

IMAGE IN AN HOURGLASS



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Spring, 1972

1972

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Binghamton, New York 13901

Printed in the United States by Niles & Phipps

PREFACE

Imagine an image etched in an hourglass — the subject appears three dimensional in the glass. Similarly, several dimensions emerge in this collection of works by photographers of the State University of New York at Binghamton, Spring 1972.

Their works come from all over the world: England, France, Italy, USA, Vietnam. In spite of their diversity, however, there is a fundamental unity. The photographers have become sensitized to certain issues and sensitized, they perceive. Stimulated, they record their experiences on film. Collectively, what emerges is a sociological statement about our times, and the time of our life.

Still, it is a matter of looking *at*, not just *for*, something. The photographs capture Time by recording the subjects in context. One may ask if a photograph made today could be produced exactly the same tomorrow.

But Reality offers a range of possibilities, and the photographer can take liberties in terms of what reality he sets down. By tapping a heightened level of sensitivity, an Art Photographer creates the extraordinary out of ordinary experience. He is like a tourist in a foreign land, capturing moods which may exist only to his mind's eye.

Truth is retained because reality is preserved. A photograph is always bound to reality, no matter what kind of distortive, creative camera effects he adds. A painter can ignore unaesthetic intrusions into the picturesque world he perceives — but a photographer cannot. He must deal with the elements as they exist in his environment, and afterwards, manipulate.

The photographs, therefore, not only capture Time as it involves the subject, but as it shapes the people making the photographs.

As timely as they are, so are they timeless, for mankind is a unity. The experiences are not only the photographers', but the reader's as well. If the reader suspends himself, he will be carried along as the momentum intensifies, moves upward to mountainous heights, becomes more abstract, and finally resolves itself. Let the reader believe for a moment that in some mystic realm, these places existed in his experience.

IMAGE would like to acknowledge the assistance of Mr. Donald Bell, advisor, Carol Marx and Mary Jo Mayer.

Karen Rubin

PHOTO CREDITS APPEAR ON PAGES 90-92.





