

PHOTOGRAPHY

1958

ANNUAL

A selection of the world's greatest photographs compiled by the Editors of POPULAR PHOTOGRAPHY magazine

MAC



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Venetia Stevenson
by Don Ornitz



The Intimate camera of Harold


At the age of 26, Harold Feinstein has reached the point in his photographic career when the word "master" is being applied to his prints by some ordinarily cautious critics. But his phenomenal leap from apprenticeship did not occur overnight and the struggle for perfection in which he has been engaged certainly is not the familiar story of a fair-haired wonder boy. The photographs in this portfolio were preceded by years as a painter, the gradual discovery of the possibilities of the camera, and the slow, thoughtful process of learning to put down on paper "what I see, the way I see it."

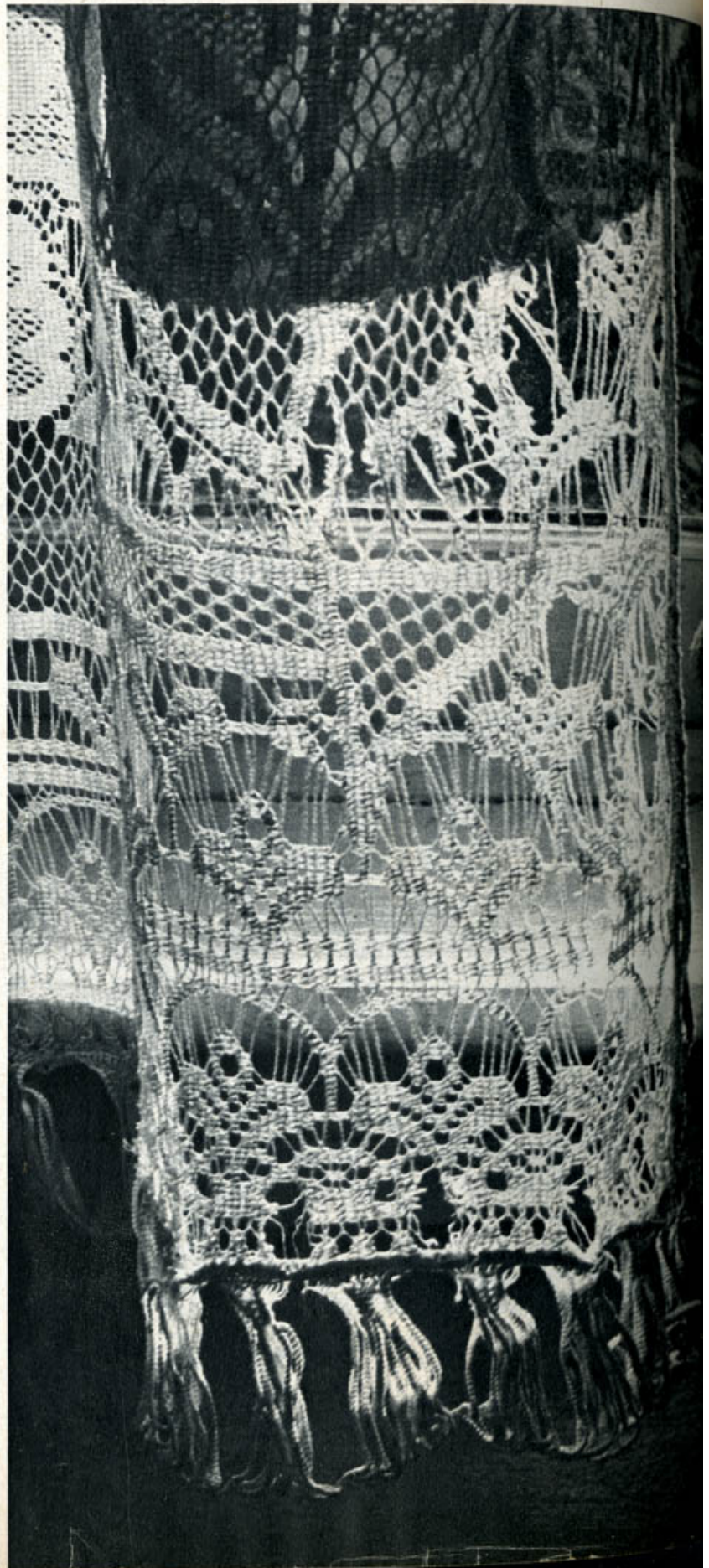
Out of the urban nightmare for which Brooklyn (no doubt unfairly) has become a kind of symbol, Feinstein forged both his life and work. W. Eugene Smith has said of him: "Here is a brilliant young artist, producing and groping and having it tough . . . Feinstein holds my respect and his work causes an excitement."

