



**FRIDA KAHLO'S**  
Garden  
Programming Guide

# *Frida Kahlo's Garden*

## Programming Guide

### Table of Contents

Introduction.....2

#### Exhibition Overview

Exhibition Description.....2  
Resources that Travel with the Exhibition .....4  
How to Contact M-AAA/NEHotR.....5

#### Exhibition Reference Materials

Exhibition Essay.....6  
Bibliography & Media Resources.....10  
Online Connections .....18

#### Education and Programming Resources

Glossary.....22  
Program Ideas.....26  
List of Speakers.....31  
Film and Performance Copyright.....38  
Lesson Ideas.....39  
Education Outreach Kit.....46  
Appendix: Exhibition Locations for Live Plant Installations.....47

## Introduction

This NEH on the Road programming guide provides educational resources and program/activity ideas for education curators, docents, and teachers. We hope these materials are useful tools to make *Frida Kahlo's Garden* a success for your organization and your community.

Please feel free to share your own images and information to promote the success of your exhibition related programming using the NEH on the Road Facebook page <https://www.facebook.com/NEHontheRoad>. Follow and like us on Facebook, tag NEH on the Road in all related posts, and/or email us photos and links to articles about your museum to post. Contact [beth@maaa.org](mailto:beth@maaa.org) to share your success stories and images.

## Exhibition Overview

## Exhibition Description

Frida Kahlo (1907–1954) is considered one of the most significant artists of the twentieth century. Her body of work, consisting of some 250 paintings and drawings, is at once intensely personal and universal in scope, and relies heavily on the natural world. The exhibition *Frida Kahlo's Garden* transports visitors to Kahlo's garden to experience her world as she did.

The garden at *Casa Azul* (or *Blue House*), Kahlo's lifelong home in Coyoacán, Mexico City, was a creative refuge and a source of inspiration for the artist and her husband, Diego Rivera (1886–1957). The garden, which was filled with native plants, housed Kahlo and Rivera's collection of pre-Hispanic artifacts and folk art displayed on a four-tiered pyramid inspired by the Mesoamerican city of Teotihuacan. This exhibition offers insights into the ways in which the garden at Casa Azul, the diversity of plant life in Mexico, and the rich cultural history of the country nourished the creativity of the world's great artists.

Often overshadowed by her husband's career and the traumatic events in her life, this exhibition approaches Kahlo from a different angle, to broaden the discussion of the artist by focusing on the influence of her surrounding environment, both natural and nationalistic. This approach examines her garden, her home, and the revolutionary influences that impacted her life.

Kahlo's works are filled with colorful and compelling depictions of flowers, foliage, and fruits, many native to Mexico. Her choice of botanical imagery reflects the embrace of archetypal Mexican indigenous and natural elements that defined art in the decades following the Mexican Revolution (1910–1920). Through her profoundly personal paintings, which convey cultural, spiritual, and intimate messages, her reverence for nature, and her nationalistic fashion sense, Kahlo has become an icon within the artistic world.

Visitors to this exhibition will explore iconic photographs of the artist and her home and garden, in addition to reproductions of several of her paintings. Also included are information about native Mexican plants that were grown in her garden, a dress from the Mexican state of Oaxaca where Kahlo sourced many of her dresses, and examples of folk art collected by Kahlo and Rivera. Additionally, visitors will learn about Mexican culture, including traditional festivities, food and drink, and agricultural practices.

This exhibition is made possible by NEH on the Road, a special initiative of the National Endowment for the Humanities. *Frida Kahlo's Garden* is adapted from the exhibition, *FRIDA KAHLO: ART, GARDEN, LIFE*, organized by guest curator Adriana Zavala at The New York Botanical Garden. It was made possible with major funding from the Institute of Museum and Library Services, Karen Katen Foundation, The LuEsther T. Mertz Charitable Trust, MetLife Foundation, National Endowment for the Arts, National Endowment for the Humanities, New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature, and Gillian and Robert Steel. It was adapted and toured for NEH on the Road by the Mid-America Arts Alliance.

Several support materials are traveling with the exhibition. Should any of these materials be missing or fail to arrive, please contact NEH on the Road Constituent Services at 800-473-3872, and we will locate or replace the missing items as soon as possible. **Please repack these items in the crates before sending the exhibition to the next venue.**

### **For Adults**

Barbezat, Suzanne. *Frida Kahlo at Home*. London: Frances Lincoln, 2016.

Grimberg, Salomon. *Frida Kahlo: The Still Lifes*. London: Merrell, 2008.

Kahlo, Frida, Sarah M. Lowe and Carlos Fuentes. *The Diary of Frida Kahlo: An Intimate Self-Portrait*. New York: Harry N. Abrams, 1995.

Rivera, Guadalupe and Marie-Pierre Colle. *Frida's Fiestas: Recipes and Reminiscences of Life with Frida Kahlo*. New York: Clarkson Potter Publishers, 1994.

Wilcox, Claire and Circe Henestrosa, eds. *Frida Kahlo: Making Herself Up*. London: Victoria and Albert Museum, 2018. Exhibition Catalogue.

Zamora, Martha. *Frida Kahlo: The Brush of Anguish*. Chronicle Books: San Francisco, 1990.

Zavala, Adriana, Mia D'Avanza, and Joanna L. Groarke, eds. *Frida Kahlo's Garden*. Munich/London/New York: Delmonico Books and Prestel, 2015.

### **For Younger Readers**

Brown, Monica. *Frida Kahlo and Her Animalitos*. New York: NorthSouth Books, 2017.

Frith, Margaret. *Frida Kahlo: The Artist Who Painted Herself*. New York: Grosset & Dunlap, 2003.

Sabbeth, Carol. *Frida Kahlo and Diego Rivera: Their Lives and Ideas, 24 Activities*. Chicago: Chicago Review Press, 2005.

Scott, Katie and Kathy Willis. *Botanicum*. Somerville, MA: Big Picture Press, 2016.

Winter, Jonah and Ana Juan. *Frida*. Arthur A. Levine Books, 2002. English edition.

\_\_\_\_\_. *Frida*. Arthur A. Levine Books, 2002. Spanish edition.

If you have any questions or comments, NEH on the Road is just a phone call away at 800-473-3872. We can also be reached by e-mail at the addresses listed below. For questions about specific topics, please consult the following list.

<b>Frequently asked questions regarding:</b>	<b>Contact</b>
Scheduling an exhibition, exhibition contracts, general questions, problems, or requests	Amanda Wiltse Marketing & Constituent Services Manager amanda@maaa.org ext. 209
Shipping, installation, or packing	Michelle Wolfe Registrar michelle@maaa.org ext. 217
Educational programs or materials	Stephanie Seber Educator stephanie@maaa.org ext. 210

Mid-America Arts Alliance  
2018 Baltimore Avenue  
Kansas City, Missouri 64108  
Phone (toll free): 800-473-EUSA (3872)  
Fax: 816-421-3918  
<https://nehontheroad.org>

### *Frida Kahlo's Garden*

From 1939 until her death in 1954, Frida Kahlo's primary residence was her family home in Coyoacán, a tranquil town ten kilometers south of Mexico City. Known as Casa Azul (Blue House) for its vivid indigo walls, the house is now the Museo Frida Kahlo. From the time of its construction at the turn of the twentieth century until Kahlo's death, the house and its garden underwent a remarkable transformation.<sup>1</sup> Over the years, she renovated, expanded, and re-envisioned the house and garden to express her wide-ranging tastes as well as her cultural commitment to Mexico. During her life there, the house expressed Kahlo's penchant for collecting things that amused and delighted her, and that had deep meaning—personal, political, and spiritual.

Kahlo acquired with great spontaneity, amassing collections numbering into the tens of thousands of objects: larger-than-life-sized papier-mâché Judas figures created for Holy Week; miniature ceramic *ollas* (rustic cooking vessels) and porcelain tea sets; clothing and jewelry representing Mexico's indigenous and cosmopolitan regional diversity; and French perfume and high quality cosmetics. She collected botanical field guides; scientific publications, including books on Mexican medicinal plants; ancient Mesoamerican mythology; and volumes on art, literature, and poetry in many languages. In addition, Rivera collected more than 50,000 objects of pre-Hispanic antiquity.<sup>2</sup> She amassed an archive of over 6,000 photographs, some of which she took herself, and which today offer an informative view of daily life in her house and garden.<sup>3</sup> Kahlo arranged and displayed her collections with the utmost care. The home and the collections it housed are inextricable from the creative lives of Kahlo and Rivera, and they provide a context that enables a more complete understanding of Kahlo's painting.<sup>4</sup>

Kahlo's collection of plants represents one of her lesser-known interests, and offers a great deal of insight into her artistic practice. Over time, the garden at Casa Azul was built up into a

---

<sup>1</sup> In 1930 ownership of the home passed to Frida Kahlo after Rivera paid the mortgage. They seem to have begun to make more dramatic changes to the home after this.

<sup>2</sup> Rivera displayed and stored only part of his collection of antiquities in Coyoacán. Part was also stored at his studio in San Ángel. On the collection, see *El Anahuacalli de Diego* (Mexico City: Banco de México/Chapa Ediciones, 2008).

<sup>3</sup> See Pablo Ortiz Monasterio, "Introduction," in *Frida Kahlo: Her Photos* (Mexico City: Editorial RM, 2010), pp. 15–22.

<sup>4</sup> An excellent published source for studying the objects on view is Arturo Chapa et al., *Frida's Blue House* (Mexico City: Banco de México and Ediciones Chapa, 2007). On Kahlo and Rivera's collection of folk art, see Hilda Trujillo, "El arte popular: Aportes de la identidad desde lo cotidiano," in *Todo el universo Frida Kahlo: El mundo México* (Mexico City: Condé Nast México y Latino-América/Museos Diego Rivera-Anahuacalli y Frida Kahlo/Bank of America Merrill Lynch, 2013), pp. 185–98. When Kahlo died in 1954, Diego Rivera established a trust stipulating that her home be transformed into a museum in her memory. While the layout and the objects contained therein preserve her imprint, when it opened as a museum in 1958, the house had undergone a curatorial process overseen by Kahlo's friend, poet Carlos Pellicer. See Carlos Pellicer, "La Casa de Frida," in *Museo Frida Kahlo* (Mexico City: Universidad Nacional Autónoma de México, n.d.), pp. 7-9.

series of contiguous rectilinear courtyards filled with an enormous variety of plants, both native and imported species, assembled in pots and in lushly planted beds.<sup>5</sup> There were agaves, organ cacti, old man cacti, prickly pears, yuccas, and flowering herbaceous plants. Among the trees were an orange, quince, and pomegranate.<sup>6</sup> This verdant haven was embellished with pre-Hispanic sculptures from Rivera's collection, as well as natural and worked volcanic stones, and figural sculptures of humble Mexican working types carved into wood and stone by self-taught artist Mardonio Magaña. The garden as a place of respite and as a source of inspiration is of special importance to Kahlo's plant-inspired works.<sup>7</sup>

### The House in Coyoacán

In 1904 Guillermo Kahlo (1871–1941) purchased the house situated at the corner of avenidas Londres and Allende in a gracious neighborhood just blocks from the colonial-era central plaza of Coyoacán.<sup>8</sup> The basic layout of the house, with its square footprint of adjacent rooms arranged around an interior garden, derives from Spanish-Moorish precedents introduced to Mexico in the sixteenth century, and its neoclassical architectural style was in keeping with turn-of-the-century tastes. On July 6, 1907, Magdalena Carmen Frida Kahlo was born there.

Frida became the home's owner in 1930 after her then-husband, Diego Rivera, paid the mortgage. In May 1939, when Kahlo returned to Mexico City after months-long sojourns in New York and Paris, where she had her first significant exhibitions, she took up permanent residence at Casa Azul. However, her homecoming was also compelled by marital strife, which culminated in Kahlo and Rivera's divorce in November of that year. The home that she returned to had already undergone significant renovations.<sup>9</sup> It is likely that the most dramatic change to the house—painting the exterior walls a vivid blue—had already taken place by this time.

---

<sup>5</sup> The story of the exchange of plants between the Americas and Europe is complex. In conversation with Robert Bye and Edelmira Linares, I came to understand that as many European as indigenous plants are considered "typical" in Mexican gardens; however, over time, Kahlo and Rivera appear to have prioritized native species, especially cacti.

<sup>6</sup> Kahlo does not appear to have compiled a plant list of her garden. In an essay on the garden, British horticulturist Daniel Glass cites an undated list provided to him by the Museo Frida Kahlo; see "Once Upon a Time in Mexico: Frida Kahlo's Garden at La Casa Azul, Coyoacán," *Garden History* 39, no. 2 (Winter 2011), n. 37. The list to which Glass refers was included in an essay by Lic. Francisco Torres de la Peña of the Museo Dolores Olmedo, which oversees the Museo Frida Kahlo. The list includes plants that have disappeared, probably identified from the study of period photographs, and a list of plants found still today in the garden. The director of the Museo Dolores Olmedo, Sr. Carlos Phillips Olmedo, kindly provided me a copy of Torres de la Peña's essay. My list also derives from my study of period photographs, from recent observations in the garden at the museum, and from a drawing by Kahlo.

