

***errare ab origine***  
Lutz Braun

Museo de la Ciudad de Querétaro  
August 22 — September 28, 2025



“Errare ab origine” is the first solo exhibition in Mexico by the German artist Lutz Braun (Schleswig, 1976). Translated from Latin as “to go astray from the origin”, but also “to go wrong from the start”, this debut show brings together some thirty paintings in various formats which combine realist and abstract elements to form scenes in which landscapes, animals and people co-exist in a way that is both familiar and intriguing.

The artist’s work possesses a temperament that is shared with the tradition, as well as the contemporaneity of Northern European art. These traits can be observed in his use of complementary and muted colors to convey a mood or build an atmosphere, as well as in the severe steadiness-of-hand on display in his drawings, in the economy of his compositions, and in the choice of motifs which he explores with a biting sense of irony and a mordant wit.

A conceptual aspect of Lutz Braun’s practice stems from his decision not to date his works, thus creating a continuous and uninterrupted flow; a body of work that suggests to wander haphazardly through the history of art, and which offers an original conception of time in painting, “as if the paintings were present all at once, or had always been there”.<sup>[1]</sup>

This correlates with another fundamental axis of his work, the notion of the journey. “It is a very common motif, particularly in German painting, as well as in German culture: to trace a path back into the depths of time and space, to set

out on a quest for an origin as a source of inspiration for identifiability or individuality. This idea of an artistic journey has attracted me from an early age and has driven me to undertake more than one trip, be it a walk from Berlin to Cologne, from Leipzig to Bayreuth, on foot through the desert near Real de Catorce, or all of the Avenida de los Insurgentes in Mexico City. I have also taken many walks through Scandinavian forests in search of abandoned farmhouses, in one of which I found a newspaper from 1969, the moon landing on its front page”.

Regarding this, Braun has pointed out a development which led to an artistic and existential breaking-point: “After my endeavors –which had appeared to me to be searches for my ‘true’ self, some kind of an artistic essence, or a place of destiny– I found my quest to be deeply lonesome, anti-modern and delusional. At the same time, these experiences clarified my deep connection, attachment and solidarity with nature, ecology and humanity”.

The artist illustrates this in an anecdote which, despite having occurred in the distant past, is still significant today: “At one point, twenty years ago, a long and desperate scream emerged from a tent in the forest; inside of which a beetle had just crawled over my face and attempted to enter my ear. Beyond its wretched sense of irony, this scream marked a point after which my work shifted its focus away from romanticism and expressionism, towards historical materialism and a desire for a liberated society in which we have ‘overthrown all conditions in which man is a degraded, enslaved, abandoned, contemptible being’: Karl Marx’s categorical imperative”.

Lutz Braun proceeds with his work which has shifted from a search for identity to a way of wandering through the world. Somewhere between straying involuntarily from its origin and “going wrong from the start”, as a matter of conviction, Braun’s paintings trace an atemporal cartography that is profoundly engaged with a sense of the self and its prosperous or adversarial avatars that guide, to a substantial degree, the indeterminate destination-less journey of the artist and his work.

[1] From an interview with Alma Wood which appeared in “Lutz Braun. Abstrakter Realismus. Malerei 1998–2023”, Walther König Art Publishers, Cologne, 2024.

[1] Interview with Alma Wood, published in “Lutz Braun. Abstract Realism. Paintings 1998–2023,” Walther König Art Publishers, Cologne, 2024.

## ABOUT THE MUSEUM

Housed in a former 17th-century convent, the Museo de la Ciudad de Querétaro is a meeting place between history and contemporary art. With a variety of permanent and temporary exhibitions, it offers a unique cultural experience.

Since 1997, the Convent of Capuchin Nuns has been transformed into the Museo de la Ciudad, with the distinguished mission of promoting contemporary art. Within its walls, diversity comes alive: the ancient character of the building converses with the voices of 21st-century artists, while its interlaced courtyards, mysterious corridors, and spacious, light-filled galleries serve as a showcase for both local and international creators.

## BIO LUTZ BRAUN

Lutz Braun  
(Schleswig, Germany, 1976)  
Lives in Berlin.

Lutz Braun studied at the Städelschule, Academy of Fine Arts in Frankfurt. Since 2023, he is a professor for painting at the Braunschweig University of Art (HBK). He has taught at the Academy of Fine Arts in Karlsruhe (representing Professor Franz Ackermann), and given lectures at the Offenbach University of Design and the Academy of Fine Arts in Helsinki, Finland. Between 2020 and 2023, he was given the “Restart Culture” grant from the Bonn Art Fund on three occasions; in 2010, he received the Residency Grant of the Lenikus Foundation in Vienna.

He has also undertaken residencies at the Centro Cultural de Andratx in Mallorca, Spain (2011, 2013, and 2016); the Tong Zhou Art District in Beijing, China (2006); and in Mexico City (2000–2001). His work has been exhibited in Berlin, Munich, Amsterdam, New York, Frankfurt, Cologne, Paris, Düsseldorf, Vancouver, Athens, Mykonos, and Los Angeles, among other cities. Selected exhibitions include Abstrakter Realismus 2024 (Jahn und Jahn Gallery, Munich, 2024); New Normal (Kunsthalle Schlieren – Kunstraum Engländerbau, Liechtenstein, 2022); Followed by Ourselves (with Sara Milio and Laure Prouvost, Tilde, Amsterdam, 2020); Emotionalmuseum (with Clémence de la Tour du Pin, National Museum, Berlin, 2019); Painting Forever! KEILRAHMEN (KW Institute for Contemporary Art, Berlin, 2013); and Kolten Flynn (with Kai Althoff, Berlin Biennale, 2006).

He has published two monographs: Lutz Braun. Arbeiten auf Papier (2021), featuring a text by Kito Nedo, and Lutz Braun. Abstrakter Realismus. Malerei 1998–2023 (2024), with a text by Alma Wood, both published by Walther König Art Publishers in Cologne. Lutz Braun is represented by Nagel Draxler and Jahn und Jahn galleries.

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