

Kate Newby

Née en 1979 à Auckland (Nouvelle-Zélande).
Vit et travaille à Floresville, Texas (Etats-Unis)
Born in 1979 in Auckland (New Zealand).
Lives and works in Floresville, TX (US)

Expositions personnelles Solo Shows

2026

- New Commission, Museum Folkwang, Essen/DE
- Carring, Museum Brandhorst, Munich/DE

2025

- greet strangers, Cibrián, San Sebastian/ES

2024

- Live near friends, Fine Arts Sydney/AUS
- Hours in wind, curated by Jane Devery, Museum of Contemporary Art Australia, Sydney/AU
- Very active weather, KAYOKOYUKI, Tokyo/JP
- anything anything, Klosterruine, Berlin/DE

2023

- miles off road, Fine Arts, Sydney/AU
- What a great year for music, Marfa Book Co., Marfa, TX/US
- Had us running with you, Michael Lett, East Street, Auckland/NZ
- She's talking to the wall, Te Papa Tongarewa, Museum of New Zealand, Wellington/NZ

2022

- Try doing anything without it, Art : Concept, Paris/FR
- So close, come on, The Sunday Painter, London/UK
- Feel Noise, Fluent-Collaborative / testsite, curated by Makenzie Stevens, Austin/US
- We are such stuff, Laurel Gitten, New York/US

2021

- YES TOMORROW, Adam Art Gallery Te Pātaka Toi, Wellington/NZ
- COLD WATER, Fine Arts, Sydney/AU

2020

- As far as you can, Feuilleton, Los Angeles/US

2019

- Bring Everyone, Fine Arts, Sydney, Sydney/AU
- Loved like a sunbeam, Madragoa, Lisbon/PT
- Nothing in my life feels big enough, Cooper Cole, Toronto/CA
- Wild was the night, Institut d'Art Contemporain, Villeurbanne/FR
- A puzzling light and moving, (Part II and Part III), lumber room, Portland, OR/US

2018

- Nothing that's over so soon should give you that much strength, curated by Mathijs van Geest, Hordaland Kunstsenter, Bergen/NO
- A puzzling light and moving, (Part I), lumber room, Portland, OR/US
- All the stuff you already know, The Sunday Painter, London/GB
- I can't nail the days down, curated by Juliane Bischoff, Kunsthalle Wien, Vienna/AT
- Swift little verbs pushing the big nouns around, Michael Lett, Auckland/NZ

2017

- Let me be the wind that pulls your hair, curated by Michelle Grabner, Artpace, San Antonio/US

2016

- Big Tree. Bird's Eye, Michael Lett, Auckland/NZ
- Tuesday evening. Sunday afternoon. Stony Lake, Cooper Cole, Toronto/CA
- Make it bigger, deeper., The Poor Farm, Wisconsin/US
- Two aspirins a vitamin C tablet and some baking soda, Laurel Doody, Los Angeles/US
- Always humming, curated by Helen Hughes and Pip Wallis, Gertrude Contemporary, Melbourne/AU
- I memorized it I loved it so much, Laurel Gitten, New York/US

2014

- Laura, Lucy, Mark and Felix, MODELAB, Wellington/NZ
- I feel like a truck on a wet highway, Lulu, Mexico City/MX
- Tiny-but-adventurous, Rokeby, London/GB

2013

- Maybe I won't go to sleep at all, curated by Anne-Claire Schmitz, La Loge, Brussels/BE
- Let the other thing in, curated by Nicolaus Schafhausen, Fogo Island Gallery, Newfoundland/CA
- What a day, Hopkinson Mossman, Auckland/NZ

2012

- All parts. All the time, Olive Street Garden and Fort Greene Park, Brooklyn in association with the NYC Department of Parks and Recreation and the International Studio & Curatorial Program, New York/US

2011

- I'm just like a pile of leaves, curated by Natasha Conland, Auckland Art Gallery Toi o Tamaki, Auckland (catalogue)/NZ
- I'll follow you down the road, Hopkinson Mossman, Auckland/NZ

2010

- Crawl out your window, curated by Janneke de Vries, Gesellschaft für Aktuelle Kunst GAK, Bremen/DE

