

# Rhythm as Pattern and Variation: Political Social and Artistic Inflections

One-day Conference, April 23 2016  
Goldsmiths, University of London  
LG02 and LG01, Professor Stuart Hall (PSH) Building



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Sponsored by: Topology Research Unit (Goldsmiths, University of London) and Audio Culture Research Unit (Kingston University)

## **Basement Foyer, Professor Stuart Hall Building**

09.30 - 09.45: Registration

## **LG02, Professor Stuart Hall Building**

09.45 - 10.00: Introduction (Paola Crespi and Eleni Ikoniadou)

10.00 - 11.00: **Keynote:** Could Rhythm Become a New Scientific Paradigm for the Humanities?

Pascal Michon (Independent, Paris) (Chair: Paola Crespi)

Since the end of 1990s, rhythm has been increasingly used both as conceptual tool and as subject of investigation by a great number of disciplines. Should we consider this change as more than a fad? Should we see it as the emergence of a new paradigm? Could rhythm symbolize a large shift in knowledge or, at least, take a place analogous to that of structure, system, individual or deconstruction in the second part of the 20th century?

### *Bio:*

Pascal Michon is a French philosopher and historian. A graduate of the École Normale Supérieure de Saint-Cloud, he holds a Phd in History and another in Philosophy. He has taught at various universities abroad and at the Collège International de Philosophie. He is currently Professor in Classes préparatoires aux Grandes Écoles at Lycée Claude Monet in Paris. He is also the creator and main contributor of the website and the publishing house RHUTHMOS, both dedicated to rhythmic studies.

11.00 - 12.30: ***Rhythm and Art Panel*** (Chair: Julian Henriques)

11.00 - 11.20: Rhythmic Seascapes and the Art of Waves

Dee Reynolds (University of Manchester)

We can see and hear the movement of waves as a constant, regular swelling and breaking. However, paying closer attention, over time, we can perceive that each wave is singular, reacting to a complex combination of conditions, and interacting with others in unpredictable ways. The apparently regular event changes and breaks up into infinitely variable flows, with different intensities, directions, speeds, sounds, and qualities of temperature and touch. In this way, waves challenge 'the widespread understanding that rhythm [...] enables predictions of what is to come.' (Ikoniadou, 2014: p.147).

How can such rhythms be experienced in works of visual art? In this paper, I shall explore how rhythms of the sea are constructed through interactions between the pictorial medium and the viewer in seascapes by contemporary artists, Vija Celmins, Sax Impey, Tania Kovats and Gerhard Richter. These works encompass a variety of media, e.g. graphite on acrylic ground on paper and drypoint on paper (Celmins); charcoal on paper (Impey); ink on paper (Kovats); photopainting and oil on canvas (Richter). I shall explore how these images evoke movement and engage viewers through rhythms that are to varying degrees textural and kinesthetic. I shall also discuss how these rhythmic 'waves', with their different articulations of surfaces, depths and distances relate to our problematic consciousness of the marine environment in the contemporary context of excessive production.

*Bio:*

Dee Reynolds is Professor of French at the University of Manchester. Her research background is in French poetry, abstract painting and comparative aesthetics. Since the 1990s she has worked on modern and contemporary dance, especially dance audiences and kinesthetic empathy. Her new topic of research is kinesthetic imagination and the sea. She is the author of *Rhythmic Subjects: Uses of Energy in the Dances of Mary Wigman, Martha Graham and Merce Cunningham* (Dance Books, 2007) and *Symbolist Aesthetics and Early Abstract Art: Sites of Imaginary Space* (Cambridge University Press, 1995). She also co-edited, with Matthew Reason, *Kinesthetic Empathy in Creative and Cultural Practices* (Intellect/Chicago, 2012) and with Penny Florence, *Feminist Methodologies: Multi-Media* (Manchester University Press, 1995). In addition, she has edited several special issues of journals, including *Dance Research Electronic* on Dance and Neuroscience (2012). Her work has appeared in numerous edited collections and journals, including *Body and Society*; *Body, Space and Technology Journal*; *Dance Research*; and *Dance Research Journal*. From 2008-2011 she directed the AHRC-funded project, Watching Dance: Kinesthetic Empathy ([www.watchingdance.org](http://www.watchingdance.org)) and she is currently the lead partner in the Leverhulme International Network, 'Evaluating Methods of Aesthetic Enquiry across Disciplines', 2015-18 ([www.aestheticnetwork.manchester.ac.uk/](http://www.aestheticnetwork.manchester.ac.uk/)).

11.20 - 11.40: "Time is Measurable and It's NOT Measurable": Polyrhythmicity in Rudolf Laban's Unpublished Notes and Drawings

Paola Crespi (Goldsmiths)

This paper discusses Rudolf Laban's 'polyrhythmicity' through a reading of his unpublished notes and a study of his hand drawings found in the Laban Archive in Surrey.

Laban (1879-1958) is generally known for his systems of notation of bodily movement and as exponent of German Expressionist Dance. Even though influential in the Dance, Theatre and Performance Studies milieu, Laban is a somewhat forgotten artistic figure outside of these fields. For example, little has been said about Laban's approach to rhythm and how this might contribute to current discourses in Media and Critical Theory, even though rhythm was the fundamental notion from which Laban's theoretical and practical work originated.

This journey through Laban's unpublished material will aim to open up a dialogue between Performance Studies and Critical Theory and at the same time it will offer an insight into an artist's methodological approach to rhythm.

*Bio:*

Paola recently completed her AHRC-funded PhD in the department of Media&Communications at Goldsmiths. Her PhD research explored the unpublished material of the Rudolf Laban archive, part of the National Resource Centre for Dance archive (Surrey, UK) under the light of contemporary media theory focusing on the notions of rhythm and diagram. Paola published in the *Subjectivity* (Print, 2011), *Body&Society* (Print, 2014) and *Theory, Culture&Society* (Online, 2015) journals. She is a member of the Editorial Board of *Platform: Postgraduate Journal of Theatre & Performing Arts* and an Associate Lecturer at Goldsmiths.

