

The artwork is a complex abstract composition. It features several large, thick, blue and white brushstrokes that swirl and loop across the canvas, creating a sense of movement and depth. These strokes are set against a background of various geometric patterns, including diamond shapes in shades of red, orange, green, and blue. The overall effect is a vibrant, layered, and textured visual experience.

Alex Kerr
Starting Gate

April 4 – May 10,
2025

NOON Projects
951 Chung King Road
Los Angeles, CA 90012

Thursday to Saturday
Noon–5pm
And by Appointment

+ 1 971 341 6648
noon-projects.com
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NOON Projects Presents

Alex Kerr *Starting Gate*

April 4 – May 10,
2025

Opening Reception:
April 4, 2025
6–9pm

951 Chung King Road
Los Angeles, CA 90012

NOON Projects is honored to present "Starting Gate" by Alex Kerr, opening April 4, 2025. This is Kerr's first exhibition with NOON Projects in Los Angeles, following a solo presentation together at NADA Miami in 2023. "Starting Gate" showcases a new body of work that brings together ceramic lamp sculptures, bronze works, paintings, and a sound piece, extending Kerr's exploration of desire, control, and deflection—the mechanisms by which we reveal, restrain, and obscure ourselves.

Kerr's practice is rooted in dramaturgic symbolism and the shifting nature of identity, pulling from theatrical motifs, stagecraft, and surrealist humor. His work navigates the real and imagined space between authenticity and artifice, where performance becomes both a form of expression and a site of tension. „Starting Gate“ builds upon this foundation, presenting a richly textured world where familiar objects are transformed and recontextualized. Through new material investigations, including cast bronze plates and large-scale ceramic lamps, Kerr deepens his inquiry into the paradox of self-mythology—where the compulsion to be seen collides with the instinct to withdraw.

Desire, control, and deflection underscore the exhibition's central themes. The manic hunger of cartoonish longing—the awooga eyes, the slack-jawed wolf—is met with an equal and opposite force of restraint. In a new series of paintings built on mitered panels that appear to leap into space, Kerr renders an abstracted, backstage reality populated by the harlequin, the dressing room mirror, and warped theatrical planes—places of transformation where identity is both crafted and dissolved. His two monumental ceramic lamps—each standing nearly six feet tall—embody this theatrical tension. One lamp, a four-faced clock tower labeled with different salads (Caesar, Cobb, Niçoise, and Waldorf), plays on the idea of being "dressed up" for performance, a humorous nod to the expectations of presentation. The other, featuring an overturned limousine perched on raindrops, evokes the aftermath of a spectacle—desire met with its inevitable collapse.

Kerr's bronze plates—displayed on infinitely rotating bases—extend this meditation on control and deflection. The spinning plates, an age-old metaphor for precarious balance, suggest both an act of mastery and the prescient threat of failure. Throughout "Starting Gate," Kerr repurposes objects and symbols from his ongoing codex—the harlequin, the snowman, the trophy, playing cards, and surrealist clocks—constructing a universe where time loops endlessly, control is illusory, and the line between audience and performer blurs. The exhibition's sound piece, an invisible cuckoo clock that announces the time every quarter hour, introduces an unseen presence into the space, underscoring the tension between revelation and retreat.

Ultimately, "Starting Gate" meditates on the push and pull of desire and control, the absurdity of performance, and the necessity of deflection. Kerr's meticulous craft, honed through his background in traditional pottery techniques, becomes a vehicle for illusion—a magic act that toggles between revelation and disguise. In this latest body of work, Kerr pushes his inquiry into the mechanics of spectacle and self-invention, inviting viewers to question where the act begins and whether it ever truly ends.

NOON Projects is a gallery in Chinatown, Los Angeles. Our program showcases artists who work from the heart, with a focus on queerness, the divine, the natural world, craft, and social practices. We host an ongoing program of dinners, concerts, meditation groups, and community happenings.

We aim to create a welcoming space for artists and the community to connect and flourish. Please come by and see us – you are very welcome here.

