

Sequence

Alexander Lieck, Dóra Maurer, Nick Oberthaler, Zhou Siwei, Yui Yaegashi
07.02 - 05.04.2025

BEIGE is pleased to present the group show *Sequence*, featuring works by Alexander Lieck, Dóra Maurer, Nick Oberthaler, Zhou Siwei, and Yui Yaegashi. Each artist explores the interplay between abstraction, color, pictorial rhythm, and conceptual approaches in their own distinctive way. The exhibition examines how painterly gestures evolve into sequential acts, revealing systemic structures within and beyond the dialogue between form, color, and concept.

Inspired by the 1980 film *Kalah* by Dóra Maurer (b. 1937, Budapest, HU) —created in collaboration with Zoltán Jeney and based on the ancient Arabic game of the same name. The work investigates the correspondence and efficiency of image and sound. As Maurer explains: “The rules of the game Kalah—played by two players with 36 stones each—serve as a ready-made system for generating the film. The filmstrip records every move of a drawn game, translating each step into 72 color forms and 72 sounds on a chromatic scale. Both elements unfold in rapid sequences in perfect synchrony.”

By using a predefined system to generate visual sequences, Maurer’s historical film work exemplifies a structured approach to abstraction that resonates throughout the work of a younger generation of artists presented in the exhibition.

Zhou Siwei (b. 1981, Chongqing, CH) explores abstraction through the lens of contemporary consumer culture. His painted objects resemble mobile phone cases produced via 3D printing and organic materials such as corn starch. These vibrant forms not only reflect the intimate, personal interface between the device and its user but also comment on the standardized nature of mobile device personalization. Rather than using mobile phones to capture or store images, Zhou Siwei transforms these empty shells—“second skins”—by applying abstract landscapes with painterly techniques.

While Zhou Siwei engages with mass-produced forms, Yui Yaegashi (b. 1985, Chiba, JP) distills minimalism to its purest essence. This process separates the act of painting from the anticipated aesthetic outcome. Typically using sober or neutral tones arranged in soft harmony, her work relies on the unique characteristics of each chosen brush. The predominantly linear application of paint creates abstract compositions without recognizable forms, with horizontal and vertical lines of varying sizes and widths intertwining in a predetermined order. These compositions oscillate between oily transparency and denser texture, inviting viewers to explore the subtle dynamics of form and space.

Nick Oberthaler (b. 1980, Bad Ischl, AU) approaches abstraction through a conceptual and process-driven lens. His small-scale abstractions began as two- or three-color paintings on standard A6 postcards in 2019—a series he dubbed ‘travelling paintings.’ Evoking the spirit of Marcel Duchamp’s *La Boîte-en-valise* (1935–41) and the Mail Art practices of the 1960s–1970s, his “SOS” paintings have evolved from their rigid initial concepts into more autonomous expressions. The continuous layering and reapplication of color, coupled with the dynamic creation

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and destruction of serial pictorial elements, challenge the formal boundaries of traditional painting within a limited spatial framework.

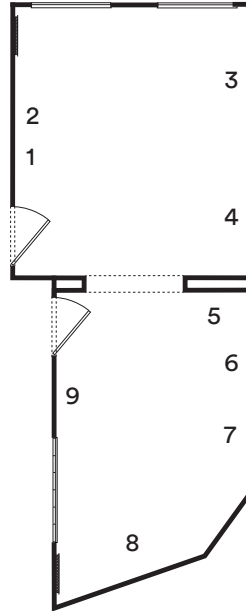
The work of **Alexander Lieck** (b. 1967, Berlin, DE) captivates through its deliberate use of process traces, which he composes with both authority and poetic nuance. His art invites independent observation, free from contextual constraints. As Lieck himself explains: “I don’t want to show anything with my art or prove anything. I’m not looking for the picture or the painting, but rather the imagination—overcoming the idea, overcoming oneself, working against oneself, and perhaps even repeatedly failing in the process.”

Through their diverse approaches, the artists in Sequence explore the dynamic visual nature of abstraction, uncovering inherent structures within the medium while engaging with conceptual and systematic processes. The exhibition presents a compelling reflection on the evolving relationship between painterly gesture, seriality, and abstraction.

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|----|--|----|---|
| 1. | Zhou Siwei
<i>iPhone Cover 1</i> , 2024
PLA 5, putty for modeling, acrylic, oil color
9.5 × 18.4 × 1.2 cm | 6. | Nick Oberthaler
<i>Untitled (LL#97_BXL_I_25)</i> , 2024
Acrylics on paper
10,5 × 14,8 cm |
| 2. | Zhou Siwei
<i>iPhone Cover 3</i> , 2024
PLA 5, putty for modeling, acrylic, oil color
7.6 × 14.8 × 0.8 cm | 7. | Nick Oberthaler
<i>Untitled (LL#98_BXL_I_25)</i> , 2024
Acrylics on paper
10,5 × 14,8 cm |
| 3. | Yui Yaegashi
<i>Untitled</i> , 2023
Oil on Canvas
18 × 14 cm | 8. | Dóra Maurer
<i>Kalah</i> , 1980
Film, colour, sound, 35 mm transferred
to digital video,
09'49" |
| 4. | Yui Yaegashi
<i>Untitled</i> , 2024
Oil on Canvas
18 × 12 cm | 9. | Alexander Lieck
<i>Wind Me Up/752</i> , 2021
Gesso, oil-colour, paper and
paper-glue on canvas
20 × 30 cm |
| 5. | Nick Oberthaler
<i>Untitled (LL#99_BXL_I_25)</i> , 2024
Acrylics on paper
10,5 × 14,8 cm | | |