

# KATE NEWBY

- Loved like a sunbeam -

MADRAGOA

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Rua do Machadinho, 45 1200-705 Lisboa - PORTUGAL  
galeriamadragoa.pt

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Kate Newby  
Loved like a sunbeam  
26 September – 9 November, 2019  
opening Thursday, September 26th from 9pm

MADRAGOA is delighted to announce *Loved like a sunbeam* the first solo exhibition of Kate Newby at the gallery.

Kate Newby's sculptural practice is rooted in the act of collecting; rather than finished objects, she collects different matters, materials, and fragments that contain only the memory of the object they used to be, caught in the process that from objects brings them back to being materials.

Earth, pebbles, glass splinters and pieces of metal constitute the DNA of the sites that Newby has gone through, taking samples of clay from the ground, which are then modeled by her fingers in order to obtain a more or less thin and concave shape, that recalls the valve of a shell. These small and simple forms of clay are then cooked on the spot, using traditional techniques and local kilns, and achieving very diverse results.

Newby's particular way of collecting is halfway between an involuntary, compulsive, somewhat stealthy gesture, which responds to an impulse to preserve a space-time image of a specific environment and atmosphere, reduced to its essential components, transformed into a palm-sized and rarefied souvenir, and a more rigorous act of sampling and classifying reality, creating her own taxonomy. This organisation originally and ideally takes the form of a travel notebook, on which the artist's impressions settle, as the ceramic pieces are superimposed on each other.

The sculptures on display are the pages full of notes of this travelogue, written over several years of travels, reunited for the first time in the exhibition. Each work is composed of a series, variable in number and size, of ceramic pieces made in a specific place – New York, 2016; Marfa, Texas 2017; Portland, Oregon 2019; Lyon, France, 2019 and Toronto, Canada, 2019 – held together by a thread and suspended from the ceiling, similar to a necklace or a spine.

In a corner of the gallery, an installation *Bring Everyone* also made of ceramic pieces and

glass from shards of bottles collected in the street, evokes a choreography of empty shells coming from a distant shore, brought into the gallery by a sea storm.

Kate Newby (Auckland, New Zealand, 1979) lives and Works in Brooklyn, NY. Recent solo exhibitions include: *Nothing in my life feels big enough*, Cooper Cole, Toronto (2019); *Wild was the night*, Institut d'Art Contemporain, Villeurbanne (2019); *A puzzling light and moving, lumber room*, Portland (2019); *Nothing that's over so soon should give you that much strength*, Hordaland Kunstsenter, Bergen (2018); *I can't nail the days down*, Kunsthalle Wien, Vienna (2018); *All the stuff you already know*, The Sunday Painter, London (2018); *Let me be the wind that pulls your hair*, Artpace, San Antonio (2017); *I feel like a truck on a wet highway*, Lulu, Mexico City (2014). Recent group exhibitions include: *City Prince/sses*, Palais de Tokyo, Paris (2019); *Art: Concept*, Paris (2019); *Unexplained Parade*, Catriona Jeffries, Vancouver (2019); *Superposition: Equilibrium & Engagement*, 21st Biennale of Sydney (2018); *Further Thoughts on Earthy Materials*, Kunsthau Hamburg, Hamburg (2018); *In Practice: Material Deviance*, SculptureCenter, NY (2017); *Leotta/Newby*, Madragoa Embora, Lisbon (2017); *JADE BI*, Madragoa, Lisbon (2017). The artist has undertaken residencies at The Chinati Foundation, TX (2017), Artpace, TX (2017), Fogo Island (2013) and International Studio & Curatorial Program ISCP, New York. Newby has been awarded the Joan Mitchell Foundation Painters & Sculptors Grant (2019).



