

June 2002

Dear Art 100 TV Student,

You are about to embark on a unique adventure of television and education. This letter is to supplement and clarify any other material attached.

You will be responsible to view **ALL** of the programs relating to the class. You must view them before our seminars. Because of the unique arrangement of time, you must be prepared and ready to go at our class seminars. Attendance is mandatory at these seminars.

You will be asked to purchase a textbook and I will expect you to have the chapter read before our seminars. As indicated on the attached page, you will be tested at least three times and will be asked to write a museum report based on specific directions to be handed out during the first seminar. The essay will also represent a major portion of your evaluation. The essay topic will be drawn from our discussion in class and be clearly discussed during our seminars before you embark on the assignment.

Attached materials included are samples of tests we will be covering, and information you will need in the course.

- Item one is a sample of a scantron test.
- Item two are sample questions for the essay test.
- Item three are suggestions for the required art report.
- Item four is a list of art museums in the San Diego Area.
- Item five is an example of a final essay question which will only be partial completion of your final examination
- Item six is a list of art in public places, and their artists.
- Item seven is a Study Guide for Television Viewing
- Item eight is a sample Art Report

All the seminars will be held in ES-19. The time scheduled is 9am-12:20pm on the following Saturdays: 6/29, 7/6, 7/13, 8/3, 8/10. Your lessons will air on Adelphia - Ch. 67 and Cox North - Ch. 16, M-F 10:30-11pm OR SAT 9-11:30pm. I am available by appointment. Please send me an email at [tkilman@palomar.edu](mailto:tkilman@palomar.edu) to schedule appointment or address any questions or concerns you may be having.

Good luck and I am sure you will enjoy your journey into the world of art.

Sincerely,

Ted Kilman

# ART 100, Introduction to Art SUMMER 2002

**Instructor: Theodore Kilman Ph.D.**

E-Mail: tkilman@palomar.edu

## Course Overview:

Promote an understanding and appreciation of art through slide lectures, discussion, and museum visits.

## Specific Course Objectives:

1. Gain a good understanding and use of art vocabulary
2. Develop the ability to identify, by artist and title, major works of art
3. Gain an awareness of the relationship of art and society
4. Develop an enlarged definition of art
5. Synthesize ideas about art
6. Analyze art in the gallery and museum
7. Develop a greater insight into the social and political movements as they relate to art

## Required Writing:

1. Three page museum report based on museum visit
2. One essay of at least five paragraphs based on class discussion and text
3. At least three objective tests based on text and class discussion

## Text:

Kissick, John, ART CONTEXT AND CRITICISM, WCB Brown and Benchmark, Iowa, 1993

## Suggested Readings:

Students will discuss and receive prior approval for any additional reading from instructor.

## A final grade will be the result of:

1. **At least three objective tests**
2. **Museum report**
3. **Essay**

## Important Dates to Remember

Last day to apply for a refund	6 wk July 5th	8 wk July 5th
Last day to add a course	6 wk June 29th	8 wk July 2nd
Last day to apply for a Credit/No Credit	6 wk July 8th	8 wk July 11th
Last day to drop without a "w"	6 wk July 5th	8 wk July 10th
Last day to drop with a "w"	6 wk July 15th	8 wk July 22nd

# ART REPORT: Only ONE work

Your Name: \_\_\_\_\_ Score: \_\_\_\_\_

\_\_\_\_\_

Name of Artist

\_\_\_\_\_

Name of painting, sculpture, or building

\_\_\_\_\_

Name of Gallery, Museum, or Site

\_\_\_\_\_

\_\_\_\_\_

## **\*\*PLEASE NOTE\*\***

**ART REPORTS MUST BE TYPED  
LENGTH: MINIMUM OF 3 PAGES**

Be specific when identifying work and gallery. Describe the work briefly and be as objective as possible in your opening remarks.

