

of these essays makes it seem as though Anabaptists can keep on doing what they have always done, more or less, while taking Kampen's critique in stride.

A book titled *Recovering from the Anabaptist Vision* that begins with Kampen's condensed manifesto and is followed by essays working out her argument would be much more fitting. I would likely have many disagreements with it but I would also welcome it, not as another "important perspective" to bring to the table—this is the "inclusive" peace theology that Kampen rightly criticizes—but as a substantive critique that would move the conversation forward. Despite the self-presentation of *Recovering from the Anabaptist Vision*, we still await such a volume.

Gerald Ens, Ph.D. candidate, Religious Studies, McMaster University, Hamilton, Ontario.

Elizabeth Soto Albrecht and Darryl W. Stephens, eds. *Liberating the Politics of Jesus: Renewing Peace Theology Through the Wisdom of Women*. New York: T&T Clark, 2020.

In *Liberating the Politics of Jesus*, twelve female activists, scholars, lay leaders, and ministers associated with the Anabaptist tradition show how peace theology is renewed in liberative ways through women's wisdom and experiences. The contributors share emphases on embodied knowledge, narratives, truth-telling, and resistance to oppression in the pursuit of nonviolence, peace, and reconciliation in patriarchal and racist societies. They also reflect differences among their lived experiences, identifying their social locations as Black, Latina, and white women in the contexts of Colombia, South Africa, Canada, and the United States. Creating a dialogical space with such different voices in race, career, and region is a unique contribution to peace theology. The collection of essays invites readers to critically reconsider understandings of the cross as voluntary suffering in Anabaptist peace theology.

In line with other authors, co-editor Elizabeth Soto Albrecht argues that "a theology of suffering" fosters a culture of tolerance for human-made

pain (56). With a critique of the abstract view of suffering in the dominant peace theology, she proposes "a politics of suffering" and just praxis that dismantles concrete oppressions in everyday life such as sexism, racism, and classism (54). Similarly, Linda Gehman Peachey points out the danger of pursuing peace while neglecting the actual pains and needs of the oppressed. Highlighting God's act of solidarity with the marginalized, she interprets the cross as subversive resistance to injustice (124-25). In her interpretation of the cross, Hilary Jerome Scarsella engages more specifically with the Mennonite context of John H. Yoder's serial sexual violence. Arguing that Jesus' crucifixion entails sexual assault in his culture, she calls for reconceptualizing peace theology in terms of sexual violence and political solidarity with survivors (165). These three contributions provide concrete examples of how traditionally dominant Anabaptist views can be reoriented from women's perspectives.

Decentering Eurocentric assumptions running through dominant peace theology is another key feature of this book. Nancy E. Bedford argues that John H. Yoder's politics of Jesus is founded on "the implicitly white Jesus" (24). The tendency of Euro-American theologies, which often code Jesus as a white man by omitting his "Brownness" or "Blackness," is also seen in Yoder's theology and leads it to "white space" (22-23). Considering the problematic gender dynamics in his abuses, Bedford argues that Yoder's "politics" of gendered and raced 'revolutionary' subordination" fails to lead his white male readers to decentralizing their privilege (24).

Furthermore, Carol Penner highlights "white biases" and the power disparities between white women and women of color, which were addressed in the Mennonite Central Committee Women's Concerns Committee Report (40-42). Alongside white women, *Mujeristas*, womanists, and Asian women contribute to reimagining power relationships and strategizing the use of power in Anabaptist communities (43). Black church traditions are also brought into peace church theology by Regina Shands Stoltzfus, who argues that to build sustainable community in a racist context "[l]earning to love Black body is a critical step" (99). These works, integrating racialized Anabaptists' stories into peace theology, invite readers to think about how to build anti-racist communities and form renewed identities as Anabaptists in disproportionately gendered and racialized societies.

Alongside these broader themes, several essays demonstrate that contextual stories and lived experiences are crucial sources to reshape peace theology and practice. Alix Lozano shows that a contextual reinterpretation of patriarchal biblical readings was a driving force for an ecumenical women's group to engage in peacebuilding amid armed conflict in Colombia. Karen Suderman's experience of hospitality in a post-apartheid South Africa leads her to reframe the meaning of revolutionary subordination. Lastly, in responses to Yoder's sexual violence, three authors describe how the institutional and communal experience of violence transforms institutional morality against gender violence, which had long been neglected. These cases validate the importance of embodied knowledge for peace theology to be more accountable to the realities of women in various contexts.

Although the contributors persuasively propose liberative and contextual approaches to peace theology, their emphases could be further strengthened if settler colonialism had been addressed as one oppressive reality that has produced vast and fundamental intersectional oppressions in North America. Moreover, while the strategic focus on *women's* wisdom effectively acknowledges a historically marginalized voice, this gender categorization can also exclude the sexually minoritized by reinforcing the binary of women and men, if the experience of those outside the binary norm is not given similarly significant attention. In the context where everyone is complicit in multifaceted violence in complex ways, simultaneous factors must be carefully considered.

Despite a few limitations, *Liberating the Politics of Jesus: Renewing Peace Theology Through the Wisdom of Women*, written by gifted women from diverse backgrounds, is a rare volume that demonstrates that Anabaptist peace theology must integrate perspectives of the marginalized. For those seeking peace theology relevant to contemporary contexts, this book provides a fresh and emancipatory view.

Hyejung Jessie Yum, Ph.D. candidate, Theology, Emmanuel College, University of Toronto.

Magdalene Redekop. *Making Believe: Questions About Mennonites and Art*. Winnipeg, MB: University of Manitoba Press, 2020.

Magdalene Redekop investigates an artistic "renaissance" that has been ongoing since the 1980s and '90s among Mennonites in Manitoba. Transitioning smoothly between rigorous literary criticism and a personal memoir-like voice, she explores how and why the arts have flourished among Mennonites in the Canadian prairies and traces Mennonite "accents" discernible in writing, music, and visual artwork. She also shares stories about her experiences growing up in a rural Kanadier Mennonite family, and reflects on her relationship to Mennonite journey with clowning as a dramatic art form and presents her clown persona, Sush Binks—the "only living descendant" of the fictional Mennonite Sarah Binks, the main character in Paul Hiebert's 1947 novel (118-23).

The author posits that several "roots" support this Mennonite renaissance: the influx of Russian Mennonites with distinct cultural/arts interests in the 1920s (here she notes the research of Harry Loewen, Al Reimer, Hildi Froese Tiessen, and Robert Zacharias); the creative friction that resulted from Kanadier Mennonites (1880s migrants) and Rusländer Mennonites living side by side; the sheer number of Mennonites in Manitoba; the rise of postmodernism in the 1980s (a proposal of Hildi Froese Tiessen); and the evangelically-influenced Revival movement that swept through Manitoban Mennonite communities of the 1950s, which Redekop contends was traumatic for many and therefore shaped the Mennonite narratives of several artists well established by the 1980s (32-33).

The first half of the book explores concepts of "border zones," "insider" and "outsider" representations of Mennonitism, and the place of nostalgia in Mennonite artistic reflection. The second half focuses on literary, musical, and visual arts. Redekop explores this artistic renaissance as a Mennonite "crisis of representation," and engages with Mennonite artmaking in light of her view that "cultural identity is dialogical" (xv, *et passim*). She sees the artist as "trickster" and contends that artists of Mennonite background often seek out, or are situated at, points of intersection with other groups in Manitoban society. She calls such "contact zones" the *spielraum* (play space) where creative sparks fly due to friction with other cultures, ideas, and