



DENNIS CARR

New Haven, Connecticut

As the scholar of this summer's residency in the ITE program, I had the privilege of working with the five talented wood artists featured in this exhibition and our videographer, Vincent Romaniello, a skilled painter in his own right. It was a rare opportunity for someone who normally studies furniture production in an historical context. I had the joy of learning the skills of turning and woodworking that were used to produce the objects you see around you, while I served a brief but event-filled "apprenticeship" as both a maker and an observer.

As a student who has devoted years to examining 17th- and 18th-century furniture making in America, spending countless hours underneath tables, chairs, and case furniture looking for 300-year-old evidence of original tool marks and shop practices, it was a revelation to be on the other end of the craftsmanship equation. I learned from the residency to be more mindful of the human element of historical furniture, taking into account all the things that went into making a work of art, not just an ideal set of presumed conditions. Most of all, I learned by doing.

In conversation, hard work, and sometimes frustration, through the constant din of the workshop and the roar of machines, but most importantly through collaboration and invention, my understanding of what it means and what it meant to be a turner is all the more rich.