

## KATE NEWBY

Very active weather

February 17 - March 24, 2024

Opening Reception: February 17, 5-7pm

Simultaneously held:

February 16 - May 31, 2024

Ecology: Dialogue on Circulations / Dialogue 2 "Ephemeral Anchoring"

Ginza Maison Hermès Le Forum (<https://www.hermes.com/jp/ja/content/maison-ginza/forum/240216/>)

October 18, 2023 - March 31, 2024

Our Ecology: Toward a Planetary Living

Mori Art Museum (<https://www.mori.art.museum/en/exhibitions/eco/index.html>)

At KAYOKOYUKI we are pleased to announce Kate Newby's first solo exhibition in Japan "Very active weather".

She is also taking part in the group show "Ecology: Dialogue on Circulations/ Dialogue 2, Ephemeral Anchoring" which is concurrently taking place at Ginza Maison Hermès Le Forum as well as "Our Ecology: Toward a Planetary Living" at the Mori Art Museum. We invite you to take this opportunity to witness her work.

Through her careful architectural interventions Kate Newby (b.1979 in Aotearoa, New Zealand, currently residing and working in Texas) consistently forges a new interaction among the urban gallery site, her works and the audience. On this occasion, we are welcomed at the entrance by a commissioned terrazzo step by Newby, inviting us to walk on it. Ceramic sculptures, formed through the act of throwing, are molded into a brick-coloured terrazzo produced in Toyama. Newby's practice frequently incorporates collaborations with local industrial producers, which allows her to integrate herself into an existing factory process, harmonizing it with her distinct artistic approach. Rather than relying on conventional tools, her own process often involves the weight or motions of her own body to sculpt the forms of her ceramic pieces, paralleling the comfort and warmth against the industrially produced sharp and clean edges.

By merging broken glass found in the streets and pathways of Tokyo with clay which she fires in Texas, Kate's works often unveil the transformative nature of everyday objects over time. The impact of external factors such as climate and human activities that soften the edges and fade the colors remind us of the metamorphosis of the original source materials, as reflected in the title Very active weather.

Each work appears to be carefully and intentionally spaced, forming a symbiotic relationship between the gallery and Newby's pieces. The various organic textures evoke the growth of organisms or fungi within an urban landscape. Subtly weaving together ropes, glass, ceramics with the existing structure in Komagome, Newby not only enhances perceptual awareness of local architecture but also draws attention to the potential within empty spaces in the constellation. In this immersive approach, the artworks, floating, hanging, and concealing, prompt contemplation of sensitivity towards materiality and space.

