the**London**Graduate**School**

Symposium: Rhythm & Event
King's Anatomy Theatre & Museum
10.00 – 19.30, Saturday 29 October 2011 (with registration from 09.30)

ABSTRACTS

Matthew Fuller & Andrew Goffey
Sort, Work and Recurse: the stratagematic rhythmns of grey media events

Grey media events emerge from and disappear into the imperceptible rhythms of background noise. They are written into work systems, social networks, and the failures and workarounds of such. A grey event is the indeterminate switching from one kind of setting to another, a loop being initiated, nothing noticable happening, a faint stirring amongst the pages of a manual no-one ever reads, an cloudy unease generated by managerial brainstorms and corporate overcompensation for collapses that are impending or imagined. Grey media events are secreted by the rhythmatic throbs of experience undergone by the abstract infrastructures of the present day. The stratagematic approach of Evil Media is to draw out means to make these formations of rhythm and event tractable and amenable to manipulation and we present stratagems for sorting, recursion and workflow.

Matthew Fuller is author of various books including 'Media Ecologies, materialist energies in art and technoculture', (MIT) 'Behind the Blip, essays on the culture of software' and 'Elephant & Castle'. (both Autonomedia) With Usman Haque, he is co-author of 'Urban Versioning System v1.0' (ALNY) and with Andrew Goffey, co-author of the forthcoming 'Evil Media'. (MIT) Editor of 'Software Studies, a lexicon', (MIT) and co-editor of the new Software Studies series from MIT Press and of the journal Computational Culture, he is involved in a number of projects in art, media and software and works at the Centre for Cultural Studies, Goldsmiths, University of London. http://www.spc.org/fuller/

Andrew Goffey is an academic, writer and translator. He is the author (with Matthew Fuller) of Evil Media (MIT), the editor (with Eric Alliez) of The Guattari Effect (Continuum) and the translator of Isabelle Stengers and Philippe Pignarre's Capitalist Sorcery (Palgrave). He is currently working on a monograph on the micropolitics of software culture and is editing a collection of essays on Alfred North Whitehead and recent developments in metaphysics. His translation of Felix Guattari's Schizoanalytic Cartographies will be published by Continuum next year. He is a co-editor of the journal Computational Culture and he works in the Media Department at Middlesex University, where, amongst other things, he runs a cross-disciplinary Masters programme in creative technology.

Angus Carlyle
Scales of Rhythm

The presentation emerges out of a research project that focuses on the experiences of the last farming family who still live at the end of the runway at Narita International Airport in Japan,

erstwhile neighbours long since departed, their land transformed into steel and concrete. This organic farm, its fertility assured by the weathering of volcanic ash thrown out by Mount Fuji, provides a point at which to test the scales of rhythm: the heating and cooling of the seasons, the shifting topographies of flight, the cycles of sowing and harvest, the bending and stretching of the body at work. The presentation will draw out the ways in which different registers of sound can make these different scales of rhythm audible while acknowledging that there are other rhythms whose resonance resists any easy representation.

Angus Carlyle is interested in 'landscape'. He edited the book "Autumn Leaves: Sound and Environment in Artistic Practice" and compiled the Qwartz Award-winning album to accompany it. With Irene Revell, he curated the "Sound Escapes" show at Space in London in 2009. He works with Cathy Lane at CRiSAP at the University of the Arts London.

Jussi Parikka
The Aesthetico-Technical Rhythm

Despite the insistence on the objective materiality as a grounding for technical media culture, a key realization that framed also technical media was that of rhythm – or more widely vibrations, waves, rhythms, and patterns. From the 19th century discoveries concerning Hertzian waves and Fourier transformations, Helmholtz and Nikola Tesla to mid 20th century research into brains and brain waves mapped and modulated through EEG (W.Grey Walter and the British Cybernetics), and onto contemporary digital culture of algo-rhythms (Miyazaki 2011), this talk maps a short genealogy of rhythmic technical media. The talk focuses especially on the epistemological mapping of sound words by the Institute for Algorhythmics (Berlin), and argues for an aesthetic-technical connection to think through the sonification of non-sensuous digital worlds. Referring to Wendy Chun's (2011) ideas concerning the invisibility-visibility pairing in digital culture, the talk addresses not code, but rhythm as the constituting element for technical media.

Jussi Parikka is Reader in Media & Design at Winchester School of Art (University of Southampton) and Adjunct Professor in Digital Culture Theory (University of Turku, Finland). His writings have addressed accidents and the dark sides of network culture (Digital Contagions, 2007 and the co-edited volume The Spam Book, 2009), biopolitics of media culture (Insect Media, 2010, the co-edited special issue of Fibreculture "Unnatural Ecologies", 2011 and the edited digital book Medianatures, 2011) and media archaeology (the co-edited volume Media Archaeology, 2011 and the forthcoming book What is Media Archaeology?, 2012). Website and blog: http://jussiparikka.net

PARALLEL SESSIONS
11.45 – 13.00 *(ANATOMY THEATRE)*

Olga Goriunova (London Metropolitan University)
Software, Time and Avant-garde

This paper focuses on computational processing of time, especially in relation to sound analysis and synthesis and the concepts of delay, digital delay line and a buffer. The new and multiple forms and behaviours time assumes in and as the result of such computational processes extending to embrace various lives of culture go hand in hand with the ways and timing by which avant-garde artistic work can take part in the present. Avant-garde generally enters a

specific relation with time, becoming something I call 'future-in-the-past', but it is today that such deep connection between aesthetics and time is joined by a third party: software, through which the present becomes multiple, full of pockets and expands. The paper draws exampled from early Soviet sound pioneers, Constructivists, net and software art, Max/MSP, Nato, and Pd.