11.40 - 12.00: *Rhythm and Structure: Brecht's rewriting of Hölderlin's "Antigone"*

Bruno C. Duarte (Universidade Nova de Lisboa)

Upon his return from the United States at the end of 1947, Bertolt Brecht started working on the staging of Sophocles' *Antigone*. Among the many translations available, he chose the controversial translation by Friedrich Hölderlin, published for the first time in 1804. He seems to have immediately recognized the violent, anti-philological substance of Hölderlin's conception of *rhythm*, the "astonishing radicality" of his use of language, as he was to write in one of his letters. His encounter with Hölderlin's translation led him to a radical process of "complete rationalization" and demythologization of Greek Tragedy. From the beginning, Brecht was adamant about his main goal. He made it his task to wrest tragic poetry out of the "ideological haze" it was still trapped in, and proceeded to dismantle that which he named the "element of fate", bringing forth the forceful conviction according to which "the destiny of man is man himself".

Brecht's question on how Sophocle's *Antigone* was to be made "understandable" to a modern audience incorporates the will to overcome the "representation of the Ancients" as such, but mostly struggles with the reflective and physical conditions of possibility of a modern tragic poetry that would be free of all subordination of historical time to the realm of the mythical. Such a confrontation was openly political, but ultimately dealt with the problem of form, that is, of the limit where the act of facing the foreign becomes the axis and the touchstone of modern tragedy. By encircling the harshness of that particular work of translation, Hölderlin's *Antigone*, Brecht's aim was clearly to rewrite Sophocle's *Antigone* from the standpoint of a precise sense of immediacy, while at the same time distorting it formally, in the guise of its estranged language, in such a manner as to render its meaning and rhythm unrecognizable.

*Bio:*

Bruno C. Duarte received his PhD in Philosophy at the Université MarcBloch – Strasbourg, under the guidance of Philippe Lacoue-Labarthe. His doctoral thesis is titled "*O toi parole de Zeus'. Hölderlin et Sophocle*", and focuses on Hölderlin's "Remarks" to his translations of Sophocle's "Antigone" and "Oedipus", their relation to Aristotle's "Poetics" and to Greek Tragedy in general.

His main research interests include German Philosophy and Literature, Aesthetics and Philosophy of Art, Philology and Critical Theory, Translation Studies, and Film Studies. He is the Editor of "*Lógica Poética – Friedrich Hölderlin*" (Lisbon, 2011) and of the collective volume "*Da crítica*" (2016, forthcoming) and has published numerous essays and articles, as well as several annotated and commented translations of authors such as Friedrich Hölderlin, Heinrich von Kleist, F.W.J. Schelling, Novalis or Friedrich Schlegel.

He is a full member of the Institute for Philosophy at Faculty of Social and Human Sciences of the UNIVERSIDADE NOVA DE LISBOA. He has been a Visiting Scholar at the FREIE UNIVERSITÄT Berlin, and a Visiting Research Fellow at BROWN University. He is currently working on his post-doctoral studies on Friedrich Schlegel and the relation between philosophy, philology and critique. Forthcoming research projects include, among other subjects, the relation between text and image and its connection to the theory and practice of translation.

<http://www.ifilnova.pt/pages/bruno-duarte>



## LG01, Professor Stuart Hall Building

11.00 - 12.30: ***Rhythm and the Social Panel*** (Chair: Eleni Ikoniadou)

11.00 - 11.20: How the Nineteenth Century Socialised Rhythm

Ewan Jones (University of Cambridge)

The concept of rhythm is today so pervasive that we struggle to imagine a time when it could have been otherwise. Yet the term, prior to 1780, is conspicuous by its absence; Samuel Johnson does not even bother to define it in his Dictionary of 1755-56. This paper will focus its attention on one of the ways in which the nineteenth century formed the concept of rhythm, with abiding consequences for our contemporary situation. 'It is the rhythm of social life which is at the basis of the category of time', stated Emile Durkheim in *The Elementary Forms of Religious Life* (1915), a formulation that would have been unimaginable without an existing body of nineteenth century thought, from which Durkheim is erroneously presumed to depart. Retracing such a history, I contend, enables us to reconceive the concept of 'social rhythm', alongside particular expressive effects in poetry. Herbert Spencer represents one of the unlikely central stations for such an itinerary: despite subscribing to a social Darwinism that is crude by the standards of modern anthropology, his 'The Origin and Function of Music' (1857) nevertheless formulated a novel, dynamic notion of rhythm as a principle that binds together the individual and social body. A wide range of now-obscured prosodists and sociologists (Richard Wallaschek, Edmund Gurney, Francis Barton Gummere) would extend what in Spencer's account remained fragmentary or contradictory. In so doing, they consolidated the notion of rhythmical variation; of a pattern (whether social, metrical or otherwise) that could be measured through (rather than despite) its deviation. This now-familiar manner of thinking could only with difficulty be established: through not only sustained intellectual thought but also the apprehension of verse. To this end, I conclude with a reading of several of Frances James Child's collected ballads, as singular instances of the attempt to measure metrical and social variability itself.

### *Bio:*

Ewan James Jones is Lecturer in Nineteenth Century Literature at the University of Cambridge. He is the author of *Coleridge and the Philosophy of Poetic Form* (Cambridge University Press, 2014), and has published numerous articles on poetry and critical theory. He is currently writing a book on the historical formation of the concept of rhythm in the nineteenth century. He is also a research associate at the Concept Lab, an interdisciplinary centre based at the Centre for Digital Knowledge at Centre for Research into Arts, The Social Sciences and the Humanities (CRASSH). The Concept Lab seeks to develop new computational resources so as to uncover and account for the structure and change of concepts over long historical periods.

11.20 - 11.40: Rhythm in the asylum: Priscilla Barclay and the development of Dalcroze Eurhythmics as a form of music therapy

John Habron (Coventry University)

For Émile Jaques-Dalcroze (1865-1950), his method of rhythmic gymnastics (known in Anglophone cultures as Dalcroze Eurhythmics) could be summed up on the five digits of

the hand: music, movement, the theatre, arts in education and therapy. Priscilla Barclay (1905-1994) was one of many Dalcroze Eurhythmics practitioners whose work encompassed all of these, but focused on the last.

Barclay studied Dalcroze Eurhythmics in 1920s-30s Paris and London, going on to teach at a progressive school in Belfast. During World War II, she enrolled at the Dorset House School of Occupational Therapy, Bristol. Barclay also studied the somatic practice Eutony, which itself grew out of the heritage of Dalcroze Eurhythmics, and in 1958 helped found the Society for Music Therapy and Remedial Music.