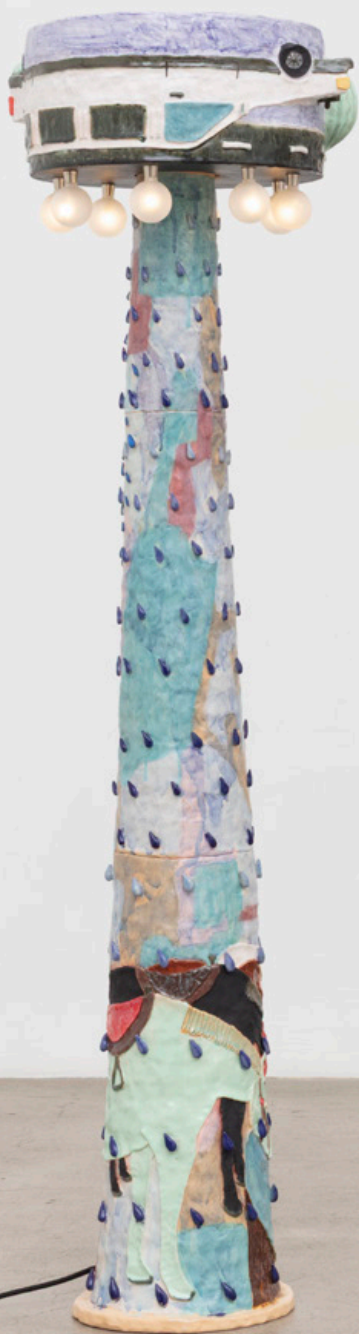
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Alex Kerr
Five Horses
Glazed ceramic and lamp hardware, 2025
63 x 19 x 14 In.



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Glazed ceramic and lamp hardware, 2025
63 x 19 x 14 In.



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Five Horses
Glazed ceramic and lamp hardware, 2025
63 x 19 x 14 In.



Alex Kerr
Five Horses
Glazed ceramic and lamp hardware, 2025
63 x 19 x 14 In.





Alex Kerr
Regional Fare
Glazed ceramic, clock mechanisms, lamp hardware, 2025
63 x 19 x 14 In.



Alex Kerr
Regional Fare
Glazed ceramic, clock mechanisms, lamp hardware, 2025
63 x 19 x 14 In.







Alex Kerr
Take Care of it in Post
Glazed ceramic and lamp hardware, 2025
19 x 14 x 14 In.



