



ANNE LIBBY

MAGENTA PLAINS

Anne Libby's first solo exhibition at Magenta Plains, "The Golden Door," is on view from November 4 to December 16, 2018. Recent solo exhibitions this year include "Earthflash" at Night Gallery in Los Angeles, CA as well as at The Downer, Berlin, DE. Libby has also been included in group exhibitions at Josh Lilley, London, UK; 247365, New York, NY; SIGNAL, Brooklyn, NY. Her work was previously exhibited at Magenta Plains in 2017 as part of a three-person exhibition alongside Peter Nagy and Barry Le Va.

Born in 1987, Los Angeles, CA
Lives and works in Brooklyn, NY

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December 14, 2018

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In New York, Anne Libby Confronts Our Times

BY CODY DELISTRATY | DECEMBER 14, 2018



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An installation view of a work from Anne Libby's "The Golden Door" at Magenta Plains in New York. (Courtesy Magenta Plains/@Anne Libby)

1 of 5

This has been a significant year for the 31-year-old artist Anne Libby, who's had solo exhibitions at Los Angeles' Night Gallery as well as at The Downer in Berlin. Her current show, at Magenta Plains gallery on the Lower East Side, entitled "The Golden Door," and on through December 16, is her first solo show at the gallery — one that blurs the distinction between modern and industrial design with sculptures made of steel and glass created to appear like gridded skyscrapers.

Libby also marries a sense of the body's fragility with that of physical structures, combining delicate household items like window blinds with metal hardware to create sculptures at once brittle and sturdy — both human and machine. Libby, who was born in Los Angeles and currently lives and works in New York, corresponded with Blouin Artinfo over email to discuss "The Golden Door," a show she sees as underlining the "near hallucinatory, unintended aesthetic outcome of mass development." She opened up about her stylistic mélange, her desire to create works that can live both indoors and out, and how, even amidst the mass industrialization and development of the modern day, the redemption of nature remains possible.

Many of your works appear at once early-industrial and hyper-modernist. What's behind this stylistic decision?

A lot of my work deals with manufacturing and production as a subject and so it is a consequence of that. Most of my recent

sculptures make use of a gridded-oval pattern that I found on the interior of a collapsible folding table while cutting into it with a CNC router. The pattern appears as something like a thumbprint — digital but implying a progression toward its completion. The ovals are like units of labor in that way, but also have a certain ornamental end point.

Modularity, pattern and the grid are inherent to the subjects I consider. In “The Golden Door” I’m mostly interested in the sublime reflections that happen when glass-curtain buildings reflect onto each other. The grids of the quilts situate this distortion in a more personal, organic means of making.

Are your works meant to be “unlocked” for your commentary, or are they best viewed purely aesthetically?

There are layers of information in each individual work that comprise a visual language I’ve been developing over time. This includes my own exposure to industrial parts and a consideration of their internals. I don’t necessarily think this information is meant to be unlocked or decoded, but I do think there is a reveal of sorts as you spend time with a work. For example, the freestanding sculptures and sculptural wall works appear as the metal of a machined part, but are made out of wood, Formica and metallic blinds— materials more native to interiors.

Urban space and the mechanical are fused, and the aesthetic outcomes of transparency and reflection are amplified as I make the work. I think these abstractions retain their references but allow for a more subconscious relationship to a surging development environment that we inhabit. The pieces as installed unlock this further perhaps because while the works are autonomous they have relationships with each other, like those of buildings.

Some of your works appear to play off of well-known masterpieces, like your “Winged Victory,” which is evocative of “Winged Victory of Samothrace,” at least in name. What’s behind this decision?

For that piece, I wanted to relate a common form, the folding mechanism in a collapsible picnic table, to a classically accepted notion of beauty.

Why have you called the show “The Golden Door”?

