

SLOW ART 2025



CREATED BY
MARQUESS ANATOLY
WINSTON MILES

The Snail at the Foot of Time

Art that refuses to rush

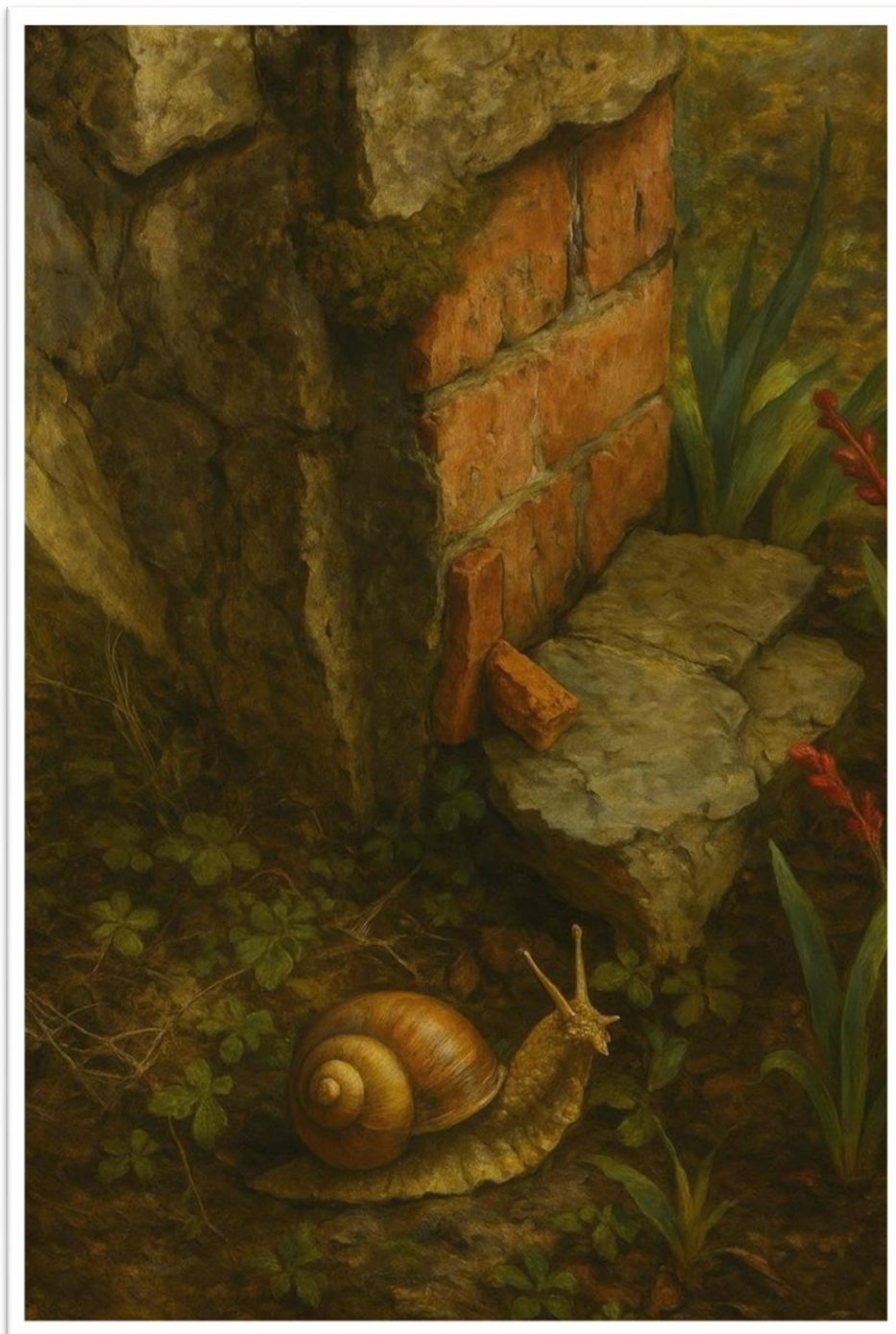
When I first saw a snail crawling along an ancient wall, time stopped.
Not because I captured a perfect shot or conceived a concept, but because in that small creature — in its slow, almost ritualistic movement — I saw a reflection of the very act of creation.

Today's world demands speed.
We scroll, swipe, fly past.
But art — true art — does not like haste.
It happens when we are ready to slow down, to truly look, to feel.
It requires silence, and in return gives not noise, but depth.

I called this approach *slow art*.
Not as a protest — as a choice.
As a way of living, seeing, creating.
This art does not provoke, argue, or explain.
It waits.
It speaks not loudly, but honestly.
It does not demand your attention — it gives it back.

“The Snail at the Foot of Time” was the first work where I understood this.
The painting was born from observation, from a pause, from a moment where everything stopped — and precisely because of that, became real.

This book is not only about painting.
It's about how to see.
How to be.
How to let time flow — not through your fingers, but through your heart.



Chapter I: The Slow Art Manifesto

The world is overloaded.

We live in an age of visual flooding, where every image competes for attention like a product on a supermarket shelf.

Screens demand reactions — quick, shallow, and fleeting.

We look — but we don't see.
We scroll — but we don't engage.
We lose our connection not only to art, but to ourselves.

Slow Art is an act of resistance.

It's not a style, but an inner stance.
Not a trend, but a worldview.
It refuses the race for attention and gives back to the viewer what matters most:
time.
space.
presence.

This art is created in silence — and it requires silence.
It does not aim to surprise or shock.
It does not impose interpretation — it invites dialogue.
It reveals itself not instantly, but gradually, like evening light on the wall of an old house.
At its core is not spectacle, but honesty.
Not tempo — but rhythm.
Not speed — but depth.

What is Slow Art?

It is a way of feeling, thinking, creating, and perceiving — without haste.
It is art that:

- Makes you slow down and truly look;
- Is built on pause, breath, and observation;
- Values not instant emotion, but prolonged experience;
- Does not demand explanation, but offers a state of being.

It may be painting, digital art, sculpture, or photography —
but it always remains true to one principle:
to be an anchor in a rushing current.

Why is this important today?

Because people are tired.

They no longer want to be consumers of images.

They want to become participants in contemplation.

They crave depth, authenticity, attention.

Slow Art is not an escape from the world,
but a return to it.

Not nostalgia for the past —

but a chance to learn to see again.

It is an invitation.

To pause.

To look.

To stay.

To hear — in silence.

To find meaning — in image.

To rediscover yourself — in slowing down.

Chapter II: The Philosophy of Slow Art

What happens to our perception when we slow down?

When we don't walk past a painting, but linger with it — for a long time.

When we're not rushing to understand, but simply present.

Slow Art gives us back what matters most — attention.

And with it: presence, silence, and time as experience, not as a countdown.

Time as the Fabric of Perception

French philosopher Henri Bergson wrote about *duration* — not as a linear sequence, but as an inner flow.

It is within this flow that the perception of slow art is born.

It doesn't "happen" like an event. It grows. It unfolds.

It lives *with* the viewer, not *in front of* them.

Here, time is not the enemy — it is the medium.

The artist doesn't rush toward a result.

They listen to the pauses, notice the subtlest shades of light, allow form to reveal itself.

Silence as the Space of Meaning

Modern culture fears the pause.

It fills every moment with noise, movement, novelty.

But meaning doesn't live in noise — it is born in silence.

In the space between words. Between brushstrokes.

Between the inhale and the exhale.

Slow Art is an invitation to silence.

It doesn't explain — it allows you to feel.

It doesn't deliver formulas — it creates an atmosphere where a meeting is possible:
between viewer and image, between a person and themselves.

