



RE-PRESENTING KAHLO:
CURATING OTHERNESS AND EMPATHY

CASE STUDY EXHIBITION

FRIDA KAHLO: MAKING HER SELF UP

PRACTICE DOCUMENTATION

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INTRODUCTION

As creator and co-curator, this portfolio documents my process behind making the original Frida Kahlo: Making Her Self Up exhibition at the Victoria and Albert Museum (V&A) in London. It complements the thesis by charting my interaction with these objects and exhibition spaces, expanding on the visual materials, processes and complementary programmes that I contributed to making the show a research output. Elements such as the installation shots, object list, labels, exhibition panels, mannequin selection, education programme, and discussions among the curators are shown in this portfolio. It captures how this project came about and how it was developed. At this point, it is essential to clarify that the V&A Museum officially confirmed this exhibition in 2016. This coincides with the time I applied for this PhD. This exhibition would enable me to build a practical case study to support my practice-based research focused on my curatorial practice and reflections on aspects of diversity and otherness in the exhibition space. As a case study, this exhibition helped me to carefully think about how the configuration of objects would help recontextualise disability and otherness in the exhibition space to shift viewers' perceptions and generate positive associations around disability and otherness.

INTRODUCTION

The exhibition *Frida Kahlo: Making Her Self Up* (case study) at the V&A Museum was an expanded version of the original concept I developed in Mexico—the exhibition *Appearances Can Be Deceiving: The Dresses of Frida Kahlo* (pilot case study)—to a major international museum. The exhibition *Frida Kahlo: Making Her Self Up* (case study) became a template for presentation in other cities. After London, I wanted to exhibit the show in those cities where Frida Kahlo lived or visited. At the end of this portfolio, the reader can access photographs of the subsequent iterations and adaptations at the Brooklyn Museum in New York (2019), at the de Young Fine Arts Museum of San Francisco (2020), and the Palais Galliera, Musée de la Mode de la Ville de Paris (2022). The final section in this portfolio shows how this exhibition was translated into the Cruise 2024 collection, created by Maria Grazia Churi for Dior. The exhibitions at the V&A in London and the Palais Galliera in Paris inspired the Creative Director of Dior to create her collection inspired by Frida Kahlo. She invited me to help her inform her Frida Kahlo-inspired collection, including savoir faire techniques from Mexico.

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	1.3 Installation Shots	<div>Type</div> <div>ART AND DRESS EXHIBITION</div>	<div>Date</div> <div>16 JUNE 2018 TO 18 NOVEMBER 2018</div>
	1.4 Design Brief	<div>“This exhibition presented an extraordinary collection of personal artefacts and clothing belonging to the iconic Mexican artist Frida Kahlo. Locked away for 50 years after her death, this was the first exhibition of this collection outside Mexico.”</div>	<div>Artists included</div> <div>FRIDA KAHLO</div>
	1.5 Invitation and Poster	<div>V&A Website</div> <div>https://www.vam.ac.uk/exhibitions/frida-kahlo-making-her-self-up</div>	<div>Funding details</div> <div>MAIN FUNDING GROSVENOR</div>
		<div>Exhibited at</div> <div>VICTORIA & ALBERT MUSEUM, LONDON</div>	<div>Grosvenor Britain & Ireland is delighted to partner with the V&A as lead sponsor of <i>Frida Kahlo: Making Her Self Up</i>. Grosvenor creates and manages high-quality neighbourhoods that are great places to live, work and visit. The diverse property development, management and investment portfolio includes the fashionable districts of Mayfair & Belgravia. Grosvenor has a 20-year vision to make its London estate more active, flexible, open, and appealing to all, with better streets, greener spaces, and enterprising places.</div>

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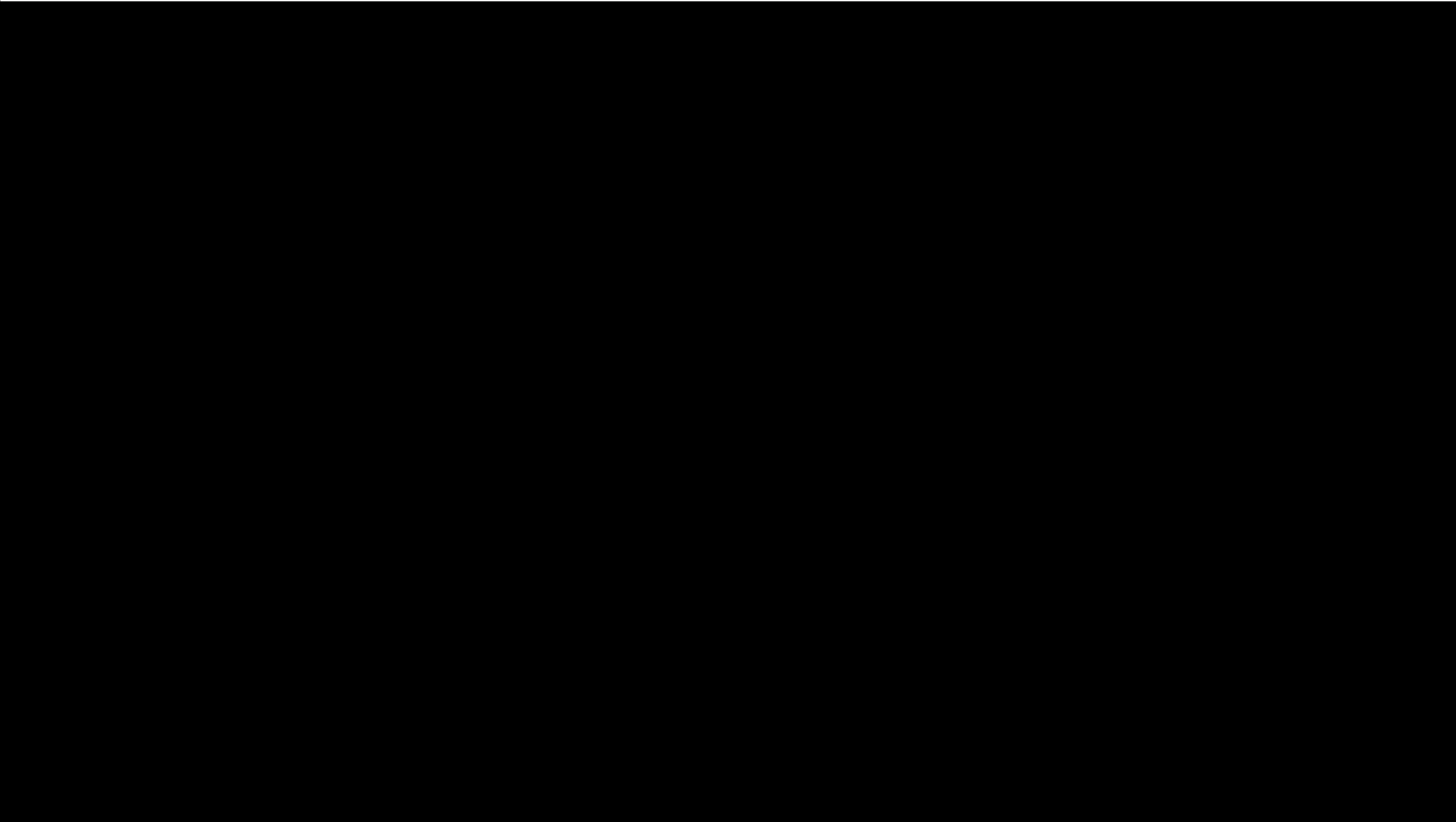
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Click on the image to play the video

Victoria and Albert Museum, London.

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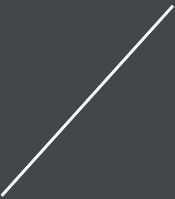
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Exhibition entrance totem.

All images in this section courtesy of the Victoria and Albert Museum, London.

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Frida Kahlo's biographical information.

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*Niche 1: Roots. Niche 2: Sickness. Niche 3: Guillermo Kahlo. Niche 4: Self portraiture. Niche 5: Art and Revolution.
Niche 6: Marriage. Niche 7: Gringolandia. Niche 8: Muralism in the USA.*

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This section shows the visual association of themes: Polio at age 6 (Right) and family photographs showing Kahlo’s genealogy and mixed heritage—her father was German and her mother Mexican. The photo of the mother as a child dressed in Tehuana attire shows Kahlo had this heritage well before meeting Rivera (Bottom left). The section also features photos of Kahlo coming of age and exploring her gender identity (Top left). The photographs in this section mark the origins of the show in the Roots section.

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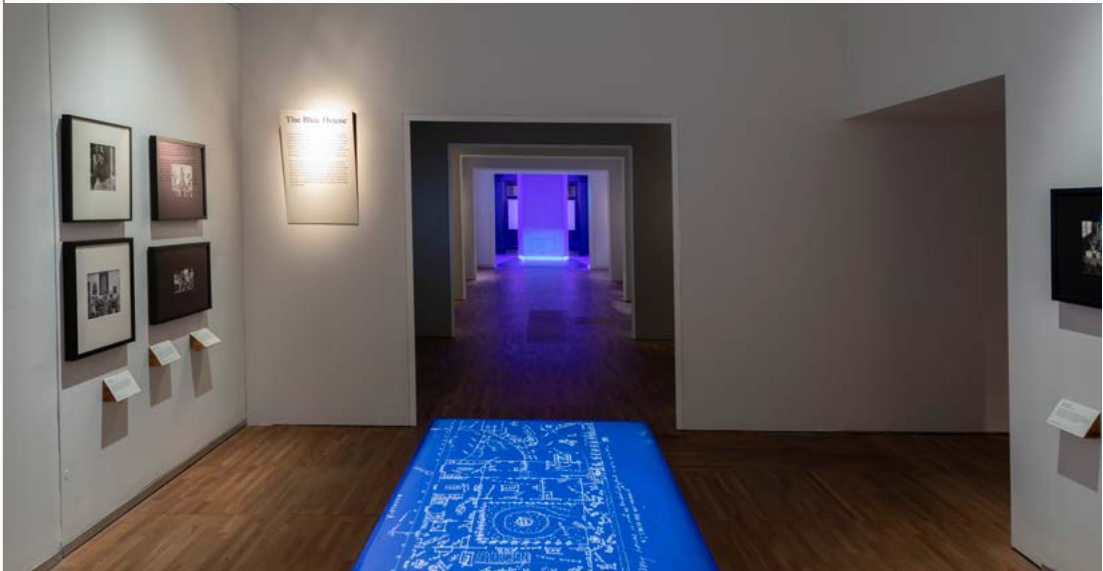
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The Blue House.

This section shows the tableau of The Two Fridas (Top left). This was the first time visitors encountered her wardrobe in the exhibition. A subpanel explaining the discovery was introduced here to mark the Blue House as the physical site where Kahlo was born, lived, and died, but also as the physical site where the wardrobe was discovered (Top left). The interior and exterior of Kahlo's house as well as her garden were shown through the work of female photographers such as Lola Alvarez Bravo and Gisèle Freund, who photographed her between 1944 and 1945 (Bottom left, and Right). The intention was to highlight and introduce the work of more female photographers in the show and express Kahlo's house as a microcosm of Mexico. A film by Nickolas Murray made around 1941, showing Diego Rivera and Frida Kahlo in the garden of the Blue House, gave us the right tone of blue, and the vibrant colours of her clothes could also be appreciated (Top left). A plan of the house drawn up by Kahlo when she was young was included as an architectural plan (Top left, and Bottom left).

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The Locked Wardrobe subsection.

Installation of The Two Fridas.

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and Poster***Picturing Mexico section.*

After the Mexican Revolution ended in 1920, Mexican artists forged a revolution that Anita Brenner called the Mexican Renaissance. They turned to their homeland for inspiration and created a new style of public art that celebrated the nation's ethnic diversity and deep-rooted histories. Artists including Kahlo were particularly drawn to the Isthmus of Tehuantepec, known for its matriarchal society and rich indigenous culture. This section shows different photographs and objects illustrating images of Tehuantepec taken by Tina Modotti and Edward Weston; there were other photographs by Imogen Cunningham, Lucienne Bloch, Nickolas Muray, and Guillermo Kahlo paired with Kahlo's jewellery, and some of her rebozos. This room intended to give more ethnographic information on how writers, photographers, and artists were assimilating the Thehuantepec Isthmus. A copy of Guillermo Kahlo's book, Iglesias de Mexico, was on display in this section. This volume was part of six Volumes of Guillermo Kahlo's photographic books acquired by the V&A in 1926. It was one of the few objects from the V&A collection we could contextualise in this room. While Kahlo never went to the Tehuantepec Isthmus, she adopted this Tehuana dress as her logo.

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Picturing Mexico section.

Frida Kahlo at The Barbizon Plaza Hotel. Photograph by Lucienne Bloch. 1933, New York, USA.

Frida Kahlo. Photograph by Edward Weston. 1930, San Fransisco, USA.

Woman of Tehuantepec. Photographs by Tina Modotti. 1929 (printed later, 1976), Oaxaca, Mexico.

Film by Miguel Covarrubias, El Sur De México (Mexico South).

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Picturing Mexico section.

*Woman of Tehuantepec. Photographs by Tina Modotti. 1929 (printed later, 1976), Oaxaca, Mexico.
Film by Miguel Covarrubias El Sur De México (Mexico South).
Reunion in San Ángel. Photographs by Nickolas Murray.*

Alongside Frida Kahlo, Diego Rivera, and Nickolas Muray, who took this photograph using a timer, this group includes Rosa and Miguel Covarrubias, as well as the two sisters Alfa Ríos Henestrosa and Nereida Ríos seen here wearing Tehuana clothing. The sisters gave Kahlo her huipiles (tunics) from their hometown of Juchitán in Oaxaca, southern Mexico, when Kahlo decided to adopt this dress. Their grandniece, Circe Henestrosa, is the co-curator of this exhibition.

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Transition section between the Picturing Mexico and the Endurance sections.

Frida Kahlo's miracle paintings

This section is a transition section preceding the Endurance section, showing a collection of Kahlo's ex-votos or miracle paintings. These votive paintings were produced in their thousands during the late 1800s and early 1900s. Painted on metal panels primarily by anonymous artists, they were hung in churches as an expression of thanks to the Virgin and other saints for prayers answered following an accident, injury, or illness. They are still an essential part of the Catholic tradition today. Kahlo utilised this narrative power of the ex-votos and its compression of space and time in many of her paintings. However, she included explicit references to her ailments in many works. She only made one drawing of her accident, using multiple perspectives that impart both detachment and pain.

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Endurance section.

Featuring Kahlo’s orthopaedic devices and highlighting the visual relationships between her photographs, art and medical apparatus, makeup, and medicines, this section shows how Kahlo conceals and reveals her disability through art and dress. Also, her will to continue painting is evidenced in many of her photos in the hospital in the act of painting. This section is discussed in greater detail in Chapter 5 of the thesis.

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View of beds.



“Señoras de México”.
Article from US Vogue
by Alice-Leone Moato.
Photograph by Toni Frissell,
1 October 1937, New York.

“Rise of another Rivera”.
Article from US Vogue
by Bertram Wolfe,
1 November 1938, New York.

Prosthetic leg with
lace-up boot,
1953–4, Mexico.

Ankle boots with badge
embossed “To Frida
with love Pita and Olga”
1948–52, Coyoacán, Mexico.

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Endurance section.

*Plaster corset
1944, Mexico.*

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Endurance section.

Kahlo's personal belongings and medicines.

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Transition between the Endurance and the Art and the Dress sections. Hallucinations passage.

The hallucinations tunnel connecting the Endurance section with the Art and Dress section is a visual metaphor alluding to the amount of medicine Kahlo had to take at the end of her life; visitors pass through this before entering the magnanimous Art and Dress section as an homage and celebration of the artist's life, art, and style.

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Art and Dress section.

The Art and Dress section culminates with Kahlo's rich and colourful wardrobe surrounded by her paintings, photographs, and jewellery.

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Beads
Assembled by Frida Kahlo
Probably Maya (about 250–900 AD),
excavated before 1950, Mexico.

Necklace
Assembled by Frida Kahlo
Probably Maya (about 250–900 AD),
excavated 1900–50, Mexico.

Shell bangles
Probably Maya (about 250–900 AD),
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Art and Dress section.

Vitrine detail.

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The design brief document at the V&A is composed of different sections. It is a tender process, as the V&A is a public institution. This section shows the input of the curatorial team (Circe Henestrosa and Claire Wilcox) informing the narrative of the show. My role while writing the brief was to address the main narrative of the exhibition, clearly articulating the main ideas and concepts of the show. This brief was designed to support the participating designers in the tender process in their submissions for the final sections of the show.

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1. OVERVIEW

a. Central thesis of the show

Frida Kahlo: Dress Art (working title) is based on the exhibition *Appearances Can Be Deceiving: The Dresses of Frida Kahlo*, first shown at the Frida Kahlo Museum in Mexico City in 2012. Any change of title would need to be discussed with the museum, but we felt it needed to indicate that the exhibition also contained paintings, which will be an additional draw for audiences.

The exhibition centred around the discovery of clothing, accessories, photographs, and papers that were discovered in the bathroom of the artist, 50 years after they had been locked away on the instructions of Diego Rivera, Kahlo’s husband and famous Mexican muralist.

The V&A iteration of this exhibition will build and expand upon this narrative of discovery with the addition of paintings and supporting material, thus offering new perspectives on Kahlo’s compelling life story to a new audience. None of the exhibits (apart from the paintings) have left Mexico before, and this will be the first and only showing of this remarkable material.

The exhibition’s central thesis revolves around the themes of ethnicity and disability. Frida Kahlo’s expression of these governing factors in her life will be shown through her dress and self-portraiture. Many of the garments shown in the exhibition—or very similar garments—are depicted in the paintings, offering a remarkable and unique conjunction of material evidence and art. This will be the first such pairing, and it will be supported by archival material and film.

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1. OVERVIEW

b. Key objectives

Specific to the exhibition

This will be a unique opportunity to:

- a) uniquely, show Kahlo’s paintings and clothing together
- b) bring together the personal and the artistic life of the artist to further understanding and knowledge of Kahlo’s work
- c) raise awareness of disability and ethnicity through dress and art
- d) promulgate new ways of looking at dress and art, utilising dress theory
- e) exhibit objects that have never left Mexico, and may not do so again.

General to the V&A’s overall objectives

Our mission is to be recognised as the world’s leading museum of art, design and performance, and to enrich people’s lives by promoting research, knowledge and enjoyment of the designed world to the widest possible audience. We strive to make the V&A matter to more people and in that context we work to the following six strategic objectives:

- To create a world class visitor and learning experience across all V&A sites and collections.
- To focus and deepen the relevance of our collections to the UK creative and knowledge economy.
- To expand the V&A’s international reach, reputation and impact.
- To operate with financial and organisational initiative and efficiency.
- To showcase the best of digital design, and deliver an outstanding digital experience.
- To diversify and increase private and commercial funding sources.

The objectives are:

- a) to show how Kahlo’s life informed her art
- b) to create a stunning, memorable, and moving display
- c) to show her iconic self-portraits which are familiar to many only through reproductions
- d) to give a sense of “Mexico” and Kahlo herself
- e) to offer new readings into her artistic legacy
- f) key words: luminosity, intimacy, sensuality, darkness, and light.

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1. OVERVIEW

c. Target audience(s)

This exhibition will engage with a primary audience aged between 18 and 60 and a secondary target group aged between 60 and 80 interested in Frida Kahlo, fashion, art, and design, as these themes are central to understanding Frida as an artist and a woman. The discursive content of the exhibition also aims to resonate with a specialist audience of people with disabilities as well as professionals, artists, scientists, doctors, museum curators, arts and design journalists, medical journalists, and the design education community (students and lecturers), the public in general, and tourists—all of whom contribute to the discourse of contemporary art and design in the UK, Mexico and internationally.

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2. CONTENT

a. General description (including section breakdown, object/media breakdown, and loans percentage)

The exhibition will show the artist's personal items, paintings, photographs and drawings. Her wardrobe is mostly composed of traditional Mexican pieces from Oaxaca and beyond. There are ethnic garments from Guatemala and China, as well as an interesting collection of European and American blouses, jewellery, accessories, orthopaedic devices, shoes, and makeup. The exhibition will have 20 original ensembles (composed of 70 individual garments) mounted on mannequins. 50 additional objects pertinent to the adornment of the body including 5 blouses and two rebozos, 10 necklaces mounted on busts, and a remaining 34 objects including shoes. There are 11 prosthetic devices including corsets and 16 framed items composed of photographs and drawings, plus 1 copy of her diary. (A total of 148 items come from the Frida Kahlo Museum archives). In addition, there will be a number of painting loans from different private collections, including 7 Kahlo self-portraits and 7 photographs of the artist from the Jacques and Natasha Gelman Collection, 2 paintings from INBA, a private collector's plaster corset, 2 photographs from the V&A's archive and garments and textiles from the V&A's textile collection. Another 3 paintings are TBC.

b. Visitor experience/ interpretive approach

The design of the exhibition should allow the audiences to feel close to Frida Kahlo—this is the nearest they will ever be to her. The design will need to engage the audience with a variety of 2D and 3D objects, from dresses to small-scale items such as jewelry and makeup to paintings, photographs and prosthetics. Ambiance will be established through the use of light to differentiate and interconnect the different sections. Visitors will travel through the darkness of her accident but come out of the show uplifted and moved with a sense of Kahlo's appreciation of life, as expressed in the paintings and dress.

c. Design requirements (including visitor flow and media)

Because we are dealing with the topic of disability, the exhibition should positively welcome wheelchair users (as was Kahlo herself). Highly legible and low-level captions for wheelchair users will be required. Sound and film will be used throughout and there will be a requirement to accommodate those with hearing and vision needs. Braille labels should be included on the large-text guide.

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d. Challenges

- To accommodate the number of visitors expected—Kahlo is an icon to many.
- To accommodate diverse exhibits on a range of scales and different media.
- To present “dress” alongside “art” on an equal footing.
- To light the dress (which requires low lux levels) so that it appears fresh and is not outdone by the paintings.
- To encase the objects (a requirement of the Frida Kahlo Museum) without creating distance; therefore, non-reflective glass is essential.
- To interrogate the subjects of ethnicity and diversity in a sensitive way.
- To use light as a subtle guide to the narrative of the exhibition, and to introduce tension without drama.
- To ensure that Kahlo’s life tragedy does not outshine the triumph of her art, and therefore to use medical paraphernalia sparingly and embed it in the centre of the exhibition so it is not the last thing visitors remember.
- To provide access for those with disabilities in an inclusive and welcoming way.

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3. EXHIBITION STRUCTURE

Galleries and allocated themes

Section 1: Entrance

Visitors will enter the exhibition through an immersive portal, possibly a tunnel of blue light, to introduce the Blue House synaesthetically. At the end will be one painting (TBC *The Broken Column*) and one prosthetic corset. The introductory panel will introduce the main themes of the exhibition. We anticipate crowding here, so the panel text will be brief. Plan B, in case we do not get *The Broken Column*.

Key message:
Kahlo’s life and work, ethnicity and disability

Key objects/media:
painting, corset

Key experience:
immersion into a different world

Section 2: The Blue House and Garden

The centre of Kahlo’s world—where she was born, got married, lived and died. Her plants, her father, her Communism and Diego Rivera were different sources of inspiration in her life. The lighting in this room should mimic the bright, crystalline Mexican sunlight flooding through the windows. The panel in this section will discuss her family life in the house and later with Rivera. To include film, sound, photographs, letters and “imaginary” garden. A year before Kahlo died in 1954, she asked for her bed to be moved to a corridor so she could see the garden. Some key items will show the following.

Key message:
how and why Kahlo became an artist

Key objects/media:
photographs of Frida painting in bed, of her father, Diego Rivera and friends at the house; painting relating to the garden/fecundity TBC

Key experience:
feel as if in Mexico

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Section 3: The Accident

This section explains Kahlo’s childhood polio and near-fatal accident in late adolescence which coloured her life and career. Orthopaedic devices, medical instruments, and medication packets. Possibly X-ray of her spine. Drawings of the accident, diary, and photographs.

Key message:
how she coped with disability and how it informed her art

Key objects/media:
plaster corset, painted with hammer and sickle and fetus

Key experience:
not cold, clinical, and claustrophobic; it must be inviting and relatable

Sections 4: Art and Dress

The main gallery of the exhibition. Self-portraits and dress. The development of her style as an amalgam of traditional Mexican and European fashion and her political beliefs. This room contains fully clothed—but headless—mannequins, as the self-portraits provide her “face”, and is full of colour. Visual vignettes will be created through different cases showing her different looks and styling solutions. The light levels in this room will need to be low because of potential light damage, but this can be utilised to create a more dramatic ambiance, with the paintings spot lit, like a gallery. The paintings and related mannequins will be paired. Each pairing will need space around it. This gallery is the essence of Frida, with both paintings and clothing ensembles carefully controlled by her, reflecting the way she controlled her pain.

Key message:
art/life/identity intertwined and indissoluble

Key objects/media:
Tehuana painting and *resplendor* (wedding) headdress

Key experience:
chapel or gallery; focused, timeless, spare, with points of brilliance

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Sections 5 & 6: Antechambers to Art and Dress

Section 5: Textiles

Tradition and technique. Cross-stitch, lace and flowers. *Tehuana* blouses (huipiles) of cotton, silk, polyester and velvet. Kahlo favoured lightweight everyday fabrics, which usually have a cross-stitch or cross-chain motif. A deeper explanation of the origins of the different motifs through textiles. This section will incorporate textiles from the V&A collection and offer an opportunity for greater research into the collection. Archive film of women from Oaxaca region.

Key message:
history of *Tehuana* textiles

Key objects/media:
huipiles

Key experience:
film of embroidery and wearing of regional dress

Section 6: The wheelchair

The wheelchair and the importance of her blouses and jewellery as adorning the upper half of her body. Geometry through the construction of the *Tehuana* dress and focus on the upper torso. The heavily adorned and fragmented composition of the traditional *Tehuana* dress would allow Frida to establish a relationship between the dress and her own body geometry. Composed of three parts, the stylistic attire draws focus from the torso up: a long skirt—the *enagua*—with a ruffled waistband; above, a short geometric blouse—the huipil; and lastly a hairstyle composed of braiding and flowers. The hybrid composition of the *Tehuana* dress served to keep the viewer’s attention focused on the upper part of her body, distracting them from her wounded legs. A seated mannequin.

Key message:
Kahlo’s composition of her visual identity in three parts: skirt, torso and head

Key objects/media:
accessories, makeup, jewellery, shoes and cut-out photographs

Key experience:
how she distracted from and beautified disability

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Section 7: Conclusion. *The Two Fridas*

The painting *The Two Fridas* represents the mestizaje in Mexico—neither European nor Indigenous but a mix of both cultures. Kahlo was a mestiza herself. Here she represents herself as the embodiment of *La Mestiza* showing her own cultural heritage and traditions through clothing, a mix of cultures also reflected in her wardrobe.

Key message:
how Kahlo’s art and dress evolved from two cultures

Key objects/media:
single painting

Key experience:
finale, understanding, resolution, inspiration

OR

The *Tehuana* painting and *resplendor* traditional headdress that provides a halo of white around Frida Kahlo’s face. Suggest the beatification of Kahlo the modern icon.

Key message:
how Kahlo’s art and dress merged ethnicity with her own unique visual identity

Key objects/media:
single painting

Key experience:
finale, understanding, resolution, inspiration, female icon

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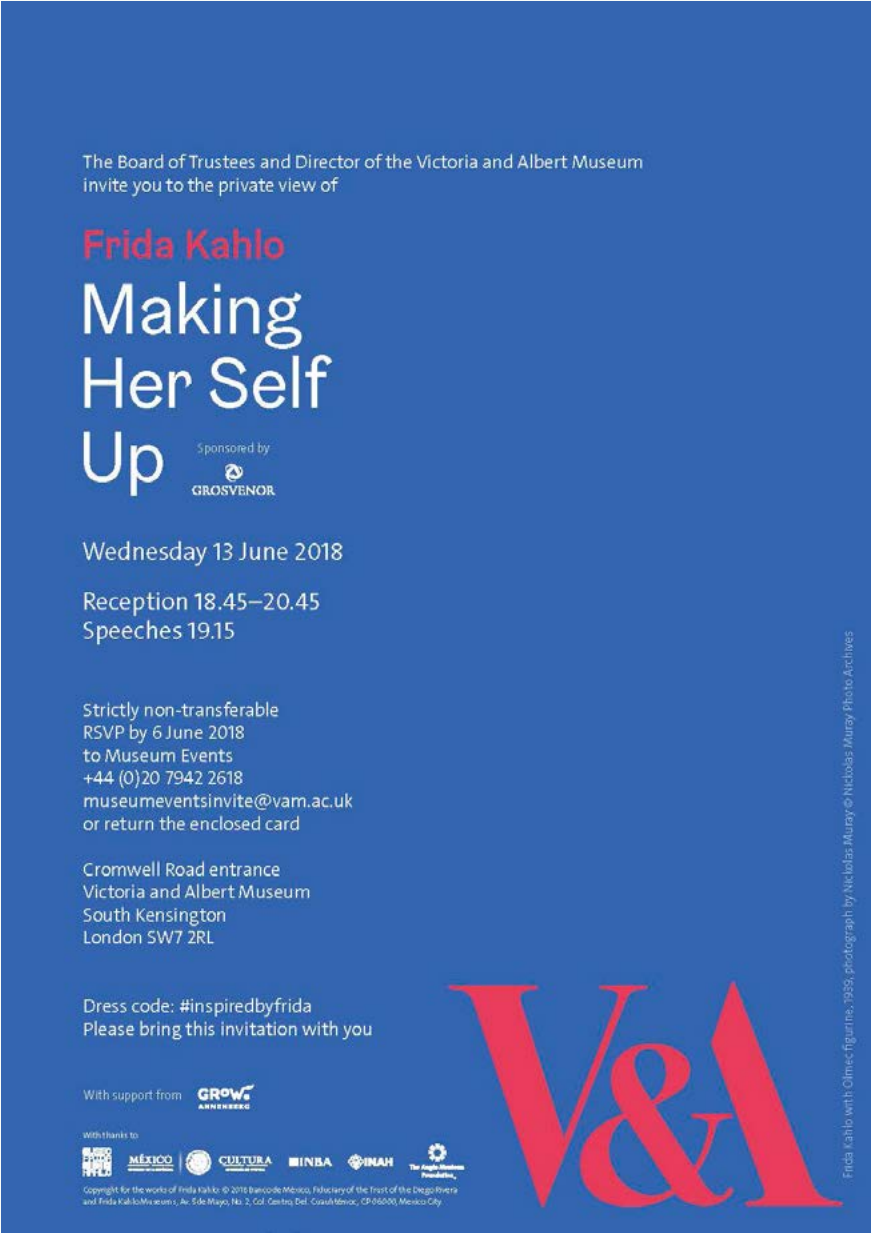
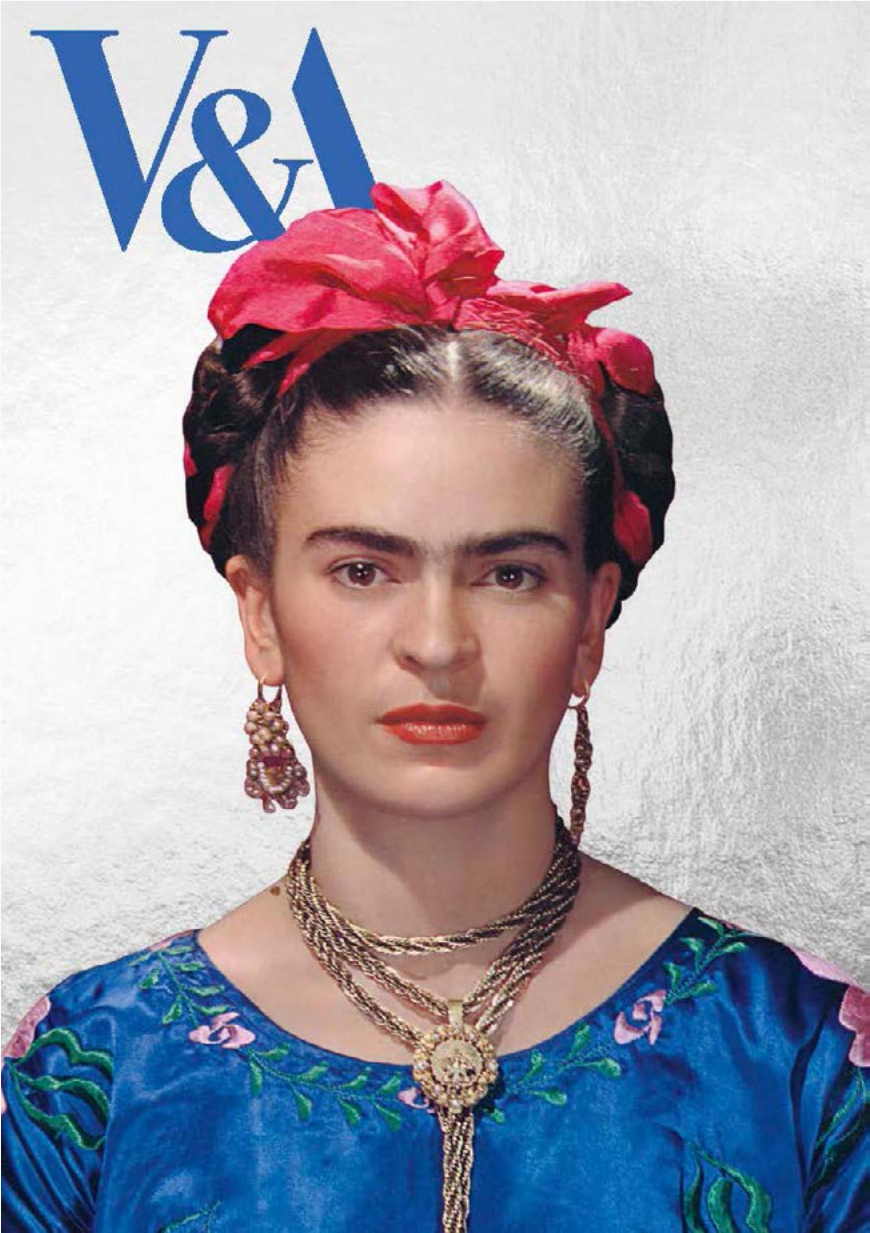
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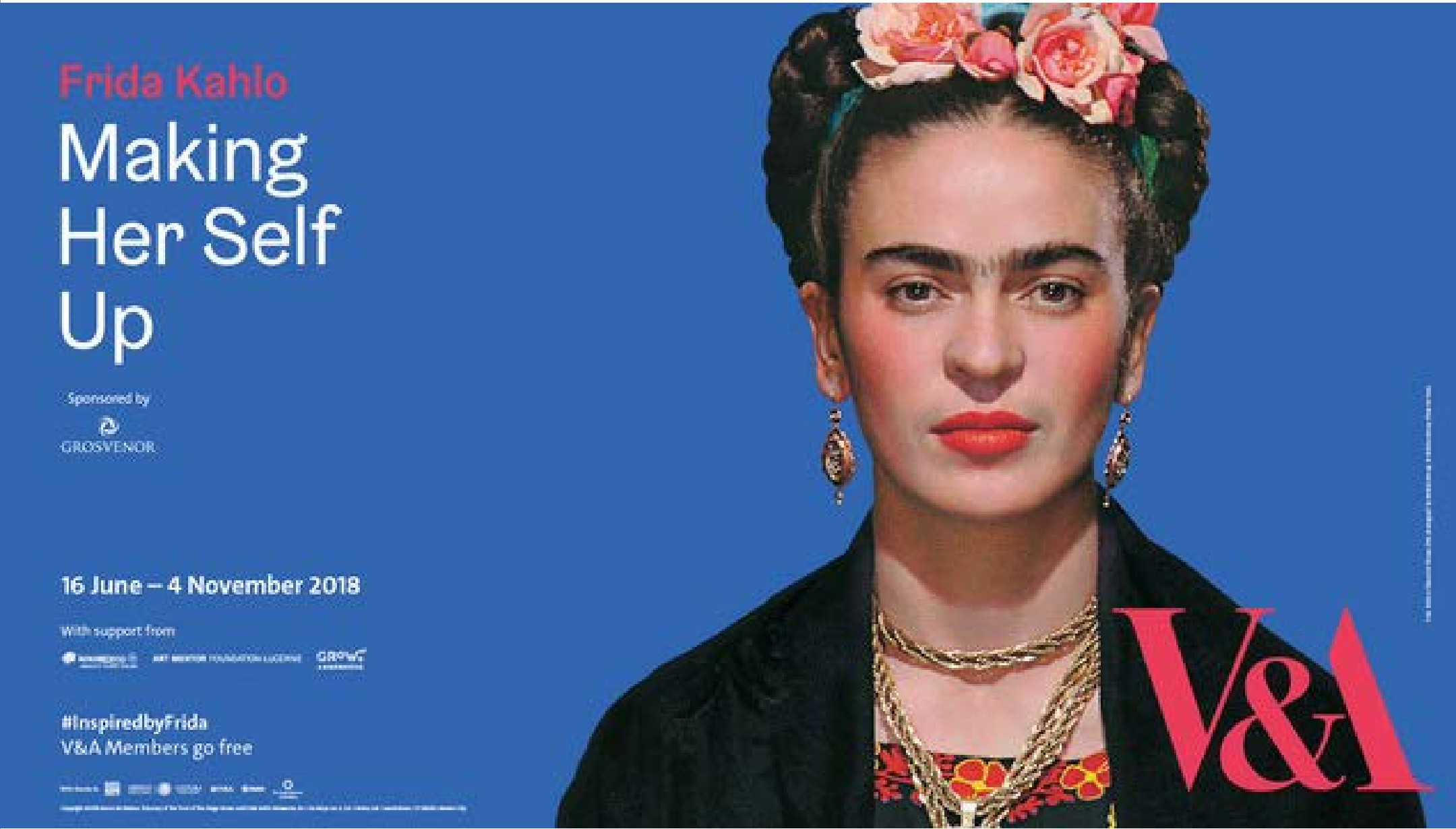
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“This exhibition presented an extraordinary collection of personal artefacts and clothing belonging to the iconic Mexican artist Frida Kahlo. Locked away for 50 years after her death, this was the first exhibition of this collection outside Mexico.”

— *Victoria and Albert Museum website*



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The object list consisted of 272 objects that included 22 of Kahlo’s looks (with original dresses), a collection of 11 orthopaedic devices, 9 original paintings of the artist, 10 drawings, and 2 lithographs, as well as photographs from her personal archive and other collections, her jewellery, shoes, make-up, medicines, and personal documents.

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Curatorial Statement

“This exhibition is based on the remarkable discovery in 2004 of Mexican artist Frida Kahlo’s clothing and personal possessions in the Casa Azul, her life-long home. Hidden away for 50 years following her death in 1954, this is the first time they have been shown outside Mexico. Born in 1907, Kahlo’s formative years were lived against the backdrop of the Mexican Revolution which lasted for a decade and shaped her political outlook. She later claimed to have been born in 1910, the year the Revolution began.

Kahlo took up painting in 1925 while convalescing from a serious accident. Although her paintings were little known during her lifetime, she is now recognised as one of the most important artists of the twentieth century.

Her vibrant wardrobe shows how she constructed and created her own image, informed by her mixed heritage, experience of disability and passionate commitment to her native Mexico. Kahlo’s unique approach to fashioning her self became both a source for and subject of her bold, uncompromising art.”

All the exhibition texts were written by Circe Henestrosa and Claire Wilcox, with Gannit Ankori as Curatorial Advisor.

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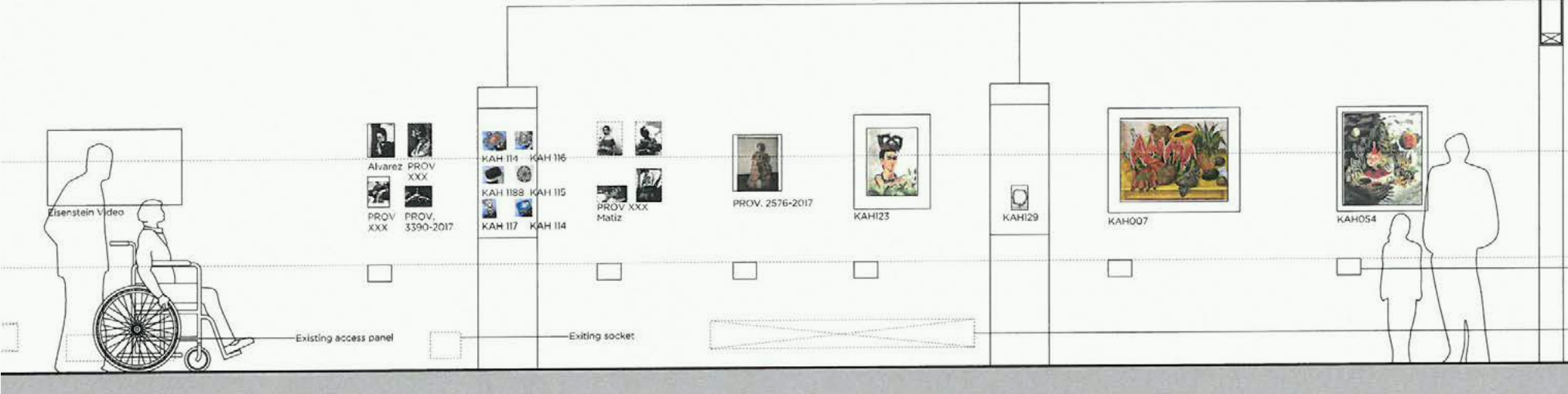
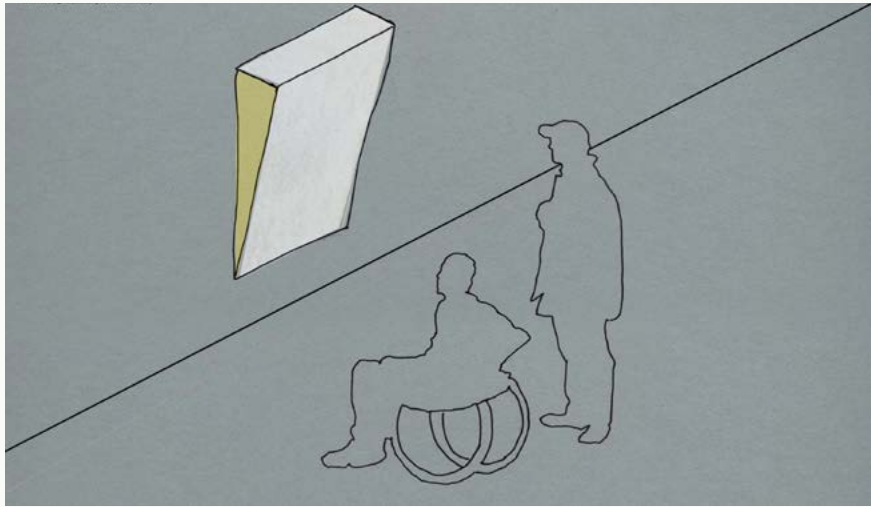
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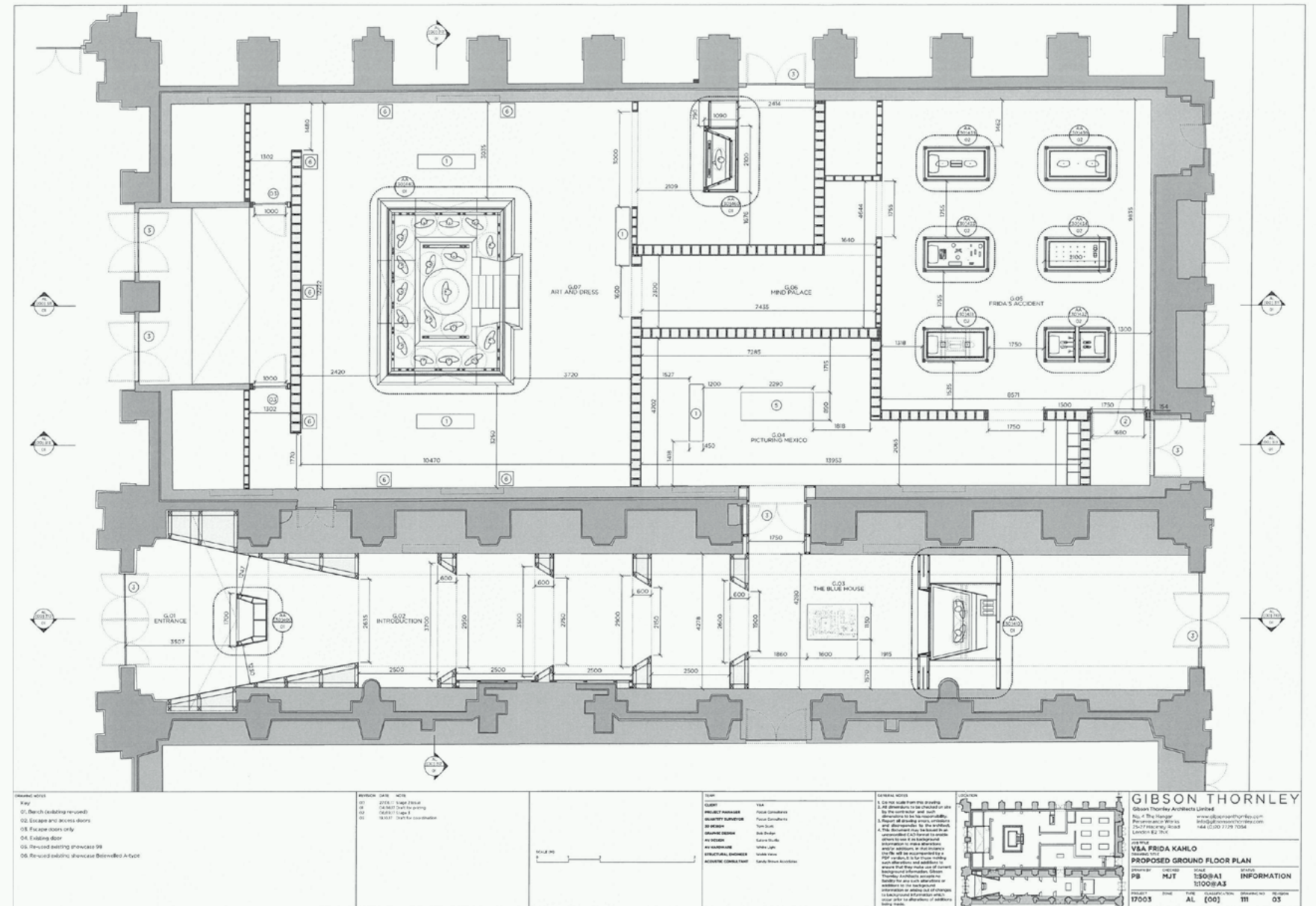
A point to focus on is the intentional design of the exhibition to include wheelchair users and their viewpoint in the position of captions and panels to be placed in the exhibition.



It is important to note that the installation paid particular attention to the point of view of wheelchair users and their access. Panels and captions were placed accordingly. The hang of the whole show was made lower for wheelchair users.

All images in this section courtesy of the Victoria and Albert Museum, London.

DESIGN PLAN



V&A floorplan with cabinets and mannequins shown to scale.

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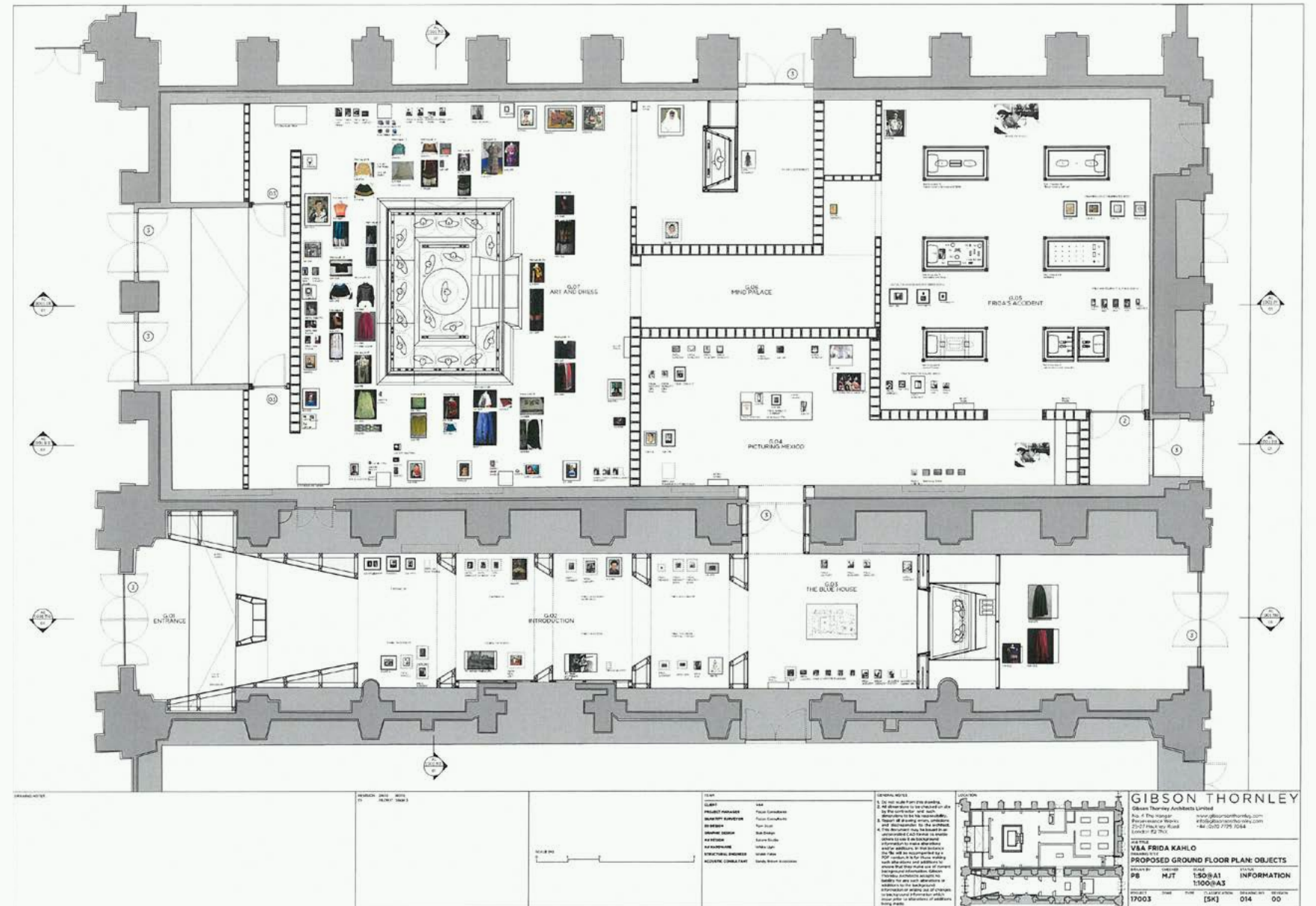
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Working floorplan with thumbnails of objects.

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TYPES OF LABELS

Section panel

Section panel

Endurance

Frida Kahlo's near-fatal accident in 1925 at the age of 18 meant an end to her studies and hopes of becoming a doctor. Bed-bound and immobilised, she started to paint using a folding wooden easel and a mirror inset into the canopy of her four-poster bed. Self-portraiture became the primary focus of her art. She said: 'I am not sick, I am broken. But I am happy to be alive as long as I can paint.'