A pacifist by conviction, a photographer by profession, Feinstein uses his medium to express his intimate concerns with the joy and sadness of life. Unlike so many younger photographers who start out filled with ideals and vision but are soon distracted by the bright lights of commercial success, Feinstein holds to his goals, trying to think out his future and to relate his work to his deepest convictions.

Two recent events in his life have reinforced his courage. The first was an exhibition of his pictures held for ten days in a New York gallery. Fifty prints were sold for a total of \$1,200. To all the groups and individuals who have met with failure in attempting to sell exhibition prints, this is probably the most remarkable sale in the history of contemporary photography.

The other encouraging element in Feinstein's life is his new role as a teacher, conducting a course in his own studio. For one who has spent a young lifetime learning to communicate through visual forms, the effort to put his feelings into words has proved an exciting experiment. (Some of the quality of Feinstein's teaching may be sampled in the October 1957 *POPULAR PHOTOGRAPHY* where, by means of a tape recorder, he takes the reader step-by-step through his print-making technique.)

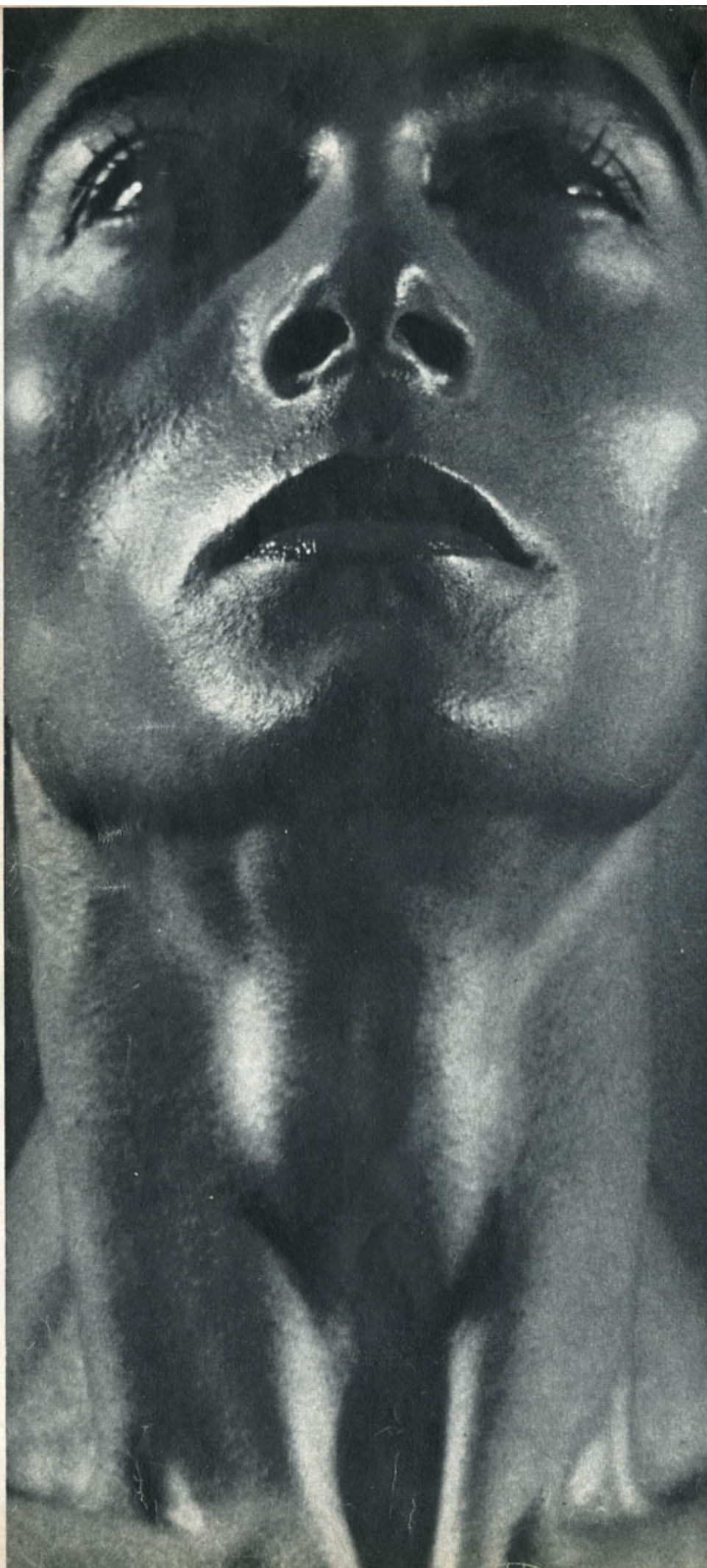
For the future, he looks toward more exhibitions, more teaching, a further exploration of the picture-essay form and, eventually, a departure into motion pictures. Whatever his activity, it will undoubtedly result in some photographic work that will give the viewer a heightened awareness of the details of existence.—