Barclay was a pioneer, establishing the first music therapy service in the UK, at St Lawrence's Hospital, Caterham, in 1956. This paper explores the role of rhythm in her work, specifically how she employed musical rhythm in many guises (duration, metre, phrasing, form) to elicit and support sensation, movement, flexibility, sociability and imagination in the patients. Some aspects of their embodied experiences of music and the changes that Barclay witnessed can be gleaned from photographs, essays and case studies.

Through Wellcome Trust-funded archival research, this paper uses primary and secondary sources to construct a narrative around Barclay's work. Her life spanned crucial periods in the development of child-centred education, occupational therapy and music therapy as well as the gradual dismantling of institutional care in large psychiatric hospitals. She was an actor in each of these fields, developing a complex hybrid identity as musician, therapist, instrument-maker, educator, and promoter of both music therapy and Dalcroze Eurhythmics. Barclay's contribution, until recently unacknowledged, was to bring rhythmic movement into the heart of provision for those with learning disabilities and mental illness.

*Bio:*

Dr John Habron is Senior Lecturer in Music at Coventry University, Associate of Coventry University's Centre for Dance Research (C-DaRE) and Senior Research Fellow in the MASARA (Musical Arts in Southern Africa: Resources and Applications) research group at North-West University, South Africa. Having trained initially as a composer, John has gradually moved into transdisciplinary research across the areas of music education, music therapy and the medical humanities. John convenes the International Conference of Dalcroze Studies (Coventry, 2013; Vienna, 2015; Québec City, 2017) and chairs its Scientific Committee. In his practice as a part-time music therapist, he works mainly with people with dementia.

11.40 - 12.00: Notes Towards a Social Syncopation: Rhythm, History, and the Matter of Black Lives

Mickey Vallee (University of Lethbridge)

There is currently a 'return to rhythm' in sociological thought, though there remains to be a systematic account of its rise, disappearance, and reappearance in the English-speaking world. This presentation seeks to trace the 'rhythmic' in sociological thought and to contribute towards its growth, and especially to point towards the pressing need to adopt the rhythmic in our historical understanding of contemporary social issues. The rhythmic has been proposed as the antithesis to structure in the history of sociological thought, given that the figure of rhythm was subsumed to the rise of the structure/agency debates that informed post-war social theory. By engaging with 'rhythm's return' in the sociological imagination, in readings of Deleuze, Lefebvre,

Gilroy, Butler, and Michon, I argue for a lodging of the temporal in our conceptions of history that proffers a rhythmic interplay that changes relations between pasts, presents, and possibilities. To mobilize this claim, the presentation turns its attention towards the 'Black Lives Matter' movement to understand how a social movement recasts history in such a manner that thematically maps an ethic of the future onto the violence of the past. I specifically draw attention to a heuristic, 'social syncopation', as a temporal form of 'harmonious disruption' in the dominant ideas of social life, by lodging within their statements and knowledges new enunciations and patterns of emphasis that are 'counter-rhythmic' strategies.

*Bio:*

Mickey Vallee is an assistant professor in the department of sociology at the University of Lethbridge in Western Canada. His research focuses broadly on intersections between sound, subjectivity, technology, and the politics of social change in the context of contemporary social problems. He is mainly interested in cultural theory and sound recording technology, and is a founding member of the Posthuman Research Institute, which is an international research cluster for scholars interested in redefining humans, nonhumans, and reality itself in an ever-shifting conjuncture of environmental uncertainty and technological expansion. He's published most recently in the journals *Law, Culture & The Humanities*, *Law & Critique*, *Deleuze Studies*, and *Theory, Culture & Society*, and is also starting a project on birds and bioacoustics.

12.00 - 12.30: **Q&A**

12.30 - 13.30: **LUNCH** (Not Provided)

**LG02, Professor Stuart Hall Building**

13.30 - 15.10: ***Rhythm and Media Panel*** (Chair: Eleni Ikoniadou)

13.30 - 14.00: Conflicted Rhythms of Value and Capital: Rhythmanalysis and Algorithmic analysis of Facebook

Bev Skeggs and Simon Yuill (Goldsmiths)

Despite being a medium that is engaged with over time, and one that is often intimately intertwined with the rhythms of its users' daily lives, Facebook has rarely been studied from a temporal perspective. As part of a study of the, often conflictual, transformation of personal value into financial value through social media, the Values & Value project has developed a set of custom software tools that combine several intersecting perspectives of temporal activity across participants' use of Facebook, how they are tracked by Facebook as they browse the web, and how it fits within their daily routine. This approach draws on aspects of Lefebvre's rhythmanalysis and Software Studies methodologies. The project has been able to gather forms of empirical data not previously utilised in such research and from this raises some questions as to the accuracy of current positions of critique applied to the medium and proposes an alternative critical account based on the relation between social media, time and financialisation. Skeggs and Yuill will present an outline of the project, explain the development and use of the custom research tools and discuss how these have informed the project's findings.

*Bios:*

Beverley Skeggs is Professor of Sociology at Goldsmiths, University of London. She is an ethnographer who researches the relationship between values and values through different aspects of social life, including class, space, violence, sexuality, reality TV and subject formation.

Dr. Simon Yuill an artist, programmer and a researcher with Sociology, Goldsmiths, developing custom research software and working in the fields of Software Studies and Digital Sociology. He was the inaugural winner of the Vilém Flusser Theory Award (Berlin, 2008), has been a Research Resident at the Piet Zwart Institute (Rotterdam, 2005), Visiting Fellow at the University of Warwick (2013), and is a Visiting Research Fellow with the Digital Culture Unit at Goldsmiths College.

Values & Value website: <https://values.doc.gold.ac.uk/> .

14.00 - 14.20: Silence as structural element in Hollywood film

Sven Raeymaekers (Kingston University)

Much like its sonorous counterparts speech, sound, or music, the use of silence in film is a deliberate choice and requires the same in-depth analysis to be fully understood. My paper focuses on the often used yet seldom studied concept of silence in the Hollywood sound film, specifically the varying uses and applications of silence in films with differing rhythmic structures. As such, it builds upon previous research by Isabella van Elferen and myself (2015) on the nature of silence, and on concepts put forward by Théberge (2008), e.g., diegetic silence, Gorbman (1987), e.g., discomposure/rupture (from ancrage/suture), and Chion (1994), e.g., synchresis and added value, which can be used to discuss the place and function of silence in film. This function varies with the film's engagement with the spectator. Highly rhythmic films, e.g., action and adventure films, try to keep the audience engaged in a rollercoaster of spectatorship, resulting in a rather fixed rhythmic structure and primarily flat dynamic range (everything is loud). Conversely, drama films and thriller/horror films use much more silence, albeit with different meanings and functions. A drama film tends to use a more fluid rhythm and dynamic, whilst a horror film can be recognised by its immediate fortissimo attack after a silence. The structural use of silence has been edited into the soundtrack in different ways throughout the sound film's history. With examples selected from a wide range of films, from *The Jazz Singer* to *Raiders of the Lost Ark*, I elucidate the history and evolution of silence in different Hollywood eras and genres and how the structural use of silence directly connects to the pulse of the film.

