



# JUSTIN VINING

redefining the landscape

Justin

# UNPACKING VINING

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## Group Talk

- ▶ Has Vining stepped away from his past, or has he embraced it?  
*Both! How has this benefited his work?*
- ▶ How would you define or explain the work of Vining? Is he predictable? Is he still pushing himself? How?  
*You might discuss the difficulty of keeping your signature "look" while still pushing yourself as a creative individual.*
- ▶ What is the definition of Abstract Art? What other famous artists would you compare Vining to?
- ▶ How has Vining's experience as an art educator and lawyer influenced his work? Are these experiences completely opposite? Is that good?



# UNPACKING VINING

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## Group Talk

- ▶ Vining seems to be inspired by the world around him, and it certainly influences his work. As an artist, how important is it to draw inspiration from your surroundings? Also, how might we become distracted by engaging in the world around us?
- ▶ How important is keeping a sketchbook? What are some possible benefits and drawbacks? Vining's sketchbook is paper & pencil, but could you use a digital sketchbook, such as a tablet? Compare and contrast.



# LETS TALK WATERCOLOR

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- ▶ If we are going to understand how artists such as Justin Vining use watercolor, it would be best to know some basic background info about watercolors. Here are some engaging questions to begin with:

## *Group Talk*

- ▶ What experience do any of you have with watercolors?
- ▶ Have you ever used watercolor paint in a tube?
- ▶ What are some benefits to paint in a tube versus a tray?
- ▶ Where do watercolor paints come from? What's inside the tube or tray?



# A BIT OF H2O COLOR HISTORY

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- ▶ So where did watercolor paint come from? Here is a fantastic, basic overview of the history.

Believe it or not, watercolor painting has been around for centuries! In fact, in a very crude application, the cave paintings in Lascaux, France were created using ground pigment (such as ash) mixed with water. However, it really wasn't until the Renaissance that we see watercolor painting truly taking hold as an art form.

Watercolor came to Western artists in the late 1400s. Artists had to formulate, prepare and grind their own watercolor paint and tended to keep their secret recipes and methods to themselves.

In the 18th century, the first paint manufacturers set up shop in major European cities. They not only provided the basic pigments, resins, and oils but found a market for ready made color pastes and other artist equipment. A famous example is an "herbal extract" shop in Paris that prepared the colors for Jean Baptiste Chardin when the artist's failing eyesight prohibited him from making his own.

An artist's watercolor paints came directly from the colourmen in dry clumps that had been cut off of clay-like slabs of prepared watercolor paint. The paints were hard. Artists would have to break up the clump into useable bits and grind the bits in water.

The usual method of preparing to paint included "rubbing up" your colors with water on a stone or ceramic dish, as you would a **sumi-e ink** stick. Grinding your paint in water was a tedious but necessary step repeated every time you set up to paint. With time, artistic entrepreneurs began preparing ready-made paints for artists.



