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The Galerie St. Etienne
Grand Valley State University Art Gallery
Grandma Moses Properties Co.
Hallmark Art Collection, Hallmark Cards, Inc.
High Museum of Art
Donna and Carroll Janis
The Kallir Family
Kallir Research Institute
The Matalene Family
Memorial Art Gallery, University of Rochester
The Museum of the Shenandoah Valley
National Archives and Records Administration,
Dwight D. Eisenhower Presidential Library
National Gallery of Art, Washington, DC
National Museum of Women in the Arts
Norman Rockwell Museum
Robert Pender
The Phillips Collection
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Santa Barbara Museum of Art
Frank Tosto
The White House

Busy Street, 1952, detail (CAT. 72)







Director's Foreword

IN 1946, ANNA MARY ROBERTSON (“GRANDMA”) MOSES made a painting recalling the tipping point between her life as a farmer and matriarch and that of a famous artist. In *Grandma Moses Goes to the Big City* (CAT. 41), we see a sprawling farmscape painted in cheerful hues: the Moses farm in Eagle Bridge, New York. A man plows, children play, sheep graze, and roads lead to points beyond—alluding to the distant horizons that the automobile being readied will soon travel. At the center, people bustle around a woman in a black dress. It is Moses herself in November of 1940, preparing for her first visit to New York City, to see her paintings on view at Gimbels department store and greet the fans whose admiration would publicly certify her newfound celebrity.

Another turning point for Moses, albeit one she did not live to see, came in 2016, when *Grandma Moses Goes to the Big City* entered the collection of the Smithsonian American Art Museum (SAAM). Although Moses was, by then, represented in museums worldwide, the moment launched a special collection initiative at SAAM—marking a commitment to one of the twentieth century’s most significant artists. *Grandma Moses: A Good Day’s Work*, a retrospective exhibition and monographic catalogue grounded in this collection effort, conveys the artist’s contribution to American art as well as SAAM’s dedication to stewarding her legacy.

As this volume details, Moses became one of the most famous artists of her day. And yet, during her lifetime, the art world held her at arm’s length. Critics dismissed Moses and her paintings as unsophisticated, but the public responded enthusiastically to her doggedly upbeat depictions of home, work, and family. *Grandma Moses Goes to the Big City* is a rare painting in which Moses refers to herself and, if indirectly, to her unanticipated fame. Looking back six years later at the momentous experience, Moses shows herself bidding friends and family farewell as she departs the homeplace for Manhattan. “There was a request for me to go to the big city, New York, for a Thanksgiving celebration in Gimbels’ auditorium, where they had hung the Grandma Moses pictures,” the artist recalled in her 1952 autobiography. She went on to describe her dawning understanding of the stark differences in her life before and after that moment, writing of finding herself, a woman “from the back woods,” pinned with a microphone and being interviewed before an audience of some four hundred people.

A month earlier, Moses had been invited to see thirty-four of her paintings presented in *What a Farm Wife Painted: Works by Mrs. Anna Mary Moses*, a solo exhibition organized by the Austrian-born gallerist Otto Kallir (1894–1978) at the Galerie St. Etienne on Manhattan’s West 57th Street. Only three paintings sold, and although Moses herself did not attend, the occasion marked the beginning of a relationship between Moses and Kallir, who would formally manage her artistic career for her remaining years. Kallir had founded Galerie St. Etienne in 1939, a year after fleeing the Anschluss and his native Austria. As his granddaughter, Jane Kallir, details in this volume, Otto’s European perspective and experience as an immigrant in a new country informed his view of untrained “primitive” artists as unique purveyors of American style and vision. Ms. Kallir, who began to work with her grandfather as a young professional and went on to carry his mission into the present, has continued to advocate for Moses and other artists.

In 2013, Leslie Umberger, SAAM’s curator of folk and self-taught art, and Jane Kallir began to discuss the need for a major American museum to serve as the torchbearer for this historically overlooked and underrated self-taught woman—issues particularly acute among untrained artists.

Grandma Moses Goes to the Big City, 1946, detail (CAT. 41)

GRANDMA MOSES

In the mid-twentieth century, Otto Kallir had understood that Moses's paintings and popularity were out of step with the American art canon. Yet he also believed that over time art history would expand its favor beyond an elite pool of artists, and safeguarded a sizeable reserve of her most accomplished works for the museums that would one day seek them out.