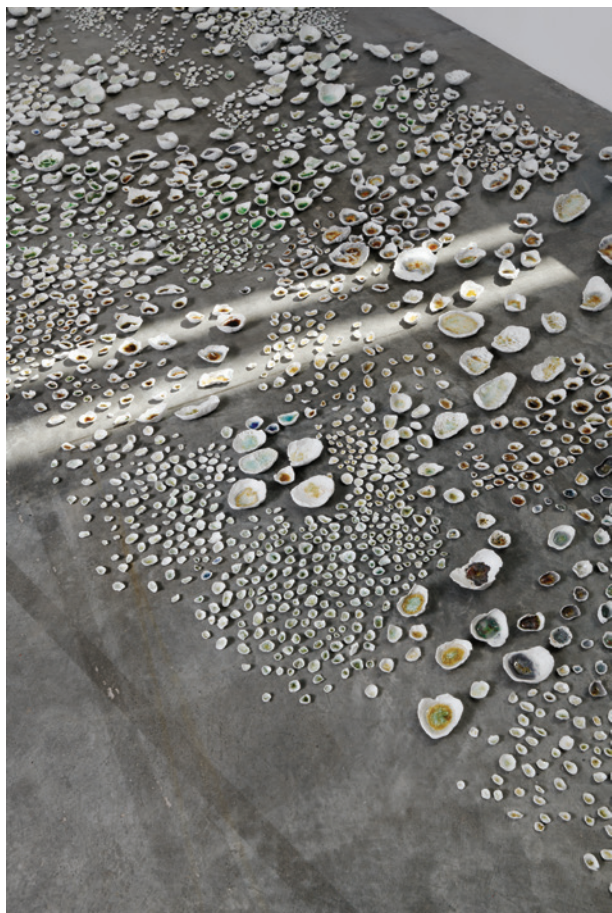


My question 2024 stoneware, glaze, glass, H 58 x W 74 x D 6 cm

Kate Newby was born in 1979, in Auckland, Aotearoa, New Zealand, and is currently living and working in Texas, Houston, the United States. In 2015 she graduated with a PhD from the Elam School of Fine Art at the University of Auckland.

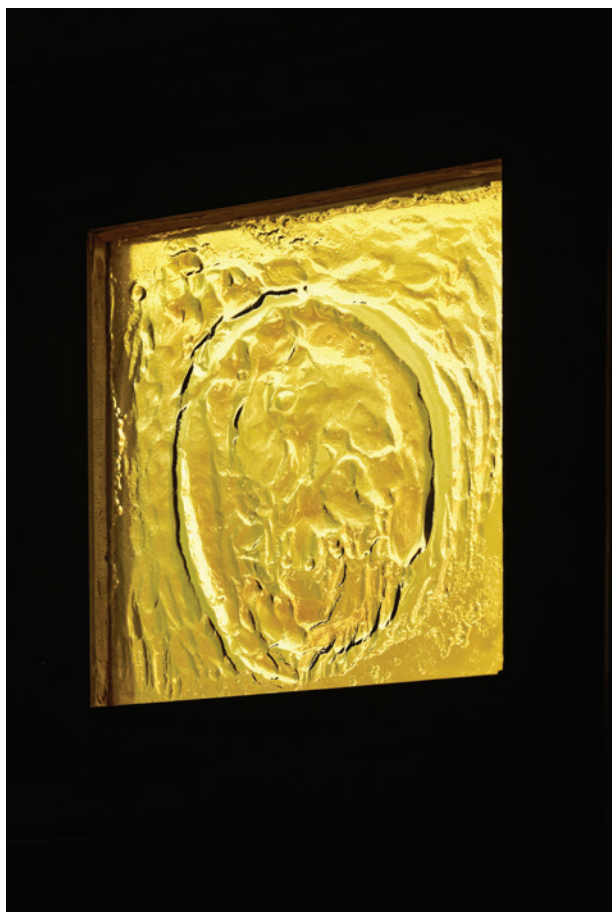
Kate has presented her works in: solo show "She's talking to the wall" at Te Papa Tongarewa, Museum of New Zealand, Wellington, 2023; solo show "miles off road" at Fine Arts, Sydney, 2023; solo show "Had us running with you" at Michael Lett, Auckland, 2023; "Réclamer la Terre" at Palais de Tokyo, Paris, 2022; solo show "So close, come on" at The Sunday Painter, London, 2022; solo show "We are such stuff" at Laurel Gitlen, New York, 2022; solo show "Try doing anything without it" at Art: Concept, Paris, 2022; "Loeil du serpent" at Musée d'art contemporain de la Haute-Vienne, Rochechouart, 2021; "The Flames: The Living Arts of Ceramics" at Musée d'art moderne de Paris, Paris, 2021; "washed up" at Hessel Museum of Art, Bard College, New York, 2021; solo show "YES TOMORROW" at Adam Art Gallery, Wellington, 2021; solo show "Wild was the night" at Institut d'Art Contemporain, Villeurbanne, 2019; solo show "A puzzling light and moving." at lumber room, Portland, 2019; solo show "Nothing in my life feels big enough" at Cooper Cole, Toronto, 2019; "21st Biennale of Sydney" at Cockatoo Island and the Art Gallery of New South Wales, Sydney, 2018; "Further Thoughts on Earthy Materials" at Kunsthau Hamburg, Hamburg, 2018; solo show "I can't nail the days down" at Kunsthalle Wien, Wien, 2018; "In Practice: Material Deviance" at SculptureCenter, New York, 2017; "The Promise, curated by Axel Wieder" at Index - The Swedish Contemporary Art Foundation, Stockholm, 2017; and solo show "Let me be the wind that pulls your hair" at Artpace, San Antonio, 2017.