“The Golden Door” comes from the last line in Emma Lazarus’s “The New Colossus,” the sonnet that is cast onto a plaque on the Statue of Liberty. I was interested in this idea of threshold space to America, and how the current state of the nation might also be a threshold of sorts, one that could have different implications while making use of the same words. The Golden Door used to be the gateway of opportunity and optimism. Now, upon entering New York City, the physical landscape is full of urban development and global investment, enhanced architectural gilding that is mostly the mark of a very specific class.

What have you hoped to accomplish with the exhibition?

For this exhibition, [I’ve tried] to describe a near hallucinatory, unintended aesthetic outcome of mass development and that space as holding possibilities for resistance. The buildings and the reflections couldn’t exist without each other, and so they are seamed together in the show, suggesting a balance of power but in an entirely different realm.

You’re quite a young artist — what do you hope to achieve next? How do you see your career unfolding?

At the moment I feel entirely invested in the content, and there is so much more for me to explore within the terms I’ve set out for myself. I am interested in my work actually redirecting the built landscape by making works that will live outdoors. I am also interested in working on larger installations with more complex exchanges between the works.

Anything else you’d like to discuss or mention?

The current geopolitical landscape is the outcome of a slow but long-term suppression of individuals and their worth. This is tangible even in very mundane contexts including those that aren’t televised. There are only a few historic means to shifting this, but as with reflections we are an interface between parts that must be contended with and which come with opportunities for redefinition.

More information: <http://www.magentaplains.com/>

<https://www.blouinartinfo.com/>

Founder: [Louise Blouin](#)

Artviewer

December 3, 2018

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Anne Libby at Magenta Plains

December 3, 2018



Artist: Anne Libby

Exhibition title: The Golden Door

Venue: Magenta Plains, New York, US

Date: November 4 – December 16, 2018

Photography: all images copyright and courtesy of the artist and Magenta Plains, New York

Note: Press release can be found [here](#)



Anne Libby, *The Golden Door*, 2018, exhibition view, Magenta Plains, New York



Anne Libby, *The Golden Door*, 2018, exhibition view, Magenta Plains, New York



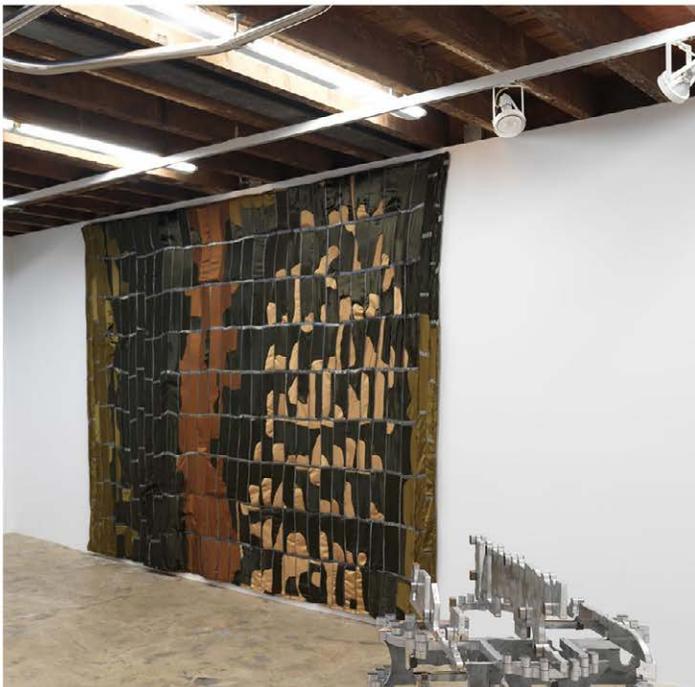
Anne Libby, *The Golden Door*, 2018, exhibition view, Magenta Plains, New York