Kahlo endured numerous operations in Mexico and the USA, and had to wear a variety of orthopaedic corsets made of leather, steel and plaster, while complications caused by childhood polio meant that she had difficulty walking. Although Kahlo's relationship with her corsets was one of support and need, she decorated and adorned them and incorporated them, into her paintings, turning them into works of art.

Subsection panel

South wall

Sub section panel

Surgery

Kahlo's relationship with her doctors was of huge importance to her. These included the surgeon Dr Farill of the American British Cowdray (ABC) Hospital in Mexico City.

She wrote, 'I've been sick for a year: 1950–51. Seven operations on my backbone. Dr Farill saved me by giving me back my joy of living. I'm still in a wheelchair and wearing the plaster corset, which is a terrible nuisance but helps my spine to feel better.'

In Self-portrait with Dr Juan Farill (1951), Kahlo's palette has transformed into a beating heart. She sits in her wheelchair, wearing a long huipil (tunic) from Yalálag, a village in Oaxaca. Like many of her clothes, it was capacious enough to conceal her corset.

Subsection panels were used to expand on the ideas and illustrate additional information about the art of Frida Kahlo that was not on show.

CLICK HERE >

for the full list of labels

All the exhibition texts were written by Circe Henestrosa and Claire Wilcox, with Gannit Ankori as Curatorial Advisor.

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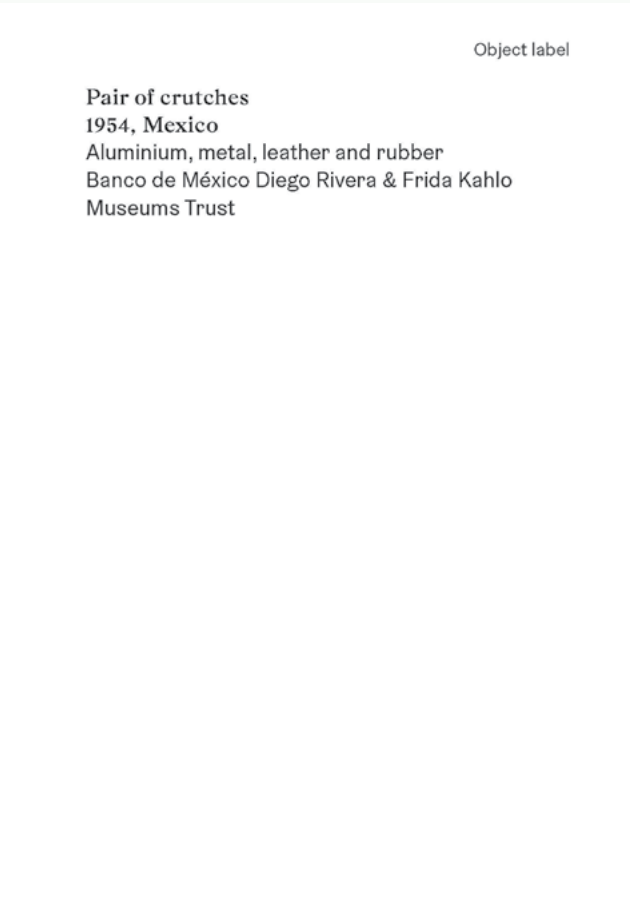
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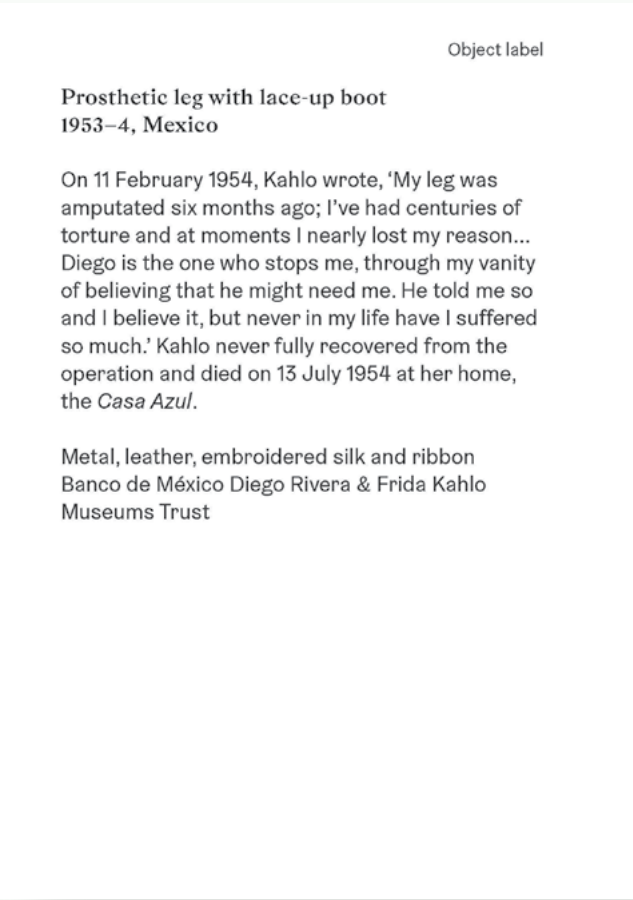
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TYPES OF LABELS

Object label with graphics


Object label

Hair

In her twenties, Kahlo adopted the traditional hairstyle of Tehuana women who braided their long hair into two plaits interlaced with colourful ribbons or yarn, which were secured on top of the head with a bow. Kahlo waxed vher hair and often added fresh flowers from her garden.



Hair combs
Before 1954, USA
Plastic
Banco de México Diego Rivera & Frida Kahlo Museums Trust




Hair pomade
Before 1954, Mexico
Cut-glass jar and wax
Banco de México Diego Rivera & Frida Kahlo Museums Trust


Object label

Accessories

Kahlo was rarely seen without a cigarette in her hand. Although Mexican brands such as Faros were readily available, she often asked friends in the USA to send her packets of Lucky Strike and Chesterfield. This pair of sunglasses and clutch bag are also American.



Portable ashtray
1940s, USA
Painted metal
Banco de México Diego Rivera & Frida Kahlo Museums Trust



Clutch bag
1940s, USA
Metal case with mirror and synthetic make-up
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Labels with graphics to identify the objects displayed.

CLICK HERE

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TYPES OF LABELS

Art and Dress label



Huipil (tunic blouse)
Before 1952, Isthmus of Tehuantepec,
Oaxaca, Mexico
Cotton velvet with machine embroidery



Enagua (skirt) and *bolan* (flounce)
Before 1952, Isthmus of Tehuantepec,
Oaxaca, Mexico
Cotton

This was one of Kahlo's favourite outfits and can be seen in several photographs in this exhibition, including one by Gisèle Freund in 1952. She even wore it to paint in, as traces of blue pigment can still be seen on the blouse and also on the skirt which has been darned. The *holan* (flounce) is original to the skirt and is starched and pleated with a lace edging.





Banco de México Diego Rivera & Frida Kahlo Museums Trust

Tomicotón
Before 1948, Nahua de Hueyapan,
Tlatlauqui, Puebla, Mexico
Hand-woven wool



Rollo (skirt)
Before 1948, Santa Fe de la Laguna,
Michoacán, Mexico
Hand-woven wool and cotton

The *tomicotón* (sleeved jumper) is one of the few indigenous garments worn by both men and women in Mexico. This example has cross-stitched designs, embroidered with naturally dyed wool yarns, depicting a 'tree of life' motif. Kahlo teamed it with a heavy black skirt of the type worn by married women on ceremonial occasions in the P'urhépecha region of Santa Fe de la Laguna, Michoacán, where the weather can be cold and damp. She can be seen wearing this outfit in a photograph taken by Florence Arquin of 1948.





Banco de México Diego Rivera & Frida Kahlo Museums Trust

These labels with graphics and the maps of Mexico were used in the Art and Dress section to help audiences to identify the look and region they were from.

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RADIANCE

Lace headdress and skirt

Before 1954, Juchitán, Oaxaca, Mexico
Machine-made lace, cotton and ribbon
Banco de México Diego Rivera & Frida Kahlo
Museums Trust

The huipil grande or resplandor as it has come to be known in recent years, after the radiating headpieces of statues of the Virgin Mary, is a ceremonial headdress worn by the women of Tehuantepec for church, weddings and processions. Its origins are unknown, as are the function of the two vestigial “sleeves” that are glued fast by starch and never used. The garment is worn in two ways by *Tehuanas*. During Mass, the headdress resembles a cape, with one sleeve to the front and the second hanging behind. On other ceremonial occasions, the wide frill frames the face.



Installation shot with associated caption.

All images in this section courtesy of the Victoria and Albert Museum, London.

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PLASTER CORSET

About 1941, Mexico
Banco de México Diego Rivera &
Frida Kahlo Museums Trust

The hardened plaster of Kahlo’s corset had to be cut with surgical pliers in order to release her; now only the front half of this painted and customised corset survives. The circular hole over the abdomen may have been to provide ventilation but it also suggests the absence of a foetus. Plaster, medical bandages, paint and mixed media.



Image of the plaster corset with associated caption.
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TEHUANA OUTFIT

Huipil (tunic)
Before 1954, Isthmus of Tehuantepec,
Oaxaca, Mexico Cotton muslin with embroidery

Enagua (skirt) and holán (flounce)
Before 1939, Isthmus of Tehuantepec,
Oaxaca, Mexico

Printed cotton with embroidery
Banco de México Diego Rivera & Frida Kahlo
Museums Trust (skirt and tunic)

Collection Cibeles Henestrosa (flounce)

This top has criss-cross lines of stitching worked in chain stitch on a treadle sewing machine, and is worn with a cotton skirt with a band of machine embroidery. *Tehuana* women were fond of printed cotton, and large quantities were imported from Manchester, England up until the 1930s. Kahlo can be seen wearing a similar ensemble in a photograph taken by Nickolas Muray in his New York studio after she returned from her show, *Mexique*, held at the Pierre et Colle Gallery in Paris in 1939.



*Image of a Tehuana outfit with associated caption.
This image was not exhibited in the exhibition (the object was).*

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NECKLACE

Assembled by Frida Kahlo
Probably Maya (about 250–900 AD),
excavated 1900–50, Mexico
Banco de México Diego Rivera & Frida Kahlo
Museums Trust

Mexican jade comes in many mottled shades of green and grey and is often referred to by its pre-Columbian name *chalchihuitl*, a term which conveys preciousness rather than mineral type. Shaped by simple tools, or perhaps water-worn pebbles that have been drilled, they have both aesthetic and symbolic appeal connecting Kahlo directly with Mexico’s pre-Columbian history. Jade and other greenstone beads.



*Image of a necklace with associated caption.
This image was not exhibited in the exhibition (the object was).*

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PROSTHETIC LEG WITH LACE-UP BOOT

1953–4, Mexico
Metal, leather, embroidered silk and ribbon
Banco de México Diego Rivera & Frida Kahlo
Museums Trust

On February 11, 1954, Kahlo wrote, “My leg was amputated six months ago; I’ve had centuries of torture and at moments I nearly lost my reason... Diego is the one who stops me, through my vanity of believing that he might need me. He told me so and I believe it, but never in my life have I suffered so much.” Kahlo never fully recovered from the operation and died on July 13, 1954 at her home, the Casa Azul.



*Image of prosthetic leg with associated caption.
This image was not exhibited in the exhibition (the object was).*

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COMPACT AND
POWDERPUFF WITH
BLUSHER IN
NO. 3 ‘CLEAR RED’

Revlon
1944–54, USA
Metal case with mirror and synthetic make-up
Banco de México Diego Rivera & Frida Kahlo
Museums Trust

*Image of compact with associated caption.
This image was not exhibited in the exhibition (the object was).*

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LONG FLORAL TUNIC

Huipil (tunic)
Mazatec community of Huautla de Jiménez, Oaxaca
Before 1954, Mexico
Cotton, satin and rayon with embroidery

Skirt
Before 1954, Coyoacán, Mexico
Synthetic material
Banco de México Diego Rivera & Frida Kahlo
Museums Trust

This Mazatec huipil is a composite of commercially available elements. It includes bold floral designs worked in cross-stitch, horizontal bands of satin ribbon, and false sleeves edged with pleated frills. It is finished with machine-made lace and rickrack braid. Kahlo can be seen wearing a similar huipil in a photograph by Leo Matiz.



Image of tunic and skirt with associated caption.
This image was not exhibited in the exhibition (the object was).

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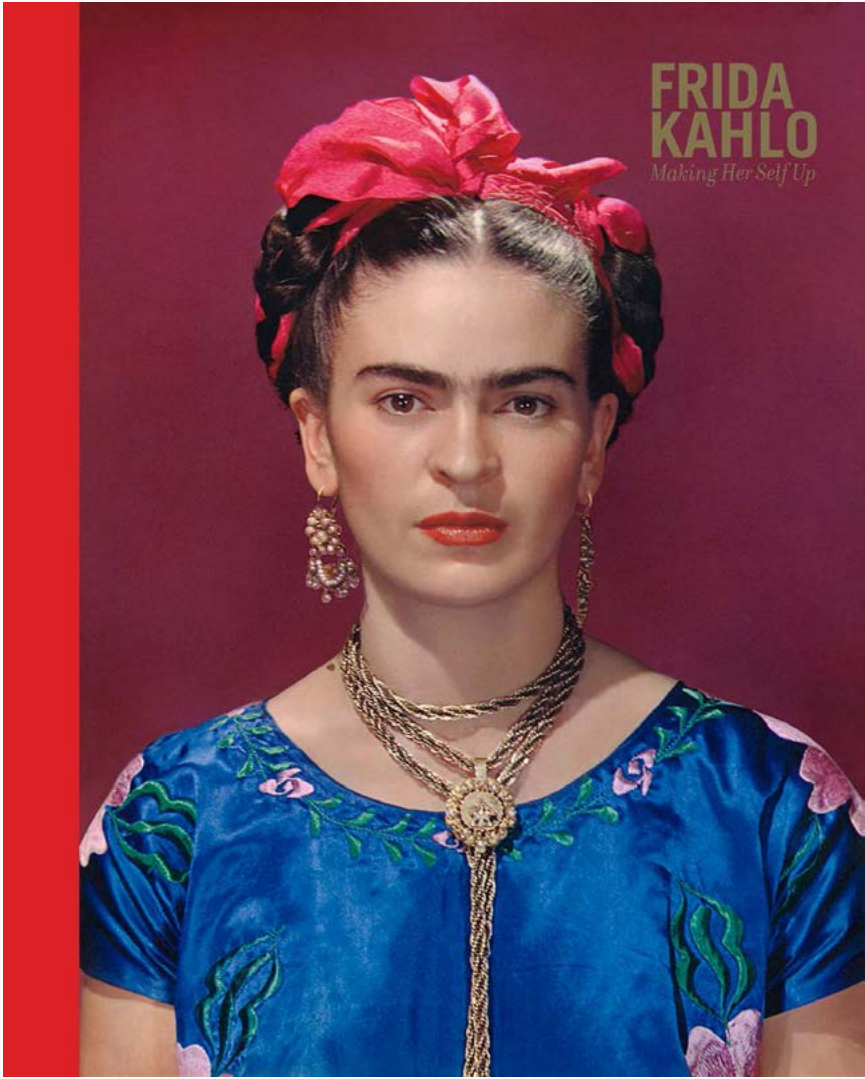
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The topics of the exhibition were reflected in the publication *Frida Kahlo: Making Her Self Up*, which also included commissioned texts by distinguished Frida Kahlo scholars. All the writers were connected to the exhibition as consultants in the initial curatorial workshops. The publication was designed to remain relevant beyond the exhibition and objects were photographed to reflect the exhibition ensembles.



Cover of publication *Frida Kahlo: Making Her Self Up*, edited by Claire Wilcox and Circe Henestrosa. V&A Publishing, 2018.

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INTRODUCTION: FASHIONING FRIDA

Frida Kahlo (1907–1955) sits at her easel, fully robed in her Tehuana dress, with brightly embroidered blouse and full skirt billowing to the ground. In her right hand, she holds a fine sable brush, and in her left an artist's palette, which rests on her knee. Kahlo is intent on her unfinished painting, despite the looming presence of Diego Rivera (1886–1957) behind her, watching her paint. Kahlo depicts herself dressed in a resplendent, a festive headdress worn at weddings and on saint's days. The starched lace ruff forms an aura around her face, while her watchful eyes meet the viewer's. As with many of Kahlo's art works, the power of the self-portrait lies in its sense of anguish and a tense ambiguity about who is regarding whom.

Self-Portrait as a Tehuana (Diego on My Mind) [88], one of Kahlo's larger works, was not finished until 1943. By then, she had added a force field of tendrils, adorned her hair with bougainvillea flowers and leaves, and anointed her forehead with Rivera's portrait, thus uniting three of the main preoccupations of her life: her Mexican identity, self-portraiture and her complex relationship with Rivera. Twenty-one years older than Kahlo, Rivera was the leading muralist of his time and together they were at the forefront of Mexico's artistic, cultural and political elite, even accommodating Leon Trotsky in the Casa Azul (Blue House) during his exile from Russia in the late 1930s.

The Blue House in Coyoacán, once a village on the outskirts of Mexico City, but now part of the city's suburbs, was the epicentre of Kahlo's life. Here we see her, with habitual cigarette in hand, 'in the bright sunlit courtyard with her hairless *xoloiszcous* dogs' and mischievous spider monkeys,² or indoors, bejewelled and made up, lying atop carefully arranged bed covers and lace-edged sheets in her four-poster bed. Kahlo's sick bed functioned as both refuge and stage, for following a traumatic accident in 1925 in which she almost died, she spent extended periods encased in immobilising plaster corsets, writing in January 1950, from hospital: 'Still corseted up and just a f...rigging mess! But I'm not discouraged and I'll try to start painting as soon as I can.'⁴ In lieu of access to her easel, the plaster of her corsets became a three-dimensional canvas.

Unlike Rivera and other male artists who asserted their artistic freedom by being depicted in paint-spattered workwear, Kahlo rarely appeared casually dressed, even at her easel, for although underestimated

CLAIRE WILCOX AND
CIRCE HENESTROSA

[13]

Introduction to publication *Frida Kahlo: Making Her Self Up*, edited by Claire Wilcox and Circe Henestrosa. V&A Publishing, 2018.

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22. ENRIQUE VIRETH
BLOUSE FROM FUEBIA, EMBROIDERED
WITH FLOWERS, 1926
SILK, COTTON, YARN, 22.5 x 35.6 CM
Owner: The Victoria and Albert Museum
London, England, United Kingdom



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23. ENRIQUE VIRETH
COTTON BLOUSE FROM
COAPA, FUEBIA
Owner: The Victoria and Albert Museum
London, England, United Kingdom



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04. EDUARDO WESTON
TUSCIGOL MARY'S CEREMONIAL DRESS WITH
EMBROIDERED RINGS, 2006
GILDED SILK AND FUR, 15.5 x 22.5 CM
Owner: The Metropolitan Museum of Art
Gift of the artist's family, 2006



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05. WOMEN RAIL, FATHER MENDON THE LOOM,
WITH TWISTED CARRYING COIL
Frida Kahlo



06. WOMEN RAIL, FATHER MENDON THE LOOM,
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CURATING THE EXHIBITION
FRIDA KAHLO: MAKING HER SELF UP

Circe Henestrosa

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BACKGROUND

It seemed that there was little more to say or learn about Frida Kahlo, when in 2004, her wardrobe was discovered at “La Casa Azul”—today the Frida Kahlo Museum. It was in the upper part of the house, in the white tiled bathroom adjacent to the artist’s bedroom, where her wardrobe and personal belongings had been kept for more than 50 years by specific request of her husband, Mexican muralist Rivera, and later by their patron and friend Dolores Olmedo.

Before Diego Rivera passed away, he set up an irrevocable trust in the Bank of Mexico, ceding items from Frida Kahlo and Diego Rivera’s estate, including the Blue House and an itinerary of its contents to the Mexican people. The terms stated that objects stored in bathrooms, a cellar, several trunks, wardrobes, cupboards and boxes in the Blue House should be concealed for 15 years following his death. On July 12, 1958, the year after Rivera passed away, The Blue House became the Museo Frida Kahlo. Rivera left his good friend and long-time art patron Dolores Olmedo in charge of Frida Kahlo’s estate and the museum—she was the Museo’s first Director. At the 15-year mark, Olmedo decided to keep the private archive concealed for longer, stating it should be concealed until after her lifetime, leaving the items hidden for a total of 50 years. It may have been because this collection included private correspondence connected to Diego and Frida’s Communist party affiliations, still recent history in Mexico at the time.

In 2004, the Director General of the Comité Técnico del Fideicomiso (Dolores’ son, Carlos gave authorisation for the sealed rooms to be unlocked, revealing the treasures that are in our exhibition. A total of 6,000 photographs, 22,000 documents and most remarkably, around 300 of Kahlo’s personal items including medicines, orthopaedic devices, clothing, jewellery, and accessories had survived the passage of time.



The Blue House in Mexico City, today the Frida Kahlo Museum.



*Bathroom adjacent to Frida Kahlo’s room.
Photograph: Graciela Iturbide, 2007.*

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BACKGROUND

The majority of the garments were *Tehuana* brightly coloured Mexican blouses and skirts familiar from Kahlo's self-portraits and photographs were taken of her throughout her lifetime.

There were also garments from other parts of Mexico, and from Guatemala, China, Europe, and the US; a collection of orthopaedic devices, shoes, jewellery, her medicines and makeup. Kahlo's adoption of this hybrid style was conscious and considered, both distracting and purposeful, a complex combination of her mixed heritage, her political beliefs, her Mexicanidad, and as a reaction to her disabilities.

I was interested in the disability and ethnicity aspects of Kahlo's wardrobe and how these two related to each other from the beginning. I started with the ethnicity of her dress—partly due to a personal relationship to *Tehuana's* dress. I am myself, a wearer of this dress.

I wanted to know why Frida chose this dress as her signature look. In this photo taken by Nickolas Muray in 1938, we see my aunts Alfa and Nereida Ríos Pineda. They used to bring Kahlo her *Tehuana* outfits from the Tehuantepec Isthmus when Kahlo decided to wear this dress. Kahlo never visited the Tehuantepec Isthmus.



Reunion in San Angel.

From left to right, Alfa and Nereida Ríos Pineda, Rosa Covarrubias and Frida.

Photograph: Nickolas Muray, 1938.

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BACKGROUND

The exhibition *Frida Kahlo: Making Her Self Up* developed from my research in 2009. The exhibition *Appearances Can Be Deceiving: The Dresses of Frida Kahlo*, shown at the Museo Frida Kahlo in 2012 was the first-ever exhibition of Kahlo’s wardrobe. That exhibition and my thesis looked at Frida Kahlo’s construction of identity through disability and ethnicity. The show included Kahlo’s wardrobe; another section included contemporary fashion, emulating Kahlo in the avant-garde.

Curated by Circe Henestrosa and designed by Judith Clark, this exhibition emerged from the conversations between Henestrosa and Clark over 3 years.

Thematic Galleries

The exhibition in Mexico displayed garments, personal objects, photographs, artworks and diary entries through five central themes:

- A Body Less Than Perfect
- Frida, her Style: Where is the Circus?
- Fragmentation, Geometry, and Composition
- The Corset; Art and the Avant-Garde
- Elements of Tradition: Lace, Flowers and White



Photograph: Gisele Freund, 1938.

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Gallery 1 A Body Less Than Perfect

Introduction and origins of Frida Kahlo’s style and disability, as reassessed following the opening of the bathroom.



Installation of disability wall in the exhibition *Appearances Can Be Deceiving*, *Frida Kahlo Museum*, 2012.

Gallery 2 Frida, her Style: Where is the Circus?

The development of her distinctive style as an amalgam of traditional Mexican and European fashion as well as the fundamental effects of her disabilities.



Installation of the ethnicity gallery in the exhibition *Appearances Can Be Deceiving*, *Frida Kahlo Museum*, 2012.

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BACKGROUND

Gallery 3
Fragmentation, Geometry and Composition

The importance of her blouses and jewellery as adorning the upper half of her body.



Installation of the cabinet of curiosities in the exhibition
Appearances Can Be Deceiving, Frida Kahlo Museum, 2012.

Gallery 4
The Corset: Art and the Avant-Garde

The corset—adorned (as art) and as avant-garde



Installation of the corset in the avant-garde gallery in the
exhibition Appearances Can Be Deceiving, Frida Kahlo
Museum, 2012.

BACKGROUND

Gallery 5 Elements of Tradition: Lace, Flowers and White

Assimilating traditional gestures into the avant-garde.



Installation of the gallery Elements of Tradition: Lace, Flowers and White in the exhibition Appearances Can Be Deceiving, Frida Kahlo Museum, 2012.

Frida Kahlo: Making Her Self Up allowed me to expand the materials and curatorial stance further. Including the paintings side by side with the dresses, her photographs and her personal belongings allowed me not only to establish a more evident relationship between her art and her dress but also to demonstrate how her different modes of creative production were expressed through all her other personal objects. My co-curator Claire Wilcox helped me contextualise the objects for the first time outside Mexico City in a foreign country. *Frida Kahlo: Making Her Self Up* was both a chronological and a thematic exhibition. (Chapters 4 and 5 in the thesis explain the the transition between the Pilot Study and the exhibition *Appearances Can Be Deceiving: The Dresses of Frida Kahlo* (pilot study) shown at the Museo Frida Kahlo in 2012 and the *Case Study Frida Kahlo: Making Her Self Up* shown at the V&A, as well as how they informed each other).

WORKING PROCESS

In May 2014, curator Circe Henestrosa visited the V&A to present the project to Linda Lloyd Jones, then Director of Exhibitions at the V&A. The curator wanted to explore whether there would be interest in showing an exhibition of Kahlo’s wardrobe in London.

The V&A showed interest. Subsequent conversations with Linda Lloyd Jones, Director of Exhibitions and Christopher Wilk, Keeper of Furniture, Textiles and Fashion at the V&A continued throughout 2015.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

Original Message-----

From: [REDACTED]
To: [REDACTED]
Sent: Wed, Oct 7, 2015 9:22 am
Subject: Re: Frida Kahlo's wardrobe - V&A exhibition

Dear [REDACTED] As I believe you know, we would be happy to participate in your Kahlo exhibition immediately after the works have been on view in Milano. However, as I also believe you know, there would be, in addition to the usual costs of shipping, insurance and 2 couriers from The [REDACTED] and 1 courier from [REDACTED] due to the value of the works they cannot be transported in one vehicle) plus their first class housing [REDACTED] If these conditions are agreeable, we would be happy to proceed with this loan. I will be in London as of Monday, next week, October 12th through Saturday the 17th should you wish to discuss this further.

C. Henestrosa, personal communication, October 7, 2015.

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WORKING PROCESS

The V&A team didn't want to include the Contemporary Fashion section of the original show in Mexico at the V&A. They also wanted to include more paintings at the V&A exhibition. The inclusion of the paintings and climate conditions required to exhibit the paintings and garments together meant that the exhibition could only be shown in a climatize space and only once the paintings were confirmed and available. I started looking for Kahlo's paintings from Mexico and private collections around the world with the support of Linda Lloyd Jones, since 2014. The paintings got finally confirmed in October, 2015 to be shown in the exhibition during the summer of 2018.

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WORKING PROCESS

My role as curator was expanded to include supporting the teams across the different departments of the museum (research, education, marketing, sponsorship, and the shop).

I negotiated and organised the paintings loans, programmed and managed high-level relationships between government officials in Mexico and museum directors, and secured sponsorship for the show.

-----Original Message-----

From: [REDACTED]

To: [REDACTED]

Cc: [REDACTED] [circehenestrosa <circehenestrosa@me.com>](mailto:circehenestrosa@me.com)

Sent: Tue, Oct 6, 2015 12:16 pm

Subject: Frida Kahlo's wardrobe - V&A exhibition

Dear [REDACTED]

I have pleasure in enclosing a letter from the V&A's Director of Exhibitions, Design & FuturePlan, [REDACTED], regarding our forthcoming exhibition on Frida Kahlo's wardrobe. A hard copy of the letter has also been sent.

Should you have any questions about the exhibition I would be very pleased to hear from you. We would be delighted to collaborate with the [REDACTED] on this exciting exhibition.

Kind regards

[REDACTED]

[REDACTED]

[REDACTED]

C. Henestrosa, personal communication, October 6, 2015.

CURATORIAL CONSIDERATIONS

The original proposal to brief the design teams took the previous exhibition in Mexico as a starting point. The context for Frida’s life and work was evident in the Blue House/Frida Kahlo Museum in Mexico. Her life, through her personal belongings and her relationship with Diego Rivera, was explained, as was her life as an artist when the viewer went through the Blue House. This helped the exhibition in Mexico to focus on a more contextual approach and her particular solutions related to dress without explaining her biography in depth.

In London, the Blue House was not physically present, so the curatorial team needed to contextualise the Blue House to connect with Frida and her life before the viewer engaged with her

clothes and her archive. Other considerations at the beginning of the curatorial process emerged from our Frida Kahlo workshop on the 10th of February 2017 and the pin-up session with the V&A senior management team on the 13th of February 2017.

The workshop aimed to gather Kahlo experts in different areas that could help us complement the curatorial stance for the London show. The panel that participated in the workshop also contributed to the book. The Pin Up session is an internal session where different pin-up boards—put together by the curators—are presented to explain the exhibition to the senior management team to be discussed. The minutes of these sessions follow.

GALLERIES AND ALLOCATED THEMES

- 1. Introduction to Frida Kahlo and her style following the opening of the bathroom.
- 2. The Blue House, as the place where she was born, got married, lived and died. The Blue House marks the origin where these items were discovered.
- 3. Childhood and adolescence through disability. Orthopaedic devices, the corset—adorned as art and as her second skin.
- 4. The development of her style as a fusion of traditional Mexican and European fashion and her political beliefs.
- 5. Cross-stitch, lace and flowers—incorporating traditional gestures.
- 6. Geometry, fragmentation and composition. The wheelchair and the importance of her blouses and jewellery as adorning the upper half of her body. Geometry through the construction of the *Tehuana* dress and the time she spent sitting on a wheelchair.
- 7. *The Two Fridas* as a representation of her identity through painting and dress.

These sections still relied heavily on the previous exhibition in Mexico.

In the exhibition in Mexico designed by Judith Clark, the context for Frida’s life and work was clear in the Blue House/Frida Kahlo Museum. Her life, through her personal belongings, her relationship with Diego Rivera was explained, as was her life as an artist. This helped the exhibition to focus on a more contextual approach and on her particular solutions related to dress without having to explain her biography in depth. In London the Blue House was not physically present, so the curatorial team needed to find a way to connect with Frida and her life before the viewer engaged with her clothes.

Other considerations at the beginning of the curatorial process emerged from our Frida Kahlo workshop on the February 10, 2017 and the pin up session with the V&A senior management team on the February 13, 2017.

The purpose of the workshop was to gather Kahlo experts in different areas that could help us compliment the curatorial stance for the London show. The panel who took part in the workshop, also became the contributors for the book. Professor Oriana Baddeley, could not attend the workshop, but was one of the authors of the book. The Pin Up session is an internal session where different pin up boards are presented to explain the exhibition to the senior management team to be discussed.

GALLERIES AND ALLOCATED THEMES

On occasion, the V&A invites field experts to a workshop session to further inform and develop the exhibition narrative. Claire and I chose the participants, some of whom later authored the book.

On 25 Jan 2017, at 9:08 PM, Natalia Ferreiro <n.ferreiro@vam.ac.uk> wrote:

Hello Circe and Claire,

I just wanted to touch base with you regarding the following points: Roundtable, Pin Up, Circe's availability during visit to London. These are all key dates for your diaries!

WORKSHOP

Jennifer Wearden has confirmed her availability on Friday afternoon, so the 10th is now the date when the majority of the participants can attend. I have sent Gannit Ankori flight options, and have asked her if she can prepare a presentation. The session is currently schedule to take place in Seminar Room A from 14:00 to 18:00. The current structure looks as follows.

14:00 – 14:10 Claire Wilcox (Chair)- Welcome and introductions

14:10 – 14:30 Circe Henestrosa- Overview of the exhibition

Discussion

15:00 – 15:25 Gannit Ankori- FK's paintings

15:40 – 16:00 Chloe Sayer- FK's textiles

Tea break

16:10 – 16:30 Adrian Locke- Ethnicity and social context in FK's work

16:45 – 17:00 Natalia Ferreiro- V&A collection of Mexican Art (tbc)

17:00 – 18:00 Conclusion

Pin Up

This is confirmed for Monday 13th from 9:00 to 13:00, in Seminar Room A. We have received confirmation of many of the invitees already! The sessions are organised as follows:

9:00 – 10:00 Senior Management Team (Tim Reeve, Bill Sherman, David Bickle, Alex Stitt, Sophie Brendel). This is really the only time they are all available.

10:00-11:00 Break

11:00 – 11:50 Heads of Department + peers (1st session)

11:50 – 12:10 Break

12:10 - 13:00 Heads of Department + peers (2nd session)

CIRCE'S VISIT

Circe, Claire, is it possible to block the 6th of February so we can work on the Pin Up preparation, Design brief curatorial sign off, etc.?

Circe, can you please let us know your availability during this same week?

All the best,

C. Henestrosa, personal
communication, January 25, 2017.

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GALLERIES AND ALLOCATED THEMES

Emerging themes derived from the meetings

Workshop

Gannit Ankori pointed out the importance of Kahlo’s relationship with her father and portraiture. This became a very important part of the development of the biographical part of the exhibition in London. Ankori mentioned how Henstrosa’s thesis highlighted disability for the first time as a main component for Kahlo’s construction of identity. The thesis established how Kahlo covered her disability through dress, but how she uncovered it through her art. She highlighted the importance of Henestrosa putting together both art and dress to inform her creative process, and also how the thesis proposed the “Paradox—covering up; camouflaging; masking vs displaying, performing, constructing, defining”.



Frida Kahlo, Tree of Hope, 1946.



Installation shots of the disability and ethnicity sections at the exhibition Appearances Can Be Deceiving, Frida Kahlo Museum.

GALLERIES AND ALLOCATED THEMES

PIN-UP notes from meeting

[REDACTED]

Title suggestions:
Fashioning Frida Kahlo
Frida Kahlo. Fashioning Identity
Frida Kahlo. Fashion and identity

[REDACTED]

Role played by Frida during her time.
Was she famous? Was her art famous?
Place Frida in her context.

Why are those garments particular or
important to define her identity? Where do
they come from? The importance of the idea of
Mexicanidad, put the garments in context.

[REDACTED]

- Will you include her voice?

[REDACTED]

- How will the headdresses be shown? In Diaghilev they used black heads for the mannequin even though just two of them had a hats
- Headless mannequins but with realistic hands. She was not the creator of the looks (she assembled them) but she was the creator of the artwork
- Relationship with her doctor

[REDACTED]

- Frida not only wore costumes from Oaxaca but from other regions and from very diverse ethnic groups across Mexico

[REDACTED]

- History of the purchase, where did she source her garments?
- The public may need a point of reference to understand where these costumes come from.
- What did she wear when she didn't have visitors? What did she wear when she was in bed?

Claire Wilcox and Circe Henestrosa

- Cloth mending—Frida intervened her garments, some show sewn scars, made by her
- *The Times Magazine*
- Set cultural scene (artists, footage, etc.)
- Board for “unveiling”
- Was she in touch with other women painters?
- Who else was dressing in Mexican dress?
- Explain difference in costume traditions?
- Did she dressed up for the camera- what did she wear every day?
- Assembled clothes
- Stockings
- Hospital robe—blood + paint—inserting that kept
- Can't control health but can control appearance
- What was written about her during her lifetime?
- V&A textiles—different sources for costumes
- Clothing a second skin
- Right moment—personal biography + art
- Frida as a Fashion Icon—*Vogue*, and main photographer of the moment photographed her.

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GALLERIES AND ALLOCATED THEMES

PIN-UP notes from meeting

Other

- Why the story of his father is relevant?—awareness of the Camera since an early age, remembrance of the portraits in her paintings
- Usage of the photography as a model for her paintings, source for her art
- Frida’s relationship with her own body (pleasure and pain). Photos of Frida nude, flirtatious, in hospital, showing her back and broken spine
- *Vogue*. Style, fashion, celebrity
- Give voice to the artists through quotes and letters?

Notes for Design brief: Recurring themes re-iterated at Pin-Up sessions

Design challenges

- Juxtaposition of the paintings (small scale), costumes (person-size) all cased, photographs and drawings
- Accessibility in general avoiding awkward pinch points due to large visitor numbers
- Interpretation—accessible—perhaps we will need repeat labels/text on occasion
- Hanging works at lower level
- Mannequins. Headless? Hands motif was interesting. I hadn’t heard that before I think that ties into the work that Ankori showed and I do like that the sense of her hands manipulating and constructing her appearance—image and identity (SS)

- Abstract representation of the spaces (i.e., the blue house/the garden)
- Spaces: The garden (a sense of exterior), the accident and its consequences (reverential, dark, sombre and respectful), the costumes and the paintings (treated as artwork, art gallery look, main space)

Lighting

- Drama of lighting to create distinct spaces—Wilcox mentioned the ‘blue portal’ into the garden
- Costume which may be faded in colour needs to appear vibrant and ‘fresh’ but with low light level restrictions juxtaposition with paintings and drawings as above

Key words

- Intimacy, immersive, fashion, identity, veiling, unveiling, discovery, paradox

The designers need to be willing to travel to Mexico to see the house/artefacts too—cost this into their fee as an item.

Note: The V&A has a research visual method called pin-up boards for gathering visual elements to illustrate the different exhibition topics. The curators then present the show’s narrative through these boards, explaining it to the exhibition committee. This document shows some of the discussions in that meeting.

GALLERIES AND ALLOCATED THEMES

As mentioned in Chapter 2 of the thesis, taking Daniel Roche’s (1989) approach to *La Culture des Apparences*, where Roche suggests that the study of dress requires the skills of both historian and art historian; Ribeiro extended the idea proposing that: “dress historian should never look at only one aspect of the subject—whether art object, surviving garments, documentary sources or theory—in isolation; a wide-ranging and comprehensive approach is much more desirable” (Ribeiro 1998, p. 316). For me, as the curator, I usually bring this 360 degrees comprehensive approach to understand the objects and by bringing together different experts that can inform the different materials.

For the V&A exhibition, I suggested for example to include Professor Gannit Ankori as part of the curatorial advisory team, as she is one of the most prominent art historians and Kahlo paintings experts. Ankori’s contributions were also taken into account and the co-curators started refining the sections of the show for the design brief. The design brief was further refined once the designers were appointed. The exhibition at the V&A would start with a biographical section to give the visitor the context of the artist’s life. Within the biographical section, I wanted to start introducing the topics of disability and ethnicity and we included other aspects of her life, such as her marriage with Rivera, the relationship with her father, her time in the US, her political outlook and relationship with communism. We connected her childhood and adolescence through disability (her polio and her accident) through her father’s photographs.



Biographical information of Frida Kahlo
Niche 1: Roots. Niche 2: Sickness. Niche 3: Guillermo Kahlo.
Niche 4: Self portraiture. Niche 5: Art and Revolution. Niche 6:
Marriage. Niche 7: Gringolandia.
Niche 8: Muralism in the USA.
Victoria and Albert Museum, London.

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GALLERIES AND ALLOCATED THEMES

The ethnicity part was marked with the photograph of her maternal family all dressed in *Tehuana* attire at the beginning of the show and emphasised her ethnic roots and passion for Mexico across the show. In the London exhibition there was an ethnicity gallery devoted to her Mexican heritage called Picturing Mexico.



Biographical information of Frida Kahlo
Niche 1: Roots. Niche 2: Sickness.
Niche 3: Guillermo Kahlo. Niche 4: Self portraiture.
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Niche 7: Gringolandia. Niche 8: Muralism in the USA.
Victoria and Albert Museum, London.

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The Calderón González family, inscribed
‘Mother (Oaxaca) Matilde Calderón age 7 1890’
Photograph: Ricardo Ayluardo. Possibly 1890, Oaxaca, Mexico.
Banco de México Diego Rivera & Frida Kahlo Museums Trust.

GALLERIES AND ALLOCATED THEMES

After the biographical section, the exhibition moves to thematic sections. The final sections for the V&A show that we as curators decided on, were the following:

Introduction: “With friendship and affection Straight from the heart, I have the pleasure to invite you to my humble exhibition. Frida Kahlo de Rivera, Mexico City, April 1953”

Section	Subsections	Description
1 Biography	Roots Sickness Guillermo Kahlo Self-Portraiture Art and Revolution Gringolandia	This section presented Kahlo’s biographical information, her family roots, mixed heritage, childhood trauma, coming of age, her marriage to Rivera, and her time in the United States.
2 Blue House	The Locked Wardrobe	The Blue House section introduced the place where the artist was born, lived, and died, while also marking the physical location where these objects were discovered.
3 Picturing Mexico	Miracle Paintings	This section explained Kahlo’s heritage and ethnicity aligned with the post-revolutionary ideals of <i>mexicanidad</i> promoted by the Minister of Education, Jose Vasconcelos. Many artists like Edward Weston and Tina Modotti travelled to the Tehuantepec region, where Kahlo’s signature look originated.
4 Endurance	Surgery The Arms of Morpheus The Broken Column Longing	By displaying Kahlo’s orthopaedic devices, this section presented her disability as a powerful vehicle for expressing her creativity.
5 Art and Dress	The Huipil The Rebozo, Skirts and Flounces I Paint My Reality I Have Enjoyed Being Contradictory	This section presented Kahlo’s art and dress and showed all her looks paired with her portraits to establish a clear relationship between her wardrobe and her art.

Please refer to Sections [2.2 for list of artefacts](#) and [2.5 for wall labels, text and images](#).

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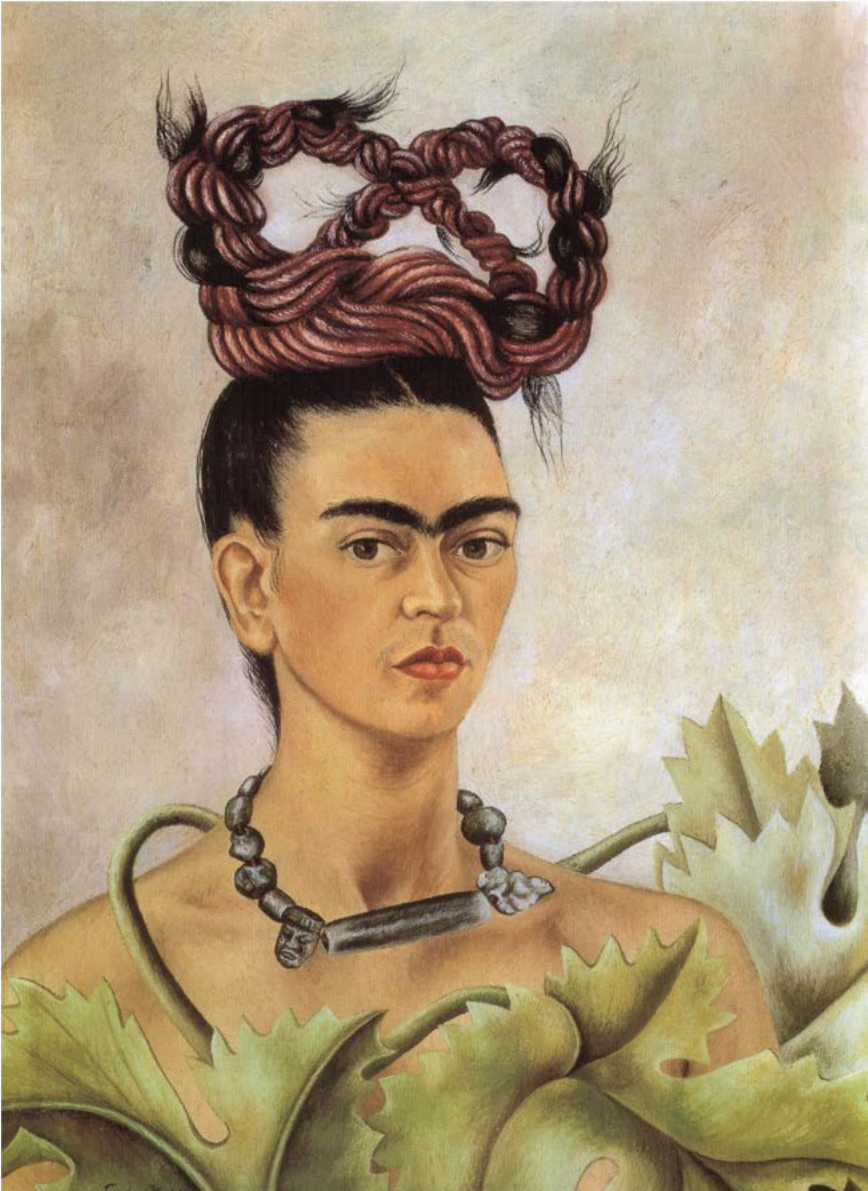
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GALLERIES AND ALLOCATED THEMES

We included 11 paintings in the exhibition in London that helped inform the close relationship between Kahlo’s art and dress. The collaboration between curators worked well, as I was very familiar with the materials and understood the Mexican heritage and context. Wilcox gave different points of view on how foreign eyes would look at these materials and how people in the UK might perceive these objects. This exhibition brought together the expertise of dress historians, art historians, and jewellery and photography curators.



*Frida Kahlo, Self-portrait with braid, 1940.
Banco de México Diego Rivera & Frida Kahlo Museums Trust.*

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GALLERIES AND ALLOCATED THEMES

Transdisciplinary Approaches

One of the reasons I selected the V&A as the first venue to exhibit this show abroad was because the V&A has all the departments covering all the vast materials we had in Kahlo's archives: the metals and jewellery department, Asian-textiles department, paper conservation, painting and photography. This would allow me to expand on these objects' material understanding and precedence, as the V&A had the equipment to give us more information about these objects. An example of how the different teams contributed to the expansion of the research for the show in London was a Han skirt made out of silk with hand embroidery from early 1900s China. The V&A expert in Chinese textiles provided additional information about this object, giving us more information about the Chinese pieces in Kahlo's archive. Kahlo sends letters to her mother describing how she acquired these pieces in China Town in San Francisco. Getting more information about this object's material composition and origin was invaluable. For the medicines and orthopaedic devices, we consulted the Welcome collection, and for some of the Prehispanic pieces, we consulted with the British Museum.

Another critical development we conducted was the making of the mannequin heads. Once we decided to have the Frida "heads", we treated the mannequin heads with a stone-like look. We wanted to remind the viewer of Mexico's prehispanic past and reference the many prehispanic pieces that Kahlo and Rivera had in their home. The digitally printed mannequin heads took over six months to develop in a studio in Holland.



*Han skirt. Early 1900s, China.
Silk with hand-embroidery.
Detail from photo by Pablo Aguinaco, 2007.*



Digitally printed mannequin head of Frida Kahlo.

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vam.ac.uk/FridaKahlo

#InspiredbyFrida

GALLERIES AND ALLOCATED THEMES

Highlights of the exhibition included her painted corset pieces, her prosthetic leg, and boots made of luxurious red leather decorated with bows and pieces of silk embroidered with Chinese dragon motifs and decorative little bells. A Revlon eye pencil, “Ebony”, which she used to darken her eyebrows, emphasises her signature monobrow. It was displayed in the exhibition in its original packaging. Kahlo’s makeup and medicines were exhibited in the Endurance (disability) section, where all her orthopaedic devices were shown. This section intended to place Kahlo’s disabled identity at the centre of the exhibition and as an integral part of the conversation about her and her body, as explained in Chapter 5 of the thesis.

A softer installation in London was shown as opposed to the very medical installation in the exhibition in Mexico, as shown in the photos below. The installation placed these objects in the exhibition space as fashion objects, using a social rather than medical lens towards disability to create new meanings and new languages of fashion that could challenge and shift viewers’ perceptions around the disabled body. For example, her perfume bottles and medicines were shown side by side as an integral part of her disabled identity.



Installation Endurance Section at Frida Kahlo: Making Her Self Up. Victoria and Albert Museum, London.



Installation shot of the Disability wall at the exhibition Appearances Can Be Deceiving: The Dresses of Frida Kahlo. Frida Kahlo Museum.

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Other discussions

This exhibition is the result of my conversations with Wilcox and Ankori and these dialogues constantly challenged me to rethink the materials and focus the attention on what I wanted to say. That collaborative process and those dialogues is something I value and appreciate greatly. A conversation between Wilcox and I, was the ‘Two Fridas’ installation. I wanted to introduce the sitting mannequin not presented in the Mexico show. Kahlo spent a long time sitting as a result of her disabilities. The ‘Two Fridas’ painting shows her sitting and also shows her dressed in Mexican and European attire. This painting reflects her mixed heritage and the pieces in her wardrobe (Mexican and some European and American pieces).

Our discussions around this installation were related to the literal translation of mimicking the original painting. Whether it would work or not. I wanted to include an installation less literal that played more with elements of her styling, integrating elements of disability and ethnicity in a very subtle manner. Ultimately, we decided to go for the literal option to make the statement clear for the V&A audiences. In the subsequent iterations of the show I split the installation. I only used one sitting Frida to make allusion to the time she spent sitting. Only in San Francisco I decided to introduce the ‘Two Fridas’ again, as one clear statement, as it was in San Francisco when she finished her *Tehuana* look.



Frida Kahlo, Las Dos Fridas, 1939
Oil on Canvas
173.5 x 173 cm.
Banco de México Diego Rivera & Frida Kahlo Museums Trust.



Subsection: The Locked Wardrobe.
Installation shot of ‘The Two Fridas’.
Victoria and Albert Museum, London.

GALLERIES AND ALLOCATED THEMES

Other discussions

On 23 Apr 2018, at 2:47 PM, [REDACTED] wrote:

Not Madame Tussauds, that would be awful!

Let's talk,

Claire

From: Circe Henestrosa <circehenestrosa@me.com>

Sent: 22 April 2018 23:36:33

To: [REDACTED]

Subject: [EXTERNAL EMAIL] Two Fridas

Dear [REDACTED]

We didn't talk about the Two Fridas properly.

Are we still doing both labels for the Two Fridas for us to see them with the different outfits on site, or are we definitely going with the European and Mexican Fridas?

As I said in London, I am open to your suggestion, but I still feel it is too literal and a very direct reference to the real painting. If we want to challenge the Art Critics we should be more evocative. Also remember that [REDACTED] was very interested in the disability angle.

You know your audiences there and if you think the Two Fridas with such direct reference will work, we need to make sure it looks very cool and modern, and not like an installation at the Madame Tussauds Museum.

x Circe

C. Henestrosa, personal communication, April 23, 2018.

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Other discussions

Another discussion emerging from the disability section labels was the right tone and language for this section. The first draft proposed by my co-curator put Kahlo in a victimisation position. I wanted to move away from these discourses, as nobody can't deny that Kahlo had a lot of physical pain, but on the other hand, this section was about possibility, about the ways she dealt with her disabilities and pain in creative ways. How she used art and dress to overcome adversity. I also wanted to shift viewers' perceptions about the disabled body through the configuration of the objects. The audience needed a human experience

of disability, an intense experience but still beautiful and respectful. The tensions between her medical devices and how Kahlo intervened the pieces with her art to incorporate disability as part of her styling and as part of her creative process and life were critical messages that I wanted to convey. The text, the selection of objects and how the objects were displayed in this room was very considerate to establishing the links between all these messages and the objects to create that experience. We modified the texts to reflect my ideas clearly. This is probably the section that took us longer to write.



