

2013 Vincent Romaniello

with an essay by Paul D'Agostino





Village Drones
this page.

From top on facing page,
Detail from **Subway**
Scroll.

Tracing Community
visitors' portraits.

Tectonic Tondo
painting.

Audience participation
Large Sketchbook
page.

Vincent Romaniello:

Reflective Perceptions & Inclusivity

Essay by Paul D'Agostino

Having already explored a wide range of creative and expressive modes over the course of his career—from classically styled and themed oil paintings executed with all the meticulousness of tradition to bizarre sorts of mixed media sculptures, from house-paint-heavy forays into pure abstraction to collages and assemblages derived from urban detritus—Vincent Romaniello possesses a mixed bag of artistic tools, and his output has long been of the deeply researched, masterly sort. This is not to say, however, that his attention is scattered, nor that his intentions are obscure, nor that his ends vary invariably apace his means. Romaniello's strong suit, rather, is his focus. And it is anything but blurred.

Focus, indeed, understood in a range of ways, is both the underlying and overarching element in Romaniello's current bodies of work. His lens takes in cartography and demography, optics and political commentary, and his expressive aperture tends consistently toward the social. He zooms in while also, in a way, zooming out as his point-of-view leers searingly down from far above and peers up, as well, from below—a sort of menacing pseudo-anonymity governing the former, an endearing form of childlike innocence or candor characterizing the latter. At times, and most notably in the extensive drawings collected under **Subway Project**, Romaniello peers closely at the almost dismissibly mundane to elevate, perhaps even praise or aggrandize it. In other instances, however, he turns his attention to a different realm of mundanity, one that informs and misinforms, fosters obsessions and anxiety, provides a platform for helpful transmissions and ignorance alike: the blazing pipeline, that is, of hyperactive

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A pencil sketch of a man in a hat and coat, standing and holding a cane, drawn on a piece of crumpled brown paper. The man is wearing a wide-brimmed hat, a dark coat, and a light-colored shirt. He is holding a cane in his right hand. The sketch is done in a simple, expressive style. The paper is crumpled and has some texture. A wooden stick or pencil is visible in the foreground, pointing towards the sketch.

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tedium that comprises today's forms of media. Buzz words and memes, for instance, as well as current events become the artist's contemplative cues in serialized works such as **Village Drones**, (hovering) sculptures whose somewhat fanciful formations disguise whatever control they might impose, whatever threat they might pose. The near-friendly sculptures, **Village People**, appears to occupy an intermediary realm of sorts. These nearly featureless silhouettes inhabit the quotidian world, to be sure, but they're simultaneously engaged in its partial negation; their actions and presence become media fodder, but they are both rejected and consumed by those very same circuits. Meanwhile, in both their imaginable and installation-realizable surroundings, Romaniello's pedal protagonists in **Subway Project** make their way to work or to play, and his **Drones** keep close watch on it all.

Although forms of perception, to be sure, and magnification, by and large, both define and rule this artist's creative scenes, he is well aware that his input and regard are only part of the exchange. Thus his designs for public artworks, **Transparent Towers**, are not merely engaging and instructive but also, and so importantly, engrossing, as becomes clear in his project of mirror drawings, **Tracing Community**, in which viewers not only experience the artwork but also add to it directly—with portraits of themselves, no less. In his plans for various sorts of installations, Romaniello's interest is in activating spaces in their dimensional entirety such that no single mode or path of viewing experience is

apparent. Perception and magnification are the primary foci of the artist's concepts and processes, in other words, but immediacy and impact of reception—from direct participation by the viewing public to individual viewers' spatial, at times catalytic closeness—are also crucial concerns. Romaniello turns his focused eye toward the social and political, but his perceptions of trends and systems request receptive audiences to reflect and opine as well.

