

# NC Museum of Art in Raleigh

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for her self-portraits, while he worked as a large-scale muralist in Mexico and the United States. Kahlo's work is deeply personal, often depicting her own dreams, painful personal experiences, and affinity with Mexican culture, while Rivera pursues larger looks at history and cultural revolution. Both artists forged the way for Mexican art as a significant element of the 20th century and beyond.

Similarly important is the legacy of two of Kahlo and Rivera's patrons, Jacques and Natasha Gelman. The Gelmans became Mexican citizens in 1942 and began amassing Mexican art, sustaining a growing collection of Mexican modernists, like Kahlo and Rivera (with whom they became close friends), as well as their compatriots Rufino Tamayo, David Alfaro Siqueiros, and others. Their unparalleled collection shows the richness of Mexican art through painting, drawing, photography, and film.

*Frida Kahlo, Diego Rivera, and Mexican Modernism from the Jacques and Natasha Gelman Collection* was organized by the Vergel Foundation and MondoMostre in collaboration with the Instituto Nacional de Bellas Artes y Literatura (INBAL). The exhibition is made possible, in part, by the North Carolina Department of Natural and Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions. Research for this exhibition was made possible by Ann and Jim Goodnight/The Andrew W. Mellon Foundation Fund for Curatorial and Conservation Research and Travel.

This is a ticketed exhibition at the NC Museum of Art. For tickets visit ([ncartmuseum.org](http://ncartmuseum.org)).

The North Carolina Museum of Art's permanent collection spans more than



Diego Rivera, "Landscape with Cacti", 1931, oil on canvas, 49 3/8 x 59 in., The Jacques and Natasha Gelman Collection of 20th-Century Mexican Art, The Vergel Foundation, Conaculta/INBA, © 2018 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./Artists Rights Society (ARS), New York

5,000 years, from ancient Egypt to the present, making the institution one of the premier art museums in the South. The Museum's collection provides educational, aesthetic, intellectual, and cultural experiences for the citizens of North Carolina and beyond. The 164-acre Ann and Jim Goodnight Museum Park showcases the connection between art and nature through site-specific works of environmental art. The Museum offers changing national touring exhibitions, classes, lectures, family activities, films, and concerts. The North Carolina Museum of Art is led by Director Valerie Hillings, PhD. Located on Blue Ridge Road in Raleigh, the NCMA is the art museum of the State of North Carolina and an agency of the Department of Natural and Cultural Resources, serving under the leadership of Governor Roy Cooper and the direction of Secretary Susi Hamilton, DNCR.

For further information check our NC Institutional Gallery listings, call the Museum at 919/839-6262, or visit ([ncartmuseum.org](http://ncartmuseum.org)).

## NC Museum of History in Raleigh, NC, Features Exhibition of Quilts

The North Carolina Museum of History in Raleigh, NC, is presenting *QuiltSpeak: Uncovering Women's Voices Through Quilts*, on view through Mar. 8, 2020.

Quilts speak. They reveal voices from the past - specifically women's voices.

Some of these voices have long been silenced by illiteracy, exhaustion, racial oppression, and gender inequity. But if we know how to listen, we can understand what the quilts are saying. They speak of skill and power. They speak of economy and ingenuity. They speak of memory and forgetting. They reveal the experiences of women whose lives skirted the periphery of written history. What can quilts tell us about their makers? What can they tell us about ourselves?

Taken from the blog on the NC Museum of History's website:

### Lee Jacobs' Quilt Can Speak

By Diana Bell-Kite, Curator of Cultural History for the North Carolina Museum of History

"I reckon it was born in me to love to quilt," Elizabeth Graham (Lee) Jacobs [1909-2000] concluded late in life. Raised in the Waccamaw Siouan community of Buckhead, Columbus County, NC, in the early 20th century, Jacobs's passion for sewing started young. "Mama had to stop with me and show me how to [sew] because I was worrying her so bad she couldn't get nowhere doing what she was trying to do!" Her grandmother further channeled her energies by teaching her to piece quilt tops. "My grandma would give me some of her scraps. I'd sit right there beside her. She'd trim hers and cut them little ends and pieces; that's what she gave me to sew."