Self-taught artists began making strides in such notable institutions as New York's Museum of Modern Art in the late 1930s, though their reception would remain spotty through the rest of the century. In the 1960s, the Bennington Museum, located in Vermont near the New York border in what is still often referred to as "Moses country," committed itself to their regional star with exhibitions, a dedicated gallery, and ongoing programming. It wasn't until 1970, however, when the Smithsonian American Art Museum (then called the National Collection of Fine Arts) acquired James Hampton's monumental *Throne of the Third Heaven of the Nations' Millennium General Assembly* (ca. 1950–64), that a major urban museum determined to permanently situate self-taught artists within the larger context of American art.

The Kallir family's donation of *Grandma Moses Goes to the Big City*, given to SAAM in honor of Otto Kallir, commenced the family's landmark gift of fifteen important Grandma Moses paintings as well as the larger collection initiative. Jason Tilroe, who has served on the SAAM Board of Commissioners since 2016, championed the project through ongoing advocacy and a major pledge of Moses paintings. Charles Nelson Brower and Frank Tosto contributed paintings to the collection effort as well, and SAAM purchased another seven, strategically selected to create balanced, deep, and exceptional holdings.

The Moses collection at SAAM will comprise thirty-three major works, from her earliest extant painting, *Untitled (Fireboard)*, made in 1918, to iconic pieces including *Bringing in the Maple Sugar* (1940 or earlier), *Black Horses* (1942), and *Out for Christmas Trees* (1946), to her last completed painting, *The Rainbow* (1961). It will serve as a premier repository for scholars and the public, and will become a major asset within SAAM's internationally recognized collection of work by folk and self-taught artists, reaffirming the Museum's commitment to elevating underrepresented voices. SAAM features work by untrained artists throughout the museum and, for over fifty years, has maintained dedicated gallery space for deeper explorations of this material.

Large exhibitions such as this take years to bring to fruition and are greatly indebted to individuals who laid the groundwork. Otto Kallir was critical in preserving the art and legacy of Grandma Moses. He wasn't the only person to see the potential in Anna Mary and her paintings, but he was the one to commit his attention and skills to supporting her. Kallir encouraged Moses not only to

paint her life story but to write it down as well. In 1946, he organized the first monograph on Grandma Moses. In it, artist and gallerist joined forces to illuminate a body of work grounded in physical labor. For Moses, it was just the beginning; she kept writing. Hildegard Bachert (1921–2019), another key figure from this era who worked alongside Kallir at Galerie St. Etienne, became a staunch advocate for the artist and a close collaborator in the publication of Moses's autobiography in 1952. It is thanks to these two individuals, as well as the ongoing support of the Moses family, that a wealth of art and oral history was preserved.

In 1979, following Otto Kallir's death, Jane Kallir and Hildegard Bachert became co-directors of Galerie St. Etienne. In 2020, Jane shuttered the commercial gallery and transferred its archives to the Kallir Research Institute, focused on scholarship and realizing Otto's vision of placing important artworks with public museums. We extend a special thank-you to Ms. Kallir, who spearheaded the Kallir family donation of Moses's art and helped SAAM shape this unparalleled collection of her work while contributing knowledge and expertise throughout.

More than thirty public and private lenders made it possible for SAAM to present this extraordinary compilation of artworks and archival materials and convey the magnitude of Moses's creative force. We are especially grateful to the Bennington Museum, which holds a major body of her art and archives, and to the White House, for lending both art and supporting materials to the project.

We thank our donors for their generous support of the exhibition: the Herbert Waide Hemphill Jr. American Folk Art Fund; Bobbi and Ralph Terkowitz; Billings and John Cay; Josh Feldstein and Mischa Feldstein; the William R. Kenan Jr. Endowment Fund; the Margery and Edgar Masinter Exhibitions Fund; and Robert Pender. Educational programming support was provided by Douglas O. Robson through the Margaret Z. Robson Symposium Endowment. The project also received federal support from the Smithsonian American Women's History Initiative Pool, administered by the Smithsonian American Women's History Museum.

