

ARTHUR MEYERSON

MORNING, NOON, AND NIGHT
A.M.

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FLATS FIXED, TERLINGUA

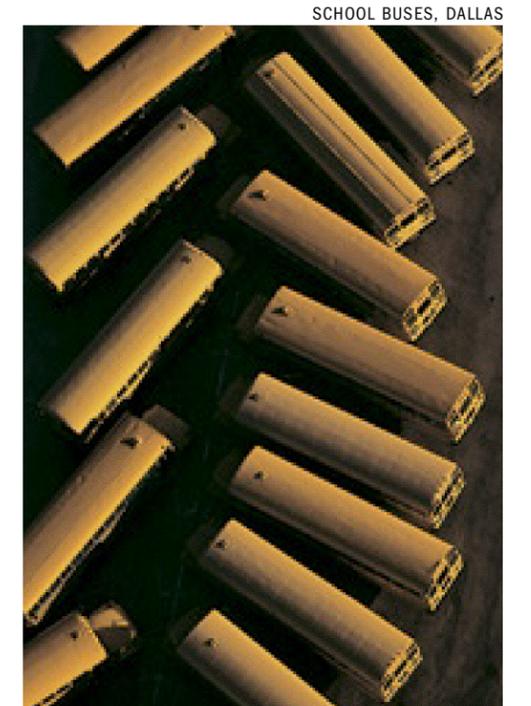
marks I wanted to reach, and when I reached them, I found I'd already set new ones," he says. "It's all about making images, of course, but more importantly, you have to have a vision. That's the important thing." ■ *Texas Highways* art director Jane Wu and I have been talking about running a portfolio of Arthur's Texas work for almost a decade now. We managed to convince him to shoot Texas beaches for our June 2002 issue, and the town of Refugio for our July 2003 issue. And now, we're very proud, and pleased, to present a small sampling of his huge collection of delightful Texas imagery. We believe you, too, will think the wait has been worthwhile.

—MICHAEL

A. MURPHY



EGG FARM, FLATONIA



SCHOOL BUSES, DALLAS

FIRST BECAME AWARE of the photographic artistry of Arthur Meyerson in the 1980s, when I began seeing his photographs—some of them award winners—in numerous publications. His images stood in a league of their own, sometimes colorful and bold, sometimes soft and compelling, yet always captivating. The subject matter varied, ranging from urban, nature, and oil-field landscapes to candid portraits of people, and more. ■ Arthur's knack for finding, seeing, and capturing on film seemingly exotic and exciting images has led him on a lifelong journey taking photographs all over the world for a multitude of clients. But even with a growing number of out-of-state assignments, Arthur has always made time to turn his camera on his native state. ■ Born and raised in Houston, Arthur headed north to the University of Oklahoma to study journalism, graduating in 1971. "I only took one photo class, Photojournalism 101, but that's where the magic began," he says. ■ He returned to Houston to pursue work in the advertising field, and after meeting some photographers doing commercial jobs, decided that that was the field for him. "I was in the right place at the right time," Arthur says. "The oil industry was booming, and there were a lot of art directors and advertising agencies looking for commercial photography." ■ He says he is largely self-taught. "I found people whose work I admired, and moved my work in that direction." He cites photographers who inspired him, like Edward Weston, "for helping photography become recognized as art"; Henri Cartier-Bresson, "for his geometric moments"; Irving Penn, "for his stylish and elegant images"; Jay Maisel, "for his vivid use of color"; and Ernst Haas, whom Arthur considers his mentor. "I always set bench-



SEAWORLD SAN ANTONIO



FOGGY LANDSCAPE, BRENHAM

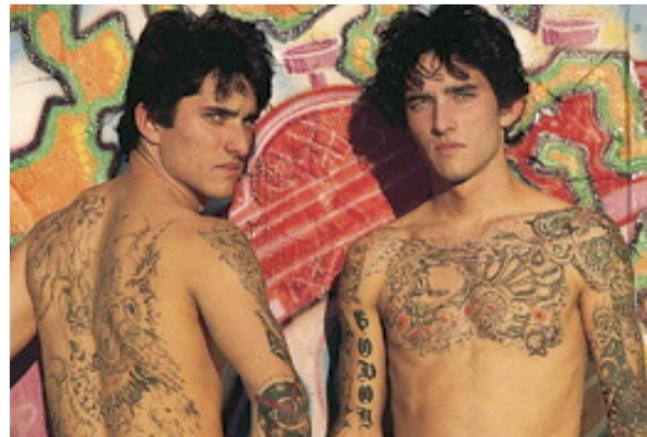
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FROZEN COTTON, BROWNFIELD



RAINDROPS AND PINE NEEDLES, HOUSTON



TATTOOED TWINS, DALLAS



STATE FAIR, DALLAS