
MICHAEL REID
NORTHERN BEACHES

‘Aluminium Edge’
Liam Power

Liam Power attended Newcastle Art School 2006 - 2009 where he was awarded the Maritime Prize 2008 and the Ford Grant 2009 that enabled him to have his first major solo exhibition with Damien Minton Gallery Sydney. Power then went onto complete his Bachelor of Fine Art attaining an award of class 1 Honours. This led to Power participating in ‘Hatched’ a national graduate show held at the Perth Institute of Contemporary Art (PICA). Power held an exhibition at the Lock - Up Gallery in 2013, Titled Land Bulk in response the coal stockpiles located at Kooragang, NSW. Whereby the Newcastle Art Gallery Purchased a series of 9 large works on paper. Power has been a finalist in the Kilgour Prize twice and is currently represented by Straitjacket in Newcastle/hunter region. He has had three solo exhibitions with Straitjacket, marking a shift in Power’s subject matter. From industrial landscapes that surround Newcastle’s coastline to forms associated with meat processing and equipment.

INTRODUCTION. 2

ARTWORKS. 4 - 10

Sharp Device
Grey Park
Bridge
Yellow Stockpile
Return to Harbour
Double Arch
Green Hill
Arch Windows

GALLERY CONTACT DETAILS. 12



Sharp Device, 2026
45 x 57 cm
Oil on board
Aluminium edges
$1,400



Grey Park, 2026
40 x 34 cm
Oil on board
Aluminium edges
$1,100



Bridge, 2026
30 x 24 cm
Oil on board
Aluminium edges
$880



Yellow Stockpile, 2026
22 x 28 cm
Oil on board
Aluminium edges
$880



Return to Harbour, 2026
22 x 28 cm
Oil on board
Aluminium edges
$880



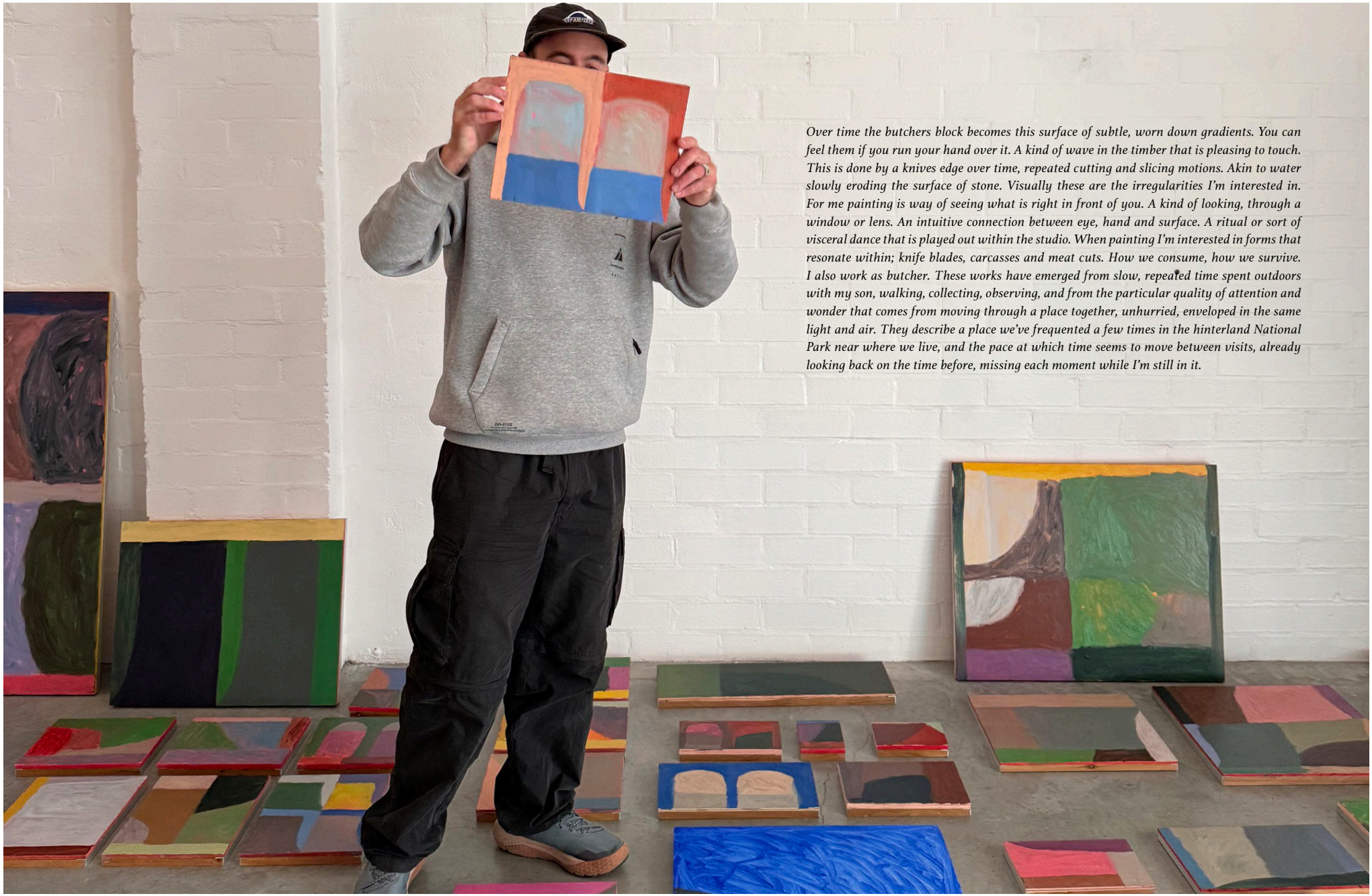
Arch Windows, 2026
22 x 28 cm
Oil on board
Aluminium edges
$880