*Bio:*

Sven Raeymaekers is a PhD student at Kingston University, researching the history and evolution of silence in Hollywood filmmaking. He has previously published, with Isabella van Elferen (2015), on the nature of silence in reality. His other research interests include the engagement with music, focusing on listening and the listener, and music in its socio-cultural context.

14.20 - 15.10: **Q&A**



## **LG01, Professor Stuart Hall Building**

13.30 - 15.00: ***Rhythm and the Body Panel*** (Chair: Paola Crespi)

13.30 - 13.50: Body-flow: co-composing the passage of rhythmical Becoming(s)  
Laura Potrovic (University of Paris 3 - Sorbonne Nouvelle)

This paper is questioning the rhythm as a proto-transformer of human body opening it towards its relational being and becoming. Through the rhythm a body is being generated as a passage from the inorganic to the organic, from plant to animal, from animal to humankind. Rhythm as some sort of both inner and outer relational membrane system is putting into relation human and prehuman body. Can we consider the rhythm as a living phenomena exploring and connecting vegetal, animal and human performance, as well as relations of becoming vegetal and becoming animal of human body? In that context, exploring the fluidity of corporal rhythmicity is also exploring the nonanthropomorphic, as well as metamorphic body intelligence.

Through the rhythm it is possible to transgress the limits between the individual and transindividual, human and prehuman body. This paper would also like to explore the notion of body representation and perception being influenced and produced by different types of rhythm. What are the boundaries of our bodies being affected by a certain rhythm; are we producing the boundaries of our bodies through the rhythm or are we being produced by them, as some sort of a body-flow? Do our bodies have their rhythmic memory, more precisely, transindividual rhythmic memory patterns and is the process of rhythmic composing and decomposing, as well as co-composing of the body, creating the zone of shared boundaries, bodies, flows? What is the body of the rhythm itself and how is our body producing it, as well as being produced by it?

### *Bio:*

Doctoral student in Arts and Media: Theatre studies (University of Paris 3 - Sorbonne Nouvelle) and Literature, Performance and Cinema studies (Faculty of Philosophy, University of Zagreb). Founder of Somagram – experimental corpography lab and co-founder of Movement museum. Interested in experimental choreography, directing, performing, performance-based installation and philosophy of movement. Exploring the sphere of the singularity of performer's body, singular movement language, polymorphic and nonanthropomorphic body intelligence, moving body as choreopoietic system, relational anatomy, state of Becoming. Searching for both theoretical and practical language-with to explore and embody mentioned phenomena. Producing performances, performance-based installations, performance-based papers. Member of three research teams: EsPAS, Esthétiques de Performance et Arts du spectacle, Institut Acte, UMR 8218, Université Paris 1 & C.N.R.S., Labodanse : Un incubateur de recherche interactive en danse, neuroscience et nouvelles technologies, UMR 7023 CNRS/ Paris 8 and Observatoire Critique, Laboratoire international de recherches en arts (LIRA), Université Sorbonne Nouvelle – Paris 3.

13.50 - 14.10: What Could Possibly Still Get Us Going: Rhythm and the Unresolved  
Mihaela Brebenel (Goldsmiths)

This paper will propose a series of open-ended reflections on the possibilities of researching *through* the body, and *through* the rhythms of bodies. It is informed by the

experience of a one-day workshop organised in collaboration with performance artist and choreographer Farid Fairuz. The workshop aimed to explore the notion of the “unresolved”, as it translated in the participants’ personal interests, lived experiences, or academic research. The initial work began with the unresolved as a philosophical concept and was coupled with various inflections it generated in the bodies of those present: weight, burden, heaviness, but also fragility, gentleness, lightness. The rhythmic alternations between these states in one’s own body or in relation to the bodies of others is one aspect which offered itself as the unresolved. If rhythm is “doublesided, it doubles up, even double-crosses itself, both the earthly and ethereal, enforcing the work of labour as much as the play of pleasure” (Henriques, Tiainen, Väliaho, 2014), what, if anything, can this entwined reading of rhythm offer to the research process, as a tool and as a method? And more importantly, how can this process of researching *through* the body, in turn, avoid instrumentalizing and recuperating bodily rhythms as quantifiable labour for the benefit of an increasingly managerial neoliberal education system? Moreover, if “rhythm makes us remember, repeating by rote, making habits and routines; but it is amnesiac, making us forget” (ibid), could rhythm open the unresolved as a spectre, a ghost? What then, has this spectre have to offer to the research process? Acknowledging a strong legacy of reflections on rhythm in art and education (Bode, Laban) and rhythmanalysis as method (Lefebvre), this paper seeks to investigate new possibilities of practicing research *through* the body or rather, a form of practice-based research in-between the realm of performance art and that of the academy.

*Bio:*

Mihaela Brebenel is a visual studies researcher, writer and curator. She is currently completing her PhD in moving images and critical art practice in recent Romanian history, in the Media and Communications department, at Goldsmiths University. Mihaela teaches on the politics of the audiovisual, screen histories, media technology and digital cultures. She is currently Teaching Fellow at Winchester School of Art and Lecturer at University of Brighton. She co-organizes and co-runs events with the Screen and Audiovisual Research Unit at Goldsmiths and has previously co-run the Radical Media Forum, a platform for academic events, screenings and workshops.

