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HOWELL, JERRY MORRIS. Duration. Exhibited at Weatherspoon Gallery,
May 3-10, 1970. Directed by: Mr. Walter Barker. pp. 5

The thesis exhibition represents an investigation of temporal aspects of the photograph. Through interplay of temporal allusion and mechanisms of progression and spatial tension, the photographs are intended to suggest a continuing transaction of past and future.

Transparencies of the thesis work are on file at the Walter Clinton Jackson Library.

DURATION

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by

Jerry Morris Howell

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A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
April, 1970

Approved by

Walter Barker
Thesis Adviser

APPROVAL SHEET

This thesis has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

Thesis
Adviser Walter Barker

Oral Examination
Committee Members Walter Barker

Anna J. P. P. P.
Paul G. S.
Andrew Martin

May 6, 1970
Date of Examination

CATALOGUE

Title	Medium	Dimensions, Inches
1. Untitled, No. 1	Photograph	5½ x 7½
2. Untitled, No. 2	Photograph	7½ x 7½
3. Untitled, No. 3	Photograph	7½ x 6½
4. Untitled, No. 4	Photograph	9½ x 7
5. Untitled, No. 5	Photograph	7½ x 7½
6. Untitled, No. 6	Photograph	5½ x 6½
7. Untitled, No. 7	Photograph	6½ x 8½
8. Untitled, No. 8	Photograph	6½ x 6½
9. Untitled, No. 9	Photograph	6½ x 6½
10. Untitled, No. 10	Photograph	6½ x 5½
11. Untitled, No. 11	Photograph	5½ x 6½
12. Untitled, No. 12	Photograph	5½ x 7
13. Untitled, No. 13	Photograph	5½ x 7½
14. Untitled, No. 14	Photograph	5½ x 7½
15. Untitled, No. 15	Photograph	6½ x 5½

There is a unique relationship in photography between the event of the subject and the birth of its symbol. They are simultaneous. The photograph contains only the present. The present enters the camera and is likely to reside in the print as a duration no larger than the event of exposure. Time is then bound by discrete fact; and the photograph becomes a statement in perfect tense, with no history beyond its borders. It is a point in linear time, lifted and held like a number remembered.

The thesis exhibition is intended as an investigation of time in the photograph; its goal, the expansion of the present into a larger duration to include an intimation of continuing transaction of past and future. An effort has been made to eliminate both the symbols of duration obtained in the record of explicit actions and the symbols of the event of exposure. This is not to conjure the dream-like or the memory, but to question what passes through the objects of interest when the observer's time is not imposed upon them. The camera should receive the present anonymously. The photograph, in turn, should act as a kind of palimpsest, its incompleteness blurring the cleavage between past and future and the events of its writing remaining obscure. The event is not important, but what goes through the event, the imperfect tense without the identity of verb. The prints should convey the anonymity of time.

Time is evidenced through the senses by change. If these prints are to be about time, they must contain an allusion to or a mechanism of change, but with restraint sufficient to avoid a statement of event or an exercise focused on progressions or spatial tensions. The ideal would be the apposition of allusion and mechanism so that each conceals the identity

of the other. Short of this, they should operate as counterparts to the extent that the former suggests a hiatus between undefined events, and the latter an undefined occurrence in process. If the two are joined correctly, the photograph has achieved its purpose.