Section: Endurance
Plaster corset
 1944, Mexico.
 Victoria and Albert Museum, London.



Section: Endurance.
 Victoria and Albert Museum, London.

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Other discussions

On 3 Apr 2018, at 8:12 PM, Circe Henestrosa <circehenestrosa@me.com> wrote:

Ok, thank you for checking the labels. The labels don't have to be as low as we did in Mexico, as the setting is different. I was also thinking that we have a lot of information and whether we need so many sub-panels?

Let me send you alternative titles for those sub-panels and panel.

X Circe

On 3 Apr 2018, at 5:15 PM, [REDACTED] wrote:

Hi,

In regard to your point about victimisation discourse being old fashioned do you think it is therefore still ok to call the gallery The Broken Body? And can you suggest any better titles to replace 'Loss' and 'Sufferance' for the sub-section panels?

Also, ages ago I was mentioning a low-hang of the 2D works for wheelchair users but am coming up against resistance because that's not so much the problem, it's more the crowds. So I'm going to try to organise early morning viewing for wheelchair users...if I can.

[REDACTED]

C. Henestrosa, personal communication, April 3, 2018.

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At the beginning of the exhibition planning, during the pin-up session, the boards were presented to the steering committee. One of the questions that was brought up was the relevance of the exhibition to the V&A’s collection to justify a show about a Mexican artist. The V&A had intentions to integrate the Mexican pieces from the museum’s collections into the display, but the reality was that very few objects from the collection were from Mexico, and my preference was for us to concentrate on things directly related to Kahlo.

An interesting find in the V&A’s collection was six volumes of Guillermo Kahlo’s photographic books that had been acquired in 1926 by the V&A. We placed one of these books in the section Picturing Mexico.

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BOOK: IGLESIAS DE MÉXICO VOLUMEN. V, ALTARES

Object:
Book

Place of origin:
Mexico (published)

Date:
1925 (published)

Artist/Maker:
Dr Atl

Museum number:
L.2342-1926

Gallery location:
National Art Library

Descriptive line
Book, ‘Iglesias de México Vol. V, Altares’
... texto y dibujos del Dr. Atl [pseud.];
fotografías de Kahlo’, Mexico, Publicaciones
de la Secretaría de hacienda, 1925

Physical description
6 v. illus. (part mounted, part col.;
incl. plans) mounted plates (part col.)
fold. maps, fold. diagrs. 41 cm.

Dimensions
Length: 412 mm, Width: 302 mm

Museum number
L.2342-1926

URL
<http://collections.vam.ac.uk/item/O1428083/iglesias-de-mexico-volumen-v-book-dr-atl/>



Section: *Picturing Mexico*
One of the six volumes of Guillermo Kahlo’s photographic books.
Victoria and Albert Museum, London.

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PHOTOGRAPHS: GROUP PORTRAIT INCLUDING FRIDA KAHLO, DIEGO RIVERA AND NICHOLAS HAZ

Object
Photographs

Date
06/1945 (photographed)

Materials and Techniques
Silver gelatin process

Credit Line
The Royal Photographic Society Collection at the V&A, acquired with the generous assistance of the National Lottery Heritage Fund and Art Fund

Museum number
RPS.2460-2018

Gallery location
Prints & Drawings Study Room,
level F, case XRP, shelf

Descriptive line
Photograph by an unknown photographer of Frida Kahlo, Diego Rivera, Nicholas Haz and a group of men and women, silver gelatin print, 1945.

The V&A acquired this photograph in May 2018, right before the show, but this object was not part of the exhibition or object list and it was not included.

Physical description
Monochrome photograph depicting a group portrait of men and women in a room lined with Latin American paintings.

Dimensions
Width: 169 mm Print, Height: 122 mm Print

Museum number
RPS.2460-2018

URL
<http://collections.vam.ac.uk/item/O1441491/groupportrait-including-frida-kahlo-photographs/>



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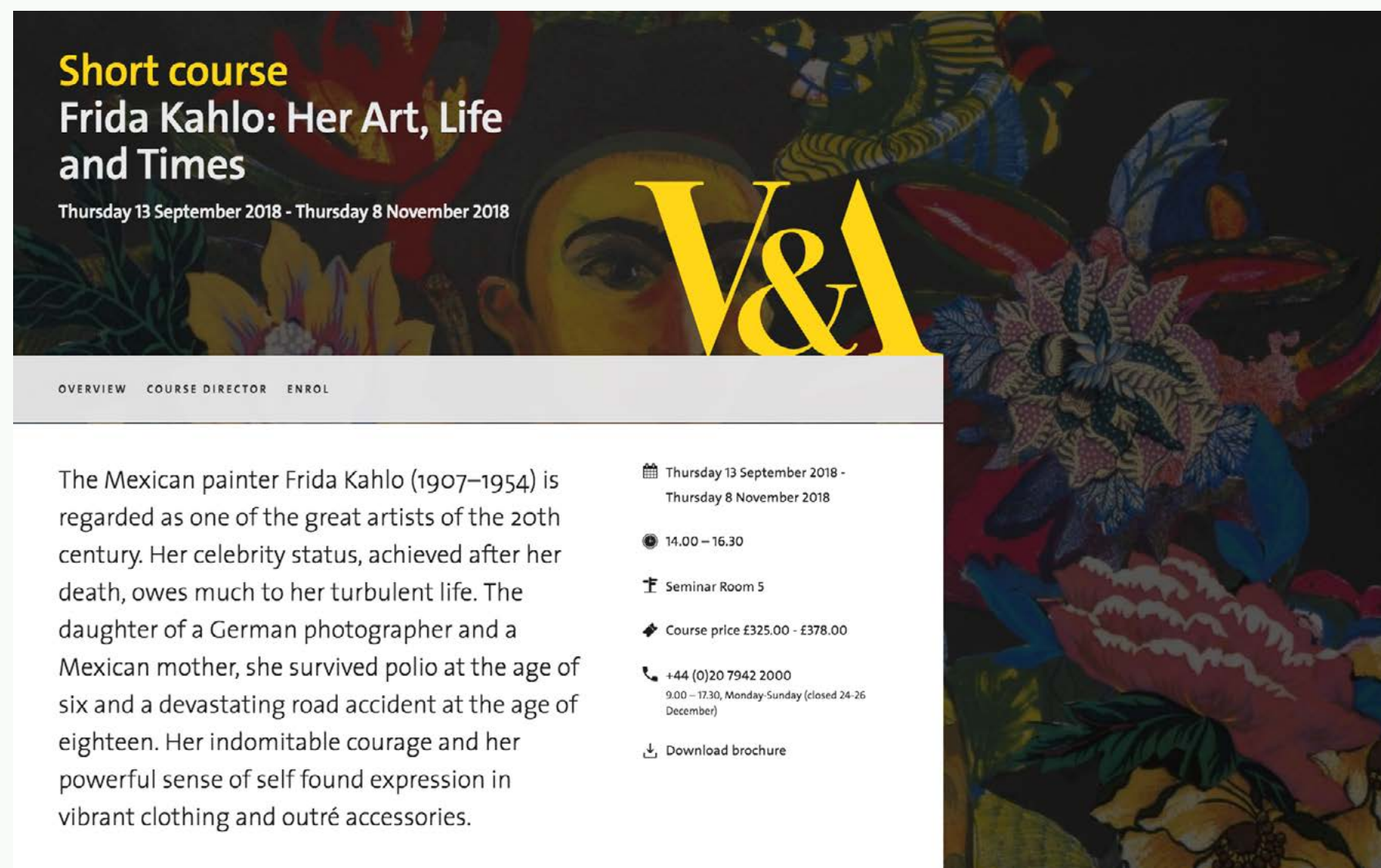
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As previously mentioned, my role as curator was expanded to include: supporting the teams across the different departments of the museum (education, marketing, sponsorship, and the shop). I ensured the show's diversity aspects were reflected in our programming integrating experts and creatives from Mexico, the UK and other parts of the world.

Some highlights on these pages are the following:

1. Curator's Talk.
2. Fashion in Motion with Mexican fashion designer Carla Fernandez.
3. Academic Conference Frida: Inside and Outside in collaboration with the University of the Arts London.
4. Talk by activist and model Adwoa Aboah on diversity and representation.
5. Belgravia in Bloom.



Short course
Frida Kahlo: Her Art, Life and Times
Thursday 13 September 2018 - Thursday 8 November 2018

OVERVIEW COURSE DIRECTOR ENROL

The Mexican painter Frida Kahlo (1907–1954) is regarded as one of the great artists of the 20th century. Her celebrity status, achieved after her death, owes much to her turbulent life. The daughter of a German photographer and a Mexican mother, she survived polio at the age of six and a devastating road accident at the age of eighteen. Her indomitable courage and her powerful sense of self found expression in vibrant clothing and outré accessories.

Thursday 13 September 2018 - Thursday 8 November 2018

14.00 – 16.30

Seminar Room 5

Course price £325.00 - £378.00

+44 (0)20 7942 2000
9.00 – 17.30, Monday-Sunday (closed 24-26 December)

Download brochure

Victoria and Albert Museum website.

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BELGRAVIA IN BLOOM

Sponsored by Grosvenor Britain & Ireland and their tenants around the Museum, we launched Frida Kahlo-inspired window flower displays to coincide with Belgravia in Bloom. This was a promotional event before the opening of the exhibition, where the week-long floral festival honoured our V&A Frida Kahlo exhibition with different flower window displays and workshops around Mexican embroideries and Mexican food delivered by local artists.

Below and Right: Images showing the flower installations in Belgravia.



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THURSDAY CURATOR TALK

TALK \ \ Past event Thursday, 14 June 2018

Thursday Curator Talk: Frida Kahlo: Making Her Self Up

Join the curators of this exhibition for this newly added exclusive Members-only talk, before the exhibition opens to the public

Join co-curators Claire Wilcox and Circe Henestrosa for a look at the development of this exhibition, which will display clothes and objects owned by Frida Kahlo that have been locked away for 50 years.

SHARE

The Lydia & Manfred Gorvy Lecture Theatre

Tickets cost £12.00
Event is for members only.

PAST EVENT

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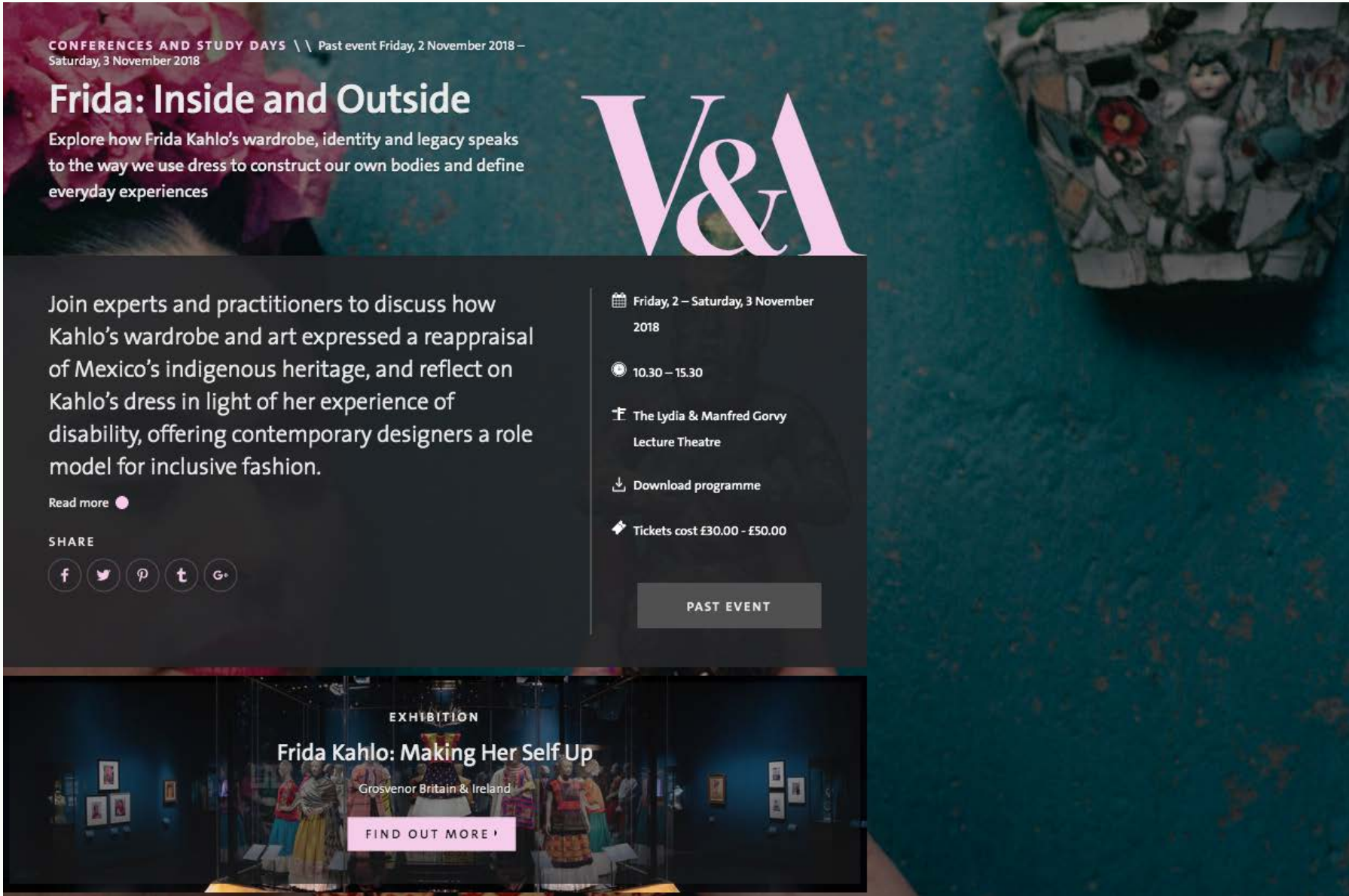
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FRIDA: INSIDE AND OUTSIDE CONFERENCE

Bringing together the best experts on Frida Kahlo and contemporary practitioners, the conference explored how Kahlo’s wardrobe and art expressed a reappraisal of Mexico’s indigenous heritage and reflect on Kahlo’s dress in light of her experiences of disability, offering contemporary designers a role model for inclusive fashion.



Victoria and Albert Museum website.

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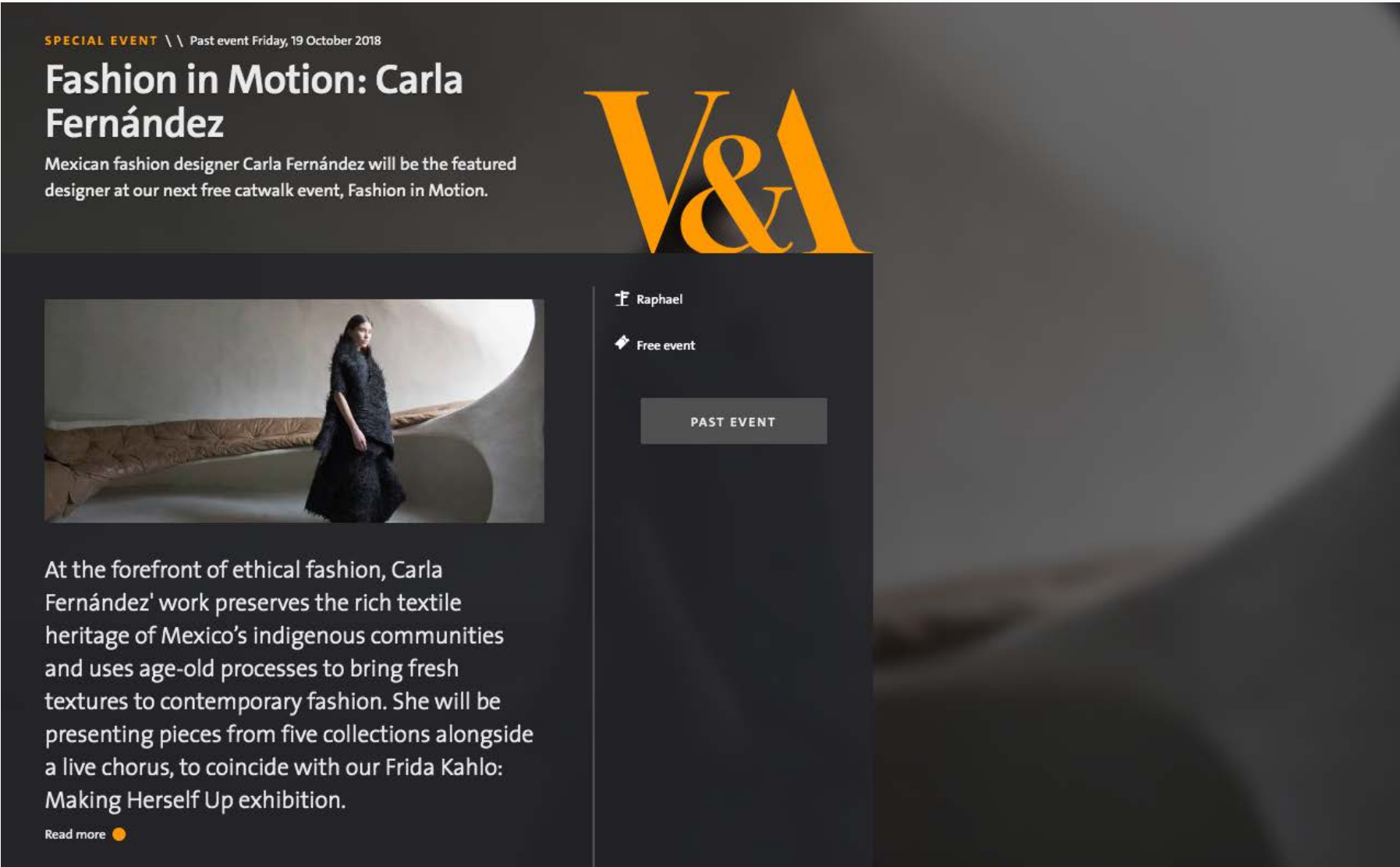
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FASHION IN MOTION: CARLA FERNÁNDEZ

Carla Fernández works at the forefront of ethical fashion, having developed a design pedagogy that teams with female indigenous communities throughout Mexico for the past 20 years. For the V&A Fashion in Motion, I worked with Carla to present her Fashion Manifesto as Resistance, performed by a live chorus, accompanying the staging of 50 looks from five of her fashion collections. This event highlighted the designer’s commitment to decolonisation and social justice.



Victoria and Albert Museum website.

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MEXICAN DESIGN AND TEXTILES WORKSHOPS



WORKSHOPS
Introduction to Ribbon
Embroidery: Frida Kahlo



WORKSHOPS
Mexican Embroidery Techniques



WORKSHOPS
Create! Fabric Design (13-15
years)

Top and Left: Victoria and Albert Museum website.

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ADWOA ABOAH TALK

TALK \ \ Past event Monday, 18 June 2018

Adwoa Aboah

Join the activist, model, and founder of Gurls Talk for a discussion of individuality and female empowerment



Activist and model Adwoa Aboah is known not only for her individual style that has graced innumerable magazine covers and catwalks, but also for her passionate support for women, which led her to create online platform Gurls Talk. Join her in celebration of 'Frida Kahlo: Making Her Self Up' for an open discussion of her experience of female representation in media and the importance of women creating their own image.

The Lydia & Manfred Gorvy Lecture Theatre

Tickets cost £20.00
Includes wine reception.

PAST EVENT

Victoria and Albert Museum website.

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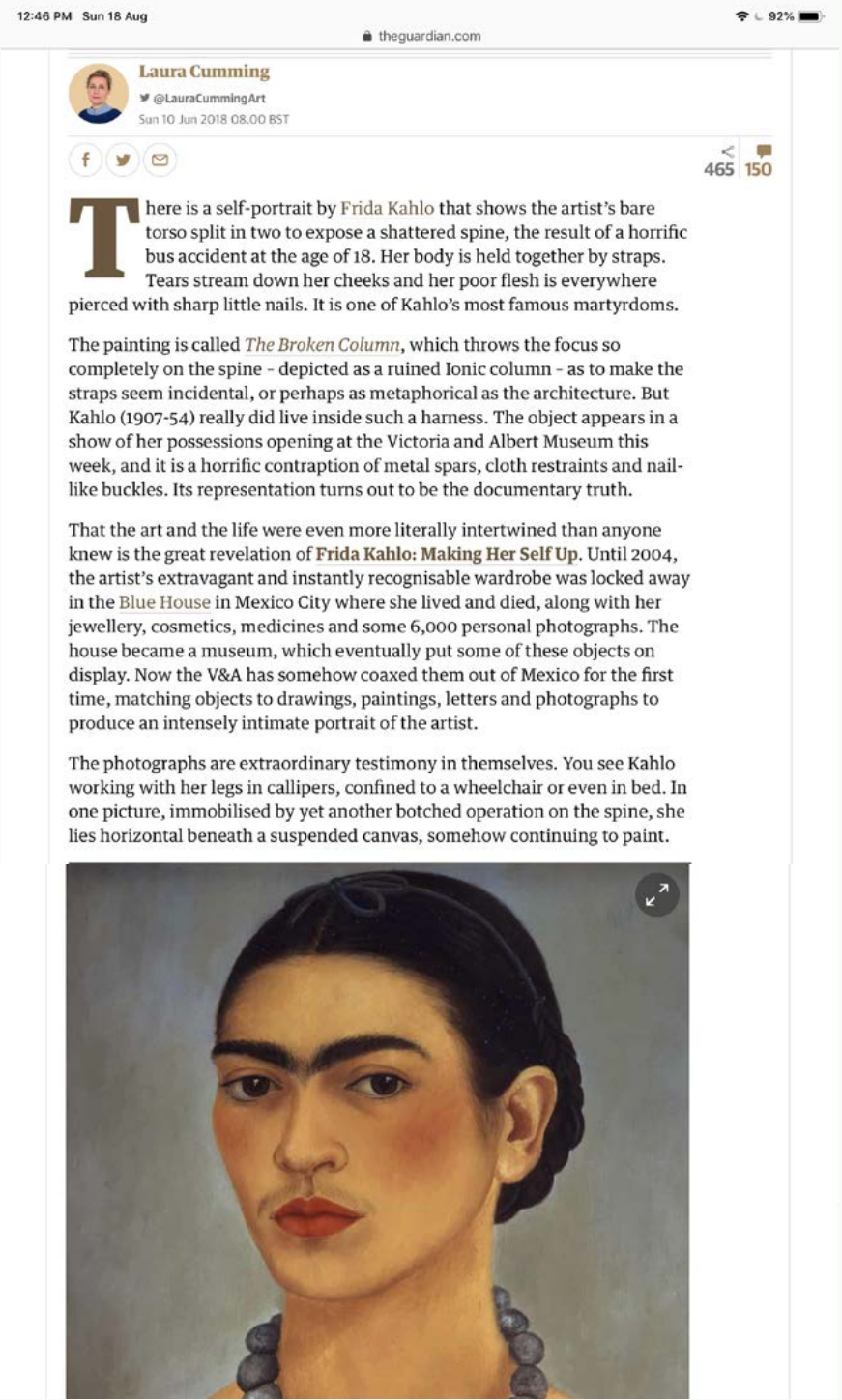
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LAURA CUMMING, *THE GUARDIAN*



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LAURA CUMMING, *THE GUARDIAN* (CONT.)

Kahlo's father was a German photographer, also brilliantly inventive. He made many self-portraits - caustic, comic, melancholy, nude - so that the idea of picturing one's autobiography was already second nature to the young Frida. She helped him to pose, develop and retouch his photographs, and they were further united by illness: his epilepsy, her childhood polio.

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Their bond is implicit in a terrific family photograph of German grandparents, Mexican matriarchs and all of Frida's sisters, including Cristina, who would one day have an affair with Frida's husband, Diego Rivera. But

where is Kahlo herself? She turns out to be the young man wearing her father's suit and looking keenly out at him while leaning on the shoulder of a conspicuously affronted relative. It is the spryest of in-jokes.

Kahlo's androgyny - "in general, I have the face of the opposite sex" - coexists with the extreme femininity of her self-portraits. Cult followers will be able to see the actual relics: her favourite Revlon lipstick, the eye pencil she used to emphasise her monobrow, a jade necklace still stained with paint. In New York for medical treatment, she poses nude for a lover, unplaiting her elaborate headdress of hair into dark Rapunzel locks - always alluring, even in anguish.

Advertisement

Guangzhou	Yangon
From S\$245	From S\$177
View now	View now
Ho Chi Minh City	Xi An
From S\$144	From S\$422
View now	View now

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She lived dying, said a friend, and not even the art can convey this to quite the same degree as certain objects at the V&A. A pair of black velvet shoes, for instance, tough yet elegant; but look twice: one has been tailored so that nothing might press down on her gangrenous toes. Or the red leather boots, wedge-heeled and embroidered with dragons, fit for Vivienne Westwood. One is still laced to Kahlo's prosthetic leg.

More than 20 corsets were made to support her crumbling bones, some of steel, others of leather, including one resembling a heavy saddle. The V&A has plaster corsets, cast to her body while Kahlo was suspended upside down, one so tight she had to be rapidly cut free. Others she decorated with Mexican flora, or hammers and sickles.



"What do I need feet for if I have wings to fly?" runs the caption beneath a drawing of the amputated foot. Her courage in all this suffering staggers. One spotlight gallery contains 20 model Fridas clad in those long, full-skirted dresses that always seemed to be worn for political reasons - Tehuana national costume - but which now look, too, like magnificent camouflage for battered limbs. A sketch showing the artist vulnerably naked beneath her plumage confirms it.



Scholars have devoted themselves to the influence of religious symbols, Mexican communism and folk art on Kahlo's painting, and this show will take in all three - the costumes she copied, the votive emblems she collected, the photographs of Lenin, Stalin, Marx and Trotsky (with whom she had an affair) pinned above her bed. But its significance is different and more original. It might be summed up in a drawing from 1937 that shows a many-handed Kahlo before the mirror, rearranging her face, altering her hair and simultaneously creating this self-portrait: in every respect, *sui generis*.

If the language of emotional martyrdom has sometimes seemed hard to take - Kahlo with sword to the heart, or as a running deer stuck with arrows - it now seems as if she made comparatively little of the medical horrors endured from the age of six to her premature death at 47. And more than that, she keeps up appearances - of both sorts - all through her life. A fragment of period film in this show reveals what looks like a dressing table loaded with cosmetics in the Blue House; in fact these turn out to be oil paints. But the connection is profound. Kahlo makes herself up - and then makes herself up once again, on the canvas.

Meanwhile, the American artist Cindy Sherman comes full circle at London's Sprüth Magers, with a new series of photographs of ageing Hollywood stars from the 1920s and 30s, 40 years after her celebrated *Untitled Film Stills* of Hollywood starlets. In both, she plays all the parts. And so authentic is the image, once again, that it seems as if one recognises the actual actress - Marlene Dietrich in powerful red velvet, Bette Davis in a turban, the It girl Clara Bow now grown poignantly old.



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FRIDA KAHLO:
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JONATHAN JONES, *THE GUARDIAN*

12:25 PM Sun 18 Aug

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Frida Kahlo

Frida Kahlo: Making Her Self Up review - forget the paintings, here's her false leg ★★☆☆☆

V&A, London

By focusing on Kahlo's life and her suffering rather than her art, this memorabilia-stuffed exhibition stifles her blazing visionary brilliance

12:26 PM Sun 18 Aug

theguardian.com

Jonathan Jones

Tue 12 Jun 2018 11.22 BST

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his feels wrong. I am looking at Frida Kahlo's prosthetic leg. There is a glamorous red boot on it. The matching boot is also in the display case, yet the woman who wore the leg and boots is long gone. She died in 1954, when she was 47. Would she want her artificial limb to outlive her like this?

Frida Kahlo and the birth of Fridolatry

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It's true, she wore it bravely. Everything about Kahlo was courageous. She was a revolutionary, a passionate lover, a bold artist. As a child she survived polio, then in 1925, when she was 18, she was in a bus crash that left her with lifelong disability and pain. At the heart of the V&A's highly unusual and problematic retrospective is a shrine to that pain. There are corsets and body casts on which she painted the communist hammer and sickle; medicines and painkillers, crutches and built-up shoes. However, there are simply not enough of her compelling works of art.

Kahlo was, as this exhibition reveals with sensationalist clarity, someone who suffered. Yet she was also someone who created. She did not endure her life. She transfigured it, into blazing, visionary paintings. These take a back seat at the V&A to Kahlo's clothes, makeup and iconic image. I suppose this is what artistic fame looks like in 2018.

In her lifetime, Kahlo was much less renowned than her unfaithful husband Diego Rivera, who had known Picasso in Paris before returning to Mexico to create revolutionary murals. Today he is a lot less revered than her. (Even Jeremy Corbyn misspells the name of this once-lauded radical painter, calling him "Diego Viera".) Yet it seems that in becoming globally popular, Kahlo has become an image, not an artist. Her creativity is treated here as almost incidental to her charismatic personality.

Is that how it was always bound to end up? In the 80s, Kahlo's paintings were rediscovered by feminists and collected by Madonna. Then, with

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JONATHAN JONES, *THE GUARDIAN* (CONT.)

12:28 PM Sun 18 Aug

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▲ Glamorous ... Kahlo's prosthetic leg. Composite: Nickolas Muray Photo Archives/Diego Riviera and Frida Kahlo Archives, Banco de México


Is that how it was always bound to end up? In the 80s, Kahlo's paintings were rediscovered by feminists and collected by Madonna. Then, with weary sniffs, along came the art critics. Ask one of these characters, especially a male one, and he will mutter into his cravat that Kahlo's paintings are really not very good at all. Crude, simplistic self-portraits. Were those critics right? Is it the biography that matters, after all? Or, to put it more fashionably and cleverly, was Kahlo's life her real art all along?

For this exhibition reinvents Kahlo as a 21st-century artist whose life was a kind of performance, whose self-fashioning was an act of creation and whose pill bottles are as significant as her drawings. When a sealed room in her house in Mexico City was opened in 2004 to reveal a treasure trove of her private belongings, from unseen photographs to well-preserved shawls and skirts, it was as if she'd been given a millennial makeover. An entirely new way of seeing her was revealed - and the curators of this show jump on it to discover a Frida who was the Grayson Perry of her day, inventing herself in an array of spectacular costumes. Her shawl gets a wall display to itself, her silver jewellery elicits gasps.

Yet Kahlo did not see her art that way. Her work, for her, was what she made with pencil and brush. It was extremely close to her life, rooted in her life - but made magical by imagination. It becomes clear that this show has misread the connection between art and reality when it recreates one of her most powerful self-portraits as a fashion tableau.


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12:29 PM Sun 18 Aug


theguardian.com



▲ A parade of possessions ... Kahlo with an Olmec figurine, 1939. Photograph: Nickolas Muray /V&A/PA

In 1939, Kahlo painted *The Two Fridas*, herself and her double, holding hands, with exposed hearts connected by a shared artery: one of the Fridas has cut the artery, spilling crimson blood on her white skirt. In this show two mannequins re-enact the scene dressed in Kahlo's clothes. Yet this recreation is decorous and emotionless. There are no exposed hearts. There's no blood on the immaculately conserved clothes.

I simply disagree with the curators' interpretation of Kahlo. She wouldn't want us to be gawping at her possessions, however arresting they might be. She'd want us to be encountering her art - and it is well worth encountering. When we do get to see it, the emotional revelation is on a different level. In her 1943 *Self Portrait as a Tehuana*, she wears a fantastical white headdress that surrounds her face as if she was the red centre of a radiating flower. Dark tendrils or hairs radiate like a spider web over the pearly satin. On her forehead is a miniature portrait of Rivera, the disloyal lover who is, literally, always on her mind.



Nearby is the actual costume in the painting, or one very like it. This is a beautiful, spooky moment as the stuff of Kahlo's life is displayed next to the art she made from it. Yet the painting is alive in a way the old clothes are not. Looking into the image that Kahlo painted of herself is like gazing into her soul, her being. When she translated her life into art she expressed something inward, mysterious. It's fascinating to compare her few self-portraits in the exhibition with the many

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JESS CARTNER-MORLEY, *THE GUARDIAN*

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Totally Mexico: how fashion stole Frida Kahlo

A new V&A exhibition examines the artist's enduring image. But is fashion's co-opting of her aesthetic reductive or true to her maverick spirit?



Jess Cartner-Morley

@JessC_M

Tue 20 Mar 2018 17:06 GMT

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Frida Kahlo is wearing a long, tiered cotton skirt, teamed with a high-necked, ruffled blouse. The photographer has crouched at ground level to take the shot so that she looms larger than life in the frame, the defiant uptilt of her chin emphasised. She holds a vintage embroidered scarf, but bears it above her head in a way to suggest holding a banner or a flag rather than seeking shade or modesty.



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JESS CARTNER-MORLEY, *THE GUARDIAN* (CONT.)



📷 Frida Kahlo by Toni Frissell in 1937. Photograph: Granger/Rex/Shutterstock

That portrait appeared in American Vogue in 1937, but everything about the look - the silhouette, embellishment, hairstyle, attitude - would work on the magazine's pages today. Eighty-one years after that first Vogue appearance - and 64 years after her death - Frida Kahlo is this year's It girl. In June, her wardrobe will be seen outside Mexico for the first time as part of Frida Kahlo: Making Herself Up, a major V&A exhibition about the image of the most iconic female artist in history. She is the muse for several designers this spring, including Roland Mouret and the New York label Cushnie et Ochs. To mark International Women's Day, Mattel released a Frida Barbie, one of a new collection depicting inspirational women.

This, then, is a proud feminist moment in which fashion is - finally! - glorifying a woman of substance as well as style. But, wait - is her depiction as a glossy style icon a disrespectful and distasteful makeover of a woman who challenged societal expectations of women by, among other things, emphasising her striking unibrow with a Revlon eye pencil in "Ebony"?

Kahlo is a poster girl for our age because her image represents a drive toward female self-determination. Unless her oeuvre is being reduced to flower crowns in gift shops, symbolic of pop culture repackaging feminism into sugary blandness? Which is it?



📷 Barbie dolls in the image of pilot Amelia Earhart, left, Frida Kahlo, centre, and mathematician Katherine Johnson. Photograph: AP

Kahlo is the only female artist whose own image is instantly recognisable all over the world. Susana Martinez Vidal wrote a book about Kahlo's style, "attracted by the fact that a half-Indigenous woman, who didn't belong to a first-world country, who wasn't in showbusiness (she wasn't an actress, singer or dancer) managed to become one of the most iconic women of the 20th century, next to Marilyn Monroe, Jackie Kennedy and Maria Callas". Kahlo's

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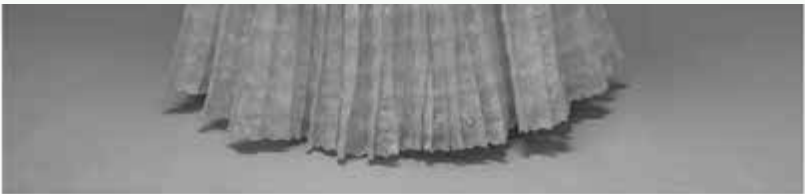
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image is almost cartoonishly bold, yet draws on a complex set of references. Mexican and European elements are mixed, as are male and female. Her disabilities, a legacy of childhood polio and a road accident, are sometimes on show, sometimes hidden away. The iconography of her self image is unique and utterly compelling. Madonna, whose passion for collecting Kahlo's work raised both her prices and profile, feels a connection.



A cotton huipil with machine-embroidered chain stitch, which can be seen in the V&A's Making Herself Up exhibition. Photograph: Diego Riviera and Frida Kahlo archives

"I'm not at all sure that fashion *has* glamourised or sanitised [Kahlo]," counters Circe Henestrosa, curator of the V&A exhibition. "I think she was incredibly glamorous and sophisticated already." In 1939, Kahlo's visit to Paris inspired Elsa Schiaparelli to design the Madame Rivera dress in her image. Kahlo loved to shop for clothes, revelling in colour and fabric; she was always strikingly made up.

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Her self-portraits are decorative, but never fussy. Like any great brand, she has an image that is almost childlike in its simplicity. The flowers in her hair become a crown, a motif that runs from politics to fairytales. Diego Rivera, who as a muralist was no slouch when it came to semaphoring visual messages, likened his wife’s famous eyebrows to hummingbird wings; they are as much a part of Kahlo as the swoosh is to Nike. It is a shame she wasn’t around for Instagram. She would have been a dab hand with a selfie and a provocative caption.

“You cannot separate Frida from her work. The two are inextricably linked,” says Carly Cushnie, one half of the design duo Cushnie et Ochs, who dedicated this season’s collection to Kahlo. “Her personality and spirit speak through her paintings. She’s inviting you into her mind.” She is so intimately associated with the clothes she wore that staff at the Blue House in Mexico City, where her clothes are now displayed, have come to believe that the brocade skirts and embroidered shawls get heavier after dark, and to infer from this that her spirit comes back to possess them. A rawness which has kept Kahlo vivid in the culture for almost a century makes her now seem more relevant than ever. She is “the very embodiment ... of a society obsessed with tearing down the walls of the private self”, says Henestrosa.

“To channel Frida isn’t about copying a print, or putting her face on a T-shirt,” says Roland Mouret, whose spring 2018 collection was inspired by how Kahlo “deviated from the traditional depiction of female beauty in art and instead chose to paint the raw and honest experiences that so many women face.” A collection in tribute to Kahlo, he says, “has to be about who she was as a woman. Her spirit, the way she never accepted defeat. She resonates to me because I enjoy dressing women who love to be women, and Frida would not allow society to stop her enjoying her life as a woman, to stop her from portraying herself as womanly when her body was broken.” His curvy siren dresses might seem at odds with Kahlo’s aesthetic, but the point, he says, is that “when a woman wears my clothes, you don’t look at her ass or her tits. You look in her eyes.”



From Jean Paul Gaultier's spring 1998 collection, heavily inspired by Kahlo. Photograph: Sygma via Getty Images

The second coming of Frida began in 1983, when Hayden Herrera’s biography raised her pop cultural profile. Fifteen years later, Jean Paul Gaultier’s spring 1998 collection was an eye-popping visual cocktail of Kahlo and Marilyn Manson. (You know you have truly arrived as a fashion reference when you get juxtaposed against a contrasting look on the first sentence of a sheet of show notes.) Salma Hayek brought Frida to the cinema in her 2002 biopic; in 2004, a room of her personal belongings, which had been sealed since her death, was opened, and its contents put on display at

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the Blue House - it is a real coup for the V&A to be able to borrow this collection. Riccardo Tisci's couture collection for Givenchy in autumn 2010 had floor-length red-carpet dresses with the bones of the spine and rib cage picked out in bugle bead embroidery, which the designer said was a tribute to the plastercast corsets Kahlo wore to protect her damaged spine, handpainted with birds and monkeys. Since then, it has felt like Kahlo has seldom been far from the catwalk. To mark the opening of the V&A exhibition, the luxury fashion resale site Vestiaire Collective has curated a special selection of pieces inspired by Kahlo, including a flower crown headdress by Dolce & Gabbana. "There is a fragility and a reflectiveness about Kahlo that connects us as her admirers with all that it means to be a woman," says Vestiaire Collective's Charlie Collins.



📷 A piece from Riccardo Tisci's couture collection for Givenchy in autumn 2010. Photograph: Givenchy

Kahlo's family have spoken out against the Frida Barbie, a criticism echoed by Salma Hayek and others. To portray Kahlo with light coloured eyes and with neatly arched brows invites accusations of crassness. Many ardent admirers of her work will feel that for her to be referenced on a catwalk, however well-meaning the context, reduces the self image that she created as an art project into something surface and scuppers the entire point. Such things are complicated and contradictory, as Kahlo knew better than anyone. Google "Frida Kahlo Vogue

cover" and you will see the artist as she appeared on an edition of French Vogue back in 1939. Except, that magazine was never published. The cover is a modern mock-up, of unknown genesis, but widely reproduced. Is Frida a style icon?

This debate is not new. But it is very fashionable.

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WILL GOMPERTZ, *BBC NEWS*

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Frida Kahlo: Will Gompertz reviews new show at London's V&A ★★★★★

Will Gompertz

Arts editor

@WillGompertzBBC

16 June 2018

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If you're anything like me, I bet I know what you do with those few fleeting moments of spare time you have (between watching episodes of Love Island or World Cup matches).

You reach deep into your bookcase and pull out your much-thumbed 1990 edition of The Concise Oxford Dictionary of Art & Artists. Because why wouldn't you?



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WILL GOMPERTZ, *BBC NEWS* (CONT.)

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Rivera, who was Kahlo's husband, is afforded a lengthy entry in which he is described as a "...most celebrated figure" and "leading artist", who made art "glorifying the history and people of the country [Mexico]...".

It is not until you reach the bits-and-pieces information right at the end that we learn, "He had numerous love affairs and was three times married, his second wife being a painter, Frida Kahlo (1907-54)."

Not "the" painter, or "fellow artist", but simply a glib dismissal as "painter".

Given Kahlo's current status as one of the most famous and revered artists of the 20th Century, it seems like the most extraordinary oversight. And so it is, but it is also instructive. We learn at least three things about the art establishment from the omission:

- The tendency by (predominately male) art historians to erase female artists from the accepted canon.
- Frida Kahlo has only relatively recently been anointed by establishment curators in Europe.
- The art world's limitless talent for post-hoc myth making.

The idea that any reputable art history directory would omit Frida Kahlo today is laughable.

Indeed, the current edition of The Concise Oxford Dictionary of Art & Artists boasts a reasonably lengthy entry under her name. But, once again, it is revealing.

The Rivera entry begins with his art credentials: "Mexican painter, the most celebrated figure in...fresco painting that is Mexico's most distinctive contribution to modern art."

Whereas Kahlo's entry begins: "Mexican painter. In 1929, when she was still at school, she suffered appalling injuries in a traffic accident, leaving her a permanent semi-invalid, often in severe pain."

It is her personal story, the bolstering of her myth that is deemed the most important thing to say about her, not the nature or style of the paintings she produced, which is surely the reason for the entry in the first place.

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JACQUES AND NATASHA GELMAN COLLECTION

Self-Portrait as a Tehuana, 1943

So, here we are, more than 60 years after her death aged 47, totally fixated by the cult of Kahlo: a packaged personality that all but obscures what we should really care about, which is her work.

The exhibition at the V&A is a typical case in point. To their credit, the curators are not trying to hide the fact that they are selling a show based on the artist's iconic image rather than her paintings, by giving it the title: Frida Kahlo, Making Herself Up.

To be honest, my heart sank when I was told the premise of the show was to look at how she constructed her personality and why. Here we go again, yet more myth making. So, let's see what the curators have to say about the artist's life and work.

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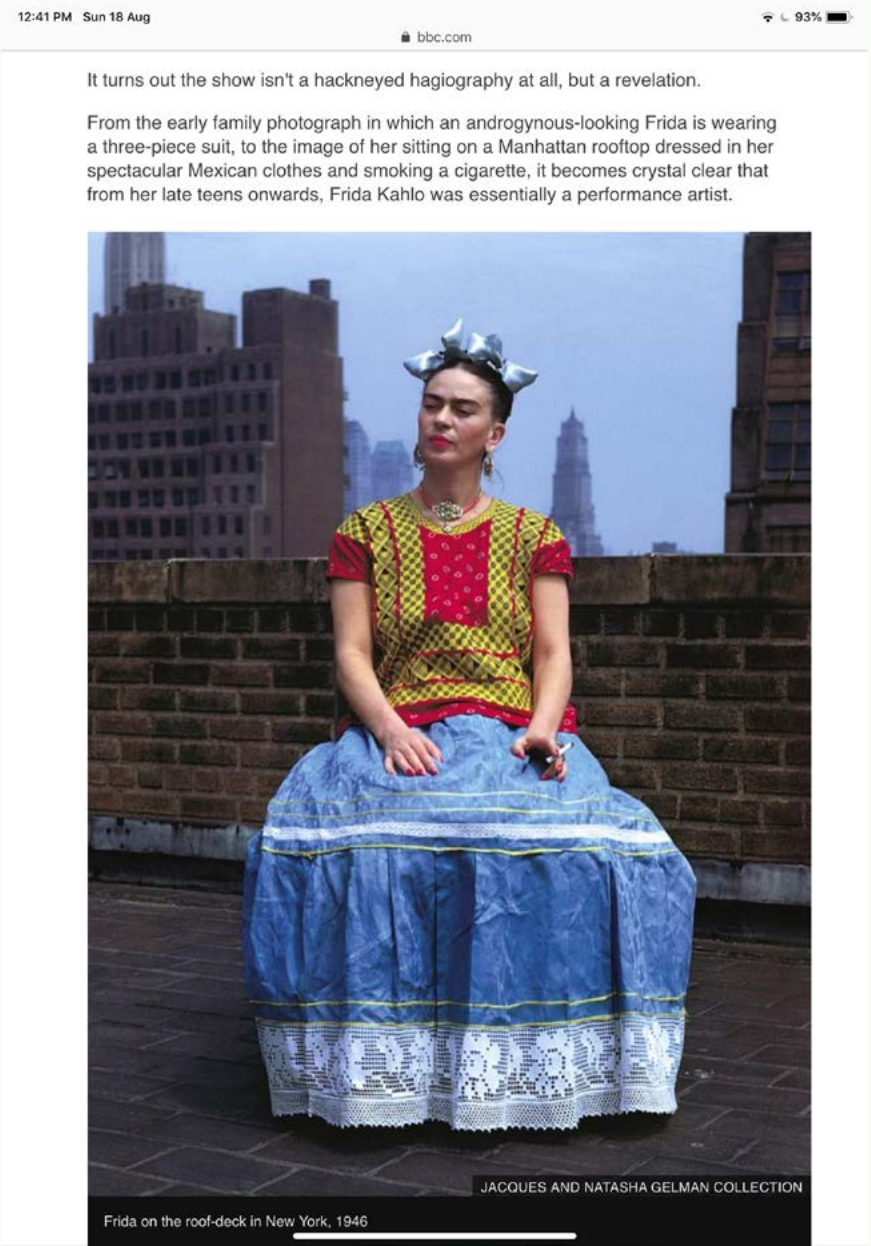
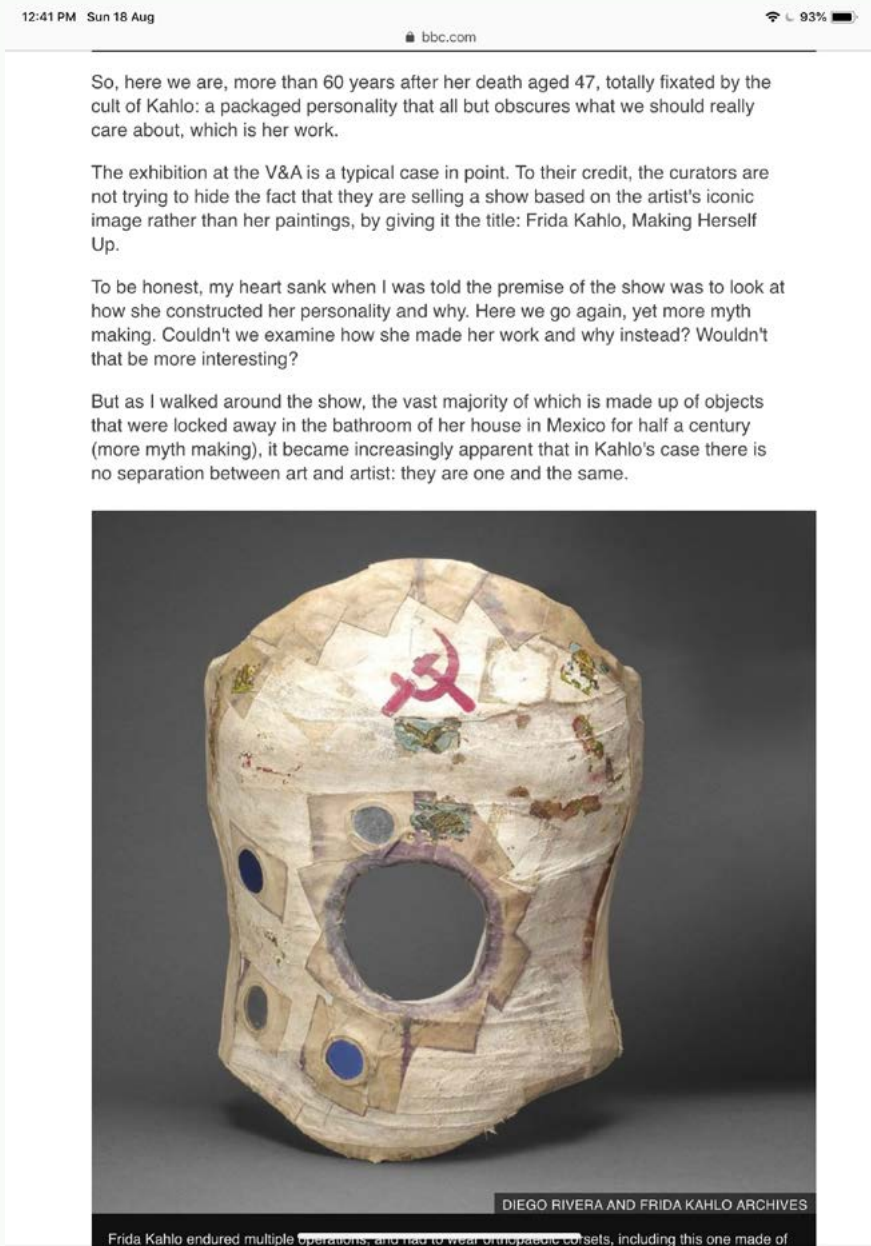
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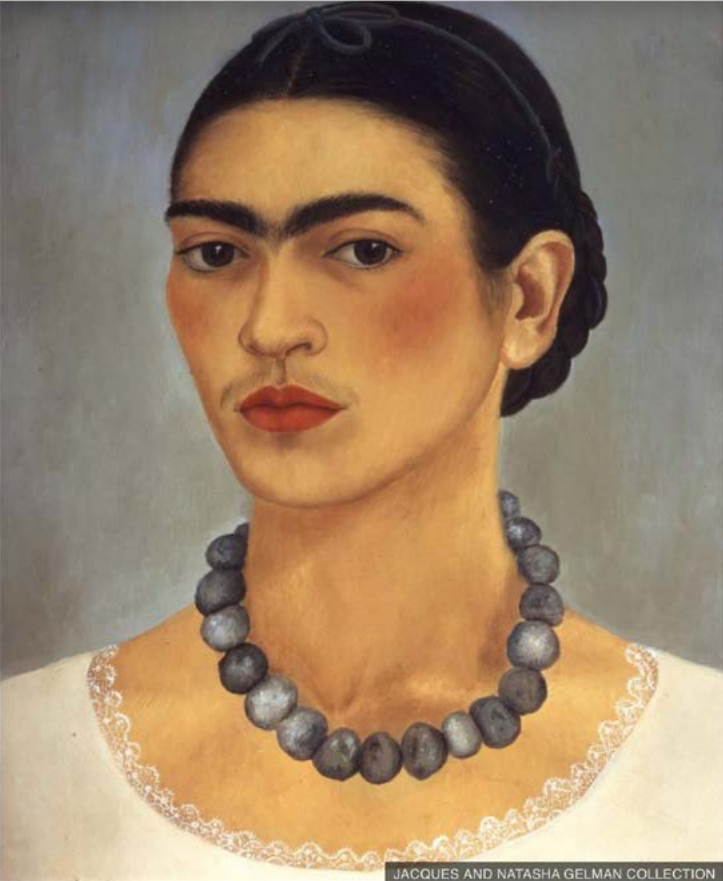
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The image we have of her, the public image she developed (even when pictured in "private"), the Frida on show here, is as much an artwork by her as one of her paintings.

