

THE COMPLETE

*Frida*  
**KAHLO**

HER PAINTINGS. HER LIFE. HER STORY.

THE EXHIBITION

**Exhibition Highlights**

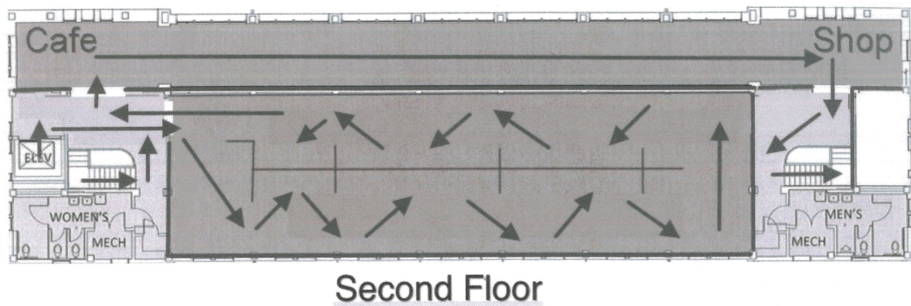
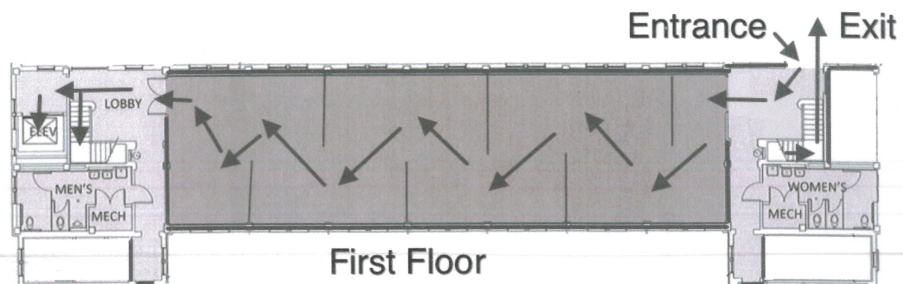
By Dr. Mariella Remund and Hans-Jürgen Gehrke

**Frida with Blue Dress, 1939**

Collection, Nickolas Muray Photo Archives, Photo: Nickolas Muray,

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## Your way through the exhibition



## Frida Kahlo short biography



1907

Born as Magdalena Carmen Frieda Kahlo y Calderón on July 6 in the Blue House in Coyoacán, Mexico City, Mexico. Her mother was Mexican, her father was German.



1925

September 17, dramatic traffic accident when she was 18 that influenced her entire life.



1929

August 21, wedding with Diego Rivera. She was 21 years old, he was 42.



1939

November 6, divorce from Diego Rivera. Her most productive phase as an artist starts now.



1940

December 8, second wedding with Diego Rivera and return to Mexico.



1954

July 2, last public presence at a demonstration against the fall of the government of Nicaragua.

July 13

Frida Kahlo dies in her sleep. She was 47 years old.

Welcome to The Complete Frida Kahlo exhibition.

This guide will help you to experience Frida's paintings, her life and her story.

We hope you are as moved by this experience as we were in creating it.

## Your Exhibition Team

### #1: Tray with Poppies, 1924

*Oil on metal, 40,5 cm diameter, Collection of Isolda Pinedo Kahlo*

This early Kahlo painting is executed in the still-life style of the European masters. A gift for her aunt, it is painted on a serving tray. This is the first time this painting has been shown in an exhibition.

### #2: Still-life, Roses, 1925

*Oil on canvas mounted on wood, 41,2 x 30 cm, Private Collection*

This is one of Frida's very first paintings, a gift for her older sister, Adriana. At this point in Frida's life she had no interest in pursuing a career as an artist. Her goal was to become a doctor. Shortly after this painting was finished, a terrible bus accident changed Frida's life forever. This is the first time that this beautiful painting has been shown in an exhibition.

### #3: Urban Landscape, ca. 1925

*Oil on canvas, 34,4 x 40,2 cm, Private Collection; courtesy of Galeria Enrique Guerrero, Mexico City, Mexico*

After Frida left the hospital where she was recovering from the bus accident, she painted this small rooftop scene. In this painting she wanted to reflect Mexico's changes into an industrialized society, and was able to transmit the desolation of this urban landscape.

### #4: Self-portrait in a Velvet Dress, 1926

*Oil on canvas, 79,7 x 60 cm, Private Collection, from the property of Dr. Alejandro Gómez Arias, Mexico City, Mexico*

This is Frida's first self-portrait. It was painted as a gift for her boyfriend, Alexandro Gomez Arias, and was given as a token of love by which she hoped to restore his affection and keep her in his thoughts. Shortly after Alexandro received the portrait, they reunited as a couple.

The aristocratic pose reflects Frida's interest in the paintings of the

Italian Renaissance period. She was inspired by the *Portrait of Eleonora da Toledo*, painted in 1543 by the Italian Bronzino.

On the back of the painting she wrote in German "For Alex. Frida Kahlo, at the age of 17, September 1926, Coyoacán-Heute ist immer noch" (Today still goes on.)

This self-portrait was one of four paintings that Frida showed Diego Rivera to ask his opinion about her work. After viewing the paintings, Rivera remarked that he was most interested in this self-portrait, "because it is the most original," he said.

### 400: Portrait of Frida, 2009

*Cui Tao, oil on canvas, 82 x 115 cm, Private Collection, Beijing, China, on permanent loan to Kunstmuseum Gehrke-Remund*

This oil-on-canvas painting reproduces a black and white with sepia tones photo of Frida Kahlo taken by her father, Guillermo Kahlo, on February 7, 1926 (7-II-1926).

The photo was taken five months after the almost-fatal bus accident Frida Kahlo suffered on September 17, 1925. Based on such photos, this *Portrait of Frida* shows an 18-year-old Frida wearing a Chinese silk dress, sitting in her parents' veranda. On her lap lie two books.

It seems almost a miracle that Frida recovered so quickly from the accident which almost killed her and left her physically and emotionally marked for life.

Beyond the artistic value, this painting has a biographic meaning as it captures a young, serious Frida in the year when she started to paint to express her pain and feelings.

The painter is Cui Tao, a 41-year-old Chinese artist known in China for his portraits of families during the Cultural Revolution. Cui Tao has lived in Beijing since 2004 and has exhibited his works in 798, the most famous art district in Beijing.

### #5: The Adelita, Pancho Villa and Frida, 1927

*Oil on canvas, mounted on wood, 65 x 45 cm, Tlaxcalteca Institute of Culture, Tlaxcala, Mexico*

After recovering from her bus accident, Frida was again together with her old schoolmates. She began getting involved in politics, following revolutionary ideas. In this Cubist-style painting, she portrays herself in the center, with a portrait of revolutionary leader Pancho Villa above. On her right is a convoy of revolutionary *Zapatistas* and their *soldieras* women, *Adelitas*, crossing the valley of Mexico. In the background is Mexico's famous volcano, Popocatepetl.

**#7: Portrait of Miguel N. Lira, 1927**

*Oil on canvas, 106 x 74 cm, Tlaxcalteca Institute of Culture, Tlaxcala, Mexico*

This is a portrait of the poet/writer Miguel Lira. In the painting he is depicted in the foreground with a background of symbols and objects, some of which are representative of his name. The Archangel Michael to his right symbolizes his forename "Miguel," while the lyre harp above his head refers to his surname "Lira." He holds an open book with symbols of fertility and Hebrew letters.

Frida was very displeased with this painting and in a letter to her boyfriend, Alexandro Gómez Arias, she wrote, "I am painting a portrait of Lira, totally ugly. It's so bad that I simply don't know how he can tell me he likes it. Totally horrible..."

**#9: Portrait of Agustin Olmedo, 1928**

*Oil on canvas, 79 x 59 cm, Frida Kahlo Museum, Mexico City, Mexico*

This is the portrait of Agustin Olmedo, a close friend of Frida and Alexandro. The subject's pose is in a similar Renaissance style that Frida used in her early paintings. This is probably one of her earliest portraits from that year, as she has not yet perfected her skills. As you can see, his left eye is slightly larger than the right eye.

Frida was not happy to hear that Agustin was criticizing her by saying that "she wasn't worth a cent." This painting is little known and rarely seen as it is in the Frida Kahlo Museum in Mexico and cannot leave the museum, as Diego Rivera requested in his will.

**#10: Portrait of Alicia Galant, 1927**

*Oil on canvas, 97 x 84 cm, Museum Dolores Olmedo Patino, Mexico City, Mexico*

This portrait of her friend and neighbor, Alicia Galant, is painted in the style of a 16th-century Italian Renaissance portrait.

**#12: Portrait of Alexandro Gómez Arias, 1928**

*Oil on wood, 61,5 x 41 cm, Private Collection, Mexico*

This painting is a portrait of Frida's boyfriend, Alexandro Gomez Arias, painted in a conventional portrait style similar to that of a photograph. She painted it in 1928 and kept it for herself. Shortly before her death—almost 30 years later—she inscribed the legend on the right top and gave it to Alexandro. The legend reads, "Alex, with affection I painted your portrait, he is one of my comrades forever, Frida Kahlo, 30 years later."

This is the only painting which Frida signed with both versions of her name, on the left bottom in 1928 she signed it as "Frieda" with an "e," and in 1952 on the top right she signed it as "Frida," without the "e."

**#13: Portrait of Cristina, My Sister, 1928**

*Oil on wood, 99 x 81,5 cm, Private Collection, Mexico City, Mexico*

This portrait is of Cristina, Frida's younger sister, based on a photograph that Frida's father took of Cristina on 1926. In her previous portraits and self-portraits, Frida used the Renaissance style of painting with dark colors. This portrait, painted only one year after her Renaissance-style period, is a sharp contrast. Frida expanded the limits of the portrait by painting the frame.

**#14: Sitting Girl with Duck, 1928**

*Oil on canvas, 100,3 x 40,3 cm, Private Collection*

It's unclear who the little girl is in this brightly colored painting. It may be a family friend or, perhaps Frida herself, since the hairstyle and the pose matches a childhood photo taken by her father. The choice of colors is visually stunning as well as the light flooding the space and the little girls' hair. This is the first time that this painting is shown in an exhibition.

**#16: Portrait of a Girl, ca. 1929**

*Oil on canvas, 118 x 80 cm, Frida Kahlo Museum, Mexico City, Mexico*

This is one of her earlier works; the style almost naïf, with very simple lines. She was still developing her technique. This painting can be seen in the Frida Kahlo Museum but it cannot leave the museum in Mexico City, as determined by Diego Rivera's last will.

**#18: Portrait of Isolda Pinedo Kahlo, 1929**

*Oil on canvas, 65,5 x 44 cm, Collection, Seguros America Banamex, Mexico City, Mexico*

This painting is a portrait of Frida's niece, Isolda, the daughter of her younger sister Cristina. At this point in her painting career, Frida had not yet established her own style of painting. Isolda is painted a second time in 1940, together with her brother Antonio, in the painting *The Wounded Table*, #77.

**#20: Portrait of Virginia, (Little Girl), 1929**

*Oil on Masonite, 77 x 60 cm, Museum Dolores Olmedo Patino, Mexico City, Mexico*

Diego Rivera encouraged Frida to paint portraits of the native Mexican Indian people. This portrait, painted in bright color combinations typical of Mexican popular art, is of a native Mexican Indian girl. Frida's subject is painted with a personal caring touch. This is one of her very early works.