Against Accelerated Consumption

In a world where the image has become a product, Slow Art reminds us:

- Not everything must be fast.
- Not everything must be understood.
- Not everything needs a like.

It offers:

Not to evaluate — but to immerse.

Not to consume — but to be present.

This is the **aesthetics of pause** — and perhaps the greatest art of the 21st century.

Chapter III: How Slow Art is Created

Slow Art doesn't arise from technique — it emerges from a state of being.

You can't invent it on the go or produce it "on schedule."

It doesn't tolerate haste, because it's built on slowness — not just of action, but of perception, of thought, of breath.

Intention as the Starting Point

The creation of a slow artwork begins long before the first brushstroke.
It begins with an intention — not to show, but to feel.
Not to tell, but to touch.

Intention is the inner silence with which the artist enters the work.
They don't know how it will end — and they don't need to.
They follow the process.

The Process as Ritual

In Slow Art, there's no such thing as “finishing quickly.”
What matters isn't completion, but *dwelling within*.
Every stroke, every layer, every pause becomes part of a ritual.
The artist doesn't just paint — they live inside the space they're creating.

A piece may take weeks or months — not because it's difficult,
but because hurry destroys meaning.
The process itself becomes the artwork.

Minimum Corrections — Maximum Presence

Slow Art trusts the accidental. It isn't edited into perfection.
It embraces imperfection — because that's where life is.
A brushstroke, a paint drip, a rough edge — all remain like the trace of the artist's
breath.
And in that trace — lies the true value.

Materials and Form

While Slow Art can use any medium — oil, digital, sculpture —
it avoids gloss and polish.
It loves texture, light, shadow, cracks.
It prefers natural pigments, matte finishes, aging surfaces.

Compositions strive for calm, balance, symmetry.
They leave room — for air, for emptiness, for light.
For the viewer's *presence*.

The Viewer as Co-Creator

Slow Art is always a dialogue.

It does not exist without the gaze.

But that gaze must not be fleeting.

The viewer becomes a co-author if they're willing to stay.

If they're willing *not* to understand right away.

If they step into the silence of the image — and remain there.

That's how true contemplation is born.

And with it — a genuine encounter between a person and art.

Chapter IV: The Slow Art Gallery



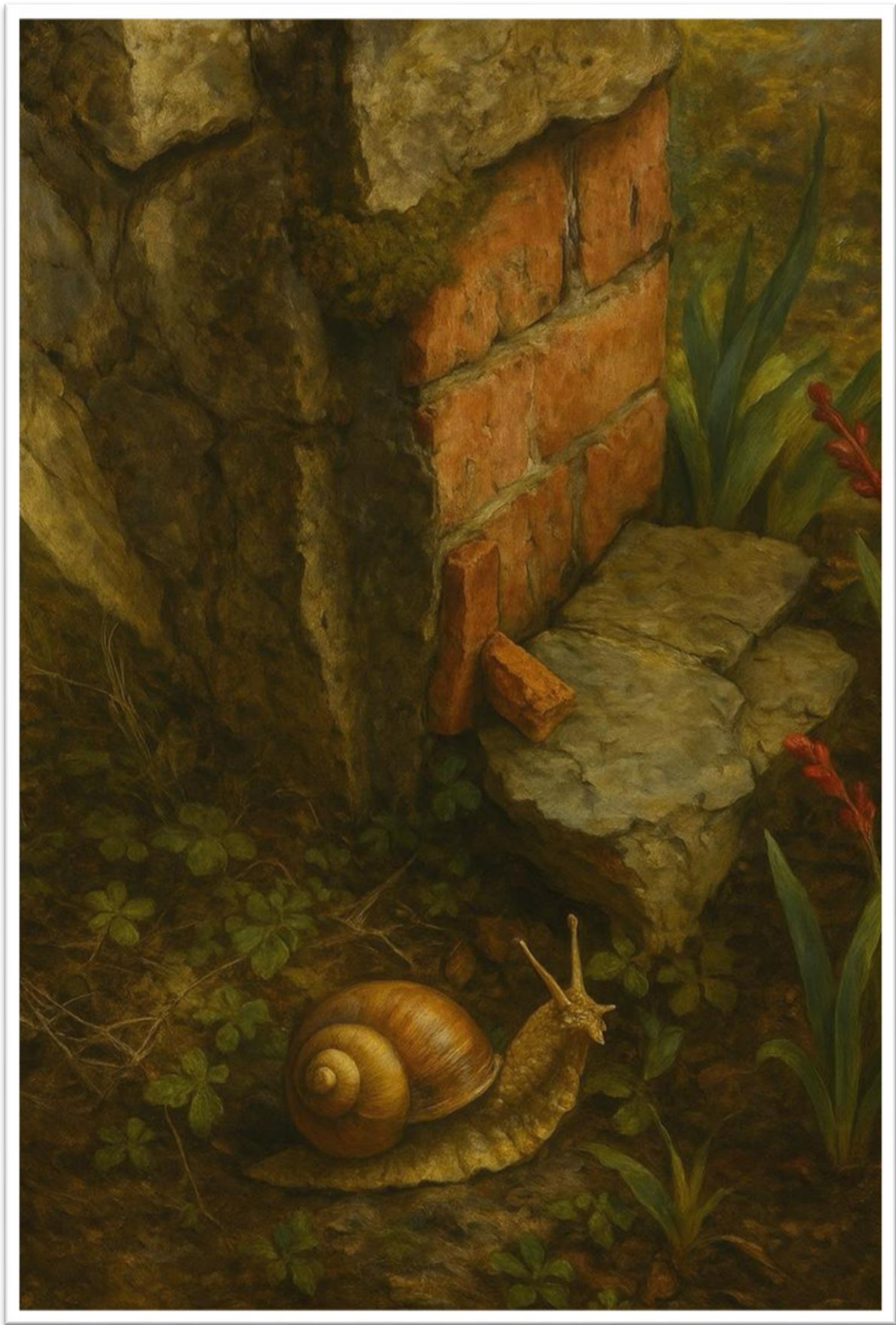
The Snail at the Foot of Time

Year: 2025

Artist: Marquis Anatoly Winston Miles

Technique: Digital painting, Rococo-style simulation

Size: Adaptive (up to 50×70 cm)



Description:

On an old brick wall, covered in moss and the shadow of time, a snail slowly crawls.
At first glance — nothing is happening.
But within that “nothing” lies everything: rhythm, silence, the path.
This slow movement of a living creature becomes a metaphor for the artist’s inner state.

Meaning & Symbolism:

- **The snail** represents time, patience, and perseverance.
- **The wall** serves as a trace of history, vulnerability, and the past.
- **Moss and texture** reflect the organic manifestation of time.

Artistic Analysis:

- **Color palette:** earthy ochres, mossy greens, warm brick tones.
- **Light:** not illuminating, but embracing — creating an atmosphere rather than drawing attention.
- **Texture:** evokes frescoes or aged plaster, enhancing the sense of “time’s slow trace.”

By the Water

Year: 2025

Artist: Marquis Anatoly Winston Miles

Technique: Digital painting, stylized after 18th-century oil (Rococo)

Size: Adaptive (up to 60×90 cm)



Description:

“By the Water” is a contemplative visual poem, painted in the spirit of 18th-century art. An overgrown riverbank, veiled in moss and tender branches, welcomes the viewer with soft light reflecting off the water’s surface. This is a place where nature speaks in whispers.

Meaning & Symbolism:

- **Water** — a mirror of the inner state, the fluidity of time and emotion.
- **The shore** — the boundary between observation and participation.
- **Soft light** — the embodiment of silence and serenity.

Artistic Analysis:

- **Light accents** are placed to gently draw the gaze into the depth of the scene.
- **The color palette** is muted, natural, and soft.
- **The composition** is built on a balance between form and emptiness, evoking peace and weightlessness.

