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PHOTOGRAPHY REVIEW

Master of color photography turns his lens on Cape Cod



JOEL MEYEROWITZ

Joel Meyerowitz's photograph of his daughter in "Ariel Meyerowitz."

By **Mark Feeney** | GLOBE STAFF MARCH 04, 2016

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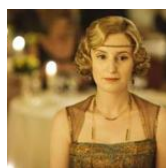
The title comes from the text Meyerowitz wrote for his 1985 photo essay “A Summer’s Day.” He refers to his photographs as “these fragile paper timeships dusted with information, dense yet clear.” “Dusted” is a perfect word. Few if any photographers handle color with such delicate fineness, as the 33 images at Mount Holyoke bear out again and again. He took them between 1979 and 1989.

Meyerowitz began as a street photographer, using a Leica to capture urban life on the fly. That was in the ’60s. By the mid-’70s, he’d taken to using an 8x10 view camera. View cameras are big and bulky. They also require longer exposure times. They’re as conducive to street photography as RVs are to city traffic. What they offer instead is richness of detail. That richness is wonderfully suited to color, which Meyerowitz had worked with from the beginning.

Color, still a rarity among serious photographers in the ’60s, was becoming more common in the ’70s. That was thanks in part to Meyerowitz’s success

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