

# THE WORLD OF FRIDA

## Exhibition Guide

Organized by:



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## Curatorial Statement

*The World of Frida* celebrates the culture, style, and persona of visionary Mexican painter, Frida Kahlo (1907-1954), an artist who continues to inspire with her story of love, loss and incredible bravery.

Celebrated globally today as an iconic, renegade artist and outspoken feminist, Frida Kahlo's life began perilously. Stricken with polio as a child, and later tragically injured in a bus accident at age 18 that left her permanently injured, Kahlo was subjected to an enormous amount of pain and turmoil early in her life. While recovering from the bus accident Kahlo returned to her childhood hobby – painting. Soothed by the solace of art making, it was during this period that Kahlo decided to become an artist.

In 1927, Kahlo became politically active, joined the Mexican Communist Party and met the famous Mexican muralist, Diego Rivera. The two married a year later in 1928. Kahlo spent the 1920's and 1930's traveling the U.S. and Mexico with Rivera while he worked on commissions, still continuing to create work herself, but undoubtedly in his professional shadow. Their marriage was tumultuous into the 1930's and they divorced in 1939. Kahlo continued to paint, and eventually had her first solo show in Mexico in 1953, shortly before her death in 1954. Following her death, Kahlo remained largely unrecognized until the late 1970s when art historians and political activists rediscovered her work. By the late 1990s, her work was considered a significant contribution to art history, and she became an icon to many – including the Chicano, feminist, and LGBTQ movements.

While her life was short-lived—she died at age 47—her story continues to inspire artists of the 21<sup>st</sup> century. The 95 artists featured in *The World of Frida* have reinterpreted many aspects of Frida's life – from honoring her self-portraits, to depicting her love affair with Diego Rivera, to recognizing her emotional, physical, professional and societal struggles. The artists in this show hail from around the world and work in many forms of media including painting, photography, textile and sculpture.

Kahlo's audaciously charming and carefully crafted persona was also a source of inspiration for many artists in this exhibition. Frida passionately embraced indigenous Mexican traditions, and adorned herself with ornate jewelry, flowers, textures and bright colors – often dressing in folk attire, or occasionally in drag. She flipped ideas about modern female life on its head well before the feminist movement, and is today emulated by many – you will see several examples of this throughout the exhibition.

Frida Kahlo summoned a stalwart and heroic strength to push forward through her life, which is why I believe she continues to resonate today. She has become a beacon for those who have also struggled, and her alluring biographical artwork not only serves as artistic inspiration, but as visual interpretation of strength and bravery. Her introspective paintings, exquisite and brutally honest, are a visual witness to the way she lived and loved life. And her iconic self-portraits —the selfie of the early twentieth century—has an undeniable, intrinsic power over its viewers as her gaze continues to captures the fascination of many.

***The World of Frida*** reflects Frida Kahlo's passion and pluck, and demonstrates the power, scope and weight of her work. The exhibition is a remarkable tribute to an artist who continues to influence millions by the simple fact that she was always remained true to herself.

*Viva la Vida Frida!*

—Carrie Lederer, Curator of Exhibitions and Programs



Walnut Creek, California

***The World of Frida*** will travel nationally into 2023. For a full list of participating artists and venues visit: <http://www.bedfordgallery.org/exhibitions/traveling>

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## Artist Statements

**Cheryl Abraham, Wauna, WA**

***She is Bountiful, 2018, acrylic on wood, 14 x 11 x 6 inches***

*She is Bountiful* depicts aspects of the Goddess, her seasons, her elements, life and death, apparent oppositions, and earthly pleasures. This piece was painted in tribute to Frida Kahlo.

Cheryl Abraham is a self-taught artist and primarily works with acrylics on wood, canvas, and board.

**Adela Antoinette, Tucson, AZ**

***F Kahlo, 2014, theatrical makeup, acrylic on canvas paper, digital collage print, 22 x 18 inches***

As a face and body painter and fine arts student at the time of this project, Adela Antoinette wanted to combine her knowledge and skills that she had accumulated over the years into a one yearlong project. Each month she would choose a historic artist's self-portrait or portrait to paint on herself, replicating the image using theater make-up and props. The artists she depicted range in diversity, gender, style and culture.

Adela states, "I have recreated my own *Frida with Cropped Hair*. Frida Kahlo cut her hair of about a month after her divorce from Diego Rivera and painted the self-portrait shortly after. This piece was by far my favorite and most difficult to produce. The emotional connection was somewhat a surprise to me. The feeling of heartbreak has been extra potent - the feeling of not being wanted anymore by someone you have been in love with. There are a lot of feelings and emotions that art explores."

**ARTNWORDZ (Micha Kuechenhoff and Grant Rosen), Long Beach, CA**

***Frida Rose Gallery Book, 2018, mixed media, 33.25 x 27 inches***

ARTNWORDZ consists of the artist duo, Grant Rosen and Micha Kuechenhoff. Micha, originally from Berlin, a lover of art and always practicing it, started as a mapmaker responsible for joining West Berlin with the former East Berlin. She was also celebrity jewelry designer and brings her design skills and attention to detail to the artwork.

Grant, originally from Las Angeles, California, is a professional Broadway dancer, singer, actor and photographer. In addition, he also happens to be a lover of words, commonly known as a *logophile*, which comes to great use when creating their artwork.

The couple brings their balance and sensibilities together to create their unique designs, and their art is featured in galleries, hotels, design spaces, private collections and art books throughout the US and internationally.

**Kim Bagwill, Joshua Tree, CA**

***Young Frida, 2018, oil on panel, 25.5 x 25.5 inches***

Kim Bagwill collects vintage photographs found at flea markets and thrift stores, as well as old family photo albums to use as source material for her current paintings. She takes black and white photos and adds her own colors—getting to select the background, clothing, hair and eye color to convey a certain mood.

Kim was drawn to Frida as a child, and Kahlo's intensity was apparent even at a young age. With *Young Frida*, she selected a rich deep red color for her dress, and then contrasted it with her dark beauty and light background.

**Monica Balmelli, Diamond Bar, CA**

***Frida Kahlo Shrine Box Day of the Dead, 2016, mixed media, 16 x 9 x 3 inches***

Monica Balmelli's art is deeply influenced by the British 1900's Arts and Crafts movement, Feminism, and environmental justice. These concepts have steadily influenced her work as a source of inspiration, which can be observed in her piece, *Frida Kahlo Shrine Box Day of the Dead*. Inspired by this pre-colonization folk commemoration, she assembled a reused a decorative box to honor the extraordinary life of Mexican artist Frida Kahlo.

**Charles Barth, Cedar Rapids, IA**

***The Wounded, 1993, intaglio, 31 x 24 x 1 inches***

Charles Barth's *The Wounded* includes images of the wounded and suffering which are often found in Mexican art. Frida Kahlo depicted herself as an arrow-pierced deer due to her fragile health and her sympathy for the vulnerability of animals, as well as the Mexican people. Images of St. Sebastian, who was martyred by arrows, can be found in Mexican churches. Also included is a dying centaur, which are often found in wood carvings by Oaxacan artists. All the while, a devil lurks in the background.

**Kaethe Bealer, Emeryville, CA**

***Animal Spirits, 2019, giclee, 20 x 16 inches***

Kaethe Bealer's painting was inspired by Frida Kahlo's love of animals. She had many pets including a xoloitzcuintli (a Mexican hairless dogs), parrots, monkeys, cats and a fawn. Some have speculated that Frida felt isolated and depressed and that perhaps her pets gave her solace. Animals are therapeutic and they provide comfort. This painting is based on Kahlo's *Self-Portrait with Thorn Necklace and Hummingbird* painted in 1940. Instead of having Frida as the central figure, Bealer chose to use an image of a fawn to represent her.

**Mandy Behrens, Berkeley, CA**

***Adorned Boot*, 2018, acrylic on canvas, annealed wire and jingle bells, 20.5 x 20.5 x 1.75 inches**

Inspiration for Mandy Behrens' piece, *Adorned Boot*, came from *Frida* by Ishiuchi, a collection of riveting, intimate photographs of Frida's personal belongings, wardrobe, and medical apparatus hidden from the public for fifty years following her death and photographed by the highly acclaimed Japanese photographer, Ishiuchi Miyako. The image that captivated Behrens the most was that of Frida's brilliant-red leather boot and cuff with prosthetic leg. This literal extension of Frida stands majestic in spite of the disability it represents. The longer Behrens studied the photograph the stronger her connection to Frida became, and the more she felt compelled to elevate the importance Frida placed on costume and color as a means to shape her narrative; fighting valiantly to not let her disability define her. Behrens used wire to capture the firmness of Frida's convictions and the physicality of the elements. She imagined herself marching alongside Frida as she shaped varying thickness of wire into lace openings, leather ties, contours of the raised heel, and the Chinese embroidered silk applique. Behrens also attached two tiny jingle bells, just as Frida did, to announce her arrival on walkabouts. The depicted boot is also paired with a ribbon of soft canvas color swatches: the warm browns of the leather cuff, the pale fleshy colors of the prosthesis, the bright red hues of the boot, the brownish black of the sole, and the vivid threads of the Chinese crane and dragon embroidered silk applique.