Anne Libby, *The Golden Door*, 2018, exhibition view, Magenta Plains, New York



Anne Libby, *The Golden Door*, 2018, exhibition view, Magenta Plains, New York





Anne Libby, *The Golden Door*, 2018, exhibition view, Magenta Plains, New York

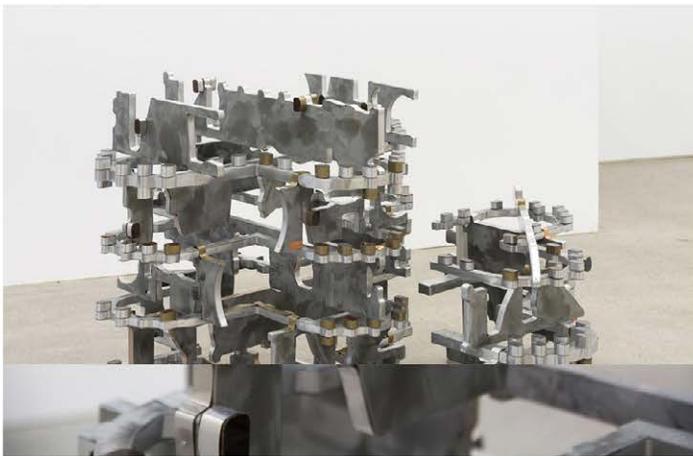




Anne Libby, *The Golden Door*, 2018, exhibition view, Magenta Plains, New York



Anne Libby, *Sunset Gates*, 2018, Polyester Satin, Batting, 80.50h x 129w in



Anne Libby, *The Golden Door*, 2018, exhibition view, Magenta Plains, New York



Anne Libby, *The Golden Door*, 2018, exhibition view, Magenta Plains, New York

Related Post

Artforum

June 28, 2018

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CRITICS' PICKS



Anne Libby, *The Noosphere Unground*, 2018, plywood, venetian blinds, Formica, aluminum, garlic skin, laminate, 100 1/2 x 52 x 53".

LOS ANGELES

Anne Libby

NIGHT GALLERY
2276 East 16th Street
June 1 - July 6

Conceptual rococo is a common hedge, designed to lend itself to any discourse that would have it. I like something else entirely, a kind of concretism whose late place in genre history reminds me of a postapocalyptic settlement, both decadent and thriving: work by artists such as New York-based Anne Libby, where we can, for once, safely ignore the press release. I did, and so retained my feeling of disquieted attraction to her pools and pillars of—what, I don't know; their coppery and vaguely aeronautical composites of machine parts looked from far away as if they would disclose themselves up close, but didn't.

I saw *Rollbacks* (all works 2018) first, a stack of silver gear-like tiers composed of obround pegs, which reappear throughout the show in wooden, plastic, and metallic iterations. The works' armatures share a vocabulary of curves seemingly derived from those of a piano (*Channel Bank* especially); sometimes their wavy combinations of aluminum and copper oddly conjure Post-Impressionism (e.g., *Solar Medicine*). Elsewhere, they are layered with unsentimental treatments of organic matter: laminated garlic skin. If I am speaking formalistically, it's because I take Libby to be among those artists marked by a divine opacity opposed to the purportedly transparent ethic of, again, the art of the press release—an opaque surface being that which can deflect or reflect reading, such that after literal description, all analyses are our own psycho-. This work is the foil of divination, of self-intimacy. I'll leave you to yours.

— Abraham Adams

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ARTIST TO WATCH

Artists to Watch in June 2018

By Artspace Editors

JUNE 1, 2018

ANNE LIBBY

Night Gallery, Los Angeles

June 1 - July 6



Image via Artsy

We first came across New York based artist Anne Libby's work at the [Independent Art Fair](#) in March, where she was represented by lower east side gallery Magenta Plains at their inaugural booth at the fair. The artist's sculptures are hard to miss—composed of hardware including steel glass wood and mylar, resembling topographical skyscraper blueprints. In her second solo exhibition at L.A.'s Night Gallery, the artist will present new works that draw influence from the reflections of skyscrapers mirroring one another, and the unexpected mechanical regeneration created by capitalism. Whereas her earlier works have been more aesthetically aligned with Art Nouveau, combining technology with natural forms, Libby's newest sculptural works are interested in the relationship between the inner structures which hold things together and the soft outer layers. Using a grid as a base, she wraps Venetian blinds around the hardware—drawing to mind the structure and fragility of the human body.

