

Miki Baird
bio

I have always taken great satisfaction in walking and like to believe that I walk to live, but perhaps in the interest of clarity I should rephrase that statement and say that I live well while walking. It is clearly an activity that motivates me even at the worst of times and in less than desirable conditions but most importantly walking is an essential occupation that makes my work possible. Taken for what it is and used as a basic process in making my art, walking is a gift of time in space to observe, to exercise the power of vision.

A logical working relationship between my feet and my work developed over time. As the recipient of a gene pool producing short people I have been issued appropriate sized legs, they are not long. It is my belief that I walk one and a half steps for every stride taken by anyone else. Consequently, I have spent most of my life viewing from the rear when traversing sidewalks and streets and while hiking across the countryside with others. I used to expend a good deal of energy trying to catch up but over time the value of being out of step and remaining behind became apparent to me. In other words, I embraced the rhythm of my half steps.

Through the lens of my camera I have spent much time on foot photographing series of images that collectively evidence pedestrian activity. To be clear, my definition of the word *pedestrian* is not restricted in literal terms to "on foot" although as stated, walking is a significant component in my work. Pedestrian is also referential to the ordinary and practical situations producing humble and modest narratives that describe the heart of daily existence, however, in no less terms are some of those images revealing, arresting and sometimes disturbing with unexpected beauty.

Collecting and isolating the images I gather is a sequential process of acquiring bits of information. Often I piece together and join en masse constituents of my collections parsing the work into obscurity or abstraction but still leaving a field of vision open for disclosure. While I devise my own techniques and do not follow a prescribed academic formula I am likely to tap into the methods of archeological and anthropological influences treating my projects as though they are on-the-street, on-site explorative studies. They take place within defined areas but are minus traditional digging processes that necessitate removing away soil and property. No shovel, no brush or other equipment involved, instead, I use my camera as a device to discover, as a tool of research and an interpreter of image in place of text. The intimation of recovered images is reflective of the presence, the place, and the social and cultural habits that prevail in our everyday lives. Such narratives pack truth and at the same time they deploy myth or fiction in the storied eye of the beholder---my work balances on the awareness of the intersection of that moment.