**#21: Self-portrait, Time Flies, 1929**

*Oil on Masonite, 86 x 68 cm, Collection Antony Bryan*

This self-portrait was painted the year Frida and Diego were married. It portrays the Frida that Rivera loved. Here she has replaced the Renaissance style of her previous paintings with the more traditional Mexican folk-style of painting that Diego used for his murals. This painting is in sharp contrast to her first self-portrait in which she appears as the mysterious Renaissance lady in a velvet dress. Now she uses bright vibrant colors of the Mexican culture. This trend continued throughout the rest of her painting career.

**#703: Necklace: the 5 Maya Historical Periods**



This is a reproduction of a stone necklace worn in Frida's self-portrait *Time Flies*, #21. The pendant that hangs from the necklace represents the five periods of time the Maya calculated in their calendar. Frida often incorporated her personal jewelry collection and clothing into her art. This particular necklace was a gift from Diego.

**#22: The Bus, 1929**

*Oil on canvas, 26 x 55,5 cm, Museum Dolores Olmedo Patino, Mexico City, Mexico*

Sitting side-by-side in this painting are a housewife with her basket, a worker dressed in blue overalls, a barefoot Indian mother breast-feeding her baby, a little boy, a well-dressed capitalist holding his bag of money, and a young girl who is probably Frida. There are some elements in this painting that may be referring to the 1925 bus accident in which Frida was seriously injured: the bus is wooden and passengers sit on benches along the side. Apart from Frida's scarf this scene has a total stillness, as if the world has come to a standstill seconds from disaster.

**#23: 2 Women, 1929**

*Oil on canvas, 69 x 53 cm, Private Collection, USA*

Frida followed Rivera's lead in depicting Mexican Indian women with strong, dignified faces. This painting features two Mexican women shown in front of a tight curtain of foliage. This style of foliage background which pushes the image out towards the viewer was borrowed from the painters Ramos Martinez and Henri Rousseau. Frida used this style of background repeatedly in many self-portraits.

**#24: Portrait of a Woman in White, ca. 1929**

*Oil on canvas, 119 x 81 cm, Private Collection Berlin, Germany*

This portrait was probably painted when Frida and Diego were in San Francisco. The so-far mysterious "lady in white" is no longer anonymous. She is probably Adela Formoso de Obregón Santacilia, here in a photo taken around 1930, a close friend of Frida Kahlo. It is not known why the painting was never finished.

**#25: Self-portrait, 1930**

*Oil on canvas, 65 x 54 cm, Private Collection, Boston, Massachusetts*

This was Frida's first work after her marriage to Diego Rivera. Contrary to the painting *Time Flies*, #21, here Frida paints herself with short hair, European blouse, shoulders bent forward and a look in her eyes which shows that she knows how her future life with Diego will be.

Diego was just being himself: unfaithful, larger than life, workaholic. Frida knew it, but to experience this in the first months of her marriage hurt her very much.

**#704: Earrings: Gold Globe Filigree**



These original globe-shaped earrings, made from gold filigree, circa 1930 in Mexico, are similar to the earrings Frida painted in the *Self-portrait*, #25.

**#26: Display Window in a Street of Detroit, 1931**

*Oil on metal, 30,3 x 38,2 cm, Collection Mr. and Mrs. Abel Holtz, Gary Nader Fine Art, Miami, Florida, USA*

This painting appears to be a simple still-life painting of objects in a shop window. The inscription in the lower right corner reads "Display window in a street of Detroit."

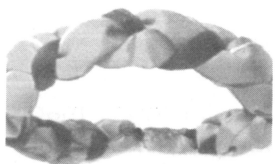
### #27: Frieda and Diego Rivera, 1931

*Oil on canvas, 100 x 79 cm, Museum of Modern Art, Collection Albert M. Bender, San Francisco, California, USA*

This folkloric-style, double-portrait may have been based on their wedding photograph. It was completed about two years after their marriage while Frida and Diego were in San Francisco. The difference in height and proportion between the couple is not exaggerated, but Frida's feet are painted so small that she seems to float, to have no ground to stand on.

Rivera is portrayed as the painter while Frida, dressed in a traditional Mexican dress, presents herself as the little, young, pretty wife at his side.

In the painting's title, Frida uses the German spelling of her name. The banner at the top of the painting says, "Here you see us, me, Frieda Kahlo, with my beloved husband Diego Rivera. I painted these portraits in the beautiful city of San Francisco, California, for our friend Mr. Albert Bender, and it was in the month of April of the year 1931." When the painting was finished in 1931, a San Francisco newspaper described the work as being valuable only because it was painted by Mrs. Diego Rivera.



### #828: Trenza

This trenza, or plaited headdress, is similar to those Frida wore. It is handmade from satin ribbons and black hair and comes from Salina de Cruz, Oaxaca, Mexico.

### #28: Portrait of Dr. Leo Eloesser, 1931

*Oil on Masonite, 85,1 x 59,7 cm, University of California, School of Medicine, San Francisco, California, USA*

Dr. Eloesser was Frida's personal friend and her most trusted medical advisor throughout her life. The ship on the table is a model of a boat similar to the one that Dr. Eloesser owned and sailed in San Francisco bay. Frida had never painted a ship before so she asked Diego how to paint the sails. "Paint them anyway you like," he said, so she painted them flat and attached them to the mast with large rings like curtains.

### #29: Portrait of Eva Frederick, 1931

*Oil on canvas, 62 x 45 cm, Museum Dolores Olmedo Patino, Mexico City, Mexico*

Some say that the subject of the portrait was simply a model and nothing is known about her. The legend at the top of the painting reads, "Portrait of Eva Frederick, born in New York, painted by Frida Kahlo."

### #30: Portrait of Luther Burbank, 1931

*Oil on Masonite, 86,5 x 61,7 cm, Museum Dolores Olmedo Patino, Mexico City, Mexico*

Luther Burbank was a horticulturist famed for his unusual vegetable and fruit hybrids. Frida shows Burbank him as a hybrid—half man, half tree. The transformation of humans into plants or animals is a common theme in Mexican art. In this painting, Burbank holds an uprooted plant, one of his hybrids, but instead of planting it, he himself is planted.

### #31: Portrait of Mrs. Jean Wight, 1931

*Oil on canvas, 63,5 x 46 cm, Private Collection, Mr. and Mrs. John Berggrün, San Francisco, California, USA*

Jean Wight was the wife of one of Diego's assistants. In January of 1931, Frida painted this portrait of Jean as cold and distant...a reflection of Frida's feelings towards Jean. The inscription at the bottom reads, "Portrait of Mrs. Jean Wight, painted in January of 1931 in the city of San Francisco, Cal by Frieda Kahlo."

### #32: Frida and the Caesarean Operation, 1932

*Oil on canvas, 73 x 62 cm, Museum Dolores Olmedo Patino, Mexico City, Mexico*

In early May 1932, Frida became pregnant again while in Detroit. She was told by doctors that she could carry the child to full term and deliver by a caesarean operation. Unfortunately they were wrong. On July 4 she suffered a horrible miscarriage. This unfinished painting depicting the would-be caesarean procedure is believed to have been started prior to the miscarriage, and is an expression of both hope and fear. With hopes shattered by the miscarriage, she left the painting unfinished.

### #33: Henry Ford Hospital, 1932

*Oil on metal, 30,5 x 38 cm, Museum Dolores Olmedo Patino, Mexico City, Mexico*

On July 4, 1932, Frida suffered a miscarriage in Detroit. In this work, Kahlo paints herself lying in a Henry Ford hospital bed after the miscarriage. The figure in the painting is unclothed and a large tear falls from her eye.

The bed and Frida float in an abstract space circled by six images relating to the miscarriage. All the images are tied to red ribbons that she holds against her stomach as if they were balloons ready to fly away as soon as she opens her hand. The main image is a perfectly formed male fetus, the little "Dieguito" she had longed to have. The orchid was a gift from Diego. The snail, she said, alludes to the slow-paced pregnancy which ended so badly. The pink female torso was her idea of explaining the insides of a woman.

She invented the grey machine to explain the mechanical part of the whole business. Finally, in the lower right corner is her fractured pelvis that made it impossible for her to have children.

### **#34: My Birth, 1932**

*Oil on metal, 30,5 x 35 cm, Private Collection, Madonna*

At the encouragement of her husband, Frida embarked upon a project to document the major events of her life in a series of paintings. In this painting she depicts “how I imagined I was born.” Frida’s head emerges from the mother’s womb. The head of the mother is covered by a sheet, a reference to the recent death of her own mother. A third woman’s face is represented in the portrait of the weeping “Virgin of Sorrows” above the bed.

Frida Kahlo painted this representation of her birth in the votive painting style, but in this painting there are only two elements of the three of a votive style: the written thanksgiving to the Madonna at the end of the painting is not written. Here Frida indicates that she cannot give thanks to the Madonna, as the accident happened: she was born and the Madonna weeps because she could not stop the “accident” from happening.

The painting belongs to the pop star Madonna who claims that “those who do not like this painting, are not my friends.”

### **#35: Self-portrait Along the Border Line Between Mexico and the United States, 1932**

*Oil on metal, 31 x 35 cm, Collection, Manuel and María Rodríguez de Reyero, New York, USA*

After being in the United States for nearly three years, Frida was homesick for Mexico. In a sweet elegant pink dress and white gloves, she stands like a statue on a pedestal between the two different worlds. In her hand she holds a Mexican flag. On one side, the ancient Mexican landscape, with its rich warm natural earthy colors, exotic plants and Aztec sculptures. The forces of nature and the natural life-cycle govern the Mexican side. On the other side, the industrialized landscape of the United States is portrayed. There is only one connection between the two worlds: a machine which is on the U.S. side. This machine takes energy from the Mexican soil and from the pedestal where Frida stands. This machine takes energy away from Frida. The legend on the pedestal reads: “Carmen Rivera painted her portrait the year 1932.”

### **#36: My Dress Hangs There, 1933**

*Oil and collage on Masonite, 46 x 50 cm, Hoover Gallery, San Francisco, California, USA*

After more than three years in America, Frida wanted desperately to return to Mexico. Diego, however, remained fascinated by the country and did not want to leave. Out of the conflict came this painting; atypical of Frida’s style, the composition is diffuse with many objects and symbols. Usually Frida Kahlo’s paintings have one central figure, mainly herself.

This painting represents a portrait of American capitalism and contradictions as Frida saw them in 1933. It portrays a modern American industrial society which treats people like machines. Frida takes an opposite view to her husband, who was expressing his approval of industrial progress in a mural in the Rockefeller Center.

Already in 1933, Frida Kahlo illustrates the importance of Wall Street by painting the shares evolution by months over the years from 1931 to 1933; the importance of the oil companies (Standard Oil on the right-hand side of the painting); the black telephone cable which, like a spider web, connects everything and everyone.

What is missing from this painting is the focal point of nearly all of Frida’s painting—herself. Instead, Frida’s Tehuana dress hangs empty and alone; this may be her way of saying: I may be in America but only my dress hangs there...my heart is in Mexico. This painting is made in a mixed mode: oil on wood with collage and tempera.

