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Master Interior Architecture: Research + Design

Graduation Thesis

DISTRIBUTED ALWAYS BECOMING REALITY

Aware of the fast speed of contemporary life, where slowness is often synonym of being conservative and anti-modern, I will make the exercise of bringing the word 'Slow' present to my everyday life. This to be able to engage with the overwhelming present, characteristic by its mind-numbing sense of simultaneity.

Life is faster today than it has ever been. This increased speed is propelling us, humans, down a precarious, disconnected, and immediate life; Where we, human beings, accumulate an infinite of stimulations, events and impressions at a speed faster than ever before. Being over-stimulated, where decisions need to be taken within ever shorter windows of time, is leading not only to an important loss of attention but also to a life with ever less substance, depth, meaning, freedom and spontaneity (Koepnick, 2014).

A speed that defines the present as a human-centered epoch, where humans believe to be superior in relation to other entities, such as: animals, plants, minerals, and everything else considered nonhuman, leading to a significant human impact on Earth's geology and ecosystems. This new proposed epoch, where geological Earth time and human history are intertwined is called the Anthropocene (Turpin, 2015).

The term Anthropocene, suggests that the Holocene, which constitutes the ten to twelve last millennia, is followed by the accelerated version of human impact on the planet, which marks its starting in the eighteenth century 'when analyses of air trapped in polar ice showed the beginning of growing global concentrations of carbon dioxide and methane' (Crutzen, 2002, in Braidotti, 2018). An epoch measured by its rise in agriculture; massive deforestation; extraction of coal, oil, and gas, and the atmospheric consequences; the combustion of carbon-based fuels and emissions; coral reef loss; ocean acidification; soil deviation; rapid extinction of different species, and a high human propagation (Turpin, 2015).

This fossil-fueled contemporary culture of speed, is affecting the geology of earth, leaving its trace in the history of it. The geological history of the earth we inhabit, has another passage of time, where change is measured in centuries and millennia. Quantities that stretch beyond human experience and that seem to defy comprehension. This time scale of geological events, which is unimaginably greater that the time scale of human lives and plans is referred to as 'Deep time' (John McPhee, 1981).

A time scale of geological events, where changes are not able to be seen with the human eye, and thereby are hard for us, humans, to comprehend. But there is certainly nothing static about

the land on which we live and from which we depend. How conscious are we of the Deep Time terrain under our feet? How does our social-human rhythm interact with ecological and geological rhythms?

By acknowledging Deep Time, and the presence in the present of different temporalities, in this case, the one of the Earth and mine as a human being, in the same space, leads me to pause and explore what it means to live in a present that integrates different realities, being aware that there are so many more I am not taking into consideration because of the fast speed of the contemporary life I am living in. Slowness is allowing me, to register the multiple layers of time, history and motion that constitute the/my present (Koepnick, 2014).

To bring 'Slow' into acknowledgment is to encourage other paces of engagement and by this the possibility of a deeper, richer (re)understanding of matter, creating a shift in the way I approach it, to allow myself to commit in other ways to the world I am inhabiting, aiming to provoke new perceptions. Slowness, more than being related to speed is about how aware we are of our surrounding. This shift in perception and position, allows us, humans, to be present and committed in our *now*, and understand the world as the interwoven, complex temporal and spatial continuum it is. It encourages to reflect on the meaning of temporality, and what it means to be present.

Even though I talk about Deep time, as a slow process of geological formation that traces back to millions of years, a term that is important to understand to follow my writing, my aim with this text is not to focus on the -slower than we can comprehend- time span of Earth, but the awareness of this other time span that is present in our *now*.

Slowness as a way of being aware of what the contemporary present represents; how multiple times and spatial orders are present simultaneously, being able to approach the present as a space charged with multiple durations, pasts, and possible futures (Koepnick, 2014).

Slow being and observing enables me to engage with my surrounding, to look more closely, to listen deeper, to observe and notice the little details, without them being unseen/unexperienced because of the speed of contemporary life. I am aware of the changes and movements in matter that are out of my control. I have no power of influence when observing matter. It is alive, on its own. Matter is constantly moving, expanding and changing. This awareness offers me tools for sensing its complexity. Being conscious of the different rhythms and temporalities, encouraging more accountabilities to the ecologies that are part of our lives and activities: we are part of a bigger bond. A connection to earth and deep time, that has shaped us human beings, socially and culturally. Matter, knowledge and geographies are part of us (Strauss, 2016). We are entangled and always becoming.

