

# In the Eye of the Tornado: Encounters with Clay—A Relational Materialist Orientation Toward Cultivating Curriculum

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Résumé de l'article

This paper follows three student-educators' journey with clay. Embedded in the contextual space of the studio, the paper considers the complexities and processes involved in cultivating curriculum and thinking with the idea of art as a language. Inspired by the relational materialist approach, Erin, Roselyn, and Colleen enter into a dialogue with clay—embodying one another, entangling with each other, intra-actively doing unto one another, and reaffirming that knowing things is embedded deeply in relational connectivity with the world around us—onto-epistemology. The authors journey together with clay through spinning, twirling, tornadoes, storms, music, chaos, and destruction.



## In the Eye of the Tornado: Encounters with Clay—A Relational Materialist Orientation Toward Cultivating Curriculum

Erin Malki, Roselyn Gutierrez, and Colleen Skuggedal

Erin Malki, BA ECCE, MA RCC, has worked as an early childhood educator since 2004. Currently, she teaches as a sessional instructor, supporting and guiding new early childhood educators. Erin is also a registered clinical counsellor. Her emphasis and motivation in both fields stem from the significance of relationships and relational healing and how deeply those link to our existence. Email: erinmalki@gmail.com

Roselyn Gutierrez is an early childhood educator at a nonprofit neighbourhood house organization in Vancouver, British Columbia. She received her BA in ECCE in 2019 from Capilano University. Roselyn is passionate about giving voice to young children and educators.

Colleen Skuggedal is an early childhood educator in the process of completing her bachelor's degree in early childhood care and education at Capilano University. She resides in Vancouver on the traditional lands of the Squamish, Musqueam, and Tsleil-Waututh peoples in so-called Canada.

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**Key words:** artistic processes; relational materialist approach; onto-epistemology; curriculum; assemblages

This inquiry took place in an advanced curriculum course led by Dr. Sylvia Kind at Capilano University. Roselyn, Colleen, and Erin, third- and fourth-year students in the early childhood care and education degree program at Capilano, were put together into a group. As a group, we were all very curious about clay despite having minimal exposure and experience with the material. The assignment was to investigate being-with clay. To help ground our thinking, we carried with us a desire to imagine what it means to cultivate curriculum through a relational materialist lens (Lenz Taguchi, 2011)—that is, to imbue an ethics of immanence and potentiality toward our relations with clay.

What unfolded was a series of entanglements illustrating the material in learning (Lenz Taguchi, 2011), which demonstrate the emergence of assemblages and multiplicities that bloom in the *in-between* intra-actions of maker, material, and

more-than-human. We became-with clay (Lenz Taguchi, 2011). Our orientation upon our meeting with clay was grounded in a resistance to humancentric or anthropocentric relations; we “consider[ed] entanglement as a fundamental state ... understand[ing] that separateness is not the original state of being” (Brown et al., 2020, p. 1). We asked, *What becomes lost or taken for granted in an acute and chronic obsession with humancentricity?* Furthermore, we questioned the extreme perpetuation of the autonomous individual child, which Taylor, Pacini-Ketchabaw, and Blaise (2012) explain as being just an illusion. Through our inquiry with clay, we attempted to bridge the gap between the human and more-than-human, inculcating a natural troubling of humancentrism into an evocation of the truth regarding our cosmologies and the interdependent, intrinsic nature of humans and all other forms of life on earth and beyond. We, settler-colonialist student-educators on Musqueam, Squamish, and Tsleil-Waututh territories, humbly acknowledge longstanding Indigenous worldviews that have always spoken of

a relationship framework: one of interconnectedness (Poitras Pratt & Gladue, 2022).

