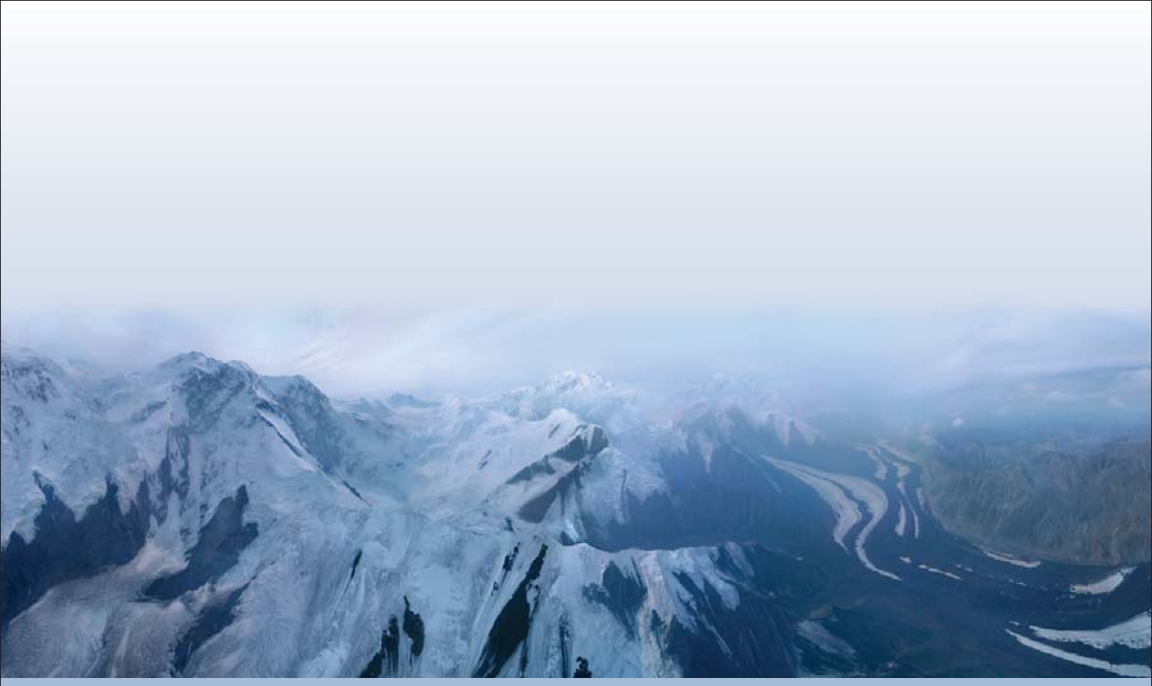

ON SLOWNESS

TOWARD AN AESTHETIC OF THE CONTEMPORARY

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INTRODUCTION

ON SLOWNESS

It has become commonplace to say that our age of electronic networks, global transactions, and rapid transportation technologies causes many to suffer from too much speed in their lives. We cook, eat, drink, and grow up too fast, it is claimed. We have become unable to enjoy the prolonged pleasures of a good story, a thoughtful conversation, or an intricate musical composition. Sex no longer relies on artful games of erotic suspension and delayed fulfillment. Our attention spans shrink toward zero because we have to make too many decisions within ever shorter windows of time. Cell phones, handheld computers, and ubiquitous screening devices urge us to be always on and produce instantaneous responses, yet we no longer take the time to contemplate an image, develop a profound thought, traverse a gorgeous landscape, play a game, or follow the intensity of some emotion. Life is faster today than it has ever been before, it is concluded, but in accumulating ever more impressions, events, and stimulations we end up with ever less—less substance, less depth, less meaning, less freedom, less spontaneity.

Recent decades have witnessed a considerable industry trying to alleviate the pressures of compressed time and accelerated mobility.[1] Grassroots movements have organized into international networks to bring slowness to our ways of eating, whether they advocate the use of locally grown ingredients or praise the thrill of extended meal times.

Personal fitness ventures offer a wide range of meditation classes to relax the mind and unwind the body. Urban planners reroute entire roads, block off inner cities, and install speed bumps to decelerate traffic and encourage us to rediscover the joys of urban walking. Travel agencies design detailed packages for all those eager to move beyond the beaten track and avoid the latest hypes of global tourism. Pedagogues develop new methods to refocus students' attention and persuade their classrooms of the productivity of calmness and repose. And pundits, publicists, and public intellectuals fill airwaves and bookshelves with well-meaning advice about how to resist the speed of the present, ignore the relentless ticking of our clocks, and revive extended structures of temporality.