Observing these uncontrolled changes around me, makes me become aware of my human centered thinking, my anthropocentrism, where I alone possess intrinsic value. How can this be real? How is it that we understand nonhuman bodies only on their ability to serve us?

The purpose of my essay, is to try to leave human centered thinking behind, and understand life as a relation between multiple systems, non-above the other. Questioning the idea that agency is only related to humans, understanding that matter has an effect on the course of action that is irreducible to direct human intervention. Not only am I going to talk about Distributed Agency; the presence of space as a consequence of Agency is going to be an important topic further on.

Being critical and aware that this writing has its own limitation when talking about my focus on a non-anthropocentric view, since it is written from a human perspective, me, my question is always going to be, how it is that I can decenter my own thoughts and shift it to matter itself?

Through the writing, I am going to deepen my argument of shared and distributed agency in material engagement where brain, body, material and culture conflate and how space arises in three different states, using the example of pottery making with 'Deep Time' clay on a potter's wheel, where slowness triggers an alternative framework of engagement with matter.

I am going to focus on three states related to clay: Liquid State, In-Between State and Solid State. Each of them having a different meaning, attendance and understanding in the act of making pottery and creating space, where slow engagement and awareness of the material have an important presence. Understanding that these three states are related and connected in the bigger self, and depend one from the other to be present.

To be able to dive into the different proposed states of clay and its implications, I first need to understand how it is that clay is formed and where it comes from. This awareness and consciousness that comes through the act of slowness, makes me engage with material and think about its possible different temporalities and spacialities. Clay, is going to be central to my writing, this is way the understanding of the material has a big importance and cannot be taken for granted.

SOILS

There are different ways to study the earth to be able to comprehend its formational history, passing of time, and components. One way is looking and studying its soil, since it is a major component of the Earth's ecosystem, it can reveal changing weather and climate patterns of the planet. Soils can be classified into different types and grouped into twelve major orders. From heavy clays to soils rich in organic matter. The top layer of the surface of our planet supports all life on Earth.

Soils are in constant creations, accumulating over time and forming distinct layers, known as soil horizons. The older the soil, the richer it is in soil horizons. Studying these horizons in cross-sections can reveal many characteristics of the different layers, providing information of the area's geography and its Deep Time.

There are many types of soils, but primarily clay, silt and sand soils. They all have a similar creation process and are composed of about the same proportion of components: 45% minerals, 25% water, 25% air and 5% organic matter, being the pore space, the combination of space occupied by water and air. Each component is needed for soil to exist, they are entangled. These components, also have differences in texture, which is defined by the size of the material particles. This difference in texture, determines the type of soil present in a region, which is controlled by five main factors of soil formation. These factors are parent material, climate, biota, topography and time, all of which interact slowly, yet constantly.

CLAY

Clay soils develop slower than other types of soil, since its parent materials, stone, is slow to weather, needing more time, Deep Time, to be created. They are composed of micro particles,

much smaller than silt or sand grains, usually found in areas where rock-forming minerals, like Silica, Alumina and Magnesia, have been impacted by chemical weathering. Most clay minerals can be found in weathering boulders on a hillside, sediments on sea or lake bottoms, deeply buried sediments, containing pore water, and/or rocks in contact with water heated by magma. All of these environments may cause the formation of clay minerals from pre-existing minerals.

Different to sand and silt particles, clay particles carry an electrical charge on their surface, attracting and holding other charged particles, such as calcium and potassium. This results in a soil rich in nutrients. Besides that, the minimum size of the clay mineral expands and contracts significantly when exposed to changes in moisture content, resulting in a material rich in plasticity and cohesion, easy to work with when wet, due to a molecular film of water surrounding the clay particles. This plastic condition of the material, has connected, and still does, Deep Time material and human history, since clay has been used to make pottery since prehistoric human time.

The electric charged condition of the clay particle, exemplifies one of the main issues of Jane Bennett in her recent book *Vibrant Matter: A political Ecology of Things* (2010). It is her goal to be able to shift the focus from the human experience of things to the things themselves, recognizing the active participation of nonhuman forces in events. Theorizing that a 'vital materiality' runs through and across bodies, both human and nonhuman, leading to the statement that matter is alive, it is vibrant, it has a tendency on its own, just like the clay particle that attracts and holds other particles. This vital condition of producing an effect, altering the course of events of an entity, is what defines this particle as an 'Actant'. A word Bennett borrows from Bruno Latour (1991), that strengthens her theory and goal to acknowledge inanimate, passive, nonhuman things as active, as agents.

