

YES TOMORROW



Kate Newby, Disposable camera documentation, 2021

In December 2020, Kate Newby flew in to Auckland from San Antonio, Texas. Her trip was occasioned by Adam Art Gallery Te Pātaka Toi's invitation to undertake a full gallery exhibition, her largest yet in Aotearoa New Zealand. This is something the Adam has done from time to time, inviting artists to work with our challenging architecture and encouraging them to use the opportunity to review, reflect on and extend their practice. We were intrigued to see Newby apply her sculptural logic to the whole gallery, to experience for ourselves the ways she has tackled spaces and built her own highly distinctive sculptural lexicon, in myriad on- and offshore locations, over the last fifteen years.

Drawing on several months of research and planning, she started work almost immediately, ordering clay to be delivered to her quarantine hotel, establishing contacts with suppliers, manufacturers and craftspeople, and refining her plans for the installation. As soon as she had completed her managed isolation, she went north to Matakana to work with the team at Middle Earth Tiles to scratch marks into and adjust by other means the surfaces of unfired tiles sourced from a local seam of clay. These were then fired in the factory's industrial-scale kiln, the only place in the country making such products with local resources. Over Christmas and New Year she tasked friends and family with making her first batch of 'thigh tiles', rectangles of clay shaped into half barrels over human legs, which she took to potter Duncan Shearer's kiln in Paeroa for firing.

As soon as she arrived in Wellington in mid-January, as guest of the Te Whare Hēra Residency run by Massey University, she dropped her gear and all the items she'd assembled - newly made thigh tiles, bundled wind-chimes brought with her from the US, and assorted objects from past projects that had been carefully stored in the outhouses at her mother's home at Te Henga - and drove up to Whanganui to work with glass artist Claudia Borella to cast panes of glass sized to fit four of the Adam's windows.

Back in Wellington before the gallery installation began, she held three 'Touch Clay' workshops, meeting her target of 200 thigh tiles with the help of a host of volunteers who signed up to provide their legs. She ferried the dry curved tiles, along with moulded lengths of clay formed into oversized wind-chimes, and handmade clay 'puddles', each holding a fragment of broken glass gathered through a callout to friends and workmates, for finishing in kilns in Lower Hutt and Berhampore. She also started developing photographs taken with disposable cameras that she had used to chart her progress and capture her surroundings, and compiling notes for the titles she would assign to the finished art works.

Such restless and incessant activity has lent an unexpected intensity to this project, which has taken the form of several

large-scale installations in and around our building. A concrete floor, a wooden platform, strung wires, a cut channel, four panes of hand-made glass, a rectangle and a line of tiles, these seven sculptural gestures are the backbone of the exhibition. They are the structural elements that Newby has conceived to negotiate, mirror, intensify, and sidestep the architectural space that is her 'canvas'. Each one acts as a crucible for, and document of, the combined labours of moulding, heating, melting, pouring, scoring, tying, twisting, sorting, scattering, laying, piling, and hanging, that is the artist's sculptural process. They are variously embellished, augmented, laden, and complicated in ways that bring into play shape, colour, texture, pattern, gesture, weight, translucency, sheen and opacity, all qualities inherent in the materials she utilises.

Together, these seven installations eloquently articulate the artist's deeper purpose, which is to stage moments when world and work, and the container that delimits them, are held in suspension, to such effect that the building is breached and something human, animate, processual and shared is allowed to enter. The politics of such a purpose is palpable: art is made liminal, relational, potentially liberating.

Stand in the foyer and you will notice how light is captured and channelled through the glass Newby has inserted into the gallery's windows. Up close you might feel fresh air or notice a droplet of rain clinging to the delicate rim of one of the holes she's made in the transparent membrane. Look through these bubble-like apertures and find your vision telescoping to dwell meaningfully on a patch of brickwork on the adjacent building. In a stiff breeze the air passing through might cause the wind-chimes to touch each other, letting loose a sonorous clang of different timbres, depending on the size and shape of the hanging lengths of coloured clay, or maybe brush past so your body has the same effect. See how the wind-chimes' wires stretch the entire length of the Adam's upper floor, conjoining discrete spaces (the Congreve Foyer, the Upper Chartwell Gallery) and granting them a new holistic function as weight bearers, wind measures and musical instruments. Notice where work is placed, and where the space is left to itself. See how the artist has forced her way into the fabric of the building, boldly cutting and covering to create new platforms and grooves, on and into which multitudes of gleaned, transmuted, and manipulated elements are piled.

