

Feuilleton

Kate Newby

As far as you can

7/1/20 - 7/15/20

Feuilleton is pleased to present an exhibition by New York-based artist Kate Newby.

Humbly working in the legacy of Land Art, Kate Newby's work is known to challenge distinctions between interior and exterior, not to mention where and how an experience of sculpture might take place. She works primarily in ceramic, concrete, glass and brick. Newby is less known, if at all, for working on paper. And yet for her show at Feuilleton, the sculptor focuses on just that, presenting a selection of etchings as well as a wind chime. Produced in Marfa in 2017 and San Antonio in 2018, the etchings, like the majority of Newby's work, are collaborations with the elements, or narrative events, co-produced by their immediate environment. These works are the byproduct of laying out copper plates, some but not all adorned with bird seed, whose sensitive surfaces record the activity of whatever animals visit throughout the plates' overnight sojourn outdoors. The resultant images vary widely. They range from a wild bramble of scratches to paw tracks to just a slight and tentative collection of marks. The indexical stories they recount are rich in art historical reference, bringing to mind everything from Robert Smithson's dialectic methodology to Bruce Nauman's Mapping the Studio I (Fat Chance John Cage), 2001, among others. The paper works are accompanied by a ceramic wind chime entitled, But still LOVE this, 2020, which sonically and meteorologically connects the interior of Feuilleton with its surroundings through registering the passage of wind.

Kate Newby (b. Aotearoa New Zealand, 1979) Lives and works in Brooklyn, NY. A selection of recent exhibitions includes: (2019) Bring Everyone, Fine Arts, Sydney, Sydney; Loved like a sunbeam, Madragoa, Lisbon; Nothing in my life feels big enough, Cooper Cole, Toronto; Wild was the night, Institut d'Art Contemporain, Villeurbanne, France; A puzzling light and moving. (Part II and Part III), lumber room, Portland, OR (2018) Nothing that's over so soon should give you that much strength, Hordaland Kunstsenter, Bergen; A puzzling light and moving. (Part I), lumber room, Portland, OR; All the stuff you already know, The Sunday Painter, London; I can't nail the days down, curated by Juliane Bischoff, Kunsthalle Wien, Vienna; Swift little verbs pushing the big nouns around, Michael Lett, Auckland. A recent selection of group exhibitions: (2020) Patterns 11, Anne Mosseri-Marlio Gallerie, curated by Michelle Grabner, Basel; Tiny Things, SEPTEMBER, Hudson, New York (2019) City Prince/sses, Palais de Tokyo, Paris; (2018) Further Thoughts on Earthy Materials, curated by Janneke de Vries and Katja Schroeder, Kunsthaus Hamburg, Hamburg; Dwelling Poetically: Mexico City, a case study, Australian Centre for Contemporary Art, Melbourne; Superposition: Equilibrium & Engagement, 21st Biennale of Sydney, curated by Mami Kataoka, Cockatoo Island and the Art Gallery of New South Wales, Sydney; Ritual, Aspen Art Museum, Aspen (2017) Belonging to a Place, An exhibition by Fogo Island Arts, Scrap Metal, Toronto; The Promise, curated by Axel Wieder, Index - The Swedish Contemporary Art Foundation, Stockholm.

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New Guy, Shadow, Carrots One and Carrots Two, 2018. Soft ground etching, 22.8 x 18.2 in (57.9 x 46.2 cm) Ed. 7/10. Printed at Hare and Hound Press, San Antonio, TX

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Just be prepared (backyard, birds, Southtown), 2017. Soft ground etching, intaglio, 22.5 x 23.7 in (57.1 x 60.2 cm). Ed. 5/10. Printed at Hare and Hound Press, San Antonio, TX

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I'm glad we've done it just to see, 2018. Soft ground etching, 22.8 x 18.2 in (57.9 x 46.2 cm). Ed. 7/10.
Printed at Hare and Hound Press, San Antonio, TX

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Between Flavin and the Horn, 2018. Soft ground etching, 22.8 x 18.2 in (57.9 x 26.2 cm). Ed. 7/10.
Printed at Hare and Hound Press, San Antonio, TX

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But still LOVE this, 2020. Porcelain, silk thread, handmade wool rope, 13.5 x 10 in (34.29 x 25.4 cm)

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