



Slow Art Day ~~Week~~

On your own! Friday, March 25, through Saturday, April 2, 2022
@womeninthearts and **@slowartday**

Join us online for a virtual conversation about your independent looking experience!

Saturday, April 2, 2021, 1–2 p.m. Eastern.

[Registration is free and required for our virtual conversation.](#)

Dear friends and art lovers,

The National Museum of Women in the Arts is excited to host its 9th annual Slow Art Day. Since the museum's historic building is closed for a major renovation, we have decided to continue our virtual Slow Art Day tradition this year. I look forward to welcoming participants to our conversation from around the country and the world.

This year I've selected works both from our special exhibition [Positive Fragmentation: From the Collections of Jordan D. Schnitzer and His Family Foundation](#) (on view in Washington, D.C., at the American University Museum at the Katzen Arts Center through May 22, 2022) as well as works from the museum's holdings (not currently on view).


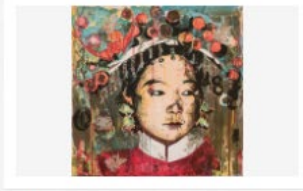

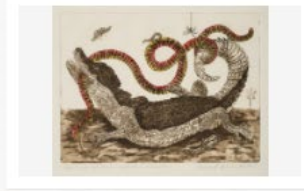
To view all selected works online visit: [2022 Slow Art Day virtual art gallery](#)

Please join us for our Slow Art Week/Virtual Slow Art Day experiment. Here's how:

1. Gather materials: pen/pencil, paper, and a device with internet access. Optional: printer, phone with a camera, and art materials such as colored pencils.
2. This year's theme, "**Perspectives in Printmaking**," invites you to consider 21st century artists and their printmaking prowess. Before you look at our selections, ponder the following questions, and jot down your answers or thoughts:
 - How, and how often, do you interact with printed material?
 - What does printed material mean to you?
 - Have you ever made a print? If so, reflect on the process and final product. What technique(s) did you use? What was most satisfying about the experience? Most frustrating?
 - How might art help you appreciate perspectives other than your own?
 - What are your first impressions or assumptions based on? What do you need for your opinions to evolve or change?

3. Consider this selection of eight artworks: [2022 Slow Art Day virtual art gallery](#). This link provides you access to a virtual art gallery of works selected specifically for this experience. The works are organized chronologically and then alphabetically by artist's last name. The virtual art gallery includes a credit line under each artwork. The information on credit lines is like what you would see on museum object labels. They reveal context such as the artist's name, artwork title, and materials used by the artist.

