

# HOW TO ORDER

Please go to <http://theatre.theoryofpaul.net> for information on ordering.

Items for sale

## *Photographs from the Exhibition*

Available framed (exactly as in the gallery) or unframed (print only). Photographs 1-22: 11x17 inch print, framed size is 16x20. Framed in standard Nielsen black matte metal frames, unless other arrangements are made. Photograph 23: 16x20 print, framed size 20x24. For shipping purposes, high-grade plastic is used instead of glass, to ensure breakage does not occur in transit.

## *Set of postcards*

A set of twenty-three 4x6 postcards with images of each photograph in the exhibition. Plus, two mystery bonus cards in each pack!

## *Publicity poster*

The 11x17 poster used for publicity purposes. Framed in a 16x20 metal frame, just as in the exhibition.

## *Publicity postcard*

The 4x6 postcard used for publicity purposes. Framed in an 11x14 metal frame, as in the exhibition.

## IMAGE DATA

Color Images:

Canon 10D, set variously at ISO 400, 800 and 1600  
Original resolution of all images: 2048x3072  
Images 2, 7, 9, 10, 14, 15 and 20 shot as highest resolution jpgs  
All other images shot as RAW  
Lenses: 24mm f/2.8; 50mm f/1.8; 85mm f/1.8  
Various digital filters used to gently reduce noise and balance color  
Printed on an Epson Stylus Pro 4000, using Epson premium luster photo paper

Image 13:

Original 4x5 negative on Kodak TMAX 400  
Exposure: f/45 for approximately 12 seconds  
Lens: 90mm Nikkor f/8 SW  
Camera: Toyo 45AII  
16x20 conventional print on Ilford RC fiber paper, matte coating  
Toner: Berger Selenium

## THANKS!

Without the help of the following people and organizations, this show would not have been possible.

My parents and grandparents  
The International Theatre Program at the University of Rochester  
The English Department at the University of Rochester  
The Genesee Center for the Arts and Education  
Nigel Maister  
Frank Shuffelton  
Marianne and Sharon at the Community Darkroom  
Lumiere Photo  
Praus Productions  
Mary Counts and Sara Ballance  
Katie Farrell  
...and especially, all the actors and crew who worked so hard to make such good theatre.

# THREE YEARS OF THE THEATRE

*A Comic Tragedy in 23 Tableaux by Paul Miller*

OR:

*Photographs from the International Theatre Program  
at the University of Rochester, 2003-2006.*

THE SCENE.

*Community Darkroom Gallery  
at the Genesee Center for the Arts & Education  
713 Monroe Avenue, Rochester NY 14607  
(585) 271-5920*

Open from 19 May – 27 August 2006  
Admission *free*.

<http://www.geneseearts.org>  
<http://theatre.theoryofpaul.net>

# ABOUT THE PHOTOGRAPHER

AS A TEENAGER, my first experiences with photography were on a 1960s Miranda 35mm camera. This clunky but well-built device had no automatic features – but it also had no need for batteries! My father did some amateur sports photography in his younger days, so a good deal of equipment was lying around the house waiting for me to pick it up (and in some cases – to his extreme displeasure – I disassembled it to satiate my curiosity!) As I learned many years later, my grandfather also did quite a lot of photography in New York City during the 1930s as a hobby. With this preparation, I had exposed a few hundred slides on Kodachrome and Ektachrome before leaving for college. Still, I didn't have an encounter on a deeper level with the more fundamental aspects of the art.

While in college I studied music, history and German. This left little time for exercising my photographic impulses. Gradually I expanded my repertoire to include black and white 35mm film. Still, I was consistently dissatisfied with the quality of prints the local shops made from my slides and negatives, not realizing that the photo lab in the mall was simply not up to the task of printing *anything* of very great quality.

When I moved to Rochester in 1998 to begin my graduate studies in music theory, I started wondering about what new options there were for photography, now that I was living in one of the major “hubs” of the photographic universe. Although my exposed rolls of Kodachrome were always sent to New Jersey for processing, I was very excited to discover what sorts of photographic resources there were here. Fortunately, it wasn't long before I discovered the Community Darkroom.

As it turned out, the Community Darkroom was the single most decisive impulse in the development of my photographic technique. I am not saying this because they're hosting my show, or because Marianne and Sharon have both been so helpful. It was at the Community Darkroom that I learned to process my own film, to make my own prints, to work better with lighting, and to look at my images with a kind of critical eye that I did not know I had. Because of the Darkroom's resources, I was able to make the plunge into the 4x5 medium, which demanded far greater control and technique than I had ever experienced. The view camera opened up a range of expression that was completely unprecedented in my life. And, because of the resources of stores like Lumiere photo, RIT, and the advice of expert technicians like Edgar Praus and Mike Parks, I found answers to my questions and supplies for my photographic projects. These experiences prepared me well for the inevitable shift to the digital medium.

After my grandmother passed away in June 2003, I discovered that she left me a small amount of money. I used this to purchase a Canon 10D, three inexpensive lenses (a 24mm, 50mm and 85mm) and a few accessories. With this new tool in hand, I turned to Nigel Maister at the theatre program at the University of Rochester to see if he needed any help with the photography there. As it turns out, he was hiring people to shoot his productions. But the great technical challenges of the theatre, along with the limited resources the University had, meant that only a few rolls of film could be exposed per show. Even then, the extreme push processing sometimes resulted in difficult, grainy negatives or slides. I suggested we try digital, and I was surprised at how well it worked. Without his encouragement (and his own inspiring visual skills), this show would not have been possible.