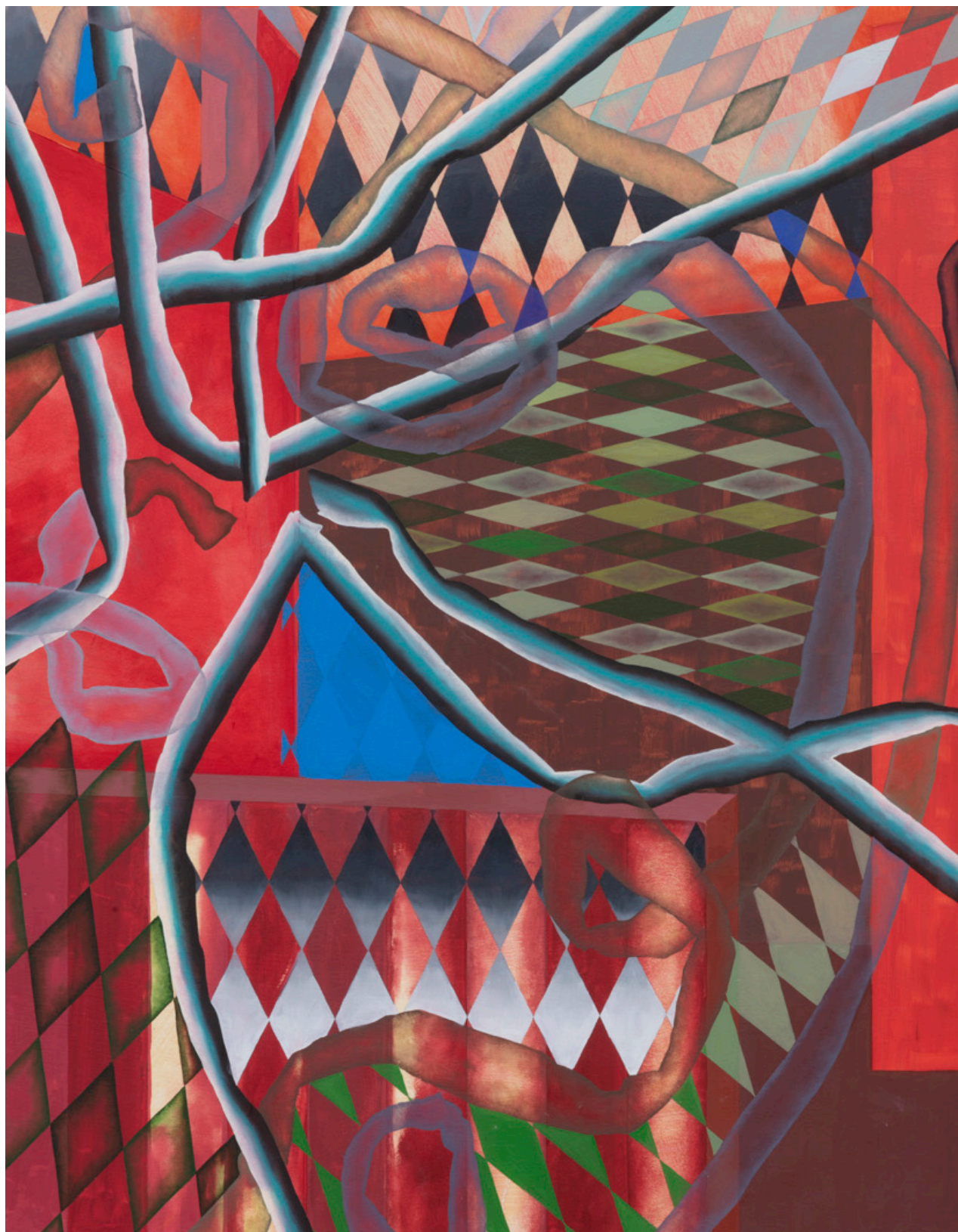




Alex Kerr
Escape Room 00425
Oil and graphite on shaped panel with oak frame, 2025
48 x 37.5 x 4 In.



Alex Kerr
Escape Room 00425
Oil and graphite on shaped panel with oak frame, 2025
48 x 37.5 x 4 In.



