

Miki Baird

bio

My work has always gravitated toward the pedestrian in life, ordinary imagery of individuals, of localities, the leftovers of our excess, and signs of habitation habitually common and unremarkable enough that we overlook their suggestive and descriptive power. The information I collect, the candid photos I take, and a combined process of accumulation, deconstruction and reorganization are critical to my work; this is the nucleus of my practice. Together these are the functions that form my art and could be considered sine qua non, essential actions without which I would have few clues to address my observations. As a result the phrase "being here and having been there" aptly describes my course of exploration, of discovery, of tangible information collection, and especially the effect my own interventions have in shaping subject and material.

As paper aggregates of color, texture, pattern and surface topography, my work is made from mass increments of collected material and from reductively modified deconstructed photographs loosely referencing adaptations of fabric and fiber handling. Compilations and large-scale installations tap into an endowment of broken down material laden with out of context information; these essential units make way for the exploration of image anthology, idiosyncrasy and most notably a resulting shift in material identity. Aware that any of my bodies of work move along a plausible path of transition I continue to work toward alternative interpretations of material and method within the underlying process of my work---observation, accumulation, deconstruction and repetitive reorganization.

My work has been in exhibitions such as *State of the Art* recently touring to the **Minneapolis Institute of Art** in 2016 and originally organized by and shown at **Crystal Bridges Museum of American Art** in 2014-15. Other recent solo and group exhibitions in 2016 and 2015 include *Kindred Virtuositities* at the **Daum Museum of Contemporary Art**, the *25<sup>th</sup> International Exhibition of Fibre Art: Invito A Tavola* in Como, Italy, Le Beffroi de Montrouge Paris, Chateau du Val Fleury Paris, and Museum Pallazo Mocenigo Venice as well as *You People* at **Haw Contemporary**, Kansas City, Missouri. In 2014 my work appeared in a solo exhibition, *read this...part two* at **Studios Inc** and in a group show *The Center is a Moving Target* at the **Kemper Museum of Contemporary Art Crossroads** both in Kansas City, 9 at **Haw Contemporary**, *sum of us* in Omaha, Nebraska at the **Bemis Contemporary Art Center** and *Mummies Are Sitting Ducks*, in honor of William Burrough's 100th Birthday in Lawrence, Kansas. In 2013 my work was featured in a solo exhibition, *read this* at **Haw Contemporary** in Kansas City, Missouri.

Past exhibitions were Studios Inc (2012-2013), *National Women in the Arts 2012 Biennial* Kansas City at UMKC (2012), Eric Fischl's *America: Now and Here* (2011), *Familiar: Portraits of Proximity* at Epsten Gallery (2010-2011) and in the Flat File Collection, Contemporary Art Museum St. Louis (2009-2012).

I received a 2016 fellowship to attend Omi International Artist Residency in Ghent, New York in partnership with the Charlotte Street Foundation, Kansas City and with additional support from an ArtsKC Fund Grant . Other honors and awards include a three-year Studios Inc work fellowship 2012-2014 as well as an ArtsKC Fund Grant for *Tow Lot Vanitas* at Paragraph Gallery an Urban Culture Project following a residency in the Kansas City, Missouri Tow Lot under the auspices of the Department of Neighborhood Services (2008).

Large scale, site specific public works include *Urban Deposit*, a temporary outdoor Missouri Bank/Art Through Architecture Commission (2009), *Under Your Shoe*, a UCP Project covering the exterior glass expanse of the Jenkins Building in downtown Kansas City (2007), and with a

Kansas City Avenue of the Arts Municipal Commission and Grant I installed three blocks of sidewalk images, *Sidewalk Confetti* along Central Avenue (2006).

I am a native of Kansas and have lived and worked as an artist in the Kansas City area since 1987. My education includes an MFA and BFA from the University of Kansas followed by a decade at the Kansas City Art Institute teaching in the Sculpture and Interdisciplinary Arts Department. My work is held in museum and corporate collections such as the Nerman Museum of Contemporary Art, Crystal Bridges Museum of American Art, Emprise Financial Corporation, Stinson Leonard Street LLP and many private collections. I am represented by Haw Contemporary, Kansas City, Missouri.