Kate Newby  
*Loved like a sunbeam*  
2019  
installation view



Kate Newby  
*devices for wonderment.*

2019

Stoneware, porcelain, mason stain, glass collected from the sidewalks

variable dimensions

unique



Kate Newby  
*devices for wonderment.* (detail)

2019

Stoneware, porcelain, mason stain, glass collected from the sidewalks

variable dimensions

unique



Kate Newby  
*Loved like a sunbeam*  
2019  
installation view



Kate Newby

*i am absolutely ruined*

2016

High fired stoneware, glaze, wire (New York)

35.5 x 12.7 cm

unique



Kate Newby  
*i am absolutely ruined* (detail)  
2016  
High fired stoneware, glaze, wire (New York)  
35.5 x 12.7 cm  
unique





Kate Newby

*Let the picture lead you where it must go*

2019

Stoneware, black porcelain, glass collected from the sidewalks in Toronto, silk (Toronto)

73.6 x 10.1 cm

unique



Kate Newby

*Let the picture lead you where it must go (detail)*

2019

Stoneware, black porcelain, glass collected from the sidewalks in Toronto, silk (Toronto)

73.6 x 10.1 cm

unique



Kate Newby  
*stunning ear magic*  
2016

High fired stoneware, glaze, thread (New York)  
17.7 x 15.2 cm  
unique



Kate Newby  
*stunning ear magic* (detail)  
2016  
High fired stoneware, glaze, thread (New York)  
17.7 × 15.2 cm  
unique



Kate Newby  
*Heck*  
2019  
Pink silver, silk (New York)  
30.4 x 5 cm  
unique



Kate Newby  
*Heck* (detail)  
2019  
Pink silver, silk (New York)  
30.4 x 5 cm  
unique



Kate Newby  
*goosebumps*  
2019

Porcelain, mason stain, collected glass from the sidewalks in Lyon, silk (Lyon)  
15.2 x 5 cm  
unique



Kate Newby  
*goosebumps (detail)*  
2019

Porcelain, mason stain, collected glass from the sidewalks in Lyon, silk (Lyon)  
15.2 x 5 cm  
unique

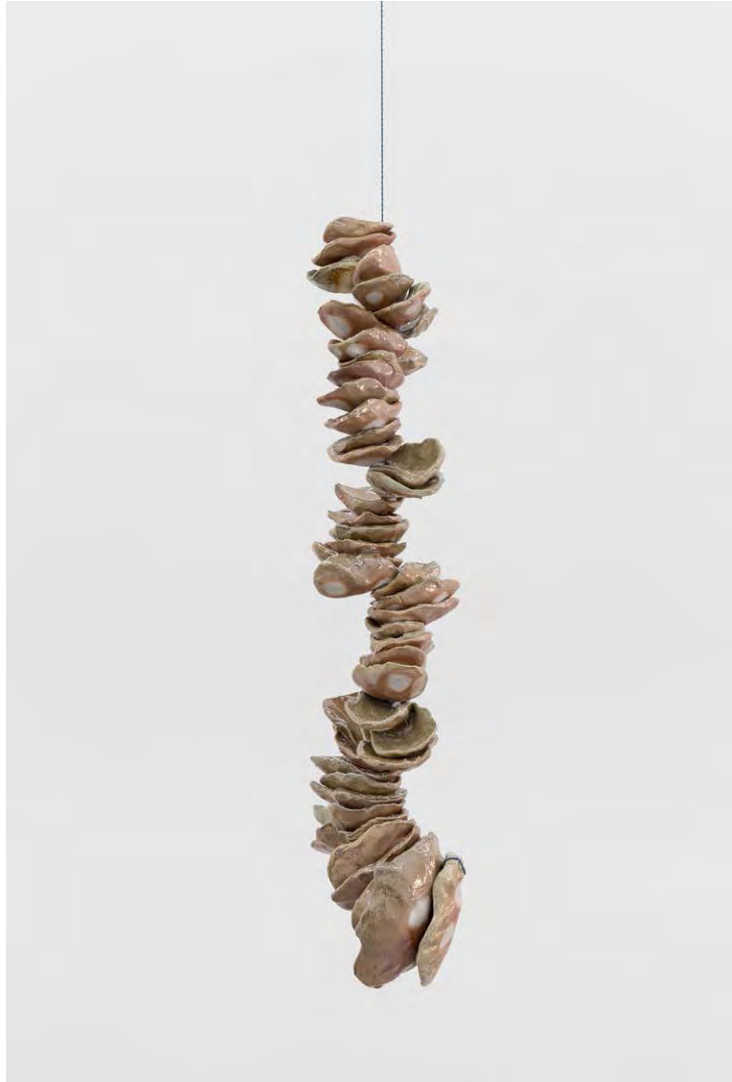




Kate Newby  
*This one hit hard.*  
2016  
High fired porcelain, glaze, silk (New York)  
40.6 × 12.7 cm  
unique