**Anita Beshirs, San Francisco, CA**

***Her Favorite Dogs*, 2015, acrylic on canvas, 21.5 x 21.5 inches**

The connection between Frida and Diego, brought together by art and bound together by their intense passion for life and each other, was on some levels an unbreakable bond. But Diego's repeated infidelities were a source of great pain for Frida. Despite their love for one another, Diego could not remain faithful.

Anita Beshirs' piece, *Her Favorite Dogs*, is an homage to Frida's surrealist style, but represented in the tradition of Dia de los Muertos. Connected to her through joined hearts and flowing inspiration, is the body of her beloved dog, Señor Xolotl, with the head of her dog of a husband, Diego. Beshirs imagines that this creature is Frida's perfect companion in her afterlife.

**Claudia Blanco, San Jose, CA**

***8-bit Frida*, 2017, acrylic on canvas, 24 x 18 x 2 inches**

Claudia Blanco set out to re-discover her Mexican roots through creativity. Her work incorporates traditional Mexican textiles, colors, and imagery with a bit of a modern twist to showcase her homeland. *8-bit Frida* is a piece celebrating Frida Kahlo by re-creating one of her many iconic images, in the grid style of artist, Chuck Close. Blanco wanted the pixelated image to be visually interesting from afar as well as up close.

**Elisa Bolanos, Lincoln, CA**

***A Pitbull Named Frida*, 2018, acrylic on canvas, 27.5 x 21.5 inches**

A few years ago, Elisa Bolanos adopted a pit-bull pup who had a rough start at life. Neglected, abused, and abandoned, but nevertheless very loving and resilient, the courageous dog naturally earned the name of Frida upon adoption. Although beastly in appearance, Frida the pit-bull, has a natural strength

and beauty, as did Frida Kahlo, and Bolanos felt compelled to paint a portrait of her lovely dog in the style of Kahlo.

**Kerstin Bruchhäuser, Humburg, Germany**

***Larger than Life (Frida Kahlo)*, 2018, applique and embroidery with cotton, linen, leather and silk thread on cotton gauze, 105 x 65 inches**

Kerstin Bruchhäuser enjoys works in textiles for its tactility, suppleness and strength. The textiles' willingness to be transformed makes it a perfect medium for exploring and celebrating the role of women in society. Bruchhäuser often uses antique pieces of dowry – meaning old-fashioned and almost out-of-date domestic textile objects like table cloths or handkerchiefs to show that things change.

Bruchhäuser's sewn portrait *Larger than Life (Frida Kahlo)* is inspired by Toni Frissell's photograph for American Vogue in 1937. She transferred the image of Frida Kahlo onto textile materials - cotton and silk, leather and linen – the materials of the wardrobe Kahlo had used to hide her medical equipment and disabilities, especially her legs and feet, which caused her so much pain. After the amputation of half of her right leg in 1953, Kahlo wrote in her diary "Feet, why do I need them if I have wings to fly?" (Martha Zamora *Frida Kahlo: the Brush of Anguish*, 1990).

Bruchhäuser's large-scale portrait depicts Frida Kahlo is ascending, leaving behind her physical troubles, floating on thin white gauze – a textile material with a well-known medical context. Kahlo also liked to be seen in vibrant colors so she could not be overlooked. She is shown raising the scarf like a flag or a banner – both symbols for life. Frida Kahlo loved life passionately even in the face of suffering, and so here she is, years after her death, like a breeze of air, reminding us of her iconic life and work that still is important and relevant.

**Jamie Burnside, Santa Monica, CA**

***Defiant Deer*, 2018, acrylic on canvas, 31.5 x 16.5 x 2 inches**

Jamie Burnside gave a lot of thought to what makes Frida Kahlo an icon, whose work and short time on earth still inspires and resonates with so many today. Burnside wanted to show her as a tough, defiant survivor while playing with her themes of surrealism and identity. Kahlo is often a victim of pain and death in her self-portraits. Burnside chose to flip that idea on its head, and represent her as an obstinate warrior.

**Joyce Byrum, Benicia, CA**

***Frida & Diego*, 2018, white stoneware sculpture clay, dimensions variable**

*The Elephant & the Dove*, 2019, white stoneware sculpture clay, dimensions variable

Upon visiting Mexico City in 1972, Joyce Byrum recalls vividly falling in love with the culture, the clothes, and the bright, primary colors of Mexico, and hearing about an important artist named Frida Kahlo. It was not until much later, when Byrum became a clay artist, that she revisited this interest and knew she wanted to pay tribute to Kahlo. Frida has been such an incredible inspiration to Byrum, her early physical disabilities, polio and a serious streetcar accident, which altered her entire life dramatically. Yet despite her tragedies, she went on to become an icon of female creativity, political statement, Mexican patriotism through her wardrobe & activism, and is an inspiration to all women to find their own voice, their natural physical beauty, and to find their own special love of life.

**Alberto Carol, Miami, FL**

***Double Frida, 2001, acrylic on canvas, 24 x 20 inches***

Alberto Carol's painting, *Double Frida*, is part of his *Crossportraits* series, a body of work in which Andy Warhol and Frida Kahlo are repeatedly broken and reconfigured, each one reinterpreted with the other's life and art in mind. In Carol's *Crossportraits*, Warhol and Kahlo become hybrid, surrealist figures. *Double Frida* is one portrait inside the other. A sensuous, colorful, self-possessed Frida stares back at the viewer, while a second Frida lays peering upward, representing the years she spent ill and in bed. She is both glamorous, but also suffering.

**Denise Carson, Savannah, GA**

***I'm just as strange as you, 2018, oil on canvas, 37 x 37 x 3 inches***

Denise Carson's painting, *I'm just as strange as you*, refers to the idea of loneliness a child may feel in the world. As an only child, Carson deeply identifies with this feeling. The painting was inspired by a 1919 photo of Frida as a child, and is painted in the style that Frida would possibly paint herself as a child, and includes a the following quote by Kahlo, which is often attributed to Kahlo but is unverified, "Yo solía pensar que era la persona más extraña en el mundo, pero luego pensé, hay mucha gente así en el mundo, tiene que haber alguien como yo, que se sienta bizarra y dañada de la misma forma en que yo me siento. Me la imagino, e imagino que ella también debe estar por ahí pensando en mí. Bueno, yo espero que si tú estás por ahí y lees esto sepas que, sí, es verdad, yo estoy aquí, soy tan extraña como tú."

English translation: "I used to think I was the strangest person in the world but then I thought, there are so many people in the world, there must be someone just like me who feels bizarre and flawed in the same ways I do. I would imagine her, and imagine that she must be out there thinking of me too. Well, I hope that if you are out there you read this and know that yes, it's true I'm here, and I'm just as strange as you."

For three decades, Carson has used female iconography to create new narratives that speak to women and girls by addressing their roles in society specific to gender, place and history. For Carson, Frida Kahlo has remained a major source of artistic inspiration.

**Cheryl Chapman, La Pine, OR**

***Frida, Above and Below, 2018, reverse painted fused glass, 12 x 8 x 1 inches***

Frida Kahlo was a complicated woman and artist that found beauty in nature. In Cheryl Chapman's piece, *Frida, Above and Below*, Kahlo's look is severe, but is softened by the beautiful blooms surrounding her. The flowers are symbolic of her physical disability in that while she lost a leg, the flowers she admired were able to bring her joy by spreading their roots far and wide among the rocky soil of life and thus supporting the heavy blooms of love and happiness.

**Mona Cliff, Lawrence, KS**

***Dear Heart, 2018, czech seed beads, felt and thread, 12 x 10 inches***

Mona Cliff's art is fundamentally rooted in her native heritage. Using traditional native techniques, Cliff's beaded embroidery explores native identity, customs, and how traditions of the past fit into a contemporary world. Beadwork in native culture is a personal expression of identity and uniqueness,

and is often worn by native women on their traditional regalia. Cliff is also inspired by the idea of “how the sum of one creates the whole”, which can be found in beadwork. For Cliff, it was only natural to bead an image of Frida Kahlo, symbolizing their shared love for their own culture and heritage.

**Lisa Congdon, Portland, OR**

***Frida's Nail Polish, Perfume & Toothbrush, 2018, acrylic on wood, 6 x 6 x 1.5 inches each***

Lisa Congdon has always been obsessed with the hidden wardrobe of Frida Kahlo. After Kahlo died, her husband Diego Rivera sealed her belongings in the bathroom of their Mexico City home. He requested that they be kept hidden until 15 years after his death. He passed away in 1957, but the items remained packed away for 50 years. It was not until 2004 that the Frida Kahlo Museum in Mexico decided to catalog them. Photographer Ishiuchi Miyako had the honor of documenting them. Congdon's three paintings are based on three of her photos of Frida's intimate belongings.

**Denise Cortes, Riverside, CA**

***Frida: With Wings to Fly, 2017, acrylic, paper and gold leaf, 12 x 12 x 1.5 inches***

Frida Kahlo has long been Denise Cortes' muse. To Cortes, everything about Kahlo is enchanting: her face, her style, her beauty, her individuality, her rebelliousness, her pain and her ability to create something beautiful amidst her suffering. Cortes enjoys creating new environments for Frida to exist in, since her time on this earthly plane was so short. In her piece, *Frida: With Wings to Fly*, Kahlo is depicted with blue wings in the afterlife. The title of her piece was also inspired by Frida Kahlo's writings. After losing her right leg from the knee down, Kahlo famously wrote in her personal journal, “Pies para qué los quiero si tengo alas pa' volar.” Which translates to: “Feet, what do I need them for if I have wings to fly?”