### **#37: Self-portrait Very Ugly, 1933**

*Fresco mounted on Masonite, 27,4 x 22,2 cm, Private Collection, Dallas, Texas, USA*

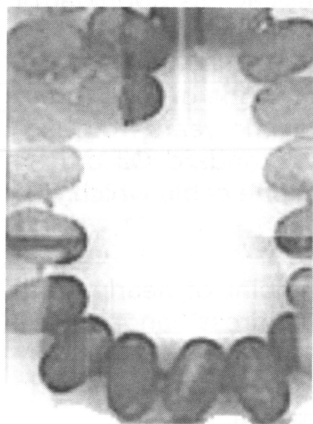
This was Frida’s attempt to create a fresco painting. She did not like the result so first she scribbled on it, then she threw it away. Lucienne Bloch, assistant to Diego Rivera and friend of Frida, reports on Frida’s attempt at fresco technique: “The background of her portrait was still empty, except for the words she had written around her beautiful face: ‘Be good for nothing—totally depraved—horrible—very ugly—Frida,’ and a sad-looking apple and the expression which she loved so much: ‘Oh, Boy.’ The board lay damaged on the floor.” The fresco has been mounted on a Masonite board to preserve it.

### #38: Self-portrait with Necklace, 1933

Oil on metal, 34,5 x 29,5 cm, Collection, Jacques and Natasha Gelman, Mexico City, Mexico

While still in Detroit, Frida slowly overcame her unhappiness following her miscarriage and took up painting again. In this self-portrait, as well as many others, Frida wears a piece of pre-Colombian jewellery. This is a necklace of dark stone beads. She appears fresh and attractive and expresses great self-confidence. This portrait is the mirror image of the previous portrait *Very Ugly*, #37, which she destroyed.

For the first time Frida appears in a self-portrait with a shadow of a moustache. This painting was purchased in early 1938 by the American actor Edward G. Robinson.



### #702: Necklace: Maya Stone

This original Mexican stone necklace is similar to the one Frida painted into her *Self-portrait*, #38, and is representative of the Mayan style of jewellery-making.

The Maya's rich culture is strongly associated with nature, harmony and astrological cycles. They often incorporated these elements into their jewellery, sculptures and stone work.

### #39: A Few Small Nips, 1935

Oil on metal, 30 x 40 cm, Museum Dolores Olmedo Patino, Mexico City, Mexico

A newspaper report about a woman murdered in an act of jealousy provided Kahlo with the subject matter for this work. The murderer defended his actions before the judge by saying, "But it was just a few small nips!"

Frida Kahlo painted it in 1935 to represent her feelings towards her husband's relationship with her sister, Cristina. The painting in essence illustrates how easily and lightly men, in her case Diego, mortally hurt their women. In the painting the hurt is physically deadly; in Frida's case the mortal pain is emotional ("I have been murdered by life," wrote Frida in one of her letters). The painting also shows how this inflicted deadly pain is considered, by the perpetrator, irrelevant, not important, just "a few small nips."

We know that Frida Kahlo often worked on her paintings over the years, adding items and always strengthening her statement. *A Few Small Nips* is an example of this development, which we can follow from the photos taken between 1935 and 1948 since she kept this painting in her Blue House.

Originally the painting had a normal wooden frame in wood color and few blood spots; over time she added a small bamboo bird cage on the top left to match exactly the white dove, which now is inside the cage. As we see from the photo and the reconstruction made of the cage in the painting, the door of the cage is slightly open but not enough to allow the dove to fly away and be free.

This imagery of being prisoner of her love for Diego can also be found in the painting #87, *Diego in My Thoughts*.

She also planted a knife on the frame of the painting, a reminder of how much Diego hurt her.

Over the years she kept adding blood on the painting; she painted the frame in red-blood, and added blood spots on the frame as well. She also hit and damaged the frame with the knife; every knife mark was a reminder of the pain Diego inflicted her with his "irrelevant" affairs.

The painting *A Few Small Nips* must be shown in its completeness, as Frida had it on display in her studio: with the cage and the knife, to be able to understand the full meaning Frida gave this painting.

### #40: Self-portrait with Curly Hair, 1935

Oil on tin, 19,3 x 14,7 cm, Private Collection, California, USA

In the summer of 1934, Frida learned that Diego was having an affair with her younger sister, Cristina. She was emotionally devastated by the affair and separated from Diego. In a reflection of her anger over the affair she portrays herself with short curly hair, most likely to spite Diego who was very fond of her long flowing hair.



#### **#41: My Grandparents, My Parents and I, 1936**

*Oil and tempera on metal, 30,7 x 34,5 cm, Museum of Modern Art, New York City, USA, Donation of Allan Roos, M.D. and B. Mathieu Roos*

This is the first of two family portraits in which Frida was tracing the history of her ancestry. She appears as a little girl in the courtyard of the Blue House in Coyoacán, Mexico, where she was born. Her parents are behind her, in a pose taken from their wedding photograph taken in 1898.

Frida holds a red ribbon that leads to her grandparents. Her maternal grandparents are to the left over the mountainous Mexican landscape and a cactus. Her father's parents, from Germany, are positioned over the sea, which indicates their European provenience.

In this painting, Frida paints herself with her signature single eyebrow, which she seems to have inherited from her father's mother.

#### **#42: Cactus Fruits, 1938**

*Oil on metal, 20 x 24 cm, Collection, Robert Holmes, Perth, Australia*

In this simple still-life painting Kahlo paints the cactus fruits almost like bleeding open wounds, perhaps symbolizing her own broken body. A bloody face can be recognised on the tablecloth.

#### **#43: Fulang-Chang and I, 1937**

*Oil on Masonite, 40 x 28 cm, Museum of Modern Art, New York City, USA*

This is Frida's first self-portrait in which she includes one of her pets, a spider monkey named "Fulang-Chang." In this painting, a lavender ribbon links a seemingly happy Frida to her companion. When Frida painted this self-portrait she was in the prime of her beauty, and her seductive powers were confirmed by her secret love affair with Leon Trotsky.

Frida gave this painting to her friend, Mary Sklar. At the same time, she also gave her a mirror, and told Mary that the painting and the mirror should hang side-by-side so that Mary could always see herself next to Frida.

#### **45: Me and My Doll, 1937**

*Oil on metal, 40 x 31 cm, Collection, Jacques and Natasha Gelman, Mexico City, Mexico*

Due to the bus accident, Frida was unable to bear children. As substitutes for children she collected dolls and kept many pets on which she bestowed her affection. In this self-portrait, Kahlo is sitting

on the bed with one of her dolls. However, this is not a typical loving "mother and child" portrait. In this painting Kahlo seems to be posing for the camera and unaware that the doll even exists. Frida's skin tone in this portrait is somewhat darker than usual. Perhaps it was to compliment her Mexican attire.

#### **#46: Memory or The Heart, 1937**

*Oil on metal, 40 x 28,3 cm, Collection, Michel Petitjean, Paris, France*

In this self-portrait, Frida expresses the anguish she suffered during the affair between her husband, Diego Rivera and her sister, Cristina, and the awareness that the future lies with Diego. Her broken heart lies at her feet in oversize shape.

Frida is portrayed three times: in the center is the Frida of 1937, separated from Diego. She wears a European jacket and mid-length skirt. Her hair is cropped to spite Diego who greatly admired her long hair. She stands between water and the shore. The foot on the water has a sail to help her stay afloat. She illustrates her feelings of helplessness through her lack of hands.

The Frida on her left, in the school uniform, represents the past, the Frida before the bus accident. She has one arm, but this is the past and she cannot reach the Frida of today.

The third Frida is on her right. She wears the Tehuana blouse that Diego so wanted her to wear; she has the second arm and she firmly holds the Frida of 1937 under the arm. This may suggest that Frida realizes that the future is with Diego even if the Frida in the Tehuana blouse leads her over dark, troubled waters.

The hole left by Frida's extracted heart is pierced with a steel rod and seesawing cupids sit on either end. Her past, present and future are all connected by a red ribbon which goes through her heart.

#### **#47: My Nurse and I, 1937**

*Oil on metal, 30,5 x 34,7 cm, Museum Dolores Olmedo Patino, Mexico City, Mexico*

Frida's mother was unable to breastfeed her because her sister Cristina was born just eleven months after her. She was therefore fed by a native Indian wet-nurse whom the family had hired for that purpose. Because it was the adult Frida who had the memory, the baby has an adult head, and because she could not remember her wet nurse's

features, she covered her face with a pre-Columbian mask.

In the first version of this painting, Kahlo had short hair. She later lengthened it.

#### **#48: Portrait of Alberto Misrachi, 1937**

*Oil on metal, 34,3 x 26,9 cm, Collection, Ana Misrachi, Mexico City, Mexico*

This painting is a portrait of Alberto Misrachi, an important art dealer in Mexico City, Mexico. Misrachi was Diego's agent and accountant, and his daughter, Tina, was Frida's goddaughter. From 1935 to 1946 Frida kept an account with Misrachi, who also served as her accountant.

#### **#49: Portrait of Diego Rivera, 1937**

*Oil on wood, 46 x 32 cm, Collection, Jacques and Natasha Gelman, Mexico City, Mexico*

This is a portrait of Frida's husband, the famous Mexican muralist Diego Rivera. At the time this portrait was painted Diego was 51 years old. However, in this portrait he appears to be much younger. Diego was tall, heavy and larger than life. In this painting he appears much thinner.

#### **#50: Self-portrait Dedicated to Leon Trotsky, 1937**

*Oil on canvas, 87 x 70 cm, National Museum for Women in the Arts, Washington DC, USA, Gift from Clare Boothe Luce*

This painting is a self-portrait painted as a gift to Leon Trotsky on his birthday. The paper she is holding dedicates the portrait to Leon. "To Leon Trotsky, with all my love, I dedicate this painting on 7th November 1937. Frida Kahlo in Saint Angel, Mexico." The self-portrait is painted with warm and soft colors, and Frida is beautifully made up, seductive and self-confident.

Trotsky was a Russian political rival of Stalin. In 1936, Stalin chased Trotsky into exile. When Trotsky was no longer safe in exile in Europe, Diego Rivera, persuaded the Mexican President to grant Trotsky asylum in Mexico. In January 1937, Leon Trotsky and his wife, Natalia, arrived in Mexico and were greeted by Kahlo. She gave them the use of the Blue House in Coyoacán where they lived for the next two years.

During that time the Riveras and the Trotskys spent a lot of time together, and in the early summer of 1937 Frida and Leon began a secret love affair. Trotsky was notoriously attracted to pretty women, and Kahlo found his stature in the world, and in Diego's eyes, appealing. But Kahlo grew tired of Trotsky, whom she called "the old man" and ended the affair. After their relationship ended, Frida painted this self-

portrait and gave it to Trotsky, who kept it in his study. In 1939, when Diego Rivera found out about the affair, the Trotskys had to move out from the Blue House and Natalia Trotsky left the painting behind.

The new house, where the Trotskys lived was not as well protected as the Blue House, and in August 21, 1940, Trotsky was murdered.



#### **# 826: Dress for Leon Trotsky**

This is a reproduction of the seductive dress Frida painted herself in for the *Self-portrait* dedicated to *Leon Trotsky*, #55. As in her painting, the blouse is made of red linen. With it, she wears a full salmon-colored skirt.

