

OLLI at Duke Fall 2019

Kris Door, lecturer

[kristinedoor.com](http://kristinedoor.com)

North Carolina Museum of Art

Lectures: Wednesdays, 11:00-12:30

## *Frida Kahlo & Diego Rivera: Mexican Modernism*

October 30

Frida Kahlo





Brooklyn Museum



Museum of Fine Art, Boston



Frist Art Museum, Nashville

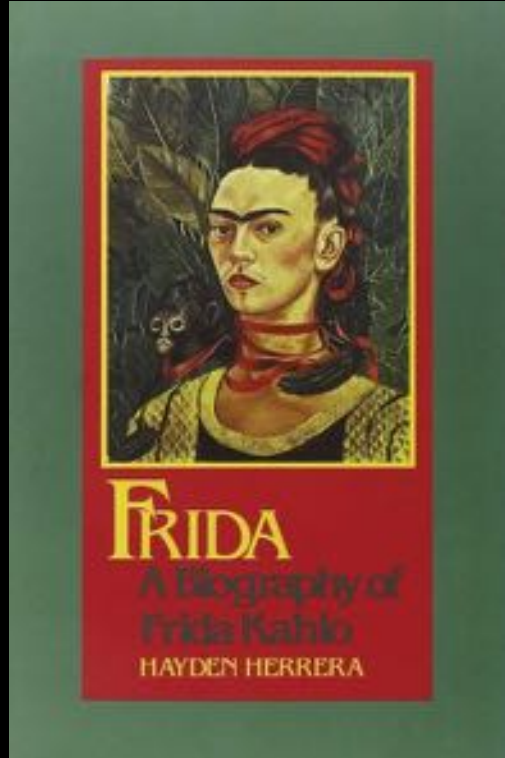


## Gift shop books and tchotchkes

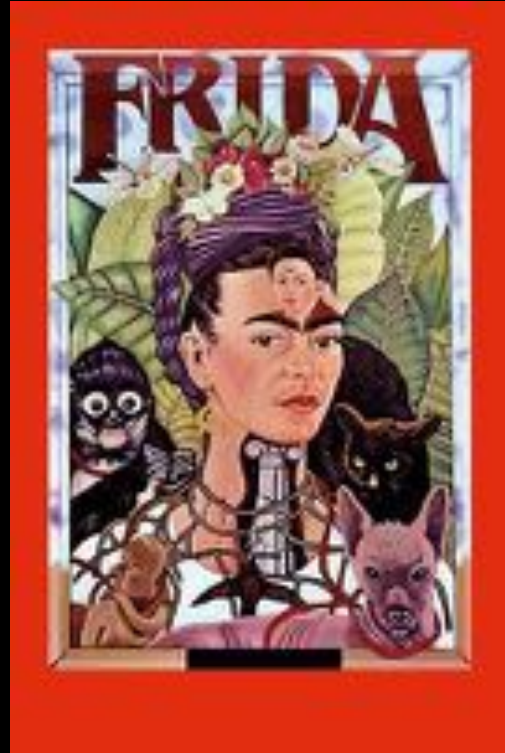




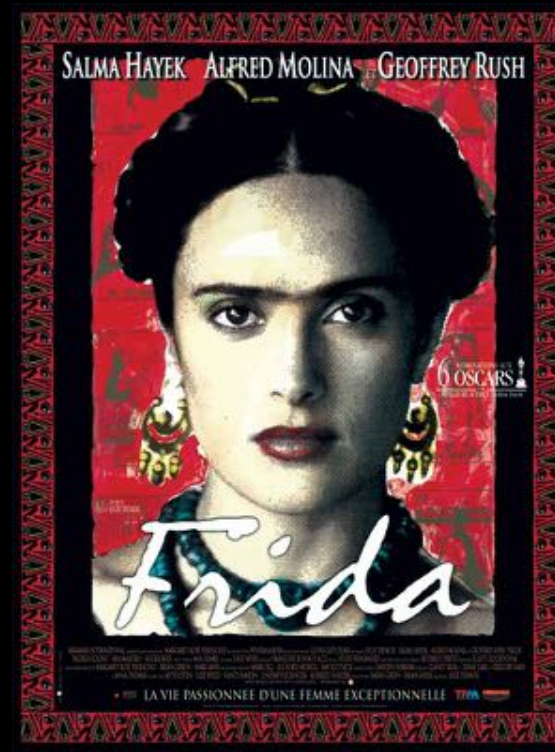
Hayden Herrera, 1983



1983 Mexican film



2002 American Film



Hayden Herrera, 2002

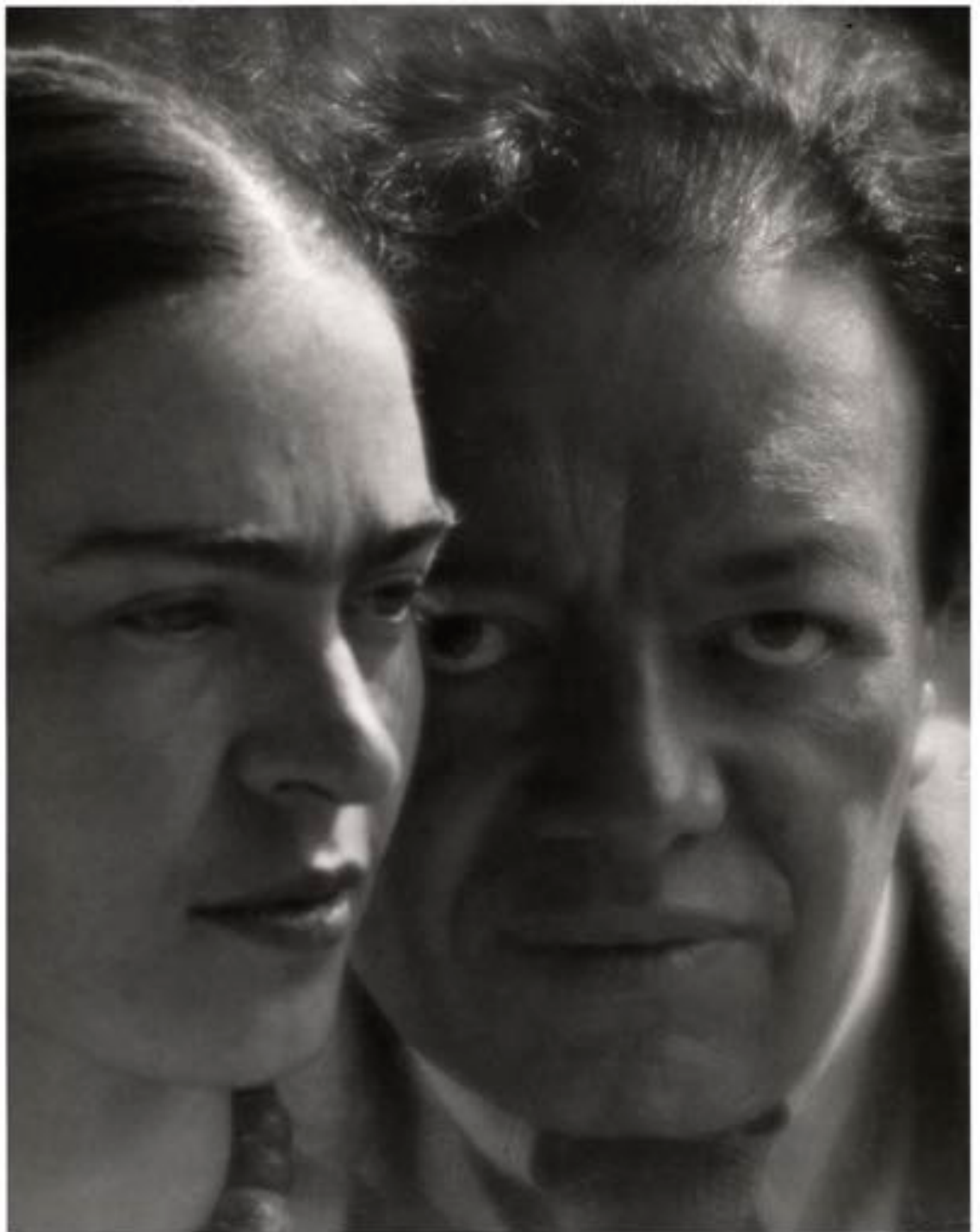








Acme Photo, *Diego & Frida in NY*, 1933  
Gelatin Silver print  
Jacques and Natasha Gellman Collection







