

lished and critically evaluated so as not to let memory fade and public opinion hide what is clearly visible for the knowledgeable.

The book originates from a *Leonardo* Journal project of the same name, trying to do what it takes to put the work of women artists and creators of technology in the spotlight. It is a compendium of the work of women artists who have played a central role in the development of new media practice.

The book has a series foreword, a foreword proper, a preface and an introduction, of which we shall say nothing more. In the essays of the first section, "Overviews," five authors—women, obviously—develop the main threads that hold together 4 decades of artistic creation by women. From the very beginnings in the 1960s and 1970s up to more recent works in the realm of telecommunications art and the Web, the reader gets a well-informed overview of factual history and landmark works by groundbreaking artists and curators. It is not surprising to see how in so many new areas of development in art and technology, the first exploratory steps have been taken by men and women alike, even though the names of the women may have faded faster than those of their male contemporaries.

The second and largest section of the book has 26 contributions by women artists about their work, their goals, their obsessions and their successes. In my opinion, this is undoubtedly the most important part of the book and the real rationale for its publication, as most of these previously published writings are hard to come by today. Moreover, most of these short pieces are delightfully written, giving evidence of the clarity of vision, the enthusiasm, the necessity and the "drive" behind these artists' works. There are contributions from Steina Vasulka and Dara Birnbaum, Donna Cox and Judith Barry, Nell Tenhaaf and Char Davies, Linda Austin and Dawn Stoppiello, to name but a few. And the ones that I cannot list for the sake of brevity are just as interesting and necessary as these.

The third part has another five essays that shed light on the subject from a slightly different angle. Jaishree K. Odin does some cartwheels in a deconstructive reconstruction of Shelley Jackson's *Patchwork Girl* and this approach obligingly quenches the thirst for any postmodern jargon. Simone

Osthoff and Martha Burkle Bonecchi write some very interesting pieces on the contributions from Brazil and the situation of women in developing countries. Carol Stakenas connects the politics of the Web with the fight against HIV/AIDS, and finally, Zoe Sofia peeks into a future that may be posthistoric, transhuman and extraterrestrial but will still have to acknowledge the existence of the many voices and many visions of women artists.

As I said before, this is a necessary book because it brings together so many important artists. Its weakness, however, lies in the essays of the last section. Although they are interesting in themselves, more space could have been given to the historical overviews of the first section, possibly integrating some of the ideas and facts from the final ones. Why, indeed, tell the Brazilian story separately from the main "herstory," and why give a separate section to activist artists unless, of course, the authors of the main overviews have for some reason or other overlooked those aspects? Anyway, this is an important book, just like the artists and the works it illustrates.

#### **AUDIO CULTURE: READINGS IN MODERN MUSIC**

edited by Christoph Cox and Daniel Warner. Continuum Press, New York, NY, 2004. 472 pp. Trade, paper. ISBN: 0-8264-1614-4; ISBN: 0-8264-1615-2.

*Reviewed by Dene Grigar, Texas Woman's University, Denton, TX, U.S.A. E-mail: <dgrigar@twu.edu>.*

I was sitting in a North Texas bar with my copy of *Audio Culture* on the counter in front of me. A neatly dressed man in his late 30s who had just come to the bar to buy a drink struck up a conversation with my companion and me while he waited for service. When he saw the book, our conversation turned to its contents. Was Karlheinz Stockhausen included? (There are two essays by the composer.) Was there an essay about experimental music in the book? (There is a whole section devoted to experimental music.) Did it contain a good reference section? (There are seven different sections.) Picking up the book, he thumbed through its pages. I watched him scan the various essays. Then he took out his pen and jotted down the ISBN number. An

aspiring electronic musician, he said he had been looking for a book "like this one" to read.

I tell this story because it illustrates the kind of reaction many readers will have toward Christoph Cox and Daniel Warner's *Audio Culture*. I, for one, annotated the book severely—I marked it up in various colors of highlighters and pens and dogeared its pages—so much of what it offers is vital to my work and even those articles that are not fascinated me nonetheless. To be honest, no one looking at the collection of 57 well-chosen essays written by some of the biggest names in music and reprinted from books and publications well noted for their contribution to music theory will be able to resist reading and buying the book.

In fact, there is so much that makes this book valuable that it is difficult to name it all. Both the content and the structure of *Audio Culture* add to its strength. Essays by futurist Luigi Russolo, musician Edgard Varèse, theorist Marshall McLuhan, several by Brian Eno, Pauline Oliveros, Glenn Gould, Umberto Eco, several by John Cage, artist László Moholy-Nagy and, of course, Stockhausen are among the many eclectic readings included in the book. Some of the most interesting essays come from Mary Russo and Daniel Warner ("Rough Music, Futurism, and Postpunk Industrial Noise Bands"), Simon Reynolds ("Noise" and "Post-Rock"), McLuhan ("Visual and Acoustic Space"), Ola Stockfelt ("Adequate Modes of Listening") and Kim Cascone ("The Aesthetics of Failure"). Essays at times reference one another (as in Henry Cowell talking about Varèse in "The Joys of Noise"), engage in debate (as in Iain Chambers and Pierre Schaeffer talking about listening), and build upon others' theories (as in Russo and Warner's talking about Russolo's futurist views). The end result is a complete and cohesive treatment of modern music. Anyone who has edited a collection knows that such an outcome is not an easy one to attain, but it is certainly achieved here.

Divided into two parts, "Theories" and "Practices," containing three and six sections respectively, *Audio Culture* offers essays that address such topics as definitions and approaches to music, modes of listening, electronic reproduction, types of music, DJ culture and electronica, to name just a few. Included with the essays is, as suggested previously, an abundance of reference

material: a chronology of modern music, a glossary, selected discography and selected bibliography, notes for quotations and an index of quotations, as well as a general index. Each section opens with a series of quotes contextualizing the theme or pertaining directly to it. Aldous Huxley's comment about "the twentieth century" being known as "the Age of Noise" helps to kick off the section "Music and Its Others: Noise, Sound, and Silence," for example. Each section and chapter contains an introduction by the editors. Introductions for chapters are set apart from the essay by a gray textbox.

