



Ruben Einsmann

The work of Ruben Einsmann is situated at the intersection of the ancient and the contemporary, the sacred and the profane. His art meanders through different visual languages to explore how images survive the passage of time. In some of his paintings, he engages with medieval iconography, but from a contemporary perspective, where the persistence and transformation of images are central.

Einsmann is drawn to the traces that time leaves on surfaces, and painting becomes a medium for bearing witness to history. The patina of his works evokes flaking frescoes, smudged graffiti, or ancient manuscripts whose illustrations have gradually faded. Each piece seems to allude to an interrupted story, where memory and oblivion struggle to outdo one another.

His method involves applying layers of paint and then eroding them in a controlled manner, creating effects of transparency that evoke both the passage of time and the fragility of memory. His inspirations range from Romanesque murals to the Bayeux Tapestry; in this way, Einsmann generates a visual narrative in which the religious, the political, and the social converge.

The overwhelming experience of seeing layers of images recalls the palimpsest—a manuscript that bears traces of previous writing that was erased to be reused. This medieval phenomenon also connects Einsmann to the past, to its constant rewriting, and to the condition of the contemporary viewer as a spectator of historical events. Just as we look at a fresco, an illumination, or an altar, we also witness the transformations of today's world. Perhaps what is different is that the artist—by referencing an ancient aesthetic—reminds us that we can also be calm spectators, less burdened by the contemporary frenzy.

The painter's work here is also unique in that it finds connections with graffiti, which is, in some way, the popular form that painting has taken in today's world. I do not wish to delve into debates about high and low culture here, but it is important to recognize the "folk art" aspect of this form of expression, as it has also influenced ways of working on canvas—which, unlike the wall, tends toward permanence and aesthetic contemplation. The scale, lack of prior sketches, and the absence of an easel are perhaps the clearest markers of this distinct approach to painting.

In a world where reality feels fragmented and hard to grasp, Einsmann's work invites us to question our relationship with time and collective memory. His work confronts us with the paradox of the contemporary image: it is produced massively and meant for instantaneous consumption, yet through its very ubiquity, it becomes etched in our retinas. His images are like fantasies of a distant future, where today's logos have acquired so much patina that they begin to resemble noble, dense images.

Ultimately, his work reminds us that history is not a fixed archive, but a space in constant transformation where the present is questioned by the past and its compelling force. We could say that the eternity inherent in the ancient here takes on a transformative rather than ossifying meaning. Each artwork is an invitation to see differently, to perhaps reclaim a lost metaphysics in contemporary art, and to make way for new ways of experiencing contemporary visuality.

Diego Parra Donoso
Curator

Since June 18, 1994
Hamburg > Wiesbaden > Braunschweig > Leipzig

Exhibitions & Projects

2025 |

ART DUBAI, Art-Fair, "Plan X Gallery", Dubai, United Arab Emirates

FERIA CAPITAL, Art-Fair, "OMA Gallery", Córdoba, Argentina

VIENNA, Group Exhibition, Gallery "Kultur-Haus", Vienna, Austria

OMA Gallery, Solo Show, "OMA Gallery", Santiago de Chile, Chile

2024 |

CHLOROPHYLLIC CHORUS, Group Exhibition, "Council+" Gallery, Berlin

BRUCK, Private Collection, Tampa, USA

ETERNAL ECHOES, Solo Show, "Plan X Gallery", Capri, Italy

A.R.M Foundation, Dubai, United Arab Emirates

ART DUBAI, Art-Fair, "Plan X Gallery", Dubai, United Arab Emirates

2023 |

YOUTH SANCTORY, Group Exhibition, Kultur-Haus, "Joseph Konsum", Leipzig

STATION 18 / VERHANDLUNGSBASIS II, Group Exhibition, Gallery "Palmer", Stuttgart

FRAGMENTS FROM A FUTURE PAST, Solo Show, Gallery "Brutal", Hannover

2022 |

KU'DAMM 137, Group Exhibition, "Kurfürstendamm 137", Berlin

RENAÎTRE, Paintings, Ceramics, Installation, "Diploma Exhibition", HBK Braunschweig

QUELL (Source), Installation by Ruben Einsmann & Philip Nürnberger
Exhibition at Cultural Art Center "Orgelfabrik Durlach", Karlsruhe

2021 |

LEGENDE, Group Exhibition, "Keller Drei", Hannover

2020 |

WACHSWEICH, Group Exhibition, Gallery "Neue Archaik", Hannover

CORPORÉITÉ, Installation, "HBK Gallery", Braunschweig

2019 |

KUBOSHOW, Art Fair, Herne

WNGR ST MHR (Less is More), Group Exhibition, "Halle 267 York", BBK Braunschweig

SWIM JON, Group Exhibition, "Stadtbad Bürgerpark" (Public City Pool), Braunschweig

Curation: Dr. Thomas Becker, Nele Kaczmarek

GIFC BERLIN, Traveling Group Exhibition,
Berlin, Los Angeles, Nashville, New York, Austin, San Francisco, Oakland,
Tokyo, Oslo, Copenhagen, Stockholm, Cincinnati

2018 |

SCHEELEHOF, Group Exhibition, "Gallery Scheelehof", Stralsund

WALLSTREET GALLERY, Group Exhibition, Stralsund

KABARETT DER FORMEN (Cabaret of Forms), "Thomas Virnich & Students",
Group Exhibition, HBK Gallery, Braunschweig

LACKSACHE, Graffiti & Streetart Exhibition,
Curation, Organization and Participation, free cultural space "Schrill", Braunschweig

2017 I

TURBA WEB LAUNCH, Group Exhibition, "Turba" Gallery, Hannover
PORZELLAN (Porcelain), Space & Video Installation,
Collaborative Work with Philip Nürnberger, free cultural space "Schrill",
Braunschweig

#64, Exhibition, Cooperation Project, "Konnektor Crossover", Hannover

DIESE (Those), Group Exhibition, Curation, Organization and Participation,
free cultural space "Schrill", Braunschweig

CUPPA CUPPANA, Group Exhibition, "Kupferkanne", Braunschweig

2016 I

FREIE KUNST (Fine Arts), Studys (Diploma) until summer 2022,
with a focus on the professors Norbert Bisky & Thomas Virnich, at HBK
Braunschweig

2015/2016 I

PROJEKT 48, Studio & Gallery Projekt by Stefan Grönicke, Wiesbaden