

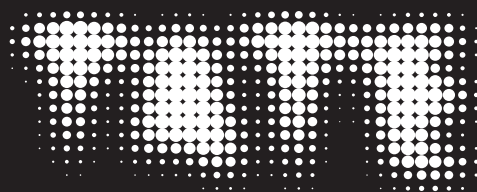
FRIDA KAHLO: THE MAKING OF AN ICON

25 JUNE – 3 JANUARY 2026

LARGE PRINT GUIDE



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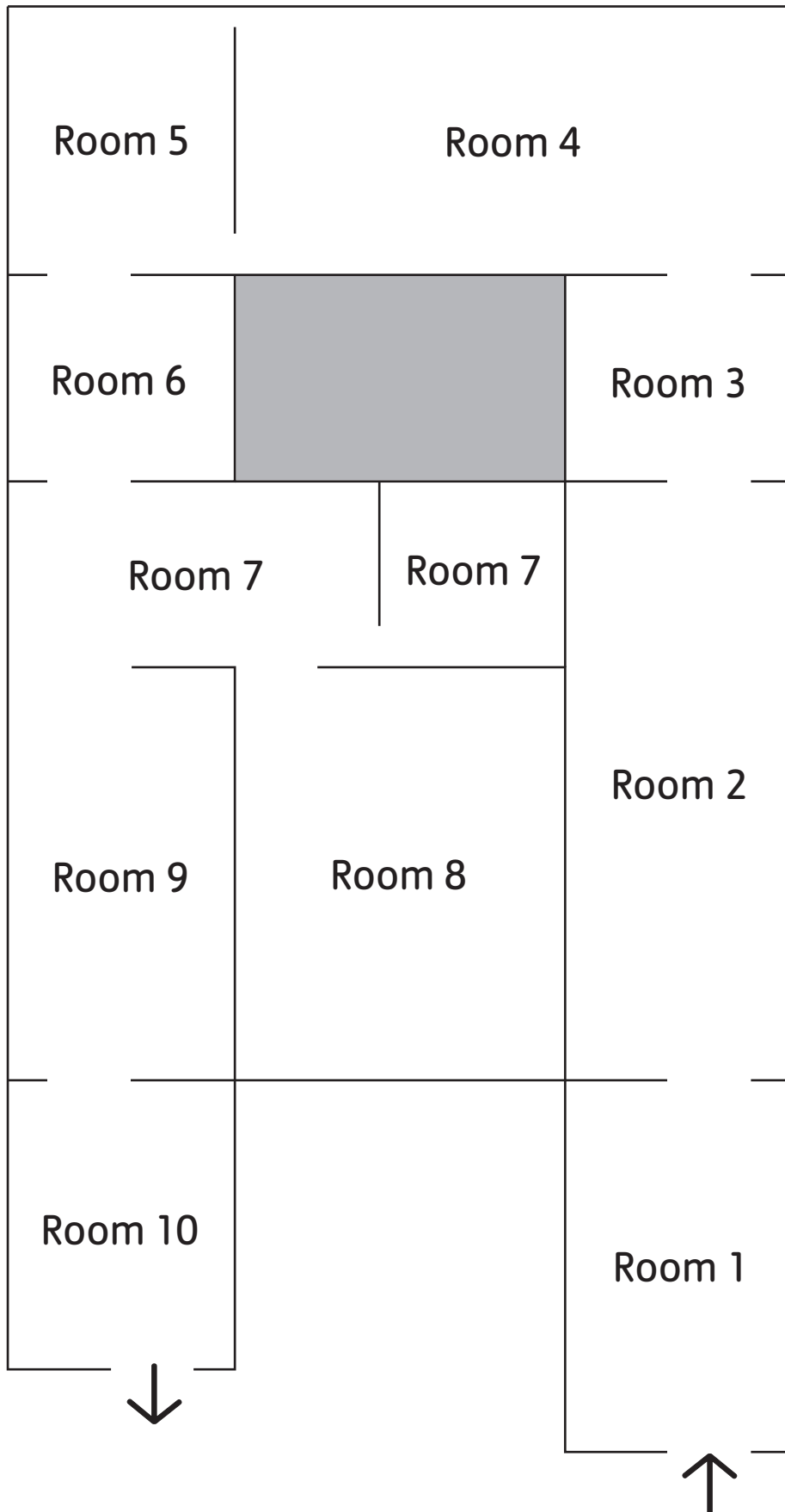


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All information is correct at the time of publication

EXHIBITION MAP



CONCOURSE

CONCOURSE

FRIDA: THE MAKING OF AN ICON

25 JUNE – 03 JANUARY 2027

Organised by the Museum of Fine Arts,
Houston, in collaboration with Tate Modern.

In Partnership with Lead Global Supporter

BANK OF AMERICA 

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Curated by Tobias Ostrander, Estrellita B. Brodsky Curator
at Large, and Beatriz Garc a-Velasco, Assistant Curator,
International Art, Tate Modern.

This exhibition has been made possible by the provision
of insurance through the Government Indemnity Scheme.
Tate would like to thank HM Government for providing
Government Indemnity and the Department of Culture,
Media and Sport and Arts Council England for arranging
the indemnity.

At Bank of America, we believe that investing in the arts helps economies thrive and deepens cultural understanding. Our global arts programme reflects the company's commitment to responsible growth through engagement, cultural sustainability, and expanded access to the arts in the communities we serve.

Few artists have resonated as powerfully across generations and cultures as Frida Kahlo. We are therefore proud to be the Lead Global Supporter of this landmark exhibition, presented here in London and at the Museum of Fine Arts, Houston. Together, these exhibitions offer a rare opportunity to experience Kahlo's works up close and to explore her profound and lasting influence on a global community of artists and creatives.

This partnership marks an important milestone in our long-standing relationship with Tate, which began almost two decades ago. We hope visitors will enjoy this remarkable exhibition and its associated programme.

—

Bank of America

Mural adapted from Rupert García's **Homenaje a Frida Kahlo** 1978

This mural features an adaptation of Rupert García's **Homenaje a Frida Kahlo**, originally designed as the poster for the 1978 **Tribute to Frida Kahlo** exhibition at Galería de la Raza in San Francisco. A graphic artist and Chicano arts organiser in California, García adopts Kahlo's image to connect her to the political struggles of the Chicana/o Movement.

ROOM 1

CLOCKWISE FROM ENTRANCE

Guillermo Kahlo 1871–1941

Born Germany, worked Mexico

Frida Kahlo at age 18

Gelatin silver print

Frida Kahlo (in Suit at Centre) with her Sisters, Adriana and Cristina (Left), and their Cousins Carmen Romero and Carlos Veraza (Right)

1926, printed 2025

Photograph

These photographs was taken by Kahlo's father in their family home, less than five months after her accident. Kahlo used her outfits to express different sides of her personality. In one image, she is an elegant intellectual in a silk dress and stockings. In the other, she wears one of her father's suits and holds a cane. These photos reflect her interest in playing different roles as well as expressing a fluid gender identity, which she would continue to develop in her later work.

Courtesy Throckmorton Fine Art

X102077, X103331

Frida Kahlo 1907–1954
Born and worked Mexico

Dos mujeres (Salvadora y Herminia)
Two Women (Salvadora and Herminia)

1928

Oil paint on canvas

Kahlo created small paintings that portrayed personal subjects and events. Her artworks differed from the monumental works by artists from the Mexican mural movement, including her husband, Diego Rivera. Kahlo depicts the two Indigenous women here, who worked as maids at her mother's house, as individuals with distinct features. This contrasted with the way Rivera and his colleagues represented anonymous workers in their public murals.

Museum of Fine Arts, Boston, Charles H. Bayley Picture and Painting Fund, William Francis Warden Fund, Sophie M. Friedman Fund, Ernest Wadsworth Longfellow Fund, Tompkins Collection—Arthur Gordon Tompkins Fund, gift of Jessie H. Wilkinson—Jessie H. Wilkinson Fund, and Robert M. Rosenberg Family Fund, 2015.3130
X102323

[WALL TEXT]

FRIDA

THE MAKING OF AN ICON

Frida: The Making of an Icon explores how Frida Kahlo became a global icon and a key influence on several generations of artists. The exhibition traces how Kahlo grew from a relatively unknown Mexican painter to a worldwide cultural phenomenon. There are over 30 original works by Kahlo throughout the exhibition. They are positioned alongside modern and contemporary artists from across the globe, who've been inspired by her art, identity and biography.

The first section explores how Kahlo constructed her identity through her art and personal style. Artworks by her contemporaries in Mexico hang alongside Kahlo's paintings, as well as her dresses and jewellery. The exhibition then explores how she was embraced by artistic groups such as surrealism. It outlines her relation to social activism, such as feminism and Mexican-American civil rights movements in the US. Two rooms are devoted to contemporary artists in Mexico and worldwide. Themes such as Kahlo's influence on LGBTQI+ art and disability culture are addressed.

The final room, 'Fridamania', looks at Kahlo as a global brand, exhibiting mass market objects that include Kahlo's image – from posters, T-shirts and publications, to folk objects and dolls. Kahlo's development into a global icon reveals how her celebration of identity, as well as her personal struggles, connect with millions across the world. People have come to affectionately know her simply as 'Frida'. This exhibition celebrates how these narratives have allowed her iconic image to speak to different groups and generations, keeping her legacy alive.

AUDIO GUIDE

Hear stories about the art from curators and other experts in our self-led audio guide, available on your smartphone. Scan to buy and start listening.



[WALL GRAPHIC]

Frida Kahlo 1907–1954

Born and worked Mexico

El accidente

The Accident

1926

Graphite on paper

One year after the accident that severely injured her, Kahlo recalled the event in this pencil drawing. The top half presents the scene objectively. She sketches a collision between a bus and a tram. Stick-figure bodies appear with blotches that seem to indicate blood, and a figure sits amid the devastation. The lower half conveys the events from Kahlo's point of view. Lying on a Red Cross stretcher, Kahlo is wrapped in bandages, while a large head bearing her features hovers above.

Colección Juan Rafael Coronel Rivera

X101997

Frida Kahlo 1907–1954
Born and worked Mexico

Representation of the Accident

Undated
Photograph

Museo Frida Kahlo, Banco de México Diego Rivera
& Frida Kahlo Museums Trust
X102236

Frida Kahlo 1907–1954
Born and worked Mexico

Autorretrato (con vestido de terciopelo)
Self-Portrait (in a Velvet Dress)

1926

Oil paint on canvas

Kahlo's first self-portrait was painted soon after her accident. It was a gift for her then boyfriend, Alejandro Gómez Arias. She wears a loose bathrobe, a garment associated with a woman's private life. Her embroidered collar and plunging neckline are not typical of women's dress styles in the mid-1920s. Here, Kahlo presents herself as a modern woman who is free from social constraints.

Private collection
X102252



Ernesto Reyes Rodríguez
Born and worked Mexico

Wedding Portrait of Frida Kahlo and Diego Rivera

1929

Gelatin silver print

Peter A. Juley 1862–1937
Born Germany, worked US

Diego Rivera and Frida Kahlo, San Francisco

1931

Gelatin silver print

Copyright Ernesto Reyes. Courtesy Throckmorton Fine Art
X103332

Copyright Peter A. Juley. Courtesy Throckmorton Fine Art
X103333

[EXTENDED CAPTION]

When Kahlo and Rivera married in August 1929, she was 22, whereas he was almost twice her age and already world famous. In this wedding portrait, Kahlo wears a modern dress under a rebozo (traditional Mexican shawl), foreshadowing her adoption of Indigenous Mexican clothing. Aside from a separation and divorce that lasted less than a year, the couple remained together for the rest of Kahlo's life. Their complex relationship was marked by conflict and tension but also mutual respect and shared intellectual interests.

Diego Rivera 1886–1957
Born and worked Mexico

Nude with Beads (Frida Kahlo)

1930
Lithograph on beige laid paper

**Retrato de Frida Kahlo
(Portrait of Frida Kahlo)**

c.1935
Oil on asbestos cement shingle

Los Angeles County Museum of Art, The Bernard and Edith
Lewin Collection of Mexican Art, M.2004.283.1

X102178

British Museum. 2008,7062.2. Funded by the Aldama
Foundation

X102322

[EXTENDED CAPTION]

Diego Rivera was a renowned Mexican painter who Kahlo married in 1929. He made only a few images of her, but in fact included her likeness in several murals. Rivera completed *Nude with Beads (Frida Kahlo)* soon after their marriage. He depicts her in a private moment, naked apart from stockings, high-heeled shoes and a bead necklace. In Rivera's small painting of Kahlo, painted just a few years later, she is no longer presented in a sexualised way. Wearing large earrings reminiscent of an Aztec goddess, she stares directly at the viewer and radiates a commanding presence.

Diego Rivera 1886–1957
Born and worked Mexico

Autorretrato **Self-Portrait**

1930
Lithograph

Dolores Olmedo Museum Collection
© Museo Dolores Olmedo Patiño Trust
X102354

Frida Kahlo 1907–1954
Born and worked Mexico

Diego y Frida 1929–1944
Diego and Frida 1929–1944

1944

Oil paint on masonite with original painted shell frame

Kahlo often incorporated Rivera's face into her self-portraits, demonstrating their close relationship. This is one of two almost identical works she painted to celebrate their wedding anniversary in 1944. Kahlo bought this intricate frame, decorated with clam shells, from Veracruz, a state on the east coast of Mexico. The two-part structure of the clams mirrors the central image: a head formed from two half-portraits of Kahlo and Rivera. Intertwined roots as well as the sun and moon further emphasise the couple's union as two parts of a whole.

