

# Comparative study



(1.1)



(1.2)



(1.3)

Artist: Frida Kahlo  
Title: Self-portrait on the  
Borderline Between Mexico  
and the United States  
Media: Oil Painting on Tin  
Year: 1932  
Size: 11 3/4" X 13 1/2"  
Movement: Surrealism

(1.4)

Artist: Louise Bourgeois  
Title: The Welcoming  
Hands  
Media: Sculpture  
Year: 1996  
Size: 20 to 30 inches wide  
and high  
Movement: Realism

(1.5)

Artist: Frida Kahlo  
Title: Roots  
Media: Oil Painting  
Year: 1943  
Size: 499 x 30.5 cm  
Movement: Surrealism

(1.6)

# Evaluation of cultural significance of Louise Bourgeois (The welcoming hands)



## Investigation on Louise Bourgeois (The welcoming hands)

Louise Bourgeois is a French-American Sculptor. Her art movements were Surrealism, Body Art, and Installation Art. She was born on December 25, 1911 - Paris, France and she died May 31, 2010 - New York, USA. Her work that had crossed most of the twentieth century was influenced by traumatic psychological events that occurred in her childhood, especially her father's disloyalty. Bourgeois's was usually brooding and sexually particular subject matter, and her focus on the 3D form were unusual for women artists at the time. (2.1)



A lot of Louise Bourgeois's work is made because of her father's disloyalty when he slept with her tutor, but this sculpture is not about him. This sculpture was about her mother who died because of influenza. Bourgeois was broken, and at this certain point, there was this emotional pivot towards an association with the mother. She was becoming ill herself, and she didn't mention her father at all in the years after only her mother. Louise was at a miserable place; this sculpture shows as if she wanted someone to come and take care of her. (2.2) (2.3)

She wanted to connect women and show that woman has each other's backs. No matter what happens, they will always be there for each other, taking and accepting the hand of one another. Women can't succeed alone, so they have to welcome each other and hold each other's hands.

Almost most of her art were about women since she was a feminist artist and at that period people start turning their attention to these types of arts, as not a lot of women artist were able to show feminism in their artwork; or they were scared. Bourgeois was not afraid to show people her work and she didn't care about their judgment.

Toiletries Granite and bronze were very famous at that time, a lot of artists were using these materials for their sculptures; because these materials can help the artist create a very smooth and soft sculpture.

This sculpture is called Maman. These spider sculptures that Bourgeois set up in the second half of the 1990 are the largest series of steel sculptures; there are many of these sculptures in different countries. The spider has its seventeen marble eggs in a stuck together and is hanging under the spider's body; the mother spider is protecting its eggs. (2.5)

And she explained:

'This spider is an ode to my mother. She was my best friend. Like a spider, my mother was a weaver. Like spiders, my mother was very clever. Spiders are friendly presences that eat mosquitoes. We know that mosquitoes spread diseases and are therefore unwanted. So, spiders are helpful and protective, just like my mother.' (2.4)



(2.4)

# Evaluation of cultural significance of Frida Kahlo

## (Roots)

(3.1)



### Investigation on Frida Kahlo (Roots)

Frida Kahlo was born on July 6, 1907, in Mexico City, Mexico. She is considered one of Mexico's famous and greatest artists, Frida started painting after she got injured in an accident. She grew up in the family's home. Her father is Wilhelm; immigrated to Mexico where he met and married her mother, Matilde. Her father was a German photographer. Frida Kahlo had sisters, and they are Matilde, Adriana, and Cristina.

When she was at the age of 6, she caught polio, which made her bedridden for nine months. Although she did improve from the sickness, when she walked she limps because the disease had infected her right leg and foot. Frida's father used to encourage his daughter to play football, swimming, and even wrestle, which is a highly rare move for a girl at the time; this helped her recover faster. (3.2)

This artwork was after her injury, which caused her to be unable to have children. Just like most women Frida wanted to have kids, and that did not work, in the 40s she made a lot of other paintings that had the meaning of sex, which also shows her sadness on this problem that she is in. Being a woman that is unable to have children made her depressed and sorrow. Her depression made her weak, and she got sick.

"I am not sick. I am broken. But I am happy to be alive as long as I can paint." - Frida Kahlo (3.3)

Frida was joining the faculty of the Education Ministry's School of Painting and Sculpture (La Esmeralda), but a few months later, she decided to stop teaching in the school due to her poor health. So, her students came to her house to take the art classes.

Two years before she paints this painting her father died. This also can be a reason for her illness. Her father was very supportive of her; he stood beside her in her ups and down just like any loyal father would do.

In 1943 "Roots" was not the only completed painting she did, other paintings were completed during that year, and they are:

*"Diego on My Mind"*

*"The Bride Who is Frightened to See Life Open"*

*"Self-Portrait With Monkeys"*

*"Portrait of Mrs. Natasha Gelman"*

*"Thinking About Death"*

these paintings were all done by oil paint too.

(3.4)



"Self-Portrait With Monkeys" is the painting that she painted when she was sick, and couldn't teach in the (La Esmeralda). The monkeys are the four loyal studies that came to her house to take their classes. These students call themselves "Los Fridos", which means they are loyal to Frida Kahlo. Since she didn't stop teaching them even when she is sick, this tells us that she loved teaching art and for these students to come to her and show her that she can give her knowledge to them made her happy and gave her worth for herself.

(3.5)

(3.5)

**"My painting carries with it the message of pain." – Frida Kahlo**



# Evaluation of cultural significance of Frida Kahlo (Self-portrait on the Borderline Between Mexico and the United States)

## Investigation on Frida Kahlo (Self-portrait on the Borderline Between Mexico and the United States)

When her husband, Diego Rivera, was occupied in applauding modern industry on the walls of the Detroit Institute of Arts. It is held in the U.S.A. in the seventh of October 1927. She was longing for the ancient agrarian culture of Mexico. The most famous ancient culture of Mexico that had a lot of historical stories known and passed by the citizens are the pyramids and statues. That's why we see on the left side of the painting a pyramid and also a small sculpture. (4.1)

At that year Frida and her husband moved to Detroit, Mich. and there Frida faced a miscarriage in the Henry Ford Hospital where she spent there 13 days in there. So, we can only imagine the pain and the suffer she was going through. Frida was also homesick, 1932 was her third year in the US; she missed her country. when she received a telegram telling her that her mother is dying, Frida quickly returned to Mexico, her mother died on the 14th of September 1932.