**14.10 - 14.30: Rhythm and the Ecstatic Performer**

Eilon Morris (Independent)

The use of rhythm as tool for accessing ecstatic states of consciousness has a long history within many sacred cultural forms as well as the scholarly discourses which examine them. This paper will open out this discussion to reflect on some of the ways these elements are used within actor training and performance, highlighting crossovers and distinctions between ritual and performance practices in terms of their use of rhythm and ecstasy. Ecstasy will be discussed here as a particular mode of consciousness in which the individual experiences simultaneously becoming present and transcendent. From this perspective this paper will ask the following questions. What are the ways in which ecstasy is approached (or avoided) within contexts of training and performance? How might rhythmic patterns and variations function as tools for heightening a performers sense of presence and transcendence within these practices? Are such states contingent on these uses of rhythm or are these relationships more indirect? This discussion will be grounded in my practical experiences of

developing and facilitating rhythm based training approaches for performers. These practices were inspired by my work in Mexico City researching the work of theatre director Nicolás Núñez and the *Taller de Investigación Teatral*. Drawing on this research, I have developed a body of training forms named 'Orbits'. These forms work with rhythm as a means of cultivating polyrhythmic relationships to time and space, while also building qualities of ensemble unity.

*Bio:*

Eilon Morris is a theatre practitioner and percussionist who has worked as a performer, composer and educator with ensembles and institutions across Europe and Australia. In 2013 Eilon completed a PhD at the University of Huddersfield, investigating the use of rhythm in psychophysical actor training and is currently writing a book on rhythm in acting and performance for Methuen Drama, to be published in 2016. He is a core member of the Duende ensemble, and a regular collaborator with OBRA Theatre Co. as well as being an associate artist of Whitestone Arts and research associate of the Centre for Psychophysical Performance Research. In Australia Eilon was a founding member of the Quiddity Ensemble (2001-2004) and since relocating to the UK in 2004, he has worked as an actor and musician on productions including, *These Trees are Made of Blood* (Bench Productions), *Gaudete* (OBRA Theatre Co.), *Lord of the Flies* (BBC Radio), *Le Voyage dans la Lune* (BFI), *Electric Field* (IOU) and *Shattering Man* (Duende). Eilon has run workshops and masterclasses in rhythm for performers at Central School of Speech and Drama in London, Au Brana Cultural Centre in the South of France, and the Duende School of Ensemble Physical Theatre in Athens. Further details regarding my practices and research can be found on my website [www.eilonmorris.com](http://www.eilonmorris.com)

14.30 - 15.00: **Q&A**

**Basement Foyer, Professor Stuart Hall Building**

15.10 – 15.40: ***Workshop: Rhythm and Pacing – How We Understand Performance***  
Dick McCaw (Royal Holloway)

While we all know that composition is about creating intelligible patterns, but how do we understand the live pacing and patterning that is involved in performance? How does a performer tune into the emerging pace of a particular performance? More generally, how does one understand the form of time in performance? This brief (but not rushed) workshop we will explore exercises and ideas that the movement pioneer Rudolf Laban offers in relation to rhythm. Is a rest part of the rhythm of an action or a pause between actions? What is the rhythm of a swing? How do you divide eight beats into three phrases?

This is a practical workshop so be prepared to move. If you use a wheelchair there will still be an opportunity to participate.

*Bio:*

Dick McCaw was a co-founder of the Actors Touring Company (in 1979) and The Medieval Players (in 1981) for whom he produced until they closed in 1992. In 1993 he was appointed Artistic Director of the International Workshop Festival (IWF) for and in 1995 he began a series of seven themed festivals under the general title of A Body of Knowledge. Some of the workshops were documented and are available through The

Arts Archives (Exeter). He left IWF in 2001 to write up a PhD Thesis on the Russian thinker Mikhail Bakhtin (1895 - 1975) and his influence on Eastern European Theatre. Between 2001 and 2007 he studied with Geraldine Stephenson, herself a pupil of the pioneer of movement and dance theatre, Rudolf Laban. In 2007 he qualified as a Feldenkrais practitioner. He is currently a Senior Lecturer in Drama and Theatre at Royal Holloway, University London. He has written two books, *An Eye For Movement* (Brecht Books, 2006) and *Bakhtin and Theatre* (Routledge, 2016), and is finishing a book for Bloomsbury Methuen called *The Actors Body – A Guide*. He edited and introduced *The Laban Sourcebook* (Routledge), and is a contributing editor of *Theatre and Dance Performance Training* (Routledge).

15.40 - 16.00: **Coffee Break**

**LG02, Professor Stuart Hall Building**

16.00 – 17.30: ***Rhythm and Number Panel*** (Chair: Paola Crespi)

Topology Research Unit panel: The Topology of the Lived Interval

Fractal and topological geometries offer ways of understanding things and worlds that exceeds the notions of scale and categories that define human vs non-human, animate vs inanimate, body vs technology. Instead they are informed by ratio, pattern, proportion and continuities through transformation. Through duration, rather in space, rhythm provides the recursive organising patterning of the lived interval, crossing boundaries of media, modalities and cultures. Rhythm allows a non-perspectival shifting of scale and modes of engagement. This panel brings together different fields where rhythmic topologies play a vital part: the orders of magnitude of the human-non-human continuum (Reynolds), military targeting through patterns of life analysis (Henriques), modulated reality in live media art (Petresin) and time and experience (Xin Wei).

16.00 – 16.15: *Rhythms All the Way Down*  
Peggy E. Reynolds (Goldsmiths)

As Lefebvre notes, those who would use rhythm as a tool of analysis must be exposed to an initial referent in order to recognize its signature. Most often they find this referent in the experience of their own physiological time. Thus the would-be analyst uses, for example, her own heartbeat, breath, gait and/or speech patterns to measure the world and recognize or instantiate other entities in it. Other diverse rhythms might also eventually provide references for the “rhythmanalyst” but they must remain, according to Lefebvre, “to scale” if they are to help her distinguish between those patterns which are conducive to eurhythmic, or integrative, activity and those which are not. But is it possible for these other rhythms to remain “to scale” in a world regulated by the physiological processes of vastly larger entities such as nation-states or supranational corporations? And is it naïve to think that “scale,” a hierarchical concept usually associated with the spatial dimension and the perspectival viewer, might prove helpful in preserving the “polyrhythmia” that is the world as we know it? In this talk I examine how technologies associated with the computational revolution are making legible geometries other than those reinforced by an over-reliance on our sense of vision. I explore how the aural, haptic and proprioceptive senses offer alternative referents and

rhythms, how these point to a topological continuity between what Karen Barad describes as the “geometry of absolute exteriority” and “interiority” as given by vision and scale.

