

NORTON MUSEUM OF ART

1450 S. Dixie Highway
West Palm Beach, Florida 33401

norton.org

Norton Museum of Art to Host Survey Exhibition of Ceramicist Rose B. Simpson as part of Recognition of Art by Women Exhibition Series

Works from the last decade of the Santa Clara Pueblo
multidisciplinary artist and ceramicist included.



ROSE B. SIMPSON (Santa Clara Pueblo, born 1983), *Legacy*, 2022
Clay, glaze, grout, and found objects, Left: 28 x 6 x 6 ½ in. (71.1 x 15.2 x 16.5 cm), Right: 39 ½ x 9 ½ x
8 in. (100.3 x 24.1 x 20.3 cm) © Rose B. Simpson. Courtesy of the artist, Jessica Silverman, San
Francisco, and Jack Shainman Gallery, New York

Rose B. Simpson, Photo by Pamela Solares

WEST PALM BEACH, FL (January 8, 2024)— The Norton Museum of Art will host the 2024 Recognition of Art by Women exhibition (RAW), featuring a survey of Santa Clara Pueblo artist Rose B. Simpson’s ceramics, including four new pieces. Titled *Rose B. Simpson: Journeys of Clay*, the exhibition features works by Simpson; her mother, Roxanne Swentzell; her grandmother, Rina Swentzell; and her great-grandmother, Rose “Gia” Naranjo, tracing the Indigenous artist’s long, matrilineal line of ceramicists. Over 30 works will be on view together for the first time, exploring the influence of Simpson’s maternal ancestors on her work today. The exhibition is on view from March 23 to September 1, 2024.

“We’re thrilled to present *Rose B. Simpson: Journeys of Clay* as part of the Recognition of Art by Women series, a continuation of our dedicated work to combatting gender disparity in the art world,” said Ghislain d’Humières, Kenneth C. Griffin Director and CEO. “That we can include works from four generations of her family is particularly remarkable. Her emotionally engaging works encourage visitors to look inside themselves and reflect on the human condition.”

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The Santa Clara Pueblo (Tewa: Kha-'Po Owingeh) in New Mexico is a census-designated place and federally recognized tribe of Native American people. Simpson descends from 70 generations of potters and ceramicists. The tradition of creating earthenware has lasted thousands of years across numerous New Mexican Pueblos and survived Spanish colonization. Simpson utilizes a unique “slap-slab” ceramic technique to embrace imperfections and reject Western ideals of art. For her, the act of creating builds new neural pathways for healing while embarking on a journey of self-exploration. Simpson’s figures act as guardians and witnesses, encouraging viewers to be more considerate of themselves and the world around them. Simpson’s work forges a connection between the modern era and the ancestral period. Her sculptural works, made with clay, found objects, and mechanical hardware, function beyond the physical realms and reach into the psychological, emotional, social, cultural, spiritual, and intellectual realms. Her work also addresses the female body, motherhood, and gender identity, and is a meditative practice to explore the world around her.

“I’m excited about *Journeys of Clay* and the RAW residency because it is important to me to show the context surrounding my work; my great-grandma was a risk-taker, a trait that has been passed down for generations,” said Simpson. “My mom has pushed through so many boundaries, stereotypes, and expectations. These women have helped me to do the work that I’m able to; they have showed me how to be brave.”

The exhibition traces back the three previous generations’ influence on Simpson’s work. Marked with symbols for protection and guidance, her ceramics vary in scale, from her *Ancestors* series of 19-inch hanging masks to larger-than-life-sized figurative sculptures, like *Great Lengths*, 2018, a 118-inch-tall figure carrying a ladder on their back. Also included in the exhibition are life-sized mixed media and ceramic pieces, like *Genesis*, 2017, a sculpture of a haloed woman holding a small child, and *Cairn*, 2017 - 2018, a female figure bisected by a sphere with protective markings running down her body.

Roxanne Swentzell’s ceramic figures created over the last four decades feature seated mothers holding babies and express the many emotions of womanhood, including vulnerability and protectiveness. Rina Swentzell and Rose “Gia” Naranjo’s small, ceramic vases showcase the traditional Pueblo style of pottery, the colors of which are reflected in Roxanne and Rose’s works.