There is no resting in this newly articulated environment. The compulsion to make and accumulate is met and matched by a desire to mark, point, congregate and move on. In several senses this mirrors Newby's *modus operandi*, which has seen her responding to invitations to make works in various locales, everywhere from Melbourne, Bremen, Mexico City, London, New York, Paris, Fogo Island, Stockholm, Bristol,

Vienna, Toronto, Villeurbanne, Portland, Lisbon, Sydney and Los Angeles, to name a few of her destinations. Travelling light, she tends to arrive with a few ideas, finding local materials and people to work with, and making works that sit lightly in place, the products of keen observation as to what makes that site tick.

To this established way of working, Newby brings more of her history to this occasion. Returning to her birthplace she has mined the base where she grew up, a handmade medley of buildings constructed from recycled materials high in a bush-clad valley a stone's throw from Bethell's Beach on Auckland's wild west coast. In the 1970s, this was a hub for potters and artists who used the kiln her father, Stuart Newby, a keen participant in Auckland's studio pottery scene, had built there. This is where she grew up in the 1980s, and where her mother still lives, and is now an informal repository for the growing back-catalogue of handmade objects that have been generated by her exhibition making. That place and that history find their way into Newby's practice not only through her attraction to clay and the miraculous transformations that it can undergo when shaped, exposed to heat and glazed, but also in her replication of a creative process that is so 'hands on' and convivial, and in her invocation of a loosely 'hippy' aesthetic that turns to the elements - earth, wind, fire, and water - that are her primal references points.

When you stand on the deck at that house and take in the sheer scale of the landscape you gain a sense of the forces that have perhaps unconsciously shaped Newby's imagination. Pair this with her experience of living for the last decade in New York, one of the most intensely urbanised locations on the planet. Remember too her peripatetic programme of residencies and exhibition opportunities in unfamiliar cities and wild places, with all their granular particularities and individualised horizons, and you sense how her surroundings have infiltrated her work. There is both an expansiveness, a scale, to her work, and keen attention to detail. Newby notices how laid concrete interacts with the ground, where water runs when it rains, when broken glass glints in the gutter, what rocks feel like to hold, what is said intentionally and in passing, how a vista unfurls expansively or can be controlled and channelled. She invites us, her audience, to share those sensations, think again about our relationship with our environment, waste nothing, revel in the sheer beauty of it all, and hope for the best.... Yes, tomorrow.

