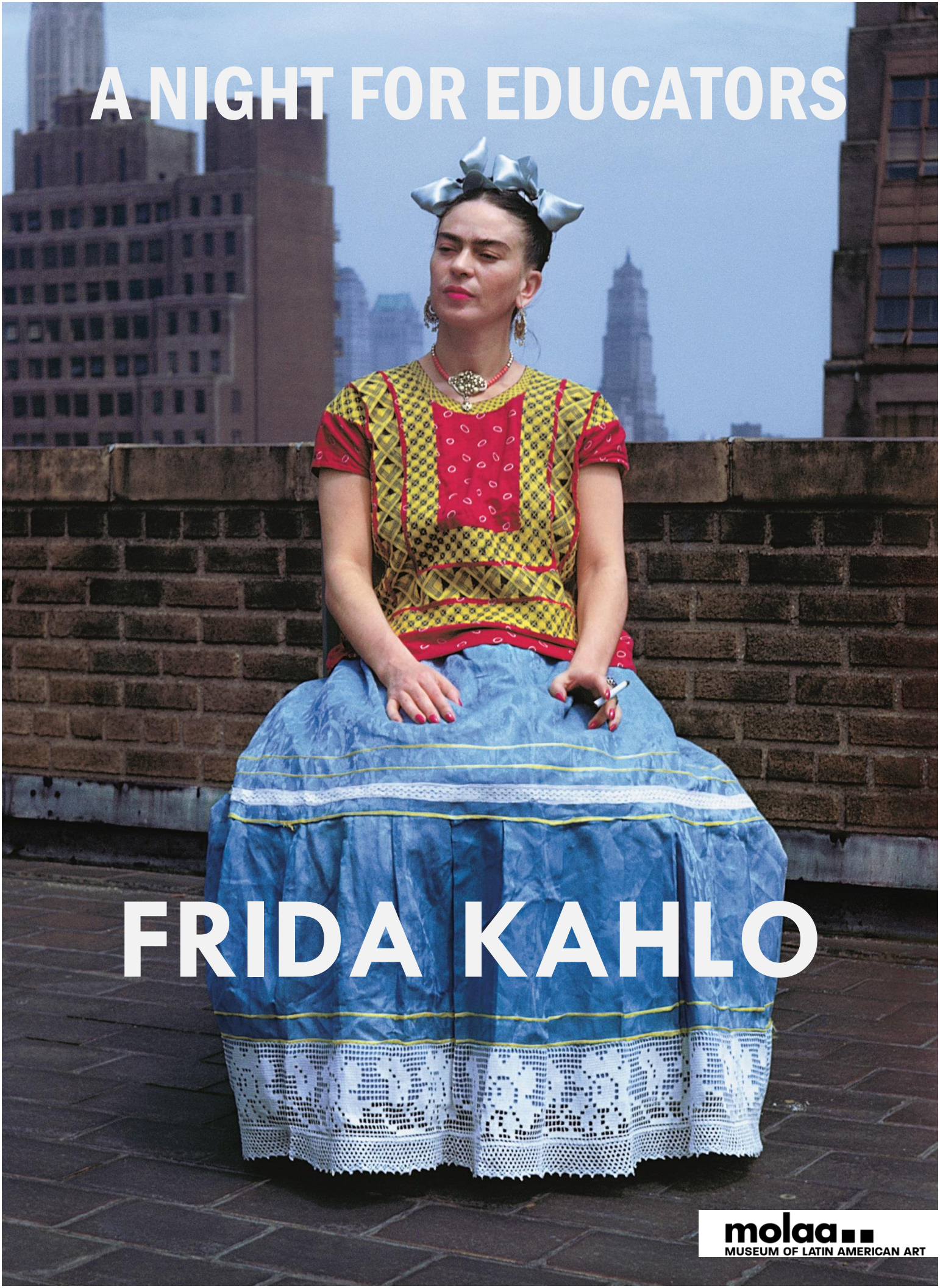
A NIGHT FOR EDUCATORS



FRIDA KAHLO

molaa
MUSEUM OF LATIN AMERICAN ART

Cover Image:
Nickolas Muray, *Frida on Rooftop,* New York 1946. Carbon Process Print. Courtesy of The Nickolas Muray Photo Archives

TABLE OF CONTENTS

Page 3.	Objective / Background
Page 4.	Common Core Standards & Key Terms
Page 5.	Lesson: Postcard to Frida
Page 7.	Lesson: Self-Portrait / Magazine Cover
Page 9.	Lesson: My Dress Hangs There
Page 11.	Activity / Template: Daydreaming
Page 13.	Activity / Template: Through My Lens
Page 15-16.	Template: Postcard to Frida (front / back)
Page 17.	Template: Magazine Cover
Page 18-19.	Template: Frida's Cast (front / back)
Page 20.	Template: Frida Symbols
Page 21.	Template: Frida Tehuana + Puppet
Page 26.	Nickolas Muray Extended Bio
Page 28.	Additional Online Resources

OBJECTIVE

This packet will provide you with tools and resources to effectively and independently teach your students and focus on Frida Kahlo while learning about the *Frida Kahlo: Through the Lens of Nickolas Muray* exhibition. It contains background information, additional resources, handouts and activities, and complete lesson plans related to Frida Kahlo's artwork, cultural heritage, identity, and her relationship to Nickolas Muray. Please feel free to distribute this packet to colleagues, parents, and aspiring educators!

ABOUT FRIDA KAHLO

Frida Kahlo was a Mexican painter known mostly for her self-portraits. She was born in in 1907 in Coyoacan, where she spent most of her life at her home, the Casa Azul. At 18, she was seriously injured in a bus accident. While healing, Kahlo began to paint images of herself, her pain, and her loneliness. Kahlo's health problems affected her throughout her life and as a result, they often served as subject matter for her painting. Though she did not like the label, Kahlo and her work are often associated with the Surrealist movement of the early twentieth century. In addition, Kahlo was greatly influenced by her Mexican heritage which she honors through Tehuana symbols and style. She and her husband, the muralist Diego Rivera, were known for their strong political beliefs and cultural pride.

ABOUT THE EXHIBITION

Frida Kahlo: Through the Lens of Nickolas Muray
On View: April 29, 2017 - September 3, 2017

In May 1931 photographer Nickolas Muray (1892-1965) traveled to Mexico on vacation where he met Frida Kahlo (1907-1954), a woman he would never forget. The two started a romance that continued on and off for the next ten years when these pictures were taken, and a friendship that lasted until the end of their lives. Their affair had started in 1931, after Muray was divorced from his second wife, and shortly after Kahlo's marriage to Mexican muralist Diego Rivera. It outlived Muray's third marriage, and Kahlo's divorce and remarriage to Rivera, by one year, ending in 1941. Muray was Frida Kahlo's friend, lover and confidant. They remained good friends until her death in 1954.

Muray's photographs bring to light Kahlo's deep interest in her Mexican heritage, her life and the people significant to her with whom she shared a close friendship. Correspondence between the two is also included in framed reproductions. Muray photographed Kahlo more than any of his other subjects and his portraits of her are among the most iconic images of the artist that are not self-portraits. These portraits of Kahlo have made their way into a variety of media, popular culture, and are integral to the world's understanding of who Frida Kahlo was as an individual behind her artwork.

ABOUT NICKOLAS MURAY

The Hungarian born Nickolas Muray was an acclaimed artist in his own right, having pioneered color portrait photography. During his long career, Muray photographed many important people from the political, artistic and social arenas. Overnight, his evocative, soft focus style of portrait photography became a sensation. His work was regularly featured in Harper's Bazaar, Vanity Fair, McCall's and the Ladies Home Journal. The body of his work is extensive, comprising over 10,000 portraits.

COMMON CORE STANDARDS

The activities and lessons include in this packet address the following standards through classroom discussions, the analyzation of visual images, and the creation of art projects:

College & Career Readiness Anchor Standards for Reading and Speaking & Listening
Speaking and Listening: Comprehension and Collaboration 1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
Reading: Integration of Knowledge and Ideas 1. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.

KEY TERMS

The following terms are often used in reference to the holiday and appear throughout the packet. Key terms appear in bold in lesson plans and handouts:

Character	The mental and moral qualities distinctive to an individual.
Collage	An artistic composition of materials and objects pasted over a surface, often with unifying lines and color.
Depiction	A picture or description of a time, place, person, object or idea.
Identity	How a person defines themselves as an individual or as part of a group.
Interpret	Assigning meaning to or establishing the meaning of something.
Juxtaposition	Placing things near each other that do not make sense.
Museum	A place where objects of artistic, historical, or scientific importance and value are kept, studied, and put on display for the public to enjoy.
Narrative	A story.
Perspective	The techniques used to create an illusion of space and depth on a flat surface.
Photograph	A picture of a person. A self- portrait is a picture that an artist makes of himself or herself.
Political	Related to or concerned with politics, current events, and social issues.
Portrait	A picture of a person. A self- portrait is a picture that an artist makes of himself or herself.
Reproduction	A copy of an object.
Subject	Someone or something that an artist depicts in an artwork.
Symbol	A picture, color or object that suggests or stands in for an idea, belief or another object.