Kate Newby  
*This one hit hard.* (detail)  
2016  
High fired porcelain, glaze, silk (New York)  
40.6 × 12.7 cm  
unique



Kate Newby

*the breeze is blowing through it.*

2019

Salt fired stoneware, collected glass from the sidewalks in Portland, silk (Portland, OR)

38.1 x 10.1 cm

unique



Kate Newby

*the breeze is blowing through it.* (detail)

2019

Salt fired stoneware, collected glass from the sidewalks in Portland, silk (Portland, OR)

38.1 x 10.1 cm

unique



Kate Newby  
*Loved like a sunbeam*  
2019  
installation view



Kate Newby  
*goosebumps*  
2019

Salt fired porcelain, collected glass from the sidewalks in Portland, silk (Portland, OR)  
25.4 x 7.6 cm  
unique



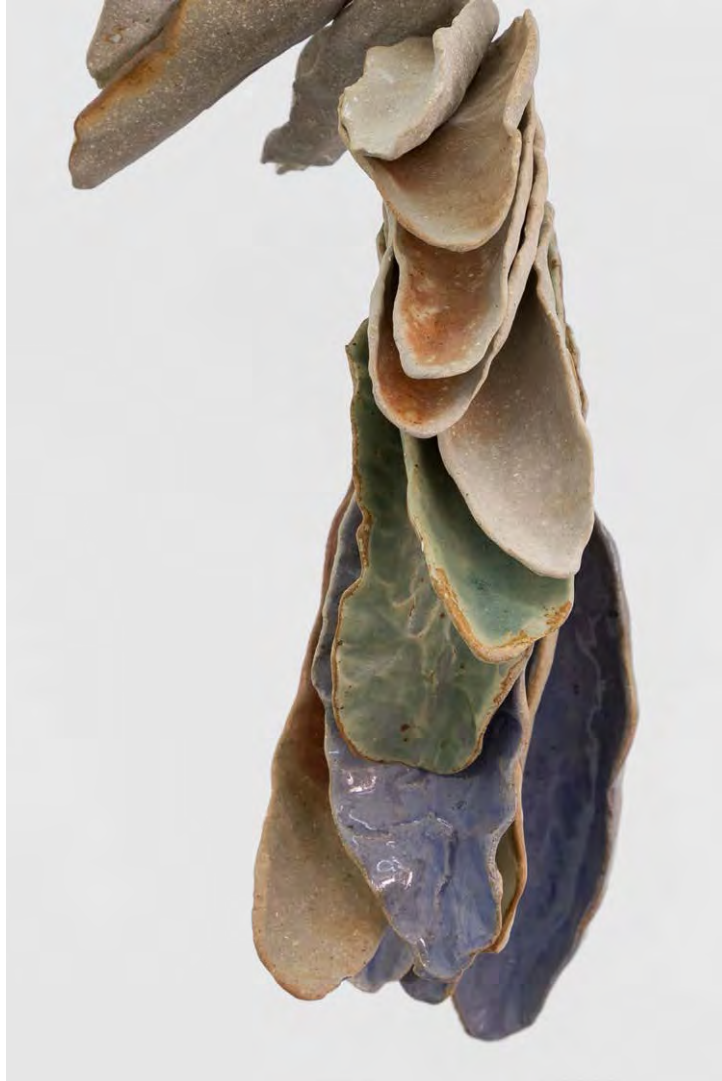
Kate Newby  
*goosebumps (detail)*  
2019

Salt fired porcelain, collected glass from the sidewalks in Portland, silk (Portland, OR)  
25.4 x 7.6 cm  
unique



Kate Newby  
*100% yep.*  
2017  
Stoneware, glass, thread (Marfa, TX)  
40.6 x 10.1 cm  
unique





Kate Newby  
*100% yep. (detail)*  
2017  
Stoneware, glass, thread (Marfa, TX)  
40.6 x 10.1 cm  
unique



