

*Afterimage* is a new series of work that begins with found photographs of gardens and floral arrangements from the 1930s – selected for their lush patterns, compositions, and high contrast. Through layering of photocopies and single-color transparencies, photographed and digitally edited, the original images are transformed into abstract, haunted botanical scenes. Moments that were composed and captured by an unknown photographer now seem to miraculously exist by way of the object passing hands for nearly a century.

This legacy is further transformed through layering, tracing, and shifting of the image. The original allure of these transitional moments is highlighted through carefully applied surface embellishments – further expressions of the artist’s hand. Seductive and unsettling, these shimmering forms both hide behind the primary images, as well as assert their presence. Acknowledging death, as exemplified by preserved fleeting moments, these works are at once a lament as well as a celebration.

The original photograph acts to memorialize an ephemeral moment, and through my alterations, I form a collaboration with the anonymous photographer, the natural space, and the history of photography. From object to collaged photocopies, to digital editing and reproduction, back to an embellished object – the vernacular image becomes fine art. A transformation carried into surreal, illuminated spaces.

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