#### **#51: The Deceased Dimas, 1937**

*Oil on Masonite, 48 x 31,5 cm, Museum Dolores Olmedo Patino, Mexico City, Mexico*

In Mexico it is a tradition to keep the memory of a dead child through a painting, a tradition dating back to the 16th century.

The inscription at the bottom of the painting reads, "The Deceased Dimas Rosas at 3 years old, 1937." The deceased child is dressed in honor of Saint Joseph, and is surrounded by flowers, one of which is the Cempasúchil flower typical of the "Day of the Dead" festival in Mexico. A popular holy picture of Christ, "The Lord of the Column," rests on his pillow.

The painting was first displayed in New York in 1938 and bought by Somerset Maugham, one of the most famous and wealthiest English writers. When he learned that the painting was of a deceased child he gave it back to Frida.

#### **#52: Four Inhabitants of Mexico, 1938**

*Oil on metal, 32,4 x 47,6 cm, Private Collection, Palo Alto, California, USA*

In this painting, a small Indian girl dressed in a typical Tehuana costume, appears with figures based on pre-Columbian artefacts owned by the Riveras. Some say the little girl is Frida but the child lacks Frida's

signature uni-brow. The figures are all enclosed in a large plaza near her home in Coyoacán. In the far distance, the desolate buildings that surround the square include La Rosita, a bar where Frida and her art students painted murals in the 1940s and 1950s. “The plaza is empty,” Frida said, “because too much revolution has left Mexico empty.”

Sitting on the ground, sucking her finger and clutching her skirt, the child looks lost and abandoned. She is connected to them only by their shadows. This is one of the three paintings in which Frida paints shadows.

#### #53: Fruits of the Earth, 1938

*Oil on Masonite, 40,6 x 60 cm, Collection of National Bank of Mexico City, Mexico*

Frida produced several still-life paintings throughout her life that depict the fruits on her bedside table. Note the small skull painted in the wood hole on the top right of the table.

#### #54: Girl with Death Mask, 1938

*Oil on metal, 14,9 x 11 cm, Nagoya City Art Museum, Nagoya, Japan*

The little girl in the paintings is thought to be Frida at about four years old. She is wearing a skull mask traditionally worn at the annual Mexican festival “Day of the Dead,” where death is not mourned but celebrated. The girl is holding a yellow flower that looks like the tagete flower that Mexicans place on graves during the “Day of the Dead” festival. At her feet is a carved wooden tiger mask that resembles the one that hangs in the dining room of Frida’s home.

#### #55: Pitahayas, 1938

*Oil on metal, 25,4 x 35,6 cm, Madison Art Center, Madison, Wisconsin, USA*

In this painting the pitahaya fruits are presented against a landscape of rocks with a tiny skeleton on the right of the painting that looks like a toy with wire legs.

In the original version of this painting, the skeleton had a smile. Frida later changed it to a frown before she sold the painting.

#### #57: Self-portrait, 1938

*Oil on metal, 12 x 7 cm, Private Collection, Paris, France*

This very small self-portrait, just 4½ by 2¾ inches, was painted as a gift for her friend Jacqueline Lamba, the wife of Andre Breton. It was signed and then inscribed with: “18 Julio 1938 Mexico.”

#### #58: Self-portrait miniature, 1946

*Oval miniature on wood, 4,1 x 3,8 cm, Private Collection, New York, USA*

This is the smallest work of Frida. She painted it for the Spanish artist José Bartolí with whom Frida has a romantic relationship during the last years of her life. According to Sotheby, on the back of this miniature there is an inscription, “Para Bartoli con amor, Mara.” “Mara” was the code name Frida used to write love letters to Bartoli. Mara, like maravilla: wonderful.

#### #59: Self-portrait, The Frame, 1938

*Oil on aluminium and glass, 28.5 x 20.7 cm, Musée National d’Art Moderne, Centre Georges Pompidou (The Louvre), Paris, France*

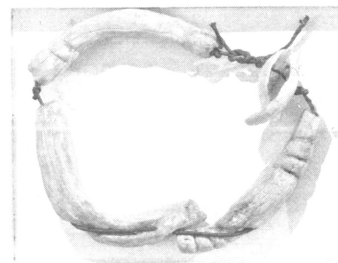
In this unusual self-portrait, Frida Kahlo seems to be experimenting with mixed medium. The self-portrait of Frida and the blue background are painted on a sheet of aluminium, while the birds and flowers are painted on the back side of a glass that lays on top of the portrait.

In 1939, Frida travelled to Paris to participate in an exhibition which featured examples of Mexican painting, sculpture and popular art. Included in the exhibit was this painting. Although the exhibition was not a financial success, this painting became the first work of a 20th-century Mexican artist to be purchased by the Louvre.

#### #60: Self-portrait with a Monkey, 1938

*Oil on Masonite, 40,6 x 30,5 cm, Albright-Knox Art Gallery, Buffalo, New York, USA*

In Mexican mythology, the monkey is the patron of the dance, but also a symbol of lust. Here, however, the artist portrays the animal as a living, tender and soulful being with its arm placed protectively around her neck.



#### #710: Necklace Bones and Shells

This is a Mayan-style bone and shell necklace identical to the one featured in Frida’s *Self-portrait with a Monkey*, #60. This is a unique piece handcrafted in the smallest details to reproduce the necklace Frida painted.

#### #61: Self-portrait with Itzcuintli Dog, ca. 1938

*Oil on canvas, 71 x 52 cm, Private Collection, Dallas, Texas, USA*

In this self-portrait, Frida poses with one of her Itzcuintli dogs. These are rare and expensive dogs highly prized by the Aztec. She painted herself with a relaxed and elegant attitude. Frida frequently sought affection from her many pets—after all, they were her children.

During the late 1930s and throughout the 1940s Frida produced her best works. The detail work in the dress and jewellery of this painting are a testament to the quality of Frida's work at the time.



#### #801: Art Deco Blouse

This is an original hand-made Huipil from Tehuantepec, Mexico, dated to the early 1920s. This elegant style of huipil is made of silk in rich gold and red colors with hand-embroidered flowers and leaves. The embroidery is done with tiny, intricate chain stitching (*Cadenillas*) using a tool called a *Gancho*, which is similar to a crochet hook.

#### #63: The Suicide of Dorothy Hale, 1938-39

*Oil on Masonite with painted frame, 60,4 x 48,6 cm, Phoenix Art Museum, Phoenix, Arizona, USA*

This is one of Frida's most controversial paintings. She painted it in the style of a Mexican "ex-voto." The unfortunate victim in this painting is Dorothy Hale, actress and showgirl. Hale's life suddenly took a turn for the worse when her husband was killed in a car accident. She was in severe financial trouble, and, in the end, she was living on charity from friends.

On October 21, 1938, wearing her favorite black dress and a corsage of small yellow roses, she jumped to her death from the top window of her luxury penthouse.

Clare Luce, publisher of the fashion magazine *Vanity Fair*, commissioned Frida to paint a portrait of her long-time friend, Dorothy. The portrait was to be a gift for Dorothy's mother. Frida suggested an "ex-voto" style painting. Frida's painting documents the various stages of Dorothy's fall, placing the corpse at the bottom on a stage-like platform. At the bottom, blood-red lettering details the tragic event. "In New York City on the 21st of October 1938, at 6:00 in the morning, Dorothy Hale committed suicide by throwing herself from a very high window in the Hampshire House. In her memory this ex-voto was executed by Frida Kahlo."

When Clare Luce received the painting she was horrified at what she saw. She was expecting a portrait of Dorothy, not a pictorial re-enactment of her suicide in slow motion, and certainly inappropriate as a gift to Dorothy's mother. Her immediate reaction was to destroy the painting but friends convinced her not to.

At Clare's request, part of the third line of text that once read "painted at the request of Clare Luce, for the mother of Dorothy" has been painted over. Another part of the painting was also changed: an angel that once appeared at the top was removed.

#### #65: What the Water Gave Me, 1934

*Oil on canvas, 91 x 70,5 cm, Collection, Daniel Filipacchi, Paris, France*

Unlike most of Frida's paintings, this one has no dominant central image. It is a symbolic work illustrating various events from the artist's life and incorporates numerous elements from her other works. The style of painting is somewhat surreal although Frida never considered herself a surrealist. As she soaked her aching broken feet her mind began to drift. What the water gave her were images of past and present, life and death, comfort and loss. In the midst of this vision is Frida, bleeding from the corner of her mouth. She is strangled by a lasso that serves as a tightrope for insects and a miniature dancer.

Although the painting is signed and dated "1939," it was actually painted in 1934, and was exhibited in Paris in January 1939.

#### #67: Flower of Life, 1938

*Oil on metal, 18 x 9,5 cm, Collection, Dr. Rodolfo Gomez, Mexico City, Mexico*

Several of Frida's paintings, especially her still-life paintings, contain sexual references, some obvious and some not so obvious. There is nothing left to the imagination in this one. This still-life painting is of the wild flower *Xochitl*. The title of the painting *Xóchitl*, is from the Aztec Náhuatl language for "flower," but it also means "delicate thing." Privately, to Nickolas Muray, one of Frida's long-time lovers, she referred to herself as *Xochitl*. She often signed her letters to him with that name.

#### #68, The 2 Fridas, 1939

*Oil on canvas, 173,5 x 173 cm, Museum of Modern Art, Mexico City, Mexico*

Shortly after her divorce from Diego Rivera, Frida completed this self-portrait of two different personalities. On the right, the Frida who was loved by Diego, is the Mexican Frida in Tehuana costume. In her hand she holds a miniature of Diego at four years of age; portrait taken by a photo documented at the side of the painting. On the left, the European Frida in a lacy white Victorian wedding dress, like her mother had in her wedding.

The European Frida's heart is broken while the Mexican Frida's heart is whole. From the miniature that Frida is holding springs a vein that

travels through both women's hearts. Frida tries to stop the flow of blood but it keeps dripping. At the end the blood drops turn into red flowers on her skirt. A replica of this painting is occasionally on display in the Frida Kahlo Museum in Coyoacán, Mexico City, Mexico.

#### **#69: 2 Nudes in the Forest, 1939**

*Oil on metal, 25 x 30,5 cm, Collection, Jon and Mary Shirley*

Frida's bi-sexuality may serve as the motif for this painting. The light-skinned woman rests her head on the lap of the darker-skinned nude while from the undergrowth, the women are being watched by a monkey. Or, perhaps the painting may reflect Frida's duality, the European and the Mexican Indian, the comforter and the comforted. The same two nude figures in this painting also appeared in an earlier painting *What the Water Gave Me*, #65.

#### **#70: Votive painting, after 1926**

*Oil on metal, 19,1 x 24,1 cm, Private Collection*

In 1925, at the age of 18, Frida was on her way home from school on a bus that collided with a trolley car. Frida sustained a broken pelvic bone, broken spinal column, and other severe injuries, leading doctors to doubt whether she would survive. Much later, Frida found a votive painting that described a scene very similar to her accident. She added the word "Coyoacán" on the bus, and gave the victim her characteristic uni-brow. At the bottom she added an inscription that reads, "Mr. and Mrs. Guillermo Kahlo and Matilde C. de Kahlo give thanks to Our Lady of Sorrows for saving their daughter Frida from the accident which took place in 1925 on the corner of Cuahutemozin and Calzada de Tlalpah."

