

## Annotated Bibliography

### *Primary Sources:*

Ayulardo, Ricardo. *Family of Matilde Calderón González*. 1890. Photograph. *Relation Between Photo & Painting*. <https://cecut.gob.mx/exposiciones/micros/fridakahlo/en/fotos/>.

This photograph shows Frida Kahlo's mother as a child and the rest of her family. I was thrilled to find this photo because several women in the photo wear the traditional attire of the Tehuana women, which Kahlo sometimes wore in her self-portraits. I will include this in the indigenous section of the website because it helps prove that Kahlo did not appropriate this culture, as some have claimed.

Bischof, Werner. "Frida Kahlo's Final Months: Magnum Photos." Magnum Photos, 1954. <https://www.magnumphotos.com/arts-culture/art/frida-kahlos-final-months/>.

In the last few months of Kahlo's life, Swiss photographer Werner Bischof visited her at home and took several photos of her. These intimate photos were some of the last ever taken of Kahlo. I will use one of these photos in the conclusion section next to her obituary.

Davies, Florence. "Wife of the Master Mural Painter Gleeefully Dabbles in Works of Art." *Detroit News*, February 2, 1933.

This original newspaper article gave an interesting perspective on how women were perceived by society in the 1930s, specifically regarding Frida Kahlo. I will use a copy of part of the article and some quotes by Kahlo in the section where I address women's issues. I thought it was interesting that she was seen mainly as the wife of Diego Rivera and not valued as a painter herself.

Dungan, H. L. "The Book Shelf: A Critical Discussion of Volumes Just Published, Modern Mexican Painters." *The Oakland Tribune*, November 24, 1941, sec. Editorial Page.

This newspaper article reviews a book about Mexican painters and mentions Frida Kahlo. It helps with my multiple perspectives because it discusses how some people regarded Frida's work as "distressing." I am including a quote from this in the women's section to show how some critics perceived Kahlo's art.

"Exhibit of Mexican Art Next Week ." *The Albuquerque Tribune*, March 1, 1941.

In this newspaper article, Frida Kahlo is included in a list of artists whose work was appearing in an upcoming exhibit. The article consists of a photo of the painting "The Two Fridas" and shows how Frida was finally receiving some recognition for her own work instead of just being the wife of Diego Rivera. I originally included this in my women's section but deleted it in favor of other articles.

“Frida Kahlo and Her Paintings.” *Frida Kahlo: 100 Paintings Analysis, Biography, Quotes, & Art*. Accessed January 17, 2024. <https://www.fridakahlo.org/>.

This website contains a video that shows original footage of Kahlo at her home wearing her usual native attire. I will use a portion of this video on the indigenous page so that the viewer can see Kahlo’s dress and hairstyle. Video footage of Kahlo is scarce, and I was very excited to be able to use this on my website.

“Frida Kahlo, 44, Wife of Artist Diego Rivera.” *The Evening Star (Washington, D.C.)*. July 14, 1954, sec. B.

This was an original copy of Frida Kahlo’s obituary. I was going to include it on my conclusion page along with her final painting, “Viva La Vida” (“Long Live Life”), but I found a more descriptive obituary from the New York Times. It is relevant to my women’s section that at the end of her life, she is still referred to as the wife of Rivera, but the newspaper did acknowledge that she was also a painter herself.

“Frida Kahlo, Artist, Diego Rivera’s Wife.” *The New York Times*, July 14, 1954, sec. Obituary.

I found this detailed obituary in the New York Times. I decided to include it on my conclusion page because I thought it contained a good summary of her life and mentioned her political involvement shortly before her death.

“Frida Kahlo: Vida y Obra.” Coyoacán, Mexico: Museo Frida Kahlo, n.d.

This museum is located at Frida’s Blue House in Coyoacan, Mexico. It contains several works of art and photos that I incorporated into my website. Since all of the items are directly from Frida’s life, I considered this a primary source.

Frissell, Toni. “Frida Kahlo (Senora Diego Rivera) Standing next to an Agave Plant, during a Photo Shoot for Vogue Magazine, ‘Senoras of Mexico.’” Library of Congress, January 1, 1970. <https://www.loc.gov/pictures/resource/ds.05052/>.

While searching the Library of Congress archives, I found this photo of Frida Kahlo, taken in 1937 during a photo shoot for Vogue Magazine. I will include this in the indigenous section as a representation of the clothing that Frida wore in her daily life. Interestingly, she was photographed for a major U.S. magazine in her native attire, which helped spread her culture to other parts of the world.

Hellman, Geoffrey, and Harold Ross. “Ribbon Around Bomb.” *The New Yorker*, November 4, 1938. <https://www.newyorker.com/magazine/1938/11/12/ribbon-around-bomb>.

This New Yorker magazine article is where I first found a reference to André Breton’s famous quote about Kahlo’s art. I included a quote in the indigenous section about Kahlo wearing Mexican clothing in New York and how she was asked if she was a fortune-teller

while on the subway. Also, I found it interesting that Kahlo admitted that some people find her work scary.

“Historical Background for Exhibit of Contemporary Mexican Painting at ‘U.’” *The Albuquerque Tribune*, March 6, 1941.

This newspaper article referred to Frida Kahlo’s artwork as morbid. I will use this to show multiple perspectives of how Frida’s artwork was perceived. It is essential to explain that although many people enjoyed Kahlo’s work, some disliked it.

“It’s ‘Me Twice.’” *The Cedar Rapids Gazette*, October 24, 1939.

This article refers to the pending divorce between Frida Kahlo and Diego Rivera. The part that I found relevant to the indigenous section of my website was the mention of the painting the writer refers to as “Me Twice” (later renamed “Two Fridas”). They discuss how Frida is wearing clothing from two different cultures.

Kahlo, Frida, Carlos Fuentes, and Sarah M. Lowe. *The Diary of Frida Kahlo: An Intimate Self-Portrait*. New York, NY: Abrams, 2005.

Frida Kahlo wrote, painted, and drew in this diary during the last ten years of her life. This diary was one of the most valuable primary resources I found during my research. I am using quotes from this diary and some of the artwork throughout my website.

Kahlo, Frida, and Luis-Martín Lozano. *Frida Kahlo*. Boston, MA: Little, Brown and Co., 2001.