Artsy

June 26, 2018

ARTSY

22 Artists on the Materials That Inspire and Drive Their Work



• Casey Lesser Aug 27, 2018 3:54 pm

Think, for a second, if you could name one essential product or tool that you could not do your job without.

It's a tough question, but it's particularly difficult to answer if your work relies on your creativity and artistic skill. Have you ever thought about what type of oils a famous painter favors, or what kind of plaster works best? Or, perhaps, if sinking money into expensive brushes or paper is even worth it?

Given that prominent artists today are celebrated for their ideas and execution, we're more likely to pick their brains for their motives and meaning behind their work, rather than their preferred brand of oil pastel, or which household item is integral to their practice. We savor the details of artists' inspirations and processes, but we rarely know about the traditional art materials and offbeat objects that they love the most. So, we decided to find out.

We asked a smattering of artists—from deft painters and sculptors to new media innovators and conceptual masters—to tell us about their favorite art materials, and how they've propelled (and in some cases, even inspired) their practices. While many have clear preferences, others asserted that their work does not rely on a single item, or mentioned objects that you'd never find in a art supply store. Below, we share their responses, ranging from beloved paint tubes to a homemade concoction inspired by the chemical makeup of the human body.

Anne Libby [+](#) Follow

Aluminum Venetian blinds



Anne Libby *To Fathom Hell or Soar Angelic*, 2017
Night Gallery



Anne Libby *No Atmosphere*, 2018
Magenta Plains

New York-based artist Anne Libby, who creates machine-like sculptures that resemble elegant scaffolding, began using metallic Venetian blinds in brushed silver, copper, and gold after living in a first-floor apartment that had them. “Blinds have a direct effect on the amount of privacy I have from the street and the amount of light that comes in [through] my windows,” Libby explained. “I interacted with them so much on a daily basis, and eventually decided to cut them down for my sculptures.” (She’s since recovered discarded sets on the street and bought them on eBay.)

To use the blinds, Libby takes them apart and wraps the metal strips around pieces of wood, then nails them into place. “The blinds are a line between urban architectural and domestic space,” the artist explained. “Metallic blinds are both reflective and transparent in a way that’s related to contemporary architecture itself.”