Christina Barton  
Director, Adam Art Gallery

## LIST OF WORKS

The location of each work is identified on the following maps

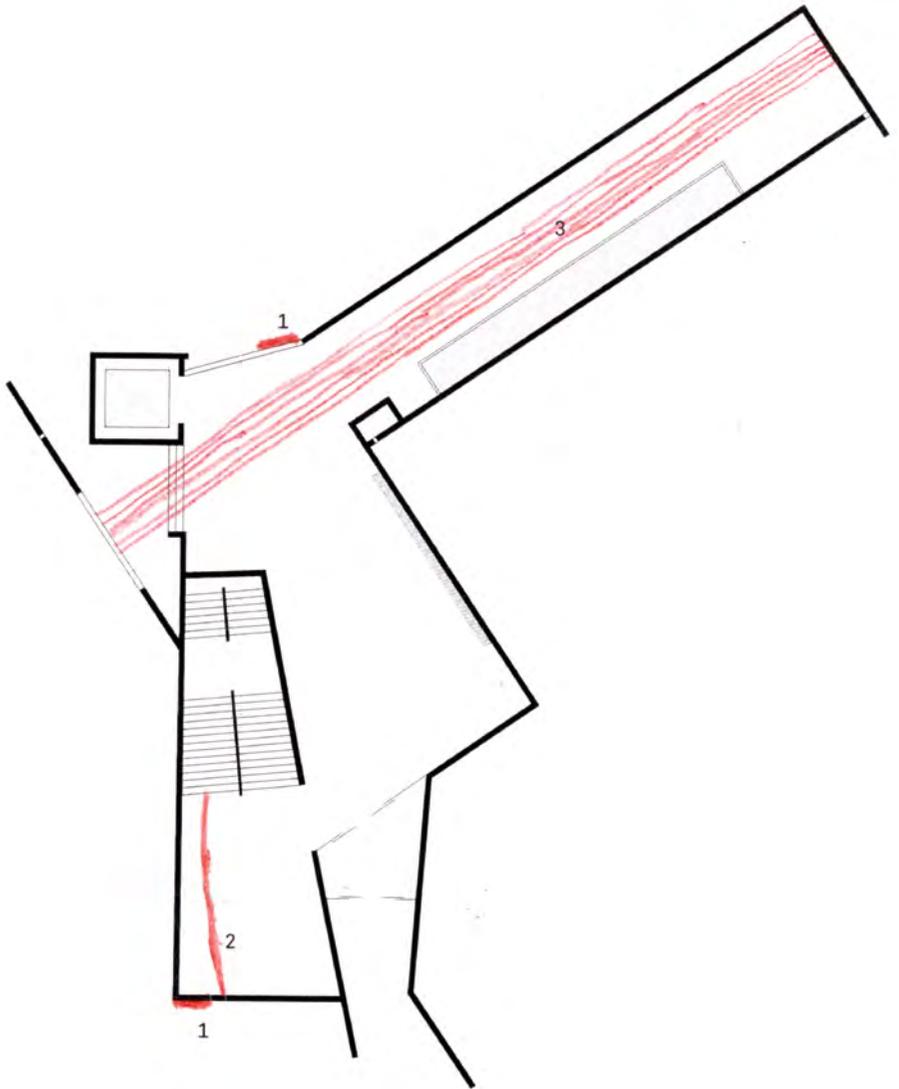
- 1 Always humming 2021  
glass
- 2 you run it 2021  
assorted clay, collected broken glass
- 3 SHE'S TALKING TO THE WALL 2012-2021  
assorted clay, glaze, glass, thread, wire
- 4 How funny you are today, New York 2010-2021  
assorted clay, glaze, glass, crystals, silver, bronze, tin foil,  
paper, timber
- 5 What Kind of Day Has it Been 2021  
screed, pigment, glass, silver, bronze
- 6 You got to write a song and I got to be in it 2021  
terracotta tiles

Access via Hunter Courtyard or the Hunter Building carpark. Follow the path around the edge of the student union building, or take the Kirk Building lift to level 0 and turn right on exiting the building.

