

LESSON

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# Site-Specific Installation

**Kendra Frorup**

**Grades 10-12**

National Art Gallery of The Bahamas



## VOCABULARY

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**Site-specific art is made to have a relationship or symbiosis with the specific environment that it is located in. This environment can be indoors or outdoors.**

**Site-specific art can take on various forms:**

- **drawings**
- **sculptures**
- **installations**
- **performances**

# MEET THE ARTIST

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## **Kendra Frorup**

- **born 1965 in Nassau, The Bahamas**
- **lives and works in Tampa, FL**
- **multi-media artist (primarily printmaking & sculpture)**
- **professor & self-proclaimed hoarder**





Installation shots of Kendra Frorup's work





**Inflorescence/Influence (2018) Bronze, rope, rocks**



## VOCABULARY

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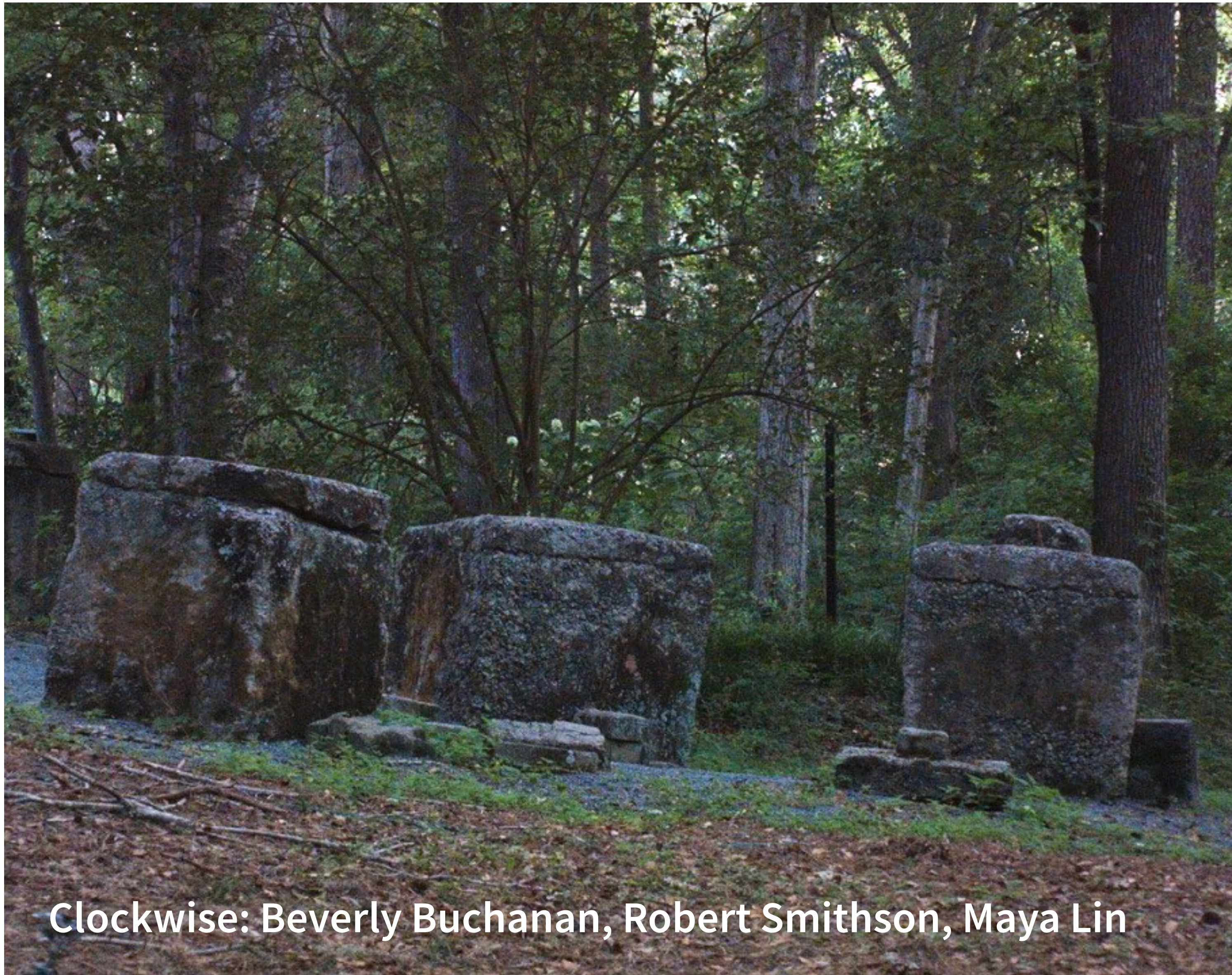
**An artwork is site-specific when it loses its meaning or significance when removed from its location.**