## Wife of the Master Mural Painter Gleefully Dabbles in Works of Art

By FLORENCE DAVIES.

SOMETHING about the hilarious incongruity of a stuffed lion, a plaster-of-Paris horse, and a colored chromo of George Washington draped in garlands of red, white and blue crepe paper, all jammed in the same shop window, proved to be too much for the sense of humor of Senora Diego Rivera, and so she simply had to do something about it. What she did was to go home and paint it, which may surprise people who think that Diego Rivera, the great mural painter now at work at the Detroit Institute of Arts, is the only artist in the family.

That, however, is all a mistake, since his wife, Carmen Rivera, ne "Freda," as her friends call her, is a painter in her own right, though very few people know it.

"No," she explains, "I didn't study with Diego. I didn't study with anyone. I just started to paint."

Then her eyes begin to twinkle. "Of course," she explains, "he does pretty well for a little boy, but it is I who am the big artist." Then the twinkles in both black eyes fairly explode into a rippling laugh. And that is absolutely all that you can coax out of her about the matter. When you grow serious she mocks you and laughs again. But Senora Rivera's painting is by no means a joke. Because, however much she may laugh when you ask her about it, the fact remains that she has acquired a very skilled and beautiful style, painting in the small with miniature-like technique, which is as far removed from the heroic figures of Rivera as could well be imagined.

Thus, while her husband paints with large brushes on a huge wall surface, his wife, herself a miniature-like little person with her long black braids wound demurely about her head and a beauteous little ruffled apron over her black silk dress is



HERE is Senora Rivera at work on a self-portrait, with her version of herself standing on the







Photos by Guillermo Kahlo in Mexico City, 1920s  
Jacques and Natasha Gelman Collection





Wedding portrait 1898



*My Grandparents, My Parents and I (Family Tree)*, 1936, Oil & tempera on zinc, MOMA



Ex-voto to Our Lady of Xalpa  
19<sup>th</sup> century, Oil on tin



Ex-voto to Our Lord of Encino  
19<sup>th</sup> century, Oil on tin

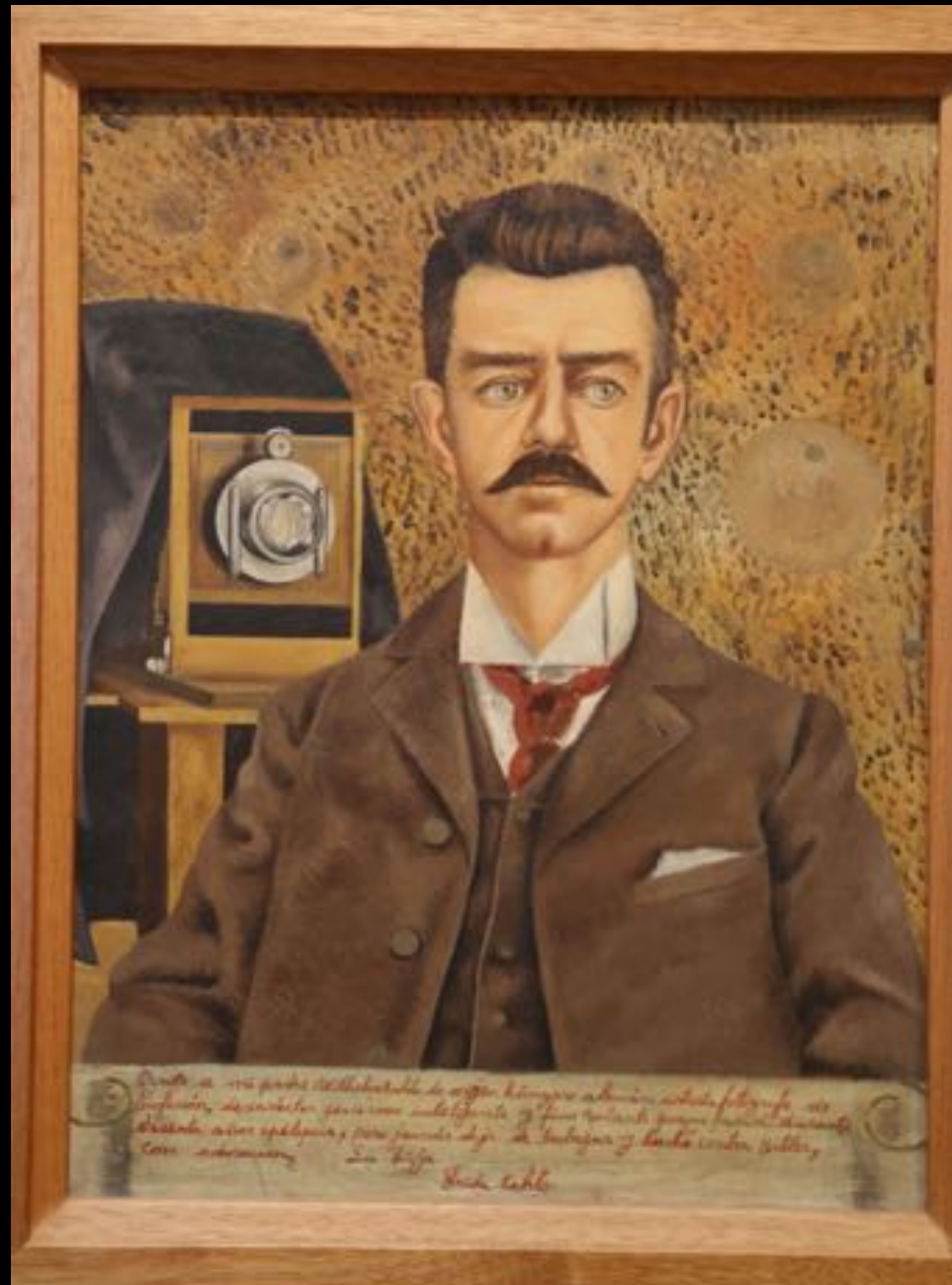






Part of Frida's collection of retablos, or small votive paintings on tin.

*Portrait of My Father, 1951*  
Oil on Masonite,  
Museo Frida Kahlo, Mexico City





Age 4, 1911, taken by her father



Age 6, 1913



Age 12, 1919  
(Far right)



Frida when she received her First Communion, 1920

Frida Kahlo & Diego Rivera Archives. Bank of Mexico,  
Fiduciary in the Diego Rivera and Frida Kahlo  
Museum Trust





1925

Frida is critically injured in a bus accident. She is bedridden for several months and begins painting.