Important is to understand, that in Bennetts theory, Actants never really act on its own. Their efficacy always depends on the collaboration, cooperation, or interactive interference of many bodies and forces. This material performance of composing agencies together is what Bennett defines as an 'Assemblage' (Bennet, 2010).

An Assemblage is a material-affective dynamic in which bodies become something other than themselves. These bodies learn to do things together, developing common capacities to affect and be affected on. The properties created by this whole cannot be reduced to those of its parts, understanding that the Actants of the Assemblage generate something 'other' than themselves, and each Actant is also 'other' from the Assemblage. What these different bodies and forces do together, could not be done individually. The Assemblage is a performance of these agencies as a sum (Bennett, 2010).

If we apply this understanding to matter, in this case clay, we can say that the electrical charged clay particle, is one Actant, that together with the other components that create clay, all which would be considered Actants, create the whole, the material clay, which would be the Assemblage.

Not only the change of perspective of nonhuman bodies from inanimate, passive things to a more active role, seen as Agents, is what is going to guide this writing further on, also the understanding that the agency lies in the Assemblage, in the whole.

This new conception that brings things to the front, is leading to a more horizontal representation of the relation between human and nonhuman, attributing agency not to the human, but to the wider group; composed by human as well as nonhuman entities (Bennett, 2010); something I am aiming at too, since I have the intention to understand life as a relation between multiple systems,

non above the other, trying to leave human centered thinking and supposed superiority, characteristic of the anthropocene, behind.

LIQUID STATE

The state of Deep Time

I define the liquid state of clay, as the state of the material where matter is being created and so accumulating Deep Time. Here slow is understood as the slow passing of time, in relation to human time, that needs to be present in order for clay to exist. Different eroded clay particles travel with water to finally sediment leading to the creation of this new material composition. There would be no clay, without the deep time frame horizon, a process longer than we can comprehend or even grasp, since material needs to have a minimum size that is reached by weathering of the parent material in long spans of time. The slowly, but constant interaction of minerals, water, air and organic matter are assembling what we, humans, define as the material clay. These different particles with their internal, constantly morphing pore spaces between them, create the material, the Assemblage.

We walk on clay every day, and are unaware of how deeply this connects us to human and geological history. If the creation of clay is a process of Deep Time, and we create objects with this clay, then, we are, connected with a Deep Time past. We are physically connected to a mentally incomprehensible time. Clay is physically deepening our connection with the planet and its history, working in collaboration.

The importance of this state in pottery making, is the human understanding of needed Deep Time, in order for the material to exist, this intrinsically leads to the comprehension of a time span that existed and was alive before human beings. This gets tangible for us, humans, when we touch the material with our hands, aware of the interaction we are having with other temporalities and spatialities different to the one we are present in.

In the liquid state, the analysis of space is more internal than external. Space is present in the inside of the material, between its particles, as morphing pore spaces composed by water and air, that are in constant rearranging, creating the Assemblage. A space that is in constant becoming, growing in knowledge, encapsulating multiple temporalities and spatialities. Clay embodies in a same space, multiple space-time relations.

IN-BETWEEN STATE

The state of distributed agency

Doing research in the liquid state of clay, has opened my eyes. Slowness has helped me to be able to register and be aware of part of the multiple layers of time, history, and motion that constitute my present. I have never been so aware of the material in my hands when throwing a vessel on the potter's wheel. Understanding clay in itself, its deep time and creation, has made me become deeply connected to the lump of clay I am working with. Matter has now for me a different understanding and presence. I am interacting with something so rich in deep time knowledge, with so many other temporalities and spatialities, how can this not be fascinating?

This chapter is about the action of me, human, interacting with the material, clay, throwing a vessel on a potter's wheel. Deep time, material, human background, agency, slow as awareness, time and space, come together.

I remember, from my childhood, playing with soil found after rainy days in the garden. Getting dirty and using my hands to start molding whatever was in my mind. From little figures to big clay cakes. This idea of using local clay has something ritualistic embedded in the process of creating an object. A process that had a direct dependence of other phenomena, in this case, that rain had to happen in order to trigger my mind with the idea of using clay to play with. Soil that when dry was hard and not seen, just stepped on, in a hurry; but when wetted turned into grasped deep time matter, plastic enough to start molding something. Slowness and awareness on a rainy day made me look from a different perspective at something not acknowledged before.