#### **#71: Self-portrait Dedicated to Sigmund Firestone, 1940**

*Oil on Masonite, 61 x 43 cm, Collection, Violet Gershenson, New York, USA*

In early 1940, Sigmund Firestone commissioned a self-portrait from both Frida and Diego. He paid a total of \$500.

In this self-portrait, Frida is combining the pre-Colombian jewels with the typical covering of the head. In the inscription on the note in the upper right corner Frida dedicates the self-portrait to Firestone and his two daughters, Natalia and Alberta, "Mexico, Coyoacán. For Mr. Sigmund Firestone and his daughters, Alberta and Natalia, I painted this self-portrait with affection, in February of 1940—Frida Kahlo."

In a 1940 letter to Firestone, Frida assures him that Diego will start his self-portrait as soon as he finishes the murals he is working on. When his self-portrait is finished she tells Firestone that, "...we will be

together again on your wall, as a symbol of our remarriage. I am very happy and proud because you like my portrait, it is not beautiful, but I made it with a great pleasure for you."

#### **#72: Self-portrait with Cropped Hair, 1940**

*Oil on canvas, 40 x 28 cm, Museum of Modern Art, New York City, USA*

This was Frida's first self-portrait after the divorce from her husband Diego. In place of the feminine clothes seen in most of her self-portraits, Frida appears dressed in a large, dark man's suit—one of Diego's as shown in painting #87. She has just cut off her long hair that Diego admired so much. Strands of hair are everywhere as if they had a life of their own. The verse of a song painted across the top of the portrait points to the reason behind this act of self-mutilation: "See, when I loved you, it was for your hair, now you're bald, I don't love you anymore."

#### **#73: Self-portrait with Monkey, 1940**

*Oil on Masonite, 55,2 x 43,5 cm, Private Collection, Madonna*

This self-portrait was painted during Frida's one-year divorce from her husband Diego. After returning from Paris in the summer of 1939, her relationship with Diego became more distant. She left the house in San Angel and returned to live in the Blue House in Coyoacán. The divorce was final in December. During the period following the divorce, Frida relied heavily on her pets for companionship.

In this painting, the monkey is embracing her. Frida and her monkey are linked by a deep red ribbon that wraps four times around her neck. The cold expression on Frida's face is one of resentment and anger over the divorce from Diego. The monkey's expression is the same.

#### **#74: Self-portrait with Necklace of Thorns, 1940**

*Oil on canvas, 63,5 x 49,5 cm, Harry Ransom Humanities Research Center Art, University of Texas, Austin, Texas, USA*

In this painting, Frida paints herself in a frontal pose. She wears a collar of thorns like a necklace. Hanging from the thorny necklace is a dead hummingbird whose outstretched wings echo Frida's joined eyebrows. In Mexican folk tradition, dead hummingbirds were used as charms to bring luck in love. Over her left shoulder the black cat, a symbol of bad luck and death, waits to pounce on the hummingbird. Over her right shoulder the symbol of the devil, her pet monkey—a gift from Diego. Around her hair, butterflies represent the Resurrection. Once again, Frida uses a wall of large tropical plant leaves as the background.

This painting was meant to be a gift for Frida's lover, the photographer Nickolas Muray. However, after her divorce from Diego she had to sell the painting to raise money.

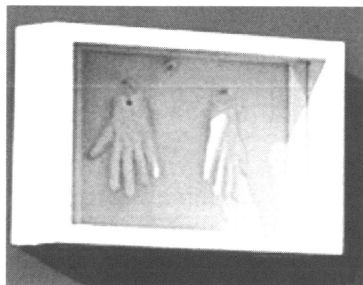
### #75: Self-portrait Dedicated to Dr. Eloesser, 1940

*Oil on Masonite, 59,5 x 40 cm, Private Collection*

Toward the end of 1939, Frida developed an acute fungal infection on her right hand. At the recommendation of Dr. Eloesser, her long-time friend and doctor, Frida travelled to San Francisco to see him for treatment. In thanks for the treatment that stabilized her condition, she painted this self-portrait for him. The dedication inscribed on the banderol at the bottom reads, "I painted my portrait in the year 1940 for Doctor Leo Eloesser, my doctor and my best friend. With all my love. Frida Kahlo."

The earrings she is wearing were a gift from Pablo Picasso whom she met in Paris in 1939. The hand on the banderol as well as on the earrings, makes reference at what in Mexico is called *milagros*. Milagros are pieces made of wax, shaped in the form of the part of the human body that the person wants to be healed. It was Dr. Eloesser who later convinced Diego to reconcile and marry Frida for a second time. This painting may have been a thank you gift for Dr. Eloesser's efforts.

When Dr. Eloesser died in 1994, he willed the painting to his long-time companion Joyce Campbell. Campbell didn't really like the painting and described it as "...a garish, unlikable, unsettling painting...I could never have lived with it." Not long after she received the painting she sold it. Since then the original can no longer be seen in any exhibition.



### #733: Picasso Present

This is a replica of a pair of earrings Pablo Picasso gave to Frida as a gift. She painted them into her *Self-portrait Dedicated to Dr. Eloesser, #75*.

### #76: The Dream or The Bed, 1940

*Oil on canvas, 74 x 98,5 cm, Collection, Selma and Nashui Ertegun New York, USA*

In Mexico, death is not mourned like in most other countries of the world. In fact, every year on November 2 Mexico celebrates the dead with the "Day of the Dead" festival.

In this painting, as well as others, Frida's preoccupation with death is revealed. In real life Frida did have a papier-mâché skeleton (Judas) on the canopy of her bed. Diego called it "Frida's lover" but Frida said it was just an amusing reminder of mortality. While Frida sleeps the skeleton is awake and watching. The bed appears to ascend into the clouds. In this painting she represents her iconic canopy bed in which she spent many hours of her life.

### #77: The Wounded Table, 1940

*Oil on canvas, 122 x 244 cm, Disappeared*

*The Wounded Table, (La Mesa Herida)* is probably the most mysterious work of Frida Kahlo, who painted it in a short time and under time pressure during the first few weeks of her divorce from Diego Rivera. Reproducing her emotion pain, she painted the picture between the end of 1939 and mid-January 1940, around the time her divorce from Diego Rivera became official.

This painting was created for the International Surrealist Exhibition in the Galería de Arte Mexicano in Mexico City in January 1940. *The Wounded Table* was subsequently shown in exhibitions in the U.S. and Europe. It disappeared in 1955 on its way to an exhibition in Moscow.

In the painting Frida is surrounded by objects which represent different aspects of her emotional situation. She looks directly at the viewer; she wears her Tehuana blouse and jewellery; her hair is pulled back on one side. A deep wound, no longer bleeding, can be seen on her neck. Frida feeds the Nayarit figure on her left side.

Traditionally *The Wounded Table* has been compared to the Last Supper by Leonardo da Vinci. The founders of the Kunstmuseum Gehrke-Remund have researched for three years before having the painting replicated, and have given a totally new interpretation of this work.

*The Wounded Table* is a representation of death (as separation), of disintegration, of Frida Kahlo's *Mexicanidad* and of her search for her own identity.

*The Wounded Table* disappeared in 1955 on its way to an exhibition to Moscow, together with two paintings of Diego Rivera.

**#78: Flower Basket or Still-life with Hummingbird, 1941**

*Oil on copper, diameter 64,1 cm, round, Private Collection*

This beautiful vibrant still-life was painted for the American actress Paulette Goddard. Here Frida symbolizes the open and intimate relationship between herself, her husband Diego, and Paulette. When Frida gave the painting to Paulette she explained the symbolism this way: The hummingbird represents the free but fragile Frida, the blue butterfly is a reflection of the actress' beauty (Paulette Goddard's eyes were the same blue as the butterfly), and the bumblebee is Diego.

**#79: Me and My Parrots, 1941**

*Oil on canvas, 82 x 62,8 cm, Collection, Mr. and Mrs. Harold H. Stream, New Orleans, Louisiana, USA*

After her second wedding to Diego Rivera in December 1940, Frida's life settled into a somewhat calmer routine. Although remarried, they led separate lives. It was the life of ordinary things: animals, flowers and objects from her house. In many of her self-portraits during this period Frida began to include her beloved pets. This is one of Frida's many self-portraits in which she included her parrots.

This portrait was painted shortly after Frida and Diego remarried, during her love affair with Nickolas Muray, a successful New York photographer, and while Diego Rivera had a relationship with Colette Goddard, actress and wife of Charlie Chaplin.



**#823: Blouse with Glass Beads**

This original cotton blouse was hand-embroidered on both sides with tiny glass beads. It comes from Santiago Pinotepa Nacional, a province of Oaxaca. The blouse has a matching belt made of glass beads.

**#80: Self-portrait in Red and Gold Dress, 1941**

*Oil on canvas, 37,8 x 26,9 cm, Collection, Jacques and Natasha Gelman, Mexico City, Mexico*

Another Kahlo self-portrait. No information can be found on this painting.

This is the only painting in which Frida Kahlo writes the date in roman numbers, clearly a message for someone which has yet to be decoded.

**#81: Self-portrait with Bonito, 1941**

*Oil on canvas, 55 x 43,4 cm, Private Collection, USA*

Shortly after her second wedding to Diego, Frida received word that her father had died. Frida returned to live in the family home in Coyoacán, Mexico. Shortly after her return, she painted this self-portrait. Here she is dressed in black to mourn the death of her father. On her shoulder is her beloved parrot "Bonito." She wears no jewellery nor the usual flowers in her hair; this is a portrait of sadness and grief. Although Frida is in mourning, the background is full of life.

**#82: Self-portrait with Braid, 1941**

*Oil on Masonite, 51 x 38,7 cm, Collection, Jacques and Natasha Gelman, Mexico City, Mexico*

Shortly after her divorce from Diego Rivera in 1939, Frida painted herself with her long hair cut off. This self-portrait was painted shortly after their second wedding and here, hair becomes again the vehicle through which she expresses her feelings about their reconciliation. The strands of hair that had previously been cut off in *Self-portrait with Cropped Hair*, #72, have been gathered up again and plaited into a new braid which, in its shape of an endless loop, might be seen as a symbol of the eternal love. This idea is reinforced by the leaves entwined around the naked upper body of the artist. In this painting, Frida attempts to restore her femininity and she paints the pre-Columbian necklace she wears the day of her second wedding with Diego in San Francisco.



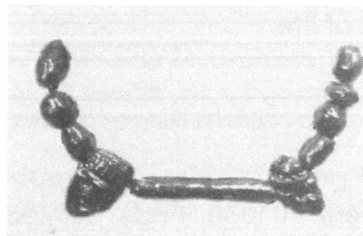
**#801: San Francisco Wedding Dress**

This is a Huipil garment from Huautla de Jiménez, shown with a black skirt like Frida Kahlo wore at her second wedding in San Francisco in 1940. This is an extremely rare cotton Huipil, hand-embroidered with wool, decorated with lace, colored satin ribbons, usually pink and blue.

The garment is divided into three squares at the top and three at the bottom. On the chest and the back there are embroidered flowers and life-size birds. The neckline is adorned with a large collar of tulle and satin ribbons, alternating blue and pink. Ribbons and lace decorate the sleeves.

