

Whangārei Art Museum

# Sean Kerr

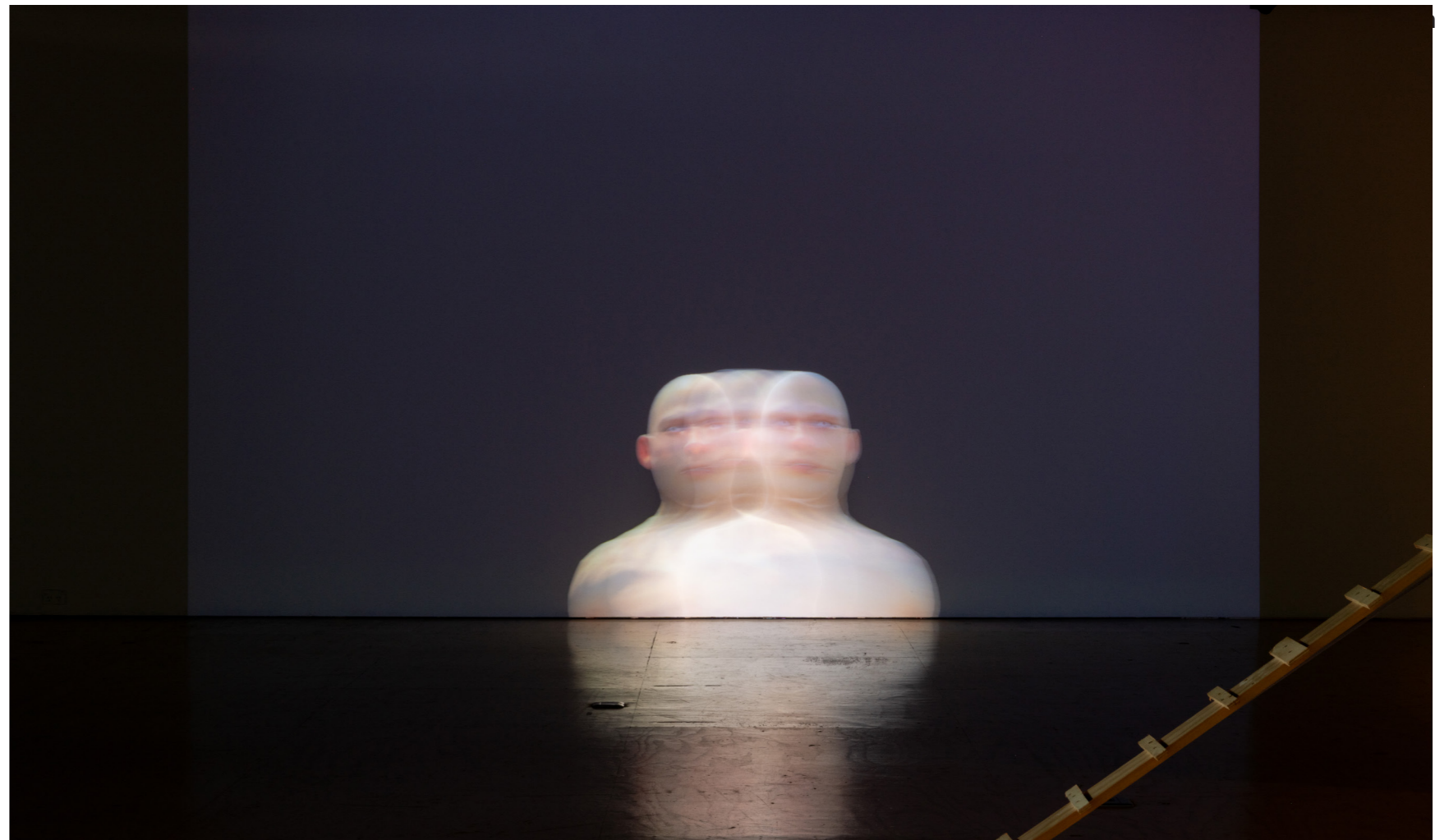
Dududududududu  
dudududu  
pssssshhht!