She has completed residencies at: The Joan Mitchell Foundation (2019), The Chinati Foundation (2017), Artpace (2017), Fogo Island (2013), and the International Studio & Curatorial Program ISCP (2012) and won the Walters Prize, New Zealand's largest contemporary art prize, in 2012 and the Ettore Fico Prize (Turin, IT) in 2022.



Exhibition view, Réclamer la Terre, 2022, Palais de Tokyo  
Paris, FranceNetherlands

it makes my day so much better if i speak to all of you., 2022  
porcelain, minerals, found glass (Paris)  
dimensions variable



you wish. you wish., 2022  
glass, jaune d'argent, Produced at ateliers Loire (Chartres)  
dimensions variable



Exhibition view, Réclamer la Terre, 2022, Palais de Tokyo  
Paris, FranceNetherlands

The edge of the earth, 2022  
bricks, mortar, Produced with the support of Rairies-Montrieux  
dimensions variable



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Exhibition view, YES TOMORROW, 2021, Adam Art Gallery Te Pātaka Toi Wellington, New Zealand

## Windchime:

SHE'S TALKING TO THE WALL

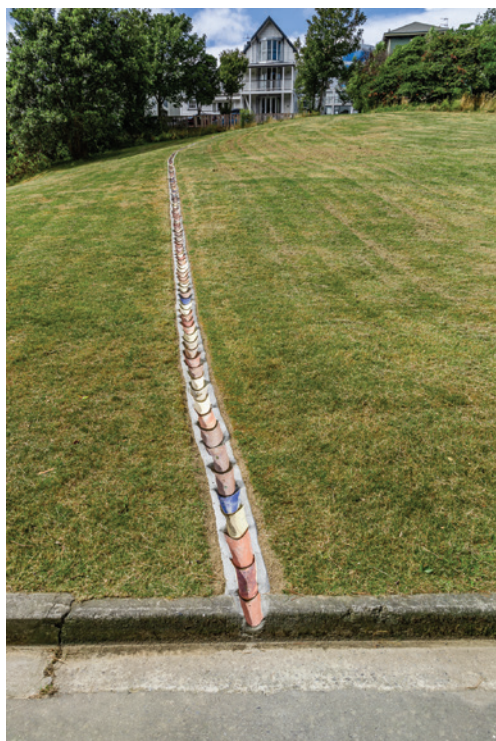
2012-2021

assorted clay, glaze, glass, thread, wire

## Thigh tiles:

Rob Duncan Megan Daniel Margaret Lynn Samuel Deb Nico Marilyn Sarah Henry Mieko Kate Ruth Mike Briana Justine Grace Romesh Josefina Madison Nerissa David Nina Gabrielle Dayle Isabelle Ana Liliith Christian Ruby Sophie Millie Michaela Loretta Laura Christina Alison Olly Miriam Fred Lise Hazel Simon Mia Anita Caroline Anna Prak Nadya Alba Xander Flavia Emma Stef Areez Bella Rachel KirstyKateNicola Emerita Tim Megan Ruby Fina Felixe Ella Eva Ben Julian Bena Huhana Max Lily Tina Rose Bill and Teresa

2021  
assorted clay, glaze, mortar



KATE NEWBY

- 1979 Born in Aotearoa, New Zealand
- 2001 Bachelor of Fine Art (BFA), University of Auckland
- 2007 Masters of Fine Art (MFA), University of Auckland
- 2015 Doctorate of Fine Art (DocFA), University of Auckland