The traditional Mexican clothes she wore, the indigenous jewellery she collected, the photographs for which she posed, the monobrow, the moustache, her attitude: every detail was meticulously considered and curated by the artist to communicate to us her ideas, ideals, and feelings.



JACQUES AND NATASHA GELMAN COLLECTION

Self-portrait with Necklace, 1933

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And so the more this exhibition seeks to unmask the 'real' Frida the further she disappears behind her defiant façade.

By the time you emerge from the theatrical last room of dresses and shoes, you know for sure that you have absolutely no idea who the real Frida Kahlo was.

You only know what she wanted to show: what pain looks like, what Mexico looks like, what gender looks like; what love looks like.

It is her agenda, not ours.

We can mythologise her all we like, but to do so is to miss the point. As this exhibition makes abundantly clear, maybe not entirely intentionally, Frida Kahlo only ever revealed one thing to us: art - in all her guises.



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4.4
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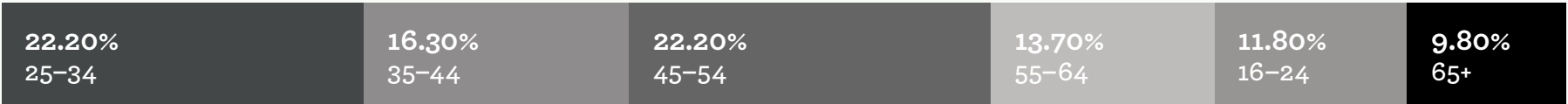
4.5
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REVIEWS: ATTITUDES TO DISABILITY

Report generated on
DECEMBER 5, 2018

Total respondents
153 RESPONDENTS

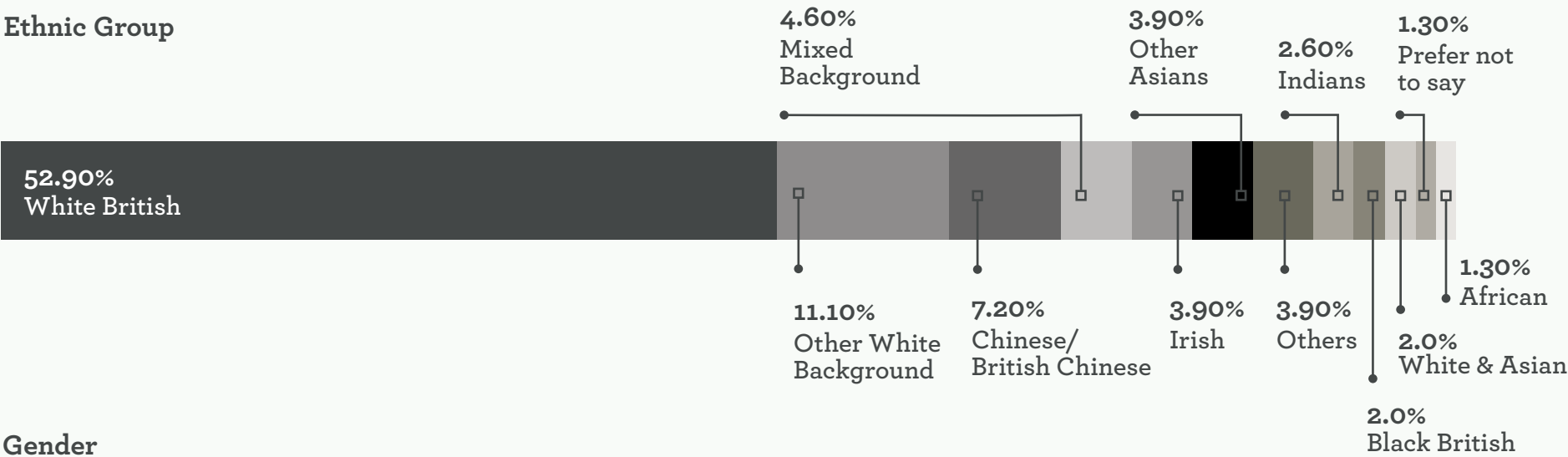
Age Groups



Base (Area of Residence)



Ethnic Group



Gender



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MAKING
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vam.ac.uk/FridaKahlo

#InspiredbyFrida

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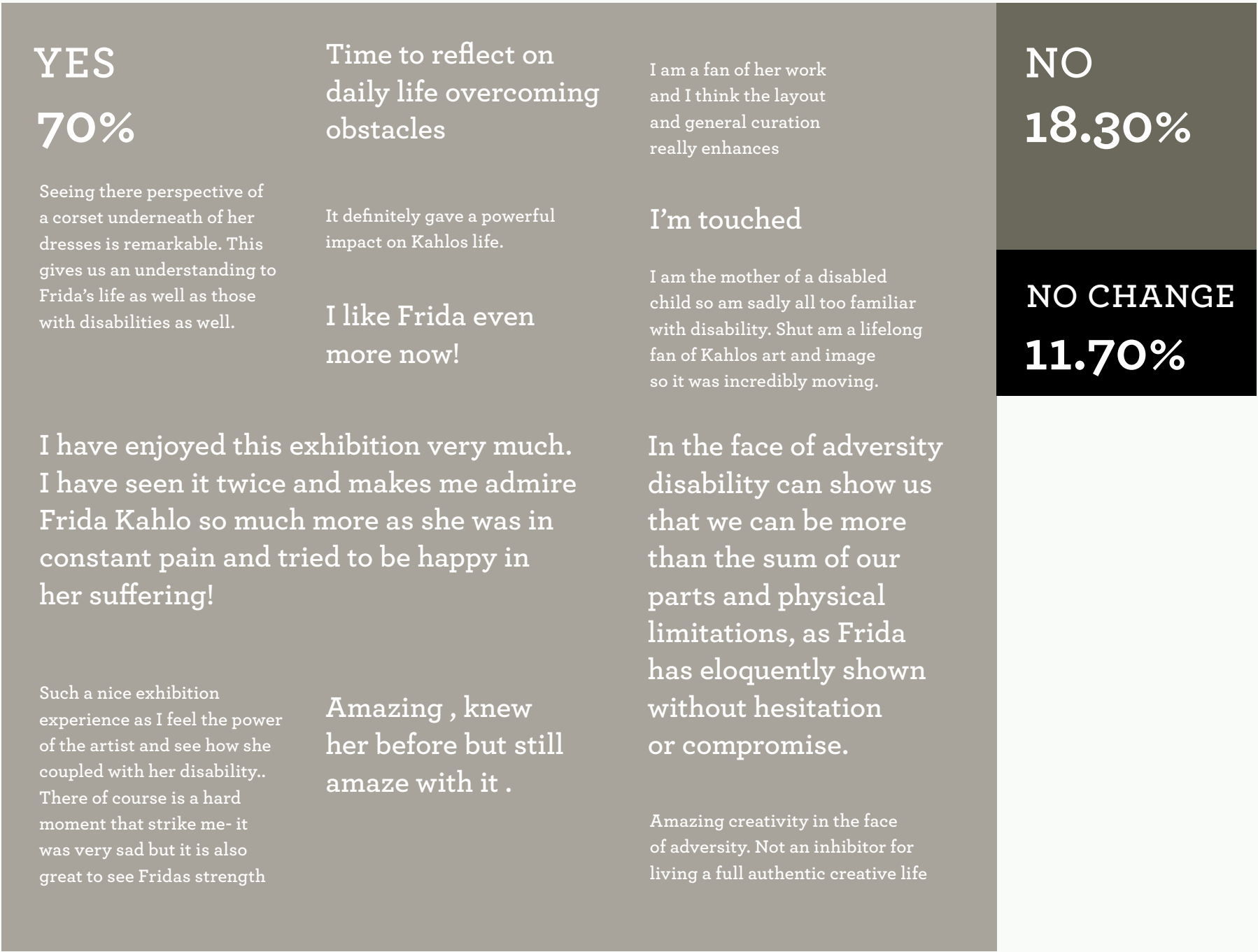
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REVIEWS: ATTITUDES TO DISABILITY

Has visiting the exhibition changed your perception of disability?



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I have contained the tour of the exhibition in other cities, within the conversations around its translation from the original concept to a major international museum. The V&A exhibition forms a template for the porosity of the project in other cities.

PAST EXHIBITIONS

New York

Venue:
The Brooklyn Museum

Title:
Frida Kahlo: Appearances
Can Be Deceiving

Dates:
September 25, 2020
to May 2, 2021

CLICK HERE

for the New York
exhibition pictures

San Francisco

Venue:
The De Young Museum

Title:
Frida Kahlo: Appearances
Can Be Deceiving

Dates:
September 25, 2020
to May 2, 2021

CLICK HERE

for the San Fransisco
exhibition pictures

Paris

Venue:
Palais Galliera

Title:
Frida Kahlo:
More Than Appearances

Dates:
September 15, 2022
to March 5, 2023

CLICK HERE

for the Paris
exhibition pictures

FORTHCOMING EXHIBITIONS

Melbourne
2025

Tokyo
2025–2026

Seoul
2026

Madrid and
Barcelona
2026–2027

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DIOR CRUISE 2024
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DIOR CRUISE 2024 COLLECTION

As a result of the exhibition in London and Paris, Maria Grazia Chiuri, Creative Director at Dior, asked me to act as her curatorial advisor to help her develop the Cruise 2024 collection inspired by Frida Kahlo, including Mexican savoir faire. My role as her consultant was to inform her narrative based on the exhibition's themes and help her pick up the Mexican techniques that would go into the collection. I departed from Kahlo's archive and deconstructed the Mexican techniques to identify those techniques that could be translated into a contemporary language. Kahlo's Mexican pieces mainly come from Oaxaca, Puebla and Chiapas. So I chose a series of Mexican artisans and textile crafts techniques from these regions that were innovative and less known in their research approach. I travelled with Maria Grazia and her atelier teams to Mexico in February 2023 to meet the artisans and see the techniques that we would select for the show. I worked with the artisans and the Dior ateliers for three months, from February to May 2023, to develop the products locally, integrating Mexican artisans to inform Chiuri's inspiration.

Venue:
Colegio de San Ildefonso, Mexico City

Dates:
May 20, 2023

CLICK HERE



for Dior's Cruise 2024 collection runway pictures

The Mexican law protecting indigenous communities and their textile material culture was issued in January 2022.

The law stipulates that:

1. We have to work with the community.
2. We have to produce in Mexico, where the community lives.
3. We have to respect their iconography.
4. We must give credit to the people working on the project.

For example, Maria Grazia wanted to cross-pollinate Dior's Bar Jacket by integrating the indigenous communities' techniques into the Bar Jacket. We worked with a community of women from San Lucas Tijaltepec in the Mixteca Alta in Oaxaca to integrate their embroideries into the Bar Jacket. So I worked with the communities locally to visually translate these embroideries into Dior's jacket, ensuring the community's iconography was respected. On one hand, my Kahlo exhibitions and research informed her creative process to develop her own Dior Cruise 2024 collection; on the other hand, I also applied my curatorial knowledge to select Mexican textile techniques to help her incorporate her ideas. The Cruise 2024 collection was presented at the Colegio de San Ildefonso in Mexico City on May 20, 2023. This site is where Frida Kahlo attended school and when she met Diego Rivera for the first time, when he was painting his first mural, *The Creation*, in 1922.

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

LIST OF ARTEFACTS, ARTISTS, AND WORKS












	Art and Dress Groups		Contextual Image
	Subsections		AV
	Notes		












Object Image	Exhibition Number	Artist / Designer / Maker	Object Title	Object Name	Object Type	Brief Description	Date Of Object	Object Credit line	Lender (exhibition lender name)	EXH section	EXH sub-section	Object Dimensions (mm)	Display Dimensions (mm)	Display req. details	Mount notes
	N/A	Frida Kahlo	Kahlo, Frida. Portrait of my father, 1951.	N/A	Contextual Image	Kahlo, Frida. Portrait of my father, 1951.	N/A	N/A	N/A	2. Introducing Frida Kahlo	Niche 2 - The one-eyed man	N/A	N/A	N/A	N/A
	KAH263	Unknown	Kahlo, Guillermo. Self-portrait in his library	Photograph	Original object	Kahlo, Guillermo. Self-portrait in his library	c. 1897	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	2. Introducing Frida Kahlo	Niche 2 - The one-eyed man	Width: 19.3cm Height: 74 cm	Height: 57 cm, Width: 50 cm	Wall/framed	Lender frame
	KAH268	Kahlo, Guillermo	Self-portrait	Photograph	Lender facsimile	Kahlo, Guillermo. Self-portrait with camera	1900-12	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	2. Introducing Frida Kahlo	Niche 2 - The one-eyed man	Width: 8.5 cm Height: 16.3 cm	Height: 40 cm, Width: 30 cm	Wall/framed	Lender frame
	KAH270	Kahlo, Guillermo	Metlac's bridge, Veracruz	Photograph	Original object	Metlac's bridge, Veracruz	1903	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	2. Introducing Frida Kahlo	Niche 2 - The one-eyed man	Width: 36cm Height: 27.8 cm	Height: 57cm, Width: 67 cm	Wall/framed	Lender frame
Screen 1 - Mexico City															
	AV001	See AV document	See AV document	Footage	AV	See AV document	1932	N/A	N/A	2. Introducing Frida Kahlo	N/A	N/A	40"	N/A	N/A
Niche 4. Self-portraiture															
	N/A	Frida Kahlo	Kahlo, Frida. Self-portrait in a Velvet Dress (1926)	N/A	Contextual Image	Kahlo, Frida. Self-portrait in a Velvet Dress (1926)	N/A	N/A	N/A	2. Introducing Frida Kahlo	Niche 4- Selfportraiture	N/A	N/A	N/A	N/A
	KAH004	Kahlo, Guillermo	Frida Kahlo	Photograph	Original object	Frida as a young woman, photograph by Guillermo Kahlo. Museo Frida Kahlo.	ca. 1926	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	2. Introducing Frida Kahlo	Niche 4- Selfportraiture	Height: 17.7cm, Width: 12.6cm	Height: 35 cm, Width: 30 cm	Wall/framed	Lender frame
	KAH327	Kahlo, Guillermo	Untitled (Frida Kahlo wearing a man's suit, with members of her family)	Photograph	Original object	Kahlo, Guillermo. Photograph of Kahlo wearing a man's suit (group picture), 7 February 1926	06/02/1926	Vincente Wolf	Vincente Wolf	2. Introducing Frida Kahlo	Niche 4- Selfportraiture	Height: 74.6cm, Width: 19.84cm	Height: 46 cm, Width: 41.77 cm Depth: 1.9 cm	Wall/framed	Lender frame
	KAH337	Unknown	Kahlo, Guillermo, Carlos Veraza, Alfonso Rouak, Frida, Consuelo Navarro, and Cristina, in Casa Azul, 1928, Museo Frida Kahlo	Photograph	Original object	Kahlo, Guillermo, Carlos Veraza, Alfonso Rouak, Frida, Consuelo Navarro, and Cristina, in Casa Azul, 1928, Museo Frida Kahlo	1926	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	2. Introducing Frida Kahlo	Niche 4- Selfportraiture	Width: 19.8 cm Height: 24.7 cm	Height: 50 cm, Width: 45.5 cm	Wall/framed	Lender frame
	KAH188	Kahlo, Guillermo	Photograph of Frida Kahlo aged eighteen, 1926	Photograph	Original object	Kahlo, Guillermo. Photograph of Frida Kahlo aged eighteen, 1926	1926	©Guillermo Kahlo. Courtesy Throckmorton Fine Art	Throckmorton Fine Art	2. Introducing Frida Kahlo	Niche 4- Selfportraiture	Unknown	53 H x 42 W cm	Wall/framed	Lender frame
	KAH267	Anonymous	Frida when she received her First Communion	Photograph	Original object	Kahlo, Guillermo. Frida when she received her First Communion, 1920.	1920	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	2. Introducing Frida Kahlo	Niche 4- Selfportraiture	15.7 x 19.9 cm	Height: 45.5 cm, Width: 57 cm	Wall/framed	Lender frame
	KAH267a		Frida when she received her First Communion- facsimile reverse showing inscription at the back reading 'Idiot'	Paper	Lender facsimile	Frida when she received her First Communion- facsimile reverse showing inscription at the back reading 'Idiot'	1920	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	2. Introducing Frida Kahlo	Niche 4- Selfportraiture	Unknown		Wall/framed	
Niche 5. Art & Revolution															















Object Image	Exhibition Number	Artist / Designer / Maker	Object Title	Object Name	Object Type	Brief Description	Date Of Object	Object Credit line	Lender (exhibition lender name)	EXH section	EXH sub-section	Object Dimensions (mm)	Display Dimensions (mm)	Display req. details	Mount notes
	N/A	Diego Rivera	In the Arsenal from Ballad of the Proletarian Revolution	N/A	Contextual Image	N/A	N/A	N/A	N/A	2. Introducing Frida Kahlo	2.06 Revolution		N/A	N/A	N/A
	KAH273	Modotti, Tina	La canción revolucionaria mexicana.	Photograph	Original object	La canción revolucionaria mexicana.	1928	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	2. Introducing Frida Kahlo	2.06 Revolution	Height: 24.35cm Width: 19.3 cm	Height: 50 cm, Width: 45.5 cm	Wall/framed	Lender frame
	KAH274	Unknown	Revolucionarios	Photograph	Original object	Revolucionarios	About 1910-20	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	2. Introducing Frida Kahlo	2.06 Revolution	Height: 8.3cm Width: 5.7cm	Height: 30 cm, Width: 35 cm	Wall/framed	Lender frame
	KAH275PRP	Unknown	Adelita	Paper	PROP	Songsheets 'Adelita' / Adelita canción tapatia, Mashead, Woman, Soldier, in Love, When Love is Born	About 1910	V&A Prop.	V&A	2. Introducing Frida Kahlo	2.06 Revolution	Height: 30 cm Width: 20 cm	Royal 60.9 x 50.9 cm	Wall/framed	Framed at the V&A
	KAH011	Kahlo, Frida	Pancho Villa and Adelita	Painting	Original object	Painting 'Pancho Villa and Adelita', by Frida Kahlo (before 1927).	Before 1927	Government of the State of Tlaxcala, Instituto Tlaxcalteca de Cultura, Museo de Arte de Tlaxcala	Government of the State of Tlaxcala, Instituto Tlaxcalteca de Cultura, Museo de Arte de Tlaxcala	2. Introducing Frida Kahlo	2.06 Revolution	Height: 65cm, Width: 45cm	Perspex cover - Height: 95cm, Width: 75cm, Depth: 16cm	Wall/framed	Lender frame
Niche 6. Marriage															
	N/A	N/A	Diego Rivera, Frida Kahlo and other intellectuals March on Workers' Day, 1 May, 1929	N/A	Contextual Image	N/A	1929	N/A	N/A	2. Introducing Frida Kahlo	2.07 Marriage	N/A	N/A	N/A	N/A
	KAH007	Kahlo, Frida	The Bride who Becomes Frightened When she Sees Life Opened / La Novia que se espanta de ver la Vida Abierta	Painting	Original object	The Bride Who Becomes frightened when she sees life.	1943	The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation.	The Vargel Foundation - The Jacques and Natasha Gelman collection of 20th century Mexican art	2. Introducing Frida Kahlo	2.07 Marriage	Height: 61cm, Width: 81.5cm	Height: 79 cm, Width: 100 cm, Depth: 12 cm	Wall/framed	Lender frame
	KAH276	Reyes, Victor	Wedding Portrait of Diego Rivera and Frida Kahlo	Photograph	Lender facsimile	Wedding Portrait of Diego Rivera and Frida Kahlo, 19th August 1929, Museo Frida Kahlo	19th August 1929	Museo Frida Kahlo (labels) / Banco de Mexico, Diego Rivera & Frida Kahlo Museums Trust (extended credit line)	Museo Frida Kahlo	2. Introducing Frida Kahlo	2.07 Marriage	Width: 11.6cm Height: 17 cm	Height: 50 cm, Width: 45.5 cm	Wall/framed	Lender frame
Niche 7. Gringolandia															
	N/A	Lionel Reiss	Diego and Frida at an exhibition of drawings	N/A	Contextual Image	N/A	N/A	N/A	N/A	2. Introducing Frida Kahlo	2.08 Niche 7. America	N/A	N/A	N/A	N/A
	KAH192	Kahlo, Frida	Lady Liberty	Drawing	Original object	Frida Kahlo, Untitled (Bomba Atomica) c.1951	1949	The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation.	The Vargel Foundation - The Jacques and Natasha Gelman collection of 20th century Mexican art	2. Introducing Frida Kahlo	2.08 Niche 7. America	Height: 29.5cm, Width: 22.2cm	Height: 53 cm, Width: 45 cm, Depth: 2.5 cm	Wall/framed	Lender frame
	KAH355	Kahlo, Frida	Self Portrait Along the Boarder Line Between Mexico and the United States	Painting	Original object	Frida Kahlo, Self Portrait Along the Border Line Between Mexico and the United States, 1932	1949	Private Collection	Private Collection	2. Introducing Frida Kahlo	2.08 Niche 7. America	Unknown	Height: 54 cm, Width: 58 cm, Depth: 8 cm	Wall/framed	Lender frame
Niche 8 - AV															
Screen 2.- Frida and Diego in the US. Trotsky arrival to Mexico															
	AV002	N/A	Frida Kahlo, Rivera and Trotsky	Footage	AV	Overview of the Ivan C. F. Heikler motion picture film. Diego Rivera and his wife, artist, Frida (Kahlo) Rivera, during painting of his Industrial Mural in Detroit, Michigan.	N/A	N/A	N/A	2. Introducing Frida Kahlo	2.07 Niche 6. Love and Politics	N/A	40"	N/A	N/A










Object Image	Exhibition Number	Artist / Designer / Maker	Object Title	Object Name	Object Type	Brief Description	Date Of Object	Object Credit line	Lender (exhibition lender name)	EXH section	EXH sub-section	Object Dimensions (mm)	Display Dimensions (mm)	Display req. details	Mount notes
	KAH278	Anonymous	Diego Observing Frida Paint Her Self-Portrait On The Borderline, Detroit	Photograph	Original object	Frida Kahlo painting Self-portrait on the Borderline between Mexico and the United States	1932	Courtesy Throckmorton Fine Art	Throckmorton Fine Art	2. Introducing Frida Kahlo	2.07 Niche 6. Love and Politics		53 x 42 cm	Wall/framed	Lender frame
The Blue House															
		Kahlo, Frida	My house...blue (Mi casa azul)	Drawing	Contextual Image	Kahlo, Frida, My house...blue (Mi casa azul), Museo Frida Kahlo	1940	N/A	N/A	2. Introducing Frida Kahlo	2.09 The Blue House	N/A	N/A	N/A	N/A
East Wall															
	KAH196	Alvarez Bravo, Lola	Frida Kahlo	Photograph	Original object	Alvarez Bravo, Lola, Frida Kahlo, 1945, Throckmorton Fine Art	1944	©Lola Álvarez Bravo. Courtesy The	Throckmorton Fine Art	2. Introducing Frida Kahlo	2.10 The Blue House, Mirrors Group	Height: 25.5cm, Width: 20.3cm	53 x 42 cm	Wall/framed	Lender frame
	KAH197	Alvarez Bravo, Lola	Frida Kahlo [with dog]	Photograph	Original object	Alvarez Bravo, Lola, Frida Kahlo [with dog], c. 1944, Center for Creative Photography, University of Arizona: Lola Alvarez Bravo Archive	ca. 1945	Center for Creative Photography, University of Arizona: Lola Alvarez Bravo Archive	Center for Creative Photography	2. Introducing Frida Kahlo	2.10 The Blue House, Mirrors Group	Height: 25.2 ; Width: 20.3 cm	51.5 x 41.5 x 4 cm	Wall/framed	Lender frame, wooden strainer on the back and are out fitted with D rings and security hardware
	KAH194	Alvarez Bravo, Lola	Frida Kahlo	Photograph	Original object	Alvarez Bravo, Lola, The Two Fridas, c. 1944, Throckmorton Fine Art	ca. 1944	©Lola Álvarez Bravo. Courtesy The	Throckmorton Fine Art	2. Introducing Frida Kahlo	2.10 The Blue House, Mirrors Group	Height: 25.5cm, Width: 20.3cm	53 x 42 cm	Wall/framed	Lender frame
	KAH195	Alvarez Bravo, Lola	Frida Kahlo with Dogs and Idul	Photograph	Original object	Alvarez Bravo, Lola, Frida Kahlo with Dogs and Idul, c. 1944, Throckmorton Fine Art	ca. 1944	©Lola Álvarez Bravo. Courtesy The	Throckmorton Fine Art	2. Introducing Frida Kahlo	2.10 The Blue House, Mirrors Group	Height: 25.5cm, Width: 20.3cm	53 x 42 cm	Wall/framed	Lender frame
	KAH347	Alvarez Bravo, Lola	Frida Kahlo	Photograph	Original object	Frida Kahlo	About 1945	Center for Creative Photography, University of Arizona: Lola Alvarez Bravo Archive	Center for Creative Photography	2. Introducing Frida Kahlo	2.10 The Blue House, Mirrors Group	Height: 23.3cm, Width: 17.1cm	51.5 x 41.5 x 4 cm	Wall/framed	Lender frame, wooden strainer on the back and are out fitted with D rings and security hardware
	KAH281	Freund, Gisèle	Frida Kahlo's house. Fireplaces, Judas figures and prehispanic pieces	Photograph	Lender facsimile	A Mexican fireplace	1951	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	2. Introducing Frida Kahlo	2.12 Still Lifes at the Blue House	Height: 20.1cm, Width: 19.8cm	Height: 50 cm, Width: 50 cm	Wall/framed	Lender frame
	KAH330	Freund, Gisèle	Frida's desk	Photograph	Lender facsimile	Frida's desk	1951	PHOTO GISELE FREUND/IMEC/FONDS MCC	IMEC	2. Introducing Frida Kahlo	2.12 Still Lifes at the Blue House	Unknown	Half Imperial 57.1 x 41.9 cm	Wall/framed	Framed at the V&A
	KAH279	Zamora, Guillermo	Diego and Frida in the Casa Azul, ca. 1952	Photograph	Lender facsimile	Zamora, Guillermo, Diego and Frida in the Casa Azul, ca. 1952, (facsimile)	c. 1952	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	2. Introducing Frida Kahlo	2.12 Still Lifes at the Blue House	Height: 12.4cm, Width: 17.9cm	Height: 45.5 cm, Width: 57 cm	Wall/framed	Lender frame
Screen 3 - The Garden of the Blue House															
AV of Blue House	AV003	See AV document	N/A	N/A	N/A	N/A	N/A	N/A	N/A	2. Introducing Frida Kahlo	N/A	N/A	N/A	N/A	N/A
The Blue House: West Wall															
	KAH280	Freund, Gisèle	Frida Kahlo's painting materials	Photograph	Lender facsimile	Frida's paintbox	1951	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	2. Introducing Frida Kahlo	2.12 Still Lifes at the Blue House	Height: 20cm, Width: 19.5cm	Height: 50 cm, Width: 50 cm	Wall/framed	Lender frame















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	KAH198	Alvarez Bravo, Lola	Frida Kahlo in Bedroom	Photograph	Original object	Alvarez Bravo, Lola, Frida Kahlo in Bedroom, 1950, Throckmorton Fine Art	1950	©Lola Álvarez Bravo. Courtesy Throckmorton Fine Art	Throckmorton Fine Art	2. Introducing Frida Kahlo	2.10 The Blue House, Mirrors Group	Height: 25.5cm, Width: 20.3 cm	53 x 42 cm	Wall/framed	Lender frame
	KAH199	Alvarez Bravo, Lola	Frida Kahlo	Photograph	Original object	Alvarez Bravo, Lola, Frida Kahlo, 1950, Throckmorton Fine Art	1950	©Lola Álvarez Bravo. Courtesy Throckmorton Fine Art	Throckmorton Fine Art	2. Introducing Frida Kahlo	2.10 The Blue House, Mirrors Group	Height: 25.5cm, Width: 20.3cm	53 x 42 cm	Wall/framed	Lender frame
	KAH009	Freund, Gisèle	Frida Kahlo in her garden	Photograph	Original object	'Frida Kahlo in her Aztec garden', 1952, by Gisèle Freund, gelatin-silver print	1952	Given by John and Judith Hillelson	Victoria and Albert Museum	2. Introducing Frida Kahlo	2.10 The Blue House, Garden Group	Height: 19.7cm, Width: 19.1cm	Half Imperial 57.1 x 41.9 cm	Wall/framed	Framed at the V&A
	KAH328	Freund, Gisèle	Frida Kahlo, Mexico City	Photograph	Original object	Frida in the garden of the Blue House	1948	PHOTO GISELE FREUND/IMEC/FONDS MCC	IMEC	2. Introducing Frida Kahlo	2.10 The Blue House, Garden Group	Unknown	Half Imperial 57.1 x 41.9 cm	Wall/framed	Framed at the V&A
	KAH329	Freund, Gisèle	Frida Kahlo and Her Dogs, Mexico City	Photograph	Original object	Frida in the garden of the Blue House	1948	PHOTO GISELE FREUND/IMEC/FONDS MCC	IMEC	2. Introducing Frida Kahlo	2.10 The Blue House, Garden Group	Unknown	Half Imperial 57.1 x 41.9 cm	Wall/framed	Framed at the V&A
	KAH193	Freund, Gisèle	Frida Kahlo, Mexican Painter, 1952	Photograph	Original object	Frida Kahlo, Mexican Painter	1952	Center for Creative Photography, University of Arizona: Purchase	Center for Creative Photography	2. Introducing Frida Kahlo	2.10 The Blue House, Garden Group	Height: 30cm, Width: 20.2cm	Height: 40.6, Width: 30.3 cm tbc	Wall/framed	Lender frame, wooden strainer on the back and are out fitted with D rings and security hardware
The Dressing Room															
	N/A	Kahlo, Frida	The two Fridas, 1939	N/A	Contextual image	N/A	N/A	N/A	N/A	2. Introducing Frida Kahlo	2.12 The Dressing Room	N/A	N/A	N/A	N/A
	KAH203	Henle, Fritz	Frida in her Studio	Photograph	Original object	Henle, Fritz, Frida in her Studio, c. 1943, ca 1943	ca 1943	©Fritz Henle. Courtesy Throckmorton Fine Art	Throckmorton Fine Art	2. Introducing Frida Kahlo	2.12 The Dressing Room	Height: 78cm, Width: 35cm	53 x 47 cm	Wall/framed	Lender frame
The Dressing Room (CASE 01)															
Outfit 1															
	KAH052	Unknown	Purple Tehuana Huipil	Huipil	Original object	Tehuana Huipil (embroidered blouse), worn by Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	2. Introducing Frida Kahlo	2.13 Mannequin installation: The Two Fridas	Height: 51cm, Width: 64cm, Depth: 1cm	Dims for mounted outfit: H:170 W: 100 D: 75 CM	Showcase	Bespoke V&A Mannequin
	KAH053	Unknown	Red Tehuana Skirt	Skirt	Original object	Long red gathered skirt in printed fabric, worn by Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	2. Introducing Frida Kahlo	2.13 Mannequin installation: The Two Fridas	Length: 105cm, Width: 98cm, Depth: 6cm, Length: 80cm		Showcase	Bespoke V&A Mannequin
Outfit 2															
	KAH081	Unknown	Velvet cape	Cape (outerwear)	Original object	French coat. Cape worn by Frida Kahlo. Museo Frida Kahlo.	Early 1900s	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	2. Introducing Frida Kahlo	2.13 Mannequin installation: The Two Fridas	Length: 72.5cm, Width: 59cm, Width: 37.5cm, Length: 47cm, Length: 51cm, Width: 61cm, Width: 33.5cm	Dims for mounted outfit: H:170 W: 100 D: 75 CM	Showcase	Bespoke V&A Mannequin
	KAH082	Unknown	Silk 'European' style skirt	Skirt	Original object	Rotile green silk skirt. Skirt worn by Frida Kahlo. Museo Frida Kahlo.	Early 1900s	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	2. Introducing Frida Kahlo	2.13 Mannequin installation: The Two Fridas	Width: 87cm, Diameter: 61cm, Diameter: 285cm, Length: 108cm		Showcase	Bespoke V&A Mannequin
Picturing Mexico															
East and South Walls															

















Object Image	Exhibition Number	Artist / Designer / Maker	Object Title	Object Name	Object Type	Brief Description	Date Of Object	Object Credit line	Lender (exhibition lender name)	EXH section	EXH sub-section	Object Dimensions (mm)	Display Dimensions (mm)	Display req. details	Mount notes
	KAH125	Bloch, Lucienne	Frida Kahlo at the Barbizon Plaza Hotel	Photograph	Original object	Photograph of Frida Kahlo at the Barbizon Plaza Hotel, by Lucienne Bloch (1933)	1931	The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation.	The Vergel Foundation - The Jacques and Natasha Gelman collection of 20th century Mexican art	3. Picturing Mexico	3.01 Frida's portraits	Height: 29.2cm, Width: 19cm	Height: 53.5 cm, Width: 43.2 cm, Depth: 2.3 cm	Wall/framed	Lender frame
	KAH204	Weston, Edward Henry	Frida Kahlo	Photograph	Original object	Weston, Edward, Frida Kahlo, 1930/2004	1930/2004	©Edward Weston. Courtesy Throckmorton Fine Art	Throckmorton Fine Art	3. Picturing Mexico	3.03 Rebozo and portraits of Frida Kahlo	Height: 22.8 cm, Width: 17.7 cm	53 X 42 cm	Wall/framed	Lender frame
	KAH261	Modotti, Tina	Woman of Tehuantepec (Carrying Jicapele)	Photograph	Original object	Modotti, Tina, Woman of Tehuantepec, ca. 1929	1929	©Tina Modotti. Courtesy Throckmorton Fine Art	Throckmorton Fine Art	3. Picturing Mexico	3.05 International photographers (Tina Modotti)	25.4 x 20.3 cm	53 x 42 cm	Wall/framed	Lender frame
	KAH331	Modotti, Tina	Two tehuasas with jicapele	Photograph	Original object	Modotti, Tina, Tehuanas with Jicapele. Printed from the original negative from de Tina Modotti Estate. Trieste, Italia	1929	INBA / Museo Nacional de Arte	Museo Nacional de Arte, MUNAL	3. Picturing Mexico	3.05 International photographers (Tina Modotti)	24.2 x 19 cm	50 x 40 x 3 cm	Wall/framed	Lender frame
	KAH332	Modotti, Tina	Tehuana with jicapele	Photograph	Original object	Modotti, Tina, Tehuana with Jicapele. Impresión de negativo donado por Vittorio Vidali. Fototeca INAH, s/f	1929	INBA / Museo Nacional de Arte	Museo Nacional de Arte, MUNAL	3. Picturing Mexico	3.05 International photographers (Tina Modotti)	16.7 x 22.3 cm	40 x 50 x 3 cm	Wall/framed	Lender frame
	KAH333	Modotti, Tina	Tehuantepec Market	Photograph	Original object	Modotti, Tina, Zapotec women at a market. Impresión de negativo donado por Vittorio Vidali. Fototeca INAH, s/f	About 1929	INBA / Museo Nacional de Arte	Museo Nacional de Arte, MUNAL	3. Picturing Mexico	3.05 International photographers (Tina Modotti)	18.5 x 24.7 cm	50 x 40 x 3 cm	Wall/framed	Lender frame
Screen 4. Tehuantepec															
	AV004					Sergei Eisenstein, Que Viva Mexico!	N/A			3. Picturing Mexico	3.06 Screen		DT to provide dims		
	KAH1010	Murray, Nickolas	Reunion in San Angel. From left to right Alfa and Beta Rios Pineda, Rosa Covarrubias, Diego Rivera, Nickolas Murray and Frida,	Photograph	Lender facsimile	Facsimile. Printed on cotton base paper. Reunion in San Angel. From left to right Alfa and Beta Rios Pineda, Rosa Covarrubias and Frida, by Nickolas Murray. Museo Frida Kahlo.	1938	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	2. Introducing Frida Kahlo	Tehuantepec		Height: 45.5 cm, Width: 57 cm	Wall/framed	Lender frame
	KAH286	Weston, Edward	China Poblana (Rosa Covarrubias)	Photograph	Original object	Rosa Rolando de Covarrubias	c. 1926	©Edward Weston. Courtesy Throckmorton Fine Art	Throckmorton Fine Art	3. Picturing Mexico	Tehuantepec	21.6 x 15.9 cm	53 H x 42 W cm	Wall/framed	Lender frame
	KAH287	Weston, Edward	Unknown	Photograph	Original object	Cholula Costume (Rosa Covarrubias)	c. 1926	©Edward Weston. Courtesy Throckmorton Fine Art	Throckmorton Fine Art	3. Picturing Mexico	Tehuantepec	22.9 x 18.4 cm	53 H x 42 W cm	Wall/framed	Lender frame
West Wall															
	KAH124	Kahlo, Frida	Self portrait with a Necklace	Painting	Original object	Self portrait with a Necklace (1933). The Jacques and Natasha Gelman collection of 20th century art and the Vergel Foundation.	1933	The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation.	The Vergel Foundation - The Jacques and Natasha Gelman collection of 20th century Mexican art	3. Picturing Mexico	3.01 Frida's portraits	Height: 35cm, Width: 29cm	Height: 44.2 cm, Width: 30.1 cm, Depth: 4 cm	Wall/framed	Lender frame
	KAH130	Unknown	European silk shawl, worn by Frida Kahlo. Museo Frida Kahlo.	Shawl	Original object	European silk shawl, worn by Frida Kahlo. Museo Frida Kahlo.	1850-1900	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	3. Picturing Mexico	3.03 Rebozo and portraits of Frida Kahlo	Height: 186cm, Width: 180cm	Height: 120 cm Width: 150 cm	Wall/framed	Mounted on roller/showcased

















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	KAH205	Cunningham, Imogen	Frida Kahlo	Photograph	Original object	Frida Kahlo with rebozo cloth around shoulders	1950	Center for Creative Photography, University of Arizona. Gift of Ansel and Virginia Adams	Center for Creative Photography	3. Picturing Mexico	3.03 Rebozo and portraits of Frida Kahlo	Height: 30.1cm, Width: 24cm	Height: 50.8 cm, width: 38.2	Wall/framed	Lender frame, wooden strainer on the back and are out fitted with D rings and security hardware
	KAH128	Kahlo, Guillermo	Frida Kahlo, 16 October 1932	Photograph	Original object	Photograph of Frida Kahlo as a young woman with rebozo, by Guillermo Kahlo. Museo Frida Kahlo	1932	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	3. Picturing Mexico	3.03 Rebozo and portraits of Frida Kahlo	Height: 16.9cm, Width: 12cm	Height: 35 cm, Width: 30 cm	Wall/framed	Lender frame
Tabletop case															
	KAH131	Unknown	Rebozo	Rebozo	Original object	Rayon rebozo, from Guanajuato. Worn by Frida Kahlo. Museo Frida Kahlo.	1900-30	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	3. Picturing Mexico	3.02 Tabletop case	Length: 312cm, Width: 80cm	Length: 312cm, Width: 80cm	Showcase	Folded on base of case
	KAH249	Unknown	Earrings	Earrings	Original object	Earrings.	1900-30	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	3. Picturing Mexico	3.02 Tabletop case	Mount estimate: 8 x 11 cm?	Mount estimate: 8 x 11 cm?	Showcase	Jewelry mount needed - fabric board
	KAH126	Unknown	Pre-Hispanic Chalchihuitl	Necklace	Original object	String of carved and polished pre-Hispanic jadeite stones (chalchihuitl). Various types of green stone beads, designed by Frida Kahlo. Museo Frida Kahlo	1900-50	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	3. Picturing Mexico	3.02 Tabletop case	Length: 26.5cm, Width: 24cm, Depth: 2.5cm	Length: 26.5cm, Width: 24cm, Depth: 2.5cm Showcase dims to be provided by the DT	Showcase	flat in case on fabric board, stitches to hold in place on board
	KAH146	Unknown	Green and Red Handbag	Handbag	Original object	Handbag in colourful pattern, called 'morral' in Spanish. Museo Frida Kahlo.	1900-54	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	3.02 Tabletop case	Width: 26cm, Height: 21.5cm, Length: 54cm	Width: 26cm, Height: 21.5cm, Length: 54cm strip: 47.5	Showcase	flat on base of showcase
	KAH147	Unknown	Red and Black Handbag (Morral)	Handbag	Original object	Handbag in red tones, called 'morral' in Spanish. Museo Frida Kahlo.	1900-54	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	3.02 Tabletop case	Length: 250mm, Height: 200mm, Length: 425mm	Length: 250mm, Height: 200mm, Length: 425mm Strip: 63 cm	Showcase	flat on base of showcase
	KAH184	Brenner, Anita	Idols behind Altars	Book	Original object	Book 'Idols behind altars' by Anita Brenner. 1929. Pressmark 203.H.50.	1929	Victoria and Albert Museum	Victoria and Albert Museum	3. Picturing Mexico	3.02 Tabletop case	Height: 23 cm, width: 15.5 cm (closed), width: 30 cm (open)	Open measurements: No upstand: Width 290 x Depth 233 x Height 110mm	Showcase	Perspex cradle
	KAH185	Toor, Frances	Mexican Popular Arts	Book	Original object	Book 'Mexican popular arts' by Frances Toor; illustrated by L. Alice Wilson. 1939. Pressmark 203.1.5	1939	Victoria and Albert Museum	Victoria and Albert Museum	3. Picturing Mexico	3.02 Tabletop case	Height: 22.5 cm, Width: 17 cm (closed), Width: 33 cm (open)	Open measurements: No upstand - Width 310 x Depth 236 x Height 100mm	Showcase	Perspex cradle
	KAH183	Dr Art	Iglesias de Mexico	Photograph album	Original object	Iglesias de Mexico (Cupulas), book ed. by Dr Art, with photographs by Guillermo Kahlo, 1924	1924	Victoria and Albert Museum	Victoria and Albert Museum	3. Picturing Mexico	3.02 Tabletop case	Height: 41cm, Width: 31cm (closed), Width: 59.5 cm (open)	Open measurements: No upstand Width 560 x Depth 415 x Height 180mm DT to provideshowcase dimensions	Showcase	Perspex cradle
	KAH348PRP	Unknown	Mexican Folkways	Magazine	PROP	Mexican Folkways	1928	Victoria and Albert Museum	Victoria and Albert Museum	3. Picturing Mexico	3.02 Tabletop case	Estimate: 28 x 20 cm	Estimate: 28 x 20 cm	Showcase	Melinex - no mount
	KAH284PRP	Unknown	Postcard	Postcard	PROP	Woman from Tehuantepec wearing church outfit	Unknown	Victoria and Albert Museum	Victoria and Albert Museum	3. Picturing Mexico	3.02 Tabletop case	8.5 x 13.5 cm	8.5 x 13.5 cm	Showcase	Perspex lectern
	KAH285PRP	Unknown	Postcard	Postcard	PROP	Group of women dressed for church	Unknown	Victoria and Albert Museum	Victoria and Albert Museum	3. Picturing Mexico	3.02 Tabletop case	8.5 x 13.5 cm	8.5 x 13.5 cm	Showcase	Perspex lectern
North Wall															
	KAH206	Weston, Edward Henry	Untitled (Palace II: Mida, three stone friezes, each a different geometric pattern)	Photograph	Original object	Weston, Edward, Palace II: Mida, three stone friezes, each a different geometric pattern, 1926, Centre for Creative Photography	1926	Center for Creative Photography, University of Arizona: Edward Weston Archive	Center for Creative Photography	3. Picturing Mexico	3.04 International Photographers (Edward Weston)	Height: 18.8cm, Width: 23.5cm	41.5 x 51.5 x 4 cm	Wall/framed	Lender frame, wooden strainer on the back and are out fitted with D rings and security hardware












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	KAH207	Weston, Edward Henry	Untitled (Belt with bags)	Photograph	Original object	Weston, Edward, Belt with bags, 1926, Centre for Creative Photography	1926	Center for Creative Photography, University of Arizona: Edward Weston Archive	Center for Creative Photography	3. Picturing Mexico	3.04 International Photographers (Edward Weston)	Height: 15.8cm, Width: 23.7cm	41.5 x 51.5 x 4 cm	Wall/framed	Lender frame, wooden strainer on the back and are out fitted with D rings and security hardware
	KAH209	Weston, Edward Henry	Untitled (Zapotec dress or "huipil" from Tuxtepec, embroidered with geometric patterns)	Photograph	Original object	Weston, Edward, Zapotec dress or "huipil" from Tuxtepec, embroidered with geometric patterns, 1926, Centre for Creative Photography	1926	Center for Creative Photography, University of Arizona: Edward Weston Archive	Center for Creative Photography	3. Picturing Mexico	3.04 International Photographers (Edward Weston)	Height: 21cm, Width: 18.7cm	51.5 x 41.5 x 4 cm	Wall/framed	Lender frame, wooden strainer on the back and are out fitted with D rings and security hardware
	KAH210	Weston, Edward Henry	Untitled (Mayan dress or "huipil" from Yucatan, embroidered with flowers)	Photograph	Original object	Weston, Edward, Mayan dress or "huipil" from Yucatan, embroidered with flowers, 1926, Centre for Creative Photography	1926	Center for Creative Photography, University of Arizona: Edward Weston Archive	Center for Creative Photography	3. Picturing Mexico	3.04 International Photographers (Edward Weston)	Height: 23.5cm, Width: 17.3cm	51.5 x 41.5 x 4 cm	Wall/framed	Lender frame, wooden strainer on the back and are out fitted with D rings and security hardware
	KAH208	Weston, Edward Henry	Untitled (Blouse from Puebla embroidered with flowers)	Photograph	Original object	Weston, Edward, Blouse from Puebla embroidered with flowers, 1926, Centre for Creative Photography	1926	Center for Creative Photography, University of Arizona: Edward Weston Archive	Center for Creative Photography	3. Picturing Mexico	3.04 International Photographers (Edward Weston)	Height: 21.7cm, Width: 19cm	51.5 x 41.5 x 4 cm	Wall/framed	Lender frame, wooden strainer on the back and are out fitted with D rings and security hardware
Ex votos' corridor: East Wall															
	N/A	Frida Kahlo	The Accident	N/A	Contextual image	N/A	N/A	N/A	N/A	3. Picturing Mexico	3.07 Ex votos	N/A	N/A	N/A	N/A
	KAH288	Freund, Gisèle	Frida Kahlo's Ex-votos collection at the Blue House	Photograph	Original object	Photograph of Frida Kahlo's Ex-votos collection at the Blue House	1951	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	3. Picturing Mexico	3.07 Ex votos		Height: 50 cm, Width: 50 cm	Wall/framed	Lender frame
	KAH219	Unknown	Untitled	Painting	Original object	Mujer arrodillada y hombre de pie, agradecen a la Virgen de Talpa.	1901	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	3. Picturing Mexico	3.07 Ex votos	12.7 x 18 cm	33 L x 41 Hcm	Wall/framed	Lender frame
	KAH220	Unknown	Untitled	Painting	Original object	Se muestra un accidente automovilístico y en el cielo la Santísima Trinidad.	1920-30	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	3. Picturing Mexico	3.07 Ex votos	25 x 20.5 cm	38L x 45Hcm	Wall/framed	Lender frame
	KAH221	Unknown	Untitled	Painting	Original object	Ilustración con cuatro personas: que curan a un hombre que se encuentra recostado sobre una mano, todos miran a la Virgen de Talpa.	1899	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	3. Picturing Mexico	3.07 Ex votos	25.6 x 36 cm	38L x 55H cm	Wall/framed	Lender frame
	KAH222	Unknown	Untitled	Painting	Original object	Ilustración donde se aprecia a un hombre que fue sufrido un accidente en un tren y del lado derecho la Virgen del Rosario de Talpa.	1928	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	3. Picturing Mexico	3.07 Ex votos	11.1 x 16.2 cm	33L x 41 Hcm	Wall/framed	Lender frame
	KAH223	Unknown	Untitled	Painting	Original object	Mujer agradece a los Tres Santos Reyes por la recuperación de su hijo.	Late 1800s - early 1900s	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	3. Picturing Mexico	3.07 Ex votos	12.5 x 13.8 cm	33L x 41H cm	Wall/framed	Lender frame
	KAH224	Unknown	Untitled	Painting	Original object	Una mujer agradeciéndole a la Señora de la Misericordia.	1916	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	3. Picturing Mexico	3.07 Ex votos	19.8 x 27.4 cm	38 Lx 45H cm	Wall/framed	Lender frame
	KAH225	Unknown	Untitled	Painting	Original object	Escena donde se ve a una madre pidiendo un milagro a la Virgen de Talpa, después de un accidente en el que su hijo cayó de un caballo.	1910	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	3. Picturing Mexico	3.07 Ex votos	25.6 x 29 cm	38L x 55Hcm	Wall/framed	Lender frame
	KAH226	Unknown	Untitled	Painting	Original object	Una mujer desde su cama agradece a la Virgen de Talpa por concederle salud.	Late 1800s - early 1900s	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	3. Picturing Mexico	3.07 Ex votos	13 x 18 cm	33 L x 41 Hcm	Wall/framed	Lender frame