Feinstein

Still Life, Brooklyn

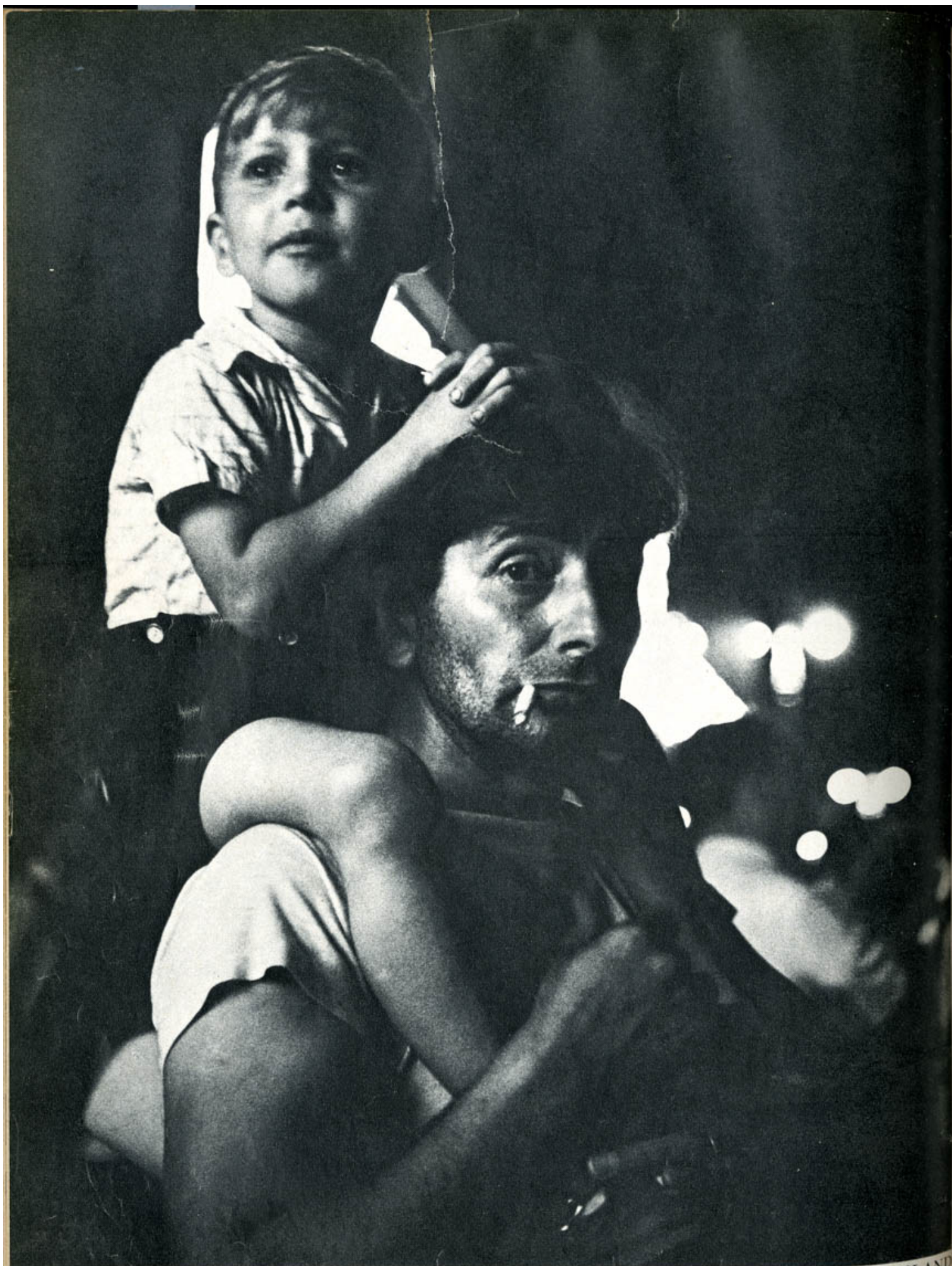




Portrait of Jose Barrera

Rose