The world in which we live, the ways we live our lives: one's commentary thereupon, artistic or not, would seem much the wiser by eschewing the exclusive

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“pedal protagonists in Subway Project make their way to work or to play, and his Drones keep close watch on it all.”

surroundings. For it is the artist's world, in a very real sense, but it is most certainly your real world, too. Thus don't be surprised to see yourself reflected therein—through the variable focus of Romaniello's creative lens. ☆





“sculptures whose
somewhat fanciful
formations **disguise**
whatever control
they might impose”

Suspended drones from
Village Drones
installation. From left:
Bee-Ware, Royal,
Sonic NO!, Starling Spy
drones.
Markers and gesso on
cardboard. Dimensions
vary from 16.5x9x9 to
38x28x24 inches.

“their actions
and presence become
media fodder”



Left, **Imperial Drone**
top, **Village Explosion**.

Opposite page,
Negative Paintings
with shapes taken from
scraps of the **Village
Drones** pieces.
Paint on 30x22.5 inch
paper with deckled
edges.

[link to more](#)



“**Focus**, indeed,.. is both the underlying and overarching element in Romaniello’s current bodies of work”



This page right, **Conspiracy Theory**.

Opposite page, **Facial Recognition**.

Both from Large Sketchbooks, 72x48x24 inches installed.

Above, **Protesters** installation photograph from the 2012 Brucennial.

[link to more](#)

[read the Artnet review](#)
by Charlie Finch





“Romaniello’s newest works are duly open-ended and **inviting**, variably interpretable and **inclusive**.”



Right, **Transparent Towers**, 96x13 inches, markers on acetate. Detail on opposite page.

Above, artist at work near Bushwick and Grand streets in Brooklyn.

[link to more](#)



“viewers not only
experience the artwork
but also add to it
directly—with **portraits
of themselves**”



Opposite page and left,
Tracing Community project
audience drawings at HereART, NYC.

Above, installation materials.
And portrait of the artist where idea
originated from.

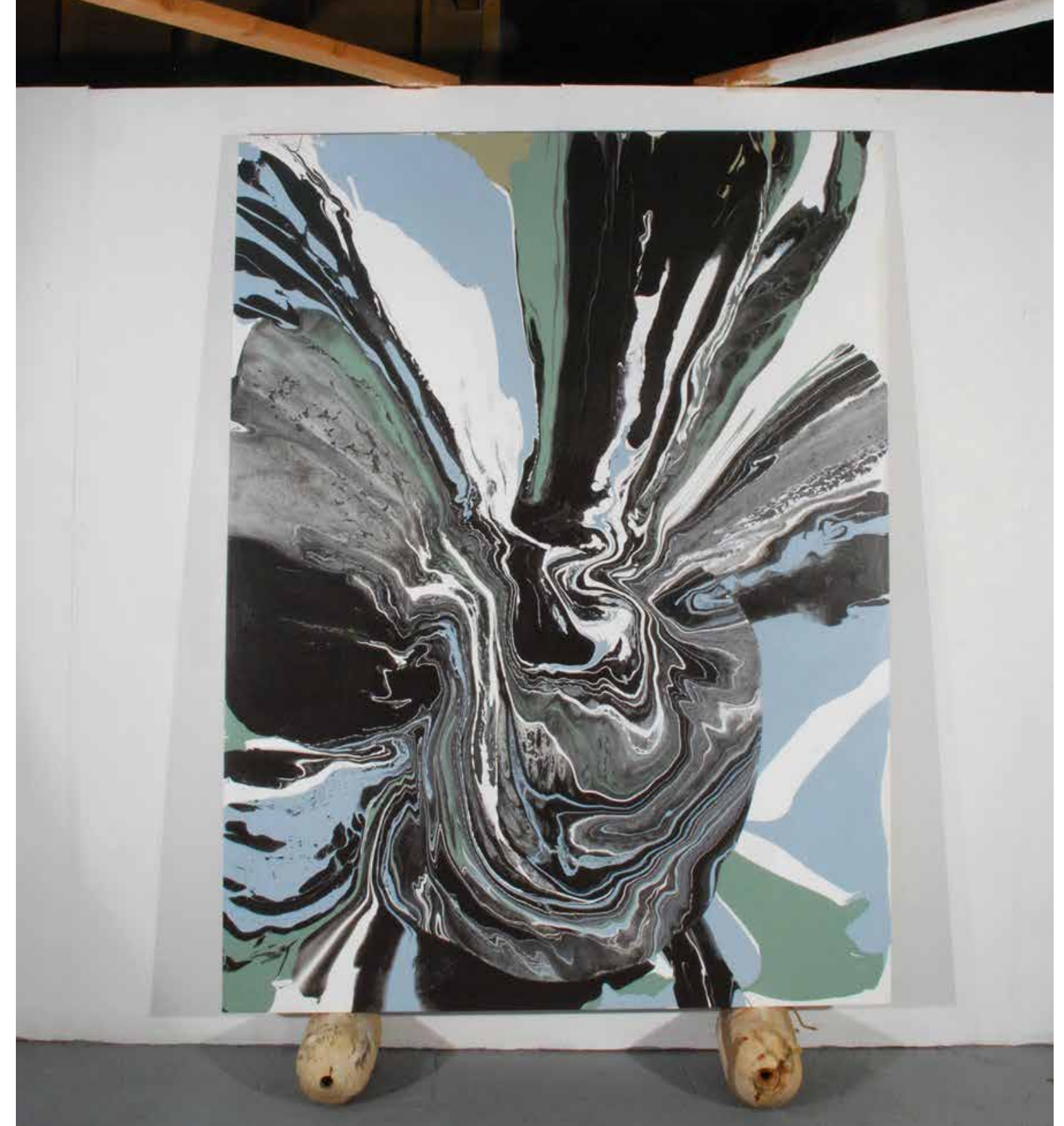
[link to more](#)



