Art

# Crystal Bridges's New Space the Momentary Targets Millennial Art Lovers

Jack Bartlett · Feb 08, 2020 5:00pm

Exterior of the Momentary, Photo by Nick Wheeler, Courtesy of Crystal Bridges Museum of American Art, Bentonville, Arkansas

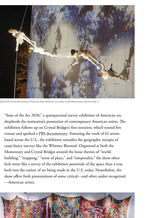
On February 22nd, the Crystal Bridges Museum of American Art inaugurated the Momentary, a satellite space for visual, performing, and culinary arts. The new space expands the institution's cultural footprint in Bentonville, Arkansas, to include city-life at a premium scale. The venue of Tom, Olivia, and Suzanne Walton—the one generation of the family that founded Walmart—is a contemporary art space. The Momentary offers an innovative approach to integrating an inter-everyday experience for art-world connoisseurs and newcomers alike.

While Crystal Bridges boasts an esteemed permanent collection and 100,000 square feet of space, the Momentary ignores the downtown Bentonville area with an even heavy program of temporary exhibitions, workshops, and performances. The space aims to attract the entire century of contemporary art institutions. The Momentary Council chairperson Olivia Walton said, "We want to be a place for contemporary conversation." The space is a prime, more rebellious younger sister to Crystal Bridges,[1] she said. The Momentary provides a platform for dynamic conversations from a wide range of artists working either within Bentonville, or outside of the art-going public, as Walmart prepares to open its new home office in Bentonville.

Exterior of the Momentary, Photo by Nick Wheeler, Courtesy of Crystal Bridges Museum of American Art, Bentonville, Arkansas

Taking a non-collecting Kunsthalle format, the Momentary's ambitious programming is matched by its architecture—a 63,000-square-foot, radically reimagined former Koch Carwash factory. Cult Velvetary, had project architects from the Chicago-based firm Wheeler Kearns Architects, repurposed the existing building while maintaining its historic value. The Momentary's exterior, with its high-gloss metal panels, contrasts with contemporary contemporary coatings, reaches, resulting in singular reflection spaces. The Momentary stands out from institutions like MoMA PS1 and MASS MoCA in its embrace of the building's history and its rejection of the novelty of the white cube.

However, the Momentary acknowledges that its history produces the closer factory. The museum collaborated with indigenous peoples who descend from the original constituent of the land. The weekend's opening celebration began with an indigenous smoking ceremony led by the Osage Nation and the Sioux Nation.

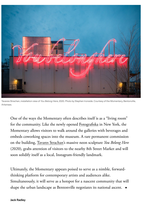


Interior of the Bar Kitchen, Photo by Nick Wheeler, Courtesy of Crystal Bridges Museum of American Art, Bentonville, Arkansas

Interior of the Momentary Gallery, Photo by Nick Wheeler, Courtesy of Crystal Bridges Museum of American Art, Bentonville, Arkansas

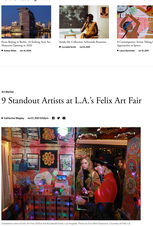
"We were very conscious of thinking about the history of this space, not only the way that we set it as a factory, but also really thinking about the indigenous communities and wanting to engage with a graphic designer and artist who could really help articulate that and create something that would be another draw to the building," said Lauren Haynes, curator of visual arts at the Momentary, Oklahoma-based artist Sheila Hicks, a matriarch of the Osage Nation, central Iowa, an amazing artist present located on the Sioux Nation, and Kansas City-based artist Jeffrey Gibson, who is a queer-centered. The pattern pay homage to Osage artist and leading pattern. It comprises a series on the exterior of the building that allows to mount light and double as a high-definition projection surface at night. This singular feature speaks to the Momentary's efforts to marry design, architecture, sensibility, and innovation.

The inaugural TIME BEING festival kicked off opening weekend by turning even the most unexpected parts of the building into territories for contemplation. Jeffrey Gibson's Hollywood Regency-inspired "Hollywood" (2019), a dining area performance staged on the side of the Momentary Tower, undoubtedly was one of the highlights. Atop an oceanic light projection, performers scaled the side of the building with ropes in a dazzling choreography, accompanied by haunting soundscapes.



Jeffrey Gibson's Hollywood, 2019, Photo by Nick Wheeler, Courtesy of Crystal Bridges Museum of American Art, Bentonville, Arkansas

"Year of the Art 2020," a quinquennial survey exhibition of artists and art, shepherds the institutional promotion of contemporary American artists. The exhibition follows up on Crystal Bridges's first iteration, which toured five venues and sparked a PBS documentary. Featuring the work of 61 artists based across the U.S., the exhibition reminds the geographic recipient of cross-fancy surveys like the Whitney Biennial. Organized at both the Momentary and Crystal Bridges, the exhibition's theme, "Reckoning, Healing," "mapping," "terms of place," and "temporality," the three-fifth from this a survey of the exhibition presents of the space than a true book into the century of art being made in the U.S. today. Nonetheless, the show offers fresh presentations of some critical—and often under-recognized—American artists.