Contemporary Art Writing Daily

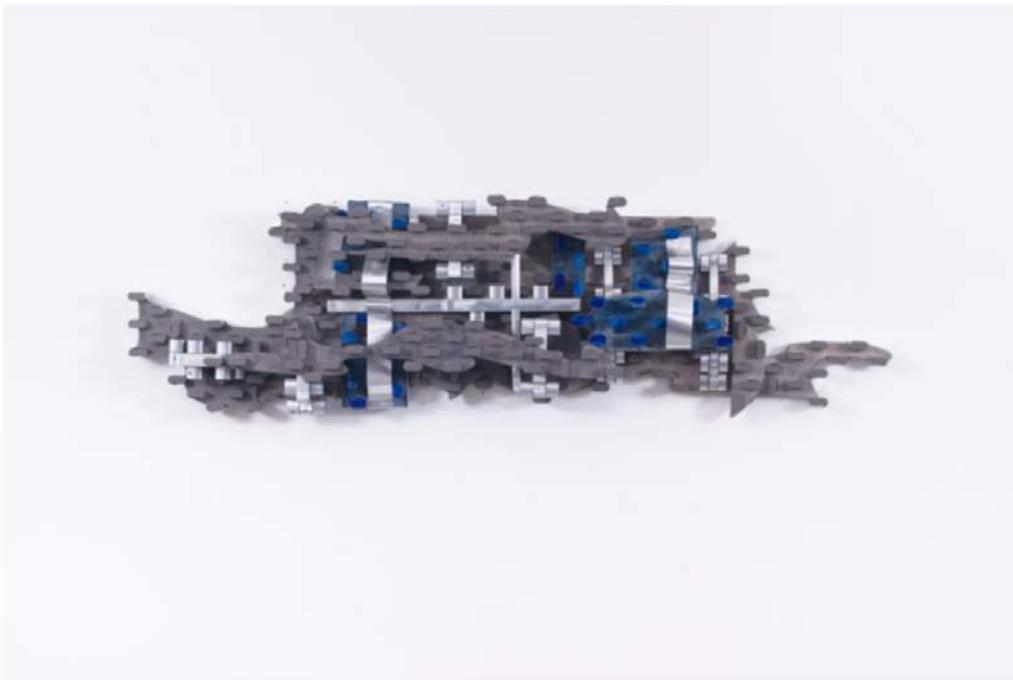
June 26, 2018

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Tuesday, June 26, 2018

Anne Libby at Night Gallery

[\(link\)](#)

over the course of a career Frank Gehry made some fish and they are pretty much horrible. Kitschy blundgeoned ham handeries of what would be the shimmering skins of architectural circusry. They are completely obvious in a way that is painful, reducing nature to a mimickry of its lithe body for future extraction. Libby's shimmering scales seem to gravitate towards this middle state of architectural decorum, a scales that could be placed over the whole, a fragment waiting to be multiplied, capitalized on.

Labels: Anne Libby, Los Angeles, Night Gallery, United States

AMMO

December 22, 2017



ART / EVENTS / FEATURED

#ABMB2017: ARTIST ANNE LIBBY
@ NADA

ELLIE PARK DECEMBER 22, 2017

AMMO Magazine takes Art Basel Miami once again!

Art Basel provides a platform for creatives that are already cemented in the art-scene or are on their way up. It's the perfect opportunity to discover new artists, explore topics beyond your interests, and contemplate unfamiliar art forms. Over the next few weeks, we'll be unveiling our interviews with a variety of creators that participate in different mediums. Each artist is unique from the other and in our interviews, we seek a better understanding of the featured artist and their opinions on art, identity, and every day life.

We've had the great pleasure of speaking with Anne Libby at Art Basel Miami 2017. She has graced the art fair with her intricate sculptural pieces and in our interview, we looked for insight into her creative mind.





IMAGES BY JAMES LIVINGSTON

AMMO: What's Your AMMO?

ANNE LIBBY: I've recently been inspired by the everyday experience of walking around New York City, and all of the different macro and micro experiences that can offer.

A: What do you think is the most integral part to creative growth?

AL: Being able to have a community of creative dialogue is very important, and trying to be an objective viewer of your own work.

A: Your roots are on both coasts. How are the art markets different to you?

AL: The reception of my work does seem different on both coasts, but I am hoping to have as broad an audience as I possibly can, and I'm interested in all responses.

A: If you were reborn as an object, what would you want to be reborn as?

AL: Hmm... I'm not sure to be honest, I don't believe in reincarnation.



IMAGES BY JAMES LIVINGSTON

A: How has your art helped shape your personal identity?

AL: Art is the most important part of my life, I've been able to learn so much from other artists in my community. My own work is more of an exercise in introspection, and an attempt to reflect on the contemporary world.

A: Do you have a favorite work you've created? One that you are most proud of?

AL: I'm always most interested in the next thing I'm working on. The excitement of making a new thing is the best feeling.

A: During Basel are there any artists or events you're looking forward to seeing?

AL: I'm most interested in seeing new work artist friends have created for the fairs, especially when the work is conceived of for the specific context in which they are showing.

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Artsy

August 2, 2017



Art

12 Artists in Summer Group Shows Who Deserve Solo Shows

By Alexander Forbes, Alexa Gotthardt and Scott Indrisek Aug 2, 2017 8:00 am   

Conventional wisdom holds that the bonanza of New York summer shows is little more than a sleepy pause before the fall season kicks into gear. But it's also a terrific time to scour group exhibitions for the lesser-known talent on the cusp of wider recognition—artists who will, with any justice, soon be given their own solo-show spotlight in the city.

But don't despair if you've been hiding out at the beach for the past two months: we've done the hard work for you. Below, we take a look at 12 discoveries—including a painter of video game aesthetics, a photographer of Elvis impersonators, and a sculptor inspired by seaweed—that the art world will be buzzing about before long.

