**Frida Kahlo. Życie Ikony – Biografia Immersyjna**

**9 lutego- 31 czerwca 2024**

**Art Box Experience**

TEKST APLIKACJI - ENG

**INTRODUCTION**

Welcome to our exhibition. The app will help you discover the figure of Frida Kahlo. What lies behind her way of creating, dressing, loving, and living? After so many years, why is she a world icon with more force than ever? We invite you to dive into an immersive biography, which fills us with questions and suggests some answers.

The main creators of the exhibition are LAYERS OF REALITY, an audiovisual production company specializing in immersive content creation. In October 2010, it opened the IDEAL Digital Arts Center, the first space in southern Europe dedicated to immersive digital experiences, aimed at the general public.

**ROOM 1 - THE ALTAR**

In Mexican tradition, the dead altar is where living people meet their dead again. On October 31st and 1st and 2nd of November, depending on the circumstances of their death, souls return to the family home, where they will find everything, they like.

 Altars are organized on different levels: Two levels represent Earth and Heaven in more straightforward and more common altars. Furthermore, seven in the most complex and traditional ones represent the steps necessary to reach Heaven and achieve eternal rest.

Dead altars cannot lack elements such as water, which symbolizes purity and quenches the thirst of the dead after such a long journey; candles and tapers, whose flames bring a light of hope and guidance; incense, to drive away evil spirits; and flowers, mostly cempasúchil (marigold), with their color and smell, show souls the way home. Traditional stews are also essential, together with the “pan de muertos” (bread of the dead), fruit, sugar skulls, and death symbology, as well as the favorite drinks of the deceased to welcome him/her.

All the above is surrounded by “papel picado” (punched paper), an ornament present in all Mexican celebrations, showing the festive spirit of the Day of the Dead. The image of the expected dead person chairs the altar, which also has objects related to that person as a tribute. Occasionally, an arch decorated with flowers crowns this offering dedicated to the dead

**ROOM 2 - LIFE OF ICON**

CHILDHOOD

Frida Kahlo was born on July 6, 1907. However, she used to say she came to this world in 1910, along with the Mexican Revolution. Although she was not born with the Revolution, the Revolution did come with her.

 Daughter of Wilhelm (rebaptized as Guillermo) Kahlo, a German who made his millions as a photographer in Mexico, and of his second wife, Matilde Calderón, a woman from Oaxaca, and a very religious Mexican, Magdalena Carmen Frida Kahlo Calderón was born in Coyoacán at a turbulent time for Mexican society: groups of workers, more and more numerous, were undergoing a strike against social inequality and chieftainship of Porfirio Díaz regime, Diaz being a military leader governing the country since 1877. These protest movements would lead to the Mexican Revolution, which broke out in November 1910 and threw Díaz out of the country in 1911.

 Frida was a restless and mischievous child, the fourth of six sisters (the two eldest ones having been born from her father’s first marriage), who faced hard times from a very young age. Apart from the financial problems caused to her family by more than ten years of civil war, when she was six years old, she developed poliomyelitis, a sickness that atrophied the muscles of her right leg. Children made fun of her because one of her legs was much thinner and shorter than the other, forcing her to wear orthopedic shoes and causing her to isolate herself. The small but select library kept by her father at the Blue House, the Kahlo home, was where Guillermo spent hours reading, painting, and playing the piano with Frida.

 Frida was very close to her father, and she filled up on his passions. From her mother, however, she learned how to run an ailing economy home and support the revolutionaries. Among the memories Frida treasured is the image of her mother allowing Zapatistas to enter her house through the window to heal their wounds and give them food during the insurrection

ADOLESCENCE

In 1922, Frida achieved a milestone that would make an unimaginable imprint on her life: she was one of the 35 women to win a place among the 2000 students in the National Preparatory High School in the heart of Mexico City, a preliminary step before entering University. She wanted to be a doctor. This educational center aimed to educate people who were to become the country’s driving force, and it was a proper focus of social and political upheaval. In this place, pride for Mexican roots was claimed, as the need to recover popular culture, which had been marginalized by colonization, and eagerness to imitate European tastes and customs.