For the three of us, the importance of thinking alongside Indigenous worldviews stems from our ethical belief that our responsibilities and accountabilities as settler-colonialist student-educators on unceded territories calls for an ethics of immanence and potentiality. Lenz Taguchi (2011, citing Deleuze, 1994) writes, “An ethics of immanence and potentiality is concerned with the interconnections and intra-actions in between human and non-human organisms, matter and things, in processes of *constant* movement and transformation, where all of us continuously become different in ourselves” (p. 47, emphasis in original). Indigenous thinkers have told us and still tell us about the unending presence of relationships—of being in relation and of being interconnectedly fused with everything and all things always—and the impact those entanglements holistically have on one another (Todd, 2016). Our orientation with clay was toward a recovering of Indigenous worldviews that Indigenous thinkers have embodied and shared for millennia (Todd, 2016). Taylor et al. (2012) write that they “hold out additional hope that by paying these relations more attention, we can do our bit to defuse the human-centric conceits of rampant individualism” (p. 1). As individuals born and raised in this settler-colonial society, we noticed even more palpably how our individualistic conditioning wired us differently from the fundamental worldviews of Indigenous peoples and their sacred culture. It was not natural for us to think with clay in an interconnected way. This inquiry was an opportunity for us to put into practice this newly shifted perspective; however, it took time. Paying closer attention to things considered as “the other” was a place of new beginnings for all three of us.

## Relational materialism

A relational materialist theoretical approach to curriculum emancipates learning from the dominant hierarchies of binary thinking, in particular the privileging of humancentric ways of knowing over other matter. This approach invited us to “read the world around us from our embodiment and being a part of the world, and being in an equal state among other organisms and matter” in our encounter (Lenz Taguchi, 2011, p. 40, citing Barad, 2007). In our multiple encounters with clay in the assemblages curated in the studio space, not only did we *become-with* clay as we considered its and our own multiplicity, but we also began to understand how matter—clay, music, pottery wheel, images, ideas, bodies—becomes performative agents with their own agency as they interconnect—affecting and becoming affected by the flows and intensities present in the studio space. Becoming affected by the intersections of other materialities and agencies in the *in-betweens* of events in the studio space opens up an “ethical and participatory space” for learning and becoming (Lenz Taguchi, 2011, p. 47). Our encounters allowed not only clay but also music, video, and pottery wheel to become active agents in our *becoming-with* clay; with each new encounter we became “anew” (Lenz Taguchi, 2011, p. 47). Becoming *anew* with each singular encounter became an evident confirmation of the relational materialist approach to learning and becoming—our *knowing-being* changed with each encounter.

Together the three of us carried ideas around materiality, about the liveliness of materials, and of honouring the complexities and the processual, continuous unfoldings experienced as being *meaningful, transformative, inventive, expressive, interpretive, and communicative*, not only with the artist, but also with the artist’s surroundings. We approached the shaping of ideas as not just coming from the maker or the environment, but also from the materials (Pacini-Ketchabaw et al., 2017). The materials do something to the maker just as the maker does something to the materials, and it is through this relationship that intra-activity occurs (Barad, 2007). Thinking about art processes and artistic inquiries as multifarious, rich languages that do not always have a desired place from which to begin, or a desired place for ending, honours the gap of the *in-between*; where new knowledge and new ways of being emerge. This orientation toward materials as a language of art captivated our inquiry with clay and our reimaginings of what it meant to “do art.” Taking from Barad’s work, Brown et al. (2020) affirm the suggestion that “knowledge

is not outside of us waiting to be found, discovered or created by one person in isolation, but is something that is generated in relationship *with* each other and the environment (p. 2). For us, our intentions were aimed toward disrupting any relational hierarchies in order to truly practice being *with* the clay, being *with* the studio, and being *with* each other and others.

Contemplating how we, as educators, engage in artistic processes with young children and materials, we draw on / think with Sylvia Kind's (2010) conceptualization around art, leading us to comprehend that "creating" art is complex. It is neither an individual, inner process nor a form of self-expression rendered from an artist's idea, formulated in the artist's mind and then simply brought to life by way of representation. Art is more complicated than that. Art is not straightforward. Art represents an alchemy of layered evolutions and nonlinear processes that ebb and flow, always living, with imperceptible beginnings and endings (Kind et al., 2019). Materials themselves are not linear or static—each has their own agency, rhythm, movement, and ways of being—a taken-for-granted notion when conceptualized in this way (Kind, 2010). Therefore, we approached this inquiry in spaces of difference with hopes of experiencing multiple encounters which we thought (or conceptualized) as wholly relational, unpredictable, not yet known, undiscovered, and disruptive, coming together moment within moment, with all entities, forces, and spaces, human and more than human (Pacini-Ketchabaw et al., 2017). We began our encounter with only clay, but as you will see, each encounter provided spaces for diffraction and produced an abundance of multiplicities, such as pottery wheel spinning and twirling with tornado and ballerina.