RAW was developed in 2011 to highlight work by living women artists with solo exhibitions and work to balance the gender disparity that persists in the arts. The RAW exhibitions are installed in key galleries and feature interpretation via public programming and original publications. All RAW exhibitions to date have been generously funded by the Leonard and Sophie Davis Fund/MLDauray Arts Initiative. The Norton has organized solo exhibitions for British painter Jenny Saville (2011), American painter Sylvia Plimack Mangold (2012), British sculptor Phyllida Barlow (2013), Swedish sculptor Krista Kristalova (2014), Nigerian painter Njideka Akunyili Crosby (2016), Austrian painter Svenja Deininger (2017), American artist Nina Chanel Abney (2019), and Colombian visual artist María Berrío (2021) as part of the RAW program.

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Organized by the Norton Museum of Art.

This is the ninth exhibition of RAW — Recognition of Art by Women.

Major support was provided by the Leonard and Sophie Davis Fund/MLDauray Arts Initiative. Additional support was provided by the Cornelia T. Bailey Foundation, the Hartfield Foundation, Morgan Stanley, and the Diane Belfer Endowment for Sculpture. Support for the accompanying publication was made possible by the generosity of the Girlfriend Fund.

ABOUT ROSE B. SIMPSON

Rose B. Simpson (b. 1983, Santa Clara Pueblo, NM) has an MFA from Rhode Island School of Design and an MA in Creative Writing from the Institute of American Indian Arts. Her works are in many museum collections, including the Met, NY; Hirshhorn, Washington, D.C.; Guggenheim, New York; Museum of Fine Arts Boston; ICA Boston; Princeton University Art Museum; Pennsylvania Academy of Fine Arts, Philadelphia; MCA Chicago; Denver Art Museum; Portland Art Museum; LACMA, Los Angeles; Pomona College Museum of Art, Claremont, CA; and SFMOMA. Simpson has enjoyed solo shows at ICA Boston; the Nevada Art Museum, Reno; SCAD Museum of Art, Savannah, GA; Pomona College Museum of Art; the Wheelwright Museum, Santa Fe, and The Fabric Workshop and Museum, Philadelphia. Her work has recently been included in group exhibitions at the National Gallery of Art, Washington, D.C.; MASS MoCA, North Adams, MA; Cleveland Museum of Art; SFMOMA; Pennsylvania Academy of Fine Arts; the Berkeley Art Museum, CA; and the Bronx Museum of the Arts, NY. Simpson lives and works in Santa Clara Pueblo, New Mexico. She is represented by Jessica Silverman, San Francisco, and Jack Shainman Gallery, New York. In 2022, Simpson debuted *Counterculture*, a twelve-figure public work at Field Farm, MA, which is now on view at the Kohler Art Center in Sheboygan, WI. In 2023, she was appointed to the Board of Trustees of the Institute of American Indian Art by President Biden.

She lives and works from her home in Santa Clara Pueblo and hopes to teach her young daughter how to creatively engage the world.

ABOUT THE NORTON'S RECOGNITION OF ART BY WOMEN PROGRAM

In 2011, the Norton launched Recognition of Art by Women (RAW), an annual exhibition series that celebrates the contributions of living female painters and sculptors with solo exhibitions. Funded through the Leonard and Sophie Davis Fund/MLDauray Arts Initiative, the Norton has organized solo exhibitions for Nigerian painter Njideka Akunyili Crosby (2016), Austrian painter Svenja Deininger (2017), American visual artist Nina Chanel Abney (2019), and Colombian visual artist María Berrío (2021) as part of the RAW program.

ABOUT THE NORTON MUSEUM OF ART

Founded in 1941 by Ralph Hubbard Norton and his wife Elizabeth Calhoun Norton, The Norton Museum of Art collects, preserves, and exhibits art, and engages the public through diverse special exhibitions, publications, and events. Programs,

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lectures, and workshops are held year-round, with an emphasis on activating works on view and inspiring the public through the power of art. The Museum is internationally known for its collection of more than 8,400 works of art across five collecting areas: American, Chinese, Contemporary, European, and Photography.

In 2019, The Museum underwent a comprehensive expansion and renovation, designed by London-based architecture firm Foster + Partners, adding a building which includes over 12,000 square feet of new gallery space, an educational center, a store and restaurant, a sculpture garden, and a Great Hall, serving as the Museum's "living room." The new campus also features renovated, Museum-owned, 1920s-era cottages that house artists-in-residence.

Visit the Museum's website www.norton.org or see them on [Instagram](#), and [Facebook](#).

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