Financial crisis, refugee crisis, representational crisis – over the past decade, diagnoses of crisis have become ubiquitous in public discourse. The edited volume *Crisis, Risks and New Regionalisms in Europe* assesses the complexities and intersections of the various present crises from a transnational comparative perspective. As the outcome of two international conferences in Milan (2014) and Chemnitz (2016), the book highlights international and interdisciplinary collaboration and emphatically stands for a practice of cultural studies as a multimodal conjunctural analysis of the present moment. The editors and contributors thus highlight the tradition of the Birmingham Centre for Contemporary Cultural Studies (CCCS), and particularly draw on Stuart Hall’s work as a point of departure. In their introduction, the editors point out Hall’s Gramscian analysis of hegemony as a guiding principle for the analyses collected in their book. Antonio Gramsci’s writings on hegemony and the organic crisis of state and civil society seem especially suited to make sense of the current moment in which “Europe is facing a systemic crisis” (11). The editors pursue a multimodal approach to assess this crisis by dividing their book into four sections.

The contributions in section 1 – "Cultural Studies: General Theory, Politics and Pedagogy" – describe ways of doing cultural studies in times of crisis. In the first text in this section, "Making Culture Matter, Making Culture Political," Lawrence Grossberg describes the state of the art of cultural studies and maps out what could be called the task of the intellectual in the current situation. Again, a Gramscian concept is employed here: that of the public intellectual who can negotiate between the worlds of academia and the everyday. Other contributions in this section by Roberto Pedretti, Claudia Gualtieri and Marta Beraldi are similarly concerned with questions of how to do cultural studies in the present situation and within what is perceived to be an academic setting functioning according to neoliberal principles. Time and again, these contributions recapitulate the intellectual and institutional history of the CCCS and its main protagonists. While this might become slightly repetitive when reading the book as a whole, it also demonstrates an acute awareness of the origins and contexts of a young academic project and its current legacy.

Two of the most intriguing contributions to this first section, however, are those which go beyond the meta-discussion of cultural studies and demonstrate what a multidisciplinary cultural studies can actually do with the present situation and how it can make sense of its phenomena. In a comparative discourse analysis of British and German newspapers, Sebastian Berg approaches the concept of populism which in the current climate of crisis has been used to delegitimize statements and positions from both the right and the left. In his nuanced analysis, Berg shows how a critical assessment informed by cultural studies can intervene in such discourses. In an equally comparative manner, Federico Tomasello offers a critical Foucauldian discourse analysis of interpretations of recent riots in France (2005) and England (2011). Inspired by Stuart Hall et al.’s seminal *Policing the Crisis* (1978), Tomasello regards riots and attempts to incorporate them into meaningful political patterns of explana-
tion as the objects of moral panics which are the expression of current crises in Western societies.

The second section, "Cultures of Precariousness, Borders, Maps and Media," comprises contributions that offer a range of disciplinary approaches from, among others, literary studies (Mala Pandurang's self-reflections on her academic exchange from South Asia to Germany via a reading of Nuruddin Farah's novel Maps and Taiwo Oloruntoba-Oju's comparative study of African and European proverbs) to ethno-psychiatry (Stefania Gavin, Simona Taliani and Eleonora Voli's interpretation of representations of Nigerian motherhood in the Italian film Dauters: La vita va Avanti) to urban planning (Alexander Bergmann's chapter on the quality of life and civil society in Chemnitz). While individual contributions to this section offer intriguing insights, the sequence and choice of chapters in the section also run the risk of appearing rather eclectic, as they lack the disciplinary focus of the first section and often leave the reader wanting when it comes to the topics announced in the section's actual title.

A more concise focus is again offered in the third section, "Writing the Emergence/Writing Crisis," which concentrates on literary representations of current crises. Lidia De Michelis offers not just one, but two chapters in this section – one on the "border spectacle" (219) in Anders Lustgarten's stage play Lampedusa (for which the second section would have been a better fit) and one on stage representations of the 2011 English riots (which makes for a companion piece to Federico Tomasello's contribution in section 1). Other chapters focus on prose fiction, with Cecile Sandten analysing asylum fictions for children and young adults and Mandy Beck offering a reading of Sarah Hall's novel How to Paint a Dead Man within the frame of critical emotion studies. Andrei Ionescu regards Ian McEwan's representations of environmental crisis in his novel Solar and thus focusses on an aspect of crisis which is otherwise slightly underrepresented within the scope of the volume.

The volume concludes with a creative writing section which comprises short prose pieces and poetry emphasizing the book's transcultural concerns. In a particularly striking contribution, the poetry of Chemnitz-based Syrian writer Thaer Ayoub details the experiences of having to flee one's war-torn country of birth, with the poems presented in Arabic and accompanied by an English translation. The "final word" (353), however, is given to Lawrence Grossberg, who in his postscript "The Time for/of Cultural Studies" reiterates the argument made in his initial chapter and calls for a rigorous cultural studies which pays attention to "radical contextuality" and "conjunctural analysis" to critically intervene in current hegemonic discourses (354).

In sum, Crisis, Risks and New Regionalisms in Europe represents an impressive effort at critically assessing the many facets of contemporary crisis. At almost 400 pages and with some contributions reiterating the same arguments, this book can sometimes feel slightly repetitive in some aspects (many contributions to section 1, for instance, cover similar ground in terms of critical pedagogy and cultural studies) and maybe a bit eclectic in its interdisciplinary scope. Nevertheless, it is an ambitious project that succeeds in demonstrating the versatile character of cultural studies and its explanatory models.

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