● Red Cow and Chinese Horse, Photograph N. Aujoulat (2003) © MCC-CNP

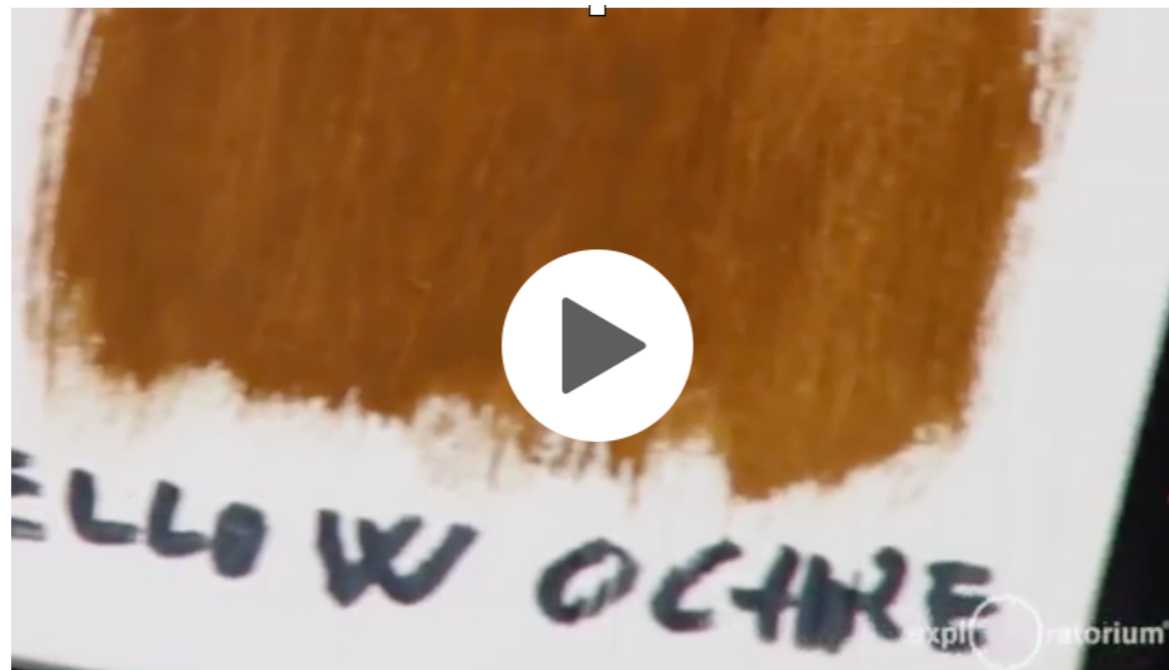


● William Reeves created the first water soluble watercolor in cake form.



## Group Talk

- ▶ How were the cave people nearly 17,300 years ago similar to watercolor artists today? How were they different?
- ▶ What are some of the difficulties you think might come from using just ground ash and water?
- ▶ Even centuries later, artists were still having to grind their paints or pigments before using them. While it's a very tedious process, would there be any benefit to doing it?



Here is a pretty interesting video exploring basic H<sub>2</sub>O color grinding and mixing.



# HANDS-ON WITH PIGMENT

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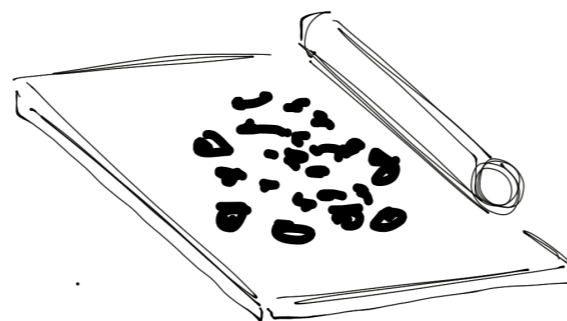
Grinding and mixing your own pigment is a simple, yet very powerful experience. Gaining a better understanding of how much time, skill, and effort previous artists had to put into their work helps convey how passionate and devoted they were to creating.

Below is a simple experiment using basic materials, which will allow students to experience mixing pigment.

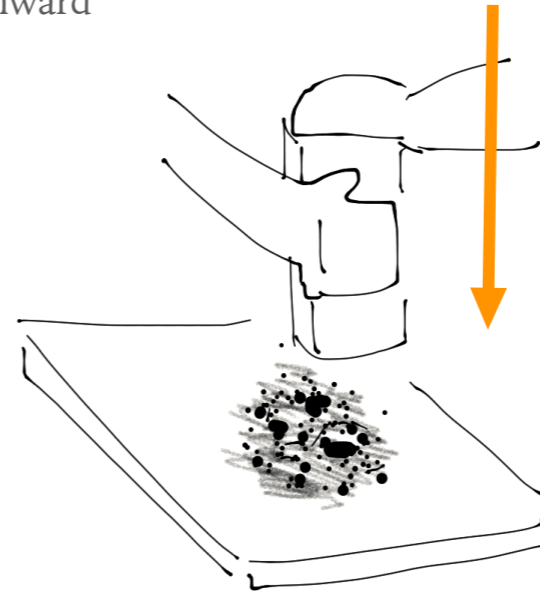
## Group Talk

- ▶ What is your hypothesis about what will happen when mixing your own pigments? Will they work? Will the pigment stick to the paper?
- ▶ What types of natural materials could we use to create pigments?
- ▶ What is a binder? Any idea why it might be important in paint?

