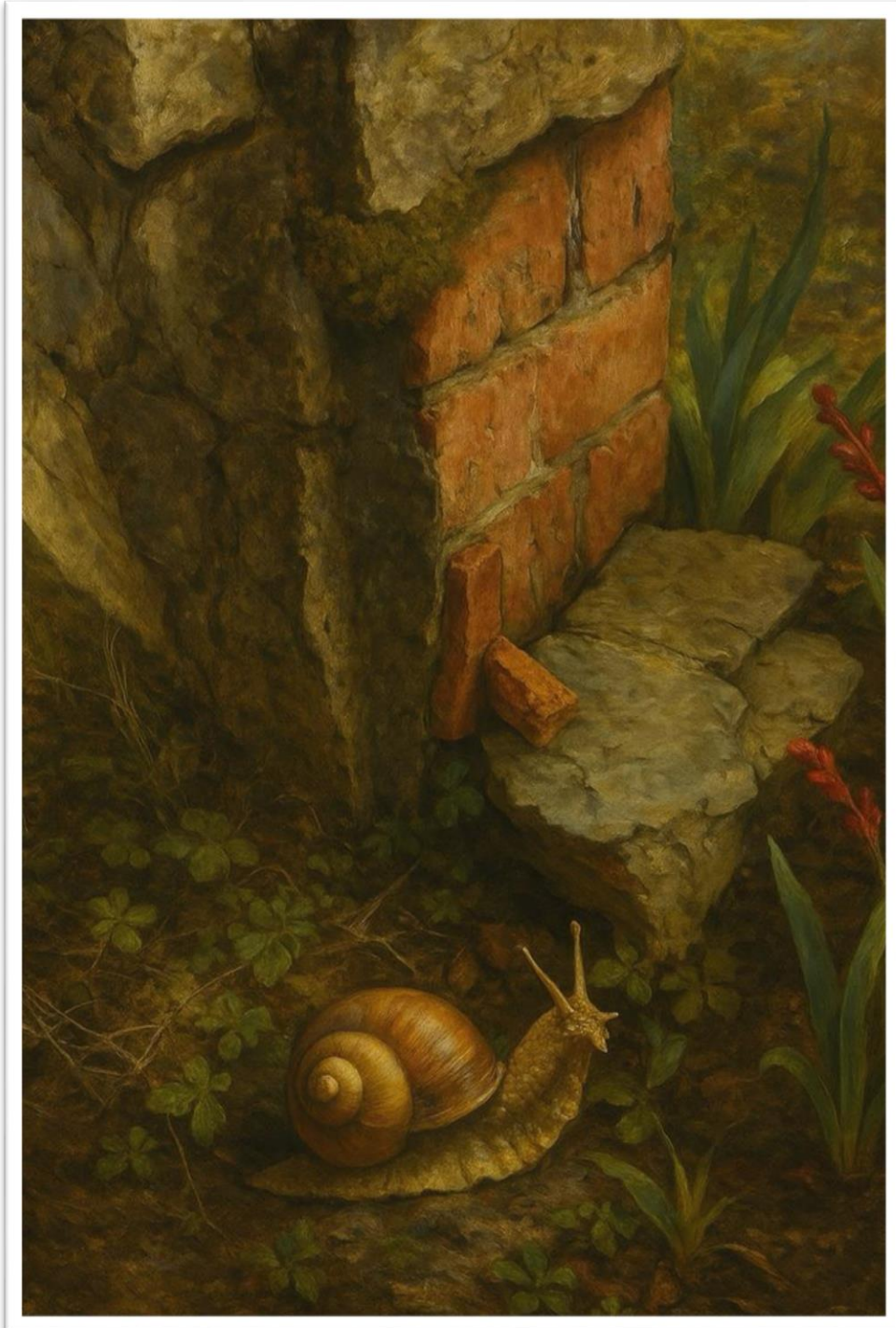


**"The Snail at the Foot of Time":
The Slow Art of the Future**



Author: Marquis Anatolij Vinston Miles

When I created the painting “*The Snail at the Foot of Time*,” I didn’t want to simply capture a fleeting moment from the life of nature — I wanted to pause time itself. Or at the very least, to remind the viewer that time doesn’t have to rush madly. Sometimes the slowest path turns out to be the deepest and most meaningful.