The theatre seems like an ideal place for a photographer: intensely dramatic situations happen right before your very eyes, and it can seem as though the photographer doesn't really have to do anything. But my first experiences photographing Marivaux's “*The Triumph of Love*” in October 2003 taught me that even though the theatre is a place of unparalleled opportunity, it is also filled with hazards – especially when doing unposed photographs (as all of mine are). For one, lighting is often extremely low, necessitating the use of high ISOs on the camera, wide aperture settings and slow shutter speeds. What this means is that when action happens quickly onstage (as it invariably does), focusing, depth of field and shake become enormous problems. What's worse, one has to be constantly on guard not to blow out the highlights when using digital gear, since there is so often an immense amount of contrast in theatrical lighting values. Most of the time, I had the camera set to underexpose by a half or one full stop.

There are other hazards as well. Since one is constantly moving around trying to find the best angle to shoot, there is a great potential for falling, slipping or knocking things over. This is especially the case at rehearsals, since saws, electrical cords, cups of coffee, or lamps may be lying around in extremely inconvenient places. Moreover, the use of dust or water in the theatre can cause serious problems with equipment. And, the tension level of those involved in the production can occasionally get out of control, especially when there is disagreement on critical issues and a deadline is looming!

The perception of time is different the theatre. Moments that seem to carry on for a long time when sitting in the audience occur in a fraction of a second from behind the viewfinder. And, there are other moments that seem to last for an eternity after you've left the theatre and had time to reflect on what's happened. Those moments might last only a second or two when you're trying to photograph them.

Occasionally I would bring the 4x5 to a production. This tool can convey a sense of the scene, but isn't especially useful for capturing the drama. But it can record a kind of detail and tonal range that is currently approximated only by the most expensive digital equipment. You will see only one print made from traditional film in this exhibition, but it is one of the most impressive exposures I've ever made.

In a world where entertainment is often consumed at home in front of the television set, going out to the theatre can seem a hassle or an expenditure that isn't worth it. Actually, I think that we need the community of the theatre now more than ever. In an age where many of us experience life more and more through tiny white earbuds, video game consoles, and downloadable movies, live actors satisfy our need for a direct, personal connection. The increasing control that large corporations exercise over the kinds of media we consume (and even the way we consume it) has had terrible consequences for the ability of people to think for themselves. But in the theatre, we can still learn ways to gain a more nuanced and profound understanding of who we are. And, it's great fun, too!

Now that my tenure as the photographer for the University of Rochester's International Theatre Program is at its end and I depart Rochester, I hope that the photographs I leave behind will communicate the immense joy I had working along all those involved in this project – actors, crew, and supporters. And, I'd like to thank especially my grandmother, whose posthumous contribution helped to make this show a reality.

# THE PRODUCTIONS

Name	Author	Opening at the University of Rochester International Theatre Program
The Triumph of Love	Marivaux (1688-1763)	Fall 2003
'Tis Pity She's a Whore	John Ford (c. 1586-1640?)	Fall 2003
Pterodactyls	Nicky Silver (b. 1960)	Spring 2004
Machinal	Sophie Treadwell (1885-1970)	Spring 2004
A Mouthful of Birds	Caryl Churchill (b. 1938)	Fall 2004
The Bald Soprano	Eugene Ionesco (1909-1994)	Fall 2004
Major Barbara	George Bernard Shaw (1856-1950)	Spring 2005
The Puzzle Locker	W. David Hancock (b. 1962)	Spring 2005
Accidental Death of an Anarchist	Dario Fo (b. 1926)	Fall 2005
Killer Joe	Tracy Letts (b. 1965)	Fall 2005
Doctor Faustus Lights the Lights	Gertrude Stein (1874-1946)	Spring 2006
The Hour We Knew Nothing of One Another	Peter Handke (b. 1942)	Spring 2006

# THE PHOTOGRAPHS

- 1 The Puzzle Locker  
Opening a book of pictures
- 2 A Mouthful of Birds  
Preacher reading from book
- 3 'Tis Pity She's a Whore  
Giovanni & Annabella
- 4 The Triumph of Love  
Harlequin with apples
- 5 The Hour We Knew Nothing of One Another  
Cast facing audience (...silently)
- 6 The Bald Soprano  
Scene with actors, bubbles and stools
- 7 Doctor Faustus Lights the Lights  
A taste of venom
- 8 The Hour We Knew Nothing of One Another  
Boy with toy ship
- 9 Machinal  
Dancers
- 10 Doctor Faustus Lights the Lights  
Doctor Faustus contemplates the character
- 11 The Puzzle Locker  
Woolly character with an appetite for paperwork
- 12 Major Barbara  
Beating the drum
- 13 Pterodactyls  
The dinosaur
- 14 Accidental Death of an Anarchist  
Missing the senator's point
- 15 Major Barbara  
The director directs
- 16 Accidental Death of an Anarchist  
Another level of action
- 17 A Mouthful of Birds  
Upside down
- 18 Accidental Death of an Anarchist  
A discussion
- 19 Pterodactyls  
The dinosaur in the living room
- 20 Machinal  
The accused
- 21 Killer Joe  
Clinging to a car seat
- 22 The Hour We Knew Nothing of One Another  
Lovers with traveller, boy and cart
- 23 'Tis Pity She's a Whore  
A belt and a corsage