

Liu Shiming
Jing Huang
Manami Ishimura

Lulú Osnaya
Sangwoo Yoo
Sergei Zinchuk

Bio-morph

The Second Emerging Artists New Media Art Exhibition

LiuShiming
Art Foundation

June 12- August 28, 2026

Opening June 12, 6 - 8pm

Bio-morph

Bio-morph begins with a small group of Liu Shiming's more experimental works, highlighting a quieter and more abstract dimension of his practice. In these pieces, the body loosens into contour and volume. Handles suggest arms, openings echo torsos, and surfaces feel shaped as much by growth and erosion as by the hand that made them. Figures emerge from and dissolve back into form, nested, contained, always in the process of becoming. These works reveal a distinctive aspect of Liu's sculpture, where organic form and material presence come together with unusual freedom.

The term “biomorph” describes forms derived from living organisms—informed by nature and modeled on the logic of growth and flux. But *Bio-morph* holds a second meaning: biology that morphs. Life not as stable form but as process. It is this double sense that animates the works of the five recipients of the 2024 and 2025 Liu Shiming Artist Grants, brought together here in their first collective exhibition.

Across installation, sculpture, and material experimentation, the recipients approach this idea in distinct ways. Some works are biomorphic in the immediate formal sense, their shapes drawn directly from the natural systems. Others locate transformation in process and material—in the gradual accumulation of labor, in organic matter that persists and mutates beyond its original function, in the threshold between birth and loss. Together they form a body of work that is porous and alive, where change is a living condition. The exhibition is at once a testament to Liu Shiming's expansive approach to form and a celebration of the Foundation's grant recipients who carry that spirit forward.

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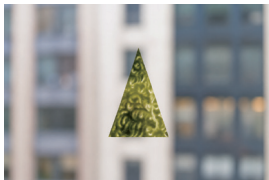
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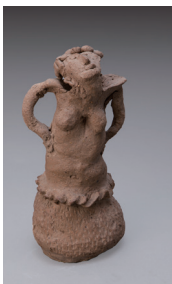
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Jing Huang



Infinity #3, 2026
Glazed stoneware
16 × 11½ × 7½ inches

Courtesy of the artist

The two looping forms coiled around one another recall the double helix and the infinity knot, forms that speak to the continuous fold of growth upon itself. The work is viscerally biomorphic, evoking an organism caught mid-metamorphosis, form suspended between one state and the next.

Working between China and North America, Huang hand-builds her sculptures part by part, firing on stilts and allowing glazes to flow and pool in response to gravity, yielding forms never fully determined in advance. The landscape-like glazes move from sky blue into mossy greens and deep striations of stone and bark, signaling the two worlds she moves between. Much like the self shaped by place and displacement, the work carries within it the openness of an ongoing process.

Manami Ishimura



In One Breath, 2025

Ant, glass, agar, sugar, water, sand, brass, steel, fan, copper, resin, PVC pipe
Dimensions vary

Courtesy of the artist

This installation was born from a moment of suspension. When Ishimura's son Ryo entered the world without breath, two days passed before mother and child could meet. The work holds open that raw and tender interval between life and uncertainty.

In One Breath images the interior of the body made visible, its forms suggesting vessels, membranes, and living tissue. At its center, a cast glass womb houses agar shaped from Ishimura's own placenta, nourishing a living colony of ants who move through their own life cycle within the piece. Glass tubing hangs suspended in the air, tracing the paths of an exposed circulatory system. Beneath the sand, the ants tunnel and navigate, carving a network of passages that grows more intricate over time—simultaneously an act of biological labor and an energy drawing generated by life itself.

Lulú Osnaya



Expansion, 2019-Present
Hand-cut and hand-sewn paper
Dimensions vary

Courtesy of the artist

Expansion begins with a single gesture repeated thousands of times. Each incision multiplies across the paper's surface, allowing flat planes to fold and billow into forms that resemble skin tissue, folded and turned inside out. Swelling across the wall in peaks and undulations, the work exists somewhere between landscape and body.

Through repetition the cut becomes ritual. Each incision brings the material closer to collapse, yet the structure grows only more present.

Sangwoo Yoo



Portrait of Loss (untitled), 2026

Bio-material made from discarded Christmas tree

12½ × 8 inches

Courtesy of the artist

A small shape of biomaterial derived from the remains of a discarded Christmas tree rests on a window. As sunlight passes through it, the material casts a vivid yellow-green glow onto the floor below. What was once discarded becomes, briefly, luminous again.