**Sarah Cuevas, Walnut Creek, CA**

***I thought the earth remembered me, 2018, embroidery, 19 x 20 inches***

With the same composition as a Greek icon, Sarah Cuevas' piece compares Frida Kahlo's life and artwork to the religious traditions that surround saints and Greek iconography. The word “strong” in Greek frames her face (ισχυρός), as well as a beetle and a moth. The nails symbolize her intense battle against her health and her body, and the flower crown that adorns her head is a well-known symbol for her as an artist. This piece honors Kahlo's life and her bravery as an artist, as well as how much of herself that she gave away in her art. Her intense vulnerability and her fearlessness is admirable, and this piece is a way of honoring her actions.

**Sandra De Jaume, Santa Maria del Camí, Majorca, Spain**

***Frida Kahlo with Okinawa Flowers, 2016, acrylic on canvas, 53 x 41 inches***

The enigma inhabits Sandra De Jaume's works, revealing autobiographical fragments that represent a desire for reaffirmation within the world, while claiming the role of women artists and the need to relocate their importance within the history of art. Thus, the intriguing and seductive Frida Kahlo is portrayed by De Jaume as the artistic icon of feminism, a tribute to the artist who transformed her suffering into something divine and splendid.

**Marian De La Torre-Easthope, Walnut Creek, CA**



***Frida's Chair, 2018, oil on canvas, 30 x 28 inches***

To artist Marian De La Torre-Easthope her piece, *Frida's Chair*, is about resilience. De La Torre-Easthope's painting depicts Frida Kahlo's actual wheelchair (which is visible today in Kahlo's home, Casa Azul), and is a reminder that regardless of her pain, Kahlo always continued to work at an easel. However, the room in the painting does not represent Kahlo's home. It is an interior of a room within De La Torre-Easthope's San Francisco Bay Area home – a region where Kahlo was welcomed decades back. This blended image, through time and space, attempts to bring the spirit of Frida to the present, and her chair becomes a visible metaphor for overcoming personal roadblocks. De La Torre-Easthope asks the viewer through her piece: *do you allow obstacles to stop you from pursuing your dreams?* Frida did not.

**Dion Dion, Manchester, MO**

***SunKissedFronD, 2010, oil on canvas, 36 x 36 inches***

Inspired by nature's environmental beauty, design and diversity, artist Dion Dion is often challenged to capture and interpret organic movement and energy. Through mark making, lines, structural layering and blending of exaggerated colors, the results become a newly different and otherworldly interpretation that is both real and imaginary.

**Razan Elbaba, Vienna, VA**

***Razan Kahlo, 2017, photograph, 25 x 19 inches***

*Razan Kahlo* is part of a series of self-portraits by artist, Razan Elbaba wearing a traditional Muslim hijab. The self-portraits are recreations of intelligent, determined, well-known iconic women like Rosie the Riveter, Cleopatra, and Jacqueline Kennedy Onassis, among others. Elbaba chose these women because they embodied fearlessness and strength – traits also found amongst Muslim women. Through her self-portrait series, Elbaba wanted to address misconceptions about her faith and culture as to her, now more than ever, there is a great fear among Muslim women in the United States who choose to wear hijab as they may be subjected to bigotry and violence. By linking herself with an iconic woman, Elbaba is stating that although we might look different, we all possess the same inherent strength and value.

**Carlo Fantin, Oakland, CA**

***Yes Another Frida Kahlo Portrait, 2018, hand-cut paper, 15 x 12 inches***

Carlo Fantin's piece, *Yet Another Frida Kahlo Portrait*, is a humorous commentary on the popularity of Frida Kahlo-themed exhibitions. Fantin's process for this piece involved meticulously hand-cutting images out of many sheets of acid-free paper that were printed with the statement "Yes Another Frida Kahlo Portrait", and then layering them into complex three-dimensional representations of his subject, Frida Kahlo.

**Don and Era Farnsworth, Oakland, CA**

***"Frida" from the Art Notes series, 2016, mixed media on \$1 bill, 7 x 4 inches***

Donald and Era Farnsworth's *Art Notes* series are actual one dollar federal reserve-issued banknotes which the artists have altered in the studio to reflect the figures and concepts they value. Elements from the original bills have been disguised, with new images and text introduced using a specialized acrylic medium, water-based printing, hand-painted details, and 22-karat gold leaf. *Frida* (2016) celebrates its heroine with quotes from Kahlo including: "*Nothing is absolute. Everything changes.*"

**Ruth E. Fox, Portland, OR**

***Coronas de Frida*, 2018, paper, pva, foam core and album board, 12.5 x 28 x 1.5 inches**

Ruth Fox's collage works are inspired by, and seek to capture, the beauty, saturated color and wild spirit of Frida Kahlo's floral headpieces. Fox's piece *Coronas de Frida* was created from images from vintage books and magazines. Continuing with her interest and experimentation with wearable collage (e.g. paper jewelry), these headpieces reflect the desire to adorn ourselves in original, surprising, and joyous new ways. Fox proposes her paper headpieces are just as wearable as their living floral counterparts.

**Francisco Franco, San Francisco, CA**

***Deer Frida's Martyrdom*, 2018, oil on MDO panel, 36 x 46 inches**

Francisco Franco's piece, *Deer Frida's Martyrdom* was inspired by *memento mori* art, artwork that is designed to remind the viewer of their mortality and of the shortness and fragility of human life. In Latin *memento mori* simply means, "Remember you must die." Franco views this piece as a humorous take on the concept of death, depicting a deer with the head of Frida Kahlo, in an attempt to alleviate death-related anxieties.

**Rupert Garcia, Oakland, CA**

***Frida Kahlo*, 0, woodcut print, edition 9/50, 43 x 33 inches**

Leading Chicano artist Rupert Garcia is well known for his striking politically charged silkscreen prints produced in the 1960s and 70s, which he first sold to raise bail money for students arrested in anti-Vietnam war protests. In his 2002 edition *Frida*, Garcia reimagines the design of a 1975 silkscreen portrait of the iconic Mexican painter, this time using the labor-intensive, hand-carved reduction woodcut process. Garcia's *Frida* was cut and printed in six colors at Magnolia Editions in Oakland, CA.

**Patti Goldstein, Oakland, CA**

***Frida Doll*, 2017, mixed media, 27 x 18.5 x 4 inches**

Patti Goldstein's *Frida Doll* came to life in small sections. Using a Raggedy Anne doll that she found in a thrift store, Goldstein initially decided to embroider Frida Kahlo's face on a patch, which was then applied over Raggedy Anne's face. Goldstein chose the image of Kahlo because she has always admired Frida's work, and how she used her pain to tell her story. Goldstein thought that perhaps she could use her doll to also tell Frida's story, and began to closely study Frida's paintings. She furthered her process by printing out parts of Kahlo's painting, *Henry Ford Hospital* (1932) onto cloth and sewed the pieces of Kahlo's miscarriage onto the torso of the doll with blood veins coursing into the doll's heart and down its arms to small photos of Diego Rivera. A heart palette and brushes were also sewn on to her hands.

On the doll's backside, there is the photo of Kahlo's painting, *Broken Column* (1944) which has always touched Goldstein as she too had fused rods in her back to correct her scoliosis, as well as a plaster body cast. Goldstein also added an image of Kahlo's oil painting, *Girl with a Death Mask (she plays alone)* (1938), on the back of the doll's head as it refers to everything always being about life or death. The completed *Frida Doll* was installed in a large embroidery hoop so all sides are visible to the viewer.

**Betsy Gorman, Valatie, NY**

***Frida with Flower Crown; Girl with Death Mask; Self Portrait with Loose Hair, 2018, mixed media collages, variable dimensions***

Betsy Gorman's mixed media interpretations of Frida Kahlo includes oil based paints, vintage, handmade and fine art papers, original photography, gold leaf and a printed reproduction of the original black and white photographs. For Gorman, her work evokes the irreverent and irrepressible spirit of Frida Kahlo. The cacophony of intensely colored flowers and foliage combined with intricate detailing pay homage to the larger than life artist and woman that Frida Kahlo was. The vivid botanical crown and bold palate reminds the viewer of Kahlo's great strength and substance. The Frida Kahlo that speaks to Gorman is wildly human, extremely accessible, unmistakably flawed, intensely passionate, true to herself and fragile and forceful at once. As Gorman states, "Frida is me, Frida is you."

**Debra Grall, Baraboo, WI**

***Pies, para que los quiero si tengo alas para volar, 2018, mixed media, beads, ultra suede, porcelain and metal, 16 x 11 inches***

As a former instructor of life drawing at Northern Illinois University the figure has always held considerable significance in Debra Grall's work. In Grall's intricately beaded necklace piece, *Pies, para que los quiero si tengo alas para volar*, the viewer may relate to Frida Kahlo on an intimate level through the thought of possibility wearing Kahlo's image, and thus "carrying" her close to their heart. She is shown surrounded by wings symbolizing her transcendence beyond personal pain. As Grall states, she inspires us all to use our "wings."