Olga Goriunova is Senior Lecturer in Media Practice. She is an author of 'Art Platforms and Cultural Production on the Internet' (Routledge, 2011).

Simon O'Sullivan (Goldsmiths College)
Two Diagrams of the Production of the Subject

In Deleuze and Guattari's Anti-Oedipus the subject is an after-effect of a process that continues oblivious to that subject. We have here perhaps the most radical definition of subjectivity of recent times insofar as the latter is entirely decentred in relation to a desiring-production of which it is precisely not the origin. Deleuze and Guattari's Anti-Oedipus is, in this sense, a speculative work: an attempt to think this inhuman desiring-production as primary. Indeed, it is this intention that constitutes a specifically materialist psychiatry, as Deleuze and Guattari understand it, as opposed to those theories which posit the subject as first term. My paper will map out this desiring-production - the three synthesize of the Unconscious - and then extract two diagrams from the latter each of which emphasizes a different moment, or movement: the oscillating rhythm of attraction-repulsion between the desiring-machines and the Body without Organs and the looping circles of the residual-subject around this point. As far as the first diagram goes I will also be making some explicit links with Bergson's famous cone of memory.

Simon O'Sullivan is Senior Lecturer in Visual cultures, Goldsmiths, and is the author of 'Art Encounters deleuze and Guattari: thought beyond representation' (Palgrave, 2006), and the forthcoming 'On the Production of Subjectivity: Five Diagrams of the Finte/Infinite Relation' (Palgrave,2012)

Eleni Ikoniadou (Kingston University)
Splice, Freeze, Stretch and Mutate: Digital rhythm as harbinger of the event

As digital media become more ubiquitous, pervasive and dominant, attempts to theorise their limitations and possibilities start to seem mundane. Whether positive or negative, most accounts agree on the capacity of digital technology to converge and redistribute older media forms, to reorganise production, consumption and transmission, and to fundamentally alter our understanding of spatiotemporally distributed events. The machine aesthetics of digital media art have contributed to the idea of a reality generated out of bits and bytes, zeros and ones, the atomistic ontology of code. Yet the age old dilemma 'is the universe discrete or continuous' now translated to 'is reality digital or analogue', appears to miss the complexity of the event by confining it to an actual, or at best possible, state of affairs. The paper argues that experimental digital sound techniques such as splicing, freeze frame, time-stretching and others, commonly used in new media artworks today, may be able to challenge the metaphysical distinction between continuity (duration) and discontinuity (the instant). Emerging at the margins of time, these art events become rhythmmachines of the future, exposing our human timescales to a time that is not ours, is no longer or does not yet exist. As this talk will suggest, this rhythmic time summons and expresses the contingent side of the event, a dimension beyond the present that actualises it.

Eleni Ikoniadou is Lecturer in Media at Kingston University and an executive member of the LGS. Her research looks at the relationship between technology, art and media theory and the capacity of their encounters to generate new concepts and alternative experiences. She is currently working on a monograph that investigates the underlying dimensions of rhythm in experimental sound and media art events.

11.45 – 13.00 *(MUSEUM)*

Michael Goddard (Salford University)
Industrial Music for Post-Industrial People: Industrial Noise, Anomalous Rhythm and Post-Industrial Collective Psychosis

Industrial musics, along with the noise musics that have followed in their wake have recently been criticised by both Simon Reynolds and Steven Goodman as falsely or only superficially transgressive and as being surpassed by other musical forms, usually those associated with dance musics. While every new style in music, or indeed anywhere else, risks becoming prone to both creative and cliché repetitions, this paper will argue that there was something crucial about the deployment of rhythm in industrial and post-industrial noise musics that is absent from even the most radical forms of dance music in that, at times, industrial musics experimented not only with aberrant and anomalous rhythms but even arrhythmia, or the dispensing of rhythm altogether as an organising principle for sound recordings, thereby challenging the relations between the terms music, sound and noise. In many respect the anomaly, rather than transgression, of industrial musics was precisely its distance not only from pre-existing rhythms but also its calling into question of rhythm as such in a type of sonic psychosis that would later be explored in a range of noise musics. In this sense the extreme cultural material dealt with in industrial musics, for example, in Throbbing Gristle and Cabaret Voltaire's interests in serial killers, cult leaders, freaks and deviants, is inseparable from a deviation from the norms of rhythmic sonic forms (TG's 'We Hate You Little Girls or 'In the Valley of the Shadow of Death', CV's 'Baader Meinhof') or alternatively their ultra-conventional, almost parodic simulation ('AB/7A', 'Distant Dreams'). This destabilising of rhythm corresponds to the contemporaneous destabilisation of industrial rhythms and social relations in modern industrial societies, the transformation to the post-industrial and its accompanying collective schizophrenia which is really what industrial musics were always about (rather than being a throw back to industrial technologies and rhythms). This paper will therefore explore industrial musics as a critical tracing of the event of post-industrial transformation, arguing that this critical function is expressed via a problematisation of rhythm that is covered over in the rhythmic variations of dance musics.

Michael Goddard is a lecturer in media studies at the University of Salford. His current research centres on Polish and European cinema and visual culture and he is reviews editor of Studies in Eastern European Cinema (SEEC). He has just completed a book on the cinema of the Chilean-born filmmaker Raúl Ruiz. He has done research into Deleuze's aesthetic and film theories, which has resulted in a number of publications. He has also been doing research on the fringes of popular music focusing on groups such as The Fall, Throbbing Gristle and Laibach. Another strand of his research concerns Italian post-autonomist political thought and media theory, particularly the work of Franco Berardi (Bifo). He is now conducting a research project, Radical Ephemera, examining radical media ecologies in film, TV, radio and radical politics in the 1970s.

