

An abstract painting with a textured, painterly quality. The composition is dominated by warm, earthy tones such as ochre, sienna, and terracotta. Two prominent, vertical strokes of a muted blue-grey color run down the left and center-right of the frame, creating a sense of depth and structure. The background is composed of soft, blended washes of these warm colors, with some darker, more saturated areas on the right side. The overall effect is one of a hazy, atmospheric landscape, possibly a desert or a distant horizon, which aligns with the title 'Mirage'.

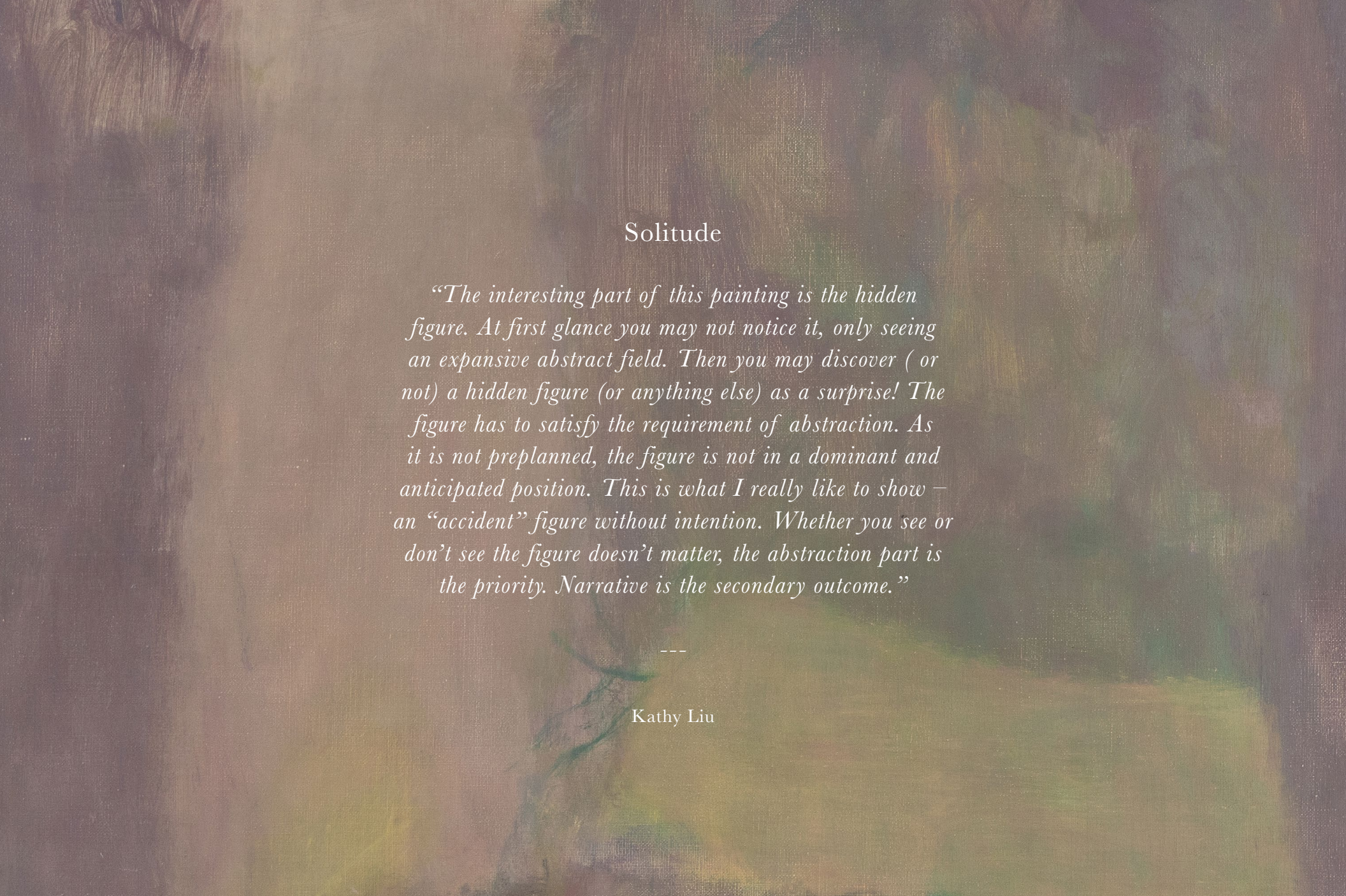
Kathy Liu - *Mirage*

Represented in the stable of our flagship Eora/Sydney gallery and announced last week as a finalist in this year's Waverley Art Prize, contemporary painter Kathy Liu will make her Newport gallery debut next month with *Mirage*. Now available to preview and acquire by request, the rising art star's forthcoming exhibition follows a much-admired trifecta of large-scale presentations at Michael Reid Sydney, including her entirely sold-out 2025 solo debut and her celebrated showing in the 2024 edition of the gallery's annual *Painting Now* program. Since her breakout turn as a National Emerging Art Prize finalist, Liu has garnered acclaim for a distinctive, intuitive approach to abstract painting that remains porous to chance possibilities. Suggesting hazy memories, nocturnal musings or half-remembered dreams, her paintings pulse with poeticism, emotion and effervescent movement.

"I found these paintings are more playful, perhaps reflecting hazy memories of my childhood. The orange sunlight that casts long shadows over the ground in the northern cities of China, the afternoons spent happily playing after school, the time I stood on the balcony watching the thunderstorms, counting each flash of lightning, when I would walk slowly with my grandma to the nearby market. The cool summer nights listening to the song of the frogs. All of these are only potential narratives that I drew from my pictures. Like mirages, audiences might have their own interpretations."



Kathy Liu, *Solitude*, 2026, oil on linen, 107 x 81 cm, framed, \$4,000

An abstract painting with a textured, layered appearance. The colors are muted and earthy, including shades of brown, olive green, and grey. The brushstrokes are visible, creating a sense of depth and movement. The overall mood is contemplative and mysterious.

Solitude

“The interesting part of this painting is the hidden figure. At first glance you may not notice it, only seeing an expansive abstract field. Then you may discover (or not) a hidden figure (or anything else) as a surprise! The figure has to satisfy the requirement of abstraction. As it is not preplanned, the figure is not in a dominant and anticipated position. This is what I really like to show – an “accident” figure without intention. Whether you see or don’t see the figure doesn’t matter, the abstraction part is the priority. Narrative is the secondary outcome.”