This work invites a careful immersion into detail — into the dance of light and form. *“By the Water”* is a moment of stillness, where the sound of waves and the rustle of leaves remain beyond the canvas — yet are felt in every brushstroke.

Before the Rebirth

Year: 2025

Artist: Marquis Anatoly Winston Miles

Technique: Digital painting, stylized after 18th-century oil (Rococo)

Size: Adaptive (up to 60×90 cm)



Description:

“*Before the Rebirth*” is an allegory of life’s awakening, captured in the refined elegance of European Rococo.

An old tree, covered in moss and cracks, suddenly gives rise to tender new branches — embodying that fragile moment when time still rests its hand on your shoulder, yet a new breath is already forming within.

Meaning & Symbolism:

- **The tree** — a bearer of memory, time, and maturity.
- **Young shoots** — a symbol of rebirth, inner light, and hope.
- **The contrast of old and new** — a tense, yet harmonious dialogue of life.

Artistic Analysis:

- **Color palette:** warm earthy tones, hints of green, soft rose-gold reflections.
- **Light** is composed to evoke the sensation of *awakening* woven into the texture itself.
- **The composition** leans toward the center, yet leaves the viewer space — for interpretation, for breath, for hope.

“*Before the Rebirth*” is a painting about second winds, the resilience of nature, and the silence from which new life begins.



Year: 2025

Artist: Marquis Anatoly Winston Miles

Technique: Digital painting, stylized after 18th-century oil (Rococo)

Size: Adaptive (up to 60×90 cm)



Description:

"The Henhouse" is an elevated reinterpretation of a simple rural scene, painted in the refined manner of 18th-century art.

Through the philosophy of slow art, the piece reveals the inner harmony and quiet poetry of peasant life.

Every hen, every beam of light resting gently on the yard is a testament to an invisible but enduring order.

Meaning & Symbolism:

- **Hens** — symbols of cyclical life, domestic rhythm, and organic simplicity.
- **Light and shadow** — evoke a sense of morning care, warmth, and comfort.
- **The yard** — a space that reflects the connection between humans, nature, and daily life.

Artistic Analysis:

- **Color palette:** golden hues, ochres, and warm milky tones.
- **Composition:** balanced, with the birds arranged rhythmically, creating an “inner music” to the scene.
- **Light:** acts not as illumination but as the breath of space — gently and slowly enveloping the forms.

“*The Henhouse*” is a quiet hymn to care, stillness, and our shared connection with nature — composed in the golden softness of Rococo tones.

The Current of Silence

Year: 2025

Artist: Marquis Anatoly Winston Miles

Technique: Digital painting, stylized after 18th-century oil

Size: Adaptive (up to 60×90 cm)



Description:

“The Current of Silence” is a meditative piece depicting a tranquil stream framed by dry grasses and bare trees.

The painting immerses the viewer in a moment of stillness, where every shimmer on the water becomes a memory, and the bend in the stream symbolizes the path ahead.

Meaning & Symbolism:

- **The water’s flow** — a metaphor for time and consciousness.
- **Reflections** — memories, the past within the present.
- **Bare trees** — symbols of simplicity and honesty with oneself.

Artistic Analysis:

- **Color palette:** subdued autumnal tones — ochre, muted green-grays, silvery water.
- **Light:** gently dispersed, creating a sense of transparent depth.
- **Composition:** still yet alive — silence flows within it.

This work invites the viewer not just to observe, but to dissolve into the landscape.

“The Current of Silence” is a painting about peace — the kind in which everything that matters can be heard.

Forest Path

Year: 2025

Artist: Marquis Anatoly Winston Miles

Technique: Digital painting, stylized after 18th-century oil (Rococo)

Size: Adaptive (up to 60×90 cm)



Description:

“*Forest Path*” is a work where the spirit of nature meets the elegance of 18th-century painting.

It captures the silence and calm of a spring forest, where a path disappears into the depth of trees, leaving behind a sense of mystery and infinity.

Meaning & Symbolism:

- **The path** — a journey inward, through contemplation and reflection.
- **The spring forest** — a symbol of renewal and a fresh way of seeing.
- **The depth of the trees** — the unknown, guided by intuition.

Artistic Analysis:

- **Color palette:** light, in shades of green and brown, with glimmers of sunlight through the leaves.
- **Spatial composition** leads the viewer’s gaze inward — beyond the visible horizon.
- **The silence** in the scene is not static, but full of life — unseen, yet felt.

“*Forest Path*” is not merely a landscape, but a metaphor for inner movement — a journey inward, into silence, into the self.

Forgotten Autumn

Year: 2025

Artist: Marquis Anatoly Winston Miles

Technique: Digital painting, stylized after 18th-century oil (Realism)

Size: Adaptive (up to 60×90 cm)



Description:

“Forgotten Autumn” is a philosophical composition in the spirit of 18th-century realism, exploring themes of time, oblivion, and nature’s eternal cycle.

Rotting apples, left at the base of a tree among dry leaves and woodland branches, symbolize both fruitfulness and decay — the inevitable return to the earth.

Meaning & Symbolism:

- **Apples** — symbols of abundance and decline, a gift and a return.
- **Fallen leaves** — images of time shedding itself from memory.
- **The earth** — the final witness, the receiving presence.

Artistic Analysis:

- **Color palette:** faded autumnal tones — ochre, deep brown, dusty yellow.
- **Light:** subdued and soft, as if seen through morning mist.
- **Composition:** asymmetrical yet grounded — with its weight centered low, near the earth.

This work invites the viewer to pause before the natural, to accept the passage — and to discover in endings a form of profound beauty.