This careful attention toward *being-with* is a concept we embraced from Karen Barad's work. Barad (2007) discusses the concept of ontology—the state of being—and the concept of epistemology—the state of knowing—and she argues "that it is impossible to isolate knowing from being, since they are mutually implicated" (p. 185). That is to say that knowing or coming to know clay in detail is deeply rooted within and between the multiple levels of relational intra-action and interconnection. Relationality is the cornerstone. These constant entanglements with others, the world, and more-than-human entities is what allows us to flourish—in connection. Barad explains that through an onto-epistemology, "we as beings are becoming with the world and ... the becoming of the world is a deeply ethical matter (p. 185).

In the photographic narratives below, moments of poetry and generative questions emerged and were interspersed in our moments of inspiration as we entangled and became-with clay. Constructing curriculum through a relational materialist approach is not easy. Throughout the inquiry, our encounters with clay often generated multiple questions, and we were often left unsure as to how and what to respond to. Oftentimes we felt overwhelmed by the questions and we noticed a sense of urgency to respond to something, anything. Moreover, we became cognizant of our conditioning toward traditional forms of curriculum.

Our past exposures to subject-centered or learner-centered formats inculcated an expectation of linearity, of expecting what comes next. Dominant understandings of curriculum development often occur in a linear fashion driven by concepts predetermined by experts as subjects/topics that children at different stages should engage with. For example, one-week children might learn about cocoons and then the following week they will learn about butterflies. This linear approach takes for granted and makes invisible the relational multiplicities produced within spaces of difference that naturally collide with each other when minds and materials come together. The collisions that occur from these spaces of difference are invariably affected and effected by specific conditions, such as the social location and cultural identities—gender, gender identity, ethnicity, Indigeneity, ability, social class, age, race, and spirituality—of the educators, the children, the space, the land, and the materials. We, along with more-than-human entities, each carry our own stories, beliefs, behaviours, and attitudes. The three of us tried to listen to the music of these multiplicities, the relational reciprocities, rather than see through the stripped bare

nature of fragmentation.

Our encounters with clay challenged us ethically and morally toward a better understanding that everything and all things are interconnected in every moment. It was challenging for us to orient ourselves toward seeing the relationality in all the more-than-human and human entities present, yet we were called to ethically and responsibly pay attention to and respond to these calls. We attempted to push ourselves away from thinking in fragmented ways or from only seeing the value in the concepts or the learner. Reflecting on our encounters became crucial in our practice as it prompted us to slow down, pause, and dwell with the interconnected essences of the inquiry. Lingering with the discomfort and coming to realize that one is changed as one encounters something new, we now encourage you, as you read through the following narratives, to immerse yourselves in the questions as if you yourselves were the ones entangling and intra-acting with clay.

## Encounters with clay inquiry

Mold, improvise, reshape, encounter, comfort, relax, embody, stuck, tension, dry, covered, squish, pinch, elemental, seeping, creeping, assemblage, flexible, malleable, spin, dance, affect, effect, static, movement, perform, wrap, enwrap, listen, feel, hear, touch, move, immerse, emerge, dance.

### *Being-with clay*

Clay is often characterized as a static material demanding a certain situatedness that does not require much movement. Yet, in our exploration and experimentation with clay as it entangled and intra-acted with the many assemblages that emerged, a new and different way of knowing and being-with clay transpired. Artistic languages are nuanced in their expression, in their provocations, in their colours, in their textures, in their flexibility, in their relationship to their surroundings, in their couplings and even in their triplings with other elements. Inspired by a relational materialist approach, we conceptualized clay in relation with all the other entities present in the studio—human and/or more-than-human—continually colliding and entangling. As we worked closely with clay in the carefully curated studio, being cognizant of the ideas and concepts embedded in relational materialism, we attuned to and entered into spaces of “multiple lines of intersecting and intra-acting movements, not just a singular or individual process from idea to form, but an entanglement of things ‘in the making’” (Kind & Argent, 2019, p. 3). We, along with the materials, entered into a dialogue, embodying one another, entangling with each other,

