

THE UNIVERSITY OF NORTH CAROLINA
AT GREENSBORO
GREENSBORO, NORTH CAROLINA

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Greensboro, North Carolina
1966

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Edith K. Cuyler

Examining Committee:

Anna Joyce Pearson

Sensation of being . . .
New Realism . . .

Noma Hardin

Robert E. Partin

by

Marianne Bell

Submitted as an Honors Thesis
in the
Department of Art

The University of North Carolina
at Greensboro
1966

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Noma Hardin

Robert E. Partin

To be free and yet not to lose touch with reality, that is the drama of that figure who is variously called inventor, artist or poet. Days and nights, dark or brightly lit, renewed visions of forms and objects bathed in artificial light. Trees cease to be trees, a shadow cuts across the hand placed on the counter, an eye deformed by the light, the hanging silhouettes of the passers-by . . . He fills himself with all this, drinks in the whole of this vital instantiety which cuts through him in every direction. He is a sponge: sensation of being a sponge, transparency, acuteness, new realism.

FERNAND LÉGER

PHOTOGRAPHY

1. LIGHTER
2. LIGHTER
3. LIGHTER

To be free and yet not to lose touch with reality, that is the drama of that epic figure who is variously called inventor, artist or poet. Days and nights, dark or brightly lit . . . renewed visions of forms and objects bathed in artificial light. Trees cease to be trees, a shadow cuts across the hand placed on the counter, an eye deformed by the light, the changing silhouettes of the passers-by . . . He fills himself with all this, drinks in the whole of this vital instantiety which cuts through him in every direction. He is a sponge: sensation of being a sponge, transparency, acuteness, new realism.

9. LIGHTER FERNAND LÉGER
10. LIGHTER
11. LIGHTER
12. ZIP-TONE
13. LIGHTER
14. LIGHTER
15. LIGHTER
16. LIGHTER
17. LIGHTER
18. ZIP-TONE

PHOTOGRAPHIC PROCESSING AND NEGATIVE DATA 16

double exposure: 4 seconds each

20. 1. LIQUITEX ACRYLIC ON ACETATE/ opening f 4
exposure: 8 seconds
21. 2. LIQUITEX ACRYLIC ON ACETATE/ opening f 4
exposure: 8 seconds
22. 3. LIQUITEX ACRYLIC ON ACETATE/ opening f 32
double exposure: 3 seconds each exposure
23. 4. LIQUITEX ACRYLIC ON ACETATE/ opening f 4
exposure: 8 seconds
24. 5. LIQUITEX ACRYLIC ON ACETATE/ opening f 4
exposure: 10 seconds
25. 6. LIQUITEX ACRYLIC ON ACETATE/ opening f 4
exposure: 8 seconds
26. 7. LIQUITEX ACRYLIC ON ACETATE/ opening f 4
exposure: 8 seconds
8. LIQUITEX ACRYLIC ON ACETATE/ opening f 4
exposure: 4 seconds
9. LIQUITEX ACRYLIC ON ACETATE/ opening f 16
exposure: 8 seconds
10. LIQUITEX ACRYLIC ON ACETATE/ opening f 4
exposure: 6 seconds
11. LIQUITEX ACRYLIC ON ACETATE/ opening f 4
exposure: 6 seconds
12. ZIP-A-TONE ON ACBIAIE/ opening f 4 enlarger
and D11 enlarging paper.
exposure: 8 seconds
13. LIQUITEX ACRYLIC ON ACETATE/ opening f 4
exposure: 6 seconds
14. LIQUITEX ACRYLIC ON ACETATE/ opening f 4
exposure: 8 seconds
15. LIQUITEX ACRYLIC ON ACETATE/ opening f 4
exposure: 8 seconds
16. LIQUITEX ACRYLIC ON ACETATE/ opening f 4
exposure: 6 seconds
17. LIQUITEX ACRYLIC ON ACETATE/ opening f 4
exposure: 8 seconds
18. ZIP-Z-TONE ON ACETATE/ opening f 4
exposure: 8seconds

19. LIQUITEX ACRYLIC ON ACETATE/ opening f 16
double exposure: 4 seconds each
20. PLASTIC/ opening f 4
exposure: 10 seconds
21. PLASTIC/ opening f 4
exposure: 10 seconds
22. PLASTIC/ opening f 4
exposure: 10 seconds
23. LIQUITEX ACRYLIC ON ACETATE/ opening f 4
exposure: 8 seconds
24. LIQUITEX ACRYLIC ON ACETATE/ opening f 4
exposure: 8 seconds
25. LIQUITEX ACRYLIC ON ACETATE/ opening f 4
exposure: 8 seconds
26. LIQUITEX ACRYLIC ON ACETATE/ opening f 4
exposure: 8 seconds

Photographs were enlarged with a Leica 35MM enlarger
and printed on Kodabromide F2 enlarging paper.