## VOCABULARY

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**Land art, sometimes called earth art, refers to an American art movement that emerged in the 1960s - 1970s. Land art used the natural environment as a location and medium. Land art is largely site-specific, but sometimes artists bring materials from the landscape into a space like a museum or gallery.**





Clockwise: Beverly Buchanan, Robert Smithson, Maya Lin

# VIEW & DISCUSS

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**Residues of a Colonial Past (2017)**  
**Edrin Symonette**



## ESSENTIAL QUESTIONS

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**What do you think is the intention  
behind site-specific art and land art?**

## VOCABULARY

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**One of the tenets of land art was a rejection of commercialization—of the art market and the environment. Instead, the rural landscape was embraced and celebrated. Artists also felt a spiritual connection to planet earth and a responsibility to take care of it. Because of its ephemeral nature, most land art and earthworks were photographed for documentation and in sometimes to be a part of exhibitions.**

## ESSENTIAL QUESTIONS

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**How can you relate this concept to the archipelago of The Bahamas?**

## SHARE

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**Beverly Buchanan (1940–2015) explored the interrelationships of memory, history, and place in her earthworks—which included sculptures, paintings, drawings, photography, and video installations. According to Buchanan, “... a lot of my pieces have the word 'ruins' in their titles because I think that tells you this object has been through a lot and survived—that’s the idea behind the sculptures...it’s like, 'Here I am; I’m still here!’ ”**

SHARE

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**While Kendra Frorup may not create earthworks, she explores similar themes in her work. Frorup has an intimate connection with the land and island life. She is often exploring the idea of place, home, and belonging through memories and making.**

## SHARE

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*“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.”*

—Kendra Frorup



## ESSENTIAL QUESTIONS

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**How does our environment impact the artwork that we create?**



SHARE

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*“I grew up in an area where, visually, something looking bright and sparkly and new wasn’t the most important thing. The function was the most important thing.”*

—Kendra Frorup

## CONNECTIONS

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**Kendra Frorup's work teaches us about resourcefulness and sustainability. Frorup makes art using materials that would ordinarily end up in a dump. Through her resourcefulness and love of disdained objects, she is minimizing waste by giving these objects new life.**

## ESSENTIAL QUESTIONS

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**What does *sustainability* mean to you?**

