

8 BOOK AND FILM REVIEWS

nonetheless illuminating. Part of the analysis's strength resides in the relatively long span of Berg's research, conducted between 1998 and 2005, when communication technologies facilitating migration were changing rapidly. The chapters masterfully explore how new and old technologies have created a singular transnational space, while remaining subject to the micropolitics of exchange and reciprocity (an enduring theme of Andean ethnography). As the crackly connection in the cramped phone cabin is replaced by the more visceral intimacy of video chats, orchestrated performance, intentional silences, and narratives of migration success are key to transnational sociality. Chapter 4, 'Unfortunate visibilities', is enhanced by Berg's own training as a visual anthropologist and filmmaker where she confronts, auto-ethnographically, her own collusion in the creation of transnational narratives.

'Discrepant publics', the final section, takes the reader from the intimate and familial spaces created through migration to their implications at the level of national imagination. Through an exploration of the Peruvian Parade (coinciding with Peruvian Independence Day) in the enclave of Patterson, New Jersey, and the larger project of transnational citizenship making, Berg addresses the contested and contradictory acts that go into processes of belonging in a transnational community.

Altogether, *Mobile selves* covers an enormous amount of territory. Berg tags her special form of transnational research 'ambulatory ethnography', a playful take on the term *ambulantes* used to describe travelling Peruvian urban market vendors. If I have one criticism of this otherwise superb book, it is that it moves around both too much and, often, too quickly. There are times when Berg begins to reach into novel theoretical areas that have not been applied to transnational research: for example, the bureaucratic cultures mentioned above or how infrastructure studies can help understand how Andeans conceptualize mobility through the historical relations laid down in roads, train tracks, and now air travel. However, the implications are not always developed. This minor criticism aside, this highly readable book deserves a wide readership among scholars of globalization's broad processes.

JASON PRIBILSKY *Whitman College*

LLOYD, RAVI HART. *Treasured moments*. DVD/PAL. 33 minutes, colour. London: RAI, 2016. £20.00 (+VAT)

In popular culture, the Caribbean is most often a place of holidays, tropical escapes, and laidback living. Yet the reality of life for many people born in the Caribbean is quite distinct to that imaginary, with life for locals being far more precarious than is often visualized. In *Treasured moments*, Ravi Hart Lloyd captures a small part of this more authentic Caribbean experience. His short documentary delivers a powerful, insightful, engaging, and, at times, sad account of being a Caribbean-born person of mixed descent who, through a natural disaster, is forced to move to the United States and experience life in a nation founded on the values of white supremacy. With Lloyd narrating, this personal story is told essay-style alongside stills, old family videos, and interviews with his engaging family. There is also an effective use of background sound.

The film opens with shots of the ocean and the boats Lloyd once drew as a child, creating the sense of a happy childhood in Anguilla. The boats and the stories told about them prepare the viewer for a journey across the ocean. Anyone who has lived in the Caribbean will be familiar with the pictures, narratives, and everyday sounds used to capture a feel of outdoor Caribbean life. Caribbean people would also be familiar with the other side to this: the ever-present dread which many islanders suffer because they live in a region which has a hurricane season.

In Lloyd's story, Hurricane Luis (1995) devastates Anguilla. As his black Anguillian father says: 'That hurricane changed everything'. After having endured 148 m.p.h. winds for thirty-six hours, life in Anguilla became impossible. Schools closed indefinitely and there was no power for six months. Faced with this reality, the family splits: Lloyd, his brother, and their white American mother all move to start a new life in the United States. Lloyd's father does not accompany them for a number of reasons, which include the racism he experienced at the hands of US police on previous trips. Yet even with this glaring signpost of what is to come for Lloyd and his brother, the family all lament that they did not realize at that time how bad the racism that they would encounter in the United States would be.

'The first thing I learned in the US was that I was Black', Lloyd tells us. The contrast between life as a mixed child in the Caribbean and suddenly being racialized in the United States will be a familiar one to mixed-race persons who cannot pass for white in the USA. On the impact of this Fanonian turmoil (*Black skins, white masks*, 1952), Lloyd's mother tells us that her son tried to pull out his hair, pleaded with her for white hair, and also asked to see a psychiatrist.