Frida sufre lesiones graves en un accidente de autobús. Pasa varios meses postrada en cama y comienza a pintar.

17 de Septiembre de 1926 - FRIDA Kahlo (Accidente)

Frida Kahlo: The Accident, 1926, pencil on paper, 18 x 22.4 in., © 2019 Museo de México Diego Rivera-Frida Kahlo, Museo Diego Rivera, D.F. / Artista Rights Society (ARS), New York

Frida Kahlo: El accidente, 1926, lápiz sobre papel, 18 x 22.4 in., © 2019 Museo de México Diego Rivera-Frida Kahlo, Museo Diego Rivera y Frida Kahlo, México, D.F. / Artista Rights Society (ARS), Nueva York

*Self Portrait in a Velvet Dress*, 1926, Oil on canvas,  
private collection





*Two Women*  
(*Salvadora and Herminia*)  
1928, Oil on canvas  
MFA Boston



1939 guide to buying Artes Popular



Bernard G. Silberstein  
Frieda Kahlo in Rivera Living Room with Figure of Judas  
c. 1940, gelatin silver print





*Frieda and Diego Rivera, 1931, Oil on canvas, San Francisco Museum of Art.*



## Mexico City 1940















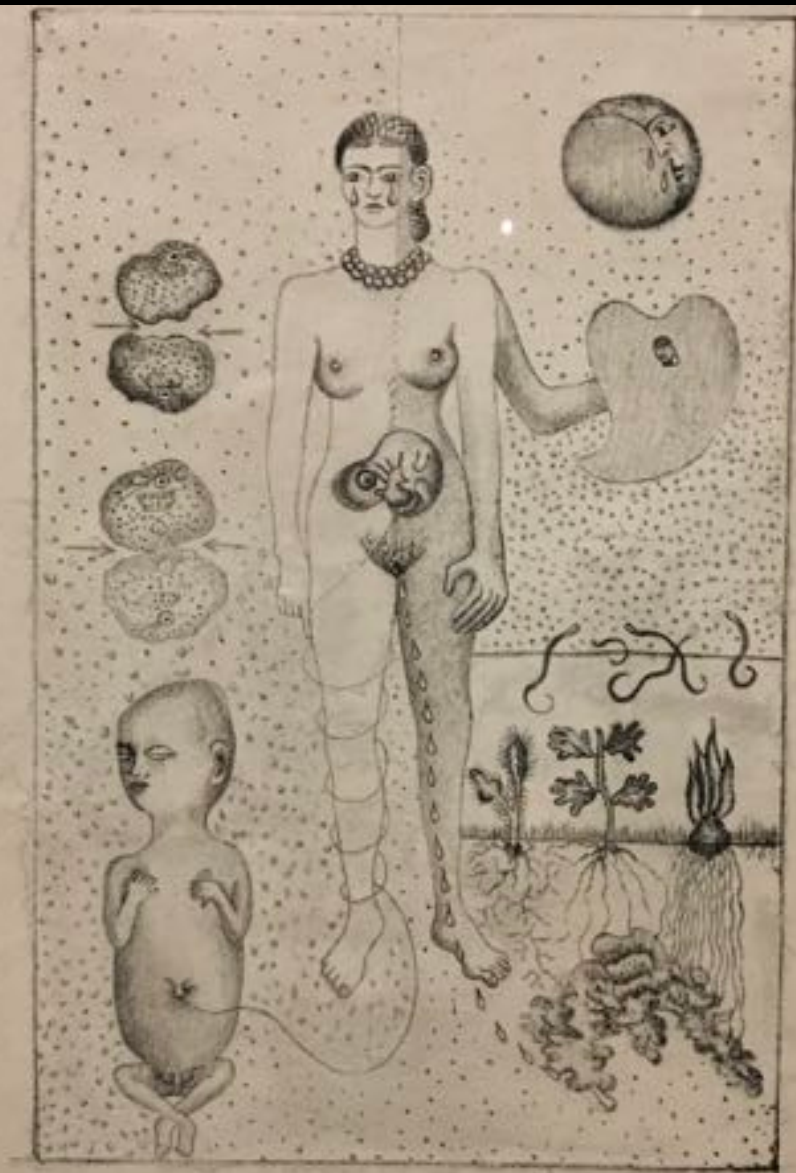
2002 movie, Frida





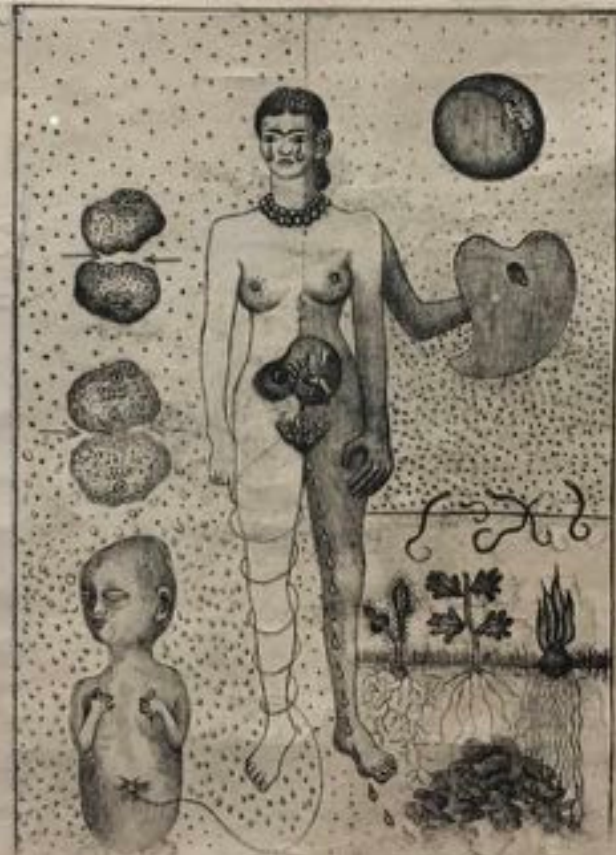
*Henry Ford Hospital or Flying Bed, 1932, Oil on metal, Museo Dolores Olmedo*