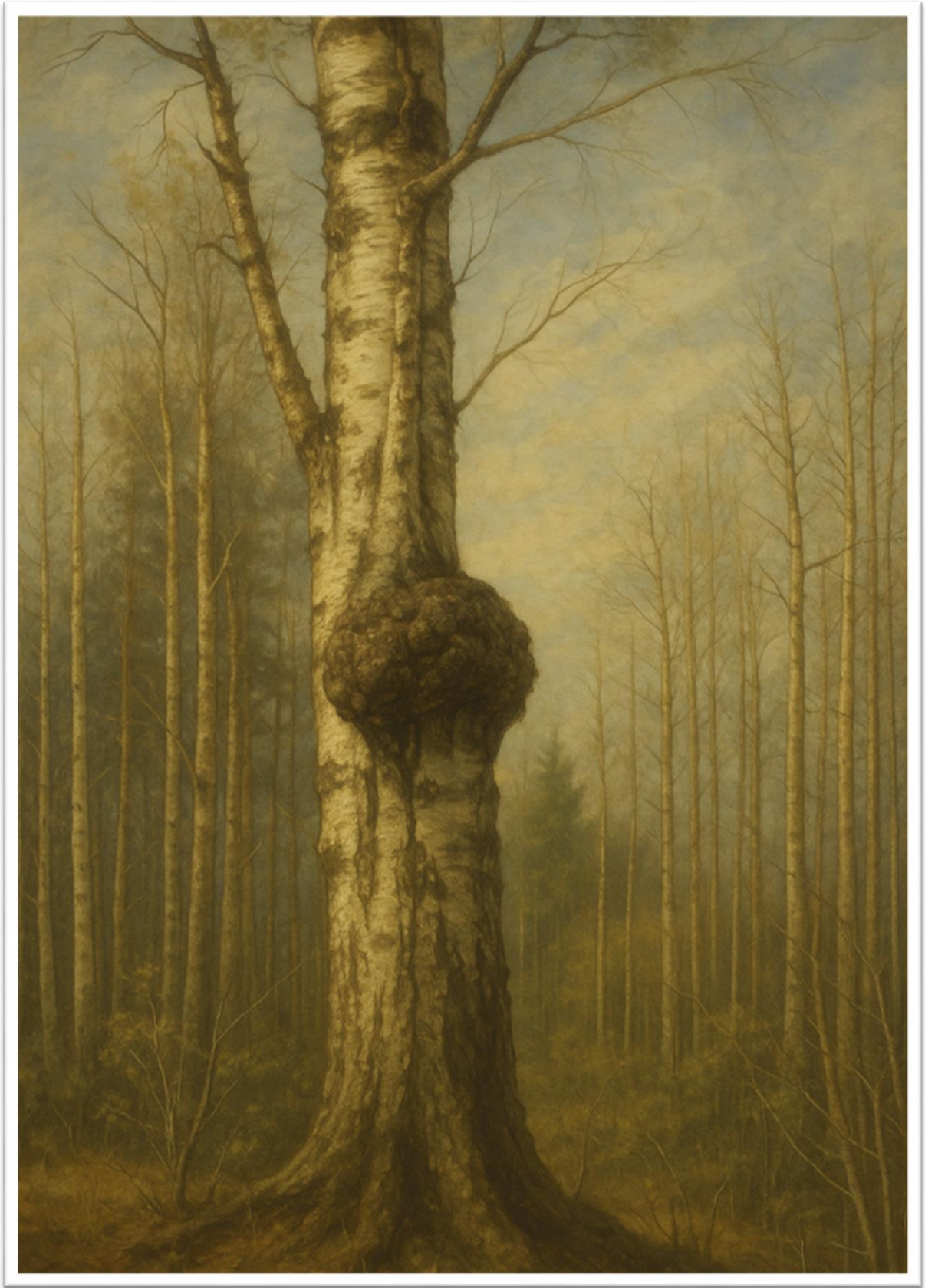
The Birch Knot

Year: 2025

Artist: Marquis Anatoly Winston Mailss

Technique: Digital painting, stylized after 18th–19th century oil (Realism)

Size: Adaptive (up to 60×90 cm)



Description:

“*The Birch Knot*” is a visual metaphor for inner struggle and resilience, captured in the stylistic language of late 18th to early 19th-century painting.

A powerful burl pressing against the birch’s trunk speaks of the weight of time — of life’s unseen blows that have left their mark, but not broken its growth.

Meaning & Symbolism:

- **The knot** — a sign of trials that deform but do not destroy.
- **The birch** — a symbol of endurance, memory, and the will to continue.
- **The curve of the trunk** — a portrait of the unbroken spirit.

Artistic Analysis:

- **The texture of the wood** is rendered with high detail: bark, cracks, mosses.
- **Color palette:** muted, earthy tones — ashen browns, green-grays, and golden-wood highlights.
- **Light** emphasizes the volume and plasticity of the form, especially around the knot.

This painting does not ask for a glance, but for deep attention.

It does not speak of beauty — but of survival.

And in that, it finds its strength and dignity.

The World of Ants

Year: 2025

Artist: Marquis Anatoly Winston Mailss

Technique: Digital painting with simulated oil-on-canvas texture

Size: Adaptive (up to 50×70 cm)



Description:

“The World of Ants” is part of the Slow Art movement and embodies the idea of a slowed-down gaze into nature’s micro-worlds.

At first glance, it may appear to be just a fragment of earth — but with thoughtful observation, the viewer begins to notice movement, life, interaction.

What seems like micro-organized chaos reveals itself as an ordered universe, where every element is in its place.

Meaning & Symbolism:

- **The ant society** — a reflection of harmony invisible to the eye, yet undeniably present.
- **The soil** — the foundation of all life, holding infinite vitality within.
- **The movement in detail** — a reminder of the significance of the unseen.

Artistic Analysis:

- **The surface of the earth** is depicted with high textural precision.
- **The composition** is horizontal, without a dominant center — like life itself beneath our feet.
- **Color palette:** muted, natural tones — ochre browns, sandy hues, shades of earth and clay.

“The World of Ants” is an invitation to pause and look closely at what is usually outside our field of vision.

It is a philosophy of slowing down, honoring nature, and returning to the elemental.

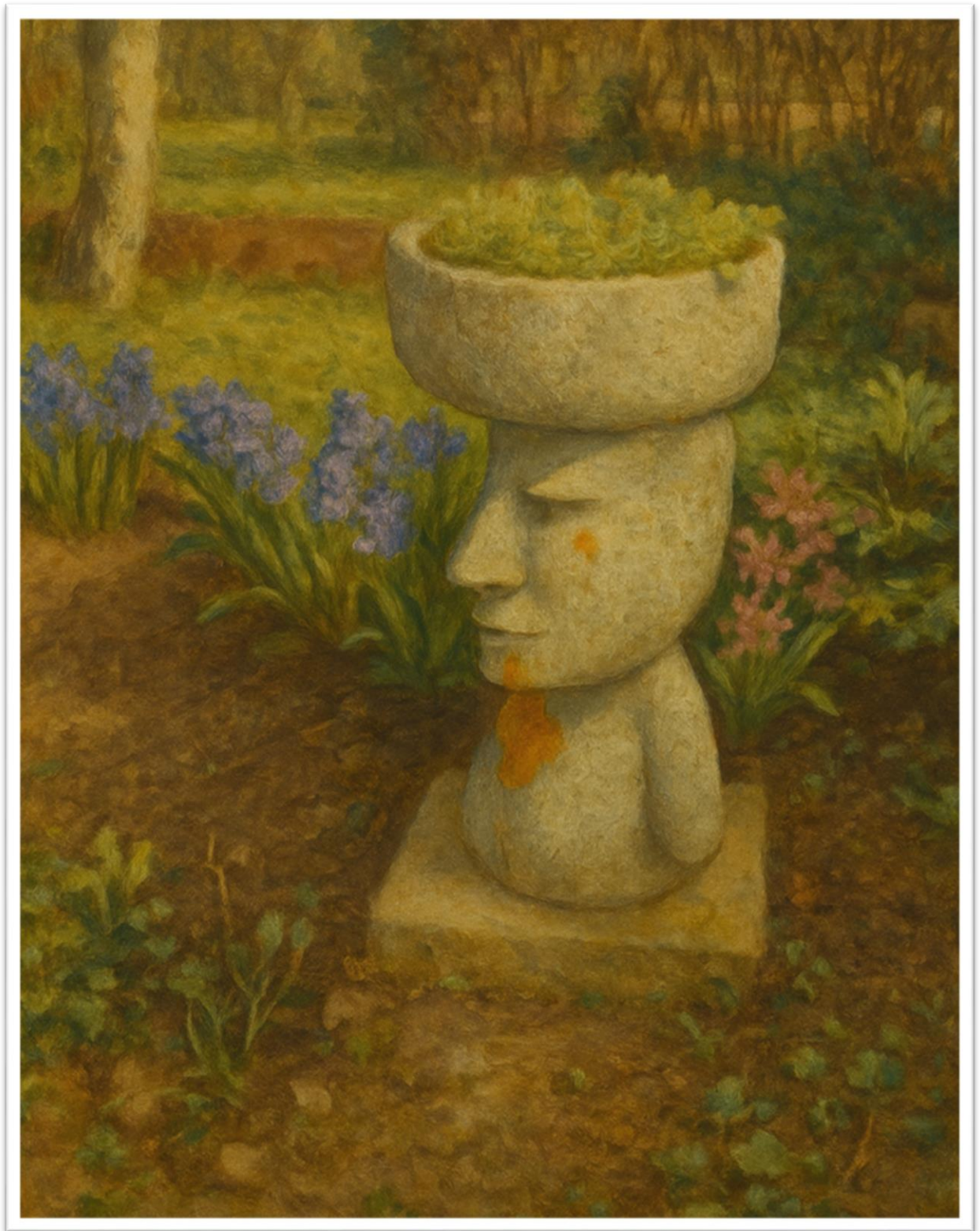
The Silent Gardener

Year: 2025

Artist: Marquis Anatoly Winston Miles

Technique: Digital painting, stylized after 18th-century oil (Rococo)

Size: Adaptive (up to 60×90 cm)



Description:

"The Silent Gardener" is painted in the spirit of European Rococo and reflects the aesthetics of slow art.