THE CHILDREN





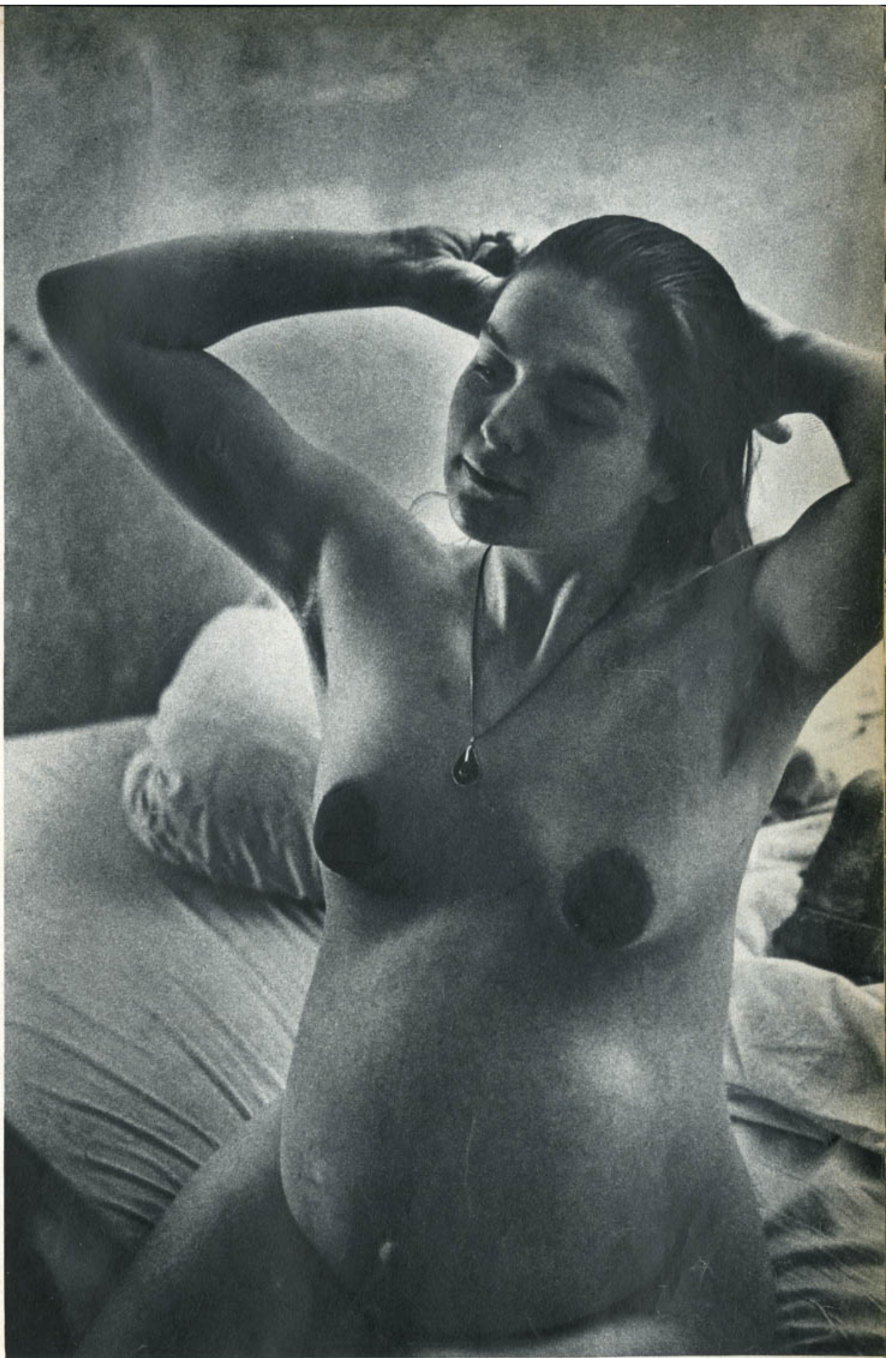




Embarkation for Korea



Waiting



Dorrie



Cat and Leaves

