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« RYTHMOLOGIES »

Pascal Michon

Rhuthmos

Element.
of

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- ▶ During the past fifteen years, rhythmanalysis has been thriving in many disciplines, especially in the English-speaking scientific world. As a result, the figure of Henri Lefebvre has reemerged after a long period of oblivion and has become a kind of totem in rhythmanalytical studies. Giving honor where honor is due, this book begins with a study of Lefebvre's contribution. But, in the 1970s and 1980s, he was by far not the only one important thinker interested in rhythm. In fact, he belonged to a sort of "constellation" of linguists, sociologists, philosophers, specialists in literature and art, all of whom took rhythm as a key subject. Over a very few years, rhythmanalysis passed from the first essays of Lefebvre and Foucault, mainly interested in the rhythms of society, individual and time, to those of Benveniste and Barthes, highlighting the entirely new question of the *rhuthmoi* of language, subject and self, and finally to those of Serres and Morin, which introduced in turn, on a comparable basis, that of the *rhuthmoi* of nature, machines and information. This volume is the fourth installment in a series that aims to cover the entire history of the concept of rhythm in Western culture.
- ▶ **Pascal Michon** is a Professor in Classes Préparatoires aux Grandes Écoles in Paris, a historian as well as a philosopher. He was a member of the Collège International de Philosophie. He has already published several essays on rhythm : *Rythme, pouvoir, mondialisation* (2005) ; *Les rythmes du politique. Démocratie et capitalisme mondialisé* (2007) ; *Marcel Mauss retrouvé. Origines de l'anthropologie du rythme* (2010) ; *Rythmologie baroque. Spinoza, Leibniz, Diderot* (2015).