

## Related Events

### Exhibition Reception:

Sunday, November 8, 3-5 pm.

### Artist Talk:

Sunday, December 6, 2 pm

### About the artist:

**Daniel Bruttig** deconstructs found objects into abstract paintings and installations through intensive material investigation and a strong sensibility of design. The Chicago-based emergent artist first exhibited his artwork at Hyde Park Art Center in *Ground Floor* 2010. Since then, his work has been featured in solo and group exhibitions throughout the city including Golden Gallery, Kasia Kay Gallery, and Western Exhibitions and acquired by Twitter Inc. and other private collections. He earned a Masters of Fine Art from Northwestern University and a Bachelors of Fine Art from The University of Illinois at Chicago.



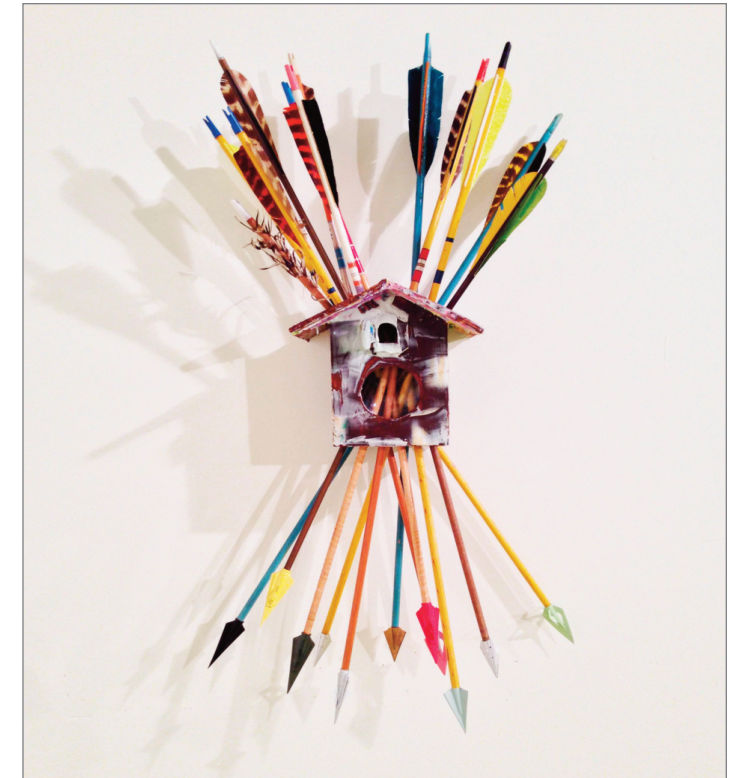
Daniel Bruttig, *Feeder*, 2014, cement paver block, floor flange, steel, hardware, sintra, hot glue, crayons acrylic paint clock cases and wooden cut-outs, 89 x 28 x 10 inches

Artwork is available for purchase.  
Visit the front desk for information

## Daniel Bruttig: Timekeeper

Cleve E. Carney Gallery

October 11, 2015 - January 10, 2016



Daniel Bruttig, *Garage Fortress (Cathy King)*, 2015, clock case, hot glue, inks, paint, arrows, mirrors, lens, 35 x 18 x 5 inches

## Hyde Park **ART**CENTER

5020 South Cornell Avenue Chicago, Illinois 60615 773.324.5520 [www.hydeparkart.org](http://www.hydeparkart.org)

Hyde Park Art Center is a unique resource that advances contemporary visual art in Chicago by connecting artists and communities in unexpected ways. The Art Center is funded in part by the: Alphawood Foundation; Andy Warhol Foundation for Visual Arts; a City Arts III grant from the City of Chicago's Department of Cultural Affairs and Special Events; Field Foundation of Illinois; Harpo Foundation; Harper Court Arts Council; Illinois Arts Council, a state agency; The Irving Harris Foundation; The Joyce Foundation; Leo S. Guthman Fund; Lloyd A. Fry Foundation; MacArthur Fund for Arts and Culture at Prince; Polk Bros. Foundation; Searle Funds at The Chicago Community Trust; and the generosity of people like you.

