

# Self Portrait On The Borderline Between Mexico And The United States

**Hayden Herrera**

Frida Kahlo, 1907-1954 Andrea Kettenmann, Frida Kahlo, 2003 A brief illustrated study of the life and career of Mexican artist Frida Kahlo.

**Frida in America** Celia Stahr, 2020-03-03 The riveting story of how three years spent in the United States transformed Frida Kahlo into the artist we know today [An] insightful debut....Featuring meticulous research and elegant turns of phrase, Stahr's engrossing account provides scholarly though accessible analysis for both feminists and art lovers. —Publisher's Weekly Mexican artist Frida Kahlo adored adventure. In November, 1930, she was thrilled to realize her dream of traveling to the United States to live in San Francisco, Detroit, and New York. Still, leaving her family and her country for the first time was monumental. Only twenty-three and newly married to the already world-famous forty-three-year-old Diego Rivera, she was at a crossroads in her life and this new place, one filled with magnificent beauty, horrific poverty, racial tension, anti-Semitism, ethnic diversity, bland Midwestern food, and a thriving music scene, pushed Frida in unexpected directions. Shifts in her style of painting began to appear, cracks in her marriage widened, and tragedy struck, twice while she was living in Detroit. Frida in America is the first in-depth biography of these formative years spent in Gringolandia, a place Frida couldn't always understand. But it's precisely her feelings of being a stranger in a strange land that fueled her creative passions and an even stronger sense of Mexican identity. With vivid detail, Frida in America recreates the pivotal journey that made Senora Rivera the world famous Frida Kahlo.

**The Eagle and the Virgin** Mary Kay Vaughan, Stephen Lewis, 2006-03-13 When the fighting of the Mexican Revolution died down in 1920, the national government faced the daunting task of building a cohesive nation. It had to establish control over a disparate and needy population and prepare the country for global economic competition. As part of this effort, the government enlisted the energy of artists and intellectuals in cultivating a distinctly Mexican identity. It devised a project for the incorporation of indigenous peoples and oversaw a vast, innovative program in the arts. The Eagle and the Virgin examines the massive nation-building project Mexico undertook between 1920 and 1940. Contributors explore the nation-building efforts of the government, artists, entrepreneurs, and social movements; their contradictory, often conflicting

intersection; and their inevitably transnational nature. Scholars of political and social history, communications, and art history describe the creation of national symbols, myths, histories, and heroes to inspire patriotism and transform workers and peasants into efficient, productive, gendered subjects. They analyze the aesthetics of nation building made visible in murals, music, and architecture; investigate state projects to promote health, anticlericalism, and education; and consider the role of mass communications, such as cinema and radio, and the impact of road building. They discuss how national identity was forged among social groups, specifically political Catholics, industrial workers, middle-class women, and indigenous communities. Most important, the volume weighs in on debates about the tension between the eagle (the modernizing secular state) and the Virgin of Guadalupe (the Catholic defense of faith and morality). It argues that despite bitter, violent conflict, the symbolic repertoire created to promote national identity and memory making eventually proved capacious enough to allow the eagle and the virgin to coexist peacefully. Contributors. Adrian Bantjes, Katherine Bliss, María Teresa Fernández, Joy Elizabeth Hayes, Joanne Hershfield, Stephen E. Lewis, Claudio Lomnitz, Rick A. López, Sarah M. Lowe, Jean Meyer, James Oles, Patrice Olsen, Desmond Rochfort, Michael Snodgrass, Mary Kay Vaughan, Marco Velázquez, Wendy Waters, Adriana Zavala

*Mexico and the United States* William Dirk Raat, Michael M. Brescia, 2010-04-15 Drug wars, NAFTA, presidential politics, and heightened attention to Mexican immigration are just some of the recent issues that are freshly interpreted in this updated survey of Mexican-U.S. relations. The fourth edition has been completely revised and offers a lively, engaging, and up-to-date analysis of historical patterns of change and continuity as well as contemporary issues. Ranging from Mexican antiquity and the arrival of the Spanish and British to the present-day administrations of Felipe Calderón and Barack Obama, historians Dirk Raat and Michael Brescia evaluate the political, economic, and cultural trends and events that have shaped the ways that Mexicans and Americans have regarded each other over the centuries. Raat and Brescia pay special attention to the factors that have subordinated Mexico not only to the colossus of the North but to many other players in the global economy. They also provide a unique look at the cultural dynamics of Gran Chichimeca or Mexamerica, the borderlands where the two countries share a common history. The bibliographical essay has been revised to reflect current research and scholarship.