Kate Newby

*O, yes. I'm sure you aren't ...*

2019

Porcelain, mason stain, collected glass from the sidewalks in Lyon, silk (Lyon)

22.8 x 8.2 cm

unique



Kate Newby

*O, yes. I'm sure you aren't ...* (detail)

2019

Porcelain, mason stain, collected glass from the sidewalks in Lyon, silk (Lyon)

22.8 x 8.2 cm

unique



Kate Newby

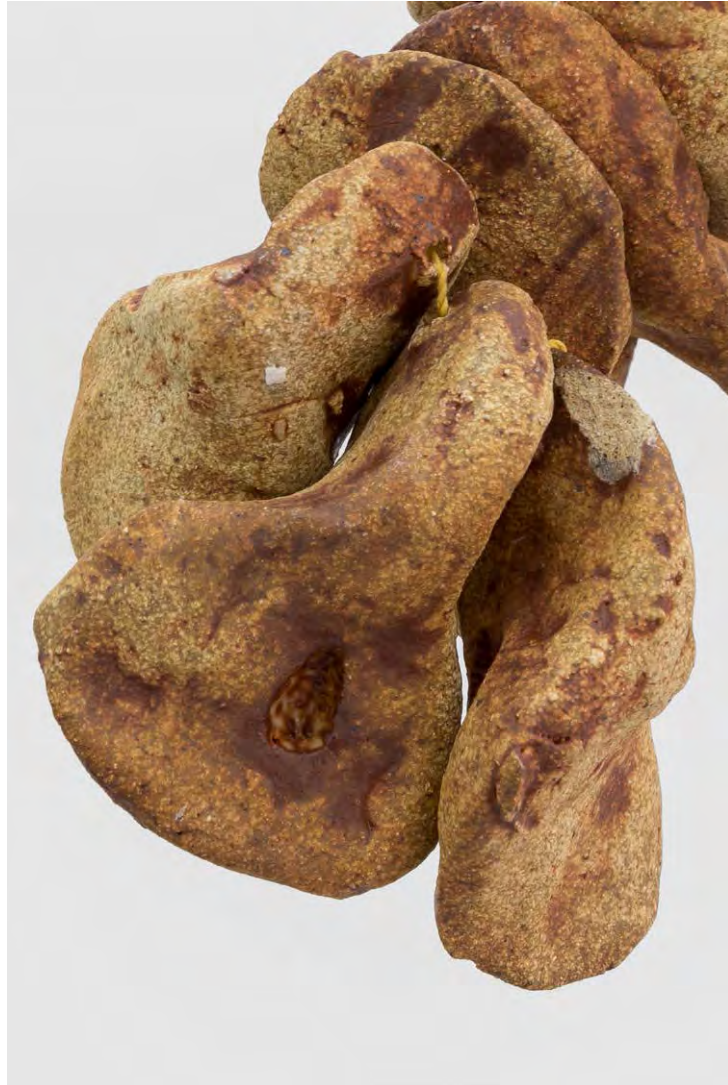
*There was a bluebird in my heart, but long ago she flew away . . .*

2016

High fired stoneware, glaze, silk (Central Park, New York)

15.8 x 12.7 cm

unique



Kate Newby

*There was a bluebird in my heart, but long ago she flew away . . .* (detail)

2016

High fired stoneware, glaze, silk (Central Park, New York)

15.8 x 12.7 cm

unique



Kate Newby

*do you wanna mess me up?*

2019

Smoke fired stoneware, stoneware, glass collected from the sidewalks in Toronto, silk (Toronto)

35.5 x 12.7 cm

unique



Kate Newby

*do you wanna mess me up?* (detail)

2019

Smoke fired stoneware, stoneware, glass collected from the sidewalks in Toronto, silk (Toronto)

35.5 x 12.7 cm

unique



Kate Newby  
*6 people drink pepsi*  
2016

High fired stoneware, glass collected from Central Park, silk (New York)  
38.1 x 15.2 cm  
unique





Kate Newby  
*6 people drink pepsi*  
2016

High fired stoneware, glass collected from Central Park, silk (New York)  
38.1 x 15.2 cm  
unique