Selected by Alexander Forbes

Anne Libby

B. 1987, Los Angeles. Lives and works in New York.

Seen at: "Composites," Magenta Plains, 94 Allen Street, New York, July 5–Aug. 6.



Installation view of work by Anne Libby in "NAGY / LIBBY / LE VA" at Magenta Plains, New York. Image courtesy of the artist and Magenta Plains, New York.

With its pared-down simplicity—teasingly alluding to forms that are familiar yet elusive—Libby's sculpture can recall everything from assembly-line machinery to exercise equipment and mass-market folding tables. The artist works with a range of materials, both natural and synthetic, from powder-coated steel to mylar and formica. In the first of two group shows she was included in at Magenta Plains this year, Libby presented her multi-level installation *Acting Blanks* (2017), which was shown alongside historical works by Peter Nagy and Barry Le Va. The sculpture resembled an in-progress model for some future, ultra-minimalist metropolis.

In the gallery's downstairs space, *Tessera* (2017) employed a steel structure as the basis for a very different sort of experiment: The piece was festooned with looping scrolls of laminated seaweed. "I started from a material interest

in its product form,” she explains. “Seaweed in its natural form is buoyant and wild, but then it’s pulverized and compressed into rectangles for consumption—but it still retains the transparency and fragility of its origins. Laminating furthers the compression but makes it durable again. The rolls of seaweed take on forms that refer to production, a drying rack, a conveyor belt, or scrolls on a printing press.”

Sculptures that Libby exhibited in late 2015 at Night Gallery in Los Angeles acted more like industrial room-dividers or screens, seeming to simultaneously be scaled in relation to the human body and something much more imposing (like the underbelly of a car).

The artist says that she’s recently been pondering the work of several older generations of artists, from Nina Beier to Diane Simpson, Haegue Yang, and Marisa Merz. It should be fascinating to see how Libby further explores the tensions present in her sculpture—especially so in a larger institutional or solo context, where she’d be free to sprawl.

Time Out New York

May 8, 2017



The top five New York art shows this week

Check out our suggestions for the best art exhibitions you don't want to miss, including gallery openings and more

By Howard Halle
Posted: Monday May 8 2017

With New York's art scene being so prominent yet ever changing, you'll want to be sure to catch significant shows. *Time Out New York* rounds up the top five art exhibitions of the week, from offerings at the [best photography](#) and [art galleries in NYC](#) to shows at renowned institutions like the [Metropolitan Museum of Art](#), the [Museum of Modern Art](#) and the [Guggenheim](#).



Courtesy the artists and Magenta Plains
Installation view

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Barry Le Va, Peter Nagy and Anne Libby, respectively, represent three generations of artists who share a propensity for using diagrams or diagramlike forms in their work.

POSTED: FRIDAY MAY 5 2017

Black Cat

August 20, 2016

BLACK CAT

AUGUST 20, 2016

CONSIDER THE BOX FAN

Anne Libby in *Pipe Dream*

May 5-8 Rachel Uffner/Night Gallery

by Joshua Caleb Weibley

Sometimes the most revealing question one can pose to something is simply agreeing with it vigorously. For example: if really all Burger King is asking is that one "have it your way," as the still used 1974 ad jingle suggests, a customer who says "I'd like a large Diet Coke and no cup," articulates the premise's caveats while holding as closely as possible to the terms offered. Anne Libby's sculpture operates in this absurd mode of address, taking found materials and doing something to them, that in a sense, is entirely in keeping with what they are and how we are meant to use them, but in another sense productively defuses them.

The first of Libby's works I saw were from the two bodies of work she is currently best known for: laminated sheets of Nori and CNC routed folding tables. I first encountered them as part of an exhibition held in a legal office, which still serves in my mind as an instructive introduction. Her work plays elegantly with the defining, legalistic "letter of the law" associated with basic identifying properties of whatever materials come into her hands.

