradition, using the state’s court system, alleging the use of witchcraft, or engaging in violent threats and acts. Redding’s use of multiple court cases and documents to discuss several types of violence provides a richer context for the scholarly conversation about the legitimization of violence in traditions, family life, and political protest.

**SEAN REDDING**, Zephaniah Swift Moore Professor of History at Amherst College, is the author of *Sorcery and Sovereignty: Taxation, Power, and Rebellion in Rural South Africa*.

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Women and Work in Kinshasa

LESLEY NICOLE BRAUN

*Danseuse and the politics of visibility and economic control*

**"A highly original and compelling work of ethnography. The role of urban women in the production of popular culture often tends to be overlooked and undervalued, and Braun's study of female concert dancers in Kinshasa, the beating heart of much of the musical world in Congo, the African continent, and beyond, makes a substantial contribution to fill in this lacuna."**

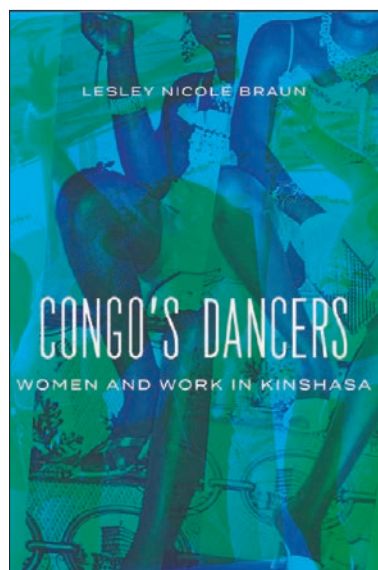
—Filip De Boeck, coauthor of *Suturing the City: Living Together in Congo's Urban Worlds*

Dance music plays a central role in the cultural, social, religious, and family lives of the people of the Democratic Republic of the Congo. Among the various genres popular in the capital city of Kinshasa, Congolese rumba occupies a special place and can be counted as one of the DRC's most well-known cultural exports. The public image of rumba was historically dominated by male bandleaders, singers, and musicians. However, with the introduction of the *danseuse* (professional concert dancer) in the late 1970s, the role of women as cultural, moral, and economic actors came into public prominence and helped further raise Congolese rumba's international profile.

In *Congo's Dancers*, Lesley Nicole Braun uses the prism of the Congolese *danseuse* to examine the politics of control and the ways in which notions of visibility, virtue, and socioeconomic opportunity are interlinked in this urban African context. The work of the *danseuse* highlights the fact that public visibility is necessary to build the social networks required for economic independence, even as this visibility invites social opprobrium for women. The concert dancer therefore exemplifies many of the challenges that women face in Kinshasa as they navigate the public sphere, and she illustrates the gendered differences of local patronage politics that shape public morality. As an ethnographer, Braun had unusual access to the world she documents, having been invited to participate as a concert dancer herself.

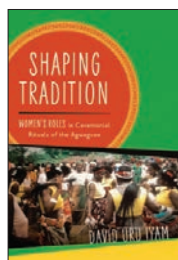
**LESLEY NICOLE BRAUN** is a professor and senior lecturer at the Institute of Anthropology at the University of Basel. Her work has been published in the *Journal of African Arts*, *Ethnos*, *Africa*, and elsewhere.