The original Huipil (exhibit #808) is usually worn with a white cotton skirt with embroidered birds at the end of the skirt, held tightly at the waist with a large red cotton belt. Frida Kahlo used to wear it with a long black skirt.

Huautla de Jiménez (which means “eagle nest”) is a village at 1700 m with 30,000 inhabitants in the Mazatec region. It is seven-hour journey by bus from Oaxaca on winding mountain roads.



#### #715: The Wedding Necklace

This reproduction is identical to the Maya necklace Frida wore at her second wedding in San Francisco. It is featured in her painting *Self-portrait with Braid*, #82.

#### #83: Portrait of Lucha Maria, A Girl from Tehuacan, 1942

*Oil on Masonite, 54,6 x 43,2 cm, Private Collection, Mexico City, Mexico*

In this painting, Frida portrays an indigenous girl seemingly lost in a desert landscape. The background is divided into night and day, a common theme Kahlo used as a background in later paintings. On the right is the sun and below is the Pyramid of the Sun at Teotihuacan. On the left is the moon and below is the Pyramid of the Moon at Teotihuacan. In her hand the girl holds a camouflaged, model military airplane which may be symbolic of the ongoing World War II.

#### #84: Portrait of Marucha Lavin, 1942

*Oil on copper, 64,8 cm diameter, round, Collection, Jose Domingo and Eugenia Lavin, Mexico City, Mexico*

This beautiful full-color portrait and the 1944 *Portrait of Dona Rosita Morillo*, #96, are without question Kahlo's finest portrait works. The subject in this painting is Marucha Lavin, wife of the engineer José Domingo Lavin. José Lavin was one of Frida's patrons and the one who also commissioned the award winning Kahlo painting *Moses*. The legend in the banner at the top reads: “Portrait of the Señora Marucha Lavin, Painted by Frida Kahlo, 1942.”

#### #85: Self-portrait with Monkey and Parrot, 1942

*Oil on Masonite, 54,6 x 43,2 cm, Collection, Constantini, Buenos Aires, Argentina*

This is another of Frida's self-portraits in which she includes her beloved pets. In the early 1940s Frida produced several paintings and they were her best works. The colors are bright and cheery to reflect her emotional state at this point in her life. Nevertheless, the selection of yellow as the main color of this painting is very unusual for Frida's work.

#### #86: Still-life, 1942

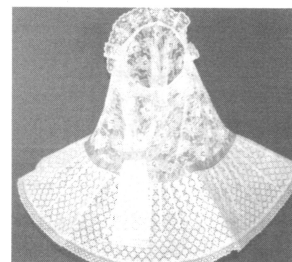
*Oil on copper, 63 cm diameter, round, Frida Kahlo Museum, Mexico City, Mexico*

This painting was commissioned by the wife of the President of Mexico, but she refused to accept it because of its obvious sexual references. The painting is now on display in the Frida Kahlo Museum and cannot leave the Blue House in Mexico.

#### #87: Self-portrait as a Tehuana, 1943

*Oil on Masonite, 76 x 61 cm, Collection, Jacques & Natasha Gelman, Mexico City, Mexico*

Frida's husband, Diego Rivera, continued to be an incorrigible womanizer and Frida's desire to possess him expressed itself in this portrait. Diego's miniature portrait on her brow indicates Frida's obsessive love for Diego; he is constantly in her thoughts. She is wearing the traditional Tehuana headdress that Diego admired. This typical Tehuana head-cover has a suffocating effect, almost strangulating Frida. This effect is increased by the roots which grow from around the head-cover and give an effect of imprisoning Frida. As in the painting *A Few Small Nips*, #39, Frida illustrates her awareness that she is a prisoner of the love for Diego, and she cannot escape.



#### #822: Tehuana Headdress

This original head-cover is from Salina de Cruz, Oaxaca. This traditional headdress is typically worn by Tehuana women. It is hand-made in white lace with satin ribbons and white pleated ruffles.



**#88: Flower of Life, 1943**

*Oil on Masonite, 27,7 x 19,7 cm, Museum Dolores Olmedo Patino, Mexico City, Mexico*

Frida saw flowers as a symbol of sexuality and feelings. She would often project her sexuality onto her paintings.

**#90: Portrait of Natasha Gelman, 1943**

*Oil on canvas, 30 x 23 cm, Collection, Jacques and Natasha Gelman, Mexico City, Mexico*

Natasha Gelman and her husband Jacques were friends and patrons of many leading Mexican artists. Born in Russia, Jacques Gelman made his fortune by producing the movies of a popular Mexican comedian. He married Natasha and they started one of the most outstanding collections of Mexican art ever assembled: 280 pieces.

From the portraits Frida painted one can understand whether she liked the subject painted or not. We leave it to your observation to guess whether Frida liked Ms. Gelman or not.

**#91: Roots, 1943**

*Oil on metal, 30,5 x 49,9 cm, Private Collection*

In this self-portrait, Frida goes back to the theme of nature. She is fusing with a plant, becoming a part of the Earth. Her torso opens up like a window that gives birth to a vine. With her elbow propped on a pillow, she sees herself as a tree of life.

**#92: Self-portrait with Monkeys, 1943**

*Oil on canvas, 81,5 x 63 cm, Collection, Jacques and Natasha Gelman, Mexico City, Mexico*

In this self-portrait Frida may be portraying herself in an academic setting. In the year this self-portrait was painted, Frida accepted a teaching position at the School of Painting and Sculpture in Mexico City, Mexico. Soon after, Frida's health took a turn for the worse and classes had to be held in her home in Coyoacán. Eventually the class was reduced to only four loyal students who called themselves "Los Fridos." Here, Frida may be portraying herself as the teacher surrounded by her four remaining students: the four monkeys.

**#93: The Bride Frightened at Seeing Life Opened, 1943**

*Oil on canvas, 63 x 81,5 cm, Collection, Jacques and Natasha Gelman, Mexico City, Mexico*

A curious still-life, with a bride peeking from the left upper corner of the painting. The fruits are ripe and open, scaring the bride. She also included an owl that may represent the owl that lived on the tree in her patio. Although this painting is signed by Frida and dated 1943, it was actually painted earlier. In 1939 Frida travelled to Paris where she bought a bride doll at a flea market. Upon her return she added the bride to the painting.

**#94: Thinking About Death, 1943**

*Oil on canvas mounted on Masonite, 44,5 x 37 cm, Museum Dolores Olmedo Patino, Mexico City, Mexico*

During this period, Frida's health had declined to the point where she spent most of her days confined to her canopy bed. Because of her poor health, now and over the years, death was always on her mind, here it is symbolized by the skull and crossbones that appear in the circular window on her forehead. In this self-portrait, death is presented against a detailed background of thorny branches, a symbol derived from pre-Hispanic mythology through which the artist points to the rebirth that follows death. For death is understood as a path or transition to a life of a different kind.

**#95: Diego and Frida 1929-1944**

*Oil on Masonite, 13 x 8 cm, Collection of Maria Felix, Mexico City, Mexico*

Frida painted this double portrait for her husband Diego's 58th birthday. She later repainted a replica of it for herself. The dates in the title, 1929-1944, represent their years of marriage. The painting expresses Frida's love for Rivera, showing them not as a couple, but as only one person. Both halves of faces complement each other. In the dualistic relationship between husband and wife, reiterated in the sun and moon, the Kahlo-Rivera couple is shown to belong together.

**#96: Portrait of Doña Rosita Morillo Safa, 1944**

*Oil on canvas, 76 x 60,5 cm, Collection, Jacques and Natasha Gelman, Mexico City, Mexico*

With the extremely refined realism that Frida mastered during the 1940s, she painted the kindly, wise grandmother with such minute detail that we feel we could reach out and touch her.

In this painting, the leaves take on the colors of autumn, perhaps signifying that the subject too is in the "autumn" of her life. This portrait is one of Frida's most detailed and realistic paintings, and it was one of her favorites.

**#97: Portrait of Lupita Morillo Safa, 1944**

*Oil on canvas, 58,7 x 53,3 cm, Private Collection*

This is the portrait of Lupita, the daughter of Eduardo Morillo Safa. Eduardo, an agrarian engineer employed in the diplomatic service, was a long-time friend and collector of Kahlo's art. He commissioned Frida to paint six members of his family: his wife, his mother, his son, his two daughters and himself. Over the years, Eduardo purchased more than 30 of Frida's works of art.



### #813 Gala Dress

This original Tehuana gala dress includes a blouse, skirt and embroidered white-lace petticoat.

The burgundy velvet is hand-embroidered with flowers using both naturally colored wool and silk threads.

The combination of blouse and skirt is very rare and was made around 1932.

### #98: Portrait of Mariana Morillo Safa, 1944

*Oil on canvas, 40 x 28 cm, Private Collection, New York, USA*

This portrait is of Mariana, the daughter of Eduardo Morillo Safa. Frida painted the little girl with tenderness, using a spectrum of warm colors. The leaf pattern in Mariana's dress serves to protect her. Frida used to play with and take care of Mariana while she was painting her portrait. They remained friends until Kahlo's death.

### #99: Portrait of Alicia and Eduardo Safa, 1944

*Oil on canvas, 56 x 85,5 cm, Museo Frida Kahlo, Mexico City, Mexico*

This double portrait is of the wife and son of Eduardo Morillo Safa. To the two subjects she added a small parrot near the little boy.

### #100: Portrait of the Engineer Eduardo Morillo Safa, 1944

*Oil on Masonite, 39,5 x 29,5 cm, Museum Dolores Olmedo Patino, Mexico City, Mexico*

For the most part, Frida painted for her own amusement. However, in the early 1940s, Frida's reputation flourished as her art was featured in major exhibitions in Mexico. As a result, she began to accept more paid commissions. Eduardo Morillo Safa was a long-time friend and major patron.

### #101: Portrait of Marte R. Gómez, 1944

*Oil on Masonite, 32,5 x 26,5 cm, Collection of Marte Gomez Leal, Mexico City, Mexico*

This painting is a portrait of the agronomist Marte R. Gómez, a close friend and confidant of the Riveras. At the time this portrait was painted by Kahlo, Gómez was the Minister of Agriculture in Mexico. Frida painted an identical replica of this portrait at the request of their mutual friend, Eduardo Morillo Safa, for his own personal collection.

### #102: The Broken Column, 1944

*Oil on canvas mounted on Masonite, 40 x 30,7 cm, Museum Dolores Olmedo Patino, Mexico City, Mexico*

This self-portrait is in sharp contrast to Frida's other self-portraits. Frida stands alone on a vast plain beneath a stormy sky. Frida's message here is: my column is broken but the look in my eyes is not broken. She carries her pain with pride, and her look almost challenges the viewers to take pity on her.

In 1944, when Frida painted this self-portrait, her health had deteriorated to the point she had to wear a steel corset. An ionic column, broken in several places, symbolizes her damaged spine. The nails piercing her face and body are a powerful symbol of her pain; the nails represent the physical pain she has endured since her accident. The larger nail piercing her heart represents the emotional pain caused by Diego. This is the third painting where Frida painted shadows; here they strengthen the concept of her pain.

### #103: Magnolias, 1945

*Oil on Masonite, 41 x 57 cm, Collection, Balbina Azcarraga, Mexico City, Mexico*

The inspiration for this painting may have come from a painting of magnolias by Georgia O'Keeffe, friend and lover of Frida Kahlo. The only open flower in Kahlo's painting is not a magnolia but a prickly pear cactus flower, an extremely sensitive flower that lasts only a few hours once it has bloomed.