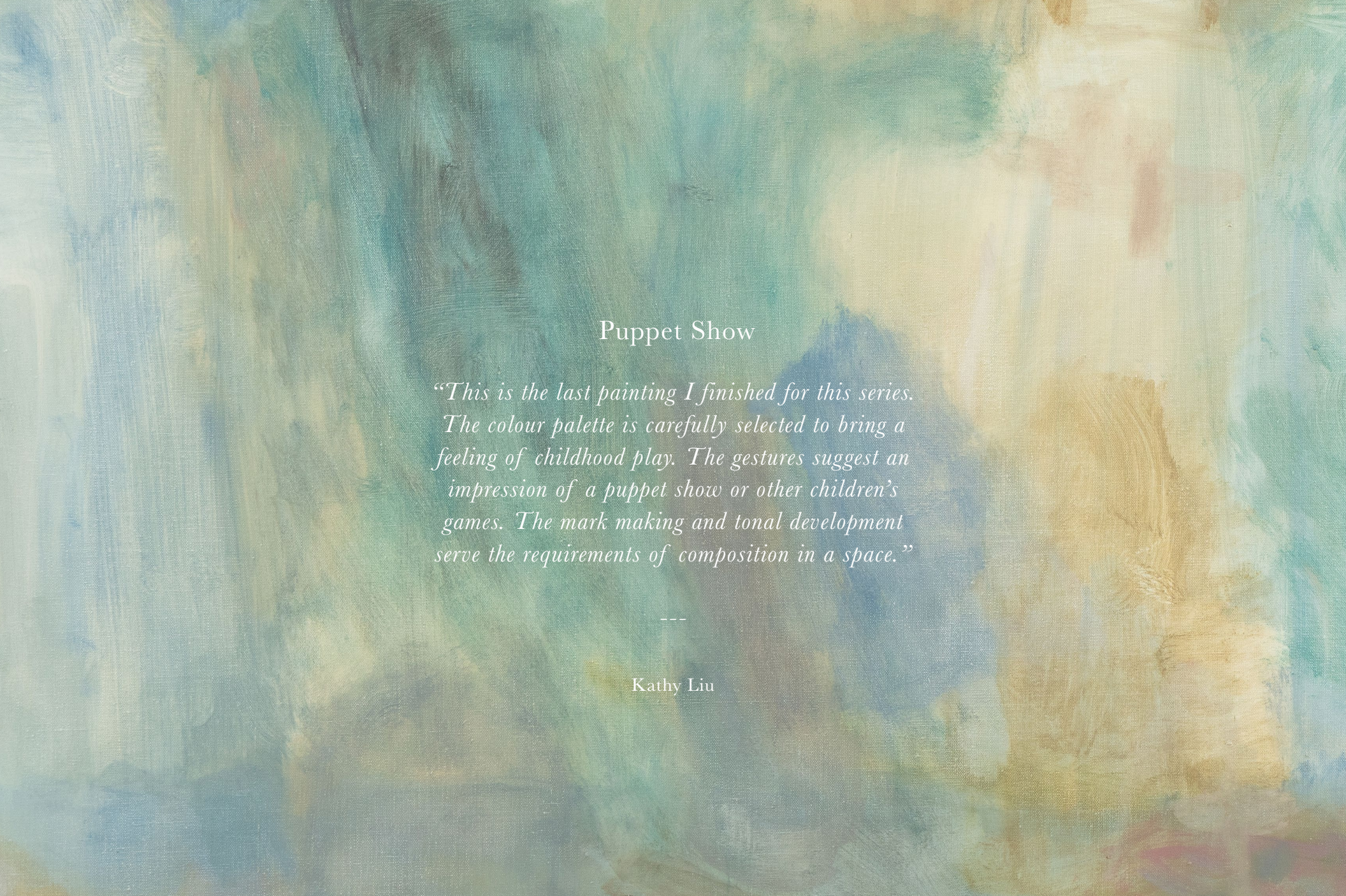
Kathy Liu



Kathy Liu, *Unseen*, 2026, oil on linen, 95 x 110 cm, framed, \$4,600



Kathy Liu, *Puppet Show*, 2026, oil on linen, 95 x 110 cm, framed, \$4,600

The background is an abstract painting with a textured, painterly quality. It features a mix of cool and warm tones, including various shades of blue, green, teal, and yellow, with some darker, more muted areas. The brushstrokes are visible, creating a sense of movement and depth. The overall composition is non-representational, focusing on color and form.

Puppet Show

“This is the last painting I finished for this series. The colour palette is carefully selected to bring a feeling of childhood play. The gestures suggest an impression of a puppet show or other children’s games. The mark making and tonal development serve the requirements of composition in a space.”

