

Surrealist *Frida*

Julie Taymor's *Frida* is a rather accurate portrayal of the popular surrealist movement as it leads us through a journey of the life of Frida Kahlo, and introduces us to the new and true thinkers of the time, her friends and colleagues. The movie seeks to convey, through the use of cinematography, that Frida Kahlo's very life was surrealist and it showed in her political activities, social relationships, as well as needless to say her artwork.

Through the use of cinematography, Julie Taymor reinforces the messages of Kahlo's artwork, often pushing us through a window and into the canvass. Breath of life is blown onto Kahlo's works to make us fully understand the emotion it possesses while transitioning between eras in her life. A very lasting impression is left when we see the typical paper mache skeleton used during the day of the dead festivals atop her canopy in Frida Kahlo's *The Dream* set the entire painting on fire when the fire crackers tied to it begin to explode as she, asleep in her bed, floats through the sky.

Although her paintings serve as a voice and an outlet, Taymore took a more direct approach in presenting Kahlo frequently having an active role in the socialist movement. Surrealist artists are famous for having been socialist, and the movie shows Kahlo's life to be true to that infamy. A few of her paintings, for example *Self-Portrait on the Border Line Between Mexico and the United States*, exude her desire of an unspoiled Mexican culture as well as her distaste for the polluted, capitalist and synthetic United States. Her husband, Diego Rivera, comes to share her view as is reflected in the movie after a short stay in New York where his politically driven mural, commissioned by the Rockefellers,