2022 Slow Art Day virtual art gallery Created by Adrienne Gayoso

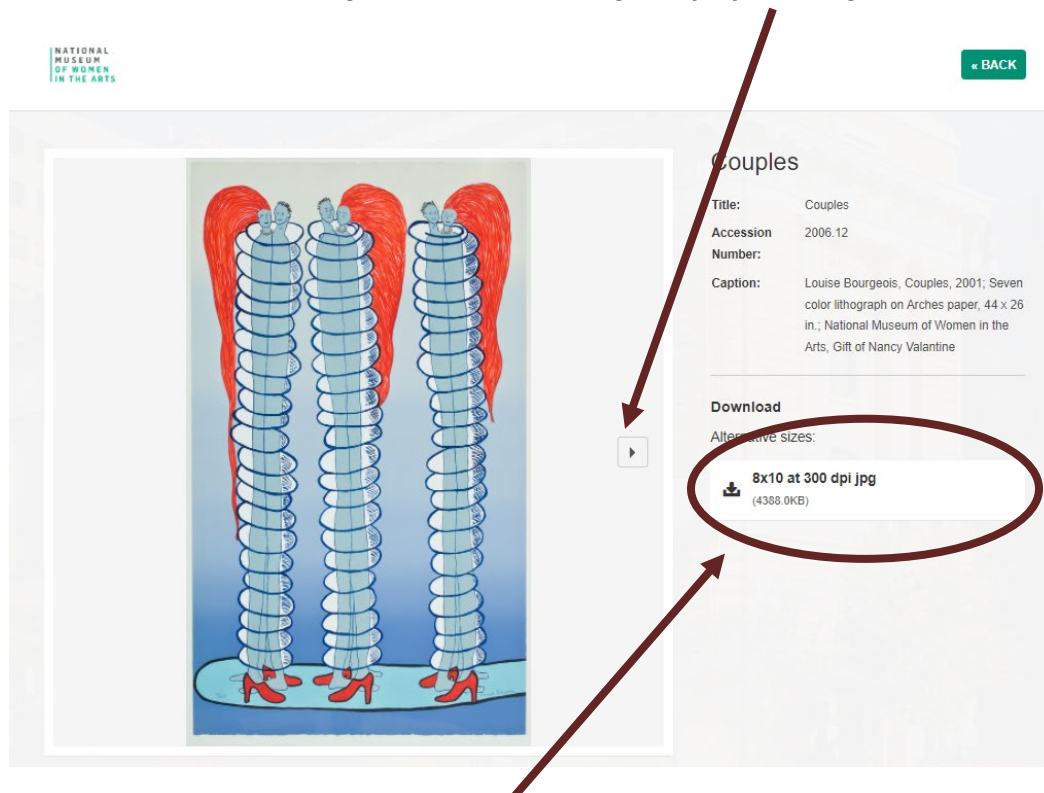
			
733 Couples 2006.12 Louise Bourgeois, <i>Couples</i> , 2001; Seven color lithograph on Arches paper, 44 x 26 in.; National Museum of Women in the Arts, Gift of Nancy Valentine	22019 The Bride 54.2017 Hung Liu, <i>The Bride</i> , 2001; Lithograph, 34 3/8 x 34 3/8 in.; National Museum of Women in the Arts, Promised gift of Steven Scott, Baltimore, in honor of the artist and the 30th anniversary of NMWA; © Hung Liu; Photo by Lee Stalworth Photographer: Lee Stalworth	43323 Urban Transformation #5 Nicola López, <i>Urban Transformation #5</i> , 2009; Etching, lithography, and woodcut with Mylar elements, ed. 8/12, 30 x 30 in.; Collection of Jordan D. Schnitzer; Photo by Aaron Wessling Photographer: Aaron Wessling Photography	1226 "Caiman" after Maria Sibylla Merian and Daughters 2012.19 Monika E. de Vries Gohlke, "Caiman" after Maria Sibylla Merian and Daughters, 2012; Aquatint and etching, hand-colored, 11 1/4 x 15 1/4 in.; National Museum of Women in the Arts, Gift of Monika E. de Vries Gohlke; © Monika E. de Vries Gohlke; Photo by Lee Stalworth Photographer: Lee Stalworth

The four artworks in the virtual gallery whose credit lines include “Collection of Jordan D. Schnitzer” are on view at the American University Museum at the Katzen Arts Center in the special exhibition *Positive Fragmentation*. To see these works in person, check out [the university's website](#) for hours and COVID-19 health and safety requirements. Have the virtual art gallery (or a printed hard copy) accessible during your visit so you know which works to spend time with.

The other four works are not currently on view and can ONLY be viewed in the virtual art gallery.

When you click on an image in the virtual art gallery, you will be directed to a page like the one below. From there you can see a larger version of the artwork.

Advance to the next image in the virtual art gallery by clicking on the arrow.



Click on the button at the bottom right of the screen to download the image.

If you have access to a printer, make your own in-home gallery! Print the works and post them in your home so that you can live with them for a few days.

4. After reviewing the options, **pick five artworks** that spark your curiosity. Your challenge: **spend 10 minutes looking closely at each** of your selections.