Private collection, AC Associates
X101995

[WALL TEXT]

1

CONSTRUCTION / SELF-CONSTRUCTION

One of the most distinctive features of Frida Kahlo's art is the way she projects her multi-layered sense of self. From early on, she rejected the notion of a fixed identity, presenting herself in different ways through both her art and her appearance. These images included the avant-garde artist and intellectual, the political activist, the devoted wife, the bisexual woman, and the rule-breaker. She also presented herself as a disabled person as well as a mestiza – a person of mixed European and Indigenous descent (which makes up most of the population in Latin America). Kahlo's shifting identity has influenced several generations of artists and made her into a cultural icon.

This section of the exhibition contains examples of how Kahlo visually expressed some of her many selves. She did this in her paintings and drawings, but also through her clothing choices and how she posed for photographers. There are also works by her contemporaries in Mexico, highlighting the artistic context that shaped Kahlo's work.

Frida Kahlo 1907–1954
Born and worked Mexico

Untitled
(known as Pancho Villa y Adelita)

1927

Oil paint on canvas

In this unfinished painting, Kahlo portrays herself with closely cropped hair and a modern dress, standing in an imagined café in Mexico City. The group of panels behind her include a portrait of Francisco 'Pancho' Villa, a key figure in the Mexican Revolution. The figures around Kahlo are her high school friends – many of them budding intellectuals. They are depicted more clearly in a preparatory sketch. The tilted angles and fragmented perspective, perhaps inspired by the art movement cubism, create an unsettling space.

Secretaría de Cultura del Gobierno del Estado de Tlaxcala
X102175

Frida Kahlo 1907–1954
Born and worked Mexico

Retrato de Miguel N. Lira
Portrait of Miguel N. Lira

1927

Oil paint on canvas

Kahlo copied this profile portrait of Miguel N. Lira – one of her closest friends – from a studio photograph. Lira is surrounded by symbols related to his life and work. The lyre ('lira', in Spanish) references his name. The word 'you' ('tú', in Spanish) and the yellow guava fruit relate to Lira's first two books of poems. Other details, including the doll and angel, have no conclusive meaning. Although dissatisfied with the final painting, Kahlo would continue to include symbolic elements in later self-portraits.

Secretaría de Cultura del Gobierno del Estado de Tlaxcala
X102174

[INTERMEDIATE WALL TEXT]

EARLY EXPERIMENTATION

In 1924, at the age of 17, Kahlo enrolled in Mexico's National Preparatory School, a progressive and intellectual environment. She was, however, one of only 35 women in a school that had over 2,000 students. Planning to go on to medical school, her studies were shortened by a bus accident in 1925. The accident almost claimed her life and left her with a broken spine, foot and pelvis, leading to lifelong chronic ailments. Kahlo began painting while recovering at home, using an adapted easel that allowed her to work in bed. Her earliest paintings reveal a sense of experimentation, as she searched for her own artistic voice among a range of other influences. Her early work contains elements from symbolism, 16th-century Italian portraiture and European modernism, especially cubism and futurism. She would soon abandon this approach in pursuit of a more personal style.

[PLINTH IN THE MIDDLE OF THE ROOM]

Frida Kahlo 1907–1954

Born and worked Mexico

Hammer and Sickle (and Unborn Baby)

c.1950

Dry plaster and mixed media

FAMM (Female Artists of the Mougins Museum) France

/ The Levett Collection

X103582

ROOM 2

ANTICLOCKWISE FROM ENTRANCE

[WALL TEXT]

2

CONSTRUCTION / SELF-CONSTRUCTION

Diego Rivera 1886–1957
Born and worked Mexico

Tehuantepec Costume

1929

Oil paint on canvas

Wearing Indigenous clothing as a statement of national identity was not unique to Kahlo. Here, Rivera paints the educator and writer Áurea Procel wearing a huipil grande. This is a headdress worn by the Zapotec women from the Isthmus of Tehuantepec, who are also known as Tehuanas. The huipil grande surrounds Procel's face with white lace. Kahlo later collected similar garments, though she admitted: 'I have never been to Tehuantepec, nor do I have any connection with that town, but of all the Mexican dresses it is the one that I like the most.'

Alfred Honigbaum Legacy Collection
X102165

Roberto Montenegro 1885–1968

Born and worked Mexico

Retrato de Frida Kahlo

Portrait of Frida Kahlo

1937

Oil paint on canvas

Private collection

X102011

Bernard Silberstein 1905–1999

Born and worked US

Frida Kahlo Wearing Tehuana Dress, Coyoacán

1940

Gelatin silver print

Copyright Bernard G. Silberstein. Courtesy Throckmorton

Fine Art

X103336

Imogen Cunningham 1883–1976

Born and worked US

Frida Kahlo Rivera, Painter and Wife of Diego Rivera

1931

Platinum palladium print

Copyright Imogen Cunningham. Courtesy Throckmorton

Fine Art

X103335

Guillermo Dávila 1871–1941

Born and worked Mexico

Frida Kahlo

1929

Gelatin silver print

Copyright Guillermo Davila. Courtesy Throckmorton Fine Art

X103334

[EXTENDED CAPTION]

Around 1934, Kahlo adopted the clothing of the Zapotec women (also called Tehuanas) from the Isthmus of Tehuantepec, a region in the south of Mexico. The garments reflect a history of cultural exchange. The huipil (short rectangular blouse) has Indigenous roots, but the long skirt with white lace flounce, adopted by the Zapotec in the 19th century, is of European origin. Modern artists, like Rivera, believed Tehuantepec's matriarchal culture represented an idyllic Mexican past. Choosing this costume over the modern clothes she wore in the late 1920s, Kahlo aligned her identity with her mother's mestiza (Indigenous Mexican and Spanish) heritage, rather than her father's European-German origins.



[VITRINE IN THE MIDDLE OF THE ROOM]

Left to right

3. White cotton huipil

Cuicatec people from San Andrés Teotilálpam,
Oaxaca, Mexico

Black cotton skirt

Isthmus of Tehuantepec, Mexico

4. Salmon rayon huipil

Isthmus of Tehuantepec, Mexico

Green rayon skirt

Isthmus of Tehuantepec, Mexico

Museo Frida Kahlo

Banco de México Diego Rivera & Frida Kahlo Museums Trust

X102215, X102218, X102767, X102221

Selection of garments from Frida Kahlo's personal wardrobe

1. Ribbon and lace huipil

Mazatec region of northern Oaxaca, Mexico

Pink rayon skirt

Mazatec region of northern Oaxaca, Mexico

2. Emerald silk huipil

Isthmus of Tehuantepec, Mexico

Red satin skirt

Isthmus of Tehuantepec, Mexico

Museo Frida Kahlo

Banco de México Diego Rivera & Frida Kahlo Museums Trust

X102222, X102771, X102217, X102769

[FILM]

Nickolas Muray 1892–1965

Born Hungary, worked US

Home movie, la Casa Azul (excerpt)

c.1941

16mm transferred to digital

Colour, silent

Duration: 2 min

X110490

Diego Rivera 1886–1957
Born and worked Mexico

La Tehuana **The Tehuana**

1955

Oil paint on canvas

This portrait depicts Dolores Olmedo, a close friend of Rivera and Kahlo. An influential collector and patron of the arts, Olmedo formed part of the artistic circles of Mexico, championing the preservation of Mexican traditions and Indigenous culture. In this painting, she wears the Tehuana dress favoured by modern women of the period, such as Kahlo, María Izquierdo and Lola Álvarez Bravo. A museum in Mexico City devoted to Olmedo's collection opened in 1994 in Xochimilco (south of Mexico City). It houses many works by Rivera and Kahlo, as well as Indigenous Mexican artefacts.

Dolores Olmedo Museum Collection

© Museo Dolores Olmedo Patiño Trust

X102353

CLOCKWISE FROM HERE ONWARDS

Emilio Baz Viaud 1918–1991

Born and worked Mexico

Autorretrato con camisa azul

Self-Portrait with Blue Shirt

1941

Watercolour paint and dry brush on cardboard

Olga Costa 1913–1993

Born Germany, worked Mexico

Autorretrato

Self-Portrait

1947

Oil paint on canvas

Colección Andrés Blaisten, México

X101976, X101979



[EXTENDED CAPTION]

As they constructed and depicted their personal identities, artists working in Mexico in this period often referred to Mexican folk culture. Emilio Baz Viaud's self-portrait includes a prominent display of silver milagros – charms offered in prayer – hung near a door leading to a courtyard. In Olga Costa's self-portrait she wears a worker's blouse and sits in a traditional Mexican chair known as an equipal. In Kahlo's own self-portraits of the same period, her garments or pets link her to this traditional way of life.

María Izquierdo 1902–1955

Born and worked Mexico

Autorretrato

Self-Portrait

1946

Oil paint on canvas

María Izquierdo often draped herself with rebozos (traditional Mexican shawls). Like Kahlo, she tied her braids with yarn, but she generally resisted wearing Indigenous clothing. In this self-portrait, Izquierdo's hairstyle is Mexican, but the silver necklace and earrings – made by Indigenous Mapuche artisans in Chile – were acquired during a trip to South America in 1944.

Private collection

X102172

Manuel Rodríguez Lozano 1912–2017

Born and worked Mexico

Autorretrato

Self-Portrait

1924

Oil paint on board

Abraham Ángel 1905–1924

Born and worked Mexico

Autorretrato

Self-Portrait

1923

Oil paint on cardboard

San Antonio Museum of Art, purchased with the Mary Kathryn Lynch Kurtz Fund for the Acquisition of Modern Latin American Art, 2015.21

X102256

INBAL / Museo Nacional de Arte. Acervo constitutivo 1982

X102213

[EXTENDED CAPTION]

Kahlo's self-portraits did not emerge in a vacuum. She was well-read and was familiar with examples from art history stretching back to the Renaissance. She was also inspired by her contemporaries, including artists Abraham Ángel and Manuel Rodríguez Lozano. As well as sharing artistic ideas, Ángel and Rodríguez Lozano had a romantic relationship. In their work, they captured Mexico's rapidly changing urban life, exploring new expressions of identity in their self-portraits and paintings of other people.

Frida Kahlo 1907–1954
Born and worked Mexico

Autorretrato con el pelo suelto
Self-Portrait with Loose Hair

1947

Oil paint on masonite

In this work, Kahlo wears a huipil, a blouse worn by Indigenous women in Mexico and Central America. Her hair is loose, unusually, as she often painted herself with elaborate braids. She stands against a backdrop that looks like the volcanic terrain of El Pedregal, on the outskirts of Mexico City. Kahlo and Rivera would later build The Anahuacalli museum there to house Rivera's collection of pre-16th century artefacts. As often seen in ex-votos (Mexican devotional paintings), the work includes an inscription that tells how she paints her self-portraits by looking in the mirror.

Private collection
X102328

Julien Levy 1906–1981

Born and worked US

Frida Kahlo

1938

4 photographs, gelatin silver print

These photographs were taken in 1938 by gallery owner Julien Levy, who organised a solo exhibition of Kahlo's work in New York around the same time. The two developed a close relationship and were rumoured to have had an affair. Levy was fascinated by Kahlo and described her hair ritual as a 'fantastic liturgy', which compelled him to take these intimate photographs. Although these images were never made public during her lifetime, they express Kahlo's newly found confidence in her body.

Philadelphia Museum of Art: 125th Anniversary Acquisition.

The Lynne

and Harold Honickman Gift of the Julien Levy Collection,

2001

X102337, X102373, X102375–6

Top to bottom:

Nickolas Muray 1892–1965

Born Hungary, worked US

Frida, New York

1946, printed 2024

Inkjet print

Museum of Fine Arts, Houston, gift of Nickolas Muray Photo
Archives, 2024.659

X102201

Nickolas Muray 1892–1965

Born Hungary, worked US

Frida with Her Pet Eagle, Coyoacán

1939, printed 2024

Inkjet print

Museum of Fine Arts, Houston, gift of Nickolas Muray Photo
Archives, 2024.664

X102204

Top to bottom:

Nickolas Muray 1892–1965

Born Hungary, worked US

Frida with Olmeca Figurine, Coyoacán

1939, printed 2024

Inkjet print

Museum of Fine Arts, Houston, gift of Nickolas Muray Photo
Archives, 2024.660

X102202

Nickolas Muray 1892–1965

Born Hungary, worked US

Frida with Blue Satin Blouse, New York

1939, printed 2024

Inkjet print

Museum of Fine Arts, Houston, gift of Nickolas Muray Photo
Archives, 2024.657

X103337

Lola Álvarez Bravo 1903–1993

Born and worked Mexico

Frida Kahlo Looking into Mirror with Dogs

1944

Gelatin silver print

Copyright Lola A. Bravo. Courtesy Throckmorton Fine Art

X103342

Lola Álvarez Bravo 1903–1993

Born and worked Mexico

Frida Kahlo

1944

Gelatin silver print

Copyright Lola A. Bravo. Courtesy Throckmorton Fine Art

X103341

[INTERMEDIATE WALL TEXT]

FRIDA PHOTOGRAPHED

No artist in the 20th century – at least not until Andy Warhol – had such a constant and intimate relationship with the camera as Frida Kahlo. Hundreds of portrait photographs, whether anonymous or credited to her close friends, reveal her willingness to pose. They also provide documentation of her evolving sense of style and adoption of a Mexican persona. In the early photograph by Imogen Cunningham taken in New York, Kahlo, wearing a clunky jade necklace and draped in a rebozo (traditional Mexican shawl), poses rather shyly. In contrast, her pose is much more confident in the portraits by Nickolas Muray. His colour photographs became widely known and reproduced, helping to cement Kahlo's iconic status.