***Identify the work in time and give as much information as you can about the artist or any influence upon the artist you have discovered.***

*You must spend time in careful observation and analysis of the work to do well.  
Library research may enable your understanding of your subject.*

**Use language that is clear and represents your own feelings and ideas. Avoid LANGUAGE OF MYSTIFICATION, which uses jargon and empty phrases. These empty phrases only create a sense of mystery rather than understanding.**

ART 100  
CLASS SCHEDULE  
SUMMER 2002

**Saturday, June 29**

Introduction to Class, Text, Assignments  
ES-19, 9am-12:20pm

**Saturday, July 6**

Test #1: Chapters 1 & 2  
Class Discussion  
ES-19, 9am-12:20pm

**Saturday, July 13**

Test #2 Chapter 3, Class Discussion  
Take Home Final Exam  
ES-19, 9am-12:20pm

**Saturday, Aug 3**

Test #3, Chapters 4, 5, & 6  
Museum Report Due  
ES-19, 9am-12:20pm

**Saturday, Aug 10**

Test #4, Chapters 7, 8, 9, & 10  
Final Exam Due  
ES-19, 9am-12:20pm

# ART 100 – Handout #1

Ted Kilman

Test #1, Chapters 1 & 2

1. Since its origins, history has shown art to have a firm, unchanging nature, as can be seen in many contemporary government buildings which echo Greek architecture.
2. Art, as an act of consciousness, which separated humans from beast, was given priority in prehistoric times over other activities.
3. The term “prehistoric” describes a time before historical documentation.
4. Reverence for food supply and the necessity of moving to find a food source provided the context in which Paleolithic peoples first produced images.
5. The very first method of drawing used in the cave images was the contour line, which suggested the animal’s solid form.
6. The renaissance hypothesis of “image by accident” explains art as resulting from humans finding striking resemblance’s between natural objects and other everyday objects.
7. The *Venus of Willendorf*, probably a fertility statuette, is an early example of the process of conceptualization in image-making.
8. The Lascaux cave paintings emphasize the hunter over the animals to be hunted.
9. Neolithic wall painting reflected the growing importance of a more stabilized, permanent community, as compared to Paleolithic images.
10. In early Paleolithic farming communities, attention shifted from the necessity of the hunted to the changing of seasons.
11. The Neolithic structure Stonehenge is possible the earliest example of
  - a. use of megaliths
  - b. the role of the human in the world
  - c. simple contour line drawings
  - d. religious rituals
12. The visual images of current tribal communities are similar to those of prehistoric peoples in this respect:
  - a. the hunt and concept of fertility
  - b. the role of the human in the world
  - c. simple contour line drawings
  - d. religious rituals
13. An object is considered self-referential when its form is primarily derived from
  - a. its obvious function
  - b. human characteristics
  - c. the individual in relation to community
  - d. elements beyond function
14. Images which show a progression from one idea to another, as in a series of events or a sequence of time, are considered to be
  - a. symbols
  - b. conventions
  - c. language
  - d. narrative
15. Up until the time period of the creation of the *Palette of King Narmer*, the function of art was primarily
  - a. political
  - b. ritualistic
  - c. instructional
  - d. mysterious

## ART 100 – Handout #2

### ESSAY QUESTIONS FOR TEST ONE

### ART 100 - KILMAN

SELECT ONLY **ONE** OF THE FOLLOWING QUESTIONS.  
BE COMPLETE IN YOUR RESPONSE.

1. Discuss how the discovery of cultivation effected the lifestyle of the Paleolithic people, and consequently the artwork they produced. What were some of the major reasons for changes in the perception of the human being? Discuss the meaning of the word “Civilization”; does it mean the same thing today?
2. The depiction of gods within a community often reveals not only a particular belief system, but also provides keys to certain practical aspects of a people’s way of life. Discuss the major differences in the way gods were depicted in Greece as opposed to prior civilizations such as the Egyptians, and outline what these portrayals may reveal about their communal practices.