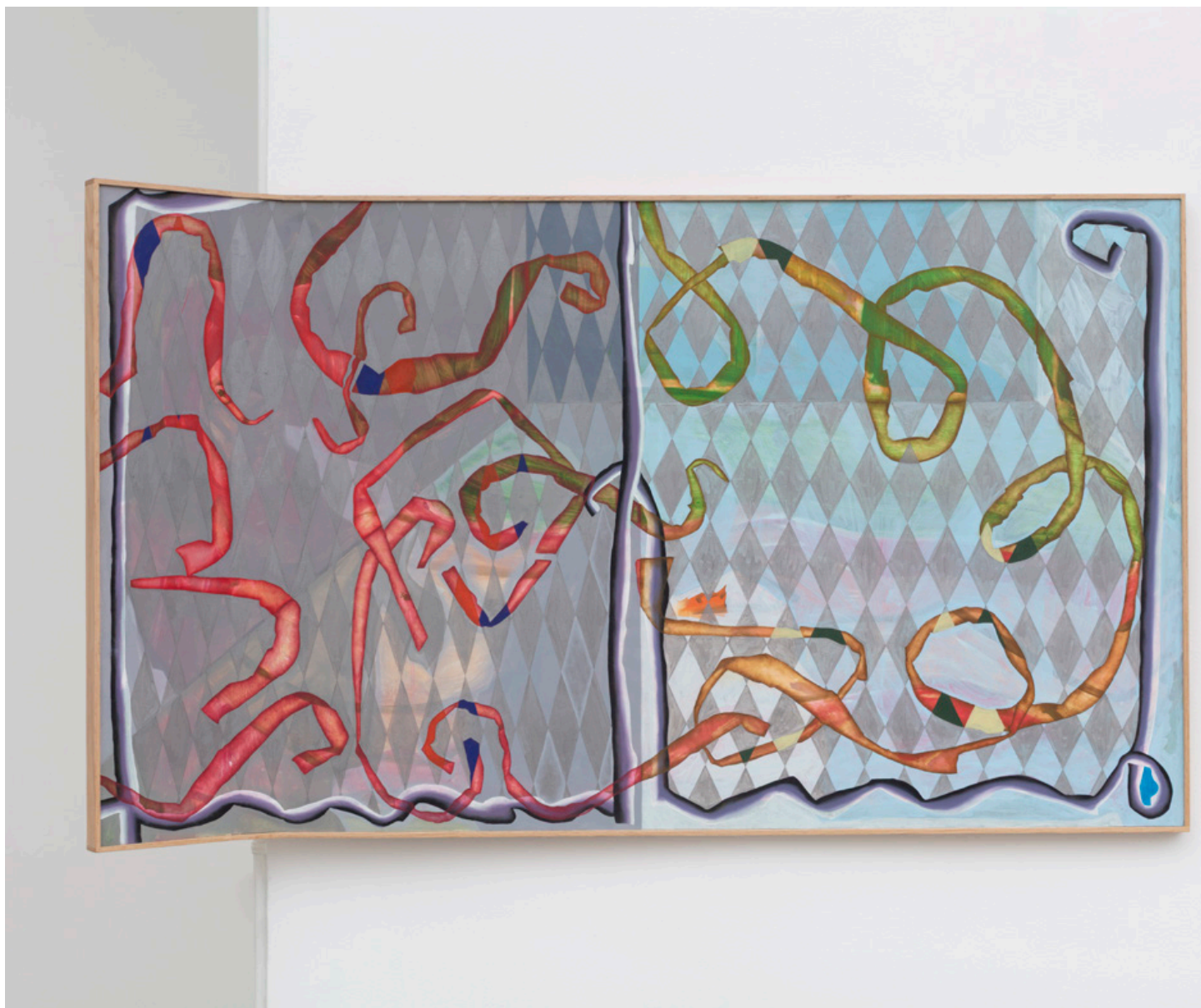
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Escape Room 00525
Oil and graphite on shaped panel with oak frame, 2025
48 x 37.5 x 4 In.



Alex Kerr
Escape Room 00625
Oil and graphite on shaped panel with oak frame, 2025
31.5 x 54 x 6.5 In.



Alex Kerr
Escape Room 00625
Oil and graphite on shaped panel with oak frame, 2025
31.5 x 54 x 6.5 In.



Alex Kerr
Escape Room 00125
Oil and graphite on shaped panel with oak frame, 2025
17 x 25 x 2.5 In.



Alex Kerr
Escape Room 00125
Oil and graphite on shaped panel with oak frame, 2025
17 x 25 x 2.5 In.



Alex Kerr
Escape Room 00325
Oil and graphite on shaped panel with oak frame, 2025
18 x 14.5 x 2 In.



Alex Kerr
Escape Room 00225
Oil and graphite on shaped panel with oak frame, 2025
18 x 14.5 x 2 In.





Alex Kerr
Untitled Fabulous Object (Blackjack)
Bronze on motorized spinning mount, 2025
Plate: 10 x 10 x 2 In. | Sculpture: 44 x 10 x 10 In



Alex Kerr
Untitled Fabulous Object (Table)
Bronze on motorized spinning mount, 2025
Plate: 10 x 10 x 2 In. | Sculpture: 44 x 10 x 10 In