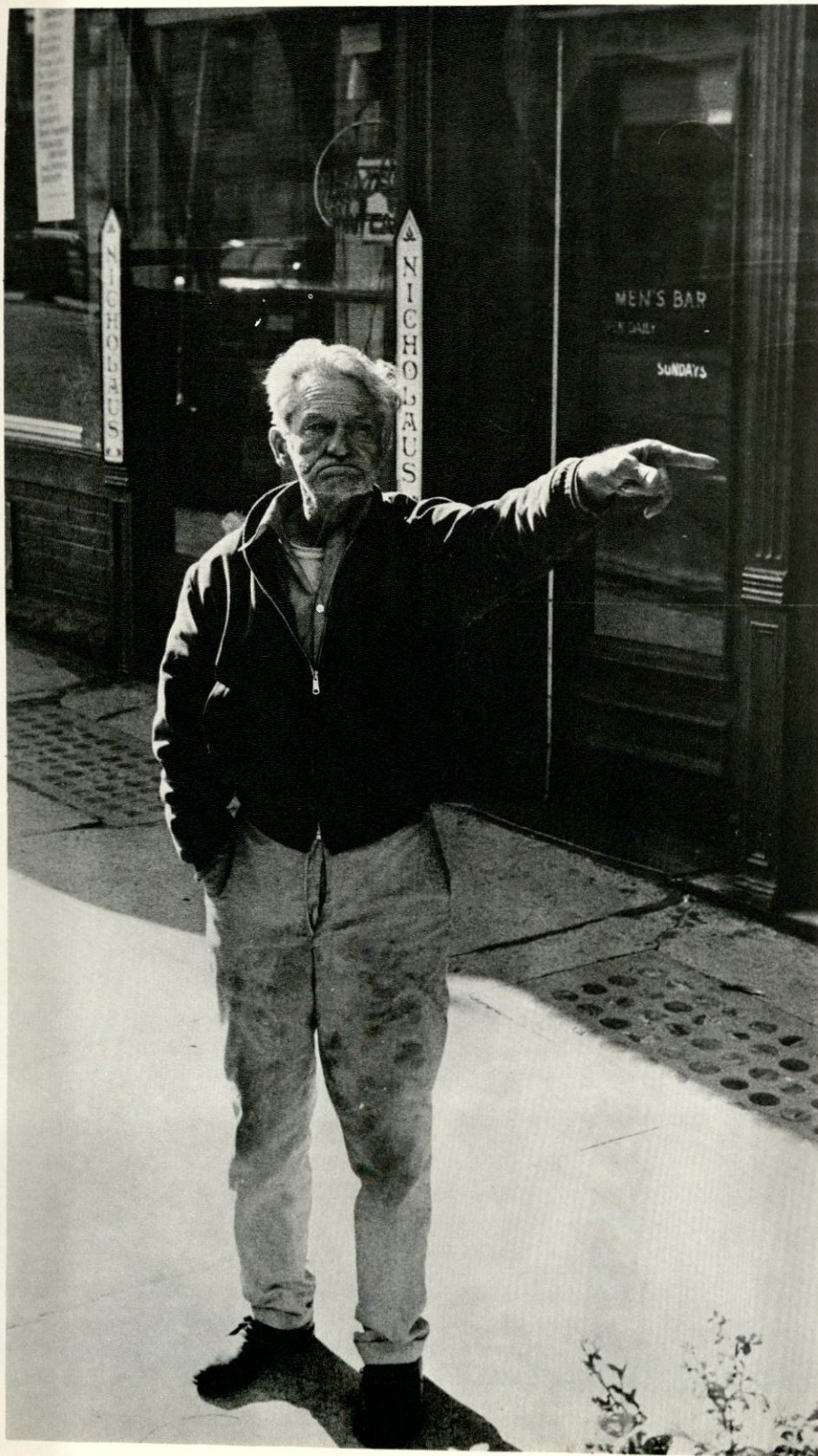




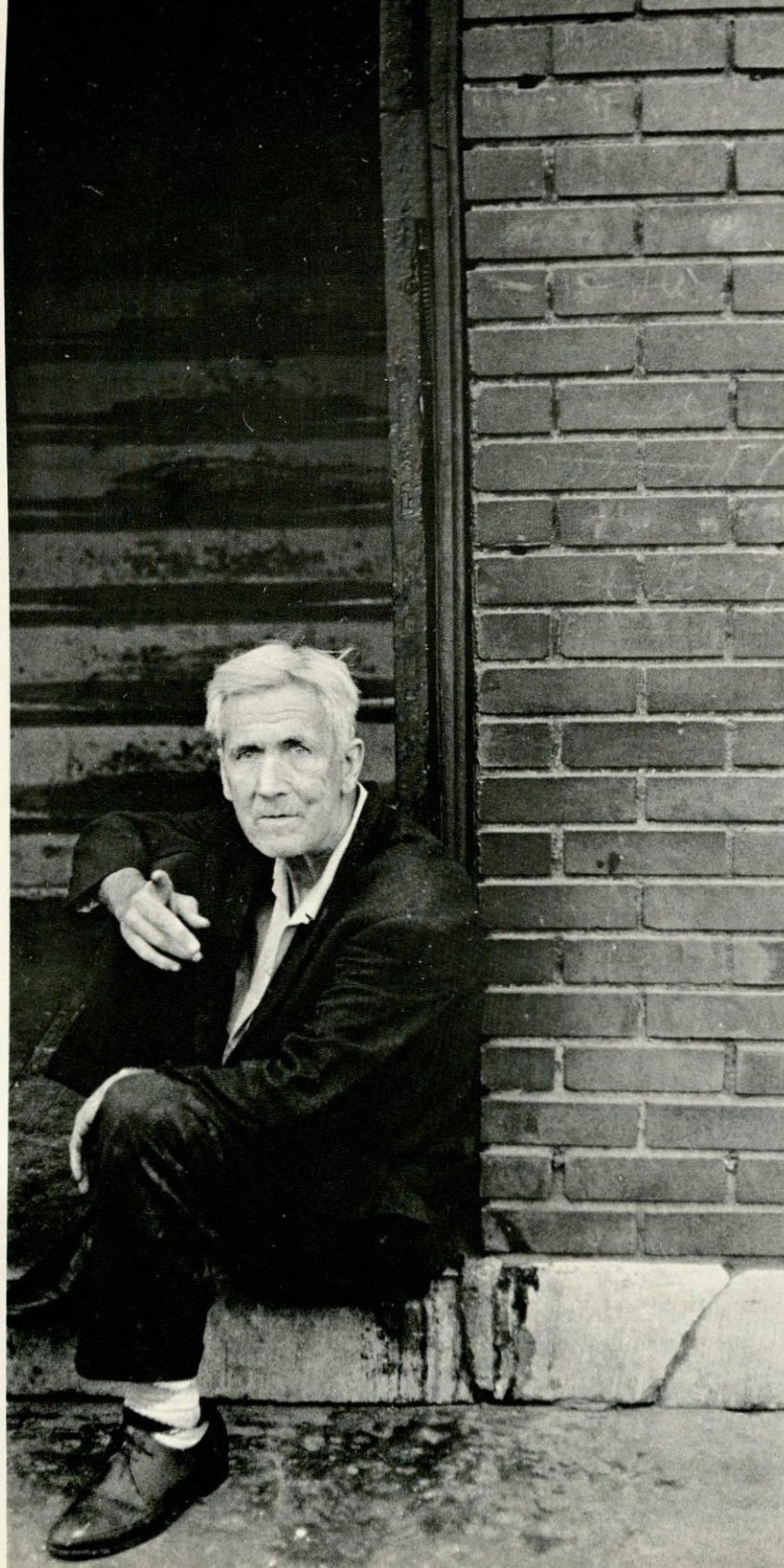