### ESSAY QUESTION FOR TEST THREE

### ART 100 – KILMAN

SELECT **ONE** QUESTION AND BE COMPLETE IN YOUR ESSAY

1. Discuss the significance of the reintroduction of classical thinking in renaissance art, particularly the shift from medieval “Empiricism” to platonic “Idealism”.
2. Compare the sculptures of David by Michelangelo, Donatello, and Bernini, discussing the conventions used at each age and the culture in which each was created.
3. Rococo art manifests the sensibility of an era which focused on pleasure and human feelings. Discuss the moral repercussions of the Rococo, the issues it brings to light.

**ART 100 – Handout #3**  
**SUGGESTIONS FOR ART REPORT**

**The following format is suggested. This format is designed for student use and provides for the student an insight into the milieu of a culture. By analyzing the ethnography\* of the culture, we can understand the various stages of development of the artwork.**

**Answers to these questions should represent a synthesis of insights into the work.**

1. What historical information is known about the artist? Read as much as possible about the period.
2. Investigate any or all biographical information about the artist.
3. How does the biographical data relate to the history of the time.
4. Does the artwork depict any specific subject? (i.e. a person, a place, an event.)
5. Are unique materials important to the expression by the artist?
  - a. found objects
  - b. electronic images
  - c. light
  - d. lasers
  - e. wood, iron, steel
  - f. plastic
  - g. organic materials
  - h. oil paint
  - i. water color
  - j. acrylic
6. Does the artist use these materials as a significant part of the work.
7. Describe the work and analyze it using as much of the ethnographic material as possible.
8. Any written statement about art should be clearly stated. Make strong attempts to avoid jargon or empty phrases. Writing about art can result in a "language of mystification". Writing about art causes the writer to use emotional content to describe powerful works.

\*Ethnography is a branch of Anthropology, which specializes in the study of Culture

## ART 100 – Handout #4

# ALWAYS CALL FIRST! DATES AND TIMES CHANGE ART MUSEUMS & GALLERIES

**ASK FOR STUDENT DISCOUNT!**  
(BE PREPARED TO SHOW STUDENT ID)

## SAN DIEGO COUNTY

### **MUSEUM OF CONTEMPORARY ART**

**SAN DIEGO, DOWNTOWN** FREE admission  
1001 Ketner  
San Diego, CA 92101 (858) 454-3541  
thur.-tues. 11-5 STUART  
*closed Wednesdays*

### **MUSEUM OF CONTEMPORARY ART,**

**SAN DIEGO, LA JOLLA**  
700 Prospect  
La Jolla, CA 92037 (858) 454-3541  
thur. 11-8, fri.-tues. 11-5  
*closed Wednesdays*  
FREE 1<sup>st</sup> Sundays and 3<sup>rd</sup> Tuesdays

### **SAN DIEGO MUSEUM OF ART**

Balboa Park  
San Diego, CA 92101 (619) 232-7931  
tues.-sun. 10-4:30  
*closed Mondays*  
FREE 3<sup>rd</sup> Tuesdays (permanent collection only)

### **TIMKEN MUSEUM OF ART**

#### **THE PUTNAM COLLECTION (FREE)**

Balboa Park  
San Diego, CA 92101 (619) 239-5548  
tues.-sat. 10-4:30  
sun. 1:30-4:30  
*closed Mondays*  
(CLOSED the month of SEPTEMBER)

### **MINGEI INTERNATIONAL MUSEUM OF WORLD**

#### **FOLK ART**

Balboa Park  
House of Charm (619) 239-0003  
San Diego, CA 92101  
tues.-sun. 10-4  
*closed Mondays*  
FREE 3<sup>rd</sup> Tuesdays

### **MUSEUM OF MAN**

Balboa Park  
San Diego, CA 92101 (619) 239-2001  
mon.-sun. 10-4:30  
FREE 3<sup>rd</sup> tuesdays