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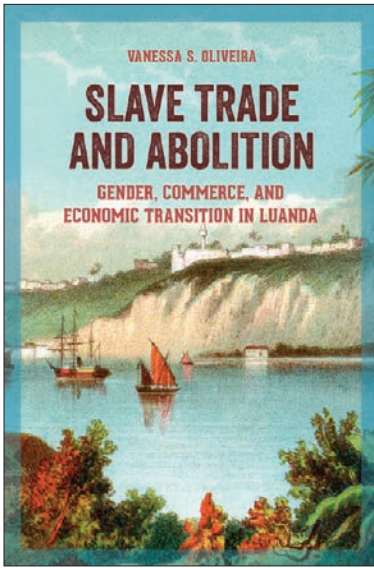
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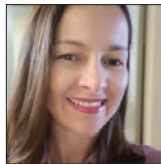
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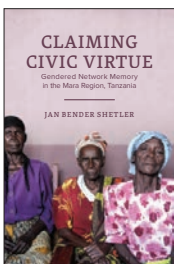
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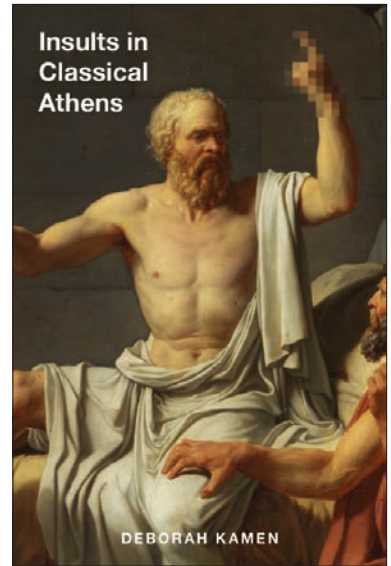
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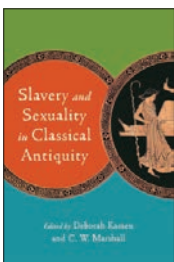
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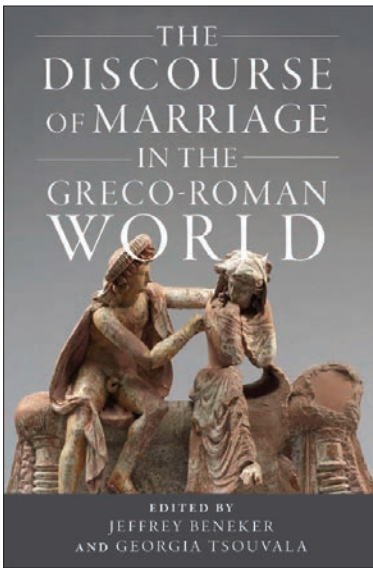
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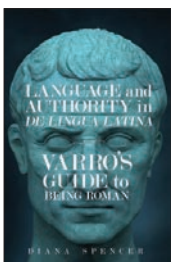
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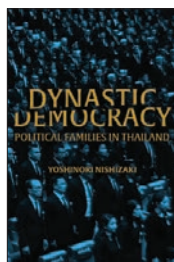
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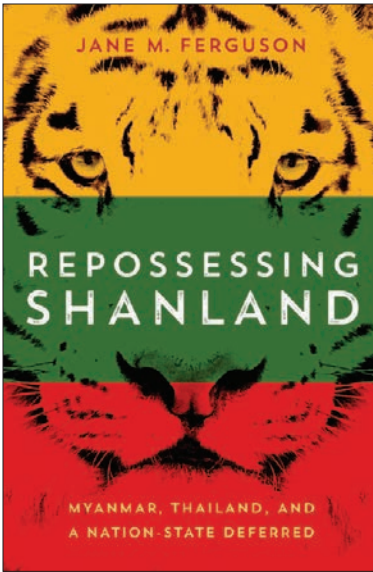
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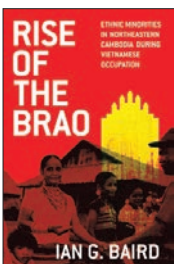
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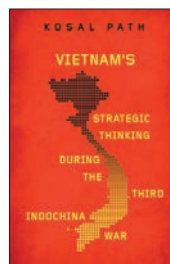
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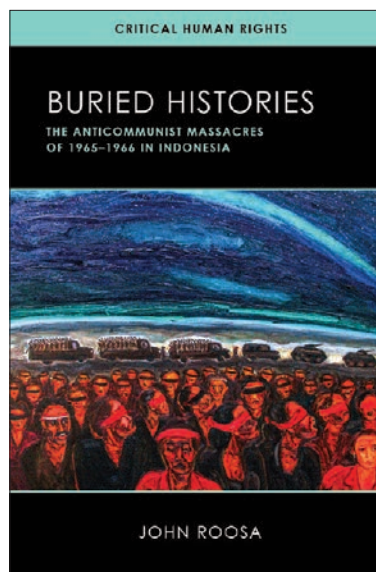
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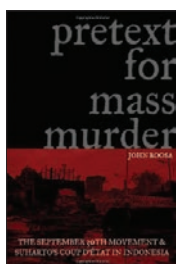
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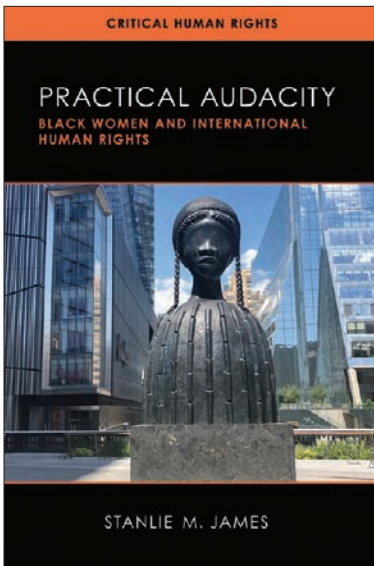


