

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 San Antonio, Texas

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 and two-person exhibitions

2025 "Judy Millar & Kate Newby" (Michael Lett/San Auckland)

2024 "greet strangers" (Cibrián/San Sebastián)

"Live near friends" (Fine Arts/Sydney)

"WHO IS THIS SONG?" (COOPER COLE/Toronto)

"Hours in wind" (Museum of Contemporary Art Australia/Sydney)

"anything, anything" (Klosterruine Berlin/Berlin)

"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

- 2025 "Singapore Biennale 2025 – pure intention" (Rail Corridor / Singapore)
- "Elsewhen, Elsewhere" (Art Intelligence Global / Hong Kong)
- "Sharjah Biennial 16: to carry" (Kalba Ice Factory/Sharjah)
- "There Is No Center" (ROH/Jakarta)
- "Pocket full of sparks Curated by Hikotaro Kanehira" (Curation Fair, kudan house/Tokyo)
- 2024 "kinship" (Kin/Brussels)
- "Pratiques cosmomorphes - (Ré)générer le vivant" (Institut d'Art Contemporain/Villeurbanne)
- "Reverse Archaeologies" (Tin Sheds Gallery/Sydney)
- "Tessellations" (Nicelle Beauchene Gallery/New York)
- "The Way We Live, Cooper Cole" (Conceptual Fine Arts/Milano)
- "underfoot, curated by James Gatt" (Te Uru/Auckland)
- "Gravity Model" (Cooper Cole/Toronto)
- "The Fullness of the Seeming Void" (Adams and Ollman/Portland)
- "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" (Madrangoa/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 Gallerie/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"
- (Kunsthaus 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)

ケイト・ニュービー

1979 ニュージーランド、アオテアロア生まれ

2001 オークランド大学美術学部 卒業

2007 オークランド大学美術学部大学院修士課程 修了

2015 オークランド大学美術学部大学院後期博士課程 修了

アメリカ、テキサス州在住

受賞歴とレジデンス

2022 Ettore e Ines Fico Prize, Artissima (トリノ)

2021 Te Whare Hēra, Artist in Residence (ウェリントン)

2019 The Joan Mitchell Foundation - 2019 Painters & Sculptors Grant

2017 The Chinati Foundation Artist in Residence (テキサス)

2017 Artpace, curated by Michelle Grabner (サン・アントニオ)

2015 Gertrude Contemporary Art Spaces, Artist in Residence (メルボルン)

2012-13 Fogo Island Arts, Artist in Residence (ニューファウンドランド)

2012 The Walters Prize, Auckland Art Gallery Toi o Tāmaki (オークランド)

2012 International Studio & Curatorial Program ISCP, Artist in Residence (ニューヨーク)

2010 SOMA, Artist in Residence, (メキシコシティ)

2010 Banff Centre, Artist in Residence, (バンフ)

2010 Künstlerhäuser, Artist in Residence (ヴォルプスヴェーデ)

主な個展、二人展

2025 〈Judy Millar & Kate Newby〉 Michael Lett (オークランド)

2024 〈greet strangers〉 Cibrián (サンセバスチャン)

〈Live near friends〉 Fine Arts (シドニー)

〈WHO IS THIS SONG?〉 COOPER COLE (トロント)

〈Hours in wind〉 Museum of Contemporary Art Australia (シドニー)

〈anything, anything〉 Klosterruine Berlin (ベルリン)

〈Very active weather〉 KAYOKOYUKI (東京)

2023 〈miles off road〉 Fine Arts (シドニー)

〈What a great year for music〉 Marfa Book Co. (マルファ、テキサス)