This work was born from a simple photograph of a wall and a snail. But within that simplicity lies something truly valuable. In today’s digital world, we often forget that art can begin with a single observation, a single emotion, a single quiet moment.

I believe this is the true perspective of the modern creator: not access to expensive materials or academic credentials, but the ability to see and express through image. Today, anyone can create art — on canvas, in digital format, or even through emotionally edited photography. What matters is not what you use, but *why* you create.

Why is this important today? Because people are tired of superficiality. They seek depth. They want to feel that behind every image stands a real person. A painting of a snail becomes a conversation about time, patience, attentiveness, and presence.

I believe that *slow art* is a vital part of the future. It becomes an anchor in an overloaded world, a tool of self-awareness, a form of expression accessible to all. Especially in the digital age, where styles and techniques can be freely synthesized, and classical forms reimaged.

That is why I choose to speak through symbol, image, and texture. That is why I encourage anyone who feels that inner spark — to try. Don’t be afraid to be slow, precise, intuitive. And perhaps, just perhaps, *your* snail will become a work of art too.

Slow Art Manifesto

Philosophy, Methodology, and Future

Author: Marquis Anatolij Vinston Miles

Year: 2025

1. Introduction

In an age overwhelmed by visual information and the accelerating pace of life, people are increasingly losing the ability for deep engagement with art. Images are scrolled past in seconds, artworks are judged by a “like/dislike” system, and museums have become places for quick selfies rather than spaces for contemplation.

Against this cultural backdrop, the concept of slow art has emerged—as an act of resistance to visual haste and superficial perception. It is not just a style, but a new artistic philosophy rooted in mindfulness, slowness, inner silence, and prolonged interaction between the viewer and the artwork.

The author of this concept, Marquis Anatolij Vinston Mailss, presented the first work in this direction together with a philosophical publication that became its theoretical foundation. Through the visual language of this artwork, the viewer is invited to pause, to listen, to immerse in an atmosphere where time ceases to be linear, and perception becomes whole.

Slow art challenges convention. It requires effort, but gives much in return: depth, a sense of participation, personal interpretation—where what matters is not the immediate emotion, but a lasting inner response.

2. Definition of “Slow Art”

Slow art is an artistic movement focused on deep perception and prolonged engagement between the viewer and the object. Its main goal is to return art to a mode of speaking slowly, quietly, revealing meaning gradually rather than in the first few seconds.

Unlike movements focused on expression, provocation, or conceptual play, slow art offers:

- Contemplation instead of impulse
- Silence instead of noise
- Gradual unfolding instead of instant reaction

A work within this framework may be painterly, sculptural, digital, or performative, but its core element is temporal slowness—both in perception and in creation.

Distinctions from other movements:

- From minimalism: differs not in form reduction but in emphasis on inner time and perceptual depth
- From the Slow Movement: stands as an independent visual and philosophical phenomenon
- From conceptual art: rejects intellectual provocation in favor of emotional and metaphysical depth
- From traditional art: disengages from the automatism of seeing, returning attention as an act of thought

Core Principles:

- Slowed perception
- The viewer's presence in the time of the artwork
- Meditativeness and focus
- A return to silence, light, texture, and form
- Goal: not communication, but a state of being

3. Methodology of Creating Slow Art

Creating slow art requires not only technical skill, but an inner state—focus, patience, and the willingness to work in the realm of time rather than haste. The goal is not the final object, but the journey as process.

Stages:

- Setting the intention
- The process as ritual
- Minimal corrections — maximum presence
- Open-ended form

Technical traits:

- Traditional techniques: oil, tempera, natural pigments
- Visible traces of time: drips, cracks, rough layers
- Light, shadow, and emptiness are key elements
- Composition aims for calm, symmetry, or stillness

Viewer Interaction:

The artwork should not shout, but wait. It evokes not an instant reaction, but a slow, almost physical immersion. The viewer enters it, dwells in it, breathes with it.