This large-format book contains a great deal of artwork created by Kahlo. It was a beneficial source because it allowed me to become familiar with the majority of her work. From this book, I discovered which paintings I wanted to discuss in each of the three main sections of my website.

Kahlo, Frida. “The Broken Column.” Partially nude Frida with a building column going down the center of her body in place of her spine. Her broken body is held together with straps., 1944. Museo Dolores Olmedo. Mexico City, Mexico.

This painting is a self-portrait by Kahlo that represents her fractured spine and the many corsets and braces that she wore after her numerous surgeries. I am using this painting in my section on disabilities as an example of how Kahlo faced these complex issues head-on in her artwork. She portrayed her disabilities in a way that had never been done before.

Kahlo, Frida. “The Bus.” People from different occupations and socioeconomic backgrounds sit together on a bus bench, 1929. The Dolores Olmedo Museum. Mexico City, Mexico.

This painting is the header for my introduction page. I chose it because the bus riders come from several different backgrounds. It also reminds me of the terrible bus accident that became a turning point in Frida Kahlo's life.

Kahlo, Frida. "The Flying Bed." Frida Kahlo on a hospital bed surrounded by images related to her miscarriage, 1932. Dolores Olmedo Museum. Mexico City, Mexico.

I chose this painting to represent the title and header of the webpage that addresses how Kahlo created turning points relating to women's issues. In this piece of art, Kahlo addressed her miscarriage. She helped normalize this type of physical problem that most people would never discuss in the 1930s.

Kahlo, Frida. "Four Inhabitants of Mexico." As a child, Frida sits on the ground surrounded by four characters from different periods of Mexico, 1938. Private collection. Palo Alto, California, United States.

This painting is an excellent representation of different cultural aspects of Mexico. It helped me have a broader view of Mexican culture since it contains characters such as a skeleton to represent the Day of the Dead and a pre-Columbian sculpture. Incorporating Mexican symbols in her artwork was very important to Kahlo, who was very proud of her country.

Kahlo, Frida. "Frieda and Diego Rivera." In a green dress and red shawl, Frida stands next to her husband, Diego, who is holding painting tools, 1931. San Francisco Museum of Modern Art. San Francisco, California.

This painting is one of Kahlo's earlier works, which she painted shortly after her marriage to Diego Rivera. It shows how Frida recognized Diego as a painter since she depicts him holding paintbrushes and an easel. Rather than also acknowledging herself as a painter, she painted herself without accessories and appears to be a demure wife.

Kahlo, Frida. "My Dress Hangs There." Frida's Mexican dress is suspended on a line in front of an urban scene., 1933. Hoover Gallery. San Francisco, CA.

I will be using this painting in my indigenous section. Frida's Mexican-style dress is shown hanging in the middle of a chaotic and dirty city scene (it includes a toilet, fire, and garbage). During her time in New York, she contrasted her culture with that of the United States of America and also contrasted the divide between rich and poor during the Great Depression.

Kahlo, Frida. "My Grandparents, My Parents, and Me (Family Tree)." Frida Kahlo's family tree is represented by her grandparents, parents, and herself, pictured as a young child, 1936. Museum of Modern Art. New York City, NY.

In the section of my website about indigenous culture, I will use this painting to show the background of Frida's family. Her paternal side was of European origin, and her maternal

side was of Mexican origin. In her art, she often tried to incorporate the Mexican side of her culture.

Kahlo, Frida. "Portrait of a Woman in White," A woman in a white dress and short dark hair sits in front of burgundy curtains, 1930. Private Collection. Berlin, Germany.

This is the second painting shown in the header row for my research section. On this closing page, I wanted to show various portraits that Frida created of people other than herself. This painting is one of her earlier works, and it is interesting to see how her style evolved.

Kahlo, Frida. "Portrait of Diego Rivera." Painting of the artist's husband in a blue collared shirt, 1937. Collection of Jacques & Natasha Gelman. Mexico City, Mexico.

This artwork is the fourth painting shown in the header row for my research section. Kahlo painted this portrait of her husband, Diego Rivera, when he was 51 years old. She didn't include Rivera in many of her paintings, so I wanted to include a few representations of the person who influenced her the most.

Kahlo, Frida. "Portrait of Dona Rosita Morillo." An older woman knitting in front of some cacti, 1944. Collection of Dolores Olmedo Patiño. Mexico City, Mexico.

This is the fifth painting shown in the header row for my research section. The woman depicted was the mother of a friend of Kahlo's, Eduardo Morillo, who commissioned many paintings from Frida during her lifetime. I chose this painting because it includes native flora in the background, supporting Kahlo's focus on all things Mexican mentioned in my indigenous section.

Kahlo, Frida. "Portrait of Mariana Morillo Safa." Portrait of a young girl in a pink dress with a large pink bow in her hair and nameplate, 1944. Private collection. New York, United States.

This is the third painting in the header row for my research section. The little girl shown is the daughter of Eduardo Morillo, a friend of Kahlo's. Since the research section doesn't contain regular content, I thought it would be an excellent place to display some of Kahlo's portraits of other people.

Kahlo, Frida. "Portrait of My Father." Painting of Frida Kahlo's father standing beside a camera with text at the bottom of the portrait, 1951. Frida Kahlo Museum. Mexico City, Mexico.

The first painting shown in the header row for my research section is of Kahlo's father - one of the people who inspired her to become an artist. Since this page is not associated with any particular theme, I wanted to show various portraits that Frida created. Her father was a photographer, so she depicted him with a camera.

Kahlo, Frida. "Portrait of Natasha Gelman." A woman with curls on top of her head wearing a fur coat, 1943. Collection of Jacques & Natasha Gelman. Mexico City, Mexico.

This is the sixth and final painting shown in the header row for my research section. The woman depicted, Natasha Gelman, and her husband, Jacques, collected a great deal of Mexican art during their lives, and it is now in a traveling exhibit that I was able to visit in Tulsa, Oklahoma, in 2022. This visit to the Philbrook Museum was the impetus for creating this website.

Kahlo, Frida. "Roots." Frida is reclining on the parched ground. The middle of her body is missing, and green vines are growing from it., 1943. Private collection.

I am using this painting in my section about women's issues. Kahlo used this self-portrait to represent her inability to have a child: a topic rarely discussed during the 1940s and, therefore, important to my thesis. The part of her body where a woman would typically carry a baby is missing and has vines growing from it.