2009

- Get off my garden, Sue Crockford Gallery, Auckland
- Blow wind blow, Y3K Gallery, Melbourne/AU

Expositions collectives

Group shows

2026

- Carring, Brandhorst Museum München/DE

2025

- Judy Miller & Kate Newby, Michael Lett, East Street, Auckland/NZ
- Singapore Biennale 2025, Singapour/MY
- Mutations, Musée d'art contemporain de la Haute-Vienne - Château de Rochechouart/FR
- Sharjah Biennial 16, Sharjah/UAE
- THERE IS NO CENTER, ROH, Jakarta, Indonesia/ID
- Contour Lines, Sid Motion Gallery, London/UK

2024

- Pratiques cosmomorphes, "Towards a cosmomorphic world », Brain Space Labotory, IAC Villeurbanne/FR
- Ecology: Dialogue on Circulations - Dialogue 2 "Ephemeral Anchoring", Fondation d'Entreprise Hermès, Le Forum of the Ginza Maison Hermès, Tokyo/JP

2023

- Intimate confession is a project, curated by Jennifer Teets, Blaffer Art Museum, Houston/US
- Our Ecology: Toward a Planetary Living, Mori Art Museum, Tokyo/JP
- Danse céleste, Galerie d'art contemporain du Théâtre de Privas, Privas/FR (en collaboration avec l'IAC Villeurbanne)
- HOLLOW LEG, Laurel Gitlen, New York/US
- The path guides the meaning, Rebecca Camacho

Presents, San Francisco/US

- Bucket List, Madragoa, Lisbon/PR
- Respiration, Cooper Cole, Toronto/CA

2022

- Millefleurs, Moly-Sabata, Sablons/FR
- Carbonate of Copper, Artpace, curated by Jennifer Teets, San Antonio/US
- Réclamer la terre, Palais de Tokyo, curated by Daria de Beauvais, Paris/FR
- Wiggling together, falling appart, Michael Lett, Auckland/US

2021

- Swallowing Geography, curated by Megan Tamati-Quennell, Govett-Brewster Art Gallery, New Plymouth/NZ
- The Flames: The Living Arts of Ceramics, curated by Anne Dressen, Musée d'art moderne de Paris/FR
- L'oeil du serpent, curated by Sébastien Faucon, Musée d'art contemporain de la Haute-Vienne, Rochechouart/FR
- La mer imaginaire, curated by Chris Sharp, Fondation Carmignac, Porquerolles/FR
- A Grain of Sand, The Sunday Painter, London/GB washed up, curated by Christine Nyce Hessel, Museum of Art, Bard College, Annandale-on-Hudson, New York /US
- Take your chances with me, SCAPE Public Art, Otautahi Christchurch

2020

- As long as you want, two-person exhibition with Paul P., Michael Lett, Auckland/NZ
- Higher! Higher! Lower, Lower. Louder! Louder! Softer, Softer, Shimmer, Rotterdam/NL
- Patterns 11, Anne Mosseri-Marlio Gallerie, curated by Michelle Grabner, Basel/CH
- Tiny Things, SEPTEMBER, Hudson, New York/US

2019

- There Are Exactly Four of Them, CIBRIÁN, San Sebastian/ES
- Motion & Motive, organized by Pamela Meredith, Susan Hobbs, Toronto/CA
- City Prince/sses, Palais de Tokyo, Paris/FR
- The Garden of Cyrus, Fortnight Institute, New York
- Indus2, Art : Concept, Paris/FR

- Unexplained Parade, Catriona Jeffries, Vancouver Notebook, curated by Joanne Greenbaum, 56 Henry, New York/US

2018

- Juliette Blightman, Parbhu Makan, Kate Newby, Henrik Olesen, Michael Lett, Auckland/NZ
- Further Thoughts on Earthy Materials, curated by Janneke de Vries and Katja Schroeder, Kunsthaus Hamburg, Hamburg/DE

