

The Aldrich Contemporary ArtMuseum

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David Brooks, Disassembly of combine for *Continuous Service Altered Daily*, 2016
Photo: David Gelfman

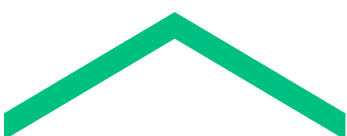
For Immediate Release:

David Brooks: Continuous Service Altered Daily
May 1, 2016, through February 5, 2017

Ridgefield, CT (May 2016): *Continuous Service Altered Daily*, a major site-specific installation by David Brooks commissioned by The Aldrich Contemporary Art Museum, marks the artist's first solo museum exhibition. Throughout his practice, Brooks investigates the tenuous relationship between our ecological life and technological industry.

Brooks (born 1975, Brazil, Indiana) presents every single part of a used 1976 John Deere 3300 combine harvester in his exhibition at The Aldrich, which will be on view through February 5, 2017. The components are laid out in varying degrees of disassembly in a procession from the front plaza through the Leir Atrium and Leir Gallery and out into the Museum's Sculpture Garden. Distinctive elements like the corn head and cab remain unaltered in a weathered John Deere green, while other parts are sandblasted, removing rust, paint and all traces of wear and tear; still others, like pipes and fittings, are brass-plated and housed in museum vitrines, the traditional trappings of highbrow art objects or precious natural history displays.

A combine is the ultimate example of agricultural technology, the otherworldly design of its bulky metal body concealing the integration of all stages of the harvesting process into one machine designed to reap grain, a resource that the efficiency of a combine allows us to take for granted as eternally and inexpensively available.



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Curator Amy Smith-Stewart explains, “The stunning array of dismantled machine parts, exhibited in a diverse system of presentation, are designated according to the ecosystem service they represent, making it impossible to conceive of the combine in its entirety or to determine the machine’s complete functionality; similarly, an ecosystem integrates innumerable processes, many of them intangible or undetectable, into one whole, making it impossible for us to conceive of a life unfolding within it.”

She continues, “*Continuous Service Altered Daily* asks us to reexamine our perception of products reaped from the landscape, oftentimes those too easily interpreted as “services” for personal use: water, food, clean air, climate, energy—things we have come to expect to be delivered to us forever.”

Generous support for *David Brooks: Continuous Service Altered Daily* is provided by Brad and Sunny Goldberg.

Site Lines: Four Solo Exhibitions Engaging Place

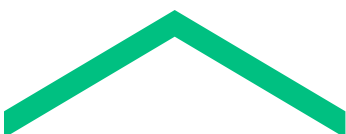
David Brooks: Continuous Service Altered Daily is part of *Site Lines: Four Solo Exhibitions Engaging Place*, which opened with a public reception on May 1, 2016. This series of exhibitions features Kim Jones, Peter Liversidge, and Virginia Overton, presenting site-specific commissions, ranging from sculpture to drawing and performance-based works. The exhibitions encompass both the monumental and the ephemeral, intersecting, interconnecting, or mirroring the Museum’s galleries and two-acre Sculpture Garden, as well as the surrounding community. The artists utilize materials found on or indigenous to the grounds and the area, offering a response to “site” that underscores the institution’s material history and its visual condition by transforming scale and circumstance. The works seek to “frame” the view within and beyond the galleries against the natural landscape while also accentuating the Museum’s unique architectural features, such as a pitched roofline, paned windows, and a room-scale camera obscura. Viewers are able to respond to works from multiple vantage points as they move around the Museum’s galleries, grounds, and the surrounding environs. *Gravel Mirror* (1968), a work by the influential artist and writer Robert Smithson, incorporated gravel found on the grounds of The Aldrich, and was a significant touchstone for the development of this exhibition series.

Major funding for the *Site Lines* exhibitions is provided by the Anna-Maria and Stephen Kellen Foundation. Additional support is provided by Danbury Audi and DEDON.

CTC&G (Connecticut Cottages & Gardens) is the official media partner of the exhibition series.

The Artist

David Brooks is a New York-based artist whose work investigates how cultural concerns cannot be divorced from the natural world, while also questioning the terms under which nature is perceived and utilized. Brooks has exhibited at the Dallas Contemporary; Tang Museum, New York; Nouveau Musée National de Monaco; Sculpture Center, New York; Miami Art Museum; Changwon Sculpture Biennale, South Korea; Galerie für



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Landschaftskunst, Germany; the Goethe-Institut, New York; and MoMA/PS1, New York, where he had a large-scale installation for two years. In 2011-12, Brooks opened *Desert Rooftops* in Times Square, a 5,000 square foot urban earthwork commissioned by the Art Production Fund. Other major commissions include Socrates Sculpture Park, New York; Storm King Art Center, New Windsor; the Cass Sculpture Foundation, United Kingdom; the deCordova Museum, Lincoln; and the Visual Arts Center, Austin. In 2010 he received a grant from the Foundation for Contemporary Arts, and in 2012 a research grant to the Ecuadorian Amazon from the Coypu Foundation. Brooks attended the Städelschule, Staatliche Hochschule für Bildende Künste, Germany, and earned his BFA from the Cooper Union and MFA from Columbia University. He is currently on the faculty of the Maryland Institute College of Art.

The Museum

Founded by Larry Aldrich in 1964, The Aldrich Contemporary Art Museum is dedicated to fostering the work of innovative artists whose ideas and interpretations of the world around us serve as a platform to encourage creative thinking. It is the only museum in Connecticut devoted to contemporary art, and throughout its fifty-year history has engaged its community with thought-provoking exhibitions and public programs.

The Museum's education and public programs are designed to connect visitors of all ages to contemporary art through innovative learning approaches in hands-on workshops, tours, and presentations led by artists, curators, Museum educators, and experts in related fields. Area schools are served by curriculum-aligned on-site and in-school programs, as well as teachers' professional development training.

Supporters

The Aldrich, in addition to significant support from its Board of Trustees, receives contributions from many dedicated friends and patrons. Major funding for Museum programs and operations has been provided by the Department of Economic and Community Development, Connecticut Office of the Arts; the Anna-Maria and Stephen Kellen Foundation; the William Randolph Hearst Foundation; the Leir Charitable Foundations; The Goldstone Family Foundation; the Anne S. Richardson Fund; CTC&G (Connecticut Cottages & Gardens); The Pollock-Krasner Foundation, Inc.; The Coby Foundation; Fairfield Fine Art; The Cowles Charitable Trust; The Gage Fund; Fairfield County Bank; Tauck; and Cohen and Wolf.

WSHU Public Radio, TownVibe, and HamletHub are the official media partners of The Aldrich in 2016.

For additional information and images, please contact:

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