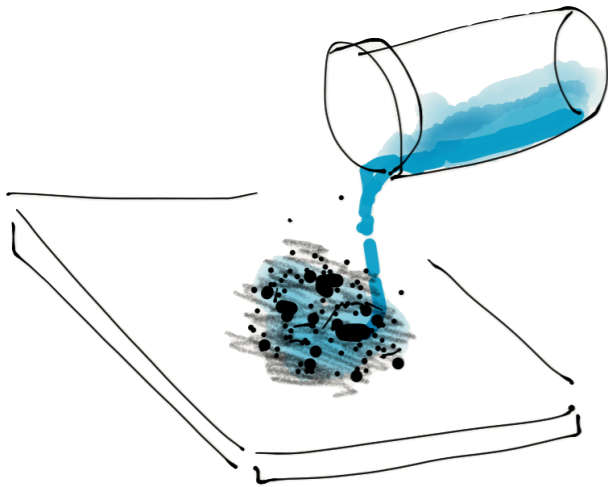
- 1 Find some charcoal and smash into small pieces. You could use a rolling pin or hammer. You might put the pieces into a large zip plastic bag before smashing simply to contain the powder created.



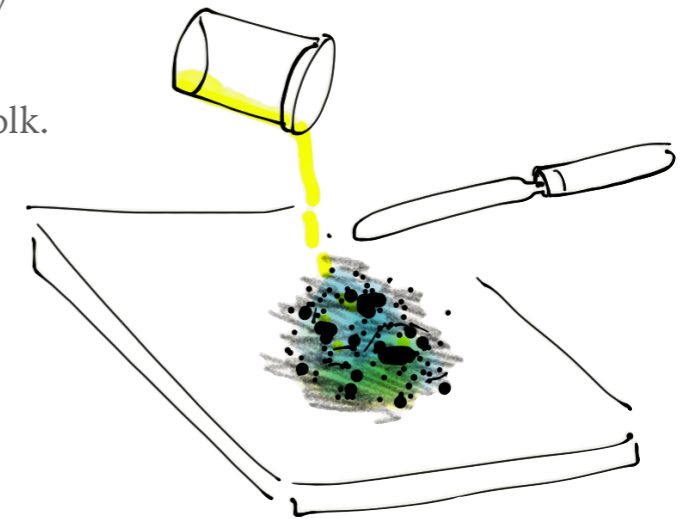
- 2 Use a piece of wood (or other hard, flat material) and apply downward pressure with both hands. The idea is to pulverize the pigment/ash into as fine a powder as possible.



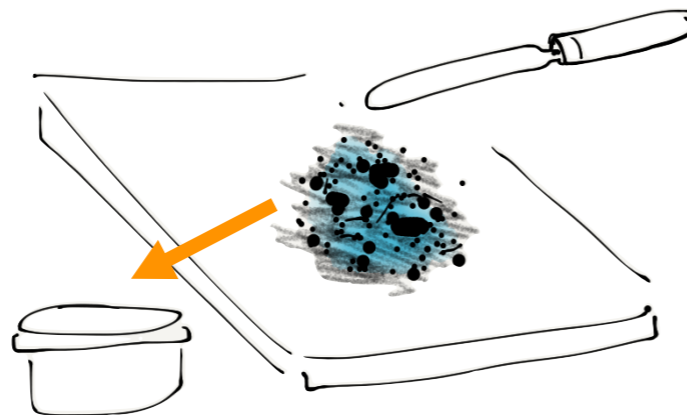
- 3 Add a small amount of water and continue to grind pigment.



- 4 Once the pigment is ground well, we need to add a binding agent. *Fun fact: it's believed that cavemen probably used saliva or animal fat as a binder.* In this case, we are going to use egg yolk. Using a simple pallet knife, mix in the egg yolk.