- Still Life, co-curated with Candice Madey, SEPTEMBER, Hudson, New York/US
- It was literally the wreck of jewels and the crash of gems..., Nicelle Beauchene Gallery, New York/US
- Dwelling Poetically: Mexico City, a case study, curated by Chris Sharp, Australian Centre for Contemporary Art, Melbourne (catalogue)/AU
- Superposition: Equilibrium & Engagement, 21st Biennale of Sydney, curated by Mami Kataoka, Cockatoo Island and the Art Gallery of New South Wales, Sydney (catalogue)/AU
- Ritual, Aspen Art Museum, Aspen/US

2017

- Appendix Toss, SORT, Vienna/AT
- Leotta/Newby, Madragoa Embora, Lisbon/PT
- Belonging to a Place, An exhibition by Fogo Island Arts, curated by Nicolaus Schafhausen, Scrap Metal, Toronto (catalogue)/CA
- The Promise, curated by Axel Wieder, Index - The Swedish Contemporary Art Foundation, Stockholm/SE
- In Practice: Material Deviance, curated by Alexis Wilkinson, SculptureCenter, New York (catalogue)/US
- JADE BI, curated by Sara De Chiara, Galeria Madragoa, Lisbon/PT

2016

- Exhibition by 31 Women, Philipp Pflug Contemporary, Frankfurt/DE
- A plot of land, Dutton, New York/US
- Every day I make my way, Minerva, Sydney/AU

2015

- Natural Flavor, curated by Vivien Trommer, Ludlow 38, New York/US
- The Secret and Abiding Politics of Stones, curated by Chris Sharp, Casa del Lago, Mexico City (catalogue)/MX
- Homeful of Hands, Josh Lilley, London/GB
- Ordering Nature, Marianne Boesky, New York/US
- Inside Outside Upside Down, curated by Natasha Conland, Auckland Art Gallery Toi o Tamaki, Auckland
Parallel Oaxaca at Supplement London, Supplement, London/GB
- Lunch Poems, Hopkinson Mossman, Auckland/NZ
- Where the trees line the water that falls asleep in the afternoon, curated by Chris Sharp, P420, Bologna/IT
- Inside the City, curated by Janneke de Vries, GAK Gesellschaft für Aktuelle Kunst, Bremen/DE
- NEW 15, curated by Matt Hinkley, Australian Centre for Contemporary Art, Melbourne (catalogue)/AU
- An Imprecise Science, curated by Alexie Glass-Kantor, Artspace, Sydney/AU
- Eraser, Laurel Gitlen, New York/US

2014

- The Promise, curated by Axel Wieder, Arnolfini, Bristol/GB
- On The Blue Shore of Silence, Tracy Williams Gallery, New York/US
- Portmanteaux, Hopkinson Mossman, Auckland/NZ
- Thin Air, Slopes, Melbourne/AU
- Lovers, curated by Martin Basher, Starkwhite, Auckland/NZ
- Slip Cast, Dowse Museum, Lower Hutt/NZ 2013
- because the world is round it turns me on, curated by Clara Meister, Arratia Beer, Berlin/DE
- Mud and Water, Rokeby, London/GB
- The things we know, curated by Tim Saltarelli, Henningsen Gallery, Copenhagen/DK
- Between being and doing, Utopian Slumps, Melbourne/AU

2012

- Crawl out your window, Walters Prize exhibition, Auckland Art Gallery Toi o Tamaki, Auckland (catalogue)/AU
- Everyone knows this is nowhere, curated by Louise Menzies and Jon Bywater, castillo/corralles, Paris/FR

2011

- Prospect: New Zealand Art Now, curated by Kate Montgomery, Wellington City Gallery, Wellington/NZ
- Melanchotopia, curated by Nicolaus Schafhausen and Anne-Claire Schmitz, Witte de With, Rotterdam/NL

2010

- Burnt house. A little later, Gambia Castle, Auckland/NZ
- Bas Jan Ader: Suspended between Laughter and Tears, curated by Pilar Tompkins Rivas, Pitzer Art Galleries and Claremont Museum of Art, Los Angeles/US
- post-Office, Artspace, Auckland/NZ
- The sky a tree and a wall, collaboration with Fiona Connor, California Institute for the Arts, Los Angeles/US

