

Highrisevessels

KENDALL BUSTER



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PATRICK & BEATRICE HAGGERTY MUSEUM MPM

HIGHRISEVESSELS

KENDALL BUSTER

October 7, 2005 - January 8, 2006

Patrick & Beatrice Haggerty Museum of Art

Marquette University, Milwaukee, Wisconsin

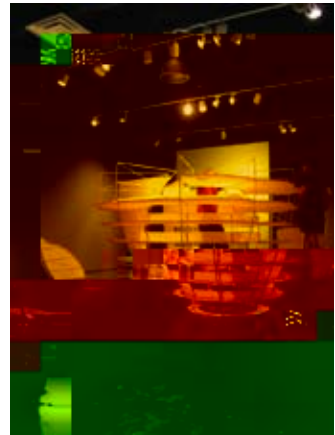
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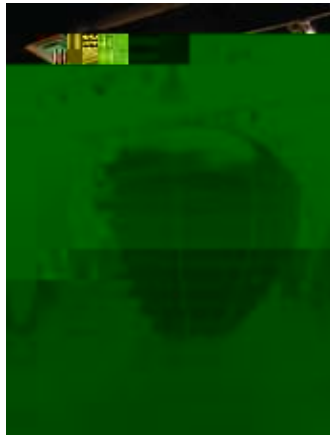
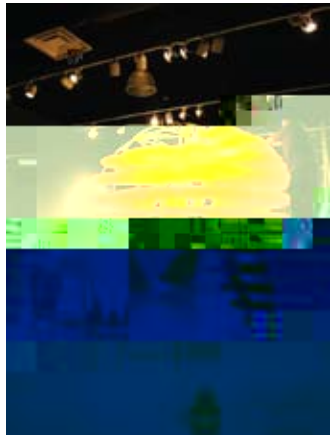
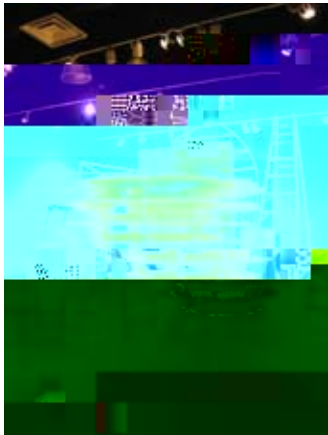
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Kendall Buster: Sculptures