Kate Newby

*6 people drink pepsi (detail)*

2016

High fired stoneware, glass collected from Central Park, silk (New York)

38.1 x 15.2 cm

unique



Kate Newby

*quickest 30 mins of my life*

2018

Porcelain, mason stain, silk, collected shards of glass from the side walk in New York (New York)

10 x 2.5 cm

unique



Kate Newby

*quickest 30 mins of my life (detail)*

2018

Porcelain, mason stain, silk, collected shards of glass from the side walk in New York (New York)

10 x 2.5 cm

unique



Kate Newby

*Loved like a sunbeam*

2019

Pink silver, silver, bronze, brass, stoneware, silk thread (Brooklyn)

17.7 x 5 cm

unique



Kate Newby

*Loved like a sunbeam* (detail)

2019

Pink silver, silver, bronze, brass, stoneware, silk thread (Brooklyn)

17.7 x 5 cm

unique



Kate Newby

*cant wait to cry feb 22*

2019

Porcelain, mason stain, glass collected from the sidewalks in Toronto, silk (Toronto)

43.1 x 7.6 cm

unique



Kate Newby

*cant wait to cry feb 22* (detail)

2019

Porcelain, mason stain, glass collected from the sidewalks in Toronto, silk (Toronto)

43.1 x 7.6 cm

unique





Kate Newby

*Amusing, solemn, tender and so light.*

2019

Salt fired stoneware, collected glass from the sidewalks in Portland, silk (Portland, OR)

30.4 x 8.8 cm

unique



Kate Newby

*Amusing, solemn, tender and so light.* (detail)

2019

Salt fired stoneware, collected glass from the sidewalks in Portland, silk (Portland, OR)

30.4 x 8.8 cm

unique



Kate Newby  
*I saw the masterpiece, it looked a lot like this*  
2019  
Brass, silk (New York)  
12.7 x 5 cm  
unique



Kate Newby  
*I saw the masterpiece, it looked a lot like this (detail)*  
2019  
Brass, silk (New York)  
12.7 x 5 cm  
unique

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# KATE NEWBY

Auckland, New Zealand, 1979

Lives and works in Brooklyn

## EDUCATION

2015

Doctorate of Fine Art (DocFA),  
University of Auckland

2007

Masters of Fine Art (MFA), Uni-  
versity of Auckland

2001

Bachelor of Fine Art (BFA), Uni-  
versity of Auckland

## AWARDS AND RESIDENCIES

2017

The Chinati Foundation Artist in  
Residence, Marfa, Texas, USA  
Spring International Artist in  
Residence Program, curated  
by Michelle Grabner, Artpace,  
San Antonio, TX, USA

2015

Gertrude Contemporary Art  
Spaces, Artist in Residence,  
Melbourne, AU

2012

Fogo Island Arts, Artist in Resi-  
dence, Newfoundland, CA  
The Walters Prize, Auckland Art  
Gallery Toi o Tāmaki, Auckland,  
NZ  
International Studio & Curato-  
rial Program ISCP, Artist in Re-  
sidence, New York, USA

2010

SOMA, Artist in Residence, Me-  
xico City, MX

Theatre of Erosion or I Hate  
Work This is not a Play (with  
Geoffrey Farmer), Artist in Re-  
sidence Banff Centre, Banff, CA  
Künstlerhäuser, Artist in Resi-  
dence, Worpswede, DE

## SOLO EXHIBITIONS

2019

Nothing in my life feels big  
enough, Cooper Cole, Toronto  
Wild was the night, Institut d'Art  
Contemporain, Villeurbanne,  
FR

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, curated by Mathijs  
van Geest, Hordaland Kunst-  
senter, Bergen, NO

A puzzling light and moving.  
(Part I), lumber room, Portland,  
USA

All the stuff you already know,  
The Sunday Painter, London,  
UK

I can't nail the days down, cura-  
ted by Juliane Bischoff, Kuns-  
thalle Wien, Vienna, AT

Swift little verbs pushing the  
big nouns around, Michael Lett,  
Auckland, NZ

2017

Let me be the wind that pulls  
your hair, curated by Michelle  
Grabner, Artpace, San Antonio,  
USA

