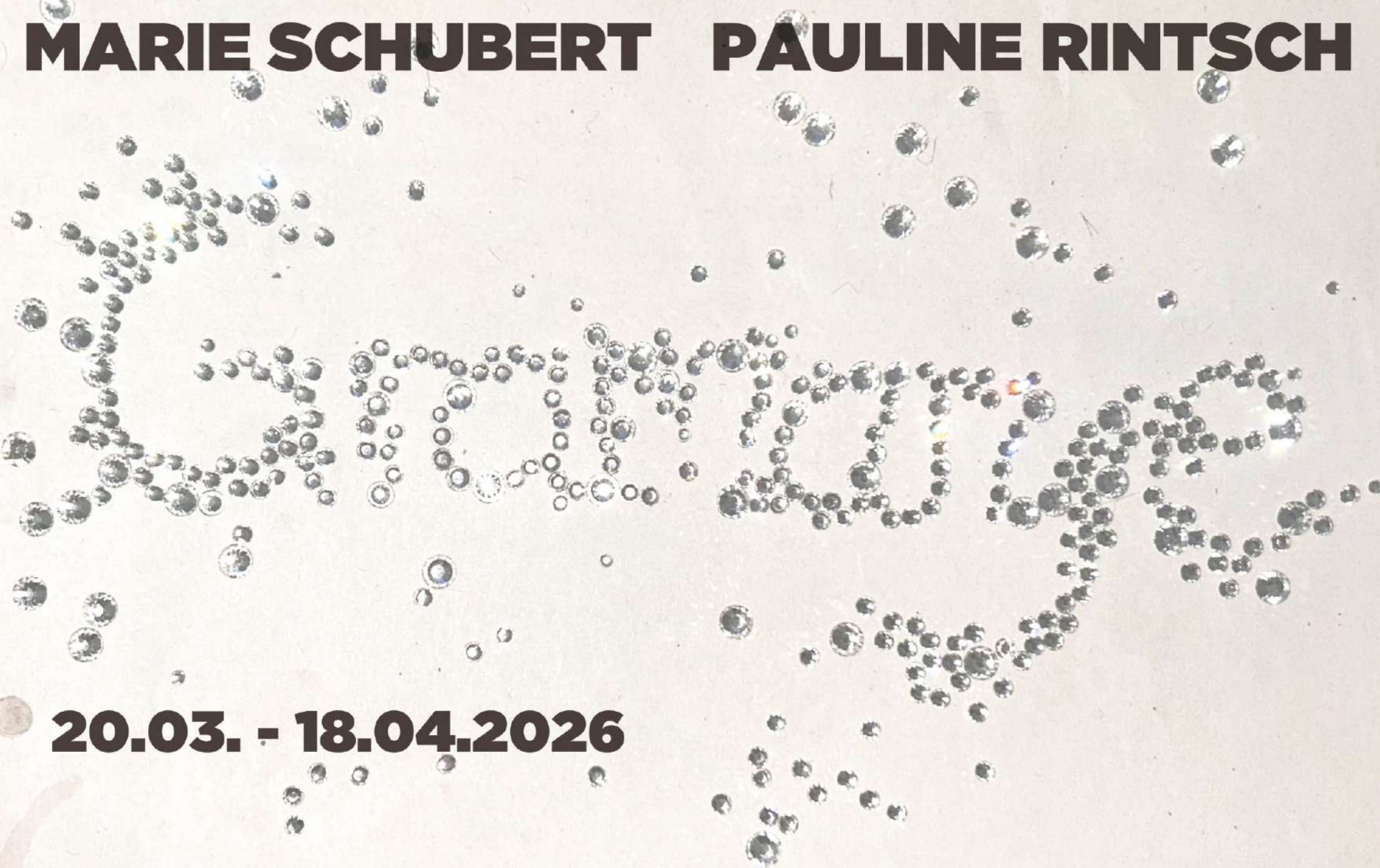
MARIE SCHUBERT PAULINE RINTSCH



20.03. - 18.04.2026

EIGEN + ART Lab
TORSTRAßE 220
BERLIN, GERMANY

OPENING:
20.03.2026
5 - 8PM

Marie Schubert & Pauline Rintsch
Gramarye
20.3. – 18.4.2026
EIGEN + ART Lab

Body and object organically intertwine in the new oil paintings of **Pauline Rintsch** (*1995). Hands carefully carrying plants or cherries, petals swirling around figures while ornamental grids, luminous diagonals, a candle and scissors, portraits are crisscrossing the scene. Whether in the area of the head or the chest – body and tribute condition one another. Behind this lurks a smoldering tension, almost a slight unease, when, with mouth and eyes wide open, a strand slips between the blades of the scissors; the final cut within reach. No intervening hand. Instead, blazing yellow *encapsulates* the scene; nose, ears, mouth flushed. Also bathed in glaring hues is a woman with dark hair and an earring. Gazing into the void / Absently gazing. Is she the protagonist? Or the glaring yellow candle in front of her? This source of light, an alchemical instrument, even a talisman.