13a prueba

4 de Junio de 1953.  
Para mi marido, con el  
corazón de Frida Kahlo

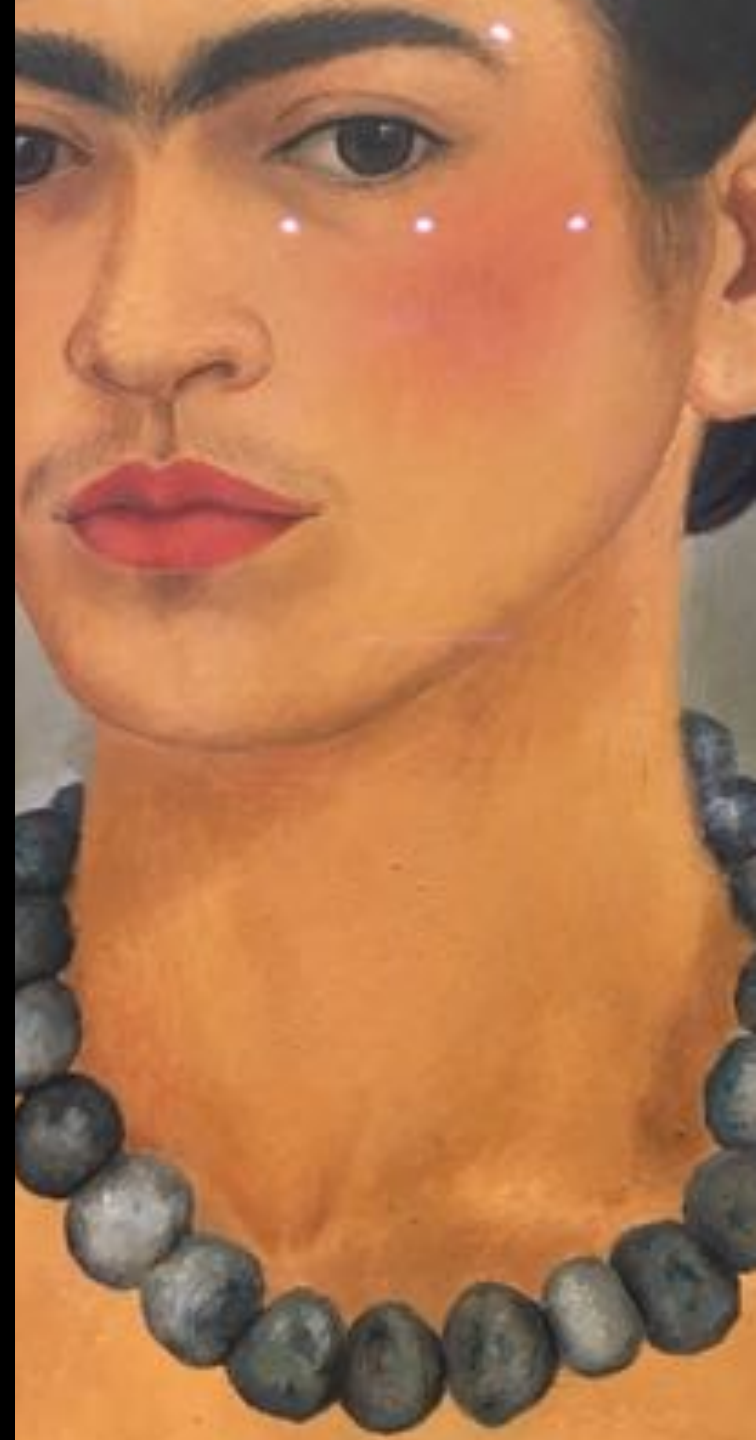


Frida Kahlo





*Self-Portrait with  
Necklace, 1933*  
Oil on metal  
Jacques and Natasha  
Gelman Collection





*Lucienne Bloch* (Swiss American, 1909-1999)  
Frida at the Barbizon Hotel, 1933  
Gelatin silver print,  
Jacques and Natasha Gelman Collection



Mesoamerican beads, c 250-900 C.E  
Assembled by Frida



2001 USA stamp



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SOMETHING about the hilarious incongruity of a stuffed lion, a plaster-of-Paris horse, and a colored chromo of George Washington draped in garlands of red, white and blue crepe paper, all jumbled in the same shop window, proved to be too much for the sense of humor of Senora Diego Rivera, and so she simply had to do something about it. What she did was to go home and paint it, which may surprise people who think that Diego Rivera, the great mural painter now at work at the Detroit Institute of Arts, is the only artist in the family.

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HERE is Senora Rivera at work on a self-portrait, with her version of herself standing on the



Diego Rivera and Frida Kahlo attending an art exhibition in New York in 1933.



*Self-Portrait on Bed,*  
1937, Oil on metal  
Jacques and Natasha  
Gelman Collection







*Portrait of Diego Rivera, 1937*  
Oil on Masonite  
Jacques and Natasha Gelman Collection





# Photos by Toni Frissel for Vogue US, October 1, 1937



MEXICAN DRESS SHOW, WIFE OF THE PRINCE OF BULGARIA

## Señoras of Mexico by Alice Leane Moore

NOT all Mexicans are picturesque Indians in big straw hats. There is actually a group of what, for want of a more pleasing term, must be called "snoots." This always seems to come as news to the average American traveler who, on entering a drawing-room in Mexico City and finding it full of snootily dressed people talking much as people talk in all the drawing-rooms of the world, is liverishly overcome with astonishment. "But how sophisticated!" he is sure to cry out in amazement.

As a matter of fact, it would probably be necessary to go to Vienna to find another group resembling what is left of the old régime in Mexico. There are innumerable analogies to be drawn between the two: most marked is the fact that, in Mexico City as in Vienna, the society is a small, tightly closed corporation with every one related to every one else. It is strongly Catholic and does not countenance divorce, so that any woman who leaves one husband to marry another is in for a bad time of it, unless, of course, she is a foreigner. Most of the people have known each other since childhood and, in any event, follow the Spanish custom of addressing social equals by Christian name and the familiar "tú."

At one time, the Mexicans were as fabulously wealthy as Austrians; and they, too, have seen their fortunes wiped out by a revolution. Since they have difficulty in making ends meet, their life is scarcely what could be called one mad round of gaiety. If people didn't get married or die once in a while, things would be pretty slow, as weddings and funerals are the only two big social functions left.

In the days when they had money, everything was done on such a lavish scale that none of them have been able to adjust themselves to any simple form of entertaining. During the Centennial, for instance, Don Pablo Escandon thought nothing of building another room onto his house for one night, in order to seat fifty extra guests at dinner, and, quite as a matter of course, he bought a gold service for fifty to



Catalogue for the Frida Kahlo exhibition at the Julien Levy Gallery, New York, 1938





Salvador Dali (Spanish, 1904-1989)  
Apparition of Face and Fruit Dish on a Beach  
1938-39, Oil on canvas, Wadsworth Athenaeum



*Girl with Death Mask*  
(She Plays Alone), 1938, Oil on tin  
Nagoya City Art Museum