2009

- The Future is Unwritten, curated by Laura Preston, The Adam Art Gallery, Wellington/NZ

2008

- Brussels Biennial 1, curated by Nicolaus Schafhausen and Florian Waldvogel, Brussels (catalogue)/BE
- Break: Towards a Public Realm, curated by Melanie Oliver, Govett-Brewster Art Gallery, New Plymouth/NZ
- Let it be now, Christchurch Art Gallery, Christchurch/NZ
- Hold Still, curated by Claire Doherty, One Day Sculpture, Auckland/NZ

- Academy, TCB, Melbourne/AU
- Many directions, as much as possible, all over the country, 1301PE, Los Angeles/US

Commandes In-situ Commissioned Site-Specific Artworks

2026
Portland International Airport's Main Terminal,
Portland/US

Formation Education

2015
Doctorate of Fine Art (DocFA), University of
Auckland

2007
Masters of Fine Art (MFA), University of Auckland

2001
Bachelor of Fine Art (BFA), University of Auckland

Prix et résidences Awards and residencies

2022
• Ettore e Ines Fico Prize – MEF Museo Ettore Fico,
Turin/IT

2019
• The Joan Mitchell Foundation – 2019 Painters &
Sculptors Grant/US
• 2017
• The Chinati Foundation Artist in Residence, Marfa,
Texas/US
• Spring International Artist in Residence Program,
curated by Michelle Grabner, Artpace, San Antonio,
TX/US

2015
• Gertrude Contemporary Art Spaces, Artist in
Residence, Melbourne/AU

2013
• Fogo Island Arts, Artist in Residence,
Newfoundland/CA

2012
• The Walters Prize, Auckland Art Gallery Toi o
Tāmaki, Auckland/NZ
• International Studio & Curatorial Program ISCP,
Artist in Residence, New York/US

2010
• SOMA, Artist in Residence, Mexico City/MX
• Theatre of Erosion or I Hate Work This is not a
Play (with Geoffrey Farmer), Artist in Residence
Banff Centre, Banff/CA
• Künstlerhäuser, Artist in Residence, Worpswede/DE

Collections publiques Public collections

- MAM – Musée d'Art Moderne de Paris/FR
- Fonds d'art contemporain – Paris Collections/FR
- CNAP, Centre national des arts plastiques/FR
- FRAC Ile de France/FR
- Musée d'art contemporain de la Haute-Vienne,
Rochechouart/FR
- Institut d'Art Contemporain, Villeurbanne/FR
- FMAC, Genève/CH
- Museo Ettore Fico, Turin/IT
- Auckland Art Gallery Toi o Tamaki/NZ
- Victoria University of Wellington Art Collection/NZ
- Museum of New Zealand Te Papa Tongarewa/NZ
- The Dowse Art Museum, Lower Hutt/NZ
- Chartwell Collection, Auckland/NZ

Bibliographie Bibliography

Publications / Publications

- "Kate Newby, Pocket Works", published by the
Lumber room with texts by Sara Jaffe, Jennifer
Kabat, Sarah Miller Meigs, Eileen Myles, Sarah
Sentilles, Stephanie Snyder and Kyle Dancewicz,
2019
- "I can't nail the days down", edited by Kunsthalle
Wien and published by Sternberg Press, Berlin with
texts by Christina Barton, Juliane Bischoff, Chris
Kraus, and Nicolaus Schafhausen, 2019
- "Incredible feeling", Clouds Publishing, Auckland
with texts by Sarah Hopkinson, Chris Kraus, and Tahi
Moore, 2013
- "Let the other thing in", Fogo Island Arts and
Sternberg Press, Berlin texts by Mami Kataoka,
Jennifer Kabat, and Paul Dean, 2013

Livre d'artiste / Artist books

- "YES TOMORROW", Adam Art Gallery Te Pātaka Toi, Wellington, New Zealand, 2021
- "Nothing that's over so soon should give you that much strength", Hordaland Kunstsenter, Bergen, 2018
- "Swift little verbs pushing the big nouns around", The Chinati Foundation, Marfa, 2017
- "Let me be the wind that pulls your hair", Artpace, San Antonio, 2017
- "I went from a 5 to a 7", Fiona Connor and Kate Newby, Los Angeles, 2012
- "The sky, the wall and a tree", Fiona Connor and Kate Newby, Gambia Castle Press, Auckland, 2011
- "Holding onto it only makes you sick", Gambia Castle Press, Auckland, 2008
- "My Poetry", for example, Auckland, 2007
- "Architecture for Specific People", Gambia Castle Press, Auckland, 2007
- "Money for Nothing", Artspace, Auckland, 2003