In 1932 the only paintings Frida did were Henry Ford Hospital, Self-Portrait on the Borderline Between Mexico and the United States, and My Birth. (4.1)



### Henry Ford Hospital

(4.3)

This artwork that is a mix of fantasy, reality and portrait show what Frida felt in her miscarriage during that year. For this painting, it was Frida's first time to use sheet metal as a support. Also at that time her husband wanted to encourage her and ease her pain, so, he boosted her to try and paint on tin panels. This painting makes you feel the weakness that she was felt, and that is by the way she painted how she was laying on the hospital bed. Where you can see her body is twisted it a very discomfort way.

It amazed me how she can paint such beautiful and touching paintings, while all of these terrible things happened to her. Frida is such a strong woman who did not stop doing what she love and believe in, instead, she was even more creative with these paintings. (4.2)

(4.2)

**“Feet, what do I need you for  
when I have wings to fly?”-Frida Kahlo**

# Analysis of formal qualities through elements of art (color)

Frida Kahlo is admired and widely known through her artworks. She is considered to have been the most influential Latina artists. She was not an ordinary woman; her life was filled with sorrow and sadness. Despite that, Frida managed to find patience and peace by her artwork. Kahlo's paintings still resonate with the human situations that any person would face these days when dealing with society and culture. She clearly chose active and vivid colors in her paintings that rooted her Mexican heritage. Frida also combined warm earthy colors into her work; these were used to describe her inner psyche. The use behind these colors was to create emotional effects, progressive changes in both elements of value and contrast to show significance on narration. (5.1) She always paints using energetic colors in a style that was influenced by European influences including Realism, Symbolism, and Surrealism. (5.2)

In her painting roots, we see her laying on the ground wearing an ombre dress. At the top, the color of the dress is coquelicot; that's also the color of the blood. I think that she wanted to show what she was feeling that time when she lost her baby, which shows physical need and the will to survive. She used this color to show strong and powerful masculine energy. Coquelicot is a contrasting color to chartreuse Yellow. In her book, she described chartreuse Yellow as "Madness, sickness, fear. Part of the sun and of joy" (Fuentes, 1944, p. 211). The color of the leaves is an olive color which gives the feeling and the vibe of death. The colors of the dry and dead land that is under her consist of different shades of brown. Usually, the color brown makes you feel the protection and support, but in this artwork, it gives the feeling of death and looking for something you can't find. (5.1) (5.3) (5.4)



In Self-portrait on the Borderline Between Mexico and the United States

the two colors that I see mostly in this paintings are different shades of blue and brown. These two colors have different undertones; for example, most of the blue in the painting has the undertone of gray. Blue is a color that shows trust, honesty, and loyalty; adding the color gray to it make the blue color lose its emotions because gray is an unemotional color, its the color of ash. This tells a lot about how she felt at that time, she was sad and homesick; she didn't want to stay in the US.

In the other side, Mexico, she mostly used brown, different shades of brown. That's because she was painting the history of Mexico which is full of this color. The brown color shows protection and support of the family unit, and that is what Frida lacked. She wanted to go back to her country and feel protected and welcomed. (5.4) (5.5)

# Analysis of formal qualities of Self-portrait on the Borderline Between Mexico and the United States and Roots

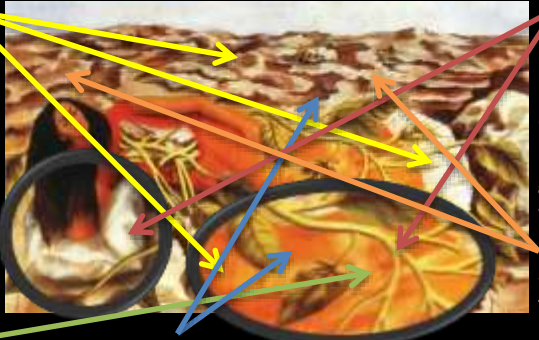
Line is acknowledged as a fundamental element of art. In this painting, I mainly see the lines mostly on the buildings (on both the American side and the Mexican side). The buildings on the US side have mostly vertical lines that are bold and thick, but the Mexican side has mostly horizontal lines that are thin and narrow. The vertical lines are the line that moves up and down just like the lifts that are in these advanced buildings, the horizontal lines that are parallel to the horizon are on the stairs of the ancient building. The fine lines give form to varied shapes. On her dress, the vertical lines go from thick to thin which made the folds more realistic. By drawing different lines, she showed different objects appear more 3-

Deminsional and more impressive and interesting. (6.1)  
Shapes are created when lines are enclosed. Most of the shapes are geometrics shapes; they are mostly squares, circles, and rectangles. We can also see freedom shapes, which are the shapes of the plants, the fetishes, pipes, tubing and so on. The positive and negative shapes (spaces) are put in perfectly. (6.5)

In the painting Roots, you can see that Frida is laying horizontally on the ground, that's why the lines she was painted in are mostly horizontal. For example, the folds in the white part of her dress horizontally; also the ombre on her dress gives you the feeling as if the lines were drawn horizontally because the colors get lighter as it moves to the positive direction(right side). The vertical lines on her dress and these lines are the blood that is coming out of the plants; it comes contracting with the horizontal lines of her dress. The line that separates the ground from the sky have some curves, and we can see these curved lines are also on the ground too. Self-portrait on the Borderline Between Mexico and the United States is full of straight lines, but Roots is full of curved and unorganized lines. Unlike Self-portrait on the Borderline Between Mexico and the United States, Roots have Organic or freeform shapes more than geometric shapes. There are negative space and positive spaces on the plant only. Also, the spaces(negative and positive) were painted casually, and that's because she wanted to make the leaves look natural. That's opposite to the painting Self-portrait on the Borderline Between Mexico and the United States because negative and positive spaced were organized and there was equal space between them.



Texture relates to the way an object feels to the touch or looks as it may feel. Most of the objects on the left side (the Mexican side) like the building, the rocks, the ground,..., etc., looks like it has a lot of texture. You can see that the objects in there reflect the lights unevenly. Also, the strokes on them are rough. The objects appear as if they are matte. On the other side of the painting the American side you can see the strokes are way softer. The object there are more shiner and reflect light evenly. (6.4)



There is not that much rough texture on this painting; it's mostly smooth. The strokes on her are mostly soft, and it comes contracting with the ground that is full of casual and uneven strokes. If we compare the strokes with Self-portrait on the Borderline Between Mexico and the United States strokes, we can say that they are the same because in Roots the dress comes contrasting to the ground but in the other painting, the strokes on the buildings come contracting with each other.