### **MUSEUM OF PHOTOGRAPHIC ARTS**

Balboa Park  
San Diego, CA (619) 238-2001  
mon.-sun. 10-5

### **COLLECTION OF SCULPTURE**

#### **USCD CAMPUS**

9500 Gilman Dr.  
La Jolla, CA  
THIS IS A WALKING TOUR AROUND  
THE CAMPUS. MAPS ARE AVAILABLE  
AT THE CAMPUS INFORMATION  
BOOTHS

### **CALIFORNIA CENTER FOR THE ARTS ESCONDIDO MUSEUM**

120 West Grand Ave.  
Escondido, CA 92025 (760) 738-4170  
tues.-sat. 10-5, sun 12-5  
*closed Mondays* FREE 1<sup>st</sup> wednesdays  
(performance ticket holders admitted free the  
day of the performance fri., sat. and sun. only  
Museum is open until curtain time)

### **TASENDE GALLERY**

820 Prospect Street  
La Jolla, CA 92037 (619) 454-3691  
tues.-fri. 10-6, sat 11-5  
*closed Sundays and mondays*

### **BOEHM GALLERY**

Palomar College  
1140 W. Mission Rd.  
San Marcos, CA 92069 (760) 744-1150  
call fro times open, schedule changes  
*closed Sundays and mondays*

### **UNIVERSITY GALLERY, UCSD**

9500 Gilman Dr  
Mandeville Center, Room 101  
Muir College, La Jolla 92093 (858) 534-2864  
call for times open, schedule changes  
*closed Sundays and mondays*

## **LOS ANGELES AREAS**

### **BOWERS MUSEUM of CULTURAL ARTS**

2002 N. Main Street  
Santa Ana, CA 92705 (714) 567-3600  
tues.-sun. 10-4  
*closed Mondays*

### **CALIFORNIA AFRICAN-AMERICAN MUSEUM**

700 State Dr. at Exhibition Park  
Los Angeles, CA 90037 (213) 744-7432  
tues.-sun 10-5  
*closed Mondays*  
FREE admission

### **UCLA /FOWLER MUSEUM OF CULTURAL HISTORY**

405 Hilgard Ave. on UCLA Campus  
Los Angeles, CA (310) 825-4361  
wed.-sun. 12-5, thur. 12-8  
*closed mon. and tues.*

### **J. PAUL GETTY MUSEUM**

1200 Getty Center Dr.  
Los Angeles, CA 90049 (310) 440-7300  
tues.-wed. 11-7, thur.-fri. 11-9, sat.-sun. 10-6  
*closed Mondays*  
FREE admission  
Advance parking reservations required (\$5)

### **HUNTINGTON LIBRARY AND ART GALLERY**

1151 Oxford Rd.  
San Marino, CA 91108 (626) 405-2100  
tues.-fri. 12-4:30, sat.-sun. 10:30-4:30  
*closed Mondays*  
FREE 1<sup>st</sup> thur. Of the month

### **IRVINE MUSEUM**

18881 Van Karman Ave. 12<sup>th</sup> Floor  
Irvine, CA 92715 (714) 476-0294  
tues.-sat. 11-5  
*closed mon and sun.*  
will validate parking

### **L.A. LOUVRE GALLERY**

45 N. Venice Blvd.  
Venice, CA 90291 (310) 822-4955  
tues.-sat. 10-5  
*closed mon. and sun.*

### **THE LATINO MUSEUM OF HISTORY, ART AND CULTURE**

FREE admission  
112 S. Main Street (corner 1<sup>st</sup> and Main)  
Los Angeles, CA (213) 626-7600  
thur.-tues. 10-4  
*closed wenesdays*