*Bio:*

The work of artist/scholar Peggy E. Reynolds explores the dynamic topologies of social and physical systems at the intersection of art, technoscience and the humanities. Her recently completed PhD dissertation “Depth Technology: Remediating Orientation” examines how the on-going shift from a vision-centered to a body-centered mode of perception, as facilitated by digital technology, promotes posthumanist (non-linear, fractal, topological) modes of thought. Her interactive sculptures have been shown in numerous galleries in New York City and elsewhere in the US and she has been an invited speaker/panelist at venues such as New York University, the Banff Centre for the Arts, the Saint Louis University Law School, Coventry University, The Metabody Forum in Madrid, Artists in Context in Cambridge, MA, the Elizabeth Dee Gallery in NYC and various academic conferences throughout the US. She has been a founding member of a number of organizations including the WOW theater collective and the LIVE/WORK COALITION for the preservation of artist’s housing in NYC, and, along with artist Ann Hamilton, the Living Culture Initiative for the promotion of transdisciplinary art practices. She is currently a visiting research fellow at Goldsmiths, University of London.

16.15 – 16.30: Rhythmanalysis Weaponised

Julian Henriques (Goldsmiths)

It has generally been assumed that Henri Lefebvre’s rhythmanalysis offered a progressive alternative to the dominant text, image or discursive methods of analysis. The idea that energetic rhythms of urban life, bodily movement or cycles behaviour appeared to be the basis of a relational epistemology that concentrated on patterning, rather than the traditional Newtonian mechanics of separate objects in space. It now turns out that this rhythm-based approach is more powerful than we ever imagined in cultural analysis and the social sciences. Contrasting with William McNeill’s work on marching and the military use of bodily rhythms, this presentation examines the ways in which rhythmanalysis and pattern of life analysis has been taken up by the American military, drawing on the work Grégoire Chamayou and the Bureau of Investigative Journalism. Activity Based Intelligence (ABI) as it is called is a current methodology that aggregates the “stovepipes” of intelligence (Geoint, Sigint, Osint, Masint, Humint) into a big data set. ABI algorithms then identify patterns of activity – as distinct from individual entities – as targets for the drone “kill chain.”

*Bio:*

Professor Julian Henriques is Joint Head of the Department of Media and Communications, Goldsmiths, University of London. He is convenor of the MA Scriptwriting programme and director of the Topology Research Unit. Prior to this, Julian ran the film and television department at CARIMAC at the University of the West Indies, Kingston, Jamaica. His credits as a writer and director include the 1998 feature film Babymother, a reggae musical and We the Ragamuffin. Julian researches street cultures, music and technologies and is interested in the uses of sound as a critical and

creative tool. His sound sculptures include *Knots & Donuts*, Tate Modern (2011) and publications, the jointly authored *Changing the Subject* (1998) and *Sonic Bodies* (2011).

#### 16.30 – 16.45: Being Rhythmic

Vesna Petresin (Goldsmiths)

Being human means being rhythmic.

Space is defined not only by structure but by the dynamics of events unfolding in time. Rhythm is a fundamental aspect of energy in time.

Nature pulsates with cycles and rhythms of increase and decrease.

Our concept of time depends on our sense of periodicity in nature and our bodies. Time is an aspect of universal structure: rhythmical sequences or cycles of loops appear at all scales as a result of exchange of opposite principles. They initiate movement.

My practice as a time architect and performer in live media art is underpinned by research in the evolutionary morphogenesis and topological concepts of continuity, formal and structural contingency, whereby time, rhythm, movement and transformation have become my creative tools.

Starting with the premise that movement is human reaction to rhythm which produces patterns and structure in time, I would like to present a short live performance documenting my experimental research which investigates a topological approach to movement and rhythm across media (i.e. visual, auditive, kinetic), as well as reflects on isomorphic processes in human perception and creative process, and their stages from order to chaos, and ambiguities emerging from this evolution.

Using my work as a case study, I propose to demonstrate how human reactions, resonance and reflection on rhythm produce patterns and structure in time that are open-ended, creative and in isomorphic relationship with the movement and rhythms of our environment.

Morphogenetic principles observed in neuroscience, physics and biology, as well as learning from the early syncretic participatory art as an experience, may assist in identifying and developing ways in which we respond to rhythm patterns in an embodied, multisensory, kinaesthetic way.

#### *Bio:*

Vesna Petresin (born in Ljubljana, works and lives in Berlin and London) is a transdisciplinary artist and thinker. She has a practice as a time-architect, composing and performing with sound, light, rhythm, space, movement, text and code.

Currently a Visiting Fellow with Goldsmiths College, University of London, and an Artist-in-Residence with ZKM Media Arts Centre in Karlsruhe, Vesna earned her PhD for research on temporal composition in architecture, art and music. In 2004 she co-founded the London-based art collective and think-tank Rubedo, investigating themes and techniques in aesthetics, complex geometry, optics and acoustics, through performance, installation and artefact. The collective aims at taking art out of the 'white cube' to an immersive experience and to explore sound in relation to space, time and user interaction.

Vesna's practice explores embodiment, transformation, manipulation of time and movement, synaesthesia in syncretic art, whereby topology becomes a vehicle for conceptualisation, concretisation and symbolic mediation of the work that seeks to merge the dualism of art and science, micro and macro, the intimate and the collective.



Using her voice and movement meditation, she constructs a trichotomy of structures: sound, image and light, exploring the concept of time in relation to body, movement, space and emotions.

Vesna has exhibited and delivered performances, immersive experiences, multimedia installations and artefacts to international festivals and venues including Tate Modern, ArtBasel Miami, Royal Festival Hall, Royal Academy of Arts, Venice Biennale, Cannes International Film Festival, Institute of Contemporary Arts London, CERN, Sydney Opera House, Vienna Secession, World Architecture Festival and Beijing Architecture Biennale.

She also acted as Industry Advisor to Goldsmiths College [Topology Research Unit], Bath University, and received industry and arts grants (British Council, UK Govt. Department of Innovation, Business and Skills, Arts Council, Crafts Council), as well as patents in engineering. She has been a lecturer and public speaker (UCL, Goldsmiths, Central Saint Martins, Architectural Association, ZKM among others), published internationally (Thames & Hudson, Springer, John Wiley & Academy) and has been a Fellow of the Royal Society of Arts.