Garments from Frida Kahlo's personal wardrobe

Ceremonial Quiché huipil

Chichicastenango or Totonicapán, Guatemala

Red pleated purepecha wool skirt or rollo

Santa Fe de la Laguna, Michoacán

Museo Frida Kahlo

Banco de México Diego Rivera & Frida Kahlo

Museums Trust

X102220, X102216

[VITRINE IN THE MIDDLE OF THE ROOM]

Left to right

Selection of jewellery from Frida Kahlo's collection

Chiseled silver and fused glass earrings

Die-cut silver necklace

Gold filigree earrings

Glass and moulded silver ring

Polished turquoise and silver laminated ring

Museo Frida Kahlo, Banco de México Diego Rivera
& Frida Kahlo Museums Trust

X102230, X102229, X102231, X102228, X102227

Fritz Henle 1909–1993
Born Germany, worked US

Frida Kahlo in Xochimilco, Mexico

1937
Gelatin silver print

Courtesy Throckmorton Fine Art
X103338

Antonio Kahlo
Born and worked Mexico

Frida Kahlo Leaning Against Wall Holding Cigarette

1949
Gelatin silver print

Courtesy Throckmorton Fine Art
X103339

ROOM 3

CLOCKWISE FROM ENTRANCE

Frida Kahlo 1907–1954

Born and worked Mexico

Naturaleza muerta con tunas
Still Life with Prickly Pear Fruit

1938

Oil paint on tin plate

Private collection, USA. Courtesy of Pablo Goebel Fine Arts
X102334

Frida Kahlo 1907–1954
Born and worked Mexico

Sobreviviente
Survivor

1938

Oil paint on metal, framed by artist in a handcrafted Oaxacan tin frame

In this painting, Kahlo depicts a ceramic sculpture of a warrior, which was in Rivera's collection. The sculpture was originally found in an ancient burial site in the state of Colima, Mexico. Kahlo has added additional feathers to its headdress. The work has similarities to the empty, arid landscape paintings of the Spanish surrealist artist Salvador Dalí. The title, **Sobreviviente** (Survivor), may relate to Kahlo's own resilience in the face of hardships.

Colección Pérez Simón
X102247

[WALL TEXT]

3

SURREALIST AFFINITIES

In his first visit to Mexico in 1938, André Breton, the leader of the surrealist movement in France, became captivated by Frida Kahlo's charismatic personality and art. He immediately declared her a self-made surrealist and famously described her work as 'a ribbon around a bomb'. Kahlo rejected such a classification by (falsely) claiming that she had never heard of surrealism before meeting Breton. Surrealist artists aimed to explore dreams and the unconscious mind, creating works depicting the irrational, the poetic and the revolutionary. However, Kahlo insisted that she did not paint dreams but her own reality.

Despite Kahlo's refusal of the label, the ideas and motifs within her work have certain affinities with the French movement. This section of the exhibition brings together works by Kahlo and other artists associated with surrealism to reveal their shared interest in themes such as death, dreams and masks.

Frida Kahlo 1907–1954
Born and worked Mexico

El marco **The Frame**

1938
Oil paint on aluminium

Here, Kahlo paints her portrait onto a glass frame decorated with colourful flower and parakeet motifs, produced by craftspeople in Oaxaca. Frames like this were often used to hold religious images, mirrors and photographs. The work shows Kahlo's interest in adopting Indigenous Mexican traditions. It was included in the 1939 **Mexique** exhibition in Paris, organised by André Breton, and later acquired by the Jeu de Paume museum in the city.

Centre Pompidou, Paris. National Museum of Modern Art
/ Centre of Industrial Creation
X102321



Frida Kahlo 1907–1954
Born and worked Mexico

El corazón, also known as Recuerdo
The Heart, also known as Memory

1937

Oil paint on metal

Although Kahlo rejected the surrealist label, she used strategies associated with the movement to explore a divided sense of self. In this dream-like scene, a weeping, armless Kahlo stands between the land and the sea. Her school uniform is on one side and her Tehuana dress is on the other, each reaching out to her with dislocated arms. An enlarged heart lies bleeding on the ground below. Although often interpreted in relation to her turbulent relationship with Rivera, the painting resists any singular meaning.

Private collection, courtesy of The Fine Art Group
X102206

Frida Kahlo 1907–1954
Born and worked Mexico

Lucienne Bloch 1909–1999
Born Switzerland, worked US

Exquisite Corpse (Frida)

Exquisite Corpse (Diego)

1932
Pencil on paper

Private collection
X80674–5

[EXTENDED CAPTION]

Kahlo made these collaborative drawings with her friend and fellow artist, Lucienne Bloch. They depict Kahlo and Rivera with both male and female traits. Kahlo wears a corset that exposes her breasts and a fig leaf from which a penis appears to urinate. Rivera has lactating breasts, wears high heels and holds a broom. 'Exquisite corpse' is a game of chance adopted by the surrealists to release the unconscious mind. Two or more artists make a single work without seeing what others have drawn, to create an unpredictable finished piece. Kahlo enjoyed playing this game at parties, relishing the humorous, erotic and unexpected outcomes.

Frida Kahlo 1907–1954
Born and worked Mexico

La flor de la vida
Flower of Life

1943
Oil paint on masonite

This is one of Kahlo's most surrealist inflected paintings. A flower takes on human characteristics, transforming its plant-like features into a blooming form brimming with references to human sexuality. When the work was first exhibited in Mexico City in 1944, it was hidden in a separate room.

Dolores Olmedo Museum Collection
© Museo Dolores Olmedo Patiño Trust
X102352

Frida Kahlo 1907–1954
Born and worked Mexico

Autorretrato
(dedicado a Jacqueline Lamba)
Self-Portrait
(Dedicated to Jacqueline Lamba)

c.1938
Oil paint on metal

Private collection. Courtesy Galerie 1900-2000, Paris
X102166

[INTERMEDIATE WALL TEXT]

NEW YORK AND PARIS EXHIBITIONS

Following Kahlo's first solo show at the surrealist-oriented Julien Levy Gallery in New York in 1938, André Breton invited her to exhibit in Paris at Renou & Colle gallery. Titled Mexique, the exhibition included 18 of Kahlo's paintings alongside art of the Indigenous Americas and the colonial period, Mexican 19th-century portraits, folk art objects, photographs by Manuel Álvarez Bravo and prints by José Guadalupe Posada. The exhibition sought to confirm Breton's theory that Mexico was the 'surrealist place par excellence'. Although Kahlo was dissatisfied with the show and the careless attitude of Breton, her work received positive praise from artists such as Pablo Picasso and Marcel Duchamp. Her triumph among the French surrealists helped her become accepted into the emerging field of modern art.

Some of the works included in Kahlo's New York and Paris exhibitions are displayed in these two rooms.

ROOM 4

ANTICLOCKWISE FROM ENTRANCE

[WALL TEXT]

4

SURREALIST AFFINITIES

Frida Kahlo painting in bed

1940, printed 2025

Photograph

Museo Frida Kahlo

Banco de México Diego Rivera & Frida Kahlo Museums Trust

X103344

Frida Kahlo 1907–1954
Born and worked Mexico

El sueño, o Autorretrato onírico
The Dream, or Oniric Self-Portrait

1932

Graphite on paper

Beds appear frequently in Kahlo's art, both as sites of suffering and healing. They are also a place for dreams and nightmares, which were of interest to the surrealists for the insights they provided into the unconscious mind. This drawing was made in Detroit, USA, whose skyscrapers appear in the distance. As Kahlo sleeps in a hotel room, pencilled doodles float upward to surround a portrait of Rivera, like fragments of dreams.

Colección Juan Rafael Coronel Rivera
X101998

Kati Horna 1912–2000

Born Hungary, worked Mexico

**Untitled, from the series Oda a la necrofilia
(Ode to Necrophilia)**

1962

Gelatin silver print

Estate of Kati and José Horna

X102392–4

Frida Kahlo 1907–1954
Born and worked Mexico

Niña con máscara de muerte
Girl with Death Mask

1938

Oil paint on tin plate

In this painting, a young girl wears a skull mask while holding a yellow marigold flower. Both objects are associated with the Day of the Dead, a day in Mexican culture where the dead are celebrated instead of mourned. The tiger mask that lies near the girl's feet is used for traditional celebrations in the state of Guerrero, Mexico. The open landscape, gentle colour palette and the presence of a child contrasts with the references to death, creating a tension between youth and mortality.

Nagoya City Art Museum, Japan
X101435

[EXTENDED CAPTION]

For many women surrealists, the recurring symbol of the mask serves as both a shield to conceal the self and a way to embody a character. Kati Horna, Remedios Varo and Leonora Carrington – all European friends of Kahlo and Rivera working in Mexico – were among the artists engaging with masks. In **Ode to Necrophilia**, a figure covered by a black mourning veil slowly removes her clothing while interacting with a white mask. This action evokes mourning rituals and the uncanny attraction to death.

Kati Horna 1912–2000

Born Hungary, worked Mexico

Portrait of Remedios Varo in a mask by Leonora Carrington

c.1957

Gelatin silver print

Leonor Fini at her studio in Rue Payenne, Paris

1934, printed 2025

Photograph

Estate of Kati and José Horna

X102372

Courtesy Leonor Fini Estate

X102012

María Izquierdo 1902–1955

Born and worked Mexico

Sueño y presentimiento

Dream and Premonition

1947

Oil paint on canvas

María Izquierdo was a Mexican painter and muralist. Although known for her imagined scenes, Izquierdo claimed that this was her only painting directly inspired by a dream. In the work, she holds her own severed head out a window while headless figures run past graves and tree trunks. Izquierdo presents an unsettling landscape of irrational perspectives and vanishing points, while using self-portraiture to reflect her deepest fears.

Rocio and Boris Hirmas Collection

X102124

[EXTENDED CAPTION]

Like Kahlo, María Izquierdo was frequently associated with surrealism, although she did not have formal ties to the movement. The artist grew up surrounded by Mexican folk traditions but rebelled against her strict religious childhood to pursue art. *Prisoners* alludes to the emotional and physical confinement of women. The weeping figure on the ground may be a self-portrait. Izquierdo's works explore themes that resonate with Kahlo's later paintings shown in this section.

María Izquierdo 1902–1955

Born and worked Mexico

Prisioneras

Prisoners

1936

Gouache paint on paper

La manda

The Pledge

1933

Gouache paint on paper

Private Collection

X102098

David Museum, Wellesley College, Wellesley,

MA; Museum purchase 2000.93

X102002

[EXTENDED CAPTION]

At the outbreak of the Second World War, French poet and artist Alice Rahon relocated to Mexico with her husband, the surrealist artist Wolfgang Paalen. She and Kahlo became close friends. She created this portrait while Kahlo was working on *The Wounded Deer* – a portrait of an injured deer featuring Kahlo's face. Rahon's portrait depicts an abstract figure of a cat pierced by arrows. Like Kahlo, Rahon was fascinated by animals, nature and cosmic forces. She also suffered childhood injuries which had a lasting impact on her health.

Alice Rahon 1904–1987

Born France, worked Mexico

Le Chat Blessé (Retrato de Frida Kahlo)

The Injured Cat (Portrait of Frida Kahlo)

c.1946

Oil paint on canvas

Autoretrato con autobiografía

(Self-Portrait and Autobiography)

1948

Oil paint and sand on canvas

Private Collection

X102320

The Art Institute of Chicago. Wirt D. Walker Endowment,
Major Acquisitions Centennial, Luella Thomas, Samuel
A. Marx, Simeon B. Williams Endowment, and Maurice D.
Gelleher funds

X103591

[EXTENDED CAPTION]

In 1938, painter Jacqueline Lamba arrived in Mexico with her husband, poet André Breton. Over a period of several months that year, Kahlo and Rivera hosted them at their home, the Casa Azul, where the two women formed a long and close friendship. This continued when Kahlo was a guest of Lamba and Breton in Paris. In contrast to Kahlo's figurative paintings, Lamba engages with automatism, a strand of surrealism that calls upon the unconscious mind through free and abstract images.

Jacqueline Lamba 1910–1993

Born and worked France

L'amour fou

Mad Love

1944

Pencil on paper

Untitled (pour Frida)

Untitled (For Frida)

1944

Mixed media on paper

Galería Oscar Román, Mexico City

X102079

Private Collection, Courtesy of Pablo Goebel Fine Arts Gallery,
Mexico City

X102336

Frida Kahlo 1907–1954
Born and worked Mexico

Autorretrato con collar de espinas y colibrí
Self-Portrait with Thorn Necklace and Hummingbird

1940

Oil paint on canvas

In this self-portrait, Kahlo portrays herself wearing her hair in an elaborate braid, adorned with butterfly brooches. She is surrounded by greenery and her pet animals. Her neck is pierced by a necklace of thorns, alluding to the crown of thorns that Jesus Christ wore on the cross. A dead hummingbird hangs from the necklace. In Aztec mythology, the hummingbird symbolises rebirth, while in Mexican popular culture it brings luck in love. Behind her, winged flowers appear poised for flight, also suggesting rebirth.