- 〈Had us running with you〉 Michael Lett, 3 East St (オークランド)
- 〈She's talking to the wall〉 Te Papa Tongarewa, Museum of New Zealand (ウェリントン)
- 2022 〈So close, come on〉 The Sunday Painter (ロンドン)
- 〈We are such stuff〉 Laurel Gitlen (ニューヨーク)
- 〈Feel Noise, curated by MacKenzie Stevens〉 testsite (オースティン)
- 〈Try doing anything without it〉 Art: Concept (パリ)
- 2021 〈COLD WATER〉 Fine Arts (シドニー)
- 〈YES TOMORROW, curated by Christina Barton〉 Adam Art Gallery Te Pātaka Toi (ウェリントン)
- 2020 〈As far as you can〉 Feuilleton (ロサンゼルス)
- 2019 〈Bring Everyone〉 Fine Arts (シドニー)
- 〈Loved like a sunbeam〉 Madragoa (リスボン)
- 〈Nothing in my life feels big enough〉 Cooper Cole (トロント)
- 〈Wild was the night〉 Institut d'Art Contemporain (ヴィルヘルバンヌ)
- 〈A puzzling light and moving. (Part II and Part III)〉 lumber room (ポートランド)
- 2018 〈Nothing that's over so soon should give you that much strength, curated by Mathijs van Geest〉 Hordaland Kunstsenter (ベルゲン)
- 〈A puzzling light and moving. (Part I)〉 lumber room (ポートランド)
- 〈All the stuff you already know〉 The Sunday Painter (ロンドン)
- 〈I can't nail the days down, curated by Juliane Bischoff〉 Kunsthalle Wien (ウィーン)
- 〈Swift little verbs pushing the big nouns around〉 Michael Lett (オークランド)
- 2017 〈Let me be the wind that pulls your hair, curated by Michelle Grabner〉 Artpace (サン・アントニオ)
- 2016 〈Big Tree. Bird's Eye〉 Michael Lett (オークランド)
- 〈Tuesday evening. Sunday afternoon. Stony Lake〉 Cooper Cole (トロント)
- 〈Make it bigger, deeper〉 The Poor Farm (ウィスコンシン)
- 2015 〈Two aspirins a vitamin C tablet and some baking soda〉 Laurel Doody (ロサンゼルス)
- 〈Always humming, curated by Helen Hughes and Pip Wallis〉 Gertrude Contemporary (メルボルン)
- 〈I memorized it I loved it so much〉 Laurel Gitlen (ニューヨーク)
- 2014 〈Laura, Lucy, Mark and Felix〉 MODELAB (ウェリントン)
- 〈I feel like a truck on a wet highway〉 Lulu (メキシコシティ)
- 〈Tiny-but-adventurous〉 Rokeby (ロンドン)
- 2013 〈Maybe I won't go to sleep at all., curated by Anne-Claire Schmitz〉 La Loge (ブリュッセル)
- 〈Let the other thing in, curated by Nicolaus Schafhausen〉 Fogo Island Gallery (ニューファンドランド)
- 〈What a day.〉 Hopkinson Mossman (オークランド)
- 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 (ニューヨーク)
- 2011 〈I'm just like a pile of leaves, curated by Natasha Conland〉
- Auckland Art Gallery Toi o Tāmaki (オークランド)

- 〈I'll follow you down the road〉 Hopkinson Cundy (オークランド)
- 2010 〈Crawl out your window, curated by Janneke de Vries〉
Gesellschaft für Aktuelle Kunst GAK (ブレーメン)
- 2009 〈Get off my garden〉 Sue Crockford Gallery (オークランド)
- 〈Blow wind blow〉 Y3K Gallery (メルボルン)