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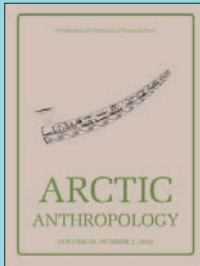


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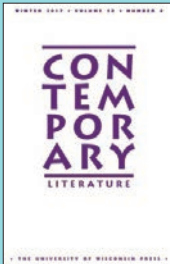


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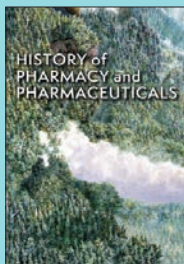


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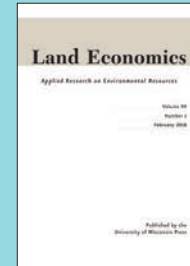
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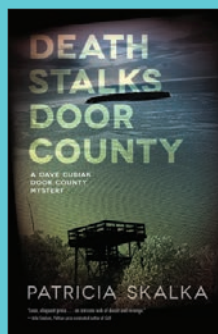
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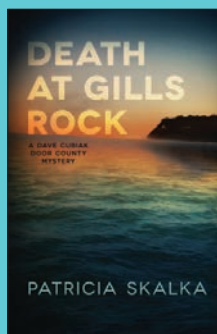
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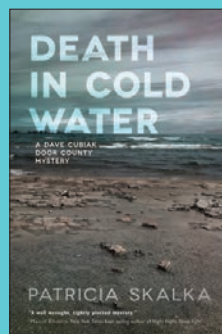
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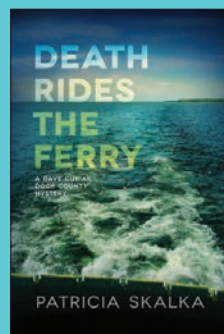
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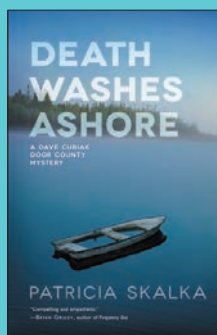
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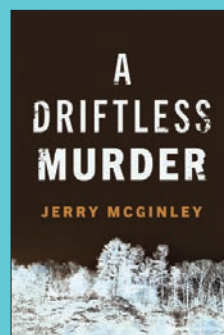
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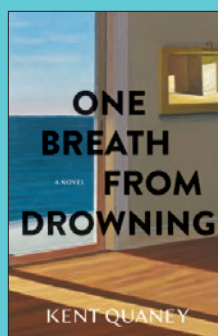
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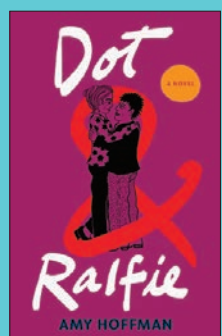
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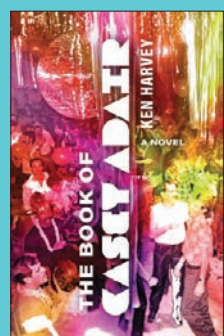
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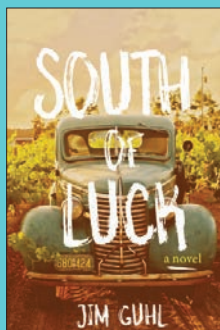
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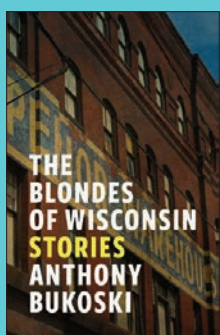
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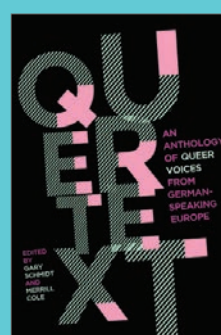
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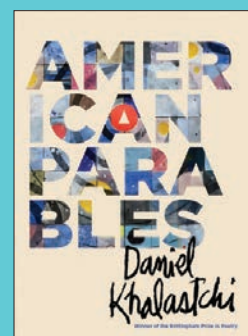
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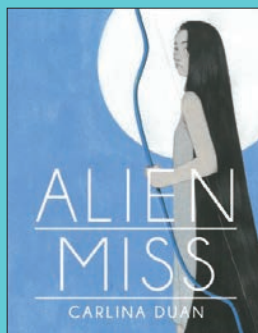