“**Focus**, indeed,.. is both the underlying and overarching element in Romaniello’s current bodies of work”



This page, **Tectonic Shift** 1009-10, diptych, 24x48 inches, zero VOC house paint on wood panel. Opposite, **Big Spill**, 84x64 inches, zero VOC house paint on canvas with discarded buoys as bases. [link to more](#)





Above, **Pink Slip**, 48x72 inches, paint on discarded, seamless backdrop paper. Opposite page, **Ponzi Pyramid**, 32x31x31 inches, acrylic paint, tape on poster board. [link to more](#)



**“Buzz words and memes...
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“Romaniello’s interest is
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Overscale sculptures
based on consumer
products.

Clockwise from top left,
Last Straw, paper,
acrylic paint, extruded
acrylic, foam, 1x10 ft.

Chip Bag, acrylic and
spray paint on plastic,
5.5x9 ft.

Name Tags, 3x4 ft.
each, paint, paper and
glassine.

Wire Ties, 2.5x108
inches each, paint,
paper, wire and tape.

[link to more](#)

Solo and Two Person Exhibitions (selected)

- 2012 Pigment Power, Lotus Salon, New York, NY
2011 Awful Vile Rotten Gross, SpaceCamp, Indianapolis, IN
2008 DEEP, Philadelphia Art Alliance, Philadelphia PA
2005 The Urban Canvas, paintings, works on paper and video. Gallery Siano, Philadelphia PA
2004 Philadelphia Museum of Art, Artworks Gallery, Philadelphia PA
Thomas Properties, Commerce Square, Philadelphia PA
Westminster Seminary, Glenside PA
2003 Terra Spirtius, Parallels Gallery, Philadelphia, PA
1996 Classical Duet, two person show, Devon PA
1995 Five Year Survey, Markheim Art Center, Haddonfield NJ
1994 Old World, New Dreams, Academy of Art, San Francisco CA

Recent Group Exhibitions (selected)

- 2013
Working It Out, The Painting Center, NYC
Legend of Drafts, Centotto, Brooklyn, NY
My Story, Washington State University of Vancouver, WA
Muzej Pokreta, Movement Museum, Slovenia