 Frida, away from the strict Catholic control of her mother and protected by the anonymity of the great city, showed herself as she was: quick-witted, curious, impulsive, brave, and irreverent. She joined a student group called The Cachuchas after the distinct caps they wore, becoming her family. With The Cachuchas, Frida discovered authors and streams of thought. They competed to determine who the best reader was, but also who will make the greatest mischief. In addition, she found her first great love among them, Alejandro Gómez Arias, the student group leader.

Three years after entering the National Preparatory High School, the girl who had arrived with braids and a German secondary school uniform, became a cultivated young lady with clearly defined ideas, popular among her peers and sometimes using peasant skirts. Frida is about to suffer the turn of her life.

THE ACCIDENT

On 17 September 1925, fate reached Frida’s life like a thunderstorm. After a rainy day, she was coming back by bus to Coyoacán, after her lessons, when she realized she had forgotten her umbrella. Together, with Alejandro, she got off the vehicle to look for it. After a while, they both take another bus. They had been traveling for only a few minutes when a tram smashed into them. Frida’s wounds “belong to the type necessarily causing death,” publishes El Universal, a Mexican newspaper, the following day. However, Frida survives. Due to that damned umbrella, she had to give up being a doctor to become a patient for the rest of her life, a person who was able to turn constant pain into art

PASSIONS

Frida has three great passions: painting, political activism, and love. Moreover, the three revolve around an influential figure: Diego Rivera. There are many versions of how Frida and Diego met, but it is proved that they met at the end of 1928 at the house of communist photographer Tina Modotti. Diego was twice Frida’s age and had just divorced for the second time. Frida had broken up with Alejandro a few months earlier. The burst of passion was immediate and lasts forever: after less than a year, on the 21st of August of 1929, Frida and Diego got married for the first time (they got divorce in November 1939 and got married again thirteen months later). Even though they spend their life between fights and reconciliations, encounters, and abandonments, promises and sexual infidelities, their mutual loyalty will be eternal.

Diego always admired Frida personally and as a painter, he encouraged her to trust her talent and took care of her physical health. However, he never gave up having affairs with artists, models, and helpers, no matter how painful this was for his wife. Frida also went from lover to lover, men, and women, sometimes to diminish pain from Diego’s absence and other times to celebrate life. In her bed and heart, we found personalities such as sculptor Isamu Noguchi, photographer Nickolas Muray, and gallery owner Julien Levy. Frida also had an affair with Leon Trotsky, received by Frida and Diego in the Blue House during his exile in Mexico. It is believed that she also had sentimental relationships with actress María Félix and singer Chavela Vargas, and it is known that she was in love with a Catalan: illustrator Josep Bartolí, whom she met in New York in 1946, and with whom she had a passionate relationship until 1949. A score of letters signed by Frida as “Mara,” auctioned in 2015, bear witness to their love.

 However, none of these people could keep her away from Diego Rivera, whom she considered a genius as an artist, an ideological reference, and a partner in the communist fight. Since their divorce, caused by Diego’s infidelity with her sister Cristina, Frida worked hard to become economically independent from the painter. She accomplished this by selling her paintings and with her job as an art teacher, but she always continued being emotionally dependent on him

MOTHERHOOD

Frida needed to love. She eased it with endless lovers and friendships which never left her alone, but she could not devote it to what she would have wished most: a child of Diego and hers. Due to the severe wounds the accident caused her, none of her pregnancies succeeded, and she suffered several abortions, natural or surgical, which drove her to emotional ruin.

 Her painting captures and eases this pain as it happens throughout her life during her convalescence periods. Maternal instinct never left her, and Frida canalized this by filling other people’s children with love (her nephews and nieces adored her, as do the children of her friends and patrons) and taking care of her plants and pets. She and Diego lived surrounded by vegetation and monkeys, parrots, pigeons, dogs, and cats; they even had a deer and an eagle. The couple appears stroking and playing with them in many pictures, and Frida frequently included them in her self-portraits. Especially monkeys and parrots appear on her arms, like babies she cannot have.

 Her students of the Painting and Sculpture School of the Public Education Secretariat, known as “La Esmeralda” (The Emerald), where she gave classes from 1943, are also the beneficiaries of this instinct. Frida was more than a teacher to them: she accompanied them on their artistic, political, and personal discoveries; she introduced them to painters and intellectuals who were her friends; she provided them with resources when they had none, and she opened doors for them so that they can show their art. When health prevented her from giving classes, they went to the Blue House. They were called “The Fridos”, as if they were her children.

