



Li Li Ren

The World Forgetting, by the World Forgot

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Li Li Ren has been bidding farewell to language in recent years.

This distance makes her sculptures seem remote—as though they arrive prior to language, earlier even than the notion of “time.” We sense a quiet melancholy in this abandonment of language, of the well-ordered world, and of our recognition of the self.

Let us imagine a world in which “you” and “I” are tightly bound together—a world disregards the chaos in between. Perhaps this marks her first moment of remembrance. In this sense, learning language becomes a mode of forgetting the self.

(How might the pre-linguistic world be elaborated?)

According to Li Li,
Meanings flow according to repeating rhythms,
while lives are composed of shifting matter, supporting and sustaining one another.

As language withdraws, we are once again reminded of the structures and traces of matter—the marks of where matter begins.

Li Li Ren (b. 1986, Heilongjiang, China) lives and works in London, where she gained her BA in Fine Art from Central Saint Martins, University of the Arts London, in 2010, and her MA in Sculpture from the Royal College of Art, London, in 2017.

Across her practice, Ren negotiates the constantly morphing relationships between objects in space. In her built environments, which expand beyond the physical exhibition space into imagined realms situated between the biologically understood or plausible, and the highly-fantastical, she approximates certain shapes, subjects and environments, while also subverting them through unexpected material applications and abstractions — for example, hard glass cosplaying as soft jelly. In this world-building exercise, the artist often incorporates forms associated with the Anthropocene, the ocean, biology, altered states and maternity, ultimately desiring to queer and elude those connotations to flatten and destabilize humanism through an amplification of the similarities, as well as the strangeness, of human and non-human existence.

Her recent works continue her interest in the formation and application of memory; how fragments are forgotten, material associations are formed, and histories are layered. These become vital tools for building narrative within her visual language.

Her work has been shown in solo exhibitions at Third Street Gallery (Shanghai), Sherbet Green (London), Magician Space (Beijing) and Qimu Space (Beijing), and was included in exhibitions at YUE Art Museum (Shandong), Yuan Art Museum (Beijing), Palmer Gallery (London), Zéruì Gallery (London), Dulwich Picture Gallery (London), Times Museum (Guangdong), ENNOVA Art Museum (Hebei), Cob Gallery (London), Embassy of the Kingdom of Belgium in Beijing (Beijing), MOCA Yinchuan (Ningxia), Frieze Sculpture (London), X Museum (Beijing), Gravity Art Museum (Beijing), Guardian Art Center (Beijing), Camden Arts Centre (London), etc.

The World Forgetting by as much forgot

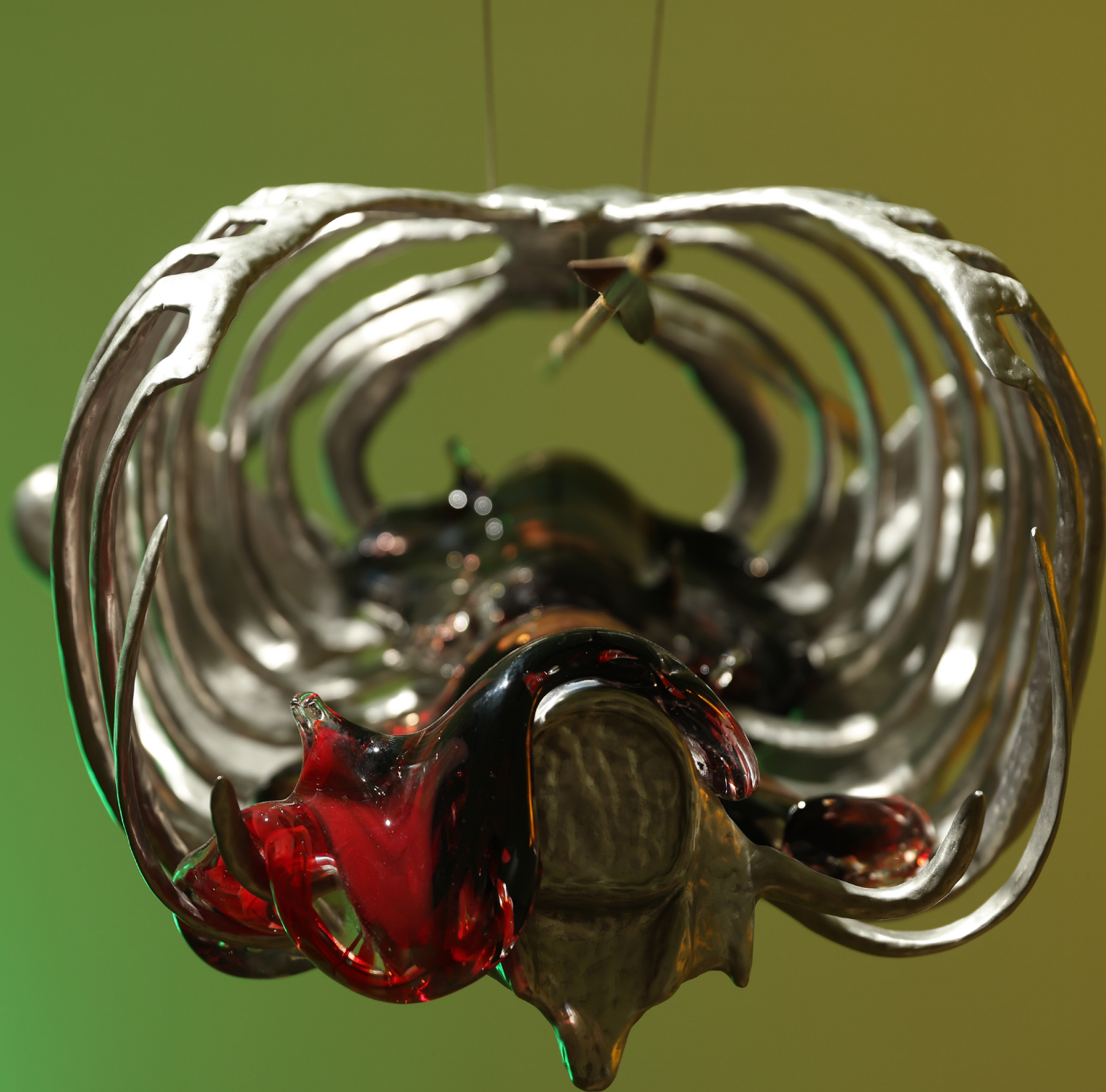


Exhibition view



Nameless III
2025
Stainless steel, glass, arrow
30 × 50 × 50 cm







Exhibition view



Exhibition view



Wiggle My Way Out
2024
Glass neon
Dimensions variable



Exhibition view



The Valley of the Belly
2023
Bronze
19 × 18 × 6 cm



Exhibition view



Exhibition view



Wild Nights

2024

Bronze, rope, silicone, resin, yarn, rubber seeds, volcanic sand

Dimensions variable



Detail





Tārā Arising From Compassionate Tears

2024

Bronze, glass

168 × 50 × 34 cm

MAGICIAN SPACE

魔金石空间

Detail





Exhibition view



Memento – The Night Is Long
2024
Bronze, patina, glass
70 × 21 × 15 cm





Memento – The World Forgetting
2026
Bronze, glass, rubber seeds
16 × 20 × 16.5 cm

MAGICIAN SPACE 魔金石空间



Detail

MAGICIAN SPACE 魔金石空间

Earthly Delights V

2024

Resin, lignite wax, volcanic sand

16 × 20 × 16.5 cm







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