

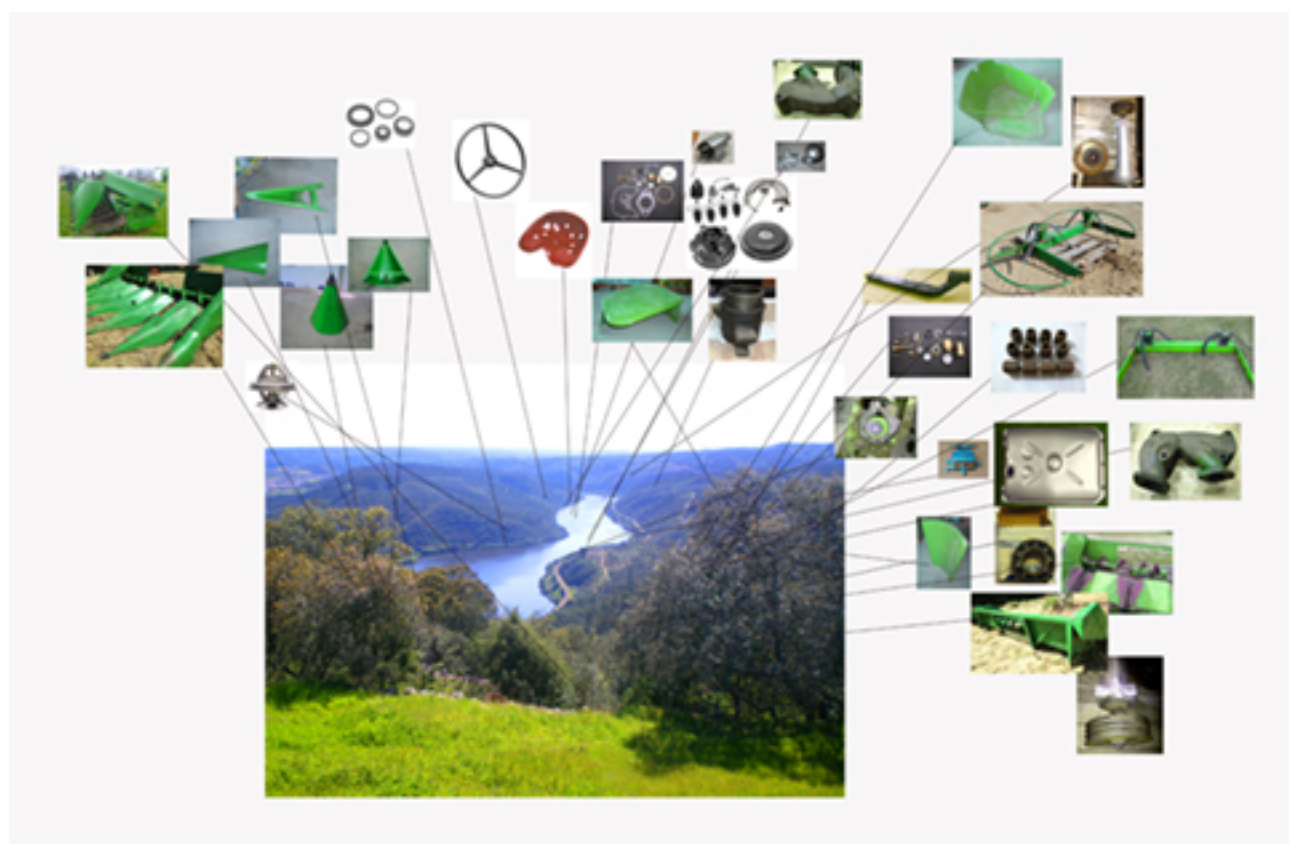
2016

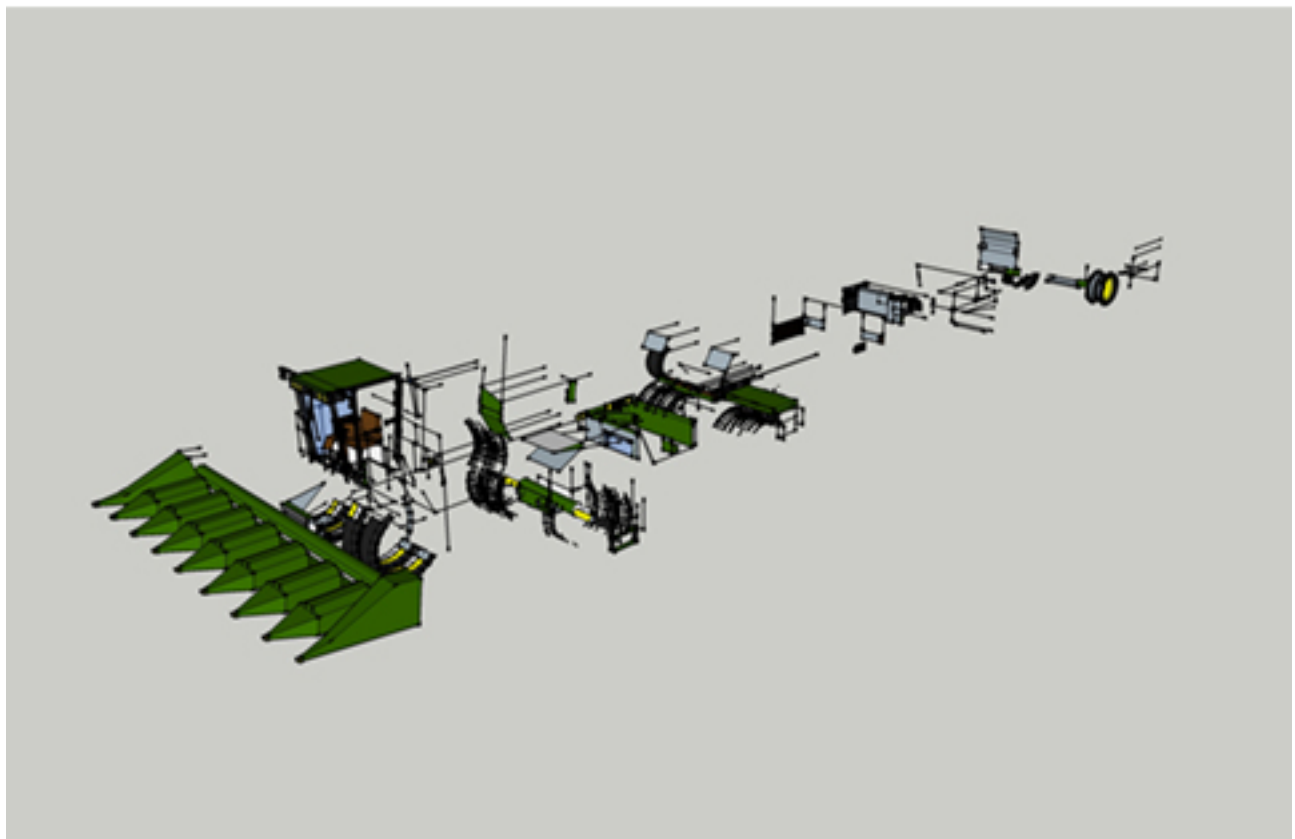
Continuous Service Altered Daily

Disassembled 1976 John Deere 3300 combine harvester with various