JOURNEYS

When 1917 the Russian Revolution ended the Tsar’s regime, resulting in the future Soviet Union, the whole world was shaken. A completely new State was created, with an entirely different economic model, which shows that capitalism was not the only possible option. A world divided into two irreconcilable blocks (capitalists and communists) begins. Communist parties arise throughout the entire planet. In Mexico, in 1919. Diego Rivera affiliated with this party three years later, and Frida Kahlo did it in 1928. They will both share enthusiasm for this ideology until their death, but this will not prevent them from being closely linked to the United States, the great enemy of the Hammer and Sickle regime. San Francisco was the first American city to embrace the married couple. Diego had proposals for mural paintings there, and Frida accompanied him. They were there for seven months, between 1930 and 1931, followed by extended stays in New York and Detroit, where Diego had new orders.

 For three years, they spent long periods of time in the United States, related to local elites. Although Frida explained to her friends that she disliked “Yankeedom” people, the statement contradicted her active social life there. It was a phase full of contradictions, as their communist militancy does not prevent the married couple from enjoying evening events and luxuries with capitalist characters, such as the Rockefellers or the Fords.

Frida arrived in the United States as the wife of the highly acclaimed Diego Rivera. However, gradually, she made her way to the extent that she received the first offer for an individual exhibition in New York at Julien Levy’s gallery. She sold half of her paintings, an essential step for her professionalization. Next year, Frida made another critical journey for her artistic recognition: she traveled to Paris to participate in an exhibition about Mexico, organized by André Breton and Marcel Duchamp. She was the star of the exhibition. One year later, two of her paintings became part of the International Surrealist Exhibition, which took place in the French capital city. She was the first Mexican artist to whom the Louvre would buy a painting

ICON

There is no possible mistake: we see the silhouette of the eyebrows framed by a bun decorated with flowers, and we know it is her. The surface (T-shirts, handbags, all types of accessories, posters, fridge magnets, and even the skin) does not matter, nor does the place in the world: Frida Kahlo is nowadays an icon in all corners of the planet. For her attitude before adversity: painting while lying on her bed, with her body immobilized by a plaster corset, but with a restless mind in search of freedom. For her ideological commitment: to Mexican Zapatistas, to Spanish Republicans, attending a communist demonstration in a wheelchair just 12 days before dying. For her transgression of conventions: those related to the couple, handling the relationship with Diego in the way she thought suited her best, regardless of other people understanding it or not; those related to society, attending American elite parties in Tehuana costumes; those related to aesthetics, achieving that her imperfections, everything that moved her away from the prevailing beauty paradigm, not only prevented her from being desired, but they formed part of what made her desirable.

 Frida knew how to be unique. Before marketing talked about brand image, she made traditional costumes, eyebrows, and mustaches, a very seductive sign of self-confidence and an identity signal strong enough to evocate all of her with a single trace, like a logotype. There is a risk of Frida’s work being overshadowed by her life and personality when in reality, they are inseparable. She demonstrated this until her last day, especially when her first individual exhibition was inaugurated in Mexico in 1953, a year before her death.

 She was so weak that to receive the public who attended the exhibition, she had an ambulance transport her, from Coyoacán, to a bed installed in the art gallery, where she played, as in so many of her paintings. Around her, friends and admirers sang Mexican songs until late at night. Frida died on July 13, 1954, in her Blue House in Coyoacán. Her remains were veiled at the Palace of Fine Arts a day later. During the ceremony, the flag of the Communist Party covered her coffin as a sign of her rebellious and transgressive life. At that moment, the icon began to take shape

**ROOM 3 - ENDLESS SYMBOLOGY**

Entering the artistic universe of Frida Kahlo is accessing her privacy. Frida’s work repels labels. Although she was frequently framed among Surrealists due to the impulse of André Breton to her career, she did not consider herself part of the movement because she said she did not paint her dreams, but instead, she painted her reality. How she subtly and shamelessly simultaneously invades each corner of her work is her hallmark and what makes her unique.

Frida’s complex personality, the internal struggle between constant pain and her desire to live, and the need to seem composed outside, although she is broken inside (frequently literally), generate the symbolic language that defines her. In this language, skulls are a recurring element, a universal symbol of death, but they passed through the sieve of Mexican tradition, in which the end is also a beginning.

