

All of my work is a response to the subjective nature of domestic photographs. A common process is simultaneously implementing the inverse actions of destruction and beautification. Each subject in the work falls victim to these forces, and become a presence in the work – sometimes through their absence.

Reflective of my academic background in Painting & Drawing, and Art History, my work is also influenced both in form and composition by Byzantine and Proto-Renaissance iconography, as well as Renaissance masters works. These contemporary iterations use accessible materials and familiar subjects. Glitter, flocking and rhinestones are modern craft-store-versions of punched gold-leaf; photography and photo-editing software used as a modern substitution for oil paint. Not unlike common historical depictions of biblical stories such as the Ascension, the Annunciation, and the Transfiguration, there are elements of the supernatural and the surreal, of death and resurrection.

Manipulating an archive of slides taken in the 1950's and 60's, I am also playing on the viewer's own nostalgia associated with vintage images - remnants of forgotten domestic experience. The sparkling embellishments suggest human care, and by altering these found images, they are given new life and purpose. They evoke emotions ranging from melancholic to celebratory, leading viewers to contemplate their own personal family histories.

*Dear Andrea* is a selection of work featuring my Aunt Andy (Andrea), and some of her siblings. The Hider women in my family, including myself, are avid letter-writers, and I consider this exhibit a sort of visual letter to them.

Kelly Hider