

Framework to consider in developing your proposal

1. Research Question and Project Rationale

what do you plan to research? how will you research it?
& why it is important to research this subject?

The research I would like to study which is Frida's iconography

I divide the analysis into two parts:

The first part is Frida's paintings, the entry point being the social meaning conveyed by the traditional clothing she presents to represent her identity, the metaphor of the plants in the images, the imagery conveyed by the surreal paintings

The second section is a re-presentation of Frida's beauty by photographer Ishiuchi and designer Jean Paul Gautier.

In 2013 Japanese photographer Ishiuchi was invited to photograph Frida's legacy. Ishiuchi is very good at capturing the details of things, and she better shows the other side of Frida's life and beauty from the side: fragility. The second is reflected in the re-presentation of Frida as an icon of her time influencing future generations, which is well reflected in the appropriation of her corset by the clothing.

'And then there are the clothes themselves, frequently dramatic and evocative, functioning as both disguise and protective armour '(Frida by Ishiuchi), It is a good explanation of the beautiful sense of contrast between the outside and the inside

Understanding the meaning of symbols through the analysis of portraits helps to better understand the imagery that the artist is trying to convey and the social value attached to her art in terms of self-expression

For me personally, learning to analyse portraits and metaphors and to reproduce them through metaphors is a method that I would like to apply to my future work.

2. At least 5 keywords

Frida Kahlo

Fragile

Beauty

Iconography

Represent

3. Situate your proposal in relation to key texts, issues and debates.

Name and explain authors relevance to your project proposal

Iconography

Cultural Statement and Social Meaning

Self portrait as a Tehuana (1943) Fig.1

'In Self-Portrait as a Tehuana [88], the focus of her thoughts is not salvation but her husband, whose portrait sits above her brow. The flowers in her headdress are not the roses and carnations of devotional imagery but purple bougainvillea, which flourished in the garden of the Blue House, and what could be the white-d petalled 'Mexican violet' and arnica, both healing plants in traditional medicine.'? The Nahuatl culture represented the life-force of the sun with a four-petalled flower; the leaves of the flowers in Kahlo's painting send forth a network of dark roots which mingle with white threads that emanate from the resplendor, threads which lend the headdress a living force of its own.

Plants's Metaphor

Remembrance of an Open Wound (1938) Fig.2

'Leaves in her hair sprout vein-like roots in her 1938 self-portrait, *Remembrance of an Open Wound*'.⁸ It also suggests how she viewed her sexual relationship with Rivera in the context of the natural world. Writing metaphorically about her relationship with him in her diary at an unspecified moment in the 1940s, Kahlo stated that 'I penetrate the sex of the whole earth, her heat chars me and my entire body is rubbed by the freshness of the tender leaves'. In the self-portrait of 1948, the lace flowers of the resplendor dominate the painting, marginalizing the leaves and flower-heads of living plants depicted in the background. 'There are always new things. Always linked to living ancient ones,' wrote Kahlo in her diary on 9 November 1951, three years before her death.⁹ In these two self-portraits, Kahlo has taken a characteristic element of Mexican traditional dress, the resplendor, and turned it into a vital symbol of her artistic heritage, sexual desire and spirituality.'

(Henestrosa, C., Wilcox, C., Victoria and Albert Museum (Eds.), 2018. *Frida Kahlo: making her self up*. V&A Publishing, London)

Surrealism

What the water gave me (1938) Fig.3

"'Contrivance,'" writes Krauss, "is what ensures that a photograph will seem surrealist." In not admitting of "the natural, as opposed to the cultural or made," surrealist photography insisted on the utter constructedness of the real, including the categories of identity: "Within surrealist photographic practice, too, woman was in construction, for she is the obsessional subject there as well. And since the vehicle through which she is figured is itself manifestly constructed, woman and photograph become figures for each other's condition: ambivalent, blurred, indistinct, and lacking in, to use Edward Weston's word, 'authority.'"

(Krauss, R.E., Livingston, J., Ades, D., 1985. *L'amour fou: photography & surrealism*.)