### **LONG BEACH MUSEUM OF ART**

2300 East Ocean Blvd.  
Long Beach, CA 90803  
tues.-sun 11-7  
*closed Mondays* FREE 1<sup>st</sup> Fridays

### **LOS ANGELES COUNTY MUSEUM OF ART**

5905 Wilshire Blvd.  
Los Angeles, CA 90036 (323) 857-6000  
mon., tues., thur. 12-8, fri 12-9, sat-sun 11-8  
*closed Wednesdays* FREE 2<sup>nd</sup> tuesdays

### **MUSEUM OF CONTEMPORARY ART (MOCA)**

250 So. Grand Ave.  
Los Angeles, CA 90012 (213) 626-6222  
tues.-sun. 11-5, thur. 11-8  
*closed Mondays*

### **MUSEUM OF LATIN AMERICAN ART**

628 Alamitos Ave  
Long Beach, CA 90802 (562) 437-1689  
tues.-sat. 11:30-7:30, sun 12-6  
*closed Mondays*

### **NORTON SIMON MUSEUM**

411 W. Colorado Blvd.  
Pasadena, CA 91105 (626) 449-6840  
wed.-mon. 12-6, fri 12-9  
*closed Tuesdays*

### **SANTA MONICA MUSEUM OF ART at BERGAMOT STATION**

2525 Michigan Ave. G-1  
Santa Monica, CA 90403 (310) 586-6488  
tues.-sat. 12-6, sun 12-5  
*closed Mondays*

### **SOUTHWEST MUSEUM (NATIVE CULTURES OF THE AMERICAS) at LACMA WEST**

FREE admssion  
5905 Wilshire Blvd.  
Los Angeles, CA 90036 (323) 933-4510  
mon., tues., thur. 12-8, fri. 12-9, sat. 11-8, sun 11-8  
*closed Mondays*

### **UCLA HAMMER MUSEUM OF ART**

10899 Wilshire Blvd.  
Los Angeles, CA (310) 443-7000  
tues., wed., fri., sat. 11-7, sun 11-5  
FREE Thursdays 11-9  
*closed Mondays*

### **ORANGE COUNTY MUSEUM OF ART 3 FACILITIES:**

#### **LAGUNA ART MUSEUM**

307 Cliff Dr.  
Laguna Beach, CA (949) 494-6531  
thur.-tues. 11-5 FREE Tuesdays  
*closed Wednesdays*

#### **NEWPORT HARBOR ART MUSEUM**

850 San Clemente Dr.  
Newport Beach, CA 92660 (949) 759-1122  
tues.-sun. 11-5  
*closed Mondays*

#### **ORANGE COUNTY MUSEUM OF ART, SOUTH COAST PLAZA**

FREE admission  
3333 Bristol Street, suite 1000  
Costa Mesa, CA 92626 (714) 662-3366  
mon.-fri 10-9, sat. 10-7, sun. 11-6:30

## ART 100 – Handout #5

### Essay Test – PARTIAL COMPLETION OF FINAL EXAMINATION

Use dictionary, text or any other materials to complete this test. Draw from your notes and classroom discussion. Use ideas taken or developed from the television presentations. Because you will have several weeks to prepare and complete this portion of your final, I expect the **best** work from your efforts.

Select **one** question and write an essay as we explained in class. Keeping in mind the primary purpose is to show your ability to synthesize your ideas about art and present them clearly. Listing of sources is not required, however thoughtful analysis and careful work is highly prized.

1. This is a two-part essay question. Remember to use all the information discussed in class.
  - a. First, imagine you are a sculptor. You have made what you consider to be a splendid work of art, now installed in the center of the college campus. A majority of students and faculty at the college hate your sculpture and want it removed.  
**Write a brief paragraph defending your work.**
  - b. Now imagine you are a student of the college where a new sculpture has been installed. You think the sculpture is a nightmare, and you hate having to walk past it. **Write a brief paragraph demanding that the sculpture be removed.**
  - c. There have been many discussions regarding the architecture of the “church”. The early Christian church took Roman temples and created the first Christian church which evolved to the Romanesque and to the Gothic church. Each of the buildings reflected their current cultural needs. Assume you are on the building committee of your church and a new church is to be built. Knowing what you know about today’s culture and your new found information about art and religious architecture, what would be your recommendation. Outline your proposal and indicate why you made those choices.
  - d. Many are confused when they are confronted with Contemporary Art. What factors can be cited to make a determination to classify work as “art”. List these factors clearly and explain why you selected them. If such a list was devised could you comment on such a list in your selection of art.