Kathy Liu



Kathy Liu, *Circus At Noon*, 2026, oil on linen, 140 x 110 cm, framed, \$6,800

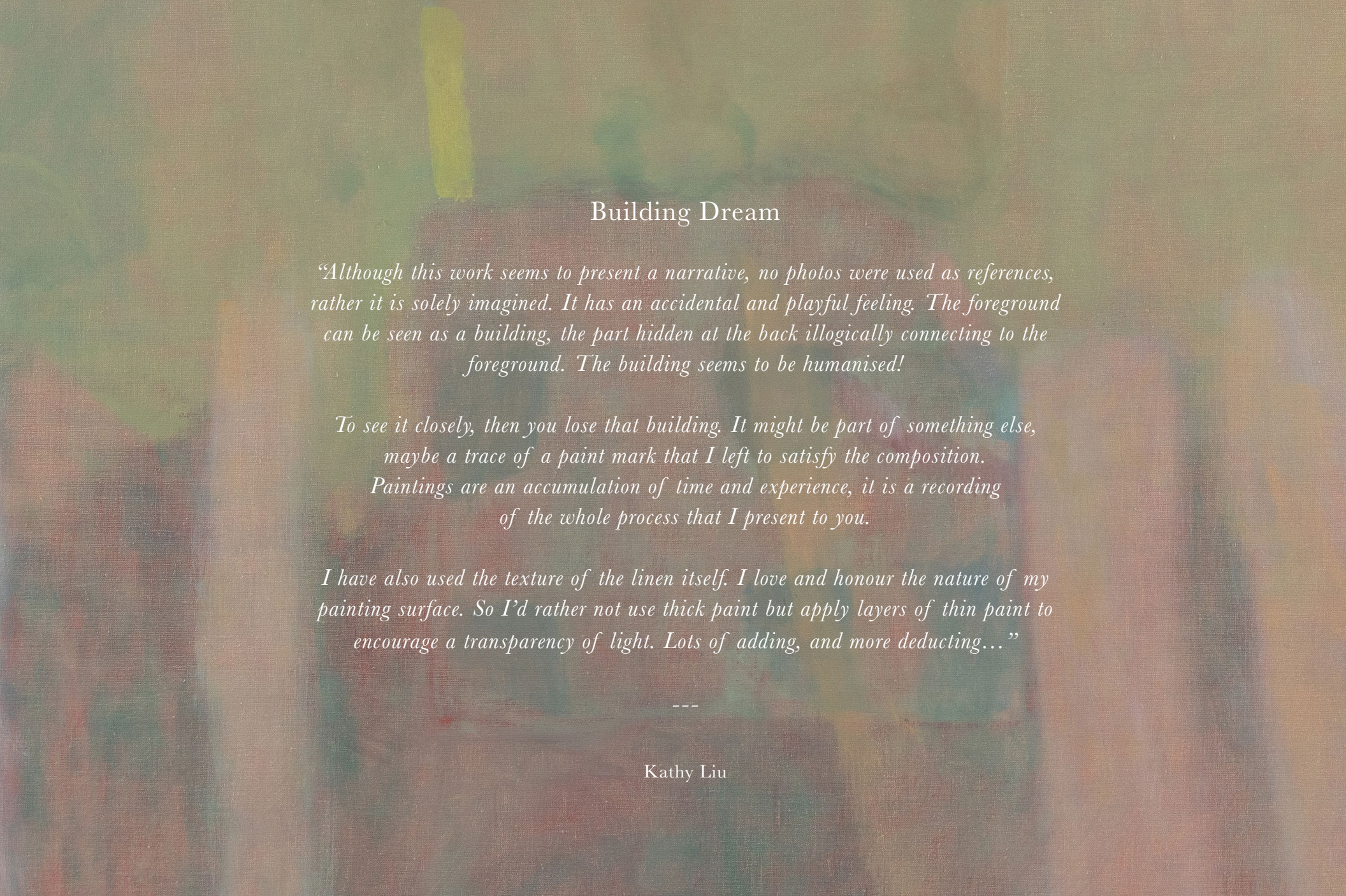
Circus At Noon

“This work is more abstract. It has a very loose form. The composition assembles a celebration and cheerful feeling. The colour palette recalls a clown/circus, bringing me back happy and relaxed memories.”

Kathy Liu



Kathy Liu, *Building Dream*, 2026, oil on linen, 140 x 110 cm, framed, \$6,800



Building Dream

“Although this work seems to present a narrative, no photos were used as references, rather it is solely imagined. It has an accidental and playful feeling. The foreground can be seen as a building, the part hidden at the back illogically connecting to the foreground. The building seems to be humanised!