Lives and works in Texas, HOU

Awards & residencies

- 2022 Ettore e Ines Fico Prize, Artissima, Turin
- 2021 Te Whare Hēra, Artist in Residence, Wellington
- 2019 The Joan Mitchell Foundation - 2019 Painters & Sculptors Grant
- 2017 The Chinati Foundation Artist in Residence, Marfa, TX
- 2017 Artpace, San Antonio, TX, curated by Michelle Grabner
- 2015 Gertrude Contemporary Art Spaces, Artist in Residence, Melbourne
- 2012-13 Fogo Island Arts, Artist in Residence, Newfoundland
- 2012 The Walters Prize, Auckland Art Gallery Toi o Tāmaki, Auckland
- 2012 International Studio & Curatorial Program ISCP, Artist in Residence, New York
- 2010 SOMA, Artist in Residence, Mexico City
- 2010 Banff Centre, Artist in Residence, Banff
- 2010 Künstlerhäuser, Artist in Residence, Worpswede, Germany

Selected Solo exhibitions

- 2024 "Very active weather" (KAYOKOYUKI/Tokyo)
- 2023 "miles off road" (Fine Arts/Sydney)
  - "What a great year for music" (Marfa Book Co./Marfa, TX)
  - "Had us running with you" (Michael Lett, 3 East St, Auckland)
  - "She's talking to the wall" (Te Papa Tongarewa, Museum of New Zealand/Wellington)
- 2022 "So close, come on" (The Sunday Painter/ London)
  - "We are such stuff" (Laurel Gitlen/NY)
  - "Feel Noise, curated by MacKenzie Stevens" (testsite/Austin)
  - "Try doing anything without it" (Art: Concept, Paris)
- 2021 "COLD WATER" (Fine Arts, Sydney)

- "YES TOMORROW, curated by Christina Barton" (Adam Art Gallery Te Pātaka Toi, Wellington)
- 2020 "As far as you can" (Feuilleton, Los Angeles)
- 2019 "Bring Everyone" (Fine Arts, 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)
- "A puzzling light and moving. (Part II and Part III)" (lumber room/Portland)
- 2018 "Nothing that's over so soon should give you that much strength, curated by Mathijs van Geest" (Hordaland Kunstsenter/Bergen)
- "A puzzling light and moving. (Part I)" (lumber room/Portland)
- "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)
- 2017 "Let me be the wind that pulls your hair, curated by Michelle Grabner" (Artpace/San Antonio)
- 2016 "Big Tree. Bird's Eye" (Michael Lett/Auckland)
- "Tuesday evening. Sunday afternoon. Stony Lake" (Cooper Cole/Toronto)
- "Make it bigger, deeper" (The Poor Farm/Wisconsin)
- 2015 "Two aspirins a vitamin C tablet and some baking soda" (Laurel Doody/Los Angeles)
- "Always humming, curated by Helen Hughes and Pip Wallis" (Gertrude Contemporary/Melbourne)
- "I memorized it I loved it so much" (Laurel Gitlen/New York)
- 2014 "Laura, Lucy, Mark and Felix" (MODELAB/Wellington)
- "I feel like a truck on a wet highway" (Lulu/Mexico City)
- "Tiny-but-adventurous" (Rokeby/London)
- 2013 "Maybe I won't go to sleep at all., curated by Anne-Claire Schmitz" (La Loge/Brussels)
- "Let the other thing in, curated by Nicolaus Schafhausen" (Fogo Island Gallery/Newfoundland)
- "What a day." (Hopkinson Mossman/Auckland)
- 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)
- 2011 "I'm just like a pile of leaves, curated by Natasha Conland"
- (Auckland Art Gallery Toi o Tāmaki/ Auckland)
- "I'll follow you down the road" (Hopkinson Cundy/Auckland)
- 2010 "Crawl out your window, curated by Janneke de Vries" (Gesellschaft für Aktuelle Kunst GAK/Bremen)
- 2009 "Get off my garden" (Sue Crockford Gallery/Auckland)
- "Blow wind blow" (Y3K Gallery/Melbourne)