Milla Tiainen (Anglia Ruskin University)
The voice as transversal rhythmics: Rethinking vocalities in contemporary arts and culture

The voice has figured as a multifaceted problem in contemporary, especially deconstructionist and poststructuralist, philosophy, social theory, and the study of culture and arts. The issues examined in connection with voice have stretched from presence to subjectification and language, gender, sexuality, mediation and more. All these approaches have nevertheless pondered the peculiar relationship(s) of voice to the body and society. Often, they have inquired the very ways that the voice plays out at and occasionally challenges that intersection. Of keen importance here has been voice's inherent traversing of conventionally, even foundationally, separate categories: its simultaneous unfolding within and attachment to inside and outside, signification and 'pure' sonority, bodily sensation and thought, subject and the other, biological matter and culturally embedded techniques.

Existing perspectives, from Jacques Derrida's critique of phonocentrism to Adriana Cavarero's political philosophy of vocality, have incisively attended to the workings of the voice at the above intersections or to its transversality. Yet this article claims that the idea of transversality would need to be pushed further and new conceptual tools developed to even more effectively address the entanglements of individual enunciating bodies and wider social realities, as well as the interactions between various kinds of bodies, within events of vocal expression, transmission and reception. This holds particularly for the voice's modes of emergence and affective capacities in today's techno-cultural, hypermediated milieus of social existence and artistic activity. To this end, I propose a distinctly defined concept of rhythm that draws on the work of Gilles Deleuze and Félix Guattari, Elizabeth Grosz, Brian Massumi, Amy Herzog and others. Essentially, rhythm signals, in these frameworks, temporary groupings of heterogeneous material/sentient elements or agencies. It is what moves between the elements, coordinating their participation in shared events while not annihilating their mutual and internal divergences. This concept of rhythm is crucially useful when trying to rethink the voice beyond traditionally anthropocentric scenarios in terms of the current "enlarged ecologies" (Braidotti) of its becoming that contain a range of different, interacting components and 'bodies' from technical devices and environments, individual embodied agencies and emergent social collectives to (mediated) memories and multisensory impressions. I will mobilize the concept in relation to some examples from avant-garde vocal art and popular music/video art that point instructively to the broader sensual, social and political 'rhythmics' that the voice, in its contemporary incarnations, may be involved in and generate.

Milla Tiainen lectures in Media and Film Studies at Anglia Ruskin University, and she's the Pathway Leader for Media Studies. Her publications - a monograph, an edited collection of essays, and various articles in English and Finnish - have dealt with musical and dance performance, theories of bodies in movement, affect, the voice, and neomaterialist cultural analysis.

Scott Wilson (Kingston University)
Rhythm, a-rhythmia and the Revolutionary Drive

'Brains are foretelling devices and their predictive powers emerge from the various rhythms they perpetually generate. At the same time, brain activity can be tuned to become an ideal observer of the environment, due to an organized system of rhythms'.
György Buzsáki, *Rhythms of the Brain.*

'Humans are the only species to spontaneously synchronize to the beat of music'.

A.N. Patel, *Music and Language*

'[There is no] assimilation of the drive to a biological function, which always has a rhythm. The first thing Freud says about the drive is, if I may put it this way, that it has no day or night, no spring or autumn, no rise and fall. It is a constant force. All the same, one must take account of the texts and of experience'.
Jacques Lacan, Seminar XI.

'Rock and roll as well as jazz was what they called "imperialist music"... [Guevara] hated artists, so how is it possible that artists still today support the image of Che Guevara?'
Paquito D'Rivera.

If the problem of whether 'time and space are situated in our minds only or whether they in fact exist independently' is intractable (Buzsáki, 8), it is rhythm, according to neuroscientist György Buzsáki, that provides the means for the brain to shape its own sense of reality in its negotiation with its environment. Rhythm produces a sense of time, allowing for anticipation, and the imagination of exterior space. For A.N. Patel, the ability to perceive a regular beat is, similarly, 'anticipatory rather than reactive ...' and is fundamental, not a byproduct of [other more clearly adaptive] cognitive mechanisms' (402). Beat perception appears to be an event in the evolutionary history of human beings, the always already cultural yet universal means of establishing a collective. 'In every culture, there is some form of music with a regular beat, a periodic pulse that affords temporal coordination between performers and elicits a synchronized motor response from listeners' (Patel, 402). It seems that groups, tribes, nations have always been one under a groove.

It was Jacques Attali who first related music, as a particular organization of noise, to social order, and this paper looks at rhythm as a means of establishing a social bond in a way that is heterogeneous to language. Using various examples, including the arrhythmia of Che Guevara (neither he nor Eva Peron could dance, and both hated the tango), the paper also introduces a quasi-psychoanalytic concept of a-rhythmia in which rhythm is equivalent to the drive's Vorstellung, thereby becoming the locus of cultural dissatisfaction and discontent. It looks at how the a-rhythmic drive is a revolutionary force in the sense that it revolves around an impossible (extimate) object that holds the place of another conception of social reality, that is to say some Other (groove) Thing (or Thang).