For each artwork, set a timer for 10 minutes and try to look at the piece for that whole time. Make mental or actual notes of your experience of slow looking: e.g., *reactions*, *observations*, and questions.

For a more structured experience, consider the following prompts. (Keep in mind there are no wrong answers or responses to artworks.)

Want some questions to *ponder* or *pose* about each artwork?

- What do you see? What do you think about what you see?
- What did you notice first? What did you discover after looking longer?
- What makes sense? What confuses you? What questions does this work elicit?
- Do you like this work more or less the longer you spend with it? Why?
- What do you wonder about this work? The artist? Given the chance, what one question would you ask the artist who made this work?
- If you are only viewing this work **virtually**, what do you wonder about the physical qualities of this artwork? Its scale? Its texture? Its materials?

- If you have the opportunity to see the Schnitzer collection works **in person**, also look at them online. What are the benefits and challenges of looking at the works in person? Online? Which looking experience did you prefer, and why?
- READ THE ARTWORK'S CREDIT LINE. Does knowing more help you appreciate the work more? Why or why not?

What does this have to do with *me*?

- Does this work remind you of an experience, emotion, or time in your life? Write down what comes to mind.
- How does this work make you feel? What do you see that elicits that feeling?
- Which work would you pick to express how you feel right now? Why?
- Which work would you post on social media? Why? What caption would you include? If you'd like, post it to social media and tag **@womeninthearts** and **@slowartday**.
- How might this work relate to you and your life?
- Which work would you like a loved one to see? Why?
- What larger issues that affect you or your loved ones might this work speak to?
- Do you like this work? Why or why not?

Want to get *physical*?

- Strike the pose of a figure depicted.
- Mimic the shapes and lines in the work with your body.
- Dance with the artwork. How does it inspire you to move? What type of music do you hear, if any?
- Consider the artwork's details. Roll up a sheet of paper to create a viewfinder. Look at the artwork through it to isolate and consider the artwork's parts.

More of a *visual* thinker?

- Arrange things you find around your home to make a temporary found-object sculpture that inspired by your favorite choice. Take a picture of your sculpture.
- What colors stand out in a particular work? Find those colors in objects around your home, arrange those objects, and take a picture of your grouping.
- What visual pattern(s) do you notice in a single work? Across works? Try recreating a pattern you discovered.
- Try drawing what you see. What aspects of the work did you choose as your focus? What did you omit?

Enjoy *writing*?

- Create a bank of words and phrases that come to mind as you look at an artwork.
- Did you know April is National Poetry Month? Try writing a free verse or cinquain (five line) poem. You can even use your word bank to jumpstart your writing.
 - Try this cinquain format:

Line 1: One-word title inspired by an artwork

Line 2: Two adjectives describing the artwork

Line 3: Three action words (-ing verbs) describing the artwork

Line 4: Four words describing the feelings this artwork elicits

Line 5: Synonym for the title from line one

Want to *reflect* on your overall experience?

- Compare your five selections. What's similar? What's different? What themes or big ideas connect them?
- Write a headline about the works you selected. How would you encapsulate the big ideas and connections between works in one pithy sentence?
- Did you appreciate a work for its discrete parts but not in its entirety? Vice versa? Write down examples.
- Of the works you closely considered, which:
 - Would you most like to own? Why?
 - Are you most likely to think about later? What makes it memorable?
 - Do you most relate to? Why?
- What questions do you still have about these works?

Are you *social*?

- Post your creations, ideas, and/or wonderings to social media and tag **@womeninthearts** and **@slowartday**.
5. Join us for a virtual conversation on **Saturday, April 2, 1 p.m. Eastern**. [Registration is free and required.](#)

OR

If you can't join us for the conversation on April 2, post about your slow looking experience on social media and tag **@womeninthearts** and **@slowartday**.

I hope you find this fun and enlightening. I look forward to reading and talking about your experiences!

Best,
Addie L. Gayoso (agayoso@nmwa.org)
Senior Educator