

TITLE: *Requiem, November 1963*
ARTIST: Clinton Adams
DATE: 1963
SIZE: 30" x 22 1/4"
MEDIUM: Lithograph
ACQUISITION # : 64.13
 Additional works in the collection by the artist? No



ARTIST BIOGRAPHY

Clinton Adams (December 11, 1918 - May 13, 2002) was an active painter, printmaker, art historian, and writer. Adams was the co-author of *The Tamarind Book of Lithography*, published in 1971. *The Tamarind Book of Lithography* gives readers an in-depth description of the lithographic process. In 1960, Adams joined fellow artist June Wayne in co-founding the Tamarind Lithography Workshop in Los Angeles, CA. The program was intended to revive the art of lithography by training apprentices to become masters of the medium through collaboration with other working artists of the time. The Tamarind Lithography Workshop opened its second studio in 1970. This studio was funded and managed by the University of New Mexico. Adams was a master of lithography, and his 1963 print, *Requiem, November 1963*, is a true example of this. *Requiem, November 1963* is energetic, disturbing, and psychologically challenging. In this piece, Adams addresses the assassination of President Kennedy. A strong sense of emotion and disruption is conveyed to the viewer.

A BRIEF ANALYSIS

Clinton Adams created *Requiem, November 1963* two days after President John F. Kennedy's assassination. Adams allowed his emotions for the tragic event to flow onto paper, translating into a personal documentation of a historical event. *Requiem, November 1963* is an emotionally charged piece that pulls viewers into it with full force. Clinton breaks the piece into three registers, each symbolically representing Kennedy's assassination. The two outer registers provide a sense of disruption and chaos. The outer registers consist of black splatters which seem to reference the bloodshed. The black splatters are explosive and disturbing. The inner register may refer to the vulnerable line between life and death. The inner register cleanly borders two white strips. The two white strips reference life. The thick black inner line provides a visual balance between the outer registers. Within the middle register, Clinton places a black hole which is surrounded by a dark grey frame. The hole makes literal reference to the bullet that killed Kennedy, but also relates to the void that Kennedy's death would leave behind.

LITHOGRAPHY, SIMPLIFIED

- 1.) The artist draws/paints on the stone with a greasy substance. The stone picks up this greasy substance and holds it.
- 2.) The stone is moistened with water. The parts of the stone not protected by the greasy paint soak up the water.
- 3.) Oil-based ink is rolled onto the stone. The greasy parts of the stone pick up the ink, while the wet parts do not.
- 4.) A piece of paper is pressed onto the stone, and the ink transfers from the stone to the paper.

RELATED TERMINOLOGY

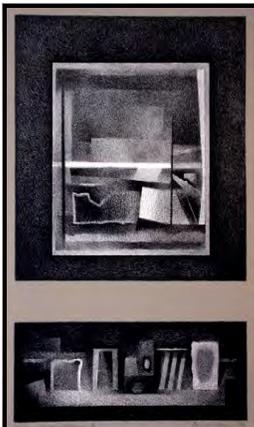
Lithography— Invented in 1798 by Alois Senefelder, lithography capitalizes, as the basis of the printing process, on the fact that oil and water don't mix. A flat stone, such as limestone, or a metal plate is treated so that the image area attracts oil-based inks and the wet non-image areas repel the oil-based inks. Stone lithography was the first printmaking technology that allowed the artist to create prints that could rival an original painting in terms of detail, mood, and color variations.

Limestone— A rock that is formed chiefly by accumulation of organic remains (like shells or coral), consists mainly of calcium carbonate, is extensively used in building, and yields lime when burned. Commonly used in the lithographic printing process.

REFERENCES

<http://www.ifpda.org/>
<http://www.tobeycmossgallery.com>
<http://www.merriam-webster.com>

Right Image: Clinton Adams (left side), working in his studio in Albuquerque, New Mexico in 1965 with fellow artist, Irwin Hollander.



Left: Clinton Adams, *Window Series I*, 1960, lithograph, 13" x 9 1/2", Tobey C. Moss Gallery.

Right: Clinton Adams, *Window Series VI*, 1960, lithograph, 13" x 9 1/2", Tobey C. Moss Gallery.



