Helsinki, Wilno, and the Baltic capitals, as entries in this book show, each had moments of deliberate modernization, depending in large part on the source of capital (state or private) and the level of national or imperial influence. In Kaunas, Lithuanian nationalists chose to exhibit their modernity by erecting a modern art museum to celebrate the "national" work of the recently deceased Lithuanian painter M. K. Čiurlionis, while in Wilno, Polish nationalists focused on bolstering the university's humanities and law faculties and renaming streets but did almost nothing to change the built environment. Wilno, concludes Theodore Weeks, was "hardly a model of modernity" (98). As with all of the cities of the region, general impoverishment due to warfare, instability, and changing masters meant that modernist and modernizing possibilities were limited.

Yet Zagreb, also subject to various masters, seems to have made the most of its peripheral status. A virtuosic essay by Eve Blau, which employs theories from Karl Schlögel, Ljubo Karaman, Carl von Clausewitz (!), and some better-known French theorists, shows how urban planners like Milan Lenuci, Zagreb's city surveyor, used small, strategic moves to achieve a larger, more uniform plan, despite a relative lack of stability or even authority. Belgrade, meanwhile, was not so fortunate. In her fascinating essay, "Between Rivalry, Irrationality, and Resistance: The Modernization of Belgrade, 1890–1914," Dubravka Stojanović illustrates the ways in which the Serbian social elite consistently interfered with the modernization of their capital because it appeared to work against their interests. "As the first independent state in the Balkans, Serbia had the chance to become the engine of the entire region," Stojanović writes. "However, it forfeited this chance. Its development was . . . a victim of the 'union of the elites' that saw Serbia's development as a danger to their positions of power" (177).

The examples described in this volume invite a number of thoughts regarding the various tracks each city took during this momentous period. I found it intriguing that less-favorable attitudes toward "modern European civilization," as it was often called at the time, tended to arise in Russia and Serbia, while citizens of Warsaw, Athens, Sofia, Zagreb, and Helsinki seemed most eager to join the race. The introduction does not really address this distinction, but the book's excellent bibliography offers plenty of places to look for comparison, including the oft-cited *Capital Cities in the Aftermath of Empires: Planning in Central and Southeastern Europe*, edited by Emily Gunzberger Makaš and Tanja Damljanović Conley (2010). Scholars of architecture, urban planning, and modernity will find the various case studies in both of these books useful. Collectively and in its constituent parts, *Races to Modernity* advances a sophisticated examination of the multifaceted march of modernity in the cities of the region, demonstrating ways in which we might reconsider the meanings and potentialities of modernity and the city.

NATHANIEL D. WOOD
University of Kansas

European Cinema after the Wall: Screening East-West Mobility. Ed. Leen Engelen and Kris van Heuckelom. Film and History. Lanham: Rowman & Littlefield, 2014. xxii, 192 pp. Appendix. Notes. Bibliography. Index. Illustrations. $75.00, hard bound.

This collection of ten original, well-argued essays features contributions by scholars from a variety of disciplinary perspectives—film and media studies, comparative

literature, Slavic and Russian studies, sociology, and contemporary history—that will be of great interest to international readers of this journal and, for that matter, to anyone concerned with developments in Europe since the fall of the Berlin Wall. The volume's focus on post-1989 transnational representations of European migration places it within the flourishing corpus of scholarly work articulated in other recent publications, including Luisa Rivi, *European Cinema after 1989: Cultural Identity and Transnational Production* (2007); William Brown, Dina Iordanova, and Leshu Torchin, *Moving People, Moving Images: Cinema and Trafficking in the New Europe* (2010); Daniela Berghahn and Claudia Sternberg, eds., *European Cinema in Motion: Migrant and Diasporic Film in Contemporary Europe* (2010); Lars Kristensen, ed., *Postcommunist Film—Russia, Eastern Europe and World Culture: Moving Images of Postcommunism* (2012); and Catherine Portuges and Peter Hames, eds., *Cinemas in Transition in Central and Eastern Europe after 1989* (2013).

Claiming to have produced the first examination of contemporary European cinema's critical engagement with evolving east-west divisions, the editors, Leen Engelen and Kris van Heuckelom, provide a thoroughly conceptualized and carefully elaborated introduction that considers European cinema as a geopolitical medium and a framing strategy. With refreshing coherence, the authors' lines of inquiry contextualize each essay's arguments, foregrounding their contributions to both film historiography and European studies. The selections offer balanced approaches to the volume's themes of borders and migration, bringing to light lesser-known and under-theorized productions and suggesting ways in which cinema challenges and intervenes in the collective imagination.