Kahlo, Frida. "Self Portrait as a Tehuana." Frida in traditional Tehuana clothes with Diego's face painted on her forehead, 1943. Collection of Jacques & Natasha Gelman. Mexico City, Mexico.

This painting is included in my section addressing indigenous cultures in Kahlo's artwork. She often dressed in traditional clothing because it was important to her to represent her culture and country. Kahlo's inclusion of native dress in her paintings and daily life was a turning point for Mexican indigenous people.

Kahlo, Frida. "Self Portrait Dedicated to Dr. Eloesser." Frida Kahlo with floral headdress and thorn necklace, 1940. Lucas Museum of Narrative Art. Los Angeles, CA.

This painting is the fourth one shown in the header of my home page. I chose it because Kahlo painted it for one of her doctors, whom she greatly appreciated. It also showcases the hand-shaped earrings that Pablo Picasso gave her as a gift.

Kahlo, Frida. "Self Portrait in a Velvet Dress." Frida Kahlo in maroon velvet dress in front of turbulent waves, 1926. Frida Kahlo Museum. Mexico City, Mexico.

This portrait is the last one in the header of my home page. I wanted to showcase several of Kahlo's self-portraits since they comprise the majority of her artwork. This particular painting is one of her earliest works and helps to show the evolution of her work.

Kahlo, Frida. "Self Portrait Time Flies." Frida Kahlo with clock and airplane in the background, 1929. Collection of Antony Bryan.

The third portrait I included in the header of my home page is another of Kahlo's earliest paintings. I wanted to include works from various periods in her life. This showed me how much her work evolved during her career.

Kahlo, Frida. "Self Portrait with Bonito." Frida Kahlo with a parrot perched on her shoulder, 1941. Private Collection. United States.

This painting is the second one shown in the header of my title page. Kahlo often included the native flora and fauna of Mexico in her artwork, and this is a great example. I will discuss her inclusion of these items in the section that covers Kahlo's indigenous perspective.

Kahlo, Frida. "Self Portrait with Cropped Hair." Frida sits in a chair dressed in a masculine suit, holding a pair of scissors and surrounded by her hair trimmings scattered on the ground, n.d. Museum of Modern Art. 1940.

In this self-portrait, Kahlo shows herself after cutting her long hair to a short, masculine length. She is also wearing a man's suit. I am using this painting in the section that discusses how Kahlo's art was a turning point concerning women's issues because she broke barriers between male and female roles.

Kahlo, Frida. "Self Portrait with Monkeys." Frida Kahlo, surrounded by four monkeys, 1943. Albright-Knox Art Gallery. Buffalo, New York.

This portrait is the first one in the header of my home page. It is one of her most famous self-portraits, and I was fortunate to be able to view it at the Philbrook Museum in Tulsa, Oklahoma. The background incorporates more native plants.

Kahlo, Frida. "Self Portrait with the Portrait of Doctor Farill." Frida Kahlo sits in a wheelchair next to a painting of Doctor Farill, 1951. Galería Arvil. Mexico City, Mexico.

I am using this portrait of Frida Kahlo in a wheelchair in my section on disabilities. Kahlo created several paintings that addressed her disability, which was not usually openly discussed and depicted during her lifetime. Her creation of these paintings was a turning point in representing people with disabilities.

Kahlo, Frida. "Tree of Hope, Remain Strong." A woman lies on a hospital gurney with incisions in her back. Frida sits on the edge of the gurney holding a back brace., 1946. Collection of Daniel Filipacchi. Paris, France.

This is another painting that I am using in the section that discusses disabilities. Here, Kahlo depicts one of the more than 30 surgeries she endured and one of the many back braces she wore over the years. I learned much about what Kahlo went through medically from this painting and from reading her diary.

Kahlo, Frida. "The Two Fridas." Two versions of Frida sit side by side, sharing a heart, 1939. Museo de Arte Moderno. Mexico City, Mexico.

This painting shows two different portrayals of Frida. Since she is wearing a Mexican dress on one side and a European-style dress on the other, I will use this painting in my indigenous cultures section to show how Frida incorporated her Mexican culture into her paintings. It is interesting to see Kahlo acknowledge the European side of her ancestry since she primarily focuses on the Mexican side.

Kahlo, Frida. "Two Nudes in a Forest." Against a jungle background, one woman reclines and rests her head in the lap of another woman, 1939. Collection of Jon and Mary Shirley. Washington, United States.

This painting of two nude women is discussed in the section about how Frida Kahlo created turning points for women with her artwork. I learned that during her lifetime Frida had affairs with both men and women and was very open about her bi-sexuality. She brought that openness into her art and helped pave the path for future women to share their sexual preferences.

Kahlo, Frida. "Viva La Vida." Watermelons, one with the words "Viva La Vida" carved into it, 1954. Museo Frida Kahlo. Mexico City, Mexico.

This painting is the last one Frida Kahlo painted, just a few days before her death. It was fitting for the header of my website's conclusion page. The English translation is "Long Live Life."

Kahlo, Frida. "What the Water Gave Me." Frida Kahlo's feet in the bathtub surrounded by symbols of her past, 1938. Collection of Daniel Filipacchi. Paris, France.

"What the Water Gave Me" is one of Kahlo's most famous paintings. I chose this piece to be the header and title for the webpage that covers my thesis because this painting encompasses all three of the turning points that my website will discuss.

Kahlo, Frida. "Without Hope." Frida is in bed under the covers with a funnel of animal parts going towards her mouth, 1945. Collection of Dolores Olmedo Patiño. Mexico City, Mexico.

Kahlo painted this piece after she became malnourished and was force-fed every two hours. I am using this in the section that discusses disabilities since it shows part of the medical treatment she had to endure. This painting is significant because it openly and uniquely shows medical problems that can arise when someone has disabilities, reinforcing Kahlo's art as a turning point in history.

Kahlo, Frida. "The Wounded Deer." Frida Kahlo's head attached to the body of a deer with many arrows protruding from the body, 1946. Private collection of Carolyn Farb. Houston, Texas.

This is the painting I chose to represent the title and header of my webpage on disabilities. Kahlo painted several works that represented her disabilities and the chronic

pain that she suffered after her accident. This painting is an example of how her artwork was a turning point for people with disabilities because Kahlo shed light on this group in a new way.