## ESSENTIAL QUESTIONS

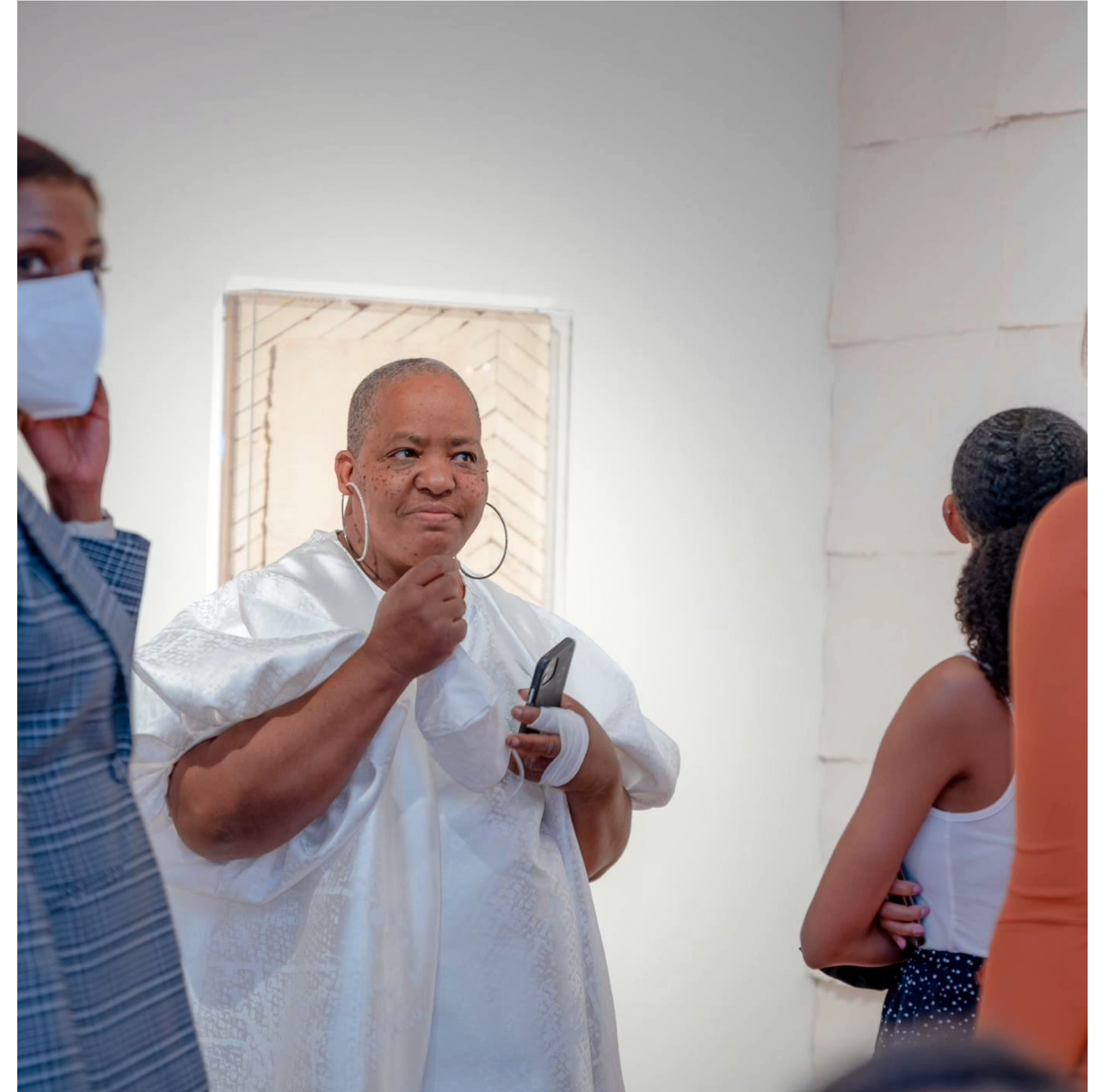
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**How can art be used to address issues of sustainability?**

# VISIT THE MUSEUM

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***The Whimsical Collector*** is a mid-career retrospective of Kendra Frorup's work on display at the National Art Gallery of The Bahamas. Frorup is the first Black woman to have a solo exhibition at the museum. The exhibition explores memory, motherhood, sustainability, and the act of making and collecting as integral to her practice.









## ART PROJECT

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**Create a site-specific installation  
using found and natural materials.**

**Your installation should correlate with  
its environment.**

# PROCEDURE

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- 1. Walk around your environment to scope out some potential sites for your installation. Then choose your site.**
- 2. Collect your found objects and/or natural materials.**
- 3. Brainstorm: think about some themes or ideas that you want to explore. Jot them all down. Narrow down your theme.**
- 4. Make 2-3 rough sketches to plan your site-specific installation. What are you trying to communicate with this artwork? What is it about?**
- 5. Begin your installation. Consider your impact on the environment.**
- 6. Upon completion, photograph your work from various angles.**
- 7. Present your work to the class and discuss.**

# REFLECTION

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- **What is the significance of this project for you?**
- **How does your artwork connect with or relate to its environment?**
- **How does your work connect with Kendra Frorup or the other artists that we discussed?**
- **What is your key takeaway from this project?**
- **If you could do this project again, what would you do differently?**

## CONNECT WITH US

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**Please share your work with us! You can share by:**

- **Tagging us on Instagram @nagb242 or using the hashtag #NAGB.**
- **Submitting your work here for a chance to be featured.**

*Please visit our website for more information on exhibitions, workshops, and other educational activities. Contact Blake Fox at bfox@nagb.org.bs for any additional questions you might have about this teaching resource.*

# SOURCES

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- [TERN Gallery Artist Profile](#)
- [Kendra Frorup's Website](#)
- [Article on Kendra Frorup's installation by Natalie Willis-Whyly](#)
- [Creating Thinking Spaces by Dr. Ian Bethell-Bennett](#)
- [Tate UK](#)
- [Earth art - The Art Story](#)
- [Beverly Buchanan - Ruins and Rituals - The Brooklyn Museum](#)
- Images courtesy of Jackson Petit & Romel Shearer