'Cast into the bathwater amid an apocalyptic scene the empty garment floats preciously, an ominous sign of the artist's fragility'. (*Frida* by Ishiuchi)

'He received her painting *What The Water Gave Me*, which she signed then and dated 1939, although it had been completed the previous year. It is Frida's metaphorical self-portrait of what life has given her. (Grimberg, S., 2004. *I will never forget you*)

'Her work in general undoubtedly derived elements from surrealism, but she never wholly subscribed to its philosophy in her work, she knowingly included and adapted surrealist aspects and devices, but made them serve her own independence purpose.'

(Kahlo, F., Dexter, E., Barson, T., Ankori, G., 2005. *Frida Kahlo*.)

Represent: Silent but eloquent beauty

Frida by Ishiuchi Miyako (2013) Fig.4

'Frida by Ishiuchi is the first photographic documentation ever published of Mexican artist Frida Kahlo's personal attire and belongings, as portrayed by Japanese artist Miyako Ishiuchi. The victim of a nearly fatal bus accident as a young woman, Kahlo used fashion to channel her resulting physical difficulties into courageous statements of heritage, strength and beauty. Also focusing on the ways in which Kahlo used her iconic style to project her feminist and socialist beliefs, Ishiuchi's colour photographs transform Kahlo's dresses, corsets, shoes, gloves, jewelry and other accessories into objects freighted with personal struggle, cultural awareness and sartorial inventiveness. Following Ishiuchi's acclaimed series Mothers and Hiroshima, this collection provides a special look at a very intimate dimension of Frida Kahlo's universe.'

Depersonalised Gaza

In the case of *Motber's or Appearances Can Be Deceiving: The Dresses of Frida Kahlo*, ISHIUCHI renders the character of the person whose belongings are photographed, her vital force, her courage in facing destiny. There is no self-deception in these images. The photographs clearly express the person who inhabited the space, who wore the clothing, who treasured the objects. ISHIUCHI does not portray the object for the sake of the object, beauty for the sake of beauty per se, anguish for the sake of anguish alone, but rather recovers the sensations that the objects and clothing generated in the person who used or wore them. The small details bear witness to (*Frida by Ishiuchi*— —Hilda Trujillo)

Exploring the unseen substrata

"A time to rend and a time to sew..." (Ecclesiastes 3:7) In yet another set of images, ISHIUCHI focuses on Kahlo's dynamic process of crafting and re-crafting her costumes. The flamboyant attire that appears seamless and whole in early iconic photographs of "Frida" is here exposed as a composite fabrication, sutured together tentatively with belabored hand-sewn seams.¹³ ISHIUCHI's photographs dwell on the gaps and cleavages between the disparate components of Kahlo's garb, drawing attention to uneven stitches, unraveling rims, frayed hems. Such faded and flawed patches of fabric and the imperfect needlework stir meditations on the passing of time. "A time to rend and a time to sew," the Bible tells us, inevitably alluding to human frailty and mortality. The sense of human frailty, obliquely implied by the aforementioned imagery, is forcefully conveyed in ISHIUCHI's moving photographs of Kahlo's medical apparatuses and shoes. Exploring the unseen substrata (usually hidden underneath external layers of beauty),¹⁴ ISHIUCHI zooms in on rusty buckles, on leather contraptions whose chafed and scarred surfaces assume (*Frida by Ishiuchi*)

Jean Paul Gaultier Fig.5

Jean-Paul Gaultier's famous appropriation of Kahlo's surgical corset in his 1998 spring/summer collection.

4. Research Methodology and Analysis

Include names of case studies, images, material examples like artworks, games or films.

FRIDA'S PLANTING:

Self portrait as a Tehuana (1943)

Remembrance of an Open Wound (1938)

What the water gave me (1938)

The Dream (1940)

石内都Ishiuchi Miyako:

Frida by Ishiuchi Miyako (2013)

Jean Paul Gaultier:

1998 spring/summer collection.

