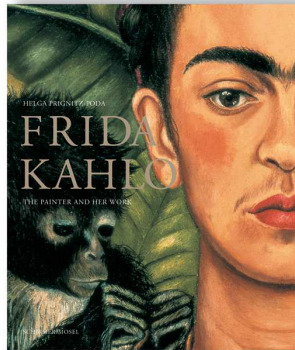


Munich, February 2010

PRESS RELEASE

## FRIDA KAHLO

### Back to the essence: Selected masterpieces



Helga Prignitz-Poda  
*Frida Kahlo – The Painter and Her Work*  
reduced-size softcover edition  
264 pages, 121 color and duotone plates  
ISBN 978-3-8296-0464-2  
US\$ 39.95; Can.\$ 49.95; EUR 29.80; CHF 49.-

*I was considered a Surrealist.*

*That is not right. I never painted dreams. What I depicted, was my reality.* (Frida Kahlo)

This book zooms right into her reality, and it does so in a new and unusual way: presenting Frida Kahlo's paintings in total view and in selected details, it reveals the wealth of stories and creatures hidden in her self-portraits; it makes tangible her life-long physical and spiritual pain; and it illustrates painterly skills and techniques reminiscent of old European masters.

Frida Kahlo (1907-1954) left behind a slender oeuvre, 143 small-size paintings, rarely larger than 20 x 30 or 40 x 60 cm. Nevertheless, some of them became icons of 20th century art, such as *The Broken Column* or *The Wounded Deer*. The latter is almost a miniature but no less fascinating. Two thirds of Frida Kahlo's oeuvre are self-portraits. This ostensible narcissism is bound up with her biography, with the country and epoch in which she grew up, and with her decidedly eccentric character. Exotic and explosive, sensuous and fascinatingly vital, Kahlo's paintings shed a complex and often frightening light on her soul, her "inner reality", as she called it.

A champion of the "new" Mexico during her lifetime, Frida Kahlo was discovered in the 1970s by the women's movement, which served to make her oeuvre popular worldwide. Today, the commercial marketing of Frida Kahlo is so intense that it tends to obscure a clear view of her oeuvre. As a consequence, the present monograph goes back to the essence, to 42 selected masterpieces reproduced life-size and in details. They allow viewers to experience with their own eyes the painterly quality, the beauty and the wealth of details, not to mention the abyss in which Frida Kahlo found herself.

**SCHIRMER/MOSEL VERLAG**  
**WIDENMAYERSTRASSE 16 • D-80538 MÜNCHEN**

TELEFON 089/21 26 70-0 • TELEFAX 089/33 86 95  
e-mail: [mail@schirmer-mosel.com](mailto:mail@schirmer-mosel.com)

Helga Prignitz-Poda, who wrote the introductory essay and commentaries to each of the paintings, is an art historian and co-author of the Frida Kahlo catalogue raisonné published in 1988. She lives in Istanbul and Berlin.

This Spring, the Martin-Gropius-Bau in Berlin will show the first retrospective of Frida Kahlo in Germany (till August 2010; in Vienna, Austria, September to December 2010).

Press images to illustrate your review are available on our website *www.schirmer-mosel.com* under “press releases”. Three images from this selection, plus the cover, are free of charge in connection with a review of the book.

Should you have any questions please do not hesitate to contact Schirmer/Mosel Press Department: Ms. Ulrike Westphal, [press@schirmer-mosel.com](mailto:press@schirmer-mosel.com).