When going to the ceramic station now, as an adult, I tend to use clay out of a plastic bag. Where this clay comes from, or how it is created has never questioned my mind until now. I was never really aware, how and where clay mines were located, this new way to approach material through slowness has given material another understanding, and has triggered something in me, that makes we want to go to the outside and get the clay myself. How rich would that be, to work with the clay that is part of my surrounding, my life. Something I am going to do in my future, just like I did in my childhood, but did not really acknowledge it.

When sitting, working with the -out of a plastic bag clay- on the wheel, I tend to forget the space I am inhabiting, and just flow with the moving clay between my fingers. My brain is interacting with my body, with the wheel and the clay, the order of this I cannot define, a constant interaction from the beginning until the end. Is it me, or is the clay guiding my fingers in movement? The clay becomes an extension of my body, or do I become an extension of the clay? The borders get blurry, and we both become one, how is it otherwise that I cannot explain how much pressure I use in order to control the making of a vessel. In the process of interacting with clay a question comes to my mind, 'who is in act'?

My first thoughts and feelings in this process are, that my mind and matter are coupled, displaying a dynamic dance of agency between potter maker, me, and task-environment display, clay and wheel. A dance in constant movement, between equal partners, where space is created between both entities and out of them. I am aware of the collaboration of pottery making, between the potter, me, and the wet mass of clay spinning rapidly upon the wheel. There is a dynamic tension between my hand, the centrifugal force imparted on the clay, the movement of the wheel and my guiding fingers, that press up, down, towards, etc. to make a vessel gradually 'emerge' from the wet clay in its own time (Malafouris, 2018). Understanding this process, is that my question has changed. It is not 'who is act?'; Since we are coupled, extensions of each others, the question has to be 'how is agency distributed?'

Distributed agency is something Jane Bennett and Karen Barad (2007) have been reflecting on through two new genealogies of new materialism.

Assemblage (Bennett, 2010) and Apparatus (Barad, 2007) are specific material-discursive dynamics (Nikolic, 2018). This means that there is an inseparability of discourse and materiality, present in the wider group (The Assemblage/Apparatus).

Assemblages and Apparatuses are both modes of intra-action of matter entangled with space and time. Intra-action refers to the necessity of pre-established bodies than then participate in action with each other. Agency is here understood as, not a property of the individual, but as a dynamism of forces present in the material-discursive dynamic (Barad, 2007). This is way, in the act of pottery making, the agency is distributed within the act of interaction, since the whole act and its associated external context/forces is the Assemblage/Apparatus. Agency is not to be

find in the specific entities separately, it is distributed between the grouped Actants, something I can experience when being part of this whole.

As I have mentioned before, for Bennett nothing acts through the act of a single object. Only Assemblages are real. Assemblages understood as a grouping of bodies with agencies, that develop common capacities to affect and be affected on. They are material-affective dynamics in which bodies become other than themselves (Bennett, 2007).

Contrary to Barad's Apparatuses, Assemblages are open ended gatherings, that emerge through intra-active iterative dynamics, but their expressions are not subjects and objects, as in Apparatuses. The open-ended condition makes them have a multiplicity of possibilities and orientations, being able to generate properties of a total, that cannot be reduced to its parts (Hayden, in Bennett, 2010). This means that Assemblages can be understood as 'events' or 'happenings' (Tsing, 2015). There is never really certainty in what an Assemblage can do, not even its constituent parts know. Agencies in Assemblages are in continuous experimentation (Nikolic, 2018).

Apparatus by the other hand, displays a tendency towards capture, fictional alignment and formalized disposition (Barad, 2007). They "arrange" a territory, since this makes it easier to perform inclusions or exclusions. Apparatuses enact what matters and what is excluded from mattering. It is the network of relations that connects and disconnects the elements, determining the distribution of power and knowledge, due to the fact that they have the tendency to not be open ended, so giving Apparatuses more control, and less freedom.

Having been part of the distributed agency present when throwing a vessel on a potter's wheel, and not really knowing what was going to happen in this interaction during the whole process of it, and also understanding that the vessel created, is something that cannot be reached without the different bodies present; It can only be created by all of us together, leading to generate something other than we, agents, are capable separately, is why I would best define this material-discursive dynamic, as Bennett does, as an Assemblage.

Clay, wheel, me, the space I am inhabiting and the one that comes from material, present time and other temporalities embed in Deep Time clay, sound, and close surrounding elements I might have not been conscious of, are the Agents of this Assemblage of distributed agency. Together we, human and nonhuman entities, without really knowing what it was that we could do, created an outcome, a vessel defined by our interaction. I do not think this Vessel will ever be finished, since it is always becoming, the Assemblage that embeds it, might change of Actants, since it has open endings, giving it multiple possibilities, moving without an end, but the vessel is always going to be part of an Assemblage.