Portrait of Loss

(#horizontal time), 2024

Discarded Christmas tree,
hourglass, plywood, wood, lint,
bio-foam

41 × 17 × 12 inches

Courtesy of the artist

This work holds two kinds of time against each other. A Christmas tree grows for decades, accruing time in rings and needles. It is then cut, decorated and discarded within months, its natural cycle interrupted and compressed by human use. Yoo takes what remains and grinds it down. The pine needles fill an hourglass. The same material, made into papier-mâché and pigmented with extract from the tree itself, forms a pit-shaped drawing on the pedestal below, its shape drawn from the experience of archaeological excavation, where time feels not like movement but like accumulated weight pressing from all sides.

The hourglass lies on its side. The pine dust settles into a single horizontal line, the tree's biological time arrested by human intervention. What persists is not the tree but its matter, morphed across states without ever fully disappearing.

Sergei Zinchuk



From *Belated Arrivals* series,
2022-2026

Mixed media weaving
70 $\frac{1}{8}$ X 35 $\frac{3}{8}$ X 4 inches

Courtesy of the artist

Fragments of cast material occupy the foreground, drawing the viewer inward toward a larger anchor work at the rear. Up close the pieces read as residue, matter that crusts and spreads like lichen or mold. The viewer moves through fragments to arrive at the whole.

Zinchuk works with the debris of maintenance: sawdust, plaster, paint flakes, and textile fragments, reconstituted through paper casting and woven into suspended looms that hang in space like thin partitions. Human figures are pressed into the surface in charcoal, leaving the trace of a body having made contact, recognizably human but resistant to identification. They are subject to the same condition as everything around them, tended to, worn down and slowly transformed by the very effort that sought to preserve them.

For Zinchuk, transformation is neither sudden nor willed but accumulates invisibly, the inevitable residue of care. *Belated Arrivals* is quietly biological in this sense, matter that persists and asserts itself through the sheer weight of what it has weathered.

Liu Shiming



Avalokiteśvara Inside the Ear

ca. 2005

Bronze

9¼ X 4½ X 4½ inches

Courtesy of the
Liu Shiming Art Foundation

In Buddhist tradition, Avalokiteśvara is the bodhisattva of compassion, a figure whose very nature is transformation. Taking on whatever form is needed to relieve suffering, the deity moves fluidly across bodies, genders and states of being. The name itself means "the one who perceives the sounds of the world," a being that listens and answers.

Here, Liu Shiming places Avalokiteśvara inside an ear, an invention that takes the name literally and makes it physical. The outer form swells and curves like something organic, neither fully body nor fully sculpture. Within it the figure is nestled and held, suggesting that compassion resides not in the transcendent but within the body itself.

Liu Shiming



Human-shaped Jar, 1998

Ceramic

10 $\frac{3}{8}$ × 4 $\frac{3}{4}$ × 5 inches

Courtesy of the
Liu Shiming Art Foundation

In this work, vessel and figure merge into a single organic form, the boundary between container and body dissolved. The rounded torso swells like something living, while small sculpted infants cling to the surface as if sprouting from within.

The material deepens this quality. Liu made this work using clay normally reserved for water tanks in Beijing, dense with pebbles and impurities never intended for art. The result is a surface that feels accreted, encrusted and porous, closer to barnacled stone or weathered earth than fired ceramic.

Drawing on the ancient Chinese *gui* vessel and archaic figurative traditions across cultures, Liu collapses the functional and the devotional into something that feels primordial.

Liu Shiming



Human-shaped Jar, 2002

Ceramic

13 $\frac{3}{8}$ × 6 $\frac{3}{4}$ × 5 $\frac{7}{8}$ inches

Courtesy of the
Liu Shiming Art Foundation

Liu Shiming's practice was deeply informed by his work in artifact restoration at the National Museum of Chinese History, where he developed a close understanding of ancient stone and ceramic objects. Prolonged exposure to prehistoric material culture shaped his belief that the human impulse to form clay and express a direct, instinctive relationship to the natural world transcends historical period and civilization. Guided by this understanding, Liu pursued a sculptural language grounded in simplicity, seeking to recover the archaic and unadorned qualities inherent to ceramic as a medium.

Human-shaped Jar, created at a later stage of his career, reflects Liu's growing interest in abstraction and biomorphic form. The jar becomes a hybrid object, merging vessel and body, a familiar container transformed into a sculptural presence with its own quiet authority. Protruding limbs and a subtly modeled face animate the surface, turning a functional form into something playful and alive.

