

# 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

2023

- 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 Gitlen, 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 Gitlen, 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

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

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

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/corrales, 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

## 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

- FRAC Ile de France (FR)

- Musée d'art contemporain de la Haute-Vienne, Rochechouart (FR)
- Institut d'Art Contemporain, Villeurbanne, (FR)
- 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 Tahī 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

- 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