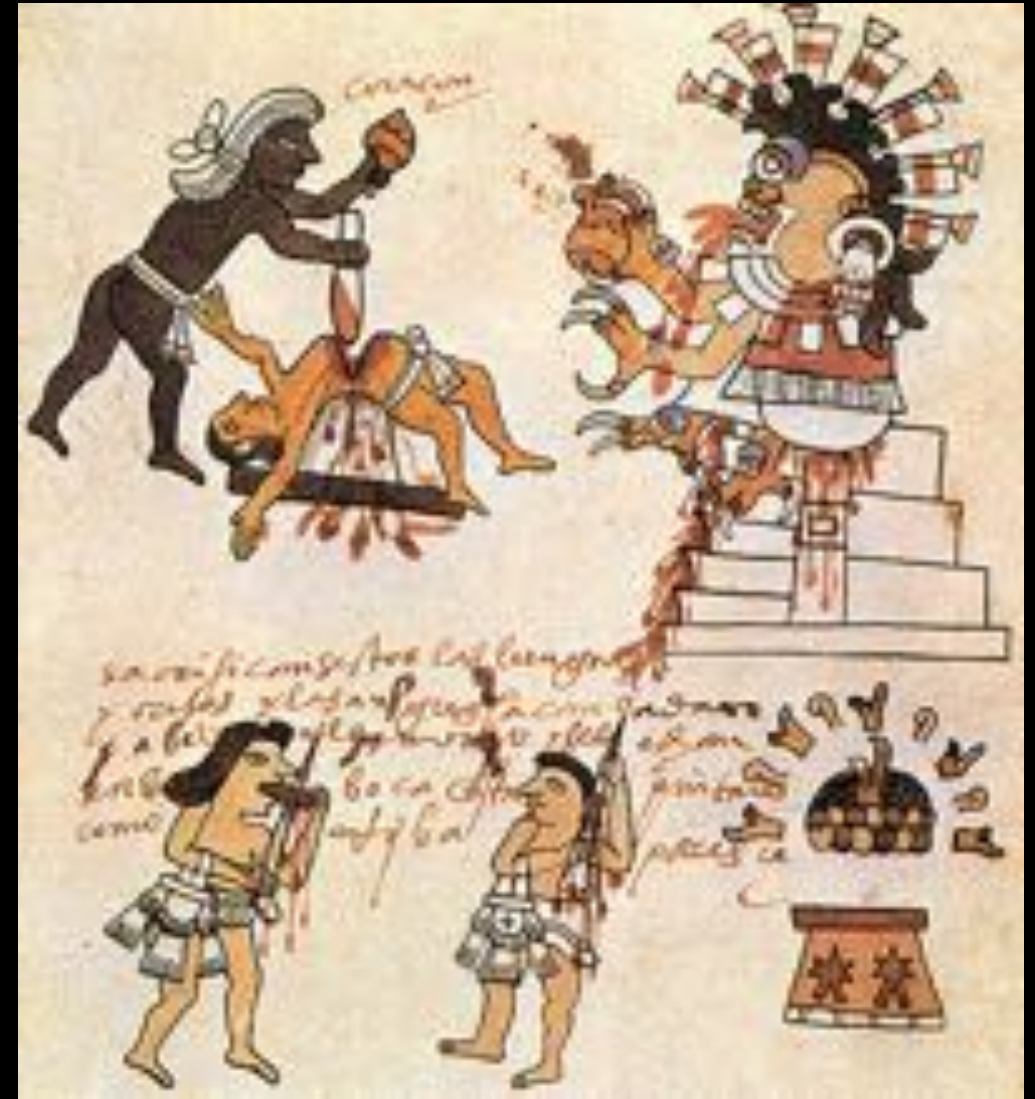
*The Suicide of Dorothy Hale*  
Painted in NY & Coyoacan,  
1939, Oil on Masonite  
Phoenix Art Museum





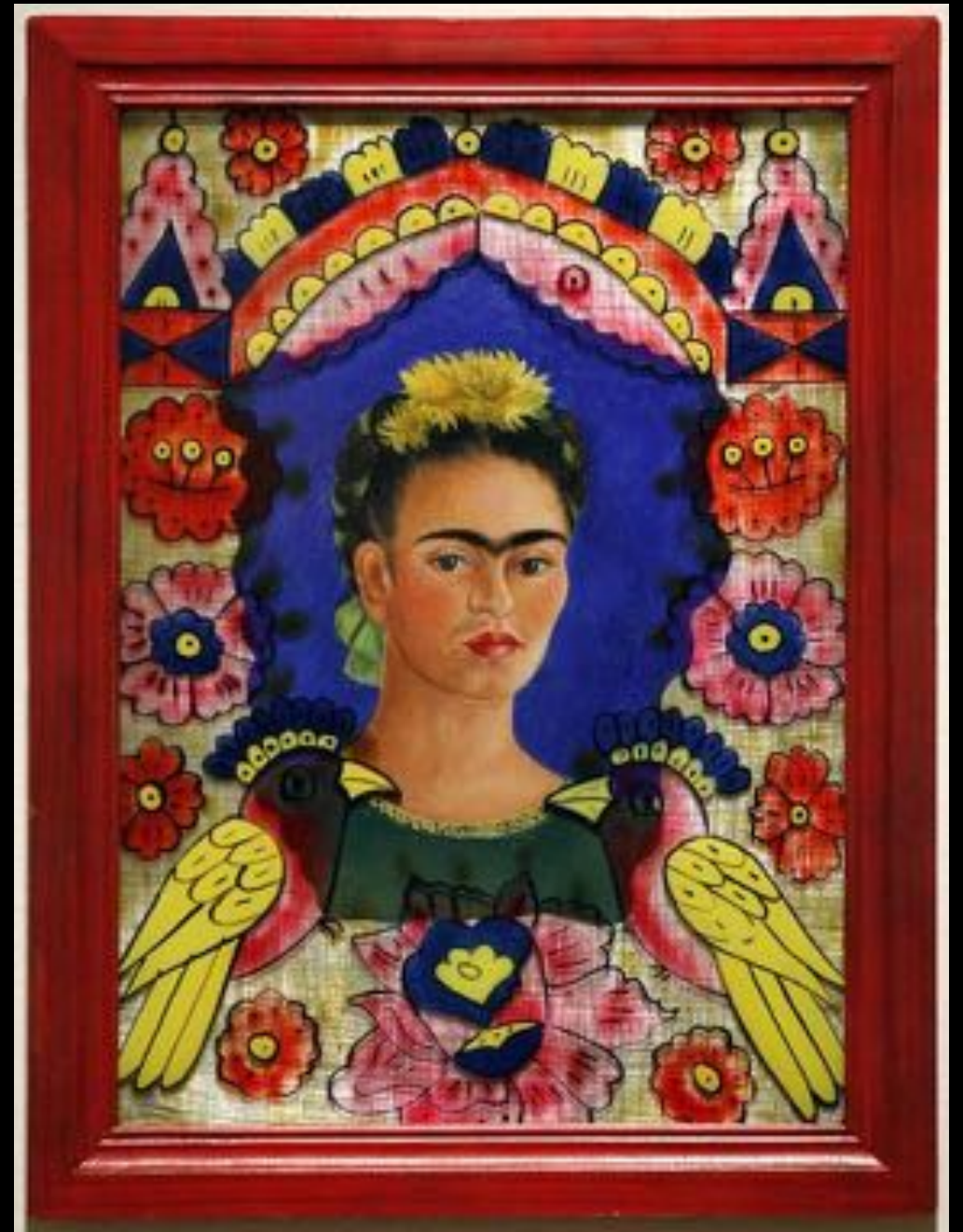








*The Frame, Self-Portrait*, (ca. 1937-38). Oil on aluminum,  
under glass and painted wood  
National Museum of Modern Art, Paris



## Mexique, 1939, Exhibition Catalog, Published in Paris

## FERRA KATLO DE MIVERA

[illegible]

FROM: [REDACTED] (P) (U)

Elle était là, au 20 août 1938, transportée dans l'un des deux cubes — le plus petit — de son lit d'hôpital, le bras droit de son nez soigneusement soutenu par le petit bricole d'aluminium de la chambre à l'usage des blessés, comme il faut, et le bras gauche enroulé autour d'elle, afin qu'elle ne se déplace pas. Elle était dans l'attente d'être opérée, et elle attendait avec une patience d'acier, car elle savait que si elle ne se soumettait pas à l'opération, elle mourrait. Elle était dans l'attente d'être opérée, et elle attendait avec une patience d'acier, car elle savait que si elle ne se soumettait pas à l'opération, elle mourrait.



of heights - all that? For the 15th of March  
 upon to be ready. But... the 14th of  
 of the 8th Century must be restored and stay here long. To hell with  
 the damn restoration takes a whole month's March. To hell with  
 I had to lend to Briton 200 British Lbs. Briton and all  
 for the restoration because he didn't have my concern, want to go back  
 a penny. I sent a cable to Diego telling my place, movement of your  
 him the situation and telling that I missed your voice, your eyes, your  
 to Briton that money - he was furious that I missed your beautiful mouth. your  
 now is done and I have nothing to do except your clear and honest you  
 it) I still have money to stay here till the beginning of March so, don't have to  
 wrong so much.

