them as a testament to extreme human experience—a “zenith” of horror—that cannot be defused by an appeal to a wider social milieu.

He argues that photography and trauma (both 19th-century inventions) are characterized by a postponement or delay by which an event that occurs but is not consciously registered is only brought into experience at a later date, just as a film exposed in a flash undergoes a prolonged process of development and fixing. Thus,

Traumatic events . . . exert their troubling grip on memory and on the imagination because they were not consciously experienced at the time of their occurrence. Just as the photograph ‘mechanically repeats what could never be repeated existentially,’ as Roland Barthes writes, trauma results from experiences that are registered as ‘reality imprints’ or, as psychiatrists have phrased it, recorded ‘photographically, without integration into semantic memory’ (p. 8).

Using a range of authors from Freud to Benjamin and Bazin to Barthes, Baer seeks to usurp our common understanding of the photograph with a richly informed and persuasive discourse. Rather than serving as an objective record of historical fact, photographs of the kind considered here construct a space that extends across time and is not consciously registered is only known and, because it is not known, might yet be changed” (p. 182).

GLOBAL CITIES: CINEMA, ARCHITECTURE, AND URBANISM IN A DIGITAL AGE

Reviewed by Mike Mosher, Saginaw Valley State University, University Center, MI, U.S.A. E-mail: <mosher@svsu.edu>.

Since the Lumière brothers filmed workers leaving the factory and trains pulling into the station, the cinema has been an essentially urban medium. In the 1920s, German and Russian filmmakers explored their cities’ architectural and navigational cross-cutting, while in the United States Charlie Chaplin was entranced by urban modern times and city lights. In the 1950s and 1960s, Parisian Situationists compared the unfolding streetscape to a fictitious movie illuminating the screen. Throughout the 20th century the spectacular realms of cinema, architecture and urbanism went hand-in-hand, three old troopers strolling down the boulevard.

In the first of two memorable essays on film in this collection, Ackbar Abbas explores the Hong Kong that informs the work of Ang Lee and Wong Kar Wai. Lee’s Crouching Tiger, Hidden Dragon showcases the film industry in that city by masterfully using contemporary digital technology to produce astonishing cyber–kung fu fight sequences. Wong’s In the Mood for Love depicts lovers negotiating the city’s crowded corridors, staircases and noodle shops. Both directors occupy what the Italian writer Italo Calvino has called “invisible cities,” a term applied by Abbas to describe a Hong Kong whose glaring discrepancies of poverty and wealth recall Calvino’s imagined dialogue between Kublai Khan and Marco Polo. In her essay on Naruse Mikio, Catherine Russell calls that Japanese movie director’s work from the 1950s “Too Close to Home” for its confining domestic settings. The female protagonists in these movies found that the conditions of the postwar world imposed a particularly, peculiarly Japanese modernity upon their daily lives. Naruse sensitively captured this era and showed how changing times colored all human relations among his films’ representative characters.

For some of the writers in the book, ours is a time of chaos for the city, and for others it is a time of challenge. Saskia Sassen reads the city, long the site of “spatialization of power projects, whether political, religious or economic,” as requiring new analyses for a global digital age with its new economic circuits, sub-economies and frontiers. Tasha G. Oren calls for a rethinking of many cultural studies assumptions about locality and territoriality that privilege mass media at the expense of other forces. In the rebuilding of Berlin, and in San Diego’s Barrio Logan and community mural-rich Chicano Park, Jennifer Jordan finds sites of collective memory put into architectural and spatialized forms. South African architect Jo Noero closes Global Cities by describing the process by which he designed an appropriate building to house the Museum of Apartheid in Port Elisabeth. Here the recent memories of the brutal and unjust apartheid system are captured, preserved and displayed. May all our cities, buildings and civic representations serve to trap and remove past oppression and confinement, asserting themselves at their urban, urban best as the historic cradles of freedom, growth, creativity and fulfillment.

CD-ROM

LES UST NOUVELLES CLÉS POUR L’ÉCOUTE
Unités Semiotiques Temporelles, MIM (Laboratoire Musique Informatique de Marseille), Marseille, 2003. CD-ROM with informational insert. ISBN: 2-9506677-4-0.

Reviewed by Chris Cobb. E-mail: <ccobb@hmq.com>.

You cannot help but learn something new every time you use this fascinating CD-ROM by MIM. It offers historical background, composer biographies, sample analyses and multiple ways to examine musical compositions. Rather than being just a tutorial or a manual, Nouvelles dès pour l’écoute (New Tools for Listening) also addresses issues of nuance and philosophy in music.

Whether you are a composer, a musician or simply curious about how music is created, Nouvelles dès pour l’écoute will hold your interest. Young people and students will benefit from its intuitive and easy-to-use interface. There are games, puzzles and text that illuminate various musical terms. In fact, the more technical/philosophical concepts such as “Trajectoire inexorable” (relentless trajectory) and “Lourdeur” (heaviness) are explained in a section that presents a context for numerous ideas. It is a pleasure to see some of the more esoteric and philosophical aspects of music placed alongside the technical. One great strength is the section with links that allow you to