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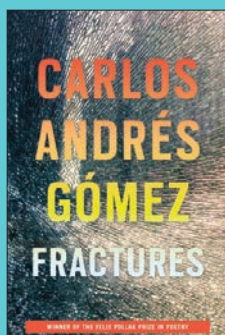
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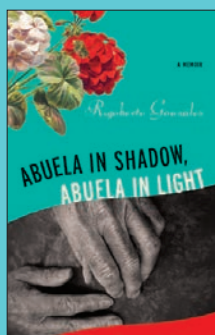
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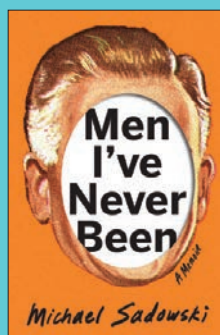
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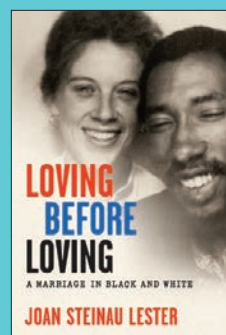
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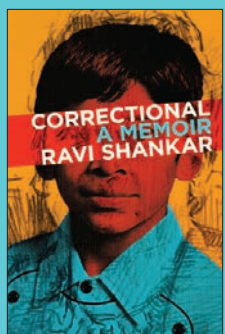
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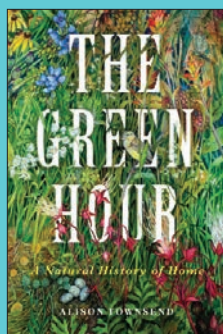
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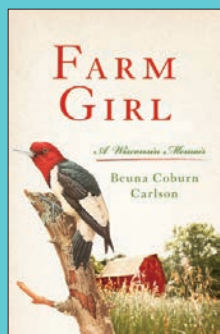
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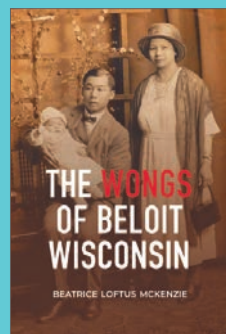
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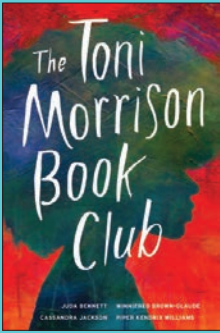


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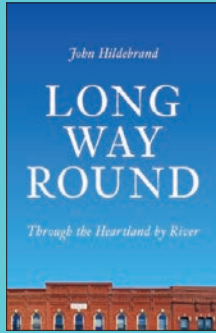


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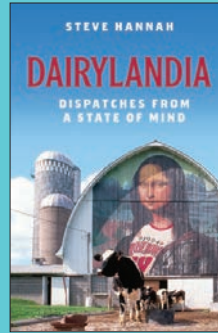
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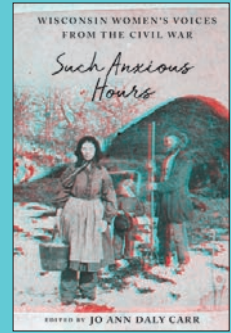
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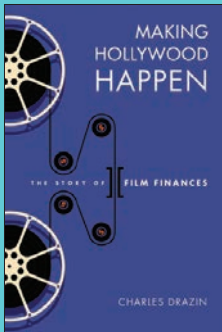
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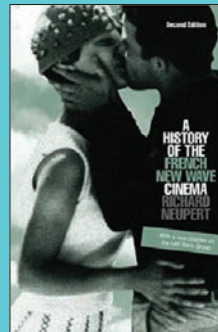
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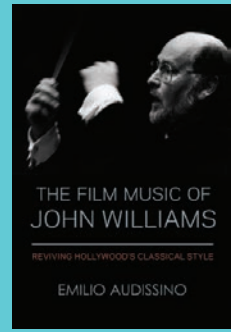
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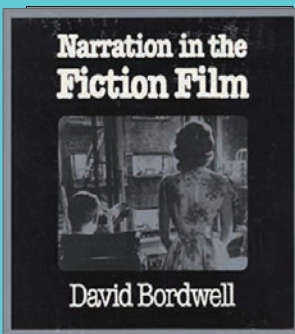
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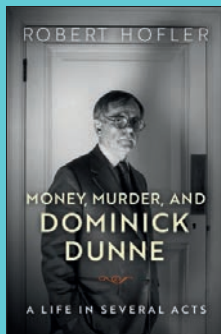
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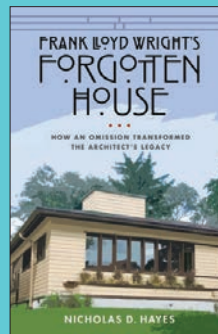
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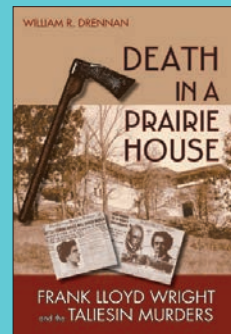
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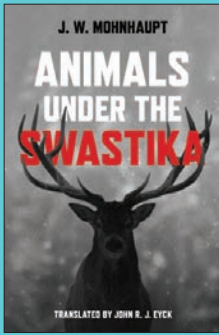