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	KAH277	Unknown	Untitled	Painting	Original object	Una madre pide a Santa María del Rosario de Talpa un milagro después de un accidente que sufre su hijo en una carreta.	1873	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	3. Picturing Mexico	3.07 Ex votos	12.7 x 12.5 cm	33L x 41 Hcm	Wall/framed	Lender frame
	KAH228	Unknown	Untitled	Painting	Original object	Una mujer pide por su hijo enfermo a la Virgen del Rosario de Talpa.	Late 1800s - early 1900s	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	3. Picturing Mexico	3.07 Ex votos	13.3 x 16.7 cm	33L x 41 Hcm	Wall/framed	Lender frame
Ex votos' corridor: West Wall															
	KAH213	Henle, Fritz	Frida holding her Shawl	Photograph	Original object	Henle, Fritz, Frida holding her Shawl, 1937	1936	©Fritz Henle. Courtesy Throckmorton Fine Art	Throckmorton Fine Art	3. Picturing Mexico	3.07 Ex votos	Height: 25.4cm, Width: 25.4cm	53 H x 42 W cm	Wall/framed	Lender frame
	KAH214	Henle, Fritz	Frida leaving Church in Coyacán, Mexico	Photograph	Original object	Henle, Fritz, Frida leaving Church in Coyacán, Mexico, 1937	1937	©Fritz Henle. Courtesy Throckmorton Fine Art	Throckmorton Fine Art	3. Picturing Mexico	3.07 Ex votos	Height: 25.4cm, Width: 25.4cm	53 H x 42 W cm	Wall/framed	Lender frame
	KAH269	Kahlo, Guillermo	Catedral Metropolitana, Ciudad de México	Photograph	Original object	Catedral Metropolitana, Ciudad de México	1922	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	3. Picturing Mexico	3.07 Ex votos	Width: 27.1 cm Height: 34.5 cm	Height: 50 cm, Width: 57 cm	Wall/framed	Lender frame
	KAH326	Kahlo, Guillermo	Tlaxcala: Colegiata de Ocotlán	Photograph	Original object	Tlaxcala: Colegiata de Ocotlán	1912	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	3. Picturing Mexico	3.07 Ex votos	Width: 27.1cm Height: 34.3 cm	Height: 57 cm, Width: 50 cm	Wall/framed	Lender frame
The Accident															
		Murray, Nickolas	Frida Kahlo in New York	Photograph	Contextual Image	Murray, Nickolas, Frida Kahlo in New York, 1946, Museo Frida Kahlo	1946	N/A	N/A	The Accident	N/A	N/A	N/A	N/A	N/A
		Murray, Nickolas	Frida lying down	Photograph	Contextual Image	Reproduction of Nickolas Murray, Frida lying down, 1946	1946	N/A	N/A	The Accident	N/A	N/A	N/A	N/A	N/A
Orthopaedic and Prosthetics															
PAGE 1 (CA004)															
	KAH026	Unknown	Leather corset	Corset	Original object	Corset belonging to Frida Kahlo. Museo Frida Kahlo.	1944-54	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.01 Case 1	Height: 36.3cm, Depth: 24.4cm, Width: 33.3cm	Height: 37 cm x width: 34 cm x depth: 26 cm	Showcase	Perspex mount on pole
	KAH028	Unknown	Corset	Corset	Original object	Corset belonging to Frida Kahlo. Museo Frida Kahlo.	1944	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.01 Case 1	Unknown	Height: 44cm x width: 34cm x depth: 23 cm	Showcase	Perspex mount on pole
	KAH027	Unknown	Taylor Corset	Corset	Original object	Corset belonging to Frida Kahlo. Museo Frida Kahlo.	1944-54	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.01 Case 1	Depth: 22cm, Height: 33 cm, Width: 34cm	Height: 33 cm x width: 34cm x depth: 23cm	Showcase	Perspex mount on pole
	KAH018	Unknown	Back Brace	Back brace	Original object	Back brace. Orthopedic device belonging to Frida Kahlo. Museo Frida Kahlo.	1946	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.01 Case 1	Height: 50cm, Depth: 28cm, Width: 31.8cm	Height: 50cm x width: 33cm x depth: 28cm	Showcase	Perspex mount on pole
CASE 2 (CA001)															





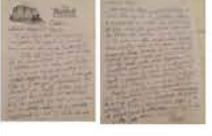






Object Image	Exhibition Number	Artist / Designer / Maker	Object Title	Object Name	Object Type	Brief Description	Date Of Object	Object Credit line	Lender (exhibition lender name)	EXH section	EXH sub-section	Object Dimensions (mm)	Display Dimensions (mm)	Display req. details	Mount notes
	KAH017	Kahlo, Frida	prosthetic leg and boot	Prosthetic leg	Original object	Prosthetic leg belonging to Frida Kahlo. Museo Frida Kahlo.	1953	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.02 Case 2	Height: 69.5cm, Length: 24cm, Height: 45.5cm, Height: 19cm, Height: 12.5cm, Diameter: 30.5cm, Height: 33.5cm, Length: 18.5cm, Length: 13.5cm, Height: 6.3cm	Width: 25 cm Length: 71 cm Depth: 16 cm	Showcase	Bespoke V&A mount
	KAH092	Kahlo, Frida	Red Leather Boot	Boots	Original object	Right boot in red leather with grosgrain ribbon shoelaces and trimmed with handmade lace with silk thread embroidered with Chinese motifs. It has a royal blue silk velvet ribbon from which hangs a metal bell. Museo Frida Kahlo.	1953-4	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.02 Case 2	Height: 33.1cm, Length: 25cm, Width: 8.3cm	Height: 33.1cm, Length: 25cm, Width: 8.3cm	Showcase	Bespoke V&A mount
CASE 2 (CA08)															
	KAH073	Unknown	Black suede pump shoes	Shoes (footwear)	Original object	Wide heeled black suede pumps with black silk laces. Right toe intentionally opened. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.02 Case 2	Height: 13cm, Length: 22cm, Height: 5cm, Height: 3cm, Length: 8.5cm, Height: 11cm, Height: 5cm, Length: 22cm, Width: 12cm, Length: 16cm	Height: 13 cm, Length: 22 cm Width: 12 cm	Showcase	Placed on fabric cover base of showcase
	KAH014	Kahlo, Frida	Feet, what do I want them for when I have wings to fly	Drawing	Lender facsimile	Feet, what do I want them for when I have wings to fly. Museo Frida Kahlo	1953	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.02 Case 2	Height: 24.5cm, Width: 33.5cm, Width: 16cm	Width: 45.5cm, Height: 57 cm	Framed/showcase	Perspex sheet on lectern
	KAH019	Unknown	Crutches	Crutches	Original object	Canadian type crutches designed for patients with post polio syndrome. Orthopaedic device belonging to Frida Kahlo. Museo Frida Kahlo.	ca. 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.02 Case 2	Width: 25 cm Length: 112 cm Depth: 13.5 cm	Width: 25 cm Length: 112 cm Depth: 13.5 cm	Showcase	Bespoke V&A mount
CASE 3 (CA07)															
	KAH150	Unknown	Box with Threads	Box	Original object	Box with threads for the hair, belonging to Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.03 Case 3	Height: 10.2 cm, Length: 38.5 cm, Depth: 13.3 cm	Height: 10.2 cm, Length: 38.5 cm, Depth: 13.3 cm	Showcase	Placed on base of showcase - no mount
	KAH008	Unknown	Doll in Wedding Dress	Doll	Original object	Doll owned by Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.03 Case 3	Height: 24cm, Width: 9cm Depth: 6cm	Height: 22.5cm, Length: 10.6cm, Depth: 4cm	Showcase	Placed on base of showcase - no mount
	KAH151a	Unknown	Hair combs	Comb	Original object	2 Ornamental plastic hair combs. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.03 Case 3	Height: 6cm, Length: 10cm, Depth: 1.5cm	Height: 6cm, Length: 10cm, Depth: 1.5cm	Showcase	Placed on base of showcase - no mount
	KAH151b	Unknown	Hair combs	Comb	Original object	2 Ornamental plastic hair combs. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.03 Case 3	Height: 6cm, Length: 10cm, Depth: 1.5cm	Height: 6cm, Length: 10cm, Depth: 1.5cm	Showcase	Placed on base of showcase - no mount
	KAH162	Unknown	Hair Wax	Wax	Original object	Hair wax. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.03 Case 3	Height: 12cm, Width: 5.7cm	Height: 12cm, Width: 5.7cm	Showcase	Placed on base of showcase - no mount
	KAH159	Revlon	Revlon make-up	Eye brow pencil	Original object	Revlon make-up. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.03 Case 3	Length: 12.6cm, Height: 2cm, Depth: 2.1cm, Length: 11cm, Height: 1.4cm, Depth: 1.5cm	Length: 12.5, Height: 2 cm, Depth 2 cm	Showcase	Placed on base of showcase - no mount
	KAH159a	Revlon	Revlon make-up	Emery boards	Original object	Revlon make-up. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.03 Case 3	Length: 12.6cm, Height: 2cm, Depth: 2.1cm, Length: 11cm, Height: 1.4cm, Depth: 1.5cm	Length: 11.2, Height: 1.5 cm, Depth 1.5 cm	Showcase	Placed on base of showcase - no mount
	KAH160	Revlon	Crimson lipstick	Lipstick	Original object	Crimson lipstick. Gold coloured case with plastic cap. Museo Frida Kahlo.	1944-54	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.03 Case 3	Height: 6.3cm, Width: 1.8cm, Depth: 1.4cm	Height: 6.3cm, Width: 1.8cm, Depth: 1.4cm	Showcase	Placed on base of showcase - no mount
	KAH314	Unknown	Diego Rivera in his San Angel Studio, Mexico City, ac. 1940.	Photograph	Original object	Diego Rivera in his San Angel Studio, Mexico City, ac. 1940.	ca. 1940	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.03 Case 3	Width: 9.2cm, Height: 6.5cm	Width: 9.7cm, Height: 6.6cm	Showcase	Placed on base of showcase - no mount













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	KAH145	Unknown	Clutch Grey Purse	Handbag	Original object	Clutch purse with metal clasp and wrist loop. Museo Frida Kahlo.	1940s	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.03 Case 3	Length: 23.3cm, Height: 12cm, Depth: 3.6cm	Length: 23.3cm, Height: 12cm, Depth: 3.6cm	Showcase	Placed on base of showcase - bespoke V&A mount
	KAH142	Unknown	Sunglasses	Sunglasses	Original object	Plastic sunglasses (c. 1950), Museo Frida Kahlo.	ca. 1950	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.03 Case 3	Height: 5cm, Width: 15cm, Depth: 2cm	Height: 4cm, Width: 14.3cm, Depth: 2cm	Showcase	Placed on base of showcase - no mount
	KAH144	Unknown	Metal Portable Ashtray	Ashtray	Original object	Portable metal ashtray, intervened by Frida Kahlo, Museo Frida Kahlo.	1940s	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.03 Case 3	Height: 4cm, Depth: 1cm, Width: 6cm	Height: 4cm, Depth: 1cm, Width: 6cm	Showcase	Placed on base of showcase - no mount
	KAH161	Unknown	Crimson blush	Cosmetics	Original object	Crimson blush with powderpuff, in round tin box. Museo Frida Kahlo.	1944-54	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.03 Case 3	Height: 12.8cm, Width: 3.7cm, Depth: 1cm	Height: 12.8cm, Width: 3.7cm, Depth: 1.3cm	Showcase	Placed on base of showcase - no mount
	KAH166	Revlon	Nail Varnish Red	Nail varnish	Original object	Bottle of red nail polish. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.03 Case 3	Height: 14cm, Width: 3.6cm	Height: 14.4cm, Width: 3.6cm	Showcase	Placed on base of showcase - no mount
	KAH165	Revlon	Green Revlon Nail Polish	Nail varnish	Original object	Nail varnish, belonging to Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.03 Case 3	Height: 144mm, Width: 36mm	Height: 14.4cm, Width: 3.6cm	Showcase	Placed on base of showcase - no mount
	KAH164	Revlon	Red Revlon Nail Polish 'Frosted Snow Pink'	Nail varnish	Original object	Nail varnish, belonging to Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.03 Case 3	Height: 14.4cm, Width: 3.6cm	Height: 14.4cm, Width: 3.6cm	Showcase	Placed on base of showcase - no mount
	KAH163	Pond's	Pond's Dry Skin Cream	Cosmetics	Original object	Pond's dry skin cream, belonging to Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.03 Case 3	Height: 12cm, Width: 9cm, Circumference: 26.5cm	Height: 12cm, Width: 9cm,	Showcase	Placed on base of showcase - no mount
	KAH154	Unknown	Perfume bottle	Bottle	Original object	Glass bottle. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.03 Case 3	Height: 16.3cm, Width: 7cm, Depth: 6cm	Height: 16.3cm, Width: 7cm, Depth: 6cm	Showcase	Placed on base of showcase - no mount
	KAH153	Unknown	Shalimar Perfume	Perfume bottle	Original object	Perfume bottle with stopper. Museo Frida Kahlo.	1940-54	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.03 Case 3	Height: 14.3cm, Width: 10.5cm, Depth: 4.3 cm	Height: 14.3cm, Width: 10.5cm, Depth: 4.3 cm	Showcase	Placed on base of showcase - no mount
	KAH158	Unknown	Chanel 5 Perfume Bottle	Perfume bottle	Original object	Perfume bottle, belonging to Frida Kahlo. Museo Frida Kahlo.	1900-1950	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.03 Case 3	Height: 11cm, Width: 5cm, Diameter: 18cm	Height: 10.6cm, Width: 4.5cm, Diameter: 18cm	Showcase	Placed on base of showcase - no mount
	KAH156	Unknown	Emir Perfume Bottle	Perfume bottle	Original object	Perfume bottle, belonging to Frida Kahlo. Museo Frida Kahlo.	1935-1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.03 Case 3	Length: 125mm, Height: 94mm, Width: 50mm	width: 630mm, Height: 130mm, depth: 240mm	Showcase	Placed on base of showcase - no mount
	KAH155	Unknown	Jean-Marie Farina Perfume Bottle	Perfume bottle	Original object	Perfume bottle, belonging to Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.03 Case 3	Height: 12cm, Width: 6cm, Circumference: 15.5cm	Height: 12cm, Width: 5.1cm, Circumference: 15.5cm	Showcase	Placed on base of showcase - no mount
	KAH289	Unknown	Withman, 'Leaves of Grass'	Book	Original object	Withman, 'Leaves of Grass'	1943	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.03 Case 3	Height: 15.8cm, Width: 22.6 cm, Depth: 2.2 cm	Height: 15.8cm, Width: 22.6 cm, Depth: 2.2 cm	Showcase	Placed on base of showcase - no mount
	KAH290	Unknown	Mataca with a stamp of a skull	Toy	Original object	Mataca with a stamp of a skull	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.03 Case 3	23.2 x 16 x 2.7 cm	Height: 13cm, Width: 17.5cm, Depth: 3.4cm	Showcase	Placed on base of showcase - no mount
CASE 4 (CAH04)															
	KAH037	Unknown	Medicine Bottle (Sodium salicylate)	Medicine bottle	Original object	Medicine bottle from cabinet at Blue House, possibly used by Frida Kahlo. The label reads 'Salicato de Sodio' (anti-inflammatory agent). Museo Frida Kahlo.	20th century	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.04 Case 4	Height: 12cm, Width: 6.5cm, Diameter: 3.5cm	Height: 11cm, Width: 5cm, Diameter: 3.7cm	Showcase	Placed on base of showcase - no mount














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	KAH036	Unknown	Chloroform Bottle	Medicine bottle	Original object	Medicine bottle from cabinet at Blue House, possibly used by Frida Kahlo. The label reads 'Chloroformo' (chloroform, anaesthetic). Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.04 Case 4	Height: 7.5cm, Width: 2.4cm, Diameter: 2.4cm	Height: 7.5cm, Width: 2.4cm, Diameter: 2.4cm	Showcase	Placed on base of showcase - no mount
	KAH035	Unknown	Stein Adrenalin Solution	Medicine bottle	Original object	Medicine bottle from cabinet at Blue House, possibly used by Frida Kahlo. The label reads 'Solucion adrenalina Stein' (adrenalin). Museo Frida Kahlo.	20th century	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.04 Case 4	Height: 10cm, Width: 5cm, Diameter: 4 cm	Height: 9.5cm, Width: 4cm, Diameter: 3 cm	Showcase	Placed on base of showcase - no mount
	KAH034	Unknown	Rivoflavin Medicine Bottle	Medicine bottle	Original object	Medicine bottle from cabinet in Blue House, possibly used by Frida Kahlo. The label reads 'Rivoflavina'. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.04 Case 4	Height: 7cm, Width: 3cm, Diameter: 2cm	Height: 7.6cm, Width: 3cm, Diameter: 2cm	Showcase	Placed on base of showcase - no mount
	KAH033	Unknown	Cellothyl Medicine Bottle	Medicine bottle	Original object	Medicine bottle from cabinet at Blue House, possibly used by Frida Kahlo. The label reads 'Cellothyl'. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.04 Case 4	Height: 8.5cm, Width: 4cm, Diameter: 4cm	Height: 8.9cm, Width: 4cm, Diameter: 4cm	Showcase	Placed on base of showcase - no mount
	KAH180	Unknown	Medicine Bottle (drops)	Medicine bottle	Original object	Bottle of drops from 'Farmacia de la Concepcion', Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.04 Case 4	Width: 100mm, Height: 55mm, Diameter: 40mm	Width: 44mm, Height: 98mm, Diameter: 33mm	Showcase	Placed on base of showcase - no mount
	KAH179	Unknown	Medicine Box Yersinil	Medicine box	Original object	Medicine box for storing ampoules, Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.04 Case 4	Length: 145mm, Width: 87mm	Length: 145mm, Width: 87mm	Showcase	Placed on base of showcase - no mount
	KAH178	Unknown	Medicine box of Demerol	Medicine box	Original object	Medicine box of Demerol, Museo Frida Kahlo.	1942-54	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.04 Case 4	Length: 142mm, , , Height: 142mm, Width: 69mm	Length: 142mm, , , Height: 142mm, Width: 69mm	Showcase	Placed on base of showcase - no mount
	KAH177	Unknown	Box for Thiamin	Medicine box	Original object	Medicine box of Thiamina, Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.04 Case 4	Height: 5.4cm, Width: 2.7cm	Height: 5.4cm, Width: 2.7cm	Showcase	Placed on base of showcase - no mount
	KAH169	Unknown	Milk of Magnesia Medicine Bottle	Medicine bottle	Original object	Medicine bottle from cabinet at Blue House, possibly used by Frida Kahlo. The label reads 'Leche de Magnesla de Phillips' (Milk of magnesia). Museo Frida Kahlo.	20th century	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.04 Case 4	Height: 12.5cm, Width: 6.5cm, Diameter: 3.5cm	Height: 12.5cm, Width: 6cm, Diameter: 3.8cm	Showcase	Placed on base of showcase - no mount
	KAH322	Unknown	Medicine - cream	Medicine cream	Original object	Picrato de Buteslin cream	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.04 Case 4	h=10.7 cm l= 5.2 cm d=2.4 cm	h=10.7 cm l= 5.2 cm d=2.4 cm	Showcase	Placed on base of showcase - no mount
	KAH323	Unknown	Medicine - cream	Medicine cream	Original object	Oxi-Tiazol	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.04 Case 4	h= 8.5 cm l= 3.5 cm d=2.1 cm	h= 8.5 cm l= 3.5 cm d=2.1 cm	Showcase	Placed on base of showcase - no mount
	KAH324	Unknown	Medicine - cream	Medicine cream	Original object	Hipoglo's cream	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.04 Case 4	h=3 cm l=10.3 cm d=3.1 cm - CARD BOX h=10.3 cm l=3.3 cm d=2.6 cm - TUBE	h=3 cm l=10.3 cm d=3.1 cm - CARD BOX h=10.3 cm l=3.3 cm d=2.6 cm - TUBE	Showcase	Placed on base of showcase - no mount
	KAH325	Unknown	Medicine - cream	Medicine cream	Original object	Trofoseetyl cream	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.04 Case 4	h=3.3 cm l= 12.2 cm d= 7.6 cm - CARD BOX h= 11.5 cm l= 3.4 cm d=2.6 cm - TUBE	h=3.3 cm l= 12.2 cm d= 7.6 cm - CARD BOX h= 11.5 cm l= 3.4 cm d=2.6 cm - TUBE	Showcase	Placed on base of showcase - no mount
	KAH301	Unknown	medicine bottles	Medicine bottle	Original object	Alcohol 96	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.04 Case 4	Width:10.3 cm Height:23.8cm Diameter:9.7 cm	Width:10.3 cm Height:23.8cm Diameter:9.7 cm	Showcase	Placed on base of showcase - no mount
	KAH302	Unknown	medicine bottles	Medicine bottle	Original object	Dr. Roussel Hemostyl	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.04 Case 4	Width:7.3cm Height:18.3cm Depth:4cm	Width:7.3cm Height:18.3cm Depth:4cm	Showcase	Placed on base of showcase - no mount
	KAH303	Unknown	medicine bottles	Medicine bottle	Original object	Hask of Opabyl Bailey	1924-54	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.04 Case 4	Width: 4.7cm, Height: 6.9cm, Depth: 3cm	Width: 4.7cm, Height: 6.9cm, Depth: 3cm	Showcase	Placed on base of showcase - no mount













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	KAH304	Unknown	Paper	Paper	Original object	Medical history	1952	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.04 Case 4	Height: 34cm, Width: 22cm	Height: 28.5cm, Width: 20.5cm (EACH PAGE)	Showcase	Perspex lectern
	KAH349	Unknown	medicines	Medicine box	Original object	Box of Gelotamin	1911-54	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.04 Case 4	Width: 9.8 cm Height: 7.1cm Depth: 24cm	Width: 9.8 cm Height: 7.1cm Depth: 24cm	Showcase	Placed on base of showcase - no mount
	KAH350	Unknown	medicines	Medicine box	Original object	Box of Terramycin Intramuscular	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.04 Case 4	Height: 4.9 Width: 2.8 Depth: 3 cm	Height: 4.9 Width: 2.8 Depth: 3 cm	Showcase	Placed on base of showcase - no mount
	KAH352	Unknown	medicines	Medicine bottle	Original object	Bottle of solution Drilol	1951-54	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.04 Case 4	Width: 3.3 cm Height: 6.7cm Depth: 2.6cm	Width: 3.3 cm Height: 6.7cm Depth: 2.6cm	Showcase	Placed on base of showcase - no mount
	KAH353	Unknown	medicines	Medicine bottle	Original object	Bottle of Neo Herbaral	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.04 Case 4	Width: 3.3 cm Height: 6.7cm Depth: 2.6cm	Width: 3.3 cm Height: 6.7cm Depth: 2.6cm	Showcase	Placed on base of showcase - no mount
	KAH354	Unknown	medicines	Medicine bottle	Original object	Bottle of Taxol	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.04 Case 4	Width: 4.2cm Height: 7.2cm Depth: 2.5cm	Width: 4.2cm Height: 7.2cm Depth: 2.5cm	Showcase	Placed on base of showcase - no mount
CASE 5 (CADR)															
	KAH021	Kahlo, Frida	Plaster Corset	Corset	Original object	Plaster corset, painted and decorated by Frida Kahlo. Museo Frida Kahlo.	ca. 1941	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.05 Case 5	Width: 50 cm Length: 46 cm Depth: 30 cm	Height: 45cm x width: 33.5cm x depth: 14 cm	Showcase	Perspex mount on pole
	KAH025	Kahlo, Frida	Plaster corset with hammer and sickle	Corset	Original object	Plaster Corset with Hammer and Sickle.	ca. 1950	Private Collection	Private Collection	4. The Accident	4.05 Case 5	Height: 42cm, Circumference: 56cm, Circumference: 44cm, Circumference: 53cm	Height: 42cm, Circumference: 56cm, Circumference: 44cm, Circumference: 53cm	Showcase	Perspex mount on pole
	KAH016	Kahlo, Frida	The Miscarriage (dated "Agosto 1932 Detroit")	Lithograph	Original object	Lithograph 'Frida and the Miscarriage', by Frida Kahlo (1932)	1932	The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation.	The Vergel Foundation - The Jacques and Natasha Gelman collection of 20th century Mexican art	4. The Accident	4.05 Case 5	Height: 29.2cm, Width: 20.3cm	Height: 53.5 cm, Width: 42 cm, Depth: 3.5 cm	Framed/showcase	Lender frame
	KAH230	Kahlo, Frida	The abortion	Lithograph	Original object	Frida Kahlo. The abortion (1932)	1932	The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation.	The Vergel Foundation - The Jacques and Natasha Gelman collection of 20th century Mexican art	4. The Accident	4.05 Case 5	Height: 29.2cm, Width: 20.3cm	Height: 50 cm, Width: 40 cm, Depth: 3.5 cm	Framed/showcase	Lender frame
	KAH334	Unknown	Book with medical illustrations	Book	Original object	Books of medical illustrations	1920	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.05 Case 5	H=26.8 cm L=19.5 cm D= 6.8 cm	estimate No upstand Width 360mm x Depth 268 x Height 150 mm	Showcase	Perspex cradle













Object Image	Exhibition Number	Artist / Designer / Maker	Object Title	Object Name	Object Type	Brief Description	Date Of Object	Object Credit line	Lender (exhibition lender name)	EXH section	EXH sub-section	Object Dimensions (mm)	Display Dimensions (mm)	Display req. details	Mount notes
	KAH305	Unknown		Paper	Original object	Lab test result, Aschheim Zondek test positive result (confirming Frida's Pregnancy)	02-Dec-35	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.05 Case 5	Width: 21.4 cm Height: 13.8 cm	Height: 21.4 cm, Width: 13.8 cm	Showcase	Perspex lectern
CASE 6 (CA10)															
	KAH013	Kahlo, Frida	Frida Kahlo, Self-portrait	Drawing	Lender facsimile	Self-portrait diary entry, Museo Frida Kahlo	1953	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.06 Case 6	Height: 24.5cm, Width: 16cm	width: 45.5cm, height: 57 cm	Framed/showcase	Lender frame
	KAH229	Kahlo, Frida	Frida Kahlo's diary	Book	Lender facsimile	Facsimile of Frida Kahlo's diary	1944-54 (facsimile 2018)	Private Collection	Private Collection	4. The Accident	4.02 Case 2		Width 260 x Height 130 x Depth 245mm	Showcase	Perspex cradle
	KAH250a	Unknown	Stills from film	Photograph	Original object	Stills from film	1943-54	Private Collection	Private Collection	4. The Accident	4.06 Case 6	Height: 12.5cm, Width: 20cm	framed together 455 x 570mm	Framed/showcase	Framed at the V&A
	KAH250b	Unknown	Stills from film	Photograph	Original object	Stills from film	1943-54	Private Collection	Private Collection	4. The Accident	4.06 Case 6	Height: 12.5cm, Width: 20cm		Framed/showcase	
	KAH250c	Unknown	Stills from film	Photograph	Original object	Stills from film	1943-54	Private Collection	Private Collection	4. The Accident	4.06 Case 6	Height: 12.5cm, Width: 20cm		Framed/showcase	
	KAH022	Kahlo, Frida	Plaster Corset	Corset	Original object	Corset. Painted and decorated. Museo Frida Kahlo	1944	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.06 Case 6	Length: 40cm, Weight: 35cm, Circumference: 87.5cm, Circumference: 82cm, Circumference: 79cm, Depth: 26cm	Height: 19 cm x width: 35 cm x depth: 26 cm	Showcase	Perspex mount on pole
	KAH029	Unknown	Plaster corset	Corset	Original object	Plaster corset belonging to Frida Kahlo. Museo Frida Kahlo.	ca. 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.06 Case 6	Height: 34.5cm, Width: 21.5cm, Depth: 31.3cm	Height: 40 cm x width: 35 cm x depth: 32 cm	Showcase	Perspex mount on pole
20 Works on walls															
East Wall															
	KAH200	Alvarez Bravo, Lola	Frida Kahlo	Photograph	Original object	Alvarez Bravo, Lola, Frida Kahlo, 1945	1945	©Lola Álvarez Bravo. Courtesy The	Throckmorton Fine Art	4. The Accident	East Wall	Height: 25.5cm, Width: 20.3cm (Throckmorton): 9 x 7 cm (Kochan)	53 x 47 cm	Wall/framed	Lender frame
	KAH319	Diego Rivera	Diego's doodles for Frida Kahlo	Drawings on napkins	Original object	Diego's doodles for Frida Kahlo	1939	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	East Wall	Height: 5.2cm Width: 3.7 cm		wall/framed with KAH3321, 319, 320	











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	KAH320	Diego Rivera	Diego's doodles for Frida Kahlo	Drawings on napkins	Original object	Diego's doodles for Frida Kahlo	1939	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	East Wall	Height: 15.7cm Width: 10cm	Height: 40 cm, Width: 78 cm,	wall/framed with KAH3321, 319, 320	Lender frame
	KAH321	Diego Rivera	Diego's doodles for Frida Kahlo	Drawings on napkins	Original object	Diego's doodles for Frida Kahlo	1939	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	East Wall	Height: 19.3cm Width: 10cm		wall/framed with KAH3321, 319, 320	
	KAH317	Dr. Eloesser	Paper	Paper	Original object	Letter from Dr. Eloesser	29-Oct-34	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	East Wall	Height: 52cm, Width: 72cm	Height: 52cm, Width: 72cm	Wall/framed	Lender frame
	KAH315	Nickolas Murray	Letter from Nickolas Murray (2 pages)	Paper	Original object	Letter from Nickolas Murray (2 pages)	02-Jul	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	East Wall	Height: 27.6 cm, Width: 21.3 cm	Height: 52cm, Width: 72cm	Wall/framed	Lender frame
	KAH316	Diego Rivera	Letter from Diego Rivera (2 pages)	Paper	Original object	Letter from Diego Rivera (2 pages)	01 Oct	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	East Wall	Height: 26.7 cm, Width: 18.4 cm	Height: 52cm, Width: 72cm	Wall/framed	Lender frame
North Wall															
	N/A	Frida Kahlo	Self-Portrait with the Portrait of Doctor Farill, 1951	N/A	Contextual image: Surgery	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
	KAH202	Freund, Gisèle	Portrait of Frida Kahlo and Dr. O'Farill	Photograph	Original object	Portrait of Frida Kahlo and Dr. O'Farill	1951	©Gisèle Freund. Courtesy Throckmorton Fine Art	Throckmorton Fine Art	4. The Accident	2.13 Still Lifes at the Blue House	Height: 31.8cm, Length: 26cm	53 H x 42 Wcm	Wall/framed	Lender frame
	KAH231	Alvarez Bravo, Lola	Seated Frida in Hospital Room with Photographs	Photograph	Original object	Seated Frida in Hospital Room with Photographs	1940s	©Lola Álvarez Bravo. Courtesy Throckmorton Fine Art	Throckmorton Fine Art	4. The Accident	4.07 Frida's bed (The injured body)	Height: 20.3cm, Width: 25.5cm	42 H x 53 W cm	Wall/framed	Lender frame
	KAH044	Freund, Gisèle	Frida Kahlo in her bed	Photograph	Original object	'Frida Kahlo, wife of Rivera, a painter herself' (Frida Kahlo in her bed), 1952, by Gisèle Freund, gelatin-silver print	1952	Given by John and Judith Hilsen	Victoria and Albert Museum	4. The Accident	2.10 The Blue House, Mirrors Group	Height: 20cm, Width: 19.3cm	Half Imperial 57.1 x 41.9 cm	Wall/framed	Framed at the V&A
	KAH173	Kahlo, Frida	Una Carta / Brief	Drawing	Original object	Brief, Frida Kahlo 1943	1943	The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation.	The Vergel Foundation - The Jacques and Natasha Gelman collection of 20th century Mexican art	4. The Accident	4.11 Drawings (The sublimated body)	Height: 30.5cm, Width: 22.9cm	Height: 49.5 cm, Width: 42 cm, Depth: 3 cm	Wall/framed	Lender frame
	KAH171	Kahlo, Frida	Mascaras (Carma I)	Drawing	Original object	Mascaras (Carma I), Frida Kahlo 1946	1946	The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation.	The Vergel Foundation - The Jacques and Natasha Gelman collection of 20th century Mexican art	4. The Accident	4.11 Drawings (The sublimated body)	Height: 21.6cm, Width: 27cm	Height: 41.5 cm, Width: 46.5 cm, Depth: 3 cm	Wall/framed	Lender frame

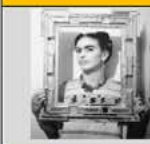













Object Image	Exhibition Number	Artist / Designer / Maker	Object Title	Object Name	Object Type	Brief Description	Date Of Object	Object Credit line	Lender (exhibition lender name)	EXH section	EXH sub-section	Object Dimensions (mm)	Display Dimensions (mm)	Display req. details	Mount notes
	KAH175	Kahlo, Frida	Portrait of Arcady Boytler (recto) and Eyes (verso)	Drawing	Original object	Portrait of Arcady Boytler (recto) and Eyes (verso), Frida Kahlo 1943	1947	The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation.	The Vergel Foundation - The Jacques and Natasha Gelman collection of 20th century Mexican art	4. The Accident	4.11 Drawings (The sublimated body)	Height: 22.3cm, Width: 21.7cm	Height: 48.5 cm, Width: 45.5 cm, Depth: 4 cm	Wall/framed	Lender frame
	KAH186	Kahlo, Frida	Drawing with foot	Drawing	Original object	Frida Kahlo, Drawing with foot	Unknown	The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation.	The Vergel Foundation - The Jacques and Natasha Gelman collection of 20th century Mexican art	4. The Accident	4.11 Drawings (The sublimated body)	Height: 71.3cm, Width: 27cm	Height: 40 cm, Width: 46 cm, Depth: 2.5 cm	Wall/framed	Lender frame
	N/A	Frida Kahlo	Tree of Hope, Keep Firm	N/A	Contextual image: The Arms of Morpheus	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
	KAH050	Unknown	Mutilated photograph (untitled)	Photograph	Original object	Mutilated photograph of Diego Rivera, Frida Kahlo, Dr. Layman and Miss Wolf (Diego Rivera's former assistant) at the Cathay House restaurant in the United States. Museo Frida Kahlo.	ca. 1940	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.09 Cut out photographs (The edited body)	Height: 20.5cm, Width: 25.3cm	Height: 45.5 cm, Width: 50 cm	Wall/framed	Lender frame
	KAH048	Juley, Peter	Frida's Body	Photograph	Original object	Photograph of Frida Kahlo's body, San Francisco, California. Museo Frida Kahlo.	1931	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.09 Cut out photographs (The edited body)	Height: 13.6cm, Width: 16.1cm	Height: 50 cm, Width: 45.5 cm	Wall/framed	Lender frame
	KAH047	Juley, Peter	Frida's Head	Photograph	Original object	Photograph of Frida's Head, San Francisco, California. Museo Frida Kahlo.	1931	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.09 Cut out photographs (The edited body)	Height: 6.3cm, Width: 5cm		Wall/framed	
	KAH051	Unknown	Mutilated photograph (untitled)	Photograph	Original object	Mutilated picture with unidentified girls and elderly woman. Museo Frida Kahlo.	1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.09 Cut out photographs (The edited body)	Height: 8.2cm, Width: 5.6cm	Height: 35 cm, Width: 30 cm	Wall/framed	Lender frame
South Wall															
	KAH306	Nickolas Murray	Frida Painting in Bed	Photograph	Lender facsimile	Frida Painting in Bed	1940	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.07 Frida's bed (The injured body)	Width: 17.7 cm Height: 12.7 cm	Height: 45.5 cm, Width: 50 cm	Wall/framed	Lender frame
	KAH307	Nickolas Murray	Frida Kahlo in hospital in New York	Photograph	Lender facsimile	Frida Kahlo in hospital in New York	1946	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.07 Frida's bed (The injured body)	Width: 12.2 cm Height: 8.15 cm	Height: 30 cm, Width: 40 cm	Wall/framed	Lender frame
	KAH181	Horna, Kathi	Frida's bedroom	Photograph	Original object	Kathi Horna, Frida's bedroom	About 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	The Vergel Foundation - The Jacques and Natasha Gelman collection of 20th century Mexican art	4. The Accident	4.07 Frida's bed (The injured body)	Height: 23.5cm, Width: 19cm	Height: 53.5 cm, Width: 43.2 cm, Depth: 2.3 cm	Wall/framed	Lender frame
	KAH308	Antonio Kahlo	Frida Kahlo in the Casa Azul	Photograph	Original object	Frida Kahlo in the Casa Azul	1946	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.07 Frida's bed (The injured body)	Width: 5.8 cm Height: 8.2cm	Height: 90 cm, Width: 40 cm	Wall/framed	Lender frame
	KAH308a	Unknown	Lender facsimile	Paper	Lender facsimile	Lender facsimile	1946	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.07 Frida's bed (The injured body)			Wall/framed	
	N/A	Frida Kahlo	The Broken Column	N/A	Contextual image: The Broken Column	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
	KAH015	Kahlo, Frida	Appearances can be Deceiving	Drawing	Original object	Charcoal and coloured pencil drawing, Appearances Can Be Deceiving. Museo Frida Kahlo.	1944-54	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	4. The Accident	4.12 Drawing: The multiple body	Height: 30cm, Width: 22cm	Height: 55 cm, Width: 49 cm, Depth: 3 cm	Wall/framed	Lender frame
	KAH730	Levy, Julien	Frida Kahlo	Photograph	Original object	Levy, Julien, Frida Kahlo, c. 1938.	ca. 1938	Philadelphia Museum of Art: 125th Anniversary Acquisition. The Lynne and Harold Honickman Gift of the Julian Levy Collection, 2001	Philadelphia Museum of Art	4. The Accident	4.08 Julien Levy (The naked body)	Height: 25 cm, Width: 17 cm	48.5 H x 39.5 W cm	Wall/framed	Lender frame




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	KAH233	Levy, Julien	Frida Kahlo	Photograph	Original object	Levy, Julien, Frida Kahlo, c. 1938,	ca. 1938	Philadelphia Museum of Art: 125th Anniversary Acquisition. The Lynne and Harold Honickman Gift of the Julian Levy Collection, 2001	Philadelphia Museum of Art	4. The Accident	4.08 Julien Levy (The naked body)	Height: 23.8cm, Width: 15.6cm	48.5 H x 39.5 W cm	Wall/framed	Lender frame
	KAH234	Levy, Julien	Frida Kahlo	Photograph	Original object	Levy, Julien, Frida Kahlo, c. 1938,	ca. 1938	Philadelphia Museum of Art: 125th Anniversary Acquisition. The Lynne and Harold Honickman Gift of the Julian Levy Collection, 2001	Philadelphia Museum of Art	4. The Accident	4.08 Julien Levy (The naked body)	Height: 73.5cm, Width: 17.8cm	48.5 H x 39.5 W cm	Wall/framed	Lender frame
	KAH236		Self-portrait Drawing	Drawing	Original object	Frida Kahlo, Self-portrait Drawing (c.1937)	c.1937	Private Collection	Private Collection	4. The Accident	4.12 Drawing: The multiple body	Height: 29.7cm, Width: 21cm	50.8 x 40.64 x 2.5 cm	Wall/framed	Lender frame
	N/A	Frida Kahlo	Henry Ford Hospital	N/A	Contextual image: Longing	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
	KAH735	Iuan Guzman	Frida Kahlo in Hospital Bed Holding Mirror	Photograph	Original object	Photograph of Frida Kahlo in Hospital Bed Holding Mirror	1950s	©Iuan Guzman. Courtesy Throckmorton Fine Art	Throckmorton Fine Art	4. The Accident	4.10 Pregnancy and Corset Group	Height: 24 Width: 19 cm	53 H x 42 W cm	Wall/framed	Lender frame
	KAH734	Arquin, Florence	Frida	Photograph	Original Object	Photograph of Frida Kahlo with corset, by Florence Arquin. Museo Frida Kahlo	ca. 1941	©Florence Arquin. Courtesy Throckmorton Fine Art	Throckmorton Fine Art	4. The Accident	4.10 Pregnancy and Corset Group		Height: 33 cm, Width: 38 cm	Wall/framed	Lender frame
Transition Corridor															
Tunnel															
Projection				AV			N/A			5. Tunnel					
Art and Dress															
North Wall															
	KAH109	Kahlo, Frida	Self-Portrait	Painting	Original object	Self-portrait, by Frida Kahlo. (1948). Private collection.	1948	Private collection	Private collection	6. Art and Dress	6.3 Resplendor	Height: 50cm, Width: 40cm	Height: 66.6 cm, Width: 56.5 cm, Depth: 5 cm	Wall/framed	Lender frame/unglazed Perspex cover
	KAH103	Kahlo, Frida	Self-Portrait with bed (Me and my doll)	Painting	Original object	Self-portrait on the Bed or Me and My Doll, by Frida Kahlo (1937). The Jacques and Natasha Gelman collection of 20th century art and the Vergel Foundation.	1937	The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation.	The Vergel Foundation - The Jacques and Natasha Gelman collection of 20th century Mexican art	6. Art and Dress	6. Art and Dress	Height: 40cm, Width: 30cm	Height: 49.7 cm, Length: 39.7 cm, Depth: 4 cm	Wall/framed	Lender frame
	KAH094	Murray, Nickolas	Frida Kahlo on Bench #5	Photograph	Original object	Photograph of Frida on the bench, by Nickolas Murray (1939)	1938	The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation.	The Vergel Foundation - The Jacques and Natasha Gelman collection of 20th century Mexican art	6. Art and Dress	6. Art and Dress	Height: 45.5cm, Width: 36cm	Height: 63.5 cm, Width: 53.5 cm, Depth: 2.3 cm	Wall/framed	Lender frame
	KAH106	Murray, Nickolas	Frida Kahlo in New York	Photograph	Original object	Photograph of Frida in New York, by Nickolas Murray. The Jacques and Natasha Gelman collection of 20th century art and the Vergel Foundation	1946	The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation.	The Vergel Foundation - The Jacques and Natasha Gelman collection of 20th century Mexican art	6. Art and Dress	6. Art and Dress	Height: 46cm, Width: 33.7cm	Height: 63.5 cm, Width: 53.5 cm, Depth: 2.3 cm	Wall/framed	Lender frame
Box [CA11]															
	KAH093	Kahlo, Frida	Ankle boots in bougainvillea	Boots	Original object	Ankle boots in bougainvillea coloured tussah. Museo Frida Kahlo.	1948-52	Rancho de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	Box showcase	Height: 21cm, Length: 24cm, Circumference: 17cm, Height: 19.5cm, Length: 74cm, Circumference: 17.5cm	Height: 21 CM length: 24 CM Depth: 23.5 cm	Showcase	Melinex - no mount
	KAH09	Vogue	Senoras de Mexico, Vogue, New York (01/10/1937)	Magazine	Original object	Vogue, New York, 'Senoras de Mexico' (1 October 1937), pp. 106-109, 166	1937	Designmuseum Danmark, Library	Design Museum, Denmark	6. Art and Dress	Box showcase	Height: 32.2cm, Width: 24.5 cm, Depth: 1 cm	Height: 32.2cm, Width: 50 cm, Depth: 1 cm (open)	Showcase	Melinex
	KAH10	Vogue	Rise of another Rivera', Vogue Magazine New York, November 1938,	Magazine	Original object	Rise of another Rivera', Vogue Magazine New York, November 1938,	1938	Designmuseum Danmark, Library	Design Museum, Denmark	6. Art and Dress	Box showcase	Height: 32.2cm, Width: 24.5cm, Depth: 1cm	Height: 32.2cm, Width: 50 cm, Depth: 1 cm (open)	Showcase	Melinex










Object Image	Exhibition Number	Artist / Designer / Maker	Object Title	Object Name	Object Type	Brief Description	Date Of Object	Object Credit line	Lender (exhibition lender name)	EXH section	EXH sub-section	Object Dimensions (mm)	Display Dimensions (mm)	Display req. details	Mount notes
	KAH346PRP	Unknown	Mexico South: the Isthmus of Tehuantepec	Book	Original object	Mexico South: the Isthmus of Tehuantepec	1946		Victoria and Albert Museum	6. Art and Dress	Box showcase	Unknown		Showcase	Perspex cradle
East Wall															
	N/A	Unknown	Frida Kahlo	N/A	Contextual Image: Huipil	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
	KAH070	Kahlo, Frida	Self-portrait with Monkeys	Painting	Original object	Self-portrait with Monkeys, by Frida Kahlo (1943). The Jacques and Natasha Gelman collection of 20th century art and the Vergel Foundation.	1943	The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation.	The Vergel Foundation - The Jacques and Natasha Gelman collection of 20th century Mexican art	6. Art and Dress	East Wall	Height: 81.5cm, Length: 63cm	Height: 101.1 cm, Width: 62 cm, Depth: 8.5 cm	Wall/framed	Lender frame
Case 2 [CA12] Relates to group above															
	KAH351	Unknown	New bracelet	Bracelet	Original object	possibly China, silver and enamel?	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	Case 2		Height: 5 cm, Width: 21cm, Depth: 1.3 cm	Showcase	Bespoke V&A mount
	KAH141	Unknown	Beads Necklace	Necklace	Original object	Coral necklace. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	Case 2	Length: 22.5cm	Height: 19 cm Width: 14 cm	Showcase	Bust form
	KAH152	Unknown		Headband	Original object	Headband decorated with aluminum Castilian roses and green fabric leaves. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	Case 2	Length: 23cm, Width: 19.5cm, Depth: 7cm	Length: 23cm, Width: 19.5cm, Depth: 7cm	Showcase	Bespoke V&A armature mount
	KAH137	Unknown	Gold Brooch	Brooch	Original object	Gold Brooch encrusted with freshwater pearls and zirconias. It features pressed flowers. Museo Frida Kahlo.	Before 1938	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	Case 2	Height: 7cm, Length: 6cm, Depth: 4.7cm	Height: 7cm, Length: 6cm, Depth: 4.7cm	Showcase	Bust form
East Wall															
	KAH099	Murray, Nicolas	Frida Kahlo with red "Rebozo"	Photograph	Original object	Photograph of Frida Kahlo with red rebozo, by Nicolas Murray. The Jacques and Natasha Gelman collection of 20th century art and the Vergel Foundation	1939	The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation.	The Vergel Foundation - The Jacques and Natasha Gelman collection of 20th century Mexican art	6. Art and Dress	East Wall	Height: 45.5cm, Width: 36cm	Height: 63.5 cm, Width: 53.7 cm, Depth: 2.3 cm, :	Wall/framed	Lender frame
	KAH237	Murray, Nicolas	Frida in front of Cactus	Photograph	Original object	Murray, Nicolas, Frida in front of Cactus	1938	©Nicolas Murray. Courtesy The Throckmorton Fine Art	Throckmorton Fine Art	6. Art and Dress	East Wall	Height: 44.76; Width: 33.07 cm	53 H x 42 W cm	Wall/framed	Lender frame
	KAH238	Murray, Nicolas	Frida, Pink/Green Blouse, Coyoacan	Photograph	Original object	Nickolas Murray, Frida Kahlo	1938	©Nickolas Murray. Courtesy Throckmorton Fine Art	Throckmorton Fine Art	6. Art and Dress	East Wall	Height: 34.925cm, Width: 24.13cm	53 H x 42 W cm	Wall/framed	Lender frame
	KAH065	Kahlo, Frida	Self Portrait with Red and Gold Dress (Self-Portrait MCMXLI)	Painting	Original object	Self Portrait MCMXLI, by Frida Kahlo	1941	The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation	The Vergel Foundation - The Jacques and Natasha Gelman collection of 20th century Mexican art	6. Art and Dress	East Wall	Height: 99cm, Width: 27.5cm	Height: 57 cm, Width: 45 cm, Depth: 6 cm	Wall/framed	Lender frame
	N/A	Fritz Henle	Frida at Toluca market	N/A	Contextual Image: Rebozo	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Case 3 [CA13] Relates to KAH099															











Object Image	Exhibition Number	Artist / Designer / Maker	Object Title	Object Name	Object Type	Brief Description	Date Of Object	Object Credit line	Lender (exhibition lender name)	EXH section	EXH sub-section	Object Dimensions (mm)	Display Dimensions (mm)	Display req. details	Mount notes
	KAH140	Unknown	Necklace	Necklace	Original object	Necklace, Museo Frida Kahlo.	Before 1492	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	Case 3	29.5 x 0.5 cm	27 x 20 cm (flat on pad)	Showcase	pinned on a sloped fabric board
	KAH139	Unknown	Choker	Necklace	Original object	Necklace, Museo Frida Kahlo.	1930-45	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	Case 3	24.2 x 1.8 cm	24.2 x 1.8 cm	Showcase	pinned on a sloped fabric board
East Wall															
	N/A	Leo Matiz	Frida Kahlo and the cloth seller	N/A	Contextual Image - Skirt	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
Screen 5															
	AV005	N/A	N/A	AV	N/A	The Tourist Department of the Mexican Government and the Mexican Tourist Association - Tahuantepec	N/A	N/A	N/A	6. Art and Dress	N/A	N/A	N/A	N/A	N/A
Case 1 [KA14]															
Relates to KAH132 and KAH094															
	KAH098	Unknown	Gold chain (torzal)	Necklace	Original object	Jewellery intervened by Frida Kahlo. Gold chain with river pearls and brooch. Museo Frida Kahlo.	ca. 1932	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	Case 1	Length: 93cm, Width: 5cm, Depth: 2.8cm	Length: 93cm, Width: 5cm, Depth: 2.8cm	Showcase	Bust form
	KAH133	Unknown	Isthmus Gold Chain	Necklace	Original object	Jewellery intervened by Frida Kahlo. Itsmeño twine gold earring and 20 dollar 1908 coin. Museo Frida Kahlo.	ca. 1939	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	Case 1	Length: 48.5cm, Width: 3.5cm, Depth: 7cm	Length: 48.5cm, Width: 3.5cm, Depth: 7cm	Showcase	Bust form
	KAH134	Unknown	Crimped Gold Choker	Necklace	Original object	Jewellery intervened by Frida Kahlo. Colombian gold chain with gold pendant and gold earring (bust) decorated with pearl river. Museo Frida Kahlo.	Before 1492 (pendant) Before 1939 (necklace)	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	Case 1	Length: 92.5cm, Width: 6cm, Depth: 1.2cm	Length: 92.5cm, Width: 6cm, Depth: 1.2cm	Showcase	Bust form
	KAH136	Unknown	Circular Brooch	Brooch	Original object	Gold pendant with freshwater pearls. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	Case 1	Height: 3.9cm, Depth: 0.6cm, Diameter: 12.2cm	Height: 3.9cm, Depth: 0.6cm, Diameter: 12.2cm	Showcase	Bespoke V&A armature mount
South Wall															
	KAH137	Murray, Nicholas	Frida Kahlo in Blue Dress	Photograph	Original object	Frida with Blue Satin Blouse, photograph by Nicholas Murray (1939). The Jacques and Natasha Gelman collection of 20th century art and the Vergel Foundation.	1939	The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation	The Vergel Foundation - The Jacques and Natasha Gelman collection of 20th century Mexican art	6. Art and Dress	South Wall	Height: 45cm, Width: 36cm	Height: 64.3 cm, Width: 53.6 cm, Depth: 2.3 cm	Wall/framed	Lender frame
	KAH739	Murray, Nicholas	Frida with Olvera Figurine, Coyacan	Photograph	Original object	Murray, Nicholas, Frida with Olvera Figurine, Coyacan, Throckmorton Fine Art	1939	©Nicholas Murray, Courtesy Throckmorton Fine Art	Throckmorton Fine Art	6. Art and Dress	South Wall	Height: 78.6cm, Width: 41.3cm	53 H x 42 W cm	Wall/framed	Lender frame
	KAH335	Freund, Gisèle	Frida Kahlo in front of her Father's Portrait	Photograph	Lender facsimile	Photograph of Frida Kahlo in front of her Father's Portrait	1951	PHOTO GISELE FREUND/IMEC/FONDS MCC	IMEC	6. Art and Dress	South Wall		Half Imperial 57.1 x 41.9 cm	Wall/framed	Framed at the V&A
	KAH245	Arquin, Florence	Frida Kahlo At the Gate	Photograph	Original object	Photographs: Florence Arquin	1946 (possibly ca. 1946)	Private Collection	Private Collection	6. Art and Dress	South Wall	Height: 25.5cm, Width: 20.3cm	Royal: 60.9 x 50.9 cm	Wall/framed	Framed at the V&A
	KAH242	Matiz, Leo	Untitled - Frida Kahlo, Looking Up	Photograph	Original object	Leo Matiz's photograph	1941	Private Collection	Fundacion Matiz	6. Art and Dress	South Wall	20 x 20 cm	Half Imperial 57.1 x 41.9 cm	Wall/framed	Framed at the V&A
	KAH054	Kahlo, Frida	The Love Embrace of the Universe, the Earth (Mexico), Diego, Me and Señor Xólotl	Painting	Original object	The Love Embrace of the Universe, the Earth (Mexico), Diego, Me and Señor Xólotl.	1943	The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation.	The Vergel Foundation - The Jacques and Natasha Gelman collection of 20th century Mexican art	6. Art and Dress	South Wall	Height: 70cm, Width: 60.5cm	Height: 79 cm, Width: 69 cm, Depth: 6.5 cm	Wall/framed	Lender frame











