

The Aldrich Contemporary Art Museum

For Immediate Release

AMY BRENER: HARBINGERS May 17, 2023 to September 3, 2023

Harbingers is the fifth installment of *Aldrich Projects*

Amy Brener: Harbingers is the artist's first solo museum presentation in the US and the fifth installment of Aldrich Projects, a quarterly series that features a singular work or a focused body of work by a single artist on the Museum's campus. Suspended from the ceiling in the Museum's Leir Atrium, *Flexi-Shield Harbinger (rose)* and *Flexi-Shield Harbinger (ice)*, both 2021, are larger-than-life forms that lightly graze the floor as they hover side-by-side in front of the lobby's central wall.

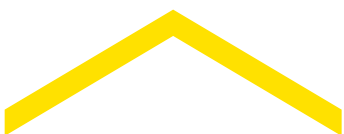
Part of an ongoing body of work titled *Flexi-Shields* (2015–present), the *Harbingers* are made of cast silicone embedded with varying found, store-bought, and organic items such as auto fuses, pressed flowers, safety pins, plastic tooth flossers, mini screwdrivers, buttons, and brackets. Brener's process further emphasizes her interest in consumer detritus as she creates molds through a synthesis of leftovers: car mats, discarded container lids, and architectural pediments. The medley of everyday trinkets and throwaway objects are meticulously arranged within the molds and photographed. They are then removed and returned to their stagings after the silicone pouring.



Amy Brener, *Flexi-Shield Harbinger (rose)*, 2021. Platinum silicone, pigment, flowers, miscellaneous objects. 96 x 36 x 2 inches. Courtesy of the artist and Jack Barrett, New York.

Brener's knickknacks are not only chosen for their disposability and “junk drawer” appeal, but also for their wide-ranging utility. A variety of use values intrinsic to these tiny implements are essential to the functionality of the *Harbingers*, as the Dollar Store finds encapsulated within their rubbery niches may one day be the tools necessary for survival. Ruminating on Sci-Fi concepts and post-apocalyptic scenarios, Brener's imagined futures are rooted in a digital world where hand tools are deemed obsolete—a reality that doesn't seem too far off from our present-day moment. The *Harbingers*, as their titles imply, act as omens, signals, or forecasters, that hint to an approaching time where preservation, safekeeping, and women's empowerment are critical. Fully equipped with “emergency kit” instruments and utensils, the *Harbingers* are charged with a bewitching energy; their luminous, semi-transparent bodies revealing the storage units integral to their structures, referencing both the “motherboards” foundational to technological devices as well as the life-supporting systems of the female body.

Amy Brener (b. 1982, Victoria, BC, Canada) lives and works in New York. She graduated with an MFA from Hunter College in 2010 and attended Skowhegan School of Painting and Sculpture in 2011. Her work has been exhibited at galleries and institutions in the US, Canada, Europe, and China. Highlights include MoMA PS1 and



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Socrates Sculpture Park in New York, the Nasher Sculpture Center in Dallas, Reyes Finn in Detroit, Wentrup Gallery in Berlin, MacLaren Art Centre in Ontario, and Riverside Art Museum in Beijing. She is represented by Jack Barrett Gallery in New York and Galerie Pact in Paris. Her work has been featured in publications such as The New York Times, Art in America, Vogue, CURA, Hyperallergic, Artnet News and The Brooklyn Rail.

Amy Brener: Harbingers is organized by the Museum's Curatorial & Publications Manager Caitlin Monachino.

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