LESSON: Postcard to Frida

Grades: K – 6th

Photo of a page of a love letter Frida Khalo sent Nickolas Muray, and the trinkets she included in the envelope.
February 16, 1939, Paris
Courtesy of The Nickolas Muray Photo Archives

Total Time Needed: 45 - 60 minutes (excluding warm-up/introduction)

Objectives:
1. Students will learn about Frida Kahlo's career, tragic accident as a young woman, and how the artist used different symbols in her paintings to tell her life story.
2. Students will use different stencils to create a postcard to Frida filled with symbols.

Key Terms: Depiction, Identity, Subject, Symbol, Narrative

Themes to Explore: Creative Writing, Cultural and Personal Symbolism, Collective Memory

Postcard Materials / Resources:

Per Student
1 Postcard Template
Pencils, markers, crayons
1 pair of scissors

Optional
Paint (tempera or acrylic)
Assorted stencils, colorful paper/magazines for collage
Glue for collage

Templates: Postcard to Frida, Frida Wardrobe, Symbol Templates

Optional Warm-Up Activities before the Lesson: Present **Frida Kahlo Powerpoint**, share postcard examples, or read *Frida Kahlo (Little People, Big Dreams)* by Isabel Sanchez Vergara to students

Lesson
Introduction (5-10 minutes) • Distribute materials and discuss student objectives for this workshop lesson. • Optional Brainstorm: Use the **Postcard to Frida Template** to discuss what kind of messages or illustrations they would choose for their postcards and why. What do they want to communicate? Their postcards can include a variety of phrases, symbols or other characters. This is an opportunity to discuss what they think is important and to use their imaginations!
OPTIONAL: Demonstration / Explanation (5-10 minutes) • If using paint, explain or demonstrate how to paint with tempera or acrylic paint. • Show how to create stencils of letters or symbols by drawing shapes and cutting around the outlines. • Explain how Frida Kahlo's accident influenced her artwork, and what kind of symbols she used to show her emotions.

LESSON: Postcard to Frida (cont.)

Creative Expression (30-45 minutes)

- Students will create their own postcards to Frida.
- Circulate the classroom and answer any questions the students have about the activity and provide assistance as needed.
- Encourage students to write creative messages and include as many symbols as possible. The goal is to also practice their writing as they create a message that is descriptive and imaginative.

Reflection (5-10 minutes)

- Have students compare/contrast their postcard symbols and messages.

Discussion Questions:

- What is your message about and why?
- What symbols did you use to communicate your ideas and feelings? How do you think Frida Kahlo would react?
- Were there challenges in working with this medium and/or tools?

ADDITIONAL SUGGESTIONS

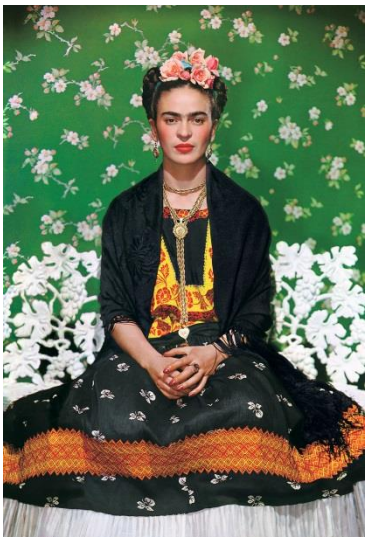
Pen-Pal Play: Have your student expand on their short description for their postcard by having them write a short creative story to accompany their artwork. Or even have them write a play they can perform in groups!

Postcard Pop-Up: Students can create a 3-D version of their illustrations in the form of a shoebox diorama. A section of the classroom can display the 2-D and 3-D versions of each student's landscape.

Role-Play: Have students act out as the sender and receiver of the postcard, and perform the message accordingly.

LESSON: Self-Portrait / Magazine Cover

Grades: 6th – 12th



Nickolas Muray (Hungary, 1892-1965)
Frida on White Bench, New York 1939
Digital pigment print on Hahnemuhle Photo Rag paper
Courtesy of The Nickolas Muray Photo Archives

Total Time Needed: 30 - 45 minutes (excluding warm-up/introduction)

Objectives:
1. Students will learn about Frida Kahlo and how the artist used her personal photos as inspiration for her Surrealist portraits.
2. Students will learn about Nickolas Muray's career, photographic styles and creative preferences.
3. Students will create a self-portrait or magazine cover to communicate ideas about their identity and preferences.

Key Terms: Depiction, Portrait, Photograph, Identity, Subject, Symbol, Reproduction

Themes to Explore: Surrealism, Photography, Popular Culture, Commercialism/Consumerism, Narrative, Cultural and Personal Symbolism, and Cultural Identity

Materials / Resources:

Per Student
1 piece of Heavy White Paper Or Magazine Cover Template
1 glue stick (or 1 bottle per table)
1 pair of scissors
Water cup

Per Table
Paint (tempera or acrylic)
Watercolors
Assorted stencils, magazines, colorful paper
Coloring and writing tools (pencils, markers, crayons, pastels)
Covers of magazines for reference

Templates: Magazine Cover, Frida Wardrobe, Symbol Templates

Optional Warm-Up Activities before the Lesson: Present **Frida Kahlo Powerpoint**, share magazine cover examples from different publications, or have students take pictures of each other to use as reference for their self-portraits or magazine covers.

Lesson

Introduction (5-10 minutes)

- Distribute materials and discuss student objectives for this workshop lesson.
- **Optional Brainstorm:** Use **Magazine Cover Template** to discuss what kind of poses (i.e. powerful, aloof, vulnerable, high-fashion) they would choose and why - What do those poses communicate and what kind of identities are expressed? Their self-portraits or magazine covers can include a variety of phrases, symbols or other characters. This is an opportunity to discuss what they think is important and to use their imaginations!

LESSON: Self-Portrait / Magazine Cover (cont.)

Demonstration / Explanation (5-10 minutes)

- If using watercolors or pastels, explain or demonstrate how to blend.
- Practice different types of poses.
- Explain how Frida Kahlo used photos as source materials for her portraits. Identify different elements incorporated in the portrait. Which details are real and which are symbolic?
- Explain the different aspects of Nickolas Muray's photographs. What kind of poses, colors, or distinctive features did he prefer in his models?

Creative Expression (30-45 minutes)

- Students will create their own self-portraits or magazine covers
- Circulate the classroom and answer any questions the students have about the activity and provide assistance as needed.
- Encourage students to depict themselves realistically and then bring in symbolic elements. The goal is to make a portrait with elements that describe their identities.

Reflection (5-10 minutes)

- Have students compare/contrast their self-portraits to Kahlo's portraits or magazine covers to Muray's photographs.

Discussion Questions:

- Were there challenges in working with this medium and or tools?
- What did the students want to communicate about their identities symbolically?
- What kind of message or feeling did they portray in their projects, and how did they achieve that?

ADDITIONAL SUGGESTIONS

Female/Familiar Forms: Compare and contrast Frida Kahlo's self-portraits to those of Cindy Sherman. How do the different styles and mediums of these artists impact their perceived messages? Discuss how their feminine identity is presented in their works before contrasting it to self-portraits of other modern artists, like Egon Schiele.

September Issue: Have the students create additional magazine pages, or a center spread feature, to accompany the magazine covers they created. This activity can also be made into a collaborative zine!

Photo Narrative Activity: Have students pair up and choose a photo to discuss. Each student will write on an index card a narrative describing what could have happened after the photo was taken. Once the students have jotted down a few sentences have them share their stories with their partners. The difference in narrative will show students how photos communicate with viewers.

Silly Sentence: After discussion of how Frida used the photos for source material for her surrealist paintings, ask each student to think of a noun to complete an unknown sentence. The sentence, "Frida Kahlo hosted many exciting guests at the Casa Azul; one time she even had lunch with _____!" The nonsensical variables will parallel the surrealist elements in Frida's otherwise realistic paintings.