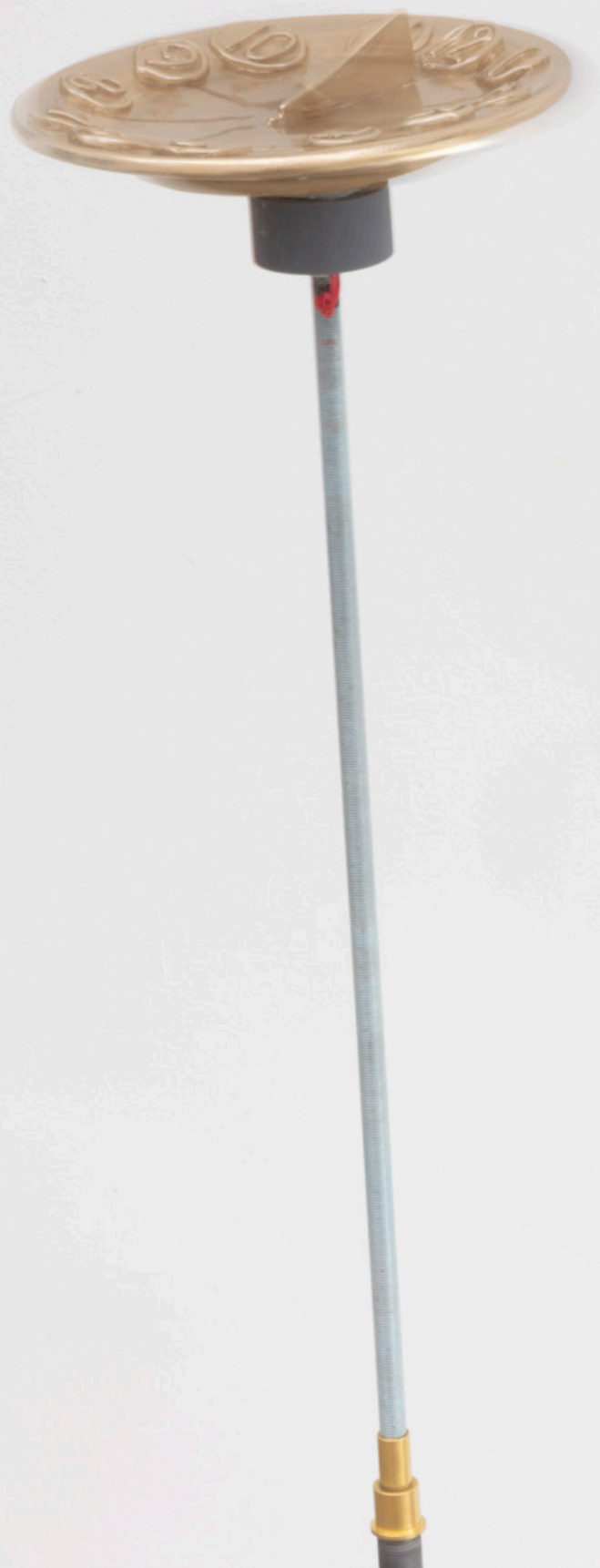
Alex Kerr
Untitled Fabulous Object (Apple)
Bronze on motorized spinning mount, 2025
Plate: 10 x 10 x 2 In. | Sculpture: 44 x 10 x 10 In



Alex Kerr
Untitled Fabulous Object (Sundial)
Bronze on motorized spinning mount, 2025
Plate: 10 x 10 x 2 In. | Sculpture: 44 x 10 x 10 In



Alex Kerr
Untitled Fabulous Object (Jetliner)
Bronze on motorized spinning mount, 2025
Plate: 10 x 10 x 2 In. | Sculpture: 44 x 10 x 10 In





Alex Kerr
Untitled Fabulous Object (Installed)
Bronze on motorized spinning mount, 2025
Sculpture: 44 x 10 x 10 In



Alex Kerr
Circle the Block, Again, 2023
Glazed ceramic, ballpoint pen, light hardware
5 3/4 x 31 x 6 1/4 In.



Alex Kerr
Circle the Block, Again, 2023
Glazed ceramic, ballpoint pen, light hardware
5 3/4 x 31 x 6 1/4 In.



Alex Kerr
Oblivion Posture 1
Glazed ceramic, chain, lamp hardware, 2024
14 x 12 x 2 In.



Alex Kerr
Oblivion Posture 2
Glazed ceramic, chain, lamp hardware, 2024
14 x 12 x 2 In.