While this desire to slow down one's life might be extensive, the slowing down of the global economy in the wake of the financial crises of 2008 has done very little to correct our perception of too much speed and temporal compression. On the contrary. Slowness, as it were, has very different connotations in the realm of economic affairs than it has in the sphere of lifestyle choices. To praise slow markets and slow retail sales would border on the perverse and self-destructive. Many may fault the way in which global capitalism distributes its wealth and produces large arenas of poverty, but neither economic theorists nor populist politicians would seriously promote a decelerating of production, distribution, and consumption as a cure to the calamities of the market. Though the downturn of economic transactions initially resulted from a deliberate overheating of financial lending practices, the ensuing sluggishness of economic mobility was thus certainly not what gourmets, health professionals, traffic planners, and new age critics had in mind when applauding the pleasures of deceleration. Hardcore Marxists might see such disparities as revelatory: as indicative of the extent to which recent appreciations of slowness express the needs of those privileged to afford more wholesome ways of life precisely because they secretly, or not so secretly, profit from fast and thriving economies. Neoliberals, on the other hand, may ask whether our economic decline was triggered by a certain decrease in motivational resources of which middle-class longings for slower lives might be the most symptomatic. In both cases, however, the relation between the pace of the economy and the perceived or desired speed of everyday

life is seen as reciprocal, with one either producing or requiring the other. In both cases, slowness merely functions as a derivate, an inversion, or an ideological masking of what may propel society into the future, whereas speed continues to inhabit the normative center of what it means to envision any viable form of mobility, progress, and transformation.

On Slowness is aimed at reframing recent discourses on slowness in order to complicate its praise as much as its criticism. The focus of this book will be on recent artistic work experimenting with extended structures of temporality, with strategies of hesitation, delay, and deceleration, in an effort to make us pause and experience a passing present in all its heterogeneity and difference. None of the work under discussion will ask viewers simply to turn their backs to the exigencies of the now so as to fancy the presumed pleasures of preindustrial times and lifestyles. All of the projects discussed instead seek to gaze firmly at and into the present's velocity and temporal compression, energized by what I understand to be a quest for unconditional contemporaneity. The aim of these projects, in other words, is neither to provide redemptive meanings nor cling to nostalgic images of the past. Rather, they embrace slowness as a medium to ponder the meaning of temporality and of being present today in general, of living under conditions of accelerated temporal passage, mediation, and spatial shrinkage.

Victor Burgin has described our contemporary moment of globalized streams and fast-paced interactions as a joining of multiple histories and trajectories—"the assembly of simultaneously present events, but whose separate origins and durations are out of phase, historically overlapping."[2] Time today no longer follows one singular narrative and order, nor does it belong to specific and self-contained spaces. We instead live in multiple times and spatial orders at once, in competing temporal frameworks where time often seems to push and pull in various directions simultaneously. Time today is sensed as going forward, backward, and sidewise all in one; it might often be perceived as chronological and cosmic, geological and modern, local and global, evolutionary and ruptured in one and the same breath. Slowness, as developed in this book, emerges as a special eagerness to account for and engage with a present marked by such a seemingly overwhelming and mind-numbing sense of simultaneity. It neither hopes to press history back into

the singularity of a unified narrative, nor does it desire the end of history in order to challenge the pressures of acceleration. Rather, slowness actively reworks existing perceptions of cotemporality, of the copresence of disjunctive streams of development, in order to warrant the very possibility of experience. Far from fleeing the now, slowness asks viewers to take time and explore what our contemporary culture of speed rarely allows us to ask, namely what it means to live in a present that no longer knows one integrated dynamic, grand narrative, or stable point of observation. Slowness wants us to experience what seems to defy and deny the very possibility of experience and contemporaneousness today. It sharpens our sense for the coexistence of different and often incompatible vectors of time and, in doing so, it invites us to reflect on the impact of contemporary speed on our notions of place, subjectivity, and sociability.