LESSON: My Dress Hangs There

Grades: 1st – 12th (can be adapted for different ages)

Frida Kahlo (Mexico, 1907-1954)
Mi Vestido Cuelga Aquí/ My Dress Hangs There, 1993
Oil and collage on masonite

Total Time Needed: 45 - 60 minutes (excluding warm-up/introduction)

Objectives:
1. Students will discuss Frida Kahlo's *My Dress Hangs There* (1933) and learn about abstraction and surrealism
2. Students will use collage, drawing, and oil pastels to create an abstract and surreal cityscape that highlights their thoughts on their city and how they personally fit in

Key Terms: Identity, Abstract, Surrealism, Collage
Themes to Explore: Artist's POV, Culture, The Chicano/a Experience, Los Angeles, Politics, Social Justice

The Artwork:
Frida Kahlo *My dress hangs there* (1933) was initiated in New York City, but finished in México City in 1933. When viewing this painting, one is drawn to the top half of the painting depicting some of the symbols of New York City such as factories, skyscrapers, the port, Manhattan Island, and the Statue of Liberty, depicted in the style of a tourist postcard. As one glances to the lower half, it becomes evident that the painting is not celebrating New York City as an industrial/commercial power house and touting its tourist 'wonders' , but portraying a city of decay, depravity, alienation, squalor and destroyed human dignity, beneath the illusion of the city's touted industrial and economic prosperity. In the center is Frida's traditional Mexican dress featured without her, indicating that her body is in New York, but her creative soul is in México, longing for the vibrancy of her home in Mexico. Overall, the painting represents a powerful criticism of the American industrial city; whose characteristics have been magnified in New York City.

About Abstract art:
As time passed, Mexican artists continued to move away from the Mexican School. They saw the movement as a nationalist tool that was now useless and old-dated. One new artistic direction was abstraction. It takes objects, landscapes and figures but does not portray them realistically. Abstract artists instead rely on colors or shapes to express an idea. Many Mexican abstract artists based their works on ancient architecture and indigenous patterns.

About Surrealism:
As Mexico moved past the revolution, different art styles emerged. European artists, fleeing World War II, relocated to Latin America and brought new ideas with them. In 1940, Mexico hosted its first Surrealist art exhibition by international artists. Surrealist artists explore their dreams and memories to create whimsical scenes. To create these fantastic images, artists played drawing and writing games. The results were sometimes silly and sometimes eerie. Mexican artists often used Surrealism to explore unusual events in Mexican history, magical traditions, and their own fragmented identities.

Materials / Resources:

Per Student
1 piece of heavy white paper
1 glue stick (or 1 bottle per table)
1 pair of scissors

Per Table
Assorted stencils, found objects, fabrics
Coloring and writing tools (pencils, markers, crayons)
Magazines for collaging

Optional Warm-Up Activities: Present the **Frida Kahlo PowerPoint** to learn more about Kahlo's cultural background, ideas and identity. Complete the ***Picture This Handout***.

Lesson
Introduction (5-10 minutes) • Introduce Frida Kahlo's work to students, and talk about her background and the various ways she identified with and represented her culture. • What symbols stand out from Kahlo's artwork? How do they represent the city of New York and her culture/identity at the same time? • Brainstorm feelings-students should delve into: weird, funny, sad, and happy feelings that they have about their city. What kind of images/ symbols could represent those feelings best?
Demonstration / Explanation (5-10 minutes) • Demonstrate the process of collaging and model techniques for younger students. Have a prepared example and explain how by using abstract shapes you can make the cityscape surreal (optional).
Creative Expression (30-45 minutes) • Students will create their collages. • The teacher will circulate, offer suggestions, and answer any questions from students. • Encourage students to represent their own cities and incorporate abstract and surreal qualities.
Reflection (5-10 minutes) • What makes the cityscape Surreal? How would the students describe it? • How did the students incorporate themselves in their cityscape? What is their role? **Discussion Questions:** • Did the students understand the theme of place and identity in art? • How does the artwork help convey certain events in history?

ADDITIONAL SUGGESTIONS

Cityscape Fantasy: Have the students play *Eye Spy* with the art works and the feelings that symbols/features in the artwork highlight. Discuss what they *Spy* and what is going on.

City Views: Have students close their eyes and picture a cityscape in their head that is fantastic and out of this world. It can be an imaginary or actual place. Have them take turns and describe one thing from it out loud to the group. As a group they will create a surreal cityscape.

ACTIVITY: Daydreaming

Grades: 3rd – 12th

Frida Kahlo (Mexico, 1907-1954)
Lo Que el Agua Me Dio/ What the Water Gave Me, 1938
Oil on Canvas

Total Time Needed: 30 minutes - 45 minutes

Objectives:
1. Students will discuss how Frida Kahlo used symbols to tell her story.
2. Students will decorate a 'bathtub' with a variety of symbols that represent their realities and dreams.

Key Terms: Identity, Symbol, Narrative
Themes to Explore: Artist's POV, Collaboration, Self-Discovery

Materials / Resources:

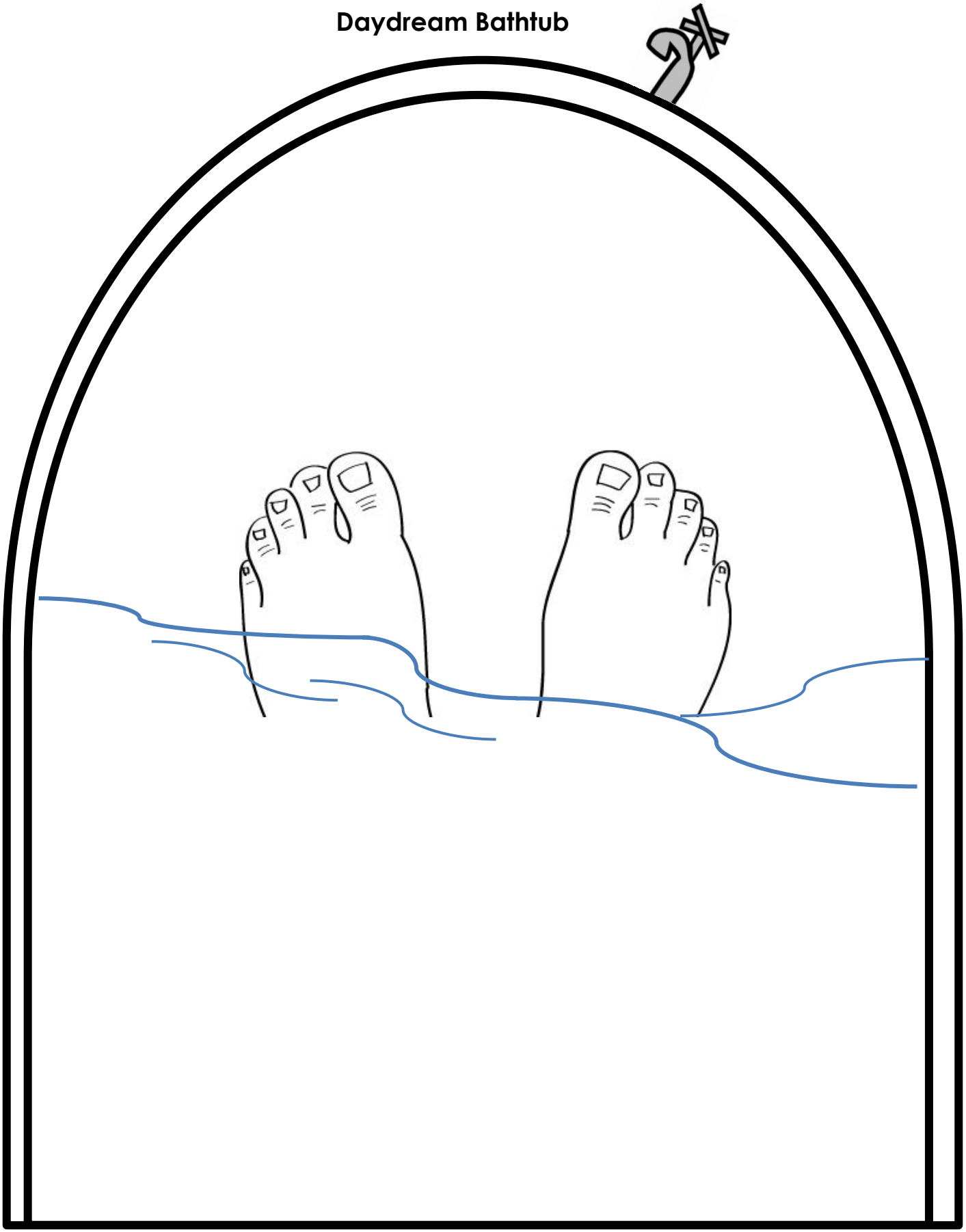
Per Student
Bathtub Template
1 pencil & eraser
1 pair of scissors

Per Table
Coloring Tools (pencils, markers, crayons)
Assorted stencils (Optional)
Magazines (Optional)

Optional Warm-Up Activities: Complete the **Bathtub Template** or **Symbolism Handout** to reflect on who they are as a classroom.

Lesson
Introduction (5-10 minutes) • Introduce Frida Kahlo's work to students, and talk about her identity, cultural background, and life experiences (both happy and tragic). • Discuss the types of **symbols** Kahlo used in throughout her artwork. • Explain that students will decorate their own 'bathtub', which is a very personal and intimate symbol. It should include various **symbols**, words, and images that are important to them and represent what their reality and dreams are. • As a group, the students will learn more about themselves as well as build community and understanding while sharing more about each other.
Creative Expression (20-25 minutes) • Have students decorate their own bathtubs with a juxtaposition of images and symbols.
Reflection (5-10 minutes) • Have students discuss the meaning of their final 'bathtub'. Did they use similar symbols? What kind of dreams do they share? What aspects of their reality are similar?