Collection of Harry Ranson Center, The University of Texas at Austin, Nickolas Muray Collection of Modern Mexican Art
X102122



[EXTENDED CAPTION]

To make these photograms, artist and dancer Rosa Rolanda drew self-portraits on transparent plastic. She added a seashell (which also appears in Kahlo's painting *Diego and Frida 1929–1944*), and a silver butterfly pin, as seen in Kahlo's *Self-Portrait with Thorn Necklace and Hummingbird 1940*. Photograms are made by placing objects on light-sensitive paper and exposing them to light, often resulting in unexpected and abstract imagery. Rolanda and Kahlo were close friends. These works reveal their shared interests.

Rosa Rolanda 1895–1970

Born US, worked Mexico

Autorretrato

Self-portrait

1930

Gelatin silver print (photogram)

Standing Figure with Objects

c.1930

Gelatin silver print (photogram)

Davis Museum, Wellesley College, Wellesley, MA, Museum purchase, Ina Brown Ramer (Class of 1956) Endowed Fund for Acquisitions and Educational Program Support

X102004–5

[EXTENDED CAPTION]

Like Kahlo, other women artists of the period lived under the shadow of their male artist partners. Rosa Rolanda, María Izquierdo and Kahlo all shared an interest in questioning gender roles while maintaining strong personal identities. Through their distinctive self-portraits, the artists explore feminine and domestic spaces as well as women's subordinate status in male-dominated societies. Rolanda portrays a rich and turbulent inner life in her large self-portrait.

Rosa Rolanda 1895–1970

Born US, worked Mexico

Autorretrato

Self-Portrait

1952

Oil paint on canvas

Self-Portrait

c.1940

Gouache paint on paper

Colección Andrés Blaisten, Mexico

X101941

Secretaría de Cultura/INBAL. Acervo del Museo de Arte

Moderno, Mexico

X102214

Frida Kahlo 1907–1954
Born and worked Mexico

Sol y vida
Sun and Life

1947
Oil paint on masonite

Private collection, AC Associates
X101993

Frida Kahlo 1907–1954
Born and worked Mexico

El pollito
The Chick

1945
Oil paint on masonite

Dolores Olmedo Museum Collection
© Museo Dolores Olmedo Patiño Trust
X102350

Frida Kahlo 1907–1954
Born and worked Mexico

Naturaleza muerta (Soy de Samuel Fastlicht)
Still Life (I Belong to Samuel Fastlich)

1951
Oil paint on masonite

Private collection, AC Associates
X101994

Olga Costa 1913–1993
Born Germany, worked Mexico

Corazón egoísta
Selfish Heart

1951
Oil paint on canvas

Colección Andrés Blaisten, Mexico
X101970

[INTERMEDIATE WALL TEXT]

LIVING NATURES

Kahlo reinvented the traditional genre of still life painting. Rather than using the Spanish term 'naturalezas muertas' (dead natures), she referred to her still lifes as 'naturalezas vivas' (living still lifes), stressing their vitality. The works displayed here show her various approaches to this genre throughout her career. We can see how she included folk or popular elements, references to the body, and symbolic motifs such as using botanical imagery as a metaphor for her own sexuality and reproductive issues. Flowers are transformed into erotic motifs that assert Kahlo's love of life.

Jose Guadalupe Posada 1852–1913

Born and worked Mexico

El jarabe de ultratumba

The Dance Beyond the Grave

c.1910, printed 1943

Photo relief etching with engraving

The Museum of Fine Arts Houston. Gift of the friends of

Freda Radoff

X102198

Frida Kahlo 1907–1954
Born and worked Mexico

El difuntito Dimas Rosas (A los tres años de edad)
The Deceased Dimas Rosas (At Three Years of Age)

1937

Oil paint on masonite

Kahlo was inspired by forms of Mexican popular culture, which outsiders – including the surrealists – often found strange. Here she revisits the ‘little angel’ tradition in which parents commission artists to create a lasting image of their dead child. The image is often displayed on special ofrendas (altars) to joyfully honour their brief lives. Dimas Rosas was the son of one of the housekeepers who worked for Kahlo and Rivera.

Dolores Olmedo Museum Collection
© Museo Dolores Olmedo Patiño Trust
X102351

[EXTENDED CAPTION]

Manuel Álvarez Bravo was a Mexican photographer who created images of Mexican culture, often with a surrealist inflection. In *Striking Worker, Murdered*, he captures the murder of a union leader, who had been striking at a sugar mill. While graphically depicting the violence of labour strikes in Mexico during the 1930s, the image also conveys the fragility between life and death.

In *Scale of Scales*, Álvarez Bravo captures the melancholic strangeness of life on the streets. Many Mexican works of this period include strange combinations of objects, a fascination with death, and references to dreams and the unconscious mind.

Manuel Álvarez Bravo 1902–2002

Born and worked Mexico

Obrero en huelga, asesinado

Striking Worker, Murdered

1934, printed 1974

Gelatin silver print

Escala de escalas

Scale of Scales

1931

Gelatin silver print mounted on board

The Museum of Fine Arts Houston.

Museum purchase funded by the Lynch Foundation

X102196

Copyright Manuel A. Bravo. Courtesy Throckmorton Fine Art

X103343

Frida Kahlo 1907–1954
Born and worked Mexico

El suicidio de Dorothy Hale
The Suicide of Dorothy Hale

1938–9

Oil paint on masonite with painted wooden frame

Dorothy Hale was an actress and friend of playwright Clare Boothe Luce. Hale took her own life in 1938. Boothe Luce commissioned this portrait for Hale's mother, but Kahlo's painting was not what she expected. Instead of creating an idealised portrait, Kahlo based the work on newspaper accounts of the tragedy. She shows Hale falling from her apartment window and landing below, with paint overflowing onto the edges of the frame. The inscription at the bottom describes the incident and is derived from the format of colonial ex-votos – traditional religious paintings that make a plea to protective forces.

Collection of Phoenix Art Museum
Gift of an anonymous donor
X102248



Peres Maldonado Ex-voto

after 1777

Oil paint on canvas

This 18th century ex-voto was commissioned by a young Mexican woman who went through an operation for breast cancer, painted in frank detail. Her survival is commemorated with thanks in the text inscription. Mexican ex-votos are small paintings that include images and text dedicated to saints, offering them gratitude or asking for miraculous interventions. Kahlo was inspired by them and adopted their format in the early 1930s. In the **Mexique** exhibition, André Breton included this ex-voto along with Kahlo's works and photographs by Manuel Álvarez Bravo, which all share the persistent theme of death.

Davis Museum, Wellesley College, Wellesley, MA, Museum purchase with funds provided by Wellesley College Friends of Art 2004.10

X102003

[VITRINE IN THE MIDDLE OF THE ROOM]

Side 1 left to right

Invitation to Mexique exhibition, Galerie Renou & Colle

1939

**Frida Kahlo (Frida Rivera) (exhibition catalogue),
Julien Levy Gallery, New York**

1938

**André Breton and Galerie Renou & Colle, Paris, Mexique,
exhibition catalogue**

1939

Museo Frida Kahlo

Banco de México Diego Rivera & Frida Kahlo Museums Trust
X110178

The Museum of Fine Arts Houston, Hirsch Library,
library purchase funded by Melissa and Steven Kean
X110179

The Museum of Fine Arts Houston, Hirsch Library
X102237

Fritz Bach 1897–1978

Born and worked Switzerland

Frida Kahlo and André Breton

1938, printed 2025

Photograph

Telegram from Frida Kahlo to Diego Rivera

1939

Ink on paper

Association Atelier André Breton

X103345

Museo Frida Kahlo

Banco de México Diego Rivera & Frida Kahlo Museums Trust

X102238

Man Ray 1890–1976

Born US, worked France and US

Portrait of André Breton

1938, printed 2025

Photograph

Handwritten dedication to Frida Kahlo and Diego Rivera: 'To my marvelous friends, Frida and Diego, toward whom I will always be driven by every impulse of my head and my heart.' Mexico, July 29, 1938.

Museo Frida Kahlo

Banco de México Diego Rivera & Frida Kahlo Museums Trust

X103346

Side 2 left to right

Rosa Rolanda 1904–1987

Born US, worked Mexico

Frida Kahlo, Xochimilco, Mexico

1941

Gelatin silver print

Courtesy Throckmorton Fine Art

X103349

Jacqueline Lamba and Frida Kahlo in Mexico

1938, printed 2025

Photograph

Courtesy Aube Breton-Elléouët

X103347

Diego Rivera 1886–1957
Born and worked Mexico

Frida Kahlo and Emmy Lou Packard, Coyoacán, Mexico

1941, printed 1995
Platinum/palladium print

Museum of Fine Arts, Houston, gift of Throckmorton
Fine Art Gallery, 2001.379
X103350

Frida Kahlo braiding Rosa Rolanda's hair

1938
Gelatin silver print mounted on album paper

Courtesy Throckmorton Fine Art
X103348

ROOM 5

CLOCKWISE FROM ENTRANCE

[INTERMEDIATE WALL TEXT]

HOMAGE TO FRIDA KAHLO

In 1978, at Galería de la Raza, a community art space in the San Francisco Mission District, a group of Chicana/o artists organised a landmark exhibition in homage to Kahlo. The show was presented alongside the Galería's Day of the Dead celebration. As the first group exhibition that paid tribute to Kahlo, Homenaje a Frida Kahlo was an important point in the artist's journey to becoming admired by audiences outside Mexico.

The Galería de la Raza exhibition featured 52 Chicana/o, Latina/o, Anglo and Asian American artists. For the first time, several artists wanted to appear beside and be like Kahlo. They were drawn to her portraits, which they believed expressed Mexican and Chicana/o identity. The artists made connections to Kahlo in various ways, such as dressing like her, portraying Frida and Diego, assembling altars in her honour, reproducing her broken column, and incorporating elements from Indigenous cultures. Many reproduced Kahlo's paintings and photographs of her in their own work, directly referring to the Mexican artist.

Ester Hernandez 1944

Born and works US

If This Is Death, I Like It

1991

Colour silkscreen

Courtesy of the artist

X102123

Santa Barraza 1951
Born and works US

Homage to my Mother Frances

1992

Acrylic paint and collage on canvas

Throughout her career, Santa Barraza has explored her identity as a Chicana artist drawing inspiration directly from Kahlo's style and motifs. Here, she represents her family lineage using a pictorial dating system developed by the Aztecs. Her painting recalls Kahlo's **My Grandparents, My Parents, and I** 1936, where Kahlo shows her mixed Indigenous and European heritage in a family tree. Barraza similarly portrays her family members around a central figure emerging from an agave plant as a vast desert stretches out behind them.

Courtesy of the Museum at Texas Tech University
X101892

Frida Kahlo 1907–1954
Born and worked Mexico

Retrato de Eva Frederick
Portrait of Eva Frederick

1931

Oil paint on canvas

Eva Frederick was part of a wide group of friends and acquaintances Kahlo spent time with while Rivera worked on mural commissions in San Francisco. Frederick posed for several artists and was believed to have been a professional model. Here, she looks directly at the viewer with a calm presence. Kahlo's engagement with race and indigeneity is brought into focus through later reinterpretations of her work by Chicana/o artists.

Dolores Olmedo Museum Collection

© Museo Dolores Olmedo Patiño Trust

X102349

[WALL TEXT]

5

ON THE OTHER SIDE OF THE BORDER

In the early 1930s, when Frida Kahlo accompanied Diego Rivera to San Francisco, New York and Detroit, she was only starting to become known within the US art scene. Her work and image did not circulate broadly in North America until the 1970s, nearly 20 years after her death in 1954. In the 1970s, the Chicano Movement, or 'El Movimiento' – which campaigned for the rights of Mexican Americans – turned her into an advocate for its own causes. Emerging out of the political and racial struggles of the civil rights era, these artists rejected 'the victim' role for Kahlo. Instead, they saw her as an icon of strength and inspiration, in line with Mexican nationalist or revolutionary heroes such as Cuauhtémoc and Emiliano Zapata. By reexamining Kahlo's life and art, Chicanos and Chicanas articulated their own sense of self, rooted in pride in their heritage. This consideration of ethnicity and class guided their fight for fairer working conditions and equal representation.

Lucienne Bloch 1909–1999

Born Switzerland, worked US

Frida Kahlo at the Border in Laredo, Texas

1932

Gelatin silver print mounted on board

Copyright Lucienne Bloch. Courtesy Throckmorton Fine Art

X103354

Frida Kahlo 1907–1954
Born and worked Mexico

Mi vestido cuelga ahí
My Dress Hangs There

1933

Collage and oil paint on masonite

This work reveals Kahlo's ambivalence toward the United States, a country she admired but where she felt out of place, a feeling shared by many Mexican immigrants and Chicanas/os. She began painting it while visiting New York City with Rivera. Suspended between a toilet and a trophy is Kahlo's Tehuana dress, representing her absent body and wish to leave the city. The dress is surrounded by New York City's industrialised landscape and urban chaos. Newspaper clippings of protests stress the city's inequalities.

Colección FEMSA
X102073



Laura Aguilar 1959–2018

Born and worked US

Three Eagles Flying

1990

Gelatin silver print

In this work, photographer Laura Aguilar portrays herself nude from the waist up. Her head is covered by the Mexican flag and a US flag wraps around her lower body. A thick rope binds her neck, waist and wrists, while two other flags hang flat on either side of her. Aguilar wrote that the work 'arose out of the feelings of frustration which derive from my sense of being culturally illegitimate. It represents being tied between two cultures and not being accepted by either'. Through staging this self-portrait, she reflects on her identity as a third-generation Mexican living in the United States.