**Frida Kahlo and artworks** Gerry Souter, 2023-11-16 Behind Frida Kahlo's portraits, lies the story of both her life and work. It is precisely this combination that draws the reader in. Frida's work is a record of her life, and rarely can we learn so much about an artist from what she records inside the picture frame. Frida Kahlo truly is Mexico's gift to the history of art. She was just eighteen years old when a terrible bus accident changed her life forever, leaving her handicapped and burdened with constant physical pain. But her explosive character, raw determination and hard work helped to shape her artistic talent. And although he was an obsessive womanizer, the great painter Diego Rivera was by her side. She won him over with

her charm, talent and intelligence, and Kahlo learnt to lean on the success of her companion in order to explore the world, thus creating her own legacy whilst finding herself surrounded by a close-knit group of friends. Her personal life was turbulent, as she frequently left her relationship with Diego to one side whilst she cultivated her own bisexual relationships. Despite this, Frida and Diego managed to save their frayed relationship. The story and the paintings that Frida left us display a courageous account of a woman constantly on a search of self discovery.

*Devouring Frida* Margaret A. Lindauer, 2014-01-27 This provocative reassessment of Frida Kahlo's art and legacy presents a feminist analysis of the myths surrounding her. In the late 1970's, Frida Kahlo achieved cult heroine status. Her images were splashed across billboards, magazine ads, and postcards; fashion designers copied the so-called "Frida" look in hairstyles and dress; and "Fridamania" even extended to T-shirts, jewelry, and nail polish. Margaret A. Lindauer argues that this mass market assimilation of Kahlo's identity has detracted from appreciation of her work, leading to narrow interpretations based solely on her tumultuous life. Kahlo's political and feminist activism, her stormy marriage to fellow artist Diego Rivera, and her progressively debilitated body made for a life of emotional and physical upheaval. But Lindauer questions the "author-equals-the-work" critical tradition that assumes a "one-to-one association of life events to the meaning of a painting." In Kahlo's case, such assumptions created a devouring mythology, an iconization that separates us from the real significance of the oeuvre. Accompanied by twenty-six illustrations and deep analysis of Kahlo's central themes, this provocative, semiotic study recontextualizes an important figure in art history. At the same time, it addresses key questions about the language of interpretation, the nature of veneration, and the truths within self-representation.

*Paint the Revolution* Matthew Affron, Mark A. Castro, Dafne Cruz Porchini, Renato González Mello, 2016

*Making the Modern* Terry Smith, 1993 Smith reveals how this visual revolution played an instrumental role in the complex psychological, social, economic, and technological changes that came to be known as the second industrial revolution. From the role of visualization in the invention of the assembly line, to office and building design, to the corporate and lifestyle images that filled new magazines such as *Life* and *Fortune*, he traces the extent to which the second wave of industrialization engaged the visual arts to project a new iconology of progress.

*Flowers and Towers* Nira Tessler, 2015-11-25 This book explores the meaning and symbolism of the flower motif in the art of women artists, from the nineteenth century to the present day. It begins with a discussion of the symbolic significance of the flower in canonical texts such as the *Song of Songs*, in which the female lover is likened to a "lily among the thorns," and to an "enclosed garden." These allegorical images permeated into Christian iconography, attaining various expressions in the plastic arts from the twelfth through nineteenth centuries. The heart of the book is a discussion of the meaning of the change in representations of the flower, and at the same time the appearance of amazing images of "masculine" skyscrapers, in the works of avant-garde American women artists during the 1920s and 30s, in three hubs of Modernist art: New York,

California, and Mexico. Tessler explains how modernist artists of various fields of art – such as Glaspell, Stettheimer, O’Keeffe, Pelton, Cunningham, Mather, Modotti and Kahlo – were aware of the religious symbolism of the flower in Judaism and Christianity, and turned it into an emblem of the new modern woman with her own views of the world. Flowers and Towers concludes by presenting the works of contemporary feminist American artists such as Chicago and Schapiro, who pay tribute to those same Modernist artists by creating a new and daring image of the flower and using “feminine” materials and techniques that link them, as it were, to their spiritual mothers.