Recent academic writing on the challenges of living in our accelerated now has centered around two seemingly opposed concerns. In the eyes of some critics, contemporary speed shrinks spatial relationships while at the same time resulting in a remarkable expansion of the present; it erodes our patience for the intricate work of memory and the durational.[3] The present, it is argued, greedily gobbles up the rest of time, yet in doing so dissolves the kind of historical consciousness necessary to approach and interpret the present as something meaningful. For other critics, speed's logic of ongoing displacement places enormous pressures on our sense of presentness, of presence.[4] Constantly overwhelmed and distracted by too much information, archived knowledge, and restless anticipation, we loose our receptivity toward the intensities, atmospheric values, and resonances of the moment. Slowness, as I understand it, is meant to address and mediate between these two positions. To experience the present aesthetically and in the mode of slowness is to approach this present as a site charged with multiple durations, pasts, and possible futures; it is by no means hostile toward memory and anticipation. But to go slow also means to open up to the opulence and manifoldness of the present; to unfetter this present from the burdens of mindless visions of automatic progress and nostalgic recollections of the past and to produce presence beyond existing templates of meaning. Far from bonding us to different times and places, then, slowness negotiates today's desires for both memory and presentness by allowing

us to reflect on the now in all its complexity—as receptive contemporaries of our own highly accelerated age.

Throughout the past two decades, art critics and historians have come to champion the category of the contemporary in order to address artistic work no longer associated with the modern or the postmodern.[5] Whereas modernism, in their perspective, was largely dedicated to an emphatic rhetoric of the new, the ongoing displacement of the past for the sake of the future, postmodernism understood the present as a posthistorical site of remixing history's styles, expressions, and meanings. As a tool of periodization, the contemporary followed the exhaustion of postmodernism in the course of the 1990s. It has come to describe pluralistic forms of artistic practice that are weary about any effort to label distinct movements, narratives, styles, and formal repertoires, yet are also—highly attuned to the fleetingness of the now—quite hesitant to denounce the pleasures of newness and the fundamental productivity of time.

On Slowness, in its ambition to define slowness as a strategy of the contemporary, works with a broader and theoretically more demanding concept of contemporaneity. To be contemporary, as I understand it here, does not simply result from a dual rejection of modernism and postmodernism. It instead describes a peculiar relationship to an ever changing present in which proximity and distance, immersion and critique, the sensory and the cognitive go hand in hand. Recalling the work of Friedrich Nietzsche and Osip Mandelstam, Giorgio Agamben has recently defined contemporaneousness as a special ability to be at once timely and untimely. Contemporaneousness, he explains, "is *that relationship with time that adheres to it through a disjunction and an anachronism*. Those who coincide too well with the epoch, those who are perfectly tied to it in every respect, are not contemporaries, precisely because they do not manage to see it; they are not able to firmly hold their gaze on it."[6] No present, Agamben continues, is ever transparent to itself; it is steeped in obscurity and an inevitable degree of unreadability. To be contemporary is to face this obscurity head on, to perceive and expose oneself to the darkness of the moment, yet also to recognize the light that—like the brilliance of a distant star voyaging for some time toward the earth—may be directed to or illuminate the present from either the past or the future. Contemporaneousness may

be a product of modern chronological time, but it always pushes against it, urges us to be aware of other possible orders of temporality, presses us to account for the unlived and the not-yet-and-perhaps-never-lived. It brings into play the durational qualities of memory and anticipation while drawing our attention to what is irreversible and dissipative about our course through time. To be contemporary does not simply mean to stay abreast of the flows and latest fluctuations of an ever changing now. Nor is it a quality of those able and eager to live in the zone of the moment. To be contemporary, instead, means to face and return to "a present where we have never been."[7] It manifests an ability to experience and read the now in unforeseen ways, precisely because there is always more about this present than we may perceive at face value.

Echoing Agamben's notion of contemporaneousness, this book presents slowness as the most appropriate means in order to be at once timely and untimely today. Slowness enables us to engage with today's culture of speed and radical simultaneity without submitting to or being washed over by the present's accelerated dynamics. Slowness demonstrates a special receptivity to the copresence of various memories and anticipations, narratives and untold stories, beats and rhythms in our temporally and spatially expanded moment. It not only stresses the open-ended and unpredictable but also the need to unfetter notions of mobility and movement from a peculiarly modern privileging of the temporal over the spatial. Slowness, in this expanded sense, emerges as far more than merely speed's inversion and modernity's obstinate stepchild. Contrary to both our Marxist and our neoliberal critic, but contrary also to the redemptive rhetoric of many of today's slow life missionaries, aesthetic slowness wants us to explore modes of mobility and perception that do not simply reverse—and thus surreptitiously reaffirm—what is seen as the dominant regime of speed. As one among other conceivable strategies of the contemporary, aesthetic slowness instead wants to develop and stand on its own conceptual feet: as a particular mode of reflecting on movement and temporal passage that transcends how modern Western societies have largely come to prioritize time as a realm of dynamic change over space as a domain of stasis.