Kahlo, Guillermo. *Frida Kahlo at age 12*. June 15, 1919. Photograph.

Frida's father took this photo of her when she was 12. I will use it in the background section of my website. It is interesting to see Kahlo as a child before she was involved in the bus accident that catalyzed her painting career.

Kahlo, Guillermo. *Kahlo Family*. July 11, 1926. Photograph.

Frida's father also took this photograph. She is standing in the center of the photo wearing a man's three-piece suit. I will use this photo in the women's section to discuss how Frida normalized embracing both her masculine and feminine sides.

Kahlo, Isolda Pinedo. *Intimate Frida*. Buenos Aires: Gato Azul, 2006.

Isolda Kahlo, Frida's niece, wrote this firsthand account. Isolda spent much of her childhood around Frida, so she had a unique perspective on her intimate daily life. From this source, I learned a lot about Frida's private life.

Kubly, Herbert. "Later Art of Mexico on Display." *Pittsburgh Sun Telegraph*, April 27, 1941, sec. 6.

I found some information in this newspaper article that helped show multiple perspectives. After viewing some of Kahlo's artwork, the author argued that her work was unpleasant due to the intimate depictions. I will use a detailed quote from him in the section about women's issues since he was writing about her portrayal of the female body.

"Mexican Art Today Exhibition Contains Some Weird Creations." *The Gazette Montreal*, September 10, 1943.

This newspaper article will help me show multiple perspectives. The writer deemed some art weird and wrote specifically about Frida Kahlo's painting "The Boy King." It's essential to show how her art was perceived during her life and in the years after her death.

"Mexican Artist Today Due Here Next Month." *The Gazette Montreal*, August 21, 1943, sec. Fine Arts.

In this article about an upcoming art exhibit in Montreal, Frida Kahlo is mentioned as being unconventional. One part I thought was relevant to my women's section was that the writer acknowledged that having the famous Rivera for a husband was actually an impediment to Kahlo's own success.

“Mexican Muralist and Former Wife to Remarry.” *Lancaster New Era*, December 10, 1940, sec. Presenting the Wide World in Pictures.

After reading so many articles that referred to Frida Kahlo simply as Diego Rivera's wife, this one stood out as one of the few that acknowledged Frida herself as a noted artist. I will be using this in the women's section of my website. I thought it was fascinating to see the changes during Kahlo's lifetime in how the public and the press perceived her.

Murray, Nickolas. *Frida in New York*. 1938. Photograph.

This photo of Frida Kahlo is another excellent representation of her native dress. I will be using a copy in the indigenous section of the website. It was essential to show how she wore Mexican clothing while traveling around the world.

Murray, Nickolas. *Frida Kahlo on Bench #5*. 1939. Photograph.

I was able to view this original photograph at the Philbrook Museum. It is an outstanding representation of the Mexican-style dresses that Frida Kahlo usually wore. In 2012, Mexican Vogue used the photo on their magazine cover (shown in my conclusion slideshow), which shows that Kahlo still influences women today.

“Noted Mexican Painter Arrives.” *The Detroit Free Press*, April 22, 1932.

This newspaper article is one of many that shows Frida Kahlo and Diego Rivera together without mentioning her being an artist. It solely focuses on Diego's work. It gave me a better perspective of how the public viewed Frida Kahlo.

“Rivera Says He Has Cancer, Is Wed Again.” *Ironwood Daily Globe*, August 19, 1955.

In this brief newspaper article, Diego Rivera was interviewed after the death of Frida Kahlo and said that he wanted his ashes to be mixed with Frida's even though he had just stated that he had married another woman. Even though Frida was frequently referred to simply as Diego's wife, he knew she was much more than that. I quoted Diego from this interview in my conclusion section but had to delete it due to space constraints.

Rivera, Diego, and Gladys March. *My Art, My Life: An Autobiography*. Whitefish, MT: Literary Licensing, 2011.

In this autobiography about his life, Diego Rivera mentions his wife, Frida Kahlo, many times. The parts that were relevant to my website were his discussion of her indigenous clothing, her miscarriages, and her views on being an equal financial partner in their marriage. I will include a quote from Diego about Frida's Mexican costume that she wore to a party given for them by Henry Ford in Detroit.

Stewart, Virginia. "Diego Rivera's Wife Ranks 'First Lady' in Mexican Art World and People's Hearts." *The Los Angeles Times*, January 13, 1946, sec. Women's Section.

This newspaper article, which was written about Frida Kahlo less than a decade before her death, shows that she was seen at that point as an important painter, although she was still referred to as Diego Rivera's wife. Since it discusses Kahlo's disability, which kept her in bed much of the time, as well as how her painting was impacted by her inability to have children, I will be referring to this article in my disabilities and women's sections.

"Will Celebrate Birthday by Marrying Former Wife." *The Hammond Times*, December 6, 1940.

This was a brief newspaper entry about Diego Rivera and Frida Kahlo getting remarried after their divorce in the prior year. Interestingly, the writer referred to Frida as attractive in the article, as though that was relevant to Diego remarrying her. I originally included this in the women's section but had to delete it due to space constraints.

"Work of Mexican Artists Included in Fair Exhibit." *Great Falls Tribune*, July 4, 1949.

This newspaper article was interesting because it acknowledged, after referencing her famous husband, Diego Rivera, that Frida Kahlo was an artist even without considering him. I will use a quote from this in the section about women as a marginalized group. It does a great job of showing the evolution of Kahlo and the way women were perceived during that period.

## *Secondary Sources:*

"Accessible Hotel Rooms: Moon Palace Cancun - All Inclusive, Cancun." Wheel The World, 2024.

<https://wheeltheworld.com/accessible-hotels/mexico/cancun/moon-palace-cancun-all-inclusive?rooms=%5B%7B%22adults%22%3A2%2C%22children%22%3A0%2C%22childrenAges%22%3A%5B%5D%2C%22travelersWithDisabilities%22%3A0%7D%5D&formattedDate=%5B%5D>.

This website was designed for people who use wheelchairs to find accessible places to stay. I wanted to add a photograph to the disabilities section showing an accessible ramp in a modern Mexican building. Coincidentally, this photo was taken in a hotel I stayed at last year.

Almeida, Laura. "What Is Mexican Modernism?" What is Mexican Modernism? | Denver Art Museum, December 3, 2020.

