



FRIDA KAHLO

"Fantasmones" (double-sided diary page)

ink and watercolor on paper
6 x 9¼ inches (15.2 x 23.5 cm)
c.1944

Provenance:

Gift of the artist to Juan Röhl, Caracas Venezuela

Heirs of the above

Mary-Anne Martin Fine Art, New York

Vergel Foundation, New York

Mary-Anne Martin Fine Art, New York

Exhibited:

Berlin, Germany, Martin Gropius Bau, *Frida Kahlo Retrospektive*, April 30-August 9, 2010, no. 106, illus. in color in the English and German versions of the catalogue p. 194 (as "Sinister Ghosts") (catalogue by Helga Prignitz-Poda, curator: Prestel Verlag, Munchen, 2010)

Ontario, Canada, Art Gallery of Ontario, *Frida & Diego: Passion, Politics, and Painting*, October 20, 2012-January 20, 2013, p. 88 (as "Fantasmones siniestros"), this exhibition traveled to the High Museum of Art in Atlanta, Georgia, February 16-May 12, 2013

Kansas City, Missouri, Nelson-Atkins Museum, *Frida Kahlo, Diego Rivera and Masterpieces of Modern Mexico from the Jacques and Natasha Gelman Collection*, June 1-August 18, 2013

Promised for: Copenhagen, Denmark, Arken Museum of Modern Art, *Frida Kahlo: A Life in Art*, September 7, 2013 - January 12, 2014

Requested for: Rome, Italy, Scuderie del Quirinale, *Frida Kahlo Retrospective*, curated by Helga-Prignitz-Poda, March through July 2014

Literature:

La Colección Gelman: La Colección de Arte Mexicano Moderno y Contemporáneo de Jacques y Natasha Gelman, Mexico City: Fundación Cultural Parque Morelos, 2004, illus. in color p. 56

Note: Juan Röhl was an art historian from Venezuela who lived in Mexico during the late 40s and became friendly with Diego Rivera and Frida Kahlo. His article, "El Arte Torturado de Frida Kahlo" was published in his book of essays, *Letras y Colores*, Mexico, 1961.

Frida Kahlo's diary is part of the collection of the Museo Frida Kahlo in Coyoacan, Mexico City. However, during her lifetime the artist removed several pages from the diary and gave them to friends as gifts.

The reverse of *Fantasmones* is covered with drawings by Frida and includes the words *Cromoforo* and *Auxocromo*, two scientific terms that she adopted as names for herself and Rivera. On other pages of her diary, Kahlo described herself as the "chromophore, the one who gives color" and Rivera as the "auxochrome, the one who captures color." While the chromophore alone determines the color of the molecule, it is only through the interaction of the auxochrome that the intensity of that color is established. Thus Frida and Diego are forever intertwined in life, in love, and in art.

"Auxochrome" and "chromophore" are chemical terms referring to two parts of the same molecule. The chromophore is the segment of the molecule that imparts color, and the auxochrome is the segment of the molecule that, interacting with the chromophore, determines the intensity of the color by limiting the light absorption of the chromophore.

Kahlo thus ascribed to the couple the characteristics of these molecule segments and ascribed to her relationship with Rivera the characteristics of the segments' relationship. While the chromophore alone determines the color of the molecule, it is only through the interaction of the auxochrome that the intensity of that color is established.



Provenance:
Gift of the artist to J. Paul Getty Center, Los Angeles, California, 1955
Mary Anne Martin Fine Art, New York

Exhibited:

Berlin, Germany, Martin Gropius Bau, *Frida Kahlo Retrospektive*, April 30-August 9, 2010, no. 108. Also in color in the English and German versions of the catalogue: 108 (as 'Salvador Christ'); catalogue by Heiga Prignitz-Pohl, curator: Precht Vogel, München, 2010.

Ontario, Canada, Art Gallery of Ontario, *Frida & Diego: Passion, Politics, and Painting*, October 20, 2013-January 20, 2014, p. 88 (as 'Frustraciones sin decir'), the exhibit then traveled to the High Museum of Art in Atlanta, Georgia, February 16-May 12, 2013.