<sup>7</sup> Pellicer, "La Casa de Frida," pp. 7–9; Raquel Tibol, "La Casa, las cosas," in *Frida Kahlo en sus luz más íntima* (Mexico City: Random House/Mondadori, 2005), pp. 185–203 (a revised version of a chapter of the same title in Tibol, *Frida Kahlo: An Open Life*, translated by Elinor Randall [Albuquerque: University of New Mexico Press, 1993]); and Glass, "Once Upon a Time in Mexico."

<sup>9</sup> Many of the renovations were made for the arrival of Leon Trotsky and his wife Natalia Sedova, who resided at the Casa Azul for two years after being granted political asylum by the Mexican government.



The blue pigment used to paint the house is made from indigo, a plant commonly called *añil*.<sup>10</sup> It was prized in pre-Hispanic Mexico, where it was related to water and associated with fertility.<sup>11</sup> It is also likely that around this time the original neoclassical ornamentation of Casa Azul was stripped away and the doors and windows were framed in burnt sienna and emerald green. The simplification of the house was surely motivated by the cultural changes underway in Mexico in the 1920s and 1930s, when a new Revolutionary national identity that valorized the country's pre-Hispanic and popular cultures over its European heritage was promoted.<sup>12</sup> In addition, in 1938, Rivera acquired the adjacent lot to the north, which nearly doubled the property in size, and in the 1940s he secured the large lot to the east, enabling him to expand the garden once again.<sup>13</sup>

The original garden emulated the late nineteenth century European taste for plants such as roses, ferns, and palms. Photographs from the 1930s and 1940s reveal that Kahlo and Rivera added an array of tropical and desert plants, many native to Mexico. It is noteworthy that, while the exterior of the house was made to look more Mexican, and the plant palette was altered to include more Mexican species, the eventual dramatic expansion of the garden and later additions to the footprint of the house in the late 1940s actually diminished the degree to which it exemplified a Mexican courtyard-style structure.

### Painting Flowers

Kahlo's love of flowers, fruits, and vegetables is vividly expressed in her still-life paintings, a genre that she embraced early but to which she dedicated greater artistic energy in the 1940s and 1950s, especially as she became increasingly immobilized. Throughout her career, these paintings show an intense engagement with the plants she encountered in her daily life. Among her earliest works is a pair of unusual watercolors suggestive of her interest in closely observing the natural world. Compositionally, however, this pair of works challenges the conventional approach to still life. *Small Life (II)* features leaves, twigs, and insects scattered across the page in a charming if crude manner, suggestive of the specimens she gathered as a young girl on the walks to the nearby river with her father.<sup>14</sup> The flattened composition, magnified elements, and unusual angle of vision, along with the implied humor, suggest as well a dialogue with modernist painting or at least an early attempt to innovate and update the

---

<sup>10</sup> See Scharrer Tamm, "La Casa Azul," p. 151.

<sup>11</sup> Valerie Fraser observes that the blue may also be based on modernist precedent. Le Corbusier, whose book *Toward a New Architecture* (1923) O'Gorman had read, also employed vivid colors, including ultramarine blue, in the 1920s. See Valerie Fraser, *Building the New World: Studies in the Modern Architecture of Latin America, 1930–1960* (London: Verso, 2000), p. 45.K

<sup>12</sup> A photograph of the home dating to the late 1930s shows its simplified appearance. See *Frida Kahlo: Un homenaje* (Mexico City: Museo Dolores Olmedo, 2004), p. 56.

<sup>13</sup> Scharrer Tamm, "La Casa Azul," pp. 145–47, 151.

<sup>14</sup> Herrera, *Frida: A Biography of Frida Kahlo*, p. 19. Frida's interest in science and nature is explored in Juan Rafael Coronel Rivera, "A Forest of Images," in *Frida Kahlo: La metamorfosis de la imagen/The Metamorphosis of the Image* (Mexico City: Editorial RM, 2006), esp. pp. 38–47.

still-life genre. In the early 1930s, complex symbolic arrangements of flora and fauna began to characterize Kahlo's work, as exemplified in *Portrait of Luther Burbank* and numerous self-portraits, including *Self-Portrait with Thorn Necklace and Hummingbird*.

Kahlo's plant-inspired paintings and late still lifes are frequently allegorical, whether in emotional, sexual, or cultural terms. Many works express her sense of wit and, in surrealistic fashion, a play of double meanings. They show a deep appreciation for local flavor while also demonstrating her awareness of Mexico's long history as a cultural, culinary, and botanical crossroads. Her still lifes are carefully crafted visual feasts, offering an array of fruits and vegetables, including citrus fruits, dragon fruit, mamey, prickly pears, sapote, sapodilla, and an assortment of both edible and hallucinogenic mushrooms. She also included hummingbirds, which in Aztec mythology symbolize renewal and youth with their vital aggressive energy, or conversely loss when dead; native hairless Mexican *xoloitzcuintle* dogs, believed by the Aztecs to guide the souls of the dead through the underworld; insects; monkeys; parrots; and, of course, flowers of seemingly infinite variety. In *Flower of Life*, she created a sexually charged, anthropomorphized plant based on a flower resembling red angel's trumpet, a plant commonly grown in Mexican gardens. These and other works demonstrate that she was extremely well versed in both native and imported species. She is said to have told one lover "I paint flowers so that they will not die."<sup>15</sup>

Casa Azul, with its blue walls accented in burnt sienna and rich green, its multiple levels of terraced patios, and its extensive gardens where Kahlo and Rivera welcomed friends and family, offers vivid evidence, as do her still lifes and self-portraits, of Kahlo's love for plants of varied sizes, colors, and textures, for collecting and arranging things, and for orchestrating space in keeping with her aesthetic sensibilities. The house is a work of art unto itself, a celebration of life and of color. The house, its décor, and its gardens are a meditation on Mexico's indigenous heritage, but with an acute awareness of Mexican culture at the crossroads of transcultural forces and in dialogue with modernity and modernization. At the same time, the house was also the setting for many of the dramatic episodes and pain-filled periods of Kahlo's life. Like her renowned paintings, the physical properties of her home and garden show that despite hardship, Kahlo experienced the world with great emotional and creative intensity.

—Adriana Zavala, curator

---

<sup>15</sup> See Grimberg, *Frida Kahlo: The Still Lifes*, p. 11.

resources that travel with the exhibition are marked with \*

### **Books and Articles for Adults**

Affron, Matthew, Mark A. Castro, Renato González Mello, and Dafne Cruz Porchini, eds. *Paint the Revolution: Mexican Modernism, 1910–1950*. New Haven, CT: Yale University Press, 2016.

Angulo, Diego and Helen B. Hall. "The Mudéjar Style in Mexican Architecture." *Ars Islamica* 2, No. 2 (1935): 225–230.

Ankori, Gannit. *Frida Kahlo*. London: Reaktion Books, 2013.

———. *Imaging Her Selves: Frida Kahlo's Poetics of Identity and Fragmentation*. Westport, CT: Greenwood Press, 2002.

Barbash, Shepard. *Oaxacan Woodcarving: The Magic in the Trees*. San Francisco, CA: Chronical Books, 1993.

\* Barbezat, Suzanne. *Frida Kahlo at Home*. London: Frances Lincoln, 2016.

Bayless, Rick and Deann Groen Bayless. *Authentic Mexican: Regional Cooking from the Heart of Mexico*. New York: William Morrow and Company, Inc., 1987.

Bleichmar, Daniela. *Visible Empire: Botanical Expeditions and Visual Culture in the Hispanic Enlightenment*. Chicago: The University of Chicago Press, 2011.

Brandes, Stanley. "Iconography in Mexico's Day of the Dead: Origins and Meaning." *Ethnohistory* 45, No. 2 (1998): 181–218.  
<http://www.jstor.org.www2.lib.ku.edu/stable/483058>

Brenzel, Kathleen Norris. *Gardening in the Southwest: A Wealth of Great Ideas for Your Garden*. Birmingham, AL: Oxmoor House, 2004.

Burrus, Christina. *Frida Kahlo: "I Paint My Reality"*. London: Thames and Hudson, 2008.

Campos, Olga. "My Memory of Frida." In *Frida Kahlo: Song of Herself*, edited by Salomon Grimberg, 33–35. London: Merrell Publishers Ltd, 2008.

Carpenter, Elizabeth, ed. *Frida Kahlo*. Minneapolis: Walker Art Center, 2007.

- Chapa, Arturo, et al. *Frida's Blue House*. Mexico City: Banco de México and Ediciones Chapa, 2007.
- Clark, Phil. *A Flower Lover's Guide to Mexico*. Mexico City: Editorial Minutiae Mexicana, 1968.
- Coffey, Mary K. *How a Revolutionary Art Became Official Culture: Murals, Museums, and the Mexican State*. Durham, NC: Duke University Press, 2012.
- Congdon, Kristin G., Catalina Delgado-Trunk, and Marva Lopez. "Teaching about the 'Ofrenda' and Experiences on the Border." *Studies in Art Education* 40, No. 4 (1999): 312–329.  
<http://www.jstor.org.www2.lib.ku.edu/stable/1320552>
- Deffebach, Nancy. "Images of Plants in the Art of Maria Izquierdo, Frida Kahlo, and Leonora Carrington: Gender, Identity, and Spirituality in the Context of Modern Mexico." PhD diss., The University of Texas, Austin, 2000.
- Dexter, Emma and Tanya Barson, eds. *Frida Kahlo*. London: Tate Publishing, 2005.
- Gálvez, Alejandro Hernández and David A. Auerbach. "Juan O'Gorman: Architecture and Surface." *The Journal of Decorative and Propaganda Arts* 26 (2010): 206–229.  
[www.jstor.org.www2.lib.ku.edu/stable/41432959](http://www.jstor.org.www2.lib.ku.edu/stable/41432959)
- Gamboa, Fernando. "Posada's Life and Times." *The Massachusetts Review* 3, No. 2 (1962): 387–369.  
<http://www.jstor.org.www2.lib.ku.edu/stable/25086841>
- Giese, Lucretia Hoover. "A Rare Crossing: Frida Kahlo and Luther Burbank." *American Art* 15, No. 1 (2001): 52–73.  
<http://www.jstor.org.www2.lib.ku.edu/stable/3109372>
- Glass, Daniel. "Once Upon a Time in Mexico: Frida Kahlo's Garden at La Casa Azul, Coyoacán." *Garden History* 39, No. 2 (2011): 239–248.  
<http://www.jstor.org.www2.lib.ku.edu/stable/41411811>
- González Flores, Laura. "The Casa Azul Photographs." In *Frida Kahlo. Her Photos*, edited by Pablo Ortiz Monasterio, 129–134. México: Editorial RM, 2010.
- Grimberg, Salomon. "Frida Kahlo's Still Lifes: 'I Paint Flowers So They Will Not Die.'" *Woman's Art Journal* 25, No. 2 (2004–2005): 25–30.  
<http://www.jstor.org.www2.lib.ku.edu/stable/3566514>
- . *Frida Kahlo: Song of Herself*. London: Merrell, 2008.

- \* ———. *Frida Kahlo: The Still Lifes*. London: Merrell, 2008.
- . *I Will Never Forget You...: Frida Kahlo to Nickolas Muray, Unpublished Photographs and Letters*. Munich: Schirmer/Mosel, 2004.
- Harris, Marjorie. *Botanica North America: An Illustrated Guide to Native Plants: Their Botany, Their History, and the Way They Have Shaped Our World*. New York: Collins Reference, 2003.
- Herrera, Hayden. *Frida: A Biography of Frida Kahlo*. New York: Harper & Row, 1983.
- . *Frida Kahlo: The Paintings*. New York: HarperCollins, 1991.
- Heyden, Doris. "Jardines Botánicos Prehispánicos." *Arqueología Mexicana* 10, no. 57 (Sept.–Oct. 2002), 18–23.
- Kahlo, Frida and Luis-Martin Lozano. *Frida Kahlo*. Boston: Bulfinch Press, 2001.
- Kahlo, Frida, Emma Dexter, Tanya Barson, and Gannit Ankori. *Frida Kahlo*. London: Tate Publishing, 2005.
- \* Kahlo, Frida, Sarah M. Lowe, and Carlos Fuentes. *The Diary of Frida Kahlo: An Intimate Self-Portrait*. New York: Harry N. Abrams, 1995.
- Kettenmann, Andrea. *Frida Kahlo, 1907-1954: Pain and Passion*. Köln/Los Angeles: Taschen, 2012.
- . *Kahlo*. Cologne, Germany: Taschen, 2015.
- Kindl, Olivia, Juan Negrin, and Johannes Neurath. "Arte Huichol." *Artes de Mexico* 75 (2006).  
[https://www.amazon.com/Arte-Huichol-Artes-Mexico-Bilingual/dp/9706831142/ref=sr\\_1\\_1?s=books&ie=UTF8&qid=1500325561&sr=1-1&keywords=%22arte+huichol%22](https://www.amazon.com/Arte-Huichol-Artes-Mexico-Bilingual/dp/9706831142/ref=sr_1_1?s=books&ie=UTF8&qid=1500325561&sr=1-1&keywords=%22arte+huichol%22)
- Kuh, Katharine. "Posada of Mexico." *Bulletin of the Art Institute of Chicago* 38, No. 3 (1944): 42–44.  
<http://www.jstor.org.www2.lib.ku.edu/stable/4116587>
- Lindauer, Margaret A. *Devouring Frida: The Art History and Popular Celebrity of Frida Kahlo*. Hanover: University Press of New England, 1999.