- 5 Once everything is mixed well, use your pallet knife and scrape the pigment into a bowl. You are ready to paint!

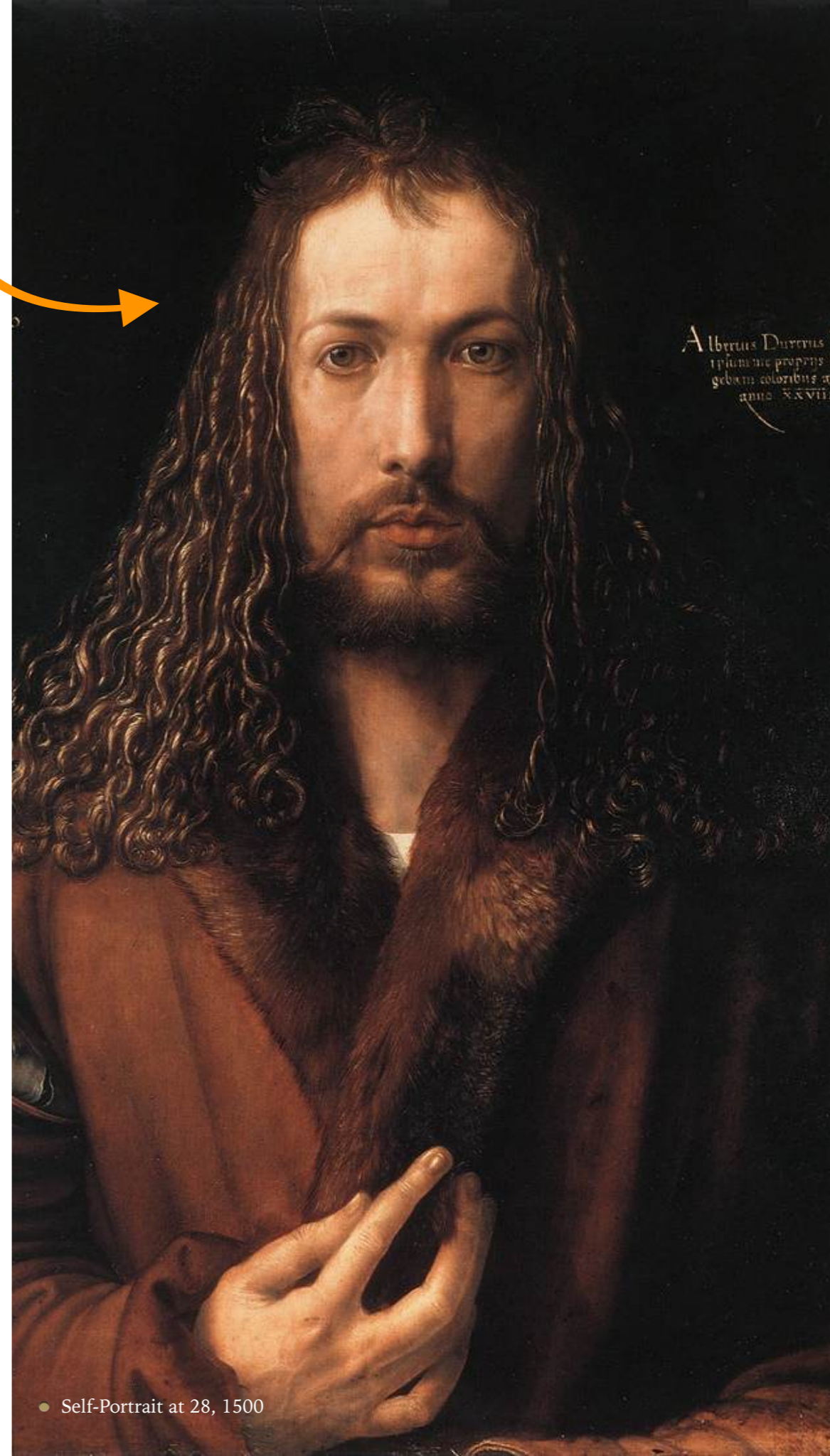




*Yeah, believe it or not, long hair was popular for guys during the 1500s. But Durer was a trendsetter, since he had long hair even when he was really young. He also rocked the fur coat!*