Daydream Bathtub



ACTIVITY: Through My Lens

Grades: 3rd – 6th

Nickolas Muray (Hungary, 1892-1965)
Frida with Nick in her Studio, Coyoacán, 1941
Silver gelatin print
Courtesy of The Nickolas Muray Photo Archives

Total Time Needed: 40 – 50 minutes

Objectives:
1. Students will discuss the photographs of Nickolas Muray and the different features he preferred in his models.
2. Students will create a paper camera and sketch a model portrait of a fellow classmate.

Key Terms: Portrait, Photograph, Reproduction, Depiction, Interpret.

Themes to Explore: Artist's POV, Photography

Materials / Resources:

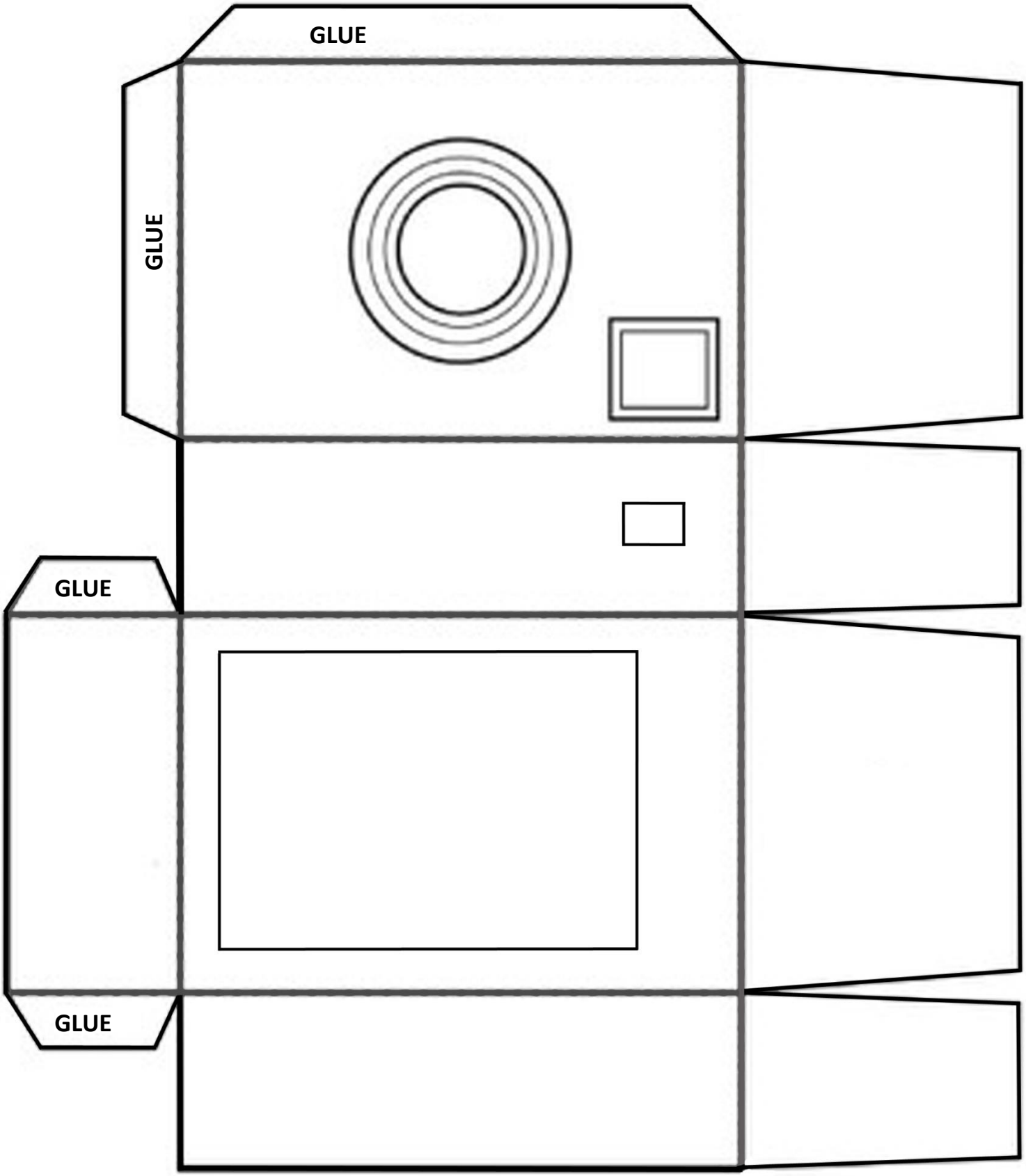
Per Student
DIY Camera Template
1 glue stick
1 pair of scissors

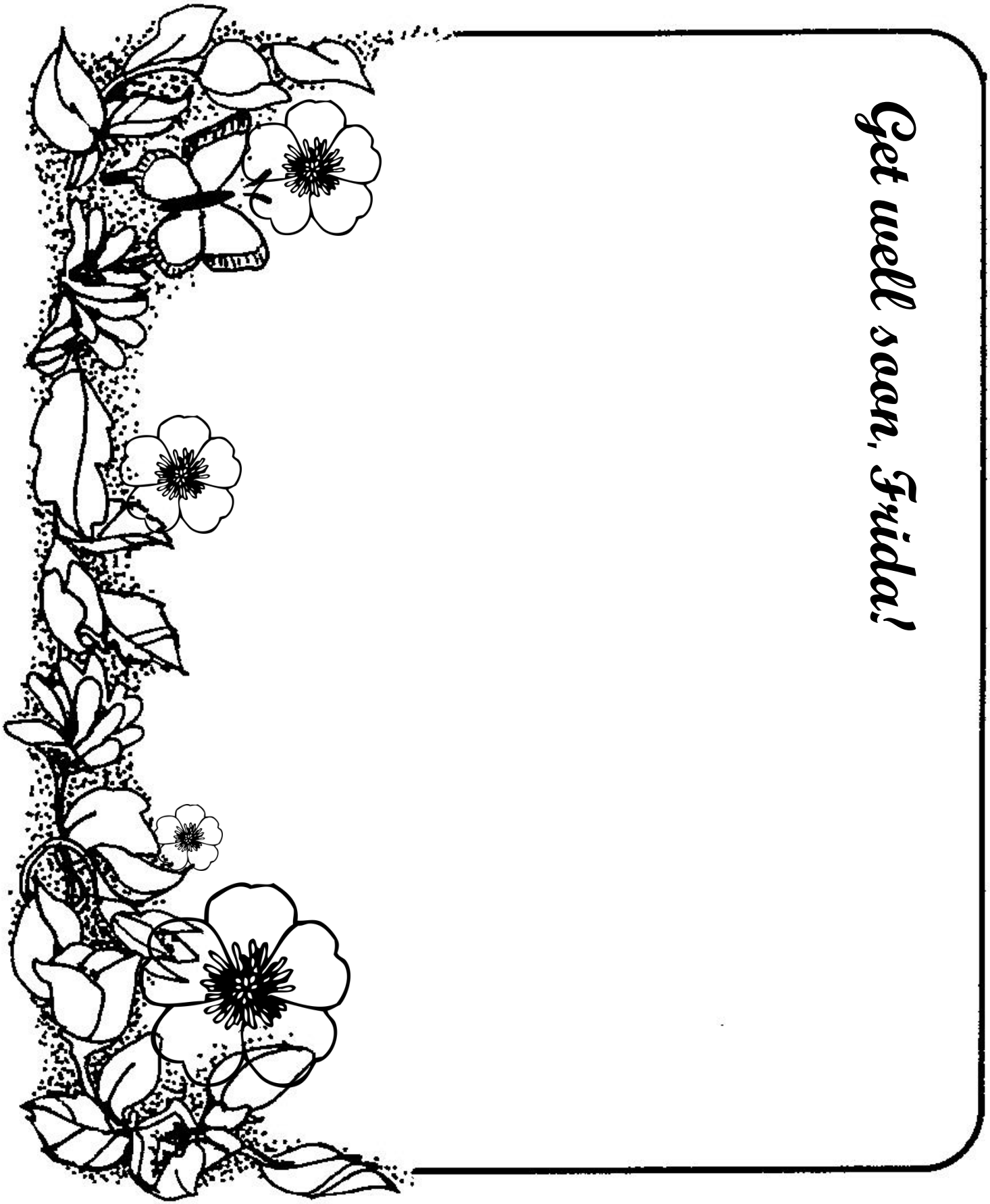
Per Table
Coloring Tools (pencils, markers, crayons)
Assorted stencils (Optional)
Hole puncher / string (Optional)

Optional Warm-Up Activities: Review the **Frida Kahlo Slideshow** or use the **Magazine Cover Template**.