components sandblasted, brass-plated, and gold powder-coated; display vitrines, wood pedestals, acrylic bonnets, and signage.

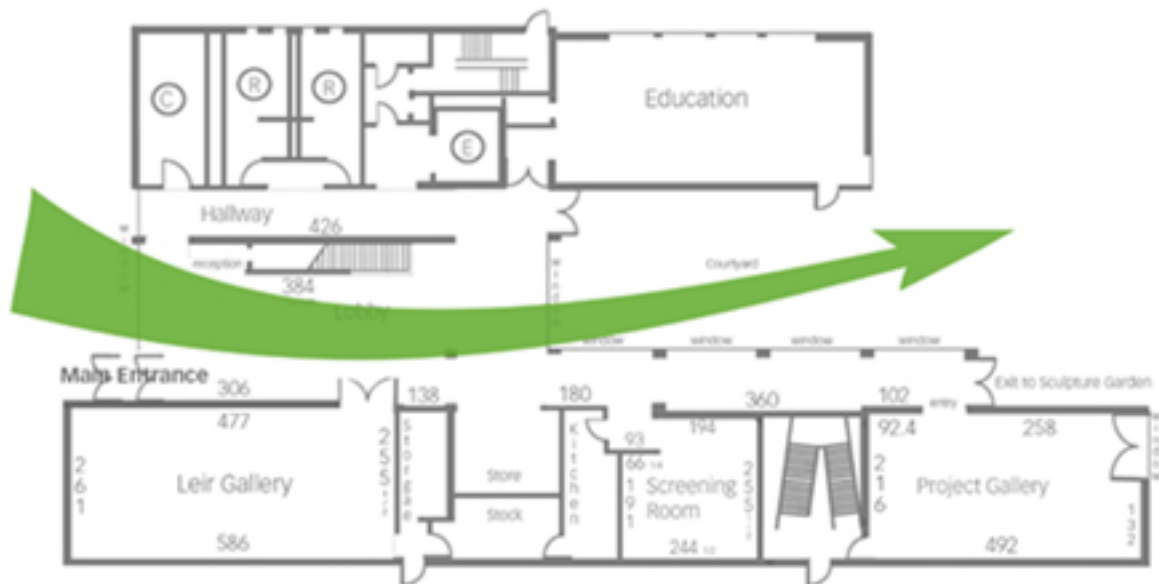
Dimensions variable.

