

We Enter, and the Space Enters Us 进入之间

March 7 – May 9, 2026

SIMPLE ONE

B1, Block C, Jing Yuan, Pacific Century Place

No.2 Worker's Stadium North Rd, Chaoyang District, Beijing

This exhibition takes “Space” as its narrative point of departure, bringing together the distinct yet resonant practices of Marius Steiger, Feng Chen, and Tan Yingjie.

Through an interplay of painting, installation, sound, and moving image, the exhibition explores how contemporary space is continually dismantled and reconstructed under the intertwined forces of bodily experience, urban architecture, and technological mediation. Here, space is no longer conceived as a silent or neutral container; rather, it emerges as an active agent—shaping subjectivity, regulating perception, and producing social relations. Within this shifting field, memory, agency, and identity remain in a constant state of negotiation and reconfiguration.

In *We Enter, and the Space Enters Us*, Steiger intervenes directly in the gallery's architecture by installing wooden planks over its glass entrance, transforming the façade into a structure reminiscent of cottages or rural farmhouses. This gesture signals a movement away from the aesthetics of elitist refinement toward the ethos of labor and craftsmanship. By exploiting the inherent transparency of glass, Steiger deftly stages a dialogue between image-making and painting-making: from the exterior, viewers encounter the reverse sides of the works—their wooden frames and structural supports—while inside, the architecture is humorously reimagined through cartoon-like renderings of planks. On the second floor, he constructs an immersive, quasi-domestic environment composed of “Case” paintings populated with human visages, orchids, dice, binders, cigarettes, and posters. These abstracted forms function as cultural emblems charged with memory, ambition, and desire. What remains after repetition? What lingers in the residue of gesture and action?

In Feng Chen's interactive installations, attention shifts to the subtle interrelation between sound, body, and technology. By channeling the percussive mechanics of a piano into a series of vertical rods, Feng releases sound from the logic of “preset playback,” transforming it into a real-time, generative process. As visitors move through the space, the rhythm and tonal texture shift accordingly. The viewer is thus repositioned not as a passive observer, but as an inadvertent collaborator whose physical proximity recalibrates the acoustic structure. Space unfolds here as a responsive perceptual system, revealing how technological mediation redefines the implicit “contract” between the human body and its environment.

Tan Yingjie's recent practice centers on spatial installation while extending multidimensionally into video, performance, and text. He embeds personal experience within varied spatial contexts, constructing layered narratives that foreground bodily tactility. With a critical sensibility, Tan disassembles and reconfigures urban imagery, confronting the condition of individual alienation amid accelerated urbanization. As technological speed disrupts organic rhythms of life, the city compresses into an accumulation of symbols and screens; spatial history collapses into a torrent of information. At this point of rupture, Tan seeks to reactivate embodied perception, enabling the individual to rediscover orientation and perhaps a measure of warmth within the impersonal structures of the contemporary metropolis.

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While each artistic trajectory remains formally independent, their works resonate within the gallery to articulate space as a complex condition of existence. It appears simultaneously as reconstructed architecture, quotidian landscape, and a dynamic field generated through the interplay of technology and intuition. In an era marked by intensified urbanization, space becomes a site of continual negotiation—bearing witness to the individual's persistent search for position, agency, and belonging in the world.

Press

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