**Amandalynn Grazier, San Francisco, CA**

***Mother Frida, 2018, acrylic and charcoal on canvas, 50 x 37 inches***

Amandalynn Grazier's *Mother Frida* is a dedication to the powerful spirit, icon, and inspiration that was, and still is, Frida Kahlo. Kahlo lived a difficult and painful life but shared her true spirit through her art and love toward nature and animals. Her image is a symbol of feminine strength and inspiration, and it is Grazier's hope that the world takes a cue from Frida Kahlo's freedom of expression and giving spirit. As Grazier states, "we all struggle with this crazy life, let us express ourselves creatively, and give back to the world that made us." *Mother Frida* is Grazier's gift – to Frida, to society, to herself.

**Simone Guimaraes, San Francisco, CA**

***Feet what do I need them for if I have wings to fly, 2018, mixed media and acrylic on birch wood panel, 12 x 12 inches***

Simone Guimaraes' piece, *Feet what do I need them for if I have wings to fly*, is a spiritual embrace of women who are like Frida Kahlo (particularly Latinas), and it represents their strength to overcome their personal obstacles to pursue anything they wish. The wings behind Frida represent empowerment and the innate connection between humans and the Divine.

**Don Hall, Turlock, CA**

***Self-Portrait with Frida, 2017, acrylic on canvas, 46 x 56 inches***

Don Hall's *Self-Portrait with Frida* is part of a self-portrait series, inspired by the thought that his work may never be exhibited in art museums. Initially, Hall was going to create a series of himself looking at

famous artworks in art museums. Upon further contemplation, Hall decided to take this idea further by inserting himself directly into the artwork. A mix of humor and melancholy exudes in Hall's self-portraits, but fortunately, his work may now be found in art museums – case in point: *The World of Frida* national tour. Hall and Kahlo share an uncanny shared sense of determination and resiliency, and both serve as inspirations to artists today.

**Catherine Hicks, Marble Falls, TX**

***Diego's Chica, a portrait of Frida, 2014, silk and metallic crewel embroidery and stump work, 12 x 9 inches***

Artist, Catherine Hicks is deeply inspired by Frida Kahlo's complex body of work she left behind, and by the way she created that work in response to the tumult of her life. When faced with physical and emotional obstacles, Frida Kahlo did not shrink, but instead attacked her problems with her paintbrush. Like Kahlo, Hicks use a needle as her weapon, drawing it with the same passion and fight that she imagines Frida may have felt. The resulting art is no more than a byproduct of the creative life's victory over sorrow.

**Christine Aria Hostetler, Tulso, OK**

***Frida Kahlo Braids No. 2 & 3 and Frida Kahlo Smoking, 2018, watercolor on Arches scrap, glass cloche, variable dimensions***

For an artist best known for depicting herself, the additional insight into her personhood that photos of Frida Kahlo provide us is fascinating to Christine Aria Hostetler. Her three paintings in *The World of Frida* exhibition are based on a 1937 series of candid photos of Kahlo made by her New York art dealer, Julien Levy. Calm, half-nude, hair down, she levels her gaze at the viewer, or turns to smoke a cigarette. We do not see her posing as her usual carefully constructed self, but instead Kahlo reveals herself to be naturally at ease and even casual in front of the camera lens, perhaps even more so than on her own canvasses. Part of a series called *Women in Rolls*, the curled design of these paintings subverts the viewer's ability to "see" or to perceive the artist at once, in her entirety, reflecting on the subjects' multifaceted, complex nature.

**Yan Inlow, Alameda, CA**

***Frida with birds, 2016, embroidery, 26 x 22 inches***

Several years ago, Yan Inlow had a chance to see a Frida Kahlo retrospective at the San Francisco Museum of Art. Inlow was touched by Kahlo's dedication to art - her obsession with art. As an accomplished needlepoint artist who is well trained in Kimono embroidery, Inlow only saw it fitting that this feeling of *obsession* was expressed through embroidery. Inlow starts with a painting an image on a silk backing, and then overlays the image with dense silk stitching, using various colors to create perfect shading.

**Jeni Jenkins, Cincinnati, OH**

***Little by Little, 2018, four color serigraph, 26 x 26 inches***

Jeni Jenkins considers herself a social justice advocate: one who fights for the downtrodden. As a printmaker, she uses her abilities to design work that addresses inclusion, equity and empowerment that surround race, class, sexuality, and gender issues. Naturally, for Jenkins, she shares a kinship with Frida Kahlo whose values and ideas were similar. Kahlo too demanded her own freedoms and respect.

Jenkins hopes her piece, *Little by Little*, invokes the spirit of Kahlo, her love of nature, and her struggles to continue against all odds.

**Barbara Johansen Newman, Needham, MA**

***All This Madness*, 2018, acrylic on wood, 43 x 37 x 5 inches**

To Barbara Johansen Newman, the life of Frida Kahlo is infinitely inspiring. Her spirit to live and love and create art – a spirit that would not yield to her physical challenges or the torments of pain – is a reminder to each of us to seize every moment, immerse ourselves in our artwork, and embrace our passions. Artist and husband, Diego Rivera was Frida’s passion, as well as her obsession. In Johansen Newman’s piece *All This Madness*, the portrait of Diego on her forehead is a nod to her self-portrait, *Diego On My Mind*. The title of Johansen Newman’s piece was inspired by a letter in Kahlo’s journal written to Diego:

*To feel myself trapped, with no fear  
of blood, outside time and magic,  
within your own fear,  
and your anguish, and  
within the very beating of your heart.  
All this madness, if I asked it of you,  
I know, in your silence, there would be,  
only confusion.  
I ask you for violence, in the nonsense,  
And you, you give me grace, your light and your warmth.*

Johansen Newman’s piece depicts only Kahlo’s eyes because they reflect the intensity of her spirit for life. Her iconic gaze was direct and fearless, always focused on the viewer but also piercing everyone and everything in her presence.

**Johnny Karwan, San Francisco, CA**

***Naturaleza*, 2016, acrylic on paper, 21 x 17 inches**

Johnny Karwan’s piece, *Naturaleza*, reflects the feeling of exotic abundance in the form of a tropical still life. The vibrant color palette reminds the viewer of the bright and beautiful Mexico, the home of equally exquisite Frida Kahlo.

**Annie Kevans, London, UK**

***Frida Kahlo*, 2018, oil on wood panel, 20.5 x 16.5 inches**

Known for her portrait series *Women and the History of Art*, Annie Kevans explores ideas of power, manipulation and the role of the individual in inherited belief systems. Kevans looks at alternative histories to create - what she describes as - ‘anti-portraits’ that may or may not be based on real documentation. Having an affinity for the marginalized, Kevans paints figures who are often overlooked, exploited, or objectified within the context of history and/or contemporary culture, and imbues her subjects with tangible humanity, humility and sensuality.

**Carlyn Krall, Schaefferstown, PA**

***Hungry for a Revolution, 2018, acrylic, 26 x 20 inches***

When Carlyn Krall decided to paint Frida Kahlo, she wanted to create a new composition by using lesser-known photos of Kahlo, her home, and her pets as reference. A black and white image of Frida on her patio with her husband, Diego Rivera, and her pet monkey really struck Krall. In the photo, Kahlo sternly looks at the camera. She is relaxed, but still thinking. Thinking of what? The revolution maybe? Krall's painting draws from this photograph in that Kahlo is depicted seated with her monkey, sharing a lime and appearing deep in thought. Krall came to conclusion that the title *Hungry for a Revolution* seemed fitting.

**Irene A. Lawson, Custer, WA**

***Frida in Red, Orange & Yellow, 2019, earthenware, 13 x 13 x 2 inches each***

Ceramicist, Irene Lawson is drawn to vibrant colors, patterns and geometry found in the natural world. The order and symmetry of a geometric pattern has always intrigued Lawson, and the rhythmic application of dots calms and centers her. Her work often features mandalas, crows, ravens, and decorated skulls. Recently, she began to add decals of Frida Kahlo's image to her work as seen in the plates featured in *The World of Frida* exhibition. To Lawson, Frida Kahlo is an inspiration, and she is grateful to have had the opportunity to tour Kahlo's home, Las Casa Azul, near Mexico City. She came away from the experience with a greater understanding of the artist's life and work.

**Lujiang Li, Flushing, NY**

***Frida Kahlo, 2019, woodcut, monotype, screen print, hand embroidery, marker, acrylica, color pencil, 15 x 15 inches***

Lujiang Li discovered Frida Kahlo's self-portraits while taking an art history class her freshman of college. Li conducted further research on Kahlo and was immediately hooked by her paintings. Several years later, when Li had the chance to use her woodcut skills to create artwork, she was inspired to make her own portrait of Frida Kahlo. Li's piece, *Frida Kahlo*, was printed on canvas with four layers of woodcut and three layers of monotype. Li added hand stitching to the print by embroidering details onto the image.