For museum staff, projects of this scale are deeply collaborative. Although only a fraction of those who made it happen are called out here by name, our gratitude extends to all who played a part. Leslie Umberger organized the collection initiative and worked with SAAM colleagues to shape the exhibition and catalogue. Head curator Randall Griffey worked with Umberger to conceptualize, hone, and execute an installation that considers Moses and her legacy within the broad history of twentieth-century American art. Maria R. Eipert, the project's curatorial assistant, brought her invaluable research skills to the effort. Curatorial assistants Anne Bruns Hyland and Laura Augustin Fox and former Luce

DIRECTOR'S FOREWORD

Curatorial Fellow Jill Vaum Rothschild helped foster the project along the way. Head conservator Amber Kerr, painting conservators Gwen Manthey and Keara Teeter, and frame specialists Martin Kotler and Andrew Christenberry dove in early on and unceasingly offered their support and skills, examining, advising, and treating artworks and their frames to ensure their physical and aesthetic care now and into the future.

Anne Showalter led interpretative strategies, devising, with her team, an array of interventions to illuminate the artist's historical relevance while making the exhibition more enjoyable and informative for visitors—in-gallery and online. In Registrars, Edward Bray and Christopher Kirages deftly managed loans, shipping, and tour planning; Emily Felber led the permissions effort under the advisement of Head Registrar Jenni Lee and supervisory attorney Maia Puryear. The exhibition's designer, Sara Gray, considered every detail of the gallery experience, creating an installation that is thoughtful, accessible, and beautiful in equal measure. Grace Lopez, Nathaniel Phillips, and Scott Rosenfeld enhanced visitor experience through carefully thought-out graphics and nuanced lighting. Nick Primo oversaw exhibition production and installation, all under the masterful orchestration of head of Exhibits, David Gleeson. Thank you to each of these team members and to those who worked alongside them.

Donna Rim and Elise Pertusati worked with donors and grantors to ensure a project that was fully funded; Maia Worden, Kelly DeFilippis, Pamela Vega Mejia, and Tanairy Ortiz helped keep logistics and budgets on track and on time. Gloria Kenyon, Lindsey Canas, Rebekah Mejorado, Chavon Jones, and Geoffrey Cohrs organized public programs, outreach, events, and docent training. Beyond SAAM, staff at the Kallir Research Institute were helpful at every juncture. The project would not be what it is without the dedication and professionalism of Elizabeth Marcus, Director of Archives; Fay Duftler, Collections Manager; and Christina Roman Brown, Director of Digital.

Exhibition catalogues are works of art unto themselves. We extend special thanks to Princeton University Press, for believing in art books and their readers, and for being the best co-publisher a museum could partner with. SAAM's senior editor Mary Cleary managed the editorial and peer review process, working closely with editor Emily Rohan at every stage. We appreciate their tireless attention to detail and for shaping the essays into an illuminating, cohesive whole. Lucia Martino, SAAM's senior photographer, variously executed and oversaw the images that allow us to see Moses's artworks, literally, in a new light. Senior designers

Denise Arnot and Karen Siatras collaborated on this handsome catalogue, which was overseen by SAAM's head of publications, Tiffany Farrell. Thanks to this amazing team for creating a printed record of lasting beauty.

It is a special pleasure to thank Erika Doss, Eleanor Jones Harvey, Stacy C. Hollander, Katherine Jentleson, and Jane Kallir; together with contributions from co-curators Umberger and Griffey, their essays allow us to glean new insights into Moses's life and milieu. Each author's commitment to telling artists' stories through scholarship and thoughtful looking fosters a more vivid, encompassing, and truthful narrative of American art.

Various individuals contributed additional research that was vital to this effort. Foremost among them is Franklin Johnston of Staunton, Virginia, whose independent research into Moses during the years her family lived in Virginia served as a springboard for this volume's elucidation on that era. We also acknowledge Karen Lynne Johnston for sharing her time and allowing our team to access her husband's files. Nancy Sorrells and Donna Huffer of Virginia's Augusta County Historical Society were immensely helpful, as were Whitney Rhodes, deputy clerk-archivist for the Augusta County Circuit Court, Pastor Bill Davis of the Laurel Hill Baptist Church, and Martha and E. Jarman Fretwell, members of the New Hope United Methodist Church in Fort Defiance, Virginia, who facilitated access to the Eakle family Bible housed there. Without these passionate Virginia volunteers, SAAM's efforts to illuminate Moses in the context of the Commonwealth would have fallen short. Thanks to all of you for sharing our goal of offering the clearest and most accurate portrait of Anna Mary Robertson Moses possible.

