



Lefebvre, H., Elden, S., & Moore, G. (2022). "The Rhythmanalyst: A Previsionary Portrait" from *Rhythmanalysis: Space, Time and Everyday Life*. Bloomsbury.

"The rhythmanalyst will not be obliged to jump from the inside to the outside of observed bodies; he should come to listen to them as a whole and unify them by taking his own rhythms as a reference: by integrating the outside with the inside and vice versa.

For him, nothing is immobile. He hears the wind, the rain, storms; but if he considers a stone, a wall, a trunk, he understands their slowness, their interminable rhythm. This object is not inert; time is not set aside for the subject. It is only slow in relation to our time, to our body, the measure of rhythms. An apparently immobile object, the forest, moves in multiple ways: the combined movements of the soil, the earth, the sun. Or the movements of the molecules and atoms that compose it (the object, the forest). The object resists a thousand aggressions but breaks up in humidity or conditions of vitality, the profusion of miniscule life. To the attentive ear, it makes a noise like a seashell" (20).

"Without omitting the spatial and places, of course, he makes himself more sensitive to times than to spaces. He will come to 'listen' to a house, a street, a town, as an audience listens to a symphony." (22)



Lefebvre, H., Elden, S., & Moore, G. (2022). "Seen from the Window" from *Rhythmanalysis: Space, Time and Everyday Life*. Bloomsbury.

"Noise. Noises. Murmurs. When lives are lived and hence mixed together, they distinguish themselves badly from one another. Noise, chaotic, has no rhythm. However, the attentive ear begins to separate out, to distinguish the sources, to bring them back together by perceiving interactions. If we cease to listen to sounds and noises and instead listen to our bodies (the importance of which cannot be stressed too greatly), we normally grasp (hear, understand) neither the rhythms nor their associations, which nonetheless constitute us. It is only in suffering that a particular rhythm breaks apart, modified by illness. The analysis comes closer to pathology than habitual arrhythmia.

In order to grasp and analyze rhythms, it is necessary to get outside them, but not completely: be it through illness or a technique. A certain exteriority enables the analytic intellect to function. However, to grasp a rhythm it is necessary to have been *grasped* by it; one must *let oneself go*, give oneself over, abandon oneself to its duration. Like in music and the learning of a language (in which one only really understands the meanings and connections when one comes to *produce* them, which is to say, to produce spoken rhythms)" (27).