4. Theoretical Foundations

Slow art is rooted not only in aesthetics, but also in philosophical ideas related to time, attention, and presence.

Time as an Aesthetic Category

A foundational principle is Henri Bergson's idea of time as "duration"—a flow of continuous experience rather than a sequence of linear events.

Presence and Silence: Phenomenology of Perception

Martin Heidegger described presence as existential. Art, in Heidegger's view, reveals being.

Critique of Fast-Paced Consumer Culture

Modern culture encourages instant reaction, fragmented attention, and turns art into background noise.

Psychology and Sustained Attention

From a neurological perspective, sustained attention is rare and valuable—unlike fast, fleeting reactions.

5. Examples and Case Studies

Illustration: "The Snail at the Foot of Time"

Central work: *The Snail at the Foot of Time* — a digital painting in Rococo style with the spirit of 18th-century painting.

Author: Marquis Anatolij Vinston Mailss

Year: 2024

Technique: Digital painting, simulating light and brush texture in the style of Fragonard

Size: Adaptive (up to 50×70 cm in print)

Subject: A snail crawling on an old wall covered with moss

Symbolism: Slow passage of time, patience, presence, return to nature

Philosophy:

"I didn't want to merely capture a moment in nature—I wanted to stop time itself..."

Analysis:

- Composition built on slow rhythm and balance of forms
- Soft, natural, muted color palette
- Light envelops rather than highlights
- Silence, not shock, as the artistic gesture
- Digital tools used to recreate the spirit of classical painting

6. Perspectives and Practical Application

Education and Museums

- Slow Art Days
- “One Masterpiece — One Lesson” method
- Observation-based learning

Art Therapy and Mental Health

- Individual art meditation
- Therapy in clinical settings
- Visual “anchors” for mindfulness

Exhibitions, Curation, and Art Market

- Solo exhibitions with dedicated space
- Quiet halls with soft lighting
- Digital galleries with intimate interaction

Global Cultural Impact

Slow art addresses the fatigue from visual noise. It is universal, accessible, and restores generational connection.

7. Conclusion

Slow art is more than a genre—it is a worldview. It invites us not just to be spectators, but participants in a long dialogue where silence speaks louder than words.

In this era of overwhelming information, slow art says: **stop.**

Stop — to see.

See — to understand.

Understand — to feel.

Slow Art Manifesto:

- Do not seek the first impression — seek deep presence
- Create not for attention, but for inner fullness
- Let the viewer feel, not just understand
- Leave space for silence
- Let time become part of your work

Slow art is not an escape — it is a rethinking of modernity. A return to authenticity, attention, and the self.