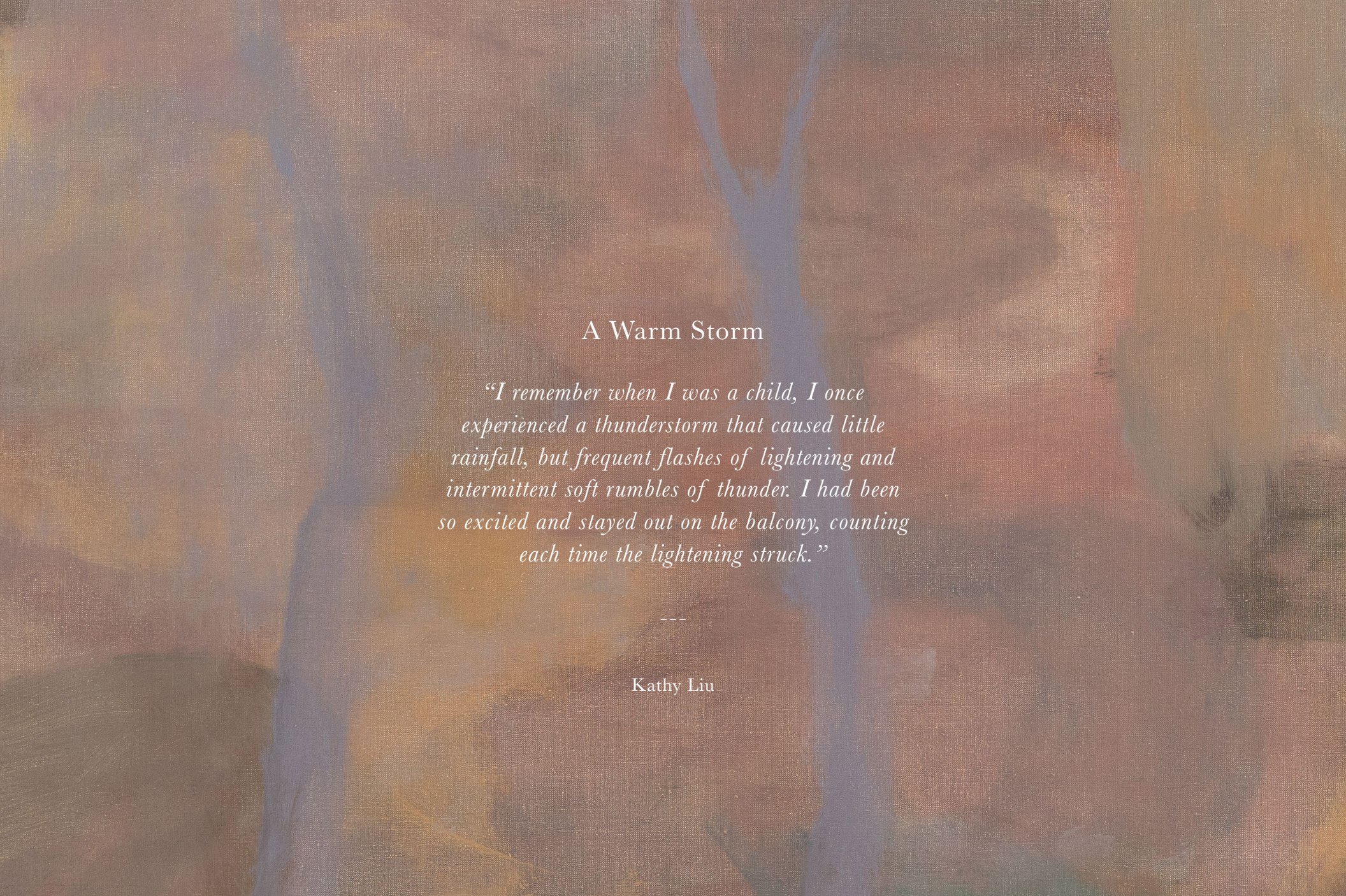
To see it closely, then you lose that building. It might be part of something else, maybe a trace of a paint mark that I left to satisfy the composition. Paintings are an accumulation of time and experience, it is a recording of the whole process that I present to you.

I have also used the texture of the linen itself. I love and honour the nature of my painting surface. So I'd rather not use thick paint but apply layers of thin paint to encourage a transparency of light. Lots of adding, and more deducting...”

Kathy Liu



Kathy Liu, *A Warm Storm*, 2026, oil on linen, 110 x 140 cm, framed, \$6,800



A Warm Storm

“I remember when I was a child, I once experienced a thunderstorm that caused little rainfall, but frequent flashes of lightning and intermittent soft rumbles of thunder. I had been so excited and stayed out on the balcony, counting each time the lightning struck.”

Kathy Liu



Kathy Liu, *Song of Summer*, 2026, oil on linen, 120 x 140 cm, framed, \$7,300



Opening hours:
Tuesday: 10am - 5pm
Wednesday: 10am - 5pm
Thursday: 10am - 5pm
Friday: 10am - 5pm
Saturday: 10am - 4pm

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