The works of Pauline Rintsch are momentary and fragmented, filled with symbols whose mysticism resonates and seems to dominate the image, yet never yields to complete deciphering. The temporal setting also remains ungraspable: hardly any indication – at times an earring, hat, or neon-colored anorak – of which time the figures derive from, what motivates them, or what narratives they are surrounded by Rintsch's depictions of bodies may loosely recall female ideals of beauty from the Northern Renaissance à la Lucas Cranach the Elder. Yet the artist draws inspiration for her figures and her motifs from her immediate surroundings. She captures her constellations sometimes with a dotted application of paint, at other times through layering and scraping on a monochrome ground.

Poetically intimate, a fern stretches from the fingertips along the naked body to the nose. "In the place where it grows, [according to Hildegard of Bingen] the devil rarely practices his deceptions. […]. The juice of fern signifies goodness and holiness […]; therefore all evil and magic flee and avoid it."[1] Rintsch's paintings, however, are characterized by a sense of magic. A ritualistic character attributes the depicted. The artist skillfully employs gestures and means that surround her images with an aura; creating mystifications.
In English there was once a term for this: gramarye.[2] It describes the supposed learning and application of archaic, occult sciences. What is meant are the laws of enchantment or a language of magic, derived from the Old French word for grammar. When spoken indistinctly, gramarye sounds like glamour – originally also meaning enchantment, but today rather shine and elegance, an atmosphere, even a lifestyle, often measured by the objects with which we surround ourselves.
Rintsch's works formulate questions about the meaning of things in immediate relation to the human being.

Marie Schubert's (*1995) inorganic assemblages, however, are stripped of any human-imposed function: a car hood without an engine, mounted on metal rods and equipped with a cooking area; a chair that wobbles with a horse bridle instead of a seat; a faucet that empties into no sink, leading instead to droplets on a hot stove. Even if there is occasional glitter or sparkle, Schubert consistently resists any forms of comfort or luxury. In her work, the

[1] Hildegard von Bingen in her treatise on nature and medicine, *Physica*, also known as *Liber simplicis medicinae*,, c. 1150–1160.

[2] Definition according to the Oxford English Dictionary: *Gramarye*, https://www.oed.com/dictionary/gramarye_n?tab=meaning_and_use#2655630; Abruf: 12.03.2026.

chandelier as quintessential symbol of old money to nouveau riche lifestyle, takes on a life of its own. It extends its "antennae" and becomes personified; *kleiner Mann mit sehr großem Hut*. Perhaps also "small wallet, grandiose show" - after all, the chandelier has long become an affordable mass product. The artist engages precisely here, drawing on partially subconscious classical codes. She comments on them, deconstructs them, places the commodity itself at the center, and simultaneously renders it absurd.