intra-actively doing unto one another, reaffirming that we do not just come to know things but that knowing things is embedded deeply in relational connectivity with the world around us: onto-epistemology (Geerts et al., 2019; Lenz Taguchi, 2011). Through our entanglements, we came to understand the influence of the assemblage and how at-risk our encounters with clay were of being uprooted and disrupted. That is to say, it was precisely in the collision and the risk of disruption with clay that something new would emerge (Barad, 2007; Kind, 2010, 2017; Lenz Taguchi, 2011).

Figure 1. Clay entanglements.





*The liveliness of clay**Figure 2. Being-with clay.*

Many of our curiosities centered around the rhythms, intensities, and characteristics of clay as our hands joined with clay in the studio assemblages. We assumed clay did not require much movement, that it was sedentary and demanded a certain situatedness. Our presumptions of clay as a passive recipient of our ideas and notions regarding what clay could be or could do placed us in a hierarchy of “higher knowing” and positioned us as observers rather than in equanimity of being-with clay. Upon noticing this imbalance, attuned, we shifted out of an observer placement and into embodying a relational materialist approach. Through our embodied relationship with clay, we began to attune our bodies and minds toward clay’s being, and we learned more about clay’s needs. If kept hydrated, clay would feel soft and would generously repay us with ease of movement and a sense of relaxation. If its need for water were ignored, however, clay would start to harden, crumble, and separate with every movement of our hands. We learned how clay seeks to entangle with us, and as studious interlocutors we became more attuned to clay. Our encounter with clay elucidated the intra-activeness in-between our agency and clay’s agency. We noticed that the lines blurred from the place where our entities began and the place where clay’s entity ended. We were not separate but rather infused into a reliant and relational, reciprocal entanglement with one another.

**An encounter with something new***Figure 3. The pottery wheel.*

We found ourselves standing in front of a pottery wheel that was hidden in the back of the studio. We stood there in collision with the pottery wheel and began to embrace the interconnectedness of how our feelings and senses

contiguously induced our cognitions—*bodyminds* (Lenz Taguchi, 2011). *What is this thing the pottery wheel? How does clay connect and live with the pottery wheel? How do we become relational with the pottery wheel and the clay? How will the pottery wheel and clay become relational with us?* The pottery wheel's call to us was powerful; we could not resist it. As we came together with the pottery wheel and engaged with its force, we listened with relational materialist perspectives to guide us. We became open to finding the voice and the visibility of the material; we embraced the possibilities and moments of a diffracted onto-epistemology emerging (Lenz Taguchi, 2011). We knew this collision of elements would produce something new.



Figure 4. Poetry in motion.

The studio afforded us the privilege of being able to explore the pottery wheel. Echo upon echo, circles, spinning, roundness of the clay, rounding formations made with hands, simple closed curve, layer upon layer of this over and over, circle speaking to circle, mushed wet hands, the agency of the slightest touch or movement. In relation with the pottery wheel, more questions seeped through our *bodyminds*: *How did these movements affect us? How did movements affect the clay? How does clay respond to spinning movements mixed with hands and speed? How are we in relation with the clay? How do relations help us to understand, make meanings, and create new understandings?* We think with Lenz Taguchi (2011) when she writes, “this approach reads reality in ways that, so to speak, flatten out the hierarchies between humans and matter: We read the world around us from our embodiedness (*sic*) and being part of the world, and being in an equal state among other organisms and matter” (p. 40). Here, we—Roselyn, Colleen, and Erin—found ourselves enmeshed with the clay, the pottery wheel, the water, the movement and with

each other, equally positioned, and part of the world.