Space is found in the distributed agency act. It is in the flow of activity itself. This flow of activity is what is entangled, is the whole. A space in *now*, in constant movement that connects different actants in the process. The Assemblage represents this moving, always changing space, that connects multiple time horizons and spatialities. The analysis of space can be here understood externally, since the Assemblage creates a total; But this total, is also not really a total, since it is open ended, morphing and moving without an end. Space is in constant becoming, it is created within and of the action itself. Composed by different actants and multiple temporalities that are always changing, leading to a "total" that can embed a past, present and future at the same time.

SOLID STATE

The drying of the clay state

After many minutes, sometimes more than an hour (in human time), of flowing with the deep time clay between my fingers, I reach a point where the flux has to break. This can be because I decided that the outcome I am seeing works as a “finished outcome”, or because the fast speed of contemporary life comes back to my mind. Flowing becomes conscious and not enjoyed. It becomes mechanical and without presence and care. I start detaching myself from the Assemblage, letting other Actants have more presence in it. Slowness as a way of positioning myself to matter and space is interrupted, the mind-numbing sense of simultaneity, characteristic of the present, comes back to me, I am not present.

Sometimes the outcome is not what I was expecting, so the expanded clay, that passed through multiple changes and interactions in this distributed agency dance, becomes a lump again. This way it can be saved in the same plastic bag from which it came from. Back to its safe, humid place, where it conserves its humidity and plastic state, and so it can be used again. A piece of clay that can be part of different Assemblages, being an active participant of one or the other, but is always part of a bigger sum. What properties it has within this whole I cannot know, nor even does this piece of clay know, since the other bodies are unknown.

Would it happen that the clay dried a little and the plasticity is not enough, then by only adding water, is clay going to be moldable again. Clay has a precious cyclical life, it can emerge back to its plastic state, ready to be interacted with, multiple times. It can be turned and turned, how many dances it can perform is not a question asked.

Has the material, I am using now on the wheel, been touched by other hands before? Was it part of another Assemblage with human presence? Maybe, in ancient times, but then dried, and after cracked; becoming part of the soil again, which might now be part of the clay I am using. This thought and this possibility is something that makes my mind wonder.

Matter comes with knowledge of material and time. It comes with multiple temporalities and spatialities to my present, to my *now*. In my present it continuously collects new layers of time and space, creating and embedding the complex system matter is. Constantly morphing, changing in shape and establishing new bonds. Matter is alive, it is vibrant, it is active, it can be an Actant so as an Assemblage; Its possibilities are open ended and multiple. Matter is in constant becoming, it is never the same.

So as the Philosopher, Alexis Shotwell (2016) writes: the spatial is never a discrete condition, nor it is ever neutral. It is always relational: woven within much larger systems, unfolding across multiple timeframes, and tied to lives beyond one's own.

Other moments the stop of flux on the wheel happens because my desired outcome, which has been adapting to what I see during the activity, has been reached. I have to force myself to stop, because the distributed agency dance could continue infinitely. Consciousness brings me to stop. If I do not force it, it is more likely that the created vessel will collapse and the loop of creation will have to continue/start again to reach a finished vessel, which is in this case my main desired outcome.

The created vessel reached in the distributed agency flow between the different Actants has to dry. This outcome embodies not only a moment of an Assemblage, it also embodies different

temporalities and spatialities. The ones that come with the Deep Time clay and the present time in which It was created, if not so many more related to other Actants present in its creation. Even though the material I am using is most likely to be mined clay, the mineral particles in it, required Deep Time to be created. The process of becoming clay might have been accelerated, but it still needs Deep Time materials in order to exist. So, even though I am not certain about the origin of the clay, I can be sure that it comes from another time horizon, one that reaches far from the human time span.

Slow-being has definitely orienting my way of thinking, knowing and feeling space differently, radically and affectionally. The vessel is not just a vessel anymore, it is a complexity of space and time coming from different horizons that merge together. It embodies distributed agency of an Assemblage and is now being part of other Assemblages I do not know. It is an intra-action that grows and connects in multiple directions of space and time. Matter that even though looks rigid and inert, keeps on changing and growing in knowledge. Layers are being added up, and change of this vessel will be present in new time horizons. The object in itself will change in size, since water particles are leaving the material, but the bigger form will keep on being the same. Changes are small. This is the moment that if change happens too fast, material will crack. What is a crack revealing to us? Is a crack embedding the still moving distributed agency dance? Is a crack a way of matter to have permeability and by this the possibility of other ways to be present in an Assemblage? These are questions I will leave open to thought, since the multiplicity of directions and movements without an end that it can have/take are infinite.

