

DANIEL G. BAIRD

OF THE WATER

Mar 18 – Apr 22, 2018
GRIMM 202 Bowery NY

Opening: Sunday Mar 18th from 6-8pm

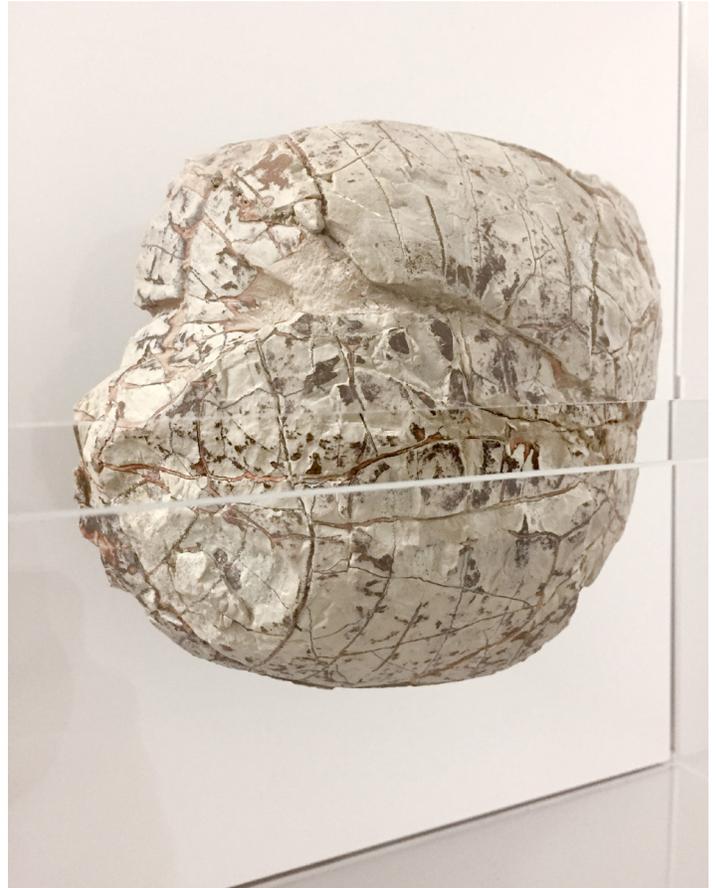
GRIMM is pleased to announce *of the water*, a new solo exhibition by Daniel G. Baird. This marks the artist's first solo exhibition with the gallery. Daniel G. Baird's work is characterized by the collating of diverse materials, processes and objects that have specific embedded ideas related to understanding our place within the vast and complex lineage of time. His distinctive practice is a layered archaeological exploration of these markers, the symbols that function as records for our enigmatic relationship with time and progression.

Baird's approach involves the unearthing and sourcing of material on-site. Traveling to a cave system in the Midwest, Baird creates a mold of its surfaces, casting sculptural elements which capture the textures and histories of these natural formations. The casts are executed and displayed as fragments, showcasing select components of that site's particular story. Using a digital technique familiar to archaeological preservation, Baird has acquired the entirety of a cave's interior surface through a process of LiDAR 3d-scanning.

Two works derive from this data-set. In *Graft*, an architectural intervention presents a 1:1 contour of the caves mouth as an entry-way for the viewer to crouch through, mimicking the experience of the artist entering into the source of the work. In *Fountain*, the data-set is rendered as a scale model functioning as a fountain housing a steady stream of flowing water. The water moves in direct contrast to the frozen moment that the cast marble-dust object represents.

Having access to a place, in its entirety as a digital object, promotes the relationship of ownership between maker and subject. This relationship is explored throughout the show, in particular, how technology allows for us to pseudo-experience and access locations that are beyond our physical reach. This is presented as information through the proportions of screens that are ubiquitous to our present.

Throughout many cultures, the tortoise holds a deep-rooted mythology of carrying the world both within and on top of its shell. Baird explores the analogy of the form-as-vessel embodied by the tortoise in his *Moment* series. Sourcing freshly excavated fossilized shells from roughly 30 million years ago, these forms stand as material facts to a deep history and mythologically have captured the world as it was at the time of their death. They confront us as experiential locks without keys to a distant time and space.



Daniel G. Baird | *Moment V* | 2018 | detail

Vestiges are derived from an interest in highlighting a single gestural mark as an extremely significant form, embodying and exploiting the well-worn idea of 'essence' to mark-making. Using and obscuring museological display strategies, objects placed in vitrines are instantly historicized and lent a self-evident significance. The break in the continuum of the finger in *Vestige* points to a single, frozen moment. The breaks are not violent, rather they highlight a specific, physical point in time. Objects' marks are signifiers of timelines, existing as part of a continuum. This language of fragments, moments and blunt tactility point to Baird's interest in the systems layered in archaeological explorations.

The works in *of the water* can be read in tandem with landscape artist Robert Smithson's (1936-1973) theory of non-sites. A three-dimensional logical picture is abstract, yet it represents an actual site. It is by this dimensional metaphor that one site can represent another site, which does not resemble it - this is the non-site. The romantic notion of the sublime - the overwhelming sensation of vastness, grandiosity and awesome power of the natural environment - and the effect it has on our consciousness, emerges again through technological objects and the seemingly infinite possibilities contained in their development.

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Daniel G. Baird | *of the water* | model

About the artist

Daniel G. Baird (1984, Edison, NJ) lives and works in Chicago, IL (US). Baird received his BFA from the School of the Art Institute of Chicago and his MFA from the University of Illinois, Chicago, in 2011. Selected recent solo exhibitions include *Field Station: Daniel G. Baird* (2017) at the Eli and Edythe Broad Art Museum, Michigan State University, MI (US); *Thereof* (2017) at Granite City Arts and Design District, Saint Louis, MO (US); *When* (2016) at PATRON Gallery, Chicago, IL (US); *Strata* (2014) at Andrew Rafacz Gallery, Chicago, IL (US); *Has the World Already Been Made? x4* (2013) at Roots and Culture, Chicago, IL (US); *This New Ocean* (2012) at Appendix Project Space, Portland, OR (US); *Has the World Already Been Made?* (2011) at Jan Van Eyck Academie, Maastricht (NL); and *Russell Leng and Daniel G. Baird* (2011) at Hungryman Gallery, Chicago, IL (US). His work has also been included in numerous group exhibitions,

including *Unthought Environment* (2018) at The Renaissance Society, Chicago, IL (US); *The Göteborg International Biennial for Contemporary Art*, Göteborg (SE); *Bearable Lightness of Being* (2017) at GRIMM, Amsterdam (NL); *HWBMx7* (2015) Harlan Levey Projects, Brussels (BE); *Habeas Corpus* (2015) iMOCA, Indianapolis, IN (US); *Real Things About Real Things* (2015) at American Medium, New York, NY (US); *Has the World Already been Made?* (2015) at Leeds University College of Art, Leeds (UK); *GYRE: ALEX CHITTY AND DANIEL G. BAIRD* (2015) at Land and Sea, Oakland, CA (US); *Ultra Deep-Field* (2014) at Rockford Art Museum, Rockford, IL (US); *There is a Screen* (2014) at LVL3, Chicago, IL (US); *Distant Images, Local Positions* (2014) at the Elizabeth Foundation for the Arts, New York, NY (US); and *We Ghosts* (2012) at Koh-iNoor, Copenhagen (DK).

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