NATE LEWIS

TIMBRE IN THE CURRENT

20 OCTOBER - 19 DECEMBER 2026

Nate Lewis, *Syncopated Current 47*, 2026
Hand sculpted inkjet print, ink, graphite, frottage, colored pencil sticks
120,5 x 120,5 cm (47 1/4 x 47 1/4 in) (LEWI-038)

Zidoun-Bossuyt Gallery is pleased to announce *Timbre in the Current*, a solo exhibition by **Nate Lewis** presented simultaneously at its **Paris** and **Luxembourg** galleries, **from 20 October to 19 December 2026**.

The exhibition introduces a new body of work in which Lewis extends his exploration of systems, patterns, and their points of convergence within the natural and cultural environments that shape contemporary experience.

Lewis is widely recognized for his intricate works on paper, which bring together photography, drawing, painting, printmaking, and sculpture. Through a meticulous process of cutting, carving, and layering, he creates richly textured surfaces that evoke both cellular structures and topographical formations. This distinctive visual language is informed in part by his former career as a critical care nurse, as well as by his sustained interest in the body as a site of memory, perception, and transformation.

The exhibition's title, *Timbre in the Current*, draws on the musical notion of timbre: the unique quality of a sound that allows it to be distinguished from another. For Lewis, timbre serves as a way of thinking about how information is perceived, transmitted, and embodied. Several works feature figures whose faces appear partially obscured by dense fields of texture, akin to waves of sound or currents of energy that reveal themselves only through prolonged observation.

Working primarily in black and white, Lewis builds complex visual fields in which each texture, pattern, and rhythm assumes its own distinct presence. These surfaces recall both the aesthetic of radiographic imaging and broader systems for mapping, recording, and decoding information.

Throughout the exhibition, figures oscillate between stillness and movement against backgrounds animated by raised textures, rubbings of musical scores, textile impressions, and rhythmic pictorial gestures. The resulting compositions evoke sound waves, atmospheric currents, microscopic processes, and the recurring structures that organize biological and natural phenomena.

Winged forms emerge repeatedly across the series. Constructed through intricate networks of line, texture, and rhythm, butterflies appear as emblems of transformation and renewal. Their delicate structures resonate with Lewis's own sculptural treatment of paper: cut, folded, incised, and reconfigured, the material takes on an almost living presence. Through this recurring motif of metamorphosis, Lewis reflects on resilience, adaptation, and the continuous processes of becoming that shape both individual and collective experience.

About the artist

Nate Lewis (b. 1985 in Beaver Falls, PA, USA, lives and works in New York City) is best recognized for his distinctive practice of sculpting paper through incision, texture, and bodily imagery, emerging from an early foundation in music and drawing. His work explores the body as an archive, weaving together visual, cultural, and historical narratives through a unique material language.

Alongside his sculptural works on paper, Lewis also works with sound and video, extending his exploration of rhythm, movement, resonance, and embodied experience across multiple mediums.

He holds a Bachelor's Degree in Nursing from VCU and worked for nine years as a critical care nurse in hospitals across the Washington, D.C. area. Lewis began his artistic practice with the violin in 2008, followed by drawing in 2010, gradually developing the sculptural paper techniques that now define his work.

He has completed residencies at Pioneer Works, Brooklyn, NY, and Dieu Donné, New York, NY. His recent projects include exhibitions at major institutions such as the California African American Museum, Los Angeles, CA; The Studio Museum in Harlem, New York, NY; the Yale Center for British Art, New Haven, CT; 21c Museum Hotels, multiple locations, US; and the Smithsonian Institution Traveling Exhibition Services, Washington, DC, as part of *Men of Change: Power, Triumph, Truth.*

He has also participated in public talks and lectures at the Yale Center for British Art, Yale University, and Paris Photo, as well as in *For Real For Real* at the DAAD Artists in Berlin Program, curated by Claudia Rankine, John Lucas, Russell Salmon, and Mathias Zeiske. Most recently, he took part in *AMOCA Dialogues: Black Voices from the Museum Collection* at Marble Hall, Temple of Peace, Cardiff, Wales.

His work is held in numerous public and private collections, including the National Gallery of Art, Washington, DC; the Whitney Museum of American Art, New York, NY; the Brooklyn Museum, Brooklyn, NY; the Virginia Museum of Fine Arts, Richmond, VA; the Baltimore Museum of Art, Baltimore, MD; the Blanton Museum of Art, Austin, TX; the Carnegie Museum of Art, Pittsburgh, PA; the Santa Barbara Museum of Art, Santa Barbara, CA; the International African American Museum, Charleston, SC; the Hall Art Foundation, Reading, VT / Derneburg, DE; AMOCA Wales, Cardiff, UK; the Artistic Museum of Contemporary Art, Cardiff, UK; the Middlebury College Museum of Art, Middlebury, VT; the Northwest Museum of Arts and Culture, Spokane, WA; the Gund Gallery Collection, Kenyon College, Gambier, OH; the University of Maryland Art Collection, College Park, MD; the Petrucci Family Foundation Collection, Bethlehem, PA; The Bunker Artspace, Palm Beach, FL; The Dean Collection, New York, NY; the Wellin Museum of Art, Hamilton College, Clinton, NY; the Weatherspoon Art Museum, Greensboro, NC; the Yuko Nii Foundation, Brooklyn, NY; and 21c Museum Hotels, multiple locations, US.