

The Morning News

Rule-Based Systems: Daniel Rich

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Interview by Rosecrans Baldwin



Downtown Crossing, 2012, acrylic on dibond, 35 x 25 ½ in.
Courtesy the artist and Peter Blum Gallery, New York

The power of architecture, the architecture of power – it's all one and the same (and occasionally beautiful) in the business of high-tech.

Daniel Rich was born in 1977 in Ulm, Germany, and lives and works in Brooklyn. Rich received his BFA from the Atlanta College of Art and his MFA from the School of the Museum of Fine Arts in Boston. He recently had a solo exhibition at the Museum of Fine Arts in Boston (2013) as well as the following group exhibitions: *Oct. 18, 1977*, Gasser Grunert Gallery, New York, curated by Birgit Rathsmann (2013); *LANY*, curated by Mario Diacono, Peter Blum Gallery, New York (2010); *1989-2009: Paintings of the Berlin Airports 20 Years after the Fall of the Wall*, Andrew Rafacz Gallery, Chicago (2009); *Transitions – Painting at the (other) end of art*, Maramotti Collection, Reggio Emilia, Italy; *Downburst*, Perry Rubenstein Gallery, New York (2008); His work is included in the permanent collections of The Cornell Fine Arts Museum at Rollins College, Winter Park, Fla., and the Maramotti Collection, Reggio Emilia, Italy.

Systematic Anarchy is on view at Peter Blum Gallery, New York, through March 15, 2014.

The Morning News: How do your paintings begin? When does an image strike you?

Daniel Rich: My source images are found online in response to news stories, radio segments, and magazine articles. I also read a lot of history: biographies and chronicles of events. The images I choose are often documentary in nature, but I'm interested in how images can take on double or different meanings, especially when presented in the context of the larger project of my work.

TMN: How often do you abandon a painting?

DR: I very rarely abandon a painting I've started. I tend to spend significant time with a source image before I make the commitment to make the painting.

TMN: What's the first piece of art you ever sold?

DR: I sold my first painting when I was an undergraduate student. It was a drawing made with a ballpoint pen on a wood panel which was included in a student exhibition. The painting was installed under very bright spotlights which had the unfortunate effect of fading the ballpoint pen ink. The joy of selling the painting was quickly overshadowed by trying to figure out how I could stop the ink from fading further and still sell the painting.

TMN: What's the ugliest piece of architecture you actually like?

DR: There are so many! But maybe the first that comes to mind is Boston City Hall.

TMN: What's a typical work day?

DR: My work is very process-based and involves a lot of time in the studio. I usually start around nine and work until seven or eight.

TMN: What's currently the most difficult part of making art?

DR: Living and working in New York City. Negotiating life and financial pressures can be very challenging.

TMN: When was the last time someone else's art made you uncomfortable?

DR: I think Steve McQueen's *12 Years a Slave* is an amazing film.



Arrest, 2013, acrylic on dibond, 24 x 22 in.
Courtesy the artist and Peter Blum Gallery, NY

The original article can be found at: <http://www.themorningnews.org/gallery/rule-based-systems>