Sélection d'articles / Selected reviews and articles

- "Aotearoa Art Fair 2023: Best Exhibitions Around Auckland", in Ocula Magazine, 22.02.23 (extrait)
- "Artissima fair in Turin returns with zero Covid restrictions and moderate sales", in The Art Newspaper, 05.11.22
- Alexandre Crochet "A Turin, Artissima se bonifie", in The Art Newspaper, 04.11.22
- John Vincler, "Art That Rose Through the Cracks" in The New York Times, 9.10.22
- Amy Serafin, "Reclaim the Earth, urge artists at Paris' Palais de Tokyo", in Wallpaper, 22 avril 2022
- Bérénice H., "Réclamer la Terre, le sursaut écologique, social et artistique du Palais de Tokyo", in Le Bonbon, 15 avril 2022
- "Kate Newby et les produits de chez Rairies Montrieux", in cultureetplus.over-blog.com, 18 avril 2022
- "Les Rairies. Des briques à l'art contemporain", in Ouest France, 13 mars 2022
- "L'usage de la matière brute dans l'exposition Réclamer la terre au Palais de Tokyo", in Arts in the city, 14 février 2022
- "Swallowing Geography / Len Lye: Rainbow Dance. Govett-Brewster Art Gallery", in e-flux, 22 octobre 2021
- "The Serpent's Eye. Musée d'art contemporain de la Haute-Vienne, Château de Rochechouart", in e-flux, 11 octobre 2021
- "Exposition La Mer imaginaire : immergez-vous à la Fondation Carmignac sur l'Île de Porquerolles", in Le Figaro, 11 juin 2021
- "Walking Tour With Ana Iti And Christina Barton", in Scoop, 14 mai 2021

- Cameron Ah Loo-Matamua, "And Do I Care", ArtNow, May 7, 2021
- "Musée de Rochechouart : une artiste lance un appel aux Haut-Viennois pour ramasser des bris de verre et créer une oeuvre", in France 3 Aquitaine, 1 mars 2021
- Jessica - Belle Greer, "Coming full circle," Haven, issue June, 2021
- Lachlan Taylor, "Shaper," Art News, Autumn 2021
- Sophie Davies, "Letting the Weather In," Art New Zealand, Issue 178, 2021
- Rosanna Albertini, "Kate Newby: As far as you can," The Kite, July 19, 2021
- Marc Amery « Te Hikoi Toi: The wind blows through the gallery », in Stuff, 27 février 2021
- « Et si vous participez à la création d'une oeuvre d'art pour le musée de Rochechouart ? », in Le Populaire du Centre, 15 février 2021
- Anna Gaissert, "Kate Newby at Feuilleton," Artillery Magazine, July 16, 2020
- Rosanna Albertini, "Kate Newby: As far as you can," The Kite, July, 2020
- « Une « Mer imaginaire » à la Villa Carmignac », in Art Critique, 13 février 2020
- Neha Kale, "Kate Newby: Small Gestures," Vault, February, 2020, Issue 29 p52-57.
- Claudia Arozqueta, "Kate Newby's "Bring Everyone,"" Art-Agenda, December 2019
- Jon Raymond, "Kate Newby; lumber room," Artforum, May 2019
- Chris Kraus, "Chris Kraus on learning to cope after the • Brett Kavanaugh debacle," Sleek Magazine, Berlin, March 20, 2019
- Ross Simonini, "Kate Newby," Art Review, January & February 2019, p36-41.
- « With year-long Portland exhibit, artist Kate Newby asks viewers to 'look very deeply' », in Oregon live, 25 janvier 2019
- Chris Kraus, "Kate Newby's Bones," Social Practices, Semiotext(e), 2018
- Sam Korman, "How to distribute your bricks and virtue," published on the occasion of All the stuff you already know, The Sunday Painter, London, 2018
- Chloe Geoghegan, "Kate Newby: I can't nail the days down," Contemporary Hum, August 8, 2018
- Chris Sharp, "Following Kate Newby down the road," Mousse, 64, Summer 2018
- Figgy Guyver, "Critic's Guide to London: The Best Shows in Town," Frieze, May 30, 2018
- Vivien Trommer, "Highlight 5/12 - Kunsthalle Wien," Cuba Paris, 2018
- Alexandra-Maria Toth, "Kate Newby: I Can't Nail the Days Down," PW-Magazine, September 4, 2018
- Eloise Callister-Baker, "The Unmissables: Four Exhibitions to see in March," Pantograph Punch, 2018
- Sue Gardiner, "The meaning of molecules," Art News New Zealand, vol.38, no.2, Winter 2018, p.92-94.
- Jon Bywater, "Evangelism & clay : The 21st