Emotions as a Medium Grades: K—5

Objectives:

- Students will gain an understanding of the way emotion plays a role in artmaking through a study of Adam's piece, *Requiem November 1963*. The connection between emotion and the elements (line and especially color) will be explored as students create a painting which expresses a certain emotion or feeling. This is presented as an intuitive and subjective exercise.
- Students will be asked to analyze the emotional content of each other's work.

Materials: A large sheet of heavy paper or canvas, paint (for older students), crayons (for younger students), paintbrushes, water, containers, mixing trays (could be styrofoam trays or sheets of old cardboard), paper towels, newspapers, scrap newsprint, pencils.

Procedure:

1. Discuss Adam's piece with students. Discussion should cover the historic event that led to the creation of this piece. Read to students the analysis provided in the lesson plan and ask students how they feel emotion played a role in Adam's work.
2. Ask students about other historical events they may reference in an emotion painting. Events may be current or historic. Discuss the way these events may be reflected in an abstracted painting. Events may include the Olympics, the presidential election, the war in Iraq, and so on.
3. Mention colors that may be used in the paintings or drawings of discussed events and the way these colors make us feel. Why do these colors evoke certain feelings? Look at the color in Van Gogh's work to discuss the emotion evoked.
4. Talk about line. What kinds of lines would be used? Straight, jagged, squiggly, zig-zag, etc. How do they make us feel? Again refer to work like that of Van Gogh.
5. Allow students to choose an emotion and event they wish to convey in their paintings or drawings. Encourage students to take a stand back from time to time to have a good look at what they are doing. Students should ask themselves if desired feelings are starting to emerge?
6. When the paintings are complete, hang them up and see how others interpret the work. Does everyone see similar emotions in the same works? Ask for explanations.



Vincent Van Gogh, *The Starry Night*, 1889, oil on canvas, 2' 4" x 3', Museum of Modern Art, New York City, New York.

Vocabulary: Requiem — a mass for the dead

Sunshine State Standards: K—5

Strand E: Applications to Life

Standard: The student makes connections between the visual arts, other disciplines, and the real world.

Sunshine State Standards: 6—12

Strand A: Aesthetic and Critical Analysis

Standard: The student identifies, analyzes, and applies knowledge of the elements of a variety of fiction and literary texts to develop a thoughtful response to a literary selection.



Francisco Goya, *The Third of May, 1808*, oil on canvas, 8'9" x 13'4", Museo del Prado, Madrid.



Emanuel Leutze, *Washington Crossing the Delaware*, 1851, oil on canvas, 12' x 21', Metropolitan Museum of Art, New York City.

Historical Artful Plays

Grades: 6—12 (collaboration between art, history, and English teachers suggested)

Historical events are often depicted through art. Two further examples are presented to the left. The example presented in the top left is *The Third of May, 1808* by Goya and the example below is *Washington Crossing the Delaware* by Emanuel Leutze. This exercise asks students to create a narrative to go alongside the images.

Objectives:

- Students, working in small groups, will develop a deeper understanding of the artists' works.
- Students will gain an understanding of historical events by studying the images provided.

Procedure:

Briefly discuss the history represented by the Clinton Adams print, then go on to discuss the history that each of the other pieces pictured here portrays. *The Third of May, 1808* commemorates the Spanish resistance to Napoleon's armies during the occupation of 1808. *Washington Crossing the Delaware* commemorates the crossing of the Delaware in December of 1776 during the American Revolutionary War. Describe each artists' use of color. Ask students the way they feel color (or other elements: value, texture, line, space, shape) represents the scenes portrayed. Ask students what mood or emotion is evoked when viewing the images. Make a list of these emotions. What interactions do students see between the figures in each piece?

After discussion of the history and content of the pieces, students will form into groups of 3—4. Then students will decide which of the two paintings will make a good story. Students will be asked to write short stories or plays based on the image of choice. These writings should include events that led to the event portrayed in the image, as well as events that occurred after the image. Students will also be asked to research the event of choice. These writings should be based on knowledge learned from research and class discussion. Students will base the writings from the point of view of one of the characters in the art work. Creativity is encouraged. After completing the writing portion, students will present their stories, or plays, to fellow classmates. Feedback from other students is encouraged after presentation.