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	KAH247	Alvarez Bravo, Lola	Frida Kahlo	Photograph	Original object	Photographs: Lola Alvarez Bravo	About 1944	Center for Creative Photography, University of Arizona: Lola Alvarez Bravo Archive	Center for Creative Photography	6. Art and Dress	South Wall	Height: 25.2 cm Width: 20.4 cm	Height: 51.5 cm, Width: 41.5, Depth: 4 cm	Wall/framed	Lender frame, wooden strainer on the back and are out fitted with D rings and security hardware
	KAH248	Garcia, Hector	Frida Kahlo with Itzcuintli Dog	Photograph	Original object	Frida Kahlo with Itzcuintli Dog	1952	©Háctor Garcia. Courtesy Throckmorton Fine Art	Throckmorton Fine Art	6. Art and Dress	South Wall	Height: 217.5 cm Width: 16.5 cm	53H x 42 W cm	Wall/framed	Lender frame
	KAH1312	Freund, Gisele	Frida's Hands and Bonito	Photograph	Lender facsimile	Freund, Gisele, Frida's Hands and Bonito, 1951, Museo Frida Kahlo	c.1951	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	South Wall		Height: 50 cm, Width: 45.5 cm	Wall/framed	Lender frame
Case 6 [CA15]															
	KAH119	Unknown	Ring Embossed with Stone	Ring	Original object	Ring embossed with stone. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	Case 6	Height: 3.5cm, Depth: 2.5cm	Height: 3.5cm, Depth: 2.5cm	Showcase	Bespoke V&A armature mount
	KAH116	Unknown	Silver Ring with Turquoise Links	Ring	Original object	Silver ring with turquoise links. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	Case 6	Height: 3.7cm, Width: 2.4cm	Height: 3.7cm, Width: 2.4cm	Showcase	Bespoke V&A armature mount
	KAH117	Unknown	Gold Ring	Ring	Original object	Gold ring embossed with six-petal flower and welded calottes. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	Case 6	Height: 2.2cm, Width: 1.1cm	Height: 2.2cm, Width: 1.1cm	Showcase	Bespoke V&A armature mount
	KAH118	Unknown	Art Deco Style Silver Ring	Ring	Original object	Art deco design silver ring with emerald-cut black obsidian stone. Museo Frida Kahlo.	1940s	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	Case 6	Height: 2.4cm, Width: 2.2cm	Height: 2.4cm, Width: 2.2cm	Showcase	Bespoke V&A armature mount
	KAH115	Unknown	Gold Ring with Opal and Rose Quartz	Ring	Original object	Gold ring set with opal and rose quartz. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	Case 6	Height: 2.8cm, Width: 2.1cm	Height: 2.8cm, Width: 2.1cm	Showcase	Bespoke V&A armature mount
	KAH114	Unknown	Silver Ring with Floral Motifs	Ring	Original object	Silver ring with blue glass rectangle featuring floral motifs. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	Case 6	Height: 2.5cm, Width: 3cm Depth: 2cm	Height: 2.5cm, Width: 3cm Depth: 2cm	Showcase	Bespoke V&A armature mount
	KAH135	Poulet, Matilde	Mazahua Silver Necklace	Necklace	Original object	Silver necklace intervened by Frida Kahlo. Decorated with turquoise and jade. At the center of the chest is attached with a cameo decorated with malachite. Museo Frida Kahlo.	1934-52	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	Case 6	Width: 16.5cm, Length: 23.3cm, Depth: 1.3cm	Width: 16.5cm, Length: 23.3cm, Depth: 1.3cm	Showcase	Bust form
West Wall															
Screen 6															
	AV006	N/A	N/A	AV	N/A	Nicklas Muray- Home Movie of Frida Kahlo and Diego Rivera (colour and BH)	N/A	N/A	N/A	6. Art and Dress	N/A	N/A	N/A	N/A	N/A
Case 4 [CA16]															
	KAH138	Davis, Frederick W.	Silver Choker	Necklace	Original object	Silver choker studded with carved and polished malachite bead chatons, attributed to Frederick W. Davis. Museo Frida Kahlo.	1940s	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	Case 4	Height: 18.7cm, Width: 19cm, Circumference: 59.2cm	Height: 18.7cm, Width: 19cm, Circumference: 59.2cm	Showcase	Bust form
	KAH120	Pineda, Antonio	Silver Bracelet with Amethyst Stones	Bracelet	Original object	Silver bracelet with amethyst stones, designed by Antonio Pineda (silversmith). Museo Frida Kahlo.	1940s	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	Case 4	Height: 7.5cm, Diameter: 24cm, Depth: 2.4cm	Height: 7.5cm, Diameter: 24cm, Depth: 2.4cm	Showcase	No mount
	KAH143	Unknown	Opera Glasses	Opera glasses	Original object	Mother-of-pearl opera glasses, Museo Frida Kahlo.	1925-40	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	Case 4	Height: 5cm, Width: 10cm, Width: 17.5cm Depth: 6 cm	Height: 5cm, Width: 17.5cm Depth: 6 cm	Showcase	No mount
West Wall															

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	N/A	Murray, Nickolas	Frida Kahlo with frame	N/A		Contextual Image: I paint my own reality	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A	N/A
	KAH123	Kahlo, Frida	Self-portrait with braid	Painting	Original object	Self-portrait with braid, by Frida Kahlo (1941).	1941	The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation.	The Vergel Foundation - The Jacques and Natasha Gelman collection of 20th century Mexican art	6. Art and Dress	West wall	Height: 51cm, Width: 38.5cm	Height: 71 cm, Width: 58 cm, Depth: 8 cm	Wall/framed	Lender frame
	KAH243	Matiz, Leo	Frida Kahlo, Coyocan, Mexico No. 2000	Photograph	Original object	Leo Matiz's photograph	1943	Private Collection	Fundacion Matiz	6. Art and Dress	West wall	22x 20 cm	Half Imperial 57.1 x 41.9 cm	Wall/framed	Framed at the V&A
	KAH241	Matiz, Leo	Frida Kahlo	Photograph	Original object	Leo Matiz's photograph	1943	Private Collection	Fundacion Matiz	6. Art and Dress	West wall	20 x 20 cm	Half Imperial 57.1 x 41.9 cm	Wall/framed	Framed at the V&A
	KAH251	Bravo, Manuel Alvarez	Frida Kahlo, 1938	Photograph	Original object	In Principle letter sent	ca. 1930; 1938	Center for Creative Photography, University of Arizona: Purchase	Center for Creative Photography	6. Art and Dress	West wall	Height: 24.1cm, Width: 18.4cm	Height: 25.3, Width: 20.2 cm tbc	Wall/framed	Lender frame, wooden strainer on the back and are out fitted with O rings and security hardware
Case 5 [CA17]															
	KAH127	Unknown	Pre-Hispanic Chalkihuitl with Anthropomorphic Motif	Necklace	Original object	String of carved and polished pre-Hispanic jadeite stones (chalkihuitl). Central pendant has anthropomorphic motif. Has remnants of cinabar, designed by Frida Kahlo. Museo Frida Kahlo.	About 250-900 AD Excavated 1900-50	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	Case 5	Length: 32.5cm, Width: 7.5cm		Showcase	pinned on a sloped fabric board
	KAH129	Unknown	Pre-Hispanic Chalkihuitl with Turquoise Stones	Necklace	Original object	String of carved and polished pre-Hispanic jadeite and turquoise stones (chalkihuitl), designed by Frida Kahlo. Museo Frida Kahlo.	About 250-900 AD Excavated before 1950	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	3. Picturing Mexico	Case 5	Length: 18.5cm, Width: 15cm, Depth: 2cm		Showcase	pinned on a sloped fabric board
	KAH171	Unknown	Conch shell Cuff Bracelets	Bracelet	Original object	Carved and polished conch shell cuff bracelets (possibly pre-Hispanic). Museo Frida Kahlo.	About 250-900 AD	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	Case 5	Height: 13.5cm, Width: 10cm, Depth: 3.5cm	Height: 13.5cm, Width: 10cm, Depth: 3.5cm	Showcase	No mount
	KAH110	Kahlo, Frida	Diagn on my Mind (Self-portrait as Tehuana)	Painting	Original object	Self-portrait as a Tehuana, by Frida Kahlo (1943)	1943	The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation	The Vergel Foundation - The Jacques and Natasha Gelman collection of 20th century Mexican art	6. Art and Dress	6.3 Resplendor	Height: 76cm, Width: 61cm	Height: 97 cm, Width: 81 cm, Depth: 8 cm	Wall/framed	Lender frame
Pyramid [CA18]															
First level															
Outfit 3 / Mannequin 1A															
	KAH338	Unknown	White shawl	Rebozo	Original object	White shawl	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Height: 285cm, Width: 73cm	Dims for mounted outfit: H:170 W: 100 D: 75 CM	Showcase	Bespoke V&A Mannequin
	KAH089	Unknown	Chinese Skirt	Skirt	Original object	Long Chinese skirt, Museo Frida Kahlo.	Early 1900s	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Length: 92cm, Width: 59cm, Depth: 87cm		Showcase	Bespoke V&A Mannequin
Outfit 12 / Mannequin 1J															
	KAH107	Unknown	Green 'European' Style Blouse	Blouse	Original object	Emerald green blouse, worn by Frida Kahlo. Museo Frida Kahlo.	1930-7	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Height: 75cm, Length: 102cm, Depth: 5cm	Dims for mounted outfit: H:170 W: 100 D: 75 CM	Showcase	Bespoke V&A Mannequin
	KAH108	Unknown	Ivory Satin Skirt (imitation silk)	Skirt	Original object	Ivory silk skirt, worn by Frida Kahlo. Museo Frida Kahlo.	1930-7	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Height: 96cm, Width: 108cm, Depth: 10cm		Showcase	Bespoke V&A Mannequin
	KAH095	Unknown	Grey Rebozo	Rebozo	Original object	Grey rebozo, Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Height: 244cm, Width: 76cm		Showcase	Bespoke V&A Mannequin

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Outfit 17/ Mannequin 2B															
	KAH100	Unknown	Gauze Huipil	Huipil	Original object	Gauze huipil (blouse), worn by Frida Kahlo. Museo Frida Kahlo.		Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Height: 108cm, Width: 45cm, Depth: 1cm	Dims for mounted outfit: H:170 W: 100 D: 75 CM	Showcase	Bespoke V&A Mannequin
	KAH101	Unknown	Silk Skirt 'European' Style	Skirt	Original object	Skirt in silk devoré, worn by Frida Kahlo. Museo Frida Kahlo.	1850-1900 (fabric) Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Height: 107cm, Width: 102cm, Depth: 10cm, Length: 109.5cm, Diameter: 74.5cm, Diameter: 275cm		Showcase	Bespoke V&A Mannequin
	KAH102	Unknown	Magenta Shawl	Shawl	Original object	Magenta shawl, worn by Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Length: 111cm, Width: 76.5cm, :		Showcase	Bespoke V&A Mannequin
Outfit 6/ Mannequin 1D															
	KAH1060	Unknown	Yellow and Blue Speckled Green Rebozo	Rebozo	Original object	Yellow and blue speckled green rebozo worn by Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Height: 80cm, Width: 115cm	Dims for mounted outfit: H:170 W: 100 D: 75 CM	Showcase	Bespoke V&A Mannequin
	KAH1091	Unknown	Yellow Silk Skirt	Skirt	Original object	Tehuana style skirt, worn by Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Circumference: 81cm, Length: 79cm, :		Showcase	Bespoke V&A Mannequin
	KAH756	Unknown	Ruffle	Skirt	Original object	Holán CH 5	Before 1954	Collection Cibele Henestrosa	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid			Showcase	Bespoke V&A Mannequin
Outfit 7/ Me and my Doll / Mannequin 1E															
	KAH182	Unknown	Chilac Embroidered Blouse	Blouse	Original object	Blouse from Chilac, Puebla. Worn by Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Height: 73cm, Width: 44cm	Dims for mounted outfit: H:170 W: 100 D: 75 CM	Showcase	Bespoke V&A Mannequin
	KAH067	Unknown	Light Green Satin Skirt	Skirt	Original object	Green skirt worn by Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Diameter: 65.5cm, Length: 98cm, :, Height: 35cm		Showcase	Bespoke V&A Mannequin
	KAH148	Unknown	Pink Waist Girdle	Girdle	Original object	Colourful belt. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	3.5 x 272 cm		Showcase	Bespoke V&A Mannequin
	KAH255	Unknown	Ruffle	Skirt	Original object	Holán 1	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	6.1 x 189 cm		Showcase	Bespoke V&A Mannequin
	KAH090	Unknown	Green and Purple Striped Shawl	Shawl	Original object	Green and purple striped shawl, worn by Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Length: 318cm, Width: 81.5cm, :		Showcase	Bespoke V&A Mannequin
Outfit 8/ Self-Portrait MCMXLI / Mannequin 1F															
	KAH045	Unknown	Velvet Tehuana Huipil	Huipil	Original object	Velvet Tehuana huipil, machine embroidered with the chain-stitch technique. Blouse worn by Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Width: 66cm, Width: 18cm, Height: 43cm, Width: 23cm	Dims for mounted outfit: H:170 W: 100 D: 75 CM	Showcase	Bespoke V&A Mannequin
	KAH046	Unknown	Isthmus Tehuana Skirt	Skirt	Original object	Isthmus rounced skirt in printed cotton, worn by Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Height: 108cm, Width: 102cm, Depth: 10cm		Showcase	Bespoke V&A Mannequin
Outfit 10/ My Dress Hangs There / Mannequin 1H															
	KAH042	Unknown	Silk Isthmus Huipil	Huipil	Original object	Silk isthmus huipil, embroidered with the chain stitch technique. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Width: 64.5cm, Height: 44cm, Width: 24cm	Dims for mounted outfit: H:170 W:	Showcase	Bespoke V&A Mannequin

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	KAH043	Unknown	Tehuana skirt	Skirt	Original object	Emerald green Tehuana style silk-satin skirt. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Length: 106cm, Diameter: 129cm, Circumference: 80.5cm	100 D: 75 CM	Showcase	Bespoke V&A Mannequin
Outfit 9 / Mannequin 1G															
	KAH068	Unknown	Tomicoton Woolen Jumper	Tomicoton	Original object	Wool-embroidered tomicotón, Puebla. Museo Frida Kahlo.	Before 1948	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Width: 104cm, Height: 80cm	Dims for mounted outfit: H:170 W: 100 D: 75 CM	Showcase	Bespoke V&A Mannequin
	KAH069	Unknown	Black Woolen Skirt (Zagalejo)	Skirt	Original object	Black skirt with blue waist edge, worn by Frida Kahlo. The item is called 'zagalejo' in Spanish (petticoat). Museo Frida Kahlo.	Before 1948	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Width: 78cm, Length: 98cm, Circumference: 400cm		Showcase	Bespoke V&A Mannequin
Outfit 15 / Mannequin 1M															
	KAH096	Unknown	Isthmus Tehuana Huipil	Huipil	Original object	Tehuana Huipil. Blouse worn by Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Height: 54cm, Width: 60cm, Depth: 1cm, Width: 56.5cm, Height: 51cm, Length: 24cm	Dims for mounted outfit: H:170 W: 100 D: 75 CM	Showcase	Bespoke V&A Mannequin
	KAH062	Unknown	Black Tehuana skirt	Skirt	Original object	Tehuana style skirt. Skirt worn by Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Height: 104cm, Width: 103cm, Depth: 10cm		Showcase	Bespoke V&A Mannequin
	KAH258	Unknown	Ruffle	Skirt	Original object	Holan 2	Unknown	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid			Showcase	Bespoke V&A Mannequin
Outfit 11 / Mannequin 1J															
	KAH074	Unknown	Yellow 'European' Style Tarahumara Blouse	Blouse	Original object	European style Tarahumara blouse, worn by Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Height: 74cm, Width: 100cm, Depth: 6cm, :	Dims for mounted outfit: H:170 W: 100 D: 75 CM	Showcase	Bespoke V&A Mannequin
	KAH075	Unknown	Red Velvet Skirt	Skirt	Original object	Tehuana style skirt, worn by Frida Kahlo. Museo Frida Kahlo.	Unknown	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Diameter: 71cm, Length: 72cm, Diameter: 260cm		Showcase	Bespoke V&A Mannequin
Outfit 20 / Mannequin 2E															
	KAH071	Unknown	Puebla Blouse	Blouse	Original object	Puebla style blouse, worn by Frida Kahlo. Museo Frida Kahlo.	Before 1941	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.7 Pyramid	Height: 84cm, Width: 66cm, Depth: 2cm	Dims for mounted outfit: H:170 W: 100 D: 75 CM	Showcase	Bespoke V&A Mannequin
	KAH059	Unknown	Black Embroidered Skirt	Skirt	Original object	Tehuana gathered skirt, worn by Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.7 Pyramid	Height: 138cm, Width: 43cm, Depth: 10cm		Showcase	Bespoke V&A Mannequin
	KAH189	Unknown	Embroidered Waist Girdle	Girdle	Original object	Colourful belt. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.7 Pyramid			Showcase	Bespoke V&A Mannequin
	KAH257	Unknown	Ruffle	Skirt		Holan CH 4		Coleccion Cibeles Hnenestrosa	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid			Showcase	Bespoke V&A Mannequin
Outfit 5 / Mannequin 1C															
	KAH058	Unknown	Red Huipil with Floral Embroidery	Huipil	Original object	Tehuana Huipil (embroidered blouse), worn by Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Width: 66.5cm, Height: 57cm, Length: 50cm, Width: 23.5cm, Length: 29cm	Dims for mounted outfit: H:170 W: 100 D: 75 CM	Showcase	Bespoke V&A Mannequin
	KAH105	Unknown	Blue Skirt	Skirt	Original object	Blue skirt, Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Diameter: 69cm, Diameter: 206mm, Length: 65.5cm		Showcase	Bespoke V&A Mannequin

Object Image	Exhibition Number	Artist / Designer / Maker	Object Title	Object Name	Object Type	Brief Description	Date Of Object	Object Credit line	Lender (exhibition lender name)	EXH section	EXH sub-section	Object Dimensions (mm)	Display Dimensions (mm)	Display req. details	Mount notes
	KAH254	Unknown	Ruffle	Skirt	Original object	Holan 3		Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid			Showcase	Bespoke V&A Mannequin
Outfit 13/ The Love Embrace of the Universe / Mannequin 1K															
	KAH104	Unknown	Red Tehuana Huipil	Huipil	Original object	Red and yellow Tehuana style Huipil (embroidered blouse), worn by Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Width: 68cm, Height: 54cm, Height: 44cm, Width: 27.4cm	Dims for mounted outfit: H:170 W: 100 D: 75 CM	Showcase	Bespoke V&A Mannequin
	KAH056	Unknown	Cotton skirt in burnt red	Skirt	Original object	Cotton skirt in burnt red. Skirt worn by Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Width: 125cm, Height: 46cm, Depth: 10cm		Showcase	Bespoke V&A Mannequin
	KAH341	Unknown	Underskirt	Skirt	Original object	Underskirt 4		Museo Frida Kahlo (label) / Banco de Mexico, Diego Rivera & Frida Kahlo Museums Trust (extended credit line)	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid			Showcase	Bespoke V&A Mannequin
	KAH260	Unknown	Ruffle	Skirt	Original object	Holan CH 1		Coleccion Cibeles Hnenestrosa	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid			Showcase	Bespoke V&A Mannequin
Outfit 4 / Mannequin 1B															
	KAH063	Unknown	Mazateco Huipil	Huipil	Original object	Embroidered cotton huipil, Oaxaca. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Width: 90cm, Height: 83cm, Length: 30cm	Dims for mounted outfit: H:170 W: 100 D: 75 CM	Showcase	Bespoke V&A Mannequin
	KAH064	Unknown	Black Skirt	Skirt	Original object	Skirt worn by Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Length: 105cm, Width: 71cm, ;		Showcase	Bespoke V&A Mannequin
Second level															
Outfit 23/ Mannequin 2F															
	KAH077	Unknown	Cotton Guatemalan Coat	Coat	Original object	Guatemalan coat, worn by Frida Kahlo. Museo Frida Kahlo.	Before 1952	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Length: 136cm, Width: 100cm	Length: 136cm, Width: 100cm	Showcase	Bespoke V&A Mannequin
	KAH066	Unknown	Embroidered Cotton Blouse	Huipil	Original object	Embroidered crude cotton blouse embroidered with silk thread from Chilac Negra, worn by Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	2. Introducing Frida Kahlo	6.2 Pyramid	Height: 65cm, Width: 72cm, ;		Showcase	Bespoke V&A Mannequin
Skirt needed for huipil (to be made by Conservation)	KAH356PRP	Unknown	Skirt	Skirt	Original object	Skirt	2018	N/A	N/A	6. Art and Dress	6.2 Pyramid			Showcase	Bespoke V&A Mannequin
Outfit 18/ Mannequin 2C															
	KAH084	Unknown	Black European Polyester Blouse	Blouse	Original object	European black polyester blouse, worn by Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Height: 83cm, Width: 79cm, Thickness: 6cm	Dims for mounted outfit: H:170 W: 100 D: 75 CM	Showcase	Bespoke V&A Mannequin
	KAH085	Unknown	Purple Tehuana Skirt	Skirt	Original object	Skirt worn by Frida Kahlo with PROV.999.2017. Museo Frida Kahlo	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Height: 44cm, Circumference: 128cm, Width: 2cm, Depth: 10cm		Showcase	Bespoke V&A Mannequin
	KAH252	Unknown	Ruffle	Skirt	Original object	Holan CH 3		Collection Cibeles Hnenestrosa	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Circumference: 83cm, Length: 79cm, ;		Showcase	Bespoke V&A Mannequin

Object Image	Exhibition Number	Artist / Designer / Maker	Object Title	Object Name	Object Type	Brief Description	Date Of Object	Object Credit line	Lender (exhibition lender name)	EXH section	EXH sub-section	Object Dimensions (mm)	Display Dimensions (mm)	Display req. details	Mount notes
								Museo Frida Kahlo (labels) / Banco de Mexico, Diego Rivera & Frida Kahlo Museums Trust (extended credit line)							
	KAH253	Unknown	Underskirt	Skirt	Original object	Underskirt 1			Museo Frida Kahlo	90. Not on display	6.2 Pyramid			Showcase	Bespoke V&A Mannequin
	KAH086	Unknown	Purple European Silk Mantilla	Shawl	Original object	European silk shawl, worn by Frida Kahlo. Museo Frida Kahlo.	1850 - 1900	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Length: 170		Showcase	Bespoke V&A Mannequin
Outfit 19 / Mannequin 2D															
	KAH282	Unknown	Huipil Yalatlaco	Huipil	Original object	Very large thick calico huipil with subtle multi coloured machine stitching around the hem	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Width: 92.5cm Length: 114 cm	Dims for mounted outfit: H:170 W: 100 D: 75 CM	Showcase	Bespoke V&A Mannequin
Skirt needed for huipil (to be made by Conservation)	N/A	N/A	N/A	Skirt	Original object		2018	N/A	N/A	6. Art and Dress	6.2 Pyramid			Showcase	Bespoke V&A Mannequin
Outfit 14 / Mannequin 1L															
	KAH078	Unknown	Huipil	Huipil	Original object	Mazateco style Huipil (embroidered tunic), worn by Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Height: 97cm, Width: 103cm, Depth: 5cm	Dims for mounted outfit: H:170 W: 100 D: 75 CM	Showcase	Bespoke V&A Mannequin
	KAH079	Unknown	Plain Black Skirt	Skirt	Original object	Plain black skirt. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Height: 105cm, Width: 94cm, Depth: 6cm		Showcase	Bespoke V&A Mannequin
Outfit 16 (Murray) / Mannequin 2A															
	KAH055	Unknown	Silk Tehuana Huipil	Huipil	Original object	Tehuana Huipil. Blouse worn by Frida Kahlo. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Height: 52cm, Width: 61.5cm, Width: 14cm, Length: 24cm	Dims for mounted outfit: H:170 W: 100 D: 75 CM	Showcase	Bespoke V&A Mannequin
	KAH097	Unknown	Tehuana style skirt	Skirt	Original object	Tehuana style skirt. Skirt worn by Frida Kahlo. Museo Frida Kahlo.	Before 1939	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid	Height: 133.5cm, Depth: 10cm, Width: 2cm, Height: 44.5cm, :		Showcase	Bespoke V&A Mannequin
	KAH259	Unknown	Ruffle	Skirt	Original object	Holán CH 2		Coleccion Cibeles Hnenestrosa	Museo Frida Kahlo	6. Art and Dress	6.2 Pyramid			Showcase	Bespoke V&A Mannequin
Resplandor [CA19]															
Outfit 22/ The Resplandor (niche)															
	KAH112	Unknown	Resplandor: Lace Blouse & Tehuana ; Skirt Bida Ni Quilchi "The Glowing"	Huipil	Original object	Lace small huipil from Juchitán. Museo Frida Kahlo.	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.3 Resplandor	Height: 80cm, Width: 108cm, Thickness: 10cm, Length: 106.5 cm, Diameter: 102cm, Thickness: 10cm	Dims for mounted outfit: H:180 W: 100 D: 75 CM	Showcase	Bespoke V&A Mannequin
	KAH113	Unknown	Skirt for Resplandor	Skirt	Original object	Skirt for Resplandor from Juchitán. Museo Frida Kahlo	Before 1954	Banco de México Diego Rivera & Frida Kahlo Museums Trust	Museo Frida Kahlo	6. Art and Dress	6.3 Resplandor	Height: 136cm		Showcase	Bespoke V&A Mannequin

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NEW YORK INTRODUCTION EXHIBITION

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All images on this page are installation shots of the exhibition Frida Kahlo: Appearances Can Be Deceiving at the Brooklyn Museum, 2019.
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All images on this page are installation shots of the exhibition *Frida Kahlo: Appearances Can Be Deceiving* at the Fine Arts Museums of San Francisco, the de Young, 2021.
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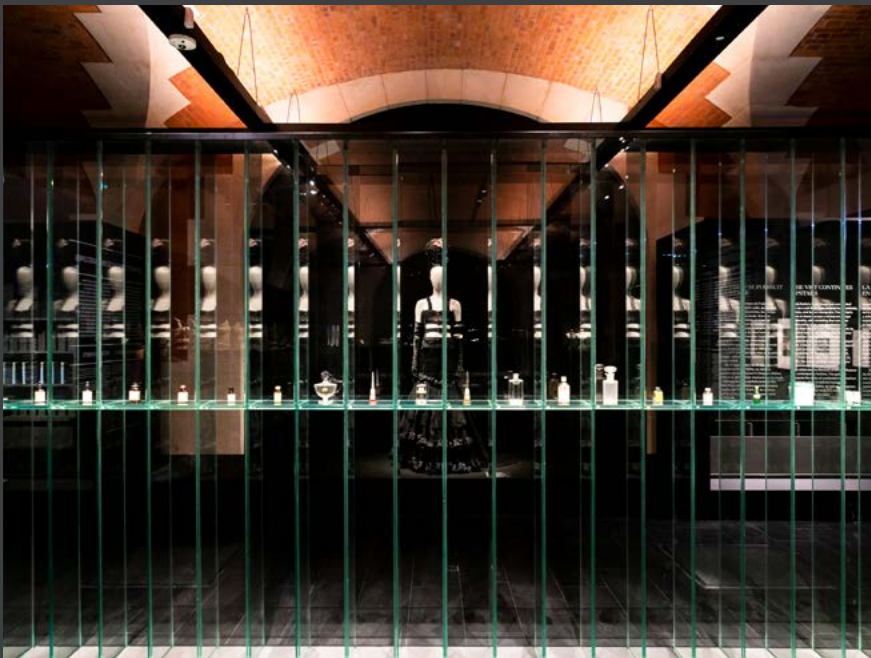
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All images on this page are installation shots of the exhibition *Frida Kahlo: Appearances Can Be Deceiving* at the Palais Galliera, Musée de la Mode de Paris, 2022.
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LA CASA DE LA COMUNIDAD DE TEJEDORAS MAYAS



Bar Jacket-POK'U'UL
(Opened)

Community:
Zinacantánm

People of origin:
Tzotzil

The Pok'u'ul piece is usually worn by men in the Community of Zinacantán. The piece developed by a group of artisans from Zinacantán and LA CASA DE LA COMUNIDAD DE TEJEDORAS MAYAS for Dior, is a square long tunic, woven on a backstrap loom (pre-Hispanic technique) with worsted yarn (estambre) cotton threads (sedalina), machine embroidered. The decorative figures represent bouquets of flowers.

Weaver: Pascuala Pérez;
Embroiderer: Carlos Pérez from
the Community of Zinacantán



Tote Book Bag

Tote Book bag woven on a backstrap loom (pre-Hispanic technique) with worsted yarn (estambre) cotton threads (sedalina), machine embroidered. The decorative figures represent bouquets of flowers.

Weaver: Pascuala Pérez;
Embroiderer: Carlos Pérez from
the Community of Zinacantán



Bar Jacket with Pepenado
Fruncido Embroideries

Community:
San Lucas Redemption, San Pablo
Tijaltepec, Tlaxiaco, Oaxaca

People of origin:
Mixtec

Gathered pepenado embroidery on Mexican cotton fabric (manta), the cotton threads are passed, with the help of a needle. The embroideries are always done taking care of the right and the reverse, in such a way that there is a double image in a single piece of cloth. The embroidered figures are: the orchid, clover, eye of heaven, mountain and geometric fretwork.

Victoria Santiago Garcia

Embroiderers:
Marcelina Santiago González
Isabella Gonzalez Silva
Maria Juana Morales Silva
Irma Silva Vasquez
Virginia Santiago Vasquez
Francisca Gonzalez Garcia
Victoria Silva Ortiz

Weaver:
Pascuala Pérez

Embroiderer:
Carlos Pérez from the
Community of Zinacantán

DIOR CRUISE 2024

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REMIGIO MESTAS

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Huipil Chain Stitch (HUIPIL CADENILLA BORDADO CUELLO)

Community:
San Blas Atempa

People of origin:
Zapoteco, Isthmus of Tehuantepec

Technique:
Fabric made on pedal loom, smooth weaving technique, yarns fabric warp and weft on Mexico national cotton. Embroidery with sewing machine (cadenilla), using yarn mercerized Mexican cotton. Embroidered huipil designs at the neck and Isthmian style huipil (huipil with more chain embroidery).

Weaver:
Virgil Arthur García Ruiz

Embroiderers:
Sodelva Espinoza Gutiérrez
María Fernanda Jiménez Espinoza



Huipil Valle Nacional

Community:
National Valley

People of origin:
Chinanteco, Papaloapan Basin

Technique:
Fabric made in backstrap loom, plain weave and gauze technique, warp yarns in raw Egyptian cotton and weft in raw Egyptian cotton. Embroidered in cross stitch, using thread on Egyptian cotton. Iconography of diverse flowers such as the rose and tulips, is called 'Primavera' (Spring) huipil.

Weaver:
Antonia Gómez Velasco

Embroiderers:
Imelda Acevedo Jacobo
Eusebia García Avendaño

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Huipil Jalapa

Community:
La Chuparrosa, Jalapa de Diaz

People of origin (Native people):
Mazateco, Papaloapan Basin

Technique:
Fabric made in backstrap loom, tejido liso weave technique, warp yarns in raw Egyptian cotton and weft in raw Egyptian cotton. Embroidery in ‘punto pasado’, using Thai silk dyed with natural indigo. Featuring hummingbird iconography that bears the name of the village “La Chuparrosa”.

Weaver:
Adela González Vargas
Tomasa Pacheco Ignacio Zapotecas,
San Juan Tagui mountain
range in northern Oaxaca

Embroiderers:
Olegaria Méndez Cardano
Fátima Giselle Vásquez Méndez
Macabeo Aniceto Terrero



Embroidery Iconography
(Rescued)

Community:
Tlacomulco Huauchinango Puebla

People of origin:
Nahua

Technique:
Finely hand-embroidered canvases with cotton threads in the pepenado-hilván technique, in two colors (green and red). Imperial eagles, turkeys, flowers, vases, stars, birds, worms, pineapples, ears of corn. Nahua Tlacomulco Huauchinango Puebla Maria.

Embroiderers:
Robertina Rafaela Vargas
Vargas, Alicia Téllez Ortíz



Embroidery

Community:
Tlacomulco Huauchinango Puebla

People of origin:
Nahua

Technique:
Finely hand-embroidered canvases with cotton threads in the pepenado-hilván technique - basting with flower motifs, vases, stars, birds, worms, pineapples, ears of corn.

Embroiderers:
María Robertina Rafaela Vargas
Vargas, Alicia Téllez Ortíz

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HILAN CRUZ CRUZ—YOLCENTE

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Gala Quechquemitl
(Rescued)

Community:
Atla Pahuatlan Puebla

People of origin:
Nahua

Technique:
Canvases woven on a backstrap loom with cotton threads in simple gauze ligament. Later embroidered by hand in basting pepenado technique with dyed wool using natural dyes. Iconography of flowers, pitchers, women, toads, worms, snakes, the universe, cornfields, hills, wind, etc.

Embroiderers:
María Dominga Hernández
Beatriz de la Cruz Hernández
Hilan Cruz Cruz



Tuck shirt
(Camisa de alforzas)

Community:
Tlacomulco Huauchinango Puebla

People of origin (Native people):
Nahua

Technique:
Traditional shirt, tucked, pleated by hand and joined with a pedal machine. No iconography.

Embroiderers:
Amelia Cruz Vargas

Weaver:
Lorena Cruz Vargas

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SECTION PANELS, LABELS, AND LABELS WITH IMAGES

LABELS

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Section Panels, Labels, and Labels with Images

Niche 1

Sub Section Panel



My Grandparents, My Parents, and I (Family Tree)
Frida Kahlo
1936, Coyoacán, Mexico
Oil and tempera on metal
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Object label

The Calderón González family, inscribed 'Mother (Oaxaca) Matilde Calderón age 7 1890' Ricardo Ayluardo Possibly 1890, Oaxaca, Mexico

Matilde Calderón (circled here by Frida) was of Spanish and Indian descent. Some of the women in this group wear dress from the isthmus of Tehuantepec in Oaxaca, including the traditional starched lace headdress, while others are in European fashions. The vibrant clothing of her mother's region would have been familiar to Frida from an early age.

Gelatin silver print
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Matilde Calderón y González
Guillermo Kahlo
About 1897, Mexico City

Here, Frida's mother poses as 'Adelita' before a painted backdrop in Guillermo's studio. *La Adelita* was the name of a popular ballad about a *soldadera* (female soldier) who later became associated with the Mexican Revolution of 1910–20.

Gelatin silver print
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

The Calderón González Family
Guillermo Kahlo
About 1900, Mexico City

Prior to the Mexican Revolution, the country emulated the taste of its Spanish colonisers in architecture, household furnishings and art. European-style fashions such as those worn by Frida's mother Matilde (second from left) and her mother and sisters were favoured by the well-to-do.

Gelatin silver print
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Wedding portrait of Matilde Calderón and Guillermo Kahlo
Probably Guillermo Kahlo
21 February 1898, Mexico City

Frida's parents met at a jewellery store in Mexico City, where they both worked before Guillermo turned to photography. Matilde's wedding dress is heavily corseted, while Guillermo wears a suit with winged collar. Frida drew on the photograph for her depiction of her parents in *My Grandparents, My Parents, and I* (Family Tree), (1936) and other paintings.

Gelatin silver print
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Frida Kahlo's First Communion
Probably Guillermo Kahlo
About 1917, Mexico

Frida wore a traditional white dress and veil for her first communion, an important rite of passage in the Catholic Church. White was considered a symbol of purity, as were the calla lilies in the vase. While her mother was intensely religious, her father was an atheist. Later, after she had renounced Catholicism, Frida scrawled 'Idiota!' (idiot) on the back.

Gelatin silver print
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Niche 2

Sub Section Panel


Sickness

Two events occurred in Frida's youth that affected her for the rest of her life. At the age of six, she contracted polio. Confined to bed for months, she made up an imaginary friend, a 'companion' that accompanied her for the rest of her life. In her diary, she recalled the experience as being the origin of one of her most important paintings, *The Two Fridas* (1939). The double self-portrait was a genre that Frida returned to throughout her life.

On 17 September 1925, Frida suffered another serious blow to her health when the bus on which she and her boyfriend and schoolmate Alejandro Gómez Arias were travelling collided with a tram. Frida was impaled by a handrail. She recalled, 'It was a strange collision. It was not violent but rather silent, slow, and it harmed everybody. And me most of all'. Bed-bound and unable to continue her studies, she began to paint.

Niche 2

Object label



My Grandparents, My Parents, and I (Family Tree)
Frida Kahlo
1936, Coyoacán, Mexico
Oil and tempera on metal
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Object label

Two photographs of Frida at 6 years of age
Guillermo Kahlo
1913, Coyoacán, Mexico
Gelatin silver prints
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Frida Kahlo
Guillermo Kahlo
1926, Mexico City

Reading occupied Frida's time during her long illnesses. Guillermo's studio portrait of his 19-year-old daughter shows her with two books on her lap. Dressed in a midcalf-length velvet dress, Frida tries to hide her withered right leg behind her left.

Gelatin silver print, vintage
©Guillermo Kahlo. Courtesy Throckmorton Fine Art

Object label

Letter from Alejandro Gómez Arias to Frida Kahlo
November, 1925, Mexico City

During her long convalescence, Frida and Alejandro exchanged hundreds of letters. In this one, he writes 'Little sister, I haven't come to see you because it makes me very sad to go to your house as you always have company and I might disturb you. I beg you to write to me, only a few words, telling me how you are.' Frida and Alejandro remained friends for the rest of their lives.

Ink on paper
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Niche 3

Sub section panel

Guillermo Kahlo

Frida's father arrived in Mexico in 1890, part of a wave of immigrants encouraged by the pro-European regime of General Porfirio Díaz. He changed his name to Guillermo, the Spanish for Wilhelm, and opened a photographic studio in Mexico City in the late 1890s, specialising in 'landscapes, buildings, house interiors and machinery'.

In 1904, he became the 'first official photographer of Mexico's cultural patrimony', diligently recording sights, landmarks and construction projects such as bridges. Many of these images were published in large-format volumes that celebrated the country's architectural heritage and drive for modernity.

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Niche 3

Sub section panel



Portrait of my Father
Frida Kahlo
1951, Mexico
Oil on masonite
Copyright © 2018 Banco de México, Fiduciary of the Trust of the Diego Rivera and Frida Kahlo Museums, Av. 5 de Mayo no. 2, Col. Centro, Del. Cuauhtémoc, CP 06000, Mexico City.

Object label

Self-portrait in his library
Guillermo Kahlo
1897–1901, Mexico City

Frida said, 'My father is a magnificent person, but he reads Schopenhauer day and night', Guillermo was proud of his heritage and of his library of bound volumes which included works by German authors such as Goethe and Schiller. Here, he presents himself as both intellectual and artisan, signified by his library and by his work jacket with its metal buttons and collarless shirt.

Gelatin silver print
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Self-portrait with camera
Guillermo Kahlo
1900–12, Mexico City

Guillermo took many self-portraits using a shutter release. These included nudes, comic poses and more pensive studies. Here, he stands confidently by his Korona View glass plate camera which was made by Gundlach Optical Co., a USA-based company of German origin.

Modern print on paper
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Prinz Adelbert to Veracruz, 10 May 1903, Special Train on the Metlac Bridge
Guillermo Kahlo
1903, Veracruz, Mexico

Travelling across Mexico by train carrying his heavy camera, lenses and plates, Guillermo produced a body of work that captured the country's economic might and cultural legacy. Here, he shows the dynamism of a steam train crossing the Metlac Bridge. Built in 1872, it was the most famous railway bridge in Mexico, curving 28 metres above the river.

Gelatin silver print
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

City of Mexico

Mexico City was remodelled in the 1860s, along the lines of European cities like Paris with its sweeping boulevards and grand buildings. Education also became a priority, with the founding of schools such as the *Nacional Preparatoria* which Frida attended in the 1920s. This film shows the cosmopolitan city as it would have been in her youth, busy with cars, trams and people as well as new buildings and historic sights. When Frida had her accident in 1925, one of her fellow bus passengers was heading to the unfinished National Theatre, shown here, with a package of gold leaf. The impact of the collision scattered Frida's injured body with flecks of gold.

City of Mexico
Ford Educational Library
1925, Mexico City
Footage Courtesy of "Global Image Works, LLC"

Mexico City
About 1920s, Mexico City
© Shutterstock
1.40 minutes

Niche 4

Sub section panel


Self-portraiture

As Frida grew older, Guillermo allowed her to help in his dark room and accompany him on photographic assignments, guarding his camera if he became unwell, for he suffered from epilepsy. She shared his fastidious attention to detail and learnt how to retouch images, prepare glass plates and also take photographs herself.

Frida must have been aware of the number of self-portraits her father took, and perhaps she inherited his fascination with the self. She learnt to sit for him at an early age and later used the photographs he took as source material for her own self-portraits, emulating their stillness and directness of gaze. Frida's first serious painting, *Self Portrait Wearing a Velvet Dress* 1926, was painted after her accident as a gift for Alejandro Gómez Arias.

Niche 4

Sub section panel



Self-portrait Wearing a Velvet Dress
Frida Kahlo
1926, Mexico
Oil on canvas
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Object label

Triple self-portrait
Frida Kahlo
1931, Mexico

In this unfinished drawing, based on photographs of the artist aged 4, 12 and 23-years-old, Kahlo traced her process of growing up, from toddler to young woman. The fascination with her evolving self-image and the influence of photography on her art continued throughout her life.

Pencil on paper
Private collection

Object label

Frida and her three sisters
Guillermo Kahlo
15 June 1919, Coyoacán, Mexico

Guillermo and Matilde had four daughters, here dressed in their best clothes complete with oversized hair bows. Matilde (born 1898) and Adriana (born 1902) wear white muslin dresses as befitted their status as young women, while Frida (born 1907) wears a velvet dress and Cristina (born 1908) a belted sailor dress.

Gold-toned gelatin silver print
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Frida
Guillermo Kahlo
15 June 1919, Coyoacán, Mexico

This portrait of Frida was taken on the same day as the one of Frida with her three sisters. Its tenderness reflects Guillermo's affection for his favourite daughter.

Gelatin silver print
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Frida and her three sisters
Guillermo Kahlo
15 June 1919, Coyoacán, Mexico

Guillermo and Matilde had four daughters, here dressed in their best clothes complete with oversized hair bows. Matilde (born 1898) and Adriana (born 1902) wear white muslin dresses as befitted their status as young women, while Frida (born 1907) wears a velvet dress and Cristina (born 1908) a belted sailor dress.

Gold-toned gelatin silver print
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

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This portrait of Frida was taken on the same day as the one of Frida with her three sisters. Its tenderness reflects Guillermo's affection for his favourite daughter.

Gelatin silver print
Banco de México Diego Rivera & Frida Kahlo Museums Trust

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Frida
Guillermo Kahlo
About 1926, Coyoacán, Mexico

Frida wears a modest, polka dot blouse with silk neck scarf. Her hair is pulled back with a simple centre parting. She must have liked this image for she gave a copy to Diego Rivera just before their marriage in 1929. Frida emulated this three-quarter pose in numerous later self-portraits.

Gelatin silver print
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

The Kahlo Calderón family
Guillermo Kahlo
7 February 1926, Coyoacán, Mexico

Here Frida flaunts gender fluidity within a conventional family setting. She wears a three-piece suit and tie which according to a later inscription may have been her father's. Some years after, in *Self-Portrait with Cropped Hair*, (1940) she depicted herself wearing a man's oversized suit which probably belonged to her husband Diego Rivera. It was painted shortly after their divorce.

Gelatin silver print
The Vicente Wolf Collection

Object label

Frida Kahlo with family members
Guillermo Kahlo
2 November 1926, Coyoacán, Mexico

Many Kahlo family photographs were taken on the open brickwork balcony of the *Casa Azul*. Here, Frida stands at the centre with folded arms, wearing a sleeveless dress. While her cousin and sister Cristina, at the right, have fashionably bobbed hair, Frida's is simply styled with a centre parting.

Gelatin silver print
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Niche 5

Sub section panel


Art and Revolution

In the early 1920s, Mexico's Minister for Education, José Vasconcelos, recruited the country's leading artist, including Diego Rivera, to create a new form of public art, launching the Mexican muralist movement. Rivera's first commission was for the National Preparatory School which Frida attended. Intelligent and outspoken, she was part of the *Cachuchas*, a political group known for the caps they wore.

Frida's studies ended after her accident. She joined the Communist Party in 1928 and that same year met Rivera through the photographer and revolutionary Tina Modotti. Rivera depicted both women in his mural *Ballad of the Proletarian Revolution*. Modotti stands to the right while Frida, wearing a red shirt with a Communist star, hands out weapons.

Niche 5

Sub section panel



In the Arsenal from Ballad of the Proletarian Revolution
Secretariat of Public Education, Mexico City, Mexico
Diego Rivera
1923–8, Mexico City
Gelatin silver print
Image © Lucas Vallecillos / Alamy Stock Photo

Object label

Illustration for *Mexican Song*
Tina Modotti
1927, Mexico

Modotti's revolutionary fervour was expressed in a series of still lifes. Here, the corn cob is symbolic of the peasant's right to land; the guitar evokes the singing of *corridos* (folk songs) and the bandolier (bullet-belt) represents the fight for justice. In Maya mythology, corn was considered the material from which the human race was created.

Gelatin silver print
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Mexican revolutionaries
About 1910–20, Mexico

Kahlo and Rivera's relationship was forged by politics and art. They amassed a vast photography collection which included images from the Mexican and Russian Revolutions, and portraits of revolutionary leaders such as Emiliano Zapata, Leon Trotsky and Joseph Stalin.

Gelatin silver print
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Song sheet for *La Adelita*
José Guadalupe Posada
About 1910, Mexico

The *corrido* (folk song) *La Adelita* tells the story of a valiant *soldadera* (female soldier) who entered into battle for love. It is one of Mexico's best known songs. This song sheet was designed by the renowned Mexican artist José Guadalupe Posada, known for his satirical *calavera* (skeleton) prints.

Modern print on paper from the original plate
V&A, given by Jorge A. Cedeño Vanegas

Object label

Pancho Villa and Adelita
Frida Kahlo
About 1927, Mexico

This is one of Frida's earliest paintings, and was influenced by Cubism and the work of Giorgio de Chirico. It includes a portrait of Revolutionary general Pancho Villa; the volcano Citlaltépetl; and soldiers based on images by Mexican photographer Agustín Casasola. Kahlo portrays herself as a bare-shouldered Adelita wearing a low-cut evening dress rather than Mexican attire.

Oil on canvas
Government of the State of Tlaxcala, Instituto Tlaxcalteca de la Cultura, Museo de Arte de Tlaxcala

Niche 6

Sub section panel


Marriage

Kahlo and Rivera married in 1929, when she was 22 and he was 43. Her parents described it as the union of 'an elephant and a dove'. The couple divorced in 1939, then remarried in San Francisco in 1940. Kahlo once said of their stormy but lifelong relationship, 'I suffered two grave accidents in my life. One in which a streetcar knocked me down... The other is Diego'.

Three months before their wedding, Kahlo and Rivera led a march for the Union of Mexican Technical Workers, Painters and Sculptors, along with fellow muralists David Alfaro Siqueiros and Xavier Guerrero. One of the few women present, Kahlo was dressed like a Communist comrade, worker's cap in hand.

Niche 6

Sub section panel



Diego Rivera and Frida Kahlo at the May Day Parade
Tina Modotti
1 May 1929, Mexico City
Gelatin silver print
© Galerie Bilderwelt / Bridgeman Images

Object label

Wedding portrait of Diego Rivera and Frida Kahlo
Victor Reyes
August 1929, Coyoacán, Mexico

Kahlo's wedding photograph is the first record of her wearing a Mexican *rebozo* (shawl). *La Prensa* newspaper reported, 'Last Wednesday in the nearby village of Coyoacán, the controversial painter Diego Rivera was married to Miss Frieda Kahlo [...]. The bride was dressed, as can be seen, in simple street garb, and the painter Rivera as an American, without a vest; Kahlo, in typically irreverent style, holds a cigarette.

Modern print on paper
Banco de México Diego Rivera & Frida Kahlo Museums Trust

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Diego and Frida
Martín Muncáksi (photographer);
Joan Munkácsi (printer)
1934 (printed later), Mexico
Gelatin silver print
The Jacques and Natasha Gelman Collection of
20th Century Mexican Art and The Vergel
Foundation

Object label

Frida and Diego at an anti-fascist
demonstration
1936, Mexico City
Gelatin silver print
Courtesy Throckmorton Fine Art

Object label

Portrait of Diego Rivera
Frida Kahlo
1937, Mexico

'He is a steadfast revolutionary fighter, dynamic,
extraordinarily sensitive, and vital; an indefatigable
worker in his trade with a knowledge like few
painters in the world', wrote Kahlo in 1949 for
Rivera's exhibition at the National Institute of Fine
Arts, Mexico City.

Oil on masonite
The Jacques and Natasha Gelman Collection of
20th Century Mexican Art
and The Vergel Foundation

Niche 7

Sub section panel


Gringolandia

Kahlo accompanied Rivera to the USA for the
first time in 1930. While he worked on his mural
commission for the San Francisco Art Institute,
she explored the city. She wrote to her father,
'What is especially fantastic is Chinatown... it did
make sense to come here because it opened my
eyes and I have seen an enormous number of new
and beautiful things'. Over the years they travelled
back and forth to New York, Detroit and San
Francisco for Rivera's mural commissions,
exhibitions and Kahlo's medical treatment.

Kahlo's relationship with 'Gringolandia', as she
called the USA, was complex. She critiqued its
politics and power in her paintings and often felt
unhappy while away from Mexico. However, she
also formed strong friendships, participated in
some exhibitions and enjoyed attention from a
society bewitched by her charisma and style.

Niche 4

Sub section panel



Diego Rivera and Frida Kahlo at an exhibition
of Jewish portraits by Lionel Reiss
1933, New York
© Bettman

Object label

Three Sketches

Three preparatory sketches for an unfinished
painting reveal Kahlo's scathing Communist
critique of the power yielded by the USA after
the Second World War. The Statue of Liberty,
personifying the USA, morphs into a prison for
the oppressed masses. Lady Liberty's torch is
replaced by a money bag and an atomic bomb,
emblems of financial and military might. Kahlo
intended to include portraits of US President
Truman, General MacArthur, the Pope and
Japanese emperor Hirohito alongside dictators
Franco, Hitler and Mussolini, suggesting an
analogy between different leaders who abuse
their power.

