

Biography

Daniel Ranalli grew up in coastal Connecticut. He has been working as a visual artist for over 45 years. His work is in the permanent collections of over thirty museums here and abroad including the Museum of Modern Art (NY), Museum of Fine Arts Boston, San Francisco Museum of Modern Art, Nelson-Atkins Museum and National Gallery of American Art (Smithsonian). He has been included in over 150 solo and group shows in the U.S. and abroad. Daniel has also been the recipient of two fellowships from the National Endowment for the Arts and multiple fellowships from the Massachusetts Cultural Council.

Although largely situated within the medium of photography, Ranalli's work can often be characterized as conceptual and/or environmental. The work is frequently rooted in the balance between control and chance – such as the unforeseen results in the photogram, the found scrawls on a classroom chalkboard or the path of a snail in wet sand.

In 1993 Daniel Ranalli founded the Graduate Program in Arts Administration at Boston University where he taught until 2015. He also wrote extensively on artist issues for several publications in the 1980s and 1990s. Daniel Ranalli lives in Cambridge and Wellfleet, Massachusetts with his wife the artist, [Tabitha Vevers](#).

Statement:

I am largely a self-taught artist/photographer, although my effort was rigorous and my determination intense. I grew up in a blue-collar household and never met an artist until well after college. Majoring in art was not something one did if one was the first in the family to go to university. I came to it later – dropping out of a PhD program in Economics in 1971 to commit myself fully to photography. It is entirely possible that had I gone to art school, I would never have come to do some of my strongest work.

I began to make the series of photograms in 1974 – almost by accident – and I did virtually nothing else in the medium for a decade. I think I have always been intrigued by the idea of exploring the most basic aspects of the medium. At its core, (analog) photography's essence is its light sensitive materials, which appeared centuries after the optical device of the camera. The photogram, using neither camera nor film, became a way for me to explore that fundamental trait.

In recent years, with the advent of digital photography, I began to see the pixel as photography's irreducible fact. And so, in my recent series "Iconic Paintings of Cape Cod", I have tried to make work that addresses the primacy of the pixel.

Daniel Ranalli is represented by:

[Laurence Miller Gallery](#), 521 W. 26th St. 5th floor New York, NY

[Gallery Kayafas](#), 560 Harrison Avenue, Boston, MA

Click [here](#) to see a video - interview that was produced during the 20 year survey show *TRACES* at the Provincetown Art Association and Museum in 2011.

Click [here](#) to read an interview in [Maverick Arts](#) with Charles Giuliano.

Take a look at [this short video](#) on Daniel Ranalli raking one of his Zen Gardens on the beach in Nova Scotia by award winning filmmaker Tony Sherin.