Frida Kullu Rivers  
 Hotel Regina  
 2 Place St. Eustache  
 Paris - France  
 1937

1937  
 5310 DE 20000000  
 1937

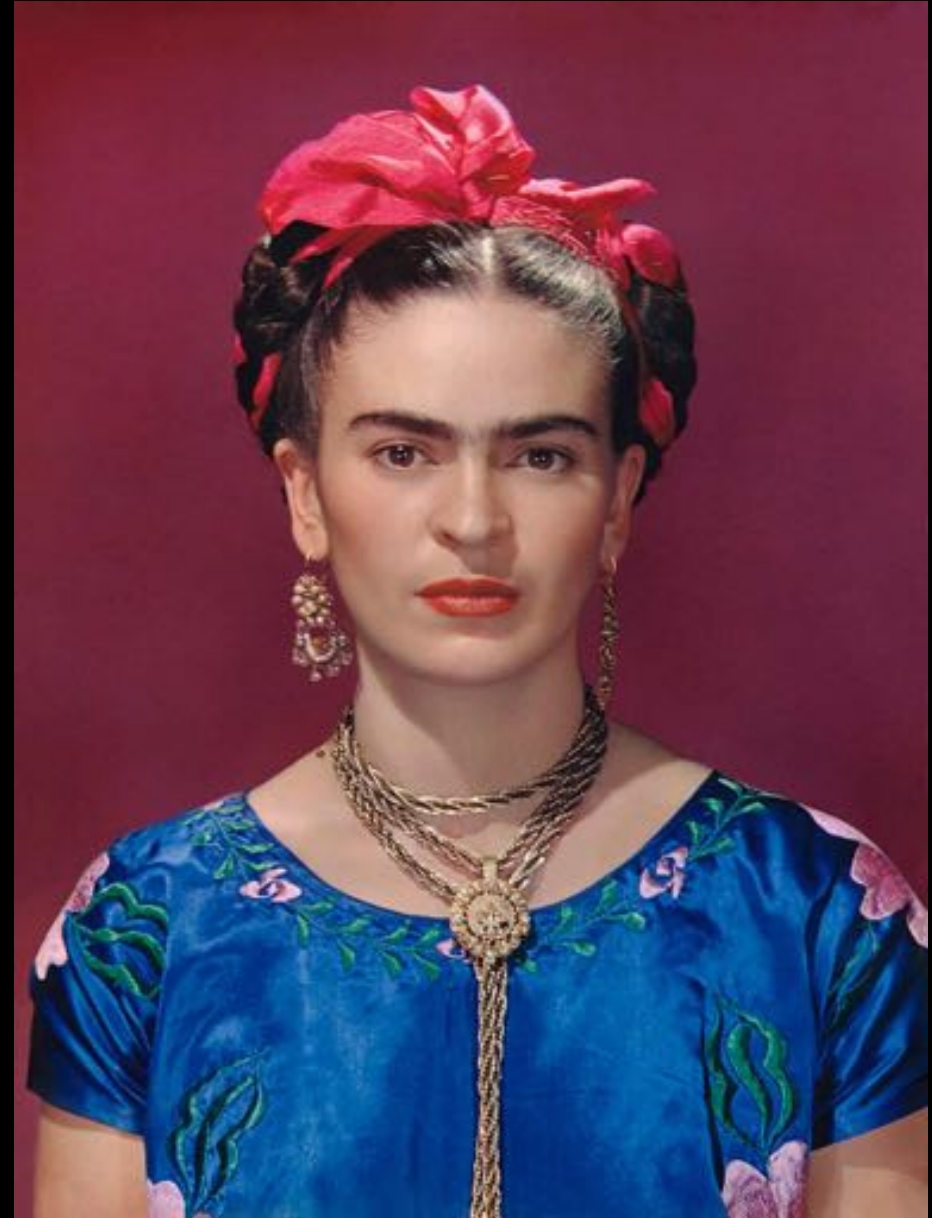
after things were more or less settled  
 few days ago Briton told  
 of Pilsa Colle, an  
 you my neck. I am so happy  
 with I love you - to think you  
 for his - you love me.  
 asking for many kisses to Mam  
 name. I never forget her. How  
 Anna and Lisa. For you, me  
 heart full of tenderness and care  
 the special kiss in your neck - never  
 forget it.

Nickolas Muray, *Frida on Bench #5*, 1939

Carbro prints, Jacques and Natasha Gelman Collection



*Frida with Blue Satin Blouse*, 1939





*The Two Fridas, 1939, Oil on canvas, Museum of Modern Art, Mexico City*







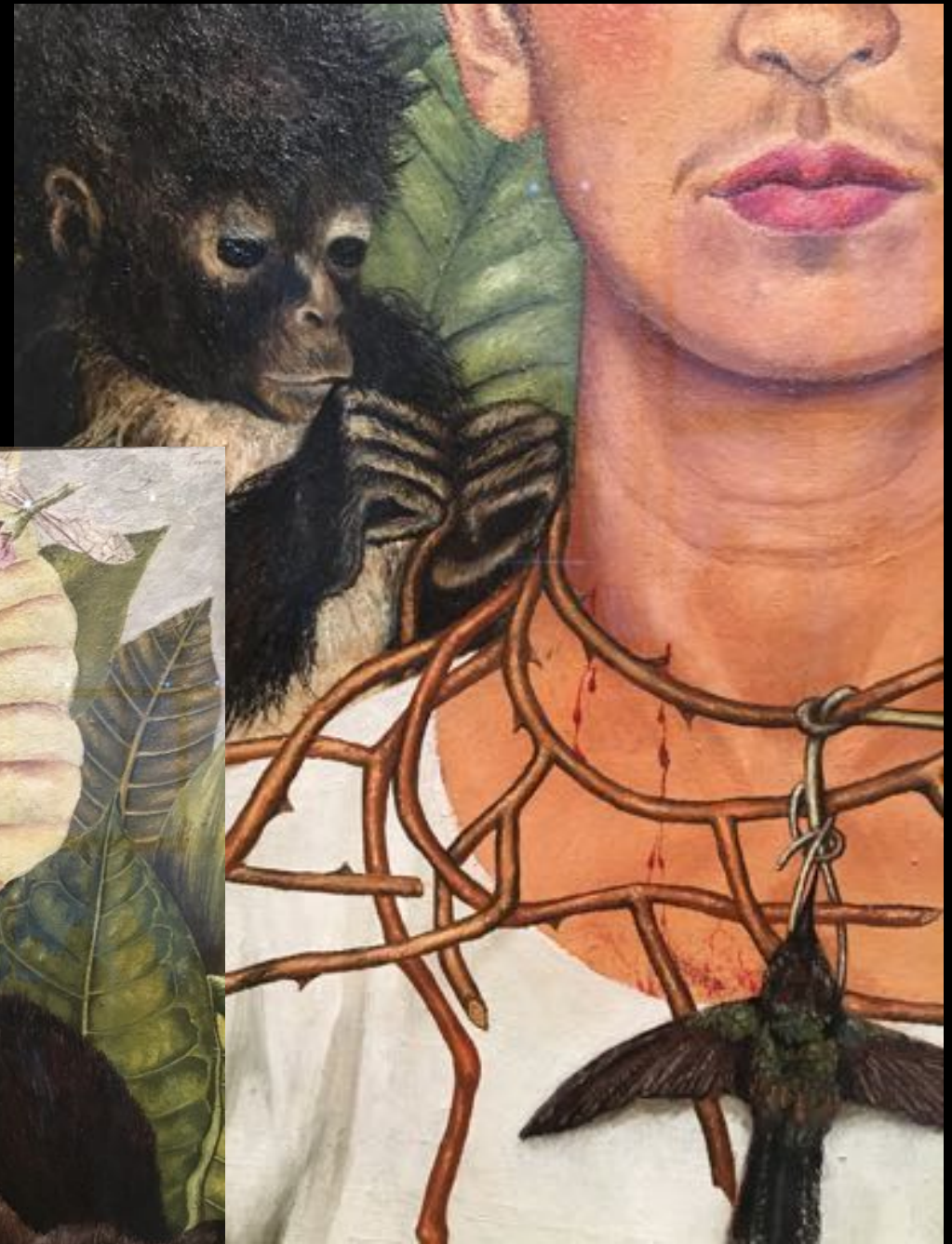
*Self-Portrait with Cropped Hair*, 1940,  
Oil on canvas, New York, MOMA,  
Gift of Edgar Kaufmann Jr.