Liu Shiming



Fuse, 1988

Plaster

9 × 10 $\frac{1}{8}$ × 4 $\frac{3}{4}$ inches

Courtesy of the Liu Shiming Art Foundation



Wrestling, 1988

Bronze

14 $\frac{1}{2}$ × 11 × 13 inches

Courtesy of the
Liu Shiming Art Foundation

Made in the same year, *Fuse* and *Wrestling* share a formal language while arriving at opposite emotional states. In both works, two bodies lock together into a single continuous form, the boundary between figures dissolved, the negative space at the center held as deliberately as the mass surrounding it.

In *Fuse* the union is intimate. Two figures arch toward each other, each an incomplete arc that resolves into wholeness only through the other. Stripped of individual detail, they read as pure gesture and weight, two presences dissolving into something that belongs to neither alone.

Wrestling holds the same form but charges it differently. Cast in dark bronze, the bodies here are locked in struggle, their merging an act of resistance as much as contact. What in *Fuse* feels like surrender becomes in *Wrestling* a contest, two forces bound together by the very tension that drives them apart.

Artist Bio

Jing Huang

2024 Liu Shiming Artist Grants Recipient

Jing Huang, born and raised in Guilin, China, is a ceramic artist currently living and working in the United States. She received degrees from Jingdezhen Ceramic Institute in China (BA, Ceramic Art, 2012), Sheridan College in Canada (Diploma, Crafts and Design - Ceramics, 2015), and Alfred University in the US (MFA, Ceramic Art, 2020).

Jing has exhibited extensively and has received many awards and honors. The National Council on Education for the Ceramic Arts (NCECA) and Ceramics Monthly Magazine featured Jing as an Emerging Artist in 2023. She was the recipient of the Liu Shiming Artist Grants, the Silver Award at the Taiwan Ceramics Biennale, and the Second Prize at the Shiwan Cup Competition in 2024. Her work is in the permanent collections of the Victoria & Albert Museum, Yingge Ceramics Museum, Alfred Ceramic Art Museum, Eton College, Durham University Oriental Museum, Guangdong Shiwan Ceramics Museum, Mint Museum, and Manchester Metropolitan University Special Collections Museum.

Manami Ishimura

2025 Liu Shiming Artist Grants Recipient

Manami Ishimura is a Japanese visual artist and educator based in Ohio, USA. Her work has been exhibited nationally and internationally, including at the Shiga Kogen Roman Art Museum, Nagano, Japan; the Tokyo Metropolitan Art Museum, Tokyo, Japan; and the Fresh Winds Art Biennale, Suðurnesjabær, Iceland. Ishimura received her BFA in Sculpture from Tama Art University in Japan and earned her MFA in Sculpture and Ceramics from Texas A&M University–Corpus Christi.

Lulú Osnaya

2024 Liu Shiming Artist Grants Recipient

Lulú Osnaya is a Mexican fiber artist. She holds an MFA from Konstfack (Sweden), a BA in Industrial Design from UNAM, and a research stay at the Kyoto Institute of Technology. Working across sculpture and installation, bridging traditional and experimental techniques, Osnaya engages the materiality of ritual and the symbolic charge of matter. By utilizing unconventional media, such as onion epidermis and crystallized paper sculpture she reconfigures the everyday into contemplative forms that bridge the spiritual and the everyday. Her practice approaches tradition as something in continuous transformation. Touching on subjects as the fragility and fragile nature of the body and its relation to the earth.

A member of Mexico's National System of Art Creators, her work forms part of the Future Materials Bank (Netherlands). Her honors include the Liu Shiming Artist Grants (NY), the Global Swede Award, and the Vasakronan and Anna-Lisa Thomson prizes, alongside residencies via CONACYT-JICA and the College of Saint Benedict. With over 30 international exhibitions, highlights include *Urdimbre viva* (MACQ), *Frånvaro* (Sweden), *The Paradox of Tears: Nature, Body, and Ritual* in Contemporary Textile Arte MUCA-Roma and the 15th Havana Biennial. She has participated in the Contextile Biennial (Portugal), Tokyo Designers Week, and Sak-da: The Poetics of Decomposition at the Museum of Modern and Contemporary Art, Korea.

Sangwoo Yoo

2025 Liu Shiming Artist Grants Recipient

Sangwoo Yoo is a South Korean artist based in Chicago whose sculptures and installations explore ephemerality, materiality, and ecological cycles, often incorporating olfactory elements. He holds an MFA from the School of the Art Institute of Chicago and a BFA from the University of Seoul.