### #814: Mexican Singer Dress

This original Tehuana Huipil was made with satin material and is hand-embroidered with colorful flowers.

The skirt weigh almost four pounds due to the richly textured flowers covering the width of the skirt.

This dress is originally from Juchitan, Mexico.

#### **#104: Moses, 1945**

*Oil on Masonite, 61 x 75,6 cm, Private Collection, Houston, TX, USA*

In a written description of this painting, Frida refers to it as *Moses*, or *Birth of the Hero*. For this work Frida was awarded second prize at the annual art exhibition in the Palacio de Bellas Artes in Mexico.

The inspiration for this painting was provided by Sigmund Freud's book, *Moses the Man and Monotheistic Religion*. She was fascinated by the book and painted this painting after reading the book.

This painting was done in the style of a miniature mural. The central figure of the abandoned baby Moses closely resembles Diego, and wears, like Diego in other paintings, the third eye of wisdom on his forehead. The birth is beneath a life-giving sun flanked by gods, heroes, common humanity, and the all-embracing hands of death.

In the foreground a conch spurting fluid into a concave shell is, Frida said, a symbol of love. Fresh, leafy branches sprouting from dead tree trunks refer to the life/death cycle that appears in many of Frida's paintings.

#### **#105: Self-portrait with Monkey, 1945**

*Oil on Masonite, 57 x 42 cm, Collection of the foundation Robert Brady, Cuernavaca, Mexico*

In this self-portrait, Frida again appears with one of her pet monkeys who lovingly clings to her as if to comfort her. By using brownish tones in this portrait, Frida may be recalling the early sepia-toned photographs her father used to take. These brown tones would appear in later painting such as *The Wounded Deer*, 1946, #111 and *Portrait of My Father*, 1951, #120.

#### **#106: Self-portrait with Small Monkey, 1945**

*Oil on Masonite, 60 x 42,5 cm, Collection of the foundation Robert Brady, Cuernavaca, Mexico*

In this self-portrait, Frida is tied to her pet monkey, her dog, a pre-Colombian idol, and her signature by a yellow ribbon. The ribbon loops around a nail driven into the beige clouds that form the painting's background. As in most of her paintings, the images in the painting are flat and without perspective. However, in this one, the nail and the ribbon appear to have dimensions.

#### **#107: The Chick, 1945**

*Oil on Masonite, 27,2 x 22,2 cm, Collection, Dolores Olmedo, Mexico City, Mexico*

This painting can be interpreted in two ways as to the identity of the chick: either it is Diego or it is Frida.

The chick sits unprotected on a pile of broken twigs; the debris on which the chick stands symbolizes the crumbling relationship between Frida and Diego. The lilac in the language of flowers is the symbol of fidelity. The bouquet of lilacs in the painting is shrouded in a web of spiders. If looked at from the side, this painting looks almost three dimensional.

Since Kahlo left no written or verbal documentation on this painting we can only speculate as to its true meaning.

#### **#108: The Mask, 1945**

*Oil on Masonite, 40 x 30,5 cm, Collection, Dolores Olmedo, Mexico City, Mexico*

Many of Frida's self-portraits suggest that the face shown in the painting is just a mask behind which her true feelings are hidden. In this painting this principle is reversed; a papier-mâché mask shows the feelings which Frida's face does not reveal. Here, Frida hides behind a weeping purple-haired mask that expresses her feeling of craziness; the real Frida watches us through holes in the mask's eyes.

#### **#109, Without Hope, 1945**

*Oil on canvas, mounted on Masonite, 28 x 36 cm, Museum Dolores Olmedo Patino, Mexico City, Mexico*

A lack of appetite resulting from her many surgeries and numerous illnesses left Frida very thin. Her doctor, Dr. Eloesser, prescribed complete bed rest and a fattening diet. In this painting, the artist portrays what she considered to be a forced-feeding diet. A sugar skull, as one can find during the Day of the Dead in Mexico, bears the name "Frida." In her diary, Frida wrote the following entry about this painting:

"I would not wish to harbor the slightest hope. Everything moves to the beat of what is enclosed in the belly."

#### **#110: Landscape, 1946**

*Oil on canvas, 20 x 27 cm, Frida Kahlo Museum, Mexico City, Mexico*

A desolate and broken landscape here is the center-piece of the composition. It symbolizes the artist's own broken body, scarred and wounded by her numerous operations. The atmosphere is lifeless and bleak.

### #111: The Wounded Deer, 1946

*Oil on metal, 30,5 x 35 cm, Collection of Carolyn Farb, Houston, TX, USA*

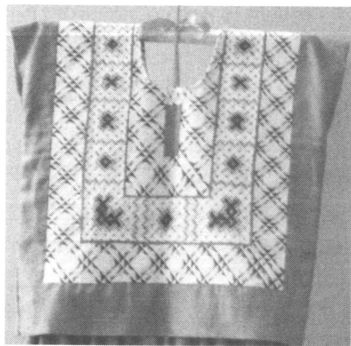
In this painting of a young deer wounded by arrows, Frida expresses the disappointment which followed the operation on her spine done in New York in 1946, and which she had optimistically hoped would cure her of her back pain. Back in Mexico, however, she continued to suffer both physical pain and deep depression. In this painting, Frida presents herself with the body of a young stag and her own head crowned with antlers. Pierced by arrows and bleeding, the deer stares out at the viewer from a forest enclosure. In spite of the stormy, lightning-lit sky, in the distance is a brightening hope for escape. The word *Carma*, which appears in the painting's lower-left corner, means destiny or fate.

### #112: Tree of Hope, Remain Strong, 1946

*Oil on Masonite, 55,9 x 40,6 cm, Collection, Daniel Filipacchi, Paris, France*

Frida painted this self-portrait after a botched operation in New York. She wrote about the painting the scars "which those surgeon sons of bitches landed me with." In the message "Tree of Hope, Remain Strong," which is written on her flag, she seems to be giving herself courage. The phrase is taken from one of her favorite songs, "Cielito Lindo."

In this painting we see two Fridas, the one on the left is the Frida who has just been rolled out of the operating room on a hospital trolley and the other is the forceful, upright and confident figure of Frida. In her hand she holds the corset that she has "Hope" of casting off forever after the surgery. Unfortunately, this surgery was terribly botched and resulted in numerous complications. It has been described as the beginning of the end for Frida.



### #815: Frida-style Blouse

This satin blouse is an original from Juchitan, Mexico. It was embroidered on both sides by machine with very elaborate geometrical motifs. The skirt is made of fine silk.

Selma Hayek wore an identical blouse in the film *Frida*.



### #725: Gold-filigree Chain

This original gold-filigree chain comes from Oaxaca, ca 1950 and is typical of the Tehuana-style of jewelry Frida liked to wear.

### #113: Self-portrait with Loose Hair, 1947

*Oil on metal, 61 x 45 cm, Private Collection, Des Moines, Iowa, USA*

In 1946, Frida again travelled to New York for a spinal fusion. Although she consulted numerous doctors, her condition grew steadily worse after this operation. This self-portrait was painted while she was recovering from the operation. Frida looks thin and frail yet relaxed and almost smiling. The text on the scroll at the bottom reads, "Here I painted myself, Frida Kahlo, with the reflection in the mirror. I am 37 years old and this is July 1947. In Coyoacán, Mexico, the place where I was born."

In this self-portrait Frida's hair is painted in the most realistic way; one could almost touch it or put one's hand through it. She wrote that in 1947 she is 37 years old, in reality she was 40 years old, but Frida always claimed to be born in 1910, the year of the Mexican Revolution.

### #114: Sun and Life, 1947

*Oil on Masonite, 40 x 50 cm, Collection of Manuel Perusquia, Galería Arvil México City, Mexico*

In this painting, the life-giving sun is surrounded by plants. This painting also reveals Frida's sadness over her infertility as shown by the weeping sun and fetus.

**#115: Self-portrait, 1948**

*Oil on Masonite, 50 x 39,5 cm, Collection of Dr. Samuel Fastlicht, Mexico City, Mexico*

This is Frida's second self-portrait in which she appears wearing the traditional Tehuana headdress. In this portrait, the lace ruff closes off space and makes her look trapped. Her signature slight moustache makes her look more obviously masculine. The years of pain have taken their toll. This is shown by three tears glistening down her cheeks like the tears of the Madonna of Sorrows.

This painting was commissioned by Frida's dentist and personal friend, Dr. Samuel Fastlicht. In a letter to Dr. Fastlicht in January 1948, Frida apologizes for taking so long to complete the painting, due to her poor physical condition. She writes, "This whole mood is naturally reflected in my self-portrait," an obvious reference to the tears in her eyes. She continues by saying, "Perhaps you won't like it at all...I do like it, because it is the exact expression of my emotions..." Dr. Fastlicht kept this portrait in his bedroom.

**#116: Diego and I, 1949**

*Oil on canvas, mounted on Masonite, 29,5 x 22,4 cm, Collection of Mary Anne Martin Fine Arts, New York, USA*

Frida painted this self-portrait during the period when her husband, Diego Rivera, was having a notorious affair with her best friend, the film star Maria Felix, a relationship which provoked a public scandal. Diego asked Frida for a divorce to marry Maria Felix. Frida looks desperate, her long hair wrapped around her neck suggesting, once again, that she feels strangled by the situation. As in many of her other self-portraits, her hair became the vehicle through which she expresses her emotional anguish. Frida's obsession with Diego is symbolised by the small bust of him on her forehead.

**#117: The Love Embrace of the Universe, the Earth (Mexico), Myself, Diego and Señor Xólotl, 1949**

*Oil on canvas, 70 x 60,5 cm, Collection, Jacques and Natasha Gelman, Mexico City, Mexico*

The subject of this painting contains many elements derived from ancient Mexican mythology. Frida is the center of the painting, her face is, in the perspective, also the face of the hearth and of the universe.

She looks right at us, her shoulders are straight and her hair down. She holds her husband Diego like a baby, suggesting that Diego, like a baby, has no responsibility. Like a baby, he does not know what he does, all is forgiven. Although Frida is the nurturing figure, Diego has the third eye

of wisdom on his forehead, Frida was always very respectful of Diego's artistic and political beliefs. Embracing the human couple is the Aztec Earth Mother, *Cituacoatl*, made from clay and rock.

Roots grow from the plants, finally giving a sense of stability, contrary to early paintings where Frida Kahlo painted herself floating or with her feet between water and the shore.

**#118: Portrait of Frida's Family, ca. 1950-1954**

*Oil on Masonite, 41 x 59 cm, Frida Kahlo Museum, Mexico City, Mexico*

Frida worked regularly on this family-tree portrait during a long spell in the hospital in 1950 and continued to work on it until her death in 1954.

At the top of the painting are her grandparents and in the center are her parents. In the bottom row center is Frida. To her right are her two older sisters, Matilde and Adriana. On her left is her younger sister, Cristina. The three unfinished people to the left of Cristina are a mystery. The painting, remained unfinished, is now in the Museo Frida Kahlo, and according to the will of Diego Rivera, cannot leave the Museum in Mexico City, Mexico.