A sculptural head transformed into a flower pot becomes a metaphor for quiet care — an embodiment of the calm inherent in the earth and the human being dissolved within nature.

Meaning & Symbolism:

- **The head-as-planter** — a symbol of silence and wordless care.
- **The flowers** — an extension of thought, inner growth, and life.
- **The garden** — a space for contemplation and presence.

Artistic Analysis:

- **Palette:** soft, pastel tones with golden and pale green highlights.
- **Composition:** vertical, emphasizing meditative stillness.
- **Light:** gently diffused, like the breath of nature, casting no harsh shadows.

“The Silent Gardener” invites meditation and awareness of humanity’s role not as a master, but as a keeper of nature.

The Spring Cottage

Year: 2025

Artist: Marquis Anatoly Winston Miles

Technique: Digital painting, stylized after 18th-century oil (Rococo)

Size: Adaptive (up to 60×90 cm)



Description:

“The Spring Cottage” depicts a cozy countryside home set against the backdrop of a blooming spring garden.

A light pastel color palette, soft transitions of light, and a painterly sky highlight the aesthetics of 18th-century art.

The composition evokes a sense of serenity, natural beauty, and a romantic view of everyday life.

Meaning & Symbolism:

- **The cottage** — a symbol of comfort, protection, and harmony with nature.
- **The flowering garden** — renewal, spring as rebirth.
- **The sky and light** — inner peace and lightness of being.

Artistic Analysis:

- **Color palette:** gentle shades of rose-cream, sky blue, and light green.
- **Composition:** balanced and open, inviting the viewer to step into the scene.
- **Soft transitions** between elements create a dreamlike atmosphere — a visual poem of nature.

“The Spring Cottage” is a visual retreat — an invitation to inner harmony and celebration of life’s simplest joys.

The Garden Fountain

Year: 2025

Artist: Marquis Anatoly Winston Miles

Technique: Digital painting, stylized after 18th-century oil (Rococo)

Size: Adaptive (up to 60×90 cm)



Description:

“The Garden Fountain” is painted in the Rococo tradition, portraying an ornate, tiered fountain set against a blooming spring garden.

The elegant balance between architectural form and natural harmony highlights the aesthetic values of the era.

Warm colors, soft shadows, and a pastoral setting evoke a sense of refinement and tranquility.

Meaning & Symbolism:

- **The fountain** — a source of life, symbol of the cycle and continuous flow.
- **The spring garden** — a representation of blossoming, renewal, and serenity.
- **Rocaille elements** — a sign of elegance, of slow and deliberate aesthetic pleasure.

Artistic Analysis:

- **Color palette:** warm and harmonious — cream, light gold, and green tones.
- **Lighting:** soft and evenly distributed, emphasizing flowing contours.
- **Composition:** built on proportion, with a calm and balanced symmetry.

“*The Garden Fountain*” is a visual embodiment of peace and beauty arising from the harmony between architecture and nature.

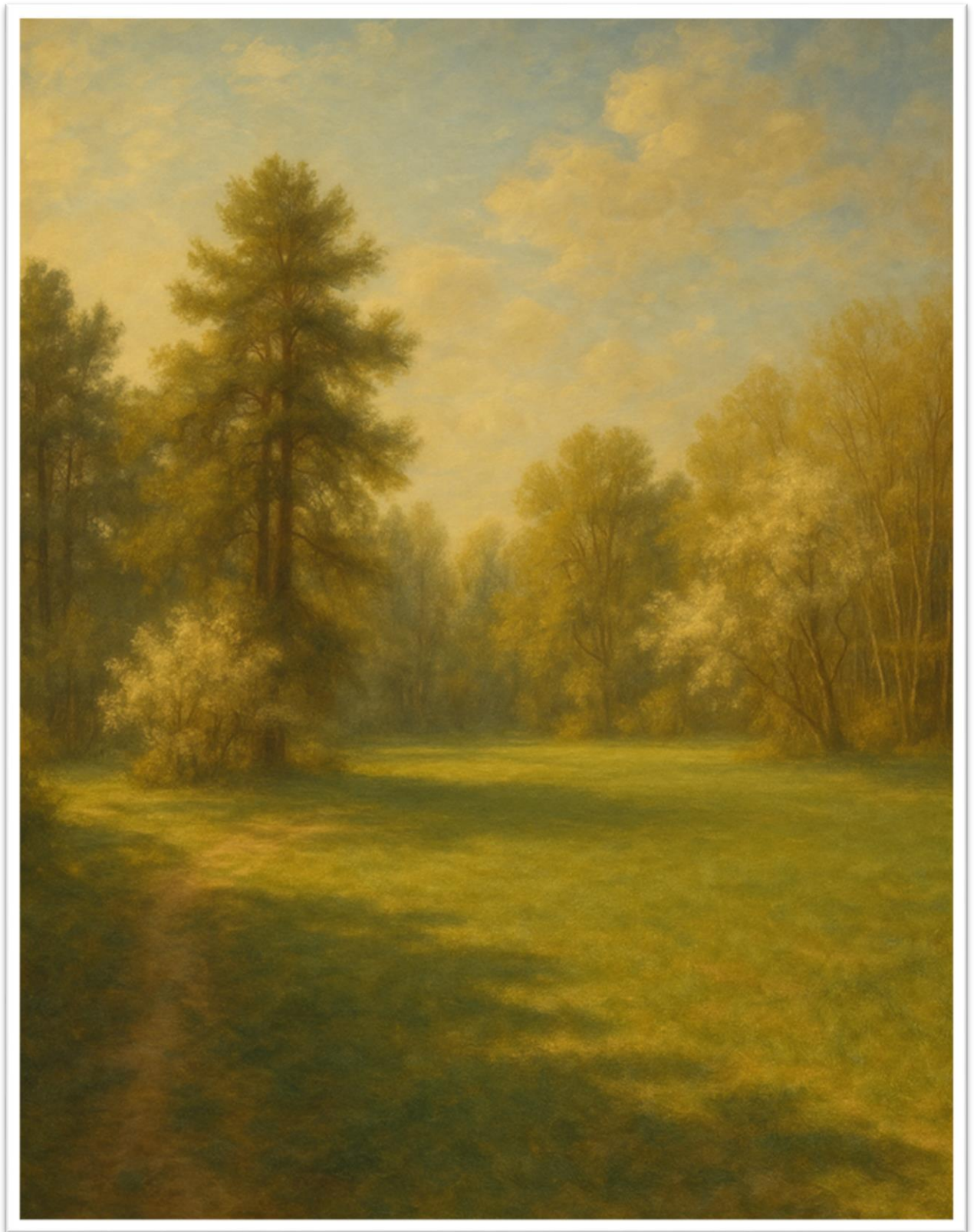
Spring Meadow with a Path

Year: 2025

Artist: Marquis Anatoly Winston Miles

Technique: Digital painting, stylized after 18th-century painting (Late Rococo)

Size: Adaptive (up to 60×90 cm)



Description:

“Spring Meadow with a Path” is painted in the spirit of late Rococo and depicts a sunlit spring meadow surrounded by forest.

A winding path leads the viewer’s gaze into the depth of the composition, evoking a sense of lightness and peace.