# BLACK-BELT WATERCOLOR ARTISTS

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*Albrecht Durer to Paul Klee*



● Self-Portrait at 28, 1500

What amazes me about Durer is how he used watercolors. He definitely wasn't the best, and certainly he is much better known for his work with oils to woodblock prints. However, what Durer must have realized was the awesome simplicity watercolors give an artist. Durer would travel often, and he would sketch using watercolors. This painting titled *Young Hair* was taken during a trip through the Alps. Check out the amazing skills Durer had, especially within the details of the fur.

While Durer may have lived and worked nearly 500 years ago, we definitely have something in common! Like most artists, Durer knew that bringing along oil paints, brushes, binders, mixing tools, etc. was not travel friendly. Durer knew watercolors were simple, powerful, and most importantly, portable art materials! Next time you are planning your next road trip, grab the sketch book and some watercolors.

[Here is a link to some additional information concerning the life and work of Durer.](#)



*Young Hare*, (1502), Watercolour and bodycolour (Albertina, Vienna)

## Group Talk

- ▶ What elements of art did Durer represent in this work? Discuss how he was able to achieve such amazing texture, and why.

*Line, shape, form, space, color, and texture.*

- ▶ Why do you think Durer went to this level of realism? *It wasn't until the late 1800s that cameras were beginning to appear.*

# NOW LET'S CHECK OUT KLEE

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Paul Klee was a Swiss-German painter who absolutely amazes me! Klee's parents both were musicians, so creativity certainly ran in the family. Klee took up the violin and was so good by age 11 that he was asked to play with the Bern Music Association.

But, once Klee reached his teenage years, the typical rebellious side settled in, and he moved away from music toward painting. After receiving a Fine Arts degree in Munich, he

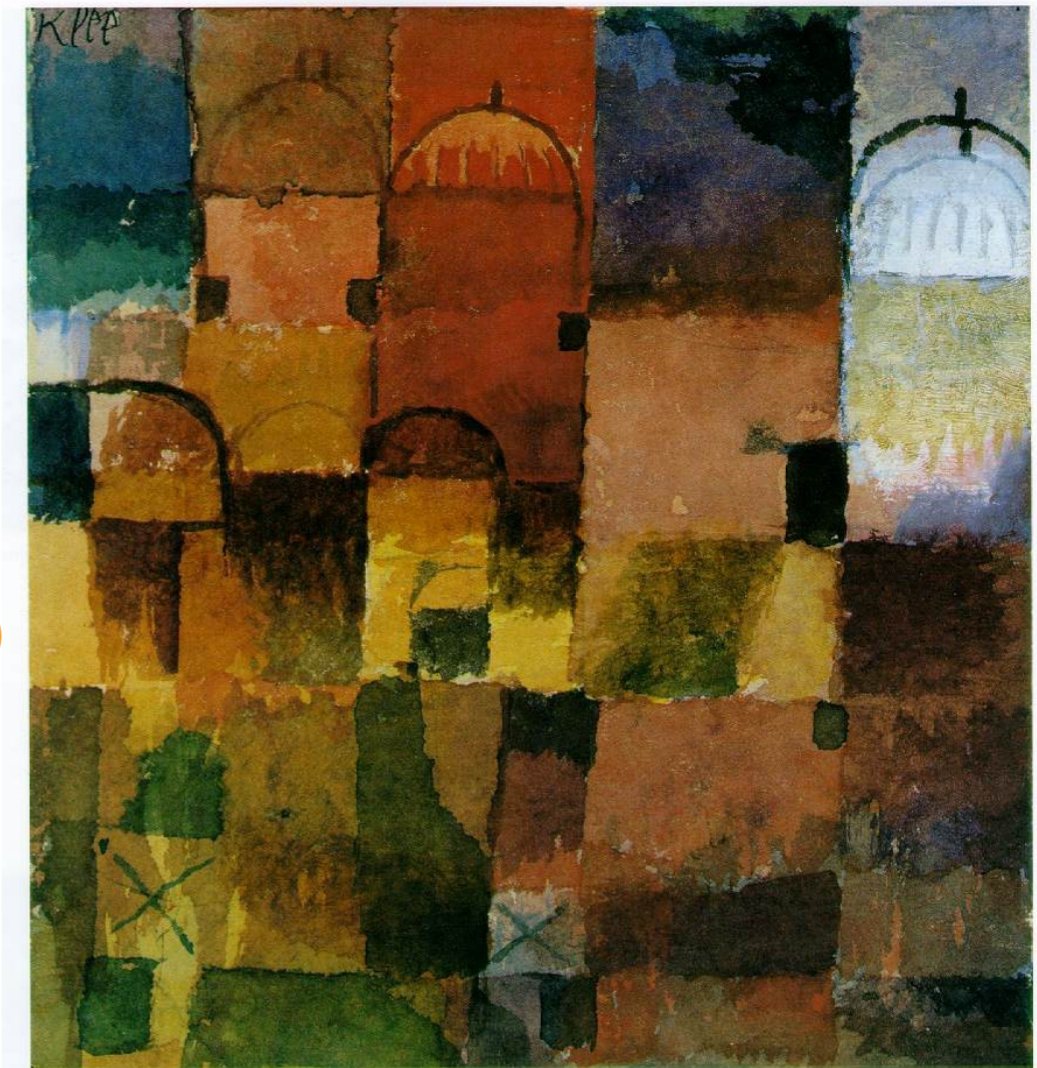
married and had a son. It was also during this time that Klee discovered a passion for travel and found himself amazed by ancient Roman art and architecture as well as in Tunisian art. In fact, it was while traveling in Tunisia that Klee was inspired by the amazingly beautiful colors. Check out this quote from Klee:

