



# GRUBER PHOTOGRAPHERS

TERRY DERROY GRUBER

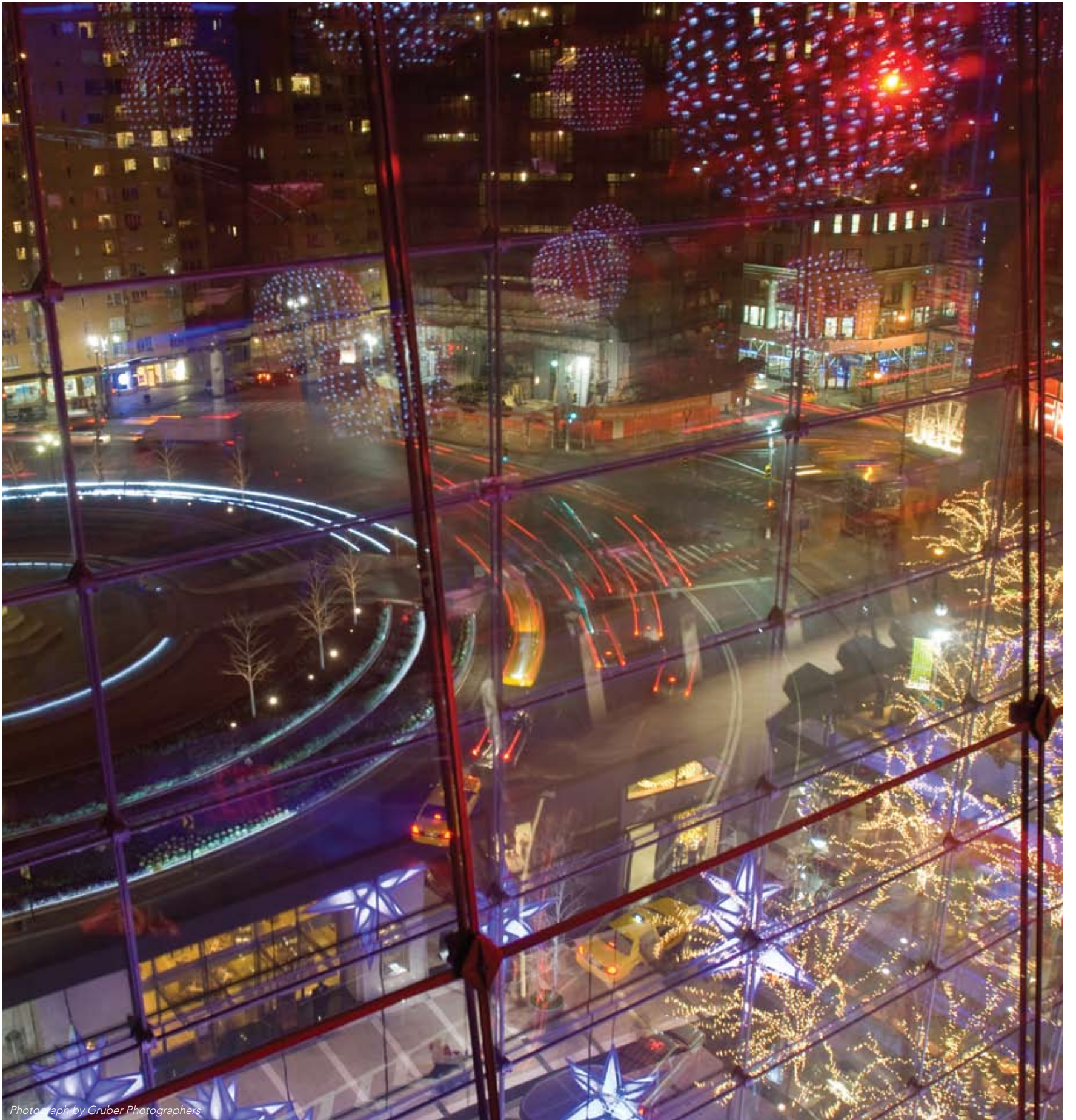
Ever wonder what happens at parties when you're not looking? As the pioneer of event photojournalism, Terry Gruber captures those moments; they're the unexpected pictures that everyone wants to see.

Free of put-on smiles and rehearsals, Terry Gruber shoots what virtually everyone misses—but wishes they hadn't. Poignant, amusing or whimsical, his photographs never fail to convey the moment's sentiment or the complete scope of an event. So how does he do it? With professionalism, a striking portfolio and a talented Gruber Photographers' staff: Jeremy, Maike, Zev, Mindy, Beowulf, Jacob and Daphne.

Terry's time spent at Columbia University's MFA film program included years of intense filmmaking and screenwriting, adding a cinematic dimension to his work. Photographs from his events often reflect that training, appearing as movie stills—evocative, human and narrative. When flipping through a Gruber album, it becomes clear that the pictures tell the story from the inside. Whether working for Catherine Zeta Jones, Salmon Rushdie or an old college buddy, the same gestalt applies. All of his senses come into play, listening, watching and feeling for the next meaningful moment.

After years of shooting weddings for friends and putting together very personal albums—simply because he loved doing it—Terry took a similar approach with referrals that came to him by word-of-mouth. Through meetings, pre-event shoots and casual conversation with the clients, he got to know their likes and dislikes. Understanding their personalities let him gain insightful clues, making the best time to snap the shutter more intuitive.

Color, movement and life jump out from a 50th birthday party shot at Jazz at Lincoln Center. Streaking through Columbus Circle, the half-second time exposure conveys nonstop action outside, while reflections of the interior suggest the celebration within.



*Photograph by Gruber Photographers*





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Right and facing page: Compare a capricious kiss between two television stars with the image of a young waltzing crowd at a debutante's ball. The contrast is achieved by using a longer exposure, conveying the controlled movement of a Degas painting while revealing the versatility and range of our studio.

Previous pages: We go out of our way to get 360-degree views and complete coverage of events. A spur-of-the-moment photo caught the backstage action at the Plaza Hotel, using a panoramic camera to take in the kitchen's scope. Plating hundreds of desserts, chefs reveal the evening's unseen labor. Candid opportunities like these are endless—the photographer's job is to know when a good one comes along. When the best man led his Congo line into the pool, I knew it was time to grab the underwater camera. A single dramatic flower, a mega candle blow-out and a horah circle participant at the Pierre make perfect stars for these simple shots, bringing life and animation.



*Photography by Gruber Photographers*

## views

Trust your instinct. If you don't like formulaic photographers with templates and quotas, don't use them. When I initially sent my albums to event planners, they were stunned with my personal and relaxed photos. When color pictures were the standard, I pushed black-and-white; when professionals hoarded negatives, I let the clients keep them. There was clearly a market for this, clients just needed a trailblazer to champion their preferences. Not only did it create a comfort zone for my clients, but my anti-traditional studio philosophy caught New Yorkers' artistic attention—and caught on.