Acknowledgments

For me, home and work have never been inextricable. While I refuse to live in the office, I do prefer to work at home. In the age of COVID-19, quarantines, and stay-at-home orders, writing about the concept of home while also spending an unprecedented amount of time in my own home has given me a new appreciation for the emotional, material, and psychological meanings of this unique space. It also reminds me how dangerous it is, especially now, to be without a home or to be in a home that is unsafe. Even in the best of circumstances, being at home for long stretches of time can be isolating, as many of us have experienced, and so for me, this pandemic has made it all the more urgent to acknowledge the personal and professional connections that have supported me and this work. Just as home and work overlap and mesh for me, so have the ideas, feedback, and support of so many people during this project.

First, I want to thank the people who have generously devoted time and attention to responding to chapter drafts. In particular, the insights of Melinda Cro, Eric Hoffpauir, and Sara Luly have impacted the shape to this project. I would also like to thank Irene Kacandes and the editorial team at De Gruyter for their guidance and for providing a wonderful publishing experience. Many thanks to my dear friend John Holmes for his help interpreting BADV statistics and his partner, Sven Vollrath, for helping me find direction early in my research. I also want to thank the coalition of Women in German for cultivating an atmosphere that encourages the rigorous and constructive exchange of ideas. In particular, I would like to acknowledge Hester Baer, Mareike Hermann, Jennifer Creech, and Bradley Boovy for hosting GSA seminars on feminist and queer approaches to German Studies in 2015 and 2016, which introduced me to theory that I used in this monograph. I especially want to thank Hester Baer for her unwavering support and guidance whenever I have needed it. I would also like to thank my colleagues, Kathleen Antonioli, Ljudmila Bilkić, Derek Hillard, and Sara Luly, as well as our graduate students Dylan McCullough and Heidi Summers, for helping cover my service duties in the department while I was away on sabbatical to write. To Eric Hoffpauir, my partner in life, I am grateful for the countless conversations about these novels, movies, and stories that you have not read or seen yourself, but were willing to help me think through. I also would like to thank my mom, Sharla Robbins, for so many conversations about my work on the phone on Sundays. And I would like to thank my dad, Rick Chronister, for his encouragement throughout the process.

My research on homes has required me to leave my own at times and make trips to Germany to visit archives and meet with artists. I could not have done

https://doi.org/10.1515/9783110673975-001
this without the financial support of Kansas State University, who funded research for this project in the form of University Small Research Grants in 2012 and 2020 and a Faculty Enhancement Grant in 2014. I would like to thank Sonja Blattner, Knut Böser, and Harald Reichebner for taking the time to talk with me about their work during my various trips to Berlin, as well Alexandra Dexheimer and Helene Lorenz at ZDF, Christine Scherer at NDR, Julia Riedel at the Stiftung Deutsche Kinemathek, and Ramona Schröder at the Bundesanstalt für vereinigungsbedingte Sonderaufgaben for providing me with materials that are not available commercially or in library circulation. Thanks go as well to the staff at the Bundesarchiv in Berlin, the Staatsbibliothek zu Berlin, and the city archives of Leipzig and Magdeburg, who assisted me with archival research. Thanks also to Stephan Moll at ZDF for helping me secure permission to use the cover image. Many, many thanks to Eric, for taking over the duties of parenting all those times I was away for research.

Without the love, encouragement, and patience of my husband, daughter, parents, grandparents, and siblings, this book would not exist. Thank you, Nola, for your enthusiasm about your mom being an author, which made me feel like a good example and a rock star. Thanks also for making me put work down and play once in a while. Thanks above all else to Eric, for all the reasons I have mentioned already – for your intellectual exchange, emotional support, and willingness to take on more than half of the parenting duties – but also for your patience and for being a wonderful partner in life. Your sustained support over the years has made it possible for me to write this book, and I am forever grateful for that.

Finally, because I live in Northeastern Kansas and work for a state institution, I would like to acknowledge that the state of Kansas is historically home to many Native nations, including the Kaw, Osage, and Pawnee, among others. Furthermore, Kansas is the current home to four federally recognized Native nations: the Prairie Band Potawatomie, the Kickapoo Tribe of Kansas, the Iowa Tribe of Kansas and Nebraska, and Sac and Fox Nation of Missourí in Kansas and Nebraska.