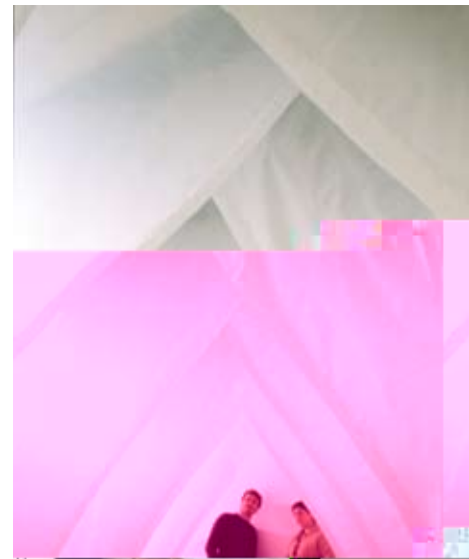
Curtis Carter

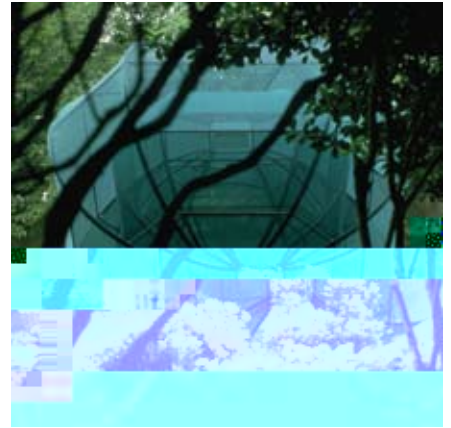
Sculpture is characterized in the Encyclopedia Britannica as an “art of representing observed or imagined objects in solid materials and in three dimensions.” Viewed in this traditional sense, it refers to art works recreating in a medium the natural appearances of objects or ideas in the mind corresponding to these features. Today, the practice of sculpture has evolved beyond representational stone carving and bronze casting to include a variety of abstract constructions using fabricated materials including plastics, cloth and even light itself. Kendall Buster’s sculptures honor portions of the classical understanding of sculpture. They are elegant formal three-dimensional constructions embodied with classical beauty, but are not solid, weighty objects. Rather, their open airy spaces are often constructed of visually transparent membranes that allow the spectator both visual and physical access into their interiors. Buster’s forms do not mirror already existing forms. However, their formal structures constructed of steel armatures, cloth and cables reference the symmetry and regularity found in natural biological structures.

Like other artists today including sculptors and architects, Buster’s work tends to blur the distinction between sculpture and architecture. She is not concerned with the traditional uses of sculpture as a subordinate part of architecture, or

left *Whitehighrise*, 2005
digital image

below *Subterrain*, 2002
(below view)
pvc plastic, pins
Lamar Dodd School of Art, Athens GA





as a complement to architecture. Rather her aim is much more ambitious. Her sculptures suggest a type of scale model for imaginary transient architecture. Apart from their scale and mobility, they resemble innovative modern architecture of the current century, more than traditional sculptures.

My first experience of Kendall Buster's sculptures took place in 2000 at the Kreeger Museum in Washington, DC.

(1998), built for the Kreeger Museum's enclosed garden site, has "two accessible tall chambers with openings that frame a view of the sky."¹ Access into the trap-like structure requires the participants to stoop and slip into the space where movement is tightly controlled by the structure. Passage through the space requires the viewer to rethink how to move through the space. The process can be disorienting.

My second live encounter with Buster's sculpture involved entering into

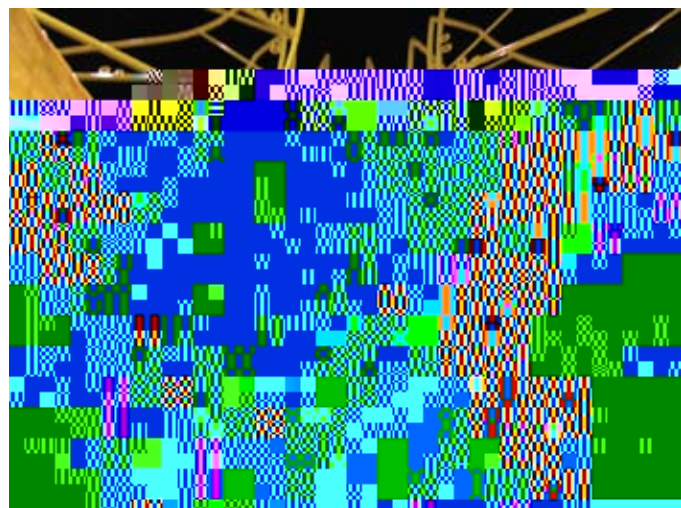
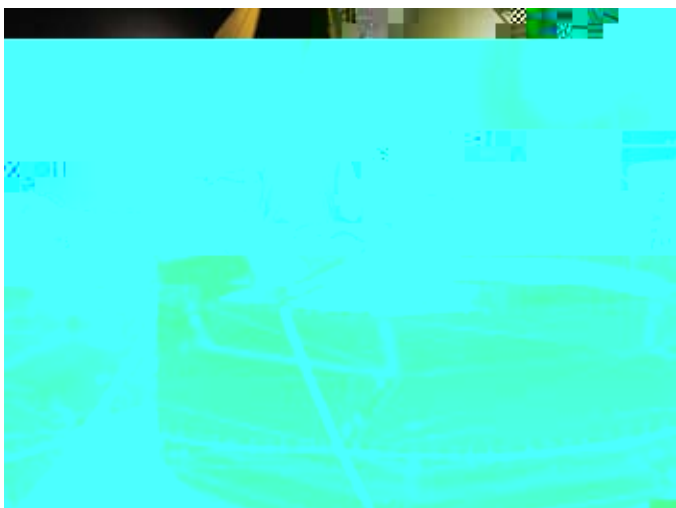


