

Kate Newby

Born 1979, Aotearoa, New Zealand

Lives and works in Brooklyn, New York, USA

Education

- 2015 Doctorate of Fine Art, Elam School of Fine Arts, University of Auckland
- 2007 Masters of Fine Art, Elam School of Fine Arts (1st Class Honors), University of Auckland
- 2001 Bachelor of Fine Arts, Elam School of Fine Arts, University of Auckland

Selected Solo Exhibitions

- 2021 *Kate Newby*, Musée d'art Contemporaine de la Haute-Vienne, Rochechouart, France (*forthcoming*)
Kate Newby: YES TOMORROW, Adam Art Gallery, Victoria University of Wellington, New Zealand
- 2020 Michael Lett, Auckland, New Zealand
Peana Projects, Monterey, Mexico
Shimmer, Rotterdam, Netherlands
As Far As You Can, Feuilleton, Los Angeles, USA
- 2019 *Bring Everyone*, Fine Arts, Sydney, Sydney, Australia
Loved like a sunbeam, Madragoa, Lisbon, Portugal
Nothing in my life feels big enough, Cooper Cole, Toronto, Canada
Wild was the night, The Institut d'Art Contemporain (IAC), Villeurbanne, France
A puzzling light and moving. (Part II and Part III), lumber room, Portland, USA
- 2018 *Nothing that's over so soon should give you that much strength*, Hordaland Kunstsenter, Bergen, Norway
All the stuff you already know, The Sunday Painter, London, United Kingdom
Kate Newby. I can't nail the days down, Kunsthalle Wien, Wien, Austria
Swift little verbs pushing the big nouns around, Michael Lett, Auckland, New Zealand
- 2017 *Let me be the wind that pulls your hair*, Artspace, San Antonio, USA
- 2016 *Big Tree. Bird's Eye*. Michael Lett, Auckland, New Zealand
Tuesday evening. Sunday afternoon. Stony Lake, Cooper Cole, Toronto, Canada
- 2015 *Two aspirins a vitamin C tablet and some baking soda*, Laurel

- Doody, Los Angeles, USA
Always humming, curated by Helen Hughes and Pip Wallis,
Gertrude Contemporary, Melbourne, Australia
I memorized it I loved it so much, Laurel Gitlen, New York, USA
Gertrude Contemporary, Melbourne, Australia
- 2014 *Laura, Lucy, Mark and Felix*, MODELAB, Wellington, New Zealand
I feel like a truck on a wet highway, Lulu, Mexico City, Mexico
Tiny-but-adventurous, Rokeby, London, UK
- 2013 *Maybe I won't go to sleep at all*, curated by Anne-Claire Schmitz,
La Loge, Brussels, Belgium
Let the other thing in, curated by Nicolaus Schafhausen, Fogo
Island Gallery, Newfoundland, Canada
What a day, Hopkinson Mossman, Auckland, New Zealand
How funny you are today, New York, Greene Acres Garden, Clinton
Hill, Brooklyn, USA
- 2012 *Crawl out your window*, Walters Prize exhibition, Auckland Art
Gallery Toi o Tamaki, Auckland, New Zealand
All parts. All the time., Olive St. Garden, in association with New
York City Department of Parks & Recreation and International
Studio and Curatorial Program ISCP, Brooklyn, USA
How funny you are today New York, Fort Greene Park, in associa-
tion with New York City Department of Parks & Recreation and In-
ternational Studio and Curatorial Program ISCP, Brooklyn, USA
- 2011 *Do more with your feeling*, Sunday Art Fair with Hopkinson
Mossman, London, UK
I'm just like a pile of leaves, curated by Natasha Conland, Auckland
Art Gallery, Auckland, New Zealand
I'll follow you down the road, Hopkinson Mossman, Auckland, New
Zealand
- 2010 *Crawl out your window*, curated by Janneke de Vries, GAK
Gesellschaft für Aktuelle Kunst, Bremen, Germany
Burnt house. A little later, Gambia Castle, Auckland, New Zealand
- 2009 *Get off my garden*, Sue Crockford Gallery, Auckland, New Zealand
Blow wind blow, Y3K Gallery, Melbourne, Australia
- 2008 *Thinking with your body*, Gambia Castle, Auckland, New Zealand
- 2007 *My Poetry, for example*, Rooftop and vacant plot, Symonds Street,
University of Auckland, New Zealand
On the Benefits of Building, Gambia Castle, Auckland, New
Zealand
A Windy Fire, Te Tuhi, Auckland, New Zealand
- 2005 *Very Interesting, Very International*, site-specific projects; Agile,
Brooklyn, Berlin, Copenhagen
- 2002 *My Blues Song*, Starkwhite, Auckland, New Zealand