Alex Kerr
T-Shirt, 2024
Edition of 50

Biography Alex Kerr



Alex Kerr (b. 1989, Norfolk, Virginia) is a Los Angeles-based visual artist whose work explores the interplay between performance, identity, and artifice. Through a multidisciplinary practice spanning oil painting, ceramics, bronze, and mixed media, Kerr constructs surreal, theatrical worlds where self-mythology and masquerade collide. His work is steeped in dramaturgic symbolism—the harlequin, the vanity mirror, the mask—recurring motifs that question the boundary between authenticity and illusion. Utilizing disquieting color, layered patterns, and distorted spatial perspectives, Kerr investigates the tension between visibility and concealment, self-expression and deflection, ultimately transforming familiar objects and scenes into uncanny sites of existential inquiry.

Kerr has exhibited widely in solo and two-person exhibitions at NOON Projects (Los Angeles), New Low (Los Angeles), Slow Ode (Los Angeles), Mint (Atlanta), and Atlanta Contemporary (Atlanta). He has also participated in group exhibitions at Guerrero Gallery (Los Angeles), The Floating Gallery (Los Angeles), and David Zwirner's Platform (online). Kerr has been awarded residencies and fellowships, including the Hambidge Center for the Creative Arts and Sciences Fellowship and the Mint Leap Year Fellowship. He received his MFA from the University of California, Los Angeles, in 2022 and his BFA from Georgia State University in 2015.

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CV Alex Kerr

Born 1989 in Norfolk, Virginia
Lives and works in Los Angeles, California

Education

2022 MFA, University of California Los Angeles, Los Angeles, California
2015 BFA, Georgia State University, Atlanta, Georgia

Solo Exhibitions

2025 *Starting Gate*, NOON Projects, Los Angeles, California
2023 *NADA Miami*, NOON Projects, Miami, Florida
2023 *Whole Ham*, New Low, Los Angeles, California
2022 *Tara Reid Gave a Dog Twenty Dollars*, Slow Ode, Los Angeles, California
2018 *Gruesome Grin*, Mint, Atlanta, Georgia
2018 *Née Ingénue*, Atlanta Contemporary Art Center, Atlanta, Georgia

Group Exhibitions

2024 *What Are You Doing in My Dream?*, Goodyear Arts, Charlotte NC
2024 *Say Hey*, Dedo Maranville Gallery at Valdosta State University, Valdosta, GA
2024 *A Toast to Never*, Public Notice, Palm Springs, CA
2024 *Sculptors Painting*, Human Resources, Los Angeles, CA
2024 *28 Lights*, The Hunt, Los Angeles, CA
2023 *California Sober*, The Floating Gallery, Los Angeles, California
2023 *Barro Barrio*, Guerrero Gallery, Los Angeles, California
2022 *David Zwirner Platform*, NOON Projects
2019 *Feels Warm, Like Things Burning*, LUMP, Raleigh, North Carolina
2018 *Summer Swan*, Swan Coach House, Atlanta, Georgia
2018 *Thunderfoxes*, Camayuh, Atlanta, Georgia
2018 *The Southern Table*, Mason-Scharfenstein Museum of Art at Piedmont College, Demorest, Georgia
2018 *Leap Year Retrospective*, Facet Gallery, Atlanta, Georgia
2017 *EngageMINT 2017*, Blue Mark Studios, Atlanta, Georgia
2017 *Second Severn Crossing*, HATHAWAY Contemporary, Atlanta, Georgia
2016 *The Sofa Show*, Highland Walk, Atlanta, Georgia
2016 *The Metaphysical Repository for Mystical Knowledge*, Kitchen Table Gallery, Philadelphia, Pennsylvania
2016 *One Year*, Lionheart Frames, Atlanta, Georgia
2016 *End of List*, Blue House Gallery, Dayton, Ohio

Artist Residencies

2018 Hambidge Center for the Creative Arts and Sciences Fellow, Rabun Gap, Georgia
2018 Mint Leap Year Fellowship, Atlanta, Georgia

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