Consider Olafur Eliasson's *Your Mobile Expectations: BMW H_2R Project*, first exhibited at the artist's mid-career show at SFMOMA in fall 2007 (figure 0.1). The focus of this installation was an experimental

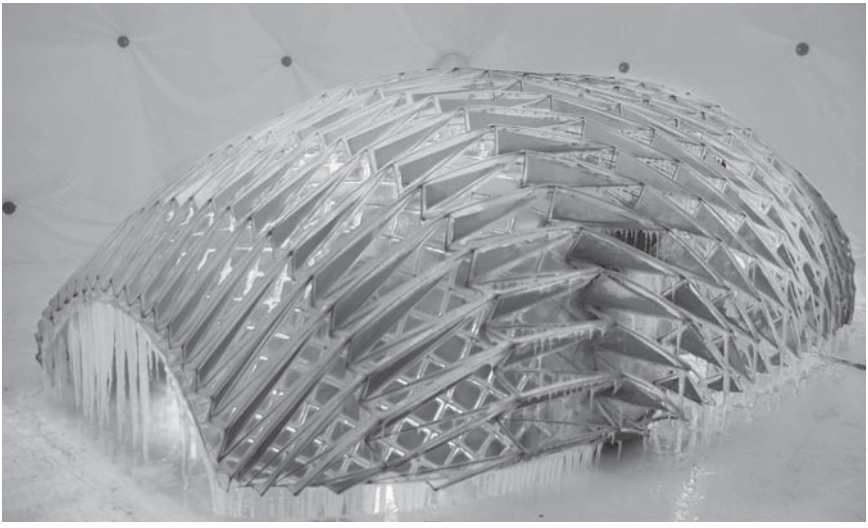

FIGURE 0.1. Olafur Eliasson, *Your Mobile Expectations: BMW H_2R Project* (2007). BMW H2R chassis, stainless steel, stainless steel mirrors, ice, cooling unit, and monofrequency light, 145 × 525 × 255 cm. Installation view at San Francisco Museum of Modern Art, 2007. Photo by Ian Reeves, courtesy of San Francisco Museum of Modern Art. BMW Group. Copyright © 2007 Olafur Eliasson.

hydrogen racing car, stripped down to its basic drivetrain, its exterior remodeled with various netlike structures and a multitude of small mirrors. Located in a large freezing chamber, the car was then sprayed with water, which produced unpredictable formations of ice across the entire hulk. Visitors, in turn, were invited to wrap themselves into thick blankets when entering the chamber and inspecting the work up close. *Your Mobile Expectations* aspired to convert an object usually associated with swift transportation into something that made viewers pause and establish new perspectives. Due to the ice's dual power of reflection and refraction, the car's outer skin looked different from different angles; it encouraged the visitor to stroll around the installation, probe ever different points of view, and use their own bodily movements as an experimental medium of perception and experience. Made possible with the help of green geothermal energy, the fragile ephemerality of ice thus asked viewers to reconsider the way in which advertising strategies turn common visions of speed and unlimited mobility into a marketable fetish. In Eliasson's own words, "Ice is closely connected with

transience—when it melts the object is gone. It's a very fragile material; the ice can break or someone can break through it. Ice provides wonderful perceptual references to the issue of time. . . . In the message cars communicate, everything has to look and go fast, but the ice can only be thawed slowly and the water pumped away. This is truly the only 'slow' car at BMW."[8]