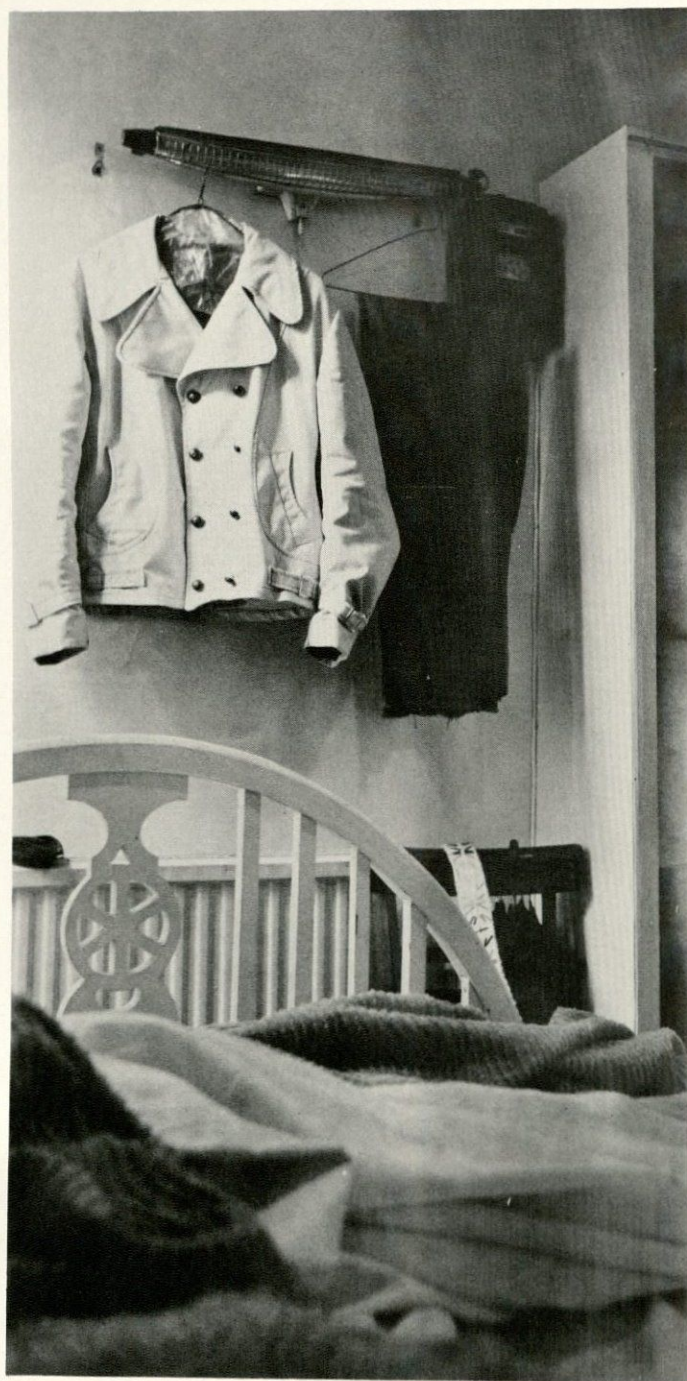
















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