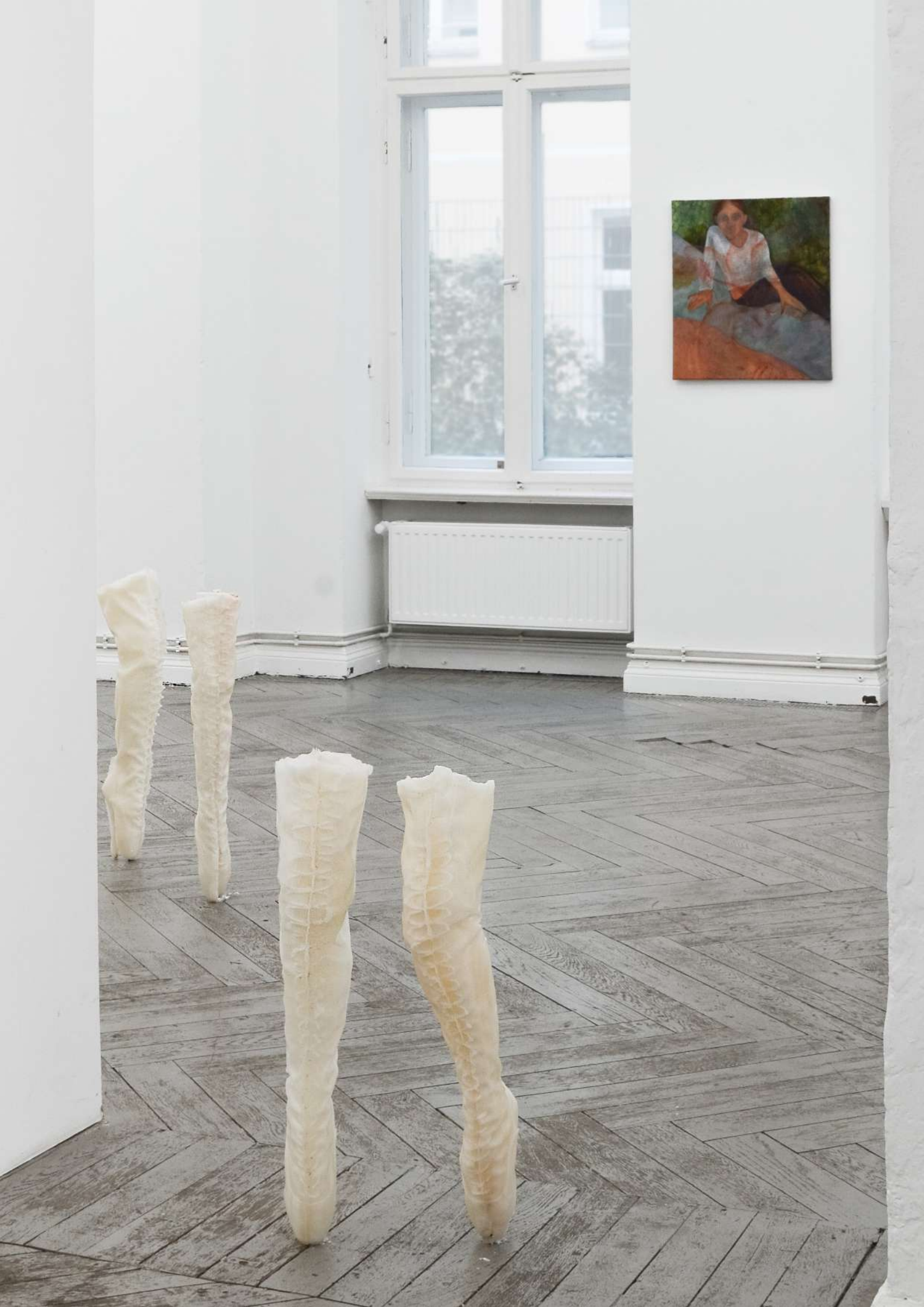
Some works shift into the ominous. From their cold materiality and original function emerge questions about the power of objects in interpersonal relationships, gender roles, and social hierarchies.
Mary Schubert's new sculpture is modeled on the outlines of the human body: a wax cast of a laced over knee boot, anchored to the floor. Skeletal, like her delicate metal objects, it holds the ballet pose of a relevé. The color and texture of the boot evoke ivory, marble, or medical moulages. Like such moulages[3], it reveals signs of illness; more precisely, the symptoms of a patriarchal society. The fetishization of slender female legs, exposed to the male gaze, comes to light. The waxen legs cannot escape this gaze; they appear fragile, rigid, almost paralyzed.

In her drawn movements, on the other hand, Marie Schubert "works" directly on the object-like, in keeping with frottage techniques. Her prints take on a commodity-like character through their presentation in transparent Plexiglas cases. Yet the pictorial action shifts into other realms: although ferns or candles may ward off the demonic from Rintsch's visual worlds, it finds even more entry into Schubert's nebulous pencil cosmos. Two, instead of four, of Dürer's witches have survived the passage of time. Smoking, they indulge - in their hands forming a heart - all the ever-present vices of today.
Long, pointed fingernails dominate alongside an unhappy-looking Struwwelpeter, entwined in tendril-like forms and embedded in décolletage, snakes, and entrails. The compositions are merciless, uncanny, built from fragments of the body - eyes, feet, breasts, hands - as well as animalistic elements, devouring a reckless lover—AMANT IMPRUDENT. In Schubert's laboratory of things and motifs, as in Rintsch's painting, one senses a peculiar indeterminacy, no singular direction of interpretation.

Marie Schubert and Pauline Rintsch thus play with the (apparent) laws of mysticism and luxury. They are collectors of moments, capturing their surroundings with sensitivity to the culturally symbolic charge of objects, whose meanings they appropriate, enchant and no less disenchant.

- Text: Antonia Rittgeroth

[3] A moulage is a lifelike wax model of a body part that was historically produced in medicine for teaching purposes, in order to illustrate diseases or anatomical conditions.



AMANT INTRUDENT