[https://www.denverartmuseum.org/en/blog/what-mexican-modernism#:~:text=Mexican%20Modernism%20was%20an%20artistic,Revolution%20\(1910-1920\)](https://www.denverartmuseum.org/en/blog/what-mexican-modernism#:~:text=Mexican%20Modernism%20was%20an%20artistic,Revolution%20(1910-1920)).

This website gave me a good overview of the artistic period known as Mexican Modernism. It discussed many different artists from this movement, including Kahlo. I learned these artists wanted to honor and represent their culture after the Mexican Revolution.

Andersen, Corrine. "Remembrance of an Open Wound: Frida Kahlo and Post-Revolutionary Mexican Identity." *South Atlantic Review* 74, no. 4 (2009): 119–30.  
<http://www.jstor.org/stable/41337719>.

This journal article taught me a lot about the perception of Mexican identity after the Mexican Revolution. The most interesting thing I learned in this article is that the government paid artists to create art that displayed the revolution's philosophy. I will discuss this in the section about indigenous people and culture since the government wanted the artists to incorporate their native culture.

Arroyo, Antonio Vanegas, José Guadalupe Posada, Lydia Mendoza, Arhoolie Records, Patrick Conway's Band, Seffens Collection, Jorge Useta, Salvador Alvarado, Pablo González, and Diario Oficial del Gobierno Constitucionalista del Estado de Yucatan. "The Mexican Revolution and the United States in the Collections of the Library of Congress Viewpoints on Women in the Revolution." Library of Congress. Accessed January 20, 2024.  
<https://www.loc.gov/exhibits/mexican-revolution-and-the-united-states/viewpoints-on-women.html>.

At the beginning of the section about Kahlo's impact on women, I first discuss women's role in the Mexican Revolution. On the Library of Congress website, I found an original photo from 1911 of Las Soldaderas—women who fought in the revolution. I wanted to contrast how women were treated during wartime with how they were marginalized after the war ended.

"Barbie Fashionistas Doll #166 with Wheelchair & Crimped Brunette Hair." Mattel Shop, 2020.  
<https://shop.mattel.com/products/barbie-fashionistas-doll-and-accessory-166-grb94>.

I had the idea to show how people with disabilities are more represented in our society now than during Frida Kahlo's lifetime. I found a photo on this website of a Barbie doll in a wheelchair with a ramp. I will be using this at the conclusion of my disabilities section.

"Books About Frida Kahlo." Kids Art Box. Accessed January 14, 2024.  
<https://www.kidsartbox.com/frida-kahlo-books>.

In my conclusion, I summarize Frida Kahlo's effect on the representation of indigenous people. I wanted to find evidence about how her art has been integrated into people's lives today and educates us about the native people of Mexico. I found this photo of a collection of children's books written about Frida and her artwork.

Braz, Anna, Victoria Ellis, and Nicki Camberg. “The Staggering Lack of Female Artists in America’s Museums.” *Axios*, September 10, 2022.  
<https://www.axios.com/2022/09/10/art-museums-women-men-gender-disparity>.

I wanted to get a feel for what the art world is like for women today so that I could discuss it in the women’s section of the website. I was astonished to find out that in a recent study conducted with 18 major museums in the U.S., only 13% of the art currently exhibited was created by women. I will discuss this at the end of the women’s section and include a chart from this article.

Burrus, Christina. *Frida Kahlo: Painting Her Own Reality*. New York, NY: Abrams, 2008.

This biography was fascinating but contained a lot of repetition from other biographies I read. However, I found an interesting quote from Andre Breton, the inventor of the surrealist art movement, which I am including in the women's section. It gives a different perspective on Kahlo’s art.

Chassen-López, Francie. “The Traje de Tehuana as National Icon: Gender, Ethnicity, and Fashion in Mexico.” *The Americas* 71, no. 2 (October 2014): 281–314.  
<https://doi.org/10.1353/tam.2014.0134>.

This journal article gave me insight into multiple perspectives about Frida Kahlo’s use of native culture in her art. I learned that sometimes, it was not viewed in a favorable light. I will discuss this in the indigenous section of the website.

Darder, Antonia. “Chapter 18: Embodiments: The Art of Soulful Resistance.” *Counterpoints* 418 (2011): 361–84. <http://www.jstor.org/stable/42981659>.

This journal article discusses how artists use their creations to create change in society. It contains a powerful quote by Bertolt Brecht that I will use on my thesis page. It sums up Kahlo’s life and the impact she had very well.

“Diego Rivera’s America.” Bentonville, Arkansas: Crystal Bridges Museum of American Art, July 31, 2023.

I was fortunate to visit and learn so much at this exhibit, which consisted primarily of paintings by Diego Rivera but included three original paintings by Frida Kahlo. I am discussing one of these pieces, “Frieda and Diego Rivera,” in the section about women. This painting is relevant because Kahlo portrays herself as just a demure wife while she gives her husband credit for being the painter in the family.

“Disability History Timeline for Website.” Delaware Disability Hub, 2002.  
<https://deldhub.gacec.delaware.gov/contentFolder/pdfs/Footer/Disability%20History%20Timeline.pdf>.

This timeline was very informative about the history of disabilities. It included a reference to Kahlo, but more importantly, it gave me a deeper understanding of political and social events that impacted disabled people from 400 B.C. to the present. I will be incorporating some of this information into the disability section.

Exteriores, Secretaría de Relaciones. “63rd Anniversary of Women’s Suffrage in Mexico.”

Gobierno de México, October 18, 2016.

<https://www.gob.mx/sre/articulos/63rd-anniversary-of-women-s-suffrage-in-mexico#:~:text=October%2017%2C%201953%3A%20Women%20get%20the%20right%20to%20vote%20in%20Mexico&text=On%20October%2017%2C>.

After learning that women in Mexico did not gain the right to vote until 1953—the year before Kahlo’s death—I did some deeper digging on this subject and found this article. It helped me understand women's suffrage in Mexico. I also found a photo of women voting in Mexico for the first time, which I will use on the women’s page of the website.

*Frida Kahlo*. United Kingdom: Seventh Art Productions, 2020.

<https://www.kanopy.com/en/cals/video/11203124>.