Scott Wilson is Professor in Media and Cultural Studies, an executive member of the LGS, and author of The Order of Joy: Beyond the Cultural Politics of Enjoyment (SUNY, 2008) & Great Satan's rage: American negativity and rap / metal in the age of Supercapitalism (Manchester, 2008)

14.30 – 16.00 *(ANATOMY THEATRE)*

John Mullarkey (Kingston University)
Almost Nothing Happening: An Essay on Action and Event

This talk reports on an experiment performed in Zagreb in 2008 when I showed an audience a two-hour film composed of fifteen minute inter-cut segments from Paul Greengrass' 'hyperkenetic' The Bourne Ultimatum (2007) and Bela Tar's ultra-slow Satantango (1994) in order to test our sense of what counts as an event (temporally and rhythmically). Can it be true that what is perceived as something or nothing happening might be relative to certain speeds and thresholds of perception that, far from being hard-wired, are actually quite 'plastic'? A speculative corollary will be entertained whereby the epochal nature of time (its various

rhythmic, evental dissections) can be rendered in terms of a quasi-dialectic of recollection and forgetting that film itself might be able to partly manipulate.

John Mullarkey is Professor of Film at Kingston University. His research is in the areas of Film-philosophy, French Contemporary Theory, and the relationship between philosophy and non-philosophy. He has published Bergson and Philosophy (1999), Post-Continental Philosophy: An Outline (2006) and Philosophy and the Moving Image: Refractions of Reality (2009/2010). He is currently working on a study of human and non-human thought entitled Reverse Mutations.

Pasi Väliaho (Goldsmiths College)
Rhythms of the Console Screen: Kill, Predict, Preempt

A generic description of a couple of seconds of playing a first-person shooter such as *Call of Duty: Black Ops* on PlayStation®3 in one's living room might go as follows: "I crouch down and hide myself behind the wall, lean to my left to get a better view of the situation; feeling a bullet hitting my shoulder unaware where it came from, I panic, jump up and start to fire." Television and computer screens have today become occupied by a multiplicity of pre-verbal visual-kinetic images that literally make us move by evoking fundamental feelings of arousal and kinaesthesia at the heart of self-experience. At the same time, these "sub-representational" images tap into the brain's plasticity to predict and adapt to new situations by producing what neuroscientists call fixed action patterns. This article develops the notions of rhythmic agency and gesture (from Latin *gerere*, to behave, to act) in light of these developments in contemporary visual culture. The purpose of this article is two-fold. First, drawing from neuroscience and psychology, it addresses the evocative power of the console screen to pattern motor actions and the proprioceptive organization of selfhood. Secondly, it discusses the mechanisms of repetition, reiteration and standardization of gestures that the console screen thus implements in plotting agency in the neoliberal era. In this context, the concept of rhythm will be used in critically analyzing how the screen apparatus captures the embodied agent into ever-expanding circuits of consumption and virtualized war. Furthermore, it will assist in conceptualizing the type of preemptive "onto-power" (Massumi) that can be seen as shaping screen subjectivities today.

Pasi Väliaho teaches and writes on theory and history of film and screen media. He has a PhD in Media Studies from the University of Turku, Finland, and is Lecturer in Film and Screen Studies at Department of Media & Communications, Goldsmiths, University of London

Marcel Swiboda (University of Leeds)
In Search of Lost Time-Images: Anomalous Bergsonism and the Rhythms of Bachelardian Discontinuity in Chris Marker's La Jetée

A genealogical consideration of twentieth-century Continental philosophical conceptions of time – even a cursory one – would doubtless serve to problematize some the assumed intellectual affinities between numerous of the century's key philosophical figures, affinities that so often get taken for granted, for example between the work of Henri Bergson and Gilles Deleuze, among others. One aspect of this relatively unexplored area of consideration is the potential antagonism between Bergson and Deleuze, symptomatized by an anomalous omission from the near-comprehensive filmography of Cinema books: the work of Chris Marker – in particular his 1962 cine-photographic time-travel experiment La Jetée.
While there is a growing body of secondary commentary on the undeniable correspondences between Deleuze's and Marker's respective considerations of time, little has yet been written

regarding how the omission of this film from Deleuze's explorations of cinematic time – in particular in Cinema 2: Time-Image – raises questions regarding the remit of Deleuze's adaptation of Bergson's work with regard to film, not least given that La Jetée is a 'film' primarily comprised of 'still' photographic images and thus potentially problematizes Deleuze's privileging of the 'mobile section' and claims he makes for the liberation of 'continuous' time in post-Second World War cinema.

As has recently been demonstrated by Steve Goodman, among other thinkers and writers, the current re-emergence of Bachelardian conceptions of time – not in place of but alongside those of Bergson and Deleuze – evidently offers a lot of potential for conceptually and pragmatically nuancing contemporary debates in this area, as well unearthing some of the problems inherent in unequivocally affirming Deleuze's 'Bergsonian' approach, as warned against by Alain Badiou. This paper proposes to explore these transversal links between Deleuze, Bergson and Bachelard through a case-based consideration of Chris Marker's La Jetée, with a primary emphasis on the role of Bachelard's 'rhythmanalysis' might play in deepening the exploration of time with regard to Marker's cinematic experiment and to philosophical and theoretical considerations of the temporal event in cinema and media culture more broadly.

Marcel Swiboda currently lectures in Cultural Studies at the University of Leeds, UK. His research interests lay in the areas of technology, technics, sound, improvisation and film. In particular he is interested in what the philosopher Bernard Stiegler terms 'critical culture' in relation to music and audiovisual culture. His publications to date include *Deleuze and Music* (co-edited with Ian Buchanan, Edinburgh University Press, 2004) and a forthcoming article on Bernard Stiegler in relation to Christopher Nolan's film *Memento* in the journal *New Formations*.