Lady Liberty (Workers of the World Unite)
Frida Kahlo
About 1945, New York
Coloured pencil on paper
The Jacques and Natasha Gelman Collection of
20th Century Mexican Art and The Vergel
Foundation

Object label

Bomba Atómica
Frida Kahlo
About 1951, New York
Charcoal and mixed media on paper
The Jacques and Natasha Gelman Collection of
20th Century Mexican Art and The Vergel
Foundation

La Libertad
Frida Kahlo
About 1946, New York
Sepia conté sticks on paper
The Jacques and Natasha Gelman Collection of
20th Century Mexican Art
and The Vergel Foundation

Object label

*Self-Portrait on the Borderline between Mexico
and the United States*
Frida Kahlo
1932, Detroit, USA

Kahlo stands upon a pedestal as 'Carmen Rivera'
wearing a pink dress, coral necklace and lace
gloves, that evoke Mexico's colonial heritage. The
composition compares and contrasts the US and
Mexico. Holding the Mexican flag in one hand and
a cigarette in the other, Kahlo critiques the
alienating, industrial north and the crumbling,
rural south, undermining Rivera's glorification of
both.

Oil on metal
Modern Art International Foundation, (Courtesy
María and Manuel Reyero)

Niche 8

Object label

Muralism in the USA

Kahlo and Rivera spent extended periods of time
in the United States while Rivera painted a series
of vast mural commissions. His overtly Marxist
leanings were tolerated in the USA out of respect
for his status as leader of the Mexican muralist
movement. Here, Rivera paints one of the *Detroit
Industry* panels. Kahlo can be seen on the
scaffolding as well as sketching by the fountain of
the Institute of Art's central court where the
murals were situated.

Diego Rivera and Frida Kahlo in Detroit
1932-3, Institute of Arts, Detroit, USA
Courtesy CriticalPast

Diego Rivera speech on public art (subtitled)
1955, Mexico

1.20 minutes

Object label

Trotsky at the *Casa Azul*

In 1937, Leon Trotsky and his wife Natalia Sedova
sought political asylum in Mexico. They stayed in
the *Casa Azul* for two years as the guests of Kahlo
and Rivera who were living in their newly built
house-studio. During this time Trotsky and Kahlo
had a brief affair. Trotsky can be seen here in front
of the balcony, thanking President Cárdenas for
his hospitality. The editor of *The New Statesman*
visited in 1937 and recalled, 'I thought an exile
could scarcely hope to find a lovelier refuge.
Trotsky was sitting in a long, cool room looking out
on to the patio - a gay and beautiful courtyard, the
walls bright blue and the bougainvillea a blazing
glory in the sunshine. He was working, he told me,
on his new book, *The Crimes of Stalin*'.

Leon Trotsky, Natalia Sedova, Diego Rivera
and Frida Kahlo
Ivan C. F. Heisler
1937, Casa Azul, Coyoacán
© Ivan C.F. Heisler and the Hoover Institution
Archives

Object label

Leon Trotsky's Moscow Trials speech
(subtitled)
1937, *Casa Azul*, Coyoacán
Footage supplied by British Pathé

1.40 minutes

Object label

Frida Kahlo painting *Self-Portrait on the
Borderline between Mexico and the United States*
1932, Detroit, USA

Kahlo began painting in earnest while in the USA.
Her paintings were small, especially when
compared to Rivera's murals, and while his art
dealt with broad historical narratives,
she focused on the intimate and the personal.
Self-Portrait on the Borderline is one of Kahlo's
most political works, presenting a comparative
critique of the USA and Mexico.

Gelatin silver print
Courtesy Throckmorton Fine Art

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Section panel

The Blue House

Frida Kahlo was born in the *Casa Azul* (Blue House) in Coyoacán, on the outskirts of Mexico City, in 1907 and lived there for most of her life. The single-storey house that her father had built in 1904 was decorated in the European style, but when Kahlo and Rivera moved there in the 1930s, they painted the walls vibrant blue and, in the spirit of *mexicanidad*, filled it with votive paintings, archaeological finds and Mexican folk art.

The *Casa Azul* became a hub for Mexico's artistic, cultural and political elite, attracting visitors from all over the world. Kahlo drew a plan for one of them showing the layout of the rooms and the enclosed garden courtyard with its trees, plants and animals, and even her brightly coloured washing hanging on the line. In one corner she wrote, 'Here I was born', alongside a sketch of her face complete with joined-up eyebrows.

East Wall

Object label

Diego and Frida in the *Casa Azul*
Guillermo Zamora
About 1952, Coyoacán, Mexico

In the mid-1940s, the *Casa Azul* was expanded to the north and a second storey built from black volcanic stone, a material frequently used by the Aztecs. Kahlo's studio and bedroom were relocated upstairs. The garden was also extended, and a small stone pyramid built to display pre-Columbian figures collected by Kahlo and Rivera over the years.

Modern print on paper
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Frida's paintbox
Gisèle Freund
1951, Coyoacán, Mexico

Kahlo painted with fine sable brushes, using oils on masonite, metal or canvas. She mixed her own colours and, starting in one corner, would work her way systematically across the surface, rather like a muralist working on wet plaster, although on a much smaller scale.

Modern print on paper
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Frida's desk
Gisèle Freund
1951, Coyoacán, Mexico

A cartoon depicting *calaveras* (skeletons) by José Guadalupe Posada from around 1900 takes centre place on Kahlo's desk. Posada's satirical images lampooned President Porfirio Díaz and those around him, and influenced many post-Revolutionary artists.

Modern print
Photo Gisèle Freund / IMEC / Fonds MCC

Object label

A Mexican fireplace
Gisèle Freund
1951, Coyoacán, Mexico

This stone fireplace was built in the *Casa Azul* to display an expanding collection of pre-Columbian figurines. On either side hang papier mâché figures of Judas Iscariot, the disciple who betrayed Jesus, traditionally made to be exploded with firecrackers at Easter. Rivera, with Kahlo's help, later built Anahuacalli, a museum to house their archaeological collection.

Modern print on paper
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

The Casa Azul

Inspired by Hayden Herrera's ground-breaking biography of Kahlo of 1983, Hershon's documentary charted the life and work of the artist and captured the richness of the Casa Azul. Here, extracts featuring the interior of the house are interspersed with rare colour footage of Kahlo and Rivera filmed in their garden in the early 1940s by photographer Nickolas Muray, who was Kahlo's lover at the time.

Portrait of an Artist: Frida Kahlo
Ella Hershon, Roberto Guerra and Wibke von Bonin
1983, Mexico
© Arthaus Musik

Frida Kahlo and Diego Rivera
Nickolas Muray
About 1941, Coyoacán, Mexico
Digital file from 16mm acetate positive
Courtesy George Eastman Museum; © Nickolas Muray Photo Archives
3.00 minutes

Object label

The Bride Who Becomes Frightened When She Sees Life Opened
Frida Kahlo
1943, Coyoacán, Mexico

Kahlo's still life paintings reflect her love of Mexico's sumptuous fruits that connote fertility. The watermelon, sharing the colours of the Mexican flag, evokes national identity. This work was painted for Jacqueline Lamba, André Breton's wife. Kahlo included a small doll that she bought in Paris when she met Lamba for the first time.

Oil on canvas
The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Collection

Object label

Frida Kahlo in her garden
Gisèle Freund
1952, Coyoacán, Mexico

Apricot, orange and pine trees grew in Kahlo's garden, providing shade on hot days. She also grew flowers such as roses and violets, and vegetables for the table. One of her nicknames was 'Xochitl', the Nahuatl or Aztec word for flower.

Gelatin silver print
V&A: E.84-2003
Given by John and Judith Hillelson

Object label

Frida Kahlo
Gisèle Freund
1948, Coyoacán, Mexico

Freund recalled of her visit to the *Casa Azul*, 'We enter the garden full of trees and tropical flowers. Cactuses wrap around statues and pre-Cortesian sculptures. A fountain flows into a small pool in which ducks bathe. Pigeons fly in the air.'

Modern print on paper
Photo Gisèle Freund / IMEC / Fonds MCC

Object label

Frida Kahlo's dogs

The *Casa Azul* was home to various animals, including Kahlo's hairless *Xoloitzcuintli* dogs. This ancient breed derives its name from two words in the language of the Aztecs, *Xolotl*, the god of lightning and death, and *itzcuintli*, or dog. Kahlo had a favourite called Señor Xolotl, after the canine deity and guardian of the underworld, which appears in several of her paintings.

Frida with her *Xoloitzcuintli* dog
Lola Álvarez Bravo
About 1944, Coyoacán, Mexico
Gelatin silver print
Center for Creative Photography, University of Arizona: Lola Álvarez Bravo Archive

Frida in her courtyard
Lola Álvarez Bravo
About 1944, Coyoacán, Mexico
Gelatin silver print
© Lola Álvarez Bravo. Courtesy Throckmorton Fine Art

Object label

Frida and her *Xoloitzcuintli* dogs
Gisèle Freund
1951, Coyoacán, Mexico
Modern print
Photo Gisèle Freund / IMEC / Fonds MCC

Object label

Frida Kahlo, Mexican Painter
Gisèle Freund
1952, Coyoacán, Mexico

The French photojournalist Gisèle Freund spent two years in Mexico. She became known for her intimate portraits of writers and artists, including those of Kahlo at home, in bed and in her garden. She also took many studies of the interior of the house, which became a microcosm of Mexico's rich and multilayered cultures.

Gelatin silver print
Center for Creative Photography, University of Arizona

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The Double Self

In 1944, Kahlo sat for a series of 'mirror' photographs in the *Casa Azul* by her friend and photographer Lola Álvarez Bravo. Some were taken outside, in Kahlo's courtyard, where she had fixed mirrors to the walls. 'I was almost thinking of her painting *The Two Fridas* when I photographed her' Álvarez Bravo recalled. 'With the landscape behind her in the reflection it seems as though there really is another person behind the mirror'.

Frida in her courtyard
Lola Álvarez Bravo
About 1944, Coyoacán, Mexico
Gelatin silver print mounted on board
©Lola Álvarez Bravo. Courtesy Throckmorton Fine Art

Frida in her courtyard
Lola Álvarez Bravo
About 1944, Coyoacán, Mexico
Gelatin silver print
©Lola Álvarez Bravo. Courtesy Throckmorton Fine Art

Sub section panel

The Locked Wardrobe

In 2004, Kahlo's bathroom was opened, having been sealed on Diego Rivera's instructions following her death fifty years earlier. 6,000 photographs and 22,000 documents were found. Most remarkably, around 300 of Kahlo's personal items including medicines, orthopaedic devices, clothing, jewellery and accessories had survived the passage of time.

Many of the garments were the brightly coloured Mexican blouses and skirts familiar from Kahlo's self-portraits and photographs taken of her throughout her lifetime. There were also garments from Guatemala, China, Europe and the USA, for Kahlo's appearance was a blend of disparate elements. She used it as a means to express her identity and sometimes, in her paintings, as a stand-in for different versions of herself.

Sub section panel



The Two Fridas
Frida Kahlo
1939, Mexico
Oil on canvas
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Object label

Frida in her studio
Fritz Henle
1943, Coyoacán, Mexico

Kahlo sits at her easel in the light-filled studio that formed part of the extension to the *Casa Azul*. Her unusually large painting *The Two Fridas* (1939) hangs in the background. It was shown in the 1940 International Exhibition of Surrealism in Mexico City, although Kahlo always refused to be categorised as a Surrealist painter.

Gelatin silver print
©Fritz Henle. Courtesy Throckmorton Fine Art

Object label

Tehuana outfit
Before 1954, Isthmus of Tehuantepec, Oaxaca, Mexico

This *huipil* (tunic) and skirt are from the town of Juchitán de Zaragoza on the Isthmus of Tehuantepec, Oaxaca, in southern Mexico. Tehuana dress was regarded as one of the most beautiful forms of regional costume and was particularly admired by Kahlo. She wore variations upon it for most of her life.

Cotton
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Cape and skirt
Early 1900s, possibly made in France (cape), fabric from France (skirt)

Kahlo wore this dramatic outfit to an exhibition opening and dinner in New York in 1933. The velvet evening cape has embroidered ribbon appliqué and two silk bows attached to its long, pointed tails. She paired it with a skirt made from French silk, which may have been sewn by a local dressmaker.

Silk velvet, satin, lace trimming, synthetic lining (cape); silk (skirt)
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Self-Reflection

Kahlo dressed up even when she did not expect visitors, and even when confined to bed. *The Casa Azul* contained many mirrors, and friends recalled her ritual of choosing skirt, blouse and shawl, braiding her hair and adorning it with flowers from her garden, painting her nails and face and selecting her jewellery. Kahlo's mirrored reflection was an affirmation of the care with which she composed her appearance, and an assertion of her identity.

Frida at her dressing table
Lola Álvarez Bravo
About 1945, Coyoacán, Mexico
Gelatin silver print
©Lola Álvarez Bravo. Courtesy Throckmorton Fine Art

Frida in front of her mirrored wardrobe
Lola Álvarez Bravo
About 1945, Coyoacán, Mexico
Gelatin silver print
©Lola Álvarez Bravo. Courtesy Throckmorton Fine Art

Object label

Frida Kahlo sitting on her bed
Lola Álvarez Bravo
About 1945, Coyoacán, Mexico
Gelatin silver print
Center for Creative Photography, University of Arizona; Lola Álvarez Bravo Archive

East and south walls

Section panel

Picturing Mexico

A new sense of pride in Mexico's heritage and culture, and in the history of its many indigenous peoples, emerged following the Mexican Revolution of 1910–20.

Artists, writers, photographers and film-makers flocked to Mexico in the wake of what writer Anita Brenner called the 'Mexican Renaissance', while new archaeological discoveries led to a greater understanding of the country's complex past. Diego Rivera and others were particularly drawn to the Isthmus of Tehuantepec in southern Mexico, regarding it as representative of a rich, unspoiled culture. Through her adoption of Tehuana costume, Kahlo paid tribute to the spirit of this proudly matriarchal society and embraced her own maternal heritage.

Object label

Women of Tehuantepec

Festivals and saints days are common in the Tehuantepec region. In his book, *Mexico South*, Miguel Covarrubias recounts how women 'bore on their heads brightly-colored *jicalpextles*, lacquered gourds full of fruit, cakes and clay toys, topped by a monumental arrangement of tissue-paper flags cut into lacy patterns'. The contents were then thrown at the crowd as part of the *Tirada de Fruta* (fruit festival).

Woman of Tehuantepec
Tina Modotti
1929 (printed later, 1936), Oaxaca, Mexico
Gelatin silver print
©Tina Modotti. Courtesy Throckmorton Fine Art

Tehuana with *Jicalpextle* (decorated gourds)
Tina Modotti
1929, Oaxaca, Mexico
Modern print on paper
INBA / Museo Nacional de Arte

Object label

Tehuana with *Jicalpextle* (decorated gourd)
Tina Modotti
1929, Oaxaca, Mexico

Modotti sent some of her Tehuana photographs to Edward Weston for an exhibition he was organising in the USA in 1929. She wrote, 'all the exposures had to be done in such a hurry, as soon as they saw me with the camera the women would automatically increase their speed of walking; and they walk swiftly by nature'.

Modern print on paper
INBA / Museo Nacional de Arte

Object label

Zapotec women at a market
Tina Modotti
About 1929, Juchitán, Oaxaca, Mexico

Street markets were primarily the domain of women in Tehuantepec. In *Mexico South* (1946), Miguel Covarrubias writes, 'Every day busy women of all ages parade in costumes so rich and brilliant, and with such spectacular loads of fruit and flowers on their heads, that you cannot believe that they are only going to the market or are simply on their way home from work.'

Modern print on paper
INBA / Museo Nacional de Arte

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Filming Mexico

Mexican artist Miguel Covarrubias’ film, *El Sur de México* (Mexico South), was compiled from footage taken over several decades and forms a companion piece to his 1946 book of the same name. It features the picturesque Isthmus of Tehuantepec, showing its street scenes, local traditions and people. As film cameras became more readily available, amateur moviemakers also recorded their experiences of Mexico, as seen in this unedited travelogue from the 1920s, which includes archaeological sites such as the Maya remains of Chichén Itzá.

El Sur de México

Miguel Covarrubias (original director); José G. Benítez Muro (editor, 2000) 1926–42 (original); 2000 (edited), Mexico

Object label

Travelogue
About 1925
© University of Pennsylvania Museum of Archaeology and Anthropology

2.05 minutes

Object label

Reunion in San Ángel
Nickolas Muray
1938, Mexico

Alongside Kahlo and Muray, who took this photograph using a timer, this group includes Rosa and Miguel Covarrubias as well as sisters Alfa Ríos Henestrosa and Nereida Ríos, seen here wearing Tehuana costumes. They are believed to have given Kahlo *huipiles* (tunics) from their home state of Juchitán in Oaxaca, southern Mexico. The photograph frame was made by Kahlo.

Modern print on paper
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Rosa Rolando de Covarrubias
in Cholula costume
Edward Weston
About 1926, Mexico

Dancer and choreographer Rosa Covarrubias was photographed by Weston dressed in a variety of regional costumes, in this case an embroidered cotton blouse and lace skirt from Cholula in central Mexico.

Gelatin silver print mounted on board
©Edward Weston. Courtesy Throckmorton Fine Art

Object label

Rosa Rolando de Covarrubias dressed as a Tehuana
Edward Weston
About 1926, Mexico

Miguel and Rosa Covarrubias were regular visitors to Oaxaca and might have brought clothing from the Isthmus of Tehuantepec to Kahlo. Here Rosa wears the starched lace headdress unique to the region.

Gelatin silver print
©Edward Weston. Courtesy Throckmorton Fine Art

West wall

Object label

Frida Kahlo at the Barbizon-Plaza Hotel
Lucienne Bloch
1933, New York, USA

In 1933, Rivera was commissioned to paint a mural at the Rockefeller Center in New York, but was sacked when he included a portrait of the Russian revolutionary Lenin. Kahlo, who had been toying with American fashions, reverted to full Mexican regalia in support of Rivera. *Self-portrait with Necklace* (1933) hangs in the background.

Gelatin silver print
The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation

Object label

Self-portrait with Necklace
Frida Kahlo
1933, Detroit and New York, USA

Kahlo began this self-portrait in Detroit but repainted the necklace and erased its central stone after her arrival in New York, where she signed and dated the work. Her necklace, the dainty lace frill of her blouse, and her beribboned hair contrast with her dark unibrow and pronounced facial hair, undermining conventional norms of gender and beauty.

Oil on metal
The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation

Object label

Fringed shawl
1850–1900, Europe

Kahlo frequently wore Mexican *rebozos* (shawls), which were rectangular and fringed at the ends. She also had several shawls of European origin such as this splendid example which is large, square and fringed on all sides. The woven check pattern is similar to fashionable dress fabrics from the mid-19th century, while the rich palette of browns and greens was also popular in the 1850s.

Figured silk
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Frida Kahlo
Edward Weston
1930, San Francisco, USA

On first meeting Kahlo in 1930, Weston described her as, ‘petite, a little doll alongside Diego, but a doll in size only, for she is strong and quite beautiful, shows very little of her father’s German blood. Dressed in native costume even to *huaraches* (sandals), she causes much excitement on the streets of San Francisco. People stop in their tracks to look in wonder.’

Selenium-toned gelatin silver print
©Edward Weston. Courtesy Throckmorton Fine Art

Object label

Frida Kahlo
Imogen Cunningham
1930, San Francisco, USA

This photograph shows the 23-year-old Kahlo soon after arriving in San Francisco. Wrapped in a Mexican *rebozo* (shawl) and with bare hands and face, she is almost upstaged by her heavy silver earrings and jade beads. The central stone of the necklace is incised with the Nahuatl glyph ‘Nahui Olin’, an allusion to pre-Columbian notions of the earth’s movement and cycles of time.

Gelatin silver print
Center for Creative Photography, University of Arizona: Gift of Ansel and Virginia Adams

Object label

Frida Kahlo
Guillermo Kahlo
16 October 1932, Coyoacán, Mexico

This photograph was taken by Frida’s father. Its muted tone is probably a result of the death of Frida’s mother a month earlier. Kahlo’s hand-woven *rebozo* (shawl) and hooped earrings can be seen on display in the nearby case.

Gelatin silver print
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Table-top case

Object label

Rebozo
1900–30, Guanajuato, Mexico

Kahlo can be seen wearing this Mexican *rebozo* (shawl) in several photographs including the one by her father. It was hand-woven using an *ikat* technique where the warp threads are tie-dyed before being installed on the loom. The long fringe is hand-knotted in a style known as *petatillo*.

Rayon
Banco de México Diego Rivera & Frida Kahlo Museums Trust

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Earrings
1900–30, Mexico

Crescent earrings and paired birds were popular themes in Mexican jewellery, and may have been among the stock of *La Perla*, the jeweller's shop in Mexico City where Frida's parents met. In October 1932, Frida was photographed by her father wearing this pair of earrings with a *rebozo* (shawl), and five strings of delicate beads at her neck.

Gold-plated metal, silver and glass
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Necklace
Assembled by Frida Kahlo
Probably Maya (about 250–900 AD), excavated 1900–50, Mexico

Kahlo's beads are most likely to have come from burial sites in south-eastern Mexico, and to have been acquired alongside Rivera's collection of pre-Columbian art. Jade was highly prized by the Maya civilisation. They depicted strings of bead necklaces on carved figures and placed single beads in the mouths of the dead. Two of the beads bear traces of green paint from Kahlo's brush.

Jade and turquoise
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Morralles (sack bags)
1900–54, Mexico

Indigenous garments in Mexico are usually constructed without pockets, with small belongings being carried in a *morrál*, a flat cloth bag with a carrying-cord of twisted yarn. Hand woven on a backstrap or treadle loom, they are characterised by colourful, horizontal bands of patterning.

Wool and cotton
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Idols behind Altars: Modern Mexican Art and its Cultural Roots by Anita Brenner
Published by Payson & Clarke Ltd
1929, New York, USA

Brenner was a Mexican-born American writer and a passionate advocate of the Mexican arts. *Idols behind Altars* included sections on Mexican history prior to and after the colonisation by the Spanish in 1492 as well as on modern Mexican art. It was illustrated with photographs by Edward Weston and Tina Modotti.

Printed paper
Victoria and Albert Museum, National Art Library

Object label

Mexican popular arts

American editor Frances Toor launched the English-Spanish travel magazine *Mexican Folkways* in 1925. It was largely directed at the US market and included articles by Rivera, Anita Brenner and Tina Modotti among others. Toor stated that the magazine 'played an important part in the formation of the new Mexican attitude toward the Indian by making known his customs and art'. A decade later, she paid tribute to traditional crafts in her book *Mexican Popular Arts*.

Mexican Folkways
Edited by Frances Toor
1928, Mexico
Printed paper
V&A unregistered collection

Mexican Popular Arts
by Frances Toor, illustrated by L. Alice Wilson
Published by Frances Toor Studios
1939, Mexico City
Printed paper
Victoria and Albert Museum, National Art Library

Object label

Mexico South: the Isthmus of Tehuantepec
by Miguel Covarrubias, published by A.A. Knopf
1946, New York

Covarrubias – a close friend of Kahlo and Rivera – achieved fame as a painter and caricaturist in the USA before becoming a renowned anthropologist. Mexico South was his tribute to the region that entranced Mexicans and visitors alike. It remains one of the most important studies of the history, culture and peoples of the Isthmus.

Printed paper
V&A unregistered collection

Object label

Iglesias de Mexico Vol. I, Cúpulas
Dr Atl (Gerardo Murillo) with photographs by Guillermo Kahlo
1924, Mexico

When the Mexican painter and writer Dr Atl published some of Guillermo Kahlo's photographs of Mexican churches, he gave them a new post-revolutionary context. Rather than being monuments to European and Catholic traditions, Atl emphasised the vernacular qualities of Baroque architecture and the role of indigenous communities in their construction.

Printed book
V&A: 38041800997785

Object label

Postcard of the Salón de los Monolitos
The National Museum of Archaeology, History and Ethnography
About 1910, Mexico City

The National Museum of Archaeology, History and Ethnography (now the National Museum of Anthropology) was opened in 1910, in the presence of President Porfirio Díaz. Some of the most important archaeological excavations in Mexico took place between 1910 and 1930, resulting in a wave of new discoveries about the country's past histories and cultures.

Printed paper
V&A unregistered collection

Object label

Postcards of a Tehuana and a group of women dressed for church
12 December 1904 and 13 August 1907, Oaxaca, Mexico

The remarkable outfits of the Tehuantepec women and in particular their starched lace headresses had been a source of admiration and fascination since the 19th century.

Paper
V&A unregistered collection

Object label

North wall
Detail of friezes at Mitla
Edward Weston
1926, Oaxaca, Mexico

Mitla, meaning 'place of the dead', is one of the most important archaeological sites in Mexico. It was created by the Zapotec peoples and is renowned for its complex geometrical stone friezes. Weston noted their 'oblique lines of dynamic force' and 'flashes of stone lightning'.

Gelatin silver print
Center for Creative Photography, University of Arizona: Edward Weston Archive

Object label

Morrales (woven cloth bags)
Edward Henry Weston
1926, Mexico
Gelatin silver print
Centre for Creative Photography, University of Arizona: Edward Weston Archive

Object label

North wall
Huipiles

Weston's photographs of *huipiles* (tunics) show their simple, geometric construction. The emphasis is on pattern and embroidery, with the designs varying from region to region and evolving over time. Many of the motifs have a symbolic meaning.

Huipil from Yucatán, embroidered with flowers
Edward Weston
1926, Mexico
Gelatin silver print
Centre for Creative Photography, University of Arizona: Edward Weston Archive

Zapotec huipil from Tuxtepec
Edward Weston
1926, Mexico
Gelatin silver print
Center for Creative Photography, University of Arizona: Edward Weston Archive

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A Pueblan blouse
Edward Weston
1926, Mexico

The Pueblan blouse differs from the loose-fitting *hupilil* in that it gathers at the neckline and has inset sleeves. Kahlo had several of these hand-embroidered cotton blouses.

Gelatin silver print
Center for Creative Photography, University of Arizona; Edward Weston Archive


Ex-voto corridor: east wallSub section panel

Miracle Paintings

Votive paintings, also known in Mexico as *retablos*, were produced in their thousands during the late 1800s and early 1900s. Painted on metal panels largely by anonymous artists, they were hung in churches as an expression of thanks to the Virgin and other saints for prayers answered, following an accident, injury or illness. They are still an important part of the Catholic tradition today.

Kahlo utilised the narrative power of the *retablo* and its compression of space and time in many of her paintings. Although she included explicit references to her ailments in many of her works, she never depicted her own accident. She did however make one drawing of the event, using multiple perspectives that impart both detachment and horror.

Ex-voto corridor: east wallSub section panel



The Accident
Frida Kahlo
19 September 1926, Coyoacán, Mexico
Pencil on paper
Copyright © 2018 Banco de México, Fiduciary of the Trust of the Diego Rivera and Frida Kahlo Museums, Av. 5 de Mayo no. 2, Col. Centro, Del. Cuauhtémoc, CP 06000, Mexico City.

Object label

Votive paintings in the
Casa Azul
Gisèle Freund
1951, Coyoacán, Mexico

Kahlo and Rivera's collection of hundreds of votive paintings filled the walls of the *Casa Azul*, just as they would have been displayed in a church. André Breton, founder of the Surrealist movement, visited the *Casa Azul* in 1938 and, entranced by their dream-like qualities, began to collect votive paintings himself.

Modern print on paper
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Votive painting offering thanks to the Virgin of Talpa following a son's wounding
1901, Mexico

This votive painting describes how the victim Ramón Gómez was wounded and sent to hospital. Afraid that he would be arrested for an unspecified misdemeanor, his mother invoked the Virgin of Talpa. The painting shows that Ramón Gómez left the hospital a free man.

Oil on metal
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Votive painting offering thanks to the Holy Trinity following a car accident
1920–30, Mexico

Kahlo particularly sought out paintings depicting road accidents, and even altered an existing votive painting to reflect her own. Here, a man's legs are injured beneath the wheels of a car.

Oil on metal
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Votive painting offering thanks to the Virgin of Talpa following a son's wounding
1901, Mexico

This votive painting describes how the victim, Ramón Gómez was wounded and sent to hospital. Afraid that he would be arrested for an unspecified misdemeanor, his mother invoked the Virgin of Talpa. The painting shows that Ramón Gómez left the hospital a free man.

Oil on metal
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Votive painting offering thanks to the Virgin of Talpa following a train crash
22 September 1928, Mexico

Rivera observed of a similar votive painting of a train crash in his and Kahlo's collection: 'I would shout it a masterpiece, were it not that popular painting lies beyond the masterpiece...'

Oil on metal
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Votive painting offering thanks to the Three Wise Men following the recovery of a child
Late 1800s–early 1900s, Mexico

In Christian belief, three Wise Men bearing gifts visited the baby Jesus in a manger. Here they are depicted floating on clouds, watching over a mother and her sick child who lies in bed, covered with a red blanket.

Oil on metal
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Votive painting offering thanks to the Lady of Mercy
1916

The dedication here is signed by Dolores Sandoval Magdalena Andrade, and reads, 'Mother of Mercy, we asked for your help and you listened to us. Thank you, Purest Virgin'.

Oil on metal
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Votive painting offering thanks to the Virgin of Talpa following a son's riding accident
1910, Mexico

Edward Weston photographed many votive paintings in Mexico, writing in July 1926, 'Hunting *retablos* – the votive offerings to this or that Virgin who has miraculously cured or saved the donor – has been one of our joys. They range in execution from the crudest expression of simple minds to exquisite and sophisticated paintings. Almost our first thought on entering a church was – are there *retablos*?'

Oil on metal
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Votive painting offering thanks to the Virgin of Talpa following a fever
Late 1800s–early 1900s, Mexico

Votive paintings are divided into earthly and celestial zones and often include a written narrative. Seven of the ten examples shown here offer thanks to the Virgin of Talpa whose statue in the village of Talpa de Allende in Jalisco, Mexico, is still believed to impart miracles.

Oil on metal
Banco de México Diego Rivera & Frida Kahlo Museums Trust

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Votive painting offering thanks to the Virgin of Talpa following a fall
18 January 1873, Mexico

This votive painting tells us that Don Lorenzo Estrada fell from his carriage in September 1872. Fearing that he might die, his wife Margarita Oliva prayed to the Virgin of Talpa who favored her with a miracle. The inscription ends, 'She thanks [the Virgin] for this great wonder on 18 January 1873'.

Oil on metal
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Votive painting offering thanks to the Virgin of Talpa
Late 1800s–early 1900s, Mexico

Many votive paintings feature mothers or wives kneeling in prayer to the Virgin Mary. Although the settings are domestic, the women's heads are always covered with a reverential dark rebozo (shawl), just as they would have been in church.

Oil on metal
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Ex-voto corridor: west wall

Object label

Frida Kahlo outside the church of San Juan Bautista
Fritz Henle
1936, Coyoacán, Mexico

Shortly before her 30th birthday, Kahlo posed for Henle with a rebozo (shawl) covering her head, near her local church in Coyoacán.

Modern prints on paper
©Fritz Henle. Courtesy Throckmorton Fine Art

Object label

The Colegiata of Ocotlán
Guillermo Kahlo
1912, Tlaxcala, Mexico

Guillermo Kahlo's fascination with both the external geometries and interior details of churches reflected his aesthetic sensibilities rather than religious belief. Here, a close-up of the intricate Baroque splendour of the altarpiece of Ocotlán shows his skill at rendering detail in low lighting using a single glass plate negative.

Gelatin silver print
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

The Metropolitan Cathedral and Tabernacle
Guillermo Kahlo
1922, Mexico City

This photograph shows the Metropolitan Cathedral of the Assumption of the Most Blessed Virgin into Heaven, one of the largest cathedrals in the world. Like many Catholic churches in Mexico, it was built on an ancient Aztec site. Guillermo's photograph was taken from a high vantage point in order to convey its scale and grandeur.

Gelatin silver print
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Section panel

Endurance

Frida Kahlo's near-fatal accident in 1925 at the age of 18 meant an end to her studies and hopes of becoming a doctor. Bed-bound and immobilised, she started to paint using a folding wooden easel and a mirror inset into the canopy of her four-poster bed. Self-portraiture became the primary focus of her art. She said: 'I am not sick, I am broken. But I am happy to be alive as long as I can paint.'

Kahlo endured numerous operations in Mexico and the USA, and had to wear a variety of orthopaedic corsets made of leather, steel and plaster, while complications caused by childhood polio meant that she had difficulty walking. Although Kahlo's relationship with her corsets was one of support and need, she decorated and adorned them and incorporated them, into her paintings, turning them into works of art.

Object label

Frida in hospital in New York
Nickolas Muray
1946, New York, USA
Gelatin silver prints
© Nickolas Muray Photo Archives

Object label

Orthopaedic corset
1944, USA

By the 1940s, Kahlo's health had worsened and she was in too much pain to sit or stand. Bone surgeon Dr Alejandro Zimbrón ordered this fabric-covered steel corset from the USA to provide support for her spine. It bears a striking resemblance to the white corset Kahlo is wearing in her painting The Broken Column.

Steel and cotton
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Orthopaedic corset
1944–54, Mexico

This corset is made from heavy, stiff leather topstitched and shaped over an internal metal frame. It is secured with buckles, straps and lacing and the leather is pierced to allow for ventilation. Kahlo wore many different types of corsets. They offered generalised protection to the torso rather than the targeted support provided by the spine brace.

Leather, cardboard and metal
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Taylor spine brace
1946, USA

The spine brace was in common use during the 1940s for post-operative support and immobilisation of the spinal column. Light, malleable steel uprights hold the spine firm, while rigid, leather-covered paddles below the collarbone force the shoulders back, so encouraging an upright posture. This brace was probably worn by Kahlo after her operation in June 1946 in New York.

Steel, cotton and leather
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Orthopaedic corset
1944–54, Mexico

Here, a riveted steel frame lined with leather provides substantial support. The inward curving uprights are shaped to the spine, while a heavy leather panel with six adjustable leather straps fixes the corset in place while compressing the abdomen. A thick cotton strap fastens across the chest with a metal friction buckle.

Leather, cotton, felt and metal
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Pair of crutches
1954, Mexico
Aluminium, metal, leather and rubber
Banco de México Diego Rivera & Frida Kahlo Museums Trust

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Prosthetic leg with lace-up boot
1953–4, Mexico

On 11 February 1954, Kahlo wrote, 'My leg was amputated six months ago; I've had centuries of torture and at moments I nearly lost my reason... Diego is the one who stops me, through my vanity of believing that he might need me. He told me so and I believe it, but never in my life have I suffered so much.' Kahlo never fully recovered from the operation and died on 15 July 1954 at her home, the *Casa Azul*.

Metal, leather, embroidered silk and ribbon
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Lace-up boot
1953–4, Mexico

These wedge-heeled, lace-up boots were made specially for Kahlo. The bright red leather, red laces, Chinese-style embroidered silk panels and tinkling bells attest to Kahlo's creative and joyful approach to life, even in the face of adversity.

Leather, embroidered silk and metal
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Pair of shoes with laces
Before 1954, Mexico

In a letter to Dr Leo Eloesser dated 26 May 1953, Kahlo wrote, 'My foot is still bad... I know perfectly well there is no remedy and not even crying helps anymore'. The front of her right shoe was cut away to accommodate her gangrenous toes, and the heel has been built-up to compensate for her shorter leg, a result of childhood polio.

Suede, leather, plastic, cotton and silk
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Feet, what do I need them for if I have wings to fly?
Frida Kahlo
1953 (facsimile 2018), Coyoacán, Mexico

In 1953, Kahlo's gangrenous leg was amputated to save her life. In this page from her diary, Kahlo drew her overlapping, severed limbs like Christ's feet nailed to the cross. A barbed plant sprouts against a blood-red backdrop like a resurrected crown of thorns.

Ink on paper
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Sewing

Kahlo took pleasure in sewing, from making small rag dolls to embroidering household linen, such as pillowcases and napkins, with her and Rivera's initials. She darned her clothes when they became worn and embellished her petticoats with *cascabeles* (small bells).

Sewing box with painted lid
Before 1954, Coyoacán, Mexico
Wood, paint, leather, velvet and silk (box); wood, cotton, paper, plastic and metal (contents)
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Doll
Probably made by Frida Kahlo
Before 1954, Mexico
Cotton, silk and paint
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Hair

In her twenties, Kahlo adopted the traditional hairstyle of Tehuana women who braided their long hair into two plaits interlaced with colourful ribbons or yarn, which were secured on top of the head with a bow. Kahlo waxed her hair and often added fresh flowers from her garden.



Hair combs
Before 1954, USA
Plastic
Banco de México Diego Rivera & Frida Kahlo Museums Trust




Hair pomade
Before 1954, Mexico
Cut-glass jar and wax
Banco de México Diego Rivera & Frida Kahlo Museums Trust


Object label

Cosmetics

Being made-up was important to Kahlo. Friends such as Helena Rubenstein sent her compacts and lipsticks from the USA, but she also bought imported beauty products from department stores such as El Palacio de Hierro in Mexico City. Revlon was Kahlo's favourite brand. The company opened a manufacturing base in Mexico in 1948 which made its cosmetics more widely available.




Box with Ebony eyebrow pencil Revlon
Before 1954, USA
Cardboard and pencil
Banco de México Diego Rivera & Frida Kahlo Museums Trust



Lipstick in 'Everything's Rosy'
Revlon
1944–54, USA
Metal case with synthetic make-up
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Museums Trust



Compact and powderpuff with blusher in No. 3 'Clear Red'
Revlon
1944–54, USA
Metal case with mirror and synthetic make-up
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Diego Rivera in his San Ángel studio
About 1940, Mexico City

Kahlo wore brightly coloured lipstick and often kissed the photographs of people she was fond of, such as Rivera. She also imprinted letters in the same way, especially when writing to her lovers. Under a lipstick kiss in a note to the photographer Nicolas Muray she wrote, 'This is specially for the back of your neck'.

Gelatin silver print
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Accessories

Kahlo was rarely seen without a cigarette in her hand. Although Mexican brands such as Faros were readily available, she often asked friends in the USA to send her packets of Lucky Strike and Chesterfield. This pair of sunglasses and clutch bag are also American.



Portable ashtray
1940s, USA
Painted metal
Banco de México Diego Rivera & Frida Kahlo Museums Trust



Clutch bag
1940s, USA
Metal case with mirror and synthetic make-up
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label




Sunglasses
1950s, USA
Plastic and metal
Banco de México Diego Rivera & Frida Kahlo Museums Trust


Object label

Nail varnish

Kahlo the American brand Revlon, which became famous for creating matching shades for nails and lips. She favoured reds and dark pinks, often matching them with the flowers in her hair.



Lastron nail varnish in 'Frosted Pink Lightning'
Revlon
Before 1954, USA
Glass and plastic bottle with synthetic make-up
Banco de México Diego Rivera & Frida Kahlo Museums Trust



Lastron nail varnish in 'Frosted Snow Pink'
Revlon
Before 1954, USA

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Glass and plastic bottle with synthetic make-up
Banco de México Diego Rivera & Frida Kahlo
Museums Trust



Seal-fast nail varnish top coat
Revlon
Before 1954, USA
Glass and plastic bottle with synthetic make-up
Banco de México Diego Rivera & Frida Kahlo
Museums Trust



Box of emery boards
Revlon
Before 1954, USA
Cardboard and emery board
Banco de México Diego Rivera & Frida Kahlo
Museums Trust

Object label

Dry Skin Cream
Pond's
1941–54, Mexico

Pond's, established in New York in 1846, became one of the most popular producers of face and body creams. Its lanolin-based Dry Skin Cream was introduced in 1941 and sold all over the world. This jar was produced and purchased in Mexico, where local advertising campaigns featured Mexican celebrities and film stars.

Plastic jar with synthetic cream
Banco de México Diego Rivera & Frida Kahlo
Museums Trust

Object label

Perfume

Kahlo frequently wore perfume. Her friend Olga Campos recalled kissing her cheek, 'For the first time, I noticed the beauty of her scent: Schiaparelli. Maybe other women I had met had worn it, but it smelled different on her.' Empty perfume bottles also proved useful. One had nail varnish remover in it, others were sometimes filled them with tequila which Kahlo carried about her.




Shalimar scent
Guerlain
1940–54, Paris, France
Glass bottle
Banco de México Diego Rivera & Frida Kahlo
Museums Trust




Unlabelled perfume bottle

Object label

Before 1954
Glass bottle
Banco de México Diego Rivera & Frida Kahlo
Museums Trust




Bottle for No.5 lotion with hand-written label, 'ACETONA' (nail-varnish remover)
Chanel
1940–54, Paris, France
Glass bottle and paper
Banco de México Diego Rivera & Frida Kahlo
Museums Trust



Emir scent
Dana
1935–54, Paris, France
Glass bottle
Banco de México Diego Rivera & Frida Kahlo

Object label

Museums Trust



Jean-Marie Farina scent
Roger & Gallet
Before 1954, Paris, France
Glass bottle
Banco de México Diego Rivera & Frida Kahlo
Museums Trust

Object label

Matraca
Before 1954, Mexico

Kahlo's home was filled with Mexican popular crafts, including toys. This rattle makes a loud, percussive sound and is a feature of street parties and festivals.

Wood, paint and paper
Banco de México Diego Rivera & Frida Kahlo
Museums Trust

Object label

Poems by Walt Whitman
Translated into Spanish by Armando A. Vasseur
Published by Schapiere
1943, Buenos Aires, Argentina


In 1946 Kahlo wrote, 'I am reading a fat book by Tolstoy called *War and Peace* that I think is terrific. Novels of love and counter-love don't give me any pleasure, and only from time to time do detective stories fall into my hands. Each day I like more the poems of Carlos Pellicer, and of one or another poet like Walt Whitman.' Whitman's Poems was at Kahlo's bedside when she died.

Printed paper and card
Banco de México Diego Rivera & Frida Kahlo
Museums Trust


Object label

Vitamins

Vitamin supplements such as Thiamine, Riboflavin and B12 (folic acid) could have been used to treat Kahlo's anaemia (deficiency of red blood cells) which was diagnosed in 1940 in San Francisco and again in 1946 when her health worsened.




Bottle of Riboflavin tablets (synthetic vitamin B2) Eli Lilly and Company, Indianapolis, E.U.A.
Before 1954, produced in the USA and sold in Mexico
Glass and metal
Banco de México Diego Rivera & Frida Kahlo
Museums Trust



Box of Thiamine solution (synthetic vitamin B1)

Object label

Abbott Laboratories de Mexico, SA
Before 1954, Mexico
Cardboard
Banco de México Diego Rivera & Frida Kahlo
Museums Trust




Bottle of Dr Roussel's Hemostyl, medicine containing vitamin B12
Before 1954, France
Glass
Banco de México Diego Rivera & Frida Kahlo
Museums Trust

Object label

Medication


Kahlo's bathroom contained a large number of prescription drugs including Demerol, an addictive opioid. In February 1951, Kahlo begged her dentist Dr Fastlicht, 'Listen compañero (friend), would it be a great nuisance for you to give me two prescriptions to buy two capsules of Demerol to be able to sleep well tonight and tomorrow?' Fastlicht destroyed his prescription book rather than prescribe any more.



Box of Demerol Hydrochloride ampoules
Winthrop Chemical Co. Inc.
1942–54, USA
Card with glass capsules
Banco de México Diego Rivera & Frida Kahlo
Museums Trust

Object label


Box for Terpionyl ampoules (antiseptic treatment)
Establecimientos Emecur, SA
Before 1954, Mexico
Cardboard and glass
Banco de México Diego Rivera & Frida Kahlo
Museums Trust



Box of Terramicina (antibiotic)
Pfizer & Co.
Before 1954, New York, USA
Printed cardboard
Banco de México Diego Rivera & Frida Kahlo
Museums Trust

Object label

Bottle of Stein adrenalin solution to stop bleeding
Distributed by Carlos Stein y Cia
1938–44, Mexico
Glass
Banco de México Diego Rivera & Frida Kahlo
Museums Trust



Medicine bottle from the Farmacia de la Concepción
Before 1954, Mexico
Glass bottle
Banco de México Diego Rivera & Frida Kahlo
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Bottle of *Opobyl Bailly* pills for liver function
Laboratories A. Bailly, 15 Rue de Rome, Paris
1924–54, Paris, France
Glass and cardboard
Banco de México Diego Rivera & Frida Kahlo
Museums Trust


Object label

Medication

Large quantities of medicines were found in the *Casa Azul* in 2004, ranging from prescription drugs to over-the-counter remedies. Kahlo's health problems ranged from commonplace ailments to the profoundly serious, and her medicine cabinet reflected this.




Bottle with hand-written label 'cloroformo' (chloroform), an anæsthetic
Before 1954, Mexico
Glass
Banco de México Diego Rivera & Frida Kahlo
Museums Trust




Bottle of medical alcohol 96%
Before 1954, Mexico

Object label

Glass and metal
Banco de México Diego Rivera & Frida Kahlo
Museums Trust




Bottle for Aspirin (painkiller)
Eli Lilly and Company, Indianapolis, EUA
Before 1954, USA
Glass
Banco de México Diego Rivera & Frida Kahlo
Museums Trust



Bottle of Driltilol (respiratory medicine)
Smith, Kline & French S.A.
1951–54, Mexico
Glass
Banco de México Diego Rivera & Frida Kahlo
Museums Trust

Object label




Bottle of Neo-hebaral medicine
(sedative, anæsthetic)
Parke, Davis & Cia.
Before 1954, Detroit, USA (medicine);
Mexico (packaging)
Glass
Banco de México Diego Rivera & Frida Kahlo
Museums Trust


Object label

Stomach medication

Bedridden for long periods of time, Kahlo is likely to have suffered from digestive complaints due to her decreased mobility and prescription drugs. Her appetite was also affected, as she wrote to friends in her letters.




Bottle of Taxol, probably to relieve stomach pain
Grupo Roussel S.A.
Before 1954, Mexico
Glass
Banco de México Diego Rivera & Frida Kahlo
Museums Trust




Bottle for Cellothyl tablets, used as laxative

Object label

The Maltine Company, Chilcott Laboratories, SA
Before 1954, produced in the USA and packaged in Mexico
Glass bottle and metal
Banco de México Diego Rivera & Frida Kahlo
Museums Trust



Bottle of Phillips' Milk of Magnesia
(antacid and laxative)
The Sydney Ross Co., SA Before 1954, Mexico
Glass and metal
Banco de México Diego Rivera & Frida Kahlo
Museums Trust



Box of Gelotamin (diarrhoea remedy)
Choay Laboratories, France
1911–54, Mexico

Object label

Printed cardboard
Banco de México Diego Rivera & Frida Kahlo
Museums Trust

Clinical history of Frida Kahlo
Frida Kahlo
1946–50, Mexico

In February 1946 Kahlo wrote these words to her friends Ella and Bertram Wolfe. 'I enclose here a copy of my clinical history that will serve to make you realise all that I have suffered in this damned life, but also if possible, you will show it to Dr Wilson who is the one I want to consult... I have been in bed 4 months and I feel very weak and tired. I would make the trip by plane to avoid worse disturbances. They would put a corset on me to help me stand the discomfort.'

Printed paper, blue ink and pencil
Banco de México Diego Rivera & Frida Kahlo
Museums Trust

Object label

Ointments

Frida's locked bathroom contained many different types of ointment, including anti-inflammatory, disinfectant and moisturising creams. These were mainly bought over the counter rather than prescribed.




Tube of Oxi-Thiazol anti-inflammatory drug
Before 1954, Mexico
Metal with medicinal contents
Banco de México Diego Rivera & Frida Kahlo
Museums Trust




Tube of Picrato de Butesin skin cream
Before 1954, Mexico
Metal with medicinal contents
Banco de México Diego Rivera & Frida Kahlo

Object label

Museums Trust



Tube of Hipoglo's antiseptic skin cream
Before 1954, Mexico
Metal with medicinal contents
Banco de México Diego Rivera & Frida Kahlo
Museums Trust



Tube of Trofoseptyl cream
Before 1954, Mexico
Metal with medicinal contents
Banco de México Diego Rivera & Frida Kahlo
Museums Trust

Object label

Clinical history of Frida Kahlo
Frida Kahlo
1946–50, Mexico

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Printed paper, blue ink and pencil
Banco de México Diego Rivera & Frida Kahlo
Museums Trust

Object label

Plaster corset
About 1941, Mexico

The hardened plaster of Kahlo's corset had to be cut with surgical pliers in order to release her; now only the front half of this painted and customised corset survives. The circular hole over the abdomen may have been to provide ventilation but it also suggests the absence of a foetus.

Plaster, medical bandages, paint and mixed media
Banco de México Diego Rivera & Frida Kahlo
Museums Trust

Object label

Frida and the Miscarriage (lithograph, first proof)
Frida Kahlo
1932, Detroit

Five weeks after her miscarriage, Kahlo made her first and only lithograph. Based on contemporary anatomical illustrations and botanical drawings from Aztec manuscripts, she visualised a personal tale within a cosmological setting. Kahlo divides herself and the composition into two parts: one traces the loss of her unborn child while the other shows nature's fecundity and her rebirth as an artist with palette in hand.

Ink on paper
The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Verral Foundation

Plaster Corset
About 1950, Mexico

This corset resembles an anatomical model, Kahlo has emblazoned a hammer and sickle over the chest, reflecting her communist ideas, while a

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carefully painted foetus lies curled up over the abdomen.

Plaster and mixed media
Collection of Jan Hendrickx

Principles and Practice of Obstetrics
by Joseph B. DeLee, published by W.B. Saunders
1920, Philadelphia and London

Kahlo had intended to study medicine and remained interested in anatomy throughout her life. Following a miscarriage in 1932, she asked for a book of medical illustrations. Kahlo drew on these for her lithograph *Frida and the Miscarriage* (1932) and the painting *Henry Ford Hospital* (1932). Dr Eloesser, her doctor in San Francisco, also sent a foetus in a jar for her to draw. Kahlo kept it in her bedroom.

Printed paper
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Frida and the Miscarriage (lithograph, 13th proof)
Frida Kahlo
1932, Detroit

Five weeks after her miscarriage, Kahlo made her first and only lithograph. Based on contemporary anatomical illustrations and botanical drawings from Aztec manuscripts, she visualised a personal tale within a cosmological setting. Kahlo divides herself and the composition into two parts: one traces the loss of her unborn child while the other shows nature's fecundity and her rebirth as an artist with palette in hand.

Ink on paper
The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation

Object label

Ascheim-Zontek Test result
confirming Kahlo's third pregnancy
American Hospital Laboratory
2 December 1935, Mexico
Printed paper
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Plaster corset
About 1954, Mexico

Plaster corsets like this were modelled directly onto Kahlo's body. She wore them for weeks at a time. Most patients who endured such treatment would have discarded their casts, yet Kahlo kept hers, perhaps as a record of her endurance.

Plaster, medical bandages, cotton, hemp and metal
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Self-portrait
Frida Kahlo
1953 (facsimile 2018), Mexico

'It is certain that they are going to amputate my right leg,' Kahlo wrote in her diary in August 1953, just before drawing a headless and handless self-portrait with a crumbling architectural column in place of a spine. On this page from her diary, the mirror image of her right leg is shown bandaged as wings sprout from her shoulders.

Ink on paper
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Facsimile of Frida Kahlo's diary
1944–54 (facsimile 2018), Mexico

This diary entry presents Kahlo as a one-legged child, referencing the polio she contracted at age six and the consequent deterioration of her right limb. The child is lop-sided and failing to pieces as she writes: 'I am the disintegration.' The architectural column alludes to spinal injuries Kahlo sustained as a teenager in a bus crash.

Object label

The bull's head may relate to Kahlo's description of the accident as being pierced like a bull with a sword.