As one would expect from a book on music, no images are included. But it may seem strange to many readers that no CD-ROM accompanies it either. This weakness is the only one this reviewer can find in a book that otherwise packs so much muscle.

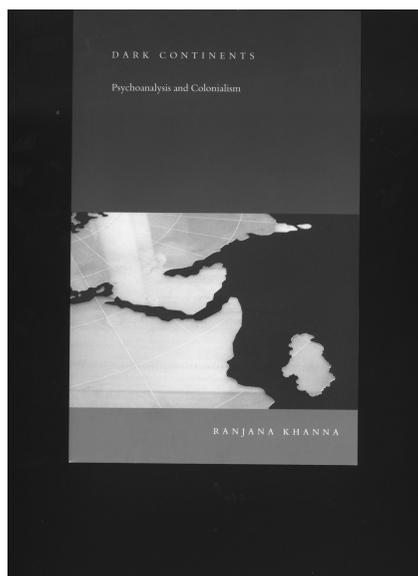
With growing interest in sound on web-based environments and the ease with which to produce it, Cox and Warner's *Audio Culture* stands as a must-read for aspiring artists and music theorists alike.

### **DARK CONTINENTS: PSYCHOANALYSIS AND COLONIALISM**

by Ranjana Khanna. Duke Univ. Press, Durham, NC, U.S.A., 2003. 328 pp. Trade, paper. ISBN: 0-8223-3055-5; ISBN: 0-8223-3067-9.

*Reviewed by Coral Houtman. E-mail: <coral.houtman@newport.ac.uk>.*

This well-written, intelligent and thoughtful book is a symptomatic study of psychoanalysis and its relationship to colonialism and postcolonialism. Ranjana Khanna argues that psychoanalysis together with its sister discourses, ethnology and archaeology, sprang from the same episteme as colonialism and was contaminated with the same racism and ethnocentricity. The subject of psychoanalysis, Khanna argues, is the "Western Man"—women and black men are the "Dark Continent" of the unknowable and the invisible. Yet psychoanalysis has been adopted as a tool for the colonized as well as the colonizer. How has psychoanalysis spoken and failed to speak for the colonized and postcolonial subject? Khanna looks at the discourses of psychoanalysis and postcolonialism and reads them against the grain in order to find a theory of the subject that does not occlude the



psychic, the particular or the material historical facts of oppression. Finally, she arrives at a transnational feminist ethics as a tool in the continuing fight for freedom and justice in the 21st century.

Khanna's major thesis and the continuing trope for the book is that colonization, whether black, female or created through exile, is constituted by melancholia, although this is differently figured in different situations and in different cultures. Melancholia is the failure to properly introject lost love objects and to internalize values so that they contribute to the formation of the ego structure, particularly the super-ego. Khanna argues that the colonized subject is unable to mourn the loss of his or her culture or tribe, as these are made unknown and invisible to him or her by Western hegemony. The loss of cultural memory or inability to find signifiers for themselves other than in Otherness to the White Man causes the colonized to incorporate their objects—to swallow them whole. This situation results in several symptoms: *critical agency*, in which the failure to introject leads to splitting within the ego, self-beratement and criticism of the lost object; *demetaphorization*, in which objects prevail whole and language is used iconically and concretely; and *haunting*, where the object haunts the subject in a hallucination or as a trace. Khanna traces the manifestations of melancholia first through Freud's own writings, showing that his exile and his relationship to Germany as a Jew gave his second topography the critical agency that deconstructed the Western subject and that subsequently could be

used by the colonial subject to critique colonialism. She then looks at World War II as the moment when the self "was to be conceived ontologically so as to allow for action." Khanna explores the existential psychoanalysis of Jean-Paul Sartre and how this approach was parochialized so that it could be adopted in struggles for independence in the colonies. Looking at the writing of Albert Memmi, Frantz Fanon and especially Aimé Césaire, Khanna discerns the growth of a discourse around the nature of collective unconscious, history, memory and the articulation of colonial repression as a force of liberation. Thus, melancholia enables resistance and the symptoms become the cure. Nevertheless, in the work of Octave Mannoni, Fanon and Memmi, melancholia still haunts the postcolonial subject, and history, memory and trauma are shown not to be eliminated by state nationalism alone. Khanna's reading calls for a psychoanalysis embracing both ethics and politics.

Simone de Beauvoir supplies Khanna with the ethics and politics the author needs, and Khanna resituates feminism within a postmodern Derridean framework to argue for a coalition politics that realizes justice and politics are the impossible limits that enable us to think of both. The way to emerge from the quagmire of identity politics and the hostile projections and binaries this produces is through coalition, an understanding that the Other is One-self, and an empathy that takes account of specific struggles and inequalities within the realms of justice, politics and freedom as necessary and absolute fantasies.

Psychoanalysis and literary criticism are both hermeneutic disciplines through which it is possible to encounter the trace and the effect of melancholia. Khanna finishes her challenging argument with postcolonial readings of *Hamlet* (particularly *Black Hamlet* by Wulf Sachs) that illuminate both the original and its traces. If I have any criticism of this masterful book, it is that Khanna does not analyze enough literature or psychoanalysis by black women, as their hauntings would surely be pertinent to her argument and would create a critical agency toward the hegemony of the European/American Man and White Woman of theory. Nevertheless, this book is persuasive, impressive and engaging and is a must for anyone interested in psychoanalysis or postcolonialism.