Claremont, CA – The Pomona College Museum of Art presents “Rose B. Simpson: Ground,” an exhibition that integrates Simpson’s monumental clay sculptures with Pomona College’s collection of Native American art. The exhibition will be on view from Aug. 30 to Dec. 17, 2016. A public reception will take place from 5-7 p.m. on Saturday, Sep. 10.

Simpson is a mixed-media artist working in ceramic sculpture, metal, fashion, painting, music, performance, installation, and, most recently, custom cars. Her work has been
exhibited at SITE Santa Fe (2008, 2015); the Heard Museum (2009, 2010); the Museum of Contemporary Native Art, Santa Fe (2010); the National Museum of the American Indian, Smithsonian (2008); and the Denver Art Museum in conjunction with the Native Artists Residency (2013). She is a member of the board of directors of Flowering Tree Permaculture Institute, located at Santa Clara Pueblo, New Mexico. Living and working in Santa Clara, Simpson is a caretaker of one of the Institute’s sites—a classroom space and future model for sustainable living systems.

Working as both artist and curator, Simpson explores complex issues surrounding the past, present, and future of Native America, including contemporary Native identity and cultural survival. For this exhibition, she selected objects that obliterate the western dichotomy of aesthetic versus utilitarian objects to propose an indigenous aesthetic of use and human connectedness. The exhibition “Ground” connects objects, hallowed and hollowed by use, to her figural sculptures that speak to cultural continuation in a post-apocalyptic future.

The exhibition title “Ground” embraces the many meanings of the word as both noun and verb. Simpson points out that ground is the place where we find our feet. Ground down describes years of smoothing wear that form a stone into a tool or wears an indentation into a bowl, “marks of thousands of hours of intention, passion, survival,
body movement.” Its use as a past-tense verb prompts her to ask “Are our current actions (as Indigenous peoples) no longer valid, based on the supremacy of historical fact over the disenfranchisement of our current situation? Have we been worn away into nothing? Or is that wearing the act of turning something inedible into a delicacy?” Ground offers hope and promise: “To ground oneself is to reconnect physically to the earth, to root, to restore power, to build a strong foundation.”

“Rose B. Simpson: Ground” is the second in a continuing series of exhibitions (“Nuance of Sky: Edgar Heap of Birds Invites Spirit Objects to Join His Art Practice” was the first) that invite prominent indigenous artists to present their work in dialogue with historic works held by the Pomona College Museum of Art. The exhibition will be accompanied by a catalog with an essay by curator and critic Lucy Lippard.

**Museum Information**

The Museum collects, preserves, exhibits and interprets works of art; and houses a substantial permanent collection as well as serving as a gallery of temporary exhibitions. Important holdings include the Kress Collection of 15th- and 16th-century Italian panel paintings; more than 5,000 examples of Pre-Columbian to 20th-century American Indian art and artifacts, including basketry, ceramics and beadwork; and a large collection of American and European prints, drawings and photographs, including works by Francisco de Goya, José Clemente Orozco, and Rico Lebrun.

**ADMISSION**
All exhibitions and programs are free of charge and open to the public.

**GENERAL INFORMATION**

330 North College Avenue
Claremont, CA 91711
Tuesday through Sunday, 12-5 p.m., Closed Mondays
*Art After Hours*: Thursday, 5-11 p.m., Sep. 1 – Dec. 1, 2016

*Art After Hours* offers a variety of programming including live music concerts sponsored by KSPC 88.7 FM, lectures, panels, workshops, tours, film screenings, and performances in conjunction with Museum exhibitions.

For more information, please call 909.621.8283 or visit [www.pomona.edu/museum](http://www.pomona.edu/museum).