16.45 – 17.00: Rhythm and Textural Temporality: An Approach to Experience without a Subject and Duration as an Effect

Sha Xin Wei (ASU)

“The difference 'between' two things is only empirical, and the corresponding determinations are only extrinsic. However, instead of something distinguished from something else, imagine something which distinguishes itself - and yet that from which it distinguishes itself does not distinguish itself from it. Lightning, for example, distinguishes itself from the black sky but must also trail it behind, as though it were distinguishing itself from that which does not distinguish itself from it.”

Deleuze, *Difference and Repetition*, 28

“We say that there is time as we say that there is a fountain: the water changes while the fountain remains because its form is preserved; the form is preserved because each successive wave takes over the functions of its predecessor: ... There is a temporal style of the world, and time remains the same because the past is a former future and a recent present, the present an impending past and a recent future, the future a present and even a past to come ... We are not saying that time is for someone, which would once more be a case of arraying it out, and immobilizing it. ... We must understand time as the subject and the subject as time.”

Merleau-Ponty, *Phenomenology of Perception*, 490-491.

Deleuze's asymmetry of lightning distinguishing itself from a radically indifferent substrate night, and Merleau-Ponty's identification of subject with time set challenges for understanding rhythmic aspects of (collectively) lived experience. Rhythm is not sense data — it is not perceived but apperceived. Rhythm requires variation of matter, and it arises from body encountering a variation in matter – movement. Taking the converse, we can generalize beyond fleshy human bodies and physical matter to more extended entities. Then rhythm becomes an instrument for non-anthropocentrically examining enaction, gesture, materiality, retrospection and anticipation. To qualify: (1) By temporality I mean the sense of dynamic or variation of state. (2) Sense is not attached to a pre-given subject. (3) Articulation means not representation but materialsemiotically shaping, a mode of ontogenesis. And (4) time-based media means all kinds of distributions of light, sound, matter that vary in concert with contingent activity as well as design. Although this term conventionally includes so-called linear forms like recorded video and sound, for the purposes of this project, I focus more on

responsive media, media that modulate in concert with gesture. Understood this way, rhythm is not sonic, it does not have to be regular periodic, indeed it does not have to be unidimensional or any particular dimension at all. We'll present examples, from the Synthesis Center and the Topological Media Lab, of experimentally conditioned experiences ranging from vegetal motion and dance, to acoustic ecologies, and to experiential climate simulations. With these examples in hand, we use the figure of rhythm to think experience without a subject (Jay's characterization of pragmatism) and of duration ("time") as an effect of observation rather than an index.

*Bio:*

Sha Xin Wei Ph.D. is Director of the Synthesis Center for experimental art, philosophy and technology at ASU, & Fellow of the ASU-Santa Fe Center for Biosocial Complex Systems. Sha's early work was in scientific simulations and human-computer systems architecture. After degrees in mathematics from Harvard and Stanford, Sha's research concerned ethicoaesthetic improvisation, and a topological approach to ontogenesis and process philosophy. His art and scholarly work include gestural media, movement arts, realtime media installation, critical studies and philosophy of technology. In 2001 Sha established the Topological Media Lab as a pioneering atelier for the study of gesture and materiality from computational and phenomenological perspectives. From 2005-2013 Sha was Canada Research Chair in media arts and sciences and Associate Professor of Computer Science and Fine Arts at Concordia University. MIT Press recently published Sha's *Poiesis, Enchantment and Topological Media*.

17.00 – 17.30: **Q&A**

**LG01, Professor Stuart Hall Building**

16.00 – 17.30: ***Rhythm and Philosophy Panel*** (Chair: Sven Raeymaekers)

16.00 – 16.20: ***Rhythmicity, Improvisation and the Musical-Philosophical: Practice-as-Research in Jazz Performance***  
Steve Tromans (Independent)

Meter is dogmatic, but rhythm is critical ...  
Deleuze and Guattari (2004: 346)

It don't mean a thing if it ain't got that swing.  
Ellington and Mills (1932)

This mixed-mode presentation is concerned with exploring an interdisciplinary research practice operating between the fields of music and philosophy. Specifically, it is focused on a series of recent practice-as-research experiments, conducted in my professional work in jazz, investigating a musical-philosophical engagement with rhythm and improvisation.

Bringing together writings from the fields of music/performance/philosophical research (Coessens et al 2009, Peters 2004, Bowie 2007, Massumi 2011) and from the Deleuzian canon (Deleuze 1988, 2004, 2005; Deleuze and Guattari 2004), I will argue for a notion of *rhythmicity*: a particular rhythmic quality grounded not only in improvised music practice but also in a (Deleuzian) philosophical conception.

The improviser, in Deleuze's terms, is s/he who "launches forth, hazards an improvisation ... to join with the world, or meld with it" (2004: 343-344). But, as is well known (at least among those who practise or study the art itself), to improvise is not simply to re-enact the gesture of making anew in the moment. The experience is akin to Massumi's take on the speculative-pragmatist, in that "En route, it is speculatively anticipating what it will have been" – or "the 'how' of the experience getting where it's ultimately going with itself" (2011: 12). Its patterning, I shall argue, is in perpetual variance with its former ways-of-being (i.e., as an act of *becoming*), and in this respect it "never commences", always "enters in the middle", "takes up or lays down rhythms" (Deleuze 1988: 123) – with the tenor of such "rhythms" operating at a level ever-resistant to capture by the various modes and media of representation (e.g., music notation, documentation), and expressing an interdisciplinarity "rhythmicity" of potential benefit in both the fields of music and of philosophy.

The presentation will feature improvised music-making alongside spoken word

*Bio:*

Pianist and composer Steve Tromans has given over 6,000 performances as a band-leader and sideman at a national and international level since the 1990s, at a variety of venues ranging from festival stages to the intimacy of club spaces. As a composer, he has written more than 100 works, including major commissions from various arts organisations, including Symphony Hall Birmingham, Jazzlines, and ZeroKlassical. In recent years, Tromans has been undertaking practice-as-research in jazz, receiving publication in a growing number of academic journals and books, and delivering guest lecture-recitals at a series of higher institutions in music, performance theory, and philosophy.

