



Toothpick, Texas.



Palm Trees and Fog, Los Angeles.

Arthur Meyerson:

A Conversation with John Paul Caponigro

A native Texan, Arthur Meyerson travels extensively throughout the world photographing for corporate, advertising and editorial assignments. Throughout it all, Meyerson's fascination with light, color, and the moment has never ceased and he has continued to produce a body of personal work that has grown into an impressive archive.

He is included in "The World's Top Ten Annual Report Photographers" listing by *Communication World* and has been named *Adweek's* Southwest Photographer of the Year on three separate occasions. *American Photo* magazine named him as one of the top photographers in advertising.

Besides a listing in *Who's Who*, his awards include gold medals from the New York Art Directors Club, the Art Directors Club of Houston, the Dallas Society of Visual Communications and the prestigious Stephen Kelly Award for his work on the Nike advertising campaign. Recently, Meyerson was named by Nikon to their list of "Legends Behind the Lens." His extensive client list includes Coca-Cola, Nike, Disney, and *National Geographic*.

A photographer with a strong commitment to his profession and teaching, Meyerson participates in several workshops and speaking engagements annually. He is a member of the Advisory Council for the Center of Photographic Projects as well as serving on the Board of Advisors for the Santa Fe Photographic Workshops. For more information on workshops taught by Meyerson, visit www.santafeworkshops.com.

Meyerson's photographs have been featured in many publications including *Communication Arts*, *Digital Photo Pro*, *American Photo*, *Rangefinder*, *Photo District News*, *Zoom (France)*, *Idea (Japan)*, *Novum (Germany)*, *Photoworld (China)* and *Fotodigital (Portugal)*.

His photographs have been exhibited internationally. His next retrospective exhibition premieres in October 22nd - November 3rd at the Lightwell Gallery at the University of Oklahoma (Norman).

overleaf: Rice Planting Festival, Kyoto.







Masai Necklaces, Tanzania.

These responses from Arthur Meyerson are taken from an extensive interview with John Paul Caponigro which can be seen on Caponigro's website.

...I've always tried to avoid preconceptions. Otherwise you're more likely to be disappointed by what you don't find and more likely to overlook the obvious. I like the element of chance or surprise that can happen to you if you're open.

...I feel that I should be able to produce strong images all day long regardless of the time of day, weather, location, or subject. It's important to learn to play the hand that's dealt to you.

...I don't think that color photography is better than black and white or vice versa. It's just that they each speak a different language. For me, a good color photograph has always been more difficult to create than a good black-and-white image. Color is an added element. It is not always a positive. It can go against the image. There are a couple of tests I apply to determine the strength of a color photograph. First, if I transpose it to black and white, is the image stronger? If yes, then I feel I have failed. In a color photograph, color *must* be part of the total equation. The next test is time. Print the photo, hang it on the wall, look at it everyday. Have I grown bored with it? Does the color still add? Does the photograph still resonate with me?

... Ernst (Haas) always felt that everyone had their own color key (how *you* connect colors

together in a photograph) and their own composition key (how *you* deal with a photograph's "hidden structures"...it's geometry). "It's something you don't go out and create...it's already within you."- E.H.

...Early on, I realized that a graphic image, among other things, can be a useful tool. It can provide an exclamation point to an image. It can become a great simplifier to complex image. It can become an abstraction. It can become the image. At its best, it can take the viewer into a whole other world. On the other hand, an overly-graphic image can create a very quick "Wow!" sensation and then upon further viewing, lose that original power because it has been discovered. I think the best graphic images are those where the compositions are less obvious and/or include a counterpoint. That can be the beginning of story.

...I have always felt that my most successful photographs are like short stories; they say the most with the least. The best photographs don't always have stories with answers; sometimes they're stories that ask questions. And, sometimes they're not stories at all; instead they may be visual poems or visual adjectives. CA

Visit www.arthurmeyerson.com to see more images and learn more about Arthur.

Visit www.johnpaulcaponigro.com to read the full conversation with Arthur.



Canoes, Amazon River, Brazil.

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