Selected Group Exhibitions

- 2022 *Reclaim the Earth*, Palais de Tokyo, Paris, France (*forthcoming*)
- 2021 *A Grain of Sand*, The Sunday Painter, London, UK (*forthcoming*)
Washed Up, Hessel Museum of Art, Bard College, Hudson, NY (*forthcoming*)
La Mer Imaginaire, Fondation Carmignac, Porquerolles, France (*forthcoming*)
Land Site Place, Govett-Brewster Art Gallery, New Plymouth, New Zealand (*forthcoming*)
Scape Biennial, Christchurch, New Zealand (*forthcoming*)
The Flames: The Living Arts of Ceramics, Musée d'art Moderne de la Ville de Paris, Paris, France (*forthcoming*)
- 2020 *Higher! Higher! Lower, Lower. Louder! Louder! Softer, Softer*, Shimmer, Rotterdam, Netherlands
Patterns 11, Anne Mosseri-Marlio Gallerie, curated by Michelle Grabner, Basel, Switzerland
Tiny Things, SEPTEMBER, Hudson, USA
- 2019 *Motion & Motive*, Susan Hobbs, Toronto, Canada
City Prince/sses, Palais de Tokyo, Paris, France
Garden of Cyrus, Fortnight Institute, New York, USA
Indus 2, Galerie Art: Concept, Paris, France
Unexplained Parade, Catriona Jeffries, Vancouver, Canada
Notebook, curated by Joanne Greenbaum, 56 Henry, New York, USA
Elements, curated by Svea Kellner, Neues Kunsthhaus, Ahrenshoop, Germany
- 2018 *Juliette Blightman, Parbhu Makan, Kate Newby, Henrik Olesen, Michael Lett*, Auckland, New Zealand
Further Thoughts on Earthy Materials, curated by Janneke de Vries and Katja Schroeder, Kunsthhaus Hamburg, Hamburg, Germany
Still Life, co-curated with Candice Madey, SEPTEMBER, Hudson, USA
It was literally the wreck of jewels and the crash of gems..., Nicelle Beauchene Gallery, New York, USA
Dwelling Poetically: Mexico City, a case study, curated by Chris Sharp, Australian Centre for Contemporary Art, Melbourne, Australia
Superposition: Equilibrium & Engagement, 21st Biennale of Sydney, curated by Artistic Director Mami Kataoka, Cockatoo Island and the Art Gallery of New South Wales, Sydney, Australia
Belonging to a Place, An exhibition by Fogo Island Arts Embassy

- of Canada, Washington DC, USA
Ritual, Aspen Art Museum, Aspen, USA
- 2017 *Belonging to a Place: An Exhibition by Fogo Island Arts*, Scrap Metal Gallery, Toronto, Canada
The Promise, curated by Axel Wieder, Index, Stockholm, Sweden
Of everything that disappears there remain traces, curated by Lauren Ravi, The Honeymoon Suite, Melbourne, Australia
Three-person exhibition, with Mark Hilton and Tove Storch, *Raising Cattle*, Montreal, Canada
In Practice: Material Deviance, Sculpture Center, Long Island City, USA
JADE BI, Galeria Madragoa, Lisbon, Portugal
- 2016 *31 Women*, Philipp Pflug Contemporary, Frankfurt, Germany
A plot of land, Dutton, New York, USA
The January February March, with Jennifer Kabat, curated by Brad Killman and Michelle Grabner, The Poor Farm, Manawa, USA
Every day I make my way, Minerva, Sydney, Australia
Light switch and conduit: the Jim Barr and Mary Barr collection, Dunedin Public Art Gallery, Dunedin, New Zealand
White Columns Benefit Exhibition, White Columns, New York, USA
- 2015 *Natural Flavor*, curated by Vivien Trommer, Ludlow 38, New York, USA
Thought Cupboard, The Dowse, Wellington, New Zealand
Paris Internationale, Laurel Gitlen, Paris, France
The Secret and Abiding Politics of Stones, curated by Chris Sharp, Casa del Lago, Mexico City, Mexico
Homeful of Hands, Josh Lilley, London, UK
Lunch Poems, Hopkinson Mossman, Auckland, New Zealand
Ordering Nature, Marianne Boesky, New York, USA
5x5, curated by John Parker, Hastings City Art Gallery, Hastings, New Zealand
Inside Outside Upside Down, curated by Natasha Conland, Auckland Art Gallery Toi o Tamaki, Auckland, New Zealand
Parallel Oaxaca at Supplement London, Supplement, London, UK
Sculpture Centre Lucky Draw, Sculpture Centre, New York, USA
There Is Only One Catch And That Is Catch-22, curated by Blanca de la Torre, Y Gallery, New York, USA
NEW 15, curated by Matt Hinkley, Australian Centre for Contemporary Art, Melbourne, Australia
An Imprecise Science, Artspace Sydney, Sydney, Australia