Nobody knew it better than she did: the artist was born from the accident that left her at death’s door. Beds and stretchers also appear frequently in her paintings, as frequently as in her reality: since the accident, she suffered 32 operations and amputated the right leg one year before she died. Besides, on the beds that appear in her works, sometimes death stalks her, and sometimes some roots attach her to Earth, to life.

Pain is expressed in Frida’s work through sharp objects: necklaces of thorns, nails, arrows, and knives, which cause bloody cuts and holes, also linked to femininity. These symbols often appear in self-portraits, where Frida stoically lives with her wounds, accepting that suffering is inseparable from living. Dualities are present in her work, where the sun shares space with the moon. A face can be half Frida, half Diego, and two Fridas, one with her heart intact and the other with a broken heart, configure just one Frida, the genuine one.

In Mexican tradition, the hummingbird represents good luck in love, which Frida longed for, but only responds to reality when painted dead. Moreover, fruit: watermelons, pomegranates, and papayas opened, fleshy and juicy, evidently refer to sexuality and fertility, imperfect but desirable, and in several stages of freshness and ripening, as if they were people as if they were Frida herself.

FRIDA’S UNIVERSE

 Is a sensorial reactive installation where Frida’s symbology encourages playing and exploring a dreamlike landscape full of color and movement

**Authors**: Play a bit & IDEAL. Is a creative laboratory interested in converging art, design, and technology. It works with multiple formats and technologies, creating from objects or video games to immersive experiences and participative installations. Its members, Lucía Segurajauregui and Toni Jaime have participated in events and national and international exhibitions such as Ars Electronica, Sónar, Llum, ESC, and Media Lab Prado

**ROOM 4**

ACCIDENT

Frida, who always used paintings as a window to her soul, never painted the accident that changed her life. She said she was unable to reduce it to just one image. How many images are necessary to reflect pain from so much avoidable misfortune? Her presence on the bus was only avoidable if she had returned to look for the umbrella she had forgotten at school.

 The spinal column was broken in three points of the lumbar region, the fractured clavicle, the broken ribs, the eleven fractures in the right leg, the crushed right foot, the dislocated right shoulder, the crushed pelvis, the handrail introduced by the left side and going out through the vagina. Avoidable. Entering the hospital with blood and life escaping through the wounds, spending one month there, wondering if she would get ahead and, later, more and more months at home, stretched out in the same position, imprisoned by the plaster of corrective corsets, and wounded by the iron of regenerating machines. Twenty-eight corsets immobilized her throughout her life: one made of steel, three made of leather, and the rest made of plaster. All of it is avoidable

THE CONVALESCENCE

And as a result of so many avoidable misfortunes, the unavoidable: a long and painful convalescence. Fate defeated her that fateful afternoon, but she was still in time to choose: collapsing or rebelling against misfortune and transforming the painter easel that her mother ordered to be installed on her bed for her to kill time during recovery into an emotional battlefield, transforming a distraction into a powerful reason to become rooted to the land and life. Looking for the world inside her bedroom and, in her image, reflected on the mirror, which, above her head, functioned as a sky for her. Learning to see a bright future and not broken promises, sublimating suffering and transforming it into art and legend, escaping from bed, and entering immortality like a blaze

**THE INSTANT**

Some instants change us forever. The work “The Instant” shows the moment that transformed Frida Kahlo’s life, a second revealing physical and emotional human fragility. An instant recurrently revisited by Frida throughout her life. The work intends to represent this space in the artist’s memory, an instant frozen in time: a life rupture, a transforming instant of fragility

MULTILAYER

 A multilayer is a tridimensional installation that, overlapping transparent layers, creates a volumetric video effect. This installation is the first step towards a new concept of holographic video. Multilayer has its post-production workflow to create, edit and reproduce sectioned images, making the spectator perceive them as a single image.