The photos of the brothers with their North American relatives during this part of the documentary are full of white faces. The contrast is stark: these photos of family outings and get-togethers jar when compared to the photos of Caribbean life shown in the first part of documentary, which had people of all hues. Next we see the institutional racism of the US school system. This provokes both rage and depression in the viewer – emotions Lloyd and his family experienced as well. Yet Lloyd's mother, a teacher herself, was able to challenge the US education system. This is a system where white teachers saw her sons' Anguillan accents as a symptom of mental deficiency and attempted to put Lloyd into a special-needs class. We see her quickly moving her sons to a different school with a large non-white population.

At the heart of this documentary is family. While it is one man's story of growing up ethnically mixed in two different places, it is effective in making the viewer recognize how this story resonates with the experience of many non-white immigrants to the United States. Yes, the experience of being a mixed person in the USA sharply contrasts with the Caribbean experience, but we also see how strong family connections helped the brothers grow up to be resilient in the face of racism. Thus, although this short film feels introspective and particular, it contains many elements of the commonplace troubles many might face when moving to, travelling to, or living in the United States. Police harassment, educational inequalities, struggles with identity, and everyday racism are all too familiar themes. However, and perhaps most importantly in a racist world, the documentary, through its sharp contrasts and personal warmth, also reminds the viewer that family, while enduring much turmoil, can still be a place of treasured moments.

DYLAN KERRIGAN *University of the West Indies*

MAI, NICK. *Travel*. DVD/PAL. 63 minutes, colour. London: RAI, 2016. £50.00 (VAT)

The film-maker/ethnographer Nick Mai takes us on a multi-dimensional set of journeys in *Travel*, which completes his trilogy of films on the world of migrant sex work (the previous titles were *Normal*, 2012, and *Samira*, 2013). In *Travel*, we see how migrancy, sex work, trafficking, and state immigration intervention intersect in a powerful documentary that reveals the lives of Nigerian women working in the Parisian sex industry. Using sex workers who were recruited from the

streets as actors through the ethical process of engaging with outreach workers over a reasonable period of time, Mai combines ethnographic research skills with film-making to present stories which do not come to life when merely written on the page. We are treated to some special revelations about the convoluted experiences of those who move from one country or continent to another, as the migration of women from the Global South to the Global North becomes one of the most pertinent and critical social, as well as political and economic, issues of our time. The film is unique in that the story is interjected with clips of Mai directing the acting of sex workers. The film-maker uses this interesting approach to collect complex stories from the individuals who have lived them, and presents them through the character of Joy.

The reasons women – in the case of the film, but this applies to sex workers of all identities – leave their home countries and move to Europe are laid out, showing the complex dynamics between the processes of asylum, migration, and citizenship. We see how individuals are at risk in their home country, often in grave danger, and thus seek out a new life often through routes that involve smuggling, debt bondage, and trafficking. The film speaks directly to some of the big debates in the sub-discipline of the sociology of sex work, searching to find a non-binary path through the discussions of whether sex work is a choice or an act of coercion. The film, as all of Mai's research endeavours do, attempts to challenge this dichotomy by introducing empirical examples – in this case the engagement with sex workers in Paris who work on the street and are controlled by madams – in order to show how migrancy, trafficking, and sex work sit on a complex axis of personal and global dynamics.

The contradictions of seeking safety through the avenue of illegal undocumented labour is exposed for the viewer through Joy, the central character. We learn both about her move from Nigeria to France, and about the relationship between her and the madam who has facilitated the movement. Read through the lens of both the victim and the aggressive trafficker – who is female, overturning the stereotypical idea that all traffickers are male – the documentary shows the complex dynamics of dependency, caring, exploitation, aggression, and belonging. In each different phase (and with each of the four actors who play Joy), we see a different part of the story as she moves from debt bondage sex work with an aggressive female madam controlling her activities, to the point where she has her papers to remain and gains citizenship, and yet remains