- Inside the City*, curated by Janneke de Vries, GAK Gesellschaft für Aktuelle Kunst, Bremen, Germany
Eraser, Laurel Gitlen, New York, USA
- 2014 *The Promise*, curated by Axel Wieder, Arnolfini, Bristol, UK
Fin, Utopian Slumps, Melbourne, Australia
Spaces, Dowse Museum, Lower Hutt, New Zealand
Portmanteaux, Hopkinson Mossman, Auckland, New Zealand
Thin Air, Slopes, Melbourne, Australia
Slip Cast, Dowse Museum, Lower Hutt, New Zealand
Lovers, curated by Martin Basher, Starkwhite, Auckland, New Zealand
- 2013 *Mud and Water*, Rokeby, London, UK
because the world is round it turns me on, curated by Clara Meister, Arratia Beer, Berlin, Germany
The things we know, curated by Tim Saltarelli, Henningsen Gallery, Copenhagen, Denmark
Third/Fourth Artist Facilitated Biennial, Margaret Lawrence Gallery, Melbourne, Australia
- 2012 *Between being and doing*, Utopian Slumps, Melbourne, Australia
Everyone knows this is nowhere, castillo/corrales, Paris, France
Running on Pebbles: through lines with incidents and increments, curated by Allan Smith, Snakepit, Auckland, New Zealand
- 2011 *Prospect: New Zealand Art Now*, curated by Kate Montgomery, Wellington City Gallery, Wellington, New Zealand
Melanchotopia, curated by Nicolaus Schafhausen and Anne-Claire Schmitz, Witte de With, Rotterdam, Netherlands
Out of a stone, curated by Daniel Munn, Banner Repeater, London, UK
Bas Jan Ader: Suspended between Laughter and Tears, curated by Pilar Tompkins Rivas, Museo de Arte Zapopan (MAZ), Guadalajara, Mexico
- 2010 *Black Door Files*, Black Door, Istanbul, Turkey
Bas Jan Ader: Suspended between Laughter and Tears, curated by Pilar Tompkins Rivas, Pitzer Art Galleries and Claremont Museum of Art, Los Angeles, USA
post-Office, Artspace, Auckland, New Zealand
Texticles, curated by Ron McHaffie and Lisa Radford, TCB at the Melbourne Art Fair, Melbourne, Australia
The sky, a window and a tree, in collaboration with Fiona Connor, CalArts, Los Angeles, USA
- 2009 *Cross Coloring*, Hell Gallery, Melbourne, Australia
IN CASE IT RAINS, IT MIGHT INVOLVE WATER, curated by Marijke Appleman for ADSF, Rotterdam, Netherlands

- The Future is Unwritten*, The Adam Art Gallery, Wellington, New Zealand
- 2008 *Today is OK*, Gallery Manuela Klerkx, Milan, Italy
Brussels Biennial 1, curated by Nicolaus Schafhausen and Florian Waldvogel, Brussels, Belgium
Break: Towards a Public Realm, Govett-Brewster Art Gallery, New Plymouth, New Zealand
Give us a sign, Courtney Place Light Boxes, in association with City Gallery, Wellington, New Zealand
Run!, Window, Auckland, New Zealand
Let it be now, Christchurch Art Gallery, Christchurch, New Zealand
4th Y2K Melbourne biennale of art and design, TCB, Melbourne, Australia
Hold Still (with Nick Austin), curated by Claire Doherty, One Day Sculpture, Auckland, New Zealand
The World (will soon turn our way) (with Fiona Connor and Marnie Slater), site-specific project, Mt. Eden, Auckland, New Zealand
Academy (with Ryan Moore), TCB, Melbourne, Australia
Many directions, as much as possible, all over the country, 1301PE, Los Angeles, USA
- 2007 *Working on Talking* (with Frances Stark and Ruth Buchanan), Gambia Castle, Auckland, New Zealand
Giant Monuments (with Sanne Mestrom), Münster, Germany
Moment Making: After the Situation, ARTSPACE, Auckland, New Zealand
How W.H. Auden spends the night in a friend's house, Gambia Castle, Auckland, New Zealand
Omnipresents, Gertrude Contemporary Art Spaces, Melbourne, Australia
Twone (with Sriwhana Spong), Physics Room, Christchurch, New Zealand
- 2006 *I Dig Your Voodoo*, Joint Hassles, Melbourne, Australia
The Silver Clouds, curated by Cuckoo, Order and Progress/Next Wave Festival, Melbourne, Australia
Don't Rain on my Parade, Special, Auckland, New Zealand
Inner City Real Estate, Enjoy Public Art Gallery, Wellington, New Zealand
- 2004 *Remember New Zealand*, curated by Tobias Berger, 26th São Paulo Biennale, São Paulo, Brazil
Cuckoobough, Westspace, Melbourne, Australia
- 2003 *Money for Nothing*, curated by Tobias Berger, Artspace, Auckland; City Gallery, Wellington, New Zealand
Vs, Michael Lett Gallery, Auckland, New Zealand