14.30 – 16.00 *(MUSEUM)*

Stella Baraklianou (University of Portsmouth)
The photograph as pulsating event

That photography, since its inception, has been linked to the idea of a unique event or "truth" which it necessarily records is not new. A historical trajectory of photography and its emergence is closely linked with the politics of its invention. It was due to certain technological advancements that made possible the "fixing" of an image, the very transcendental idea that a real event can be fixed in time. What if instead of looking at this record as an event fixed in time, we discuss it in its ability to constantly recreate the event? Rhythmic analysis in this instance will allow us to consider the advent not in representational terms, (depiction of subject matter, indexical nature of the photograph) but rather in terms of how the affect of this event is communicated and experienced.
Digital technology can allow for us to consider the idea of a "pulsating time" a time that shimmers and reverberates in digitally coded algorithms that translate light into strings of mathematics. Ideas pertaining to the shift in technologies (analogue technologies or crystals of celluloid) will be explored to see if this has been merely and only a condition of the changes in technology or whether there is something fundamentally consistent in the photographic event. Damian Sutton has written on the subject of the "immanent" image and digital technolgies, Gilbert Simondon on the mode of existence of technological objects whilst Georges Didi Huberman has brought to the forefront an understanding or reading of images through "responsivity".
Drawing from the above the idea of pulsating time as event, contained yet not stilled, within the photographic frame will be considered.

Stella Baraklianou completed her research by practice doctoral degree at Goldsmiths,

University of London in 2007. She is a practising artist working with photography and installation and has exhibited her work in group shows internationally. She has taught in FE and HE in the UK and
abroad, including OTIS College of Art and Design in Los Angeles, California. She currently lectures on the BA Hons Photography course at the University of Portsmouth.

Iain Campbell (Kingston University)
Rhythmic Bodies, Rhythmic Relations: Renegotiating Deleuze & Guattari's Hierarchy of Rhythms with Eshun and Goodman

In A Thousand Plateaus, Gilles Deleuze and Félix Guattari use the figure of rhythm as a means of explicating the event of a communicative and transformative relation between heterogeneous bodies. There are, however, in fact two forms of rhythm at work in these relations. The first, which in Deleuze and Guattari's terms is rhythm properly speaking, is the rhythm which is involved in this event of deterritorializing transformation, and is presented as non-metrical, unfixed and unbounded by the structure and form imposed by regular pulsations. The second is that of metrical rhythm – pertaining to the individual territorial body considered in terms of unified and self-identical enclosure, it allows the body a fixity and stability which protects it from its outside in non-communicating, non-relational isolation. In their philosophy of becoming, Deleuze and Guattari strive to escape the restrictive fixed form which metrical rhythm imbues on a body and emphasise the perpetual transformative flux of the non-metric - that is to say, a body defined in terms of metrical rhythm is presented only as something to be overcome. This coupling of a strong distinction and an assertion of a hierarchical relation between the terms, however, opens Deleuze and Guattari to the criticism that the creativity valorised in their philosophy amounts to a shapeless detachment from the actual world.
In this paper I will explore Deleuze and Guattari's distinction between these types of rhythm and consider its consequences, moving towards a rethinking the role of metrical rhythm in Deleuze and Guattari's thought through reference to the influence of Deleuzo-Guattarian concepts in sonic culture studies, particularly in Kodwo Eshun's figure of the rhythmachine. I will begin by explicating the roles that the two types of rhythm play in processes of becoming for Deleuze and Guattari, highlighting how metrical rhythm is rendered only in terms of its overcoming by and subordination to non-metrical rhythm in the transformative relation between bodies. I will then briefly summarise how this relation between types of rhythm can be considered under the terms of critical assessments of Deleuze and Guattari, namely those of Peter Hallward and Steve Goodman, which suggest that theorising concrete activity and relations between actual bodies in the world becomes problematic in a Deleuzo-Guattarian philosophy of pure creation.

To respond to these criticisms I will move to develop a more robust and productive definition of metrical rhythm through reference to the work in the field of sonic culture by Goodman and Eshun, who articulate a concept of metrical rhythm which positions it in a productive relationship with the forces it brings into stable consistency. In their work, I will argue, there emerges a conception of metrical rhythm as a tool for shaping intensive bodies, a process defined through the figure of the rhythmachine, which is applicable within a Deleuzo-Guattarian framework of rhythm. I will argue that this notion of the rhythmachine does much to marginalise the elements of Deleuze and Guattari's thought which neglect bodies at the expense of the relations between them and in turn detach the creative event from activity in the actual world. Having developed a denser and more active notion of metrical rhythm, then, I will close by rearticulating what the relationship between metrical and non-metrical rhythm can be for Deleuze and Guattari, and consider how this redressing of the hierarchical imbalance between types of rhythm can provide a more powerful tool for thinking through the event of bodies in transformative relation and the creative emergences thereof.

Iain Campbell recently graduated from the University of Dundee with an MLitt in Continental Philosophy and has now started his PhD, looking at individuation, rhythm, and other musical themes in Deleuze, at the CRMEP in Kingston.

Judith Wambacq (Ghent University)
What kind of structure defines a rhythm?

