

## SHERRY FRUMKIN GALLERY

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### DOUGLAS KERR

#### EDGE CITY

July 8 – August 5<sup>th</sup>, 2006

Opening Reception Saturday, July 8<sup>th</sup> from 7 – 9 pm

SHERRY FRUMKIN GALLERY is pleased to present "Edge City", a solo exhibition of new work by San Francisco artist Doug Kerr. In sculptures made of translucent polycarbonate from his "Buildings and Blocks" and "Racetracks" series, Kerr references freeway architecture as well as minimalist sculpture, particularly that of Donald Judd, John McCracken and Anne Truitt.

In these restrained and beautiful works Kerr reflects on the isolation of the American commuter culture, distilling the experience of glimpsed images of modern buildings and freeways. Just as freeway architecture gives the passing motorist a continuous, uninterrupted view of a seamless façade, these works have no 'front' either and the curves of the pieces force the viewer to move about in order to see the work in its entirety.

After making the first few pieces, Kerr began to travel the freeways with his camera, searching out prime examples of this architectural idiom. While cruising the freeways he began to think about this other type of architecture - of interchanges, overpasses and ramps. It occurred to him that these two idioms have a symbiotic relationship. He saw how the Edge Cities of America were created - first by the massive buildup of highways and roads through the rural and pastoral outlying areas and then, once in place, the progression of large office buildings and office parks built in close proximity to draw a tax base. Eventually flooded with housing, strip malls and services, the cycle would move on to the next location. The "Racetracks" series, which grew out of these observations, embodies the continuous loop of modern life: go to work, run errands, return home, and repeat it *ad nauseam*.

ArtWeek reviewer Kristin Palm recently observed that Kerr's work is "largely devoid of the irony with which suburbia is treated in so much of the art world today..." and noted the homage to the "clean lines and crisp edges that make modernist architecture so counterintuitively alluring."