Installation view of "Year of the Art 2020," Photo by Nick Wheeler, Courtesy of Crystal Bridges Museum of American Art, Bentonville, Arkansas

Highlights that both Beatrix the space's architectural potential and honor the integrity of the artwork include Felix Ayala's Open 24 Hours (2017). Her pristine white interiors house polished liquor bottles found in her daily walks in Chicago's Garfield Park, challenging notions of "destined" and making an unexpected connection between the "sacred" and "profane." Jeffrey Gibson's Strong's Installation Lace Lightbrace and Guesstimates (2020) enlivens the Glass Pavilion Column space with dynamic silhouettes of light projections and ever Jackson Mauser's Darkness (2019) commands an enormous, more traditional gallery space with a vibrant bricolage of vintage seats from India and Mariyah, as well as some overall the exterior installations.

The Momentary will also support the creation of new work through its artist residency program. Three immersion studios for sculpture, performance, and multimedia are located in the Momentary's Tower, and the museum's website stated that the residency "is walls are opportunity for us to bring artists in front of us." The institution has already piloted the residency for the last two years with notable artists like Rhoney G. Pamonan and Will Rawls.

Rhoney G. Pamonan, Photo by Nick Wheeler, Courtesy of Crystal Bridges Museum of American Art, Bentonville, Arkansas

One of the ways the Momentary often describes itself is as a "living room" for the community. Like the newly opened Rosegaldia in New York, the Momentary's Bar Kitchen, Gallery, and Tower Lounge provide a relaxed and outlook-crowdsourcing space for the museum. A non-permanent installation on the building, Tyrone Syncharo's massive neon sculpture The Belong Glow (2020), grabs attention of visitors to the nearby 8th Street Market and will soon solidify itself as a local, Instagram-friendly landmark.

Ultimately, the Momentary appears poised to serve as a nimble, forward-thinking platform for contemporary artists and audiences alike. Simultaneously, it will serve as a hotspot for a nascent community that will shape the urban landscape as Bentonville migrations to national scenes.

Jack Bartlett

*Clarification: A previous version of this article referred to Lauren Haynes as curator of contemporary art; she is curator of visual arts at the Momentary.*

## Further reading in Art

Jeffrey Gibson's Hollywood, 2019, Photo by Nick Wheeler, Courtesy of Crystal Bridges Museum of American Art, Bentonville, Arkansas

## Takeaway

**Grace Hartigan**
*Lady Macbeth*, 1996
C. Grimaldis Gallery
Contact for price

The market for Hartigan's work is the strongest it's ever been. This growing demand is echoed on Artsy, where the number of inquiries on available works by Hartigan has been trending upward. Inspired by this growing enthusiasm from collectors, Christie's has hung a solo exhibition of her work in its Hamptons showroom. Titled "Grace Hartigan: No Rules," the show is on view through August 8th and will likely continue to broaden the ever-growing demand for the artist's exceptional compositions.

*Explore more works by Grace Hartigan.*

**Shannon Lee is Artsy's Associate Editor.**

## Further reading in Art Market

11 Female Abstract Expressionists Who Are Not Helen Frankenthaler
Alexxa Gotthardt Jun 28, 2016

The Rising Market for Women Abstract Expressionists
Karen Chernick Oct 1, 2020

Why the Art World Is Rediscovering Female Abstract Expressionist Michael West
Karen Chernick May 7, 2020

9 Standout Artists at L.A.'s Felix Art Fair
Catherine Wagley Jul 27, 2021

Art Market

# Artsy Insider: The Most In-Demand Artists of 2021's Second Quarter

Benjamin Sutton Jul 25, 2021 11:00am

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By order of appearance: Oh de Laval, *What cannot be said will be sweet*, 2021. Courtesy of Unit London. Szabolcs Bozó, *C.S.L.004*, 2019. Courtesy of Louis 21. Claire Tabouret, *The Grip*, 2018. Courtesy of Almine Rech. Hideaki Kawashima, *screen*, 2014. Courtesy of Tomio Koyama Gallery.

Welcome to Artsy Insider. This week, I'm charting the rise of the artists whose work saw the biggest surges in demand on Artsy during the second quarter of 2021, sharing a collection of their works, and then looking more closely at two trending artists at very different stages in their careers.

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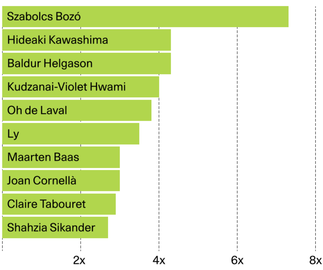
By the Numbers

### Artists with Major Collector Interest in the Second Quarter




All figures are based on Artsy's internal data

The chart above shows the 10 artists who had the biggest increases in the number of users inquiring about their work on Artsy from the first quarter of 2021 to the second. Foremost among them is the London-based Hungarian artist Szabolcs Bozó, who has swiftly made a name for himself with childlike paintings of cartoonish animals and other characters. Bozó had his first solo show in 2020; by year's end, he'd had two more. He also made his Artsy debut last year, and now, just over halfway through 2021, the number of collectors who've inquired about his work on the platform has nearly tripled last year's total. Demand on Artsy for Los Angeles–based French painter Claire Tabouret has risen in tandem with her runaway secondary market; in May, her painting *Les débutantes (bleu azur)* (2014)

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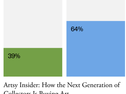


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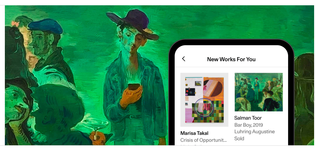


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