2012
Brucennial, New York, NY
Shoes, Cultivate Vyner Street, London, UK
Amplify Action: Sustainability through the Arts,
Skylight Gallery of the Bedford-Stuyvesant Restoration Corp, Brooklyn, NY
Box Populi, Wignall Museum of Contemporary Art, Rancho Cucamonga, CA
Pile of Clowns, Centotto, Brooklyn, NY

- 2011
Process: Abstract Painters, Brooklyn Artists Gym, Brooklyn, NY
You Are Here, Hereart, New York, NY
CART, Current Space, Baltimore, MD
NO COMMENT, Red Zone, 23 Wall Street, New York, NY
Politicon 2011, Gallery 661, Lancaster, CA
An Art Exchange with Sol Lewitt, Mass MoCA and Cabinet, Brooklyn, NY
Taste 2011, Root Division, San Francisco, CA
Cerulean Arts, Is it Time?, Philadelphia, PA

- 2010
Aqua Art, Artslant, Miami, FL
Brucennial 2010: Miseducation, Bruce High Quality, New York, NY
Curious Environs, The Art Museum at the University of Memphis, Memphis, TN
Virtual Public Art Project (VPAP), DesignPhiladelphia, PA
New Classicism, Saint Elizabeth College, Morristown, NJ
Repurpose, Old Dominion University, Norfolk, VA
SPILL, Indigo Sky Gallery, Savannah, GA

- 2009
COLORevolution, Sage Projects, Philadelphia, PA
Purpose/Repurpose, Sage Projects, Philadelphia, PA
Urban Art, Riverfront Art Center, Millville, NJ
Textures, Surface Library Gallery, East Hamptons, NY
NeoCon, World trade Fair, Chicago, IL

- 2008
Intuit: Towards a Redefinition, Salisbury University Art Gallery, Salisbury MD
allTURNatives: Form + Spirit, Wood Turning Center, International Turning
Exchange exhibition, paintings, sculpture and video screening, Philadelphia, PA
Ghosts and Shadows, The Schuylkill Center for Environmental Education,
video, Philadelphia, PA
Summer Exhibition, Artizen Fine Arts, Dallas, TX

- 2007
Patterns in Painting, Diamond-Newman Gallery, Boston, MA
Color Reflex, Artizen Fine Arts, Dallas, TX
Art for Peace and Justice, Artizen Fine Arts, Dallas, TX
AltGeo, Green Line Art Projects, Philadelphia, PA
Carbon 14, Philadelphia, PA
Green Machine, Schuylkill Center for Environmental Education and Inliquid,
Philadelphia, PA

Collections (selected)

- RRE Ventures, New York, NY
Morgan Lewis, Philadelphia, PA
Kleinbard Bell & Brecker LLP, Philadelphia, PA
Coventry Corporation, Fort Washington, PA
Park Hyatt Hotel, Philadelphia, PA
Westminster Theological Seminary, Glenside, PA
The Wood Turning Center, Philadelphia PA
Private collections nationally and internationally

Honors/Residencies (selected)

- 2010 Chashama Studio Residency Program, New York, NY
2006 International Turning Exchange, Residency Program,
photojournalist (video), Philadelphia PA
2004-05 Pennsylvania Council on the Arts, Special Opportunity Stipend
1996 Art of the State, 1st prize in the painting category, State Museum
of Harrisburg, PA

Education

- Academy of Art University, San Francisco, CA
School of Visual Arts, New York, NY
New York Academy of Art, New York, NY

Solo and Two Person Exhibitions (selected)

Johnson, Richard “Backlash to Affirmative Action” Daily News, NYC, 7 April 1993

“Art Imitates Marketing” Wall Street Journal, Chicopee MA, 13 May 1993

Schroeder, Tracy “Guest Artists Enliven AAC Galleries” Academy Publications, San Francisco CA, 14 February 1994

“Exhibition-ists” Art Matters, Philadelphia PA, December/January 1995
Wilkinson, Sharron

Hudson, June “He ‘sacrifices’ in art and wins” Haverford News, Haverford PA, 7 August 1996

Donohoe, Victoria “Exhibit boosts Harrisburg’s cultural scene” Philadelphia Inquirer, 18 August 1996