Eliasson's comment indicates that slowness, in *Your Mobile Expectations*, was meant to achieve much more than simply reduce the speed of modernity's foremost symbol of mobility and inspire us to think about the disastrous expenditure of natural resources today. Slowness here facilitated both a temporal and spatial intervention, driven by the hope of emancipating notions of movement and mobility from any one-sided privileging of the temporal over the spatial or of space over time. On the one hand, *Your Mobile Expectations* defined slowness as a medium to investigate modern myths of movement at the level of the sensory and behold these myths in all their relativity. The project opened up a space in which viewers could experience the copresence of various temporalities (the original car's promise of breathtaking tempo, the ice's threat of slowly melting away, the viewer's desire to stroll around while fighting the cold) and learn how to resist collapsing different trajectories into one unified and fully controllable vector of motion. On the other hand, Eliasson's project identified slowness as key to exploring the transience of spatial interrelationships. Bringing ice and temperature into the equation, *Your Mobile Expectations* provided a "responsive interface" between object and viewer,[9] the car's frozen skin and its physical environment. In doing so, the installation not only questioned the presumed power of modern technology to dominate or even annihilate the obstinacy of space through speed, it also praised slowness as a resource for adapting to and interacting with the contingencies of our surroundings. The reasons for calling Eliasson's BMW a truly slow car indeed exceeded any attempt at merely inverting what has propelled modern society. What constituted the slowness of Eliasson's project, instead, was its aesthetic invitation to transform dominant understandings of mobility: from a concept according to which motion simply signifies an unbending advancement from A to B to one in whose context physical movement unlocks unforeseen interactions and relationships; calls forth diverse memories, perceptions,

and anticipations; and allows us to experience spatial realities as being energized by various temporal trajectories and historical dynamics. Slowness, in this expanded understanding, enables us to explore spatial relationships through physical engagement and mobile interaction. It makes us pause and hesitate, not to put things to rest and to obstruct the future, but to experience the changing landscapes of the present in all their temporal multiplicity.

On Slowness follows the lead of Eliasson's reconsideration of modern mobility. The book investigates paradigmatic positions in contemporary artistic practice—photography, film, video, sound and installation art, and writing—that reframe the velocity of contemporary life and experiment with notions of slowness that go beyond a mere inversion of current speed. Contrary to long-standing suspicions about the slow as an advocate of conservative or even reactionary positions, the kind of slowness that is of interest in this book is neither driven by redemptive nor preservative impulses. It neither rallies against the proliferation of advanced tools of mediation, nor does it preach bucolic visions or revel in a new jargon of authenticity. Similar to Eliasson, the works discussed here present slowness as a medium to develop alternate notions of mobility, enrich given modes of perception, and in this way intensify what it might mean to be contemporaneous to one's present. They make us wonder about the frenzy of the moment, but they do not embrace slowness as a means to shut down mobility and the primary promise of modern life, namely the promise of contingency and indeterminism—the promise that nothing is ever absolutely necessary or impossible, the promise that everything could also be different from how it is now and has been in the past.

In order to avoid possible misunderstandings, let me clarify in a little more detail what this book should not be expected to do. First of all, *On Slowness* is not about recent artistic interventions that simply stress the durational aspects of artistic production so as to challenge the fast-paced rhythms of today's art market and thereby reclaim the sacred or the auratic, the unique here and now of aesthetic presentation. Think, for instance, of the work of Franz Gertsch, whose *Triptichon Schwarzwasser* (1991–92) converted a single photograph over more than one year into an intricate woodcut, finally printed onto specially imported paper from Japan. Think of John Cage's *Organ2/*

ASLSP, recently installed in the German town of Halberstadt and designed to perform musical sounds—as slowly as possible—over no less than 633 years. While such experimental stretching of time is no doubt intriguing, the duration of a work's making or performance is by no means central to how this book defines aesthetic slowness. Dedicated to mapping the experience of contemporaneity, aesthetic slowness registers and reflects on the coexistence of multiple streams of time in our expanded present. But, with some notable exceptions addressed in chapter 2, no extended production processes or seemingly anachronistic modes of artistic making are required in order to articulate the principle of aesthetic slowness.

