

NORTON MUSEUM OF ART

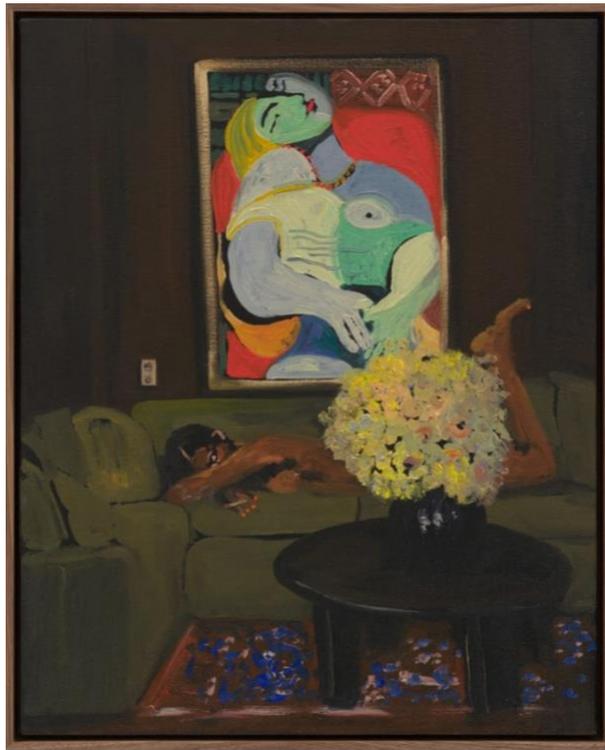
1450 S. Dixie Highway
West Palm Beach, Florida 33401

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Norton Museum of Art to Host Danielle Mckinney Exhibition as part of Recognition of Art by Women Exhibition Series

Works from the last five years by the American artist,
known for evocative paintings of solitary, reflective women and
emotionally charged interior scenes
will be on view.

Concurrent exhibition, *Recognition of Art by Women: In
Retrospect*, celebrates the tenth iteration
of the *RAW* series with a presentation of works by the past
participating artists.



Danielle Mckinney (American, born 1981), *Sandman*, 2024, Oil on linen

WEST PALM BEACH, FL (January 21, 2026)— The Norton Museum of Art will host the 2026 *Recognition of Art by Women (RAW)* exhibition, featuring a survey exhibition of paintings by the American painter Danielle Mckinney. Titled *Danielle Mckinney: Shelter*, the exhibition will present approximately 40 paintings and five watercolors spanning the last five years of the artist's practice, marking her most comprehensive museum exhibition to date. The exhibition will be on view March 28 to October 4, 2026.

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“The *Recognition of Art by Women* series is central to the Norton’s mission,” said Ghislain d’Humières, the Museum’s Kenneth C. Griffin Director and CEO. “Each exhibition offers an opportunity to showcase the work of exceptional women artists and to highlight their lasting impact on the field. Danielle Mckinney’s exhibition continues this legacy, reflecting the power and diversity of artistic voices that define the *RAW* program.”

In celebration of the series’ decennial anniversary, the Norton also will present a concurrent group exhibition, *Recognition of Art by Women: In Retrospect*, bringing together works by the nine artists previously exhibited through the *RAW* series for the first time. The exhibition will reflect on the *RAW* series’ impact on the Norton and the breadth of talent brought forward. The exhibition will celebrate each individual artist’s contributions and the indelible marks they each left on the South Florida community and beyond. The exhibition will be on view March 28 to September 27, 2026.

Recognition of Art by Women (RAW) and Women Artists at the Norton

Launched in 2011, the *RAW* exhibition series is now a biennial event dedicated to major solo exhibitions by living women artists. Funded by Alan Davis and Mary Lou Dauray, the *RAW* series continues the legacy of Alan Davis’s parents, Leonard and Sophie Davis, and celebrates the contributions of female artists with major solo exhibitions, addressing the persistent inequity in exhibiting and acquiring art by women. An initial gift supported the first three exhibitions; and due to its success, in 2017, Davis and Dauray extended their commitment through the Leonard and Sophie Davis Fund and the ML Dauray Arts Initiative. Since then, the program has expanded in scope and ambition, evolving into one of the Norton’s signature platforms for scholarly presentation and public engagement. *RAW* exhibitions are installed in key galleries and include interpretation through public programming and original publications.