**Emilio López-Menchero, Brussels, Belgium**

***Trying to be Frida, 2005, photograph, 57 x 48 inches***

A protean artist, Emilio López-Menchero is an architect, a painter, a photographer and a performer. For his well-known series *Trying to Be*, the Belgian artist manages to transform himself into a famous artist or celebrity: Van Gogh, Picasso, all four Beatles, and in this instance, Frida Kahlo. Through these references, López-Menchero initiates a process of reflexivity and recreation, mixing the familiar and the unfamiliar, recognition and surprise. To personify Mexican artist Frida Kahlo, he does not choose one of her numerous self-portraits; instead, he uses a photograph by Nickolas Muray, entitled *Frida on White Bench*, taken in 1938, which is both a frontal portrait and a composition. Kahlo often painted portraits of herself because she was the person she knew her best. Similar ideas of identity resonate in both Kahlo and López-Menchero's work. To López-Menchero, "Being an artist is a way of expressing your identity; it's the act of constantly inventing yourself."

**Katie McCann, Berkeley, CA**

***Frida's Red and Frida's Green, 2018, collage, 15 x 12 inches each***

Katie McCann's *Frida's Red* and *Frida's Green* are hand cut 3D collages that depict Frida Kahlo's house and her garden.

*Frida's Red* is about her heart and emotions. It references many of the things that she loved - butterflies, deer and Mexico and it also reveals some of her personal artifacts, like her lipstick, her corset and shoes. The red vines represent the intertwining of her art and life and the spine in the center links her heart to her paintbrush. The color red represents the passion and intensity with which Frida lived her life.

*Frida's Green* is the garden of Frida's mind. The lush vegetation and the menagerie of magical animals, birds and insects surround Frida and envelop her. By lifting the elements off the page, I have also alluded to the Floating Gardens of Mexico City that Frida and Diego often visited.

**Alexis McKeown, Canmore, Alberta, Canada**

***Frida, Bloom and Kiss, 2017, handcut collage and digital illustrations, dimensions variable***

Alexis McKeown's collage work is a lighthearted celebration of femininity, life energy and color. McKeown has always been very inspired by Frida Kahlo's work displayed feminine imagery that was powerful, yet expressed vulnerability. In a response to Kahlo's work, McKeown began creating collage/mixed media work as an attempt to balance out the heavy feelings she has about the struggles women face all over the world. McKeown started with a photographic portrait she made or pulled from a magazine, along with fairly large collection of pieces of other found images also cut out of magazines and books. After McKeown has printed her portrait and has spread out her collage materials, she tries to assemble the collage quite swiftly, going with gut decisions about which found pieces to layer in with my photograph. It is very important to McKeown that the process be spontaneous and full of ease. After the physical collage is finished, she photographs it and bring it into a digital space, where she creates a layer of illustration - again, a very swift and imperfect process - as a finishing touch. This work's purpose is to compel the viewer to slow down, take a second look and to enjoy a lighthearted sense of wonder.

**Elspeth McLean, Pender Island, British Columbia, Canada**

***Hummingbird Kaleidoscope, 2018, acrylic on wood panel, 10 x 10 x 1.5 inches***

Throughout history, the people of Mexico have admired and treasured the hummingbird for its strength of spirit, tenacity, and beauty. In Frida Kahlo's own artwork, we see the hummingbird in her famous painting, *Self-Portrait with Thorn Necklace and Hummingbird*. Its presence in this work, although black and lifeless, has been interpreted as a symbol of hope. More than 50 species of hummingbirds call Mexico home, however Elspeth McLean chose to paint four different hummingbirds united together and feeding from the same abundant blossom. Using symmetry to emit balance, the birds seem to dance as a team and the circle of life continues, and even glows.

**Julia McLeod, Walnut Creek, CA**

***Viva La Vida, 2018, silk quilt, 84 x 44 inches***

The backgrounds of Frida Kahlo's paintings were often rich with vegetation and animal life, loaded with symbolism and suggestion. Julia McLeod drew from this inspiration to create her quilt, *Viva La Vida*. Similar to one of Kahlo's paintings full of symbols, can you spot the monkeys, magnolias, melons and more in McLeod's work? They are hidden within the green, white and red bands of color, which honors the flag of Mexico, Kahlo's beloved country.

**Kalen Meyer, Berkeley, CA**

***Frida's Studio Table: mortar and pestles, glass pallet, book weight, compasses in case, round stone box, arrow, wooden case and Frida's Studio Table: brushes in wood holder, glass bottles, round stone box, 2018, acrylic on canvas, 18 x 18 inches each***

These paintings are of Frida Kahlo's tools, which are displayed in her studio in Mexico City. They are quite ordinary, the same tools that many artists use. Frida Kahlo is legendary, but her tools remind us that she was also human, and allow us to see her hand as an artist, especially the long-dried ink on her Japanese brushes.

**Natasha Millard, Lewisville, TX**

***Viva La Frida, 2018, acrylic, 33 x 22.5 inches***

As a child, Natasha Millard scoured history books and museum walls for strong, independent woman who could serve as her role model. Sadly, she had difficulties finding such sources of inspiration. It wasn't until Millard was in college that she learned of Frida Kahlo, who instantaneously became her muse. Kahlo's story of love, passion, heartache, vibrancy and endurance struck a chord Millard who also suffered similar pain in her own life. Millard began to paint the missing female portraits that are absent from history books and museums walls, and filled her art classroom with her portraits. She now teaches revisionist art history with a feminist bent, stressing the importance of women in a once male dominated industry. To Millard, artists like Kahlo are important for her students to learn about as Frida was not afraid to be "different" and she never gave up even when her body may have wanted to. She pushed boundaries and questioned ideals of beauty and strength, and it is Millard's hope that her painting, *Viva La Frida* inspires viewers to live their best Frida-inspired life.

**Peter Moen, San Jose, CA**

***Frida, 2014, acrylic, 24 x 20 inches***

Artist, Peter Moen is a portrait painter that likes to make emotional statements through paintings. His work often includes natural or abstract elements to create depth and curiosity. His painting, *Frida*, is a portrait of Frida Kahlo when she was young woman. While she is not dressed in the vibrant attire she is well known for (rather she is shown wearing a simple dress), her piercing gaze remains true and undeniable. For Moen, expression and emotion in a portrait convey meaning to the viewer better than anything else depicted. The bones of the face and the exterior muscles can tell a story. People are very accustomed to seeing and analyzing expressions instantaneously every day, which is a unique human experience shared across the globe. For Moen, he hopes the expressions conveyed in his portraits spark an emotional reaction from his viewers.

**Crystal Moody, Springfield, MO**

***Gleefully Dabbles, 2018, acrylic on wood panel, 24 x 36 x 1.5 inches***

***Seed of Life, 2017, acrylic, 24 x 24 x 2.5 inches***

Crystal Moody's work is the result of reading, researching, and making connections. Moody states that she often paint portraits by examining a face as closely as a life. She mixes images from her study in her paint-by-number style, and particularly enjoys looking for relationships between the seemingly unrelated to create connections of her own.



Of Frida Kahlo's 143 paintings, 55 are self-portraits. Kahlo once said, "I paint self-portraits because I am the person I know best. I paint my own reality." Moody's *Gleefully Dabbles* depicts layered silhouettes of Frida created over a year of studying Frida's life and work in an attempt to know her best. The title is taken from an article about Frida with the headline "Wife of the Master Mural Painter Gleefully Dabbles in Works of Art."

In Moody's painting, *Seed of Life*, Kahlo's deep desire for a child causes a baby to grow from her broken heart.

**Atsuko Morita, San Francisco, CA**

***Self-Portrait as Frida Kahlo*, 2015, chromogenic darkroom print, 21 x 17 inches**

Frida Kahlo's work caught Atsuko Morita's attention the moment she saw her paintings. Morita instantly connected with her exploration of identity, particularly Kahlo's expression of the femininity because Morita's work often focuses on this topic as well. This connection compelled Morita to recreate Kahlo's portrait in her likeness. Through this act, Morita feels she is paying respect to Kahlo, as well as furthering her examination of her own selfhood.

**Maria Motta, Walnut Creek, CA**

***Being Frida 1*, 2015, acrylic on canvas, 11.25 x 9.25 inches**

María Mota was born in Colombia and grew up feeding her imagination with the vibrant colors and landscapes of her country – similarly to Frida Kahlo's upbringing in Mexico.

*Being Frida 1* is part of her series, *Proyecto Artista*, which consists of ten works that feature well-known artists through the lens of either their technique or imagery. In *Being Frida 1*, Motta sought to explore the same small, representative brush strokes Frida used after being taught by her father, Guillermo.

**Nancy Mozelsio, Walnut Creek, CA**

***Frida Kahlo Wall Hanging*, 2018, acrylic and yarn crochet, 41 x 38 inches**

Nancy Mozelsio is a full time physician and part time artist/crafter. Mozelsio has always admired the art and spirit of Frida Kahlo, and has completed several crocheted items in her likeness. Her original intention for the piece featured in *The World of Frida* exhibition was to create a smaller wrapped canvas with the crocheted image, but as the project took off, she deviated the course and her piece, *Frida Kahlo Wall Hanging* took form. Mozelsio added the Mexican-inspired fringe as a final detail to honor Frida's heritage and make it a bit more unique.