#### Selected Group Exhibitions

- 2024 "Ecology: Dialogue on Circulations/ Dialogue 2 -Ephemeral Anchoring"

(Ginza Maison Hermès Le Forum/Tokyo)

2023 "Our Ecology: Toward a Planetary Living" (Mori Art Museum/Tokyo)

"Intimate confession is a project, curated by Jennifer Teets" (Blaffer Art Museum/Houston)

"HOLLOW LEG" (Laurel Gitlen/New York)

"The path guides the meaning" (Rebecca Camacho Presents/San Francisco)

"Bucket List" (Madragoa/Lisbon)

"Respiration" (Cooper Cole/Toronto)

"Danse Céleste, Institut d'Art Contemporain" (Villeurbanne/France)

2022 "wiggling together, falling apart" (Michael Lett/Auckland)

"Millefleurs, curated by Joël Riff" (Moly-Sabata, Sablons/France)

"Carbonate of Copper, curated by Jennifer Teets" (Artpace/San Antonio)

"Réclamer la Terre, curated by Daria de Beauvais" (Palais de Tokyo/Paris)

2021 "Take your chances with me, curated by Jamie Hanton" (SCAPE Public Art/Ōtautahi Christchurch)

"Swallowing Geography, curated by Megan Tamati-Quennell" (Govett-Brewster Art Gallery/New Plymouth)

"The Flames: The Living Arts of Ceramics, curated by Anne Dressen" (Musée d'art moderne de Paris)

"L'oeil du serpent, curated by Sébastien Faucon"

(Musée d'art contemporain de la Haute-Vienne/ Rochechouart)

"La mer imaginaire, curated by Chris Sharp" (Fondation Carmignac/Porquerolles)

"A Grain of Sand" (The Sunday Painter/London)

"washed up, curated by Christine Nyce"

(Hessel Museum of Art, Bard College, Annandale-on-Hudson/ NY)

"Take your chances with me" (SCAPE Public Art/Otautahi Christchurch)

2020 "As long as you want, two-person exhibition with Paul P." (Michael Lett/Auckland)

"Higher! Higher! Lower, Lower. Louder! Louder! Softer, Softer" (Shimmer/Rotterdam)

"Patterns 11 curated by Michelle Grabner" (Anne Mosseri-Marlio Galerie/Basel)

"Tiny Things" (SEPTEMBER, Hudson/New York)

2019 "There Are Exactly Four of Them" (CIBRIÁN/San Sebastian)

"Motion & Motive, organized by Pamela Meredith" (Susan Hobbs/Toronto)

"City Prince/sses" (Palais de Tokyo/Paris)

"The Garden of Cyrus" (Fortnight Institute/New York)

"Indus2" (Art: Concept/Paris)

"Unexplained Parade" (Catriona Jeffries/Vancouver)

"Notebook, curated by Joanne Greenbaum" (56 Henry/New York)

2018 "Juliette Blightman, Parbhu Makan, Kate Newby, Henrik Olesen" (Michael Lett/Auckland)

"Further Thoughts on Earthy Materials, curated by Janneke de Vries and Katja Schroeder"

(Kunsthau Hamburg/Hamburg)

"Still Life, co-curated with Candice Madey" (SEPTEMBER, Hudson/New York)

"It was literally the wreck of jewels and the crash of gems..." (Nicelle Beauchene Gallery/New York)