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The ironic title “timekeeper” signifies that the painted sculptures on view by Daniel Bruttig have transcended the original purpose of the source material to accurately tell time. Once cuckoo clocks, the objects have been gutted of their mechanics and appropriated to suggest many other cultural connotations. They resemble gingerbread houses, bird houses, doll houses, fun houses, or architectural models, just to name a few. The humorous titles of Bruttig’s artworks (*Devil Trap*, *Chatter Box*, *Garage Fortress*) encourage multiple interpretations of home, while highlighting the psychological complexities inherent to such a simple four-walled structure.



Installation view of Daniel Bruttig: *Timekeeper*



Elizabeth in Eagle River, Wisconsin, 1938, Gelatin Silver print. Courtesy of the artist.

Originally from Milwaukee, Bruttig credits his fond memories of the northwoods and a grandmother who collected cuckoo clocks – and hunted deer, bear and squirrel – as the conceptual basis for making the series of artwork. This dichotomy of precious and vicious is very present in the exhibition. *Grimm’s Household Tales* comes to mind as a comparable demonstration of society’s moral code with special attention to the fatal consequences when disrupting that code. Bruttig’s process of pouring, submerging, stacking and layering such materials as polymer, glue, resin, inks and wood infuses the artworks equally with play and terror. Similarly, peep holes, mirrors, magnifying lenses, and spinning axis in the artworks insert the viewer into miniature

psychedelic installations presenting alternative realities reminiscent of Alice in Wonderland. Bruttig’s exploration reveals the beautiful and grotesque while simultaneously recontextualizing the cuckoo clock as a loaded contemporary object.

Hyde Park Art Center has a record of showing curious miniature houses causing Bruttig to fit right into (our) art history. Don Baum’s *Domus* series of small slab houses shown in the 1980s constructed out of paint-by-number paintings or game boards remind us how our material possessions constitute the surroundings that contain us or even entrap us. Aldo Piacenza’s elabo-



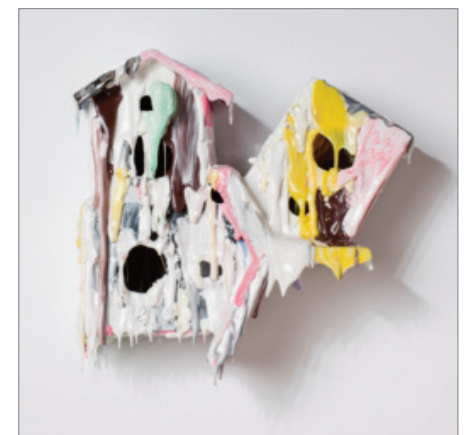
Installation image of exhibition *Don Baum, A Review: 1947-1981*, Oct. 12 - Nov. 21, 1981, Hyde Park Art Center

rate birdhouses of old world churches and cathedrals exhibited on poles in 1971 presented a mindful relationship between nature and architecture. Bruttig’s investigation of the house builds on Baum and Piacenza’s ideas by incorporating the twenty-first century experience of economic instability. The dripping and misaligned houses by Bruttig characterize the mental conditions of a home and the distortion that time creates through our memories of once familiar spaces. Perhaps by dismantling the clock – and real time – the artworks represent the search for an alternative measurement of time that is less persistent, unforgiving, and rhythmic and more conducive to life’s chaos.



Aldo Piacenza, *Untitled* (Milan Cathedral), date unknown; wood, metal, paint. Roger Brown Study Collection, the School of the Art Institute of Chicago, Photo: William H. Bengtson.

Allison Peters Quinn  
Curator and Director of  
Exhibition & Residency Programs



Daniel Bruttig, *Treehouse Taffy*, 2013, wood, acrylic paint, hot glue, crayons, ink, 14 x 13 x 16 inches