**Thinking About Art** Penny Huntsman,2015-11-04 Thinking about Art explores some of the greatest works of art and architecture in the world through the prism of themes, instead of chronology, to offer intriguing juxtapositions of art and history. The book ranges across time and topics, from the Parthenon to the present day and from patronage to ethnicity, to reveal art history in new and varied lights. With over 200 colour illustrations and a wealth of formal and contextual analysis, Thinking about Art is a companion guide for art lovers, students and the general reader, and is also the first A-level Art History textbook, written by a skilled and experienced teacher of art history, Penny Huntsman. The book is accompanied by a companion website at [www.wiley.com/go/thinkingaboutart](http://www.wiley.com/go/thinkingaboutart).

Frida Kahlo Gerry Souter,2019-12-09 Hidden behind the portraits of Frida Kahlo is the remarkable story of the artist’s life. It is precisely this combination that attracts the spectator. Frida’s work is a testimony of her life; it is not often that one can understand an artist simply by looking within the frame of their paintings. Frida Kahlo is without any doubt Mexico’s gift to art history. She was just eighteen when a terrible accident changed her life forever, leaving her disabled and in constant pain. But her explosive temper, her unwavering determination and her eagerness gave her the strength to develop her artistic talent. Always at her side was the great Mexican painter and muralist Diego Rivera. His compulsive womanizing did not prevent Frida from captivating him with her charms, her talent and her intelligence. She quickly learnt to make the most of Diego’s success to discover the world, creating her own legacy along the way and being surrounded by a very close group of attentive friends. Her personal life was stormy: several times she left Diego in order to have relationships with people of both sexes. Nonetheless, Frida and Diego were able to save their deteriorating romance. The history and the paintings that Frida left us reveal the story of a brave woman in constant search of her identity.

Frida Hayden Herrera,2022-10-04 Through her art, Herrera writes, Kahlo made of herself both performer and icon. Through this long overdue biography, Kahlo has also, finally, been made fully human. — San Francisco Chronicle Hailed by readers and critics across the country, this engrossing biography of Mexican painter Frida Kahlo reveals a woman of extreme magnetism and originality, an artist whose sensual vibrancy came straight from her own experiences: her childhood near Mexico City during the Mexican Revolution; a devastating accident at age eighteen that left her crippled and unable to bear children; her tempestuous marriage to muralist Diego Rivera and intermittent love affairs with men as diverse as Isamu

Noguchi and Leon Trotsky; her association with the Communist Party; her absorption in Mexican folklore and culture; and her dramatic love of spectacle. Here is the tumultuous life of an extraordinary twentieth-century woman -- with illustrations as rich and haunting as her legend.

Frida Kahlo John Morrison, Frida Kahlo, 2003 The immense emotional and physical wounds Kahlo suffered in her difficult life, due in part to a tragic streetcar accident and marriage to fellow Mexican artist Diego Rivera, inspired her paintings.

*The Palgrave Handbook of Fashion and Politics* Karen M. Kedrowski,

**Classical American Philosophy** Rebecca L. Farinas, 2021-01-14 In Classical American Philosophy: Poiesis in the Public Square, Rebecca Farinas takes seven major figures from the American philosophical canon and examines their relationship with an artistic or scientific interlocutor. It is a unique insight into the origins of American philosophy and through case studies such as the friendship between Alain Locke and the biologist E.E. Just and the collaboration between Jane Addams and George Herbert Mead, Farinas provides a new insight into these thinkers' ideas. Her new perspective allows her to move beyond relational aesthetics to consider these theorists' phenomenological, metaphysical, religious and cosmological ideas and reapply them to the modern world. Indeed, the partnerships she examines have proved especially valuable to newer philosophical fields like value theory, ethics, pedagogy and semiotics. Her links between art and science also provide new vantage points on our society's continuing artistic endeavours and technological advances and introduce an exciting new perspective on early American philosophy and its ensuing movements.