Michael Gott's "West/East Crossings: Positive Travel in Post-1989 French-Language Cinema" deploys a comparative approach to envisioning cinematic tourism, alternating periods of "positive," borderless European identity with narratives of return. In transnational coproductions such as *Eden à l'ouest* (dir. Costa-Gavras, 2009) and *Depuis qu'Otar est parti . . .* (dir. Julie Bertuccelli, 2003), protagonists discover both the cultures of their heritage and the potential for multiple reimaginings of identity. This perspective problematizes earlier, perhaps more rigidly defined east-west and home-away oppositions by figuring a dynamic flow against the backdrop of migration and border crossing. In contrast, Kris van Heuckelom's chapter explores the "allegorical potential" (72) of Polish immigrant labor in domestic spaces portrayed in films from France (Krzysztof Kieślowski's *Trois couleurs: Blanc* [1994]), Austria (Michael Glawogger's *Die Ameisenstraße* [1995]), and Sweden (Henry Meyer, *Fyra veckor i juni* [2005]) to reconsider the shifting relationships between immigrant physical labor, ethnicity, and a borderless European landscape within the framework of an enlarged European Union.

Jennifer Stob offers a nuanced interrogation of the journey undertaken by diasporic European subjects in "Riverboat Europe: Interim Occupancy and Dediasporization in Goran Rebić's *Donau, Duna, Dunaj, Dunav, Dunarea* (2003)," proposing the concept of "interim occupancy" (in dialogue with Thomas Elsaesser's concept of "double occupancy") to evoke spaces of transit or residence. In this close reading of a single film, Stob's Danube becomes a means of excavating memory and its vicissitudes for the travelers' meditation on their personal and collective past and present. In Massimo Locatelli and Francesco Pitassio's "Vesna Run Faster! East European Actresses and Contemporary Italian Cinema," the idea of "one-sided transnationalism" evokes Italy's failure to engage with different national identities—in this case, between Romani and Romanian.

Agnes Kakasi's "Transcending the 'Poor Relative' Metaphor: The Representation of Eastern European Migrants in Recent Irish Films" notes a shift from earlier constructions of immigrants as marginal figures (outsiders, criminals, and low-wage la-

borders) to protagonists who fully inhabit their identities in *Adam and Paul* (dir. Lenny Abrahamson, 2004) and *The Grim Trials of Vida Novak* (dir. Nick Sheridan, 2009). In contrast to the majority of chapters represented here, Petra Hanáková's "Staying Home and Safe: Czech Cinema and the Refusal to be Transnational" analyzes films that suggest a tendency toward isolationism and the "confinement of travel to the space of the national state" (120).

Irina Souch productively enlists translation theory in her case study, "Podonki in Albion: Translation Strategies in the Representation of Russian Identities in Suzie Halewood's *Bigga Than Ben* (2008)," to suggest ways in which the opening of borders enables a more authentic dialogue between film communities beyond linguistic boundaries, while Helga Druxes focalizes conflicting views of the female labor migrant in "The Panic over Motherhood: Transnational Labor Migrants in Films by Haneke, Ciulei, and Koguashvili." Although the films examined in Klāra Brūveris's chapter, "The Latvian Accent: Metaphysical Migration in Contemporary Latvian Cinema," seem primarily focused on national concerns, Hamid Naficy's concept of "accented" or "hyphenated" cinema is used to evoke a contemporary Latvian cinemascape that, in Bruveris's view "seem[s] to be saturated with national allegories of metaphysical migration and the tension within the national consciousness" (125). The volume closes with Nicoleta Bazgan's "Eastern Tales of Going West: The Micropolitics of Migration in Christian Mungiu's *Occident* (2002)," which considers the resonance of the Romanian director's filmmaking with what Will Higbee has called "transversal cinema": "Despite his confessed lack of programmatic allegiance to diasporic and migrant cinemas in Europe, Mungiu shares this set of preoccupations with transversal cinemas, being more concerned to portray a less visible and marginal perspective than to gain a reputation as a European filmmaker addressing migration" (175–76).

The reader emerges from these richly detailed explorations with a sense that the dynamic national film industries represented here have undergone varying and even contradictory trajectories with regard to their acceptance or rejection of—or indeed indifference toward—the aftermath of the migrations that have taken place in the postsocialist era. Nearly half the contributions are in fact concerned with national as much as transnational issues, gesturing perhaps to other theoretical paradigms that continue to warrant attention. To more precisely foreground its innovative perspective, the title of this fine volume might well have read *Screening East-West Mobility: European Cinema after the Wall.*

CATHERINE PORTUGES
University of Massachusetts, Amherst

Border Work: Spatial Lives of the State in Rural Central Asia. By Madeline Reeves. Culture and Society after Socialism. Ithaca: Cornell University Press, 2014. xvi, 292 pp. Notes. Bibliography. Index. Photographs. Tables. Maps. $79.95, hard bound. $29.95, paper.

Few issues weave so visibly through Eurasia's historical experiences more than mobility. Understanding to whom and when mobility is gifted or forced, where it is welcomed or constrained, and how individual actors and communities choose to reinforce, resist, and circumvent its restriction is central to theorizing the rise of national identities, economies, and communities in the post-Soviet era. Madeline Reeves's *Border Work: Spatial Lives of the State in Rural Central Asia* details the intersections of interests, state authority, and boundaries between Tajikistan, Kyrgyzstan, and Uzbekistan in the southern Ferghana region. Highlighting the "urge to have determi-