The J. Paul Getty Museum, Los Angeles. Purchased with funds provided by the Photographs Council, 2019.15.1

X102097

Juan R. Fuentes 1950

Born and works US

Frida Kahlo

1978

Graphite and pastel on paper

Collection of Amalia Mesa-Bains and Richard Bains

X102190

[INSTALLATION BY THE WALL]

Carmen Lomas Garza 1948

Born and works US

Altar for Frida Kahlo

1978–87

Installation

Altar for Frida Kahlo takes the form of a traditional ofrenda (Mexican altar) used to honour deceased ancestors on the Day of the Dead. Collaboratively produced as part of Galería de la Raza's 1978 exhibition, this ofrenda has been reassembled and reexhibited over the years. Many of its original handmade elements can be seen here. The central blue nicho box is decorated with a bird whose wings look like Kahlo's distinctive eyebrows. Carmen Lomas Garza, who created this version of the installation, said: 'The box has elements symbolic of Frida but the most important is the bird... Frida's spirit flies high above all that pained her and gives us inspiration.'

The Museum of Fine Arts, Houston, museum purchase funded by the Latino Art Fund, 2025.17.1–.59
X102205



Miranda Bergman 1947

Born and works US

Tree of Hope, Stand Firm

1978

Acrylic paint on wood

Courtesy of the artist

X101940

Yreina D. Cervántez 1952

Born and works US

Homenaje a Frida Kahlo

Homage to Frida Kahlo

1978

Watercolour paint on paper

The painter, printmaker and muralist Yreina Cervántez explores the mythologies of Mesoamerica, the historic, pre-16th-century region that spans southern Mexico and parts of Central America. This early self-portrait was exhibited at the Galería de la Raza exhibition. It shows Kahlo holding up a mirror in which Cervántez's face is reflected. Kahlo's Indigenous and mestiza heritage is highlighted with both Christian and Mesoamerican references like the halo, water lilies and jaguar. For Cervántez, the jaguar is a spirit animal and a signature motif symbolising protection and transformation.

Courtesy of the artist

X101986

Nancy Hom 1949
Born China, works US

Self-Portrait with Frida

1978
Coloured pencil on paper

Courtesy of the artist
X102125

Rupert García 1941
Born and works US

Homenaje a Frida Kahlo
Homage to Frida Kahlo

1978
Colour screenprint

Fine Arts Museums of San Francisco
Gift of Mr. and Mrs. Robert Marcus 1990.1.147
X102006

Rupert García 1941
Born and worked US

Frida Kahlo (Septiembre)
Frida Kahlo (September)

1975
Colour screenprint

Rupert García, a graphic artist and prominent Chicano arts organiser in California, addresses political issues using a pop art style. For a 1975 poster-calendar, created for Galería de la Raza, he produced this now iconic screenprint of Kahlo. It was the first time that a recreated image of Kahlo appeared in the US. García borrows from Nickolas Muray's influential 1939 photograph of the artist (shown nearby), but he makes her skin appear darker. This gesture amplifies her mixed Indigenous ancestry and connects her to the struggles of the Chicano Movement.

Fine Arts Museums of San Francisco.
Gift of Mr. and Mrs. Robert Marcus 1990.1.129
X102007

Nickolas Muray 1892–1965

Born Hungary, worked US

Frida with Magenta Rebozo, New York

1939, printed 2024

Inkjet print

The Museum of Fine Arts Houston. Gift of Nickolas Muray

Photo Archives

X102203

[VITRINE IN THE MIDDLE OF THE ROOM]

Left to right

**Open call to participate in the
'Homenaje a Frida Kahlo' exhibition**

1978

Ink on paper

Courtesy of Carmen Lomas Garza
X110276

Homenaje a Frida Kahlo exhibition catalogue

1978

Ink on paper

Courtesy of Carmen Lomas Garza
X110277

**Installation views and snapshots
from 'Homenaje a Frida Kahlo'**

1978

Photographs

Courtesy of Carmen Lomas Garza

X110278

ROOM 6

ANTICLOCKWISE FROM ENTRANCE

[WALL TEXT]

6

ON THE OTHER SIDE OF THE BORDER

Joey Terrill 1955

Born and works US

Si Andy Warhol hubiera nacido en México If Andy Warhol Had Been Born in Mexico

1978

Xerox collage and coloured pencil on cardboard

In this collage, Chicano artist Joey Terrill borrows from the iconic style of pop art to examine Kahlo's near-mythical status. Kahlo is repeated in a grid formation reminiscent of US artist Andy Warhol's signature screenprints. Terrill is known for his involvement in the queer Chicana/o community in the 1980s. This work highlights a connection between Kahlo's art and queer Mexican American men during this period.

Courtesy of the artist

X102149

[EXTENDED CAPTION]

Raul Caracoza and Richard Duardo drew inspiration from the wide circulation of Kahlo's image rather than from her artwork. They were also influenced by Andy Warhol's iconic celebrity portraits. Duardo, often referred to as the 'West Coast Warhol', employs the pop artist's use of multiples, a vivid color palette, and photographic sources. Duardo assisted Caracoza in creating **Young Frida (Green)**. His image Salma as Frida is based on a photograph of actor Salma Hayek as she portrayed Kahlo in the 2002 film **Frida**.



Raul Caracoza 1980

Born and works US

Young Frida (Green)

2006

Screenprint

Richard Duardo 1952–2014

Born and worked US

Frida Grandísima

2003

Hand painted serigraph and watercolour on paper

Salma as Frida

2003

Serigraph with hand-colouring

The University of Texas at San Antonio Art Collection

X110003

Collection of Melissa Richardson Banks

X103590

Art Museum of South Texas

X101890

Rio Yañez 1980

Born and works US

Ghetto Frida's Mission Memories

2009

Digital drawing, printed as vinyl mural

This work began as a comic-book style mural for Galería de la Raza. Rio Yañez reimagines Kahlo as a 1990s Mexican American chola, or 'homegirl', wearing bamboo hoop earrings, a Bart Simpson T-shirt and a San Francisco Giants jacket. Rivera's name is tattooed across her neck, while her lover Leon Trotsky's name appears beneath her armpit. The work signals Kahlo's importance to the Chicana/o and Latina/o communities served by Galería. Yañez writes: 'Art, trauma, healing, love, heartbreak, revolution, queerness, and the will to survive has given us a relationship to an artist like no other before or after her. That is the power of Frida Kahlo.'

Courtesy of the artist

X102144

Marcos Raya 1948

Born Mexico, works US

Frida the Last Portrait

1985

Acrylic paint on wood

Marcos Raya has depicted Kahlo in several of his artworks, among them **Frida and Her Nurse** 1987 and **Frida la sufrida** 1998, both alluding to Kahlo's chronic ailments. Raya originally created this four-panel portable mural for a one-person play about Kahlo's life, first staged at the Blue Ryder Theater in Chicago in 1985.

Collection of Ramón and Rosemary Vargas

X102145

Carlos Almaraz 1941–1989

Born Mexico, worked US

La resurrección de Frida

Frida's Resurrection

1988

Watercolour paint on paper

By the late 1980s, interest in Kahlo's work had skyrocketed, making 'Frida' a worldwide phenomenon. During this same period, Carlos Almaraz became well-known for his expressive paintings of car crashes on Los Angeles motorways. In this work, the artist depicts Kahlo seated on top of a wooden cart engulfed in flames. He offers a darkly humorous yet critical view of what his title refers to as 'Frida's Resurrection'.

Courtesy Carlos Almaraz Estate Collection and Ortuzar
Projects, New York

X102074

Joey Terrill 1955
Born and works US

Frida y Diego
Frida and Diego

1978
Xerox collage and coloured pencil on cardboard

Courtesy the artist, Ortuzar Projects, New York
and Marc Selwyn Fine Art, Beverley Hills
X102150

Tony Ortega 1958
Born and works US

Frida y Diego nos muestran Mexico
Frida and Diego Show Us Mexico

1991
Screenprint

Tony Ortega depicts an imagined scene where Kahlo and Rivera welcome viewers into a world of customised low-rider cars and ancient Mexican pyramids, key aspects of Chicana/o culture. The work shows Chicana/o's appreciation for both artists, who made a cultural impact in the United States while embracing their Mexican heritage. Countering the feminist rejection of Rivera as an overpowering partner, Ortega highlights the duo's intellectual bond and position as role models for the Chicana/o community.

Los Angeles County Museum of Art, Art Museum Council
Fund
X102180

ROOM 7

ANTICLOCKWISE FROM ENTRANCE

[EXTENDED CAPTION]

In many of her self-portraits, Kahlo positions herself in her signature three-quarter pose. She may have used photographs like these as source material for her paintings, mirroring the poses and her direct gaze. These images reveal Kahlo's evolving self-presentation during a formative period of ambition, rebellion and experimentation. Her assured stance, short hair, masculine outfits and minimal jewellery signalled an early defiance of gendered expectations. In her style and attitude, she echoed the pelonas (Mexico's flappers) – a subculture of young women who gained attention in the early 1920s.

Guillermo Kahlo 1871–1941
Born Germany, worked Mexico

Frida Kahlo

1926
Gelatin silver print

Portrait of Frida Kahlo Calderón

c.1929
Gelatin silver print

Museo Frida Kahlo
Banco de México Diego Rivera & Frida Kahlo Museums Trust
X102240
Fototeca Nacional, Mexico
X102076

[INTERMEDIATE WALL TEXT]

ANDROGYNOUS MODELS

In pursuing self-representation, Kahlo followed in the footsteps of radical women artists who experimented with role-playing. On display here are works that explore this theme. The Dada artist Baroness Elsa von Freytag-Loringhoven wore elaborate costumes and challenged feminine beauty ideals and traditional gender roles. She adopts an androgynous appearance in her portrait by Man Ray. The artist and writer Claude Cahun was one of the first to experiment with androgyny in self-portraits as early as the 1920s. Nahui Olin was a Mexican poet, model and painter who captured prominent figures. She was also one of the most well-known flappers – fashionable young women who defied societal expectations in the 1920s. She found freedom in her sexuality and unconventional relationships, posing, for example, with a short haircut in a photograph by Edward Weston. In 1940 – shortly after her divorce from Rivera – Kahlo painted herself wearing Rivera's suit, surrounded by her cut hair scattered on the floor, as if claiming her independence.

Edward Weston 1886–1958

Born and worked US

Nahui Olin

1923

Gelatin silver print mounted on board

Copyright Edward Weston. Courtesy Throckmorton Fine Art.

71594

X103581

Nahui Olin (Carmen Mondragón) 1893–1978

Born and worked Mexico

Hombre con bata de seda roja

Man with Red Silk Robe

c.1930

Oil paint on panel

Women Who Dared Collection

X102244



Claude Cahun 1894–1954

Born France, worked France and Jersey

Self-Portrait (Reflected Image in Mirror, Chequered Jacket)

1928, printed 2025

Photographic print

Courtesy of the Jersey Heritage Collections

X102163

Man Ray 1890–1976

Born US, worked US and France

Elsa von Freytag-Loringhoven

1920, printed 2025

Photograph

Courtesy of the Man Ray Trust

X102147

[WALL TEXT]

7

GENDERED DIALOGUES

During her lifetime, Frida Kahlo became known for the distinctive way she expressed her gender and sexuality. In many self-portraits, she depicts herself with a slight moustache and a unibrow, often wearing dresses and braided hair but occasionally in masculine clothing and with cropped hair. The rise of feminism in the United States and Mexico in the 1970s and 1980s led to scholars and artists engaging with how Kahlo explored these elements of her identity. Feminist writers and activists were interested in her sexually liberated stance and connection with trauma and the body. They saw Kahlo as a progressive icon, challenging what it means to be a woman.

This section explores the relationship between Kahlo's art and several women artists working from the 1970s. These artists found inspiration in Kahlo's features, artistic production, and her unflinching depictions of the female body.

Miriam Schapiro 1923–2015

Born Canada, worked US

Conservatory (Portrait of Frida Kahlo)

1988

Acrylic paint and fabric collage on canvas

Miriam Schapiro, a key figure in feminist art, created this vibrant homage to the Mexican artist. Kahlo sits on a throne, surrounded by emblems drawn from Mexican heritage and her own self-portraits. To make the work, Schapiro used her signature 'femmage' technique – combining paint, fabric, lace and other decorative motifs traditionally associated with women's craft. By merging their visual languages, Schapiro celebrates Kahlo's resilience, creativity and cultural identity. She also reclaims Kahlo's place in art history as a symbol of female empowerment.

The Richard and Carole Cocks Art Museum at Miami University, Oxford, Ohio, Art Museum Purchase through the Helen Kingseed Art Acquisition Fund and the Commemorative Acquisition Fund, 1990.113
X102208



Judith F. Baca 1946
Born and works US

Judith F. Baca as La Pachuca from the Las Tres Marías Installation and Performance

1976, printed 2025
Giclée print

Judy Baca's **Las Tres Marías** installation and performance was presented at the **Venas de la Mujer** (Veins of Women) exhibition in Los Angeles, the first exclusively Chicana exhibition. Baca, a multidisciplinary artist, transformed herself into a pachuca – a rebellious young woman that challenges convention and social norms. In these photographs of the performance by Donna Deitch, Baca confronts the camera and the viewer. Her uncompromising gaze and defiant attitude recall the way Kahlo challenges viewers through her self-portraits.