My paper starts with the observation that Gilles Deleuze uses two different notions in the context of temporal structures: refrain (*A Thousand Plateaus*) and rhythm (cinema-books). At first sight, these notions seem to have contradictory contents: a refrain is always linked with a territory (in the sense that it implies either the construction of a territory or the destruction or transformation of it), whereas a rhythm ideally breaks loose any territorial organization (in the sense that the time-image makes time visible outside of the sensory-motor chain). I will first examine some concrete time-images (such as a scene of Welles' *Citizen Kane* and of Resnais' *Muriel ou le temps d'un retour*) in order to see if, and to which extent, they are really detached from a sensory-motor chain. Next I will ask if it is theoretically possible to conceive of time outside of an action-reaction structure and outside of a structure in general.

Judith Wambacq works as a doctoral assistent at the Philosophy Faculty at Ghent University, Belgium. Her research mainly focuses on French contemporary philosophy, more particularly, the philosophies of Gilles Deleuze and Maurice Merleau-Ponty (and the links between both). She also translated a book by Bernard Stiegler in Dutch.

16.30 – 18.00 *(ANATOMY THEATRE)*

James Lavender (University of Leeds)
Bodies of Sound: Towards an Immanent Sonic Ontology

This paper begins by affirming that the Spinozist edict 'we do not know what a body can do' is a vital premise for understanding the creative force of contemporary electronic music. However, if we take Spinoza's 'body' to simply mean a human body (of the listener or musician, for example) then the true impact of the innovations in electronic music over the last twenty years remains opaque to us. It is only by thinking the bodies of sound itself that we can evade the residual idealism of music-as-communication; an idealism would co-opt the profound inhumanity of techno-aesthetic acceleration central to both dance musics and art-music experimentalism. In opposition to a moralising dichotomy of radical and reactionary, an immanent ontology of discontinuous vibrational bodies would open up a new perspective on these diverse but interrelated elements of sonic culture. My conceptualisation of a sonic body will advance initially through a retooling of the notion of rhythm, deploying it as a synthetic model of achieved consistency rather than simply a metric principle of pulsed time. My paper ultimately aims to construct a model of non-linear 'texturhythm' from a populous and dynamic 'ecology of speeds' (Goodman), machining an a-chronological temporality from sine waves and broken beats, synth stabs and bass drones.

James Lavender is currently pursuing a PhD in Cultural Studies at the University of Leeds. His research utilizes recent work in post-continental materialism and realism to develop a synthetic and speculative perspective on digital musics and sonic culture.

Chiara Alfano (University of Sussex)
Caesura: The Rhythmed Event

Can a literature bring forth a political event? There is no doubt to how Jacques Derrida would have answered this question. There is, however, still lingering uncertainty on just how. I believe that in order to understand how Derrida reads Marx with Hamlet, but also how he deems such a reading to rearticulate, reinstate and even redefine political engagement, we must look into his conceptualisation and practice of rhythm in Spectres of Marx. In this paper I propose to readdress Derrida's understanding of rhythm through Werner Hamacher's 'Lingua Amissa: The Messianism of Commodity-Language and Derrida's Specters of Marx' and the earlier 'Afformative, Strike' a text written about Benjamin's Zur Kritik der Gewalt. Hamacher's extraordinary achievement in the latter lies in his formulation of the afformative out of Benjamin's historical and political act of deposing and his notion of the pure mediacy of language. Hamacher's afformative is not only what makes every performative possible, but also that it is with this notion also locates the possibility of an (political) event in language and, indeed, literature. By defining the afformative as 'the ellipsis which silently accompanies any act and which may silently interrupt any speech act', Hamacher as Derrida, also understands what in language opens itself to an event in terms of rhythm. This idea is also shared by Benjamin who understands the pure mediacy as a caesura in turn defined as 'pure word, counter-rhythmical interruption'. Hamacher's two pieces suggest that all who wish to elaborate a philosophy of rhythm as an appropriate mode of analysis of the event may also profit from turning their attention to the parallels between the way rhythm is conceptualised addressed in Benjamin and the way rhythm is understood to be at work in Spectres.

Chiara Alfano studied English and Italian Literature at Queen's College, Oxford and is currently concluding her PhD in Critical Theory at the University of Sussex. Her research interests revolve around two themes: the relationship between literature and philosophy, and philosophical or literary uses of the ear. She is currently finishing
a thesis on how Shakespeare features in the philosophical writings of Stanley Cavell and Jacques Derrida.

Shintaro Miyazaki (Akademie Schloss Solitude, Stuttgart)
AlgoRhythmics. Some Preliminary Thoughts about Micro-temporal Transductions of Information, its Aesthetics, Production of Capital and Affects.

The proposed paper tries to resonate with the concept of rhythm as an elementary movement of matter, which oscillates in-between the discrete and the continuous, hence between the symbolic and the real. The attention on micro-temporal and molecular zones of mediated experience created by time-critical processes generated by technologies of information storage, transmission and processing shall be cultivated further and sharpened to a focus on its underlying rhythmic structures, which are generated by an inter-play and orchestration of abstract organisational, calculational respectively algorithmic concepts and real-world signals with measurable physical properties. This interleaving I called *algoRhythm* (2010; 2011), which was firstly a heuristic word play and combination of algorithm with rhythm, but then became a critical media archaeological concept, that allowed to track down some unrevealed aspects of the current digital culture and its history. Algorithm is a term crucially used in computer science and means a finite sequence of step-by-step instructions, a procedure for solving a problem, often used in computers as a fundamental principle of software or in everyday life for example as cooking recipes. Algorithms are abstract structures, but at the same time they „bear a crucial, if problematic, relationship to material reality (Goffey 2008, 16)." Under such conditions algorithms are mathematical structures, but still not to be mistaken as algebraic formulas, for assignments or instructions operated or performed by algorithms are non-reversible. They are vectorized and have build in a time function. This boundedness to machinic reality and

operativity makes algorithms time based and as such part of rhythmic procedures, which are able to cause effects in reality.

