

P R E S S R E L E A S E

ritual studies | Linda Ebert

Dates: Wed., September 16 – Sat., November 7, 2026

Opening: Tue., September 15, 6 – 9 pm

Location: Leopoldstraße 41, 6020 Innsbruck

With *ritual studies*, the gezwanzig gallery presents the first solo exhibition in Austria by German artist Linda Ebert (*1985). The exhibition brings together paintings, weavings, and embroideries, offering insight into an artistic practice that explores how visual structures emerge, change, and develop new qualities under different material conditions. Ebert does not view the individual media as separate disciplines, but rather as interconnected stages of an ongoing creative process. Painting serves as the starting point for her work. In large-format geometric compositions, Ebert explores how order and perception influence one another. Precisely drawn lines coalesce into complex structures that oscillate between stability and movement and never fully reveal themselves to the viewer.

How many images are already contained within a single image? This question forms a central starting point for Ebert's artistic exploration. The painting **The Garden** (2023) marks a decisive turning point. Starting with this work, Ebert began to digitally isolate, mirror, shift, and recombine individual elements of the image. From a single painting, a growing repertoire of forms and



Variations, which ultimately form the starting point for the textile works on display in the exhibition. Her turn toward textiles opened up a new perspective on the same questions. In the fabric, Ebert discovered a structure that must first be constructed in painting: the image emerges directly from the intersection of warp and weft threads. Here, construction and surface cannot be separated from one another. This realization fundamentally changed her working method. Today, painting, digital image processing, weaving, and embroidery are in a continuous dialogue. Woven patterns become pictorial motifs, digital constructions appear as embroidery, and textile structures return as painterly forms.

The works are not translations from one medium to another, but rather transformations in which materiality, perception, and meaning are in a state of constant flux. The title **Ritual Studies** describes this approach as a practice of repeated inquiry. Each work takes up earlier decisions, alters them, and develops them further under different material conditions. The result is not a linear work, but an open network in which images, materials, and processes interact with one another. Each work is less an endpoint than the starting point for the next transformation.

For further press material and questions:

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