Ink on paper
Daniela Rocha Collection

Plaster corset
1944, Mexico
Kahlo's plaster corsets were formed from bandages dipped in plaster which were wrapped around her torso, and tightened as they dried. She recalled, 'Imagine, they had me hanging, just from my head, for two and half hours and then standing on tiptoe for more than an hour, while it was dried with hot air.' Using the matt, surface like a fresco, Kahlo depicted her damaged spine as a broken column surrounded by flowers and fruits.

Plaster, medical bandages, cotton and paint
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Stills from a film
showing Frida Kahlo with her diary
Probably Lola Álvarez Bravo
1943–54, Coyoacán, Mexico

Modern prints on paper
Daniela Rocha Collection

Object label

Stills from a film
showing Frida Kahlo with her diary
Probably Lola Álvarez Bravo
1943–54, Coyoacán, Mexico
Modern prints on paper
Daniela Rocha Collection

East wall

Object label

Five sketches
Diego Rivera
1939, Mexico

These sketches and doodles on envelopes, scraps of paper and even a paper napkin express Rivera's affection for Kahlo. One is addressed 'Para la Chicuita Frida' and others to 'Fisita', a name sometimes used by Kahlo. Some include a drawing of a frog, Kahlo's pet name for Rivera, while another is signed 'with 3000000 kisses'.

Ink on paper
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Letter from Dr Leo Eloesser
29 October 1934, San Francisco, USA

Dr Eloesser was Kahlo's friend, confidante and medical advisor. Kahlo loved singing, from Mexican *corridos* (folk songs) to popular American ballads, and asked him to send her song sheets. Here he writes, 'Dear Friedita so good and kind: You have no idea how glad I am to hear that you're coming out of that swamp of melancholy... Don't think that I've forgotten about *Frankie and Johnny*, I have bought them and other songs and I'll send them.'

Paper and ink
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Letter from Nickolas Muray to Frida Kahlo
2 July 1939, New York, USA

In May 1931, Kahlo met the photographer Nickolas Muray in Mexico through a mutual friend, the artist Miguel Covarrubias. They embarked on a passionate affair that lasted on and off for nearly a decade. Here he writes, 'Your adorable sweet letter assured me of your rare intelligence and devotion no matter what happens to either of us'.

Paper and ink
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Letter from Diego Rivera to Frida Kahlo
September 1932, Detroit, USA

In the autumn of 1932, Kahlo returned to Mexico from Detroit to see her dying mother. Rivera wrote, '*Niñita Chiquitita preciosa* (precious little girl), I am just sending you this note to simply accompany these papers with many kisses and much affection my pretty *Friduchita*. I'm sad here without you... I do not know what to do without being able to see you... I've realised how much I love you'.

Paper and ink
Banco de México Diego Rivera & Frida Kahlo Museums Trust

South wall

Sub section panel

Surgery

Kahlo's relationship with her doctors was of huge importance to her. These included the surgeon Dr Farill of the American British Cowdray (ABC) Hospital in Mexico City.

She wrote, 'I've been sick for a year, 1950–51. Seven operations on my backbone. Dr Farill saved me by giving me back my joy of living. I'm still in a wheelchair and wearing the plaster corset, which is a terrible nuisance but helps my spine to feel better.'

In Self-portrait with Dr Juan Farill (1951), Kahlo's palette has transformed into a beating heart. She sits in her wheelchair, wearing a long huipil (tunic) from Yalálag, a village in Oaxaca. Like many of her clothes, it was capacious enough to conceal her corset.

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Self-portrait with Dr Juan Farill
Frida Kahlo
1951, Coyoacán, Mexico
Oil on hardboard
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Object label

Frida with Dr Farill
Gisèle Freund
1951, Coyoacán, Mexico

Kahlo sits in her wheelchair with Dr Farill by her side and a self-portrait with the surgeon on her easel. She described it as, 'a small painting that I am going to offer to Dr Farill, and that I am making for him with all my love.' A portrait within a portrait, the image resembles a votive painting, with the doctor as saint and Kahlo as grateful survivor.

Gelatin silver print
©Gisèle Freund. Courtesy Throckmorton Fine Art

Object label

Four sketches

Kahlo's drawings and diary entries from the last decade of her life relate to the surrealist practice of automatic drawing. In these sketches, doodles and stains spark imaginative visual images that emerge at random. Eyes, masks, feet and the yin-yang symbol appear frequently in Kahlo's drawings, highlighting the themes that were on her mind.

A letter
Frida Kahlo
1943, Mexico
Coloured ink on paper
The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation

Masks
Frida Kahlo
1946, Mexico
Sepia ink on paper
The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation

Object label

Portrait of Arcady Boytler (recto) and Eyes (verso)
Frida Kahlo
1947, Mexico
Pencil and sepia ink on paper
The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation

Drawing with foot
Frida Kahlo
Colour pencil and graphite on paper
The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation

South wall

Sub section panel

The arms of Morpheus

In 1946 Kahlo went to New York for an operation to fuse her damaged vertebrae using a bone graft from her pelvis. The procedure took place at the Hospital for Special Surgery, under orthopaedic surgeon Dr Philip D. Wilson, who, in 1948, established one of the first bone banks in the USA. Kahlo wrote to her childhood boyfriend Alejandro Gómez Arias, 'my yelling diminished and with the help of pills I have survived more or less well. I have two huge scars on my back'. The double portrait *Tree of Hope*, (1946) shows that Kahlo refused to be defined as an invalid. While one version of herself recovers on a hospital trolley, her other self sits like a majestic Tehuana, holding a flag with a motto of strength and perseverance.

Object label



Tree of Hope, Keep Firm
Frida Kahlo
1946, Coyoacán, Mexico
Oil on hardboard
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Object label

Frida in her wheelchair
Lola Álvarez Bravo
1940–9, Coyoacán, Mexico

Kahlo sits in her wheelchair beside her four-poster bed. On the headboard she has placed portraits of revolutionary heroes, as well as photographs of family and friends.

Gelatin silver print
©Lola Álvarez Bravo. Courtesy Throckmorton Fine Art

Object label

Frida Kahlo's bed

Kahlo's four-poster bed had a mirror inset into the canopy above which allowed her to see her own reflection. She was confined to bed for nearly a year after her accident and later had to spend long periods of time lying on her back while recuperating from various operations. Self-portraiture became an absorbing and important means of self-expression. She said, 'I paint myself because I am so often alone.'

Frida Kahlo
Lola Álvarez Bravo
About 1945, Coyoacán, Mexico
Gelatin silver print
©Lola Álvarez Bravo. Courtesy Throckmorton Fine Art

Frida seated on her bed
Lola Álvarez Bravo
About 1945, Coyoacán, Mexico
Gelatin silver print
©Lola Álvarez Bravo. Courtesy Throckmorton Fine Art

Object label

Frida lying on her bed
Gisèle Freund
1952, Coyoacán, Mexico

Kahlo's four-poster bed with its inset mirror was in many ways the epicentre of her life. Here, she recovered, rested, held court and painted. During her last illness she asked for the bed to be moved so that she could see her garden.

Gelatin silver print
V&A: E.85-2003
Given by John and Judith Hillelson

Object label

Cropped photographs

Thousands of photographs were found when Kahlo's bathroom door was unlocked in 2004, including many cropped and annotated images. It is not clear whether Kahlo cut out parts of these photographs to fit into smaller frames or whether her intention was to excise various individuals or even herself.

Diego Rivera, Frida Kahlo, Dr Layman and Miss Wolf (Rivera's assistant) at the Cathay House restaurant
Gelatin silver print
About 1940, San Francisco, USA
Gelatin silver print
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Frida Kahlo's head and torso
Peter A. Juley & Son
1931, Coyoacán, Mexico
Gelatin silver prints
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Group of children
Before 1954, Mexico
Gelatin silver print
Banco de México Diego Rivera & Frida Kahlo Museums Trust

North wall

Object label

Frida Kahlo painting in bed
Nickolas Muray
1940, Coyoacán, Mexico

Dr Juan Farill tried to alleviate Kahlo's back pain by putting her in traction. Even though the treatment involved using a heavy weight and required her head to be strapped and her bed to be tilted, she still managed to paint. Kahlo and Rivera's good friend, the artist Miguel Covarrubias, here stands by her side.

Modern print on paper
Banco de México Diego Rivera & Frida Kahlo Museums Trust

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Frida Kahlo in hospital in New York
Nickolas Muray
1946, New York, USA
Modern print on paper
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Frida Kahlo's bedroom
Kati Horna
About 1954, Coyoacán, Mexico

The Day of the Dead is a national holiday in Mexico. The writer Octavio Paz observed: 'The Mexican is familiar with death, jokes about it, caresses it, sleeps with it, celebrates it.' Kahlo, with dark humour, placed hybrid in this case drawing on top of the canopy of her bed.

Gelatin silver print
The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation

Object label

Frida Kahlo in the *Casa Azul*
Antonio Kahlo
1946, Coyoacán, Mexico

Kahlo was close to her younger sister Cristina, and refused to undergo any operation or medical procedure unless she was at her bedside. This photograph was taken by Antonio Kahlo, Cristina's son. On the reverse is written, 'Frida right after surgery in 1946 - Coyoacán - she was worse than ever, the pain was unimaginably intense'.

Gelatin silver print
Banco de México Diego Rivera & Frida Kahlo Museums Trust


Sub section panel

The Broken Column

Since the discovery of Frida Kahlo's personal possessions in the *Casa Azul* in 2004, much more has become known about her medical condition. Her injuries included fractures of the lower spine, pelvis and right foot, and an abdominal and vaginal wound caused by the iron handrail of the tram. These caused permanent damage which meant she was unable to have children.

In her painting *The Broken Column* (1944), a bare-breasted Kahlo depicts herself as injured but defiant. She wears an orthopaedic corset similar to the ones shown here. The nails that pierce her body evoke the Christian legend of the martyrdom of Saint Sebastian riddled by arrows, while her spine is represented as a crumbling Ionic column. The fissured Mexican landscape echoes Kahlo's broken body.

Sub section panel



The Broken Column
Frida Kahlo
1944, Mexico
Oil on canvas
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Object label

Appearances Can Be Deceiving
Frida Kahlo
1944–54, Coyoacán, Mexico

Kahlo exposed her Tehuana costume as camouflage, an elaborate mask that hid mismatched limbs, a crumbling spine, and a medical corset that barely kept her body intact. She reiterated the visual message in her own words: 'Appearances can be deceiving'.

Charcoal and coloured pencil on paper
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Frida Kahlo braiding her hair
Julien Levy
1938, New York, USA

In November 1938, Kahlo had her first solo show at Julien Levy's gallery in New York. During their brief affair, Levy took a series of photographs of Kahlo semi-naked, arranging her hair. He recalled of this ritual, 'She used to do her hair with things in it. When she unbraided it, she'd put these things in a certain order on her dressing table and then braid them back in.'

Gelatin silver prints
Philadelphia Museum of Art: 125th Anniversary Acquisition. The Lynne and Harold Honickman Gift of the Julien Levy Collection, 2001

Object label

Untitled (Self-Portrait Drawing)
Frida Kahlo
About 1937, Coyoacán, Mexico

In this drawing Kahlo showed how she meticulously composed herself and deliberately posed for her self-portraits. With multiple arms, like a Hindu deity, she adjusted the angle of her head, fixed her hair, and created the self-image she presented to the viewer.

Pencil on paper
Private Collection


Sub section panel

Longing

On 4 July 1932, Kahlo suffered a life-threatening miscarriage in Detroit while Rivera was working on the *Detroit Industry* murals. 'I had such hope to have a little Dieguito... but now that it has happened there is nothing to do but put up with it', Kahlo wrote to her friend, the US-based surgeon Dr Leo Eloesser on 29 July 1932.

Her painting *Henry Ford Hospital* (1932), draws on the tradition of votive paintings seen in the previous gallery. It depicts a naked Kahlo surrounded by a fetus, a sterilising machine and a pelvic bone. Some of the images were copied from books of anatomical drawings that Kahlo collected. In this subversive painting, Kahlo presents herself as the antithesis of the well-groomed and beautiful Tehuana.

Sub section panel



Henry Ford Hospital
Frida Kahlo
1932, Detroit, USA
Oil on metal
Copyright © 2018 Banco de México, Fiduciary of the Trust of the Diego Rivera and Frida Kahlo Museums, Av. 5 de Mayo no. 2, Col. Centro, Del. Cuauhtémoc, CP 06000, Mexico City.

Object label

Painted corsets

Kahlo decorated and adorned her plaster corsets and integrated them into her wardrobe, as if she had explicitly chosen to wear them. She used a mirror to paint the surface, working from her hospital bed. The corsets were moulded to her body and remained in place for long periods of time. In Florence Arquin's photograph, Kahlo lifts her loose-fitting *huipil* (tunic) to reveal the corset, as if it was a second skin.

Frida Kahlo at the American British Cowdray (ABC) Hospital
Juan Guzmán
About 1951, Mexico
Gelatin silver print
© Juan Guzmán. Courtesy Throckmorton Fine Art

Frida Kahlo lifting her *huipil* to reveal her plaster corset
Florence Arquin, printed by Ava Vargas
About 1951, Coyoacán, Mexico
Platinum print
© Florence Arquin. Courtesy Throckmorton Fine Art

Section panel

Art and Dress

Throughout her life, Kahlo's powerful self-portraits, carefully posed photographs and uniquely composed outfits acted as complementary modes of artistic self-creation. They are shown together in this gallery for the very first time.

As a teenager, Kahlo had dressed in unconventional ways to express her individuality and to disguise her damaged leg, but in her 20s she embraced traditional Mexican dress and wore it for the rest of her life. Although her wardrobe mixed elements from different regions, she identified particularly with the culture and clothing of the women of the Isthmus of Tehuantepec in Oaxaca, southern Mexico.

Kahlo adopted their richly embroidered blouses, floor-length skirts and woven shawls, and adapted their elaborate hairstyles to create her own mesmerising version of mexicanidad. As the damage, cigarette burns, ink splashes, traces of pigment and ghostly brush strokes found on many of her clothes show, her vibrant wardrobe was not staged. Like a second skin, it was an integral part of her life, her art and her identity.

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North wall

Object label

Frida on a white bench
Nickolas Muray
1939, New York

This celebrated image has a floral backdrop made from a similar fabric to one of Kahlo's skirts and was taken in Muray's New York studio. Kahlo usually preferred to proffer her face in three-quarter view, but here she gazes straight at the camera.

Colour carbro print
The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation

Object label

Ankle boots with badge embossed
"To Frida with love Pita and Olga"
1948–52, Coyoacán, Mexico

These boots have a built-up wedge heel to accommodate Kahlo's shorter right leg, a result of her childhood polio. They are customised with strips of beading and silk embroidered with dragons, while the badge was a gift from poet Pita Amor and Olga, wife of Mexican artist Rufino Tamayo.

Satin, leather, cotton, metal and glass
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Señoras de México
Article from US *Vogue* by Alice-Leone Moato, photographs by Toni Frissell
1 October 1937, New York

Frissell's photograph shows Kahlo in an overtly fashionable light, in keeping with its placement in a fashion magazine. The pose she adopts is from the work of Mexican artist Jesús Helguera, whose paintings depicted a romanticised and idealised Mexico and were later used to illustrate calendars.

Printed paper
Designmuseum Danmark Library

Object label

Rise of another Rivera
Article from US *Vogue* by Bertram Wolfe
1 November 1938, New York

'From the bright, fuzzy, woollen strings that she plaits into her black hair and the colour she puts into her cheeks and lips, to her heavy antique Mexican necklaces and her gaily coloured Tehuana blouses and skirts, Madame Rivera seems herself a product of her art, and, like all her work, one that is instinctively and calculatedly well composed', wrote Rivera's biographer.

Printed paper
Designmuseum Danmark Library

East wall

Sub section panel

The huipil

The *huipil* is a square-cut tunic traditionally worn by the women of the Isthmus of Tehuantepec, and characterised by its bold geometric or floral embroidery. *Huipiles* do not have fastenings, and are simply made from a length of cotton or silk folded over and stitched at the sides, with openings for the head and arms. Although Kahlo had blouses from other regions such as Puebla, and owned some European-style ones, she favoured the *huipil*. It was practical as well as beautiful, offering an easy fit which did not ruck up when she was seated or in her wheelchair, and capacious enough to cover her corsets. The combination of embroidered blouses, gold jewellery and elaborate hairstyles focused attention on the upper half of Kahlo's body, away from her injured limbs.

Sub section panel



Frida Kahlo,
Leo Matiz
ca.1941, Xochimilco, México
Gelatin silver print
© Leo Matiz

Object label

Frida on the roof-deck of Nick's flat
Nickolas Muray
1946, New York

Muray photographed Kahlo with the Manhattan skyline behind her. Kahlo's political critique of the USA notwithstanding, she loved New York City and had many friends there. In 1930 she wrote to her mother: 'New York is simply a marvel! It is hard to believe it was built by humans, it appears like magic'.

Colour carbro print
The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation

Object label

Frida Kahlo
1940s, Coyoacán, Mexico

Kahlo sourced clothing from Mexico and beyond. In this portrait by an unknown photographer, she wears a long coat from Guatemala and a headdress of *tlacoyales*, braids with tassels that are woven into the hair. The same coat can be seen in the case opposite.

Modern print on paper
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Frida with Olmec figurine
Nickolas Muray
1939, Coyoacán, Mexico

Kahlo wears a favourite Tehuantepec *huipil* (tunic) and holds a pre-Columbian figurine in her hand. She often incorporated such idols into her paintings, transforming them into alter-egos. Much like her native Mexican costumes, they allude to her ethnic identity.

Colour carbro print
©Nickolas Muray. Courtesy Throckmorton Fine Art

Object label

Trade routes

Trade between China and Mexico has strong historical roots, from the early days of the Spanish conquest through to 1815, when Spanish merchant ships known as the Manila Galleons made regular crossings of the Pacific, bringing luxury goods to Mexico in exchange for silver. Coral is believed to have been among the cargo on these shipments, although it is unlikely that these beads are quite so old. The bracelet, with enamelled figures representing immortals, is from the first half of the twentieth century and was made in China for the tourist market or for export.

Bracelet
Before 1954, China
Silvered copper, enamel and mixed materials
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Necklace
Before 1954, Tabasco or Campeche, Mexico
Coral and gold
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Headdress with metal flowers
Before 1954
Aluminium, paper and wire
Banco de México Diego Rivera & Frida Kahlo Museums Trust

East wall

Object label

Frida Kahlo with magenta *rebozo* (shawl)
Nickolas Muray
1939, New York

Kahlo wrote in English to Muray, 'I got my wonderful picture you send to me, I find it even more beautiful than in New York. Diego says that it is as marvellous as a Piero de la Francesca. To me is more than that, it is a treasure'.

Colour carbro print
The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation

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Frida in front of the cactus fence
Nickolas Muray
1938, San Ángel, Mexico

Muray played with complementary colours, here carefully positioning Kahlo, dressed in pink and magenta, against the bright green cacti at San Ángel, the modernist twin houses that Juan O’Gorman designed for Rivera and Kahlo. Cacti were traditionally used in Mexico to create living fences.

Colour carbro print
©Nickolas Muray. Courtesy Throckmorton Fine Art

East wall

Object label

Frida
Nickolas Muray
1938, Coyoacán, Mexico

Kahlo prepared herself carefully for this portrait. Her hair is adorned with fuschia and bergenia flowers which complement her lipstick; she wears her favourite magenta rebozo (shawl) and a pink and green satin *huipil* (tunic). The gold brooch with flowers (on display, nearby) provides the finishing touch.

Sub section panel

The rebozo

Kahlo’s rebozos (shawls) were among the most valuable items in her wardrobe. Hand-woven in specialist workshops and embellished with hand-knotted fringes, they offered both comfort and luxury. Kahlo can be seen wearing her rebozos in many different ways – draped over her shoulders, crossed over her torso, covering her head and even held aloft like a sail in a shoot for *Vogue* magazine.

Kahlo wore her favourite – and flattering – magenta rebozo in many of the colour photographs that Nickolas Muray took of her. The images provide valuable information about the way she composed her outfits and the care she took with her palette, from matching her rebozo to the flowers in her hair, to her use of lipstick and nail varnish. Muray said of photography, ‘colour calls for a new way of looking at people, at things.’

Sub section panel



Frida at Toluca market
Fritz Henle
1943, Mexico
Gelatin silver print
© Fritz Henle Estate

Object label

Necklace of obsidian blades
Assembled by Frida Kahlo
Before 1492 (blades), Mexico

Obsidian is a volcanic, glass-like rock which can be cut to give an extremely sharp edge. It was used by the Maya and other early Mesoamerican cultures for weapons and in ritual activities. The obsidian blades used in this necklace were perhaps among ancient artefacts acquired by Rivera. They are not drilled but are held in place by tightly bound red thread with a wire core.

Obsidian, cotton and metal
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Necklace of *milagros*
Assembled by Frida Kahlo
1930–45, Mexico

Metal *milagros* (‘miracles’) would traditionally have been left at a shrine or church as thanks for a cure or an answered prayer. Kahlo made this necklace out of *milagros* in the shape of arms and legs. It may have been a witty response to her childhood polio that had left her with an emaciated right leg.

Lead, coral and copper
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Frida Kahlo
Manuel Álvarez Bravo
1930–8, Coyoacán, Mexico

Manuel Álvarez Bravo was described by Rivera as ‘Mexican by cause, form and content’. He photographed Kahlo, Rivera and their milieu, as well as other members of Mexican society, becoming one of the country’s most noted chroniclers.

Gelatin silver print
Center for Creative Photography, University of Arizona: Purchase

Object label

Tehuantepec
The Tourist Department of the Mexican Government and the Mexican Tourist Association
Probably 1940s, Mexico

Tehuantepec was one of a series of colour films about Mexico made by the Mexican government to promote its culture and customs abroad. It features the gold dowry jewellery and vibrant dress of the women of the Isthmus of Tehuantepec. Outfits for special occasions were a matter of particular pride and often featured floral hand-embroidery, designed and worked by the wearer.

© Travel Film Archive/Screenocean
2.00 minutes

Object label

Torzales

These long chains have distinctive four-lobed links which interconnect to create a twisted, rope-like effect, giving them the name *torzales* (twine). The coin-laden dowry necklaces of Oaxaca were a way of displaying a family’s wealth. One of these includes a US twenty-dollar gold piece.

Necklace with ornamental slide
1930–9, Oaxaca, Mexico
Gold and freshwater pearls
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Necklace with 1903 twenty-dollar coin
Before 1939, Oaxaca, Mexico
Gold
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Necklace with pendant
Before 1492, Colombia (pendant); before 1939, probably Campeche or Yucatán, Mexico (necklace)
Gold and freshwater pearls
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Gold and pearl brooch
Before 1954, Mexico

Inspired originally by the naturalistic European jewellery of the mid-1800s, this style continued to be made in Mexico well into the twentieth century. The combination of coloured golds, textured surfaces and freshwater pearls mounted on a minimal wire structure gives the piece a delicacy which is enhanced by its filigree frame.

Coloured golds and freshwater pearls
Banco de México Diego Rivera & Frida Kahlo Museums Trust

South wall

Object label

Frida in a blue satin blouse
Nickolas Muray
1939, New York

Muray’s colour photography technique imbued the already colourful palette of Kahlo’s wardrobe with heightened intensity. The saturated hues of hair-ribbons, lipstick and embroidered blouse in this image provide a foil to the gold of the heavy Tehuana necklace.

Colour carbro print
The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation

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Me and My Doll
Frida Kahlo
1937, Mexico

Kahlo sits bolt upright on a straw bed in a bare room. She depicts herself with two paradoxical objects: a doll symbolising childhood and a cigarette symbolising adulthood. The empty room, the doll's extreme pallor and the visual maiming of her right foot exude a sense of discomfort.

Oil on metal
The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation

Object label

Frida Kahlo
Probably Nickolas Muray
About 1950, Coyoacán, Mexico

Kahlo's ornate costume and regal bearing created an impression of sturdiness and strength. However, her upright posture was often the result of the corsets she wore under her blouses.

Modern print on paper
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Frida Kahlo
Gisèle Freund
1951, Coyoacán, Mexico

Kahlo's Tehuana dress was effective at disguising her injuries. The angle of Freund's photograph shows how her full petticoats and skirts flowed around her, concealing her damaged leg. Kahlo's affectionate portrait of her father, painted ten years after his death, can be seen to the side.

Modern print on paper
Photo Gisèle Freund/IMEC/Fonds MCC

Sub section panel

Skirts and flounces

Kahlo wrote, 'I must have full skirts and long, now that my sick leg is so ugly'. The graceful fluttering of the long, ruffled skirts worn by the women of Tehuantepec and adopted by Kahlo, distracted from her limp. Some of her skirts were sourced from Oaxaca, others were made using fabrics that Kahlo bought in local markets or found on her travels. Underneath, she wore full petticoats, while a deep white cotton flounce swept the ground as she walked. Kahlo liked bargain-hunting. While in Paris for her 1939 exhibition *Mexique* she bought 'lots of junk' from a flea market, explaining, 'I don't have to buy dresses or stuff like that because being a *tehuana* I don't even wear pants, nor stockings either!'

Sub section panel



Frida Buying Cloth
Leo Matiz
1946, Mexico
Gelatin silver print
© Leo Matiz

Object label

Frida Kahlo
Florence Arquin
1948, Coyoacán, Mexico

The *Casa Azul* could get cold in winter, and this favourite woollen top and skirt (which can be seen in the case opposite) would have been very warm. It is teamed with a necklace by Héctor Aguilar, which can also be seen nearby, although without the square pendant.

Gelatin silver print
Private Collection

Object label

Frida with two birds
Juan Guzmán
1946–8, Coyoacán, Mexico

Kahlo wears a richly embroidered *huipil* (tunic) and skirt from Oaxaca. Garments like this were worn on special occasions and took many months to complete. The fabric was stretched on a frame and embroidered in coloured silks using a crochet hook.

Gelatin silver print
© Juan Guzmán. Courtesy The Rockmorton Fine Art

Object label

Necklace
Mark of Héctor Aguilar
1940s, Taxco, Mexico

Mexico is rich in silver which until the 1930s was little used in fine jewellery. Héctor Aguilar trained as a silversmith with William Spratling before starting his own workshop in 1939. A nearby photograph by Florence Arquin shows that this necklace originally had a rectangular pendant mounted with an ancient ceramic figure.

Silver and malachite
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Bracelet
Mark of Antonio Pineda
1940s, Taxco, Mexico

Taxco, which became the centre for Mexican hand-made silver jewellery, was originally a mining settlement. In 1929 the American silversmith William Spratling settled in the town and opened a small workshop. Among the local boys he trained there in the early 1930s was Antonio Pineda. This bracelet dates from after Pineda founded his own workshop in 1941.

Silver and amethyst
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Opera glasses
Lemaire Fabi
1925–40, France

French opera glasses and in particular those produced by Lemaire were considered to be the best available. The firm started in 1846 in Paris and produced a variety of optical products including opera glasses and binoculars which were exported all over the world. These ones are made from mother-of-pearl with ivory and have a telescopic handle.

Mother-of-pearl, ivory and chromed steel
Banco de México Diego Rivera & Frida Kahlo Museums Trust

West wall

Object label

Qué Viva México!
Sergei Eisenstein (original director); Grigory Alexandrov and Nikita Orlov (reconstruction)
1931–2 (original); 1979 (reconstruction)

Russian director Sergei Eisenstein's unfinished masterpiece *Que Viva México!* was inspired by Anita Brenner's book *Idols Behind Altars* (1929) and spanned Mexico's pre-Columbian past through to the Mexican Revolution. Using a mixture of actors and local people, he also depicted the culture and traditions of the Isthmus of the Tehuantepec including a marriage ceremony. Here, in one of the film's most lyrical scenes its women are shown donning and reversing a traditional starched-lace headdress called the *bida ni quichi* or *resplandor*.

© Films Sans Frontières
1.55 minutes

Object label

Frida Kahlo
Lola Álvarez Bravo
About 1944, Coyoacán, Mexico

Lola was the first wife of Manuel Álvarez Bravo and became a leading photographer in her own right. Her friendship with Kahlo resulted in a series of tender portraits. This one captures Kahlo in pensive mood, chin resting on her ringed hand. She wears a high-necked black lace blouse with white yoke and dark woollen braids in her hair.

Gelatin silver print
Center for Creative Photography, University of Arizona:
Lola Álvarez Bravo Archive

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Frida Kahlo with *Xoloitzcuintli* dog
Héctor García
1952, Coyoacán, Mexico

Several generations of photographers were mesmerised by Kahlo's undeniable charisma. García, who studied photography under Manuel Álvarez Bravo, captured Kahlo resting in the sun, her arms around one of her Mexican hairless dogs.

Gelatin silver print
©Héctor García. Courtesy Throckmorton Fine Art

Object label

Frida's hands
Gisèle Freund
1951, Coyoacán, Mexico

Most photographers concentrated on Kahlo's face, but her beringed fingers with their bright red nail varnish were also compelling subjects. Freund's close-up shows the rings in sharp focus, while the hands of the artist are blurred. Kahlo's pet parrot can be seen in the background.

Modern print on paper
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Rings

Kahlo's collection of rings was extensive, eclectic and constantly changing. During the final years of her life her rings featured particularly strongly both in photographs and written accounts. The photographer Gisèle Freund described how 'every one of her fingers bears enormous rings with finely carved precious stones', although, as this selection shows, many were of more modest value. Often exchanged as tokens of friendship, Hayden Herrera, Kahlo's biographer, described how 'people gave them to Frida, and with impulsive generosity, she just as often gave them away'.

Collection of rings
Before 1934, Mexico
Silver set with a brown stone; silver set with turquoise and jadeite; gold-plated copper; silver set with a fused glass plaque; gold set with rose-cut diamonds
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Ring
Frederick Davis
1940s, Mexico City

Frederick Davis' shop in Mexico City specialised in Mexican folk art and indigenous craft, but it also exhibited contemporary art including paintings by Rivera. In addition to dealing and collecting, Davis designed jewellery, relying on an extensive network of craftsmen to make up his designs. The combination of local silver with local obsidian is one he is said to have pioneered.

Silver set with obsidian
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Necklace
Matilde Poulat
1934–52, Mexico City

Matilde Poulat, a contemporary of Rivera's at the San Carlos Academy of Art, trained originally as a painter. Her distinctive jewellery draws on the birds and shells of Mexican folk art, with pendent drops which echo those of ancient jewels discovered at Monte Albán near Oaxaca in 1932. The necklace includes an enamel yin-yang symbol while the central pendant opens to reveal a secret, velvet lined compartment.

Silver, enamel, opal and jadeite
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Three photographs of Frida Kahlo
Leo Matiz
1943, Coyoacán, Mexico

Colombian-born Leo Matiz spent many years documenting Mexico's landscape and people. He photographed Kahlo often, here capturing the diversity of her wardrobe, from Tehuana outfit of *huipil* (tunic) and skirt, to a long, beribboned garment from the Mazatec in Oaxaca, and a European-style high-necked blouse and skirt worn with an apron of striped cotton.

Modern prints on paper
Private Collection

Sub section panel


'I paint my own reality'

Frida Kahlo

From the early 1930s until the very end of her life, Frida Kahlo produced dozens of paintings that revolutionized the genre of self-portraiture. Simultaneously alluring and disturbing, brazen and vulnerable, her multiple versions of self reveal her complex – sometimes contradictory – identities. In some, the manipulation and adornment of her hair operates like a gauge of her wellbeing, while in others her androgynous facial attributes help express a complex sexuality. 'Of my face,' Kahlo said, 'I like the eyebrows and the eyes. Aside from that, I like nothing... I have the moustache and in general the face of the opposite sex.'

In both her personal styling and her paintings she deliberately played with the aesthetic, symbolism and politics of self-portrayal, from the way she composed her appearance to the way she framed herself in her art.

Sub section panel



Frida with Picture Frame
Nickolas Muray
1938, New York, USA
Gelatin silver print
© Nickolas Muray Photo Archives

Object label

Self-Portrait MCMXLI
Frida Kahlo
1941, Mexico

In two self-portraits painted after her father's death in 1941, Kahlo braided black yarn into her hair as a sign of mourning. Although her stoic features mask her emotions, the subtle tension around her mouth, chin and jaw, expresses subdued grief. The geometric pattern of her huipil (tunic) adds some warmth to this otherwise sombre painting.

Oil on canvas
The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation

Object label

Self-portrait with Braid
Frida Kahlo
1941, Coyoacán, Mexico

Kahlo and Rivera divorced in 1939. This self-portrait divides Kahlo between sensuality and asceticism and was painted shortly after their remarriage in 1940, which remained celibate. Kahlo's tightly-bound hair evokes Mexican 'Crowned Nun' portraits which depict nuns wearing sumptuous headpieces at the moment of taking the Catholic vow to become a Bride of Christ.

Oil on canvas
The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Collection

Object label

Beads
Assembled by Frida Kahlo
Probably Maya (about 250–900 AD), excavated before 1950, Mexico

From her first visit to the USA in November 1930, Kahlo's striking appearance intrigued photographers and artists. In a letter to her mother she wrote, 'The *gringas* really like me a lot and take notice of all the dresses and *rebozos* that I brought with me, their jaws drop at the sight of my jade necklaces'. Despite their weight, she wore multiple strands to great dramatic effect.

Jade
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Necklace
Assembled by Frida Kahlo
Probably Maya (about 250–900 AD), excavated 1900–50, Mexico

Mexican jade comes in many mottled shades of green and grey and is often referred to by its pre-Columbian name *chalchihuitl*, a term which conveys preciousness rather than mineral type. Shaped by simple tools, or perhaps water-worn pebbles that have been drilled, they have both aesthetic and symbolic appeal connecting Kahlo directly with Mexico's pre-Columbian history.

Jade and other greenstone beads
Banco de México Diego Rivera & Frida Kahlo Museums Trust

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Shell bangles
Probably Maya (about 250–900 AD), Mexico

These bangles cut from conch shells probably derive from Maya burial sites. Rivera and Kahlo's amassing of ancient artefacts began around 1930. Although jewellery was not his focus, Rivera's contacts probably facilitated Kahlo's acquisition of such pieces.

Conch shells
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Self-portrait with Monkeys
Frida Kahlo
1943, Coyoacán, Mexico

Pets are often included in Kahlo's self-portraits as surrogate children or as symbolic entities. Here, Kahlo's four monkeys seem mysterious, intrusive and ominous. The bird-of-paradise plant with gnawed leaves and the monkey's snake-like tail, suggest the Garden of Eden and its demise.

Oil on canvas
The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Collection

Object label

Frida Kahlo
Héctor García
1949, Coyoacán, Mexico

Kahlo's face is caught in the harsh sunlight streaming in from her window in the Casa Azul. Behind leans her 1949 painting, *The Love Embrace of the Universe, the Earth (Mexico), Diego, Me and Señor Xolotl*.

Gelatin silver print
The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Collection

Object label

The Love Embrace of the Universe, the Earth (Mexico), Diego, Me and Señor Xolotl
Frida Kahlo
1949, Coyoacán, Mexico

Based on a yin yang diagram, this hybrid cosmology harmonises night and day, earth and sky, as well as Mexican, Hindu, Christian and autobiographical elements. Kahlo appears like a Madonna with Rivera as her child. The canine deity Xolotl, guardian of the Aztec underworld, rests on Kahlo's white flounce.

Oil on masonite
The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Collection

Object label

Frida Kahlo
Gisèle Freund
1951, Coyoacán, Mexico

Here, Kahlo sits before a preliminary sketch for *The Love Embrace of the Universe, the Earth (Mexico), Myself, Diego, and Señor Xolotl* (1949). She often painted wearing her Tehuana dress as numerous traces of paint on her garments show.

Modern print on paper
Photo Gisèle Freund/IMEC/Fonds MCC

Object label

Object label


Chinese skirt and shawl

During her first visit to San Francisco in 1930–31, Kahlo became fascinated by Chinatown where she may have acquired this skirt. She wrote to her father: 'Imagine, there are 10,000 Chinese here, in their shops they sell beautiful things, clothing and handmade fabrics of very fine silk.' Pleated and exquisitely embroidered skirts of this type were worn with a short robe or jacket by Han Chinese women during the Qing dynasty (1644–1911). It is shown with a plain, fringed shawl finished with hand-formed cotton balls.

Han skirt
Early 1900s, China
Silk with hand-embroidery

Rebozo (shawl)
Before 1954, Atlix, Puebla
Hand-woven cotton
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label



Object label

Blouse, skirt and shawl

This outfit is similar to one worn by Kahlo when she was photographed by Toni Frissell for *Vogue* in October 1937. Kahlo mixed a high-necked blouse made in the European style with a *rabona* which has a pleated flounce of the same material.


European-style blouse
1930–7, Mexico
Satin

Rabona (skirt)
1930–7, Isthmus of Tehuantepec, Oaxaca, Mexico
Satin

Rebozo (shawl)
Before 1954, Tenancingo, Mexico
Cotton

Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label



Object label

Tunic, skirt and shawl

This short, wide *huipil* was made by weavers from the Kekchi community in Alta Verapaz who specialise in gauze and brocade techniques. The patterns include rows of maize, figures and animals. It is paired with a voluminous skirt restyled from an older garment. The hand-woven ikat shawl was one of Kahlo's favourites and can be seen in several colour photographs taken by Nickolas Muray in the late 1930s.

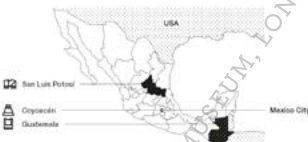
Huipil (tunic)
Before 1939, Cobán, Guatemala
Hand-woven cotton

Skirt
Fabric probably 1850–1900, France
Skirt before 1954
Silk

Rebozo (shawl)
Before 1938, San Luis Potosí, Mexico
Rayon

Object label

Banco de México Diego Rivera & Frida Kahlo Museums Trust



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LABELS

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Skirt and shawl


This skirt was custom-made from heavy silk fabric and has a deep hem formed from a length of finer silk embroidered with Chinese motifs, including birds and flowers. It is paired with one of Kahlo's favourite ikat *rebozos* which has a luxuriant hand-knotted fringe.

Enagua (skirt) and *bolán* (frounce)
Before 1954, Coyoacán, Mexico
Silk and cotton

Rebozo (shawl)
Before 1954, Guanajuato
Rayon

Banco de México Diego Rivera & Frida Kahlo Museums Trust (skirt and shawl); Collection Cibeles Hernández (frounce)

Object label



Object label

Blouse, skirt and shawl

This blouse has the words 'Viva Mexico', and a traditional motif of an eagle devouring a snake which is used in the Mexican coat of arms today. Deciding what belt would go with which skirt was a serious matter for Kahlo. 'Does it work?' she would ask, 'Is it good?'

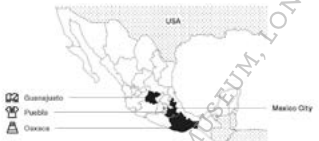
Blouse
Before 1954, San Gabriel Chilac, Puebla
Cotton with hand-embroidered silk

Rabona (skirt) and waist sash
Before 1954, Isthmus of Tehuantepec, Oaxaca, Mexico (skirt); Michoacán (waist sash)
Satin (skirt); hand-woven cotton and wool (waist sash)

Rebozo (shawl)
Before 1954, possibly Guanajuato or Santa María del Río, Mexico
Rayon

Object label

Banco de México Diego Rivera & Frida Kahlo Museums Trust



Object label

Tehuana outfit

This was one of Kahlo's favourite outfits and can be seen in several photographs in this exhibition, including one by Gisèle Freund taken in 1951. She even wore it when painting, as traces of blue pigment can still be seen on the blouse and the skirt. The *holán* is original to the skirt and is starched and pleated with a lace edging.

Huipil (tunic)
Before 1954
Isthmus of Tehuantepec, Oaxaca, Mexico
Cotton velvet with machine embroidery

Enagua (skirt) and *bolán* (frounce)
Before 1954
Isthmus of Tehuantepec, Oaxaca, Mexico
Printed cotton

Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label



Object label

Tunic and skirt

Tehuantepec women favour a short tunic to suit the hot, humid climate of the Isthmus. However, this example has been lengthened by Kahlo; by the addition of a section of cloth along the bottom. Kahlo had this skirt made up in the Tehuana style and added a deep frounce.

Huipil (tunic)
Before 1954, Isthmus of Tehuantepec, Oaxaca, Mexico
Silk with machine embroidery

Skirt and *bolán* (frounce)
Before 1954, Coyoacán, Mexico
Silk (skirt); cotton machine lace (frounce)

Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label



Object label

Sleeved top and skirt

The *tomicotón* is one of the few indigenous garments worn by both men and women in Mexico. This one has a 'tree of life' motif worked in cross-stitch using naturally dyed wool yarn. Kahlo teamed it with a heavy black skirt of the type worn by married women on ceremonial occasions in the Purhépecha region of Santa Fé de la Laguna, Michoacán, where the weather can be cold and damp. She can be seen wearing this outfit in a photograph taken by Florence Arquin in 1948.

Tomicotón (sleeved top)
Before 1948, Nahua de Hueyapan, Tlatlaucui, Puebla, Mexico
Hand-woven wool

Rollo (skirt)
Before 1948, Santa Fé de la Laguna, Michoacán, Mexico
Hand-woven wool and cotton and silk

Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label



Object label

Tehuana outfit


This blouse is made from cotton printed with *pipihui* (polka dots) a fabric more commonly used to line Tehuantepec tops and skirts. The ceremonial skirt has richly embroidered bands of embroidery: two are worked on a sewing machine forming diagonal lines of concentric diamonds; the other three are hand-stitched to show large multicoloured flowers.

Huipil (tunic)
Before 1954, Isthmus of Tehuantepec, Oaxaca, Mexico
Printed cotton with machine embroidery

Enagua (skirt) and *bolán* (frounce)
Before 1954, probably Juchitán, Oaxaca, Mexico
Satin with embroidery (skirt); cotton (frounce)

Banco de México Diego Rivera & Frida Kahlo Museums Trust

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Blouse and skirt

This long-sleeved blouse has a high, pleated yoke finished with lace-edged ruffles, and has been later edged with rick-rack. Similar trimmings were found in Kahlo's sewing box. The introduction of the Singer treadle sewing machine in the early 1900s in Mexico led to the development of overlapping geometric designs, worked in chain stitch, as can be seen on this sumptuous velvet skirt.

Blouse
Before 1954, Michoacán, Mexico
Printed cotton

Enagua (skirt) and holán (flounce)
Before 1954, Isthmus of Tehuantepec, Oaxaca, Mexico
Velvet with machine embroidery

Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Object label

Blouse and skirt

This blouse is densely embroidered with glass beads and includes designs of flowers, foliage, birds and Aztec dancers. The beaded panels could be reused and were often passed down as family heirlooms. The skirt is a fine example of a Tehuana enagua. Geometric designs worked on a sewing machine enclose a band of hand-stitched flowers.

Blouse
Before 1941, San Gabriel Chilac, Puebla, Mexico
Cotton and glass beads

Enagua (skirt) and holán (flounce) and waist sash
Before 1954, probably Juchitán, Oaxaca, Mexico (skirt and flounce), Guatemala (waist sash) Satin with embroidery (skirt); cotton (flounce); hand-woven synthetic material (waist sash)

Object label

Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Tunic and skirt

Many of Kahlo's clothes were made in the Tehuantepec style by a local dressmaker. However, the quality of the floral hand-embroidery on this huipil indicate that it is an authentic piece from Oaxaca. Kahlo attracted attention when she wore outfits of this type. Once on a visit to San Francisco she was followed by a group of children. "Where is the circus?", they said.

Huipil (tunic)
Before 1954, Isthmus of Tehuantepec, Oaxaca, Mexico
Cotton muslin with hand-embroidery

Skirt and holán (flounce)
Before 1954, Coyacacán, Mexico
Silk with woven design (skirt); cotton (flounce)

Banco de México Diego Rivera & Frida Kahlo Museums Trust (tunic, skirt and flounce)

Object label

Object label

Tehuana outfit

Traditional Mexican garments are not tailored but assembled from squares or rectangles of cloth without the need for buttons or zips. The huipil is a sleeveless tunic that varies in length according to region, while the full skirts of the enagua are gathered onto a waistband and secured at the side with fabric ties. Even everyday outfits such as this one from Oaxaca are distinguished by their bright colours and striking embroidery.

Huipil (tunic)
Before 1954, Isthmus of Tehuantepec, Oaxaca, Mexico
Semi-synthetic and cotton with machine Embroidery

Enagua (skirt) and holán (flounce)
Before 1954, Isthmus of Tehuantepec, Oaxaca, Mexico
Cotton with machine embroidery (skirt); cotton (flounce)

Object label

Banco de México Diego Rivera & Frida Kahlo Museums Trust (skirt and tunic) Collection Cibeles Henestrosa (flounce)

Object label

Long tunic and skirt

Although peacocks are not native to Mexico, they became popular subjects for traditional needlework. This huipil was probably made to sell at the market, as the embroidery is on a larger scale than that of garments worn by the local community. The skirt is embellished with a wide band of satin and was made specially for Kahlo.

Huipil (tunic)
Before 1954, Mazatec community, Huautla de Jiménez, Oaxaca, Mexico
Cotton with hand-embroidery

Skirt
Before 1954, Coyacacán, Mexico
Semi-synthetic material

Banco de México Diego Rivera & Frida Kahlo Museums Trust (skirt and tunic)

Object label

Object label

Coat and blouse

Both Kahlo and Rivera wore this coat. The intricately figured cloth was woven in two panels on a drawloom. The front edges have been reinforced with buttonhole stitch, worked in yellow and purple silk. It is worn over an exquisitely embroidered blouse from Puebla.

Coat
Before 1952, San Marcos, Totonicapán or Quetzaltenango, Guatemala
Cotton brocade

Blouse
Before 1954, Nahua community of Coapa, Puebla, Mexico
Cotton with hand embroidery

Skirt
Modern reproduction

Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

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Object label

Blouse, skirt and shawl

This is one of Kahlo's more historical outfits. The fitted high-necked blouse is teamed with a brocade skirt and a flamboyant shawl which is probably French. It is not known where Kahlo sourced her European clothing nor whether it was second-hand or inherited from her family.


 European-style blouse
Before 1954, possibly USA
Polyester, lace

 Skirt and *Holán* (founce)
Before 1954, Coyoacán, Mexico
Satin (skirt); cotton (founce)

 Shawl
1850–1900, possibly France
Silk brocade

Banco de México Diego Rivera & Frida Kahlo Museums Trust (blouse, skirt and shawl),
© Collection Cibeles Henestrosa (founce)

Object label





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Object label

Long tunic and skirt

Kahlo was dressed in a *huipil* like this on her death bed, rather than one of her colourful Tehuana outfits. Made from plain hand-woven cloth in the mountain village of Yalálag, its only embellishment is a long draped tassel. Kahlo painted herself wearing a similar outfit when she was wheelchair-bound, following one of her many operations. The *huipil* was capacious enough to cover her orthopaedic corsets.

 *Huipil* (tunic)
Before 1954, Yalálag, Oaxaca, Mexico,
Cotton, rayon

 Skirt
Modern reproduction

Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label





© VICTORIA AND ALBERT MUSEUM, LONDON

Object label

Long floral tunic


This Mazatec *huipil* is a composite of commercially available elements. It includes bold floral designs worked in cross-stitch, horizontal bands of satin ribbon, and false sleeves edged with pleated frills. It is finished with machine-made lace and rickrack braid. Kahlo can be seen wearing a similar *huipil* in a photograph by Leo Matiz.

 *Huipil* (tunic)
Mazatec community of Huáuitla de Jiménez, Oaxaca
Before 1954, Mexico
Cotton, satin and rayon with embroidery

 Skirt
Before 1954, Coyoacán, Mexico
Synthetic material

Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label





© VICTORIA AND ALBERT MUSEUM, LONDON

Object label

Tehuana outfit


This top has criss-cross lines of stitching worked in chain stitch on a treadle sewing machine, and is worn with a cotton skirt with a band of machine embroidery. Tehuana women were fond of printed cotton, and large quantities were imported from Manchester, England, up until the 1930s. Kahlo can be seen wearing a similar ensemble in a photograph taken by Nickolas Muray in his New York studio after she returned from her show, *Mexique*, held at the Pierre et Colle Gallery in Paris in 1939.

 *Huipil* (tunic)
Before 1954, Isthmus of Tehuantepec, Oaxaca, Mexico
Cotton muslin with embroidery

 *Enagua* (skirt) and *bolán* (founce)
Before 1939, Isthmus of Tehuantepec, Oaxaca, Mexico
Printed cotton with embroidery

Object label

Banco de México Diego Rivera & Frida Kahlo Museums Trust (skirt and tunic);
Collection Cibeles Henestrosa (founce)




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Object label

Radiance

The *huipil grande* or *resplandor* as it has come to be known in recent years, after the radiating headpieces of statues of the Virgin Mary, is a ceremonial headdress worn by the women of Tehuantepec for church, weddings and processions. Its origins are unknown, as are the function of the two vestigial 'sleeves' that are glued fast by starch and never used. The garment is worn in two ways by Tehuanas. During Mass, the headdress resembles a cape, with one sleeve to the front and the second hanging behind. On other ceremonial occasions, the wide frill frames the face.

 Lace headdress and skirt
Before 1954, Juchitán, Oaxaca, Mexico
Machine-made lace, cotton and ribbon
Banco de México Diego Rivera & Frida Kahlo Museums Trust

Object label

Self-portrait
Frida Kahlo
1948, Mexico

Painted for one of her doctors, this self-portrait displays Kahlo's head peering from the pink opening of a Tehuana headdress of starched, pleated lace. Her brooch depicts a bird trapped within an oval frame, echoing Kahlo's predicament. There is a tension between her three dimensional, tearful face and the flattened plane of the costume. A yin-yang symbol, embedded in the florets of lace, reflects Kahlo's interest in Hinduism and Taoism.

Oil on hardboard
Private Collection

Object label


Self-Portrait as a Tehuana
Frida Kahlo
1943, Mexico City

Kahlo wears a festive headdress of starched white lace in this self-portrait. Recalling the tradition of the 'Crowned Nuns', she portrays herself as exalted by this traditional costume, with its evocation of purity, chastity and transcendence. Despite abandoning Catholicism in her youth, Kahlo still appreciated its drama. Rivera's portrait is stamped upon her brow, like a wound.

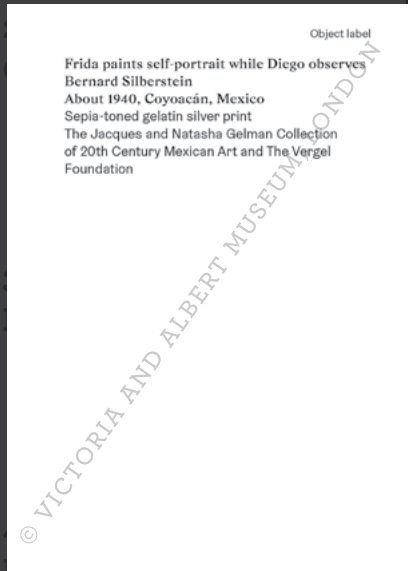
Oil on hardboard
The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Collection

Object label

Frida paints self-portrait while Diego observes
Bernard Silberstein
About 1940, Coyoacán, Mexico
Sepia-toned gelatin silver print
The Jacques and Natasha Gelman Collection of 20th Century Mexican Art and The Vergel Foundation



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