

## 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

- 2023      *miles off road*, Fine Arts Sydney, Sydney, Australia  
*Had us running with you*, Michael Lett, Tāmaki Makaurau Auckland, NZ
- 2022      *Kate Newby: SHE'S TALKING TO THE WALL*, Museum of New Zealand, Wellington, NZ  
*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**

- 2024 *The Fullness of the Seeming Void*, Adams and Ollman, Portland, USA  
*Gravity Model*, Cooper Cole, Toronto, Canada  
*Intimate confession is a project*, curated by Jennifer Teets, Blaffer Art Museum, Houston, USA
- 2023 *Respiration*, Cooper Cole, Toronto, Canada  
*Our Ecology: Toward a Planetary Living*, Mori Art Museum, Tokyo, Japan  
*Intimate confession is a project*, Blaffer Art Museum, Houston, USA
- 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 Biennial*, 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  
*Mud and Water*, Rokeby, London, UK
- 2013 *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  
*Between being and doing*, Utopian Slumps, Melbourne, Australia
- 2012 *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

- 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, Artspace, 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, Worpsswede, 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
- 2021 Jennifer Teets, "Try doing anything without it" Art: Concept April 25  
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 Hiko 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.  
Rosanna Albertini, "Kate Newby: As far as you can," The Kite, July
- 2019 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", Con-  
temporary 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 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

### 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