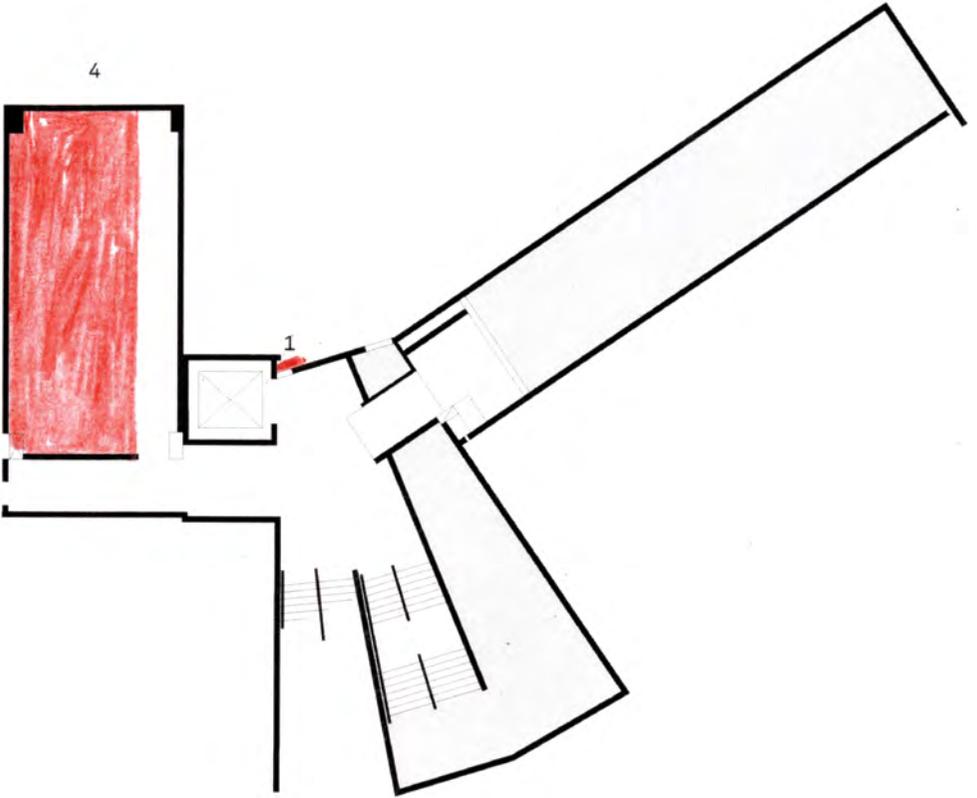
- 7 Rob Duncan Megan Daniel Margaret Lynn Samuel Deb Nico Marilyn Sarah Henry Mieko Kate Ruth Mike Briana Justine Grace Romesh Josefine Madison Nerissa David Nina Gabrielle Dayle Isabelle Ana Lilith Christian Ruby Sophie Millie Michaela Loretta Laura Christina Alison Olly Miriam Fred Lise Hazel Simon Mia Anita Caroline Anna Prak Nadya Alba Xander Flavia Emma Stef Areez Bella Rachel Kirsty Kate Nicola Emerita Tim Megan Ruby Fina Felixe Ella Eva Ben Julian Bena Huhana Max Lily Tina Rose Bill and Teresa 2021  
assorted clay, glaze, mortar

Access via The Terrace (between nos 214 & 216) or via the path on Salamanca Road (between the tennis courts and no 101) or down the drive to the right of Club Kelburn on Salamanca Road. Salamanca Road can be accessed either via the Hunter Building carpark or down Mount Street beside the student union building.