Like the various legal briefs scattered around that office, Nori is essentially just a kind of paper. Applying the same preservative gesture given to significant documents in laminating them opens the material to our appreciating the dark, eerily lustrous beauty of its surfaces. It also stops us from eating it, a repeating trope in Libby's work; the application of a basic industrial production process to a basic industrial production product which renders it unfit for consumption as intended.

Libby's CNC'd folding tables are her most robust body of works with many morphological variations between them. In each, articulate cuts carefully trace contours of the tables' design features, most strikingly their metal legs as these would nest when tucked under them folded up in storage. The negative space is then removed from the tables' plastic tops. This results in forms that can barely hold themselves up, even as the process is one essentially streamlining non-structural elements—a straightforward engineering practice. They call to mind a less composed, more visceral response to Charles Ray's deconstructed 1986 sculpture "I low a Table Works," except that where Ray's table is posed, Libby's are rough and occasionally disheveled. They lean, hang and balance as if expecting to fall. The ones with the most composure are less standing as they would ordinarily when in use than they are standing on their heads, balanced like monoliths, rather than work surfaces.

Libby's Hens listen closely to this description and gesture toward each function, stopping short of completely fulfilling them. Incised into their faces with singed edges testifying to the laser cutting process are a repeating series of curved "L" shapes nested into one another in a grid. These shapes are graphic representations of hex hey sets, like one might use to assemble Ikea furniture, and their hexagonal shape repeats in rods that form the boxes understructure. Like her tables, Libby's box fans labor to hold themselves upright.

For one of the two Hens presented at the pop up show, this was more immediately obvious. One of its two faces was left open revealing the roughly welded structure underneath holding it together. This underscored the frailty of its cardboard surfaces, which appeared stretched over the structure like skin over a skeleton. The other "Hen" hid its structure, leaving both of its faces and their latticework completely intact. The opposing grids on either side created startling moiré patterns shifting in accordance with the viewer's vantage. In this its two latticed faces do indeed produce the appearance of whirring motion from within. What is more, the box itself was once a means of circulation when it contained actual fans.

These features frame the sculpture and its referent more fully in terms of the viewer, implicating one in the process of purchasing as well as directly relying on a viewer's presence for some of its qualities; moirés, produced by human eyes' miscommunication of pattern to the brain, flatly do not exist without a person to behold them. In these qualities the object could be understood as needing us, and in its need it begins to reflect our own. Suddenly the box fan is asking for our own terms to better flesh out our relationship with it, which is finally the simple poetic elegance and delight of Libby's objects. Consider the box fan's terms fulfilled, and something human about ourselves given greater definition in the act of breaking down what these things we have want from us.



Anne Libby, "July Lamentation" 2016, sawweed, pleatglass, laminate



Anne Libby, "Bin" 2016

Pin-Up

January 27, 2016

PIN-UP



MARROW INTO MOXIE

January 27, 2016



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Known for his neo-vitalist views on entelechy, the German philosopher and biologist [Hans Driesch](#) was the first person to clone an animal. In his work with sea urchins, he hypothesized that the division of cell embryos would result in the development of distinct parts. Instead, each developed into a complete sea urchin. Ultimately these tests led to the philosophy that a defining characteristic of a machine, as opposed to life, is its inability to function when parts are removed.

In artist Anne Libby's exhibition *Marrow into Moxie* at Night Gallery in Los Angeles, these distinctions between life and machine are explored and questioned. Libby's autonomous freestanding works acutely dissect the narrow space of the gallery, guiding the viewer's body through a range of tapered, negative spaces. The sculptures, which begin as polyethylene and steel picnic tables, have been rendered technically and cut through by what seems to be a post-digital process. Reductively skeletal, the surfaces of the tables mirror the forms of the folded underside in an almost performative act. Libby refers to the transformation as the creation of 'conscripts' in the text that accompanies the show. This militaristic tone is further enacted by the brown monochromatic pieces which march upright across the space in a row.

