



# SLOW ART DAY

## Virtual Edition

**Slow Art Day** is a global event with a simple mission: help more people discover for themselves the joy of looking at and loving art.

### Why slow?

When people look slowly at a piece of art they make discoveries. The most important discovery they make is that they can see and experience art without an expert (or expertise). And that's an exciting discovery. It unlocks passion and creativity and helps to create more art lovers.

### How can I participate virtually?

Since the Museum is temporarily closed, we've devised a way for you to engage in Slow Art Day from home. We'll post a series of images on social media of a single artwork from a variety of angles and distances. Each photo will be accompanied by prompts and questions to get you thinking more deeply and critically about the work.

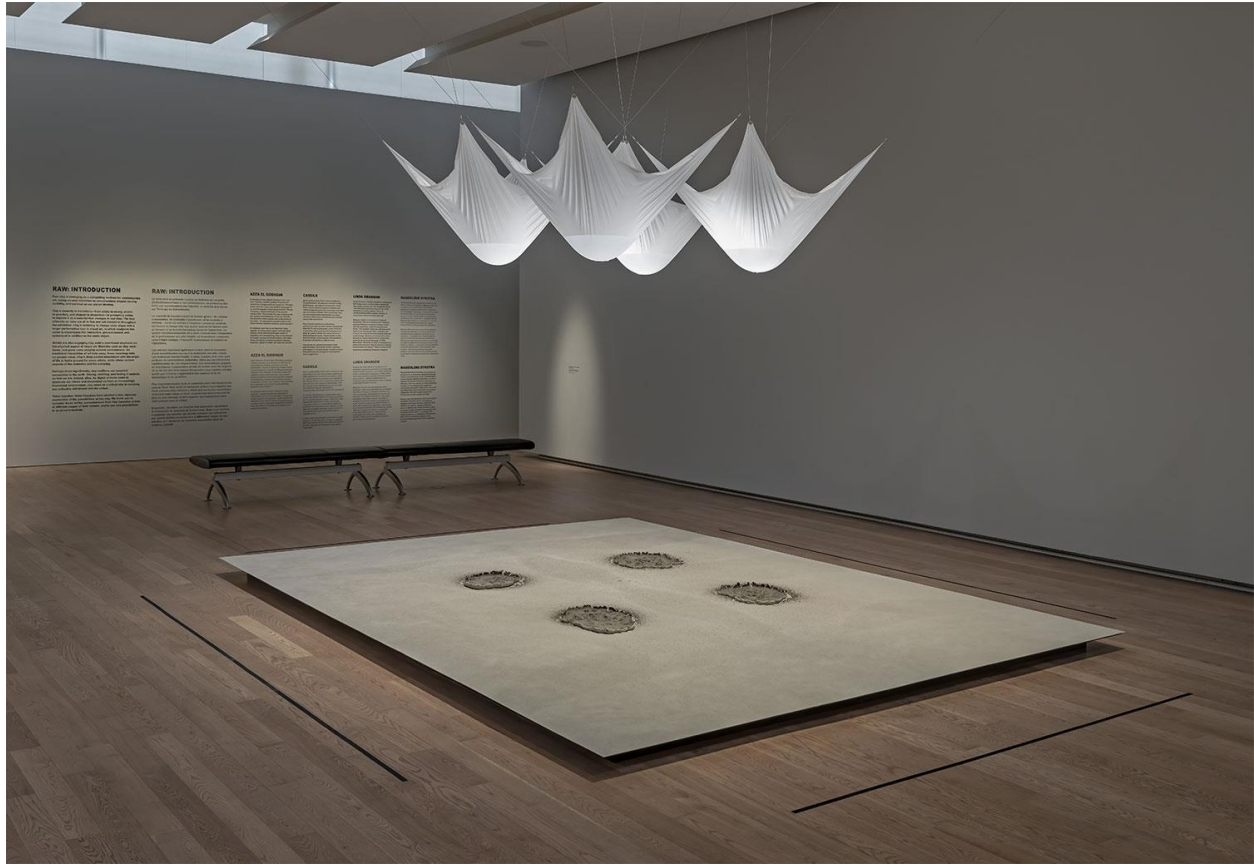
We encourage you to spend 5-10 minutes with each image.

We've also have compiled all four posts into this document. Each image and its associated prompts and questions appears on its own page.

### The artwork

Linda Swanson, *TEMPLUM OF A PRECIOUS THING OF NO VALUE, A SHAPELESS THING OF MANY SHAPES*, 2020, Clay, water, metal, nylon, wood. Photos by Toni Hafkenscheid.

The work is part of the special exhibition [RAW](#), which is currently on pause during our temporary closure.



- Imagine yourself seated on the bench next to the installation. Take in the full picture. Let your eyes move slowly around the image as you absorb what you're seeing.
- What are your initial impressions of the work? What does it remind you of?
- What colours are present? How do they make you feel? Where in nature might you encounter this palette?
- Focus on each individual element of the work and trace its contours with your eyes. What kinds of lines and shapes do you notice?
- Consider the various areas of light and shadow, one at a time. What shapes or effects are created by the way the work is lit? How does the lighting influence the mood or feel of the installation?
- What do you think you'll see as you move closer? What textures and patterns might appear?