2016

Big Tree. Bird's Eye. Michael  
Lett, Auckland, NZ

Tuesday evening. Sunday af-  
ternoon. Stony Lake. Cooper  
Cole, Toronto, CA

Make it bigger, Deeper., The  
Poor Farm, Wisconsin, USA

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, Mel-  
bourne, AU

I memorized it I loved it so  
much, Laurel Gitlen, New York,  
USA

2014

Laura, Lucy, Mark and Felix,  
MODELAB, Wellington, NZ

I feel like a truck on a wet hi-  
ghway, Lulu, Mexico City, MX

Tiny-but-adventurous, Rokeby,  
London, UK

2013

Maybe I won't go to sleep at  
all., curated by Anne-Claire  
Schmitz, La Loge, Brussels, BE

Let the other thing in, cura-  
ted by Nicolaus Schafhausen,  
Fogo Island Gallery, Newfound-  
land, CA

What a day., Hopkinson Moss-  
man, Auckland, NZ

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# KATE NEWBY

2012

All parts. All the time., Olive St. Garden, Brooklyn (in association with New York, USA

City Department of Parks and Recreation and International Studio & Curatorial Program ISCP), New York, USA

How funny you are today, New York, Fort Greene Park, Brooklyn (in association with New York City Department of Parks and Recreation and International Studio & Curatorial Program ISCP), New York, USA

2011

I'm just like a pile of leaves, curated by Natasha Conland, Auckland Art Gallery, NZ

I'll follow you down the road, Hopkinson Mossman, Auckland, NZ

2010

Crawl out your window, curated by Janneke de Vries, Gesellschaft für Aktuelle Kunst GAK, Bremen, DE

2009

Get off my garden, Sue Crockford Gallery, Auckland, NZ  
Blow wind blow, Y3K Gallery, Melbourne, AU

2008

Thinking with your body, Gambia Castle, Auckland, NZ  
Run!, Window, Auckland, NZ

2007

On the Benefits of Building,

Gambia Castle, Auckland, NZ  
A Windy Fire, Te Tuhi, Auckland, NZ

## GROUP EXHIBITIONS

2019

Motion & Motive, organized by Pamela Meredith, Susan Hobbs, Toronto, CA

City Prince/sses, Palais de Tokyo, Paris, FR

Summer Group Show, The Sunday Painter, London, UK

The Garden of Cyrus, Fortnight Institute, New York, USA

Indus2, Art : Concept, Paris, FR

Unexplained Parade, Catriona Jeffries, Vancouver, CA

Notebook, curated by Joanne Greenbaum, 56 Henry, New York, USA

Elements, curated by Svea Kellner, Neues Kunsthaus, Ahrenshoop, Germany, DE

2018

Juliette Blightman, Parbhu Makan, Kate Newby, Henrik Olesen, Michael Lett, Auckland, NZ

Further Thoughts on Earthy Materials, curated by Janneke de Vries and Katja Schroeder, Kunsthaus Hamburg, Hamburg, DE

Still Life, co-curated with Candice Madey, SEPTEMBER, Hudson, New York, 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, AU

Superposition: Equilibrium & Engagement, 21st Biennale of Sydney, curated by Artistic Director Mami Kataoka, Cockatoo Island and the Art Gallery of New South Wales, Sydney, AU  
Ritual, Aspen Art Museum, Aspen, USA

Belonging to a Place, An exhibition by Fogo Island Arts, Embassy of Canada, Washington DC, USA

2017

Appendix Toss, SORT, Vienna, AT

Leotta/Newby, Madragoa Embora, Lisbon, PT

Belonging to a Place, An exhibition by Fogo Island Arts, curated by Nicolaus Schafhausen, Scrap Metal, Toronto, CA

The Promise, curated by Axel Wieder, Index - The Swedish Contemporary Art Foundation, Stockholm, SE

In Practice: Material Deviance, curated by Alexis Wilkinson, SculptureCenter, New York, USA

Raising Cattle, Montreal, CA  
JADE BI, curated by Sara De Chiara, Madragoa, Lisbon, PT

