

movement, and thus the idea of progress is more complex. What Koepnick seeks to define is what he calls “slow modernism”³, a way of seeing modern velocity as “a force field defining the present as a site of uncontained potentiality and multiplicity.”⁴ Koepnick utilizes Umberto Boccioni

timeless domain that pushes against the frame of reality.⁸ In film, it seems to serve as a reconfiguration of the screen, navigating an alternative representation and to allow us to “touch

challenges this by recognizing the need for different notions of progress. Slowness remains of critical importance in the simple fact that it can detect the co-presence of different durations and allow us to think of the future as not one single, unified trajectory, but as an uncertain and complex yet-to-be.

Koepnick's multidisciplinary approach in

makes his ideas accessible to a wide audience. Anyone with an interest in contemporary art or of slowness in general would find his concepts relevant. Although at times the thesis of the book seems to be echoed within the same chambers of thought, being rephrased in the same way one too many times, Koepnick's mantra holds weight and gravitas. This thoroughly critical, engaging and patient insight has much to contribute to what it means to be contemporary.

Works Cited

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