

SEIFEN, IN BLÜTE Maja Behrmann

4 September–6 December 2026
G2 Schaulager

With *SEIFEN, IN BLÜTE*, Leipzig-based artist Maja Behrmann (*1994) presents a solo exhibition at G2 Schaulager. Bringing together sculpture, painting, textiles and graphic works, she develops a spatial installation that engages with and structures the architecture, opening up different perspectives on her work. At the heart of Behrmann's practice is a poetic and exploratory approach that investigates the multiple possibilities of relationships between form and colour. She develops her works from a constantly growing archive of forms, which generates ever-new constellations. Through an ongoing engagement with this collection, compositions emerge by shifting, repeating, dissecting and combining forms, oscillating between order and variability.

The arrangement within the exhibition space plays a decisive role in this process. This applies both to the reception of individual works and to their multiplication in the space, as the works enter into relationships with one another and with those viewing them. In this way, an open structure of materiality, form, colour and space emerges, continually reorganising itself through the act of perception.

Behrmann's sculptures are made of wood, a biological material. They move between

organic forms that evoke botanical or animal associations and inorganic units that recall, for instance, architecture or technology. Varnished surfaces are applied to untreated wood and metal; fields of colour meet, while gradients direct the viewer's gaze.

Behrmann explores the seemingly opposing states of order and chaos by mirroring forms, disrupting symmetries, creating repeats and connecting individual forms.

Arranged within the exhibition space, the works form a multilayered installation: a landscape, akin to a biodiverse habitat in which everything interacts with everything else and becomes intertwined. Through this interplay and encounter, the works develop a vitality of their own.

Within Behrmann's diverse range of materials, textiles serve both as image carriers and as elements used for installation. Designed lengths of fabric extend through the spaces of the Schaulager, reorganising them. They define an inside and an outside, a front and a back, and create a charged, dramaturgical moment between concealment and revelation.

For the first time, she presents glazed ceramic works in this exhibition. On painted tiles, she applies her specific,

systematic method within a clearly defined grid. Behrmann translates her visual vocabulary into individual, modular units, which she playfully sorts and combines. The tiles thus appear as variable building blocks of a visual language: they can be rotated, shifted, assembled and rearranged, so that the same elements repeatedly give rise to different constellations. Looping ornaments spread out, touch one another and grow together. Alongside their functional associations with wall and floor coverings, the works evoke board and strategy games in which individual fragments are positioned in relation to one another – or against one another – according to certain rules unknown to us.

Through the medium of the painted tile, Behrmann situates herself within an art-historical tradition found across many cultures. Her ornamentation recalls the *azulejos*, brightly painted tiles designed as pictorial compositions of figurative, abstract and geometric forms, whose origins lie in the Moorish-influenced cultures of Spain and Portugal of the Middle Ages. Used as architectural ornament, they shaped the urban landscape particularly in the nineteenth century and later influenced artists of Art Nouveau and Modernism.

In the final section of the exhibition, Behrmann presents a group of sculptures with mechanically moving elements. This expands the possibilities of perception to include the variables of duration, speed and direction. As a logical extension of this approach, radial movements are no longer merely suggested imaginatively but are physically realised.

The continuous dynamism reinforces the vital character of the figures. Through their

constant repetition, the individual components revolve around themselves, rehearsing reciprocal interactions and choreographies through their precise interplay.

Maja Behrmann (*1994 in Frankfurt am Main) studied Painting and Printmaking at the Academy of Fine Arts Leipzig (Hochschule für Grafik und Buchkunst Leipzig) from 2015 to 2021, in the class of Christoph Ruckhäberle. From 2022 to 2023, she was a Meisterschülerin (master student) of Carline Achaintre at Burg Giebichenstein University of Art and Design Halle. Behrmann's work has received numerous prizes and awards, including the Study Prize of the Friends of the Academy of Fine Arts Leipzig and Sparkasse Leipzig; the Max Pechstein Sponsorship Prize, Kunstsammlungen Zwickau; a working grant from the Cultural Office of the City of Leipzig; a working grant from the Neue Sächsische Galerie Chemnitz; and a working grant from CCA Andratx, Mallorca.

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