*"Color has taken possession of me; no longer do I have to chase after it, I know that it has hold of me forever... Color and I are one. I am a painter."*

This inspiration seems to have found its way into nearly all of his work, including the piece just to your right. However, what impresses me the most about Klee is what he accomplished while serving in World War I in 1916.

Even though he had to serve in the military, he was still able to continue painting! He actually created a small painting area just outside his barracks. Talk about some incredible dedication!

Yep, that's Klee.



*Red and White Domes*  
1914 (140 Kb); Watercolor and body color on Japanese, vellum mounted on cardboard,  
14.6 x 13.7 cm; Kunstsammlung Nordrhein-Westfalen, Dusseldorf

“ “Color has taken possession of me; no longer do I have to chase after it, I know that it has hold of me forever. That is the significance of this blessed moment. Color and I are one. I am a painter.”

*-Paul Klee*

# KLEE CONTINUES

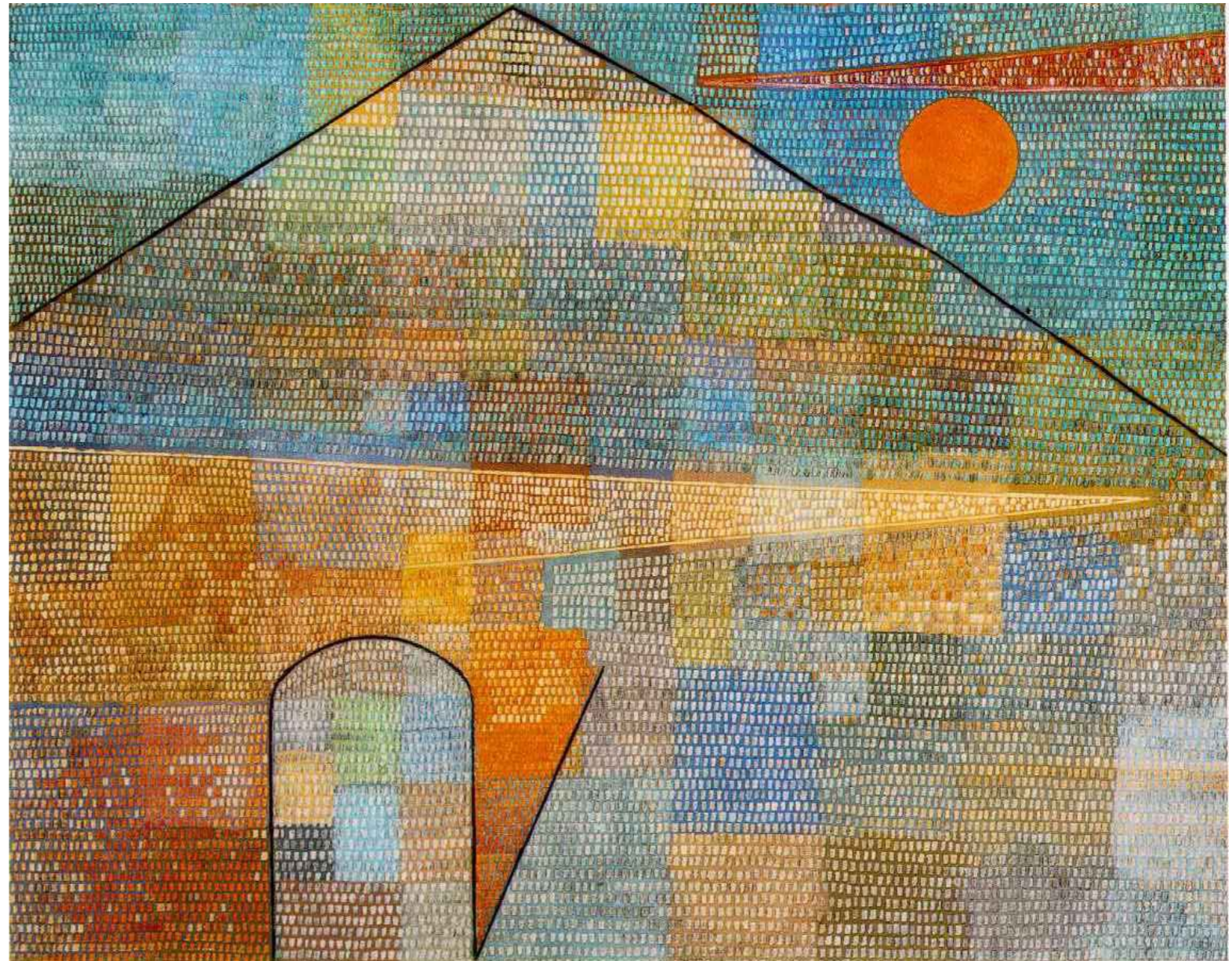
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Klee continued to pursue a career in art after the war, and even held several teaching positions, including at the Bauhaus, which had to be an awesome experience!

It seems to be around the 1930's that Klee hits his creative stride. You definitely see this maturity when looking at his piece entitled *Ad Parnassum* (right), which has a very pointillistic quality to it. During the year 1933, Klee even created nearly 500 pieces of artwork! This passion to create reminds me of Van Gogh's intensity and of how an artist often has to create mass numbers of paintings to find the few that remain timeless!

Unfortunately, in 1933 Klee started feeling symptoms of a terrible disease, which made it very difficult to swallow. However, he continued to create despite feeling terrible. This problem continued until his death in 1940 at the young age of 60.

Amazingly, Klee was able to produce some 10,000 artworks consisting of paintings, etchings and sketches, primarily. He stands as one incredible example of pushing the limits, working hard, and never ceasing to create!



*Ad Parnassus* 1932

One very interesting, yet comical point in Klee's career was during WWII. Since the German Army had anything but a passion for new art, they decided to hold an art show. Only this art show was titled "Degenerative Art Exhibit," which took place in 1939.

Hey, at least they had a good crowd, even Adolf Hitler showed up! Ha! Check out the picture provided.