Warm light, gentle colors, and a picturesque sky emphasize the poetic quality of nature and invite contemplation.

Meaning & Symbolism:

- **The meadow** — a space of freedom, openness, and natural balance.
- **The path** — a symbol of direction, choice, an inner journey.
- **Light and sky** — expressions of emotional clarity and inner harmony.

Artistic Analysis:

- **Color palette:** light and warm — green paired with ochre tones and the soft blues of the sky.
- **Composition:** dynamic thanks to the path’s line, yet calm due to the gentle geometry of the landscape.
- **Light** acts as the breath of the scene — not flooding, but guiding the viewer inward.

“Spring Meadow with a Path” is an invitation to walk slowly — not to arrive, but to truly see.

Spring Garden

Year: 2025

Artist: Marquis Anatoly Winston Miles

Technique: Digital painting, stylized after 18th-century oil (Rococo)

Size: Adaptive (up to 60×90 cm)



Description:

“Spring Garden” is a Rococo-style painting depicting a garden with both young and mature trees in the early days of spring.

A bright sky, slender branches, and the play of shadows on fresh green grass create a sense of lightness, renewal, and the poetic beauty of nature.

This scene invites the viewer into a state of quiet contemplation and inner serenity.

Meaning & Symbolism:

- **The garden** — a symbol of life, tranquility, harmony, and new beginnings.

- **Young and mature trees** — a metaphor for continuity, development, and life balance.
- **Spring** — a state of inner renewal.

Artistic Analysis:

- **Color palette:** soft and pastel — light greens, creams, bluish hues.
- **Composition:** spacious, with depth; the light acts as an invitation to engage in visual dialogue.
- **Branches and leaves** are rendered with delicacy, emphasizing texture and natural presence.

“*Spring Garden*” is a quiet visual symphony where nature plays like music — and every detail becomes a chord of inner peace.

The Sunlit Pavilion in a Blooming Garden

Year: 2025

Artist: Marquis Anatoly Winston Miles

Technique: Digital painting, stylized after 18th-century oil (Rococo)

Size: Adaptive (up to 60×90 cm)



Description:

This piece, painted in the style of late Rococo and Slow Art, depicts a cozy garden pavilion bathed in soft spring light.

A gentle haze, delicate vegetation, and refined interplay of light create an atmosphere of tranquil harmony.

The painting invites the viewer to pause, explore the details, and savor the quiet joy of presence.

Meaning & Symbolism:

- **The pavilion** — a symbol of seclusion, quiet luxury, a retreat for thought and feeling.
- **The spring garden** — a space of life, awakening, and tenderness.
- **The luminous haze** — a metaphor for inner calm and meditative perception.

Artistic Analysis:

- **Color palette:** soft, pastel tones, with predominant greens, creams, and pinks.
- **Light** is composed not to highlight, but to gently envelop.
- **Composition:** balanced between the geometry of architecture and the organic flow of the garden.

“*Sunlit Pavilion in a Blooming Garden*” is a scene meant to be lingered in — not to be analyzed, but to be felt, to experience how silence can blossom.

Blooming Spring at the Garden

Year: 2025

Artist: Marquis Anatoly Winston Miles

Technique: Digital painting, stylized after 18th-century Rococo

Size: Adaptive (up to 60×90 cm)



Description:

"Blooming Spring at the Garden" is a Rococo-inspired painting that depicts a spring garden in full bloom — with flowering trees, a carefully tended garden bed, and a partially visible wooden cottage.

Soft sunlight, a delicate color palette, and a romantic interpretation of the landscape evoke a sense of pastoral calm and the joy of being.

The work is filled with poetic atmosphere and the gentle breath of nature.

Meaning & Symbolism:

- **The blooming garden** — a metaphor for the blossoming of inner life.

- **The garden bed** — a symbol of care, human presence, and cultivation.
- **The cottage** — a place of shelter and stillness.

Artistic Analysis:

- **Color palette:** a blend of soft pastels — pink, cream, green, and sky blue.
- **Light** is evenly distributed, creating the feeling of being *within* the scene.
- **Composition:** balanced between detailed foreground and softly blurred background.

“*Blooming Spring at the Garden*” is a quiet admiration of how nature returns to life — and how the human presence becomes part of it without disturbing its harmony.

Stone Cottage with Garden Tools

Year: 2025

Artist: Marquis Anatoly Winston Miles

Technique: Digital painting, stylized after 18th-century oil (Rococo)

Size: Adaptive (up to 60×90 cm)



Description:

“Stone Cottage with Garden Tools” portrays an old stone shed bathed in the sunlight of a spring morning.

A soft color palette and gentle shadows highlight the textures of stone and wood, while the tools resting against the wall add a sense of domestic warmth.

The image blends pastoral simplicity with the delicate sensibility characteristic of Rococo.

Meaning & Symbolism:

- **Stone and wood** — symbols of endurance and the passage of time.
- **The garden tools** — traces of care, labor, and everyday life.
- **Morning light** — a symbol of beginnings, calm, and awakening.

Artistic Analysis:

- **Color palette:** soft tones — cream, sandy beige, and muted rose-gray.
- **Composition:** balanced and simple, yet rich in textural detail.
- **Light:** gently sculpts form and adds warmth to the entire scene.

“*Stone Cottage with Garden Tools*” is a quiet memory of peace, the beauty of the everyday,
and the solitude held in the silence of a garden.

Snail at the Edge of Time

Year: 2025

Artist: Marquis Anatoly Winston Miles

Technique: Digital painting, imitating 18th-century oil technique

Size: Adaptive (up to 50×70 cm)



Description:

"Snail at the Edge of Time" is a work created in the spirit of Slow Art, portraying a snail perched on the rim of an old decorative pot.

What might seem like an unremarkable scene becomes a metaphor for time, fragility, and the delicate balance between nature and artifact.

Meaning & Symbolism:

- **The snail** — a bearer of time and rhythm.
- **The pot** — a symbol of culture, a man-made object.

- **The edge** — the boundary between the natural and the artificial, between movement and stillness.

Artistic Analysis:

- **Color palette:** muted — earthy tones, patinated gold, dusty grays.
- **Light:** softly highlights the snail's form without disrupting the unity of the scene.
- **Composition:** minimalist, focused on detail and the rhythm of the curved line.

“Snail at the Edge of Time” is not an invitation to act, but to contemplate. It offers a moment to witness poetry in slow, almost imperceptible movement — and therein lies the essence of Slow Art.

The Light of Spring

Year: 2025

Artist: Marquis Anatoly Winston Miles

Technique: Digital painting, stylized after 18th-century oil

Size: Adaptive (up to 60×90 cm)



Description:

"The Light of Spring" is a painting that expresses the feeling of a beginning through the interplay of light and branches.

Sunlight filters through the tree canopy, embodying hope and renewal.

A lone woman walking along a forest path transforms the landscape into a metaphor — a journey where nature and the human soul are one.

Meaning & Symbolism:

- **Spring light** — a symbol of inner illumination, awakening, and hope.

- **The woman in the forest** — a journey inward, toward nature, toward silence.
- **The woodland path** — a road that cannot be rushed.

Artistic Analysis:

- **Light** flows through the composition, bringing the scene to life.
- **Tonal palette:** soft hues — golden greens and bluish-grays.
- **Composition:** designed so the viewer’s gaze drifts with the sunbeam, gliding through the leaves.

“*The Light of Spring*” is not just a landscape —
it is a state of being: light, attentive, and filled with presence,
where light becomes a guide between the outer and the inner world.