Sozanski, Edward “Art In PA” Philadelphia Inquirer, 23 August 1996

Endick, Kenneth J. “Art flows free at Allentown Museum” The Express Times, 20 February 1998

Gehman, Geoff “Hungry for Art?” The Morning Call, Allentown PA, 25 January 1998

“Masterpiece Shows Keystone Artists” Beacon, Hunderton County PA, August 2000

“Simply The Best” New Hope Gazette, New Hope PA, September 2000

“BCCC Artmobile Tour” Doylestown Patriot News, Doylestown PA, January 2001

Donohoe,Victoria “Show Reflects Communities Transitory Nature” Philadelphia Inquirer, 15 April 2001

Strauss, R.B. “Painting the Picture” Around Philly, Philadelphia PA, 5 June 2001

Bowland, Andrea “A True Artist” Around Philly, Philadelphia PA, 29 April 2002

“Modern art comes full circle” The Keystone, Kutztown Pennsylvania, February 2004

“Inner Circles” and Alexander Calder’ Alternative Central, Harrisburg PA, May 2004

Lewis, Zachary, The Patriot News, “Art to bring you full circle” Harrisburg PA, July 2004

Soblove, Ricki “360 Degrees of Unity” Alternative Central, Harrisburg PA, September 2004

Wei, Lilly “Geometry Reloaded” NY Arts Magazine, New York NY, May-June 2005
Ashley, Chris “Interview with Vincent Romaniello” Look, See - September 25, 2006

Fabbri, Anne, “New York, New York” Art Matters, Fort Washington PA, June 2005

Hill, Lori, “Gallery Siano” City Paper, Philadelphia PA, 6-12 October 2005

Strauss, R.B., “October calls its own inside” Weely Press, Philadelphia PA, October 2006

Sozanski, Edward “Partners in art” Philadelphia Inquirer, 21 October 2005

Fabbri, Anne “Order(ed)” Art Matters, Philadelphia PA, June 2006

Newhall, Edith “Creative styles of their own” Philadelphia Inquirer, 26 May 2005

Rice, Robin “One Good Turn” City Paper, Philadelphia PA, 10 August 2006

Rice, Robin “Deep: New Paintings by Vincent Romaniello” City Paper, Philadelphia PA, 16 January 2008

Loviglio, Joann “Philly street turns empty stores to studios” Associated Press, 2 March 2009

O’Connor, Kerry “Store Fronts Once Dark Now Provide Color” Weely Press, Philadelphia PA, 8 April 2009

Vitale, John “Rent-to-admire” Philadelphia Inquirer, 8 April 2009

Landes, Jennifer “Artists as Alchemists” The East Hampton Star, 14 July 2009

Artreview, “The best of the network”, 29 October, 2009

Gounod, Constance “Top 10” Saatchi, January, 2010

Hersh, Allison, “Art & Soul: In ‘Spill’ artists share their views on the high price of oil” Savannahnow, 29 October, 2010

Finch, Charlie, “A BRUCELLANY” Artnet, February 2010

Harp, MacGregor, “ART BASEL MIAMI” Hudson/ Houston (Saatchi & Saatchi NY),Thursday, 9 December, 2010

Vartanian, Hrag, “Aqua Returns to Miami Beach” Hyperallergic, 3 December, 2010

Rubinkam, Michael, Landfillart Reclamation Project, Associated Press, 1 June, 2011

Smith, Tim, “Current Space’s art market — literally” Baltimore Sun, 4 August, 2011