- Lira, Rafael, Alejandro Casas, and José Blancas, eds. *Ethnobotany of Mexico: Interactions of People and Plants in Mesoamerica*. New York: Springer Science+Business Media, 2016 (1st ed.)
- López, Rick A. *Crafting Mexico: Intellectuals, Artisans, and the State After the Revolution*. Durham, NC: Duke University Press, 2010.
- Miller, George Oxford. *Landscaping with Native Plants of the Southwest*. Minneapolis: Voyageur Press, 2007.
- Miller, Mary and Karl Taube. *An Illustrated Dictionary of the Gods and Symbols of Ancient Mexico and the Maya*. London: Thames and Hudson, 1993.
- Monasterio, Pablo, ed. *Frida Kahlo: Her Photos*. Mexico City: Editorial RM, 2010.
- O’Gorman, Helen. *Mexican Flowering Trees and Plants*. Mexico City: Ammex Asociados, 1961.
- O’Gorman, Patricia W. *Patios and Gardens of Mexico*. Boulder, CO: Taylor Trade Publishing, 2012.
- Poniatowska, Elena. “Frida Kahlo’s Blue House.” In *The Blue House: The World of Frida Kahlo*, edited by Erika Billeter, 23–30. Frankfurt: Schirn Kunsthalle and Houston: Museum of Fine Arts, 1993.
- Prignitz-Poda, Helga. *Frida Kahlo: Life and Work*. Munich: Schirmer/Mosel, 2007.
- . *Frida Kahlo: Retrospective*, edited by Martin-Gropius-Bau. London: Prestel, 2010.
- Raat, William D. “Leopoldo Zea and Mexican Positivism: A Reappraisal.” *The Hispanic American Historical Review* 48, No. 1 (1968): 1–18.  
<http://www.jstor.org/www2.lib.ku.edu/stable/2511397>
- \* Rivera, Guadalupe and Marie-Pierre Colle. *Frida’s Fiestas: Recipes and Reminiscences of Life with Frida Kahlo*. New York: Clarkson Potter Publishers, 1994.
- Rosenthal, Mark. *Diego Rivera and Frida Kahlo in Detroit*. Detroit: Detroit Institute of Arts, 2015.
- Rosenzweig, Denise and Magdalena Rosenzweig, eds. *Self Portrait in a Velvet Dress: Frida’s Wardrobe: Fashion from the Museo Frida Kahlo*. San Francisco: Chronicle Books, 2008.
- Sheren, Ila Nicole. “Transcultured Architecture: Mudéjar’s Epic Journey Reinterpreted.” *Contemporaneity* 1 (2011): 137–151.

- Smith, Jane S. "Luther Burbank's Spineless Cactus: Boom Times in the California Desert." *California History* 87, No. 4 (2010): 26–47, 66–68.  
<http://www.jstor.org.www2.lib.ku.edu/stable/25763065>
- Tibol, Raquel, ed. *Frida by Frida: Selections of Letters and Texts*. Mexico City: Editorial RM, 2006.
- Tibol, Raquel. "Her House, Her Things." In *Frida Kahlo: An Open Life*. Translated by Elinor Randall. Albuquerque: University of New Mexico Press, 2002.
- Trapp, Linda Abbott. *Ornamental Plants and Flowers of Tropical Mexico*. Puerto Vallarta, Mexico: Abbott Publishing, 2006.
- Udall, Sharyn Rohlfen. *Carr, O'Keeffe, Kahlo: Places of Their Own*. New Haven, CT: Yale University Press, 2000.
- Velasco Lozano, Ana María Luisa and Debra Nagao. "Mitología y simbolismo de las flores." *Arqueología Mexicana*, 8, no. 78 (March–April 2006), 28–35.
- Werner, Louis. "Mexico's Colors of Three Cultures." *Aramco World* 61, No. 1 (2010).  
<http://archive.aramcoworld.com/issue/201001/mexico.s.colors.of.three.cultures.htm>
- \* Wilcox, Claire and Circe Henestrosa, eds. *Frida Kahlo: Making Herself Up*. London: Victoria and Albert Museum, 2018. Exhibition Catalogue.
- \* Zamora, Martha. *Frida Kahlo: The Brush of Anguish*. San Francisco: Chronicle Books, 1990.
- . *The Letters of Frida Kahlo: Cartas apasionadas*. San Francisco: Chronicle Books, 1995.
- Zavala, Adriana. *Becoming Modern, Becoming Tradition: Women, Gender and Representation in Mexico*. University Park, PA: Penn State University Press, 2010.
- \* Zavala, Adriana, Mia D'Avanza, and Joanna L. Groarke, eds. *Frida Kahlo's Garden*. Munich/London/New York: Delmonico Books and Prestel, 2015.

### **Books for Middle/High School Students**

- Poniatowska, Elena and Carla Stellweg. *Frida Kahlo: The Camera Seduced*. Chronicle Books: San Francisco, 1992.
- Reef, Catherine. *Frida & Diego: Art, Love, Life*. New York: Clarion Books, 2014.

\* Sabbeth, Carol. *Frida Kahlo and Diego Rivera: Their Lives and Ideas, 24 Activities*. Chicago: Chicago Review Press, 2005.

\* Scott, Katie and Kathy Willis. *Botanicum*. Somerville, MA: Big Picture Press, 2016.

### **Books for Younger Children**

Ada, Alma Flor. *The Lizard and the Sun / La Lagartija y el Sol*. New York: Dragonfly Books, 1999.

\* Brown, Monica. *Frida Kahlo and Her Animalitos*. New York: NorthSouth Books, 2017.

Ehlert, Lois. *Growing Vegetable Soup*. Logan, IA: Perfection Learning Company, 1987; and Boston: Houghton Mifflin Harcourt, 1990.

———. *Planting a Rainbow*. San Diego: Harcourt Brace Jovanovich, 1988.

Fabiny, Sarah. *Who Was Frida Kahlo?* New York: Grosset & Dunlap, 2013.

\* Frith, Margaret. *Frida Kahlo: The Artist Who Painted Herself*. New York: Grosset & Dunlap, 2003.

Goldman, Judy. *Whiskers, Tails & Wings: Animal Folktales from Mexico*. Watertown, MA: Charlesbridge, 2013.

Hess, Maria. *Frida Kahlo: Una biografía*. Ontario: Vintage Español, 2017.

Johnston, Tony. *My Mexico / México Mío*. London: Puffin Books, 1999.

Krebs, Laurie. *Off We Go to Mexico*. Oxford, UK/Cambridge, MA: Barefoot Books, 2008.

Morales, Yuyi. *Viva Frida*. New York: Roaring Book Press, 2014.

Novesky, Amy. *Me, Frida*. New York: Abrams Books, 2015.

Weill, Cynthia. *ABeCedarios: Mexican Folk Art ABCs in English and Spanish*. El Paso, TX: Cinco Puntos Press, 2007.

———. *Animal Talk: Mexican Folk Art Animal Sounds in English and Spanish*. El Paso, TX: Cinco Puntos Press, 2017.



———. *Opuestos: Mexican Folk Art Opposites in English and Spanish*. El Paso, TX: Cinco Puntos Press, 2009.

\* Winter, Jonah and Ana Juan. *Frida*. Arthur A. Levine Books, 2002. (available in English and Spanish editions)

## **Film/Video**

*Coco*. Directed by Lee Unkrich. Pixar/Walt Disney, 2017.  
Obtain Right to Screen: SWANK MOTION PICTURES  
Phone: (800) 876-5577; Fax: (314) 289-2192

*Feasts: Mexico—Day of the Dead*. Hosted by Stefan Gates. London: BBC, 2010.  
To inquire about public screening: <https://ssl.bbc.co.uk/faqs/forms?contact=Permission>

*Frida*. Directed by Julie Taymor. Santa Monica: Lions Gate Films, 2002.  
Obtain Rights to Screen: SWANK MOTION PICTURES  
Phone: (800) 876-5577; Fax: (314) 289-2192

*Frida Kahlo and Tina Modotti*. Directed by Laura Mulvey and Peter Wollen. Arts Council of Great Britain/Modelmark.  
Obtain Rights to Screen: BFI Player  
<https://player.bfi.org.uk/free/film/watch-frida-kahlo-tina-modotti-1983-online>

*The Life and Times of Frida Kahlo*. Directed by Amy Stechler. Washington D.C.: Daylight Films and WETA, 2005. Accompanying PBS Educational Guide:  
<http://www.pbs.org/weta/fridakahlo/guides/index.html>  
Obtain Rights to Screen: Call PBS at 1-800-424-7963

*¡Quema Judas!: A Mexican Folk Tradition*. Directed and produced by Curtis A. Craven, 2007.  
Obtain Rights to Screen: Films Media Group <http://www.films.com/id/15354>

*La Vida y Los Muertos*. Directed and produced by Carolyn Kallenborn, 2014.  
Contact artist to schedule a screening (information found in the Speaker section of the Programming Guide).  
For public screening: \$150. Kallenborn will send the DVD directly to the venue, who can keep the copy for their library/subsequent showings. This can be requested in Spanish or in English. <http://www.lavidaylosmuertos.com/>

*Woven Lives*. Directed and produced by Carolyn Kallenborn, 2011.  
Contact artist to schedule a screening (information found in the Speaker section of the Programming Guide).

For public screening: \$150. Kallenborn will send the DVD directly to the venue, who can keep the copy for their library/subsequent showings. This can be requested in Spanish or in English. <http://www.vidasentretejidas.com/>

**For restrictions and guidelines related to the public showing of these, or any films, please see the Film and Performance Copyright section of this Programming Guide, on page 37.**

***Frida Kahlo: Art, Garden, Life*, New York Botanical Garden**

Programming developed by the originating institution for the 2015 exhibition *Frida Kahlo: Art, Garden, Life*

<https://www.nybg.org/blogs/plant-talk/tag/frida-kahlo/>

**American Horticultural Society**

Includes gardening publications, plant societies and organizations, educator resources, and a directory of more than 320 public gardens, organized by state

<http://ahsgardening.org>

***Faces of Frida*, Google Arts & Culture digital retrospective**

Images of artworks by Frida Kahlo

<https://artsandculture.google.com/project/frida-kahlo>

**Museo Frida Kahlo/La Casa Azul, Mexico City**

The museum that operates in Frida Kahlo's family home, Casa Azul

<http://www.museofridakahlo.org.mx>

**Virtual Tour of Casa Azul House and Garden, Museo Frida Kahlo/La Casa Azul**

[https://www.recorridosvirtuales.com/frida\\_kahlo/museo\\_frida\\_kahlo.html](https://www.recorridosvirtuales.com/frida_kahlo/museo_frida_kahlo.html)

**Museo Casa Estudio Diego Rivera y Frida Kahlo**

The museum that operates in the studio home of Frida Kahlo and Diego Rivera

<https://estudiodiegorivera.inba.gob.mx>

***The Life and Times of Frida Kahlo* Educational Guide**

Educational materials to complement the PBS documentary, *The Life and Times of Frida Kahlo*, including a teacher's guide and parent's guide

<http://www.pbs.org/weta/fridakahlo/guides/index.html>

***Frida Kahlo: Making Herself Up*, Victoria and Albert Museum**

Webpage for the special exhibition *Frida Kahlo: Making Herself Up*; the exhibition catalogue for this show is included in the resources that travel with *Frida Kahlo's Garden*

<https://www.vam.ac.uk/exhibitions/frida-kahlo-making-her-self-up#intro>

**National Association of Latino Arts and Cultures**

The National Association of Latino Arts and Cultures (NALAC) is the nation's leading nonprofit organization exclusively dedicated to the promotion, advancement, development, and cultivation of the Latino arts field. In this capacity, NALAC stimulates and facilitates

intergenerational dialogues among disciplines, languages, and traditional and contemporary expressions.

