

**Brianne Kerr**  
**ACTING BIOGRAPHY**

**Brianne Kerr** is a Wellington based actor and publicist. After graduating with a Bachelor of Performing Arts from the **National Academy of Singing and Dramatic Art** (Christchurch) in 2001, Bri moved to Wellington.

In Wellington Bri has performed in professional productions such as **Head of the House, Cold Start, The Eight Reindeer Monologues, Brain Power, Revenge of the Amazons, Christ Almighty!, No Taste Forever, McKenzie Country, Julius Caesar, Slouching Toward Bethlehem, Other People's Wars, Coriolanus, Clouds, Gunplay, All's Well That Ends Well, Once We Built A Tower, Blue Stockings, Richard III, Tiny Deaths, Lysistrata, A Christmas Karel Čapek, Richard II** and **Twelfth Night**.



Bri has been a proud member of Chapman Tripp Theatre Award winning theatre company **The Bacchanals** since 2011 and won **Best Supporting Actress** in the **2015 Wellington Theatre Awards** for her role of *Duchess of York* in **Richard III**.

**REVIEW QUOTES:**

*“Kerr, meanwhile, plys her considerable acting skill upon Sir Toby admirably. The constantly inebriated man stayed in his drunken state throughout the entire play, and was believably, jovially drunk. Kerr’s slurring, unbalanced gait and ability to maintain her character’s lack of sobriety never failed to make me laugh and she utilised nuance enough that the portrayal never became one-note or boring. Her dynamic actions instead has me in absolute stitches whenever she is on stage.”*

**Laura Ferguson, Art Murmurs | Twelfth Night, Yellow Stockings Theatre Company 2019**

*“Brianne Kerr’s Duke of York was impressive in her capability of projecting wisdom as well as her dedication to the character’s physicality.”*

**Laura Ferguson, Art Murmurs | Richard II, Sceptre Theatre 2016**

*“There are numerous other good casting choices throughout – but perhaps the most inspired is Brianne Kerr’s turn as The Duchess of York, Richard’s mother. Her performance alone is worth seeing this play for.”*

**Jarrold Baker, Word on the Street | Richard III, The Bacchanals 2015**

*“Heart strings are tugged by three women Ania Upstill (Lady Anne Neville), Kirsty Bruce (Elizabeth Wydville), and Brianne Kerr (Richard’s Mum). Kerr in particular is very affecting and believable as someone who knows what is likely to happen yet is powerless to stop it.”*

**LibraryKris, The Wellingtonista | Richard III, The Bacchanals 2015**

*“But it is the women who bring the most powerful emotional truth and expose the story’s moral centre: ... – most formidable yet heart-rending – Brianne Kerr’s Duchess of York, mother of the loveless Richard.”*

**John Smythe, Theatreview.org.nz | Richard III, The Bacchanals 2015**

*“The Nordmeyers are also splendidly played by Michael Trigg and Brianne Kerr, and the evolving Frances Nordmeyer / Ethel McMillan relationship is another important anchor point in the production. While Kerr’s rather dotty Frances is the comic highlight of the show, her rather eerie insights into the Māori history of the region add an enriching dimension to the whole.”*

**John Smythe, Theatreview.org.nz | Once We Built A Tower by Dean Parker, The Bacchanals 2014**

*“The first act deals with his growing political influence in the religious beliefs of the Rev. Arnold Nordmeyer (Michael Trigg) and his socially timid wife (a touching and funny performance by Brianne Kerr).”*

**Laurie Atkinson, Dominion Post | Once We Built A Tower by Dean Parker, The Bacchanals 2014**

*“In Calphurnia, Brianne Kerr finds the same loyalty and determined concern for her husband’s wellbeing that she did as Thea Muldoon, then contrasts it with a range of contrasting and often comic roles.”*

**John Smythe, Theatreview.org.nz | Julius Caesar by William Shakespeare, The Bacchanals 2011**

*“Brianne Kerr as the loyal Thea was right on the money too, showing flashes of steel when her husband pushed her too far.”*

**Lynn Freeman, Capital Times | Slouching Toward Bethlehem by Dean Parker, The Bacchanals 2011**

*“Thea – pet name ‘Tam’ – is the only other character to thread through most of the play. Brianne Kerr draws us in with a sympathetic ‘less is more’ portrayal of Thea’s journey from youthful optimism through loyal wifedom to feeling betrayed, disappointed and resigned.”*

**John Smythe, Theatreview.org.nz | Slouching Toward Bethlehem by Dean Parker, The Bacchanals 2011**

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