operating as an autonomous work. In this respect, these two works differ from Buster's recent modular works with the units arranged in grids, such as *W* or *W*, or other new projects with freer structures that deny the modular grid.

According to the artist, *W* is split like a fruit to permit access into the inner chamber. The chamber itself simulates an atrium ringed with balconies for twelve floors. It is constructed with a steel armature covered in yellow greenhouse shade cloth attached with cable-ties. The shade cloth forms the exterior membrane, which divides interior and exterior spaces. *W*, a variation on the previous work with white greenhouse shade cloth and identical structural materials, is rigidly symmetrical in its composition, yet more easily accessed than

far left *Garden Snare*, 1998

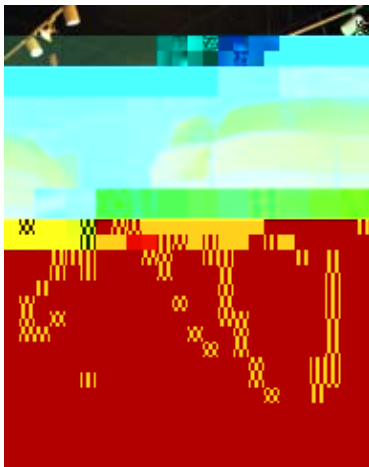




right *Yellowhighrise*, 2005
shade-cloth, steel
Houston Museum for
Contemporary Craft, Houston, TX

below *Yellowhighrise*, 2005
digital image

far below *Yellowhighrise*, 2005
shade-cloth, steel
Houston Museum for
Contemporary Craft, Houston, TX



Yellowhighrise: Notes

Kendall Buster

(Model #2) is a kind of scale-model for an imaginary transient architecture. Split like a fruit to create an entrance that offers access to the interior space, its inner chamber suggests an atrium ringed with balconies for twelve floors. is a continuation of my investigations into the interface of object and architecture. It might read as vessel or as building.

As in previous projects, this curvilinear semi-transparent model building has been designed and constructed to imply a membrane capable of swelling and retracting. Built in sections with visible fasteners, there is also the suggestion of a potential for disassembly and reassembly. Biological associations come into play, the structure referencing at once a pair of superimposed urns or bulbs, a high rise conceived of as fantasy hive.

Whitehighrise: Notes

Kendall Buster

(Model #3) is a variation on . Here the structure is covered with a more transparent skin and rises an additional four feet. Like , I see this sculpture as a model for an imaginary tall building. But in spite of the fact that the structure is ridged and the form almost radially symmetrical, the membrane here is more porous, the boundary between inside and outside less of a barrier.

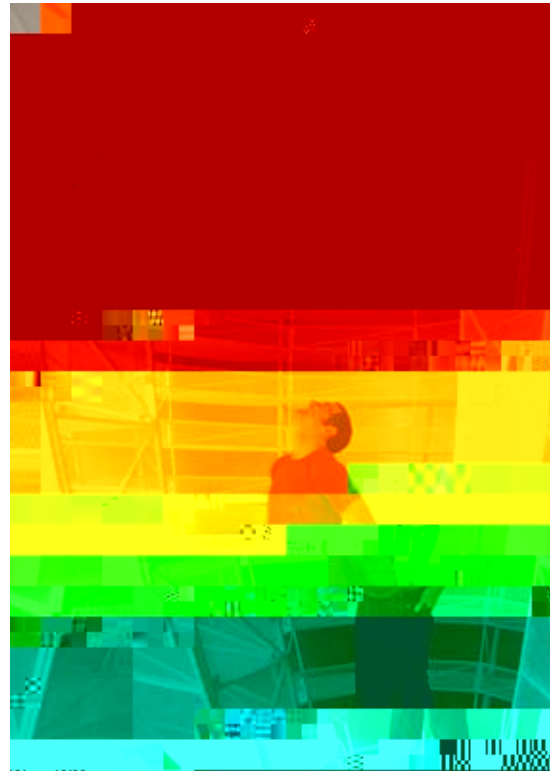
Both sculptures are almost radially symmetrical, I imagine these forms having been turned on a huge wheel, spun rather than built. But they were built, and are built every time they are moved. Together they are assembled out of over 300 sections, steel frames covered in greenhouse shade cloth.