Grandma Moses intertwined direct observation of nature with personal memories to create visual stories of America as she knew and understood it. At its first venue in Washington, DC, *Grandma Moses: A Good Day's Work* overlaps with the 250th anniversary of the signing of the Declaration of Independence. As our nation reflects on its history and looks toward the future, art offers a portal into the mind of another person in another moment in time. By painting her centenarian's perspective, Moses sought to reconcile her understandings of the past, present, and future of a great democracy. She painted a hopeful world, the one she wanted to believe in as she prepared to depart it. Today we understand democracy to be as fragile as it is strong, but perhaps we all share Moses's aspirations—that we might see in her paintings not the wistful longings of a rustic farmwife, but rather, artful reminders of what is important and, with the gifts of community and hard work, what is possible.

Jane Carpenter-Rock
Acting Margaret and Terry Stent Director
Smithsonian American Art Museum



LESLIE UMBERGER

Picturing an American Artist

Introduction

IN A LIFETIME THAT SPANNED the presidencies of Abraham Lincoln and John F. Kennedy, Anna Mary Robertson Moses (1860–1961) experienced seismic historical shifts including the post-Reconstruction and civil rights eras and two world wars. She was eighty years of age in 1940 when she stepped tentatively into the limelight. “Grandma Moses,” as the press would indelibly dub her, quickly became a media sensation, achieving a celebrity status that was controversial in her time and remains intriguing today. *Grandma Moses: A Good Day’s Work* examines the sociocultural forces that impacted the lifetime Moses would variously reflect on or obscure in her paintings, and positions her as a central figure in the history of twentieth-century art. Moses became an American phenomenon, an artist who, although never part of the art establishment in her time, grew more famous than most female painters who were.

Elderly, self-taught, and female, Moses was an art-world outlier on multiple fronts, yet she was also uniquely positioned to attract a wide range of audiences and garner mass appeal. She claimed Native American and Scottish-Irish ancestry, but it was post-World War II white America that branded Moses well beyond the way she saw herself.¹ The political nation held Moses up as a global ambassador for democratic American values. The mainstream art world usefully packaged her as “modern primitive,” a label that both attached and distanced her from New York’s evolving midcentury art movements. Moses saw herself more simply: as a creative, business-minded farmer and matriarch. In the 1940s, her farmwife persona and indelible scenes of family and holidays became irresistible to sectors of a war-weary nation that wanted to proverbially “come home” again. Elite factions vying for top-dog position in the international

On the Road to Greenwich, 1940 or earlier, detail (CAT. 37)

PICTURING AN AMERICAN ARTIST

art scene, however, demeaned her lack of education, her painting skills, and her old-fashioned storytime scenes, and disparaged her art and popular appeal with equal ferocity. Depending on who you asked, Moses was either the most beloved female artist of the mid-twentieth century, or a fly in the ointment for the project of advancing American art.

A Good Day's Work explores Grandma Moses as the multidimensional artist she was. The exhibition opens with painted scenes of turbulent weather, cueing visitors to an artist remembered as amiable and accessible, but who was also quite polarizing. Moses used the narrative tradition to chart her experiences and views. Through painted vignettes made almost entirely between the late 1930s and her death in 1961, the installation traces Moses's century-long life, filtered through time and memory—both personal and collective. Today, the moniker “Grandma Moses” seems transparently marginalizing, yet the artist embraced her role as the nation's unofficial matriarch, perhaps understanding how playing to the media often worked to her advantage. Still, by accepting and even capitalizing on a sobriquet that commodified her identity, Moses may have unwittingly pitted herself against the rising feminist movement, which disdained her “farmwife” persona despite her independent and indomitable character and many business successes.

Indeed, Moses was creative and enterprising in equal measure. Hard work and practical strategizing were a lifelong mindset, from marketing her own butter as a young wife to leveraging the business components of her artistic success through the day's social media—television, radio, print media, and commercial marketing—when she was in her eighties. Moses's identity unquestionably played an outsized role in her art and public reception; she spoke and wrote at length, and her own words anchor sections of the exhibition, which include “My Life's History”; “How Do I Paint?”; “Memory Is a Painter”; and “A Good Day's Work.” Additional sections, “The Eye of the Storm” and “Celebrations and Celebrity,” consider various social factors and prevailing motifs that shaped Moses and her reception in both real and mythical ways.