Second, *On Slowness* is not necessarily about aesthetic practices demanding that viewers reserve extraordinary periods of time to investigate perceptual processes and prepare themselves for the bliss of beholding its pure passing. Readers might expect a book on slowness in contemporary visual culture to comment in further detail on Christian Marclay's recent *The Clock* (2010), taking the viewer on a twenty-four-hour journey through film history while synchronizing individual representations of time on screen with the viewer's chronological experience of real time; on the light installations of James Turrell, as they invite viewers over protracted periods of time to attend to the wondrous physiology of seeing; or on the films of Hungarian art house director Béla Tarr, whose slow-paced choreography of sights and sounds continually probe our patience. While such work clearly seeks to suspend speed culture's dominant structures of attention, most of the works discussed in the chapters to follow choose a different route toward aesthetic slowness as they ask viewers to refract the impact of speed on our sense of time and mobility, our structures of memory and anticipation, our notion of place, subjectivity, and community. The wager of aesthetic slowness is not simply to find islands of respite, calm, and stillness somewhere outside the cascades of contemporary speed culture. It is to investigate what it means to experience a world of speed, acceleration, and cotemporality, experience understood—in Miriam Hansen's words—as "that which mediates individual perception with social meaning, conscious with unconscious processes, loss of self with self-reflexivity . . . ; experience as the matrix of conflicting temporalities, of memory and hope, including the historical loss of these dimensions."[10]

Another word of warning seems necessary at this point: *On Slowness* is not designed to offer a general survey of how issues of temporality have been addressed in various media and artistic practices throughout the last two decades. Instead, the arguments of each chapter are developed through close engagement with formal aspects and thematic concerns of individual works. To be sure, some readers might want to challenge my failure to mention certain artists, writers, films, photographs, and installation pieces. All things told, however, the objects discussed in *On Slowness* have been chosen for their paradigmatic and symptomatic value. They might not always embody the most iconic work done in their respective genre or media, but they offer invaluable concentration points and force fields to think through the stakes of slowness in contemporary art and culture. Whether next generations will consider them as canonical masterpieces of our contemporary moment or not, the works gathered here are meant to serve as echo chambers of larger historical dynamics and artistic developments. And it is only by means of judicious reading—of how slow reading, seeing, and listening hones our attention for detail and suspends hasty judgment—that we can recognize the ways in which these works speak to much larger constellations and contexts and enrich our thinking about what it means to approach our accelerated present in the mode of a true contemporary.

For many critics, the rise of today's culture of speed and compulsive connectivity dramatizes how the rise of modern industrialization, urbanization, transportation, and technical reproducibility, but also of early twentieth-century modernist and avant-garde art, reshaped the itineraries of individual lives and aesthetic experience. In the first chapter of this book, I detail the extent to which aesthetic slowness today continues and recalibrates how certain modernists of the early twentieth century already questioned the dominant association of modernism with speed, acceleration, shock, and ceaseless movement. Contemporary slowness runs counter to common juxtapositions of modernism and postmodernism; it straddles the great divide of twentieth-century aesthetic culture and urges us to reconsider monolithic definitions of both the modern and the postmodern. While in the main chapters of this book the focus will mostly be on work produced during the last two decades (with some notable exceptions reaching back to the late 1970s),

the geographical range of artists, filmmakers, musicians, and writers is deliberately diverse, stretching from Canada to Australia, Germany to Japan, Iceland to Italy, the United States to Russia. This pluralism should not be mistaken as a gesture of transnational triumphalism celebrating the equivalence and compatibility of everything existing under the sun. Rather, what is at stake is to explore the present as a space in which to engage with different cultural practices, values, memories, visions, and institutional conditions as contemporaneous to each other no matter how different they may be. Echoes of Aborigine mythology in recent Australian cinema (as, for instance, discussed in chapter 4) are, in this sense, not meant to be seen as temporally antecedent to the use of high tech equipment in the work of Tom Tykwer (chapter 5), Willie Doherty (chapter 6), or Janet Cardiff (chapter 7). Rather, the central challenge is to think of the present as a space of multiple trajectories and possibilities and to resist a prevalent (and older modernist) desire to collapse spatial difference into temporal sequence and hence deny the multiplicity of the spatial as a precondition for temporality in the first place.

As a strategy of the contemporary, aesthetic slowness—true to Eliasson's deliberate use of advanced technology—cannot afford to ignore the arsenal of technological manipulation available to artists today. To go slow, in what follows, is to face contemporary art's orders of technological mediation head on. It should therefore come as no surprise that the central image that informs my understanding of aesthetic slowness in various media of contemporary artistic practice is technological in origin itself: the operation of slow-motion photography in cinema. Slow-motion photography had, of course, been available in the first decades of the twentieth century already, but it only found widespread uses in narrative cinema in the late 1960s and has become a true staple of filmmaking with the spread of digital editing and post-production during the 1990s. Part of the inventory of cinematic special effects, slow-motion photography can be achieved by running film through a movie camera at a speed faster than normal. Once recorded, the film is then projected at standard speed such that the action on screen appears slowed down. Though slow-motion photography has the ability to intensify and stretch our perception of time and space, it cannot do without certain technologies of acceleration. It provides visions of slow-

ness, not because it simply halts the flow of time, but because it at once facilitates and reverses a stepping up of temporality.