Lesson
Introduction (5-10 minutes) • Introduce Nickolas Muray's work to students, and talk about his career, techniques, styles, and how he preferred to select his subjects to photograph. • Explain that students will decorate and build their own paper camera. • Split students into pairs and have one pose as the other sketches them for a portrait. The students will practice different types of poses and be selective with props to create a portrait that is unique to their interests.
Creative Expression (25-30 minutes) • Have students decorate and build their paper cameras.
Reflection (5-10 minutes) • Have students display their paper cameras in a pop-up gallery exhibition and discuss the meaning of their final model portrait sketches. What kind of poses did they have their models do? Did they choose any props? What kind of features or attitudes do they prefer their models to have and why?

DIY Camera Template




Get well soon, Frida!

Dear Frida,

Sincerely,

Frida Kahlo

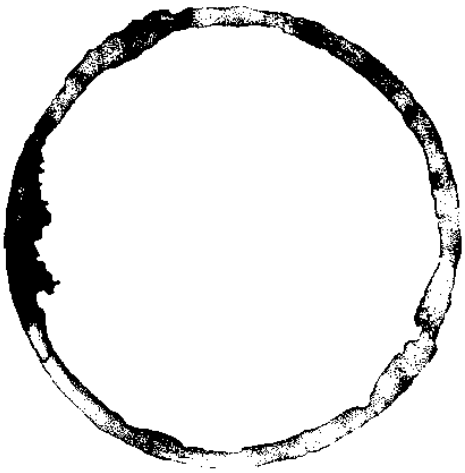
Casa Azul

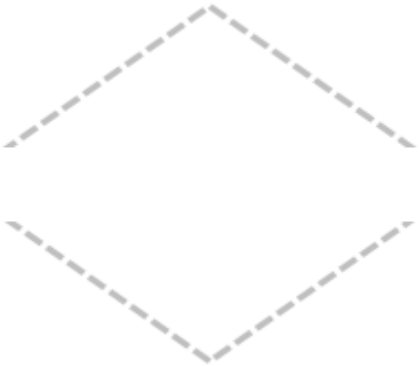
Londres 247

Coyoacán 04100

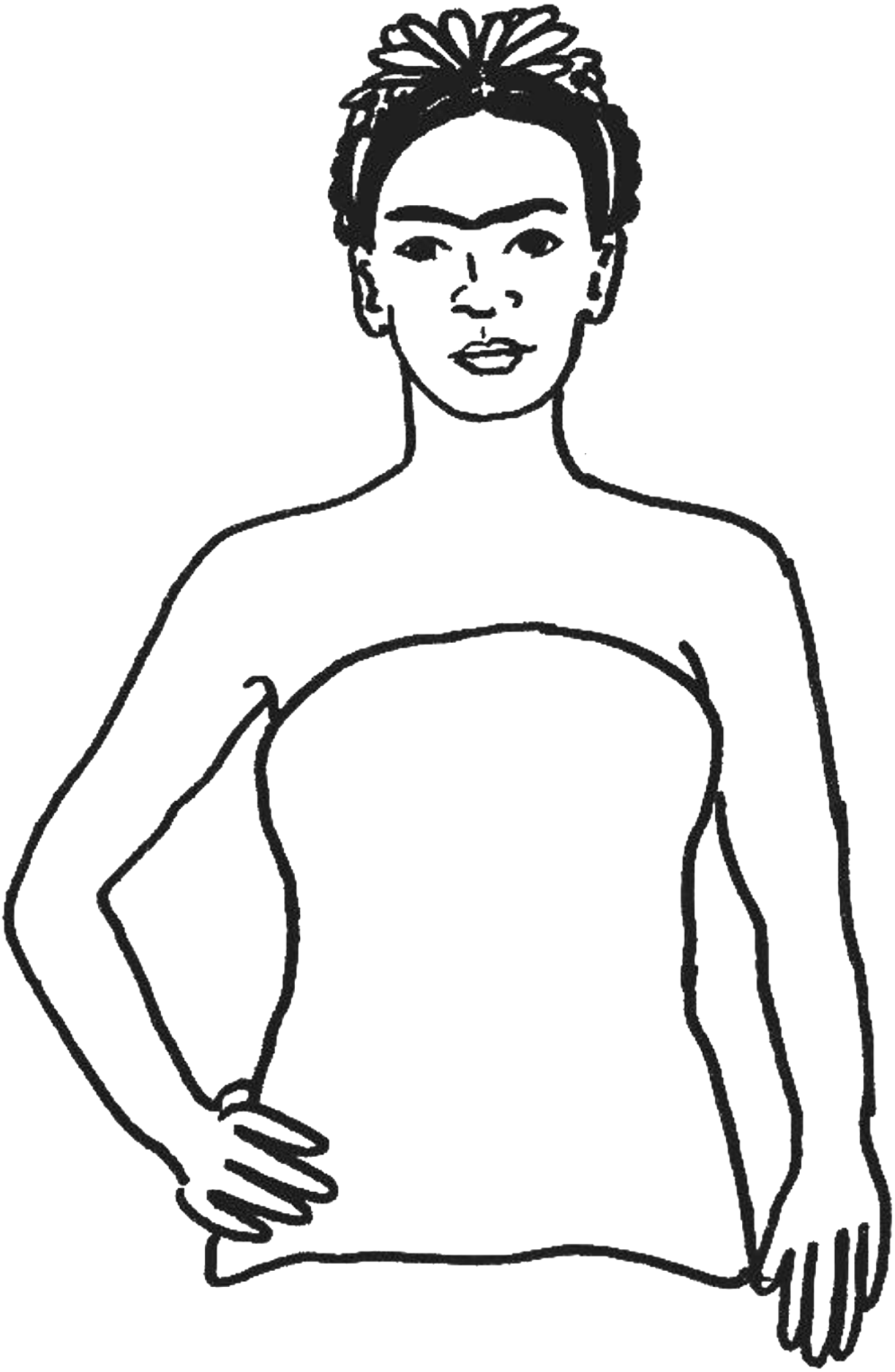
Ciudad de México, Distrito Federal, Mexico

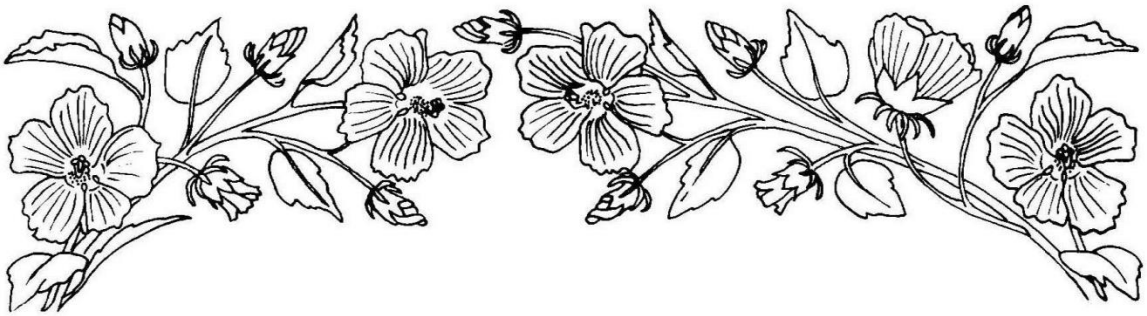
Have you ever been sick for a really long time? After her accident, Frida lay in bed for months, waiting to recuperate. Write her a postcard and wish her a speedy recovery!





