



# Jen Morris

*View of Specialty Minerals from Mount Greylock*, 2016

Archival pigment print, 1 from an edition of 5

Opening bid: \$550

When I look at the paintings of Grandma Moses, I can't help but think of making a photograph with a large format camera. If I tilt the lens forward, it collapses perspective and simultaneously brings everything into the field of focus. The result is an image where the bottom of the frame seems set at an angle, tipped as though parallel to the surface of the photograph, and the sharpness is so hyperreal it seems impossible. Yet, the actuality of photography now lives mostly in our phones. We take incredible quantities of images to post a selected and idealized version of our lives to social media. The syntax of vernacular photography, much like Grandma Moses' paintings, recreates the everyday from a sampling of a reordered, re-collaged memory. It is through these photographic qualities that I reimagine Grandma Moses' work. In the image *View of Specialty Minerals from Mount Greylock*, two figures regard a vista filled with signs of industry and tiny, distant homes. The adult uses her phone to crop out the limestone and calcium carbonate production facility to frame an idyllic view.