Any window is a charged site, the place where interior and exterior negotiate. This is true whether I am looking in, looking out, looking up, or looking down; whether I am looking up, or looking down; whether I am looking or being looked at. The circular opening at the top of a dome is its oculus. When the window is centered at the top of a dome it is like an abstracted single eye, a divine eye, and becomes the source of surveillance. Standing beneath such a window I am at once illuminated by benign light and caught in the act.

right *Whitehighrise*, 2005
shade-cloth, steel
American Academy of Arts and Letters, NYC

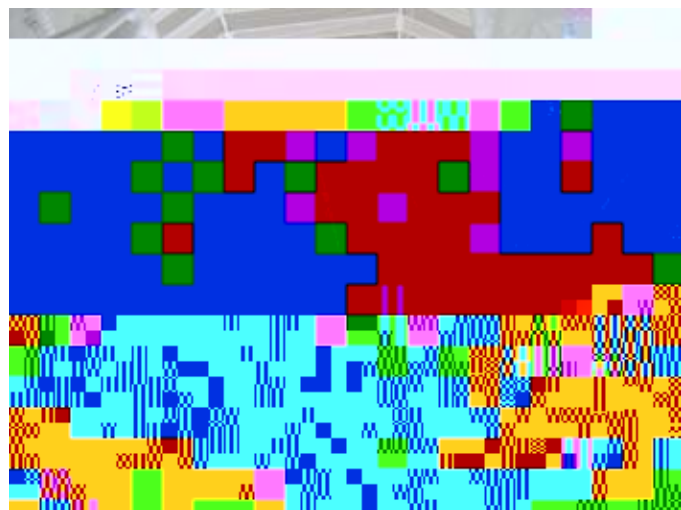
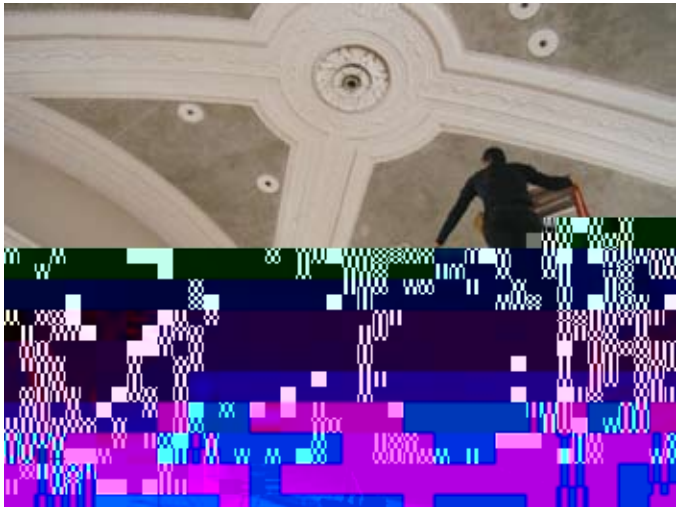
below *Whitehighrise*, 2005
shade-cloth, steel
American Academy of Arts and Letters, NYC