This fascinating documentary gave me some insight into Frida Kahlo that I hadn’t found in other sources. I used two video clips from this film: one of Kahlo’s medical corsets and the other showing Frida-related products being sold in markets. The second clip offers a different perspective on how Kahlo is viewed by some in a negative light—almost like she has become a commodity.

“Frida Kahlo, Diego Rivera, and Mexican Modernism.” Tulsa, Oklahoma: Philbrook Museum of Art, July 7, 2022.

This amazing exhibit contained many works of art by Frida Kahlo, her husband, Diego Rivera, and several other artists who participated in Mexican Modernism. It was a fascinating event that taught me so much about this time in history and Kahlo’s specific impact on marginalized groups. Seeing some of her paintings in person inspired me to create this website.

“Frida Kahlo, Diego Rivera and Mexican Modernism from the Jacques and Natasha Gelman Collection.” Norton Museum of Art. Accessed November 19, 2023.

<https://www.norton.org/exhibitions/frida-kahlo-diego-rivera-and-mexican-modernism-from-the-jacques-and-natasha-gelman-collection>.

This website contains a video about an exhibit of Frida Kahlo’s artwork, clothing, and photographs. I saw this same exhibit in person in Tulsa, Oklahoma, and I appreciated the explanation in the video given by the Norton Museum’s docent. I originally included a portion of the video in the indigenous section of my website but had to remove it because I found more important content.

“Frida Kahlo Mural by Fin DAC in Mexico.” StreetArtNews, August 15, 2019.  
<https://streetartnews.net/2019/08/frida-kahlo-mural-by-fin-dac-in-mexico.html>.

At the end of the indigenous section of the website, I decided to add a slideshow of photos of murals from the U.S. and Mexico. These murals all depict Frida Kahlo and represent her immense influence on people worldwide. This particular one is 150 feet tall.

“Frida Kahlo’s Self-Representations and Questions of Identity.” The State University of New York. Accessed November 24, 2023.  
<http://employees.oneonta.edu/farberas/arth/arth200/women/kahlo.html#:~:text=Frida%27s%20awareness%20of%20herself%20as,European%20and%20indigenous%20Mexican%20identities>.

This article discusses Frida Kahlo’s multicultural and political background. It gave me a deeper understanding of the forces that shaped her personally and influenced her artwork. I learned about her support of communism and her feelings about socio-economic issues.

*Frida Kahlo...Between Passion and Pain*. Ireland: Planet Group Entertainment, 2020.  
<https://www.kanopy.com/en/cals/video/11219654>.

This documentary was one of my favorite sources. The majority of the words spoken were read straight from Kahlo’s diary. I am using two video clips on my website: one showing footage of the Mexican Revolution (background section) and the other showing the political side of Kahlo’s art (women’s section).

Garber, Elizabeth. “Art Critics on Frida Kahlo: A Comparison of Feminist and Non-Feminist Voices.” *Art Education* 45, no. 2 (1992): 42–48. <https://doi.org/10.2307/3193324>.

This article contains a lot of interesting information about Frida Kahlo’s impact on women. However, what I found even more fascinating was buried in the middle of the article and related to Frida’s disabilities. One of her doctors suggested that she might have Munchausen syndrome, so I will be doing further research to add another perspective to the disability section.

Garcia, Rupert. *Frida Kahlo, a Bibliography*. Berkeley, CA: Chicano Studies Library Publications Unit, University of California, Berkeley, 1983.

The author of this book is also a painter who helped make Frida Kahlo a famous icon worldwide through his paintings of her. This book helped offer a different perspective on Kahlo’s disability. It suggested that although she did have serious medical issues, she may have been exaggerating them at times, which I will discuss in the disability section.

Golden, Janet. “A Compelling History of Miscarriage in America.” *American Journal of Public Health*, July 2020. <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7287527/>.

I was searching for information about how miscarriages were perceived during the 1920s-1940s and found this article. I was surprised to see that the article opened with information specifically related to Frida Kahlo and her personal experience with miscarriages. From the remainder of the article, I learned what people's general attitudes were like during this period, which was greatly helpful in my section discussing turning points in women's issues.

Gonzalez, Chris, Josie Lopez, and Alberto Hernandez. Frida Kahlo and Appropriation of Indigenous Cultures. Other. *Oregon Public Broadcasting: Think Out Loud*, February 28, 2022.

In this interview, an art historian and museum curator discuss Frida Kahlo's use of cultural clothing and symbols in her artwork. Some have been critical of her incorporation of these items. I will discuss this in the indigenous section of my website to help show multiple perspectives.

Grabó, Tostado. "The Mexican Revolution and the United States in the Collections of the Library of Congress: The End of the Revolution and Its Consequences." Library of Congress. Accessed November 19, 2023.  
<https://www.loc.gov/exhibits/mexican-revolution-and-the-united-states/end-of-the-revolution-and-its-consequences.html#:~:text=The%20Mexican%20Revolution%20sparked%20the,strike%20and%20many%20other%20aspirations.>

This article gave me a better understanding of the Mexican Revolution. It was important to briefly discuss this revolution because it led to the artistic period of Mexican Modernism, in which Frida Kahlo played an important role. This war-filled time influenced her life and her art.

"Happy Birthday and Happy Disability Pride Month, Frida Kahlo." Disability Rights Florida. Accessed January 22, 2024.  
[https://disabilityrightsflorida.org/blog/entry/Frida\\_Khalos\\_6\\_Disability\\_Themed\\_Paintings](https://disabilityrightsflorida.org/blog/entry/Frida_Khalos_6_Disability_Themed_Paintings).

This website is one of several that honors Kahlo during Disability Pride Month. I will discuss this in the disability section of my website to show that Kahlo's work and life still impact disabled people today.

Helland, Janice. "Aztec Imagery in Frida Kahlo's Paintings: Indigenuity and Political Commitment." *Woman's Art Journal* 11, no. 2 (1990): 8-13.  
<http://www.jstor.org/stable/3690692>.

This journal article was a very valuable resource because it taught me so much about the symbolism in Kahlo's paintings. I learned she included many Aztec images and symbols in her art, which I discuss in the indigenous section. She purposefully included these to emphasize that part of her cultural heritage.

Herrera, Hayden, and Frida Kahlo. *Frida Kahlo: The Paintings*. New York, NY: Perennial, 2002.

This book contains many of Kahlo's paintings and describes what was going on in her life then. Understanding the background of her paintings within the context of her life benefited me.