María Izquierdo and Frida Kahlo Nancy Deffebach, 2015-08-15 María Izquierdo (1902-1955) and Frida Kahlo (1907-1954) were the first two Mexican women artists to achieve international recognition. During the height of the Mexican muralist movement, they established successful careers as easel painters and created work that has become an integral part of Mexican modernism. Although the iconic Kahlo is now more famous, the two artists had comparable reputations during their lives. Both were regularly included in major exhibitions of Mexican art, and they were invariably the only women chosen for the most important professional activities and honors. In a deeply informed study that prioritizes critical analysis over biographical interpretation, Nancy Deffebach places Kahlo's and Izquierdo's oeuvres in their cultural context, examining the ways in which the artists participated in the national and artistic discourses of postrevolutionary Mexico. Through iconographic analysis of paintings and themes within each artist's oeuvre, Deffebach discusses how the artists engaged intellectually with the issues and ideas of their era, especially Mexican national identity and the role of women in society. In a time when Mexican artistic and national discourses associated the nation with masculinity, Izquierdo and Kahlo created images of women that deconstructed gender roles, critiqued the status quo, and presented more empowering alternatives for women. Deffebach demonstrates that, paradoxically, Kahlo and Izquierdo became the most successful Mexican women artists of the modernist period while most directly challenging the prevailing ideas about gender and what constitutes important art.

Global Modernists on Modernism Alys Moody, Stephen J. Ross, 2020-01-23 Winner of the Modernist Studies Association (MSA) Edited Volume Prize Bringing together works by writers from sub-Saharan Africa, Turkey, central Europe, the Muslim world, Asia, South America and Australia - many translated into English for the first time - this is the first collection of statements on modernism by writers, artists and practitioners from across the world. Annotated throughout, the texts are supported by critical essays from leading modernist scholars exploring major issues in the contemporary study of global modernism. *Global Modernists on Modernism* is an essential resource for students and scholars of modernism and world literature and one that opens up a dazzling new array of perspectives on the field.

*The Love Lives of the Artists* Daniel Bullen, 2013-02-12 As the oldest of institutions, marriage seems outdated in modern times, when each individual is encouraged to break with tradition in order to fulfill him- or herself. And so artists like Diego Rivera and Frida Kahlo seem to be paving the way toward a brave, new kind of marriage, where spouses would be allowed—even encouraged—to fulfill different aspects of themselves in outside relationships. Shared creativity, they believed, would transcend their jealousies and compensate their sufferings: through art, they would rise above conventional marital fidelity, and prove a higher fidelity to art and to themselves. *The Love Lives of the Artists* tells the stories of Rainer Maria Rilke and Lou Andreas-Salomé, Alfred Stieglitz and Georgia O'Keeffe, Jean-Paul Sartre and Simone de Beauvoir, Diego and Frida, and Henry Miller and Anaïs Nin—five couples who approached their relationships with the same rebellious creativity as they practiced in their art. From their early artistic development and their first experiences in love, to their artistic marriages and their affairs—and then to their fights and reconciliations, addictions, nervous breakdowns and continued creativity—*The Love Lives of the Artists* describes the promise and the price of freedom and creativity in love.

**Frida Kahlo** Jamie Pietras, John Morrison, 2010 A biography of the Mexican painter who survived a near-fatal bus accident at the age of eighteen, learned to paint as a form of therapy, had a stormy marriage with Diego Rivera, and became a world-famous artist.

**Religious Imagination and the Body** Paula M. Cooley, 1994-05-12 In recent years feminist scholarship has increasingly focused on the importance of the body and its representations in virtually every social, cultural, and intellectual context. Many have argued that because women are more closely identified with their bodies, they have access to privileged and different kinds of knowledge than men. In this landmark new book, Paula Cooley offers a different perspective on the significance of the body in the context of religious life and practice. Building on the pathbreaking work of Elaine Scarry in *The Body in Pain*, Cooley looks at a wide range of evidence, from the Argentine prison narrative of Alicia Partnoy, to the novels of Toni Morrison and the paintings of Frida Kahlo. Drawing on current social theory and critique, cognitive psychology, contemporary fiction and art, and women's accounts of religious experience, Cooley relates the reality of sentience to the social construction of reality. Beginning with an examination of the female body as a metaphor for

alternative knowledge, she considers the significance of physical pain and pleasure to the religious imagination, and the relations between sentience, sensuality, and female subjectivity. Cooley succeeds in bringing forward a sophisticated new understanding of the religious importance of the body, at the same time laying the foundations of a feminist theory of religion.

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