

The work in *re: tracing* is based on a set of images carefully selected from my grandparent's collection of Kodachrome slides taken in the 1950's and 60's. Through photo-editing and surface manipulations, I trace threads within an existing domestic visual narrative, as well as create new ones. The sparkling embellishments suggest human care, and by altering these found images and presenting them in a gallery setting, they are given new life and purpose.

Before my grandmother became a wife in 1950, and shortly thereafter a stay-at-home mother of four children, she studied art for a brief time at the Rochester Institute of Technology. She has shared with me her art school experiences of taking figure-drawing classes ("very risqué" she said), and of meeting her class at the Genesee River Trail for hours of en plein air painting. In the subsequent decades she rarely found time to paint, stealing moments with her watercolor set on family vacations or in her backyard, and more often finding outlets for creativity and connection with the landscape as a gardener and as an avid hiker.

In looking through this photographic archive, these images demanded my attention: hiking in a field, posing in the garden, holding a newborn baby, noticing the sunlight's glinting reflection on the water. I use Photoshop tools to highlight both the presence and absence of subject, and an exposed vulnerability to the passage of time. The glitter is both seductive and unsettling. Existing first as an object, then scanned and digitized, and enlarged and printed, from these slides many stories emerge: some personal, some universal, others surreal and fictitious – about a woman, a mother, an artist. The works in *re: tracing* highlight moments where two artist's lives overlap. The similar place my grandmother and I began turn into diverging paths, traversed during different eras of American history.

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