over *Whitehighrise*, 2005
digital image



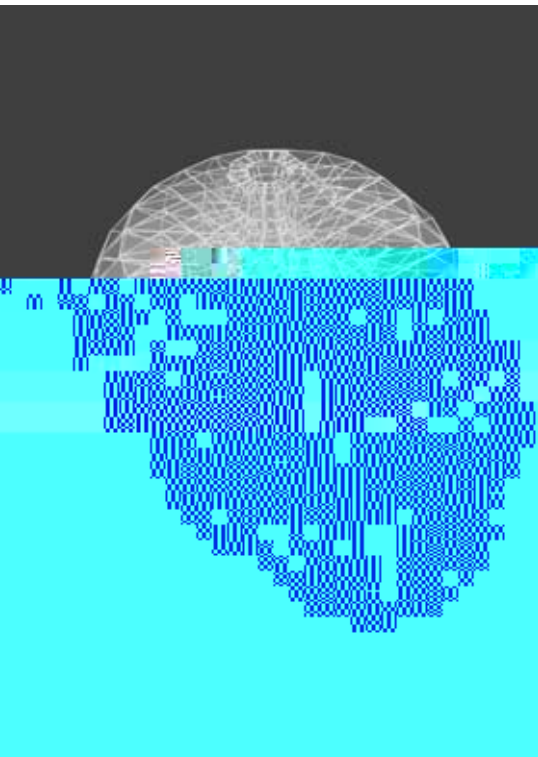
below *Whitehighrise*, 2005
(assembly)
shade-cloth, steel
American Academy of Arts and Letters, NYC

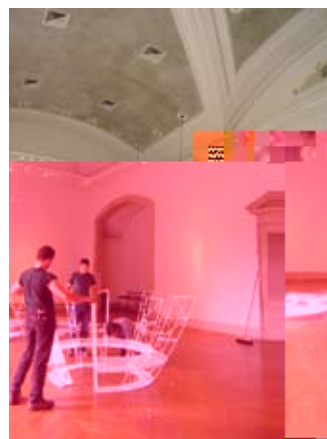
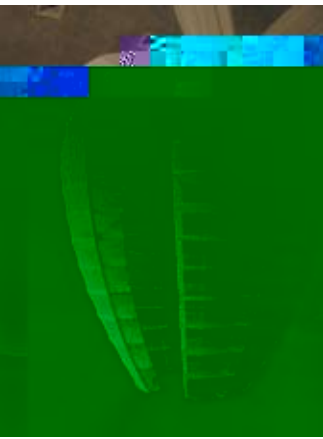


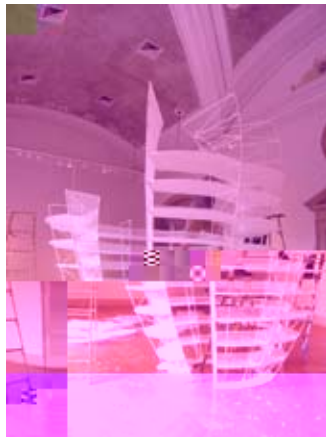
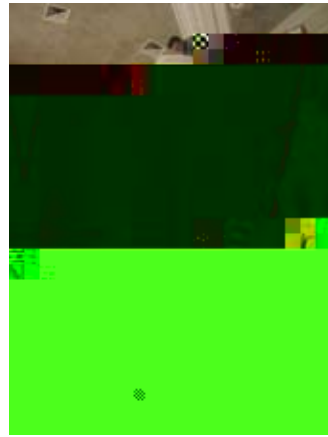
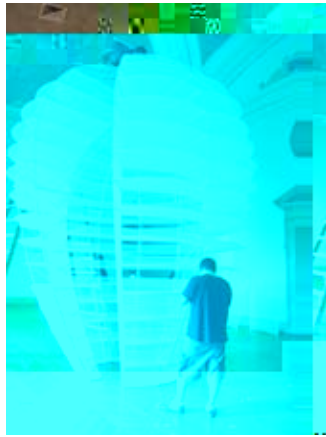