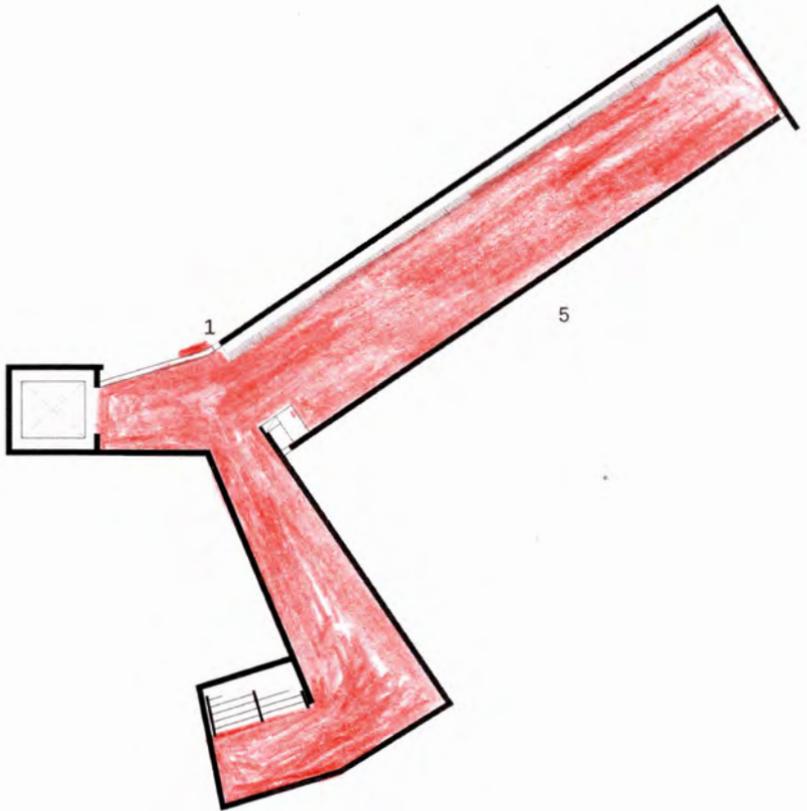
LEVEL 3, ENTRANCE



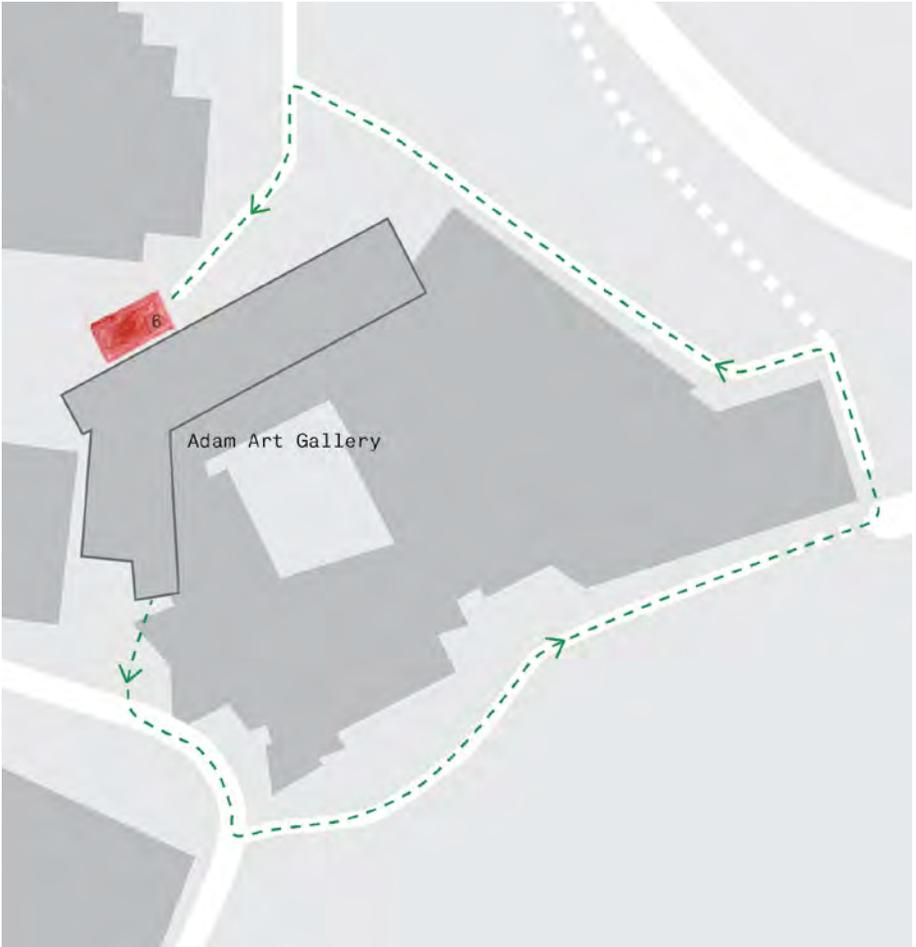
LEVEL 2

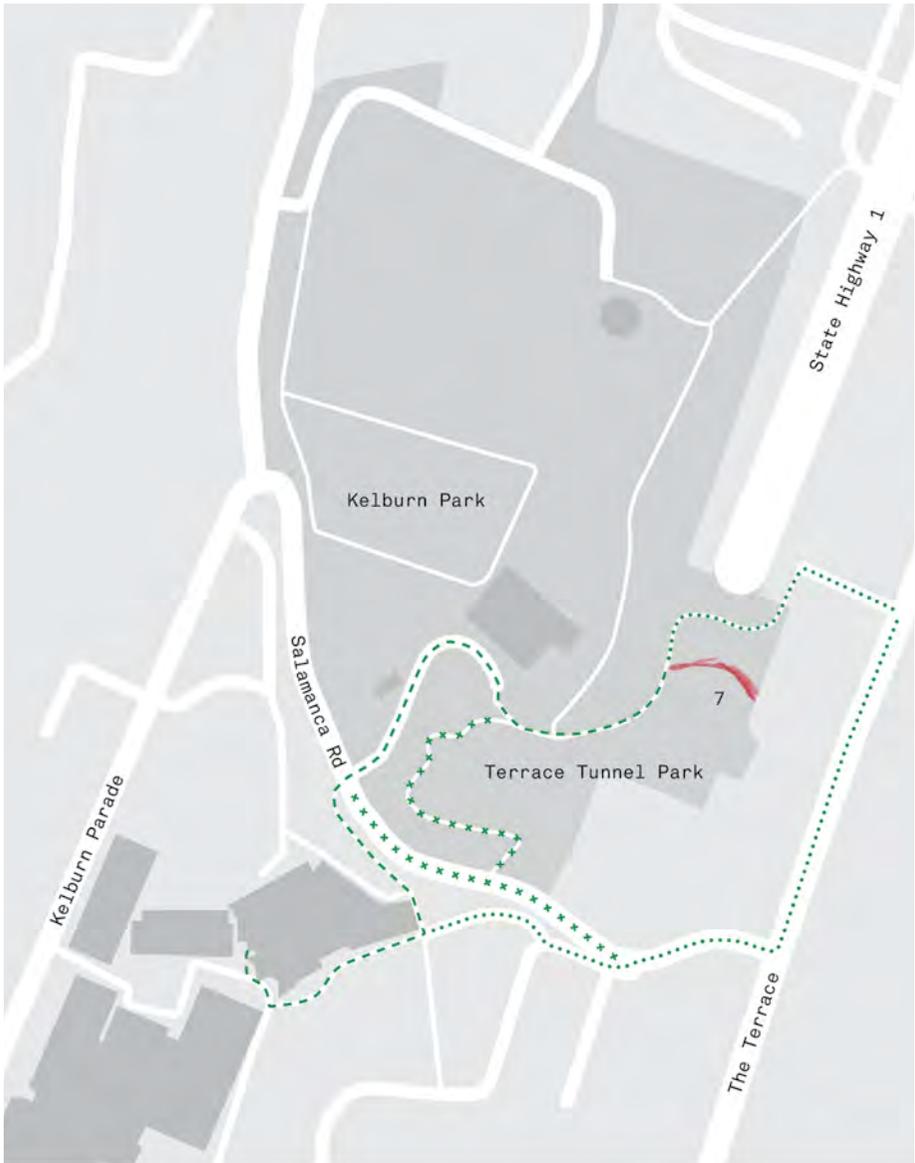


LEVEL 1



OFF-SITE WORKS





Visitors to this off-site work should note that the footpaths from Salamanca Road are steep and not suitable unless you are wearing sensible shoes. Avoid if wet.

- ..... Via The Terrace
- Via Salamanca Rd
- xxxxx Via Club Kelburn

PUBLIC PROGRAMME\*

\*Please check the Adam Art Gallery website for updates to this programme, noting that changing Alert Levels may impact events.

SATURDAY 20 FEBRUARY, 4PM

Exhibition tour with Christina Barton and Kate Newby

Adam Art Gallery and environs  
Join Adam Art Gallery director Christina Barton and artist Kate Newby for a tour of Newby's exhibition. This will be followed by refreshments to celebrate the formal launch of the show.

SUNDAY 21 FEBRUARY, 11AM

Fiona Connor and Kate Newby in conversation

Adam Art Gallery  
Artists Fiona Connor and Kate Newby reflect on the evolution of their practices since they first were included in the Adam Art Gallery's The Future Is Unwritten exhibition curated by Laura Preston in 2009.

WEDNESDAY 10 MARCH, 12PM

Lunchtime talk

Adam Art Gallery  
Architect and Associate Professor at the School of Architecture, Victoria University of Wellington, Simon Twose introduces two recent projects to explore how concrete can be used to play with the limits of architectural drawing.