Courtesy of SPARC Archives
X103355



Mónica Mayer 1954

Born and works Mexico

Lo normal (Quiero hacer el amor)

The Normal (I Want to Make Love)

1978

Inverted print with stamps

Kahlo inspired feminist artist and activist Mónica Mayer to use her personal experiences to express political ideas, blurring the line between life and art. Here, Mayer pairs self-portraits with the phrase 'I want to make love', followed by various provocative scenarios. She asks viewers to pick what they think is the appropriate facial expression when confronted with each scenario. A satirical take on romantic surveys found in women's magazines, the work also questions societal norms. Mayer is also interested in Kahlo's use of humour, and how she 'created a template for a character anyone can become'.

Museo Universitario Arte Contemporaneo, DGAV – UNAM

X102242

Magali Lara 1956

Born and works Mexico

Eighteen works from the Frida Fotostats series

1978

Photostats

Artist and teacher Magali Lara responds to the first biography of Kahlo published in Mexico, in 1977, written by Raquel Tibol. Rivera was a dominant figure in the book. Lara said: 'It annoyed me when I read it, though I now see that it did reveal important things about Frida's imagery... that book let me get my hands on copies of Frida's work and photocopy them, appropriate them.' Making notes and drawings on these faded photocopies, she explores the complexity of relationships and the challenges of preserving personal identity.

Institute for Studies on Latin American Art (ISLAA), New York
X109844-8, X102127-9, X102130-6

Catherine Opie 1961

Born and works US

Self-Portrait/Cutting

1993

Inkjet print (pigment based)

Catherine Opie's self-portraits, alongside her photographs of strangers, friends and family, question the traditional ways in which sexual identity and gender roles have been portrayed in art. She often draws on the visual techniques of 17th-century Dutch and German portrait paintings. In this photograph of Opie, a childlike drawing of lesbian home life has been cut into her back. Still bleeding, she turns away from the camera. The artist has said the work represents her desire for a peaceful domestic life. The scene is inscribed into her back in a painful but celebratory recognition of non-traditional relationships.

Los Angeles County Museum of Art

The Audrey and Sydney Irmas Collection

X102179

Nalini Malani 1946

Born and works India

Old Arguments on Indigenism

1989

Acrylic paint and oil paint on canvas

Nalini Malani's work deals with war, the oppression of women, and the legacy of colonialism in India. This painting portrays Kahlo and the Indian artist Amrita Sher-Gil, often compared to Frida. They cradle figures that reference their own paintings. Around them are an array of characters who represent Malani. Here, Malani contrasts the two artists' different approaches to Indigenism (rights for Indigenous Peoples), while celebrating Kahlo as a revolutionary, feminist icon. She writes: 'At the bottom centre of the painting my fingers touch Kahlo's, gesturing toward the impact she had on my practice in the years to come.'

Peabody Essex Museum. Gift of the Chester and Davida

Herwitz Collection, 2001

X102246

[INSTALLATION BY THE WALL]

Amalia Mesa-Bains 1943

Born and works US

Frida Temple

1987

Installation

A leading figure in the Chicana/o recovery of Kahlo, Amalia Mesa-Bains is known for her large-scale 'altar-installations' which combine her interest in memory, spirituality and the preservation of cultural traditions. In the mid-1970s, Mesa-Bains began to recreate ofrendas (traditional Mexican altars) as installation art, often dedicating them to significant women or deities. **Frida Temple** includes photographs of Kahlo, along with elements such as grapevines that recall her paintings and materials, highlighting her enduring presence.

Courtesy of the artist

X102193

Ana Mendieta 1948–1985

Born Cuba, worked US

Untitled: Silueta Series, Mexico

1976, printed 2025

Colour photographs

Multidisciplinary artist Ana Mendieta considered Kahlo a role model. Her works often showed her admiration for the Mexican painter. Mendieta's Silueta series 1973–1980 consists of fleeting earth-body interventions that explore her relationship with the land and ancient cultures. Some photographs echo Kahlo's Portrait of Luther Burbank 1931 (displayed close by), as well as Roots 1943, where Frida nurtures the barren earth by sprouting green branches and foliage.

The Estate of Ana Mendieta Collection, LLC and Marian

Goodman Gallery

X102080, X102093–4

Frida Kahlo 1907–1954
Born and worked Mexico

Retrato de Luther Burbank
Portrait of Luther Burbank

1931

Graphite on paper

In this preparatory sketch for an oil painting, Kahlo depicts American horticulturist Luther Burbank as a hybrid human-tree. During a visit to his home, she learned of Burbank's wish to be buried beneath a cedar of Lebanon tree after his death, so that his body could nourish it in an act of communion with nature. The work relates to Mexican views of life and death as cyclical, with death being a celebrated part of life. Kahlo transforms Burbank into a metaphor for regeneration.

Colección Juan Rafael Coronel Rivera
X101999

ROOM 7

ANTICLOCKWISE FROM ENTRANCE

Carrie Mae Weems 1953

Born and works US

Not Manet's Type

1997

Suite of five gelatin silver prints

In these self-portrait photographs, Carrie Mae Weems critiques the absence of Black women in western art history. In comments underneath the images, she questions the role of the muse in works by historical white male artists such as Édouard Manet, as alluded to in the title. Weems says Kahlo influenced her to be both the model in, and creator of, her own image. Here, the mirror symbolises the male gaze. The bed may refer to sexual violence, as well as being a place of privacy and agency. In the fifth image caption, Weems describes Kahlo's impact and resilience.

Currier Museum of Art, Manchester, New Hampshire,

Henry Melville Fuller Fund, 2013.35

X102001

Laura Aguilar 1959–2018

Born and worked US

Laura Aguilar

1987

Gelatin silver print

The J. Paul Getty Museum, Los Angeles. Purchased with funds provided by the Photographs Council, 2019.16.1

X102096

Frida Kahlo 1907–1954
Born and worked Mexico

Frida y el aborto
Frida and the Miscarriage

1932
Lithograph

Kahlo created this work in Detroit, USA, not long after undergoing a miscarriage. As well as expressing this experience, she reveals her understanding of anatomy – she had once wanted to be a doctor. The work represents how pregnancy evolves from the fertilised egg to cell division, then to the growing fetus. The handwritten note is from her art instructor, commenting on the work, her first lithograph print: 'These proofs are not good & not bad considering your experience. Work hard & you will get better results.' Portraying miscarriage in such a blunt and honest way, Kahlo would inspire other artists to take on the subject.

Fine Arts Museums of San Francisco. Museum purchase, Dr. R. Earl Robinson Estate and Achenbach Foundation for Graphic Arts Endowment Fund, 1996.38
X102008

Kiki Smith 1954

Born Germany, works US

Womb with Fetus

1988

Ink and Chine collé

Courtesy of the artist and Pace Gallery

X102245

Delilah Montoya 1955

Born and works US

El aborto in Homage to Frida Kahlo

1993

Collotype print

Courtesy of Delilah Montoya, Albuquerque, New Mexico

X102212

Kiki Smith 1954

Born Germany, works US

From Heart to Hand

1989

Ink on gampi paper

Institute of Contemporary Art, Boston, gift of Barbara Lee,
The Barbara Lee Collection of Art by Women, 2014.46

X102126

Kiki Smith 1954

Born Germany, works US

Untitled (Paper Body with Fetus)

1989

Gampi paper and methyl cellulose

Kahlo has inspired generations of artists like Kiki Smith, who are similarly interested in working through and expressing personal struggles. Smith focuses on the body to explore themes of death, survival, gender and vulnerability. The sculptural work displayed here may represent a birth or a miscarriage. Smith describes Kahlo: 'Her work is radical because it spoke to people's experiences that are commonly unspoken and hidden... The vulnerability, openness and courage of her work resonate as a beacon to people worldwide.'

Collection of Michael and Eileen Cohen

X101992

Judy Chicago 1939
Born and works US

Birth Tear Embroidery 3

1984
Embroidery on silk

A key figure in the US feminist art movement since the 1970s, Judy Chicago admires Kahlo's art and perseverance. This work is part of a larger piece called **Birth Project**. From 1980 to 1985, Chicago collaborated with more than 150 needleworkers to create dozens of embroidered images. Resonating with Kahlo's **Frida and the Miscarriage**, this work portrays the physical and emotional aspects of childbirth.

Krannert Art Museum, University of Illinois Urbana-Champaign. Gift of Through the Flower Corporation, 1985-21-1.3
X102171

[FILM]

Regina José Galindo 1974
Born and works Guatemala

Mientras, ellos siguen libres
Meanwhile, They Remain Free

2007

Digital video. Colour, sound. Duration: 2 min 26 sec

This work by Guatemalan artist Regina José Galindo is inspired by Kahlo's painting **A Few Small Pricks** 1935, which depicts a woman's violent murder. Here, Galindo is naked, pregnant and tied to a bed with umbilical cords. Her open legs allude to the harrowing testimonies of Indigenous women who were gang-raped while pregnant during the 1960–1996 civil war in Guatemala. This work protests the systemic absence of justice for survivors of gender-based violence, while perpetrators remain free. Galindo describes the work, and a related short story as 'a cry of outrage at the misogynistic violence devastating Guatemala'.

Courtesy of the artist
X102164

ROOM 8

ANTICLOCKWISE FROM ENTRANCE

Graciela Iturbide 1942

Born and works Mexico

**Untitled from the series El baño de Frida, Coyoacán
(Frida's Bathroom, Coyoacán)**

2006–7, 2005

3 photographs, gelatin silver print, dye transfer print

Over 50 years after Kahlo's death, Graciela Iturbide was commissioned to photograph the contents of Kahlo's bathroom in her home, the Casa Azul. The house had been a museum for many years, but the bathroom was locked until 2005. Iturbide's photographs are an intimate portrait of Kahlo's personal life. They document her belongings, including some of her corsets, crutches, painkillers and prosthetics. Evoking Kahlo's painting **What the Water Gave Me** 1938, Iturbide captures a self-portrait in which she rests her feet against the side of Kahlo's bathtub.

Courtesy the artist

X102158, X102160–1

Lucía Maya 1953

Born US, works Mexico

Hilvanando la vida (from the **Corazones Afines** portfolio)

Stitching Life (from the **Kindred Hearts** portfolio)

1986

Hand-painted lithograph

Colección FEMSA, Mexico

X102069

[WALL TEXT]

8

A PRO-ACTIVIST LEGACY

Frida Kahlo has proven to be an icon of remarkable strength and endurance. Since the 1970s, artists from every decade have been inspired by different aspects of her art and identity. Beginning in 2000, a new generation of artists has referenced Kahlo as a role model. They look to her work for ways to address issues, such as race, gender, sexuality and physical disability, through art and activism.

This section brings together an international group of contemporary artists whose work reflects these ideas inspired by Kahlo. Exploring how Kahlo represented her life through art, their work highlights her status as a woman in a male-dominated society and her lifelong experiences with emotional and physical trauma. By focusing on her multiple identities, gender fluidity, commitment to revolutionary causes, and her blending of fine art and popular culture, these artists continue to expand on issues relevant to contemporary society.

Lola Álvarez Bravo 1903–1993

Born and worked Mexico

Frida Kahlo

c.1940s

Gelatin silver print

Copyright Lola A. Bravo. Courtesy Throckmorton Fine Art
X103357

Juan Guzmán 1911–1982

Born Germany, worked Mexico

Frida Kahlo at ABC Hospital Painting Her Plaster Corset

1950

Gelatin silver print

Copyright Juan Guzmán. Courtesy Throckmorton Fine Art
X109914

Frida Kahlo 1907–1954
Born and worked Mexico

Las apariencias engañan
Appearances Can Be Deceiving

1953
Pencil on paper

Se equivocó la paloma
The Dove Was Mistaken

c.1953
Ink on paper

These drawings are from Kahlo's diary, made a year before her death. She reflects on her first serious illness, polio at age six, which affected her right leg and remained painful throughout her life. Kahlo had to undergo a leg amputation the year before she died. In her diary, she often draws herself with dismembered limbs and, later, with a wooden stick to replace her amputated leg. She could reimagine her body through these informal drawings.

Museo Frida Kahlo, Banco de México Diego Rivera
& Frida Kahlo Museums Trust
X102232–3

Frida Kahlo 1907–1954
Born and worked Mexico

Autorretrato (con el Dr. Farill)
Self-Portrait (with Dr. Juan Farill)

1951

Oil paint on masonite

This is one of Kahlo's last self-portraits before her death in 1954. Painted at a time when her health was badly deteriorating, she dedicated it to her doctor, Dr. Juan Farill. The artist presents herself in her empty studio at home at the Casa Azul. She sits in a wheelchair in front of her easel, painting a portrait of the doctor. Blood flows from the paintbrushes and a heart is portrayed on her palette. Kahlo wears her characteristic Tehuana dress, demonstrating her lifelong commitment to the post-revolutionary ideals of Mexicanidad (Mexicanness).

Private collection. Courtesy Hauser & Wirth Collection
Services
X102333

Berenice Olmedo 1987
Born and works Mexico

Efélide

2018

Plastic cervical collar, spinal corset, cloth straps and aluminium hooks

Bernice Olmedo creates figures using discarded or manipulated prostheses and orthotics – medical devices that support, align and improve the function of the body. They are melted, fused together, or arranged beyond their original form. Olmedo's work critiques the structures of power and control that favour able-bodied people. Just as Kahlo was unafraid to portray her frail vertebral column or the scars from her countless surgeries, Olmedo casts medical plastics and implants to create artworks that take on distinct names and personalities, such as **Efélide**.