ARTWORK PORTFOLIO

Author: Marquis Anatolij Vinston Miles

Title: *The Snail at the Foot of Time*

Year: 2025

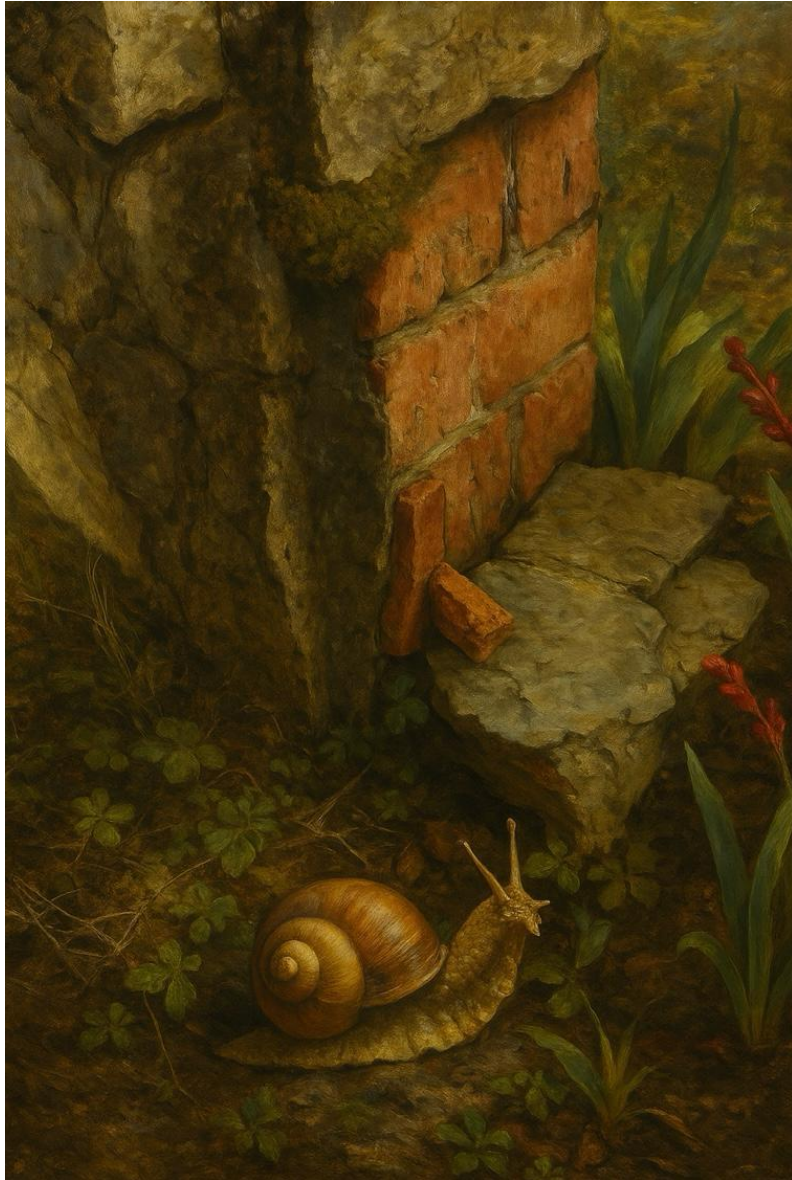
Technique: Digital painting in Rococo style

Size: Adaptable (can be printed up to 50×70 cm)

1. Reference Photograph



2. Final Painting



3. Author's Signature

A. V. Miles, 2025

- **4. Analysis and Description**

- **Composition:** The central focus is the snail, surrounded by natural textures.

Symbolism: The flow of time, return to nature, perseverance.

Color Palette: Earthy ochres, mossy green tones, warm brick hues, and soft foliage shades.

Technique: Executed in the spirit of Fragonard — painterly textures and soft light-shadow transitions.

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- **5. Conclusion**

- This work was created as part of a series of naturalistic narratives titled “*Micro-Stories of Nature*.” The original is held by the author.

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- **EXPERT REPORT**

- **on the painting *The Snail at the Foot of Time***

- **Author:** Marquis Anatolij Vinston Mailss

Year: 2025

Technique: Digital painting, Rococo style imitation

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- **1. Brief Description**

- The painting depicts a snail slowly crawling at the base of an old brick wall covered in moss and foliage. At first glance, the scene appears simple, yet it holds profound philosophical meaning: time, resilience, journey, and harmony with nature.

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- **2. Artistic Analysis**

- **Style:** Evokes 18th-century painting (Fragonard, Boucher) — soft palette, refined brushwork, decorative elegance. The Rococo aesthetic is interpreted through a modern lens.

- **Composition:** Balanced, with natural emphasis on the snail achieved through textured surfaces and soft lighting.

- **Symbolism:** The snail symbolizes time, patience, and enduring nature.
- **Technology:** High-quality digital painting imitating traditional canvas and multilayered paint.

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• **3. Relevance and Prospects**

- **Contemporary Significance:** A fusion of classical aesthetics with modern digital tools.
- **Collectible Value:** Unique authorship, philosophical depth, and stylistic elegance make the piece attractive to collectors.
- **Exhibition Potential:** Suitable for digital art festivals, thematic exhibitions, and art fairs.