In the catalogue, two biographical essays, “A Beautiful World: The Life and Art of Grandma Moses,” by Stacy C. Hollander, and this author's “The Moses Family in Virginia, 1887–1905,” delve into the life story that backdrops every painting Moses made. Additional essays situate her within the larger sphere of American art through varied points of view. In “Grandma Moses and the American Landscape,” Eleanor Jones Harvey, curator of eighteenth- and nineteenth-century painting, sets the stage for considering Anna Mary Robertson Moses as painter of a genre she belongs to as much as any other. Building on available records and scholarship, Harvey extrapolates the stylistic connections

and departures evident in Moses's paintings, acknowledging her as an artist at once self-taught and rooted in artistic traditions that exceed the limiting framework of “the folk.”

Moses's personal trajectory from rural family farmer to famous artist parallels that of a society transitioning from agrarian to commercial. Through her paintings, Moses became emblematic of a nation longing for what got left behind—even when her charmingly naive canvases of agrarian farm life were starkly at odds with the harder truths of America's racial history. In “‘A Good Day's Work': Grandma Moses, Rural Life and Labor, and Modern American Art,” Randall Griffey, head curator and a specialist in modern American art, considers labor as the paradigm that most profoundly shaped Moses as a woman, as a farmer and mother, and as an artist. Relating Moses to the larger “worker culture” that peaked in the 1930s and lingered throughout the 1940s, Griffey connects Moses to other American artists mining similar veins: Thomas Hart Benton (1889–1975), Palmer Hayden (1890–1973), William H. Johnson (1901–1970), Doris Lee (1905–1983), and Terry Evans (b. 1944), crystallizing the degree to which personal point of view—including factors of race, sex, and class—becomes embedded in narrative works of art.

In “Modern Farmhouse: Reframing the Past-Oriented Painting of Grandma Moses,” art historian and curator Katherine Jentleson uses the American farmhouse as a vehicle for interpreting Moses's body of work as a “past-oriented modernity,” as well as the ways in which the components of comfort and calm in her imagery became the fulcrum dividing fans and detractors. Scholar and professor Erika Doss pens an essay considering the social forces that shaped the artist and perceptions of her. In “Age, Race, and Memory: Grandma Moses's Postwar Appeal,” Doss addresses the thorny topics of age, race, and social conformity, and explores how post-war America used selective memory as a stand-in for an uncomfortable national history. And in “The Artist and Her Gallerist,” Jane Kallir, granddaughter of art dealer Otto Kallir and gallerist and scholar in her own right, writes about her forefather and his relationship with Moses, illuminating his personal experience as a Holocaust refugee in the United States and how that drew him to Moses and her paintings.

The Art of Workmanship

Although not formally trained as an artist, Moses's ability to tap into the energy and emotion of a scene was as good as any professional's. Her brushwork reveals an intuitive command of seasonal light and color, matched by a unique ability to make the storyline of a scene readily apparent. Art critics panned Moses's awkward figures and inconsistent perspective, but fans trusted and responded to her accessible style and farmer's wisdom, which reliably

INTRODUCTION

grounded and informed her paintings. Art historian Karal Ann Marling dialed into the tremendous appeal of Moses's imagery by looking past the errors and anachronisms and into their emotional resonance: "In Grandma's pictures you could go home again even if you had never seen a farm before."²

Moses had a no-nonsense view of home, and while she didn't paint tragedy or conflict, she did look for the upside of struggle — such as people coming together in harsh or calamitous weather. In *The Thunderstorm* (CAT. 4), Moses draws viewers into the palpable tension of a coming storm. The sky darkens and the air roils; the trees bow low. Humans and animals brace for chaos. A lifetime of cohabitating with and depending on animals informs the precision with which Moses captures the horses' sensitivity to electrical activity; their unsettled energy transmits through raised manes, tails, and chins. For all of Moses's tamed fields and managed structures, she acknowledged Mother Nature as the all-powerful wild card, portraying her in every picture as the intangibly present central character.

Moses composed her paintings with a baker's logic. She considered the necessary ingredients and the need to combine them with an ordered process. She developed an innate understanding of how scaling down a chaotic world offered the sense that all was right and fine. Just as a dollhouse empowers a child with creative control, Moses created a similar human-to-miniature scale that encourages us to move in close, notice the little things, and engage in an intimate, suspended-time state of mind not unlike children's playtime. In one such example, *We Are Resting* (CAT. 70), Moses invites viewers to feel the deep satisfaction of slowing the pace after a long day of chores. A counterpoint to her storm scenes, the moment is serene. Cool blue-green fields, fully leafed trees browning in distant patches, and people dressed for cooling weather suggest a late northern summer heading into fall. Men and boys play, chat, take a break. People fish in a pond, haul logs, travel in horse-drawn carts. Grazing cows channel a day when concerns can wait. The home front is backdropped by neighboring farms, a church, and the woods. Moses rarely portrayed specific individuals in her paintings, favoring instead a generalized group onto which we might project our own family stories. Perhaps as mindful of her audience's desires as she was of her personal satisfaction, the finished painting is a study in balancing the right ingredients.