2016

Exhibition by 31 Women, Philipp Pflug Contemporary, Frankfurt, DE

A plot of land, Dutton, New

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# KATE NEWBY

York, USA

Every day I make my way, Minerva, Sydney, AU

Light switch and conduit: the Jim Barr and Mary Barr collection, Dunedin Public Art Gallery, Dunedin, NZ

2015

Natural Flavor, curated by Vivien Trommer, Ludlow 38, New York, USA

The Secret and Abiding Politics of Stones, curated by Chris Sharp, Casa del Lago, Mexico City, MX

Homeful of Hands, Josh Lilley, London, UK

Thought Cupboard, The Dowse, Wellington, NZ

Ordering Nature, Marianne Boesky, New York, USA

Inside Outside Upside Down, curated by Natasha Conland, Auckland Art Gallery Toi o Tamaki, Auckland, NZ

Parallel Oaxaca at Supplement London, Supplement, London, UK

Lunch Poems, Hopkinson Mossman, Auckland, NZ

Where the trees line the water that falls asleep in the afternoon, curated by Chris Sharp, P420, Bologna, IT

Inside the City, curated by Janneke de Vries, GAK Gesellschaft für Aktuelle Kunst, Bremen, DE

NEW 15, curated by Matt Hinkley, Australian Centre for Contemporary Art, Melbourne, AU

An Imprecise Science, curated

by Alexie Glass-Kantor, Artspace, Sydney, AU

Eraser, Laurel Gitlen, New York  
The January February March (Jennifer Kabat, Anna Moschovakis and Kate Newby), The Western Catskills, New York, USA

2014

The Promise, curated by Axel Wieder, Arnolfini, Bristol, UK

On The Blue Shore of Silence, Tracy Williams Gallery, New York, USA

Portmanteaux, Hopkinson Mossman, Auckland, AU

Thin Air, Slopes, Melbourne, AU

Lovers, curated by Martin Basher, Starkwhite, Auckland, AU

Slip Cast, Dowse Museum, Lower Hutt, NZ

2013

because the world is round it turns me on, curated by Clara Meister, Arratia Beer, Berlin, DE  
Mud and Water, Rokeby, London, UK

The things we know, curated by Tim Saltarelli, Henningsen Gallery, Copenhagen, DK

Between being and doing, Utopian Slumps, Melbourne, AU

2012

Crawl out your window, Walters Prize exhibition, Auckland Art Gallery Toi o Tamaki, Auckland, NZ

Everyone knows this is nowhere, curated by Louise Menzies

and Jon Bywater, castillo/corales, Paris, FR

2011

Prospect: New Zealand Art Now, curated by Kate Montgomery, Wellington City Gallery, Wellington, NZ

Melanchotopia, curated by Nicolaus Schafhausen and Anne-Claire Schmitz, Witte de With, Rotterdam, NL

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, MX

2010

Burnt house. A little later, Gambia Castle, Auckland, NZ

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, NZ

2009

The Future is Unwritten, curated by Laura Preston, The Adam Art Gallery, Wellington, NZ

2008

Brussels Biennial 1, curated by Nicolaus Schafhausen and Florian Waldvogel, Brussels, BE  
Break: Towards a Public Re-

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# KATE NEWBY

alm, curated by Melanie Oliver, Govett-Brewster Art Gallery, New Plymouth, NZ

Let it be now, Christchurch Art Gallery, Christchurch, NZ

Hold Still, curated by Claire Doherty, One Day Sculpture, Auckland, NZ

The World (will soon turn our way), Charlton Avenue / Gambia Castle, Auckland Academy, TCB, Melbourne, AU

Many directions, as much as possible, all over the country, 1301PE, Los Angeles, USA

2007

Working on Talking, Gambia Castle, Auckland, NZ

Moment Making: After the Situation, curated by Laura Preston, Artspace, Auckland NZ

How W.H. Auden spends the night in a friend's house, Gambia Castle, Auckland, NZ

Twone, Physics Room, Christchurch, NZ

## BIBLIOGRAPHY

Jon Raymond, "Kate Newby; lumber room," *Artforum*, May 2019;