We can see that all the forms in this painting are soft and given special attention to details. I found out that the left side of the objects of the painting is lighter the right side of the painting, and you can see that on the buildings, the tubes...etc., that's why she put the sun on the left side, to show where the light was coming from. On the objects like these huge round tubes, you can see the highlights, the core shadows, and the mid tones. I notice that there are no cast shadows to any on any of objects in this painting. (6.3) (6.6)

Value is the lightness or darkness of a color. The objects are getting a three-dimensional illusion because the ground is dark. Throughout the painting, bright colors are found. "The colors range from dark muted earth tones to industrial colors like gray and beige, to bright greens and reds defining particular objects, to pastels like sky blue and Frida Kahlo's pink dress." For example, we can see the ancient building contain tints and shades of Taupe. (6.2)

It's hard to tell form of the object in Roots since its full of organic shapes, but if you take a closer look to the pillow, you will see highlights, mid tones, and cast shadow. As in for the branches there is only highlight and midtown.

In Self-portrait on the Borderline Between Mexico and the United States, there were more geometric shapes that's why there is more illusion of form in it. On the rock, you can see tints and shades; there are on the ground, dress rock, and pillow. You can know the sun's direction witch is from the right side that's why the right side of the painting is lighter than the left side we can see that on the dress because there are more highlights at the end of the dress than the top on it. Also, there are more highlights on the rock than the pillow. The ground on

the left is darker than the right. You will find out that in Self-portrait on the Borderline Between Mexico and the United States the United States are the same if we compare the value, they both have highlights and shadows, the only difference is that in Roots you can't see the sun, but you have to predict its place studying the shadows and highlights.

# Analysis of formal qualities of The Welcoming Hands (color and elements of art) and comparing it to Self-portrait on the Borderline Between Mexico and the United States and Roots

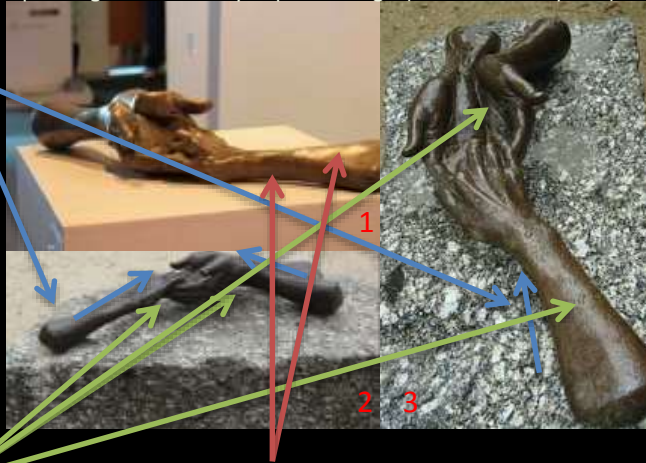
Brown is the color of earth, reliability, elegance, security, healing, home, grounding, stability, warmth, and honesty. Sometimes it is considered dull; it also represents steadfastness, unity, friendship, kindness, and dependability. Just like any other color, the color brown can play with our emotions it can affect our mind and emotions. So, in this sculpture Louise wanted to create the feeling of stability, and peace. The color provides the sense of connection, as well as cozy feelings of relaxation and warmth. (7.1) The color of the hands are brown and black which come contrasting with white and gray colors on the rock. They complement each other and in this way the rock and the hands stood out separately.

When we have a sculpture, and we want to use the elements of art on it, we have to observe the sculpture from different perspectives and sides. It is like having an object surrounded by artists that are drawing it; you can never find two paintings that are the same, each painting will be different than the other. This happens when we talk about the elements of art on a sculpture we can't agree on one perspective we have to mention the other aspects too.

In picture three, I have to say that the lines are going from south to north, and if I were standing in the opposite direction of the sculpture, I would say the same. That's because the line going upwards. In picture two, the lines are coming from the west (the hand holding the other two hands) and east (the two hands), it's like the lines are meeting in the middle where the hands meet. In picture three the lines are vertical, but in picture two the lines are horizontal. So, it depends on where you are standing from the sculpture. It is hard to talk about line in this sculpture because if it's a painting you can see the lines but, when talking about sculptures you have to imagine them. (6.1)

Shape in this case have length, height and width, it's also a freedom shape since it does not follow any rule, unlike geometric shapes that do. There are not that many negative shapes (spaces) in this sculpture, the only negative shape I see is a small space in the middle. The positive shape (space) is the sculpture that is surrounding this negative shape (space). We can also consider the negative shapes under the arms, and that's only if we count the rock as a part of the sculpture. If we imagined that the sculpture was tied up by a rope and its hanged from the ceiling, so, it's floating, we won't count them as negative shapes. These positive and negative shapes help the viewer understand the sculpture more. (6.2)

In Self-portrait on the Borderline Between Mexico and the United States and Roots, I didn't have to think that much to talk about the elements of art because everything was in front of me, I only had to talk about them. Describing the elements of the sculpture made me realize the differences. For example, when I talked about line in Self-portrait on the Borderline Between Mexico and the United States and Roots the lines were in front of me, but when I spoke about the lines in The Welcoming Hands, I had to imagine the lines. There is not that much difference when talking about the shapes because the only difference was that The Welcoming Hands had length, width, and height. As in for value, texture, and form they are totally different from the paintings because they depend on light (since it's a sculpture).