**#119: Coconuts, 1951**

*Oil on wood, 25,4 x 34,6 cm, Collection, Museum of Modern Art, Mexico City, Mexico*

In the last years of Frida's life she painted mostly small scale still-life paintings. At this point in her life, Frida relied heavily on prescription medications to ease her pain. Sometimes mixed with alcohol, they began to affect her ability to paint with the precision and detail for which she was known.

In this still-life the humanized coconut is weeping. The quality, detail and composition of this painting is somewhat diminished. The colors are subdued.

**#120: Portrait of My Father, 1951**

*Oil on Masonite, 60,5 x 46,5 cm, Frida Kahlo Museum, Mexico City, Mexico*

Frida was very close to her father, a professional photographer and an amateur painter. He taught her how to retouch and color the sepia-toned photos of the early 1900s. By using brownish tones in this portrait, Frida may be recalling the early sepia-toned photographs her father use to take.

This portrait was painted 10 years after his death but Frida portrays her father as a young man, very similar to how he appeared in his wedding photograph of 1898.

The dedication on the scroll at the bottom reads, "I painted my father, Wilhelm Kahlo, of Hungarian-German origin, artist-photographer by profession, of generous character, intelligent and fine, valiant because he suffered for 60 years with epilepsy, but never gave up working and fought against Hitler, with adoration. His daughter Frida Kahlo."

This dedication is the source of many misunderstandings about the real origins of Wilhelm Kahlo, who was 100% of German descent; also he did not fight against Hitler, as he immigrated to Mexico in 1890 and died in Mexico in 1941. He never returned to Germany and was not involved in politics.

#### #121: Self-portrait with the Portrait of Doctor Farill, 1951

*Oil on Masonite, 41,5 x 50 cm, Gallery Arvil, Mexico City, Mexico*

This painting is a portrait of Frida with her surgeon Dr. Juan Farill. In 1951 Dr. Farill performed seven operations on Frida's spine. She remained in the hospital in Mexico City for nine months. In November of that year Frida was finally well enough to paint. Confined to a wheelchair, she painted using her heart as a palette—maybe her way of saying this painting is from her heart.

Contrary to one early paintings of 1931 where Diego is portrayed as the artist, with the palette, and she is the little young pretty wife at his side, now Frida paints herself as the artist. In reality she never painted a full portrait of Dr. Farill.



#### #816: Velvet Dress

This original Tehuana dress in black and violet velvet features hand-embroidered flowers with wool and silk threads.

It dates from approximately 1970 in Juchitan, Mexico

#### #122: Still-life, 1951

*Oil on canvas mounted on Masonite, 28,2 x 36 cm, Private Collection of Dr. Samuel Fastlicht*

This is one of two still-life paintings that Frida painted for her dentist and personal friend Dr. Samuel Fastlicht. Both paintings were in payment for some dental work that Fastlicht had performed on Frida.

The inscription on the banderole reads: "I belong to Samuel Fastlicht. I was painted with great affection by Frida Kahlo in 1951. Coyaocán. It is left to our imagination to interpret who the subject is of the inscription "I": is the painting of Frida?"

#### #123: Still-life with Parrot and Flag, 1951

*Oil on Masonite, 28 x 40 cm, Private Collection of Diaz Ardaz, Mexico City, Mexico*

This is another example of a beautifully executed still-life. The composition is full, the detail exquisite and the colors vibrant. This is one of Kahlo's last paintings in which she was still able to paint in the intricate, detailed manner for which she was known. Soon after, the use of prescription pain medications, sometimes mixed with alcohol, robbed her of her masterful talent.

#### #124: Still-life with Parrot and Fruit, 1951

*Oil on canvas, 25,4 x 29,7 cm, Harry Ransom Humanities, Research Center Art Collection, The University of Texas, Austin, Texas, USA*

This is another of Frida's still-lives produced in the last years of her life. In this painting the colors are very vivid and the detail precise.

#### #125: The Circle, ca. 1950

*Oil on metal plate, round, 15 cm diameter, Museum Dolores Olmedo Patino, Mexico City, Mexico*

By 1950 Frida's health has deteriorated even more. In an entry in her diary Frida draws herself sitting on a pedestal with a missing leg and one hand and head falling to the ground. In this painting, the head and limbs of the figure are missing and the body is disintegrating and melting into the background.

### #126: Weeping Coconuts, ca. 1951

*Oil on Masonite, 23,2 x 30,5 cm, Lent to The Los Angeles County Museum of Art by Bernard and Edith Lewin, Palm Springs, California, USA*

In the last years of Frida's life she painted mostly small-scale, still-life paintings.

In this still-life, the main focus is a weeping coconut. She includes a Mexican flag with the legend "Painted with all my love, Frida Kahlo," which may be an indication that the painting was intended for someone special.

### #127: Congress of Peoples for Peace, 1952

*Oil and tempera on canvas, 19,1 x 25,1 cm, Location is unknown*

Near the end of her life, Frida painted from her canopy bed. As a result of all the heavy pain-killers and other medications, the quality of her art suffered. Here we miss the precise brush strokes and detail that she used to produce. In 1952, the people of Vienna celebrated the "Congress of the peoples for peace" and Mexican artists, including Frida, created works in homage to the Congress. As with other paintings, Frida depicted a background of night and day, a perpetual battle between light and dark in the Aztec culture. In the middle of both sits the peace dove as a symbol of peace and hope.

### #129: Still-life, 1952

*Oil on canvas mounted on wood, 25,8 x 44 cm, Private Collection, Dr. Samuel Fastlicht*

This is one of two still-life paintings that Frida painted for her dentist and personal friend Dr. Samuel Fastlicht. Both paintings were in payment for some dental work that Fastlicht had performed on Frida. The inscription on the banderole reads: "For Samuel Fastlicht, painted with all my love, Frida Kahlo. In the city of Puebla, 1952."

### #130: Fruit of Life, 1953

*Oil on Masonite, 47 x 62 cm, Collection of Raquel M. de Espinosa Ulloa, Mexico City, Mexico*

In the early 1950s and in her last days, Frida painted chiefly still-lives. These paintings usually show the fruits from her garden or the local market which she would see from her canopy bed.

### #131: Still-life with Watermelons, 1953

*Oil on Masonite, 39 x 59 cm, Museum of Modern Art, Mexico City, Mexico*

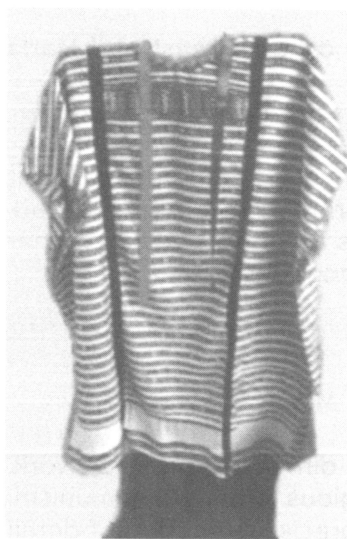
Frida painted these still-life works during periods of pain. She was, for the most part, confined to her bed, very sick and heavily medicated.

### #132: The Brick Ovens, 1954

*Oil and earth on Masonite, 39 x 59,5 cm, Frida Kahlo Museum, Mexico City, Mexico*

This is a very atypical Kahlo painting. Here, she paints herself beside a burning brick oven, perhaps a symbol of the crematorium oven that would one day soon consume her own body. This painting lacks the quality and detail for which Frida was known. Frida is not even recognizable, she said she never finished the painting. She put it aside to continue to work on another commissioned work in which Frida's face appears in the center of a large sunflower. When it was nearly completed, she destroyed it saying that the painting portrayed her with an energy and vitality that she no longer possessed

### #806 Ethnic Dress



This hand-woven Huipil from the Triquis people is paired with a red skirt similar to what Frida wore in the accompanying photo taken in 1950. The blouses of the Triquis women are very long. The women weave them very loose so that they fall into harmonious folds from the shoulders to the elbows. They are made of three sections of white cotton, with horizontal bands of 1 to 5 cm wide, woven back and forth with red and purple yarn. The front and the back have a wide band with zigzag patterns. Some bands are framed by a red stripe. The three sections are joined by a black ribbon. The neckline is cut round and edged with two strips of contrasting colors: the orange and green satin ribbons fall all along the back of the Huipil. Wealthy women often wore two or more Huipiles at parties, one over the other. Frida often did this and combined various styles to create her own look, made of dresses, ethnic materials and jewelry.

The Triquis are indigenous people from the north-west region of Oaxaca; they live high in the mountains, roughly a seven-hour journey from Oaxaca.

### **#133: Marxism Will Give Health to the Sick, ca. 1954**

*Oil on Masonite, 76 x 61 cm, Frida Kahlo Museum, Mexico City, Mexico*

In this painting, the artist embraces the utopian belief that political convictions can free her, and with her, the whole of mankind is freed from pain and suffering. Wearing her leather corset, she appears one last time against a divided background, one half representing the peaceful part of the earth, the other the part threatened with destruction. Meanwhile, the sick artist is undergoing a miraculous cure. She is gently supported by huge hands, symbols of Marxism, one of them bearing the eye of wisdom, allowing her to cast off her crutches. "For the first time, I am not crying anymore," she said of this painting. Her increasingly strong medication and constant pain may be the reason for the looser, hastier, almost careless brushwork, thick application of paint and less precise execution of detail.

This painting can be seen in the Frida Kahlo Museum but it cannot leave the Museum in Mexico City, as determined by Diego Rivera's last will.

### **#134: Self-portrait with a Portrait of Diego on the Breast and Maria Between the Eyebrows, 1953-1954**

*Oil on Masonite, 61 x 41 cm, Location is unknown*

In this self-portrait, Frida paints herself as a young woman, a portrait of Diego on her breast, and the actress Maria Felix on her forehead, Maria Felix was one of Diego's love interests around 1948. One of her pet dogs is also depicted with a protective and tender attitude.

### **#135: Self-portrait with Stalin, 1954**

*Oil on Masonite, 59 x 39 cm, Frida Kahlo Museum, Mexico City, Mexico*

In her last days, Frida introduced a political dimension into her work. In this painting Frida reveals her almost religious faith in Communism. As in other paintings from this period, the precise execution of detail is lost to the powerful pain-killers Frida was taking at the time. She painted it in 1954, one year after Stalin's death. This painting can be seen in the Frida Kahlo Museum but it cannot leave the Museum in Mexico City, as determined by Diego Rivera's last will.

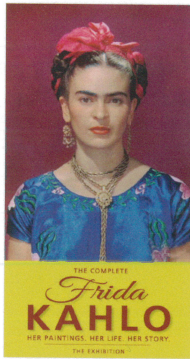
### **#137: Viva la Vida, Watermelons, 1954**

*Oil on Masonite, 59,5 x 50,8 cm, Frida Kahlo Museum, Mexico City, Mexico*

Eight days before she died, Frida dipped her brush into the red paint to inscribe her name and "Coyoacán 1954 Mexico" on the foremost slice. Then, in large capital letters, she wrote the motto whose force marks both her art and her legendary life: "VIVA LA VIDA" she wrote: "long live life."

On July 13, 1954, at the age of 47, Frida passed away. Her last diary entry reads: "I hope the exit is joyful...and I hope never to return - Frida." This painting can be seen in the Frida Kahlo Museum but it cannot leave the Museum in Mexico City, as determined by Diego Rivera's last will.





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