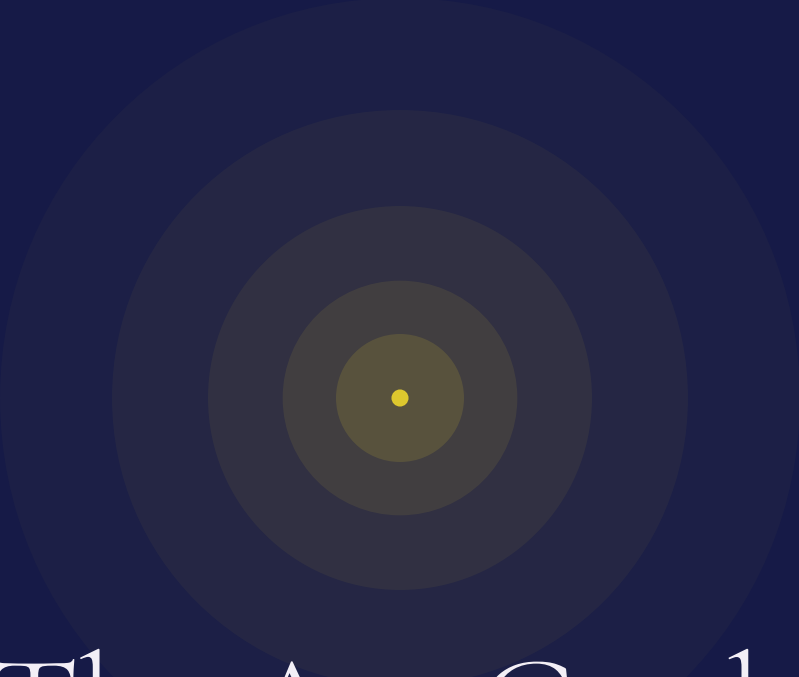




The Art Cards

An opening exercise for your book club

*Eleven works, none of them chosen for beauty alone.
Print, lay them out, and let the room go quiet for two minutes.*

WONDER

Gary Waddell, Ed.D.

How to Run It

Chapter One of Wonder turns on a small fact: the sculpture in the antique store did not change. Gary did. He stood in front of it knowing nothing, went home, read about the woman who made it, and the same object began saying something else entirely.

These cards let a room feel that happen in a single evening.

Before anyone sits down

Print pages 3 to 13 and lay them out where people can walk around them. Nothing else on the table yet. The cards carry no titles — that is deliberate. Do not say what any of them are.

At the start

1. Two minutes of silence. Everyone looks; nobody speaks. This part matters. The first person to talk will otherwise decide what the room sees.
2. Each person chooses the one that speaks to them today. Duplicates are fine, and often the most interesting outcome in the room.
3. One minute each: why this one, today? No interpreting anyone else's answer, including the host's.

At the end — the part that matters

4. After the discussion, before the mason jar, lay the cards out again. Read the titles aloud from the key on the last page — several of them will land very differently than expected. Then ask one question: would anyone choose differently now?

The cards did not change. That is the entire point, and a room discovers it about four seconds after the question is asked.

A note on the deck: these eleven are deliberately unequal in mood — one turbulent, one tender, one grieving, one nearly empty, one frankly chaotic. If every card were beautiful, people would choose on beauty, and the exercise would tell them nothing.