*Self-Portrait with Hummingbird  
and Thorn Necklace, 1940*  
Oil on canvas, Nickolas Muray  
Collection of Modern Mexican Art,  
Harry Ransom Center,  
University of Texas, Austin



Martin Munkac, *Black Cat*, 1940



Nickolas Muray in His Studio





1940



1928





Henri Rousseau (1844-1910), *The Dream*, 1910, Oil on canvas, MOMA





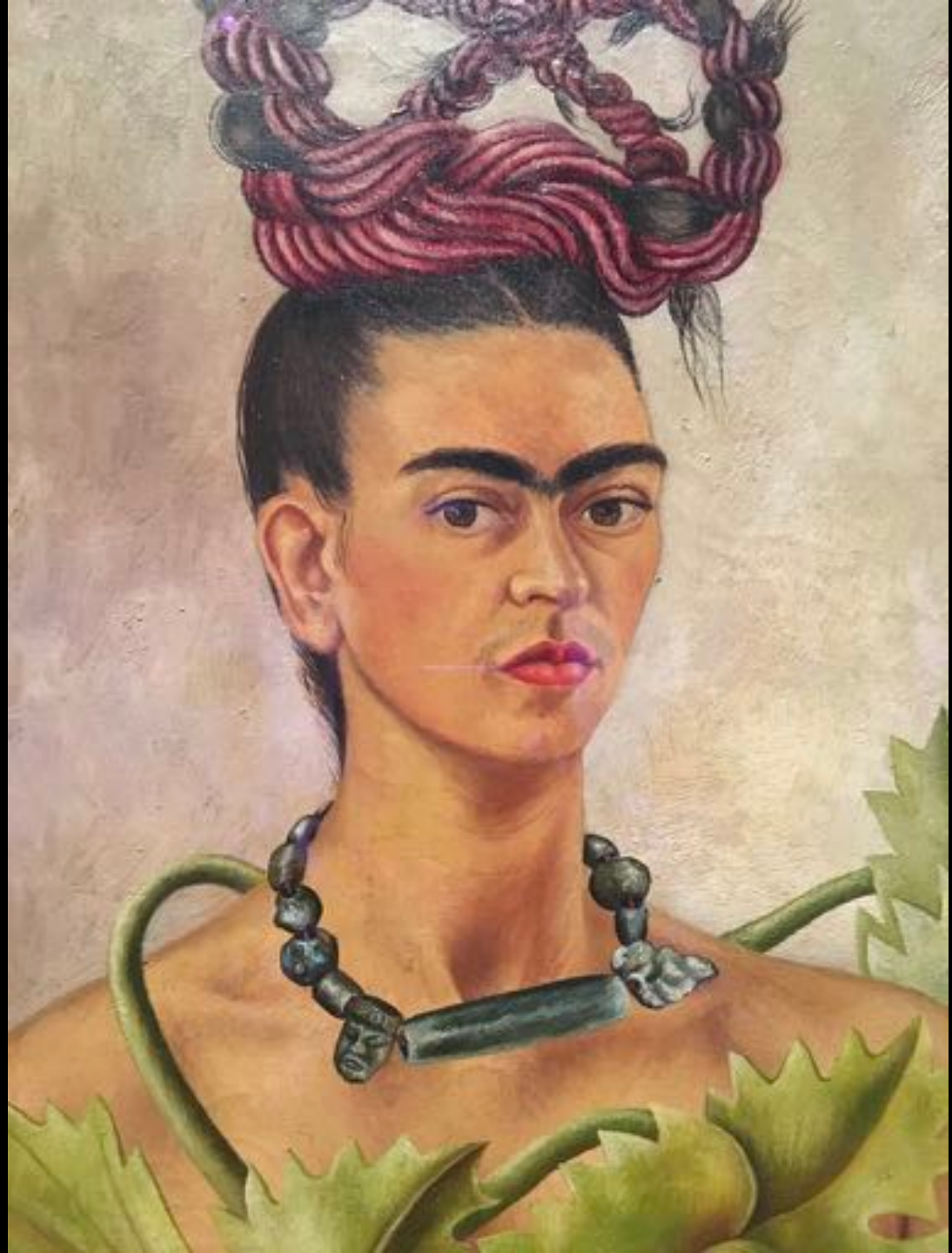
Photographer unknown, 'Frida and Diego kissing following their second wedding after signing their marriage certificate, San Francisco', 1940



*Self-Portrait with Braid, 1941*

Oil on canvas

Jacques and Natasha Gelman Collection







*Self-Portrait with Red and Gold Dress, 1941*  
Oil on canvas, Jacques and Natasha  
Gelman Collection





*Diego on My Mind (Self-Portrait as Tehuana)*  
1943, Oil on Masonite, Jacques and Natasha  
Gelman Collection











Bernard Silberstein (American, 1905-1999)  
Frida Paints "Diego on my Mind" while Diego Watches,  
1940, Gelatin silver print  
Jacques and Natasha Gelman Collection



*Self-Portrait with Monkeys,*  
1943, Oil on Canvas  
Jacques and Natasha  
Gelman Collection