right *Whitehighrise*, 2005
shade-cloth, steel
American Academy of Arts and Letters, NYC

below *Whitehighrise*, 2005
digital image







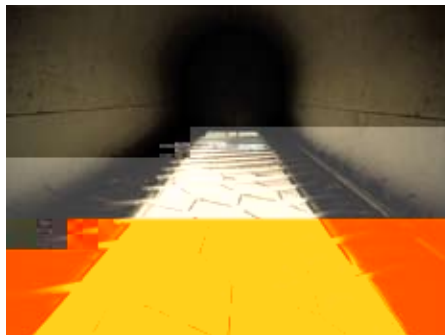
KENDALL BUSTER Biography

Education

- 1987 MFA Sculpture, Yale University, New Haven, CT
- 1984/5 Whitney Museum Independent Study Program, New York, NY
- 1981 BFA, Corcoran School of Art, Washington, DC
- 1976 BS, Medical Technology, University of Alabama, Tuscaloosa, AL

Solo Exhibitions

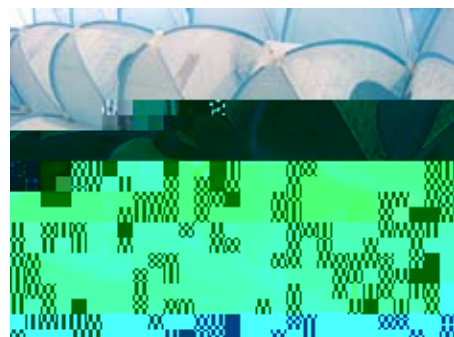
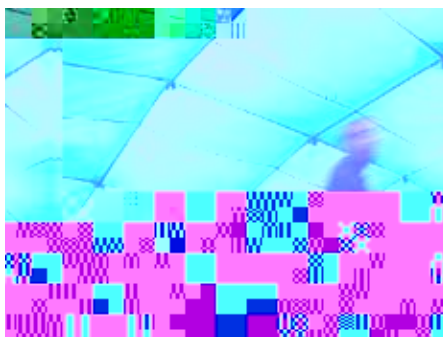
2005



- 1995 BAT Center, Durban, South Africa
1993 Sculpture Center, New York, NY
Patricia Shea Gallery, Santa Monica, CA
Mitchell Museum, Mt. Vernon, IL
1992 , UMBC, Baltimore, MD
1991 , Hirshhorn Museum, Washington, DC
1990 , de Adino Fine Arts, Washington, DC
1989 , White Columns, New York, NY
1987 , Artists Space, New York, NY
1984 Artpark, Lewiston, NY
1983 , Hirshhorn Museum, Washington, DC
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Acknowledgements

Curtis L. Carter

Director

The Haggerty Museum of Art is pleased to present Kendall Buster: _____, an exhibition of site-specific sculptures and their preliminary designs by the 2005 Academy of Arts Award recipient Kendall Buster. Before becoming an artist, Buster studied Medical Technology and indeed many of her sculptures reflect her continued interest in biomorphic form. She received a BFA from the Corcoran School of Art in Washington, DC, an MFA from Yale University, and participated in the Whitney Museum Independent Studio Program. Buster has shown her large scale site responsive architectural works in many venues including The Hirshhorn Museum and Sculpture Garden and the Kreeger Museum in Washington, DC; Artists Space in New York City; The Mattress Factory in Pittsburgh, Pennsylvania; The Kemper Museum in Kansas City, Missouri; the Bahnhof Westend in Berlin; and the KwaZuluNatal Society for the Arts in Durban, South Africa. _____ (Model #3) shown here at the Haggerty Museum was the work chosen for the American Academy of Arts and Letters prestigious award. Buster currently works in Richmond, Virginia and is an associate professor of sculpture at Virginia Commonwealth University.

_____ is the most recent in a series of contemporary exhibitions at the Haggerty Museum

