

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

Select Solo Exhibitions

- 2022 *Kate Newby: So Close, come on*, The Sunday Painter, London, UK
 We are such stuff, Laurel Gitlen, New York, USA
 Try doing anything without it, Art : Concept, Paris, France
 Feel noise, Testsite, curated by Makenzie Stevens, Austin, USA
- 2021 *Cold Water*, Fine Arts Sydney, Sydney, Australia
 YES TOMORROW, Adam Art Gallery, Te Pātaka Toi, Wellington, New Zealand
- 2020 *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
 A puzzling light and moving. (Part I), lumber room, Portland, USA
 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 association with New York City Department of Parks & Recreation and International 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
Robin, Dove, Swallow, Thrush, curated by Michelle Grabner, Monte
 Castello di Vizio, Italy
Carbonate of Copper, Artspace, curated by Jennifer Teets,
 San Antonio, USA
- 2021 *Take your chances with me*, curated by Jamie Hanton, *SCAPE Bi-*
ennial, ŌTAUTAHI Christchurch, New Zealand
Swallowing Geography, Govett-Brewster Art Gallery, Ngā Motu,
 New Plymouth
Les Flammes: L'Âge de la céramique, Musée d'art moderne de
 Paris, Paris, France
L'Oeil de Serpent, Musée d'art Contemporaine de la Haute-Vienne,
 Rochechouart, France
A Grain of Sand, The Sunday Painter, London, UK
Washed Up, Hessel Museum of Art, Bard College, Hudson, NY
La Mer Imaginaire, Fondation Carmignac, Porquerolles, France
Swallowing Geography, Govett-Brewster Art Gallery, New
 Plymouth, New Zealand
The Flames: The Living Arts of Ceramics, Musée d'art Moderne de
 la Ville de Paris, Paris, France
- 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 Kunsthaus, 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, Kunsthaus 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
Today is OK, Gallery Manuela Klerkx, Milan, Italy
- 2008 *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
I Dig Your Voodoo, Joint Hassles, Melbourne, Australia
- 2006 *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

- 2022 Art Toronto, with Cooper Cole, Toronto, Canada
- 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

- 2022 Ettore e Ines Fico Prize, Artimissa, Torino, Italy
- 2021 Te Whare Hēra, Artist in Residence, Wellington
- 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

- 2021 "YES TOMORROW", Adam Art Gallery Te Pātaka Toi, Wellington, New Zealand
- 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

Selected Press

- 2022 John Vincler, "Art That Rose Through the Cracks" October 9
 Amy Serafin, "Reclaim the Earth, urge artists at Paris' Palais de Tokyo" Wallpaper, April 22
 Jennifer Teets, "Try doing anything without it" Art: Concept April 25
- 2021 Cameron Ah Loo-Matamua, "And Do I Care," ArtNow, May 7.
 Andrea Bell, "Don't do too much," Ceramics New Zealand, Spring/Summer, volume 4 issue 2

- Jessica-Belle Greer, "Coming full circle," Haven, June
Lachlan Taylor, "Shaper," Art News, Autumn 2021
Sophie Davies, "Letting the Weather In" Art New Zealand, Iss. 178
Rosanna Albertini, "Kate Newby: As far as you can" The Kite, July 19
Mark Amery, "Te Hikoī Toi: The wind blows through the gallery" Stuff Magazine, February 27
"Artist reworks Adam Art Gallery Building for new show" India Education Diary, February 14
- 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 Trav-
 eller, 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 (es-
 say)
 Kay Burns, Kate Newby: Let the Other Thing in, C Magazine, Issue
 120, 2013 (review)
 Sarah Hopkinson, Kate Newby's Outside, in Kate Newby: Incredi-
 ble 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 Feel-
 ing, 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 Maga-
 zine 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

Public Collections

Auckland Art Gallery Toi o Tāmaki
Chartwell Collection, Auckland
The Dowse Art Museum, Lower Hutt
Institut d'Art Contemporain, Villeurbanne, France
Loewe, New York
Lumber Room, Portland, Oregon
Musée d'art contemporain de la Haute-Vienne, Rochechouart
Museum of New Zealand Te Papa Tongarewa
Victoria University of Wellington Art Collection