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My expectations going into the program have been met and exceeded. Before this project, I would typically shoot a 15 – 20 minute video in two to three 2-hour sessions. Having eight weeks and approximately 14 hours of tape shot, there is no question in my mind that the extended period of time not only allowed me to become better acquainted with my subjects and their work, but also gave me the added time to choose what to focus my camera on.

Video is an ideal way to capture the time span of the entire project, the sounds and mood of the workshop and the artists during their process of exploration and production. The camera takes the public places that it would be difficult to go, and creates a living document of what has happened. I also tried to give a sense of what Philadelphia, the places we visited outside of the city, and the events happening in the world during the summer of 2006 were like.

I had documented the work of a wood turner only once before, so this experience gave me a much deeper look at the techniques and materials the artists use. I use the word artist because I believe that there is no difference in the thinking or the hard work that goes into say a painting than into a piece of art made of wood. The ability to master the tools and techniques are a challenge, but as in all art, that is not the most important thing, the beauty and originality of the finished piece is.

Before I took up a video camera, to do my part to try and to bring recognition to other artists, my focus was on creating abstract painting. Everyone coming into the ITE as a resident knew that collaboration was important and I was asked by Neil Scobie to finish a group of three pod-like wood forms that he had turned. At first I was reluctant to disturb the natural beauty of the ash pieces. But since I was asked, I thought I should...

...approach this using my current technique which is to exploit the natural fluid properties of paint. I started by painting a gold colored ground, made up of a color combination of 4 colors used as far back as the 14th century. I then used a milky gesso as the primary color and poured it along the crest of the piece. This naturally flowed down the sides. While still wet, I used an eyedropper to drop paint on the edges where I knew it would slide down the sides.

I know that the ITE experience will be one I will always remember fondly. It has been rich in so many ways, both those that I recognize now and those that I know will slowly reveal themselves. But in the end I think that the friendships and interactions between all of those associated with the experience will leave the strongest mark.