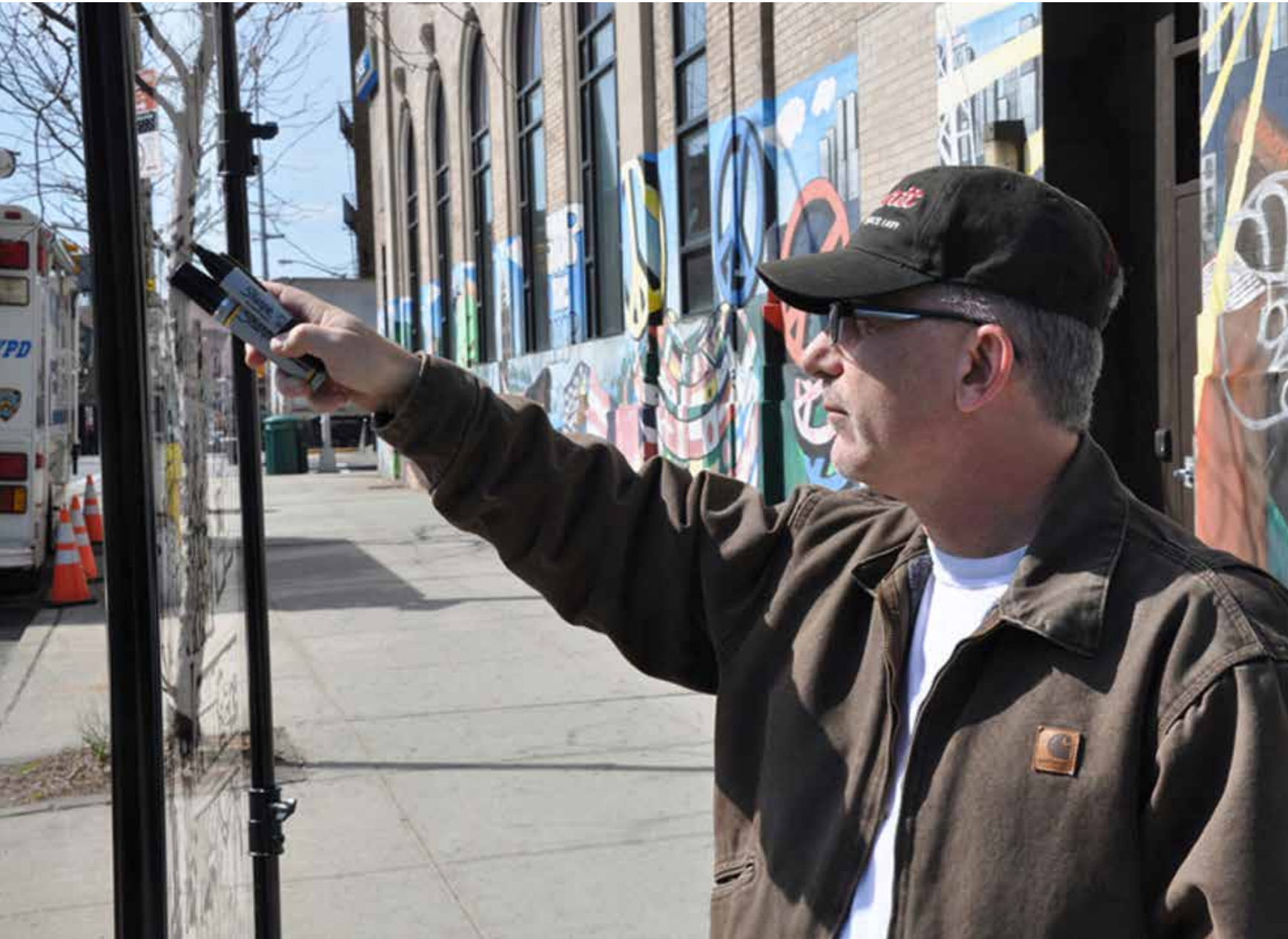
Wegwe, Angelique, “CART at Current Space” What Week, 11 July, 2011

Johanson, Mark, “Occupy Wall Street Demands Attention With ‘No Comment Art’”, International Business Times, 13 October, 2011

Grossman, Dan, “Review: Awful Vile Gross Rotten”, Nuvo, 17 October, 2011

Interview, Lively Magazine, 8 June 2012, New York, NY

Finch, Charlie, “Roman Sketches” Artnet Magazine, 6 June 2012



Vincent working on location in Brooklyn, NY.



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