2002 *Honestly*, New Artists Show, Artspace, Auckland, New Zealand
Fertilizer, High Street Project, Christchurch, New Zealand

Art Fairs

2020 Frieze London, with Tyra Tingleff, the Sunday Painter, London, UK
2019 The Independent, Cooper Cole, New York, USA
2017 Frieze Art Fair, Cooper Cole, London, United Kingdom
2015 Art Basel Miami Beach, Laurel Gitlen, Miami, USA
Material Art Fair, Lulu, Mexico City, Mexico

Residencies and Awards

2020 Zabludowicz Collection, Sarvisalo, Finland (*Forthcoming*)
2019 Painters & Sculptors Grant, The Joan Mitchell Foundation
2017 The Chinati Foundation Artist in Residence, Marfa, USA
Spring 2017 International Artist-In-Residence, Artpace, San Antonio, USA
2015 Gertrude Contemporary Residency, Melbourne, Australia
2013 Fogo Island Arts Residency, Newfoundland, Canada
2012 International Studio and Curatorial Program ISCP, New York, USA
The Walters Prize, Auckland, New Zealand
2010 Theatre of Erosion or I Hate Work This is not a Play (with Geoffrey Farmer), Banff Centre, Banff, Canada
Künstlerhäuser, Worpswede, Germany
SOMA, Mexico City, Mexico

Publications

2019 *Kate Newby "Pocket Works"* published by the lumber room
I can't nail the days down, edited by Kunsthalle Wien and
published by Sternberg press, Berlin
2017 *Belonging to a Place, An exhibition by Fogo Island Arts, Scrap
Metal*, Toronto
2016 *Light switch and conduit: the Jim Barr and Mary Barr collection*,
Dunedin Public Art Gallery, Dunedin
2015 *Laura, Lucy, Mark and Felix*, MODELAB, Wellington
Our first-second-third-fourth selves write our messages, ACCA,
Melbourne
Casa del Lago, Unam, Mexico City

- In Practice: Material Deviance*, published by SculptureCenter, New York
- 2013 *Incredible feeling*, Clouds Publishing, Auckland
- Let the other thing in*, Fogo Island Arts and Sternberg Press, Berlin
- 2012 *I'm just like a pile of leaves*, Auckland Art Gallery Toi o Tamaki, Auckland
- 2011 *Bas Jan Ader: Suspended Between Laughter and Tears*, Claremont Museum of Art, Los Angeles

Artist Books

- 2018 *Nothing that's over so soon should give you that much strength*, Hordaland Kunstsenter, Bergen, Norway
- 2017 *Swift little verbs pushing the big nouns around*, Marfa
Let me be the wind that pulls your hair, (edition of 150), San Antonio
- 2012 *I went from a 5 to a 7*, (with Fiona Connor), self-published artist, Los Angeles, Banff, Auckland
- 2011 *The sky, the wall and a tree*, self-published with Fiona Connor and Gambia Castle Press, Los Angeles
- 2009 *Discreet and Popular*, a monthly reader, Gambia Castle Press, Auckland
- 2008 *Holding onto it only makes you sick*, Gambia Castle Press, Auckland
- 2007 *My Poetry, for example*, self-published, Auckland
Architecture for Specific People, Gambia Castle Press, Auckland
- 2004 *A Creative and Artist Masterpiece*, self-published, Aigle
- 2003 *Money for Nothing*, Artspace, Auckland
- 2001 *My Blues Song*, Starkwhite, Auckland

Selected Press

- 2020 Neha Kale, "Kate Newby: Small Gestures," *Vault*, February, Issue 29 p 52-57.
Anna Gaissert, "Kate Newby at Feuilleton," *Artillery Magazine*, July 16.
- 2019 Rosanna Albertini, "Kate Newby: As far as you can," *The Kite*, July
Claudia Arozqueta, "Kate Newby's "Bring Everyone,"" *Art-Agenda*, December
Jon Raymond, "Kate Newby; lumber room" *Artforum*, May
Chris Kraus, "Chris Kraus on learning to cope after the Brett Kavanaugh debacle", *Sleek Magazine*, Berlin, March 20
Ross Simonini, "Kate Newby", *Art Review*

