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LIFESTYLE . TRENDS

# FRIDA'S (BACK) IN NEW YORK ... AS KAHLO

First Class • 4 Marzo, 2019 • 131 Views • Comentar

At least until May 12<sup>th</sup>. First, at the **Brooklyn Museum** with the exhibition "*Frida Kahlo: Appearances Can Be Deceiving.*"



But also, through the Mexican painter's influence on art and fashion with the presentation of artist's Hormazd Narielwalla's last series of *Frida* collages at **Art on Paper New York March 7-10**.

Finally, throughout a city, which was the first to publicly recognize the art of Frida Kahlo: in New York during the late 1930s where she became a full-fledged artist.

## New York 1946

Frida Kahlo sits still on a rooftop, her eyes slightly open, independent fierce, and self-aware of her surroundings. She's wearing yellow, red and blue traditional Mexican clothes, crumpled like fragile paper. She seems to wander around her thoughts of uncertainties.

Could it be her own suffering, physical and perhaps sentimental? Could it be the memory of her streets in Coyoacán and San Ángel or of her frail marriage? The cigarette in her left hand is consumed yet no longer burning. Could it be the sudden success that originated there, New York—as the Louvre in Paris had purchased one of her self-portraits after her first American and subsequent Parisian exhibitions?

Or is it the presence of Manhattan, it's pale blue, almost overcast skies amidst the melancholy skyscrapers? The photographer who took this picture was her American friend and ex-lover Nickolas Muray, whom she had "*met a morning in New York on 18 East 48<sup>th</sup> Street.*"

New York was no longer the *Gringoland* she had traveled to 13 years before in the shadow of her

# FC

L I F E

### *First Class*

Nuestro país es hoy la novena potencia en el mercado de lujo a nivel mundial con un valor de 4 mil millones de dólares en bienes.

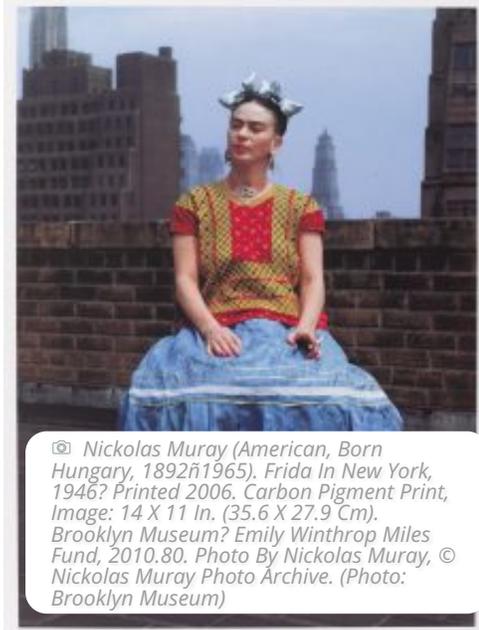
First Class



**CUATROSIETE**  
GALERIA

husband Diego Rivera who had been commissioned to paint a mural for the lobby of 30 Rockefeller Plaza.

When she returned there in 1938, it was not a *Fridamania* city either, but for once she was alone. New York was hers.



That year, New York art dealer Julien Lévy exhibited 25 of her paintings, half of which were then acquired. ***“The art of Frida Kahlo is a ribbon around a bomb,”*** wrote the French surrealist painter André Breton who also authored a text for the catalog of Kahlo’s very first exhibition at Levy’s gallery on 57<sup>th</sup>.

## *Lo Más Reciente*

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1. Más Potencia, Mayor Rango... Más Leaf

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. TRENDS

3. FRIDA'S (BACK) IN NEW YORK ... AS KAHLO

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. TRAVEL  
. TRENDS

4. La Joya De Milano

A major success, including in the New York press, although Rivera was always mentioned. The muralist had however publicly recognized her art *"not as a husband, but as an enthusiastic admirer of her work, acid and tender (..) and as profound and cruel as the bitterness of life."* **New York during the 1930s until recently, did not acknowledge the idea of presenting Frida Kahlo independently of her husband**, which seemed almost inconceivable. This idea is now viewed as a prolific accomplishment as the feminist Mexican artist created her own path despite the overall presence of Rivera.

The mere existence of another global exhibition dedicated today 'only' to Kahlo has created an invitation to discover the language of her work and what she truly represents as a person. The painter of course, but also the photographer, the stylist, the activist, the sufferer, the lover, the visionary woman who famously wrote,

*"Feet, what do I need them for if I have wings to fly?"*

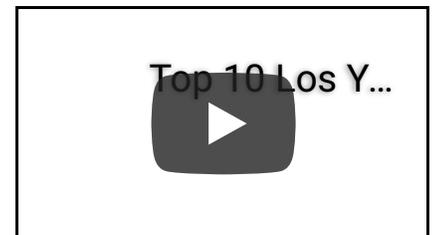
**For the first time in New York, the Brooklyn Museum exhibition is showcasing some of Kahlo's traditional clothing** and other personal artifacts that had been kept locked in the San Ángel Blue House until 2004.

Here is the *"avant-garde fashionista whose timeless sense of style continues to inspire and influence the worlds of fashion, media, and art today,"* which the author Susana

## Conéctate



## Destacado



Martinez Vidal had described in her best-seller book, *Frida Kahlo: Fashion as the Art of Being* (Assouline).

## Making herself up

The Brooklyn Museum exhibition follows the one presented by the Victoria and Albert Museum, "*Making Herself Up*," for which the upcoming artist Hormazd Narielwalla was commissioned to create four specific artworks and a series of prints based on his paper doll collages inspired by the Mexican icon.

**The last six *Frida* paper dolls are presented for the first time at Art on Paper this Spring in New York.** "Each

collage is an explosion of colors, of joys, of assertions, of influence, and of leadership," explains Emmanuelle Grelier whose gallery Emmanuelle G.

Contemporary Art represents the London-based artist in America. "Every braid, which was a staple of Frida Kahlo's style, suggests freedom and lightness," Grelier adds.

It was an interior design studio that first asked Narielwalla—an artist famous for turning tailoring patterns into abstract reinterpretations of the body



© Hormazd Narielwalla, Bauhaus  
Frida No.5, 2019 Mixed Media Collage  
On Antique Tailoring Pattern

and life—to create an homage to Kahlo. **His *Frida* series is part of a global scale of work on paper dolls and demonstrates, once more, that, yes, appearances can be deceiving:** Frida Kahlo's legacy is alive, vibrant and growing, in New York and far beyond.

*Frida Kahlo: Appearances Can Be Deceiving* at the Brooklyn Museum — until May 12<sup>th</sup>, 2019

<http://www.brooklynmuseum.org/>

*Frida* by Hormazd Narielwalla at Art on Paper (Pier 36 – booth 419) — March 7<sup>th</sup>-10<sup>th</sup>, 2019

<https://thepaperfair.com/ny>

<https://www.emmanuelleg.com/>

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