Chris Kraus, "Chris Kraus on learning to cope after the Brett Kavanaugh debacle," *Sleek Magazine*, Berlin, March 20, 2019;

Ross Simonini, "Kate Newby," *Art Review*, January & February, 2019;

Chris Kraus, "Kate Newby's Bones," *Social Practices, Semio-text(e)*, 2018;

Sam Korman, "How to distribute your bricks and virtue," published on the occasion of *All the stuff you already know*, *The Sunday Painter*, London, 2018; Chloe Geoghegan, "Kate Newby: I can't nail the days down," *Contemporary Hum*, August 8, 2018;

Chris Sharp, "Following Kate Newby down the road," *Mouse*, 64, Summer, 2018;

Figgy Guyver, "Critic's Guide to London: The Best Shows in Town," *Frieze*, May 30, 2018;

Alexandra-Maria Toth, "Kate Newby: I Can't Nail the Days Down," *PW-Magazine*, September 4, 2018;

Sue Gardiner, "The meaning of molecules," *Art News New Zealand*, vol.38, no.2, Winter, 2018;

Jon Bywater, "Evangelism & clay : The 21st Biennale of Sydney," *Art New Zealand*, no.166, Winter 2018;

Chris Kraus, "Splodges of Color," *Swift little verbs pushing the big nouns around* (artist book essay), 2017;

Neil Fauerso, "Artpace Spring Artist-in-Residence Exhibition," *Glasstire*, April 3, 2017;

Linnea West, "Phone tag: Interview with Kate Newby," *Phone Tag*, April 23, 2017;

Anthony Byrt, "Quiet wanderer: Kiwi sculptor Kate Newby," *Paperboy*, November 30, 2016;

Jennifer Kabat, "To Write About A Hole," *VQR*, Fall, Volume 92, #4, October 3, 2016;

Rosanna Albertini, "Kate

Newby: don't be all scared like before," *The Kite*, March 25, 2016;

Roberta Smith, "Kate Newby and Helen Johnson at Laurel Gitten," *New York Times*, July 17, 2015;

Chris Sharp, "Kate Newby," *NEW15* (catalogue essay), 2015;

Maura Edmond, "Kate Newby 'Always humming,'" *Primer*, August 13, 2015;

Rosanna Albertini, "Kate Newby: Silent Bricks," *The Kite*, November, 2015;

Daniel Munn, "Life Lived Outside," *Le Roy* 3, 2015;

Chris Sharp, "Eye of the Beholder," *Osmos*, Issue 06, Summer, 2015;

Kate Sutton, "Kate Newby; Laurel Doody," *Artforum*, February, 246, 2015;

Jennifer Kabat, "In Focus: Kate Newby," *Frieze*, Issue 161, March 12, 2014;

Francisco Goldman, "Mexico City Mix," *National Geographic Traveller*, December/January, 2014;

Leslie Moody Castro, "Lulu, Mexico City," *Artforum online*, 2014;

Matt Hanson, "Newby in Mexico City," *Eye Contact*, September 12, 2014;

Jennifer Kabat, "The Small Often Vague Things – Kate Newby's Radically Slight Art," *The Weeklings*, June 12, 2014;

Hamish Coney, "Breakfast in America," *Content Magazine*, November 5, 2014;



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# KATE NEWBY

Sternberg Press, 2013;  
Kay Burns, "Kate Newby: Let  
the Other Thing in," C Magazi-  
ne, Issue 120, Winter, 2013;  
Julia Waite, "If not concrete  
then what? Kate Newby's I'm  
just like a pile of leaves Archi-  
ve," Reading Room, Issue 5,  
July, 2012;  
Sam Eichblatt, "Occupy  
Brooklyn," Metro Magazine, Is-  
sue 363, 2012;  
Sue Gardiner, "Aspiring to the  
condition of architecture," Art-  
news, Spring 2011;  
Jon Bywater, "Discreet Poetry:  
Kate Newby's 'Get off my gar-  
den'" (exhibition essay), 2010;  
Sue Gardiner, "You really had  
to be there!," Artnews, Autumn,  
2009;  
Louise Menzies, "Kate Newby  
& Nick Austin," Frieze online,  
2008;

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