<https://www.nalac.org>

### **Frida Kahlo Teaching Page**

Madison Museum of Contemporary Art's teacher resources for the interpretation of her work, *Still Life: Pitahayas*, in their collection; includes a downloadable image of the work

<https://www.mmoca.org/learn/teachers/teaching-pages/frida-kahlo>

### **Virtual Tour of Casa Azul, Museo Frida Kahlo**

Explore the garden and rooms of the home, in 360-degree views.

[http://www.recorridosvirtuales.com/frida\\_kahlo/museo\\_frida\\_kahlo.html](http://www.recorridosvirtuales.com/frida_kahlo/museo_frida_kahlo.html)

### **Art Cooking: Frida Kahlo**

Cooking video with Frida Kahlo's family recipes, The Art Assignment, PBS

<http://www.pbs.org/video/art-cooking-frida-kahlo-qlovl3/>

### ***My Dress Hangs There: Frida Kahlo as Fashion Icon***

Museum of Fine Arts, Boston, 2016 lecture

<https://www.youtube.com/watch?v=edb-6xjtSjo>

### ***Explore Frida Kahlo's Mexico City*** by Jennifer Nalewicki, *Smithsonian Magazine*

<https://www.smithsonianmag.com/travel/frida-kahlo-mexico-city-180959634/>

### **Kahn Academy**

The first link on this educational site is an article about the artist and her self-portraits. The second is a video that focuses on a double-portrait of Frida Kahlo and Diego Rivera. Both discuss symbolism that Kahlo used throughout her work.

<https://www.khanacademy.org/humanities/ap-art-history/late-europe-and-americas/modernity-ap/a/kahlo-the-two-fridas-las-dos-fridas>

<https://www.khanacademy.org/humanities/art-1010/art-between-wars/latin-american-modernism1/v/frida-kahlo-frida-and-diego-rivera-1931>

### ***FRIDA KAHLO: Draw My Life En Español*** by TikTak Draw (2016)

5-minute Spanish language, illustrated video about Kahlo's life.

<https://www.youtube.com/watch?v=OX8QsS8so5o>

### ***Frida's World***, by Maria Gabriela Brito and Natali Martinez, **illustrator (2010)**

This bilingual app is a biographical learning tool intended for children ages 7–9, available for purchase from the Apple Store (\$2.99). The app includes a book, which can be read or listened to in English or Spanish, and a coloring book.

<https://itunes.apple.com/us/app/fridas-world/id409479504?mt=8>

### **Villalobos Brothers**

Musicians the Villalobos Brothers developed a music program for the exhibition *Frida Kahlo: Art, Garden, Life* at the New York Botanical Garden. Learn about the program through this NPR story and the band's website. <http://www.npr.org/2015/06/28/417535761/the-villalobos-brothers-match-music-with-frida-kahlo> ; <http://villalobosbrothers.com/>

### ***Boston Museum Acquires First Painting Frida Kahlo Ever Sold***

This is an NPR story about the painting *Dos Mujeres*, significant to Kahlo's story because it was completed only three years after Frida's trolley accident, making it one of her earliest works. Purchased by Jackson Cole Phillips in 1929, a year after it was completed, it remained in the family's possession until it was sold to the Boston Museum in 2016. It is believed to portray the nurses who were hired to care for her following her accident. <http://www.npr.org/2016/01/28/464682503/boston-museum-acquires-first-painting-frida-kahlo-ever-sold>

### ***Frida's Garden, Latino USA Podcast***

Short conversation broadcast on NPR about Frida Kahlo, based on the originating exhibition *Frida Kahlo: Art, Garden, Life* at the New York Botanical Garden <http://www.npr.org/2015/08/07/430353484/fridas-garden>

***Four Ways Mexico's Indigenous Farmers Are Practicing the Agriculture of the Future*** by Leah Penniman <http://www.yesmagazine.org/planet/four-ways-mexico-indigenous-farmers-agriculture-of-the-future-20150810>

### **Smithsonian Latino Center**

<http://latino.si.edu/Home/>

### **Frida Kahlo and Diego Rivera from the Jacques and Natasha Gelman Collection**

Multimedia site developed in conjunction with the 2016 exhibition at the Art Gallery of New South Wales, Australia <https://www.artgallery.nsw.gov.au/artboards/frida-kahlo-diego-rivera/>

### **Day of the Dead Educational Activity Guide**

produced by the Mexic-Arte Museum in Austin, TX [http://www.mexic-artemuseum.org/images/uploads/education/Day\\_of\\_Dead\\_Guide.pdf](http://www.mexic-artemuseum.org/images/uploads/education/Day_of_Dead_Guide.pdf)

### **Museum of Latin American Art, Long Beach, CA**

<https://www.molaa.org>

### **About Juan O'Gorman, architect of San Angel:**

<https://www.britannica.com/biography/Juan-OGorman>

The Programming Guide for *Frida Kahlo's Garden*  
©2018 NEH on the Road, a national program of Mid-America Arts Alliance

<http://www.nytimes.com/1999/03/04/garden/design-notebook-in-painters-poetic-homes-the-soul-of-a-nation-emerged.html>

***Colorful Mexican Embroidery...A Handmade Cultural Treasure***

México News Network article by Dania Vargas Austryjak

<http://www.mexiconewsnetwork.com/art-culture/mexican-embroidery/>

***Stunning Portraits Reveal the Power of Traditional Fashion*** by Marie McGrory, in *National Geographic Travel*

<https://www.nationalgeographic.com/travel/destinations/north-america/mexico/portraits-oaxaca-clothing-dresses/>

***Appearances Can Be Deceiving: Frida Kahlo's Wardrobe***

Google Arts & Culture online exhibition

<https://artsandculture.google.com/exhibit/6gICPDLcNAzkJA>

***Identification and Classification of Colorants Used During Mexico's Early Colonial Period*** by Mary Elizabeth Haude

*The Book and Paper Group Annual*, Volume 16 (1997), The American Institute for Conservation

<http://cool.conservation-us.org/coolaic/sg/bpg/annual/v16/bp16-05.html>

***Mexico: A Revolution in Art, 1910–1940, Royal Academy of Arts***

Article by Alan Riding originally published in *RA Magazine* (Summer 2013) about the Royal Academy of Arts (London) exhibition

<https://www.royalacademy.org.uk/article/mexico-a-revolution-in-art>

***Paint the Revolution: Mexican Modernism, 1910–1950, Philadelphia Museum of Art***

Website and related resources for the 2016 exhibition, *Paint the Revolution*

<https://www.philamuseum.org/exhibitions/840.html>

**Aztec**—a Mesoamerican culture that flourished in central Mexico in the Post Classic period from 1300 to 1521, when a triple alliance of the Mexica, Texcoca, and Tepaneca tribes established the Aztec empire. Many of the elements that Frida Kahlo incorporated into her garden—including the pyramid structure, pre-Hispanic artifacts, and specific native plants—were expressions of this culture.

**calavera**—the Spanish word for “skull,” the term refers to a representation of a human skull. It is most often applied to edible or decorative skulls made of sugar, clay, or papier-mâché that are used in Day of the Dead celebrations.

**Casa Azul**—the family home of Frida Kahlo in the village of Coyoacán, near Mexico City. Kahlo was born at La Casa Azul (“the Blue House”) and lived there for many years with her husband, Diego Rivera, during which time she transformed the home into a monument to their shared vision, inspired by the post-Revolutionary interest in native Mexican culture. They painted the exterior walls with indigo paint, resulting in the blue house name. Kahlo died at the Casa Azul in 1954. Today, it is the Museo Frida Kahlo.

**Colonial Mexico**—the period of Mexico’s history characterized by Spanish colonization, from the early Spanish exploration and conquest in the sixteenth century to the end of the Mexican War of Independence in 1821

**dahlia**—*Dahlia pinnata* is the national flower of Mexico. Frida Kahlo grew them in her garden and frequently cut them to wear in her hair and display on her dining table.

**Day of the Dead** or **Día de Muertos**—a Mexican holiday that takes place annually on November first and second and celebrates the lives of deceased loved ones. Families gather to enjoy music and food and place offerings (*ofrendas*) on ritual altars in homes and cemeteries. The placement of candles, marigold flowers, paper garlands, and the favorite foods and beverages of the deceased is believed to help guide them back to visit during this celebration.

**esqueleto**—the Spanish word for “skeleton”; *esqueletos* are often used as decorations in Day of the Dead celebrations. Frida Kahlo included images of these objects in several of her paintings.

**ex-voto**—a votive or devotional image in Mexican folk art; a narrative painting, usually on a small piece of wood or metal that typically includes descriptive words—offered to the Virgin Mary, Jesus, or a saint or divinity and offered in fulfillment of a vow or in gratitude or devotion. The scene depicted may be an accident, illness, or disaster from which the believer survived by way of a miracle or special favor. Frida Kahlo collected *ex-votos*, and some of her own paintings reflect that style. The word is sometimes interchangeable with *retablo*.

**folk art**—art of the everyday, rooted in the traditions of community and culture; it may be utilitarian and/or decorative in nature. Frida Kahlo collected and displayed folk art as an important expression of her cultural identity.

**hybridity**—In biology, a hybrid is a result of mixing two genetically distinct animals or plants. After the arrival of the Spanish in Mexico, a culture of hybridity began to develop, with European and indigenous cultures mixing and creating a new identity. Frida Kahlo, with her diverse family heritage, was an embodiment of cultural hybridity; and she embraced it as a theme in her art, often through imagery of the natural world. See also *mestizo*.

**indigenous**—originating or occurring naturally in a particular place; native

**indigo**—a tropical plant in the pea family, genus *Indigofera*, once commonly cultivated as a source of deep blue dye. In Spanish, the plant is commonly called *añil*. The blue walls of Casa Azul were painted with pigments from this plant.

**Judas figures**—large papier-mâché figures that are effigies of Jesus’s betrayer, Judas Iscariot; they are exploded with fireworks each year in Mexico during Holy Week, between Palm Sunday and Easter. Frida Kahlo and Diego Rivera owned numerous Judas figures as part of their collection, and many were made by Carmen Caballero Sevilla.

**kitchen garden**—a small, utilitarian garden, usually in the yard or courtyard of a home, that consists mostly of vegetable, fruit, and herb plants used in food preparation. Before Kahlo and Rivera expanded the gardens at the Casa Azul, the green space was primarily a kitchen garden.

**marigold**—*Tagetes erecta*, a native flower of Mexico that is used prominently in Day of the Dead celebrations, because its colors (especially orange and yellow) and its fragrance are believed to help guide the spirits. Frida Kahlo grew them in her garden and frequently cut them to wear in her hair and display on her dining table.

**Mesoamerica**—the historical region and cultural area that extends from approximately central Mexico through Belize, Guatemala, El Salvador, Honduras, Nicaragua, and northern Costa Rica

**mestizo**—a Spanish word for “mixed,” describing a person of combined European and indigenous American descent, a hybrid of heritage and cultures. Until the first decades of the twentieth century in Mexico, there was a system of racial hierarchy that valued individuals who had more European heritage. The Mexican Revolution went to great lengths to address the disparities between the wealthy and the poor that had developed in Mexico along these racial lines. These actions led to a wave of nationalist pride that inspired Mexicans to find dignity in their mixed heritage. Frida Kahlo’s mother was *mestiza* (of indigenous and Spanish descent), and the artist expressed her own mixed heritage proudly in several self-portraits. *Mestizaje* is a noun referring to this biological and cultural mixing.



**Mexican Revolution**—a major armed struggle that radically transformed Mexican government, social organization, and culture. The revolution began in 1910 with an organized revolt led by Francisco Madero, in collaboration with Francisco “Pancho” Villa, Pascual Orozco, and Emiliano Zapata, and ended around 1920. With the revolution came an attempt to rectify the social balance of Mexico and close the gap between the country’s rich and poor. One strategy used to meet this goal was an emphasis on arts and culture that promoted Mexico’s indigenous history and created a national sense of pride.

**nationalism**—also referred to by the Spanish term *lo Mexicano*—a sense of national consciousness and pride, as well as the promotion of the interests of a particular nation or ethnic group above all others, placing primary emphasis on its culture and interests

**ofrenda**—an offering or collection of objects placed on a ritual altar during the annual Mexican holiday Day of the Dead (*Día de Muertos*)

**olla**—a ceramic jar used for cooking or storing food

**organ pipe cactus**—*Stenocereus thurberi* is a species of cactus native to Mexico and the United States that grows in vertical, narrow stems that rarely branch. Its common name in English refers to the fact that it resembles a pipe organ instrument; in Mexico it is commonly referred to by the name of its fruit, *pitaya* (not to be confused with *pitahaya*, the fruit of a different genus of cactus). Before the invention of barbed wire, it was often grown as a hedge, forming a border fence. Organ pipe cactus grew in the garden at the Casa Azul and formed the distinctive cactus fence at San Ángel, the home and studio that Kahlo and Rivera built in 1931. A three-dimensional element of the exhibition interprets a portion of this cactus fence.