Rhythm on the other side is defined since the ancient Greek philosopher Plato as a time based order of movement, whereas movement should be understood as movements of materials that can be measured by technical, but at the same time epistemological tools. *AlgoRhythms* are consequently combinations of symbolic and real physical structures. They occur when real matter is controlled by symbolic and logic structures like instructions written as code. The proposed paper describes and explains some case studies of concrete historical situations, where an algoRhythmic approach brought new insights of a more accurate understanding of current digital cultures. Firstly I will account some concrete aural engineering practices of mainframe computers (late 1950s), where machine operators and programmers listened to the processes of the computers via build-in loudspeakers, which amplified the electronic signals of computational processing (with audio examples). Secondly I will briefly explain some basic sets of algoRhythmic processing in the realm of digital signal processing and wirelessness (Mackenzie 2010). Thirdly I will briefly describe the recent algoRhythmic breakdown and crash of US-financial markets on the 6th of May 2010. Finally as an outlook into further areas I could briefly mention a possible coupling of algorhythmics with neural coding and brain-machine-interfaces. Generally formulated I will try to answer the question, "Is rhythm is capable of theemergence of the new?", by trying to read Deleuze/ Guattari with Bachelard and not against them. It is important to combine the micro-temporal concepts posed in Bachelards "La dialectique de la durée" (2006, 129 et seq.) with the seemingly continuous understanding of catastrophic processes and non-linear dynamics of Deleuze/Guattari. The essential update and escalation of our current culture of knowledge since the late 1970s is, that many seemingly non-linear, dynamic, rhythmic, non-digital processes, operations, situations and becomings can be simulated with symbolic, thus discrete, abstract, non-continuously operating, digital instrument of computation.

Shintaro Miyazaki holds a M.A in media history and theory, musicology and philosophy, University of Basle, Switzerland. He is a PhD candidate of Humboldt University Berlin at the Chair of Media Theory, Wolfgang Ernst and will be a research fellow at Akademie Schloss Solitude in Stuttgart, Germany from November on. His PhD in-review is about computer and media archaeology, rhythms and algorithms. Other recent research interests include, history of neurosciences, electrophysiology, media technology and science of complexity.

16.30 – 18.00 *(MUSEUM)*

Corry Shores (Husserl Archives in Leuven, Belgium) & Scott Wollschleger (Manhattan School of Music)
Rhythm without Time: Difference & Phenomena

Conventional phenomenology in a way has something in common with a traditional understanding of rhythm. But is rhythm at its basis simply a repeating pattern that maintains self-sameness during an extent of time? And is a phenomenon something that is constituted over an extending period of duration, accomplished by means of enduring similarities that are associatively assimilated into a phenomenal object? Or could it rather be that rhythm and phenomena are fundamentally matters of pure difference alone? A Deleuzean phenomenology of the body involves a logic of differential rhythm. Deleuze articulates this sort of rhythm with the theoretical writings of Messiaen and Boulez. These composers challenge the traditional understanding of musical rhythm by defining it as what does not fit predictable self-same metrical patterns. And Deleuze challenges traditional phenomenology by defining the phenomenon as an instantaneous flash of difference communicated between heterogeneous series of differential terms. A Husserlian or Merleau-Pontian phenomenon requires the flow of

time. A Deleuzean phenomenon however can only occur before the passive synthesis of time-consciousness has had the chance to homogenize the immediately given differential phenomenal data. We will explore Deleuze's and more contemporary musical, cinematic, and painted examples of rhythm to offer not merely an interesting way to experience rhythm in these art forms, but also to suggest an alternate form of phenomenological investigation, based on Deleuze's notion of phenomenal rhythm.

Corry Shores is a PhD student finishing his research at the Husserl Archives in Leuven, Belgium. His project seeks the basic principles for a Deleuze-inspired phenomenology.

Scott Wollschleger received his Masters of Music in composition from Manhattan School of Music. Recent performances include ones in Ghent, Berlin, Washington DC, and New York City. Mr. Wollschleger co-directs Red Light New Music, a non-profit organization dedicated to presenting new music. He is also the Director of publications for Schott Music New York.

Frauke Behrendt (University of Brighton)
Rhythmanalysis. Lefebvre on a GPS Sound Walk

This talk makes Lefebvre's temporal concept of rhythmanalysis productive for analysing the role of the audience in 'Core Sample', a mobile sound artwork by Teri Rueb (2007). 'Core Sample' is an example for a 'Placed Sounds' piece. In these kinds of sound art works sounds are distributed in space by the artist and are then experienced by the audience who 'remix' their own versions of the piece depending on their paths. This talk understands this GPS sound walk as exploring the relation between the topography of a landscape (Boston harbour island) and its various rhythms (contemporary, historical, technological), as translated into sounds.

I argue that rhythmanalysis is productive to understand the audience experience (drawing on guest book entries, and my own experience) of this GPS sound walk that gives 'voices' to secret historic layers of an urban landscape. It allows me to analyze moments of sensory synchronicity, the intertwining of linear time (GPS) and organic time (walking bodies) in the performance of the audience trajectory, and to discuss how auditory and embodied immersion into the experience at the same time allowed for critical reflection.