## ART IN PUBLIC PLACES ART 100 – Handout #6

Name of Art Project	Location	Artist	Completion Date
<b>Public Art Commission Projects</b>			
Community	West Valley Pkwy and Tulip	Jeff Lindeneau	7/90
Reflections on Downtown	Grand Ave. and Broadway	T.J. Dixon	9/90
Eucalyptus Leaf Court	Kit Carson Park	Christine Oatman	7/91
Grand Avenue Project	Grand Ave. Between Hospital and Center City Boulevard	Rowe, Mooslin, Stuckey	6/99
South Escondido Project	South Escondido Boulevard and Between Grand and 17 <sup>th</sup>	Wick Alexander	6/99
<b>PRIVATE DEVELOPERS' PROJECTS</b>			
Corona	Auto Park Way and Hale Ave.	Nancy Louise Jones	12/88
Fountain	Trinity Episcopal Church 9 <sup>th</sup> Avenue and Chestnut	James Hubbell	3/89
The Cutting Wedge	Madison Square Development East Valley Parkway and Hickory	Christopher Lee	12/89
Hekkilk	Escondido Transit Center West Valley Parkway	Peter Mitten	2/90
Glacial Veil	Escondido City Hall	Joan Irving	7/90
Time Disc	Woodcrest Retirement Home North Broadway and El Norte Parkway	Jess Dominguez	1/91
On Those Who Came Before Us	Felicitia Town Centre Felicitia and Centre City Pkwy.	Marsha Judd	5/91
The Bakers	Fornaca Bakery Aldergrove Avenue	T.J. Dixon/ James Nelson	2/93
Battle of San Pasqual Mural	Escondido Public Library	Richard Gabriel Chase	9/89
Escondido Mural Project	NRC Building at Ash and Washington	Salvador Torres	6/90

## **ART 100 – Handout #7**

### **STUDY GUIDE FOR TELEVISION VIEWING**

#### **Study Guide for Chapter One and Two**

Understand the concepts in photography and formal art  
Try to sense the differences from style to style  
Develop an understanding of the meaning of prehistoric art  
How has the Venus of Willendorf been translated today?  
Note early architectural construction

Why was Egypt so extraordinary in its scope of art?  
Know the meaning of: iconography, fresco, prehistoric

What are the elements of classical art today?  
How has sculpture changed during that period?  
What did Greek pottery bring to the world of art?

What are the changes in Roman art?  
What did the Romans do with ideas from Greece?  
Why did the Greeks have an answer to the meaning of “beauty”?

Why is the Pantheon such an extraordinary structure?  
Know and understand the meaning of the Classic Orders.

How did early Christian art reflect their pagan roots?  
Know the meaning of the impact of the icon.  
What are elements of Romanesque Art in Early Christian churches?

What type of forms did early Christian art evolve?  
Why is the Koran important?  
How did the Koran interpret art for the Moslem religion?

## **ART 100 – Handout #7 Continued**

### **Questions to Assist in Television Viewing**

#### **STUDY GUIDE FOR VIEWING CHAPTER THREE**

1. What remains of early religious art?
2. What techniques were used to give us that information?
3. What is the ironic relationship between Judaic and Arabic religious art?
4. Early Christian art was drawn from what primary images?
5. What is the purpose of buildings like the Hagia Sophia and the Pantheon?
6. Why was the reliquary so important?
7. The Icon is still important today. Why?
8. How did stain glass make major changes in the early Christian church?
9. How is the Mosque planned for worship?
10. How is the Hindu place of worship so unique?
11. The Buddhist temple takes on many forms. Why?
12. How are Asian religions effective in the work of the religious artist?

