



# Contents

<i>List of Illustrations</i>	vii
<i>Acknowledgments</i>	x
<b>Introduction</b>	1
<i>Masha Shpolberg and Lukas Brasiskis</i>	
<b>Part I. Industrializing the Bloc: Cinema of the Socialist Period</b>	
<b>Chapter 1.</b> Sad and Bitter Landscapes: Ecology and the Built Environment in Czech and East German Photography and Film	21
<i>Katie Trumpener and Alice Lovejoy</i>	
<b>Chapter 2.</b> From Mastery to Indistinction: Nature in Thaw-Era Cinema	49
<i>Lida Oukaderova</i>	
<b>Chapter 3.</b> Specters of Ecology in Cold War Soviet Science Fiction Film	64
<i>Natalija Majsova</i>	
<b>Part II. Environmental Crisis and the Nuclear Imaginary</b>	
<b>Chapter 4.</b> Postapocalyptic Landscapes: <i>The End of August at the Hotel Ozone</i> (1966) and the Czechoslovak New Wave	87
<i>Barbora Bartunkova</i>	
<b>Chapter 5.</b> Fallow Fields: Crises of Masculinity and Ecology in Piotr Andrejew's <i>Tender Spots</i> (1981)	107
<i>Eliza Rose</i>	
<b>Chapter 6.</b> Catastrophe, Obliquely: Soviet Documentaries about Chernobyl	124
<i>Masha Shpolberg</i>	

**Part III. Animals between the Natural and the Social**

**Chapter 7.** Is There a Place for the Animal? Shot Scale, Modernity, and the Urban Landscape in Lithuanian Documentary **147**  
*Natalija Arlauskaitė*

**Chapter 8.** Against Interpretation: Animals in Contemporary Hungarian Cinema **158**  
*Raymond De Luca*

**Part IV. From Communism to Capitalism:  
Privatization and the Commons**

**Chapter 9.** *Okraina* and “Oil Ontology” in Post-Soviet Russian Cinema **177**  
*José Alaniz*

**Chapter 10.** Upholding the Village, the Beach, the Last Resort: The (Threatened) Idyll in Bulgarian Cinema **196**  
*Dina Iordanova*

**Part V. Toward an Eastern European Ecocinema**

**Chapter 11.** Coming to the Senses: Environmental Ethics and the Limits of Narrative in Contemporary Slovenian Cinema **217**  
*Meta Mazaj*

**Chapter 12.** Cinema of the Forest People: From Environmental Consciousness Toward Ecocritical Perspectives in Polish (Post)communist Film **238**  
*Kris Van Heuckelom*

**Chapter 13.** Beyond the Utopian Landscape in Post-Soviet Russian Cinema **253**  
*Michael Cramer and Jeremi Szaniawski*

**Chapter 14.** Recycling, Citroën Cars, and Roma Refugees in Boris Mitić’s *Pretty Dyana* **271**  
*Alice Bardan*

**Chapter 15.** Foggy Past, Windy Present: Elemental Critique in Recent East Central European Artists’ Films **288**  
*Lukas Brasiskis*

**Index** **301**