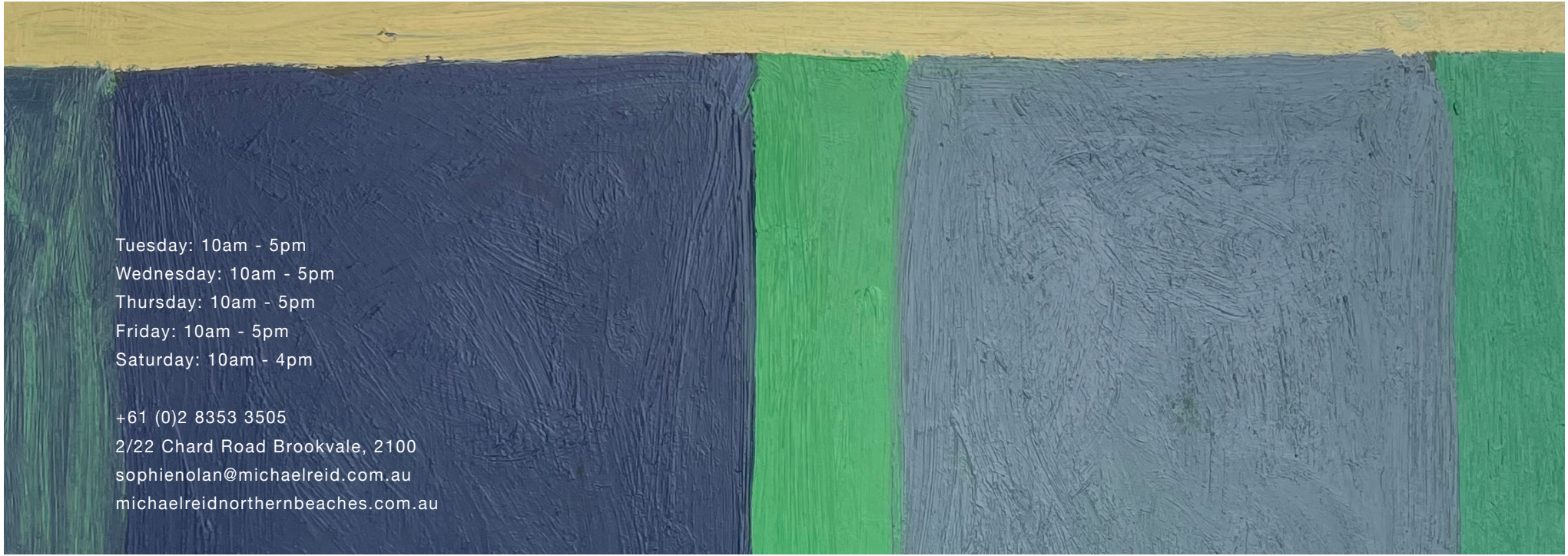
Green Hill, 2026
22 x 28 cm
Oil on board
Aluminium edges
$880



Double Arch, 2026
Oil on board
14 x 24 cm
Aluminium edges
$590



Over time the butchers block becomes this surface of subtle, worn down gradients. You can feel them if you run your hand over it. A kind of wave in the timber that is pleasing to touch. This is done by a knives edge over time, repeated cutting and slicing motions. Akin to water slowly eroding the surface of stone. Visually these are the irregularities I'm interested in. For me painting is way of seeing what is right in front of you. A kind of looking, through a window or lens. An intuitive connection between eye, hand and surface. A ritual or sort of visceral dance that is played out within the studio. When painting I'm interested in forms that resonate within; knife blades, carcasses and meat cuts. How we consume, how we survive. I also work as butcher. These works have emerged from slow, repeated time spent outdoors with my son, walking, collecting, observing, and from the particular quality of attention and wonder that comes from moving through a place together, unhurried, enveloped in the same light and air. They describe a place we've frequented a few times in the hinterland National Park near where we live, and the pace at which time seems to move between visits, already looking back on the time before, missing each moment while I'm still in it.



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

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