



PHOTOGRAPHY

RHYTHM

SENSATION

To create is to *lighten*, to unburden life, to invent new possibilities of life. As we alleviate the weight, pressure, and even the sense of responsibility from life and art, we expose it to a multiplicity of sensations and ideas.

Michael Kramp: Unburdening Life, 2012, 3.

When art transforms our empirical sense
perceptions into momentum, it produces energy.

Kramp: 2012, 7.

The rhythm analyst calls on all his senses. He draws on his breathing, the circulation of his blood, the beatings of his heart and the delivery of his speech as landmarks. Without privileging any one of these sensations, raised by him in the perception of rhythms, to the detriment of any other. He thinks with his body, not in the abstract, but in lived temporality.

Lefebvre: Rhythmanalysis, 2004, 21.

Music gives us an alternative to purely mathematical models of calculation and measure

Henri Lefebvre: 2004, xi

[The rhythm analyst] changes that which he observes: he sets it in motion, he recognises its power. In this sense, he seems close to the poet, or the man of the theatre.

Lefebvre: 2004, 25.

The willingness to embrace the chaotic unpredictability of sensation, moreover, empowers us to avoid the structuring powers of pre-established narratives.

Like music, sensation passes over and through the body in waves and rhythms, causing vibrations and affect.

To create a *nexus* to past sensations incorporating the possibility of new sensations that we have not yet experienced.

nexus - a connection or series of connections linking two or more things, a central or focal point.

Sensation comes before cognition or meaning and on the threshold of sense.

It is what is sensed and experienced before anything is named.

What strikes you before meaning is discerned.

The painter Francis Bacon called the type of sensations that art can produce ‘a declaration of faith in life’.

What the artist is, is creator of truth, because truth is not to be achieved, formed, *or reproduced*; it has to be created. There is no other truth than the creation of the New: creativity, emergence.

Gilles Deleuze: Cinema 2, 146.

Photographic images can become cliches, but they can likewise manipulate such cliches to become disruptive art that creates new possibilities for sensations within a singular moment.

Kramp: 2012, 4.