Since value has to do with the lightness or darkness of a color its not settled for The Welcoming Hands because it is a sculpture. We understand objects because of how dark or light they are, and because of light, we can see tints and shades colors. Although, the sculpture only have the brown and black colors, the reflect of light help us see tints and shades colors change depending on where the light hits the sculpture. (6.3)

The texture in The Welcoming Hands is very soft and smooth. I know that by seeing it the picture and I can also imagine how it may feel. Since it contains a smooth texture it reflects light, it has a glossy texture. I think I have to talk about the rock underneath it because it is displayed in the park with it. So, the rock's texture is rough and hard. I imagined touching it, it won't be straight and it would feel like an uneven hard texture. It won't reflect light smoothly, and it has a matte texture. (6.4)

We usually use form in painting because paintings don't change, and by that, you can be sure of what you are saying when talking about form. That's not the case with sculpture because artist use form to create an illusion in the painting. Sculptures already have this illusion, and that's because of the effect and change of light. It doesn't matter the type of shape the sculpture is, it will always have a highlight, mid tone, core shadow cast shadow, and reflected highlight. (6.5)

# Analysis of formal qualities of Self-portrait on the Borderline Between Mexico and the United States and Roots (balance, variety and emphasis)

We can't say that Self-portrait on the Borderline Between Mexico and the United States and Roots have a symmetrical balance because if you draw a line down the middle of the painting, it will not create a mirror image. In symmetrical balance, visual weight is even on each side. I think that symmetrical balance can be boring sometimes, and that's why these two paintings attracted me and got my attention because they do not contain symmetrical balance.

These paintings are Asymmetrical balance, I feel they are much more visually impressive; the use of the elements to make it asymmetrical balance creates balance through contrast. So, these paintings are abstract, because I can't see any symmetry or exact mirror images.

The elements are arranged all in various visual weights in a way that both sides are still balanced. Elements that are "heavier" will appear more than the elements that are "lighter" asymmetrical balance makes me feel that the painting is energetic. Both paintings seek to achieve it's effect and balance using shapes, colors, and textures. For example, in Self-portrait on the Borderline Between Mexico and the United States the buildings are balanced by each other, then comes the rocks and the tubes which are also balanced by each other, after these two plants and dish..., etc., if you zoom in the ground you can also see that the roots of the plants and the wires of the dish are balanced too. I love how Frida did not forget these small details too; she is such an amazing artist. In the Mexico side we can see how the colors are heavy, and on the US side, we can see that the colors are soft and light. Frida played with the colors in this was because thick and heavy colors catch the eyes faster, she did that because of the place Mexico has in her heart she wanted to give the attention to it first. As in for roots, the head and pillow are balanced with the rock, the colors balance each other, and lastly the shape of the plant and how it spread its self around her, as we can see in both sides of the painting (after we drew a line in the middle) are balanced.

I think that in Self-portrait on the Borderline Between Mexico and the United States, even though Frida is not placed at the center exactly; she is the center point of the painting. I think that's because of the color and how the figure is set in front of all the objects of the artwork. We can't call this as a radial balance (radial balance always pulls your eyes to the center point of the painting) because it's normally in a circular shape. Also in Roots even though Frida is the center point of the painting, the painting is still not a radial balance. (8.1)



In both paintings the focal point is Frida, so the emphasis is on her. The use of color and the elements makes her the center of attention. In both paintings, she is wearing a dress that has bright and catching eye colors. As in for the surroundings, soft colors or dark colors are used (like the brown, different shades and tints of blue). The way she is working with the colors to bring the attention to the focal point is called subordination. Subordination is not only playing around with the colors but also by the elements (as I explained before in the previous slides).

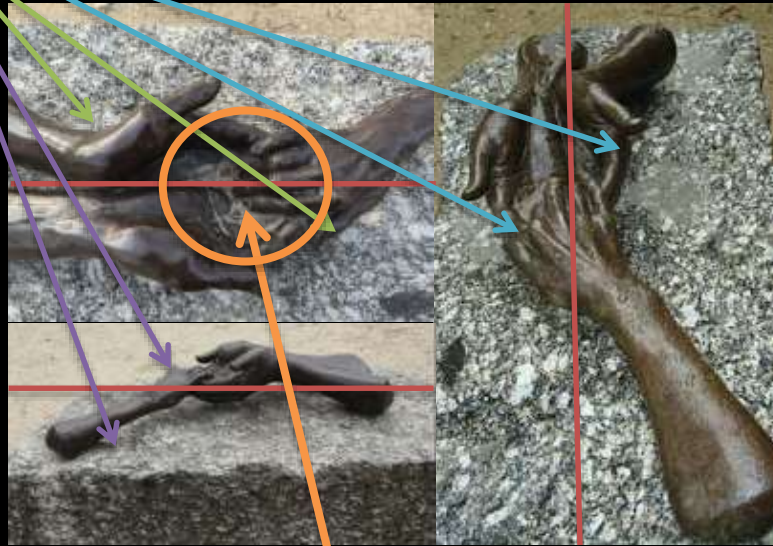
(8.2) Variety appears more in Self-portrait on the Borderline Between Mexico and the United States than in Roots. Of course, the variety was played very well through the elements of art in both of her painting. We all know that these buildings are huge in real life, but in the painting, there is not that much difference between them. For example, the flowers on the Mexico side are as big as the building, that's because the building is away and the plant is placed way closer. In Roots, the cracks are small behind but in front of her they are getting big. By joining visual elements to perform difficult and complicated relationships she showed variety really good in her painting. (8.3)



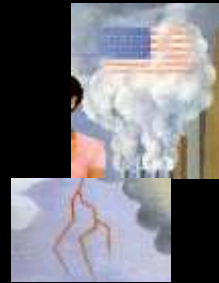
Analysis of formal qualities of *The Welcoming Hands* and comparing it to *Self-portrait on the Borderline Between Mexico and the United States* and *Roots* (balance, variety, movement and emphasis)

This sculpture is an Asymmetrical balance, after drawing a line in the middle of the sculpture, we can see that there was a difference between the two halves; there is no mirror image between them. The use of the elements creates balance through contrast. So, this means that this sculpture is abstract because I can't see any symmetry or exact mirror images; usually abstract is used to (ideas, meaning that they don't have a clear applicability to real life, and of art, meaning that it doesn't pictorially represent reality). (9.1) The elements are arranged all in different visual weights in a way that both sides are still balanced. As I said previously (in the previous slides), that elements that are "heavier" will appear more than the elements that are "lighter" and that's the difference between the two paintings and the sculpture; the sculpture elements of color, value, and texture are way different than the two paintings. We can see that the whole color of the sculpture is the same, the value and texture are also the same. In *Roots* and *Self-portrait on the Borderline Between Mexico and the United States*, you will see the different color and the change in value and texture. Color, texture, and value might appear differently because in the sculpture when the light it's it. A Sculpture is different than a painting because you will have to look at it in different angles. In *Self-portrait on the Borderline Between Mexico and the United States* and *Roots*, Frida chose where the sun should be placed, and we can observe that when we study the shapes in the paintings. (8.1)

**Movement** "operates in the fourth dimension – time." (9.2) Throughout the years, many artists discovered movement and they start using it in their artworks to make the artwork alive and realistic. Movement also creates some enthusiasm to their artworks. So, after doing my research on movement and seeing different artworks about movement I have concluded that these artworks are not fully contain movement although it dose appear in one part in the painting *Self-portrait on the Borderline Between Mexico and the United States* where the smoke is and the lightening.