**Authors**: NUEVEOJOS & IDEAL. Nueveojos is a digital art studio founded in 2008 in Barcelona by Mariona Omedes, Carles Mora and Karin du Croo. The studio specializes in creating audiovisual content for shows, exhibitions, and events from a multidisciplinary perspective, and always with a pictorial look shown in their projects. In 2018, Nueveojos invented a new projection format: Multilayer, released with the word “Welcome.” “The Instant” is the second work created with this format

**THE DREAM**

Life and death join in this installation to show Frida’s imagery from where she created a significant part of her work: her bed. A work that constantly refers to the life cycle: birth and death, health and illness. In the center of this cycle is a bath of texture and color, which she uses to show her feelings. Textures that, in the case of this mapping, are inspired in her work through an ar - tificial intelligence algorithm, free and accessible for everyone at Artbreeder ([www.artbreeder.com](http://www.artbreeder.com))

**Authors:** JORDI MASSÓ & IDEAL. Jordi Massó is a visual artist focused on video mapping, re - al-time visuals, and immersive and interactive environments. He was a member of the Eyes - berg Studio, where he participated in large-for - mat installations for events, theatre, and opera, in which he co-operated with artists such as Franc Aleu, Albert Pla, and La Fura dels Baus. In 2019, he made his solo debut with the film full-dome Smartzombies, presented at the Mira Festival

**ROOM 5 - THE SELF-PORTRAIT/ LA ROSITA**

THE SELF-PORTRAIT.

Eighty percent of Frida Kahlo’s works are self-portraits. She paints herself, she says, because it is the subject she knows best. She starts portraying herself during the convalescence after the accident when painting (first an entertainment, then a therapy) enters her life. Her mother buys an easel, adapted to allow her to paint while lying, and has a full-length mirror installed on her bed so that she can be both the artist and the model.

 When she paints herself, Frida reflects her contradic - tions: her face is like an impassive mask in which only the look and elements surrounding it reveal the truth. Frequently there are tears, but she does not cry. Suffering shows on a slight rictus curve, on a dead bird, on a thorn necklace that strangles her, or on a ruined heart. She seems calm, but the pain is filtered. Her self-portraits also form part of the construction of the character. In the first one she painted, in 1926, she was wearing a velvet dress and looked like a Renaissance muse.

Later, she will start appearing in them with traditional Mexican dresses that characterize her as a village woman, rooted to the land and ancient practices, and accentuating physical features that make her singular, such as the monobrow. Her self-portraits will also allow her to be economi - cally independent of Diego: she has purchase orders, and she will paint many self-portraits, very similar, as if they were done in series, to start earning a living with painting

BAR LA ROSITA

The day Frida Kahlo started as a painting teacher at La Esmeralda school, her students realized she would not be like the teachers they were accustomed to. She warned them that she would be a friend and catalyst more than a teacher. Frida wanted them to leave the classroom to get to know their environment and the traditions of their country. She wanted them to trust their talent and take art to the streets. She wanted them to translate their discoveries into mural paintings within reach of the public.

 There - fore, she proposed they recover a Mexican custom: decorating the pulquerías, the bars selling pulque, an alcoholic beverage rooted for centuries. Pulquería La Rosita was the place chosen to implement the project. On the bar walls, the Fridos recreated daily scenes, habits, and dozens of tiny roses about the place’s name. The palette of their teacher, full of vibrant colors, was their inspiration. The inauguration of the new decoration on June 19th, 1943, was an event by itself: cultural personalities mixed with neigh - borhood people. Food and drink, Tehuana costumes, mariachi musicians, and even fireworks were there. A success that opened them up to new projects

**EXPERIENCE INTERACTIVE DIGITAL ART!**

Paint your Frida painting and take part in the decoration of the Pulquería La Rosita. We will hold a great party! A technological and creative experience that combines artificial intelligence and digital art at the service of interactivity for the little ones and for those who are not so little!

**Authors:** Broomx & IDEAL. Broomx is a Catalan technological company specializing in creating immersive experiences in real spaces. They have created the first immersive projects and other technological solutions applied to the cultural and touristic world and mental health, rehabilitation, and social and healthcare services in several countries

**ROOM 6 - IMMERSIVE BIOGRAPHY**

**30 minut**Looped playback

 **Prosimy:** Do not touch the screens.

No flash photography.

No eating or drinking inside the room.

You are about to dive into the life of Frida Khalo. In this room, you will travel back in time to discover the Mexico that witnessed her birth as a woman and an artist. You will share her landscapes, accompany her journeys, and delve into her joys, sorrows, and obsessions. A true immersive biography that will allow you to learn about:

* Frida’s childhood and adolescence are crucial stages in her formation as an artist.
* The passions that shook her and were reflected in her work
* Her thwarted motherhood and the strategies she employed to soothe the pain it caused her
* The travels that influenced her personal and professional life.
* The aesthetic and visual choices that have made her an international icon.