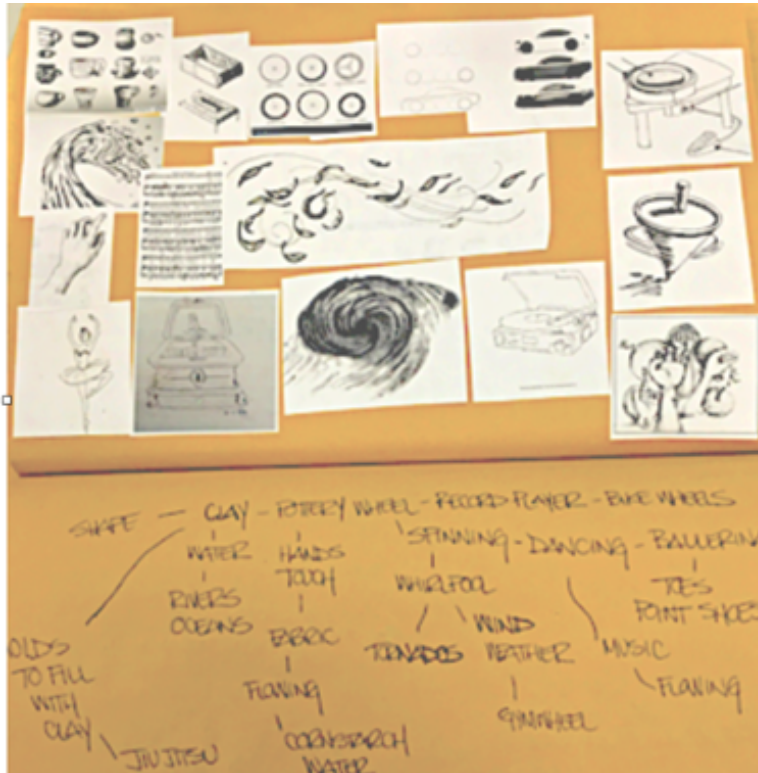
*Thinking-being*



Figure 5. Entangling with clay.

We sat down to articulate formulations of the way the experiential encounters with clay, thus far, had affected us. Contagions enable the communication of ideas from one being to another, thereby calling to attention the significance of being in relation and of sempiternal interconnectedness. This, a resistance toward the notion of separateness. We asked: *How do we relate to make sense of our surroundings? How do our surroundings relate to the forces and rhythms around us, in a movement that then infects other intersections and intra-actions?* The three of us, the studio, the pottery wheel, and the clay penetrated and influenced our bodies, our thoughts, our beings, and our curiosities, producing multiplicities (Lenz Taguchi, 2011). Despite the individuality of our bodyminds, the three of us generated a common theme around the feeling of being in movement with clay (Lenz Taguchi, 2011). Each of us described a feeling of being taken over through motion with clay. *Twirling, spinning, circulating, pirouetting.* In a free association manner, each of us began to share whatever came to mind about our past encounters with clay. This coming together to create was generative in multifarious ways (Geerts et al., 2019, p. 2). We used images to help us visually see all the ways in which the clay exploration had pollinated our bodies and cognitions until the empty page then became filled with new becomings (Lenz Taguchi, 2011). Our encounter with clay invited many multiplicities—images of spinning ballerinas, tornadoes, spin tops, wind, clouds, storms, blowing leaves, and music—these inspired our desire to be in relation with clay again.





“Rather than merely holding representations of ideas and theories as if ideas are articulated and then applied to a material, materials provoke different ways of thinking as the child, artist or maker engages and works with them.”  
(Kind et al., 2019 para. 8)

Figure 6. Provoking different ways of thinking.

## Assemblages & entanglements in motion



“The forms of things—of all sorts—are generated in fields of force and circulation of materials that cut across any boundaries we might draw between practitioners, materials and the wider environment.”  
(Ingold, 2013, p. 29)

Figure 7. Assemblages.



Figure 8. The juxtaposition of an elegant ballerina against the destructive tornado.



Figure 9. New possibilities waiting to emerge.

A fragile yet violent interweaving encircled the space-bodies-minds and led to a mindful sensitivity to the assemblages that presented themselves in the studio space.