### Group Talk

- ▶ What do you think about Klee creating nearly 10,000 pieces of art? Is there a benefit in creating mass, or should he just have focused on a few?
- ▶ During the Bauhaus movement, art was developing in so many areas. You see Klee utilizing abstract art, pointillism, etc. What else do you see in Klee's work? Why do you think was his work so controversial?



*"The Wreck of 09" Justin Vining*



*"Indianapolis Nights" Justin Vining*




# ASSESSMENT

## Assessment for Project

	Failed to Complete	Almost Finished	Great Job!	Went above and Beyond expectations
EFFORT LEVEL	<i>NO EFFORT</i>	<i>LITTLE EFFORT</i>	<i>GREAT EFFORT!</i>	<i>AMAZING EFFORT!</i>
Followed instructions				
Appropriately used H2O color & techniques such as wet on wet				
Used perspective within the landscape in an imaginative manner				
Showed an understanding of Vining's use of bold line				
Originality of work				
Completed in a timely manner				
360. Student thought through & utilized entire image				
Craftsmanship/Effort				
Attitude/Showed respect for others and their work				
<b>POINT VALUE</b>	<b>0</b>	<b>1</b>	<b>2</b>	<b>3</b>
<b>TOTALS</b>				

As you probably already know, assessment within the arts is incredibly messy. As an educator, my goal has always been to focus primarily on effort, and very clear, measurable skills. Feel free to adjust this rubric to fit your goals as well as those of your students.



Total Number of points = \_\_\_\_\_

Extra sketches (10pts. Possible) = \_\_\_\_\_

**Total Points** = \_\_\_\_\_

### Grading Scale-

**A** 25 - 30 **B** 20 - 25 **C** 15 - 20 **D** 10 - 15 **F** 0 - 10

# EDUCATIONAL STANDARDS

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Within every episode we strive to meet every content standard within the National Core Arts Standards. Please be sure to include and reference these standards when preparing and documenting your lessons. [For additional, and more in-depth information, you can reference this site.](#)



## Associated Anchor Standards

### Creating

#### #VA:Cr1.1

**Anchor Standard:** Generate and conceptualize artistic ideas and work.

**Enduring Understanding:** Creativity and innovative thinking are essential life skills that can be developed.

**Essential Question:** What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

#### #VA:Cr1.2

**Anchor Standard:** Generate and conceptualize artistic ideas and work.

**Enduring Understanding:** Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

**Essential Question:** How does knowing the contexts histories, & traditions of art forms help us create works of art & design? Why do artists follow or break from established traditions? How do artists determine what resources are needed to formulate artistic investigations.

#### #VA:Cr2.1

**Anchor Standard:** Organize and develop artistic ideas and work.

**Enduring Understanding:** Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

**Essential Question:** How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?

# EDUCATIONAL STANDARDS

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## Creating

### #VA:Cr2.3

**Anchor Standard:** Organize and develop artistic ideas and work.

**Enduring Understanding:** People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

**Essential Question:** How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate

### #VA:Cr3.1

**Anchor Standard:** Refine and complete artistic work.

**Enduring Understanding:** Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

**Essential Question:** What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

# EDUCATIONAL STANDARDS

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## Responding

### #VA:Re7.1

**Anchor Standard:** Perceive and analyze artistic work.

**Enduring Understanding:** Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

**Essential Question:** How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

### #VA:Re7.2

**Anchor Standard:** Perceive and analyze artistic work.

**Enduring Understanding:** Visual imagery influences understanding of and responses to the world.

**Essential Question:** What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

### #VA:Re8.1

**Anchor Standard:** Interpret intent and meaning in artistic work.

**Enduring Understanding:** People gain insights into meanings of artworks by engaging in the process of art criticism.

**Essential Question:** What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

### #VA:Re7.2

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# EDUCATIONAL STANDARDS

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## Connecting

### #VA:Cn11.1

**Anchor Standard:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**Enduring Understanding:** People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

**Essential Question:** How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?

### #VA:Re8.1

**Anchor Standard:** Interpret intent and meaning in artistic work.

**Enduring Understanding:** People gain insights into meanings of artworks by engaging in the process of art criticism.

**Essential Question:** What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?