I would say that the center point of the sculpture is the point where the hands connect with each other. As in for *Roots* and *Self-portrait on the Borderline Between Mexico and the United State* the center point is a human which is Frida. These three artworks are different in showing the center point because the two paintings shows it by colors and placement ,but in the sculpture its only the placement of it because its color is all the same. Since there is no mirror image or circular shape this sculpture is not a symmetrical balance or radial balance. (8.1)



If I compared variety to the other two artworks, we could see that it doesn't appear a lot in the sculpture. The hands are realistic that's why there is no variety, shape is only different. (8.3)



The connection is exactly in the middle of the sculpture.

The emphasis is in this sculpture is the connection of the two hands, and that's because it's the focal point of the sculpture. Also, the placement of this connection helps it in making it the focal point. She used subordination in this sculpture because she used the elements to bring the viewer sight to the central point she wanted. (8.2)

# Interpretation of function and purposes of Roots

We can find in many of Frida's paintings the theme of nature, Roots got that theme too. She is blending with the plant and becoming a part of earth. Like a window, her torso opens giving birth to a plant. The blood cross through the vine and on her and the plant, it expands even more than the plant and onto the earth as if it's feeding the earth. Some people say that this painting shows that Frida seems to be nourishing the Mexican earth.

She sent this painting to the British Arts Council's Mexican art exhibition and it was sold for \$5,616,000 in May, 2006. (10.2)



All of Frida's artworks have a meaningful connection to the reality she lived, which caught my attention and made me more interested in her amazing and beautiful work. When we read books, the writer uses characters or objects as a symbol of something greater. Frida Kahlo also uses objects to symbolize other things that are important to her. By understand, the meaning of these objects I assumed what she meant or what she wanted me to realize. She used elements, and principles of art so that everyone can easily understand her artworks because, by a suitable arrangement of these, you can create an artwork that will have an effect on everyone. She also used colors that showed emotions, her emotions. These artworks are about her life that's why she used colors that she felt she want to use. Still, she didn't use colors in places where it didn't make any sense because she wanted the paintings to have an influence on people. (10.1)

Some people might feel very related and connected to her, and that's because Frida's sufferings and hurt were what a lot of people had or are having. Frida went through an awful accident when she was a teenager, and she had horrible injuries from it. This terrible accident broke her spinal column; her pelvis, ribs, several fractures in her right leg, and collarbone. It also broke and dislocated her right foot, and separated her shoulder. as a consequence of this injury, she had 35 surgeries that made spent three months recovering. So this also might be a reason for her to draw this painting. (13.1)

The purpose behind this painting is showing the sadness and sufferings she went through. The blood covering her body, and that looks like as if a rain of blood was pouring on her symbolized the blood she lost during the abortion. She used the blood because blood contains the DNA which she and her husband shared with this baby. She had lost a part of her soul when she lost this baby.

Then there is this plant growing out of her stomach, usually the meaning of the plants is protection and psychic Powers. She wanted to protect her baby but it got out of her hands just like how the plant got out of her stomach she couldn't do anything about it. Even though the ground she was laying on was dry and dead the plant was it. She wanted to show that despite the hard time life was giving her, her baby was the most important thing to her and she will do what ever she can to keep it alive and grow just like how this plant is growing. She don't need fertile soil to grow her plant. Losing this baby was still not the end of her.

I think that the aim behind this painting is to connect with other, Frida wants to tell the women out there who have faced what she faced that they are not alone in this world even if sometimes they do feel that way. She painted herself alone in this dry and lonely space to explain the feeling these women have.

# Interpretation of function and purposes of *Self-portrait on the Borderline Between Mexico and the United States*

When Frida and her husband Diego traveled to the US in 1930's, they lived in New York. they stayed for a long time and had encountered a culture that is way different than their own. Diego was amazed by this place, while Frida was not that much fascinated by that place. The buildings were tall and the people were loud. (11.1)



It looks like Mexico is more exciting and have more life than the US, and its wild like is more beautiful. Some say that it's like she is making fun of the US by her painting. (11.2)

This painting is one of the most burlesques paintings. It shows the political conditions of history, industry modernity, and technology. it also shows the impact of the Mexicsn, Indian, and American nationalism. "In making a political art specific to being a woman and an individual, Khalo expresses the "personal is political" forty years before the notion becomes a mantra of feminism and, later, of mainstream liberalism". (11.3)

*Self-portrait on the Borderline Between Mexico and the United States*, stands out for what it is, which is being a clear description of "who she is". That is by using figures and inspired by the culture and heritage of Mexico, this painting is bold, colorful and moving. This painting talks about Kahlo's innermost feelings. Her painting is very expressive as they consider her actions in life "(a victim of polio at age six and a terrible accident later in life which left her confined to bed for a year)" with its pleasures and desires. Her passions and sentiments are seen time and again in the paintings, mostly self-portraits like *Self-portrait on the Borderline Between Mexico and the United States* and *Roots*. (11.4)

# Interpretation of function and purposes of *The Welcoming Hands*

The Welcoming Hands are actually a series of artworks that Louise Bourgeois did, they are displaced in Paris Tuileries Garden. These sculptures are intertwined hands placed on five granite stones. these beautiful sculptures tell so much. This series of sculptures are hands holding each other tightly. They intertwine and hold on to each other as to prevent the other one to leave. The hands are holding on to one another and preventing each other from leaving. The Welcoming Hands show emotions that we exchange each other every day, which is caring, sharing, loving, exchanging and giving. These hands also show misery, grief, and abandonment. (12.1)

These sculptures were made at a time were Louise was down, she needed someone to take her out of her misery. She was so weak she wanted someone to lend a hand and take her to a better place. So, there is no better way to describe these emotions other than hands.

I chose this sculpture out of the others because I felt like its the one that looks the more innocent and pure. it's such a beautiful sculpture that has a beautiful meaning. I also felt like its the one that is mostly connect to her at that time. The sculpture is one small hand reaching out to the bigger hand, just like how Louise Bourgeois wanted to reach to someone who can help her and take hold her between their arms.