**philodendron**—a large genus of flowering plants in the *Araceae* family, found in tropical habitats in the Americas and West Indies. This plant grew in Frida Kahlo’s garden and appears in several of her paintings. The Aztecs referred to these plants as *huacalxochitl*, or “basket flowers,” because of the vessel-like form of the spathe and spadix. They were used as ceremonial offerings to respected elders.

**polio**—short for poliomyelitis, also called infantile paralysis; an infectious disease caused by the poliovirus that may result in muscle weakness. Frida Kahlo was stricken with polio at age six, causing her to have a weakened right leg and foot and a permanent limp.

**positivism**—an influential philosophical system, based on the work of French philosopher Auguste Comte, that prioritized empirical observation, sourcing knowledge through one’s senses, and an approach grounded in the natural sciences. As it developed in Mexico after the Revolution, it encouraged the appreciation and study of the nation’s natural resources,

including native plants. Frida Kahlo encountered positivism while a student at the National Preparatory School, and it influenced her lifelong interest in botany and the natural world.

**pre-Hispanic or pre-Columbian**—interchangeable terms referring to the period of time before the Spanish conquests in the western hemisphere. Kahlo and Rivera collected thousands of artifacts from pre-Hispanic cultures and displayed them prominently in their two Mexico City homes and gardens.

**rebozo**—a traditional Mexican shawl; Frida Kahlo frequently wore a *rebozo*, along with other traditional folk garments, such as brightly colored and embroidered skirts and blouses and jewelry with pre-Hispanic motifs. This traditional clothing reflected her heritage and was an important expression of her identity.

**retablo**—a votive or devotional image in Mexican folk art that is similar to an *ex-voto*, but the subject is more often an image of Christ, the Virgin Mary, or a saint; the word means “board behind,” referring to the fact that it is usually found behind an altar. The word is sometimes interchangeable with *ex-voto*.

**San Ángel**—Frida Kahlo and Diego Rivera’s second home and studio, designed by architect Juan O’Gorman in 1931, in the San Ángel neighborhood south of Mexico City

**still life**—a work of art depicting an arrangement of mostly inanimate, and usually commonplace, objects

**Xoloitzcuintli or Xolo**—the national dog of Mexico, sometimes referred to as the Mexican Hairless dog. This breed of dog was domesticated by Aztec, Mayan, and other indigenous peoples of Mexico over 3,500 years ago and considered a guardian and guide on the journey to the underworld. Frida Kahlo kept these dogs as pets and depicted them in her art.

Here are several program ideas for varied audiences that relate to the exhibition *Frida Kahlo's Garden* that can be adapted to your local audience and institution's needs. Please contact our constituent services team to be put in touch with other venues hosting this show at 816-421-1388 or [MoreArt@maaa.org](mailto:MoreArt@maaa.org) to find out what other organizations are planning. Please consider sharing your own programming ideas and your venue's programming success stories with other sites hosting *Frida Kahlo's Garden* by posting information on the resource pages tied to this exhibition. Visit [www.nehontheroad.org](http://www.nehontheroad.org) and click on exhibitions to locate the resource page tied to this exhibition and please share your comments.

### **Add Plants from Frida's Garden to the Exhibition**

See page 47 of this Programming Guide for the plant list and guidelines for adding live plants to this exhibition, *Frida Kahlo's Garden*.

### **Frida Kahlo: Art, Garden, Life**

Plant life is a constant in Kahlo's work, present in many of her paintings and in her life. The use of flowers and foliage in her paintings is meaningful and opens a door to Kahlo's world. Consider engaging an expert such as Dr. Adriana Zavala, the guest curator of the originating exhibition, or Olivia Miller, Curator of Exhibitions and Education at the University of Arizona Museum of Art, to speak on this topic. Contact information for these experts is included in the Programming Guide Speaker Resources section.

### **Mexican Nationalism: A Lecture/Panel and Discussion on Identity, Culture, and History of Mexico**

Learn about Mexican Nationalism as it applies to identity, culture, and the history of Mexico, and how artists of all types responded to Nationalism. Consider inviting one or more of the following experts to participate in a panel or to give a lecture: Dr. William Beezley, Dr. Raúl A. Ramos, Dr. Ronda L. Brulotte, or Dr. Tracy Zavia Karner. Contact information for these experts is included in the Programming Guide Speaker Resources section.

### **Frida: Identity as Fashion Icon**

While Frida Kahlo was known for her body of artwork, she was also considered a fashion icon. Her clothing largely consisted of traditional Tehuantepec dresses designed to hide her physical disabilities. Show the exhibition-related documentary film, produced by the Museum of Fine Arts, Boston—*My Dress Hangs There: Frida Kahlo as Fashion Icon*—or bring in a lecturer, such as Michelle Finamore (creator of the documentary) or Dr. Marta Turok, to speak on the same subject. End with a Q&A session. An exhibition catalogue from the Victoria and Albert Museum, *Frida Kahlo: Making Her Self Up*, is included in the resource library that travels with the exhibition. A recorded lecture by Michelle Finamore is posted at the link below:

<https://www.youtube.com/watch?v=edb-6xjtSjo>

### **Frida as Subject and Object in Contemporary Art**

Invite Dr. Edward Sullivan to present his talk, "Frida as Subject and Object in Contemporary Art," which he gave at the Tucson Botanical Gardens for the exhibition, "Frida Kahlo: Art, Garden, Life." Allow time for a Q&A session following the lecture. Contact information for Dr. Sullivan is included in the Programming Guide Speaker Resources section.

### **Folk Art of Mexico (lecture or panel)**

Host a public lecture that describes and features the folk art of Mexico, such as *Calaveras* prints, *alebrijes*, or Judas figures. This lecture might discuss folk art in the context of identity, geographically and culturally. Consider engaging Dr. Tey Marianna Nunn, curator and museum director, anthropologist Marta Turok, artist and human ecology professor Dr. Carolyn Kallenborn, sociologist Dr. Tracy Xavia Karner, or local artists with expertise in Mexican folk art to participate in this program. Contact information for these experts is included in the Programming Guide Speaker Resources section.

### **Folk Art of Mexico (demonstration and/or class)**

Host a public demonstration or class featuring the creation of different types of Mexican folk art. This may include making *Calaveras* prints, painting *alebrijes*, or creating *amate* bark paintings. Engage a local artist who specializes in this type of work to lead the demonstration and/or class.

### **Traditional Clothing of Mexico**

Invite community members with Mexican heritage to present a fashion show and demonstrations about traditional clothing and hairstyles/headaddresses. Include information about embroidery traditions with a hands-on workshop or demonstration. Consider employing hairstylists to create Frida-inspired hairstyles with braids and of course flowers. An opportunity to try on traditional clothing would be another fun way to engage the audience.

### **Draw Like Frida**

Host a public program where guests arrange and draw their own still life, inspired by Frida Kahlo. Use real fruits and plants native to Mexico (available in many local markets), or close substitutes, for this program. Allow guests to choose the plants for their still life and encourage them to learn about the plants and closely examine each through touch and sight. If desired, invite a drawing professor from a local college to guide the artists-in-training in still life design/composition and execution or adapt one of the hands-on activities mentioned in the exhibition's Education Outreach Kit. A drawing activity would also be effective as a school group program. For more options, see the Lesson Ideas section of the Programming Guide.

### **A Night of Mariachi and Ballet Folklórico**

Host a public program featuring performances by local or regional Mariachi and Ballet Folklórico groups and teach guests about the music and dance of Mexico. If possible, focus on the traditions of Oaxaca, as that was Kahlo's birthplace. Links to several performance groups

that maintain websites are included below, but be sure to check with your local Hispanic community for regional resources and recommendations before booking.

### **Mariachi Bands**

- GigMasters, Inc. books Mariachi Bands across the nation, search by state: <https://www.gigmasters.com/services/mariachi-band/>;
- Gig Salad books Mariachi Bands across the nation, search by state: <https://www.gigsalad.com/Music-Groups/Mariachi-Band>
- California: <http://www.mariachi-plaza.com/>
- University of Texas at Arlington: <https://mavorgs.collegiatelink.net/organization/mariachi/about>
- Villalobos Brothers: <http://villalobosbrothers.com/>
- Flor de Toloache: <http://mariachinyc.com>
- University of Rochester: <https://ccc.rochester.edu/organization/mariachimeliora/about>
- Washington University: <https://portfolio.wustl.edu/organization/mariachicuicacalli>
- Texas A&M: <https://maroonlink.tamu.edu/organization/aggielandmariachi/about>
- Los Angeles County: <http://www.mariachiheritagesociety.com/>
- Chicago: <http://www.mariachiheritagefoundation.org/>

### **Ballet Folklorico Groups**

- Topeka, KS: <http://www.balletfolkloricodetopeka.elisting.us/>
- Washington, DC Area: <http://marumontero.com/about.htm> ; <http://www.miherenciamexicana.com/>
- Los Angeles: <http://folkloricocompany.com/director/>
- Northwest/Portland: <https://www.balletpapalotl.org/>
- Albuquerque, NM: <https://bailabaila.com>
- Detroit, MI: <http://www.detroitnews.com/story/opinion/columnists/donna-terek/2015/05/10/donnas-detroit-mexican-dance/27055077/>
- Austin, TX: <http://www.balletfolkloricodetexas.com/>
- Dallas, TX: <http://www.anmbf.org>
- New York: <http://calpullidance.org>
- Gilbert, AZ: <http://www.fuegodephoenix.org/>

### **Plants of Mexico and the American Southwest (lecture, workshop, or garden tour)**

Host a public program that discusses the native plants found in Mexico during Frida's time and what grows there now, as well as which of those plants grow in the United States and where people may observe them. Consider engaging horticulturalists or biologists to lead this lecture. Alternatively, invite a botanist or ethnobotanist to conduct a workshop using botanical specimens and printed field guides. If gardens in your community (public or private) have living collections that represent the native plant species of Mexico and the American Southwest, arrange for garden tours.

### ***Frida...A Self Portrait* Theatrical Performance**

Invite actor Vanessa Severo to perform a monologue from her original play, *Frida...A Self Portrait* and to spend time in the gallery while in character as Frida. This engaging performance piece is designed to allow your visitors to interact with the character one on one in the exhibition space. Contact information for Ms. Severo, as well as her program description, is featured in the speaker list of this guide.

### **Film Series**

Host a public film series and discussion to enhance knowledge and understanding of Frida Kahlo, Mexican culture, and Mexican history. Films might include: *The Life and Times of Frida Kahlo*, *Frida*, *My Dress Hangs There: Frida Kahlo as Fashion Icon*, and *¡Quema Judas!: A Mexican Folk Tradition* or either of Carolyn Kallenborn's documentaries, *Woven Lives* and *La Vida y Los Muertos*. Invite a speaker specializing in Mexican art history or a Mexican anthropologist or historian to give a short talk before or after the viewing or to lead a post-film Q&A. Be sure to consult the section of this guide regarding Film and Performance Copyright before beginning program planning.

### **An Introduction to Spanish Language**

Invite a Spanish language instructor to give introductory lessons in the language, using the dual-language text of the exhibition and exhibition-related vocabulary as resources. Contact schools with Spanish language programs in your community, to encourage them to visit the exhibition with student groups.

### **Evening for Educators/Community Educators Workshop**

Plan a professional development session or informal workshop for educators in your community. Offer tours of the exhibition and explore the resources and activities in the exhibition's Education Outreach Kit.

### **Celebrating Our Local Latino Community**

Consider creating satellite exhibits and public programs which feature the immigration stories and the maintained cultural heritage of community members of Mexican descent.

### **Holiday Celebrations/Fiestas:**

Several ideas for creating a Fiesta-style public program are included in the “Frida’s Fiestas” printed piece, included in both the exhibition kitchen and the Education Outreach Kit. Plan a celebration that coincides with special dates in Frida Kahlo’s life or Mexico’s history during your hosting period. Consider adapting some of these ideas, or the ones below, for the Exhibition Opening or a fundraising Gala event.

### **Mexican Independence Day, Hispanic Heritage Month Celebration, or Mexican Heritage Festival**

Invite a local chef who specializes in traditional Mexican cuisine to lead a cooking demonstration and tasting of recipes found in Guadalupe Rivera’s *Frida’s Fiestas: Recipes and Reminiscences of Life with Frida Kahlo*, to celebrate Mexican Independence Day on September 16. (The cookbook is included in the exhibition resource library.) Hispanic Heritage Month coincides with this holiday and runs from September 15 to October 15, but a Mexican Heritage Festival can be held on any day during your hosting period. This would be a great opportunity to discuss cultural heritage and the importance of these dishes to Frida, her family, her community, and especially, her country. Rivera gives an account of Independence Day 1942 when her father and stepmother, who loved to host guests, invited a number of important politicians for a celebration. Several popular recipes include Snapper Soup, Chiles in Cream, Flag Rice, and Prickly Pears with Anise.