**Authors:** MARTES STUDIO, RAFFEL PLANA&IDEAL

VISUALS

Martens is an audiovisual studio based in Barcelona, founded in 2017 by Roger Amat, Joan Molins, and Xavi Trilla. Specializing in art direction, post-production, ending, animation, and graphic design, their work spans the fields of advertising, video, mapping, television, and music videos. Their philosophy is based on experimentation, enjoying the creative process, and finding new paths of artistic expression for each project.

SOUNDTRACK AND EFFECTS

Raffel Plana is a musician, composer, and producer. Over the past twenty years, he has participated in numerous performing arts shows and audiovisual productions.

Daniel Llamas is sound technician and designer with extensive experience in the television, film, and advertising industries

**ROOM 7- CADAVRE EXQUIS**

The virtual reality experience is inspired by Frida's life and work, showing her environment, her pictorial world, and the detailed imagery that made her an inimitable artist.

 This visual journey is divided into three phases:

- The exploration of her life: the spectator enters Frida's house in Coyoacán at the beginning of the twentieth century and starts the trip from the bed where the artist spent long convalescences.

- Her imagery: the circuit continues with a dreamlike journey through scenes featuring her work's very characteristic and visual elements.

- Death: the mourning and the altar, key elements deeply rooted in Mexican culture, are the main characters, and they will give way to the iconographic Renaissance of Frida's figure, thanks to the digital era.

The Cadavre Exquis is a recurring exercise of collective creation among artists, especially among surrealists. It consists of creating a piece of artwork as a group. It was common, for example, to randomly take words from newspapers or books and use them to form disjointed poems; the same exercise was done among painters who assembled images without thinking; that is to say, it was a work done from the subconscious. It is known that Frida Kahlo, along with Diego Rivera and other artists, made this type of creation.

**Authors:** blit. & IDEAL. blit. is the creative study that makes straight lines dance. They specialize in creating visual content for brands, events, music, and art. Six years ago, they began a new project to produce visual rhythm for dance halls. All that rhythm quickly started climbing the walls of buildings, event halls, and monuments. They have been acknowledged internationally as visual creators in Moscow’s Circle of Light Festival, placing first in the Art Vision competition. Their mapping “Rere el vidre” (Behind the glass) was awarded at Girona’s Mapping International Festival. Their productions are always out of the box, with unconventional formats, large-format projections, and impossible screens leading to virtual reality

**ROOM 8- PHOTOBOOTHS AI/FASHION ICON**

PHOTOBOOTH AI I- ALIVE FRAGMENTS

Interactive installation

Generative collage algorithm and neuronal network

 The central theme in Frida Kahlo’s work was herself. Her self-portraits narrate her life, establishing a fighting and rebellious identity with a pictorial language full of symbols, icons, and colors. This interactive installation, connected to the idea of creating an alternative version of ourselves, offers us a vibrating portrait of fragmented natural beauty and symbolic elements around the life and work of the great Mexican artist.

 This interactive installation comprises a generative algorithm and a neuronal network trained to understand the human face and create portraits using generative collage techniques. Chance determines each portrait. The algorithm created by the artist defines an infinite space with unique portraits. This suggests a simple but powerful concept: the algorithm is a work of art

**Authors:** SERGIO ALBIAC & IDEAL. Sergio Albiac experiments with the visual intersection of generative code, artificial intelligence, and traditional media. Albiac creates computer programs that transform reality to express ideas about identity, chance, and human emotions. The control illusion in a world ruled by uncertainty and tension between reason and passions are recurring themes in his work. The artist wants to stimulate a reflection on human identity, perception, memory, and emotional life through proposals whose purpose is to generate new doubts instead of bringing answers. Sergio Albiac lives and works in Barcelona.

SOUNDTRACK AND EFFECTS. Raffel Plana is a musician, composer, and producer. He has participated in many scenic arts shows and audiovisual productions in the last twenty years. Daniel Llamas is a sound technician and designer with a broad experience in television, cinema, and advertising.