We then were curious how our bodies would factor in and play along with the materials present in the studio space. *How would music, video, clay, and hands move together, dance together, create together? What new possibilities were waiting to emerge? What new ways of knowing and being with clay were waiting to be discovered in this assemblage?*

In this interplay of moving forces, Erin's movements with the clay and the wheel resonate and echo the rhythms of the music and images, each in dialogue with one another. The morphing of the clay from one thing to another is in response to what is at play in the assemblage. Each part of the assemblage contaminates other parts. From the rapid movement of the tornado corresponding with the speed of the wheel, to Erin's interaction with clay, something new is emerging and becoming. In tune with the music, Erin's hands curve along the contours of the



Figure 10. Erin's hands curve along the counters of the clay.

clay in a slow, rhythmic motion. Her hands meld with clay, enfolding the grooves and remnants of past encounters. The rapid repeating whirls of the tornado projected on the screen attract Erin's attention. Her eyes fixate on the screen while her hands begin to follow the movements of the tornado. She squeezes the clay between her fingertips and the inner index of her hands as she ascends and descends the length of the clay. Ripples form on the outward rim of the clay. Slowly a funnel shape emerges from intersecting movements. The alternating vibrato of the music amplifies the movement of the tornado, changing the flow and force between Erin and the clay. Movement upon movement the ripples become multiple, and the hole becomes wider. The room appears to sway in motion with the flows of this rapid becoming.

*What do tornados inspire? What did the ballet dancer inspire?* These parts of the assemblage became contagions mixed in with the movements of the pottery wheel and the clay—hands shaping, music playing. Echoing the movements and shapes of the tornado and the spinning dancer, motion emerged. Though left still, one could almost feel as if the clay was still spinning, in motion, as if the movement never stopped. Gazing at them elicited a still, yet alive, feeling. As if one could still hear the music, the blazing force of the tornado, or the graceful precision spinning movements of the ballerina.

Erin was not copying the tornado. There was no preplanned idea. This was not the representation of something. This was something different—the pottery wheel in this case was not used with the intent to make something. Rather it was a reinvention, a reknowing. *What if we were to rethink the way we work with clay at a pottery wheel? How would creativity take shape? How do music and images affect and effect our interaction with others and materials? What role can music and images play, if they are not seen only as a way for us to reproduce something?*

### Studio



Figure 11. Interconnectedness.



"We are nothing unless we connect to something else."

(Lenz Taguchi, 2011, p. 40)

The studio became an integral part of our being *with* clay. We thought of the studio as an emergent workshop, a place of possible ideas, a laboratory, a milieu of experimentation, a place of creating, a place in action (Kind, 2010). The studio does things to us as we similarly do unto it, effortlessly and without predetermined aims. We thought of the studio as a figurative and literal transient time machine that moves back and forth.

The studio is never finished, never stopped, and never firmly in one place. The concept of things—animate and inanimate—sees them always in motion and always changing. What resembled a tornado took over our senses as we walked into the studio that day to continue with our clay inquiry. Though likely not purposefully positioned, a round circle shape stood out to us. Blocks were everywhere, some perfectly placed and standing and others randomly dispersed and scattered as if they had once been standing perfectly. Though it was still, again we felt movement while observing the room and walking around within the chaos. Liveliness was present. This observed assemblage brought back to our minds thoughts of tornados and spinning. The added element of destruction also came to our thoughts. We felt strongly encompassed by tornado in a bodily way.



"The experience of the studio became a moving, sonorous, gestural, textural, material, improvisational 'dance of attention'; a dance of attention that is concerned with the immediacy of mutual action."

(Kind, 2019, p. 9)

Figure 12. Studio.

We purposefully placed the pottery wheel in the centre of the powerful tornado's eye, surrounding it with the tornado's movement, chaos, and destruction. Though still, being in the middle, one felt motion, a liveliness—motion coupled with the pottery wheel's spinning dance.





Figure 13. *In the eye of the tornado.*

The projection of a destructive tornado and the accompanying sounds, immersed in the middle of the destruction of blocks, we found ourselves wrapped up once again in an assemblage, creating an unsettling palpable feeling.

Colleen became part of an assemblage that was continually unfolding. Each component in this composition played a part, from a slight change in musical tempo to the tap-tap of the potter's pedal. The intermingling and intersecting of these elements were part of a constant flow of complementing and opposing forces—wave-like, an in-and-out dance among the different bodies, materials, and more-than-human entities. Colleen was just one of many movements caught up in the storm. What unfolded was also a swift dismantling of the delusional anthropocentric narrative. The metaphor of the tornado did not pass over any of us, for in the centre of this tornado, no humans were to be found. Rather, it was a compilation of multiple forces complementing and opposing, coming together, creating the funnel in a storm. We were not here alone. We were not the only bearers of agency.