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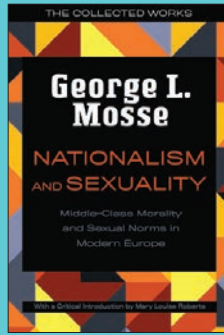


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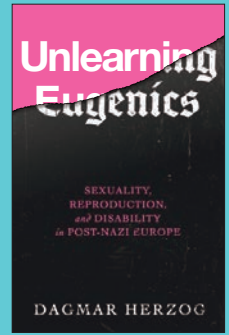
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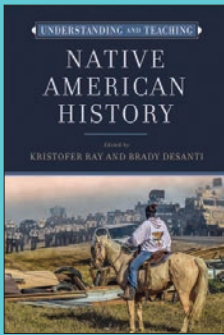
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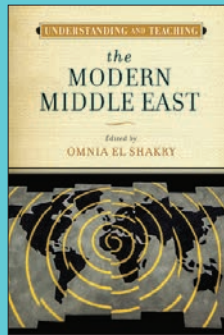
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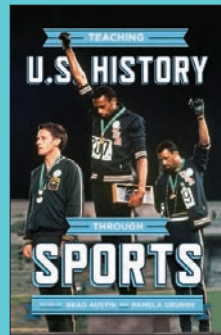
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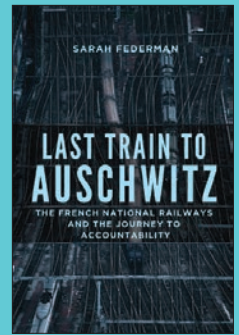
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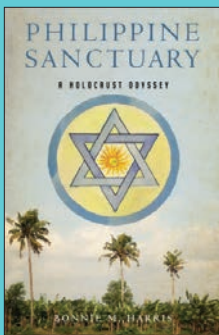
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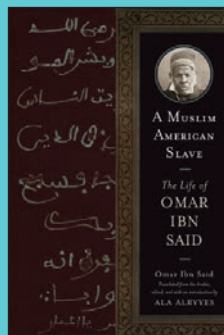
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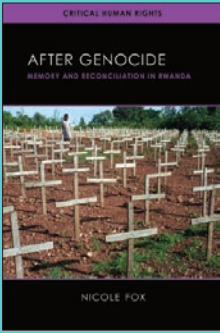


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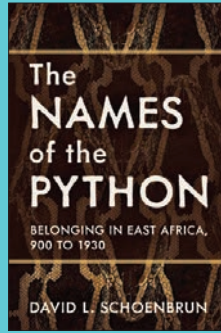