**CREDITS, USE OF DATA, CONDITIONS AND PRIVACY**

 Illustrations from the collage © Frida Kahlo Corporation. This installation takes a picture of your face and uses it to create an artistic portrait. Once the portrait is created, your picture is permanently deleted. The created portrait is stored in the cloud for one day so that you can download it on your mobile. Portraits created by the installation have a Creative Commons BY-NCND 4.0 license. When using the installation, you accept these use conditions and give your permission to create the portrait from your image. Further information: info@fridakahlocorporation.com

**FASHION ICON**

The painting served Frida as a way of exposing herself. With clothes, however, she was hiding. Indeed, the minute she arrived at any place, the shiny velvet skirt, the richly embroidered blouse, the bun decorated with flowers or colored ribbons, and the spectacular jewels attracted every look. But everyone saw exactly what she wanted to project: her pride in Mexican roots, self-assurance, and the joy of living. Under the skirt was her leg devoured by poliomyelitis; beneath her blouse was the corset that straightened her back but took her breath away, while the hair and precious stones distracted attention from any sign of sadness on her face.

 The worst Frida felt the more effort she put into composing the image she appeared with, looking radiant before the world. Pain and sadness were confined to paintings. She soon understood that this image made her singular, unique. In a room full of women fighting to introduce their bodies into tight dresses and their feet into heels, she stood out in her traditional dress and peasant huaraches. She was a city girl, educated in a bourgeois atmosphere, like those women.

However, her clothing linked her to the land and indigenous claims, and that authenticity and commitment image eclipsed them all.

 As an artist, Frida also manifested in the choice of each model: she combined forms and colors of elements with which she groomed herself as if they were part of her work. She frequently took the needle to add laces, ribbons, or embroideries that personalized her outfits even more.

 Her style stood out so much that she appeared on Vogue’s magazine cover page in 1937. After her stay in Paris to prepare for the exhibition Mexique 1939, fashion designer Elsa Schiaparelli created the dress Madame Rivera in her honor. They were not the only magazine or fashion designers choosing Frida as inspiration. Until today, her image has appeared in endless publications worldwide, and great fashion figures such as Givenchy, Jean Paul Gaultier, and Valentino have made fashion collections paying tribute to her

TRADITIONAL WEAVING COOPERATIVE RENACER 8.2.

 On September 7th of, 2017, an earthquake of magnitude 8.2 affected Asunción Ixtaltepec, a village from the Tehuantepec isthmus in Oaxaca, in which we, a great part of its inhabitants, lost everything we had. The economic and emotional collapse was terrible. But we, the isthmus women, found a way to get by. We decided to recover the traditional weaving of the area, taking part in learning and improvement workshops and working together. From this experience, we, three women, Rosa, Iris, and Arelia, decided to form a cooperative, which we called Renacer 8.2, in an apparent reference to how this work has allowed us to reappear after the earthquake disaster. The three of us share the passion for isthmus embroidery with the hook technique, with which we intend to cross boundaries. We like innovating, making embroideries in skirts, T-shirts, blouses, and dresses, and playing with colors. We dream about other countries knowing and giving value to our clothing and being able to exchange with them cultural knowledge, which also enriches the work we do, as each piece of clothing carries a small quantity of our essence: behind each stitch, there are thoughts, illusions, dreams and, above all, much love. Our aim is also to teach women about our surroundings, with ingrained habits that can contribute to the family economy and even achieve economic independence without leaving household care aside.

OAXACA COMMUNITY FOUNDATION.

 Twenty-five years ago, we, several representatives of civil entities, as well as some local and national businessmen willing to be the driving force behind the development of our region, realized that it was necessary to raise economic and social challenges that met the needs of the natural, gastronomic, geographical and diverse majesty of Oaxaca. This is why, in 1996, we decided to come together to create the Fundación Comunitaria Oaxaca (Oaxaca Community Foundation – FCO), an initiative aimed at proving the capacity of civil society to get organized to improve the living standard of the region. The entity is committed to participative and inclusive decision-making to generate a positive and lasting social impact, focuses actions on the causes of problems rather than their effects, and considers that the social development of a community should be based on its members’ dignity, identity, and autonomy. With these values, the foundation carries out a series of community development and environmental protection programs whose common purpose is the sustainable growth of Oaxaca villages, resulting in a real improvement in the life of their inhabitants.

**END**

Thank you for your visit. Please visit our café and gift shop!