For Moses, family was the glue that held everything together and, hand in glove with themes of work, made familial bonds her organizing principle. Work provided, the farmhouse sheltered, animals gave back in myriad ways, and no matter the season or weather, the family came together to laugh, cry, work, play, celebrate, mourn,

remember, and look ahead. Perhaps above all else, and thanks in part to the wide distribution of her works on greeting cards, Moses is remembered as an artist who painted moments of familial and communal unity. *Out For Christmas Trees* (CAT. 58) remains emblematic of her panoramic style and the ways in which she evoked seasonal delights amid her favorite place to be: outdoors. Nine years later, Moses condensed her accumulated skills in *Halloween* (CAT. 53). In this stylistically evolved painting, the artist offers a bird's-eye view of the exciting antics and activities of All Hallows Eve. The soft pastel colors she favored in the 1940s have shifted to crisp jewel tones, perfectly capturing the color, temperature, and mood of a moonlit late October, when the membrane separating the earthly and the spiritual realms is purportedly at its thinnest.

With its opening venue in Washington, DC, *Grandma Moses: A Good Day's Work* coincides with the 250th anniversary of the United States. As we consider the collective life of the nation, we examine an artist who grew up on stories of the American Revolution while enduring the horrors of the Civil War, and glimpsed a radically changed United States before her time was up. As Jane Kallir has noted: "Moses's grounding in the tradition of the yeoman farmer that shaped the Republic's first century reinforced coequal values of individualism and community."³ That tradition both situates and complicates our understanding of Moses's paintings, which reflect her place within that social structure without acknowledging those it excluded. Moses was born into neither wealth nor leisure, but she did enjoy the not-insubstantial privilege of being raised within a white landowning class. Yet by repeatedly referencing the American Revolution, even if obliquely, the artist underscored her attachment to the nation's foundational promise of equality, and the popularity of her works, at least in part, was inherently tied to a persistent tone of aspiration and equanimity.⁴ Overwhelmingly, Moses's paintings convey the American dream as she identified with it — as a woman who achieved an improbable pinnacle of late-life success, and had come to embody, if only in part, that very promise.

The exhibition and accompanying catalogue together examine Moses in the context of the life that shaped her. They unravel the myths of the artist as an American ideal, revealing a woman who experienced and witnessed much but put down in paint only rose-tinged memories. Creativity, hope, and togetherness were the tools Moses relied on for survival, as well as for shaping a life she could look back on with satisfaction and pride. Drawing on the artist's own metaphor of her life as "a good day's work," the project is grounded in the premise that Moses was creative in her farm labor and workmanlike in her creative practice; she brought her whole self to

everything she did, with industry and imagination. From a century-long life, and amid the restive cultural dynamics of the mid-twentieth century, a unique visual sensibility had distilled. From it, Moses made paintings that merged fact with fiction and personal with national history, effectively capturing the public imagination of the day and leaving a lasting impression upon the history of American art.

Notes

- ¹ In her autobiography, Moses mentions an ancestor “who married an Indian girl, way back in the 18th century.” While research for this project did not discover any documents in support of this claim, Moses describes the cousins who did or did not share this individual’s genetic traits, and did not, in her account, romanticize the notion of having Native ancestry, suggesting that this piece of family history reflected the truth to the best of her knowledge. Anna Mary Robertson Moses, *Grandma Moses: My Life’s History*, ed. Otto Kallir (New York: Harper & Brothers, 1952), 4.
- ² Karal Ann Marling, *Designs on the Heart: The Homemade Art of Grandma Moses* (Cambridge, MA: Harvard University Press, 2006), 142.
- ³ Jane Kallir, email conversation with the author, May 26, 2024.
- ⁴ Moses did not make the American Revolution the overt subject of her artworks, but she did ground her life story in the context of that history, and used related themes and anecdotes to anchor select paintings. Moses’s landscapes primarily depict what she saw or remembered, but she understood places in the landscape as sites that carried the past into the present in palpable and lasting ways.

Halloween, 1955, detail (CAT. 53)





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