### **Día de Muertos**

Invite a local chef who specializes in traditional Mexican cuisine to lead a cooking demonstration and tasting of recipes found in Guadalupe Rivera’s *Frida’s Fiestas: Recipes and Reminiscences of Life with Frida Kahlo*, to celebrate the Day of the Dead on November 1–2. Recipes include fried bread with syrup, dead man’s bread, yellow mole, and red tamales.

Expand the events for the above holidays by including music and dance performances, artist workshops, films/documentaries, or lectures. For Day of the Dead, show this short documentary by the BBC, *Feasts (Mexico, Parts 2 and 3: Día de los Muertos)*, or the Pixar/Disney animated film, *Coco*, with links in the Digital Resources section of the Programming Guide. If including a film component, be sure to consult the section of this guide regarding Film and Performance Copyright before you begin program planning.

The individuals listed below have been contacted on your behalf by Mid-America Arts Alliance for this NEH on the Road exhibition and have expressed an interest in receiving invitations from your organization to present a strong program inspired by *Frida Kahlo's Garden*. Please discuss speaker honoraria and travel fees, your program's goal, the intended audience, and the timeframe for the program with each individual for full consideration of your invitation.

### Dr. William Beezley

Professor of History, University of Arizona

Scholar and author specializing in Mexican history and culture; Director of Graduate Field School in Modern Mexican History in Oaxaca, Mexico since 1998.

Spoke at the Tucson exhibition: "Frida Kahlo and the Revolutionary Art Crowd in Mexico"

<https://history.arizona.edu/user/william-beezley>

**Contact:** [beezley@email.arizona.edu](mailto:beezley@email.arizona.edu)

*Speaker fee beyond expenses is negotiable*

William H. Beezley has achieved an international reputation for his investigations of Mexico's history and culture through such publications as the classic *Judas at the Jockey Club*, other books such as *Mexican National Identity: Memories, Innuendos, and Popular Culture*, and such fundamental anthologies as *A Handbook of Mexican History and Culture* and *The Oxford History of Mexico*, edited with Michael C. Meyer. He has authored or edited over twenty-five additional books, including *Mexicans in Revolution*, written with Colin M. MacLachlan, *Latin American Popular Culture: An Introduction*, edited with Linda Curcio-Nagy, and the volumes of *The Human Tradition in Latin America* with Judy Ewell. His books have been translated into Spanish and Mandarin Chinese. He has appeared as a guest expert in over a fifteen PBS episodes of "The Desert Speaks" and "In the Americas with David Yetman," and currently he and Rod Camp are doing interviews with former Mexican presidents and others for a video production on the democratization of Mexico. He has taught at SUNY-Plattsburgh and North Carolina State University and held Endowed chairs at TCU and Tulane and visiting positions at Universities of Texas, Calgary, British Columbia, and the Colegio de Mexico. He now teaches at the University of Arizona, directs the Oaxaca (Mexico) Summer Institute in its seventeenth year, sits on the editorial boards of *The Americas*, *Mexican Studies*, and University of Santiago (Chile)'s *Revista Iberoamericana de Viticultura, Agroindustria y Ruralidad*, and serves as a member of the technical commission of "Wines, vines and winemakers: voyages, messages and métissages" at Toulouse University. He is the editor-in-chief of *The Oxford Research Encyclopedia for Latin America*. His current research projects investigate "Objects and Episodes in Latin America's Lively Arts," "Porgy & Bess Battle the USSR in the Cold War," "Malbec Matters: The History of a Variety," (an online essay is now on the Wines of Argentina website) and a documentary video project on the African runaway slave communities in Latin America.



The Mexican government, in 2017, awarded him the Ohtli Award, given to persons who have made significant contribution to the image of Mexico.

**Dr. Ronda L. Brulotte**

Associate Professor of Geography and Environmental Studies and a Faculty Affiliate in Anthropology and American Studies at the University of New Mexico.

She focuses on tourism, materiality, critical heritage studies, and food systems, but has an interest in cultural commodities and global markets in relation to the development of Mexico's tourism industry. She has been doing fieldwork in Oaxaca since 1998.

<http://www.rondabrulotte.com/bio.html>

**Contact:** [brulotte@unm.edu](mailto:brulotte@unm.edu)

*Expenses only; no speaker fee*

Dr. Brulotte holds the MA in Latin American Studies and PhD in Anthropology from the University of Texas at Austin. She has conducted ethnographic fieldwork in Oaxaca, Mexico, since 1998 and is trained in the cultural geography and anthropology of Latin America more broadly. Her research focuses on food systems, tourism geography, critical heritage studies, commodities and materialism, and transnational indigeneity. She is the author of *Between Art and Artifact: Archaeological Replicas and Cultural Production in Oaxaca, Mexico* (University of Texas Press, 2012) and is the co-editor of *Edible Identities: Food as Cultural Heritage* (Routledge, 2014) with Michael A. Di Giovine. She is currently working on a book manuscript addressing the transformation of the Oaxacan mezcal industry within the context of emergent global markets.

**Dr. Tatiana Flores**

Associate Professor of Latin American, Latino, and Caribbean Contemporary Art  
Rutgers University

60 College Avenue, Room 204

New Brunswick, NJ 08901

**Contact:** [tatianaeflores@gmail.com](mailto:tatianaeflores@gmail.com)

Office Phone: (848) 932-1227

Professor Flores is an Associate Professor in the Department of Latino and Caribbean Studies and the Department of Art History and is an affiliate of the Critical Caribbean Studies Program. A specialist in modern and contemporary Latin American art, she is the author of *Mexico's Revolutionary Avant-Gardes: From Estridentismo to ¡30-30!* (Yale University Press, 2013). A revisionist and interdisciplinary account of Mexican modern art as seen through two avant-garde movements, the book received the 2014 Humanities Book Prize awarded by the Mexico Section of the Latin American Studies Association. Her second book project in progress focuses on the art and visual culture of Venezuela during the presidency of Hugo Chávez.

Professor Flores is active as an independent curator and art critic. She was an invited expert for the launch of the Getty Foundation initiative, Pacific Standard Time 2: Latin America—Los Angeles, which is supporting exhibitions of Latin American art in Southern California in 2017, and is advising on two related exhibitions. She also served on the selection panel for *About Change: Latin American and Caribbean Artists in the Twenty-First Century* organized by The World Bank Art Program in 2011-2012. Her recently curated exhibitions include *Wrestling with the Image: Caribbean Interventions* (Washington, DC, 2011), *Disillusions: Gendered Visions of the Caribbean and its Diasporas* (New York, 2011), and *Medios y ambientes* (Mexico City, 2012). Flores was the 2007-2008 Cisneros Visiting Scholar at the David Rockefeller Center for Latin American Studies at Harvard University.

### **Carolyn Kallenborn, PhD**

Jane Rafferty Thiele Professor in Human Ecology, Associate Professor University of Wisconsin-Madison

<https://sohe.wisc.edu/staff/carolyn-kallenborn/>

<https://www.carolynkallenborn.com/pieces?lightbox=datattem-ieowa1sc>

**Contact:** [cmkallen@wisc.edu](mailto:cmkallen@wisc.edu) or 816-550-3930

### **Presentation Options:**

- Screening of the film and “meet the film-maker” (brief intro and discussion afterwards): \$400 plus travel and lodging
- Lecture on topics about Oaxaca, textiles/artisans, or Day of the Dead: \$500 plus travel and lodging
- Joint presentation with artisan from Oaxaca: \$600 speaking fee (Carolyn will split with artisan) plus travel and lodging for both Carolyn and artisan
- Guest artisan from Oaxaca for demonstration: \$150/day of working in the space plus travel and lodging (opportunity to sell their work directly to public)

Dr. Kallenborn has worked with indigenous artisans and textile artists in Oaxaca since 2003. Also an artist, her inspiration comes from her time in Mexico. She creates sculptural works, set designs, video, and installations using textiles, light, and space. Her documentaries include *Woven Lives* and *La Vida y Los Muertos*.

### **Tracy Xavia Karner, PhD**

Chair, Sociology Department, University of Houston

<http://www.uh.edu/class/sociology/faculty/tracy-xavia-karner/>

**Contact:** [txkarner@uh.edu](mailto:txkarner@uh.edu)

*Fees vary based on location and type of engagement. Contact for more information.*

Dr. Karner is an author, curator, photo enthusiast, and visual sociologist, with a background in painting, textile arts, and photography, as well as graduate degrees in sociology. She has published numerous articles and essays on art, photography, and culture in both popular and academic venues. An engaging speaker, she has lectured internationally as well as throughout the US.

A visual sociologist, Dr. Karner's research focuses on how people use visual media to understand themselves and their worlds. An award-winning teacher and a nationally-known expert in the field of qualitative sociology, she explores the social contexts of image creation and dissemination, as well as the role of images in everyday visual sociability. Her recent writings investigate photography in fine art venues and everyday uses, such as Facebook. She is the Chair of the Sociology Department at University of Houston and teaches courses in Visual Sociology, Sociology of Art, and Sociology of Culture.

Dr. Karner serves on the Editorial Board for the international journal *Visual Studies* and is active in the Houston photography community. She serves on the Advisory Board of Houston Center for Photography, is a supporter and past officer of Photo Forum at Museum of Fine Arts Houston, and served as a reviewer for Fotofest's 2010 Meeting Place. Currently, she is working on a book, *Passion, Possibility, and Photography: Creating an Art World in Houston, Texas* which chronicles forty years of the Houston photography community, from its inception to its development as an internationally significant destination for photography.

### **Olivia Miller**

Curator of Exhibitions and Education at The University of Arizona Museum of Art and Art History PhD candidate at the University of Arizona

<http://artmuseum.arizona.edu/meet-staff>

**Contact:** [millero@email.arizona.edu](mailto:millero@email.arizona.edu)

*Speaking fee is typically \$500, not including travel expenses, however, she is sensitive to budget issues and is open to working with individual institutions.*

Olivia works as the curator at the University of Arizona Museum of Art where she has curated and spoken on a variety of topics ranging from art crime and social activism to the legacy of ancient Rome and art conservation, the latter of which she was awarded a grant from the Samuel H. Kress Foundation. She has presented at national symposia and conferences including the Association of Academic Museums and Galleries and the Arizona State Bar Association Conference. Olivia received her MA in Art History with a focus on early modern Spanish portraits. She is currently a PhD student focusing on the founding and collecting history of the University of Arizona Museum of Art in relation to the socio-political context of 1940s America. Ms. Miller gave her talk, "To Follow Nature in Her Walks: Botanical Inspiration in Art," during the Tucson showing of "Frida Kahlo: Art, Garden, Life."

**Vanessa Severo**, playwright and actor, *Frida...A Self Portrait*  
Contact: [vanessa.vivabrazil@gmail.com](mailto:vanessa.vivabrazil@gmail.com) or (816) 699-6730

The newly workshopped original play, *Frida...A Self Portrait*, written and performed by Vanessa Severo and directed by Joanie Schultz, will premiere at the Kansas City Repertory Theatre in April/May 2019. Synopsis: Suffering polio as a child, a grisly bus accident in her teens that left her with permanent injuries and almost constant pain, and an addiction to morphine, Mexican painter Frida Kahlo's life is explored in this astonishing play by KCRep's Fox Fellowship Resident Actor Vanessa Severo. Through beautiful physicality and raw honesty, the triumphs and challenges of the now-celebrated painter and wife of the equally-renowned artist, Diego Rivera, are unearthed in the brave new work.

For venues of the exhibition *Frida Kahlo's Garden*, Ms. Severo proposes the following theatrical event:

*I can provide a 30-minute piece of performance art that will serve as an invitation for guests to directly engage in the exhibition space. This contemporary performance not only encourages involvement, it enhances the overall experience by making a living, breathing "Frida" available to visitors. By asking Frida questions, audience members become willing participants in the exhibition experience.*

*I will also perform a brief monologue from my production of "Frida... A Self Portrait," written by me. The monologue will detail Frida's thoughts about her portrait "What the Water Gave Me," the architecture and garden of her home and studio Casa Azul, as well as her tormented marriage to artist Diego Rivera. My intention is to educate and inform by making Frida's story so tangible and stimulating that visitors might empathize with this complex artist, and perhaps with other complex 'people as well.*

Vanessa Severo's Professional Theatre Bio: *Sex with Strangers, Roof of the World, A Christmas Carol, Vanya and Sonia and Masha and Spike, August: Osage County, Cabaret, Lot's Wife, A Christmas Story, The Musical!* (KCRep); *Gypsy* (Musical Theatre Heritage); *Men on Boats, Venus in Fur, The Motherf\*\*\*er with the Hat, Green Whales, The Clean House, Bright Ideas* (Unicorn Theatre); *Frida...a Self Portrait, Annapurna, Master of the Universe, Black Bird, Burn This, The Death of Cupid* (The Living Room); *The Wiz* (choreographer), *The Miracle Worker*, 2005–2006 Artist In Residence (The Coterie); *Black Pearl Sings, West Side Story* (Spinning Tree Theatre); *Much Ado about Nothing, Twelfth Night* (Heart of America Shakespeare Festival); *Hamlet, Rosencrantz and Guildenstern Are Dead, Absurd Person Singular, Taking Sides, Desdemona* (Kansas City Actors Theatre); *I'll Be Back Before Midnight* (American Heartland Theatre); *Rumors* (New Theatre); *Hedwig and the Angry Inch* (EGADS! Theatre). Ms. Severo is the recipient of the 11th Round of the Fox Foundation Resident Actor Fellowships, 2017. AEA Member.