Collection Koeser, Cologne
X102168



Yasumasa Morimura 1951

Born and works Japan

An Inner Dialogue with Frida Kahlo (Standing Firm)

2001

Chromogenic print mounted on aluminum

Yasumasa Morimura's work reinterprets notable paintings and figures from art history and popular media. He uses costumes, make-up and props to transform himself into a nearly identical replica of his subject. Replacing their face with his own, the artist challenges the concept of the male gaze, while also commenting on Japan's complex absorption of western culture. Here, Morimura borrows from Kahlo's **The Broken Column** 1944. Rather than depicting a figure in pain, he presents a triumphant Kahlo by turning her broken spine into a fist, rising vertically from her womb.

Private collection

X102184



Barbara Carrasco 1955

Born and works US

Frida, tú y yo

Frida, You and Me

1991

Coloured pencil on paper

Stuart Spence and Judith Vida-Spence Collection

X102167

Joe Bastida Rodriguez 1949

Born and works US

Kahlo Pains

1977

Watercolour

Courtesy of the artist

X101939



Patricia Belli 1964
Born and works Nicaragua

Broken Column
Columna Rota

1996
Textiles, metal and wood

Patricia Belli's textile collages evoke scars and wounds. Here, she binds together several corsets in the shape of a torso. An irregular vertical seam suggests a fractured spinal column. The title refers to Kahlo's painting **The Broken Column** 1944, a self-portrait in which the artist wears a steel corset. A broken marble column is in place of her damaged spine. Belli's work speaks to her own experience with chronic pain and healing. Her layered corsets address the restrictions imposed on women's bodies in a patriarchal society. They also suggest endurance and survival.

Lent by the Tate. Americas Foundation, courtesy of the Latin American Acquisitions Committee 2018
L04196

Rafael Amorim 1992
Born and works Brazil

Dois rapazes de mãos dadas
Two Young Men Holding Hands

2021
Digital photographic print

Courtesy the artist
X101889

Germain Machuca 1970

Born and works Peru

Las dos Fridas – Sangre/Semen – Línea de vida
The Two Fridas – Blood/Semen – Lifeline

2013

Inkjet print

This photograph captures a performance by Germain Machuca and Giuseppe Campuzano. They restaged Las Yeguas del Apocalipsis's work **Las dos Fridas (The Two Fridas)** 1989. Campuzano had an AIDS-related illness, using a wheelchair while the performance took place. Through their drag outfits, neck braces and straps, the artists celebrate their disabled and queer identities. By drawing on the legacy of both Kahlo and Las Yeguas, the work evokes the lifeline between pain, pleasure, memory and survival.

Courtesy of the artist

X102183

Las Yeguas del Apocalipsis 1987–1993

Pedro Lembel 1952–2015

Francisco Casas 1959

Las dos Fridas

The Two Fridas

1989, printed 2026

Photograph, digital print on paper

This photograph documents a reenactment of Kahlo's painting *Las dos Fridas* 1939 by the queer duo Yeguas del Apocalipsis. The artists staged the work in Chile in 1989, when the country's dictatorship was ending. They reclaim Kahlo's dual self as a symbol of nonconforming desire and protest. Like Kahlo's painting, the artists are linked by a vein that travels from their open hearts. The spilt blood alludes to the discrimination faced by queer people during the 1980-90s HIV/AIDS pandemic. The vein also suggests the lines of affection that bound their community together.

Tate. Lent by the Tate Americas Foundation, courtesy of the Latin American Acquisition Committee 2026

X90689

Javi Vargas 1972

Born and works Peru

Para sembrar el mar de luces moribundas

(constelación Chuquinchichay)

To Sow the Sea with Dying Lights

(Chuquinchichay Constellation)

2015

Digital print on paper

This work depicts the artist Javi Vargas and his collaborator Max Lira buried in the sand, covered in feathers and holding hands. They each hold a heart pierced by needles, connected through a plastic vein. Vargas has said Las Yeguas, Germa Machuca and Giuseppe Campuzano informed this work. He is interested in their themes of affection and dissidence. On the print, Vargas has inscribed the constellation of Chuquinchichay, alluding to the genderless Andean deity.

Courtesy of the artist

X102146

[FILM]

Gronk 1954

Born and works US

Teddy Sandoval 1949–1995

Born and worked US

La historia de Frida Kahlo

The Story of Frida Kahlo

1978

Digitised black-and-white 35mm negatives

Teddy Sandoval produced subversive yet playful artworks that explore gender and sexuality. His art often examines archetypes of masculinity. He does this through representing faceless men with moustaches, as well as stepping into his drag alter ego, Rosa de la Montaña. With fellow artist Gronk, he staged a conceptual photographic performance inspired by Kahlo's life. The duo performed perceived masculine and feminine roles. They also produced postcards to distribute among friends and the international mail art network.

Photos by Harry Gamboa Jr., Gronk, Zaneta Kosiba-Vargas, and Teddy Sandoval. Courtesy of the Estate of Teddy Sandoval and Paul Polubinskas

X102157

Rosalie Favell 1958

Born and works Canada

If Only You Could Love Me the Way I Am

2003

Inkjet print

In her works, Rosalie Favell explores her heritage as part of the Indigenous Métis people of Canada. She also poses questions around the fluidity of gender identities. Here, the artist references Kahlo's **Self-Portrait with Cropped Hair** 1940 by portraying herself wearing men's clothing, surrounded by locks of hair. She collages together images from family albums, elements from pop culture, and her own handwriting to create the work, revealing a deep longing to be seen and feel safe.

Courtesy of the artist

X102023

Mary McCartney 1969

Born and works UK

Being Frida, London

2000

Giclée print

Photographer and documentary film maker Mary McCartney took and styled this image of fellow artist Tracey Emin, who is dressed as a bedridden but ever-defiant Kahlo. The bed is a compelling symbol for both artists. Kahlo continued to paint despite deteriorating health confining her to bed. Emin gained notoriety for her installation **My Bed** 1999 which features her unmade bed alongside other discarded items. It refers to a depressive period when she spent four days in bed. McCartney communicates the strength and fragility she perceives in both Kahlo and Emin, while also exploring her own interest in the intimacy of domestic spaces.

Courtesy of the artist

X102189

Marcos Raya 1948

Born Mexico, works US

Raya as Frida

2000

Painted photo collage in artist's chosen frame

National Museum of Mexican Art, gift of Pamela Crutchfield,

2019.222

X102243

Yasumasa Morimura 1951

Born and works Japan

An Inner Dialogue with Frida Kahlo (Hand Shaped Earring)

2001

Chromogenic print mounted on canvas

Minneapolis Institute of Art, gift of funds from Beverly

Grossman, 2010.25

X102209

[EXTENDED CAPTION]

Martine Gutierrez makes work that explores personal and collective identities, using a range of media. *Indigenous Woman* is a 128-page magazine in which she depicts herself in the style of fashion spreads, adverts and artist portraits. Displayed here are two images from the hairstyle feature, where she recreates the Aztec goddess of lust, sin and purification, and of beauty, love and fertility. An interdisciplinary artist of Guatemalan, North American and Indigenous Mayan descent, in her work Gutierrez mirrors Kahlo's exploration of multi-layered identities. Here, using parody and glamour, she reinvents herself beyond Indigenous stereotypes often documented and seen through western eyes.

Martine Gutierrez 1989

Born and works US

**Demons, Xochiquetzal Flower Quetzal Feather,
p95 from 'Indigenous Woman'**

**Demons, Tlazoteotl Eater of Filth,
p92 from 'Indigenous Woman'**

2018

C-print and hand-painted artist frame

Richard Gerrig and Timothy Peterson

X102251

Courtesy of the artist and RYAN LEE Gallery, New York

X102255

[EXTENDED CAPTION]

Martine Gutierrez makes work that explores personal and collective identities, using a range of media. *Indigenous Woman* is a 128-page magazine in which she depicts herself in the style of fashion spreads, adverts and artist portraits. Displayed here are two images from the hairstyle feature, where she recreates the Aztec goddess of lust, sin and purification, and of beauty, love and fertility. An interdisciplinary artist of Guatemalan, North American and Indigenous Mayan descent, in her work Gutierrez mirrors Kahlo's exploration of multi-layered identities. Here, using parody and glamour, she reinvents herself beyond Indigenous stereotypes often documented and seen through western eyes.

[VITRINE IN THE MIDDLE OF THE ROOM]

Martine Gutierrez 1989

Born and works US

Indigenous Woman, Ryan Lee gallery, New York, 2018

Artist's books

The Museum of Fine Arts, Houston, Hirsch Library, library purchase funded by the Caroline Wiess Law Accessions Endowment, Photography Book Collection
X110201

Martine Gutierrez 1989

Born and works US

Indigenous Woman, Ryan Lee gallery, New York, 2018

Artist's books

The Museum of Fine Arts, Houston, Hirsch Library, library purchase funded by the Caroline Wiess Law Accessions Endowment, Photography Book Collection
X110199

[PLINTH 1 IN THE MIDDLE OF THE ROOM]

Frida Kahlo 1907–1954
Born and worked Mexico

The Diary of Frida Kahlo

1994, facsimile edition

Private collection
X103318

[PLINTH 2 IN THE MIDDLE OF THE ROOM]

Leather strap corset

Metal, leather, cotton straps, and metal buckles

Corset

Metal structure, leather, felt, and metal buckles

Boot with heel

Leather and appliquéd silk with embroidered Chinese motifs

Plaster corset

Medical bandages, plaster, cotton fabric, hemp yarn, cotton straps, and friction buckles

Museo Frida Kahlo

Banco de México Diego Rivera & Frida Kahlo Museums Trust

X102224–6, X102223

[EXTENDED CAPTION]

Kahlo's experiences with polio, her traumatic bus accident, and more than 30 surgeries forced her to wear rigid orthopedic corsets. She also had to use shoes of different heights and prostheses to support her healing. Refusing to let these medical supports reduce or define her, Kahlo transformed them into expressive pieces and bold fashion statements. She adorned them with religious iconography, political emblems and personal motifs. These medical supports became a second skin, integral to her self-fashioned identity throughout her lifetime.

ROOM 9

CLOCKWISE FROM ENTRANCE

[WALL TEXT]

9

NEO-MEXICANISMS

During the late 1980s and 1990s, Frida Kahlo was starting to become a cultural icon in Mexico and the United States. It was a volatile period, marked by the introduction of the North American Free Trade Agreement (NAFTA), the rise of free-market economic policies, and protests linked to LGBTQIA+ activism. During this time, a new generation of artists in Mexico loosely grouped under the name 'neo-mexicanism' responded, both consciously and unconsciously, to Kahlo's breaking up of her identity into many different selves. Like her, they reused images of Mexico's religious celebrations, popular traditions and handcrafts. At the same time, they questioned fixed gender roles and stereotypical notions of Mexican identity. Rather than glorifying the past, they drew from these Mexican themes to create critical readings of the present. They relied on features associated with Kahlo's work such as self-portraiture, a return to painting the human figure, Indigenous myths, colonial and folk art – particularly ex-votos – and an emphasis on oil painting.

Nahum B. Zenil 1947
Born and works Mexico

Con todo respeto
With All Due Respect

1983
Mixed media on paper

Nahum Zenil's self-portraits explore constructions of gender, race and class within Mexican art. In this work, he recreates Kahlo's **The Bus** 1929 – while also alluding to **The Two Fridas** 1939 – replacing her characters with figures from his own life. His mother is on the left. Zenil himself is next to Kahlo with his arm around her. On Kahlo's other side is Zenil's romantic partner Gerardo Vilchis, whose hand over his groin serves as a gesture of homoerotic love. Zenil follows Kahlo in making the personal public, placing his identity as a gay man and his relationship at the centre of the artwork.

Colección Gerardo Vilchis y Nahum B. Zenil
X102139



Nahum B. Zenil 1947
Born and works Mexico

Homenaje a Diego Rivera
Homage to Diego Rivera

1983
Mixed media on paper

Frida de mi corazón
Frida of My Heart

1999
Mixed media on paper

Museo Universitario Arte Contemporaneo, DGAV – UNAM
X102241
Colección Gerardo Vilchis y Nahum B. Zenil
X102138

Georgina Quintana 1956

Born and works Mexico

Simbiosis

Symbiosis

1986

Oil paint on canvas

In this painting, Georgina Quintana proposes a harmonious relationship between the natural and industrial worlds. She adopts multiple motifs used by Kahlo, such as the hummingbird in **Self-Portrait with Thorn Necklace** 1940 and the open heart in **The Heart (Memory)** 1937. By using what Quintana called 'Frida-ish' images, the artist addresses the alienation of domestic work as well as concerns with war and the introduction of machines. Here, Quintana draws from Kahlo's work as an inspiration for feminist expression.

Collection of Luis Carlos Emerich and Rogelio Pereda,
Mexico City

X102010

Dulce María Núñez 1959

Born and works Mexico

Homenaje a Frida

Homage to Frida

1991

Oil paint on canvas

In this painting, Dulce María Núñez reimagines Kahlo's work **My Nurse and I** 1937, where Kahlo portrayed herself being breastfed by her Indigenous wet nurse. The nurse's face is concealed by an Indigenous Mexican mask from Teotihuacan. In her reinterpretation, Nuñez inserts her own self-portrait emerging from the nurse's forehead, suggesting a direct line of descent and artistic kinship between herself and Kahlo.