Herrera, Hayden. *Frida: A Biography of Frida Kahlo*. New York, NY: Harper & Row, 1983.

This biography of Frida Kahlo is the most thorough one written to date. I learned so much in-depth about Kahlo's life from this book, which also helped me find other primary sources I utilized on my website. In the disabilities section, I referenced Dr. Eloesser when he talked about Kahlo having unnecessary operations.

Highsmith, Carol M. "Colorful Mural In the Wynwood Neighborhood of Miami, Florida, Which Wikipedia Calls 'One of the City's Most Happening Districts.'" Library of Congress, January 1, 1970. <https://www.loc.gov/pictures/resource/highsm.62434/>.

I found this photo of a mural of Frida Kahlo while searching the Library of Congress database. I used it in a slideshow I created for the indigenous section to show modern examples of Kahlo's influence. It indicates that Kahlo is still a powerful force decades after her death.

"Hilda Palafox." Hashimoto Contemporary. Accessed May 5, 2024. <https://www.hashimotocontemporary.com/artists/164-hilda-palafox/>.

When I discovered that Frida Kahlo inspired Mexican artist Hilda Palafox, I searched for her artwork. I chose her painting "Viva" to show her work. I am including a copy of this painting on my conclusion page to represent the many artists Kahlo has strongly influenced.

Jacolbe, Jessica. "Frida Kahlo's Forgotten Politics." Jstor Daily, March 3, 2019. <https://daily.jstor.org/frida-kahlos-forgotten-politics/>.

This source taught me about Frida's political support of communism after the Mexican Revolution. This support led her to include Aztec symbols in her artwork since she felt they represented an independent Mexico. I will be discussing this in the section about indigenous culture.

Jasen, Georgette, and Noah Lichtman. "Disability Access Is Improving Across Morningside Campus." Columbia News, December 3, 2019. <https://news.columbia.edu/news/disability-access-improving-across-morningside-campus>

I decided to add a photo of a wheelchair ramp to represent how accessibility has changed in the last 100 years. This article contained an image of a ramp I initially used in the disability section; however, I decided to replace it with a picture of a ramp on a building in Mexico.

Kettenmann, Andrea, and Frida Kahlo. *Frida Kahlo 1907-1954: Pain and Passion*. Köln: Taschen, 2021.

After viewing the fantastic Mexican Modernism art exhibit at the Philbrook Museum in Tulsa, OK, I was fortunate to purchase this book. It was instrumental in teaching me about Frida Kahlo's life and art. It inspired me to choose this topic as my National History Day project this year.

“Las ‘Soldaderas’ Que Revolucionaron México.” BBC News Mundo, April 12, 2010.  
[https://www.bbc.com/mundo/america\\_latina/2010/04/100412\\_sp\\_galeria\\_mexicanas\\_gm](https://www.bbc.com/mundo/america_latina/2010/04/100412_sp_galeria_mexicanas_gm).

In the women's section of the website, I begin by discussing women's role during the Mexican Revolution. This article contains a photo of Las Soldaderas on a train holding rifles. I am using this to show how they filled masculine roles during wartime but were relegated to traditional women's roles immediately after the war.

Lowton, Shasti. “Frida Kahlo: Embracing Her Masculinity.” Art UK, August 23, 2018.  
<https://artuk.org/discover/stories/frida-kahlo-embracing-her-masculinity>.

This article was beneficial as I worked on the section on how Kahlo's art was a turning point for women. It gave a lot of information about how she lived in the middle of the masculine and feminine roles - embracing both at times. Her unconventional life choices, such as bisexuality, and her willingness to openly display those choices in her art paved the path for the freedom of future women.

Mackenzie, Joel. “No. 4: Mexican Miracle in Wheelchair Basketball.” International Paralympic Committee, December 28, 2013.  
<https://www.paralympic.org/feature/no-4-mexican-miracle-wheelchair-basketball>.

In my conclusion, I recap how Frida Kahlo created a turning point for disabled individuals by representing her own disabilities in her artwork. I found this photo of a Mexican wheelchair basketball team to represent how disabled people lead full and engaged lives in the present day.

“Mexican Revolution | History Detectives.” PBS, 2014.  
<https://www.pbs.org/opb/historydetectives/feature/mexican-revolution/>.

When I first studied Frida Kahlo, I learned that she grew up during the Mexican Revolution and that it had a lasting impact on her. I needed to educate myself about this decade-long period of Mexican history. This source gave me a good overview and a better understanding of this time so that I could write about it in my background/introduction section.

Panero, James, Victoria Cooney, Steve Moyer, James Williford, and Rigoberto González. "Modernism and Mexico." The National Endowment for the Humanities, 2016. <https://www.neh.gov/humanities/2016/fall/feature/modernism-and-mexico>.

After studying the Mexican Revolution, I wanted to learn more about the artistic period that followed: Mexican Modernism. This was important in the life of Frida Kahlo, as she was one of the artists who had an impact during this time with her artwork, which incorporated Mexican elements such as native flora, fauna, clothing, and hairstyles. I will discuss this in the section that demonstrates how Frida's artwork was a turning point for the indigenous culture of Mexico.

Peralta, Eyder. "Mexico Is Set To Make History By Electing Its First Female President." NPR, September 7, 2023. <https://www.npr.org/2023/09/07/1198301796/mexico-is-set-to-make-history-by-electing-its-first-female-president>.

At the end of the women's section, I wanted to discuss what is currently happening in Mexico politically regarding women. From this article, I learned that two women are now running against each other for president of Mexico, ensuring that the first female president is elected. I will discuss this in the conclusion of the women's section to show how much the country has changed for women since the time of Frida Kahlo.

Prignitz-Poda, Helga, and Bram Opstelten. *Frida Kahlo: The Painter and Her Work*. New York, NY: Schirmer/Mosel, 2004.

This large-format book contains detailed close-ups of many Frida Kahlo paintings. It also includes detailed breakdowns of each painting, explaining what happened in Kahlo's life at the time of creation. I used this book to help me find different works to represent various pages on my website.

Rigby, Gemina. "Frida Kahlo: A Bisexual Disabled Mexican Artist Marginalised In Life But Celebrated In Death." Rooted in Rights, November 17, 2021. <https://rootedinrights.org/frida-kahlo-a-bisexual-disabled-mexican-artist-marginalised-in-life-but-celebrated-in-death/>.