She used hands not any other part of the human body because it is expressive and gives a blessing. That's why it is the most symbolized part of the human. Aristotle(a Greek philosopher and a scientist), once said the hand is "tool of tools." Hands usually show strength and protection but it can also mean kindness, hospitality, and confidence. I think that she chose hands clasping because they show alliance and that's the feeling she wanted to feel at that period of time. (12.2)



v.12.1



v.12.2

### Roots

Roots is the artwork that Frida made when she had an abortion. She was desperate after this awful loss, her life was not as colorful as her artwork is. Some say that Roots wanted to show the effect of the accident she had when she was younger.

(3.2)

These two artworks were made because the artists had lots of personal experiences. Frida lost her baby and Louise Bourgeois lost her mother.

Both artworks were made by Frida and that's why you can see a huge similarity in the elements and the principles of art; she had arranged them in the same way in both artworks. Both artworks were made because life didn't go the way she wanted. For example, in of Self-portrait on the Borderline Between Mexico and the United States she wanted to go and stay in Mexico but that didn't work out and in Roots she wanted a child but that couldn't happen too.

Both artists made these artworks because they were inspired by their personal experiences. They are feminist artists who displayed their artworks to the world to motivate other women who are struggling in life. (13.1)

### Self-portrait on the Borderline Between Mexico and the United States

Frida was home sick she wanted to go back to her beloved country, Mexico. She didn't like all the big buildings and polluted air, Frida missed the fresh air and organic environment she used to live in. (4.2)

The artist wanted to be in a place where they couldn't be. Frida wanted to be in Mexico, while Louise Bourgeois wanted to be between the arms and hands of her mother or someone who can take care of her between their hands.

### The Welcoming Hands

The Welcoming Hands is a series of hands sculptures, Louise Bourgeois made these sculptures because she lost her mother and she needed someone to hold her and get her out of her misery. She was also getting sick and that also made her feel more lonely, because of course mothers always take care of their children when they are sick. Louise was missing that feeling. (1.2)

### Roots

She was joined a School to teach art, but she stopped teaching in the school due to her poor health. So, her students came to her house to take the art classes.

These artworks were made between the 1930s and the 1950's. At that time Frida had a lot of things going in her life. She finds out that she will not be able to carry a child because of the pervious injuries of the accident. Frida and Diego then moved to San Francisco. In the 1940s Frida and Diego remarried.

(3.4)

### Self-portrait on the Borderline Between Mexico and the United States

During that time, her husband was occupied in applauding modern industry on the walls of the Detroit Institute of Arts.

Her mother was also very sick, so she had to return back to Mexico. Frida's mother died in 1932.

The French are always in touch with their emotions, artist or not artist. They completely love to show their emotions in their artworks, it doesn't matter if this emotion is weakness or strangeness. In roots, Frida also shows the weakness she is in, which Louise also wanted to show by her sculptures; here we see the similarities of both cultures or personality. Both artists are strong enough to show their emotion.

They both represent their countries, for example, Mexico knew that there is a possibility they will lose this invasion but still that didn't stop them from protecting their selves, at the end, they won. Even though France lost that didn't stop it from being a strong country till this day. (14.3)(14.4)

All artworks were done during the 1900's, during these years wives were allowed to own her belongings aside from her husband, be jointly responsible from the support of their own children, and they can teach. This incident gave these strong artist more confidence to do these amazing spectacular. (14.5)

The second French intervention in Mexico had changed a lot in Mexico's art. Mexican artist used to mostly associate their artworks with their religion. After the intervention, even Mexico's churches (where you can see a lot of Mexico's art) were built having a French vibe.

Since the French usually separate their life from religion, they took this habit with them to Mexico when the intervention happened. That's why you see artists like Frida doing artworks that were connected to her emotions. (14.1)(14.2)

### The Welcoming Hands

At that time, Louise was filled with emotions her mothered just died and she was very sick. Toiletries Granite and bronze were very famous at that time, it was the favorite material of many artist to do their sculptures.

# Making connections to my own art-making practice

Female power is what's similar between the two artists I chose to investigate on. Frida Kahlo and Louise Bourgeois artworks show the pure feelings of a woman, missing (Self-portrait on the Borderline Between Mexico and the United States), suffering (Roots), and caring (The Welcoming hands). I also appreciate the chosen purpose of these artwork, I want my artworks to have a valuable meaning just like how these artworks have. My artworks will be holding the same theme that Frida used in her painting "Self-portrait on the Borderline Between Mexico and the United States" and the installation I want to do is inspired by "The Welcoming Hands" Louise's sculpture.

Self-portrait on the Borderline Between Mexico and the United States is a surrealism artwork, which also had some reflective effect. Every part of the artwork oppose to a different part, and she painted herself in the middle. A huge goal of this artwork is to show Frida's heritage and roots and how her life have changed. She also painted some sculptures symbolize how much she is attached to her religion.

They say that women are half of the community but I believe that she is the whole community because is give birth to the other half. I feel like I relate to Frida a lot. I always try my best to empower women, and support people who give confidence to women in any kind of way. That's why I want to dedicate this artwork as a thankful gift to every women that have done her best and took a part of this world to make it a better place. This artwork will show how much women have put their hands in this world. Its going show a verity or women involved in the community. As I said before I feel like Frida and I have a lot in common. She have a huge connection with her religion, so am I. Islam is one of the most religions that support women rights, in its holy book "The Quran" there is a chapter titled Women. Although, some sexists twisted some worlds and that lead to giving the world a different and a wrong idea of what a Muslim women role should be. They did this to bring down women because they know that women can rule the world, what they have done is not something new this have been done through hundreds of years and in different parts of the world. To prove and show how much Islam support female rights I am going to write on my artwork sayings from the Quran and some history saying from prophet Mohammed.

The Welcoming hands show careness and softness, which are two features that every women have. As for my artwork I want its aim to be different, as in where I cant to show that quality will help us in growing the world. Treating women and men in the same way will make us people increase the productivity in all sources of life. I believe that men alone wont do this world any good, same goes to women. Male and female are meant to be put beside each other to have a healthy and a supportive environment. I think that it is importance to show this point of view because even today in 2018 we see some discrimination towards women, where men have more rights than women. We have to address this issue in a friendly artistic way. That's why I want to include nature in this artwork since nature bring calmness, and freeness. Nature shows growth and the start of something new and fresh, and I will be able to support my point of view in my artwork even more because I want to show that its never too late to implements equality in our society. A woman can do whatever a man can do.