Private collection

X101985

Frida Kahlo 1907–1954
Born and worked Mexico

Viva la vida y el Dr. Juan Farill
Long Live Life and Dr. Juan Farill

c.1953–4
Oil paint on masonite

Private Collection, Courtesy of Pablo Goebel Fine Arts
X102335



Rocío Maldonado 1951
Born and works Mexico

Untitled

1987

Mixed media on canvas with painted wood frame

Blanton Museum of Art, The University of Texas at Austin,
Friends of the Archer M. Huntington Art Gallery Purchase,
1990.165

X101981

Adolfo Patiño 1954–2005

Born and worked Mexico

Adolfrido

1993

Acrylic paint on canvas

Mary Schneider Enriquez and Juan Enriquez Collection

X102257

[EXTENDED CAPTION]

Part of his Marcos de Referencia (Frames of Reference) series, these assemblages by Adolfo Patiño recontextualise two works by Kahlo, *Thinking of Death* 1943 and *Diego and I* 1949. Patiño inserts his own face on Kahlo's forehead. He also adds a third eye to feature the Virgin of Guadalupe, an important Mexican religious and cultural symbol. The triangle frames refer to the Holy Trinity, or a Christian belief that God is experienced in three ways, as the Father, the Son and the Holy Spirit. Through the series title, Patiño implies that Kahlo was becoming a key reference for Mexican artists at the time.

Adolfo Patiño 1954–2005

Born and worked Mexico

**Autorretrato de Frida pensando en mí y yo pensando
en la fotografía de la muerte**

**Self-Portrait of Frida Thinking of Me and Me Thinking
about the Photography of Death**

1994

Mixed media in reference frame

Frida con espinas

Frida With Thorns

1988

Mixed media

Dr. Patricia Ruiz-Healy and Juan Ruiz-Healy

X102253

Collection Carla and George Stellweg

X102159

Julio Galán 1958–2006
Born and worked Mexico

Los cómplices
The Accomplices

1987
Oil paint on canvas

Although he admired Kahlo, Julio Galán rejected any visual similarities between his work and hers. He does, however, employ strategies she used, including self-portraiture, parody and dramatising personal memories. This work is a tragicomedy about being gay in a macho society. Galán appears as a charro (Mexican cowboy), elaborately dressed and standing with his hands in his pockets. This image contrasts with the masculinity of charros from Mexican movies of the 1930s. The handwritten text includes a dedication to a lover, referred to by a female pronoun, evoking violence against women.

Courtesy of kurimanzutto / Luhring Augustine, New York
X102177

Julio Galán 1958–2006
Born and worked Mexico

Me quiero morir
I Want to Die

1985
Oil paint on canvas

Private collection
X102173



Julio Galán 1958–2006
Born and worked Mexico

Si y no
Yes and No

1990

Acrylic paint on paper mounted on canvas, with leather belts,
glass, and other materials

The Diego Sada Collection
X103356

[PLINTHS IN THE MIDDLE OF THE ROOM]

Left to right:

Astrid Hadad 1957

Born and works Mexico

El venadito

The Fawn

2016

Fabric, acrylic paint on canvas, aluminum and palm leaf

La lámpara

The Lamp

2006

Velvet, foam, and acrylic paint

Courtesy of the artist

X102120-1

[EXTENDED CAPTION]

Astrid Hadad is a Mexican singer and performer known for her political cabaret performances created from the late 1980s. On her costumes, she includes symbols of Mexicanidad (Mexicanness). She uses her performances to dramatise stereotypes of femininity while criticising male-dominated culture. Her music reworks revolutionary ballads and Mexican songs sung in local dialects. In staging her caricatures, Hadad uses motifs from Kahlo's artworks. Here, she features hearts, and a deer from Kahlo's **The Wounded Deer** 1946.

ROOM 10

CLOCKWISE FROM ENTRANCE

[WALL TEXT]

10

FRIDAMANIA

Frida Kahlo's rise to pop icon status coincided with her art and image being sold widely. This phenomenon, known as 'Fridamania', surfaced in the mid-1980s and it continues today. Interest in Kahlo developed alongside her work being included in Latin American art auctions, together with a growing fascination with the artist among celebrities, fashion designers, filmmakers and the general public. Fridamania extends beyond Kahlo's art to highlight every aspect of her physical appearance, character and clothing, launching her as a type of global brand.

This section takes a close look at how Fridamania developed. It features a selection of items that show how Kahlo's image circulated widely, including artworks, books, magazines, films, commercial merchandise, memorabilia, and handmade objects by artists as well as artisans.

Rosa Rolanda 1895–1970

Born US, worked Mexico

Nina de la muñeca

Girl with Doll

1943

Oil paint on canvas

Kahlo prominently displayed toys, figurines and dolls around her home. She wrote in letters about her love for the objects she found in flea markets. Fellow artist and close friend Rosa Rolanda painted this portrait of a girl in a frilly pink dress, seated on an equipal (traditional Mexican chair). A toy lies at her feet and she clutches a doll clothed in a Tehuana dress, with conspicuous eyebrows like Kahlo's. This discreet homage to Kahlo preempts the controversial Frida Barbie doll that was marketed as a feminist role model for young girls all over the world.

Colección Andrés Blaisten, México

X101969

[CABINET BY THE WALL]

[INTERMEDIATE TEXT]

DOLLS

Frida Kahlo dolls represent one of the more unusual, and contentious, expressions of Fridamania to emerge in the last decade. In 2018, a Frida Barbie doll was released to coincide with International Women's Day, with the stated aspiration for the doll to serve as a role model for young women. However, many people objected that the doll did not accurately depict the Mexican artist's true appearance. Her skin and eye colour were lightened, her famous unibrow minimised, and her physical disability rendered invisible. Despite this, Frida-inspired dolls and figurines continue to be popular toys for children and collector's items for adult fans, a phenomenon not seen with male artistic icons.

Nahum B. Zenil 1947
Born and works Mexico

Mexican curios

1993

Oil paint on wood

Nahum Zenil often uses his own image in his paintings to comment on aspects of Mexican society. Here, he depicts himself, his partner Gerardo Vilchis and Kahlo as traditional Lupita or cartonería (cardboard papier-mâché) dolls. These dolls first became popular in Mexico around the late 19th century as a handmade and affordable alternative to European porcelain dolls. Zenil painted this triple portrait as Fridamania was on the rise. He criticises the conversion of Kahlo, as well as Mexican art and culture, into commercial items to be exported globally.

Colección Isabel y Agustín Coppel
X101996

[CABINET BY THE WALL]

[INTERMEDIATE TEXT]

FRIDA FOLK

Standing in contrast to the explosion of commercial goods inspired by Frida, a selection of handmade objects created by artists, artisans and crafters across the world feature here. They have made objects that honour Kahlo and her legacy. Many of these take on the form of Mexican religious paraphernalia, including nichos (devotional shrines), corazones sagrados (sacred hearts) and ex-votos (devotional paintings conveying gratitude to a religious figure). These religious objects echo the enshrinement of the artist as 'Santa Frida' (Saint Frida). Others exemplify the depiction of Kahlo as a calaca, or skeleton figure, a popular icon associated with Day of the Dead celebrations. Everyday objects are also displayed, referencing Kahlo and her art.

Gaby Franger Collection, Nuremberg, Germany

Collection of James Clifton

Colección Andrés Blaisten, Mexico City

The Museum of Fine Arts Houston

Guerrilla Girls

**When Racism And Sexism Are No Longer Fashionable,
How Much Will Your Art Collection Be Worth?**

1989

Vinyl poster

The Guerrilla Girls are an anonymous group of activist, feminist artists. They are known for their public interventions and publications, including posters, banners, books and videos. This poster highlights the sexism and racism responsible for the historically low prices paid for art by women artists. Kahlo is included in the list, however her work would soon prove to be an exception. In November 2025, Kahlo set a new record when her work, **The Dream (The Bed)**, sold for \$55 million, the highest price ever for her work and that of any woman artist.

Courtesy the artists

X102170

[CABINET AND VITRINE BY THE WALL]

Frida: A Biography of Frida Kahlo **by Hayden Herrera**

1983–2024

While many books have examined Kahlo's life and art, art historian Hayden Herrera's **Frida: A Biography of Frida Kahlo** remains the most popular account of the artist's life story. Since it was first published in 1983, the book has been translated into over 25 languages and distributed worldwide. This display includes 30 copies of the book in 15 languages.

Hirsch Library, the Museum of Fine Arts, Houston
X109978, X109964, X109982, X109993, X109934, X109953,
X109956–8, X109960, X109951, X109963, X109969, X109968,
X109970–4, X109980, X109984–9, X109990, X109992,
X109997, X109999, X110000, X110002, X110001

Manuel López 1983

Born and works US

Eight Books and a Swiss Cheese Monstera

2021

Acrylic paint and oil paint on linen

Manuel López is a contemporary artist working in the Chicano art scene. His paintings often examine objects in his own neighborhood, home and studio. Created at the height of the COVID-19 pandemic, this still life painting depicts several books about Kahlo, stacked under a house plant. López includes the earliest biography of Kahlo to be published in the United States, **Frida: A Biography of Frida Kahlo** 1983, by Hayden Herrera. This book, and the many publications that followed, have played a key role in introducing global audiences to Kahlo while sparking the explosion of Fridamania.

Charlie James Gallery, Los Angeles

X101987

Poster for the exhibition Mexico: Splendors of Thirty Centuries, organized by the Metropolitan Museum of Art, New York

1990–1

The Metropolitan Museum organised a major travelling exhibition of Mexican art as part of a nationwide cultural festival. It was aimed at strengthening the economic and cultural ties between the US and Mexico. Kahlo's inclusion in this exhibition contributed to the emergence of a 'Kahlo cult', or 'Fridamania', coinciding with a rise in the market value of her work. Her self-portraits featured prominently in billboards and advertisements that promoted Mexico as a desirable and 'exotic' location for tourism and commerce.

Hirsch Library, the Museum of Fine Arts, Houston, LIB.994 X109930

**Poster for the film *Frida*,
directed by Julie Taymor**

2002

Frida, starring Salma Hayek, catapulted Kahlo into a different level of stardom, introducing her to a new generation. In the 1990s, Madonna, Robert de Niro, and director Luis Valdez all attempted to make films based on the biography by Hayden Herrera. It was Hayek who ultimately succeeded in bringing Kahlo's life story to screens worldwide. The film garnered acclaim and raised the celebrity currency of Kahlo, with Hayek promoting the project in magazines and international press.

Hirsch Library, the Museum of Fine Arts, Houston, LIB.994
X109932

[CABINET BY THE WALL]

Nickolas Muray 1892–1965

Born Hungary, worked US

Frida on White Bench, New York

1939, printed 2024

Inkjet print

The Museum of Fine Arts Houston.

Gift of Nickolas Muray Photo Archives

X102200

[INTERMEDIATE WALL TEXT]

KAHLO AS COMMODITY

Frida-inspired merchandise produced and sold by retail and online outlets over the last two decades is on display here. These objects range from household items, clothing, accessories and jewellery, to makeup and personal care products. Nickolas Muray's iconic 1939 photo portrait Frida on White Bench, New York, which has served as the inspiration for the majority of goods available in the marketplace, is also included. Many of the objects feature a direct quotation of this photograph, while others have used it as the starting point for their own interpretation of Kahlo's image.

CONCOURSE

Camila Fontenele de Miranda 1990

Born and works Brazil

Todos podem ser Frida

Everyone Can Be Frida

2012–20, printed 2026

In **Everyone Can Be Frida**, Camila Fontenele de Miranda invited people to pose as Kahlo. She organised photoshoots in a staged setting, and provided colourful fabrics, make-up, flower crowns and shawls, inspired by Kahlo's self-fashioning. Throughout the seven years of the project, more than 5,800 portraits were produced. Fontenele de Miranda created a space for transgenerational exchange across diverse communities and identities, echoing Kahlo's enduring legacy that still inspires to this day.

Courtesy of the artist

X102075

Francisco Toledo 1940–2019

Born and worked Mexico

Las dos Fridas y yo

The Two Fridas and I

2020

Mixed media, watercolour paint and ink on calendar

Private collection

X102095

FRIDA: THE MAKING OF AN ICON TEAM CREDITS

Associated Programmes

Annie Bicknell, Ariel Haviland, Leyla Tahir

AV Team

Dan Crompton, Gareth Fox, Pete Triggs

Collection Registrar, Displays

Caroline McCarthy

Conservation Science & Preventive Conservation

Kate Perks and Annabel McGrath

Curatorial Team

Manuela Buttiglione, Beatriz García-Velasco,
Hannah Gorlizki, Tobias Ostrander

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Leonardo Santana

Library

Anna Golodnitsky, Hayley Webb

Interpretation

Yulin Huang, Gillian Wilson

Paintings, Frames & Conservation Workshop

Helen Brett, Anna Cooper, Annette King, Jane McCree,
Frames Conservation and the Conservation Workshop

Paper & Photograph Conservation

Charity Fox, Elsa Money, Jacqueline Moon, David Schroeter,
Ioannis Vasallos

Photography and Imaging

Larina Fernandes, Lucy Green, Yili Liu

Production and Installation

Hannah Crowley, Nathan Jones, Scott Sowerby,
Adam Wozniak

Sculpture & Installation Art Conservation

Elisabeth Andersson, Pilar Caballe Valls, Elizabeth McDonald

Time Based Media Conservation

George Morris, Willa Ratz

Visitor Experience

Federico Brozzetti, Mariona Caparros, Giovanna Cicalo,
Sandra McLean, Renata Smialek, and Visitor Experience Team

Fridamania Design

Studio MUTT

Exhibition Build

setWorks

Graphics Printing and Installation

Albemarle Graphics Ltd

Mural produced in collaboration with JACK ARTS,
part of BUILDHOLLYWOOD

Lighting

Sanford Lighting

With additional thanks to Collection Care Art
Handling Team