#### **STUDY GUIDE FOR VIEWING CHAPTER FOUR**

1. What did Giotto introduce that changed religious art?
2. How did artists depict the Mother of Christ?
3. How is the Christ child depicted? Any consistencies?
4. Why was the Renaissance so rich in art?
5. Know the meaning of Humanism in the Renaissance sense.
6. The Isenheim Altarpiece changes again the view of Christ. How?
7. Bosch's work seems like a nightmare from a Freudian dream. How and Why?
8. Know the difference between linear perspective and atmospheric perspective?

#### **STUDY GUIDE FOR CHAPTER FIVE**

1. What happens to art as we move into the Baroque period?
2. How are the religious figures presented?
3. Know the meaning of the term chiaroscuro.
4. How have the Flemish painters changed the course of art?

#### **STUDY GUIDE FOR CHAPTER SIX, SEVEN, EIGHT, NINE, TEN**

1. Revolution introduced what changes in world art?
2. How has Romantic art influenced art today?
3. What attitudes were introduced by Goya and David?
4. How did we perceive art before the introduction of the camera?
5. What is impressionism?
6. Define post impressionism
7. How did the Japanese print influence art?
8. Know the meaning of the Hudson River School in America.
9. What was the impact of the Mexican Muralist artists?
10. Define abstract expressionism.
11. Characterize Frida Kahlo in terms of the woman artist.
12. What is Post Modern Architecture?

## SAMPLE ART REPORT

### Art Report

The art piece that I chose to do my report on is titled *Diego in My Thoughts or Self-portrait as a Tehuana*; it is oil on canvas and was painted in 1943 by Frieda Kahlo. The painting is one of several self-portraits from the Jacques and Natasha Gelman Collection currently on exhibition at the Museum of Contemporary Art, San Diego.

In this self-portrait Frieda Kahlo is wearing, like in most of her self-portraits, a traditional Mexican dress, but what makes this dress extra special is the fact that the Tehuana costume was loved so much by Diego Rivera, her husband. The costume comes from the region of Tehuantepec in the southwest of Mexico in which matriarchal traditions survive even today, and whose economic structure reflects the dominant role of women. The portrait of Rivera on her brow indicates to me Kahlo's obsessive love for the fresco painter. The roots of the leaves of the flower piece, which she wears on her head, suggest the pattern of a spider's web in which Kahlo seeks to trap her prey – Diego.

This self-portrait differs from the others only in relatively small respects, such as the dress and the portrait of Rivera on her forehead. The artist looks out at the viewer with almost the same mask-like face of her other portraits, in which feelings and mood can be read only with difficulty. Her eyes, framed by the heavy, dark eyebrows that meet like wings of a bird above her nose, are particularly impressive.

The colors Kahlo used to paint her face are intense and brilliant while the colors she used to paint her dress are soft; white for the flowers, gold for the fabric of her dress and violet for the ribbon, giving the painting a real sense of harmony.

Grouping curvilinear parallel lines produced the roots of the leaves and grouping lines, this time straight parallel lines also produced the lace on her dress making it appear so real that you could almost touch it.

## **Frida's Life**

Although Frieda Kahlo was born on July 6, 1907, she often gave the year of her birth as 1910 to concede with the anniversary of the Mexican Revolution, a development that triggered dramatic social and economic change in Mexico. A new series of nationalism surged throughout Mexico as the people rejected dictator Porfirio Diaz and his policies, and a renaissance of culture renewal glorifying Mexico's native roots took place. Kahlo was an active participant in the social, economic and political landscape that characterized that time. She was adamant in her commitment to the Mexican people in her art, in her dress, her behavior and the decoration of her home.