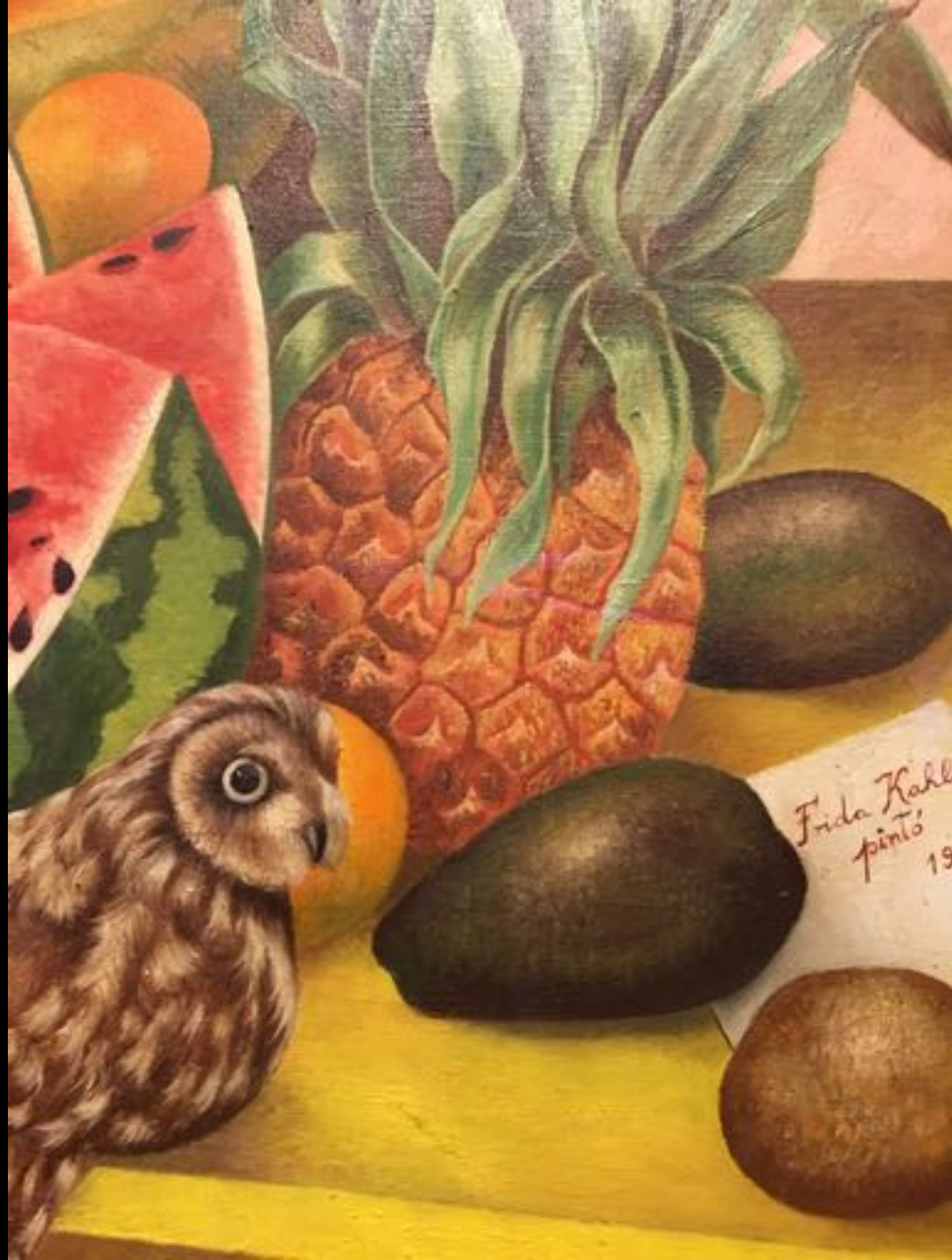




*The Bride Who Becomes Frightened When She Sees Life Opened*, 1943  
Oil on canvas, Jacques and Natasha Gelman Collection







Frida Kahlo  
pintó  
19



*La novia que se espanta de ver la vida abierta.*





*Portrait of Natasha Gelman, 1943, Oil on canvas, The Jacques and Natasha Gelman Collection of Mexican Art*

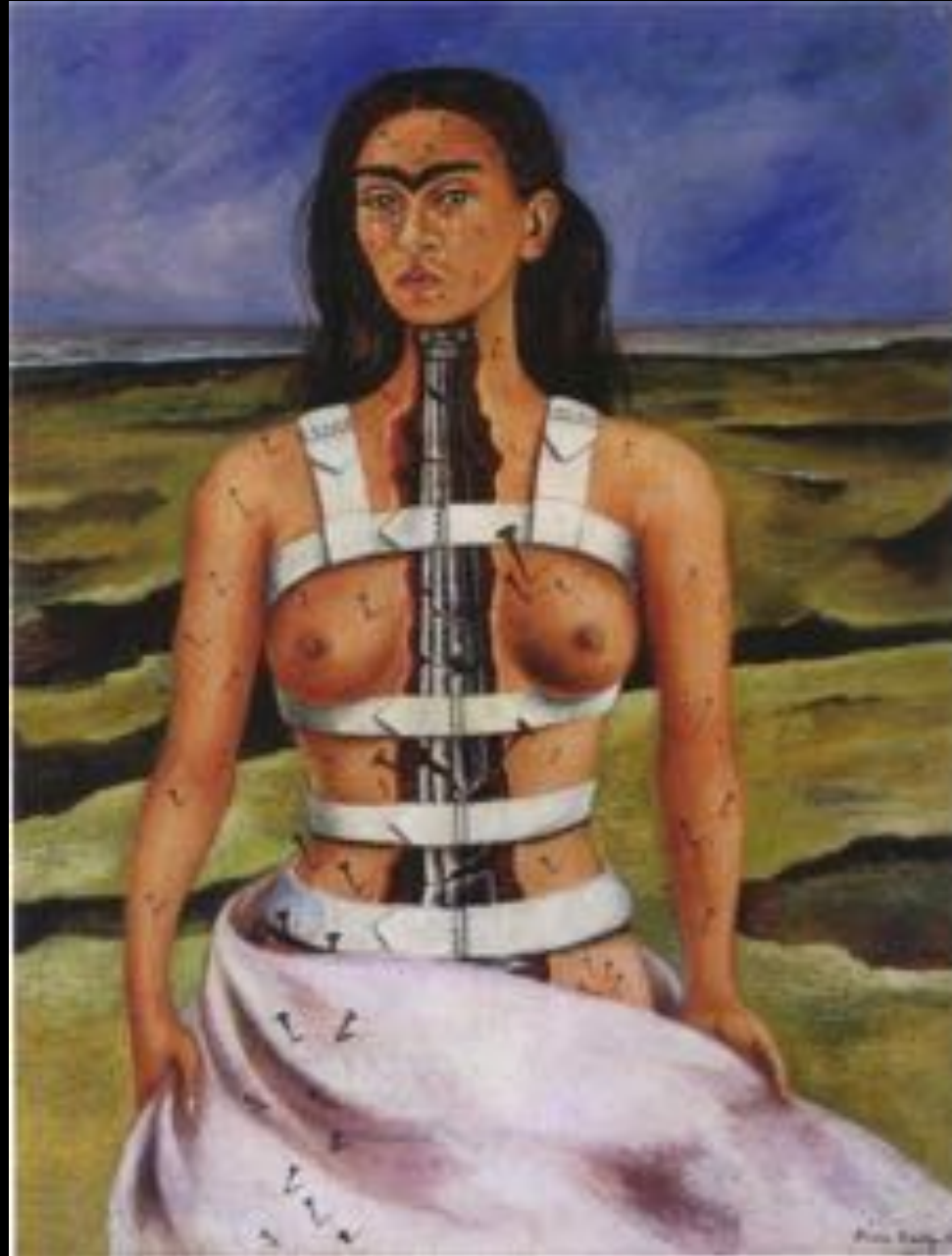




*Portrait of Natasha Gelman, 1943*  
Oil on Masonite,  
Jacques and Natasha Gellman Collection



*Self-Portrait, The Broken Column,*  
1944, Oil on Masonite,  
Dolores Olmedo Collection







*The Love Embrace of the Universe, the Earth (Mexico, Diego, Me and Senor Xolotl, 1949, Oil on Masonite*  
Jacques and Natasha Gelman Collection













Hundreds of Frida Kahlo's photographs, dresses and other belongings were locked up behind this green door for five decades after her death.











La apariencia engañosa.  
Frida Kahlo







Collage with Two Flies, 1953, Collage and watercolor on cardboard  
Jacques and Natasha Gelman Collection





