

# Petzel

## TROY BRAUNTUCH

January 15 – February 28, 2026  
520 W 25th Street

Petzel Gallery is pleased to present a solo exhibition by Troy Brauntuch. Opening Thursday, January 15, 2026, the exhibition will debut several new paintings made with oil paint including sensitive portraits of the artist's dog, together with museological studies of display cases. The show will be on view through February 28, 2026, at 520 West 25th Street and marks the artist's ninth exhibition with the gallery.

Over the last few years Brauntuch has transitioned his studio practice to the use of oil paint, a medium that permits the seamless blending of forms, the attainment of a refined somberness, and an extended working time conducive to precise adjustments. This new body of work will be presented alongside early experiments with photographic processes together with several large-format canvases that demonstrate his celebrated use of ink, pastel, conté stick, and raw pigment to create ghostly images that teeter between legibility and abstract gesture. Spanning almost fifty years of his career, the exhibition aims to underline a central tenet of Brauntuch's deconstructive approach to art-making. In various ways, these works challenge the belief that images can provide a stable, direct, or unproblematic link to reality, objective meaning, or a fixed historical event.

Museums and the vitrines of art they house have become a topic of intense art historical scrutiny, moving beyond their functional role for protection and security to their ability to construct meaning, knowledge, and value. In his *Untitled (Display Case)* paintings, Brauntuch utilizes photographs taken by Heinrich Hoffmann of a series of exhibitions the *Große Deutsche Kunstausstellung* (Great German Art Exhibition - GDK) held at the House of German Art (Haus der Kunst) in Munich between 1937 and 1944. Brauntuch's interest in these highly constructed images stems from a belief that the vitrine itself is an agent, crucial to museological processes as a vital interlocutor between object and viewer. They are devices that define objects and establish both sensorial and ideological boundaries. Translated into paintings, Brauntuch appropriates Hoffmann's images to reflect critically on the specific social, political, and cultural context in which they were originally conceived. These "display case" works feel especially timely, echoing concerns around current government oversight of federal museums and calls for art and architecture to cultivate patriotic sentiment.

Brauntuch's *Untitled (Rodeo)* paintings act as something of a foil to the types of historically loaded imagery that he has carefully studied and decoded for decades. Taken from a private archive of thousands of photographs of his dog, they are deeply personal, poetic, and tender. While the idealized animals displayed in vitrines at the House of German Art were meant to provoke national pride and strength, Rodeo is often captured in vulnerable positions, such as casually sleeping enveloped in a warm blanket or nuzzling a soft toy. The sculptural animals of the vitrines are cast in bronze, while Rodeo is living and breathing, highlighting the close, entwined relationship between companion species.

Brauntuch has said "A painting is not a stable thing; it comes about as a result of a multitude of processes." Combining both old and new works, the exhibition intentionally breaks down existing meanings and conventions to reveal inherent contradictions, challenge assumptions, and posit new, often unstable, interpretations. Using techniques like fragmentation, juxtaposition, and subversion Brauntuch continues to question fixed truths in favor of a fluidity of representation.

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## About Troy Brauntuch

Born in 1954 in New Jersey, Troy Brauntuch graduated from the California Institute of the Arts with a Bachelor of Fine Arts. He currently divides his time between New York, NY and Austin, TX. His work has been exhibited both nationally and internationally for over fifty years.

Brauntuch exhibited in the seminal show *Pictures* at Artists Space in 1977 in New York, along with Jack Goldstein, Robert Longo, Philip Smith, and Sherrie Levine. His works are held in numerous private and public collections including the Pinault Foundation, Paris; The Museum of Modern Art, New York; The Whitney Museum of American Art, New York; The Metropolitan Museum of Art, New York; The Museum of Contemporary Art, Los Angeles; The Hirshhorn Museum and Sculpture Garden, Washington, D.C.; The San Francisco Museum of Modern Art, San Francisco; The Dallas Museum of Art, Dallas; The San Diego Contemporary Arts Museum, San Diego; and The Israel Museum, Jerusalem.

Brauntuch's work was included in *Day for Night*, the 2006 Whitney Biennial in New York. In the summer of 2007, a survey exhibition of his work from 1990–2007 was exhibited at the Magasin-Centre National d'Art Contemporain in Grenoble, France. In 2009, his work was included in *The Pictures Generation, 1974–1984*, at The Metropolitan Museum of Art. In 2010, JRP/Ringier published a monograph book of works from 1975–2008. His work was also featured in *Where Art Might Happen: The Early Years of CalArts* at the Kestner Gesellschaft in Hannover, Germany, which traveled to Kunsthaus Graz in Austria in 2020. A major essay on Brauntuch's work was recently published in art critic and historian Alexander Bigman's book, *Pictures and the Past* (The University of Chicago Press, Chicago and London, 2024).

Brauntuch also has a solo exhibition, *Rodeo*, currently on view at The Warehouse in Dallas, Texas, until January 30, 2026.

Petzel is located at 520 West 25th Street New York, NY 10001. Gallery hours are Tuesday through Saturday from 10am–6pm. For press inquiries, please contact Karolina Chojnowska at [karolina@petzel.com](mailto:karolina@petzel.com), or call (212) 680-9467.