**Monica Nares, San Marcos, CA**

***The PAINter*, 2018, acrylic on canvas, 12 x 9 inches**

Monica Nares' piece, *The PAINter*, was inspired by Frida Kahlo but it not a direct depiction of her, but rather is an abstract composition. Together, the representative images reflect Kahlo's life, spirit and pain. Through this approach, Nares wanted to reference the familiar while providing a unique perspective. The resulting piece is a bit surreal like many of Frida's paintings.

**Laurina Paperina, Rovereto, Italy**

***The Happy Family and Frida Parrot, 2018, mixed media on paper, dimensions variable***

Laurina Paperina, the artistic alter ego of Laura Scottini, pokes fun at art and life in her morbidly humorous paintings, drawings, installations, sculptures, animations, and photographs. Paperina often ridicules the self-importance endemic to the artistic enterprise, as well as politics, religion, and pop culture, through her cartoonish caricatures. Her focus and subject matter has included Frida Kahlo, Picasso, Marina Abramović, Takashi Murakami, among others.

**Jazmine Parra, Moraga, CA**

***Viva La Huelga, 2018, graphite on skateboard deck, 31 x 8 inches***

Jazmine Parra grew up in California's Central Valley where a large Latino population works the field, picking and pulling agriculture for the United States. Parra chose to use an image of Frida Kahlo – an image synonymous with strength and endurance to represent Latino farm workers of America. Kahlo is depicted with a fruit basket atop her head and the words "Viva La Huelga" is written in script below Kahlo's bust, along with a drawn image of a field. The term "Viva La Huelga," was made famous in the 1970s by civil rights activists, César Chávez and Dolores Huerta of the United Farm Workers union, and has served as a battle cry for decent living wages, affordable, clean and safe housing, and the right to be represented by a union. "Huelga," or strike, is one of the most effective and powerful tool a worker can use to fight employment injustice and corporate greed, and the call to action helped spread awareness and mobilized unity and strength within the farm worker population.

Parra's artwork takes a critical view of social, political and cultural issues in relation to Latino exploitation within the U.S. However, her work also highlights the beauty, strength and pride of the Latino community. Seeking both empowerment and respect for the Latino community, Parra poses the question, "immigrant farmworkers feed us, but does our consumption feed them?"

**Chiara Passigli, Milan, Italy**

***Untamed, 2018, acrylic on paper, 10.5 x 9.5 inches***

Italian artist, Chiara Passigli piece, *Untamed*, was directly influenced by Frida Kahlo's surreal self-portrait, *The Wounded Deer*, which depicts a deer with the head of Kahlo that has been shot multiple times with arrows, and was fatally wounded. Kahlo painted *The Wounded Deer* to represent the pain and suffering she endured after a failed back surgery. Passigli chose to paint several animals – all with human head, but none fatally wounded to represent the sense of wild femininity and endurance of Frida Kahlo.

**Vivian Patton, Groveland, CA**

***Frida Seen, 2018, pastel, 25 x 25 inches***

Vivian Patton's work has evolved into letting the process and essence of the subject lead her to how the work will develop. When she was creating her piece, *Frida Seen*, she wanted to speak to Frida; to let her to know that while she was alive her life was very valuable, her work very powerful, and today her colorful energy lives on. Frida Kahlo always worked with intention and authenticity, and Vivian Patton shares these same goals.

**Stikki Peaches, Canada**

***Frida #51, edition 51/75, 2017, mixed media on paper, 46 x 32 inches***

Stikki Peaches is an anonymous Canadian street artist known for his graffiti and wheat-pasted posters. Referencing popular culture icons from television, music, movies and the art world, the artist melds portraits of the famous with punk symbols and tattoo styles creating jarring yet intriguing new portraits. Stikki Peaches' hybrid public art portraits can be found on the walls of in Paris, London, Berlin, New York, and his hometown of Montreal.

**Karen Provost, Townsend, MA**

***My Frida*, 2017, mixed media collage on wood panel, 30 x 24 inches**

For Karen Provost, and many other women, Frida Kahlo has become an iconic figure of perseverance and feminism. She embodied the feminist struggle to be recognized as an artist in her own right during a period of heavy male dominance in the arts. Her unique cultural dress along with her infamous mono-brow has made her into a highly marketed cult figure that appears on all manner of items in boutiques around the world. Karen Provost's mixed media collage is based on a 1940's self-portrait of Frida, which was dedicated to Dr. Leo Eloesser, Kahlo's most trusted medical advisor. For the collage, *My Frida*, Provost chose papers with floral illustrations representing Frida's love of nature, encyclopedia pages of Mexico and Mexican iconography to represent her pride in her country, and medical journal pages chronicling her struggles with her spine that she had to endure her whole life. Once the collage work was complete, Provost then drew and painted details on top of the collage.

**Irene Raspollini, Scalvaia, Italy**

***Cuidado (Care) and Espinas (Thorns)*, 2018, acrylic on canvas, 27.5 x 27.5 inches**

Irene Raspollini's work in *The World of Frida* exhibition were first featured in the artist's show in Nezahualcòyotl, Mexico, which was her first solo show outside her home country of Italy. The series, *Obras Mexicanas*, was inspired by *lucha libre*, or Mexican wrestling.

Raspollini's piece, *Espinas* ("thorns") is about the different aspects of human relations. The juicy and sweet aspects of a new relationship can often be unveiled only if some harsh moments are experienced, the same way we can enjoy the sweetness of the prickly pears' fruits after removing its spiky peel. The painting is also an homage to Mexican cinema about *lucha libre*, a very popular film genre in Mexico, and to the great master luchador Huracán Ramírez, the wrestler name donned by Daniel García Arteaga, (1926-2006).

The piece, *Cuidado* ("Care" in Spanish) was inspired by the famous luchador Rayo de Jalisco Sr. The woman repairing the luchador's mask suggests that even the strongest person needs love and help to overcome the hardest difficulties. Raspollini stresses that it is not her intention to minimize gender roles nor deny women empowerment. To Raspollini it is clear that the pillar of the scene is the woman!

**Bonnie Rathjen, Pleasanton, CA**

***When I Have Wings to Fly*, 2016, textile collage, 23 x 34 inches**

Bonnie Rathjen is a physician and artist in Pleasanton, California, and has been a member of the Pleasanton Art League for 25 years. She is inspired by courage in people's lives, like the bravery Frida Kahlo, and enjoys telling stories through her many artistic expressions: textile collage, recycling vintage textiles into new works of art and clothing, mixed-media painting, macro photography, and digital collage.

**Kat Reilly, Redwood City, CA**

***What Held Her Up II*, 2019, cut paper and acrylic, 16 x 12 x 4 inches**

There are many iconic photos of Frida Kahlo, but very few of them showcase the artifacts that literally held her up: surgical braces, casts, and prosthetic limbs. Kat Reilly chose these items as the subject of her series, *What Held Her Up*. These items—though medical in nature—are beautiful in their own right. They represent both the pain that fueled Frida’s art as well as the support that she needed to endure a trauma-filled life.

Reilly’s piece featured in *The World of Frida* exhibition pays homage to Frida’s prosthetic leg. Surrounded by marigolds, the leg sits within a shrine-like setting resembling the *ofrendas* created during Mexico’s Día de los Muertos celebrations. The medium, cut paper, also compliments the subject. When cut and sculpted, paper is both fragile and strong throughout its creative lifespan, as was Frida. The pain may have made her fragile, but it—along with her medical apparatuses—also made her strong and one of the most beloved artists of the 20<sup>th</sup> Century.

**Barbara Rivera, San Jacinto, CA**

***Frida and Friends*, 2017, oil on canvas, 32 x 26 inches**

Barbara Rivera finds inspiration in things she *truly* loves. Animals and Frida Kahlo are both subjects she is passionate about and are depicted in her painting, *Frida and Friends*. Although Kahlo’s life was tragic, her dreamscape-like paintings conveyed wonderful glimpses of her life, including her life with her adored pets. Rivera hopes that her paintings also convey the same awesome energy of life as Frida’s work does.

**Pete Rodriguez, Bronx, NY**

***Frida la Soldadera*, 2018, acrylic on canvas, 20 x 16 inches**

Frida Kahlo has always been linked to the Mexican Revolution. Although she was born in 1907, Frida identified with the year of 1910 as her birth year, which was the year of the Mexican Revolution and the modernity of her homeland. In Rodriguez’s painting *Frida la Soldadera (Frida The Soldier)*, Kahlo is depicted in a firm, fearless stance. Her gaze pierces the onlooker and a sense of trepidation is left with the viewer. She is safeguarding the space.

Frida Kahlo has always been a major source of inspiration for Pete Rodriguez. Another painting of Kahlo by Rodriguez was featured on Bohemia Beer’s Limited Edition labels in 2011.

**Joshua Roman, Pine Mountain Club, CA**

***La Luz Dentro De*, 2019, mixed media, 20 x 16 inches**

Joshua Roman has always been inspired by Frida Kahlo, and the fire that burned deep inside of her that drove her to create. Roman describes his work as Figurative Surrealism. His use of intricate and vibrant rainbow lines, shapes and swirls give his artwork energy while sitting still. Playful creatures and surreal landscapes often contrast the eerie and sometimes sensual subject matter of his pieces. His portraits are unique and original while still capturing the essence of the subject.