Commissioned by the Aldrich Contemporary Art Museum,
Ridgefield, CT





The original 1976 John Deere 3300 series combine harvester and a schematic depicting its deconstruction into every single component part.



Color schematic diagram of the Nine Ecosystem Zones for installation arrangement

Four states of material transformation

- Weathered John Deere Green
- Sandblasted
- Brass plated
- Powder coated



The combine components made an asteroid field with no distinctive beginning or end; machine parts were grouped into nine zones that represent nine continuously occurring ecosystem services upon which we rely daily.



The combine was drained of all oil and disassembled methodically into every single component.

Continuous Service Altered Daily is a site-engaged sculptural array that uses the disassembly of a 1976 John Deere combine harvester, a beacon of agricultural technology, as a material and spatial analogy for how we perceive the ecosystems that surround us. Every last component of the combine was arranged and displayed, without a single piece excluded, in an ambling procession throughout The Aldrich's grounds and galleries. Each arrangement was poetically likened to an ecosystem service.

Brooks's method of presentation offers the machine's shell and innards in varying degrees of material transformation: a) in its weathered condition, b) sandblasted to remove all evidence of wear and tear, c) brass plated, and d) powder coated, elevating the individualized status of the pieces as precious objects.

Within the Museum, each zone is represented by an engraved metal placard describing the designated ecosystem service, and every object on display has been given an interpretive individual label that supports this correlation. Thus, Brooks subverts the traditional role of didactics by presenting the viewer with an interpretative conundrum.

—Excerpt from exhibition publication essay by curator Amy Smith-Stewart





Combine components ranging from weathered pieces, with the trademark John Deere green still visible, to sandblasted, returning the object back to its material origin.



EROSION AND FLOOD CONTROL:

POROUS WETLANDS AND FOREST FLOORS ACT AS SPONGES TO QUICKLY ABSORB AND CONTROL FLOODWATERS AND REDUCE FLOW VELOCITY THROUGH FRICTION. AS FLOODWATERS MOVE INTO RIPARIAN FLOOD PLAINS, VEGETATION SLOWS THE WATERS MOVEMENT, REDUCING ITS EROSION POTENTIAL AND PERMITTING RUNOFF TO SEEP INTO GROUNDWATER AQUIFERS, THUS REDUCING PEAK FLOWS. STANDING VEGETATION AND FOREST BUFFERS STABILIZE SOILS, ESPECIALLY ALONG STREAM BANKS, ON STEEP SLOPES, AND WHERE SOILS ARE HIGHLY ERODIBLE. VEGETAL COVER ALSO INTERCEPTS DRIVING RAIN AND SLOWS THE FLOW OF WATER OVER THE GROUND, THEREBY REDUCING SCOURING AND SOIL EROSION. SIMILARLY, COASTAL AND ESTUARINE MARSHES RETAIN SEDIMENT BROUGHT IN BY TIDES AND RESIDUAL SUSPENDED SEDIMENT FROM RIVERS, THUS DISSIPATING WAVE AND CURRENT ENERGY TO FURTHER TRAP SEDIMENTS.



David Brooks
***Decaying Leaves (Air Purification)*, 2016**
Sandblasted sampling of every type of
fastener used in the John Deere 3300
combine harvester
Courtesy of the artist





Reference Images: Constantin Brancusi's
Male Torso (1917) and *Bird in Space* (1923)



Objects brass-plated with a polished finish are re-presented as precious artifacts or modernist Brancusi-esque sculptures in museological displays.



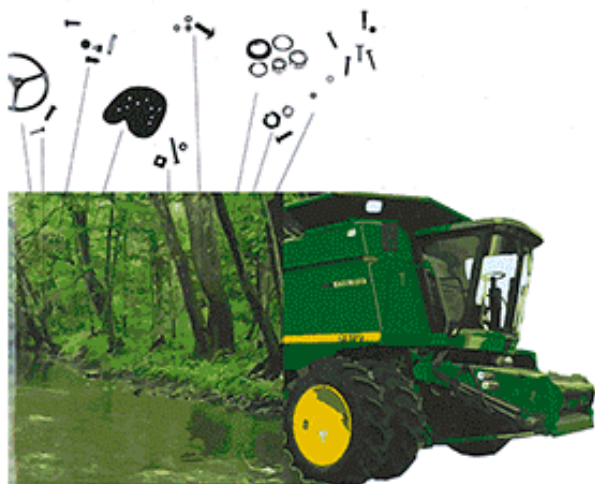






Installation view from the Aldrich Museum sculpture garden.

DAVID BROOKS



COLORING BOOK

Continuous Service Altered Daily coloring book for all ages, produced in collaboration with The Aldrich and local middle school students.