



PANOPTICON GALLERY

Hotel Commonwealth • 502c Commonwealth Avenue • Boston, MA 02215

Phone: 617-267-8929 Fax: 617-8920

www.panopt.com • gallery@panopt.com

FOR IMMEDIATE RELEASE:

October 9, 2009

HAROLD FEINSTEIN, A Retrospective Photographs by Harold Feinstein

November 12th, 2009– January 12th, 2010

Reception with the artist: Thursday, November 19th from 5 to 7 pm

Harold Feinstein began his sixty-year career in photography in 1946 at the age of fifteen. Only four years later, Edward Steichen purchased his work for the permanent collection of the Museum of Modern Art. Feinstein became a prominent figure in the New York small camera school and his legendary photography workshops helped to launch the careers of hundreds of aspiring photographers for more than fifty years. Respected photography critic and historian A.D. Colman called him “a true photographer’s photographer. Here is New York small camera photography at it’s best. Yet there’s none of Weegee’s brashness, William Klein’s arrogance, or Garry Winogrand’s snideness here; this is the work of a man who loves people, takes unalloyed pleasure in seeing them enjoy themselves, likes to get very close to them – and, by rendering their physicality in tactile, nuanced prints, engrosses the viewer in the sensual, material world they occupy.” In the 1950’s, the New York Times photo critic, Jacob Deschin, called Feinstein’s work “the new pictorialism”.

Feinstein’s six-decade engagement with Coney Island has resulted in a collection unsurpassed by any other photographer. His black and white work includes *Draftee*, a young man’s look at army life as a draftee in the Korean War, and an extensive portfolio of documentary street works, nudes, still lifes and landscapes.

His extensive color work has been widely celebrated in seven books published by Bulfinch Press including: One Hundred Flowers, (2000, now in it’s fourth printing), Foliage, (2001), The Infinite Rose, (2004), The Infinite Tulip, (2004), One Hundred Seashells, (2005) Orchidelirium (2007) and One Hundred Butterflies. These acclaimed books have spawned a virtual phenomenon in the world of popular art. Great Britain’s Independent newspaper (July 13, 2005), said: “In the realm of photography, Feinstein is what Beckham is to football or J.K. Rowling to books.”

Other color portfolios include *Seashells*, *Metropolis* - a unique look at New York’s urban landscape shown at New York’s Municipal Art Society and published in LIFE (1994), and *Rodin Revealed* - an in-depth and original rendering of Rodin’s sculpture which appeared in Humanity magazine (1995).

Feinstein's photographs have been exhibited and represented in the permanent collections of major museums including the Museum of Modern Art, the International Center of Photography, the George Eastman House, the Museum of Photographic Arts, the Musée d'Art Moderne, and the Museum for the City of New York. His portfolios, photo essays, and articles have been published in major periodicals around the world including, LIFE, Aperture, Audubon, Connoisseur, L'Illustrazione, and Popular Photography.

In his early years, Feinstein collaborated closely with W. Eugene Smith, for whom he did the extensive layout of Smith's famous *Pittsburgh Essay*. Smith said of his work: "He (Feinstein) is one of the very few photographers I have known, or have been influenced by, with the ability to reveal the familiar to me in a beautifully new, strong, and honest way."