**Amanda Rosenblatt, Jacksonville, FL**

***Allegory of Two Women, 2018, inkjet on paper, 38 x 30.5 inches***

*Allegory of Two Women* is one image in a three-image series that draws inspiration from the works and ideas of Frida Kahlo. The image is a depiction of the space between adolescence and womanhood when personal development is at its most vulnerable - this time is shaped by superficial things such as one's appearance or status, along with deeper struggles such as sexuality or political ideals. The subject's gaze is one that should engage the audience offering both a sense that she is looking within them and beyond them for greater truth.

**Susana Sanchez, Walnut Creek, CA**

***Friducha Corn and Friducha Sun, 2017, digital, 9.5 x 9.5 inches each***

Susana Sanchez's adoration for Frida Kahlo started in college in her Spanish class where Sanchez became Kahlo for a speech project. It was the beginning of a love for all things Frida for Sanchez. In Sanchez work, she does not simply recreate the iconic photographs of Kahlo or reinterpret her paintings. To Sanchez, Kahlo's images are sacred and serve as inspiration to create conceptual ideas based on Kahlo's iconic eyebrows and zest for art. You see Kahlo's iconic eyebrows in *Friducha Sun*, a surrealist piece for all Frida lovers, young and old, to be bold and to be yourself.

*Friducha Corn* is a nod to Frida and Mayan culture. The Mayan calendar and livelihood revolved around corn. According to one Mayan legend, maize (corn) was used by the Gods to create the human form because mud and wood simply did not work. Corn continues to give life to many cultures, as does Frida's legacy.

**Racheal Scotland, Chicago, IL**

***Ambrosia, 2018, oil on gessoboard, 19 x 15 inches***

Approaching her Frida-themed piece, *Ambrosia*, Racheal Scotland wanted to capture a gentleness with soft pastels and a hint of jewel toned colors. Scotland wanted to infuse Frida with hints of her beautiful Mexican garden in both states of thriving and withering. Kahlo always seemed to be quite conscious of what was going on around her and letting things take their natural course. The hazy fading backgrounds suggests a limbo state of peace and quietness.

**Martin Segobia, Lafayette, CA**

***States of Frida, 2018, acrylic and ink on US currency, 5 x 8.5 inches***

Martin Segobia's U.S. currency portraits (what he refers to as "Dollar Re-facing") is an exploration on the concept of propaganda. Segobia is interested in replacing dead U.S. presidents with artists and athletes, especially with people of color. By *re-facing* dollar bills, Segobia is pushing a different agenda, a sort of propaganda of inclusiveness into our social circulation. For Segobia, the image of Frida Kahlo serves not only as a strong symbol for women, but also for immigrants in America, which is an important subject matter for Segobia who is an immigrant from Buenos Aires, Argentina.

**Misty Segura-Bowers, San Rafael, CA**

***Frida 1, 2017, watercolor on kaolin clay, 7 x 7 inches***

***Queen Frida, 2018, archival giclee print on Hahnemüle etching watercolor paper, 25 x 21 inches***

Misty Segura-Bowers has always been fascinated and inspired by faces and what they evoke in a viewer. What is the ability we have to sense, relate, or feel the essence of another being through the unspoken

language of a face? Segura-Bowers strives to paint not only the delicate beauty of the human form, but the unseen: the essence that is unique to each of us, yet deeply connects us. Through her work, Segura-Bowers seeks to explore and celebrate the human condition, and our innate ability to find connection in ways that transcend understanding.

Segura-Bowers' paintings of Frida Kahlo are from her ongoing *Inspiring Artists* series which features, portraits of artists who have impacted her artistic journey, and have changed the way she experiences the world.

**Jennifer Shada, San Francisco, CA**

***Bufanda De Seda*, 2018, watercolor on paper, 57.5 x 42.25 inches**

Jennifer Shada's work investigates concepts of home, loss and the irreversible quality of time. Shada unpacks the meaning of the word "still;" the lack of motion, the perpetual feeling, a deep silence or calmness. In a world full of fast-paced progression, politics and problems, her paintings focus on the quiet, the domestic and the time in which this all takes place, forcing the viewer to catch up with their stillness. Shada's recent work features watercolor images of draped fabric. They rest in a space unclear of location, and their history or purpose is left unanswered. The suspended textiles create frozen moments in an overwhelmingly chaotic and busy world.

In March of 2018, Shada visited La Casa Azul Museo Frida Kahlo in Mexico City. Photographs, paintings, tapestries and furniture all remain as when Frida touched them last. Shada was drawn to her clothing as it was such an expression of who she was, and narrowed in on a particular portrait of Frida adorned with a red rebozo, a long, flat textile that serves a variety of purposes. Shada's painting, *Bufanda De Seda*, is a representation of that portrait, as well as capturing that moment in time.

**Pearl Lee Short, Walnut Creek, CA**

***Mariogolds and Rose Headress*, 2018, book pages crepe paper, wire, styrofoam, 7 x 9 x 5 inches**

Pearl Lee Short loves what Mother Nature offers us in flowers. The vast array of colors, shapes and sizes are striking. She enjoys growing and nurturing them in her garden, and she appreciates that they come back every year, more vibrant and beautiful than the year before. Lee Short also enjoys creating her own flowers out of paper – a garden that never needs water. Her flowers ranges from hyper realistic - down to the stamen - to vibrant, oversized floral arrangements. Lee Short's *Mariogolds and Rose Headress* is a reflection of what Frida Kahlo grew in her beloved garden and often wore as delicate and beautiful adornments.

**Juan Solis, Perris, CA**

***Corazon de Frida*, 2018, acrylic on canvas, 44 x 44 inches**

Frida Kahlo is Juan Solis' favorite painter; her life and artwork have influenced his own art in many ways. He also deeply admires Kahlo's strengths toward her own struggles in life, her way of dealing with pain and sorrow, her love story with Diego, and her love for life itself. Kahlo's life was full of contrasts, which is what Solis wanted to display in his painting, *Corazon de Frida (Frida's Heart)* - his homage to Frida Kahlo. Death (her skeleton), life (nature surrounding her), the human heart, the fetus, the broken spinal column are symbols of her complex life story.

**Melissa Stone, Sonoma, CA**

***"I love you more than my own skin..."*, 2018, digital illustration, 15 x 12 inches**

Melissa Stone is an artist who works in digital media. All of her illustrations begin in Adobe Illustrator. After many hours, those files go into Adobe Photoshop where experimentation with color, texture, & context occur and more layers are added. Her Adobe Photoshop files for each of her works often exceed 100 layers resulting in a perfect finish and visually tactile nature.

Stone's artwork often responds to the surrounding environment and uses everyday experiences (and daydreams) as a starting point. The elements of her piece, *"I love you more than my own skin..."* reflects the mysteriousness of Frida Kahlo, and the title is drawn from one of Frida's famous quotes. To Stone, Kahlo did everything with her whole being, despite being quite physically damaged.

**Clare Szydowski, Burlingame, CA**

***Still Life with Bougainvillea and Fruit*, 2018, hand pulled silkscreen print, 17 x 21.25 inches**

Later in her life, Frida Kahlo created a series of still life paintings that featured the tropical fruits of her homeland of Mexico. One of these still life paintings, *Naturaleza muerta con loro y fruta (Still life with parrot and fruit)* served as the inspiration for Clare Szydowski's silkscreen print, *Still Life with Bougainvillea and Fruit*. She used elements of Frida's original composition but changed the subjects to the fruits and flowers to reflect Szydowski's homeland of California.

**Shannon Taylor, Oakland, CA**

***Frida, Sky & Earth*, 2019, watercolor, 15 x 13 x 2 inches**

Frida was electric, someone so brimming with incandescent talent, that to Shannon Taylor, Kahlo's stardom illuminated the whole night sky. Her power and perspective were conceived through a currency of pain and misfortune. But her relationship to the feminine, her culture, and to survival, carved altars in the hearts of every woman, every artist, every kindred spirit who has seen her work. To think of Frida is to imagine something lovely, and wild, and broken; someone made more beautiful by damage.

**Marco Terenziani, Carpi, Italy**

***Frida Jacket*, 2018, print of digital rendering, 46 x 26 inches**

For Italian Illustrator and Graphic Designer, Marco Terenziani, Frida Kahlo is an example of strength and power. In his piece, *Frida Jacket*, Frida is "given a chance to live in our days and show us what could be her contemporary soul," as Terenziani states. He has added several symbols to the image - like Kahlo used to do in her paintings - and he encourages the viewer to find them all.

**Netsanet Tesfay, Walnut Creek, CA**

***Resist: Frida in pussy hat*, 2018, watercolor and ink, 22 x 18 inches**

The puss hat has become a contemporary symbol for the fight in advancing women's rights and human rights through arts, education and respectful dialogue. Artist, Netsanet Tesfay believes that Frida Kahlo would have been entrenched in this feminist movement, and has chosen to depict a stoic Frida Kahlo wearing a pussy hat.