Recent national statistics reflect that only 14.9 percent of exhibitions at 31 prominent American museums from 2008 to 2020 featured work by women artists.¹ By comparison; thanks in part to the *RAW* exhibition series, 44 percent of exhibitions at the Norton during that same period highlighted women artists. Over the last five years (2020–25), this trajectory has accelerated, with women artists predominantly featured in 57 percent of all Norton exhibitions. A similar trend appears in collections: the same report showed that from 2008 to 2020, only 11 percent of acquisitions from the national museum sample were artworks by women, compared to 22 percent at the Norton.² Furthermore, in 2025 alone, 54 percent of the Norton’s acquisitions were by female-identifying artists.

Marking the tenth iteration of this pioneering series, the Mckinney exhibition underscores the Museum’s long-standing mission to support, celebrate, and advance the careers of living women artists. Through the *RAW* program, the Norton

¹ The Burns Halperin Report, “*Letter from the Editors: Introducing the 2022 Burns Halperin Report*,” <https://studioburns.media/category/the-burns-halperin-report/>.

² Ibid.

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established itself as an early leader among U.S. museums in addressing gender disparity in the arts, offering solo exhibitions and scholarly platforms that bring vital female voices to the forefront of contemporary art.

Danielle Mckinney: Shelter

Curated by J. Rachel Gustafson, Chief Curatorial Officer at the Norton, *Danielle Mckinney: Shelter* will showcase works that center on solitary female figures within interior settings, offering glimpses into moments of private contemplation, respite, or ease. The women in Mckinney's paintings possess a timeless quality, often situated within familiar domestic scenes that evoke a subtle nostalgia. While viewers may recognize the intimate spaces or the emotions reflected in the subject's knowing glances, the paintings also maintain a distance. By balancing emotional resonance with essential unknowability, Mckinney transforms quiet moments into meditations on solitude, privacy, and shared human connection.

"Mckinney's paintings unfold like moments suspended in time," said Gustafson. "They invite viewers to consider the emotional and spiritual dimensions of solitude, and how stillness itself can become a site of imagination and strength. Her work captures an interior world that feels both deeply personal and profoundly human."

Mckinney's technique deepens the allure of her work, drawing on art history, color theory, and portraiture traditions. Her figures emerge from dark grounds, recalling the tenebrism used by artists for centuries to focus the viewer's attention and heighten the atmosphere. The compositions also contain literal references to Modern painting, not only through the gestural strokes of paint, but also through the inclusion of paintings within paintings with allusions to works by artists such as Matisse and Picasso. This layering of historical references and techniques transforms Mckinney's domestic spaces from ordinary rooms into settings that feel luxurious and exclusive, mirroring the idea of rest as a coveted commodity.

Recognition of Art by Women: In Retrospect

Recognition of Art by Women: In Retrospect, curated by Arden Sherman, Glenn W. and Cornelia T. Bailey Senior Curator of Contemporary Art, traces the breadth of practices the RAW series has championed over the past iterations. Moving between painting and sculpture, the exhibition highlights the work of nine artists who approach artmaking through diverse and distinct perspectives, and brings together works that are materially bold, formally inventive, and deeply attentive to the expressive possibilities of the body, the built environment, and the lived experience.

Featured artists 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), Colombian visual artist María Berrío (2021), and Santa Clara Pueblo artist Rose B. Simpson (2024) continue to command international attention.

Publications

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Publications will accompany both exhibitions. *Recognition of Art by Women: In Retrospect* will be published this spring, featuring essays by Arden Sherman (Glenn W. and Cornelia T. Bailey Senior Curator of Contemporary Art at the Norton), Cheryl Brutvan (former Director of Curatorial Affairs and Curator of Contemporary Art at the Norton), and Katy Hessel (British art historian, broadcaster, writer and curator), as well as a chronology of the *RAW* exhibition series. The 125-page full color book features excerpts from past *RAW* interviews and contributions by eight former *RAW* artists, who reflected on the impact their *RAW* exhibitions had on their artistic practices and careers.