The palms of Colleen's hands clasp tightly around the base of the clay as her eyes are pinned to the tornado. Colleen presses down on the pedal. The wheel picks up speed, matching that of the tornado. The rapid movement causes the clay to slip from her hands. The force of the movement leads her to tighten her grip. Her fingers loosen as the clay repels the pressure of her hold. She propels forward to regain her control, but the clay pushes back. The slow, soothing rhythm of the piano in William Joseph's (2016) version of "Nothing Else Matters" emerges overhead. Its notes wrap themselves around Colleen's hands, causing her to release the pedal. Slowly the wheel unwinds and together clay and Colleen enter a gestural dance. The tempo of the music shifts, interrupting the dance mid-tune, causing a rift between Colleen and the wheel. The increase in speed intensifies the friction and again the clay pushes back against her hands.

"We can never reflect upon something on our own: to reflect means to interconnect with something.

Thus, thinking and learning is always an encounter; something that 'hits us' as we engage with the world."

(Lenz Taguchi, 2011, p. 46)



Figure 14. *Colleen became part of an assemblage.*



Figure 15. In the centre of the tornado's eye.

Consumed by the spiralling assemblages that emerged from our exploration and experimentation with clay, we were left with many more curiosities, wonderings, doubts, and speculations.

What was our intention? Was it movement? Should this project have been focused around clay because this class was about materials? Or should it have focused around the movements emerging from the assemblage? How can we get to know the clay through our bodies? What would it do to play a video of a potter's wheel and engage with fabric? What would it feel like to be wrapped up in fabric? How would movements change, evolve? What would happen if we put fabric and clay together? How would fabric factor in with the assemblage? Spinning—this proponent seems to be singularly vital for both clay and tornado. What makes the eye of a tornado so special? How does clay respond to more movement and more water on the pottery wheel? What about this idea of the middle? A force? More power? How fast does a tornado spin? How fast does the pottery wheel spin? What are other ways we could enact this spinning motion? Are there other ways we could use the pottery wheel to create something else with the spinning motion?

## Interlude

In this space, time takes on labyrinths of spirals. Spirals entwined with bodies and stories of the past and present. Moments in this space were products of time, bodies, ideas, tensions, and rhythms moving along intersecting and intra-acting lines. The spiralling videos of tornadoes and ballerinas in synchrony with the reverberating sounds of the music became embodied in relation with clay on the potter's wheel.

Just as the funnel of a tornado subsumes anything and everything around it, the assemblages present in the studio in that particular time subsumed our bodies, materials, ideas, and forces, leaving in their path different ways of knowing and being-with clay. The materials do something to the maker as they relate to the other assemblages in the room, just as the maker does something to the materials as she relates to the other forces and entities present at the time—creating an interaction, an intra-activity. It is an event which is fluidly in dialogue and in a relational exchange. The space in-between body and material becomes blurred and intermingles, producing a new way of knowing and being with one another. Through this dance of exploration on the current of time, this union of maker and materials induces a natural seeping out of the in-between space of something new, of something becoming (Kind et al., 2019).

The series of entanglements that unfolded in the choreographies of assemblages in the studio opened an ethical and participatory space as we encountered clay–bodies–pottery–wheel–music–ballerina–tornado. The diffractions that occurred with each encounter created new multiplicities, new meanings, new becomings; with each collision we became anew. Orienting ourselves with a relational materialist approach invited us to flatten the hierarchies of the dominant humancentric and anthropocentric logics of being with materials. Rather than outside observers and/or bystanders of materials, we became one with materials—joining in the push and pull of a slow-moving dance. Resisting the need for control and allowing for the intra-action of multiple agencies fostered not only new wonderings and new possibilities, but also new becomings. For curriculum to flourish, to blossom, to become anew, we need to embrace a renewed conceptualization of materials as artistic languages that are interconnected and interwoven with everything and everyone—nothing exists without the other.

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