**Cindy Thompson, Chowchilla, CA**

***Floral Frida*, 2016, fused fabric, thread painted, beading and jewelry, machine quilted - three layers of fabric, 26.5 x 24 inches**

Cindy Thompson has always been intrigued by Frida Kahlo and wanted to know more about her, and what she meant to the Mexican people. After learning Kahlo would paint self-portraits while bedridden after a horrible accident, Thompson was inspired to capture Frida in her version of a self-portrait using fabric and threads. Thompson captured her facial expression by thread painting her features with various threads - similar to paint strokes - which was accomplished on a domestic sewing machine. Thompson then added very colorful flowers beads and jewelry, which were often depicted in most of Kahlo's self-portraits.

**Tara Ahern, Mariam Pare and Reveca Torres, Prospects Heights, IL**

***Dos Fridas Recreation, 2015, photography and digital media, 22 x 22 inches***

Reveca Torres and Mariam Pare, two artists paralyzed by a spinal cord injury, met online and bonded through art, injury and a deep connection to Frida Kahlo. Soon after, they decided to recreate Frida Kahlo's painting '*Dos Fridas*' using photography, making their own costumes and inserting themselves in the image sitting in their wheelchairs. Photographer and disability advocate, Tara Ahern, connected to the project through her own experience as a woman with muscular dystrophy and scoliosis, as well as a shared love of Frida.

The women often discussed their experience as people with disabilities, and how they could utilize their individual experiences and artistic talents to produce and innovate thought provoking art. Their collaborative image, *Dos Fridas Recreation*, was a bold statement to the world: "*We are strong, resilient, creative and beautiful!*"

**Anna Valdez, San Francisco, CA**

***Windowsill, 2017, archival pigment print of oil & acrylic painting, 19 x 19 inches***

***Ways of Seeing, 2017, archival pigment print of oil & acrylic painting, 25 x 21 inches***

Artist, Anna Valdez examines the relationship between material and cultural identity through painting, drawing, printmaking, collage and digital media. Valdez incorporates into her work objects found in domestic spaces such as plants, textiles, vessels and keepsakes as a method of storytelling. Her colorful work invites the viewer to consider objects as emblems of personal and collective experiences, shifting between still life and portraiture.

**Martin Francisco Valenzuela, Dalton, GA**

***Frida Kahlo, 2018, acrylic, 40 x 28 inches***

Growing up in Odessa, Texas, Martin Francisco Valenzuela committed himself to art. The 1970's was void of advance technology, like the internet and video games, so Valenzuela found comfort in pencil and paper. Art was his emotional outlet and Valenzuela created many sketches throughout his childhood and into his adult life. He hopes his artwork will leave an ever-lasting imprint on the world, like the work of artists he deeply admires: Pablo Picasso, Diego Rivera, and the incomparable Frida Kahlo. They have all left amazing legacies to the world.

**Maya Vera, Tucson, AZ**

***Colonial Chic, 2016, archival inkjet print, 25 x 19 inches***

Born on a small island in Sitka, Alaska to a Caucasian father and Latina mother, artist Maya Vera's knowledge and relationship to her Mexican culture came exclusively from her mother and grandmother,



both immigrants from Guadalajara, Mexico. Through her artwork, Vera sought to further explore her ethnicity and identity.

Vera's piece, *Colonial Chic* from her photographic series, *Latina*, sets a stage in which preconceived notions of Latin and American cultures collide. Her performance-based photographs recognize the complexities in representation, and challenge the context of how Latina populations are viewed in the US. The characters portrayed claim the ironic, uncomfortable and humorous ways in which color, objects, and the female body are consumed and displayed. They also expose the absurdities that are linked to misconceptions about Mexican Americans that are often fueled by popular culture, politics and the media. For Vera, her work is a reclamation of what it means to be Latina in today's America.

**Carlos Villez, San Jose, CA**

***Parakata Poderosa, edition 4/50, 2016, giclee on canvas, 30 x 24 inches***

*Vuelta Parakata Ponderosa, 2019, embellished giclee on canvas, 25 x 20 inches*

Frida Kahlo has been Carlos Villez's artistic muse for many years as he honed his skills as a self-taught artist. Villez has created many paintings of Frida throughout his career, but his piece *Parakata Ponderosa* is particularly special to him it expresses his shared love with his Mexican culture. Villez is originally from the state of Michoacán in Mexico, a state that is known for its monarch butterfly sanctuary. The word "PARAKATA" means "butterfly" in the Michoacán Tarascan indigenous language, and "PODEROSA" in Spanish means "powerful." Villez's work is his homage to the powerful and beautiful butterfly that Frida is to him.

**Roberto Voorbij, Amsterdam, Netherlands**

***Portrait 39: Kahlo, 2018, giclée print on klein imaging smooth rag, 33 x 25 inches***

Roberto Voorbij is an interdisciplinary artist working with 'readymade' materials as well as with 3D software, video, and digital collage. Voorbij's *Portrait 39: Kahlo* is part of the ongoing series, *Artist Portraits*, which was originally commissioned by ARTISTS NOT ARMIES, an online social media group. All portraits in Voorbij's series follow the same concept: an artist portrait in which the face of the artist is replaced by one of their most significant artworks or other symbolic imagery. For Voorbij's Frida portrait, the facial flowers are drawn from the motif in Kahlo's clothing, the floral pattern in the background, and the floral crown atop Frida's head. By filtering Kahlo's face with flowers, she almost dissolves into the background. The central flower is that of the pear cactus, a symbol for transiency and vulnerability. Flowers are often found in still life portraits, and thus Voorbij suggests that referencing a still life may also reflect Kahlo's unstable marriage to artist, Diego Rivera. It too was fleeting, and perhaps never meant to last.

**Lin Wei, San Francisco, CA**

***Welcoming Frida to My Imagination, 2018, oil painting, 25 x 19 inches***

Artist, Lin Wei became aware of Frida in 1994 when she pulled a small book of her paintings off a bookshelf at a local library. Wei was struck by her look, pain, personality, painting style, and her story. Everything about her was so unique. Wei saw Kahlo exposing her passions, anguish, and pain to the world, and it was exactly what Wei had been discouraged from doing during her early years of painting. And here Kahlo was, depicted in a small book, bravely telling her truth. From that point on Wei wanted to paint Frida.

As Wei thought about her painting, she was deeply struck by Kahlo's look: the way she dressed, her face, and her hair. Her hair pulled up with flowers in it reminded Wei of traditional Chinese hairstyles. Wei imagined how she would look living in China, and thus her painting, *Welcoming Frida to My Imagination* was born. Knowing that Kahlo loved animals, Wei added a miniature panda and a *xi que*, a bird that represents good luck. A bamboo tree is also featured (for the panda to enjoy) and in the shade grows a plant that Wei says she has seen in Frida's paintings. Wei's resulting work is a successful hybrid of cultures and imagery that reflect Frida Kahlo's worldwide recognition and inspiration.

**Lorena Rocha Williams, El Paso, TX**

***Los Dos Vestidos*, 2018, chine-colle print, 12 x 18 inches**

Lorena Rocha Williams' work is a reflection of her surroundings and vivid memories growing up in two countries: the United States and Mexico. Her work speaks of people and traditions that remain alive within her that refuse to be silenced. Her work often contains carefully chosen symbols that reflect her memories of a place, person or time. She is also influenced by the social, economic and political issues that impact minorities in the United States today. Rocha Williams does not limit herself to one medium or style: inspiration guides her in choosing the best way to communicate her narrative.

**Mimi Williams, Olympia, WA**

***The Bridge to the Blue House*, 2018, lino block print, 20 x 24 inches**

In September 2017, artist Mimi Williams traveled to Mexico with a dear friend from Argentina who Williams had met while a student at UC Berkeley in 1967. Their pair traveled through Mexico City before venturing to Oaxaca to complete an artist residency. They made a pilgrimage to the Kahlo/Rivera residences to experience the color, architecture, personal artifacts and paintings. Williams' piece, *The Bridge to the Blue House*, captures the brilliance of Frida Kahlo and Diego Rivera's art and lives.

**Angel Wynn, Santa Fe, NM**

***Frida's Metamorphosis*, 2018, encaustic mixed media, 18 x 18 inches**

Angel Wynn's work combines photography and collage with an ancient Egyptian painting process that utilizes encaustic wax to create an ethereal dreamlike appearance. To begin her process, Wynn starts with a photograph. She then paints layers of translucent melted wax over the surface to give her artwork luminous textured qualities. A collage of imagery is combined with colorful oil paints, exotic papers, textiles, earth pigments and other mixed media to give each piece a contemporary style all its own. By layering multiple images, hot wax and pigments, my images begin to dissolve into each other, producing an enchanting mix of three-dimensional imagery.

Riding the recent wave of fascination with Frida Kahlo, Wynn created a body of work that features the famous uni-brow woman. In Wynn's piece, *Frida's Metamorphosis* the face is partly hidden by the wings of a semi-transparent butterfly, which is Wynn's interpretation of the bizarre changes the young Frida is soon about to experience: moving from her childhood home to begin a new life as wife to Diego Rivera, to becoming a world-renowned artist herself. Kahlo was a colorful woman for her era. The flowers were included in this collage piece to symbolize this.