16.20 – 16.40: Rhythmanalysis: Using the Concept of 'Rhythm' for Cultural Inquiry  
Yi Chen (Independent)

My talk focuses on 'rhythmanalysis' as a philosophy that pertains to the concept of rhythm. Informed by its philosophical underpinnings, I suggest that rhythmanalysis is also a research method since it carries particular sets of attentions and orientations for cultural historical research. Therefore my paper seeks to clarify the concept of 'rhythm' and to propose ways of using rhythmanalysis as a research method. It is foremost a theoretical contribution to extend and expand existing writing on 'rhythmanalysis' (especially Henri Lefebvre's book 'rhythmanalysis').

My approach to discuss these two issues is to set up dialogic relationships between rhythmanalysis and three intellectual traditions. These traditions consist of Lefebvre's theories of 'moment', the philosophy of Phenomenology and lastly the materialist attentions of New Materialism.

Firstly, I revisit Lefebvre's theory of 'moment' and argue that it posits a critical attention that configures the concept of rhythm. The second dialogue centers on the proposition that rhythmanalysis is a form of phenomenology for its styles of attending to cultural phenomena. By focusing on perceptual relations, which place the body in the world of being which interrelates, the philosophy of phenomenology illustrates that the senses and their forms of reverberations establish important optics for the rhythmanalytical investigations of cultural experiences. Thirdly, the concept of rhythm is grounded in worldly 'things'. I argue that rhythmanalysis and the concept of rhythm is

clarified through the philosophy of New Materialism which rethinks the nature of materiality, agency and materialisation.

*Bio:*

Yi gained her PhD in Cultural Studies at the University of Sussex in 2015. Her research has mainly focused on the philosophy and the methodological attentions of 'rhythmanalysis' for cultural historical research. She is currently working on a monograph titled 'Practising the Rhythmanalytical Method: a Case Study of Conjunctural Analysis' due to be published in early 2017 by Rowman and Littlefield.

16.40 – 17.00: Rhythm in Prose: Bergson's *Durée* and the Grammatical Verbal

Eliza Robertson (University of East Anglia)

Henri Bergson's concept of *durée* arises from the problem of how to conceptualize time without counting, grasp time without bringing it to a halt—precisely the challenge of identifying rhythm in literature. This paper will propose a bridge between Bergson's theories of duration and my own understanding of rhythm as a fiction writer. The original meaning of *rhuthmos* denotes a fluid and moving form—a connotation that shifted when Plato focused on the form a body makes while dancing, binding corporeal rhythm with metron and numbers. This paper argues that the reduction of rhythm in literature to meter or rhetorical devices poses two deficiencies: first, it disavows defining aspects of our experience of rhythm, and second, it follows that texts whose rhythms are not easily counted, like short stories and novels, are less rhythmic.

From a discussion of Bergson's duration, I turn to an element of grammar that epitomizes a fluid and moving form: the verbal. To demonstrate how this "ninth part of speech" shapes the rhythm of a text, I will examine the use of verbals in Virginia Woolf's *The Waves*. Like Bergson's notion of duration, gerunds and participles imply a process, a becoming, rather than a completion. Not only does a verbal reflect the fluidity of duration and rhythm, functioning as a sort of grammatical metaphor, this verb form also expresses a rhythm in prose that is detectable by the reader—providing a junction through which writers', readers' and critics' experiences of rhythm intersect.

*Bio:*

Eliza Robertson was born in Vancouver and grew up on Vancouver Island. She studied creative writing at the University of Victoria and the University of East Anglia, where she received the 2011 Man Booker Scholarship and Curtis Brown Prize. Her first story collection, *Wallflowers*, was shortlisted for the Canadian Authors Association Emerging Writer Award, the Danuta Gleed Short Story Prize, the East Anglia Book Award, and selected as a New York Times Editor's Choice. She is now in the third year of a PhD in Creative and Critical Writing at the University of East Anglia. The subject of her research is rhythm in prose fiction.

17.00 – 17.30: **Q&A**

**LG02, Professor Stuart Hall Building**

17.30 – 18.00: **Keynote:** Entropy Now! Entropy Again! Recursion in the work of Peter Roehr

Paul Hegarty (University College Cork)

Peter Roehr (1944-68) developed a body of work that was both singular and multiple, constantly repetitive. Working in video, sound, photographs, drawing and text, all his works consist of reiterations of one object, such that the complete work becomes a recursive statement, a continual deframing of the 'same' into something other. In the videos and sound, extracts are looped, and sequenced an arbitrary yet fixed amount of times, removing the certainty of permanent repetition, whilst parodying the cumulative effect of advertising. In extracting, Roehr creates a new way of looking at the 'one' such that it is a holding position for infinite repetition of (near-)sameness. In the wall-mounted works, the entropic element is even clearer as the images sit equidistantly apart, a perfect rhythm, ostensibly frozen. I use Roehr to approach the question of 'the one' or 'the singular' as rhythm, based on an almost quantum undermining of the singleness of any one thing. Instead, any one presence is only part of a field of the possibilities of itself, part of a permanent state of condensing rhythm, always on the point of decohering into the singular.

*Bio:*

Paul Hegarty is Professor in the Department of French, University College Cork, where he teaches visual and audio cultures. He has published extensively on noise, including the tome *Noise/Music* (2007). His latest book is *Petr Gabriel: Global Citizen* (due out on raektion Septmber 2016) and he is currently working on German minimalist Peter Roehr, with monograph, jointly authored with Sarah Hayden, due out with Daimler Contemporary in 2017. He runs the vinyl label dotdotdotmusic and plays with Safe, Phil Collins Project and in his new power acoustics project Rural Slave.

18.00 – 18.10: **Q&A**

**St Hatcham Church, G01**

18.15 – 20.00: **Opening of 'DisqiETUDE' Sound Installation and Wine Reception**  
Annie Goh (Goldsmiths) and Lendl Barcelos (Kingston University)

*Bios:*

Annie Goh is an artist, researcher and educator working primarily with sound, space, gender, electronic media and their social and cultural contexts. Currently based in London and Berlin, she is a lecturer at Berlin University of Arts and a PhD student at Goldsmiths University, London. She has guest curated at the discourse program of CTM Festival, Berlin since 2013.

Lendl Barcelos is a kataphysician, artist and philosopher. Hen is a researcher at the ACRU at Kingston University in London, UK. Hen's work has appeared internationally via The Passive Collective, TATE Britain, OR Gallery (Berlin), V4ult, /V\inibar (Stockholm), Performing Arts Forum, MIT Press and Her Royal Majesty. Hen is also part of ASOUNDER and the collaborative artist 0[rphan]D[rift>].