- 2018 Chris Kraus, “Kate Newby’s Bone”, *Social Practices*, Semiotext(e)
Sam Korman, “How to distribute your bricks and virtue,” published on the occasion of *All the stuff you already know*, The Sunday Painter, London
Chloe Geoghegan, “Kate Newby: I can’t nail the days down”, *Contemporary Hum*
Chris Sharp, “Following Kate Newby down the road”, *Mousse*
Figgy Guyver, “Critic’s Guide to London: The Best Shows in Town”, *Frieze*
Vivien Trommer, “Highlight 5/12 - Kunsthalle Wien,” *Cuba Paris*
Alexandra-Maria Toth, “Kate Newby: I Can’t Nail The Days Down”, *PW-Magazine*
Sue Gardiner, “The meaning of molecules,” *Art News New Zealand*, vol.38, no.2, Winter, p.92–94
Jon Bywater, “Evangelism & clay : The 21st Biennale of Sydney,” *Art New Zealand*, no.166, Winter 2018, p.72–75
John Hurrell, “Newby at Marfa at Lett”, *Eye Contact*
Eloise Callister-Baker, “The Unmissables: Four Exhibitions to see in March”, *Pantograph Punch*
- 2017 Chris Kraus, “Splodges of Color”, *Swift little verbs pushing the big nouns around* (artist book)
Neil Fauerso, “Artpace Spring Artist-in-Residence Exhibition”, *Glasstire*
- 2016 Linnea West, “Phone tag: Interview with Kate Newby”, *Phone Tag*
Anthony Byrt, “Quiet wanderer: Kiwi sculptor Kate Newby”, *Paper-boy*
Kate Sutton, “Kate Newby; Laurel Doody”, *Artforum*
Jennifer Kabat, “To Write About A Hole”, *VQR*
Rosanna Albertini, “Kate Newby: don’t be all scared like before”, *The Kite*
- 2015 Roberta Smith, “Kate Newby and Helen Johnson” (review), *The New York Times*, 16 July.
- 2014 Francisco Goldman, “Mexico City Mix,” *National Geographic Traveller*, December.
Hamish Coney, “Breakfast in America,” *Content Magazine*, November.
Jennifer Kabat, “In Focus: Kate Newby,” *Frieze*, March.
Leslie Moody Castro, “Kate Newby, Lulu, Mexico City” (review), *Artforum.com Critic’s Picks*.
Jennifer Kabat, “The Small Often Vague Things—Kate Newby’s Radically Slight Art,” *The Weeklings*, June.

- 2013 Miami Kataoka, "I like works when their condition as art is unclear" in Kate Newby: Let the other thing in, Sternberg Press, 2013 (essay)
 Kay Burns, Kate Newby: Let the Other Thing in, C Magazine, Issue 120, 2013 (review)
 Sarah Hopkinson, Kate Newby's Outside, in Kate Newby: Incredible Feeling, Clouds Publishing, 2013 (essay)
 Jennifer Kabat, It's The Small Often Vague Things, in Kate Newby: Let the other thing in, Sternberg Press, 2013 (catalogue essay)
 Chris Kraus, Kate Newby's Bones, in Kate Newby: Incredible Feeling, Clouds Publishing, 2013 (essay)
- 2012 Julia Waite, If not concrete then what? Kate Newby's I'm just like a pile of leaves Archive, Reading Room 5, 2012
- 2011 Sam Eichblatt, "Kate Newby: Occupying Brooklyn," Metro Magazine n. 363, May.
 Sue Gardiner, "Aspiring to the condition of architecture," Artnews, Spring.
- 2010 Jon Bywater, Discreet Poetry: Kate Newby's 'Get off my garden', 2010 (exhibition essay)
 Allan Smith, Know how can do: E, F, G, K – busy with the elephant; or, Calculate, evaluate, improvise: Eve Armstrong; Fiona Connor; Gaelen MacDonald; Kate Newby, in Natural Selection, Issue 7, Winter 2010
- 2009 Sue Gardiner, You really had to be there!, Artnews, Autumn 2009
- 2008 Louise Menzies, Kate Newby & Nick Austin, Frieze online, 2008 (review)
 Ruth Buchanan, Poems about nature documentaries, in Kate Newby: Holding onto it only makes you sick, Gambia Castle Press, Auckland, 2008