gap between “real” women and models by considering how all women have physical and mental health concerns when trying to reach an unattainable bodily ideal. Finally, as social media threatens to burst high fashion at its seams, Czerniawski could have further explored the world of plus-size bloggers to expose how “outsiders” are creating new conventions and ideals for themselves.

Dancing Tango: Passionate Encounters in a Globalizing World. By Kathy Davis. New York: New York University Press, 2014. Pp. x+225. \$79.00.

Vicki Harman
Royal Holloway University of London

In *Dancing Tango*, Kathy Davis adeptly moves among personal observation, ethnographic observation, film sources, and the perspectives of her informants in order to explore what tango dancing means to those who engage in it. Focusing on Buenos Aires and Amsterdam, this book is a useful contribution to a growing and much-needed body of work taking a sociological approach to dance. As Davis highlights, researching dance can reveal much about social divisions such as gender, social class, age, and national identity.

Dancing Tango is divided into six main chapters plus an introduction and epilogue. The introduction sets up dancing Argentinian tango as a global phenomenon and introduces some general background information and the approach of global ethnography. In this chapter, Davis also introduces three personal stories that serve as ways into her theoretical framework: her first encounter with Argentinian tango, a colleague’s incredulous response to her love of tango and its perceived disjuncture with feminism, and finally observation of a brief romantic relationship through tango that raises wider questions about motivation and the interaction of social divisions. The mix of the personal and intellectual enquiry expressed in this chapter is carried throughout the book, and this is central to its engaging style.

Chapter 1, “Salon Cultures,” discusses the tango scene in Buenos Aires and then Amsterdam. Unwritten rules and codes of seating, invitations to dance, compliments, and dress codes are examined in each context. Notions of authenticity are also reflected on. Chapter 2, “Tango Passion,” explores how those passionate about tango understand and talk about this. In seeking to explore how passion is generated, the discussion is wide ranging, including the music, embrace, dialogue, and connection. With regard to connection, it would have been useful for this chapter to engage in more depth with Julia Ericksen’s ideas about dancing offering instant intimacy in the broader context of individualization (*Dance with Me: Ballroom Dancing and the Promise of Instant Intimacy* [New York University Press, 2011]).

Chapter 3 focuses on tango trajectories, moving from dancers’ first steps, to visiting local *milongas*, to becoming completely absorbed in tango culture.

For some, going to *milongas* became a way of life, a central point around which everything else was negotiated. Here synergies could be drawn with the existing scholarship within the sociology of leisure, which demonstrates that for those who are passionate about their pursuits, leisure is far from trivial (see, e.g., R. Stebbins, *Serious Leisure* [Transaction Publishers, 2007]).

Chapter 4 explores the performance of masculinity and femininity within tango. Davis usefully examines the perspectives of both men and women and argues that tango “offers them an escape from the norms of equality that facilitates their desire for passion” (p. 126). This is a thought-provoking but potentially controversial point that other researchers could examine further.

Chapter 5, “Queering Tango,” explores queer tango using a mix of observations and recollections, films, and comments from informants. This chapter raises some nuanced points about the mainstream tango scene in Buenos Aires, such as less acceptance of female-female couples compared with male-male tangos. Interestingly, Davis argues that it is the acceptance of queer tango within Europe that made it more acceptable at home in Buenos Aires. One of the main arguments presented in this chapter is that queer tango “tames some of traditional tango’s intensity—an intensity generated precisely through the erotically charged confrontations with gender difference” (p. 148). Although some relevant quotations were provided, in order to support the thesis that same-sex tango is less intense than male-female tango, more research evidence is needed.

Chapter 6, “Transnational Encounters,” explores tango as a “contact zone for transnational encounters” (p. 158). It documents the generally welcome approach to foreigners in the *milongas* of Buenos Aires as well as the economic and educational differences between local men and women in the tango salons. The argument that “a cosmopolitan disposition” best describes dancers’ perspectives on transnational encounters appears well evidenced. This chapter will also appeal to those interested in the history of tango and its revival.

The epilogue—“Should a Feminist Dance a Tango?”—brings together the key concerns of the book and argues that “gender appears to be intimately and deeply connected to the kind of passionate encounter that many dancers yearn to create” (p. 187). It also points to the importance of talking to people who experience passion as a way of getting to know it.

Overall, *Dancing Tango* is an engaging book where tango is quite rightly taken seriously as a social and cultural phenomenon. This book displays a thoroughly readable style, which is at times playful and humorous. Davis does not shy away from potentially difficult, personal, intimate, or emotional topics, and this keeps the reader engaged. The book poses relevant and interesting questions, and it has clearly been based on detailed ethnographic fieldwork, although more methodological details and reflective discussion on the messiness of doing such research would have been valuable (e.g., What ethical issues arose when interviewing people who are friends and acquaintances?), particularly for sociologists engaged in similar research. This book has much to recommend it, and it will undoubtedly be a useful

resource for researchers and students exploring dance, leisure, and passion as well as those interested in widening the scope of sociological enquiry.

The Social Life of Money. By Nigel Dodd. Princeton, N.J.: Princeton University Press, 2014. Pp. xii + 444. \$35.00.

Alex Preda
King's College London

"Money makes the world go around," sang the characters of Sally Bowles and the master of ceremonies in the musical *Cabaret*. Nigel Dodd's book shows us that money makes not only the real world go around: in ideational and material form, it also makes go round the world of social scientific and philosophical concepts, debates, and projects about the state of society. It is probably not much of an exaggeration to say that, since the advent of the modern era, discussions about the roots, evolution, place, and future of this entity (at this point, it is somewhat risky to call it something else than an entity) have never ceased. It is this latter, social scientific and philosophical world—though the plural should be used here rather than the singular—that Nigel Dodd investigates in his sweeping, erudite book about how money has been conceptually dealt with by sociologists, anthropologists, philosophers, political economists, and cultural theorists.

Organizing the results of his inquiry into eight chapters, Dodd brings political economy in dialogue with anthropology, sociology, and philosophy in examining the place held by representations of money in diagnoses of capitalism's problems, ranging from economic crises to the morality of the self. Revealingly, only two of the chapter titles have direct associations with economic problems ("Capital" and "Debt"). The majority send us to moral issues such as "Guilt," "Waste," "Utopia," or "Culture," while others deal with political implications ("Territory") or with historical accounts about the emergence of money ("Origins"). Orthodox economics is less present in this examination of intellectual debates and juxtapositions about money; heterodox positions are given ample space, especially in the chapters about capital and debt. As this book copiously shows, money is probably one of the most used concepts in the social sciences and the humanities, not counting economics.

That money is problematic, in real life as well as conceptually, is made clear from the start. Ultimately, it is impossible to pin it down to a single immovable concept, perhaps because it is connected to so many aspects of life: the political organization of cities, states, and supranational political entities; economy and almost every single possible form of social organization; work; idleness; precepts governing moral life; the identity of the self; social relationships; intimacy; public spaces; the institutions of modern societies; writing; the Internet; evaluation and valuation, and so many more. Very few domains of social life, if any, can be left out, and, as I have tried