**Marta Turok**, Mexican applied anthropologist

**Contact:** [m\\_turok@hotmail.com](mailto:m_turok@hotmail.com)

Marta Turok is an award-winning applied anthropologist who focuses on socio-economic development. Through research, government work, education, and advocacy, she has elevated awareness of Mexican handcrafts and folk art and has helped artisans improve their economic status. Currently, she serves as Coordinator and Curator of the Ruth D. Lechuga Center for Folk Art Research at the Franz Mayer Museum in Mexico City. In 1989, Turok founded the non-profit NGO Asociacion Mexicana de Arte y Cultura Popular (AMACUP) with a mission to develop contemporary products based on traditional techniques. She sits on the Board of Directors at the World Crafts Council of North America.

Marta Turok participated as a speaker for a program focusing on the Mixtec weavers of Oaxaca for the NYBG exhibition "Frida Kahlo: Art, Garden, Life." She is the co-author of *Self-portrait in a Velvet Dress: The Fashion of Frida Kahlo*, which documents her project to identify and classify Frida Kahlo's wardrobe. She is available to give a slide presentation, "Mirrors of the Soul: Textiles and Identity in Frida Kahlo's Wardrobe and Art." A resident of Mexico, she is available to travel with a non-immigrant visa, when travel, lodging, and per diem expenses are covered. Her honorarium is negotiable.

**Dr. Adriana Zavala**, Associate Professor of Art History

Tufts University

Department of Art & Art History

11 Talbot Avenue

Medford, MA 02155

**Contact:** [Adriana.zavala@tufts.edu](mailto:Adriana.zavala@tufts.edu)

Office Phone: (617) 627-2423

Adriana Zavala is Associate Professor of Art History at Tufts University, where she also directs the Consortium of Studies in Race, Colonialism, and Diaspora. She earned a PhD in Art History from Brown University. Her book *Becoming Modern, Becoming Tradition: Women Gender and Representation in Mexican Art* (PSU Press, 2010) won the Arvey Prize from the Association of Latin American Art in 2011. She was the curator of *Frida Kahlo: Art, Garden, Life* at The New York Botanical Garden in the Bronx in 2015, with the accompanying catalog *Frida Kahlo's Garden* (Prestel 2015). In addition, she curated *Lola Álvarez Bravo: The Photography of an Epoch* for the Museo Estudio Diego Rivera/Museum of Latin American Art, Long Beach, and the Center for Creative Photography, University of Arizona (2009–2011); *Mexico Beyond Its Revolution* at the Tufts University Art Galleries (2010); and *Maria Izquierdo: Un Arte Nuevo* for the Blaisten Collection at the Universidad Nacional Autónoma de México (2007). She is also the author of the first fully annotated scholarly bibliography on Kahlo, available through *Oxford Bibliographies* online.

## Connecting with Local and Regional Experts

Contact local groups with whom you might wish to collaborate for program design, audience development, or speaker outreach. Some ideas related to this exhibition:

- College and university departments of anthropology, archaeology, art history, botany, folk studies, geography, horticulture, human ecology, Latin American history, sociology, women's studies
- Craftspeople, performing artists, businesses, and educators specializing in Mexican folk arts, traditional clothing, cultural imports, etc., particularly the traditions of Oaxaca
- Culinary arts programs, cooking schools, chefs, restaurants, and food trucks that specialize in traditional Mexican cuisine
- Mexican or Latino cultural societies, cultural centers, or civic groups
- Spanish language programs and services at schools, churches, community centers, etc.
- Botanical gardens, horticulture programs, gardening centers, garden clubs, county extension offices

Your state arts council, state humanities council, or regional arts organization may also be able to help you locate regional speakers who would be willing to be involved in a program or event at your museum.

- A list of state arts councils can be found at [http://arts.endow.gov/partner/state/SAA\\_RAO\\_list.html](http://arts.endow.gov/partner/state/SAA_RAO_list.html), or call the National Endowment for the Arts at 202-682-5400.
- A list of state humanities councils can be found at <http://www.neh.gov/whoware/statecouncils.html>, or call the National Endowment for the Humanities at 800-NEH (634)-1121.
- The U.S. Regional Arts Organization represents six nonprofit entities created to encourage development of the arts and to support arts programs on a regular basis. Their web site is <http://www.usregionalarts.org/> and lists all state arts agencies. You can also check your regional arts organization for information on its performing arts programs.

**YOU MUST OBTAIN A LICENSE OR OBTAIN PERMISSION TO LEGALLY PUBLICLY  
SCREEN MOST ANY FILM AT YOUR SITE**

Neither the rental nor the purchase or lending of a videocassette, DVD, or digital copy of a film carries with it the right to exhibit a movie publicly outside the home, unless the site where the video is used is properly licensed for copyright-compliant exhibition. **The movie studios who own copyrights, and their agents,** are the only parties who are authorized to license such sites as museums, film societies, parks and recreation departments, businesses, etc. No other group or person has the right to exhibit or license exhibitions of copyrighted movies. Furthermore, copyrighted movies borrowed from other sources such as public libraries, colleges, personal collections, etc., cannot be used legally for showing in colleges or universities, or in any other site that is not properly licensed.

**PLEASE CONTACT the film distributor (see bibliography for a list of film titles) in advance of your film screening to obtain a license or seek permission to screen a film. For crowds of fewer than 200 people, a one-time screening license is roughly \$150-350.**

PBS will allow videos to be shown in a classroom or screened for a public group for educational purposes when no admission is charged for the viewing. The transmission must be closed-circuit in a single building, and you are not allowed to duplicate or alter the program for any purpose or distribute it over the internet, etc.

## Pre-Visit Activity Idea: Analyze *Self-Portrait with Thorn Necklace and Hummingbird*

Courtesy of the New York Botanical Garden



Self-Portrait with Thorn Necklace and Hummingbird, 1940  
The New York Botanical Garden Archives, NYBG

### PRE-VISIT ACTIVITY IDEAS

#### I. Analyze *Self-Portrait with Thorn Necklace and Hummingbird*

Kahlo's body of work included some 250 paintings and drawings, which were both personal and universal in scope. She expressed her unique worldview in portraits, still-lives, and compositions that explore themes of identity, loss, and renewal through imagery laden with symbolic meaning.

In this activity, students will examine one of Kahlo's famous paintings, *Self-Portrait with Thorn Necklace and Hummingbird*, painted in 1940 following her divorce from Rivera, to find the imagery which helps express Kahlo's deep connections to the natural world and her Mexican heritage, as well as her emotions.

#### Materials:

- A downloaded, printed, or projected copy of *Self-Portrait with Thorn Necklace and Hummingbird*
- Notebooks or loose-leaf paper, for note taking

#### Procedure:

1. Ask students to silently observe the painting, brainstorming and listing words to describe the images they see in the picture.
2. Discuss what they noticed as a class. Provide background information about the images as they share in order to support their observations. The discussion should eventu-

ally lead to the ideas about the intentional imagery and symbolism Kahlo used in paintings which were an expression of herself:

Plant Imagery	Symbolic Meaning
<b>Jungle-like appearance</b>	Uncontrolled nature; seems to overtake and overwhelm
<b>Zinnia and fuchsia flowers</b>	Transformation of flowers to winged insects taking flight around head
<b>Variegated vegetation in backdrop</b>	Elephant ear plants in aroid (Araceae) family. Grown in Kahlo's garden. Can be more than six feet tall
<b>Thorn Necklace</b>	Alludes to martyrdom
Pre-Hispanic Imagery	Symbolic Meaning
<b>Humming-birds</b>	Mexican folklore belief; A dead hummingbird entices the wearer's lost love to return; aggressive and territorial hummingbirds are symbolic of the Aztec deity Huitzilopochtli, whose name translates to "Hummingbird on the Left," signifying blood and war
Object Imagery	Symbolic Meaning
<b>Cat</b>	Animals were dear to Kahlo. Held emotional value and situate prominently in her paintings alternately as allies or a menace
<b>Monkey</b>	Pet monkey, a gift from Rivera
<b>Hair Ornament</b>	Butterflies seem to take flight w/ winged flowers
<b>Monobrow</b>	Hereditary trait; indicative of close observation of self

The Programming Guide for *Frida Kahlo's Garden*

©2018 NEH on the Road, a national program of Mid-America Arts Alliance



## Draw Like Frida Activity

*Adapted from the New York Botanical Garden GreenSchool Observe and Create workshop*

Invite each student to choose one item from an assortment of mysterious botanical items provided (including items significant to the exhibition), which can be set up on a table outside the classroom, and then choose a seat at a table that has been set with scrap paper at each seat.

Use a *motivating question* to begin the art making process.

- We saw how Frida Kahlo arranged things that were meaningful to her, both in her garden and in her paintings.

**How might you show an arrangement of natural objects that *you* like?**

Instruct students to work with their table mates to arrange their own composition with the objects they chose. Once the objects are arranged, provide some basic instruction for drawing from observation:

Basic Instructions (10 minutes)

Remind students that drawing requires deep looking and that we slow down and notice. It can also help connect us to the actions of the artist, such as Frida.

They already began deep looking by the act of choosing and holding the object in their hands and getting information (like form, texture, weight) using that sense. There is a natural connection between our eye and our hand. When we draw what we see, our eyes create a plan for our hand. It also helps us notice small nuances we wouldn't have noticed otherwise.

Before drawing what they see, tell students they are going to warm up their hands and eyes first by just getting familiar with the medium using the paper on the tables. Introduce the medium. Have students choose an oil pastel and instruct them to simply make marks which "reflect their mood." Model the practice of drawing lines which reflect your mood: light, dark, heavy, blending, smudging, feathering, etc...

Next, choose the colors they want to work with.

Student Art-making (30 minutes)

Suggest students practice SYNCING their eyes with their hand: "Hold the hand over the paper, slow down your brain, and use your eyes to carefully trace with your finger the outline of an object within in your composition. Taking your time, allow your hand to follow in the exact same spot which your eye sees." Using the method they have just practiced, students can begin their observational drawing with the oil pastels.

If some students complete artwork ahead of others, you can give them a sticker prompt written on paper:

Frida liked to add writing to her still life paintings or even a small Mexican flag.

- If you were to include writing in the art you created, what would you say?
- If you were to include a flag in the art you created, what flag would you include?

## **Day of the Dead Activity: Decorate Sugar Skulls**

Make (or purchase) the sugar skulls ahead of time, allowing visitors to just decorate them.

### **Make/Decorate Sugar Skulls**

Materials:

- Granulated sugar: quantity depends on how many sugar skulls you will be making and what size they will be. Approximately 1 cup of sugar per 6 small skulls, 4 medium, or 1 large.
- Large bowl
- Water
- Sugar skull molds: shape and size of your preference. Some are faces only and some include two parts that you put together to make a whole skull.
- Meringue powder: 1 teaspoon for each cup of sugar (helps hold the sugar together)
  
- Powdered sugar for decorative icing
- Paste food coloring in bring colors to tinte the icing
- Icing decorating bags (or plastic food storage bag with corner cut)
- A large, dry area for the sugar skulls to dry undisturbed both for sugar to solidify and icing to harden
- Any other decoration you want aside from icing, such as sequins or feathers.

Process:

- Mix sugar: for every cup of sugar, mix in 1 teaspoon of meringue powder and sprinkle 1 teaspoon of water on top. Work the water into the sugar with your fingers until the mixture feels like sand. The sugar is ready when you can press your finger or thumb into it and the print will stay.
- Fill the mold with sugar and press firmly with the palm of your hand. When the mold is full, use the back of the knife to scrape of excess sugar and flatten the back.
- Place a piece of cardboard or a flat plate over the mold. Hold the skull tightly on the cardboard/plate and flip it over. Remove the mold. Place the skull—on the cardboard/plate—in a place where it will dry undisturbed. Skull halves may be glued together with icing if you wish.

- Beat 2/3 cup water, 1/2 cup meringue powder, and 2 pounds of powdered sugar with a large electric mixer until icing peaks, about 9 minutes.
- Divide the icing into smaller portions and use the paste food coloring to tint each portion a different color.
- Place the icing in the bags and snip the end when you're ready to decorate. Start with a very small hole and make bigger as necessary.
- Use the colored icing to decorate the skulls however you want. If you're adding extra elements, use icing as glue.
- Allow the decorated skulls to dry undisturbed.
- Once the sugar and icing are completely dry, your sugar skulls can be touched, eaten, bagged, displayed, etc.

