State of the Art 2020: Locate, Record, and Constructs Exhibitions

Introduction

State of the Art is an exploration into how contemporary art—produced all across the country and in regions outside traditional art centers—reflects the present moment. It began in 2014, when Crystal Bridges Museum of American Art presented State of the Art: Discovering American Art Now, which was seen by 175,000 visitors in Bentonville before traveling to five additional museums.

State of the Art 2020—featuring a fresh new group of artists selected by a new curatorial team—opened at the Momentary and at Crystal Bridges 2/20/2020. It presents more than 100 works, mostly created in the last few years, by 60 artists who represent a cross-section of artists working in the United States today. Artworks include paintings, sculpture, photography, video, performance, and mixed media.

In support of our mission to provide access to American art to all, after closing in Bentonville, State of the Art 2020 will travel throughout the country. Because of its size, we have divided it into three different exhibitions of approximately 5,000 – 8,000 square feet each, called State of the Art 2020: Locate, State of the Art 2020: Record, and State of the Art 2020: Constructs.

Each exhibition checklist includes thematic sections which can be presented in any order. The way artworks are deployed within these themes is flexible, and Crystal Bridges is happy to work with you to make adjustments between the thematic groupings to best fit your space. The following pages provide an overview of each of the three exhibition checklists.
State of the Art 2020: Record

State of the Art 2020: Record brings together artists exploring the slippery task of tangling with history, the ways in which art can express concepts when words fail, and how some artists apply rationality to the random. Here, “Record” speaks to the task of documenting the random, confusing, and sometimes inexplicable, and underscores a desire to return to the existing record in order to reconsider.

SECTION 1: PRESERVING & (RE)CONSTRUCTING HISTORY

History is always a slippery concept. In an ideal scenario it is an unbiased record of the past – a neutral tool employed to help inform the present. In reality we know history to be an often biased construction of events—a story that flattens, simplifies, and recasts according to the person recording it. The two sections, “Preserving History” and “(Re)Constructing History” differ in approach, but speak to related ideas around our relationship to the past.
SECTION 2: SEEKING THE INTANGIBLE

Not everything artists depict can be easily explained. Sometimes a concept is too big to grasp, too elusive to articulate in words, but finds a certain amount of clarity when expressed through visual art. In the “Seeking the Intangible” section, artists weigh in on a variety of ideas that defy simple explanation.
SECTION 3: FINDING ORDER

Making sense of the disorderly and finding patterns among the seemingly random facets of life is a decidedly human endeavor. In “Finding Order” the featured artists overlay the general messiness of life with a sense of rationality.

Jill Downen
Three Dimensional Sketchbook
2013 - present

Paul Stephen Benjamin
Summer Breeze
2018
Lauren Haynes joined Crystal Bridges in 2016 and is Curator, Contemporary Art and Curator of Visual Arts at the Momentary. She has developed numerous exhibitions for the museum, including the traveling exhibition *The Beyond: Georgia O'Keeffe and Contemporary Art*, and served as the venue curator for the US debut of *Soul of a Nation: Art in the Age of Black Power*. Prior to joining Crystal Bridges, Haynes spent nearly a decade at The Studio Museum in Harlem, during which time she curated dozens of exhibitions for the museum and contemporary art institutions in New York. Haynes is a recipient of a 2016 Gold Rush Award from Rush Philanthropic Arts Foundation and she was a 2018 Center for Curatorial Leadership fellow. She recently curated the Focus section at the 2019 Armory Show in New York.

Allison M. Glenn joined Crystal Bridges in 2018 as Associate Curator of Contemporary Art. In 2019 she curated the exhibition *Color Field*, and she is responsible for outdoor sculpture installations as well as exhibitions within the galleries, such as *Personal Space* (2018) and *Small Talk* (2019). Prior to working at Crystal Bridges, Glenn was the Manager of Publications and Curatorial Associate for Prospect New Orleans’ international art triennial *Prospect.4: The Lotus in Spite of the Swamp*. Her first book, *Out of Easy Reach*, was co-published by DePaul Art Museum, Gallery 400 at University of Illinois-Chicago, and Rebuild Foundation, and distributed by the University of Chicago Press in 2018.

Alejo Benedetti joined Crystal Bridges in 2015 and is Associate Curator, Contemporary Art. He has organized a number of temporary exhibitions including *Men of Steel, Women of Wonder*. He has also organized *Black Unity, Animal Meet Human*, and *How Do You Figure?*. In 2016 Benedetti acted as the venue curator for *The Art of American Dance*, an exhibition that traveled to Crystal Bridges from The Detroit Institute of Art. His publications include the catalogue for *Men of Steel, Women of Wonder* and a contribution to the 2018 exhibition catalogue *The Beyond: Georgia O’Keeffe and Contemporary Art*. 
## State of the Art 2020
### Fact Sheet

<table>
<thead>
<tr>
<th></th>
<th>Locate</th>
<th>Record</th>
<th>Constructs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Works of Art:</td>
<td>34</td>
<td>27</td>
<td>33</td>
</tr>
<tr>
<td>Approximate Size:</td>
<td>5,000 – 6,000</td>
<td>6,000 – 7,000</td>
<td>5,000 – 8,000</td>
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<td>Exhibition Tour:</td>
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<tr>
<td>Winter/Spring 2020/21:</td>
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<td>Summer 2021:</td>
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<td>Fall/Winter 2021:</td>
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<td>Spring 2022:</td>
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<td>Summer 2022:</td>
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<td>Fall/Winter 2022/23:</td>
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<tr>
<td>Exhibition Fee:</td>
<td>$45,000 WAIVED</td>
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<tr>
<td>Shared Costs:</td>
<td>Locate: $62,000</td>
<td>Record: $78,000</td>
<td>Constructs: $74,000</td>
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<tr>
<td></td>
<td>Object prep and loan fees, packing, crating, couriers, shipping, curator travel to opening, a/v equipment, and storage costs.</td>
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<tr>
<td>Environmental Requirements:</td>
<td>Temperature and humidity controls and dimmable lighting are required. Works may not be exposed to direct sunlight.</td>
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<td>Security Requirements:</td>
<td>Guards are required in the exhibition at all times, during events and when the exhibition is open to the public. 24-hour coverage through attended CCTV, or guards doing rounds, is also required.</td>
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<td>Sponsorship:</td>
<td>The National Tour Sponsor is Bank of America. Generous support may be available from Art Bridges for museums with budget size approx. $5M or less.</td>
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For more information and to request your preferred timeslot, please contact:

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Kris Pierce  
*Free Food 2018*