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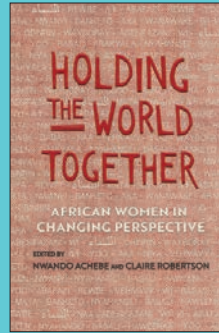
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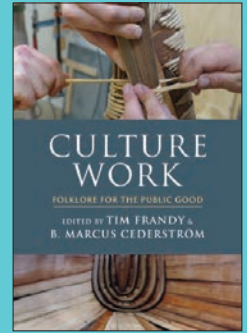
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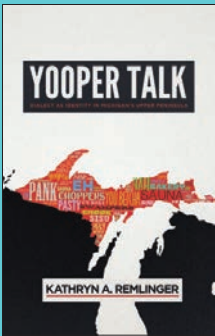
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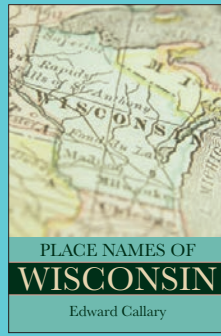
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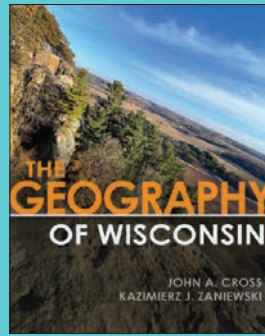
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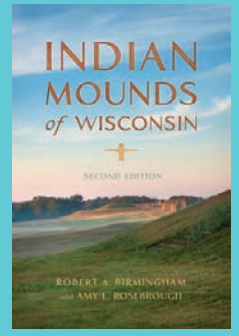
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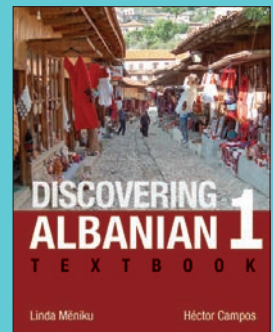
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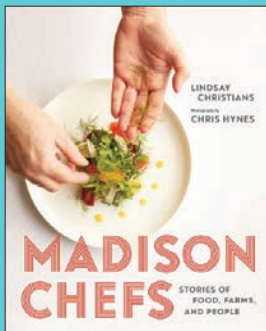


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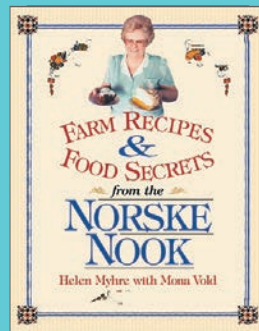
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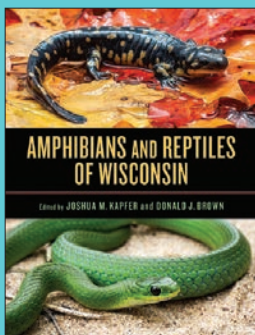
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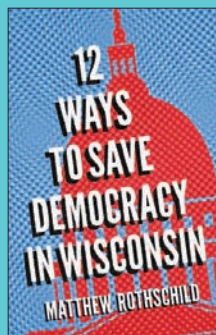
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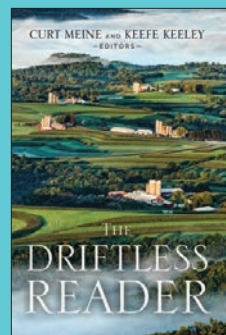
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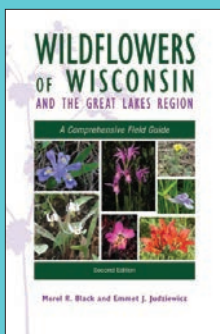
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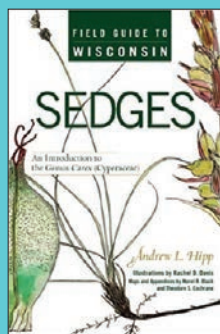
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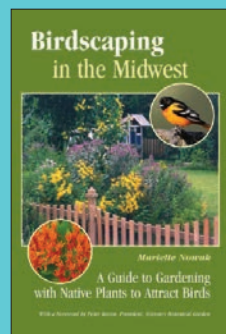
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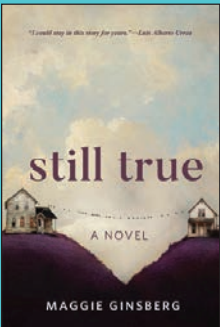
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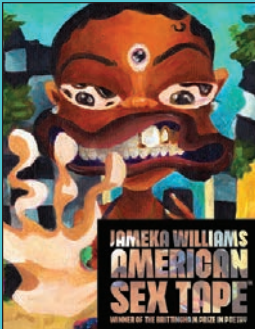
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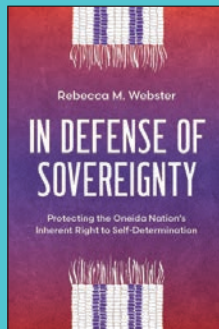
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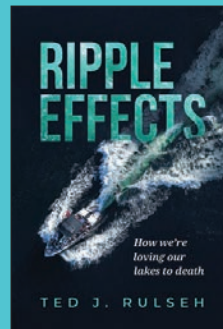
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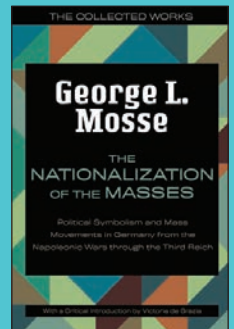
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