5. Bibliography (not included in word count)

Harvard Style – For guidance on how to reference correctly (using your UAL login) see appropriate examples on <https://www.citethemrightonline.com/>

- 1.Kahlo, F., Dexter, E., Barson, T., Ankori, G., 2005. Frida Kahlo. Tate Publishing, London.
- 2.Ishiuchi, M., Trujillo, H., 2014. Frida by Ishiuchi. RM Verlag, Barcelona.
- 3.Krauss, R.E., Livingston, J., Ades, D., 1985. L'amour fou: photography & surrealism. Corcoran Gallery of Art; Abbeville Press, Washington, D.C. : New York.
- 4.Fox, R.L., n.d. The hidden meanings behind Frida Kahlo's use of plants in her art.
- 5.Henestrosa, C., Wilcox, C., Victoria and Albert Museum (Eds.), 2018. Frida Kahlo: making her self up. V&A Publishing, London.
- 6.Kahlo, F., Carpenter, E., Herrera, H., Zamudio-Taylor, V., 2007. Frida Kahlo, 1st ed. ed. Walker Art Center, Minneapolis.
- 7.Grimberg, S., 2004. I will never forget you --: Frida Kahlo to Nickolas Muray ; unpublished photographs and letters. Schirmer/Mosel, Munich.
- 8.Ishiuchi M., 2005. マザーズ2000－2005： 未来の刻印=: Mother's 2000-2005: traces of the future. Presented at the Biennale di Venezia, Japan Foundation/Tankosha, Kyoto.
- 9.Fondation Cartier pour l'art contemporain (Ed.), 1998. Francesca Woodman. Scalo Fondation Cartier pour l'art contemporain, Zurich Berlin New York [Paris].

Image Sources

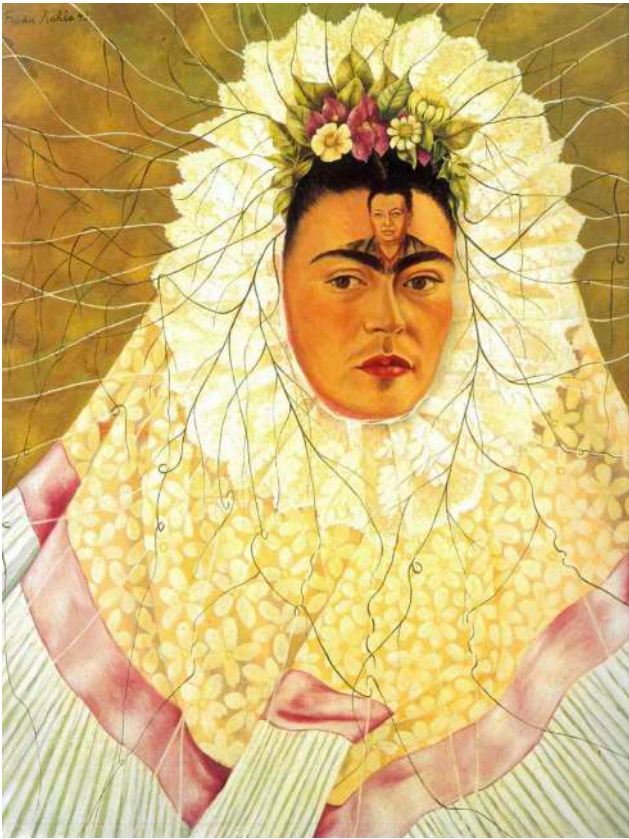


Fig.1
Available at : <https://www.fridakahlo.org/self-portrait-as-a-tehuana.jsp>



Fig.2
Available at : <https://www.fridas-photos.com/paintings/category/remembrance-of-the-open-wound>



Fig.3
 Available at : https://en.wikipedia.org/wiki/What_the_Water_Gave_Me_%28painting%29



Fig.4
 Available at : <https://aperture.org/editorial/ishiuchi-miyako-chronicles-of-time-and-history/>



Fig.5
Available at : <https://www.vogue.com/fashion-shows/spring-1998-ready-to-wear/jean-paul-gaultier>