A full-color, 120-page catalogue of *Danielle Mckinney: Shelter* will be published in Fall 2026. It will include an interview and newly commissioned essays by J. Rachel Gustafson, Dr. Imani Perry, and curator/critic Ekow Eshun. The publication marks the artist's first major monograph. Following its debut at the Norton, the exhibition will travel to the New Orleans Museum of Art in Fall 2026.

Both publications are published by Greg R. Miller & Co. and designed by Miko McGinty, Inc.

Acknowledgements

Danielle Mckinney: Shelter and *Recognition of Art by Women: In Retrospect* are organized by the Norton Museum of Art.

Presenting support for this exhibition was provided by the Leonard and Sophie Davis Fund/MLDauray Arts Initiative, Judy and Leonard Lauder, Ali and Lew Sanders — In Honor of Howard and Judie Ganek, and Anonymous.

Major support was provided by Anne and Chris Flowers and the Milton and Sheila Fine Endowment for Contemporary Art.

Additional support was provided by the Hartfield Foundation, Sybille Watel, the Michael M. Rea Endowment for Special Exhibitions, Dr. Henry and Lois Foster Endowment for the Exhibition of Contemporary Art, Luminary Circle Supporters, and Heritage Auctions.

Support for the accompanying *Recognition of Art by Women: In Retrospect* publication was provided by the Leonard and Sophie Davis Fund/ML Dauray Arts Initiative, and Anonymous.

Sponsored in part by the Board of County Commissioners, the Tourist Development Council, and the Cultural Council for Palm Beach County; the State of Florida, Department of State, Division of Arts and Culture.



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ABOUT DANIELLE MCKINNEY

Born in Montgomery, Alabama, Danielle Mckinney studied at Parsons School of Design in New York, earned an M.F.A. in 2013 and received her B.F.A. from the Atlanta College of Arts in 2005.

Mckinney's work is in numerous museum collections including the Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Dallas Museum of Art, Dallas, Texas; the Philadelphia Museum of Art, Pennsylvania; The Studio Museum in Harlem, New York, New York; and the Museum of Fine Arts, Houston, TX. Her work has been featured in a number of group exhibitions, including *Presence in the Pause: Interiority and its Radical Immanence* curated by Rachel Adams at the Bemis Center for Contemporary Arts in Omaha, Nebraska; *When We See Us: A Century of Black Figuration in Painting* at the Zeitz Museum of Contemporary Art Africa, Cape Town, South Africa; *IN A DREAM YOU SAW A WAY TO SURVIVE AND YOU WERE FULL OF JOY* at The Contemporary Austin, Texas; and *Black Melancholia* at the Hessel Museum of Art, Bard College, Annandale-on-Hudson, New York. The artist lives and works in Jersey City, New Jersey.

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 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), Colombian visual artist María Berrío (2021), and Santa Clara Pueblo artist Rose B. Simpson (2024) as part of the *RAW* program.

ABOUT THE NORTON MUSEUM OF ART

The Norton Museum of Art, Florida's largest art museum, is home to a distinguished collection of art, with holdings in Modern, Early European, Contemporary and Asian Art, and Photography.

Founded in 1941 by Ralph Hubbard Norton and his wife, Elizabeth Calhoun Norton, the Museum collects, preserves, and exhibits art, and engages visitors through exhibitions, events and live entertainment featuring local musicians and performance artists. Public programming is year-round and designed to inspire conversations and build community through the power of art. The Museum is accessible to all.

In 2013, the Norton Museum of Art worked with London-based architectural firm Foster + Partners to create a transformative Masterplan for the Museum's campus. Phase 1, completed in 2019, included a new garden space; the Heyman Plaza, a new entry featuring Claes Oldenburg and Coosje van Bruggen's iconic *Typewriter Eraser, Scale X*, 1999; the welcoming Great Hall, 12,000 square feet of new gallery space; and the restoration of six Museum-owned 1920s-era historic homes that house artists-

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in-residence. The Museum is progressing toward Phase 2, continuing to create a welcoming environment where creativity can flourish.

Visit the Museum's website at Norton.org or connect on [Instagram](#) and [Facebook](#).

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