5 012345 678900



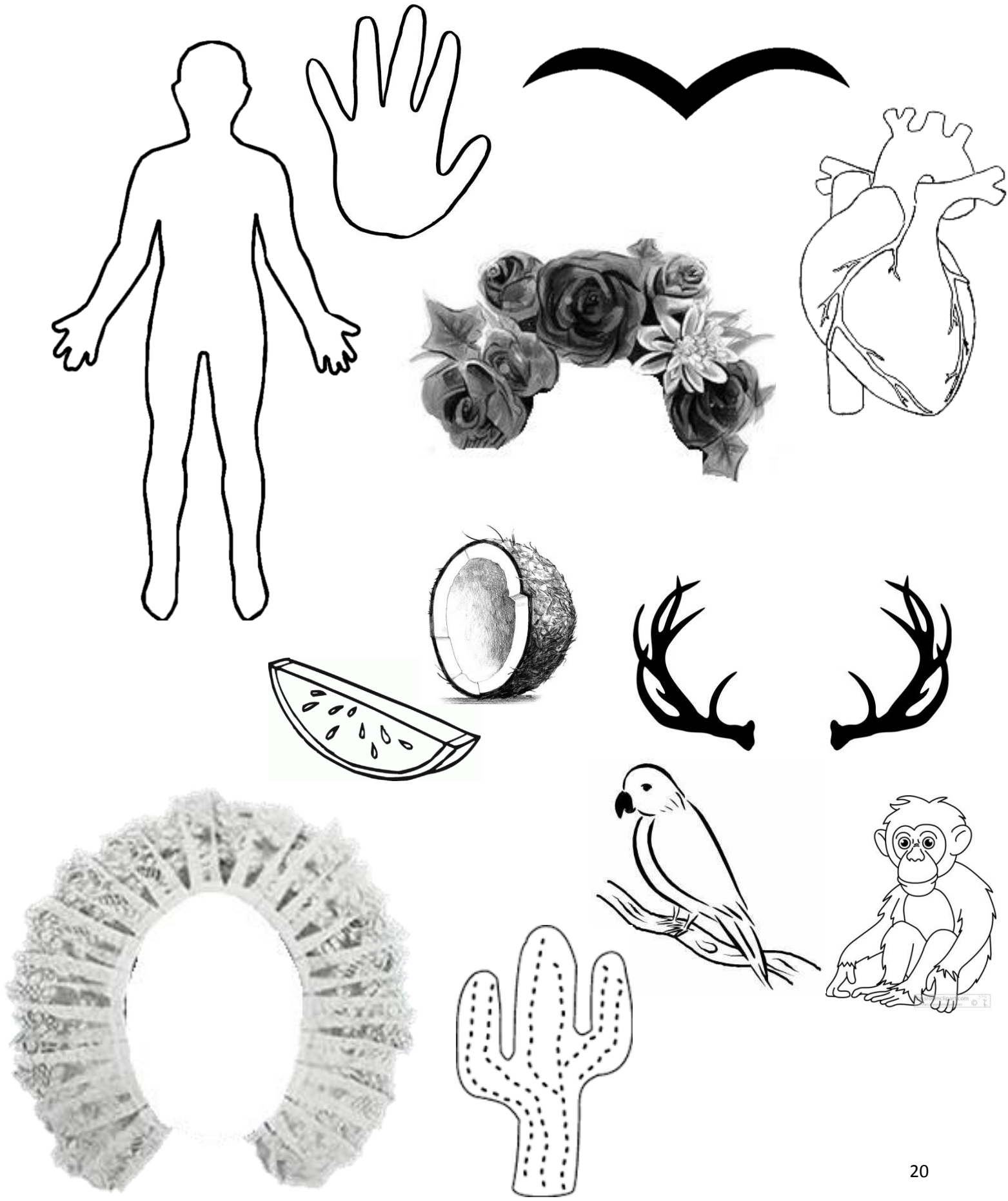


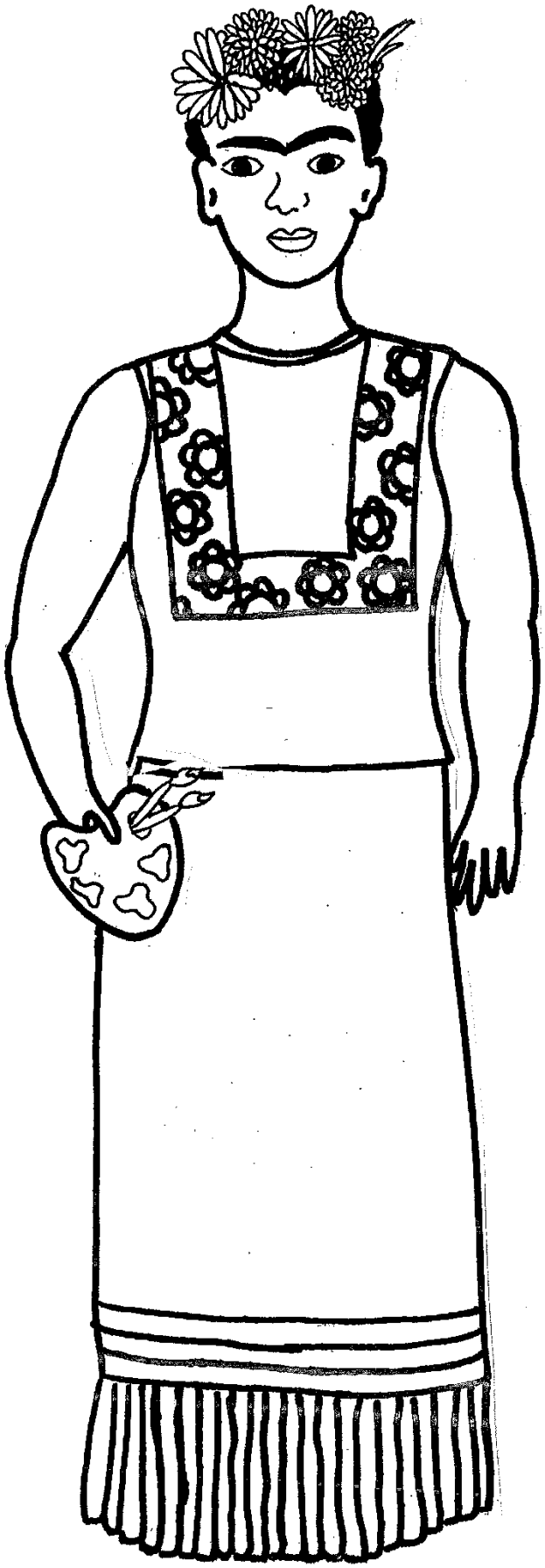
FRIDA KAHLO

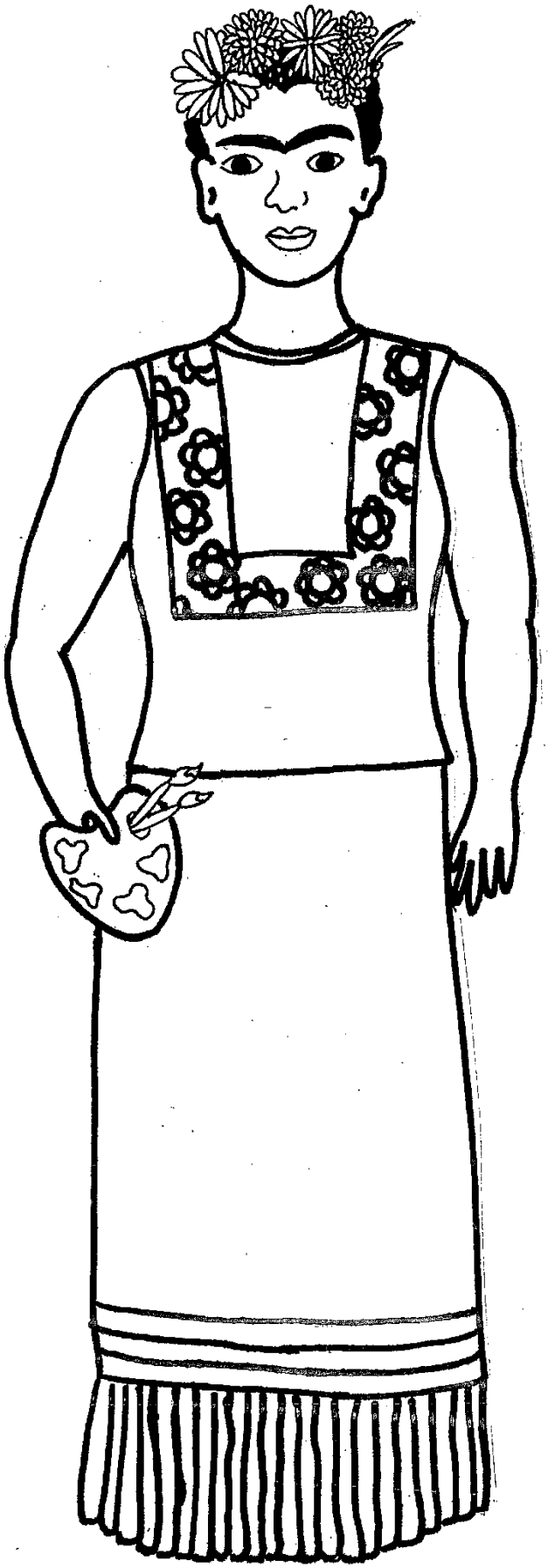
The injuries from Frida's accident included a spinal column broken in various places. She wore plaster casts around her torso to give her spine support.