December 2024 – March 2025

## Sean Kerr

### ● Dududududududududududu pssssshhht!

Welcome to Sean Kerr's exhibition - a convoluted playground of sounds, sights, and mischief. Here, observe a plywood henhouse, suspended eerily in a black abyss above your heads \u2013 a cheeky provocateur that dispenses feathers amidst echoes of clucks. Near the centre, an air compressor grumbles, powering the unruly machinery that Kerr is known for: notably, a self-playing drumkit drumming to an unheard rhythm. Two uncanny AI avatars, hairless, naked males, converse, sing, and dance in an otherworldly spectacle. \n\nKerr's work draws heavily on elusive communication theory, sprinkled with dashes of slapstick comedy, probing deep into the murky underbelly of social and technological interfaces. Much like his previous works, this exhibition could be seen as an observation on the chaotic realities of life itself, or perhaps a satirical jab at our futile attempts to control the uncontrollable. \n\nSean Kerr - a master of disarray, an orchestrator of the absurd. His creations occupy a curious space, perched precariously between reality and hyperreality,



forcing his spectators to question the normalcy of their quotidian interactions. Constantly pushing boundaries, he melds the mechanical with the theatrical, creating an immersive experience teetering on the brink of the comically dystopian. The show will surely leave you pondering long after you've left the gallery's confines. \n\nRemember, the artist loves to keep us guessing, perhaps we are all part of his mischievous engagement, perpetually caught in the crossfire of his relentless machines.

Whangārei Art Museum presents Sean Kerr's latest exhibition \u2013 an exhibition exploring concurrently our communal and mechanical manners. Kerr's avant-garde creations blur the boundaries between the artificial and the tangible, the audible and the heightening silence. Constructed seemingly with a nod toward absurdity, the pieces are a commentary on the surreal coexistence of human-tech phenomena.\n\nThe striking installation, a wooden architectural marvel \u2013 a chicken coop hanging above, occasionally releasing a pastoral symphony of feather and sound, steers the audience into a realm of optic and aural curiosities. The gallery pounds and hums with the avant-garde harmony formed by a self-ministering drumkit, the sporadic whirring of the pivotal air compressor, and the animated discourses of two unclothed, male AI figures, displayed on bare walls.\n\nThese technologically endowed entities, graced with evocative dialogue and melody, investigate the domestic, the industrial and the digital. In tandem, they unravel a common thread within Kerr's work \u2013 his penchant to navigate a matrix of pathway between anarchist machines and slapstick humour.\n\nKerr's unique and indelibly humorous approach enthuses the gallery environment with a kinetic energy that underscores his reflections on our increasingly mechanical relationships and

communication avenues.\n\nSean Kerr, a New Zealand artist with a colourful career trajectory, renowned for his subversive and intermedia art forms, significantly contributes to the discourse on the intersection of technology, sound, and social dialogue with his intuitive and complex displays.

Welcome to Sean Kerr's exhibition - a convoluted playground of sounds, sights, and mischief. Here, observe a plywood henhouse, suspended eerily in a black abyss above your heads \u2013 a cheeky provocateur that dispenses feathers amidst echoes of clucks. Near the centre, an air compressor grumbles, powering the unruly machinery that Kerr is known for: notably, a self-playing drumkit drumming to an unheard rhythm. Two uncanny AI avatars, hairless, naked males, converse, sing, and dance in an otherworldly spectacle. \n\nKerr's work draws heavily on elusive communication theory, sprinkled with dashes of slapstick comedy, probing deep into the murky underbelly of social and technological interfaces. Much like his previous works, this exhibition could be seen as an observation on the chaotic realities of life itself, or perhaps a satirical jab at our futile attempts to control the uncontrollable. \n\nSean Kerr - a master of disarray, an orchestrator of the absurd. His creations occupy a curious space, perched precariously between reality and hyperreality, forcing his spectators to question the normalcy of their quotidian interactions. Constantly pushing boundaries, he melds the mechanical with the theatrical, creating an immersive experience teetering on the brink of the comically dystopian. The show will surely leave you pondering long after you've left the gallery's confines. \n\nRemember, the artist loves to keep us guessing, perhaps we are all part of his mischievous engagement, perpetually caught in the crossfire of his relentless machines.



## Key contacts

Simon Bowerbank

Kaitohu • Director

[simon.bowerbank@wdc.govt.nz](mailto:simon.bowerbank@wdc.govt.nz)

Nimmy Santosh

Kairēhita • Registrar

[nimmy.santosh@wdc.govt.nz](mailto:nimmy.santosh@wdc.govt.nz)