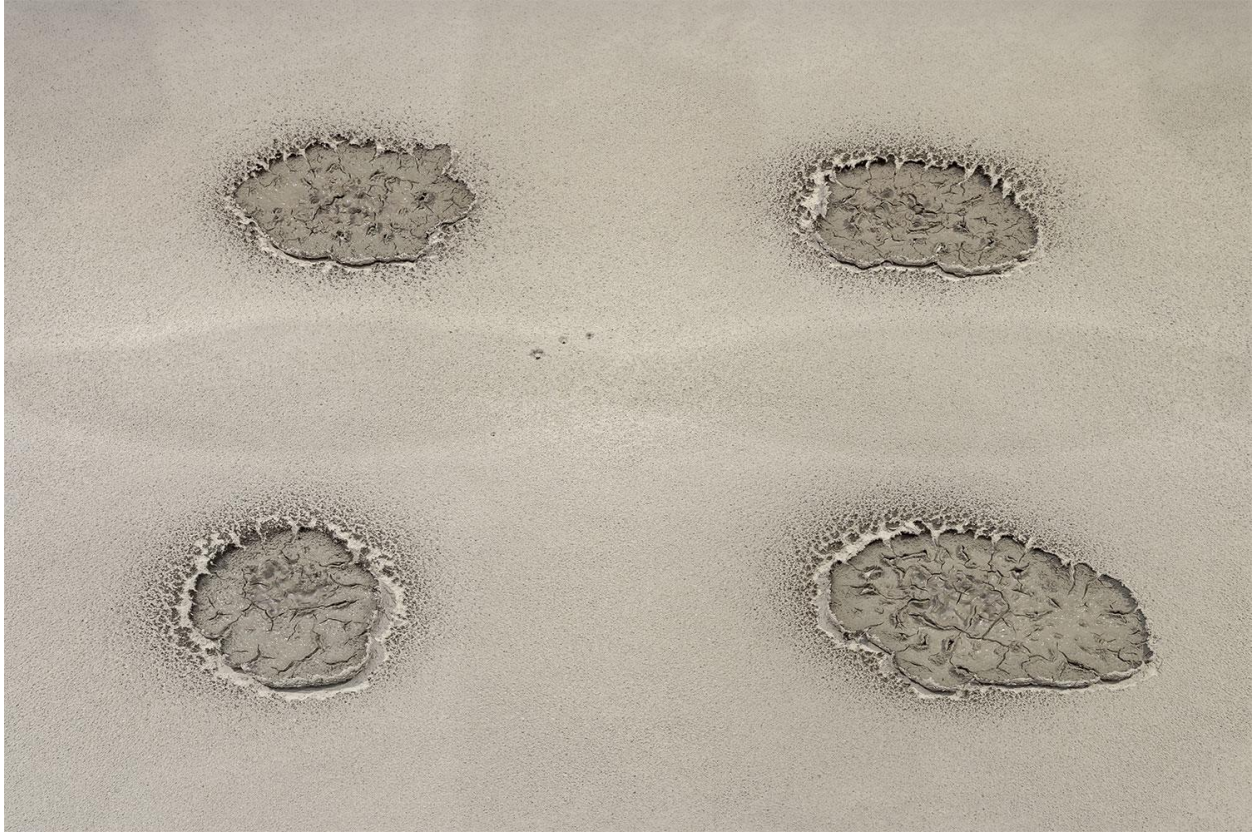


- Once again, take in the full picture. Let your eyes move slowly around the image as you grasp this new perspective and information.
- What do you notice now that you may not have perceived in the first image? Does this change your impression or understanding of the work?
- Focus on the lines created in the nylon as each membrane strains under the weight of the water. Try counting the lines. Are they uniform in size and number? Do you notice differences in the patterns of the lines from membrane to membrane?
- Now shift your attention to the cables from which the membranes are suspended. How many different shapes are created by their lines? What kinds of shapes and forms do you notice in the negative space around and between the cables?
- Consider the weight of the water contained in each membrane. Close your eyes and imagine that your arms are the cables holding them above the ground. Feel the heaviness. What do you experience?



- Again, take in the full picture. Let your eyes move slowly around the image as you register the new details.
- How does this perspective add to or change your interpretation of the artwork up to this point? Are you surprised by any of the new information this view offers?
- Focus on the patterns and textures of the nylon membrane. Let your eyes move up and down the lines. Pay attention to where they narrow and expand, darken and fade.
- How do you imagine the nylon would feel in your hands? Close your eyes and picture yourself gently pressing a finger against the membrane. Imagine it dimpling slightly under your touch. Feel the weight of the water shifting. Does it remind you of a sensation you've experienced before?
- Narrow in on the water droplets that are gathered on the membrane. How many can you count? Consider the shapes, patterns, and colours reflected in each one. Imagine poking them with your finger. How would the water feel running down your hand?





- For a last time, let your eyes move slowly around the image as you take it in.
- How does this new perspective affirm or alter your previous impressions and expectations?
- What does this image remind you of? Perhaps something in nature, like a familiar landscape? Or does it seem otherworldly?
- What would it feel like to run your fingers through the clay? To pick up a handful?
- Close your eyes and imagine the smell of the clay, both dry and wet. What does it smell like? Is it earthy? Musty? Chalky? How might your nose or throat react?
- Look closely at each of the wet clay circles, beginning at their centres. Note how the shapes and textures change as you move toward the outer edges. Study their cracks and patterns. What do the circles have in common with one another? How are they different?
- Now consider the work as its own ecosystem or world. How would you describe it to a friend? What would you compare it to? How would you articulate its look, feel, and smell?