主なグループ展

- 2025 〈Singapore Biennale 2025 – Rail Corridor (シンガポール)〉
〈Elsewhen, Elsewhere〉 Art Intelligence Global (香港)
〈Sharjah Biennial 16: to carry〉 Kalba Ice Factory (シャルジャ)
〈There Is No Center〉 ROH (ジャカルタ)
〈Pocket full of sparks それは小さいのに、とても大きい。Curated by Hikotaro Kanehira〉
Curation Fair, kudan house (東京)
- 2024 〈kinship〉 Kin (ブリュッセル)
〈Pratiques cosmomorphes - (Ré)générer le vivant〉 Institut d'Art Contemporain (ヴィルールバンヌ)
〈Reverse Archaeologies〉 Tin Sheds Gallery (シドニー)
〈Tessellations〉 Nicelle Beauchene Gallery (ニューヨーク)
〈The Way We Live, Cooper Cole〉 Conceptual Fine Arts (ミラノ)
〈underfoot, curated by James Gatt〉 Te Uru (オークランド)
〈Gravity Model〉 Cooper Cole (トロント)
〈The Fullness of the Seeming Void〉 Adams and Ollman (ポートランド)
〈エコロジー：循環をめぐるダイアログ -ダイアログ2「つかの間の停泊者」〉
銀座メゾンエルメス フォーラム (東京)
- 2023 〈私たちのエコロジー：地球という惑星を生きるために〉 森美術館 (東京)
〈Intimate confession is a project, curated by Jennifer Teets〉 Blaffer Art Museum (ヒューストン)
〈HOLLOW LEG〉 Laurel Gitlen (ニューヨーク)
〈The path guides the meaning〉 Rebecca Camacho Presents (サンフランシスコ)
〈Bucket List〉 Madragoa (リスボン)
〈Respiration〉 Cooper Cole (トロント)
〈Danse Céleste〉 Institut d'Art Contemporain (ヴィルールバンヌ)
- 2022 〈wiggling together, falling apart〉 Michael Lett (オークランド)
〈Millefleurs, curated by Joël Riff〉 Moly-Sabata (サブロン)
〈Carbonate of Copper, curated by Jennifer Teets〉 Artpace (サン・アントニオ)
〈Réclamer la Terre, curated by Daria de Beauvais〉 Palais de Tokyo (パリ)
- 2021 〈Take your chances with me, curated by Jamie Hanton〉 SCAPE Public Art (クライストチャーチ)
〈Swallowing Geography, curated by Megan Tamati-Quennell〉

- Govett-Brewster Art Gallery (ニュープリマス)
〈The Flames: The Living Arts of Ceramics, curated by Anne Dressen〉
Musée d'art moderne de Paris (パリ)
〈L'oeil du serpent, curated by Sébastien Faucon〉
Musée d'art contemporain de la Haute-Vienne (ロシュシュアール)
〈La mer imaginaire, curated by Chris Sharp〉 Fondation Carmigna (ポルクロール)
〈A Grain of Sand〉 The Sunday Painter (ロンドン)
〈washed up, curated by Christine Nyce〉
Hessel Museum of Art, Bard College, Annandale-on-Hudson (ニューヨーク)
- 2020 〈As long as you want, two-person exhibition with Paul P.〉 Michael Lett (オークランド)
〈Higher! Higher! Lower, Lower. Louder! Louder! Softer, Softer〉 Shimmer (ロッテルダム)
〈Patterns 11 curated by Michelle Grabner〉 Anne Mosseri-Marlio Galerie (バーゼル)
〈Tiny Things〉 SEPTEMBER (ニューヨーク)
- 2019 〈There Are Exactly Four of Them〉 CIBRIÁN (サン・セバスチャン)
〈Motion & Motive, organized by Pamela Meredith〉 Susan Hobbs (トロント)
〈City Prince/sses〉 Palais de Tokyo (パリ)
〈The Garden of Cyrus〉 Fortnight Institute (ニューヨーク)
〈Indus2〉 Art: Concept (パリ)
〈Unexplained Parade〉 Catriona Jeffries (バンクーバー)
〈Notebook, curated by Joanne Greenbaum〉 56 Henry (ニューヨーク)
- 2018 〈Juliette Blightman, Parbhu Makan, Kate Newby, Henrik Olesen〉 Michael Lett (オークランド)
〈Further Thoughts on Earthy Materials, curated by Janneke de Vries and Katja Schroeder〉
Kunsthaus Hamburg (ハンブルク)
〈Still Life, co-curated with Candice Madey〉 SEPTEMBER (ニューヨーク)
〈It was literally the wreck of jewels and the crash of gems...〉 Nicelle Beauchene Gallery (ニューヨーク)
〈Dwelling Poetically: Mexico City, a case study, curated by Chris Sharp〉
Australian Centre for Contemporary Art (メルボルン)
〈Superposition: Equilibrium & Engagement, 21st Biennale of Sydney, curated by Mami Kataoka〉
Cockatoo Island and the Art Gallery of New South Wales (シドニー)
〈Ritual〉 Aspen Art Museum (アスペン)
- 2017 〈Appendix Toss〉 SORT (ウィーン)
〈Leotta/Newby〉 Madragoa (リスボン)
〈Belonging to a Place, An exhibition by Fogo Island Arts, curated by Nicolaus Schafhausen〉
Scrap Metal (トロント)
〈The Promise, curated by Axel Wieder〉
Index - The Swedish Contemporary Art Foundation (ストックホルム)
〈In Practice: Material Deviance, curated by Alexis Wilkinson〉 SculptureCenter (ニューヨーク)
〈JADE BI, curated by Sara De Chiara〉 Galeria Madragoa (リスボン)