It is this curious duality of slow-motion photography, as enabled through—and not in defiance of—advanced media technologies, that integrates the various readings of *On Slowness*. "What does a slow-motion picture of a face registering sudden terror or joy look like?" film theorist Rudolf Arnheim asked as a early as 1933, only to answer his own question by arguing that "effects would be attainable which the spectator would not take for slowed-down versions of actually faster movements but accept as 'originals' in their own right."[11] Similar to slow motion's ability to produce a different nature, in Arnheim's view, aesthetic slowness as discussed in this book doesn't simply seek to offer a slowed-down version of the real, a "thicker" version of reality in which today's media and technologies recede from the picture. Instead, slowness in the work of all artists under discussion here is an effect of a deliberate exploration of the specificity of their respective tools of mediation, and it experiments with various technologies of representation so as to unlock untapped modes of experiencing the real, of sensing our own seeing, and of developing alternate concepts of movement and mobility. Far from entertaining Luddite sentiments, aesthetic slowness takes stock of its own processes of mediation—its special effects, as it were—in order to open our senses to the multiple rhythms, stories, and durations that structure our present in all its contingency and in each and every one of its moments.

One of the central signatures of modern life, the category of contingency—the notion that everything could be different from how it was, is, or might be—has become digital culture's most enduring myth of speed and acceleration. Computing today promises the user unlimited authority over any possible movement, object, relation, distance, and intensity. The proverbial click of the mouse sends us traveling across the globe with unprecedented speed and hardly any physical activity at all. History can be recalled and redone in an instant with a few touches of the keyboard; possible futures can be invented and rejected at virtually no cost with the help of various tools of electronic mediation. Similar to the theorist of neoliberal deregulation, the dominant rhetoric of ubiquitous computing and connectivity sees our world as a playground of perfectly rational, calculating, modular, and self-sufficient

entrepreneurs whose self-interest is solely to be coordinated by the global market's invisible hand and whose strategic actions can in no way be faulted for the irrational crashes and exuberances of these markets.[12] Like neoliberalism, the rhetoric of today's culture of computing declares us as beings in full control over reality's data, movements, and speeds, and it precisely thus denies us what it might take to become a subject in the first place, namely the intricate process of negotiating what exceeds individual control; the playful encounter with what is other and incommensurable in the world as much as within ourselves; the openness to what might surpass instant understanding or mapping; the experience of conflicting temporalities, memories, and hopes.

Aesthetic slowness hangs on to the promise of contingency—freedom, indeterminism, surprise, and wonder—while challenging how today's culture of speed, ubiquitous computing, and neoliberal deregulation has appropriated contingency as one of its primary ideological building blocks, as part of a new language of inevitability. As a strategy of the contemporary, aesthetic slowness not only reminds us of the fact that everything could be different from how it is and has been. It also allows us to explore and rub against the very limits of what transcends our sense of control and strategic individualism, be it political, psychological, or perceptual in nature. Slowness approaches the present as a realm of unfulfilled pasts and unclaimed futures; it stresses the extent to which the virtual is deeply embedded in what we call and perceive as the real. A speed addict's innermost desire is to continually displace present and past in the name of the future's itinerary. He pursues eternal newness, yet precisely thus closes the space for the creativity of time, for substantial difference, change, and chance. Contemporary slowness teaches the art of simultaneously looking left and right, forward and backward, upward and downward so as to question today's rhetoric of modular self-management and envision the future as a sphere of the unpredictable. Slowness opens a space within the very heart of modern acceleration in whose context we can move notions of change, mobility, and experience beyond one-sided myths of teleological progress and goal-oriented traversal. Once denigrated as the tool of conservatives or reactionaries, slowness today serves a crucial function to challenge deterministic fantasies of mindless progression and develop concepts of meaningful progress instead.