- "Dwelling Poetically: Mexico City, a case study, curated by Chris Sharp"  
(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 "Appendix Toss" (SORT/Vienna)
- "Leotta/Newby" (Madragoa/Lisbon)
- "Belonging to a Place, An exhibition by Fogo Island Arts, curated by Nicolaus Schafhausen"  
(Scrap Metal/Toronto)
- "The Promise, curated by Axel Wieder" (Index - The Swedish Contemporary Art Foundation/Stockholm)
- "In Practice: Material Deviance, curated by Alexis Wilkinson" (SculptureCenter/New York)
- "JADE BI, curated by Sara De Chiara" (Galeria Madragoa/Lisbon)
- 2016 "Exhibition by 31 Women" (Philipp Pflug Contemporary/Frankfurt)
- "A plot of land" (Dutton/New York)
- "Every day I make my way" (Minerva/Sydney)
- 2015 "Natural Flavor, curated by Vivien Trommer" (Ludlow 38/New York)
- "The Secret and Abiding Politics of Stones, curated by Chris Sharp" (Casa del Lago/Mexico City)
- "Homeful of Hands" (Josh Lilley/London)
- "Ordering Nature" (Marianne Boesky/New York)
- "Inside Outside Upside Down, curated by Natasha Conland"  
(Auckland Art Gallery Toi o Tamaki/ Auckland)
- "Parallel Oaxaca at Supplement London" (Supplement/London)
- "Lunch Poems" (Hopkinson Mossman/Auckland)
- "Where the trees line the water that falls asleep in the afternoon, curated by Chris Sharp"  
(P420/Bologna)
- "Inside the City, curated by Janneke de Vries" (GAK Gesellschaft für Aktuelle Kunst/Bremen)
- "NEW 15, curated by Matt Hinkley" (Australian Centre for Contemporary Art, Melbourne)
- "An Imprecise Science, curated by Alexie Glass-Kantor" (Artspace/Sydney)
- "Eraser" (Laurel Gitlen/New York)
- 2014 "The Promise, curated by Axel Wieder" (Arnolfini/Bristol)
- "On The Blue Shore of Silence" (Tracy Williams Gallery/New York)
- "Portmanteaux" (Hopkinson Mossman/Auckland)
- "Thin Air" (Slopes/Melbourne)
- "Lovers, curated by Martin Basher" (Starkwhite/Auckland)
- "Slip Cast" (Dowse Museum/Lower Hutt)
- 2013 "because the world is round it turns me on, curated by Clara Meister" (Arratia Beer/Berlin)
- "Mud and Water" (Rokeby/London)
- "The things we know, curated by Tim Saltarelli" (Henningsen Gallery/Copenhagen)

- "Between being and doing" (Utopian Slumps/Melbourne)
- 2012 "Crawl out your window, Walters Prize exhibition" (Auckland Art Gallery Toi o Tamaki/Auckland)  
"Everyone knows this is nowhere, curated by Louise Menzies and Jon Bywater" (castillo/corrales/Paris)
- 2011 "Prospect: New Zealand Art Now, curated by Kate Montgomery" (Wellington City Gallery/Wellington)  
"Melanchotopia, curated by Nicolaus Schafhausen and Anne-Claire Schmitz" (Witte de With/Rotterdam)
- 2010 "Burnt house. A little later" (Gambia Castle/Auckland)  
"Bas Jan Ader: Suspended between Laughter and Tears, curated by Pilar Tompkins Rivas"  
(Pitzer Art Galleries and Claremont Museum of Art/Los Angeles)  
"post-Office" (Artspace/Auckland)  
"The sky a tree and a wall, collaboration with Fiona Connor"  
(California Institute for the Arts/Los Angeles)
- 2009 "The Future is Unwritten, curated by Laura Preston" (The Adam Art Gallery/Wellington)
- 2008 "Brussels Biennial 1, curated by Nicolaus Schafhausen and Florian Waldvogel" (Brussels)  
"Break: Towards a Public Realm, curated by Melanie Oliver"  
(Govett-Brewster Art Gallery/New Plymouth)  
"Let it be now" (Christchurch Art Gallery/Christchurch)  
"Hold Still, curated by Claire Doherty" (One Day Sculpture/Auckland)  
"Academy" (TCB/Melbourne)  
"Many directions, as much as possible, all over the country" (1301PE/Los Angeles)