# Skills, techniques, and process Making connections to my own art-making



In Self-portrait on the Borderline Between Mexico and the United States, Frida use many different colors and different shades. Not only in that painting, she also likes showing colors confidently in all of her painting. This also shows of just how much of a fearless artist she is. I wanted to show that color confidence in my artwork by using a verity of colors in the background.

The color purple/violet is the color of imagination and spirituality, it will support my idea in making the viewers to get deeply in to their thoughts because that is the only place where they will be truthful to them selves. I want them to see how important for women to be in every work place and how life will be if they were given all their rights. Violet is the color of royalty, females will always be royal and valuable no matter how much others try to bring them down and step on them. (16.5)

Green is the color of growth and positive energy. I chose it because it represent the growth of Muslim females in every aspect of life. It also shows the justice that women are getting now-a-days more than ever. It also support in showing that women are dependent and they are helping in balancing this world. (16.3)

There is still hope for women, and that is repented by the yellow color because its an uplifting color. Yellow could also represent logic, its not logical if we trapped women and left them isolated. (16.2)

Red signifies leadership qualities, promoting ambition and determination, which every women have in her and will proudly show if they were give just a chance. It also gives confidence and power to those who don't have. Red is also the color of physical movement, it will help in waking up the those who are sleeping from women rights. (16.1)

Blue is the color of the ocean, and the sea is not measurable and you can imagine of how much is in it. Women will give an infinite benefits to the world and no one knows how much of ambition they have in them unless people give them a chance and start discovering their strengths. (16.4)

The sayings and phrases I chose are three are saying said from prophet Mohammed and one is from the Quran.

The first saying I am going to use in my artwork is a famousaying of prophet Mohammed. The phrase state that women are men's friends "as in both that keep on going agents her will, they will break her so appreciate her to be able to live by her. In this saying prophet Mohammed wanted people understand that women are very close to men. Just like men they have a high potential for giving

and producing so if they are treated equally and respectfully, they will give unlimited benefits to the world. He knew the worth of women from hundreds of years when people didn't give that much attention to this issue, hinting to everyone the benefits they could gain from women.

The third saying proves the importance of equality that Islam continually claims about. he was speaking to men and he told them to "always treat women in the best way possible and let others too treat them with respect. Women are able to asset you in your life they are the shoulder that you will be able to rest your head on when you are tired, you both complete each other.

The last and longest phrase that I am going to add up in my artwork is a phrase from the Quran. Its one of the most interesting and the most beautiful way in presenting Arabic literature, it showed quality in the most creative and indirect way possible. It says that those who are Muslims, believers, obedient, honest, The patient ·those who are charitable...and many other characteristics, these were said in the form of female and male.



# Making connections to my own art-making

I want to name this artwork **Bold Women**, bold is being unbreakable and going after your dreams confidently. That is what every woman should do in order to create her own power, women should take in charge and be a part of every aspect of the society, weather its in the political, social or economical. Also that's what Islam constantly keep on telling us to do, and that is to give women power because the world can not only stand in one foot(men). In **Bold Women**, I sketched Muslim women and I tried to make it clear on what part of the society they have joined.

At the top I sketched the minister of Sharjah (one of my county's emirate), she is one of the first women in UAE that take such a high position in the country. Under the minister, a Dubai woman police officer, where Dubai is always treating them with respect and praised them on their hard work. Their existence in the police department have made it easier and faster to shut down crimes that were hard for the men police officers to get involved in. The driving woman is inspired by the time Saudi Arabia have finally shown justice and decided to let women drive. This also shows that when they were not allowing won to drive it was not because of Islam but it was the problem of close minded people and controlling sexist.

In Frida's artwork you can see that these two parts reflect each other and that's because how is every part is placed in the painting (Where I explained previously "**Analysis of formal qualities**"), and that is exactly that I have done in **Bold Women**. She also put a portrait of herself in **Self-portrait on the Borderline Between Mexico and the United States**, but in my artwork I placed the women riding the horse in the middle. I think that one of the grates things women have reached is having an influence in the the field of sport and that's because people usually think that sports are made for men because of their physique. They see that playing sports is a manly thing to do.

## TIPS FOR NEXT TIME

There are things that I haven't paid attention to while I was doing **Bold Women**, and I wish if I can go back on time and change it. **Bold Women** is a prove to the world that Islam is not stopping Muslim women from being who they want to be, regarding go their race and their physical appearance; any Muslim women can become and accomplish whatever they want. All the women I drew are wearing a hijab and yes, Muslim women wear a hijab but not all of them. I didn't intend to specify hijaby women only, I still don't want this piece to represent hijaby Muslim women only, but I guess in my subconscious mind that is how Muslim women are presented because am always surround by Muslim women who wear a hijab. At least I have learned to always think openly towards anything especially if I want to prove an important point like this artwork.



I wanted to show that women can also be involved in doing and building up charity work. As you can see this is a women who is taking a part in the red crescent.

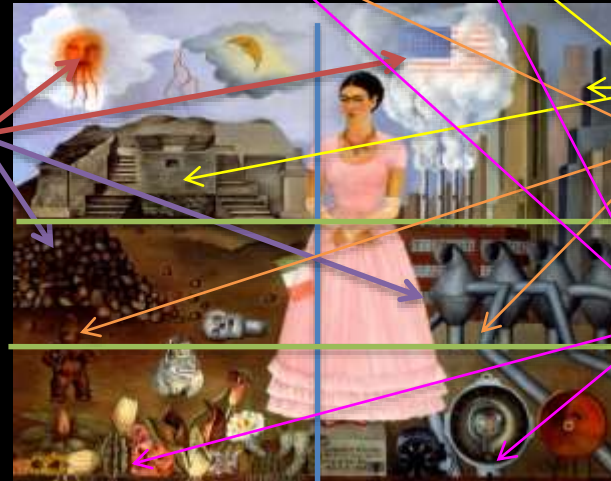
In front of it an Arabic Muslim women talking part of sports, and being able to show her skills in riding horse.

At the corner a very famous air force pilot in UAE. She is the first women to hold the rank of Chief Pilot of the UAE Air Force. This pilot have participated in war agents terrorism.