After searching for information about Kahlo's current impact on the disability community, I found several websites that recognized her, especially during disability pride month. I clipped a section from this website that mentions Kahlo being marginalized to use on my conclusion page. This shows that the turning points created by Kahlo's art are still relevant today.

Romo, Rafael. "The Women Vying to Become Mexico's Next President." CNN, October 4, 2023. <https://www.cnn.com/2023/10/04/americas/mexico-presidential-election-sheinbaum-galvez-intl-latam/index.html>.

When I found out that two women were currently running for president of Mexico, I wanted to show a picture of them side by side. This article contains a photo that I will use in the conclusion of the women's section.

Sample, Jessica. "Mural of Frida Kahlo on an Apartment Building Near the Biblioteca Vasconcelos in Mexico City, Mexico." Peapix, March 8, 2021. <https://peapix.com/bing/34180>.

This is another mural that I am using in the slideshow on my indigenous section. It will help me show how Frida Kahlo still impacts life in Mexico.

Sánchez-Rivera, R. "The Making of 'La Gran Familia Mexicana': Eugenics, Gender, and Sexuality in Mexico." *Journal of Historical Sociology* 34, no. 1 (February 18, 2021): 161–85. <https://doi.org/10.1111/johs.12308>.

This article gave me a lot of insight into how disabled Mexicans were perceived by their country during the decades after the Mexican Revolution. Eugenics was being promoted and meant that people with disabilities did not fit into the type of families the Mexican government wanted. I will use information and images of magazine covers from this article to give historical context to Kahlo's artwork.

*Seattle Women's March 2018: Frida Kahlo Sign Reading "Women Are Art."* Photograph. *University Libraries*. University of Washington, 2018. <https://digitalcollections.lib.washington.edu/digital/collection/p16786coll16/id/4705/>.

In the conclusion section, I discuss how Kahlo became an icon for the feminist movement. I found this photograph of a poster from a recent women's march that I added to my slideshow, showing Kahlo's impact on today's society. This handcrafted poster demonstrates that women still view Kahlo as a role model.

Talamas, Kelly. "Vogue Presenta El Especial: Frida Kahlo, Las Apariencias Engañan." *Vogue*, April 8, 2019. <https://www.vogue.mx/especiales/frida-kahlo/articulos/carta-vogue/1669>.

In the conclusion section, I recapped how Kahlo created a turning point for women. This photo of a *Vogue Mexico* magazine cover published in 2012 featuring Kahlo helps to represent how she still significantly influences women today.

Taylor Bryant. "7 Mexican Artists On How Frida Kahlo Inspired Them." *Nylon*, July 6, 2018. <https://www.nylon.com/articles/mexican-female-artists-frida-kahlo>.

I did a lot of research on Kahlo's influence on other artists. In this article, I found a quote from artist Hilda Palafox, which shows that Kahlo still impacts the art world. This interesting article contained brief interviews with seven different Mexican artists.

Tibol, Raquel. *Frida Kahlo: An Open Life*. Albuquerque, NM: University of New Mexico Press, 2002.

The author of this book was able to interview Kahlo a year before she died. This book contains valuable information about her life, viewpoints, and artwork. It gave me insight into and a deeper understanding of Kahlo's artwork.

Turello, Dan. "The Mexican Revolution and Its Lasting Legacy on American Art and Culture: Insights." The Library of Congress, November 20, 2020. <https://blogs.loc.gov/kluge/2020/11/the-mexican-revolution-and-its-lasting-legacy-on-american-art-and-culture/>.

This article helped me better understand the Mexican Revolution. It informed me about Diego's role in the reconstruction period. It helped me understand the impact artists like Diego and Frida had on reshaping Mexican identity during the artistic Mexican Modernism period.

Vaughan, Mary Kay, and Stephen E. Lewis. *The Eagle and the Virgin Nation and Cultural Revolution in Mexico, 1920-1940*. Durham, NC: Duke University Press, 2007.

This book was very informative about the cultural revolution that began in the 1920s after the Mexican Revolution. Frida Kahlo, her husband, Diego Rivera, and other artists started using art to foster a new national identity during this period. I will discuss this in the section about the representation of marginalized indigenous people.

Velasquez, Roxana, and Hector Tajonar. *Frida Kahlo: The Masterworks*. New York, NY: Rizzoli New York, 2022.

This book contains much of Frida Kahlo's artwork and detailed descriptions of its creation. It includes many photographs of Frida, her family, and friends and a brief life history. It gave me a good overview of her life and what influenced her personally and in the creation of her art.

Vergara, Camilo J. "MLK Jr. and Frida Kahlo, 4061 S. Broadway, Los Angeles." Library of Congress, March 6, 2016. <https://www.loc.gov/pictures/resource/vrg.04003/>.

I will use a photo of this mural in a slideshow that I am putting on the indigenous section of the website. It is an excellent representation of how Frida Kahlo still influences Mexican culture and has become a cultural icon worldwide.

Villarreal, Nicolás P. "Painting a Frida Kahlo Mural on a Historic San Francisco Building." YouTube, November 20, 2017. <https://www.youtube.com/watch?v=3A5H3fa9rlo>

This video showed me the process and considerations involved in capturing Frida Kahlo in murals. I used it on my conclusion page as evidence that Kahlo still influences other countries. The video was too long, so I edited it into shorter segments.

“Women’s History Month Profile Frida Kahlo: 2023: Blog: Dean Hope Center: Teachers College, Columbia University.” Teachers College - Columbia University, March 27, 2023. <https://www.tc.columbia.edu/deanhope/blog/content/2023/womens-history-month-profile--frida-kahlo-.php>.

This article was beneficial when I was researching Kahlo’s impact on women. It talks about how she painted subjects that generally were not discussed, much less depicted. In the women’s section of the website, I will show how Frida shed light on these previously taboo subjects, such as miscarriage.

“Women’s Rights in Mexico: A Brief History.” Na’atik Language & Culture Institute, January 23, 2023. <https://naatikmexico.org/blog/womens-rights-in-mexico-a-brief-history>.

This article helped me better understand the history of women’s rights in Mexico. I learned that women in Mexico did not gain the right to vote until 1953. I will discuss this in the women’s section of the website to help expand the historical context.