Frauke Behrendt's research interests include the areas of digital cultures, sound studies, mobility and media theory. Her research combines empirical and theoretical investigations of the link between mobility, sound and media and how this is articulated both in contemporary art and in everyday live. Frauke is on the Steering Committee of the European COST Action on ''Sonic Interaction Design' and of the International Workshop of Mobile Music Technology. In addition, she is a member of NYLON (international research network in sociology, history and cultural studies), and the 'Centre for Material Digital Culture' (Sussex University). She is a Research Fellow at the Cultures of the Digital Economy Institute (CoDE), Anglia Ruskin University, Cambridge and will start a new position as Senior Lecturer at the University of Brighton in June 2011. Previously, Frauke was Visiting Assistant Professor at the Rhode Island School of Design (US) in the Digital+Media graduate department. She completed her PhD on 'Mobile Sound. Media Art in Hybrid Spaces' at the University of Sussex and her MA in Cultural Studies at the Leuphana University (Germany).

Tim Stephens (London South Bank University)
'*The End(s) of the Still*' – *Releasing rhythm from photographic geometry*

This paper is part of a longer work currently in progress on Rhythm in relation to Photography. The argument here is concerned with undoing the assumed, inherited or automatic associations of rhythm with space, and geometric space or structure, in particular, in philosophic thinking (Agamben 1994) and following the implications of Lefebvre's work. In photography theory that

may prefer the term, should it rarely occur in this respect, spatiotemporal to temporospatial is revealed a shorthand philosophic tendency to subordinate time to movement 'from the Greeks to Kant' (Deleuze 1989). But what is photographic space, in any event? It is a much debated issue and now familiarly draws on affinities between photographic and architectural theory. This is a type of space that I will describe using Heidegger, that is both mathematical-technological and specifically western and hence bound up with the formation of the Modern/Subject. I will also use Heidegger's work on Building Dwelling Thinking, and 'Art and Space', to exceed this model and propose a different type of space, a temporospatiality, a rhythmic space, closely reading his notion of what could be called non-local dimensionality, or, the contiguity between real and represented space. Other terms will emerge in a discussion of various examples.

A concept of ' Photographic Rhythm', a temporospatial term, furthers the debate by contributing a nondualistic and four dimensional term which is fundamental in undoing the artificial separation of 'the arts of time' from 'the arts of space' and therefore reveals the assumed spatialised ground on which some medium-specific notions in photography theory are also based. Recent work on photographic time and temporality also acknowledges this (Baetens, Streitberger, Van Gelder 2010). This theoretical approach therefore also requires a redefinition of rhythm, to enable its transdisciplinary potential as a term with both temporal and spatial dimensions, as we can agree it is a very under-theorised notion in the history of aesthetics and philosophy (Hamilton, 2007). I argue, drawing on Heidegger, Irigaray and Deleuze, that rhythm constructs a temporo-spatial field through its quality as non-local dimensionality, energetic flow and differential intensity, respectively. The upshot of which is, finally, to be able to delineate the very ends of the concept of the 'still' photograph, and all that that implies.

Tim Stephens Tim Stephens is a lecturer at London South Bank University in Photography, Art and Theory. He is also an editor of the Philosophy of Photography Journal and teaches Philosophy and Photography at The City Lit. He also maintains a freelance practice as a photographic artist primarily working in the public art realm and acts as an art & education consultant.

PERFORMANCES (10-10.30am)

Dr Julian Henriques (Goldsmiths College)
Paola Crespi (University of Surrey)
Claudia Martinho (Goldsmiths College)
Rhythmic Materialism: dynamic patterning through corporeal media

The session is aimed at discovering the effects and affects of embodied, material rhythm. The performance will consist of group exercises which will allow the participating audience to experience for themselves how rhythm works through them.

Julian Henriques has worked for London Weekend Television, BBC Television, Music and Arts Department and run his own production company, Formation Films. He is writer-director of the feature film Babymother. Julian ran the film and television department at CARIMAC at the University of the West Indies, Kingston, Jamaica and is currently senior lecturer in the Department of Media and Communications, at Goldsmiths, University of London, convening the MA in Script Writing programme and leading the BA Music as Communication and Creativity course. He co-author of Changing the Subject, a founding editor of the Ideology & Consciousness

journal with chapters and articles in Auditory Culture Reader, Sonic Interventions, Sonic Synergies, African and Black Diaspora and Body & Society. His monograph Sonic Bodies was published in 2011.

Paola Crespi is a PhD candidate at the University of Surrey. Her research explores Rudolf Laban's unpublished writings and drawings held at the National Resource Centre for Dance (University of Surrey).

Cláudia Martinho is an architect and acoustician, Ph.D. student at the Centre for Cultural Studies, Goldsmiths University of London. In her research on vibrational architecture she currently investigates relationships between sound frequencies, acoustic space, embodiment and consciousness. She is co-editor with Brandon LaBelle of the anthology "Site of Sound, Of Architecture and the Ear", Errant Bodies Press, 2011, and has presented work in events such as "Tuned City - between sound and space speculation" and "Architectones - conference on sound, art and architecture". She was co-curator of "evento 2009", public art bienal de of Bordeaux and was member of the art/architecture practice studio Bureau des Mésarchitectures, Paris (2006-2011). http://www.spacefrequencies.org

Good Luck Mr. Gorsky (18.30-19.00pm)
Good Luck Mr. Gorsky were formed in Thessaloniki in 2004 by **Savvas Metaxas** (Inverz), **Spyros Emmanouilidis**, **Athanasios Papadopoulos** (Hana) and **Thanos Badis** (Hana). Their electronic compositions emerge from a combination of both artificial and natural materials. Their latest creations are based on field recordings, analogue synthesizers, piano and trumpet, as well as other sources. Their new album will be released on vinyl in the winter of 2011 by Granny Records (www.grannyrecords.org).