

# Kendra Frorup

**Sculptor, Printmaker**



- Born in 1965 in Nassau, The Bahamas
- She received her BFA in Sculpture at the University of Tampa and MFA in sculpture from Syracuse University
- Her work has been exhibited in The Bahamas, the USA and Europe
- She is currently an Associate Professor of Art at The University of Tampa

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## Artist Statement

“My work delves into a personal history formed by different cultural motivation, through investigation of materials and their evocative qualities. Through the process of conceiving and working through ideas, the viewer can identify main interests and recurring themes in my work. As an artist who grew up in The Bahamas, I have always been interested in the influences of culture on expression. Though defining these influences can be a challenging activity, I feel that culture to a large degree, helps to create the field from which we draw formal and intuitive responses. From my Bahamian heritage comes a sense of identity, sensibility, even a strong work ethic. In 1989 I embraced the opportunity to study art and live in the United States. In an atmosphere of possibility and experimentation combined with traditional methods of casting and carving and construction, I began to create representational images or the essence of forms that are considered a commonality within my culture. The progressive concept of repetition in my work implies that repeated effort may be necessary to accomplish things and that the accomplishment is worth the

struggle. Reference to the construction, and the way things are constructed suggests to me that nothing fits, but everything works. With the mindset of a collector and the affection for the disdained items, urban refuse and industrial materials is central to the process of art making to me as an artist. The objects used within the art work maintain their integrity to reflect where they have been and the artwork I create reflective who I am.”

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## Exploring themes of longevity and survival in Kendra Frorup's work

September 2, 2019

by Blake Fox



*Duran Duran* (2011), Kendra Frorup, mixed media installation. 66" x 35" x 5". Part of the National Collection.

The conversation surrounding materials—the impermanent and the enduring—has been crucial in the curation of the recent rehang of the Permanent Exhibition. The museum has to ask and answer difficult questions around how we conserve works to ensure that they survive—especially in our tropical, humid climate—for generations to come.

Exhibition curator Richardo Barrett asks, are Bahamian artists ensuring that their work will last in years to come? It is a part of our culture, after all, and the conservation of artworks is a crucial tenet of museums.

As one would predict, some materials will outlive others. For example, Kendra Frorup's installation *Duran Duran* (2011), which was purchased by the NAGB in 2012 is comprised of sturdy materials. Although not a part of the National Collection, Blue Curry's *Untitled* (2010) tyre covered in black and white beans warrants mentioning because it's displayed opposite Frorup's work and the beans will likely break down faster, given the fact that they are organic. Perhaps not all artists want their work to last for a very long time, and this ephemeral nature is considered a part of the work. But is this the intent? Or should better practices be employed to ensure the survival of said materials? If not the intent, artists must then seriously consider the implications of using certain materials as some materials will degrade over time. If artworks are to be maintained for posterity, issues of conservation need to be assessed before acquiring work to become a part of the National Collection.

Frorup's hefty installation is made up of two thick, rubber-like panels that resemble a boxing ring. The convoluted black banding creates a rugged and battered border around the panels, further evoking the theme of boxing or fighting. On the left panel stands a black-and-white print of a man wearing an impressive collection of shoes—held in his hands and draped over his shoulders. Stylish sneakers, loafers and even high-top Converse comprise the image. Some pairs are matching, others seem individual. It's almost as if he is walking around selling them. Replace the shoes with bags of guineps and it might not be far off from something you would see while driving the streets of Nassau.

***[Click here to read more: Exploring themes of longevity and survival in Kendra Frorup's work](#)***

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## April's Artwork of the Month: Kendra Frorup's *Domestic Chickens* (2007)

April 24, 2017

by Natalie Willis



*Domestic Chickens* (2007), Kendra Frorup, mixed media installation, dimensions variable. Part of the National Collection.

Kendra Frorup's *Domestic Chickens* (2007) installation is one of the lesser-known pieces in the National Collection. The 2017-2018 Permanent Exhibition, "Revisiting An Eye For The Tropics", is a departure point for us to look to the way the past has informed the present aesthetic in Bahamian artwork, and also importantly to showcase the works in the National Collection and remind us of what we have ownership and pride over as Bahamians.

For us here at the NAGB, it was originally installed in the Project Space Room of the Gallery, back when it was still known as the "Inner Sanctum". It is at first glance a quirky work, and though the format is different from what we expect from Frorup, it is very much in keeping with her practice through its use of the symbolism of the chicken. In context, the image of the chicken holds a certain function here given that we see them both domesticated and wild so often throughout the islands. However, we also understand the stereotypes associated with our black American neighbours.

The work originally included row upon row of the strange, box-like, chicken-footed marionette sculptures - but for this current Permanent Exhibition, we have pared it back a little to fit in the cozy niches in the North-Eastern gallery. It has retained its gravitas and presence, for certain, but the drama of how it was previously lit - in darkness, with theatrical spots - has been presented in a slightly more intimate manner. The chickens here "behave themselves" and fit in with the abstract works of the 'Resisting Representation' room aptly.

It is only fitting really that the work functions in this way, with the name being indicative of the behavior expected of Frorup's headless chickens. The idea of domesticity is often laughable in relation to her work because while she does, of course, make prints that have such a delicacy to them, she is more often than not an architect of grand, weighty objects - wood, iron and things lost and found.

***[Click here to read more: Domestic Chickens \(2007\) by Kendra Frorup](#)***