Yoo has participated in various fellowships and residencies, including the Bemis Center for Contemporary Arts, The Watermill Center, Loughaven, and MASS MoCA. He has received multiple awards, including the Kumho Young Artist Award and the Creative Young Artists Award from the Kim Chong Yung Museum. His work has been exhibited internationally at venues such as the Kumho Museum of Art (Seoul), Comfort Station (Chicago), Hyde Park Art Center (Chicago), and the United Nations Peace Memorial Hall.

Sergei Zinchuk

2024 Liu Shiming Artist Grants Recipient

Sergei Zinchuk, born in Soviet Ukraine, is a London-based British artist working across sculpture, installation, text and moving image.

His practice currently explores maintenance as a condition that both stabilizes and erodes. He works with residue from repair and upkeep: dust, debris, fragments left over from attempts to stabilize a space. This material is reconstituted as fiber and woven into impermanent scaffolding-like looms.

Belated Arrivals (2022-2026) stages the tension between care and futility, bringing attention to forms of labor and material that are structurally destined to disappear. Rather than restoration or monumentality, the work operates in near-existence, its structures remaining deliberately unstable but resistant.

Maintenance attempts to preserve but produces erosion. The effort changes what is being maintained, and the maintainer disappears into labor. We inherit systems, architectural, ideological, relational, that may already be obsolete, yet we maintain them anyway. The collected dust is evidence of this: material produced by the attempt to hold something together, to insist it mattered.

Figures sometimes emerge through the weaving: imprints of bodies, gestures, traces of past or imagined presences. They morph between the recognizable and the archetypal, between specific memory and generic human presence, and often dissolve back into the woven ground.

The work developed while restoring a modernist villa in Portugal, a building that was itself a belated arrival at an already outdated architectural and philosophical idea. The work asks what it means to apply intensive labor to something already eroding, and who remains visible or invisible in that effort.

Zinchuk holds an MA from the Royal College of Art (2021) and BA from Central Saint Martins. He is winner of CREA Venice Open (solo exhibition 2027) and recipient of the Liu Shiming Artist Grants (2024). Recent exhibitions include CREA Open (Venice 2026), Art for Change finalist exhibition (Saatchi Berlin, 2023), Bilbao Print Biennial (2024), and London Now (Saatchi Gallery, 2022).

Liu Shiming

Born in Tianjin in 1926, Liu Shiming studied at the prestigious Central Academy of Fine Arts (CAFA) in Beijing, becoming part of the first generation of sculptors trained in both traditional Chinese art and early French modernism. He received early acclaim for his student project, *Measuring Land* (1949), which was selected for exhibition abroad.

Just ten years after graduating from CAFA with honors, Liu made a radical decision to leave fame behind, moving to rural villages in Henan and Hebei provinces. There, he lived simply and immersed himself in local customs and folklore—a major influence on his signature style, which honored his cultural heritage while incorporating modernist approaches.

His work is held in collections worldwide, including the American University in Cairo, the Czech National Museum in Prague, Georgia State University in Atlanta, Macaulay Honors College in New York, along with the National Art Museum of China and the National Museum of Chinese History, both in Beijing.

Beyond his art, Liu Shiming was a dedicated educator, teaching studio arts in Henan Province and later at CAFA. His commitment to mentoring the next generation reflected the same humanity and empathy evident in his work. In 2018, CAFA established the Liu Shiming Sculpture Museum, honoring his legacy and the historical significance of his contributions.

Liu Shiming's legacy lives on through the Liu Shiming Art Foundation, which continues his mission of advancing art education, supporting emerging artists, and fostering global discourse on art, history, and culture.

About

Liu Shiming Art Foundation

The Liu Shiming Art Foundation is a 501(c)(3) non-profit organization that preserves the works of acclaimed Chinese artist Liu Shiming; advances the global discourse surrounding the arts, history, and culture; and supports art students, art educators, and emerging artists by encouraging the creation of art and multicultural study.

Liu Shiming Artist Grants

Launched in 2023, the Foundation awards five grants of \$5,000 each to support emerging artists—those working professionally for at least two but no more than ten years—in the creation or completion of projects that bridge traditional cultural or historical influences with contemporary artistic practice.

These grants are awarded annually through an open online application process and aim to nurture visual artists across a wide range of media and art forms. Final selections are made by a distinguished panel representing a cross-section of the art world, including accomplished artists, critics, scholars, and industry professionals. In 2025, nearly 1,400 artists from 96 countries submitted applications, reflecting the global reach and impact of the program.

JUNE 12 - AUGUST 28, 2026

15 E 40TH STREET, 5TH FLOOR
NEW YORK, NY 10016

11 AM - 5PM (MON - FRI)

LiuShiming *Art* Gallery

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