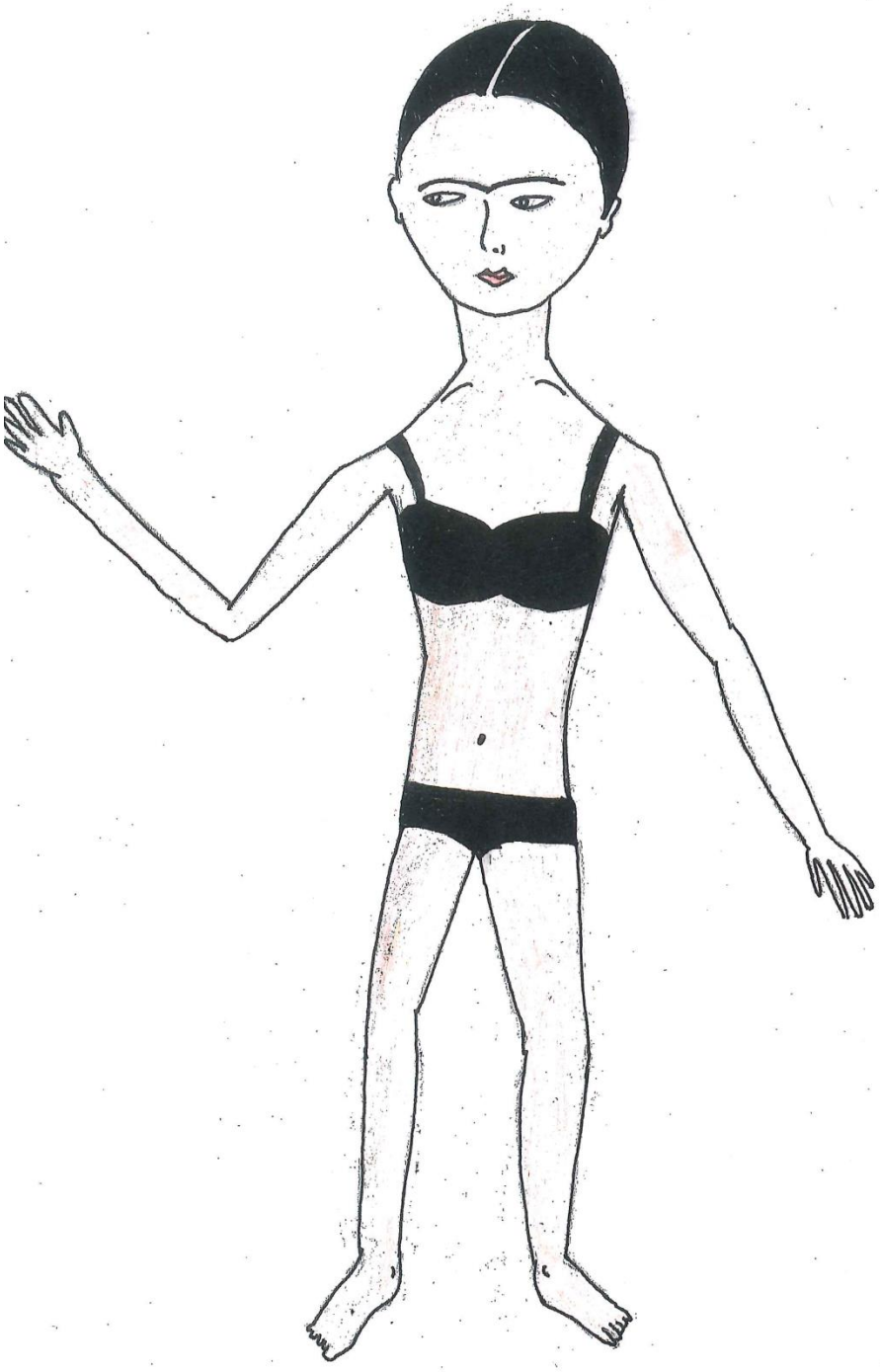
Frida loved beautiful things and decorated her casts with vibrant colors and her favorite symbols.

Decorate Frida's cast for her with pictures you think she would like.

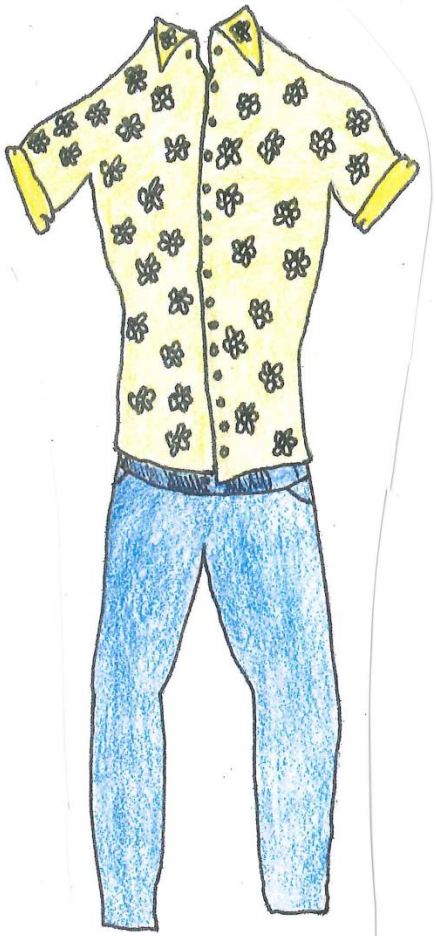


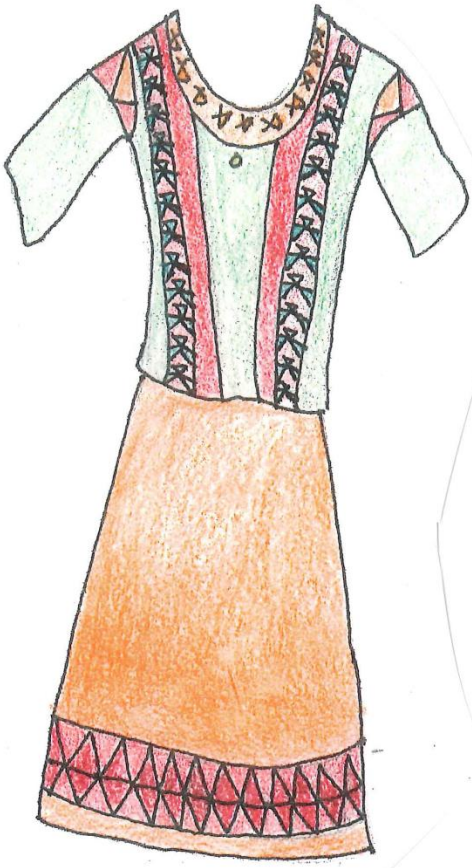


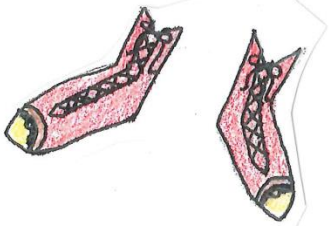




DIARIO







NICKOLAS MURAY (HUNGARY/US, 1892-1965)

Nickolas Muray was born Micklós Mandel to Hungarian-Jewish parents. After being targeted by teachers because of his background, Muray dropped out of school, preferring to spend time learning to fence. His father found a position for him as an apprentice to a wood engraver and there Muray learned how to also work with lithographic and photographic plates. At the age of 21, with $25 and the International Photo Engraver's Certificate he had earned in Germany, he immigrated to the United States. Settling in New York, he found work as a technician and later a studio photographer.

By 1919 he had been married and divorced once and had opened his first studio in New York City. There he met artists, dancers, and actors who enjoyed the disarming way he captured their portraits. By the early 1920s, using a soft-focus lens, a silent shutter, and charming conversation, Muray had produced thousands of photographs for major publications such as *Vanity Fair*. He photographed celebrities such as Joan Crawford and Douglas Fairbanks, Jr., Babe Ruth, and Greta Garbo. He had also married a second time and divorced.

In 1923 Muray met Mexican illustrator and prodigy Miguel Covarrubias, who was working in New York on a Mexican travel scholarship. Covarrubias captured his friend's charisma in the illustration *Portrait of Nick as a Lady-Killer*, which depicted Muray in a fencing uniform, standing over the nude body of a woman. Muray traveled to meet Covarrubias in Mexico City in 1931and there he was introduced to Frida Kahlo, who was 27 years old and married to muralist Diego Rivera. Muray had recently competed in the Olympics as a part of the US Fencing Team and had just married for the third time.

Muray and Kahlo would carry on an intimate relationship for the span of ten years. In Kahlo, Muray found the perfect subject, a model who met his ideal qualifications: visually striking with strong features, intelligent, and 'with a flair for the dramatic'. He photographed her at home in Mexico and on her trips to New York, shooting the famous color portrait that was used in a Vogue Magazine spread in 1937. The lovers corresponded through passionate love letters in which Kahlo expresses jealous feelings towards Muray's wife and other lovers and Muray consoles Kahlo about Rivera's infidelities.

Both artists expanded their careers immensely throughout the affair. Muray was a pioneer in color photography, charging $1,000.00 per shot for photos used in magazine advertisements.

Kahlo exhibited in San Francisco, New York, and Paris where her work was acquired by the Louvre Museum.