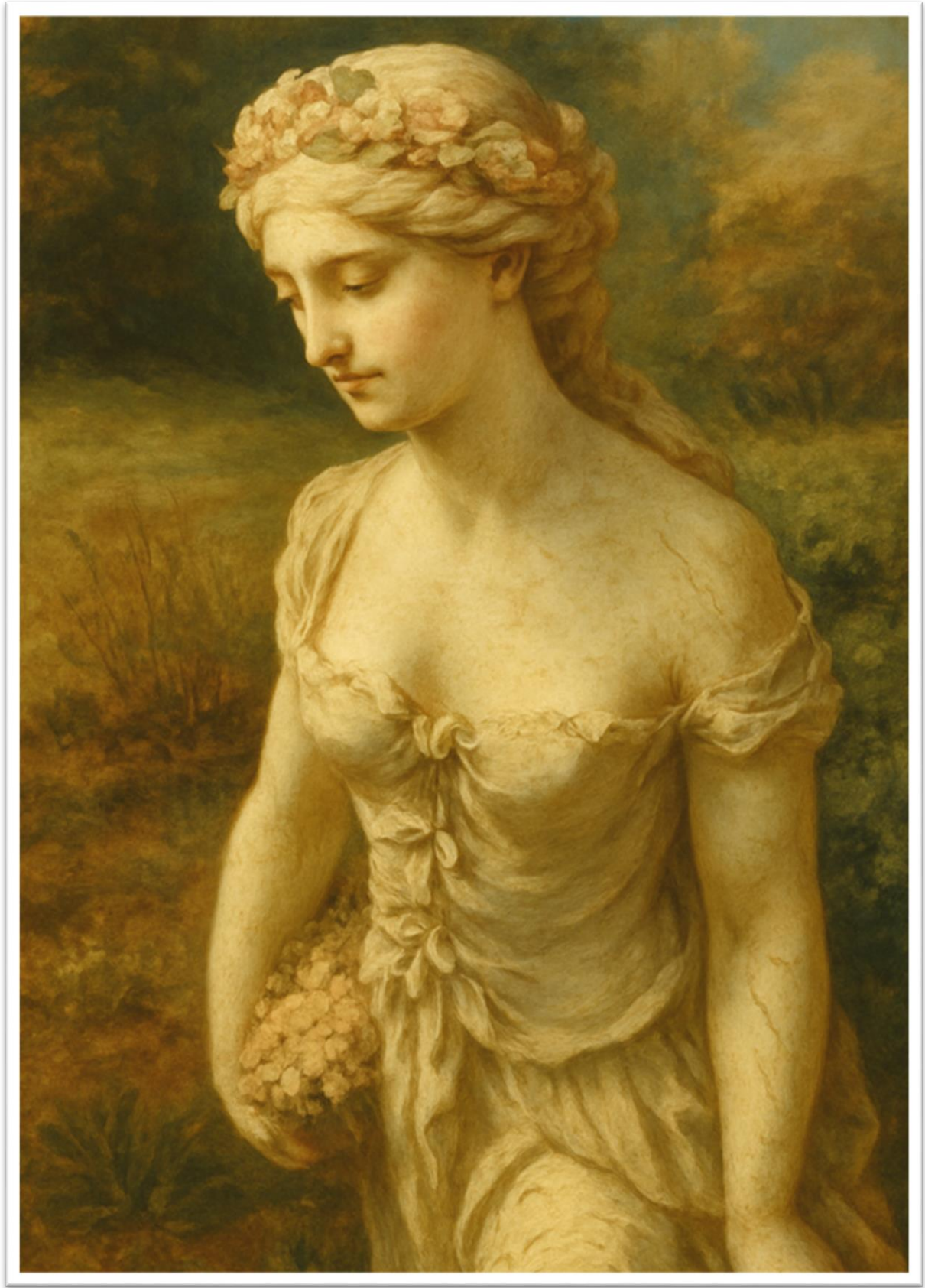
Rococo Spring

Year: 2025

Artist: Marquis Anatoly Winston Miles

Technique: Digital painting, stylized after 18th-century oil (Rococo)

Size: Adaptive (up to 60×90 cm)



Description:

“Rococo Spring” is a work inspired by the aesthetics of the 18th century — an era of lightness, elegance, and sensuality.

The painting embodies harmony with nature and awakening, portraying a female figure filled with inner peace and spring light.

Meaning & Symbolism:

- **The figure of the Muse** — a personification of inspiration and fleeting beauty.
- **The spring landscape** — a space where silence speaks.
- **Light** — the breath of time, an invitation to joy.

Artistic Analysis:

- **Palette:** soft and refined — light pinks, creams, blues, and greens.
- **Light:** flows like a veil, uniting the figure with the landscape.
- **Composition:** built on balance and the sensuality of form.

“Rococo Spring” is an invitation to contemplation, to stillness, and to joy hidden within the most delicate nuances of light and shadow.

Spring Stroll

Year: 2025

Artist: Marquis Anatoly Winston Miles

Technique: Digital painting, stylized after 18th-century oil (Rococo)

Size: Adaptive (up to 60×90 cm)



Description:

“Spring Stroll” captures the spirit of romance and serenity in Rococo style.

A couple walking along a forest path symbolizes harmony between human and nature — unity in both movement and silence.

A soft haze in the woodland depth adds a sense of seclusion and intimacy to the scene.

Meaning & Symbolism:

- **Walking together** — a metaphor for attunement and shared presence.
- **The spring forest** — a space of growth, blooming, and awakening.
- **The haze** — an image of memory and the intimacy of the moment.

Artistic Analysis:

- **Color palette:** soft — greens, cream, and misty blue-grays.
- **Composition:** linear, guiding the gaze along the path into the heart of the scene.
- **Light:** creates depth and rhythm — not distracting, but gently inviting deeper observation.

“Spring Stroll” is a scene of presence, love,
and the quiet trace one leaves in the landscape of time.

The Dream of Sun and Moon

Year: 2025

Artist: Marquis Anatoly Winston Miles

Technique: Digital painting, stylized after 18th-century oil

Size: Adaptive (up to 60×90 cm)



Description:

"The Dream of Sun and Moon" is an allegorical work inspired by European art of the 18th century.

It depicts the celestial bodies — the sun and the moon — merged in sleep, symbolizing the harmony of opposites, and the eternal cycle of time, rest, and renewal.

Meaning & Symbolism:

- **Sun and Moon** — archetypes of the masculine and feminine, the active and the passive.
- **Sleep** — a realm of unity beyond action.
- **Stone and erosion** — textures of time, traces of eternity.

Artistic Analysis:

- **Color palette:** noble and refined — golden, silvery-whites, and soft shadowed tones.
- **Composition:** symmetrical, with a gentle contrast between forms.
- **Surface texture:** intentionally aged, enhancing the aesthetic of silence and time.

“The Dream of Sun and Moon” is an invitation to contemplate the cosmic rhythm — the merging of light and dark, masculine and feminine, and the beauty of the moment where everything becomes one.

Symphony of Wings

Year: 2025

Artist: Marquis Anatoly Winston Miles

Technique: Digital painting, stylized after 18th-century oil (Rococo)

Size: Adaptive (up to 60×90 cm)



Description:

"*Symphony of Wings*" is a Rococo-inspired painting that blends the elegance of form with the softness of light.

A swan with outstretched wings and a duck resting by the water become symbols of the balance between proud solitude and the warm presence of another.

Meaning & Symbolism:

- **The swan** — a symbol of noble solitude, dignity, and strength.
- **The duck by the water** — an image of domestic warmth, gentleness, and acceptance.
- **The water** — a mirror between them, reflecting inner states.

Artistic Analysis:

- **Color palette:** soft, with dominant cream-blues and silvery greens.
- **Light:** subtly sculpts the forms, creating a sense of breathing space.
- **Composition:** composed like visual music — fluid and rhythmic.