FRIDAY 19 MARCH, 6PM

Performance/Reading

Adam Art Gallery  
Writer and musician Ruby Solly (Kāi Tahu, Waitaha, Kāti Māmoe) presents her work, introducing how she uses her media to explore Pōneke, the city where she lives.

FRIDAY 26 MARCH, 6PM

Performance

Adam Art Gallery  
Composer, performer, and sound artist Antonia Barnett-McIntosh presents her sound work live in Kate Newby's exhibition.

WEDNESDAY 21 APRIL, 12PM

Lunchtime talk

Adam Art Gallery  
Senior Lecturer in Cultural Anthropology at Victoria University of Wellington, Eli Elinoff considers concrete as a ubiquitous modern material which shapes and is shaped by social life.

FRIDAY 30 APRIL, 6PM

Performance

Adam Concert Room, Te Kouki New Zealand School of Music 81 Kelburn Parade  
Conceptual artist Billy Apple and experimental composer Annea Lockwood's collaborative sound work, Glass Transformation (1972), will be presented for the first time in Wellington.

WEDNESDAY 12 MAY, 12PM

Lunchtime talk

Adam Art Gallery

Anna Jackson, editor, poet and Associate Professor in the School of English, Film, Theatre, Media Studies and Art History at Victoria University of Wellington introduces the New School of American poets to reflect on poetry and the everyday.

SATURDAY 22 MAY, 2PM

(RAIN DAY: SUNDAY 23 MAY, 2PM)

Walking tour

Meet Adam Art Gallery, wear sensible shoes

Join Christina Barton and artist Ana Iti for a walking tour that takes off from Kate Newby's outdoor works and adopts the Situationist's concept of the *dérive* to traverse the city through a different lens.

WEDNESDAY 26 MAY, 12PM

Lunchtime talk

Adam Art Gallery

Associate Professor Su Ballard, who teaches in Art History at Victoria University, brings her interests in art and the environment to bear on a consideration of Kate Newby's exhibition and its connections to the recent history of land art and in particular to the work of Nancy Holt.

FRIDAY 28 MAY, 6PM

Performance

Adam Art Gallery

Composer and artist Samuel Holloway performs his work in the company of Kate Newby's installation of wind chimes in the Adam Art Gallery.

Kate Newby was born in Auckland in 1979. She studied at Elam School of Fine Arts, graduating with a BFA in 2001 and returning there to undertake a Doctor of Fine Arts, which she completed in 2015. Though quickly establishing herself in the Auckland art scene – she was a founding member of Gambia Castle, an artist-run space that operated between 2007 and 2010 on and in the vicinity of Auckland’s Karangahape Road – her career can be charted as a series of itinerant opportunities, with exhibitions in destinations as various as Melbourne, Mexico City, Brussels, Los Angeles, Lisbon, Toronto, Vienna, London, and elsewhere. Newby has undertaken residencies in Germany, Australia, the US, Mexico and Canada, including Chinati Foundation (Marfa, 2012), Fogo Island (Newfoundland, 2012-3), and ISCP (NYC, 2012). She won the Walters Prize in 2012, and was recipient of a Joan Mitchell Foundation Grant in 2019. She has recently moved from Brooklyn, New York, Floresville, Texas. She is represented by Michael Lett, Auckland; Fine Arts, Sydney; The Sunday Painter, London, and Cooper Cole, Toronto. You can view her recent work at [katenewby.com](http://katenewby.com)

#### ACKNOWLEDGEMENTS

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Jillian Miller, Bena Jackson, Huhana Smith, Max Fleury, Lily Joyce, Rose Fenton and Fred Small.

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This exhibition guide has been produced to accompany Kate Newby YES TOMORROW, Adam Art Gallery Te Pātaka Toi, Victoria University of Wellington, 20 February – 30 May 2021

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Te Adam  
Pātaka Art  
Toi Gallery



Proudly supported by  
the Public Art Fund

Absolutely Positively  
Wellington City Council  
Me Heke Ki Pōneke



TON  
NAL  
NCY  
ERA

THE WELLING  
INTERNATIC  
ARTIST RESIDE  
TE WHARE F