In this state, the Solid State, changes in matter can be seen in human time span. Since the active role of clay material, are here present in its high cation exchange capacity, swelling behavior and adsorption capacity, which make matter change in a human time speed. We, humans, are able to experience those changes and be aware of the different states of it. When dry the vessel reveals its particles and material composition; Also, color comes to the front, being more or less "orange", according to its material composition. The more iron oxide present, the more "orange" the material. Because of the condition that some changes in matter, in this case clay, happen in a human time span, hidden details of the material in its in-between state, start appearing when drying, giving us, humans, the opportunity to approach clay differently, engaging with the material and its vibrancy.

Every outcome is space and time in itself. The dry vessel embodies the distributed agency act of a combination of Actants, in this case: human, material clay, wheel, Deep Time, slow as awareness, time, and space. All of this together where part of what I, human, decide was the Assemblage. The Vessel embodies this flow of activity in fixed matter, that has now a different time span. Changes are going to happen, since matter is always becoming, but these changes are going to happen in another time span. Space can be understood as the Vessel in itself, so as also the space around it. Past and future are entangled and reconfigured in a fixed outcome, that looks inert in one temporality, but is actually never passive. Matter is always becoming. I questioning myself, if there is really a time and space we can call *now* that is not at the same time past-present-future?

CONCLUSION

The understanding of a distributed agency in the bigger sum, Assemblages or Apparatuses, is what defines this writing. Agency is not understood as something that can be attributed to humans or nonhumans, but is a condition that arises in the entanglement. Composed by the

different Actants that are present in the *now* we are in. I consciously use the word 'Now' instead of present, since the word present has a time frame connotation, something I would like to detach myself off, since time in *now* is past, present and future at the same moment.

Time and space come forward in multiple ways in the Assemblages/Apparatuses, since every Actant comes already with its multiple time and space horizons, being this bigger sum all of these entangled, creating multiple space-time connections. Matter is of space and time.

Throwing a vessel on a potter's wheel is a way to exemplify what an Assemblage is. Aware that it is me that defines this act as an Assemblage, I do believe that it embodies it properly. There might be more Actants participating in this Assemblage than the ones I can identify, but I do think that it illustrates the material-discursive dynamic theory properly. It is an example to be able to understand distributed agency. Throwing a vessel on a potter's wheel is a known action, where there is accepted (among humans) loss of control. The flow with the material becomes an unconscious action, and much of the times we are not able to explain our movements in words. Our fingers just move connected to matter, matter connected to our fingers. Besides this unconscious flowing, we are able to understand and identify the different Actants present in this Assemblage, us being one of them. The wheel, clay, human, space and time. There are certainly much more that are being part of this sum that enables the distributed agency, but those are some we can identify as human beings. These two understandings make us, humans, be able to understand what an Assemblage with distributed agency is. Adding to this, theory becomes tangible, since the Assemblage creates a tangible outcome. A vessel. This nonhuman element embodies the distributed agency possible because of the sum of these Actants.

By understanding and acknowledging distributed agency, we, humans, are leaving anthropocentrism thinking behind. Lowering the gap between human and nonhuman entities, since both are needed and essential in order for an Assemblage to exist.

Acknowledging Deep Time is also playing an import role to leave human-centered thinking behind, since it makes us, humans, aware that there is existence without humans, making us shift our perception in relation to matter. Deep Time matter is a tangible example of multiple space-time relations.

Slowness is inviting us on a path which may require to unlearn the ways we interact with our surroundings. To decenter from human-centered thinking, and understand the world as the interwoven complex and continuum space it is, letting go of our binary and dominate belief. Leaving preconceptions and control behind and letting go of the conceived borders, becoming aware of the connections between human and nonhuman entities.

I believe that this will inspire us to change the way we interact with matter, and become aware of how this distributed agency between human and nonhuman is creating a multiplicity of space and time connections.

I do still question myself, how I can decenter these thoughts from anthropocentrism, since all this thinking comes from my human perspective. I define what an Assemblage is and when to not be part of it when consciously leaving the -pottery throwing Assemblage-. Might slowness detach me from the superior eye view? Since I am the one analyzing it; Or might this need of understanding, be something I have to let be, since it responds to my constant control and by this my human-centered understanding?

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