At the age of seven, Kahlo was afflicted with polio, a disease that left her right foot turned outward and stunted the growth of her entire right leg; an affliction that, as an adolescent, she sought to hide beneath trousers, and later behind long, Mexican skirts. Kahlo was cruelly nicknamed "peg-leg-Frida" in her childhood.

In 1922 Frida became a student at the Escuela Nacional Preparatoria. She wanted to study natural sciences, in particular biology, zoology and anatomy, and hoped ultimately to become a doctor. During her days at the school, Kahlo became known as something of a prankster and was a highly visible presence. It was at the national Preparatoria School that she first met Diego Rivera, an artist whose work she admired.

In 1925, Kahlo was involved in a tragic accident that changed her life dramatically. Traveling home from school on a bus, the vehicle collided with a trolley car, driving a piece of iron into her pelvis and her back. Kahlo struggled with the results of this accident and the pain that it caused her for the rest of her life. She underwent approximately 35 operations over the course of her life, most of them on her spine and her polio deformed right foot. It was during Kahlo's convalescence from the bus accident that she began painting. She was required to spend long periods of time flat on her back in bed, so her mother bought her a special easel that she

could use despite her physical limitations. The bed was also given a canopy with a mirror covering its entire underside, so that Kahlo could see herself and be her own model. This saw the start of her self-portraits which dominated Frida Kahlo's oeuvre and which provided an unbroken record of her every stage of artistic development. A genre of which she was later to say; "I paint myself because I am so often alone and because I am the subject I know best." \*

Kahlo never returned to school after her release from the hospital. Instead, she concentrated on her painting. About this time she met the Italian-born American photographer Tina Modotti and it was through her friendship that Kahlo was introduced to an exciting new sphere of art and leftist politics. Diego Rivera was a member of this circle, and he and Kahlo soon became involved. She joined the Young Communist league, an organization that Rivera founded and led. In 1929 a young 22 years old Kahlo married the then 42-year-old Rivera in a civil ceremony.

The marriage turned out to be a tumultuous one. Rivera had numerous extramarital affairs one of them with Kahlo's own sister, Cristina. Kahlo lamented "I suffered two great accidents in my life. One in which a streetcar knocked me down.... The other accident is Diego." \*\*

Eventually Kahlo also began having affairs of her own leading to the couple's separation and divorce. However, Kahlo's obsessive love for Rivera ultimately led her to remarry Rivera. During their stormy association Rivera and Kahlo served as the hub of an intellectual circle. Their political activism continued unaffected by the state of their relationship, as both artists used their talents to express their social and political views.

In 1938 during the period that Kahlo and Rivera were separated, she met Andre Breton, a leading Surrealist, who championed her work and was influential in arranging for some of the exhibits of her work in the United States and Europe. Kahlo rejected the Surrealist label, contending, "I paint my own reality. The only thing I know is that I paint because I need to, and I paint whatever passes through my head without any other consideration." \*\*\*\*

In 1943 Kahlo was appointed a professor of painting at La Esmeralda, the Education Ministry's of School of Fine Arts. Her students became known as Los Fridos. Although her students spent a lot of time with her at her home, in her studio, and out in the streets, they never saw her paint. She painted alone.

Kahlo's marriage to Rivera was only one of the difficulties she grappled with during her adulthood. She suffered numerous miscarriages that caused her great grief. In addition, the injuries suffered in the bus accident continued to hound her, relegating her to her bed for months at a time and keeping her in a state of constant pain. Finally her right leg was amputated as a result of gangrene. She also became addicted to the medicine prescribed for pain. Throughout all of these difficulties, Kahlo continued to paint.

Her last public appearance was at a demonstration protesting C.I.A. intervention in the overthrow of the leftist President Jacobo Arbenz of Guatemala. She died seven days later on July 13, 1954, at the age of 47.

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### **Notes**

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