In 1939 Rivera and Kahlo divorced. Muray viewed it as an opportunity to finally gain commitment from Kahlo and expressed his desire to marry. Perhaps Kahlo felt loyalty to Rivera or enjoyed the volatility of the marriage, but Kahlo's unease probably also had to do with her love of Mexico. She had come of age through the Mexican Revolution and felt a strong connection to her homeland. Her letters express disgust towards industrial American cities like Detroit and New York. At this point, Muray had lived in the US for a quarter of a century and was a quintessential New Yorker. He had worked hard to become an American—changing his name from Murai to Muray in order to better assimilate and diligently taking English classes to lose his Hungarian accent.

In the end, Kahlo made the decision to remarry Rivera and stay in Mexico and thus sealed the fate of the affair. Realizing that she would never leave her unfaithful husband, Muray wrote Kahlo a letter in 1941, ending the relationship. In 1942 and at the age of 50, Muray married his fourth wife, the 25 year old Margaret "Peggy" Schwab. They had two children together.

Kahlo and Muray's friendship outlived their break-up. He documented her 1946 surgery in New York. In the photographs, Frida remains just as flirtatious with her old friend. Throughout the late 1940s and early 1950s Muray's photo studio, Nickolas Muray and Associates, grew. He became a master of color food photography and captured the young starlets of the era, including a young Marilyn Monroe. On February 6, 1951 Muray's heart stopped after a fencing match at the New York Athletic Club. His fencing partner, a physician, resuscitated him and got his heart working again by pumping it with his own hand. Muray had cheated death. In 1965, Muray again collapsed after a fencing match. He was rushed to Roosevelt Hospital where he was pronounced dead from a heart attack. Frida Kahlo had died in 1954.

ADDITIONAL RESOURCES FOR TEACHERS

Documentaries
https://www.youtube.com/watch?v=HrHSWXGR0jU Frida the movie, rated R
https://www.youtube.com/watch?v=c4gkhUDofKY 1:25:44
https://www.youtube.com/watch?v=jYWKoMFjnbs 1:57
https://www.youtube.com/watch?v=q81E_lr24Ks 4:06
https://www.youtube.com/watch?v=wCT4hrZiQaY 7:20
https://www.youtube.com/watch?v=uCNZoz9E24o 1:54
https://www.youtube.com/watch?v=9X8UhjnSETU 4:50 reading kids Art Book
https://www.youtube.com/watch?v=XVkq_Ikaa40 kids video about Frida Kahlo
https://www.youtube.com/watch?v=RzTDupFfnuo about frida

Fun activities about Frida
https://www.youtube.com/watch?v=dxltmgagKeg 3:29
https://www.youtube.com/watch?v=FIlid6MTO-U 2:26
https://www.youtube.com/watch?v=xFhPBTNK1vc 7:05
https://www.youtube.com/watch?v=mCkREj-lB2c 2:30
https://www.youtube.com/watch?v=Xxz_Pl24nPI 12:28

General Information
http://www.biography.com/people/frida-kahlo-9359496
https://en.wikipedia.org/wiki/Frida_Kahlo
http://www.fridakahlo.org/
http://www.pbs.org/weta/fridakahlo/life/
http://www.vanityfair.com/culture/1995/09/frida-kahlo-diego-rivera-art-diary
https://www.nytimes.com/2015/05/10/style/frida-kahlo-is-having-a-moment.html?_r=0
http://www.smithsonianmag.com/arts-culture/frida-kahlo-70745811/
http://www.theartstory.org/artist-kahlo-frida.htm
http://www.frida-kahlo-foundation.org/
http://www.uky.edu/~lbarr2/gws201fall10_files/Page1034.htm
https://learnodo-newtonic.com/frida-kahlo-facts
http://kidworldcitizen.org/2014/06/25/kids-learn-frida-kahlo-mexican-artist-extraordinaire/
http://logansportfvw.ss11.sharpschool.com/common/pages/DisplayFile.aspx?itemId=2166653

Websites for kids
http://mocomi.com/frida-kahlo/
http://www.kidzworld.com/article/4985-frida-kahlo-biography
http://artsmarts4kids.blogspot.com/2008/05/frida-kahlo.html
http://wiki.kidzsearch.com/wiki/Frida_Kahlo

Books for kids
https://www.amazon.com/Frida-Kahlo-Little-People-Dreams/dp/1847807836
https://www.amazon.com/Frida-Kahlo-Artist-Painted-Herself/dp/0448426773
https://www.amazon.com/Diary-Frida-Kahlo-Intimate-Self-Portrait/dp/0810959542
https://www.amazon.com/Frida-English-Language-Jonah-Winter/dp/0590203207
https://www.brainpickings.org/2015/03/25/viva-frida-yuyi-morales/

https://mom.me/entertainment/20737-books-about-frida-kahlo-kids/item/frida-kahlo-artist-blue-house-book/
https://mom.me/entertainment/20737-books-about-frida-kahlo-kids/item/getting-know-frida-kahlo-book-kids/
https://mom.me/entertainment/20737-books-about-frida-kahlo-kids/item/me-frida-book/

Printable coloring pages
http://www.supercoloring.com/coloring-pages/frida-kahlo
http://www.supercoloring.com/coloring-pages/arts-culture/famous-paintings/frida-kahlo
https://www.pinterest.com/pin/568227677961001472/
https://www.pinterest.com/pin/249457266831781188/
https://s-media-cache-ak0.pinimg.com/236x/87/c2/e1/87c2e1203e807968a4e1948d80ed8955.jpg
http://4.bp.blogspot.com/-2XGg0CHb9zg/UdhW4pZQfII/AAAAAAAABDo/Qz3O-KpJZH8/s1600/Frida's+World.jpg
https://img0.etsystatic.com/140/1/5153933/il_340x270.870625758_9hmb.jpg my favorite
http://www.patchimals.com/downloads/coloring/artist_frida_khalo/thumb_frida.png
http://tse2.mm.bing.net/th?id=OIP.M9029410805f6c4a941f35fbd2b5a4768o0
https://cdn-img-2.wanelo.com/p/629/1a3/35a/82a3b6431f083a58f8a2459/x354-q80.jpg

Books

The World of Frida Kahlo: The Blue House edited by Erika Billeter
Frida Kahlo: Painting Her Own Reality by Christina Burrus
Devouring Frida: The Art History and Popular Celebrity of Frida Kahlo by Margaret A. Lindauer
The Diary of Frida Kahlo by Carlos Flores
The Diary of Frida Kahlo: An Intimate Self-Portrait by Carlos Fuentes
I Will Never Forget You: Frida Kahlo & Nickolas Murray: Unpublished Photographs and Letters by Salomon Grimberg
Frida Kahlo by Hayden Herrera
Frida Kahlo: The Paintings by Hayden Herrera
Frida: A Biography of Frida Kahlo by Hayden Herrera
Frida Kahlo: A Life of Passion by Hayden Herrera
Frida Kahlo: The Still Lifes by Hayden Herrera and Salomon Grimberg
Frida Kahlo 1970-1954, *Pain and Passion* by A. Kettenmann
Frida Kahlo: An Artist 'In Between' by Anna Haynes
http://www.gla.ac.uk/media/media_41183_en.pdf
Frida Kahlo: The Camera Seduced Memoir by Elena Poniatowska. Essay by Carla Stellweg.
Frida Kahlo: Life and Work by Helga Prignitz-Poda
Frida Kahlo: Beneath the Mirror by Gerry Souter
Frida Kahlo: The Brush of Anguish by Martha Zamora

Articles
The Lost Secret Frida Kahlo and the Surrealist Imaginary by Alyce Mahon
https://jsa.hida.asu.edu/index.php/jsa/article/download/119/89
Frida Kahlo's Body: Confronting Trauma in Art By Siobhan M. Conaty, PhD
https://scholarblogs.emory.edu/journalofhumanitiesinrehabilitation/files/2015/08/Frida-Kahlos-Body_Confronting-Trauma-in-Art.pdf

Frida Kahlo and Mexican Tradition Identity by Fortunata Calabró
http://www.visualpast.de/archive/pdf/vp2016_0091.pdf
Fashioning National Identity: Frida Kahlo in "Gringolandia" by Rebecca Block and Lynda Hoffman-Jeep
http://www.csus.edu/indiv/o/obriene/art111/readings/frida%20kahlo%20in%20gringoland.pdf
Frida Kahlo: A Contemporary Feminist Reading by Liza Bakewell
http://www.rbgann.com/liza/Bakewell_FeministStudiesI.pdf

NICKOLAS MURAY

http://www.biography.com/people/nickolas-muray-328790#synopsis
http://nickolasmuray.com/
http://www.guestcurator.com/frida-kahlo-through-the-lens-of-nickolas-muray/
http://www.worldsangha.net/frida/nickstory.html
http://www.npr.org/sections/pictureshow/2010/04/22/126189139/nickolas-muray
http://ethertongallery.com/html/artist_detail.php?recordID=166
https://www.icp.org/browse/archive/constituents/nickolas-muray?all/all/all/all/0
http://www.peramuseum.org/Exhibition/Nickolas-Muray/81