Last but not least a teacher educating a girl. I want to represent the role that women hold in the education field.

The green lines I have put is for me to understand more on how I should divide my artwork the same way Frida did.

For example in the buildings area, I placed the minister and the charity worker. Frida placed the rocks in the left side and the metal pipes on the right side, as in my artwork I have placed the police officer and the Chief Pilot. At the bottom of **Self-portrait on the Borderline Between Mexico and the United States**, she placed the satellite, and plants and I sketched the driving women and the teacher.



## Making connections to my own art-making

In this artwork, I tried to make the same composition as Louise Bourgeois did to her sculpture. The two hands I'm going to create are going to hold a tree, its like as if the tree is growing out of the hands. I had several tries regarding this installation, it was actually challenging to do it, I spent a lot of time of it. I experienced different ways to make it, the first way was by mixing the powder plaster with water and putting it in gloves, the problem that I faced with plaster is that it dried really fast and it was hard to work with. The second way was by mixing water, glue and sand, sadly this also didn't work. The sand was always heavier than the glue and water although I kept on changing the amount of each every time I try to have the best and right mixture, so what happens is that when I mix all three together and pour it in a glove the water separates from the sand. The last way of trying I covered the hands using plaster of Paris sheets but it was really hard to control it when removing it because some fingers just kept on falling off. Although I was getting frustrated because my tries were failing one after the other, I still can't deny that I have learned a lot from this. Finally, I decided to sketch my idea.

In the installation, there is a man's hand and a woman's with a growing tree on top. The woman's is representing all the female community, and the man's hand is representing the male's community. They are placed beside each other showing a statement that men and women should be beside each other, not one on top of the other, to be able to build a healthy world rich with equality.

This idea came to me when I saw the women's march that is held all around the world, I saw many strong independent women standing beside to support each other. I also saw men who were supporting and standing by women's rights.

I sketched the hands and that because I wanted to show equality since both hands are in grey. They are in the same level of height and the reason for that is to also show parity since my goal through this artwork is to show fairness and what both women and men together can do. I used watercolors for the tree which helped in showing that they both can create a beautiful life together, full of achievements and joy. I wanted to make the background simple, and that's to not take the attention of the viewer away from the hands and the idea of the studio work.

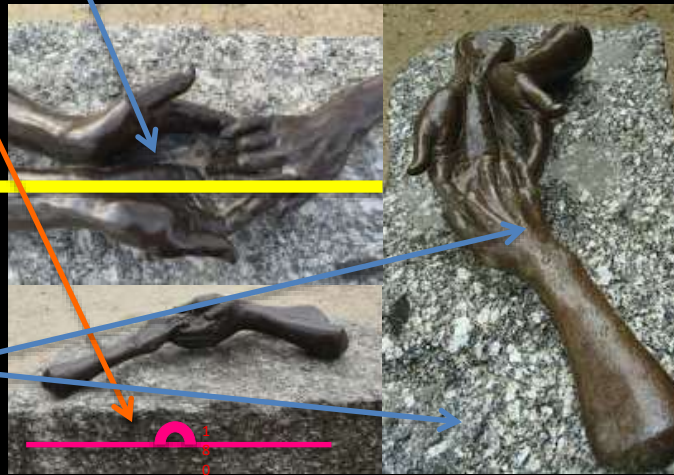
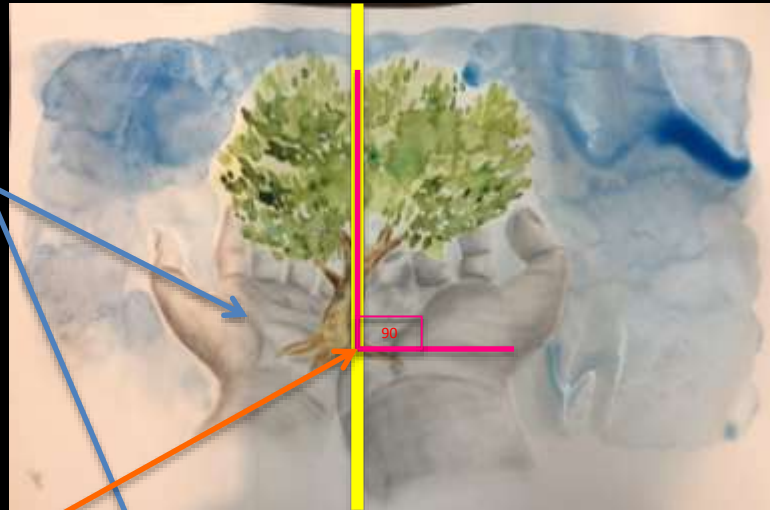


# Making connections to my own art-making

Louise's used asymmetrical balance in her artwork, so I chose to do the same as her. First, I took a picture of two hands and that's where I sketched the two hands. As in her artwork you'll also see two put to gather in the same way as mine. the difference is that in her sculpture the two hands are approaching a third hand as in my artwork a tree is growing out of the two hand.

The Welcoming Hands is a sculpture that is forward it is a 180 degree angle. as in my artwork the is a 90 degree angle, and that's because of the placement of the tree. This is the only difference regarding the shape of the artwork.

Bourgeois decided to place her artwork on a rocky and rough surface, which helped in bringing out her artwork even more. This rocky surface is considered as a background to the artwork and it was matte which is oppose to the sculpture because it had a glossy and soft surface. In this way of placing, she created a contrast that made the sculpture appealing.



For the background of my artwork, I chose to play with colors instead. I kept it light and soft so it won't take the attention away from the hands. At the end of the hands they are fading away and because of that I chose the fading technique with the background too. I chose the color blue to represent nature, and that's also the message I want to send. Nature is vital to our every day life its what keeps us alive, without it we won't be able to. just like how quality is important to us to be able to live with each other.

The hands of the sculpture look delicate, you can feel the emotion through them and that's by the way they are made. You can immediately feel the care that those two hands are giving to the third hand. I tried to make the hands are sketched to be soft and light. even the fingers the don't look aggressive, to show that those hands are taking care of the tree.

The title of this artwork is The Caring Hands, that's because we have to care about each other, men and women. When we care we can see others problems and try to fix them, in order to make their lives easier and also for them to live the life that they deserve. I think that a huge reason behind this inequality between male and females is that many were not caring about this issue.

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## Books

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