“*Symphony of Wings*” is a visual poem about how silence reveals sound — between solitude and encounter, in the dance of light and stillness.

Letter of Time

Year: 2025

Artist: Marquis Anatoly Winston Miles

Technique: Digital painting, stylized after 18th-century oil

Size: Adaptive (up to 60×90 cm)



Description:

“Letter of Time” is a work in the spirit of 18th-century European painting, blending classical ornamentation with the modern sensibility of Slow Art.

A baroque-style mailbox becomes more than an object of communication — it becomes a celebration of detail, beauty, and unrushed existence.

Meaning & Symbolism:

- **The mailbox** — a symbol of waiting, inner messages, a connection across time.
- **The ornament** — art for art’s sake, the joy of pure form.
- **The bare tree** — memory, openness, the trace of time gone by.

Artistic Analysis:

- **Color palette:** soft creams, silvery pastels, and glimpses of sky-lit blue.
- **Composition:** balanced — architectural geometry meets the organic textures of nature.
- **Light:** highlights the scene’s quiet theatricality.

“Letter of Time” is a meditation on beauty in waiting,
on the silence between words,
and on the letters we never send — but keep within ourselves.



In the Garden of Rain

Year: 2025

Artist: Marquis Anatoly Winston Miles

Technique: Digital painting, stylized after 18th-century oil

Size: Adaptive (up to 60×90 cm)



Description

A romantic scene unfolds in an old park beneath a soft spring rain.

A young woman in an elegant Rococo gown walks gracefully along the garden path, her gaze turned gently to the side.

In the background, a couple takes shelter under an umbrella, while marble statues stand immersed in quiet communion with nature.

The painting is imbued with an atmosphere of nostalgia, love, and peaceful reflection.

Artistic Analysis

The work is painted in the manner of 18th-century European art, influenced by Rococo and Sentimentalist masters.

Soft brushwork, diffused light, and delicate attention to detail enhance the romantic mood of the scene.

The composition follows the logic of a stage — with a central figure and deep perspective — inviting the viewer into a poetic moment suspended in time.

Affiliation with the Movement

This painting belongs to the *Slow Art* movement, founded by **Anatoly Winston Miles**.

The movement affirms the value of contemplative seeing, inner stillness, and emotional depth — offering a gentle resistance to the rapid pace of contemporary visual culture.

Closing

When the painting is finished,
the artist takes a step back — and simply looks.
He doesn't rush to put the canvas away —
because the silence that arises is more important than any brushstroke.

So too, this book is not a period, but a space.
Not an ending — but an opening.
This is not just a collection of images.
It is a window. A door.
A crack in the surface of ordinary perception —
through which eternity begins to shine.

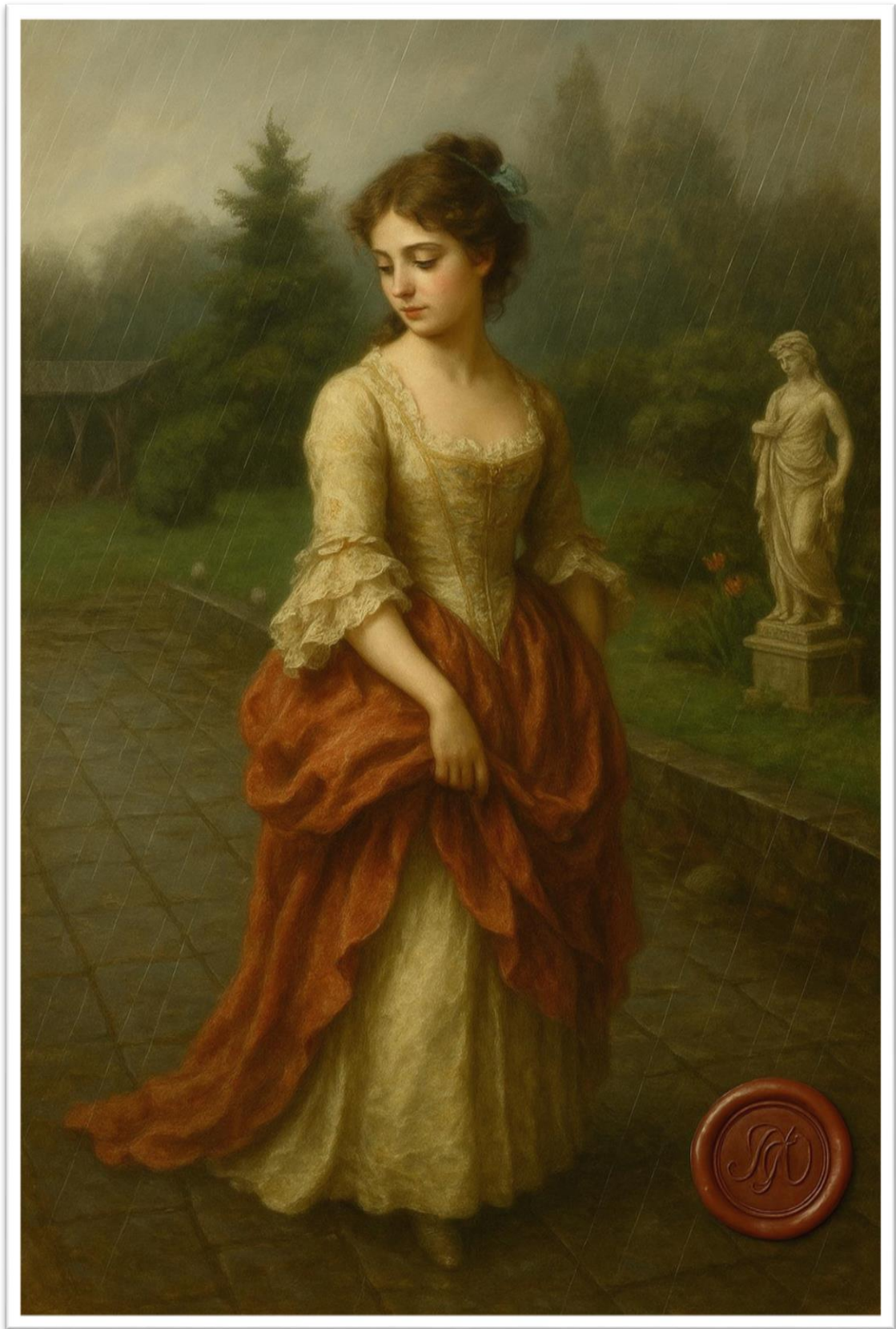
Here, art ceases to be an object —
and becomes a space.
An air. Something not to explain — but to feel.

If you have read this far,
you have opened that door.
And perhaps, beyond it,
you will find not only paintings —
but yourself, slightly changed.
One who can see more quietly. More deeply. For longer.

Thank you —
for not rushing.
For truly looking.

You didn't just open a book.
You opened a space where time slows down —
and begins to listen to you in return.

With respect,
Marquis Anatoly Winston Miles



About the Author



Marquis Anatoly Winston Miles

A descendant of the aristocratic Miles lineage, Marquis is a writer, publicist, and independent expert in painting styles.

He is the founder of the *Slow Art* movement — a philosophy of contemplation, deep perception, and the restoration of an authentic dialogue between the viewer and the artwork. He is the author of the *Slow Art Manifesto* and its associated methodology. His seminal digital work, “*The Snail at the Foot of Time*” (2025), has become the visual symbol of the movement.

Marquis has worked with the International **ROTAS** University, participating in interdisciplinary research and projects in visual analysis. He has also collaborated with the **Principato Cardamone** in the fields of cultural and academic development.

Author of the books:

“Mystical Masterpiece of Picasso”

“Andy Warhol: The Art of Redemption”