These childhood experiences shaped Jacobs's approach to quilting and her aesthetic. "I like them old-time quilts,"



Elizabeth Graham (Lee) Jacobs, 1996. Credit: Courtesy of the North Carolina Arts Council, photography by Bill Bamberger.

she recalled. "I reckon because I learned how to do quilts old-timey." Such quilts required a degree of self-reliance. "Old-time was what you knowed yourself. You didn't have no paper and book kind of stuff. You accumulate this with your own mind." Jacobs, who attended school through seventh grade before leaving to work on the family farm and later marry, had to use available materials such as sewing scraps and sackcloth in her quilting. But frugality did not mean sacrificing beauty. "A quilt that's made and put together with many colors, seems like it's pretty to me," she reflected. "The littler the scrap, the prettier the quilt."

Lee Jacobs, like many North Carolina women, quilted to remember. She commemorated life's milestones by making wedding quilts, baby quilts, and housewarming quilts. One such creation is the wedding quilt she made to celebrate her daughter Vonnie's 1967 marriage.

Jacobs pieced the 24-block star quilt from sewing scraps and printed feed sacks. The backing is composed of bleached sackcloth, with a portion of the

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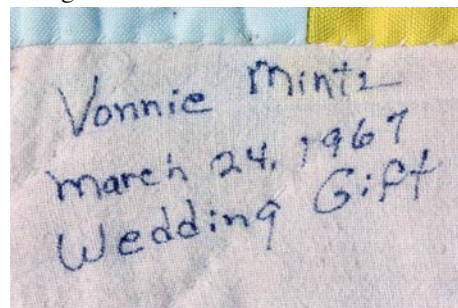
Eight-Pointed Star, 1963-1967, Elizabeth Graham Jacobs, 1909-2000, Columbus County, Cottons, Cotton/Synthetic Blends, 79½ x 65, Donation, North Carolina Museum of History Associates, 1996.101.1.



Jacobs backed her quilt with sackcloth.

brand still barely visible.

In one corner the inked inscription "Vonnie Mintz / March 24, 1967 / Wedding Gift" denotes the bedcover's commemorative purpose. Lee Jacobs prided herself on providing these mementos to her loved ones. "I was able to give every child I had a couple of quilts apiece. Then I started back and I would give [quilts to] all my grandchildren - seven children and nine grandchildren."



Either Jacobs or her daughter recorded the quilt's purpose in ink on the back.

Another aspect of Jacobs's memory quilting included preserving and passing down her craft to ensure its continuance in her community. Though most Waccamaw Siouan women of her generation did not consider quilting to be a specifically "Indian" artform, many still viewed it as a valuable and long-held tribal tradition. Ja-

cobs gave quilts to neighbors who had lost their homes in house fires, and she raffled her quilts at powwows to support tribal charities. She also quilted together with her friends and taught quilting to family members and local youth to ensure that the craft continued in the community. As a result, the tribe's younger generations began viewing Jacobs's and her peers' quilts as significant artifacts of their Waccamaw Siouan heritage.

Lee Jacobs's 1960s star quilt appears in the museum's new exhibit, *QuiltSpeak: Uncovering Women's Voices Through Quilts*, which will run through March 8, 2020. Come check it out and experience the dozens of other North Carolina quilts on display that also tell stories of the women who made them. Also purchase the accompanying catalog (from which the above story is excerpted) onsite at our museum shop or online at (<https://ncmuseumofhistoryshop.com/>).



Lee Jacobs' quilt is one of forty on display in *QuiltSpeak: Uncovering Women's Voices Through Quilts*.

The North Carolina Museum of History, a Smithsonian Affiliate, fosters a passion for North Carolina history. This museum collects and preserves artifacts of state history and educates the public on the history of the state and the nation through exhibits and educational programs. Admission is free. Last year, more than 465,000 people visited the museum to see some of the 150,000 artifacts in the museum collection. The Museum of History, within the Division of State History Museums, is part of the NC Department of Natural and Cultural Resources.

For further information check our NC Institutional Gallery listings, call the Museum at 919/807-7900 or visit (<http://www.ncmuseumofhistory.org/>).

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