

NATE LEWIS

TIMBRE IN THE CURRENT

20 OCTOBER - 19 DECEMBER 2026



Nate Lewis, *Syncopated Current 44*, 2026
Hand sculpted inkjet print, ink, colored pencil sticks, frottage, graphite
Unframed: 101.6 x 101.6 cm (40 x 40 in) (LEWI-023)

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 marks the launch of Lewis's most recent body of work: new sculpted paper pieces exploring systems, patterns, and their intersections within the natural and cultural landscapes we inhabit.

Lewis is recognized for his intricate figurative works on paper, combining photography, drawing, painting, printmaking, and paper sculpting into textures that evoke cellular tissue and topographical relief, an approach informed by his years as a critical care nurse and his understanding of the body at both macroscopic and microscopic scales.

Timbre is the unique quality, color, or texture of a sound that distinguishes it from its source. Lewis is interested in the idea of deciphering information through timbre and in the interrelationship between timbre and movement. In select works, the figures' heads appear to be hidden amongst a suspension of texture or sound waves that reveal themselves upon closer inspection.

Lewis uses black and white to create fields of texture. He reads each pattern or rhythm of texture as its own timbre. This approach echoes the aesthetic of radiographic imagery and other techniques of visualizing or deciphering information.

Figures in the work appear to be in motion and, at times, static against moving backgrounds of raised textures, rubbings of musical scores, fabric rubbings, and the rhythmic cadence of painting. The mark-making recalls sound waves, currents of wind, microscopic processes, and other patterns found in the biological and natural world.

Winged forms take shape. Rendered through texture, rhythm, and line, the butterflies carry a simplified timbre; threadlike markings expose a skeletal structure beneath the form. A recurring motif of metamorphosis resonates with Lewis's own sculptural gesture: cut, creased, and incised, the paper becomes a living organism, a figure of molting and resilience.

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 Donn , 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.