- 2016 〈Exhibition by 31 Women〉 Philipp Pflug Contemporary (フランクフルト)
〈A plot of land〉 Dutton (ニューヨーク)
〈Every day I make my way〉 Minerva (シドニー)
- 2015 〈Natural Flavor, curated by Vivien Trommer〉 Ludlow 38 (ニューヨーク)
〈The Secret and Abiding Politics of Stones, curated by Chris Sharp〉 Casa del Lago (メキシコシティ)
〈Homeful of Hands〉 Josh Lilley (ロンドン)
〈Ordering Nature〉 Marianne Boesky (ニューヨーク)
〈Inside Outside Upside Down, curated by Natasha Conland〉
Auckland Art Gallery Toi o Tamaki (オークランド)
〈Parallel Oaxaca at Supplement London〉 Supplement (ロンドン)
〈Lunch Poems〉 Hopkinson Mossman (オークランド)
〈Where the trees line the water that falls asleep in the afternoon, curated by Chris Sharp〉
P420 (ボローニャ)
〈Inside the City, curated by Janneke de Vries〉 GAK Gesellschaft für Aktuelle Kunst (ブレーメン)
〈NEW 15, curated by Matt Hinkley〉 Australian Centre for Contemporary Art (メルボルン)
〈An Imprecise Science, curated by Alexie Glass-Kantor〉 Artspace (シドニー)
〈Eraser〉 Laurel Gitlen (ニューヨーク)
- 2014 〈The Promise, curated by Axel Wieder〉 Arnolfini (ブリストル)
〈On The Blue Shore of Silence〉 Tracy Williams Gallery (ニューヨーク)
〈Portmanteaux〉 (Hopkinson Mossman/Auckland)
〈Thin Air〉 Slopes (メルボルン)
〈Lovers, curated by Martin Basher〉 Starkwhite (オークランド)
〈Slip Cast〉 Dowse Museum (ロワー・ハット)
- 2013 〈because the world is round it turns me on, curated by Clara Meister〉 Arratia Beer (ベルリン)
〈Mud and Water〉 Rokeby (ロンドン)
〈The things we know, curated by Tim Saltarelli〉 Henningsen Gallery (コペンハーゲン)
〈Between being and doing〉 Utopian Slumps (メルボルン)
- 2012 〈Crawl out your window, Walters Prize exhibition〉 Auckland Art Gallery Toi o Tamaki (オークランド)
〈Everyone knows this is nowhere, curated by Louise Menzies and Jon Bywater〉 castillo/corrales (パリ)
- 2011 〈Prospect: New Zealand Art Now, curated by Kate Montgomery〉
Wellington City Gallery (ウェリントン)
〈Melanchotopia, curated by Nicolaus Schafhausen and Anne-Claire Schmitz〉
Witte de With (ロッテルダム)
- 2010 〈Burnt house. A little later〉 Gambia Castle (オークランド)
〈Bas Jan Ader: Suspended between Laughter and Tears, curated by Pilar Tompkins Rivas〉
Pitzer Art Galleries and Claremont Museum of Art (ロサンゼルス)
〈post-Office〉 Artspace (オークランド)
〈The sky a tree and a wall, collaboration with Fiona Connor〉

California Institute for the Arts (ロサンゼルス)

2009 〈The Future is Unwritten, curated by Laura Preston〉 The Adam Art Gallery (ウェリントン)

2008 〈Brussels Biennial 1, curated by Nicolaus Schafhausen and Florian Waldvogel〉 (ブリュッセル)

〈Break: Towards a Public Realm, curated by Melanie Oliver〉

Govett-Brewster Art Gallery (ニュープリマス)

〈Let it be now〉 Christchurch Art Gallery (クライストチャーチ)

〈Hold Still, curated by Claire Doherty〉 One Day Sculpture (オークランド)

〈Academy〉 TCB (メルボルン)

〈Many directions, as much as possible, all over the country〉 1301PE (ロサンゼルス)