Biennale of Sydney," Art New Zealand, no.166, Winter 2018, p.72-75.

- Chris Kraus, "Splodges of Color," Swift little verbs pushing the big nouns around (artist book essay), 2017
- Neil Fauerso, "Artpace Spring Artist-in-Residence Exhibition," Glasstire, April 3, 2017
- Linnea West, "Phone tag: Interview with Kate Newby," Phone Tag, April 23, 2017
- Anthony Byrt, "Quiet wanderer: Kiwi sculptor Kate Newby," Paperboy, November 30, 2016
- Jennifer Kabat, "To Write About A Hole," VQR, Fall, Volume 92, #4, October 3, 2016
- Rosanna Albertini, "Kate Newby: don't be all scared like before," The Kite, March 25, 2016
- Roberta Smith, "Kate Newby and Helen Johnson at Laurel Gitlen," New York Times, July 17, 2016
- Chris Sharp, "Kate Newby," NEW15 (catalogue essay), 2015
- Maura Edmond, "Kate Newby 'Always humming,'" Primer, August 13, 2015
- Rosanna Albertini, "Kate Newby: Silent Bricks," The Kite, November, 2015
- Daniel Munn, "Life Lived Outside," Le Roy 3, 2015
- Chris Sharp, "Eye of the Beholder," Osmos, Issue 06, Summer, 2015
- Kate Sutton, "Kate Newby; Laurel Doody," Artforum, February 2015, 246.
- Jennifer Kabat, "In Focus: Kate Newby," Frieze, Issue 161, March 12, 2014
- Francisco Goldman, "Mexico City Mix," National Geographic Traveller, December 2013/January 2014, p14.
- Leslie Moody Castro, "Lulu, Mexico City," Artforum online, 2014
- Matt Hanson, "Newby in Mexico City," Eye Contact, September 12, 2014
- Jennifer Kabat, "The Small Often Vague Things – Kate Newby's Radically Slight Art," The Weeklings, June 12, 2014
- Hamish Coney, "Breakfast in America," Content Magazine, November 5, 2014, p5-6.
- Mami Kataoka, "I like works when their condition as art is unclear," in Kate Newby: Let the other thing in, Sternberg Press, 2013
- Jennifer Kabat, "It's The Small Often Vague Things," in Kate Newby: Let the other thing in, Sternberg Press, 2013
- Kay Burns, "Kate Newby: Let the Other Thing in," C Magazine, Issue 120, Winter 2013, p67-68.
- Julia Waite, "If not concrete then what? Kate Newby's I'm just like a pile of leaves Archive," Reading Room, Issue 5, July 2012, p196-197.
- Sam Eichblatt, "Occupy Brooklyn," Metro Magazine, 2012, Issue 363.
- Sue Gardiner, "Aspiring to the condition of architecture," Artnews, Spring 2011.
- Jon Bywater, "Discreet Poetry: Kate Newby's 'Get off my garden'" (exhibition essay), 2010

• Sue Gardiner, "You really had to be there!," Artnews, Autumn 2009

• Louise Menzies, "Kate Newby & Nick Austin," Frieze online, 2008