### Day of the Dead Activity: *Calavera* Printmaking

Note: carving tools are required for one variation; better suited for older students. A safer variation for younger students is also included.

Jose Guadalupe Posada, often considered the father of modern Mexican art, was famous for his nationalistic, satirical, and political prints. *Calaveras* are representations of skulls; this could include prints and drawings, or even sugar skulls. Posada founded the tradition of *Calaveras* prints with a figure later known as La Calavera Catrina, named and made famous by Diego Rivera. Encourage students to design and carve their own *Calavera* print, which can be pressed onto cardstock.

#### **Calavera Printmaking: older students**

Materials:

- |  |                |
|--|----------------|
| • Carving tool                           | • Cardstock    |
| • Brayer                                 | • Black marker |
| • Block printing ink                     | • Pencil       |
| • Carving block (Speedball Speedy Carve) |                |

1. Start by sketching a simple skull design on the carving block with pencil and go over it with a black marker. Add any decorative details you wish. This can always change as you carve. Your print will end up being a mirror image of the carving block.
2. Start the carving process: follow the outline of the design that you drew with the carving tool. Remember: always carve away from your body.
3. Make shallow cuts only—if you reach the other side of the carving block, then you've cut too far.
4. When you're happy with the design, pour a small amount of ink on a flat surface and roll onto the brayer. When there's an even coat of ink on the brayer, begin rolling onto the block.
5. There are two ways to transfer the design to paper. 1) Place the paper on top of the block and press firmly, or 2) place the block, design and ink side down, on top of the paper and then

press firmly. Remember: the negative space of your design will be colored and the lines that comprise the design will be white (or the color of your cardstock).

6. Several prints can be made from one coat of ink.

7. After printing, you can hand color the image, if desired.

### **Calavera Printmaking: younger students**

Materials:

- Ballpoint pen
- Brayer
- Block printing ink
- Inovart Presto Form Printing Plates, 4" x 6"
- Cardstock

1. Start by sketching a simple skull design on the presto form printing plate with a ballpoint pen. Add any decorative details you wish. This can always change as you carve. Your print will end up being a mirror image of the carving block. Be careful not to press your pen all the way through the plate!

2. Start the carving process by making indentations with the tip of your ballpoint pen or the cap: follow the outline of the design that you drew. Be careful not to carve all the way through the printing plate. If you need to, color the areas that **will not** be carved with a different color of pen.

3. When you're happy with the design, pour a small amount of ink on a flat surface and roll onto the brayer. When there's an even coat of ink on the brayer, begin rolling onto the block.

4. There are two ways to transfer the design to paper. 1) Place the paper on top of the block and press firmly, or 2) place the block, design and ink side down, on top of the paper and then press firmly. Remember: the negative space of your design will be colored and the lines that comprise the design will be white (or the color of your cardstock).

5. Several prints can be made from one coat of ink.

6. After printing, you can hand color the image, if desired.

### **Day of the Dead Activity: Amate Bark Painting**

*Amate* is a type of paper made from the bark of wild fig trees, nettle trees, or mulberry trees. It was heavily used by the Mayas and Aztecs, primarily to create codices or books. After the bark was peeled from trees, it would be washed and boiled in a large pot. Once soft, the bark is removed and beaten with a stone until the fibers fuse into a paste. Finally, the paste is molded and left to dry in the sun. When it's finished, the paper is painted by folk artists in the Guerrero state. When the Spanish arrived, paper production stopped everywhere except for one village in Puebla. The practice has since returned and spread throughout the region. The paintings are bright and usually depict flowers, animals such as birds and rabbits, or everyday scenes. Host a family event at which guests paint their own *amate* bark painting.

## **Amate Bark Painting**

Materials:

- Amate paper or brown paper
- Bright acrylic paint—multiple colors
- Paintbrushes
- Pencil

1. Start by sketching a design with a pencil on your paper.
2. When you're happy with your picture, start painting. Remember: the brighter the colors, the better!
3. Let dry

## **Day of the Dead Activity: Paint Alebrijes**

*Alejibres* are small papier mâché or carved, wooden animals, both real and imaginary, that were born from the feverish dreams of folk artist Pedro Linares, a native of Oaxaca. In his dreams, brightly colored and patterned animal hybrids appeared and chanted the word "alejibre." When he recovered, he started creating large papier mâché representations of these creatures which caught the attention of other artists, such as Diego Rivera and Manuel Jimenez, who was the first to start carving the creatures. The craft evolved into a fine art that is collected worldwide and is now an art industry which supports the families and villages of the artists. Host a family event at which guests paint their own *alejibre*. For more, check these websites: <https://www.nps.gov/cham/learn/historyculture/oaxacan-art.htm>  
<http://www.mexican-folk-art-guide.com/alebrijes.html#.WW-8vdPytTY>

### **Paint Alejibres**

Materials:

- Bright acrylic paints
- Paint brushes—make sure to have some with very few bristles
- Small, flat wooden animals or 3D papier mâché animals are available from a variety of online sources, as well as local crafts stores.

1. Choose your animal.
2. Plan your design. You can sketch it on the animal with a pencil before painting if you want to. Remember: *alejibres* are decorated with bright colors and very intricate, tight, and small designs.
3. Paint and let dry!

The book *Frida Kahlo and Diego Rivera: Their Lives and Ideas, 24 Activities*, by Carol Sabbeth (Chicago Review Press, 2005), is included in the resource library that travels with the exhibition. Instructions for the following twenty-four activities are featured in the book, along with brief essays about Frida Kahlo and Diego Rivera for young readers—their lives, work, heritage, and cultural context—as well as reproductions of their artworks. Recommended for grade levels: 5–8.

The book is devoted equally to Kahlo and Diego Rivera, but the list below summarizes the simple activities associated with Frida Kahlo. For the most part, these activities require minimal planning and readily available materials. If you are planning programming that explores Kahlo’s heritage and Pre-Columbian art, there are several additional activities that you may want to consider: Olmec Head Carving, Aztec Tattoo, Pre-Columbian clay figure, Tin-Art design, and *Papel Picado* paper cutting.

For activities that are more specific to the themes of the exhibition, *Frida Kahlo’s Garden*, see the components in the Education Outreach Kit.

- **Calavera Creations**—skeleton paintings for Day of the Dead, p. 13
- **Painting Mastery**—portrait drawing in the style of an art master, p. 24
- **Portrait Gone Wild**—portrait expressing the life of the subject, inspired by Kahlo’s *Portrait with Luther Burbank*, p. 51
- **My \_\_\_ Hangs There**—thematic portrait collage that expresses thoughts and feelings, inspired by Kahlo’s *My Dress Hangs There*, p. 70
- **Story Framing**—portrait painting with a creative border, inspired by Kahlo’s *The Frame*, p. 82
- **Kahlo-Style Self-Portrait**, p. 86
- **Fruit with a Friend**—still life painting, p. 91
- **Kahlo’s National Flag Rice**—how to prepare rice resembling the Mexican flag (a similar recipe is found in the book, *Frida’s Fiestas*, which travels with the exhibition library), p. 110
- **Day of the Dead *Ofrenda***—how to create a shrine, p. 112
- ***Pan de Muerto* (“Bread of the Dead”)**—recipe, p. 114
- **Colorful Diary**—inspired by Kahlo’s diary (a published version of this diary travels with the exhibition library), p. 122

One Education Outreach Kit, packed into a colorful tote bag, is provided to each venue and is yours to keep. It may be used on-site or loaned to classrooms, for pre- and post-visit activities and interpretive extensions. Spanish vocabulary words are included on several cards.

**The contents of the Education Outreach Kit for *Frida Kahlo's Garden* include:**

**Frida's Fiestas**—a bound calendar of holidays, recipes, and native Mexican plant foods inspired by Frida Kahlo's kitchen garden and her food traditions (also an interpretive element in the exhibition interactive kitchen)

**Frida Kahlo Poster Set**—boxed set of 10 x 13-inch, high quality reproductions of Frida Kahlo's paintings by Taschen (for educational use only; not for display)

**Touchable Object:** handmade **Frida Kahlo Cloth Doll** in traditional clothing of Oaxaca, Mexico

**Hands-On Activity Idea:** Heritage Fashion Show

**Frida's Fashion Statements**—exploring heritage clothing in Kahlo's self-portraits

**Touchable Object: Frida's Palette**—wooden palette exploring colors in Kahlo's painting and their significance

**Hands-On Activity: Create Your Own Personal Palette** art activity

**Frida's Flora A to Z**—a guide to plants in Frida Kahlo's garden and art (two interpretive cards) plus two reproduction botanical prints (marigold and indigo)

**Touchable Object: "Silk" Dahlia Stem**—Mexico's National Flower

**Hands-On Activity: A to Z Botanical Drawings** art activity

**Frida's Fauna**—a guide to animals in Frida Kahlo's garden and art

**Touchable Object: Flag of Mexico**

**Hands-On Activity: Nationalistic Still Life**—create a still life inspired by Frida Kahlo's work

**Formal Lesson Plan: Hybrid Creatures Exquisite Corpse Drawing**—inspired by Kahlo's *Portrait of Luther Burbank* and the Surrealist parlor game, this is an art activity to create a collaborative drawing of a human-plant-hybrid creature. A copy of the flipbook *All Mixed Up* by Carin Berger is also included, as an inspiration for the culminating project.

*9 two-sided, laminated cards featuring content, discussion frameworks, and activities related to these objects are also included*

**Cloth tote bag** with a design inspired by Frida's flowers, to serve as the container for the kit

***Frida Kahlo's Garden*****Locations for Live Plant Installation**

We invite venues to include live plants in the *Frida Kahlo's Garden* exhibition. Below is a list of plants that can be purchased and installed in the exhibition within designated areas. We ask that you do not deviate from this list as these plants were specifically selected for this exhibition and based on research of vegetation in Frida Kahlo's garden. When placing these plants, please be sure to avoid blocking text and artifacts. Please use caution when watering live plants to avoid damaging any portion of the exhibition.

We request that plants installed in the gallery be potted plants, not cut flowers, unless specifically noted below. Potted plants should be placed on the floor of the gallery alongside the exhibition panels with a tray placed underneath each pot. They should not be placed on any exhibition structure unless specifically noted below. Cut flowers will need to be replaced regularly to maintain a healthy look throughout the run of the exhibition.

Venues will need to use plastic pots and trays that are terra cotta-colored. These can be purchased online from a variety of vendors or in most hardware stores such as Home Depot or Lowe's (example: Bloem Terra Terra Cotta Plastic Planter, see link below). Trays are required for all potted plants in this exhibition in order to minimize possible damage from water or dirt. For cut flowers, please use vases with simple lines, minimal designs, and a natural color palate. <https://www.homedepot.com/p/Bloem-Terra-16-in-Terra-Cotta-Plastic-Planter-50016C/301861355>

We understand that venues have different regulations around plant life in their spaces. The installation of live plants is not a requirement of the exhibition, but an opportunity to enhance the exhibition if your venue allows. While the NEH does not provide supplemental funds to purchase plants, this could be an opportunity to partner with a local business, school, garden club or plant-based non-profit in your area. These types of partnerships may be particularly helpful for exhibitions hosted in colder months where grow lamps may be required for seedlings.

Insects such as fungus gnats commonly live in the soil of potted plants. Please obtain plants from reputable garden centers and growers and quarantine newly purchased plants for several days before moving them into the exhibition, to ensure that no pests are present.

It is suggested that you include garden stake plant labels in the pots to identify each plant, providing the common US and Mexican names, as well as the botanical names, according to the list on the following page.



## *Frida Kahlo's Garden*

### Locations for Live Plant Installation, continued

#### EXHIBITION LOCATION

Introduction

"Nationalism in the Garden" Section

Día de Muertos Altar

"The Garden" Section

Pyramid

\*There are specific locations on the pyramid to place plants. They are indicated on the structure.

"The Studio" Section

"Education in Positivism" Section

#### PLANT OPTIONS

Sunflower (cut or planted)

In Mexico: Girasol

*Helianthus annuus*

Dahlia (cut or planted)

In Mexico: Dalia

*Dahlia* sp.

Marigold

In Mexico: Cempoalxochitl

*Tagetes erecta*

Agave

In Mexico: Maguey

*Agave americana*

Yucca (spineless preferred)

In Mexico: Yucca

*Yucca elephantipes*

Bougainvillea

In Mexico: Bugambilia

*Bougainvillea* sp.

Cactus (species can be selected by venue)

Succulents

Calla lily

In Mexico: Alcatraz

*Zantedeschia aethiopica*

Philodendron

In Mexico: Filodendro

*Philodendron bipinnatifidum*