• ONE •



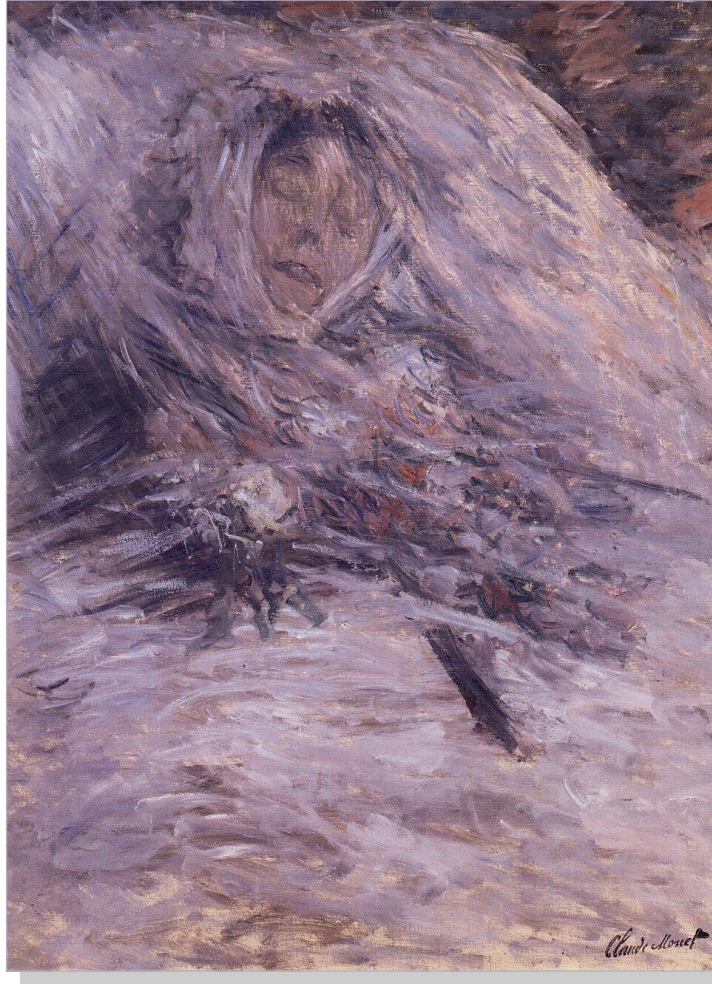
• TWO •



• THREE •



• F O U R •



• FIVE •



• S I X •



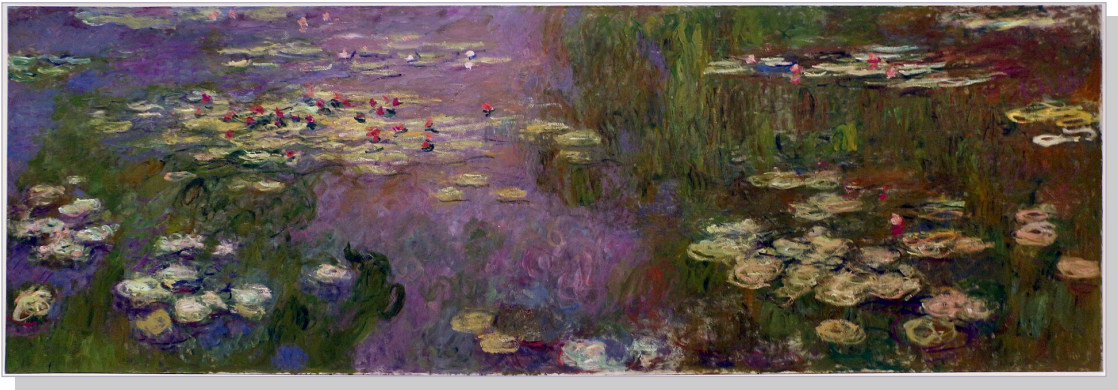
• SEVEN •



• EIGHT •



• NINE •



• T E N •



• E L E V E N •

The Key

Read these aloud at the end, not the beginning.

- ONE Eishōsai Chōki *Woman and Child Catching Fireflies, ca. 1793*
The Metropolitan Museum of Art, New York · JP1739
- TWO Katsushika Hokusai *Under the Wave off Kanagawa, ca. 1830–32*
From Thirty-six Views of Mount Fuji · The Metropolitan Museum of Art, New York
- THREE Claude Monet *Femmes au jardin, 1866*
Musée d'Orsay, Paris
- FOUR Wassily Kandinsky *Orientalisches, 1909*
Städtische Galerie im Lenbachhaus, Munich · GMS 55
- FIVE Claude Monet *Camille sur son lit de mort, 1879*
Musée d'Orsay, Paris
- SIX Paul Cézanne *Le Barrage de François Zola, ca. 1877–78*
Amgueddfa Cymru – National Museum Wales · NMW A 2439
- SEVEN Frederic, Lord Leighton *Flaming June, ca. 1895*
Museo de Arte de Ponce, Puerto Rico
- EIGHT Hilma af Klint *The Ten Largest, No. 4, Youth, 1907*
Group IV · Hilma af Klint Foundation, Stockholm
- NINE George Luks *Scène de rue, ca. 1900*
Musée Toulouse-Lautrec, Albi
- TEN Claude Monet *Water Lilies, ca. 1915–26*
Carnegie Museum of Art, Pittsburgh
- ELEVEN Georges Seurat *A Sunday on La Grande Jatte — 1884, 1884–86*
The Art Institute of Chicago

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