Despite clear reference to the mechanical, the 'tables' are anthropomorphized and scarab-like, at moments, winged. Addressing Driesch's work, her process of removal displaces function to reveal latent annelid-like creatures that pose as both biotic and machine-like. Libby's titles include the phrase "Die, Regenerate or Multiply," blurring the line between the multiple divergent outcomes of an experiment that is scientific or artistic.

Making use of things from the world that bear the imprint of explicit function is thematic here. Libby collages edible seaweed together to make a slicked quilt-like surface which hangs like a camouflage battle flag. Upon closer inspection, the texture of the seaweed begins to mimic the patterns on the tables which begin to reflect the floor plan. The logic deployed is absurd yet rational. Libby does the work for us, and ultimately the artworks appear in traditional object based formats, sculpture and painting.

Text by Jon Wang.

Images courtesy of Night Gallery. Anne Libby's exhibition *Marrow into Moxie* at Night Gallery is open until Saturday, January 30, 2016.

[FACEBOOK](#) [TWITTER](#)

ANNE LIBBY

Born in 1987, Los Angeles, CA
Lives and works in Brooklyn, NY

Education

- 2017 MFA Bard College, Milton Avery Graduate School of the Arts, Annandale-on-Hudson, NY
- 2009 BFA Rhode Island School of Design, Providence, Rhode Island

Solo & Two Person Exhibitions

- 2018 *The Golden Door*, Magenta Plains, New York, NY
Anne Libby, The Downer, Berlin, DE
Earthflash, Night Gallery, Los Angeles, CA
- 2017 *Anne Libby*, ZAK's Project Space, Brooklyn, NY
A Dumb Sound, A Sweet Bell, with Libby Rothfeld, 315 Gallery, Brooklyn, NY
- 2016 *Marrow into Moxie*, Night Gallery, Los Angeles, CA
- 2015 *Lillies Lamellae*, Metropolitan Structures, Baltimore, MD
Les Annelés, Violet's Cafe, Brooklyn, NY

Group Exhibitions

- 2018 *Of Purism*, Curated by Charlap Hyman & Herrero, Nina Johnson, Miami, FL
I Had the Landscape in My Arms, Josh Lilley, London, UK
- 2017 *Brass Jingle/ Brutalist Jungle*, Curated by Keith J. Varadi, Et. al, San Francisco, CA
NAGY/LIBBY/LE VA, Magenta Plains, New York, NY
Sigh-Fi, University of Arkansas at Little Rock, Little Rock, AK
- 2016 *Flowers in Your Hair*, Fused Project Space, San Francisco, CA
You'd Give Him a Flower, He'd Keep it Forever, Organized by Jenni Crain, ZAX, Brooklyn, NY
The Second Perennial, Grecian Pavilion, Prospect Park, NY
8/21, Rockaway Beach 96th Street, New York
Summer Sculpture Garden, Signal, Brooklyn, NY
Pipe Dream, Night Gallery & Rachel Uffner, New York, NY
Inaugural Show, In Limbo, New York, NY
- 2015 *Blue Roses the Play*, U.S. Blues, New York, NY
Club '63, Violet's Cafe, Brooklyn, NY
There is No Fact As to Whether or Not P, 247365, New York, NY
Tears on My Spider Roll, Violet's Cafe, Brooklyn, NY
- 2014 *The Fishbone Diagram: Sturgeon's Law and the 10% Potable*, U.S. Blues, New York, NY

Selected Press

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"Anne Libby at Night Gallery." *Contemporary Art Daily*, 25 June.
"Artists to Watch in June 2018." *Artspace*, 1 June.

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"The Best Art Exhibits: May 10–23." *Time Out New York*, May.
- 2016 Weibley, Joshua Caleb. "Consider The Box Fan." *Black Cat*, online, August 20.
"Anne Libby / Studio Visit." *Sex Magazine*, online, 23 June.
"9 Must-See Art Shows Opening This Week." *Paper*, 25 May.
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- 2013 Carr, Emily Leisz. "Artist Newsstand Offers Art [and Cigarettes] under 30 Dollars." *Art in America*, 17 May.