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PRESS

Salome By Oscar Wilde Directed by Mark Jackson. (The Aurora Theatre Company, Berkeley)

Back Stage.com, Jean Schiffman September 11, 2006

members in black tuxes smoking imaginary cigarettes and sipping imaginary champagne...) and a blue-marbled palace terrace, with the king and queen in suggestions of royal attire and Salome in a short, filmy dress and Roman sandals (costumes by Callie Floor)...and Christopher Studley's dramatic lights couldn't be more apt.

Domino By Sean San Jose. Directed by Erica Shuch (Yerba Buena Center for the Arts Forum, San Francisco)

San Francisco Chronicle, Steven Winn December 7, 2005

"Language, music, movement, a spare color palette and lighting were all put in the service of remembering a dead friend named Domino.... In its blend of specificity and stylization, "Domino" aimed to create a kind of dream-like hyper-reality.... The stage space (and Christopher Studley's carefully articulated lighting) evoked both the hospital where Domino died and memory's translucent layers."

The Hopper Collection By Mat Smart. Directed by Chris Smith (The Magic Theatre, San Francisco)

San Francisco Chronicle, Robert Hurwitt November 21, 2005

"The painting under discussion is by Edward Hopper and so, one could swear, is the lighting, especially the play of light and shadow with which designer Christopher Studley closes the play. Erik Flatmo's set looks as if it were faithfully built from specs by Frank Lloyd Wright. Tunes by Cole Porter punctuate the soundtrack and in the lead role of Marjorie, Julia Brothers turns in a performance every bit as classic."

Oakland Tribune, Chad Jones November 22, 2005

"Aside from the uniformly strong performances, one of the loveliest things about the production is Christopher Studley's lighting design as it recreates the delicious dusk-to-sunset-to-evening light playing out on the tree-filled backdrop just outside the large picture windows dominating the set. For a play that is so much about the power of art, Studley's lights are, to say the least, painterly."

The Boneman of Benares By Terry Tarnoff. Directed by Mark Routhier (Encore Theatre Company San Francisco)

San Francisco Chronicle, Robert Hurwitt September 29, 2004

"...There are no props. Campbell's mimetic strokes make a guitar, backpack, harmonica, joint, boat or rearview mirror materialize out of thin air. James Faerron's attractive set of stacked wood crates, a few clever projections and Christopher Studley's inventive lights provide all the visual support that's needed."

Darwin's Finches By Claire Chafee. Directed by Lisa Steindler. (Encore Theatre Company San Francisco)

San Francisco Chronicle, Robert Hurwitt April 21, 2003

"Encore artistic director Lisa Steindler makes particularly inventive use of the tall windows and doorways as pictorial frames for intercut scenes, enhanced by Christopher Studley's painterly lights as the action shifts from the apartment to Willit's home, an airplane, Parisian cafe, golf course, hotel room or beach."

I Feel Love By Erin Cressida Wilson. Performed by Sean San Jose. (Intersection for the Arts, San Francisco)

San Francisco Chronicle, Steven Winn June 26, 2002

"Wilson, who wrote the expansive "The Trail of Her Inner Thigh" for Campo Santo in 1999, focuses tightly here on what grief and guilt can do to someone young -- the craziness, distortions, high-risk behavior and volcanic energy. Even the character's urban-patois diction is a moving target. The piece is written and performed in a kind of perpetual close-up, heightened by Christopher Studley's pinpoint lighting."